

# Chamber Concerto

for violin, piano, harp and percussion, opus 83

## **commissioned**

by the Dutch Fund for Performing Arts and the Delft Chamber Music Festival

## **composed**

between 2nd January and 22nd May 2017

## **dedicated**

to Liza Ferschtman

## **duration**

ca. 23 min.

## **premièred**

on 30th July 2017 at the Prinsenhof Museum in Delft (The Netherlands) by Liza Ferschtman (violin), Ole Christian Haagenrud (piano), Nabila Chajai (harp) and Colin Currie (percussion).

## **published**

by Donemus

## **recorded**

by Liza Ferschtman (violin), Ole Christian Haagenrud (piano), Nabila Chajai (harp) and Colin Currie (percussion) on Composers Voice CVCD225

## **scoring**

Violin

Piano

Harp

Percussion (1 player):

Aluphone

Marimba

Tuned Gong

Opera Gong\*

Tiger Gong\*\*

Wind Gong\*\*\*

Water Gong

Waterphone

Triangle

Sleigh Bells

Cowbell

Suspended Cymbal

Vibraslap

Cog Rattle

Sandpaper Blocks

Guiro

Log Drum  
Tambourine  
4 Octobans  
Snare Drum  
Roto-tom  
Tom-tom  
Floor-tom

\**Upwards glissando.*

\*\**Downwards glissando.*

\*\*\**Shimmering sound, very rich in overtones.*

### **Marijn Simons on *Chamber Concerto*:**

In traditional chamber music performers strive to achieve an interpretive whole through a process of cross-fertilization. Although the musicians may be mutually inspired, there is an inevitable loss of expressive individuality through interpretive compromise. In more recent chamber works – one thinks, for example, of Ligeti or Xenakis – the high degree of rhythmic and metric complexity makes just “staying together” a central challenge (particularly when there is a lack of rehearsal time), resulting in performances that lack interpretive depth.

My *Chamber Concerto* (2017) addresses both issues with a different approach to chamber music. The work has no full score because every musician plays his or her part in an independent tempo without any synchronization. There is no need for interpretive compromise because in each part only the dynamics and an approximate indication of the tempo are given, leaving each musician free to interpret the part according to his or her individual creativity. And because each part is in a different and independent tempo there is no pressure to focus on rhythmic simultaneity. The result is a *Chamber Concerto* for four soloists, each playing his or her part with a maximum of individual expression, intensity and stage presence. The unity of the composition is achieved by shared musical cells that appear in one part and are later varied in another. The cross-fertilization between the musicians here involves the interaction of this shared musical material. The constant interplay of ideas, gestures, and interpretive approaches produces, as with a kaleidoscope, ever-shifting dimensions and perspectives. As a result, each performance of the *Chamber Concerto* is a unique event and any recording of the piece can only be made without edits, as in the present recording of the world première at the Delft Chamber Music Festival.

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