

Marijn Simons on Daan Manneke's *La mélodie passagère*

*Puisque tout passe, faisons  
la mélodie passagère;  
celle qui nous désaltère,  
aura de nous raison.*

*Chantons à qui nous quitte  
avec amour et art,  
soyons plus vite  
que le rapide départ.*

This poem by Rainer Maria Rilke is a very suitable metaphor not only for Daan Manneke's violin solo *La mélodie passagère*, but also for almost his whole oeuvre. His music is always 'passing' or, in Daan's own terms, it follows a 'trajectory'. As a listener one has to jump on his train and let oneself be taken into different times and dimensions.

The multi-dimensional aspects in Daan's music emerge in many ways. For instance, there might be beautiful harmonies hanging in the air which suddenly get disturbed by a percussive layer. This seems to destroy the beautiful harmonies, but in the end two layers turn out to be two independent worlds which do not appear to be influencing each other. Thus Daan gives the listener the idea of being in two or more spaces at the same time.

Talking about time, at simultaneous moments there is music which would clearly reflect on renaissance, but with harmonies or rhythms that could only exist in a post-Stravinsky or even post-Boulez era. In this way the matter of time is transformed in timeless matter.

Daan works with multi-dimensionality also in his treatment of aesthetics. He can find interest and beauty in something obviously unaesthetical and maybe even ugly or out of place, and turns these "anti"-elements into "art"-qualities.

All of these characteristics (and many more) are to be found in his solo violin piece *La mélodie passagère*. Originally a saxophone solo, I arranged it for the violin making it very effective for the instrument without using virtuosic clichés. *La mélodie passagère* is together with the solo violin works of Hindemith, Bartók and Salonen a very valuable addition to the 20th-century solo violin repertoire.