



# HANS KOX

A PORTRAIT



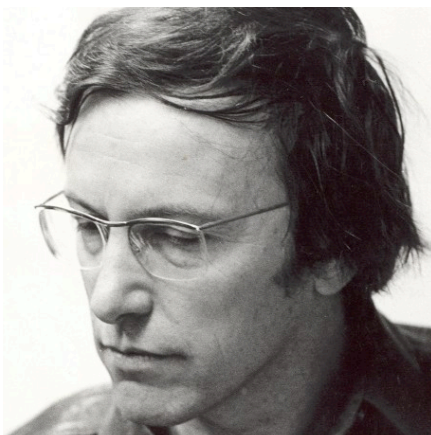
Music Center  
The Netherlands

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photo cover: **Jørgen Krielen**

## BIOGRAPHY



Hans Kox was born in Arnhem on May 19, 1930.

### Education

Hans Kox, whose father was a choral conductor and organist, studied piano with Jaap Spaanderman from 1948 to 1951 and composition with

Henk Badings from 1951 to 1955 in Amsterdam.

### Activities

From 1957 to 1970 he was director of the music school in Doetinchem, from 1970 to 1974 musical advisor of the Noord-Hollands Philharmonisch Orkest (Haarlem) and from 1974 to 1984 he taught composition at the Conservatory of Music in Utrecht.

### Compositions

Hans Kox received numerous commissions from, among others, the Concertgebouw Orchestra, Buma Cultural Fund, the Dutch government; from Germany, Belgium, Venezuela and the United States. For the Scheveningen

International Music Competition 1987 Kox wrote the compulsory work, *Le Songe du Vergier*, for violoncello and orchestra. In commemoration of the Dutch Liberation's 40th anniversary Kox composed the *Anne Frank Cantata (a Child of Light)* premièred on May 4th, 1985. This piece is a part of the *War Trilogy* together with *In those Days* (1969) and *Requiem for Europe* (1971). The oratorio *Sjoah*, for soloists, choir and orchestra was written in 1989. He also wrote the opera's *Dorian Gray* and *Das grüne Gesicht*, the cantata *Credo quia absurdum*, three symphonies and violin concertos. In March 2003 the opera *Rochester's second bottle* was performed in Birmingham. The 4th Violin Concerto was written for the British violinist Daniel Hope and the Rotterdam Chamber orchestra (première May 2005).

### **Publications**

On the occasion of his 75th birthday a biography titled *Hoog Spel*, written by Bas van Putten, was published in May 2005.

### **Prizes**

Hans Kox was awarded various prizes: in 1954 for *Preludium and Fugue* at the Haarlem International Organ Competition, in 1956 the Cultural Prize of the City of Arnhem and the Music Prize of the City of Amsterdam, in 1959 the Visser-Neerlandia Prize for *Symfonie no. 1*, in 1970 the *Prix Italia* for *In Those Days*, and in 1974 the first prize of the *Rostrum of Composers* for *L'Allegria*.

## HANS KOX - ESSAY



These are the ever-recurring issues of debate. Does music express something? If so, what does it express? Itself? The personality of its creator, whether in the context of his or her particular artistic-philosophical world view or otherwise?

All of these questions are embodied in Hans Kox, who prefers to keep his CV shorter than his career would justify. As far as he is concerned, the facts worthy of mention are: born in Arnhem, 1930; piano studies with Jaap Spaander, studies in composition with Henk Badings, followed by a career as a composer; end of story. Facts he considers of little or no consequence in the light of eternity are: his work for the advancement of musical life in and around Doetinchem, where he oversaw the flourishing development of a large-scale music school as its very youthful director during the sixties, or his work as a teacher of composition at Utrecht Conservatoire. Hans Kox, composer. Subject of crucial importance: his oeuvre.

His output is enormous. If he had given his works opus numbers he would have lost count by now: during the past fifty years he has produced more than 200 compositions. Five symphonies. Ten concertos: four for violin, one for piano, two for cello, one for harp, one for oboe and one for flute. The operas: *Dorian Gray* (1973), as superb as it was controversial; *Das grüne Gesicht* (1991), which was never performed; and *Rochester's second bottle* (2003). The chamber music: solo works, piano sonatas, trios, string quartets and

saxophone quartets, the quintets and sextets for various instrumental combinations and, not to be forgotten, the saxophone works which Kox has composed from the eighties onwards for the master saxophonist John-Edward Kelly. Fifteen contributions to a genre of his own invention, the cyclophony, which means 'cycle of sound': for the most part short pieces for extremely diverse instrumental combinations, mostly in chamber music format, in which he explores the possibilities of an open, free form. Some of these are works with an essay-like character – the first cyclophonies of the sixties provided reflections on the musical developments of his time – while the fifteenth and final cyclophony (1998), a monodrama for mezzo-soprano and ensemble which is as short as it is compelling, illustrates the extent to which even those works by Kox not specifically intended for the stage, including the instrumental works in general, came to display increasingly theatrical characteristics.

Then there are the great vocal-instrumental works, in which Kox's cultural pessimism finds its most heart-rending expression, notably in the three pieces that were ultimately to form his so-called 'war triptych': *In Those Days* (1969) for two choirs and orchestra, *Requiem for Europe* (1971) for four choirs and orchestra and the *Anne Frank Cantata* (1984). All the panels of this triptych are 'about' the war in the broadest imaginable sense of the word. In *In Those Days*, primarily in view of the fact that it was commissioned by the Airborne Committee for the twenty-fifth anniversary commemorating the Battle of Arnhem, a life-altering experience for the Arnhem-born Hans Kox. *Requiem for Europe*, which takes the poem 'Death Fugue' by Kox's favourite poet Paul Celan as its guiding idea, revolves around the destruction of European culture inherent in the Second World War with its total repudiation of human values.

The subject matter of the Anne Frank Cantata requires no further elaboration, in view of the work's title.

Perhaps these three monumental compositions provide the clearest answer to the question concerning what sort of composer Hans Kox actually is, and what his works express: he can be classed in the category of philosophically inclined artists, in the sense that his work is always concerned with the 'condition humaine' [human condition]. He is a man engaged with the issues of his times, with the understanding that his involvement is solely that of a composer, not of a minister, philosopher or politician; music is his means of engagement. As Kox writes in his essay 'The Critical Mass in Music': 'As composers we are not in a position to rectify the injustices in the world. However, we are able (in a position) to devise and express musical messages as a small contribution and, perhaps, as a solace to mankind.'

Of course, this still does not say anything about his music. Strange as this may sound, his music is as recognisable as it is elusive. It is rarely if ever 'cheerful'. Although the prevailing philosophical tone does not necessarily correspond to the idiom employed (much of Kox's music is more playful than one would expect) it is clearly evident that there is absolutely no trace of light-heartedness in this oeuvre. As far as elusiveness is concerned: Kox is no mere 'mass-producing' composer – where the negative connotation of this term just has to be put up with – he is also a composer in many languages, in the sense that his palette has always been multicoloured. This is also a question of great craftsmanship: Kox has many notes to his name because he is capable of much. Thus, over the course of decades his oeuvre has developed into a complex whole of traditional forms, baroque polyphony, motoric

rhythm, extended tonal harmony, and of twentieth-century phenomena such as guided improvisation, electronic sounds, and the static constellations of sound for which the Dutch composer Ton de Leeuw once coined the fine term 'fields of sound'. In contrast to the more homogenous oeuvres of his peers, the configuration of these ingredients can vary greatly from work to work. Consequently, only a thorough knowledge of his music can provide insight into the coherence of his vocabulary. The fact remains that, to the initiated listener, his works are always instantly recognisable through their theatrical nature, vehemence of expression and the extreme contrasts employed.

An investigation into the concrete 'spheres of influence' in his work results in an equally diffuse picture. Kox made no secret of the fact that he considered Bach, Beethoven, Bruckner and Mahler, Britten and Shostakovich to be his great models; however, apart from when he explicitly 'paraphrases' his fellow composers, (the Bach paraphrase in the Third Violin Concerto being one of the most striking examples) it is difficult to pinpoint the exact nature of this influence. His entire oeuvre is dominated by the Western musical tradition 'from Bach to Ligeti', without ever being traditional; while it is true that his Second Symphony (1966) deals with his relationship to Mahler, the work is never Mahlerian in style. Kox's connection with 'the tradition' is thus more a matter of ethos than of obligatory musical tribute in a narrow sense. Above all, he identifies with the seriousness, the dedication of his great predecessors, their 'critical mass'. Once again, the elucidatory words are Kox's own: 'I would choose to describe the critical mass in music as an inwardly directed force in the music itself, which has the essential capacity to shake man to his innermost core. It is the music of Bach, Mozart, Haydn, Beethoven, Schubert, Bruckner, Britten, Shostakovich and many other composers, music that

moves man at the deepest level of his being, that contains the forces of the critical mass within it. This music resonates through man. It is absorbed, not consumed.'

How does this almost romantic-sounding admission relate to the practically nihilistic thrust of Kox's philosophy of life? They are related to each other like yin and yang. He who seeks paradox, seeks Hans Kox. Kox is the outwardly prototypical romanticist who nevertheless swears by pre-romantic craftsmanship, counterpoint, polyphony, mastery of form and strict discipline. The man who once swore never again to issue programme notes, yet whose oeuvre is dominated by one single, great programmatic theme, see above. The equally sworn opponent of serialism whose pronouncements created the impression that he considered the musical avant-garde as one huge mistake, who nevertheless could only be the product of one particular century, namely the twentieth, thanks to both his constructivist tendencies and his innovative spirit. The pessimist who can nonetheless emerge as unexpectedly tender and benign, as witnessed by his First Cello Concerto (1969) or his Third Violin Concerto (1993), and who here appears to possess the gift that Henk Badings instantly recognised in him in the fifties: the ability to sing. Here lies the essence of the matter. We hear Hans Kox as he truly is: the man who in spite of all adversity regains trust, hope and love despite the tarnishing of his world view. And this is what his music expresses: the pain, and the consolation. Paradoxical? Yin and yang.

**Bas van Putten**

translation: **Frances Thé/Muse Translations**

## COMPOSITIONS

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### ORCHESTRA/LARGE ENSEMBLE

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#### **The eternal return**

(De eeuwige terugkeer, Die ewige  
Wiederkehr) (2006)

Duration: 12'

large ensemble 3223 4331 3perc str

#### **Umbrae Futurae** (2005)

Duration: 15'

3223 4331 4perc str

#### **Concerto no. 4** (2004)

Duration: 20'

0200 2000 str vl-solo

#### **The concert in the egg**, variations (2004)

str

#### **Symphony no. 4**, Tasmanian sym- phony (2000; rev.2002)

Duration: 40'

2222 4231 timp perc str

#### **Lied des Exils**, Konzert für Oboe und Orchester (1998)

Duration: 20'

0002 2100 timp str ob-solo

#### **Concerto no. 2 for violoncello and orchestra** (*An Odyssey*) (1997)

Duration: 20'

2210 2100 perc str vc-solo

#### **Symphonie de Zampillon** (1995)

Duration: 23'

3333 4000

#### **Orchester-Suite aus der Oper Das grüne Gesicht** (1994)

Duration: 19'

2222 4331 timp perc str

#### **Concerto no 3** (1993)

Duration: 23'

1111 2200 str vl-solo

#### **Face-to-face**, concerto for alto saxophone and string orchestra (1992; rev. 1993)

Duration: 20'

str sax-a-solo

#### **Ruach** (1990)

Duration: 15'

4262 4sax 4332 2barh timp 3perc cb

#### **Concerto grosso**, for saxophone quartet and orchestra (1988)

Duration: 16'

1202 2200 timp str 4sax-solo

#### **Musica reservata**, for symphonic band and symphony orchestra (1986; rev. 1987)

Duration: 16'

I: 2271 3sax 4331 crt bug barh 2perc cb II:

2222 4331 timp 1-2perc hp str

#### **Le songe du vergier, dispute rêvée** (1986)

Duration: 8'

2000 2000 vibr str vc-solo

**Symphony no. 3**, after Isaiah I (1985)

Duration: 45'

3333 6431 timp 4-5perc str

**Irold's youth** (1983)

Duration: 15'

2222 4331 timp 2perc str

**Notturmo e danza**, per quartetto  
con pianoforte ed orchestra d'archi  
(1983)

Duration: 10'

str vl-vla-vc-pf-solo/vl-cl-vc-pf-solo

**Concertino chitarristico**, per 3  
chitarre e piccola orchestra (1981)

Duration: 15'

0000 2000 str(4.4.2.2.1.) 3g-solo

**Dorian Gray suite** (1979)

Duration: 15'

2220 2200 timp 2perc hp str

**Concerto no 2** (1978; rev. 1981)

Duration: 22'

0200 2000 str vl-solo

**Cyclofonie XI**, for big band (1978)

Duration: 8'

0000 5sax 0530 drum pf cb

**Vangoghiana**, voor brass band,  
strijkers en slagwerk (1977)

Duration: 12'

0000 0004 9crt altoh 3perc str

**Sinfonia concertante**, per violino,  
violoncello ed orchestra (1976)

Duration: 18'

2002 0220 timp str vl-vc-solo

**A gothic concerto** (1975)

Duration: 14'

1010 1000 2perc 3vl 3vla 2vc cb hp-solo

**Cyclofonie IX** (1974)

Duration: 15'

2120 sax-a 2120 hp g 2pf el.org acc 6vl 3vc  
3cb perc-solo

**Concerto bandistico**, voor 1 of 2  
muziekschoolensembles (1973)

I: 4240 2sax-a 2330 6perc 2hp 4g 2acc el.org  
2pf str(vl vc cb) II: variable  
ensemble

**Cyclophony VIII**, for wind quintet  
and strings (1971; rev. 1982)

Duration: 17'

fl ob cl fg h vl vla vc cb / 1111 1000  
str(6.4.4.2.)

**Six one-act plays** (1971)

Duration: 10'

0200 2000 cemb str(8.6.4.4.2.)

**Phobos** (1970)

3332 4331 str(20.8.8.6.)

**Concerto** (1969; rev. 1981)

Duration: 20'

0200 2000 str vc-solo

**Cyclofonie VI**, voor viool, trompet,  
piano, vibrafoon en strijkers (1967)

Duration: 12'

12vl 4cb trp-vibr-pf-vl-solo

**Cyclofonie V**, voor hobo, klarinet,  
fagot en strijkers (1966)

Duration: 7'

13vl 4vc 2cb ob-cl-fg-solo

### **Music for status-seekers** (1966)

Duration: 12'

2221 0220 timp 3perc str

### **Symfonie 2** (1966)

Duration: 24'

2332 4331 timp perc hp str

### **Cyclofonie II** (1964)

Duration: 10'

2222 2201 str(15.5.5.2.)

### **Cyclofonie I** (1964)

Duration: 7'

3000 0000 12vl 4cb vc-solo

### **Concert voor 2 violen en orkest**

(1964)

Duration: 19'

2202 0220 timp perc vibr str 2vl-solo

### **Concert no. 1** (1963)

0020 2200 timp 2perc str vl-solo

### **Concert** (1962)

Duration: 21'

2200 sax-a 0330 timp 3perc str pf-solo

### **Ballet suite Spleen** (1960; rev.

1994)

Duration: 17'

0110 1320 timp 2perc str

### **Concerto pour orchestre** (1959)

Duration: 11'

2222 3330 timp perc str

### **Symfonie no. I** (1959)

Duration: 18'

str

### **Concert** (1957)

Duration: 22'

0000 0230 timp str fl-solo

### **Little Lethe symphony** (1956; rev. 1959)

Duration: 15'

2222 2200 timp str

### **Concertante muziek**, voor hoorn, trompet, trombone en orkest (1956)

Duration: 21'

3232 3221 timp 3perc cel str h-trp-trb-solo

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## CHAMBER MUSIC

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### **Sonata da chiesa**, voor viool en orgel (2003)

Duration: 10'

org vl

### **Fantasia** (2002)

Duration: 10'

vl pf

### **Memories and reflections** (2002)

Duration: 20'

pf 2vl vla vc

### **The silent cry** (2001)

Duration: 12'

ob pf vl vc

### **Sonata for oboe and piano** (2001)

Duration: 15'

ob pf

**The darkling thrush** (2001)

Duration: 15'  
org

**Achilles sextet** (1999; rev. 2001)

Duration: 18'  
fl ob cl fg h pf

**Galgentrio** (1997)

Duration: 15'  
sax-a vc pf

**String quartet no 2** (1996)

Duration: 20'  
2vl vla vc

**Cyclophony XIV** (The birds of Aengus) (1992)

Duration: 12'  
hp vl

**Partita**, for piccolo oboe and wind ensemble (1990)

Duration: 15'  
fl cl 2fg 2trp 2trb ob-pic-solo

**Asklepios** (1990)

Duration: 17'  
2ob 2cl 2fg 2h

**The three chairs** (1989)

Duration: 20'  
sax-a sax-t sax-b

**Through a glass**, darkly, fantasia for alto saxophone and piano (1989)

Duration: 10'  
sax-a pf

**Introduktie & allegro** (1988)

Duration: 5'  
h trp 2trb

**Looks & smiles for the Orgellas,**

for 4 pianists playing 2 pianos (1988)  
Duration: 12'  
2pf4h

**Four studies** (1988)

Duration: 8'  
cb

**Sonate** (1987; rev. 1991)

Duration: 12'  
vc pf

**Saxophone quartet no. 2** (1987; rev. 1988)

Duration: 17'  
4sax

**Sonata**, voor altsaxofoon en piano (1985)

Duration: 12'  
sax-a pf

**Saxophone quartet** (1985)

Duration: 10'  
4sax

**Cyclofonie XIII**, een klankschildering (1984)

Duration: 7'  
2pf

**Sonata**, for tenor saxophone and piano (1983)

Duration: 17'  
sax-t pf

**Concertino** for saxophone alto and wind ensemble (1982; rev. 1991)

Duration: 10'  
pic fl fl-a cl-b 2h 2trp trb tb sax-a-solo

**Sweerts de Landas-suite** (1981)

Duration: 10'

vl pf

**Cyclofonie XII** (1979)

Duration: 10'

8vc

**Suite** (1977)

Duration: 10'

3g

**Piano trio** (1976; rev. 1991)

Duration: 12'

pf vl vc

**The jealous guy plays his tune**

(1975)

vl pf

**Melancholieën** (1975)

pf

**Capriccio** (1974)

Duration: 8'

2vl pf

**Cyclophony VIII**, for wind quintet  
and strings (1971; rev. 1982)

Duration: 17'

fl ob cl fg h vl vla vc cb / 1111 1000  
str(6.4.4.2.)

**Préludes** (1971)

Duration: 6'

vl

**Cyclophony VII** (1971)

6perc pf vl

**Piano kwartet no. 2** (1968)

Duration: 6'

pf vl vla vc

**Serenade**, in het 31-toonsysteem  
(1968)

Duration: 16'

2vl

**Sonate no 4** (1966; rev. 2001)

Duration: 14'

vl pf

**Cyclofonie IV** (1965)

Duration: 9'

rec-a 6vl 2vc cb

**Vier didactische stukken**, in het  
31-toonsysteem (1964)

2trp trb

**Cyclofonie III**, voor piano en elek-  
tronische klankfiguren (1964)

Duration: 8'

pf electronics

**Studies in contrapunt** (1962)

Duration: 8'

fl cemb

**Sonate no. 3** (1961; rev. 2001)

Duration: 12'

vl pf

**Drie etudes** (1961)

Duration: 6'

pf

**Vier stukken**, in tricesimoprimal  
stemming (1961)

2vl vla vc

**Sextet no. 4** (1960)

Duration: 14'

fl ob cl fg h pf

**Barcarolle** (1960)

Duration: 6'  
pf

**Passacaglia en koraal**, in het 31-toonsysteem (1960)

Duration: 5'  
org

**Sonate** (1959; rev. 1985)

Duration: 12'  
vc

**Quartet** (1959)

Duration: 12'  
pf vl vla vc

**Suite voor een carillon** (1959)

car

**Kleine suite** (1958)

Duration: 6'  
2trp trb

**Drie stukken voor vioolsolo**, in het 31-toonsysteem (1958)

Duration: 5'  
vl

**Sextet no. 2** (1957)

cemb pf 2vl vla vc

**Sonatina miniatura** (1957)

rec-a cemb

**Strijkkwintet** (1957)

Duration: 17'  
2vl 2vla vc

**Sextet** (1957)

Duration: 12'  
fl ob cemb vl vla vc

**Ballet diabolus feriatuus** (1956)

Duration: 22'  
2pf

**Sonate II** (1955)

Duration: 11'  
pf

**Trio no. 3a** (1955)

Duration: 9'  
vl vla vc

**Strijkkwartet** (1955)

Duration: 16'  
2vl vla vc

**Trio no. 2** (1954)

Duration: 12'  
2vl vla

**Sonate no. 2** (1954)

Duration: 11'  
vl pf

**Sonate no. 1** (1954)

Duration: 12'  
pf

**Twee klavierstukken** (1954)

Duration: 7'  
pf

**Preludium en fuga** (1954)

Duration: 6'  
org

**Sonatine** (1953)

Duration: 7'  
cemb

**Sonate** (1952)

Duration: 10'  
vl pf

### **Trio I** (1952)

Duration: 10'

2vl vla

### **Neue Niederländische Klaviermusik**

Neue Niederländische Klaviermusik,  
Heft 2: R. du Bois, O. Ketting, H.

Kox, D. Manneke, L. Orthel, E. Rax-  
ach, D. Ruyneman, P. Schat, K. de

Vries, P.J. Wagemans

pf

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## VOCAL MUSIC

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### **Those evenings of the brain**

(2007)

Duration: 18'

### **Aussage** (C. von Amsberg) (2006)

Duration: 6'

sopr-m 2vl vla vc

### **Die Todesfrau**, eine dramatische

Legende (H. Kox, J. v/d Ligt) (2005)

Duration: 30'

sopr alt bas GK4 fl vc

### **Tenebrae** (P. Celan) (2004)

GK4 2020 0231 timp str

### **Die Dinge singen ...** (R.M. Rilke)

(2001)

sopr org

### **Cyclofonie XV** Der Wechsel

menslicher Sachen (Q. Kuhlmann)

(1998)

Duration: 10'

sopr-m cl fg h trp cb

### **Das Credo quia absurdum**, can-

tata mystica (F. Nietzsche, R.M.

Rilke) (1995)

Duration: 35'

sopr bas GK4 2222 4200 timp str

### **Magnificat I en II** (K. Waaijman)

(1989-1990)

Duration: 9'

sopr alt ten bar bas / GK5

### **Sjoah**, oratorio: psalm 89 (1989)

Duration: 60'

sopr ten bas GK8 3323 6331 timp 4perc str

### **Sjoah**, Oratorium: Psalm 89 (Übersz.

E. Hense) (1989)

Duration: 50'

sopr ten bas GK8 3323 6331 timp 4perc str

### **Douce mémoire** (1988)

Duration: 6'

GK4

### **De schalmei** (J. Slauerhoff) (1988)

Duration: 6'

GK4

### **Amsterdam cantate** (H. Kox, H.

Dullaert, P. van Langendonck, C.

Adama van Scheltema) (1985)

Duration: 20'

GK4 2120 2sax-a 1200 3hp 2g 2el.g g-b/cb pf  
str(vl vc) / GK4 pf4h

**Anne Frank cantate**, a child of light (1984, rev. 2001)

Duration: 45'

sopr alt bas GK4 2222 4331 timp 4perc str

**Het lied der arme klanten** (F. van Eeden) (1977)

Duration: 10'

MK2 3161 4sax 2232 2crt 2altoh timp perc cb

**Cyclophonie X** (H. Kox) (1975)

Duration: 10'

GK4 str

**Concerto bandistico**, voor 1 of 2 muziekschoolensembles (1973)

A: 4240 2sax-a 2330 6perc 2hp 4g 2acc el.org 2pf str(vl vc cb) B: variable ensemble

**De vierde kraai oftewel De kraaiende vier** (T. Fop) (1972)

Duration: 7'

MK3 2trp 2trb perc

**Gedächtnislieder** (P. Celan): Aus Herzen und Hirnen, So schlafe, und mein Aug wird offen bleiben, Aus der Hand frisst der Herbst mir sein Blatt, So bist du denn geworden (1972)

Duration: 18'

high 0210 4000 12vl 8vla

**Requiem for Europe** (P. Celan, H. Kox, Canticum Moysis) (1971)

Duration: 40'

4GK4 0000 4330 4perc 2org str(22.8.8.6.)

**Puer natus est**, European carols (1971)

GK4 2202 4200 hp str

**In those days** (T. Livius, D. Erasmus, W. Churchill) (1969)

Duration: 30'

2GK4 0000 8641 6perc str(12.12.0.10.8.)

**L' allegria** (G. Ungaretti): Solitudine, Universo, Statera, Peso, Semprenotte (1967)

Duration: 15'

sopr 3000 0100 str

**Litania** (1965)

Duration: 10'

VK12 timp 2perc harm 18vl 6cb

**Zoo**, een "beestachtige" kantate (T. Fop) (1964)

Duration: 12'

MK4 2020 0220 timp perc pf str

**Kantate van Sint Juttemis** (H. Gijsbers) (1962)

Duration: 15'

ten bar MK4 pf

**Drei chinesische Lieder**: Weisses Haar im Spiegel, Einsame Nacht (An.), Kindliche Frage (Tu Mu) (1962)

Duration: 7'

bar pf

**Vues des anges** (R.M. Rilke), in het 31-toonssysteem (1959)

Duration: 3'

bar vl

### **Stichtse kantate** (H. Kox) (1958)

Duration: 10'

recit GK4 0000 0200 timp str

### **Amphion** (R. Blijstra) (1958)

Duration: 25'

2recit 2h 2trp 2trb timp perc

### **Chansons cruelles:** Amsterdam

1944 (N. Louvier), Verbrecherlied

1944 nach Christi (K. Merz), Chan-  
son cruelle (R.M. Rilke) (1956)

Duration: 8'

GK4

### **3 coplas** (J. Werumeus Buning):

Waar of ik ook mag gaan, Het is met  
verliefde zaken als met een parels-  
noer, Hoe zal iemand mij begrijpen  
(1955)

Duration: 4'

sopr-m pf

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## **OPERA**

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### **Rochester's second bottle, a**

chamber opera (N. Fisher) (2002)

Duration: 65'

sopr sopr-m alt 2ten bar bas-bar bas recit  
fl(pic, fl-a) ob cl(cl-b) 2h trp perc pf(cele) 3vl vla  
2vc cb

**Das grüne Gesicht**, eine allegori-  
sche Oper in sechs Szenen nach Tex-  
ten von G. Meyrink und L. Jaco-  
bowski (H. Kox) (1991)

Duration: 120'

sopr sopr-m ten bar bas 3242 4331 timp perc  
cele str

**Dorian Gray** (H. Kox) (1973; rev.

1976)

Soloists 2220 2211 timp perc hp str on stage:  
pf

## PUBLICATIONS ON THE COMPOSER

*Het geduld van Hans Kox* / Paul Janssen

In: *Nieuwsbrief Vrienden Nederlandse muziek*. – Winter 2006/2007; p. 1-2

*Hans Kox 75* / Gerard van der Leeuw

In: *De Rode Leeuw*. – Vol. 172 (sept./okt. 2005); p. 22-25

*Het grote zwijgen : Hans Kox over zijn nieuwe composities* / Jochem Valkenburg

In: *NRC Handelsblad*, 6 mei 2005

*Van katten, kastelen en kathedralen : de betrokkenheid van componist Hans Kox* / Mischa Spel

In: *Preludium*. – Vol. 63 nr. 9 (mei 2005); p. 8-10

*Hoog spel : het levensverhaal van componist Hans Kox* / Bas van Putten

Uitg. Contact, Amsterdam/Antwerpen, 2005 (ISBN 90-254-2702-2)

*2005: Hans Kox 75 jaar* / Hilbrand Adema

In: *Toonkunst Nieuws*. – Vol. 146 (jan. 2004); p. 24-26

*Rochester's Second Battle* / Bas van Putten

In: *Trackings*. – Vol. 5 nr. 1 (lente 2003); p. 2

*Anne Frank Cantate van Hans Kox : toegankelijke herdenkingsmuziek* / Guido van Oorschot

In: *OORsprong*. – Vol. 2 nr. 2 (april 2001); p. 13-16

*Hans Kox down under* / Bas van Putten

In: *Trackings*. – Vol. 2 nr. 2 (herfst 2000); p. 3

*Sjostakovitsj goed vinden, dat deed je niet* / Ivo Postma

In: *De Gelderlander*. 31 maart 2000

*Hans Kox* / Bas van Putten

Uitg. Donemus (ISBN 90-74560-33-4)

*Das Credo absurdum* / Hilbrand Adema

In: *Dechorum*. – Vol. 3 (mrt. 1997); p. 11-13

*Hans Kox : return to the critical mass* / Bas van Putten

In: *Key Notes*. – Vol. 29 nr. 4 (dec. 1995); p. 10-15

*De wederopstanding van componist Hans Kox* / Bas van Putten

In: *Vrij Nederland*, 2 sept. 1995; p. 93-97

*Hans Kox Cyclofonieën* / Rogier Starreveld

In: *Sonorum Speculum*. – Vol. 52; p. 28-37

*De slag om Arnhem muzikaal herdacht : 'In those days' van Hans Kox* / Gerard Werker

In: *Mens en Melodie*. – Vol. 24 nr. 11 (nov. 1969); p. 327-330

Engelse vertaling: *'In Those Days' by Hans Kox : a musical memory of the Battle of Arnhem* / Gerard Werker

In: *Sonorum Speculum*. – Vol. 43 (zomer 1970); p. 24-30

*De componist Hans Kox* / Wouter Paap

In: *Mens en Melodie*. – Vol. 24 nr. 2 (febr. 1969); p. 35-42

## DISCOGRAPHY



### L'Allegria

Concerto for alto saxophone and 10 wind instruments

Concerto for 'cello and orchestra

Concerto for violin and orchestra no. 2

*Lucia Meeuwssen*, mezzo-soprano; *The Fine Arts Chamber*

*Orchestra*, cond. *Melvin Margolis*

*John-Edward Kelly*, saxophone; *Norske Blasere*, cond. *Gerard*

*Oskamp Anner Bijlsma*, 'cello; *Netherlands Chamber Orchestra*,

cond. *Szymon Goldberg Viktor Liberman*, violin; *Rotterdams*

*Philharmonic Orchestra*, cond. *Richard Dufallo*

Attaca Babel 9262-1

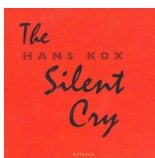


### 'Cello concerto

*Quirine Viersen*, 'cello; *Netherlands Chamber Orchestra*, cond.

*Ed Spanjaard*

NM Classics 82040



### Cyclophonie XIV

Galgentrio

Piano trio

The silent cry

*Vesko Eschkenazy*, violin; *Alexander Bonnet*, harp

*Alloys Ensemble*

*Eeva Koskinen*, violin; *Mirel Iancovici*, 'cello; *Frank van de Laar*,

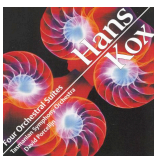
piano *Eeva Koskinen*, violin; *Pauline Oostenrijk*, oboe; *Mirel*

*Iancovici*, 'cello; *Frank van de Laar*, piano

'Hans Kox – The silent cry'

Attaca Babel 25101

4 orchestral suites



*Tasmanian Symphony Orchestra, cond. David Porcelijn*  
Emergo Classics EC 3924-2



## **Saxophone quartet no. 2**

'Saxophone Quartets from the Netherlands'

*Koi-I-Noor Saxophone Quartet*

NM Classics NM 92116

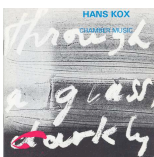


## **Sjoah**

*Young-Hee Kim, soprano; Nico van der Meel, tenor; Lieuwe van der Meer, bass; Radio Philharmonic Orchestra; The Netherlands*

*Radio Choir, cond. David Porcelijn*

TBI-I-93



## **Sonata no. 2 for piano**

**Sonata no. 4 for violin and piano**

**Sonata for cello and piano**

**String quartet no. 1**

**Through a glass, darkly**

*Bob Versteegh, piano*

*Eeva Koskinen, violin; Bob Versteegh, piano*

*Mirel Iancovici, cello; Bob Versteegh, piano*

*Utrecht String Quartet*

*John-Edward Kelly, saxophone; Bob Versteegh piano*

Attacca Babel 9374

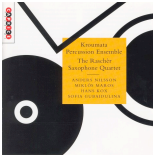


## **The three chairs**

*Raschèr Saxophone Quartet*

Caprice 21441

## **The stranger**



*John-Edward Kelly*, alto saxophone and recitation  
Emergo Classics EC 3929-2



### Through a glass, darkly

*John-Edward Kelly*, saxophone; *Bob Versteegh*, piano  
Col Legno AU 31817



### Violin concerto no. 1

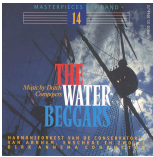
### Violin concerto no. 2

### Violin concerto no. 3

*Silvia Marcovici*, violin; *Netherlands Chamber Orchestra*, cond.

*Philippe Entremont*

CV 68



### The waterbeggars

*The wind band of the Conservatories of Music in Arnhem, Zwolle and Enschede*, cond. *Dirk Annema*

Molenaar Edition MBCD 31.1046.72



### War Triptych

*Radio Philharmonic Orchestra; The Netherlands Radio Choir*,  
cond. *Edo de Waart / Hans Kox / Kenneth Montgomery / Robin Gritton*

CV 98/99

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