

De Man puts the notes in their place ****

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Roderik de Man: Hear, hear!

Etcetera

Once electronic music was cursed with the odium of home handicraft and acoustic navel gazing, but since the arrival of the sampler, the laptop and other modern ingenuity it has become quite a different matter. One of the composers who played a significant role in this is Roderik de Man (1941)

On the cd *Hear, hear!*, on which six of his works are compiled, one can hear very well how flexible De Man puts the notes and the technique in their place. Whether it concerns a complete orchestra (as in *Magnetic Fields* from 1999) or one single recorder player (*Marionette* from 2007), the composer fuses the timbres into a complete sound palette, with which he subsequently in a rather baroque manner

with much drama and rhetoric, paints his musical canvas. What makes *Marionette*,

to which actually a video part belongs, just that bit more special is the caliber of recorder player Jorge Isaac, who removes every shred of triviality from the instrument.

Opposite the title piece of the cd, a purely electronic work, is *Volatile Voices*, composed for the late Orkest de Volharding in which the tape part also contains all sorts of readymades, as the exciting *ketjak* from Indonesia. This way De Man also merges sounds from different cultures into a colourful whole.