

ANNELIEN
VAN WAUWE

CLARINET | PIANO

RECITAL
REPERTOIRE

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PALOMA KOUIDER

PIANO | CLARINET

MEI 2020 | 15.00 UUR
DE BEEKSTADSE ARENA

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FRAGRANCE

ANNELIEN VAN WAUWE | CLARINET

PALOMA KOUIDER | PIANO

ODO7 | LIVE-PERFUMER * (OPTIONAL)

GABRIEL **PIERNÉ** (1863-1937) CANZONETTA OP. 19 > 5'

CLAUDE **DEBUSSY** (1862-1918) PREMIÈRE RHAPSODIE > 8'

KAAIJA **SAARIAHO** (1952 -) DUFT (SOLO CLARINET, COMPOSED IN 2012) > 8'

1. BLÜTENSTAUB
2. BLÜHEND
3. FLÜCHTIG

FRANCIS **POULENC** (1899-1963) SONATE POUR CLARINETTE ET PIANO > 13'

1. ALLEGRO TRISTAMENTE
2. ROMANZA
3. ALLEGRO CON FUOCO

CAMILLE **SAINT-SAENS** (1835-1921) SONATE POUR CLARINETTE ET PIANO OP. 167 > 18'

1. ALLEGRETTO
2. ALLEGRO ANIMATO
3. LENTO
4. MOLTO ALLEGRO

MEL **BONIS** (1858-1937) FROM "FEMMES DE LÉGENDE" (SOLO PIANO) > 8'

MÉLISANDE OPUS 109
SALOMÉ OPUS 100

CHARLES MARIE **WIDOR** (1844-1937) INTRODUCTION ET RONDO > 8'



FRAGRANCE

| FLOWERY
| HARMONIOUS
| RADIANT

IN FRAGRANCE, ANNELIEN VAN WAUWE AND PALOMA KOUÏDER HAVE PUT TOGETHER A FRAGRANT FRENCH BOUQUET WITH THE UNMISTAKABLY BEAUTIFUL CLARINET SONATAS BY SAINT-SAËNS AND POULENC, PIERNÉ'S CHARMING CANZONETTA AND WIDOR'S BRILLIANT INTRODUCTION AND RONDO.

IN HIS BRILLIANT PREMIÈRE RHAPSODY, CLAUDE DEBUSSY NOTED ABOVE THE FIRST THEME THE INDICATION 'DOUX ET PÉNÉTRANT'. THIS INDICATION CAN BE COMPARED TO THE SOFT AND PENETRATING SCENT OF A PERFUME. HIS BREATHTAKING RHAPSODY IS ONE OF THE MOST COLOURFUL AND DETAILED WORKS IN THE REPERTOIRE FOR CLARINET AND PIANO.

THE FINNISH CONTEMPORARY COMPOSER KAIJA SAARIAHO ALSO SPREADS MUSICAL AROMAS IN 'DUFT' (2012), SUCH AS 'BLÜTENSTAUB' (POLLEN), 'BLÜHEND' (BLOSSOMING) AND 'FLÜCHTIG' (FLEETING). IT IS A COLOURFUL AND EXPRESSIVE WORK THAT EXPLORES THE LYRICAL POSSIBILITIES OF THE CLARINET.

THE PROGRAMME CONTAINS A SECOND SUBTLE FEMININE TOUCH WITH TWO SOLO PIECES FOR PIANO FROM THE SERIES 'FEMMES DE LÉGENDE' FOR PIANO BY THE FRENCH FIN-DE-SIÈCLE COMPOSER MEL BONIS.

FRAGRANCE IS A DELIGHT FOR THE SENSES.

REAL-TIME PERFUMER ERICH BERGHAMMER, AKA ODO7, IS MAKING FRAGRANCE A DELIGHT FOR THE SENSES. ERICH WILL COMPOSE VARIOUS FRAGRANCES IN ACCORDANCE TO THE MUSIC BEING PLAYED. IN ORDER TO DO SO HE TRANSLATES HARMONIES, PITCHES, MUSICAL ATMOSPHERES AND EMOTIONS WITH HIS NOSE INTO SCENT. USING VENTILATORS, FANS, INCENSE BURNERS AND AIR SPRAYS; ERICH UNLEASHES SEQUENCES OF SCENTS TO THE AUDIENCE IN REAL-TIME TO CREATE A MULTI-SENSORY EXPERIENCE.

THE USE OF SCENT HAS LONG BEEN A FEATURE OF LIVE ART AND CAN BE TRACED BACK TO EARLIEST RITUALS IN RELIGION AND CULTURE. FROM THE GREEK PERIOD ONWARD; SCENT HAS BEEN USED IN THEATRES AS AN ATMOSPHERIC OR AMBIENT CUE - OFTEN USED TO CREATE A CERTAIN MOOD OR TRIGGER MEMORIES OR NOSTALGIA.

THERE IS NO DENYING THAT SCENT CAN PLAY A POWERFUL ROLE IN OUR LIVES, BOTH ON AN EMOTIONAL AND PHYSIOLOGICAL LEVEL. AND WHILE ITS USE HAS OFTEN BEEN MERELY ILLUSTRATIVE, THERE HAVE BEEN NUMEROUS OCCASIONS WHERE OLFACTORY STIMULATION HAS TAKEN ON A FAR MORE IMPORTANT EVALUATIVE ROLE, CRITICAL OR OTHERWISE. MOST OFTEN, THIS HAS BEEN IN THE THEATRE, BUT ALSO ON OCCASION IN THE CONTEXT OF THE OPERA, MUSICALS, BALLET AND COMEDY TOO.

IN 2002 AMSTERDAM-BASED FORMER GRAPHIC DESIGNER AND BOOK ILLUSTRATOR ERICH BERGHAMMER COINED THE TERM 'AROMAJOCKEY', WHICH STANDS FOR TRANSLATING MUSIC, ACTION FILM THEMES OR PRODUCTS INTO SCENT DURING AN EVENT. THIS INVOLVES SCENTING EVENT HALLS CLUBS, FESTIVALS AND CONCERT HALLS LIVE ON STAGE. SINCE 2015 ERICH HAS ALSO WORKED AS A PERFUMER MARKETING SCENT DESIGNER AND FRAGRANCE PRODUCT DEVELOPER.

IT IS ERICH'S AIM TO BRINGING HIS AUDIENCE CLOSER TO ITS NATURAL ABILITY TO PERCEIVE SCENTS WITHOUT THE IDEOLOGICAL OR RELIGIOUS BACKGROUNDS THAT CAN SOMETIMES BE ASSOCIATED WITH AMBIENT SCENTS.

DURING AN INTRODUCTION LECTURE BEFORE EACH CONCERT, THE ARTIST WILL EXPLAIN HIS WORK IN DETAIL AND FOCUS ON THE SPECIFIC SCENTS THAT HE WILL BE USING DURING THE PERFORMANCE. ERICH ADVISES TO KEEP THE EYES CLOSED DURING THE CONCERT TO FULLY IMMERSE IN THE EXPERIENCE OF HEARING AND SCENTING.

CONTACT

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