

Sam Hayden

**Intransigence/  
Onverzettelijk (2000)**

for Orkest de Volharding

Preview File Only

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**Instrumentation:**

**Piccolo**

**Clarinet 1 in Eb**

**Clarinet 2 in Eb**

**Alto Saxophone in Eb**

**Tenor Saxophone in Bb**

**Baritone Saxophone in Eb**

**Horn in F**

**Trumpet 1 in C**

**Trumpet 2 in C**

**Trumpet 3 in C**

**Trombone 1**

**Trombone 2**

**Trombone 3 (Bass)**

**Amplified Piano**

**Electric Bass Guitar**

**Notes on Performance:**

Long pause:

Medium pause:

Short pause:

The microtones are inflections not tempered quarter-tones, i.e. musicians should glissandi slightly sharper or flatter as necessary.

The piano is amplified not only for balance purposes. It should always be very present in the overall sound. The bass guitar should also go direct into the PA if necessary. The musicians should stand together with their instrumental groups. In this case, the horn is associated with the brass.

This piece was commissioned for Orkest de Volharding.  
Premiere: 18/10/00 Nijmegen, Vereeniging.

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### **Onverzettelijk/Intransigence (2000)**

It was a pleasure to write for Orkest de Volharding as I have always been impressed by their uncompromising sound, the collective attitude of the musicians, and the unique tradition of music the ensemble has created. I was also aware of how much society has changed from the time that the ensemble began so I admit both nostalgic and critical elements in the piece for the optimistic and radical political climate that created the ensemble. I wanted to use the energy that characterises de Volharding while being aware of the distance travelled from the early days. The ensemble itself is changing with the addition of a conductor and new instruments, in my case the two high E-flat clarinets.

The English dictionary definition of *Intransigence* is 'a stubborn refusal to compromise'. I discovered the word comes from a period of 19th-century Spanish politics during which the monarchists and the republicans refused to reach any political compromise, eventually resulting in war. I was informed that *Onverzettelijk* is a good Dutch translation and I liked the sound of the word, complicated and angular, like the piece.

The musical material exists in conflicting layers and rhythmic pulses, a characteristic of my recent work. The different instrumental groups within the ensemble generally play together forming subgroups within the ensemble (with the exception of the horn). There are obsessive permutations of dense chords and rhythmic elements generated by quasi-random processes. The texture is almost always tutti and almost always loud. But it is an uneasy tutti with many elements pulling in different directions, so the totality never quite gains purpose or direction. Perhaps this reflects my wish for a radical music and a radical politics contradicted by the awareness that a singular 'avant-garde' tradition cannot be justified.

Sam Hayden (2000)

