

**Roderik de Man**

on Frenzy:

The starting-points of this work are typical characteristics of jazz (Bebop) on the one hand and baroque diminution-techniques on the other hand. We find this expressed in the use of short melodic fragments being rhythmically repeated and varied. The way of playing is not the over-punctuated style from the baroque, but the free and easy one of jazz. The piece has a quick, nervous time; in this connection, the title "Frenzy" means 'a burst of nervous energy'.

**Louis Andriessen**

on Overture to Orpheus:

The harpsichord has little to do with the piano, but everything with plucked instruments such as the harp, guitar and lute. I had Orpheus' prelude playing in mind when writing this composition. A reference to dramatic developments is to be found in the piece; I turns out to be an imaginary opera with Orpheus as the protagonist. As usual in my music of recent years, the border zone between canon and unisono techniques is the musical subject of the composition.

**Klaas de Vries**

on Toccata Americana:

Originally this piece was written for the piano. As the title suggests this short work is based on the principles of American minimal music: minor rhythmic shifts in the repeated rhythmic and melodic patterns. It can be viewed as a miniature representative of the movement which was so influential in the 1970's: a 'small photo' of the original. In the original piano version the technique of the repeated note performed alternately by the left and right hand, played an important role. In the version for harpsichord this alternation of the left and right hand is replaced by manual alterations. This enables a faster performance with the addition of the element of colour (the tonal difference between the manuals). These two factors make Toccata Americana highly suitable for the harpsichord.

**Daniel Brozák**

on In A:

This piece was written as a result of my studies in the field of connections between the functional harmony (in an old sense) and colours of Interval Keys, and their inner power, which was itself so often manifested even in the works of much earlier generations. This time the source goes, without hesitation, to St. Bach himself, since his preludium in a (WTK, part II) has more to do with Interval Key 146 or 134 than with the original tonality supposedly presented there and later, because of the appearance of semitones, simply classified as being 'chromatical'. The power of intervals has been again strong enough even in my case later on, when I simply took the Bach theme, finding that without any change its jointed inversion gives us one of many symmetrical 12-tone rows as they were found by computer.

**Gilius van Bergeijk**

on Zu Tee & Tanz:

Zu Tee & Tanz consists of a large number of notes, chords and motifs which are all literal or stylistic quotations from German top-hits and film music of the 1930's.

The relationship between successive motifs and chords, however, is quite different to that customary in such hits. The first chord is a first beat from a hit; the second beat, while being a genuine second beat, is taken from a different song, etc.

**Roderik de Man**

on What's in a name?:

The title of this work is connected with the name of the person to whom it is dedicated. The extremely limited musical material of this name dominates the composition; the development is principally a rhythmic one. The work can be regarded as minimal music, since repetition is an essential component. It should be performed on a two-manual harpsichord.

**Ted Ponjee**

on The Female Modes:

Three themes (theme-groups) form the composition's starting-point. Rather contradictory characters proceed from the first two themes. The work is closed by a postlude in which the third theme resolutely goes its way. The quotation at the end of The Female Modes, 'later when I'm grown up', leaves the (imaginary) possibility for further development.

In The Female Modes the harpsichord's second manual must be differently tuned; eighteen tones are tuned either a quarter of a tone higher or lower.