



“The imaginary is what tends to become real.” – André Breton

IMAGINARY MIRROR

A new reality for trumpet, percussion, electronics & unexpected visuals.

Equipped with a variety of trumpets, a ridiculous array of percussion instruments, and far too many electronics, Wim Van Hasselt and Koen Plaetinck combine to create an entirely new musical space.

Presenting brand-new commissions as well as arrangements, they stretch the boundaries of classical music into a unique world of sounds and visuals, infused with traditional music, electro-underground, improvisation and – above all – their own vivid personalities.

What if dreaming became reality? The imaginary tangible? When living a fairy-tale the fantastic is the concrete...

Inspired by the electrifying philosophy of the Surrealists from the roaring 20's, they create a stage full of thoughts – in place of stories – their music literally surrounded by compelling visuals.

They drown the audience in colour and sound.
You will not need a manual.
The beauty of music. Nothing less, nothing more?



THE ALLIANCE - THE NECESSITY

A rare synergy emerges when the unique lyricism of trumpeter Wim Van Hasselt is combined with the boundless creativity of percussionist Koen Plaetinck. Inspired while recording as joint soloists with the Budapest Festival Orchestra, these former student-colleagues and soul-mates resolved to form a musical duo.

A limitless faith in each other's musical ability, an unconditional mutual respect, and a friendship of many years join to form an exceptional symbiosis with a single, unequivocal, shared conviction: authenticity, beauty and creativity must be the sole objective.

As a counterweight to the sometimes fleeting and trivial professional daily tasks, the project has one all-embracing motivation: a search for depth, and the experience of a creative process that fuses uncompromised music-making, authenticity and renewal.

In dialogue with various carefully-selected composers and visual artists, while exploring all the limits of their extensive instrumental inventory, they passionately recount their personal story.

A new Alliance, named

ART'UUR

TECHNICAL DATA

CHERRY BLOSSOM, KADOSH, SPIEGEL IM SPIEGEL, BETTER WORLD:

RECORDED AT MCO, HILVERSUM THE NETHERLANDS
RECORDING AND POST-PRODUCTION BY JARED SACKS

SACRED PLACES, UNEARTHED, UNDA, TELEVISIONIST, PHANTÔME*:

RECORDED AT BIG CIGAR STUDIOS, SINT-NIKLAAS BELGIUM
RECORDING BY ART'UUR, POST-PRODUCTION BY ART'UUR,
DAVID VAN BOUWEL* & MAAARTEN BUYL

MICROPHONES	BAUELE&KJAER 4006, SCHOEPS, AKG
A/D CONVERTER	050256 HORUS, MERGING TECHNOLOGIES
CABLES	VAN DEN HUL
MIXING BOARD	RENS HEIJNIS, CUSTOM DESIGN
EDITING SOFTWARE	PYRAMIX, MERGING TECHNOLOGIES
MASTERING ROOM SPEAKERS	GRIMM L51



WHO'S WHO?

ELS VAN DEN BERGHE - PHOTOGRAPHY
ANDRIES COURTEAUX - VISUALS
AD VAN DER KOUWE - GRAPHIC DESIGN
ANN PLAETINCK - PHOTO EDITING
JONAS DE ROOVER - PRODUCTION
JARED SACKS - SOUND ENGINEER
SCHEERMUTSELING - ART DESIGN
MIKKI SINDHUNATA - VISUALS
HERMINE STERRINGA - MANAGEMENT
LIEVEN VANHOVE - VISUALS
DIRK VERVAET - WEBDESIGN



WIM VAN HASSELT

Wim Van Hasselt is a Belgian musician, currently based in Switzerland, performing regularly in Europe, North and South America and Asia. He has been invited as a soloist with the Amsterdam Sinfonietta, the Sophia Philharmonic and the Budapest Festival Orchestra among others, appearing at the Concertgebouw Amsterdam, the Beethovenhalle Bonn, the Konzerthaus Berlin and the Tokyo Opera City Concert Hall.

For many years he was a member of the trumpet section of the Royal Concertgebouw Orchestra Amsterdam. Prior to this he held the same position with the Radio Symphony Orchestra Berlin, and was invited by the Berlin Philharmonic and the Lucerne Festival Orchestra. Playing under such renowned conductors as Mariss Jansons, Bernhard Haitink, Valery Gergiev, Gustavo Dudamel, Ivan Fischer, Lorin Maazel, Andris Nelsons, Nikolaus Harnoncourt, Christian Thielemann and Claudio Abbado proved to be crucial to his musical development.

Besides his solo performances he places a central focus on chamber music – most recently as a founding member of the international brass quintet *Brass United*, and in the duo *ART'uur* with percussionist Koen Plaetinck.

Wim Van Hasselt has released several albums for Channel Classics Records, which have received numerous awards, including the Prix de Salon from the Royal Concertgebouw Orchestra, as well as an Editor's Choice from the renowned Gramophone magazine, which described him as „an exceptionally fine player with all the equipment in his armoury to delight, surprise and challenge the listener at every turn“. His recordings are characterized by versatility and inquisitiveness, and notable for connecting tradition and modernity, including commissions of new compositions by Wim Henderickx, Florian Magnus Maier, Daniel Wohl, Nicole Lizée, Derek Bourgeois and Markus Stockhausen, among others.

As Professor for trumpet at the University of Music Freiburg and coach at the European Union Youth Orchestra he enthusiastically transmits his passion for music to the next generation.

Wim Van Hasselt is a Yamaha Artist.



KOEN PLAETINCK

A musical centipede is without a doubt the best way to describe Belgian percussionist Koen Plaetinck.

After receiving his Master diploma from the Royal Conservatorium in Brussels, he continued his studies with Jan Pustjens and Gustavo Gimeno (orchestral percussion), Marinus Komst (timpani), and Keiko Abe at the Toho Gakuen School of Music in Tokyo (Marimba).

He has been a permanent member of the percussion section of the Rotterdam Philharmonic for 10 years, and performs regularly as a guest with many other orchestras, including MusicAeterna, the Royal Concertgebouworchestra, the Mahler Chamber Orchestra, the Seoul Philharmonic and the Philharmonia Orchestra.

Koen Plaetinck specialises in Historically-Informed Performance Practise on timpani in such orchestras as Anima Eterna Brugge, La petite Bande, B'Rock, Insula Orchestra, Correspondances, Orchestre des Champs Elysées, Il Gardellino and Concerto Köln. He's appeared as a soloist with the Brussels Chamber Orchestra, Het Kamerorkest, Percussion Group Brussels, alongside Keiko Abe, and alongside Wim Van Hasselt with the Budapest Festival Orchestra.

Koen has presented recitals for Bozar, Amuz, Opera City Tokyo, Sejong Center for the Performing Arts, the Klarafestival, the Festival de Wallonie, the Bach Academy, the Percussion Festival Brussels, and the Beat It! Festival in the Bruges Concertgebouw. In 2019 he founded the duo ART'uur together with trompet player Wim Van Hasselt. ART'uur's debut recording 'Imaginary Mirror' will be released by Channel Classics Records in 2020.

His debut solo recording, *Notenbüchlein*, appeared in 2011 for the Fuga Libera label.

Koen Plaetinck is a Marimba One artist.

THANK YOU

Thomas Bauer, Valentina Bernardoni, Oliver Boekhoorn, Johan Bonnaerens, Sebastian Bradt, Maarten Buyl, Andries Courteaux, Bart De Haec, Jonas De Roover, Gerd Dowids, William Flamingo, Martina Forni, Reinhold Friedrich, Gerrit Geerts, Léo Genet, Lydi Groenewegen, Mari Hagiwara, Timo Hänf, Wim Henderickx, Jozien Jansen, Gaetan Lamela, Marc Lammens, Cecilia Leirs, Nicole Lizée, Thomas Lubitz, Holger Mack, Florian Magnus Maier, Mirelys Morgan, Arvo Pärt, Clément Peigné, Manuel Peitzker, Stephanie Planchon, Ann Plaetinck, Bart Quartier, Nicole Riggs, Jared Sacks, Ron Samuels, Mikki Sindhunata, Hermine Sterringa, Markus Stockhausen, Hendrik Storme, Eriko Takezawa, David Van Bouwel, Joep van Brussel, Henny van den Abbeelen, Els Van Den Berghe, Floor van der Holst, Ad van der Kouwe, Roel Vanderspikken, Benjamin Van Esser, Janet Van Hasselt, Jan Van Hasselt, Lieven Vanhove, Jeroen Van Malderen, Eddie Veit, Steven Verhelst, Dirk Vervae, Daniel Wohl, William Wroth, Sjoerd Zegwaard

Flanders State of the Art
ROYAUME DES BELGES
Klara
klara festival
Marimba One
RENE MAGISTRE MUSEUM
PUSTJENS PERCUSSION PRODUCTS
ACHTERDOEK
ROGA be
YAMAHA



IMAGINARY MIRROR

WIM VAN HASSELT TRUMPET, PICCOLO TRUMPET, POSTHORN & FLUGELHORN
KOEN PLAETINCK PERCUSSION & ELECTRONICS

Wim Henderickx (1962) <i>Sacred Places III – Parvati, the Remover of bad Energy</i> for ¼ tone double bell trumpet, percussion & electronics* 1 1 Provider of Energy 3.16 2 2 Ritual 3.21 3 3 Love and Devotion 1.52	Nicole Lizée (1973) <i>Televisionist/Music for Television</i> for trumpet, flugelhorn, percussion & live electronics* <i>Season 1 Episode 1</i> 8 1 Channel 3 3.39 9 2 Maintenance 1.48 10 3 Station Identification 2.37
4 Daniel Wohl (1980) 9.53 <i>Unearthed</i> for trumpet, percussion & electronics*	11 David Van Bouwel (1973) 11.02 <i>L'apparition du phantome au miroir</i> for trumpet, flugelhorn, percussion & live electronics*
5 Bart Quartier (1961) 4.18 <i>Cherry blossom</i> for flugelhorn & marimba*	12 Maurice Ravel (1875-1937) 7.41 <i>Kaddish for duduk, posthorn, percussion & strings</i> Arrangement: Koen Plaetinck Oliver Boekhoorn, duduk Mirelys Morgan, Valentina Bernadone, violin Martina Forni, viola Clément Peigné, cello Léo Genet, double bass
6 Florian Magnus Maier (1973) 8.35 <i>UNDA</i> for trumpet, piccolo trumpet, percussion, live electronics & loop station*	13 Markus Stockhausen (1957) 5.54 <i>Better World for flugelhorn & vibraphone</i> Transcription: Markus Stockhausen
7 Arvo Pärt (1935) 9.30 <i>Spiegel im Spiegel</i> for flugelhorn & percussion Arrangement: Koen Plaetinck	Total time 74.20

*world premiere recordings
All compositions/arrangements/transcriptions commissioned by ART'uur



TAKE SURREALISM

A Manifesto as an idea without truth
ART'uur, January 2020

- #1
The exceptional in the everyday.
The recognisability of the strange.
The reliability of an illusion.
- #2
It need not always be true that reality and the dreamed differ fundamentally.
Combining contradictory opinions, objects or moments can easily produce something new.
Fantasy as an essential link in comprehending logic.
- #3
A personal manifesto regarding Surrealism threatens to be a hollow argument, simply in opposition to a commonly-held opinion, as an individualistic claim on the truth.
- #4
Our intention in writing this manifesto is to set out a personal reflection. A reflection on what, for us, is a meaningful coupling of various aspects of what could be described as Surrealism on the one hand, and the value of the performing arts on the other.
- #5
Surrealism as *totum pro parte*, as a general guide to linking seemingly unconnected, independent, meaningless arts.
- #6
At first sight, Surrealism as philosophical conviction can be viewed as pretentious nihilism, the surrealist arts as a meaningless combination of mundane objects, surrealist prose as literally meaningless words.

- #7
And yet, for us, the surrealist movement forms the basis for a new reality. Clearly motivated by a post-war need to break with a horrific reality, in order to digest the collective suffering. A rebuilding of the destroyed. The creation of the new in order to reject the old.
- #8
Objects in a non-existent world, whether imagined or not, that are described, painted or thought, are actually more realistic than the incomprehensible misery of war. The misery of the cruelty of the world.
- #9
Surrealism as a liberating mental framework to cope with reality by giving fantasy form, and honing the power of imagination.
- #10
Surrealism as the only acceptable truth.
- #11
The beautiful: free of subject, healing for a ruptured world, for the ruptured soul.
- #12
Beauty without narrative. Beauty as narrative itself.
- #13
The comfort beauty offers can never be dismissed as meaningless or superfluous. Beauty regarded as valuable incarnation of an intense experience, as image or articulation of reality and sincerity.
- #14
The beauty of music.
- #15
Even when music tells no clear story or contains no comprehensible words, it still expresses the unwritten story of universal beauty. Music as text for the indescribable. The pictorial power of sound.
- #16
The virtue of trusted emotions.
The necessity of wonder.
- #17
The necessity of comfort.
The comfort found in music.
The power of music.
- #18
Story-less music as story.
- #19
Music as story.
- #20
Our story.

