

ALOVE RAMMAERT (1915-2006)

BIOGRAPHICAL APPROACH

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1. SOURCE

At the request of the conductor Dominique Rammaert, the composer's eldest son, and enthused by the evident sonorous tones of several of his works, we agreed to write a concise monograph of Alove Rammaert based on various documents provided by his family: lists of compositions drawn up by the composer himself, a repertoire of works registered in 2005 with CeBeDeM, personal handwritten biographical notes, and last but not least, an abundant collection of press cuttings relating to the performance of various works.

Annexed are three lists of compositions by Alove Rammaert: the first purely alphabetical list was registered at CeBeDeM on 15 March 2006 (it comprises primarily handwritten and unpublished works); the second list, dated 17 October 2005, is classified according to instrumentation (full orchestra, chamber orchestra, solo instruments, chamber music, etc); and the third consists of an attempt at a chronological categorisation.

2. BIOGRAPHICAL APPROACH

The Belgian composer Alove Rammaert was born in Mouscron on 20 June 1915. His musician father was notably a pupil of Paul Gilson. He began his piano studies at the Brussels Music Conservatory in the class of Charles Scharrès. Because of an accidental injury to his hand, he stopped playing piano and devoted himself to the study of harmony (Fernand Quinet), counterpoint (in 1939 with Raymond Moulaert, resulting in a mention in "Le Soir"), and fugue (in the class of Jean Absil). Very soon, he was attempting self-taught composition, in his own words, as a "free composer".

The Second World War, during which Rammaert twice experienced deportation, marked in a profound and fundamental way the future direction of his family life as well as - and his work is imbued with this - a change in ideology marked by his conversion to Catholicism, which he would fervently adhere to from that moment hence. It marked the beginning of a series of religiously inspired works that only become apparent on examination of a list of his compositions dating from the end of the war.

From then on, articles in the press never failed to hail him as the "most gifted" of Belgian composers.

His life, such as he describes it, was divided between his professional occupation, a strictly financial arrangement in order to keep body and soul together (he was responsible for the classical music records department in a large store in Brussels), the education of his children, and prolific composing for which he often seems to have found willing interpreters well disposed to him, in particular the eminent violinist Boleslaw Bieniasz (see below).

A father of two children, a girl and a boy, Alove Rammaert was very proud to have been able to follow the musical development of the latter: Dominique Rammaert succeeded brilliantly in his piano studies before embarking on official and complete training to become conductor at the Brussels Music Conservatory (class of René Defossez). In 1972, he was awarded the 1st International Prize for conducting at Salzburg (under the high patronage of Herbert von Karajan). This was followed in 1973 by 1st Prize for conducting at the Besançon Competition (1973). He thus began a promising career as "maestro", which saw him most notably in the 1980s as Kapellmeister of Stadttheater in Lucerne and as guest conductor with many orchestras both in Belgium and abroad.

Alove Rammaert died in Auderghem (Brussels) on 12 September 2006.

3. NOTES APPEARING IN REFERENCE WORKS

The recently published *Dictionnaire des Compositeurs de Belgique du Moyen âge à nos jours* (Dictionary of Composers in Belgium from the Middle Ages to the Present Day – Editor: Thierry Levaux, 2006) mentions the composer, as does the *Nouveau Dictionnaire des Belges* (New Dictionary of Belgians – Editors: Y. W. Delzenne and J. Houyeux, 1998).

In contrast, there is no mention of him in the *Dictionnaire des Musiciens - belges* (Dictionary of Musicians - Belgian) by R. Vannes, although this publication is devoted exclusively to our national composers.

As for international publications with greater scope, such as *Grove's Dictionary* and the very elaborate *Musik in Geschichte und Gegenwart*, we find no trace of the musician therein...

4. RECORDINGS

According to personal handwritten notes by the composer, certain works were recorded on magnetic tape at the RTBF :

Getshemani [Gethsemani] for string orchestra (conductors: A. Souffriau, G. Lemaire, A. Vandernoot, D. Sternefeld and P. L. Marsick). In his personal notes, the composer mentions an Alpha disc recorded by the Soloists of Liège (Géry Lemaire)

In Sancto Sepulcro for quartet (flute, oboe, clarinet and bassoon). The composer mentions a recording of this piece by the TRM Rondo Quartet.

Quintette pour la Paix sur la terre des hommes, recorded by the Brussels Wind Quintet and the Hungarian Fuvosötös Quintet.

Prophéties bibliques for clarinet and piano, played by Walter Boeykens and Serge Bémant.

Tenebrae factae sunt for string orchestra conducted by André Vandernoot.

Triptyque Biblique for woodwind, brass, percussion, cellos and double basses conducted by André Vandernoot and by Dominique Rammaert.

Speranza e forza d'amore was the subject of a live recording on CD, not commercialised but available at the Media Library of the French Community of Belgium under the ranking GA 7318. This recording was made at a concert given in the Theatre of Mons on 10 October 2000, on the occasion of the World Day to Overcome Extreme Poverty, with the Orchestra of Wallonia conducted Dominique Rammaert, the composer's son. In this recording one can also hear works by Vivaldi, Svetlov and Schönberg, all delivered with great precision, smoothness and musical quality.

In addition to these few titles, the eminent violinist Boleslaw Bieniasz announces an important series, inevitably not exhaustive, of public creations and radio recordings (on CD) of the Psalms for solo violin and viola by Alove Rammaert in the form of concerts and radio broadcasts transmitted on the air waves of the RTBF (*Musique 3*) and cinematographically by himself :

24 Psaumes pour violon solo	Concert halls	RTBF broadcasts
N° 1 Psaume pour le Jeudi Saint	24/04/97: Église des Dominicains in Brussels (av. de la Renaissance)	14/02/97

N° 2 Et la lumière fut		14/02/97
N° 3 La Foi d'Abraham		24/12/95
N° 4 Jésus à Gethsemanie		14/02/97
N° 5 Les Contemplatifs	20/03/93: Hall <i>Or Hahayim</i> in St Gilles, work used in the movie by André Dartevelle « <i>Singulier voyage entre l'oeil et l'oreille</i> » 1 st broadcast on 12/12/03	03/05/95 24/12/95 (reprise)
N° 6 Le Reniement de Pierre	05/02/02: Centrum Polskie	11/12/99
N° 7 Mort de Jean-Baptiste		03/05/95 25/08/96 (reprise)
N° 8 Marie-Madeleine au tombeau	07/04/95: Evening « <i>Essence</i> » musique-poésie (14, av. Parmentier in Brussels)	07/04/96
N° 9 Onction de Béthanie	idem	
N° 10 Les Prophètes	18/03/98: Vliessingen NL	
N° 11 Marie et la prophétie de Siméon		03/05/95
N° 12 Jérusalem loue le Seigneur		10/12/97 10/05/98 (reprise)
N° 13 Hymne au Créateur		16/11/96
N° 14 Devant la Cité Sainte	18/03/98: Centrum Polskie (68, rue du Croissant in Brussels)	11/12/99
N° 15 Moïse et le buisson ardent		idem
N° 16 De profundis, <i>Office des Ténèbres</i>		15/02/99
N° 17 Insondable	18/03/98: Vliessingen NL	
N° 18 Apparition à Medjugorje	18/03/98: Centrum Polskie	11/12/99
N° 19 La voix qui crie dans le désert		26/07/98 11/12/99 (reprise)
N° 20 Le souffle de l'Esprit-Saint		22/05/99 10/11/01
N° 21 Eloï, Eloï, lama sabaqtani	12/03/99: Centrum Polskie	
N° 22 Le puits de Jacob		10/11/01
N° 23 Adonai Sabaoth		
N° 24 Et Dieu créa l'Univers visible et invisible	18/03/98: Centrum Polskie 15/05/98: Église Ste Claire in 1090 Jette 07/02/02: Mouscron - "Centre culturel"	15/05/99
2 Psaumes pour alto solo : N° 1 Psaume d'élévation N° 2 Psaume de méditation		14/02/97

5. MAIN PUBLIC PERFORMANCES

The following table retraces an anthology of public performances of works by Alove Rammaert from the family archives. The choice is made according to chronological order, based on accurately dated documents.

Date	Place	Program	Performers
27/11/1934	Brussels Palais des Beaux-Arts	Basso ostinato for piano	Nahum Sluszny
20/4/1939	Salle Chopin Paris	Invention for piano	Denis van de Woestijne
13/6/1939	Brussels Conservatoire	Invention for piano	Denis van de Woestijne
7/3/1947	Société Philharmonique de Bruxelles. Séminaire des Arts	Trio for flute, violin and cello	François Gilman, Pierre et Lucien De Groot
?/4/1947	Paris Salle de l'Ecole Normale	Prélude for piano	Alove Rammaert
27/4/1951	Bruxelles Studio G. Maere	Trio Etude for piano	Suzanne Autrique Germain Grottendieck Fernand Schirren
5/5/1951	Centre des Premières Auditions	Prélude for piano Impromptu for piano	Alove Rammaert
29 & 30/11 & 1/12/1951	Brussels « La Sirène »	Trio Etude for piano	André Vandernoot Lazlo Revesz Jean-Christophe Van Hecke – Pierre Goeyens
31/3/1953	Brussels Association Belge des Concerts de Chambre	Getshemani (sic)	Orchestre de Chambre du Brabant Arsène Souffriau
12/4/1953	Brussels Galerie Louise Salle de Musique de Chambre	Getshemani (id)	Orchestre de Chambre du Brabant Arsène Souffriau
?/ ?/1955	INR (Flagey) : Studio 4	Getshemani (id)	Grand Orchestre INR André Vandernoot
19/09/1957	Idem	Getshemani (id)	Idem / Daniel Sternefeld
29/8/1969	Brussels Hôtel de Ville Rendez-vous musical d'Eté	Getshemani (id)	Groupes instrumentaux du Théâtre Royal de la Monnaie André Vandernoot
25/2/1978	6 ^e Biennale de Musique Belge	Prophéties Bibliques	Walter Boeykens Serge Bémant
20/9/1978	Brussels Conservatoire	Tenebrae factae sunt	Nouvel Orchestre Symphonique de la RTBF André Vandernoot
25/9/1978	Charleroi	Tenebrae factae sunt	Nouvel Orchestre Symphonique de la RTBF André Vandernoot
20/5/1979	Festival du Namurois	Quintette à vent pour la paix	Quintette (Hongrois) « Mecsek Fuvosötös »
30/10/1984	Melbourne	Car proche est le temps for sax quartet	?
11/10/1987	Anvers De Singel	Triptyque Biblique	Orchestre National de Belgique Dominique Rammaert

23/9/1988	Brussels Grand Auditorium Maison de la Radio Festival Wallonie- -Hainaut	Triptyque Biblique	Paul Andrieu André Vandernoot
26/3/1989	Salle Windows Brussels	Psaumes for violin solo : Saint Antoine du Désert, Visions prophétiques	Boleslaw Bieniasz
14/10/1989	Abbaye de Dieleghem	Psaumes for violin solo	Boleslaw Bieniasz
1/12/1992	Concerts de l'Université Enregistrement public Radio 3	Duo	Boleslaw Bieniasz Krzysztof Paluch
20 & 21/3/1993	Maison de la Culture Juive	Psaumes for violin solo	Boleslaw Bieniasz
7 & 12/4/1995	Brussels «Essence» Avenue Parmentier	Psaumes for violin solo	Boleslaw Bieniasz
24/4/1997	Brussels Eglise des Dominicains	Psaume No1 for violin solo	Boleslaw Bieniasz
27/9/1997	Deurne Vredencentrum	Psaumes for violin solo	Boleslaw Bieniasz
18/3/1998	Brussels Centre Polonais	Psaumes for violin solo	Boleslaw Bieniasz
15/5/1998	Brussels Eglise Sainte-Claire	Psaumes for violin solo	Boleslaw Bieniasz
12/3/1999	Brussels Centre Polonais	Poème Elégiaque Psaumes for violin solo	Boleslaw Bieniasz Danuta Byrczek
18/10/2000	Mons Théâtre Journée Mondiale du Refus de la Misère	Speranza e forza d'amore	Orchestre Royal de Chambre de Wallonie Dominique Rammaert
5/2/2002	Brussels Centre Polonais	Psaumes for violin solo	Boleslaw Bieniasz
7/2/2002	Mouscron Centre Culturel	Psaumes for violin solo Adagio de Concert (violin and piano)	Boleslaw Bieniasz Dominique Rammaert
22/5/2005	Louvain-la-Neuve Concert de Midi	Comme une berceuse (2003)	Boleslaw Bieniasz

6. THE WORK OF ALOVE RAMMAERT ACCORDING TO AN ANTHOLOGY OF PRESS CUTTINGS

According to SABAM, certain works by Alove Rammaert have been performed in every corner of the globe, notably during concerts in the following countries: Japan, Israel, Chile, Peru, Brazil, Australia, Argentina and China. In our study, we have only considered those works whose performance solicited press coverage.

Basso Ostinato

First performed in public by the young pianist Nahum Sluszný at the Centre for Fine Arts in Brussels on 27 November 1934, this work, according to an article published in the *“Revue Musicale Belge”* (Belgian Musical Review), was striking because of its passages in counterpoint, as well as a persistent bass played by the right hand.

A note appearing in the concert programme makes much of the work's structure: “an initial, very distinctive theme”... harmony based on “the continual use of chromatic chords”, not forgetting a “marked inclination towards atonality”.

Trio for flute, violin and violoncello

This work, first performed on 14 December 1951 during a concert for young composers, attracted the attention of Jacques Stehman. In his article appearing in "*La Lanterne*", he mentions the meditative air of this "Trio" and classifies the composer amongst the "Expressionists", qualifying him as "capable of originality within the tradition".

Etude for piano

Jacques Stehman also heard this composition during the same concert for young composers on 14 December 1951. In his article published in "*La Lanterne*" he described it as "solid, brilliant, with clearly defined ideas".

Getshemani [Gethsemani]

This composition, performed in 1955 by the Grand Symphony Orchestra of the INR under the baton of André Vandernoot, is inspired by the arrival of Jesus in the Garden of Gethsemani. An article, signed "Eurydice" in "*Pourquoi Pas*" speaks of "meditation and a beautiful exaltation of belief", whilst at the same time regrets a certain lack of descriptive and of waiting in vain for a climax.

Alove Rammaert himself explains his work. Another review appearing in "*La Lanterne*" on the occasion of the performance of this adagio for strings, speaks of "heavy lamentation" and "dramatic sense", brought about by repetitive rhythmic devices, even risking the term "obsessive repetition". As for chromatics, this is described as "anxious and distressed". As in the article published in "*Pourquoi Pas*", the author deplores a lack of progression, which could have been better expressed in a climax. He questions the intentions behind the performance, although he detects an overt demonstration of "tragic expressionism".

Prophéties Bibliques (Biblical Prophecies)

Performed during the 6th Biennial of Belgian Music on 25 February 1978, these pieces played by Walter Boeykens provoked a favourable response from the extremely caustic Jean Ferrard, who admired the work more than the player. Moreover, he speculates whether orchestration might have been preferable.

Wind quintet

The Hungarian Quintet MECSEK FUVOSÖTÖS performed this piece at the 1979 Namur Festival. In a eulogistic article, P. Moret wrote of a "profound" work full of "inner metaphysical expression".

Tenebrae factae sunt

The New RTBF Orchestra performed this composition (inspired by the episode in the bible describing the tearing of the veil of the Temple) in Charleroi on 25 September 1978. Fernand Leclercq, musical reviewer of "*Le Soir*", saw in this work an interior meditation inspired by fervent faith. The association of "beautiful classically built phrases" and "enlarged" tonality particularly impressed him.

In Sancto Sepulcro

This work comprises a Largo and a Fugato. It is mentioned in the "*Revue des Disques et de la Haute Fidélité*" (Record and High Fidelity Review) of May-June 1974. The author sees a juxtaposition of "tonal and atonal resources", associating the Largo with softness and the Fugato with Christian hope.

Triptyque Biblique (Biblical Triptych)

This work was performed in 1987 by the National Orchestra of Belgium conducted by Dominique Rammaert, the composer's son.

No better words can be found to describe it than those of Alove Rammaert himself, recorded in the family archives. Here one reads that he chose to express the turmoil of Peter the Apostle without "the precious help of strings".

In the second movement, he chose wood instruments to express the suffering of Christ, in a style he describes as “totally chromatic”, in perfect inner osmosis with his passion for the sacred mysteries. In the third movement, he chose brass instruments to express the sorrow and suicide of Judas.

24 Psalms for solo violin

These Psalms have predominantly been played by the Polish violinist Boleslaw Bieniasz and several concerts have taken place at the Polish Centre of Brussels.

Both the works and their preferred interpreter were highly praised by William Hekkers, who made declarations such as: “Your discourse of sound does not suffer from an excess of words. You have not precipitated towards fleeting glory. Not one phrase misses its mark, or fails to reach its climax”.

The eminent violinist has often played this work, notably in a remarkable performance during a daytime concert in Louvain-La-Neuve on 25 February 2005, organised by the association MUSIQUE-LLN (director: Philippe Mercier).

Boleslaw Bieniasz, whose artistic talents are often associated with the musical quality of Alove Rammaert’s “Psalms”, has on many occasions proved his violin playing prowess, in particular as Concertmaster of the instrumental ensemble “*Camerata del Monte*” created and led by Professor Philippe Mercier.

His undeniable technical abilities have inspired him to revise and play the “Psalms” by Alove Rammaert and to praise them highly as “inspired, expressive, communicative music, with spiritual character, unfortunately little known”.

Speranza e Forza d’Amore

This work for string orchestra written in contrapuntal style expresses the hope and the power of love. The Royal Chamber Orchestra of Wallonia conducted by the composer’s son, Dominique Rammaert, recorded the piece.

An article, aimed at members of the Media Library of the French Community of Belgium, describes this recording as anxious to develop the “instrumental colour, the lyricism and emotion of this great work”. The recording on CD was not commercialised and is indexed under the ranking GA 7318 (Media Library of the French Community of Belgium).

7. IN CONCLUSION, SOME THOUGHTS AND TRIBUTES

After examining the main body of press cuttings relating to the performance of works by Alove Rammaert, and after hearing several of the rare recordings available, one can begin to attempt a synthesis of fundamental characteristics. From the end of the Second World War onwards, Alove Rammaert turned primarily to writing biblically inspired music, for which his preferred form of expression was the orchestra. In aesthetic terms, this is profound and very expressive music, to which the term “expressionism” fully applies. Melody remains essential and frames his compositions that open towards a polyphony coloured by accents of atonality and chromatics.

If musicologists such as E. Niffle and W. Hekkers, were inspired to speak in particular of “moving music”, if the principal player of the “Psalms”, the violinist Boleslaw Bieniasz wrote: “a meditative style, great expression, ideas expressed through sound, visionary music”, it is important to read what the composer himself has to say about his artistic approach. Having experimented with theme-less, atonal music, not in series, he returned to a “thematic beginning” which allowed him to develop certain melodic elements and “to take the music somewhere”.

Positioning himself in the “expressionist genre”, he above all defined himself as concerned with expression because, as he writes, “it is only here that I can discover new musical states or effects”.

« Concerning the form », he continues, and the problems this poses, “I don’t see what I can add; as I’ve already said, form constitutes the greatest problem of composition. If one writes music without a theme, without a guiding motif, without repetition or development, the only problem remaining is the length of the piece, its duration in relation to its contents (but then, this is another style of music, one that I no longer practise). At the very beginning, between 1930 and 1935, I attempted this style of theme-less composition, without measure, in a completely atonal style, and not in series; I never finished any of this work; it just didn’t suit me. I need a thematic beginning, a pattern of development, the obligatory return of certain melodic elements; I must take this music somewhere, in particular by means of a climax, the totality based on the power of artistic expression, music being for me the language *par excellence* of the soul. The following are several additional general comments about the music I write.”

“Above all concerned with expression, all my music can be situated within the expressionist genre. The construction of my music, perhaps “pluralistic” and to some extent “simultaneous”, allows in certain cases a superimposition of the musical past and a certain musical future. This is opposite to what one generally understands by music of the future, but corresponds to what I think myself. This superimposition calls for the use of different musical means, at times following one another, at times superimposing themselves, the totally “chromatic” style I frequently use, sometimes on the fringes of atonality, allows me to arrive at an almost tonal moment.

I am not a discoverer of new techniques; I lean completely towards musical expression. It is only here that I can discover new musical states or effects. »

[Concernant la forme, écrit-il encore, et les problèmes qu'elle pose, je ne vois pas que ce que je pourrais ajouter ; elle constitue, comme je l'ai dit, le gros problème de la composition. En effet, si l'on écrit de la musique sans thème, sans motif conducteur, sans aucune répétition ni développement, alors ne se pose plus que le problème de la longueur de l'œuvre, de la durée, par rapport à son contenu (mais alors, c'est un autre genre de musique, que je ne pratique plus). Au tout début, entre 1930 et 1935, j'ai essayé ce genre de composition, sans thème, sans barre de mesure, dans un style tout à fait atonal, mais non sériel ; je ne suis jamais arrivé au bout d'un seul de ces travaux, cela ne me convenait pas. Il me faut un début thématique, une forme de développement, le rappel obligatoire de certains éléments mélodiques ; je dois mener cette musique quelque part, au moyen, notamment, de climax, le tout bien entendu basé sur la puissance de l'expression artistique, la musique étant pour moi le langage par excellence de l'âme. Suivent maintenant quelques compléments sur la musique que j'écris, de manière générale. Avant tout soucieux d'expression, toute ma musique se situe dans un climat expressionniste. Conception, peut-être « pluralistique » de la musique, en quelque sorte « simultanériste », permettant, dans certains cas, bien entendu, une superposition de l'acquis du passé musical et d'un certain avenir musical, celui-ci, généralement en opposition avec ce que l'on entend généralement par musique de l'avenir, mais qui correspond à ce que je pense moi-même, cette superposition suscitant l'emploi de moyens musicaux assez différents, tantôt se succédant, tantôt se superposant, le style « total chromatique » que j'utilise fréquemment, parfois dans les franges de l'atonal, me permet de succéder à un moment presque tonal. Je ne suis pas un découvreur de techniques nouvelles, je suis totalement tourné vers l'expression musicale et c'est là, seulement, que je puis découvrir des états musicaux ou effets nouveaux.]

Concerning the Biblical Triptych, he continues :

« Art that touches the soul impassions me. The request to write a musical piece for woodwind, brass, percussion and double bass first came from my friend and conductor André Vandernoot. In the first movement of the Triptych, it was interesting to attempt to express Peter’s turmoil at the moment of his denials without resorting to strings.

In the second movement, oboes, English horns, flutes and clarinets seemed more appropriate to describe “Christ Crowned with Thorns” (the famous painting by Hieronymus Bosch), and the suffering of his heavenly soul in all his humanity. The totally “chromatic” style was the best means for me to write this movement. My passion for the fervent evocation of the sacred mysteries helped me to do this.

In the third movement, trumpets, horns, trombones, tubas, double basses and percussion had to ‘express the atrocious and moral dismay that led Judas to commit suicide’. »

[C'est l'art qui s'adresse à l'âme qui me passionne. Ecrire une œuvre pour bois, cuivres, percussion et contrebasses était au départ une incitation de mon ami et chef d'orchestre André Vandernoot. Dans le premier mouvement du Triptyque Biblique, le trouble de Pierre, lors de ses reniements, était intéressant à tenter de rendre sans l'aide précieuse des cordes. Dans le deuxième, les hautbois, cor anglais, flûtes et clarinettes me paraissaient tout indiqués pour essayer de traduire « Le Christ aux outrages » (célèbre tableau de Jérôme Bosch), la souffrance de son âme divine dans son humanité. Le style « total chromatique » m'a été un moyen pour écrire ce mouvement. Ma passion pour l'évocation fervente des mystères sacrés m'a bien aidé pour ce faire. Dans le troisième mouvement, les trompettes, cors, trombones, tubas, contrebasses et percussions devraient « exprimer le désarroi moral et atroce qui conduisit Judas au suicide.]

Tributes gathered by Boleslaw Bieniasz in Brussels on 20 January 2006 based upon notes made in the 1990s :

« “The terms employed by the composer during our working sessions mainly concerned the Psalms for solo violin:

Tearful... modern romanticism... Eastern Europe... hysteria... depression... when playing, indicate well the return of the theme (for example *Eloi, Eloi* (My God, My God)... inconsolable)... the themes are just as important as the general mood... it must all be played freely... the public is either receptive or not.

The composer regards the Psalms as ‘at the same time expressive and virtuoso’; he asks for a forcefulness of sound, but also *pianissimo*. »

[Les termes employés par le compositeur durant nos rencontres de travail portaient principalement sur les Psaumes pour violon solo : Larmoyant ... romantisme moderne ... Europe de l'Est ... crise d'hystérie ... déprime ... en interprétant, bien marquer les retours du thème (par exemple Eloi, Eloi ... Insondable) ... les thèmes ont la même importance que l'ambiance générale... tout doit être joué librement ... sur le public, ça prend ou ne prend pas. Le compositeur considère les Psaumes comme « à la fois expressifs et virtuoses » ; il demande une très grande force de la sonorité, mais aussi des pianissimi.]

Boleslaw Bieniasz, who long collaborated with the composer and to whom the 24 Psalms as well as the two Psalms for solo viola and other pieces are dedicated, considers that the music of Alove Rammaert has the following characteristic traits: « A narrative and meditative style... fluctuating rhythmic pulsation (agonising... extreme feelings... great expression... visionary elements ... ideas expressed through sound ... moaning belonging to the aesthetic code... expressionism...) and it is impossible to play this music well without “entering the particular universe of the composer. »

On 28 April 2006, Boleslaw Bieniasz admitted that in effect on 26 March 1989, a solo violin recital took place in the Cultural Centre “Windows” in Brussels during which he played “St Anthony in the desert” :

« Alove Rammaert composed this piece for me and dedicated it to me after many meetings and discussions together. Following this collaboration, the 24 Psalms for solo violin were born, two Psalms for viola (also recorded and broadcast by the RTBF), two Concertos for violin, Duet for violin and viola (recorded live by the RTBF), Duet for two violins, Duet for violin and violoncello, *Chant d'automne* (Autumn Song) for violin and piano, *Comme une berceuse* (Like a Lullaby - played at Louvain-la-Neuve), one piece for violin and string orchestra and several other miniatures. »

[Alove Rammaert a composé cette pièce pour moi et me l'a dédiée suite à des nombreuses rencontres d'essais et de discussions. Suite à cette collaboration sont nés les 24 Psaumes pour violon solo, 2 Psaumes pour alto (également enregistrés et émis à la RTBF), 2 Concertos pour violon, Duo pour violon et alto (enregistrement live RTBF), Duo pour 2 violons, Duo pour violon et violoncelle, Chant d'automne pour violon et piano, Comme une berceuse (créée à Louvain-la-Neuve). Une pièce pour violon et orchestre à cordes et encore quelques miniatures.]

Last document : a press cutting from the family archives, alas without signature, place, or date but which warrants transcription :

« *Gethsemani* by Alove Rammaert borders on a masterpiece. The painful atmosphere and the sorrow of Christ during his martyrdom are expressed in a poignant manner and with an artistic sincerity worthy of high praise. Mr. A. Rammaert is a name to remember among the Belgian composers reaching maturity. Perhaps one will be astonished to learn - although not us - that a composer who has already had the honour of being played at the Centre for Fine Arts in 1935, at the Music Conservatory by Defauw before the war, and who has been played in Paris and Vienna, has not received greater recognition in his own country. This artist belongs to the category of the sincere, the pure. He composes without any other concern than to create a work of art, an act of faith. Like Schumann, the victim of an accident during his piano studies, he could not continue playing and instead pursued his musical studies in composition (Quinet, Moulaert, Absil) at the Brussels Music Conservatory. *Gethsemani* is presented as an atonal work and yet, on hearing, I could not avoid making a comparison with early atonal music. The collection of sounds, dissonances, the melodies of this work have an undeniable atonal expression. Moreover these aesthetic points are of no importance seeing as the tenor of the work is musical and justly finds its place in the edifice of beauty. »

[Gethsemani d'Alove Rammaert frise le chef-d'œuvre. L'atmosphère douloureuse et la tristesse du Christ dans sa montée au calvaire, sont rendues de façon poignante et avec une sincérité artistique digne de grands éloges. M.A. Rammaert est un nom à retenir parmi les compositeurs belges arrivés à maturité. On s'étonnera peut-être – mais pas nous – qu'un compositeur qui eut déjà les honneurs d'être joué aux Beaux-Arts en 1935, au Conservatoire par Defauw avant la guerre, qui fut déjà joué à Paris et à Vienne, n'est pas connu davantage dans son pays. Cet artiste appartient à la catégorie des sincères, des purs. Il compose en dehors de toute autre préoccupation que celle de faire œuvre d'art, acte de foi. Accidenté, comme Schumann, au cours de ses études de piano, il ne put les poursuivre et continue ses études musicales en s'orientant vers la composition (Quinet, Moulaert, Absil) au Conservatoire de Bruxelles. Gethsemani se défend d'être une œuvre atonale et pourtant, à l'audition, je n'ai pu m'empêcher de faire un rapprochement avec la première musique atonale. Les agrégations sonores, les dissonances, les mélodies de cette œuvre ont une expression atonale indéniable. D'ailleurs ces points d'esthétique n'ont aucune importance pourvu que la substance de l'œuvre soit musicale et qu'elle apporte sa pierre à l'édifice de la beauté.]

ANNEX 1

ALPHABETICAL CATALOGUE (www.cebedem.be)

A l'aube du 21e siècle - 1998	violin and cello	00:08:00
Ad mortem et resurrectionem - 1969	2 violins, viola and cello	00:18:00
Adagio - Allegro - ?	violin and piano	- ? -
Adagio de concert - 1997	violin and piano	- ? -
Adagio et allegro - 1991	clarinet, violin and piano	- ? -
Andante con moto - 1994	violin	- ? -
Andante con moto - 2002	violin and piano	- ? -
Andante et Allegro furioso - 1998	violin and piano	00:10:00
Ballade - 1971	orchestra	- ? -
C'est alors, O nuit - 1979 <i>Charles Péguy</i>	Baritone and piano	00:03:30
Car proche est le temps - 1981	sax quartet	00:11:00
Ce qu'ont vu les disciples d'Emmaüs (version 1) - 1976	2 violins, viola and cello	- ? -
Ce qu'ont vu les disciples d'Emmaüs (version 2) - 1998	2 violins, viola and cello	00:12:00
Chant d'automne (version 1) - 1998	violin and piano	00:10:00
Chant d'automne (version 2) - 2000	violin and piano	00:11:00
Comme une berceuse - 2003	violin	- ? -
Concerto (inachevé) - ?	violin and orchestra	- ? -
Concerto n°1 - 1994	violin and orchestra	- ? -
Concerto n°2 - 1997	violin and orchestra	00:36:00
Concerto - 1999	string orchestra	00:11:00
Cum clamore valido - 1974	piano	00:07:00
De l'Annonciation aux Apparitions - 2000	violin, viola and cello	00:13:00
Deux mouvements - 1978	horn and piano	00:17:00
Deux psaumes - 1996	viola	00:06:00
Deux visions apocalyptiques - 1988	orchestra	00:38:00
Dialogue pour deux violons - 1995	2 violins	00:06:30
Duo - 1990	violin and viola	00:10:55
Etude - 1950	piano	- ? -
Fantaisie et fugue - 1986	organ	00:08:30
Getshemani - 1955	string orchestra	00:17:10
Gloria in exelsis Deo - 1993	accordion	00:08:00
Gloria in exelsis Deo - 1995	accordion	- ? -
Heure de grâce - 1980 <i>Maurice Carême</i>	four-part choir and piano	00:06:00
Impromptu - 1945	piano	- ? -
In sancto sepulcro - 1979	flute, oboe, clarinet and bassoon	00:18:00

Interlude n°1 - 1995	violin	00:01:00
Interlude n°2 - 1995	violin	00:01:00
Interlude n°3 - 1995	violin	00:02:30
Invention n°1 à 2 voix - 1992	piano	- ? -
Invention n°2 à 2 voix - 1992	piano	- ? -
Je vis sans vivre en moi - 1981 <i>St Jean de la Croix</i>	mixed choir and piano	00:06:00
L'appel éternel - 2002	violin and piano	00:03:00
La Mort - 1974 <i>Maurice Carême</i>	middle voice and piano	00:06:00
Lamentations de Jérémie - 1938	low voice and piano	- ? -
Largo mystique - 1986	organ	00:04:00
Largo - ?	violin and piano	- ? -
Le glas - ? <i>Jodothé</i>	low voice and piano	- ? -
Méditation sur la présence réelle - 1989	organ	- ? -
Méditation - 1986	organ	00:04:30
Mouvement de sonate - 2001	piano	00:10:00
Neuf psaumes - 1992	violin	- ? -
Nocturne - 1993	accordion	- ? -
O jour, ô soir - 1978 <i>Charles Péguy</i>	Soprano, clarinet in A and piano	00:07:00
Paraphrase - 1985	organ	00:05:00
Pastorale - 1934	orchestra	00:05:00
Percenel - 1981 <i>Richard</i>	Soprano and piano	- ? -
Petite musique - 1984	flute, clarinet and piano	- ? -
Poème d'extase mystique - 1994	violin and piano	00:05:00
Poème élégiaque - 1992	violin and piano	00:05:00
Poème mystique - 1987	violin and piano	00:15:00
Pourquoi Seigneur, avez-vous fait... - 1978 <i>Maurice Carême</i>	Soprano and piano	00:04:00
Prélude n°01 - 1934	piano	00:05:00
Prélude n°01 - 1995	violin	00:02:30
Prélude n°02 - 1941	piano	00:13:00
Prélude n°03 - 1935	piano	- ? -
Prélude n°04 - 1992	piano	- ? -
Prélude n°05 - 1995	piano	- ? -
Prélude n°06 - 1947	piano	00:06:30
Prélude n°07 - 1997	piano	00:07:00
Prélude n°08 - 1997	piano	00:04:00
Prélude n°09 - 1998	piano	- ? -

Prélude n°10 - 1998	piano	00:05:30
Prélude n°11 - 1999	piano	00:08:00
Prélude n°12: L'annonce du Vendredi Saint - 2000	piano	00:05:00
Prélude n°13: Le glas - 1950	piano	00:09:00
Prélude n°14: Brumes d'automne - 2000	piano	00:04:30
Prélude pour flûte solo - 2001	flute	00:04:00
Preludio e quasi fugato - 1997	violin	- ? -
Preludio patetico - 1999	cello and piano	00:07:00
Procession du Saint Sacrement - 1981	2 trumpets, horn, trombone and tuba	- ? -
Prophéties bibliques - 1966	clarinet and piano	00:17:00
Psaume n°01 pour violon solo - 1992	violin	00:04:30
Psaume n°01 pour violoncelle solo - 1995	cello	00:03:00
Psaume n°02 pour violon solo - 1992	violin	00:02:00
Psaume n°02 pour violoncelle solo - 1998	cello	00:06:00
Psaume n°03 pour violon solo - 1992	violin	00:02:00
Psaume n°03 pour violoncelle solo - 1996	cello	00:08:30
Psaume n°04 pour violon solo - 1992	violin	00:02:00
Psaume n°05 pour violon solo - 1992	violin	00:02:30
Psaume n°06 pour violon solo - 1992	violin	00:02:00
Psaume n°07 pour violon solo - 1992	violin	00:03:00
Psaume n°08 pour violon solo - 1992	violin	00:05:30
Psaume n°09 pour violon solo - 1992	violin	00:03:30
Psaume n°10 pour violon solo - 1994	violin	00:03:00
Psaume n°11 pour violon solo - 1994	violin	00:03:53
Psaume n°12 pour violon solo - 1995	violin	00:04:22
Psaume n°13 pour violon solo - 1995	violin	00:03:32
Psaume n°14 pour violon solo - 1996	violin	00:03:30
Psaume n°15 pour violon solo - 1996	violin	00:06:30
Psaume n°16 pour violon solo - 1996	violin	00:06:00
Psaume n°17 pour violon solo - 1997	violin	00:04:00
Psaume n°18 pour violon solo - 1997	violin	00:03:30
Psaume n°19 pour violon solo - 1997	violin	00:02:00
Psaume n°20 pour violon solo - 1997	violin	00:06:00
Psaume n°21 pour violon solo - 1997	violin	00:04:30
Psaume n°22 pour violon solo - 1997	violin	00:06:00
Psaume n°23 pour violon solo - 1997	violin	00:04:30
Psaume n°24 pour violon et piano - 2002	violin and piano	- ? -
Psaume n°24 pour violon solo - 1997	violin	00:06:30
Psaumes - 1992	violin	01:33:30
Quatuor n°2 - 1994	sax quartet	- ? -

Quintette pour la paix sur la terre des hommes - 1967	flute, oboe, clarinet in B, horn in F and bassoon	00:10:00
Saint Antoine au désert, visions prophétiques - 1988	violin	00:11:00
Sonare - 2001	violin and string orchestra	00:13:00
Speranza e forza d'amore - 2000	string orchestra	00:09:00
Sur la route du Golgotha - 1995	cello	- ? -
Symphonie (mars 2002) - 2002	piano	- ? -
Symphonie en deux mouvements - 2001	orchestra	00:30:00
Symphonie pour orchestre de chambre - 1999	chamber orchestra	00:21:00
Tenebrae factae sunt - 1974	string orchestra	00:21:00
Trio (version 1) - 2001	flute, viola and double bass	00:14:00
Trio (version 2) - 2002	flute, viola and double bass	00:14:00
Trio - 1947	flute, violin and cello	- ? -
Trio - 1948	flute, violin and cello	00:11:00
Trio - 1948	violin, cello and piano	00:11:00
Triptyque biblique - 1984	woodwind, brass, percussion, celli and double basses	- ? -
Va! Toume toi - 1978 Maurice Carème	middle voice and piano	00:03:00
Vision métaphysique - 1984	piano	00:05:00
Visions prophétiques - 1992	violin and piano	00:03:30
[Esquisses diverses] - ?	orchestra	- ? -
[Vous tous qui passez...] - 1951	low voice, cello and piano	- ? -

ANNEX 2

CATALOGUE CLASSIFIED BY CeBeDeM

(Orderer by formations : large orchestra, chamber orchestra, chamber music...)

- Large orchestra (7 titles)
- Chamber orchestra (5 titles)
- Piano solo (19 titles)
- Organ (5 titles)
- Accordion (3 titles)
- Violin solo (35 titles)
- Deux violins (1 title)
- Violin et piano (13 titles)
- Violin et orchestra (4 titles)
- Viola solo (3 titles)
- Cello solo (5 titles)
- Cello and piano (1 title)
- Flute solo (1 title)
- Clarinet et piano (1 title)
- Sax quartet (2 titles)
- Horn and piano (1 title)
- Violin and cello (1 title)
- Violon and viola (1 title)
- Piano trio (1 title)
- String trio (1 title)
- Trio for clarinet, violin and piano (1 title)
- Trio for flute, clarinet and piano (1 title)
- Trio for flute, violin and cello (2 titles)
- Trio for flute, viola and double bass (2 titles)
- String quartet (3 titles)
- Woodwind quartet (1 title)
- Wind quintet (1 title)
- Brass quintet (1 title)
- Voice solo and miscellaneous accompaniments (9 titles)
- Choirs and piano (2 titles)

ANNEX 3

AN ATTEMPT AT CHRONOLOGICAL CATALOGUING

In this third classification, we attempt to list the works in chronological order of composition. Instead of the term of “opus”, apparently unappreciated by the composer, the initials of the present authors are used, “M” and “P” followed by the numbers attributed to works in the aforesaid order: MP1, MP2, MP3, etc. Unfortunately, some titles remain undated and appear at the end of the list. These are numbers MP127 to MP131.

Pastorale (orchestra)	1934	MP 1
Prélude n°1 for piano	1934	MP 2
Prélude n°3 for piano	1935	MP 3
Lamentations de Jérémie (low voice and piano)	1938	MP 4
Prélude n°2 for piano	1941	MP 5
Impromptu for piano	1945	MP 6
Prélude n°6 for piano	1947	MP 7
Trio (flute, violin, cello) [version 1]	1947	MP 8
Trio (violin, cello, piano) [version 2]	1948	MP 9
Trio (flute, violin, cello) [version 2]	1948	MP 10
Etude for piano	1950	MP 11
Prélude n° 13 : Le glas (piano)	1950-1999	MP 12
[Vous tous qui passez] (low voice, cello and piano)	1951	MP 13
Getshemani (sic) (string orchestra)	1955	MP 14
Prophéties bibliques (clarinet and piano)	1966	MP 15
Quintette pour la paix sur la terre des Hommes (flute, oboe, clarinet, horn & bassoon)	1967	MP 16
Ad mortem et resurrectionem (2 violin, viola, 2 celli) [quatuor n°1]	1969-1998	MP 17
Ballade (orchestra)	1971	MP 18
Cum clamore valido (piano)	1974	MP 19
La mort (M. Carême) (middle voice and piano)	1974	MP 20
Tenebrae factae sunt (string orchestra)	1974	MP 21
Ce qu'ont vu les disciples d'Emmaüs (2 violins, viola & cello) [Quatuor n°2 (version 1)]	1976	MP 22
Deux mouvements (horn and piano)	1978	MP 23
O jour, ô soir (Péguy) (Soprano, clarinet and piano)	1978	MP 24
Pourquoi, Seigneur, avez-vous fait... (M. Carême) (Soprano and piano)	1978	MP 25
Va! Tourne-toi (M. Carême) (middle voice and piano)	1978	MP 26
C'est alors, O nuit (Péguy) (Baritone and piano) [Mystère des Saints Innocents]	1979	MP 27
In sancto sepulcro (flute, oboe, clarinet, bassoon) [Largo et fugato]	1979	MP 28
Heure de grâce (M. Carême) (four-part choir and piano)	1980	MP 29
Car proche est le temps (sax quartet)	1981	MP 30
Je vis sans vivre en moi (St-Jean d.l. Croix) (mixed choir and piano)	1981	MP 31
Percenel (Richard) (Soprano and piano)	1981	MP 32
Procession du Saint Sacrement (2 trumpet, horn, trombon and tuba)	1981	MP 33
Petite musique (flute, clarinet and piano)	1984	MP 34
Triptyque biblique (woodwind, brass, percussion, celli and double bass)	1984	MP 35
Vision métaphysique (piano)	1984	MP 36
Paraphrase for organ	1985	MP 37
Fantaisie et fugue for organ	1986	MP 38

Largo mystique for organ	1986	MP 39
Méditation for organ	1986	MP 40
Poème mystique (violin and piano)	1987	MP 41
Deux visions apocalyptiques (orchestra)	1988	MP 42
Saint Antoine au désert, visions prophétiques (violin)	1988	MP 43
Méditation sur la présence réelle (organ)	1989	MP 44
Duo (violin, viola)	1990	MP 45
Adagio et allegro (clarinet, violin and piano)	1991	MP 46
Invention n°1 à 2 voix (piano)	1992	MP 47
Invention n°2 à 2 voix (piano)	1992	MP 48
Poème élégiaque (violin and piano)	1992	MP 49
Prélude n°4 for piano	1992	MP 50
Psaume n°1 (vl) [Psaume pour le Jeudi Saint]	1992	MP 51
Psaume n°2 (vl) [Et la lumière fut]	1992	MP 52
Psaume n°3 (vl) [La foi d'Abraham]	1992	MP 53
Psaume n°4 (vl) [Jésus à Gehtsémani (sic)]	1992	MP 54
Psaume n°5 (vl) [Les Contemplatifs]	1992	MP 55
Psaume n°6 (vl) [Le reniement de Pierre]	1992	MP 56
Psaume n°7 (vl) [Mort de Jean-Baptiste]	1992	MP 57
Psaume n°8 (vl) [Marie-Madeleine au tombeau]	1992	MP 58
Psaume n°9 (vl) [L'onction de Béthanie]	1992	MP 59
Visions prophétiques (violin and piano)	1992	MP 60
Gloria in exelsis (sic) Deo (accordion) [1st version]	1993	MP 61
Nocturne (accordion)	1993	MP 62
Andante con moto (violin)	1994	MP 63
Concerto n°1 (violin and orchestra)	1994	MP 64
Poème d'extase mystique (violin and piano)	1994	MP 65
Psaumes n°10 (vl) [Les prophètes]	1994	MP 66
n°11 (vl) [Marie et la prophétie de Siméon]	1994	MP 67
Quatuor n°2 (4 sax)	1994	MP 68
Dialogue for 2 violins	1995	MP 69
Gloria in exelsis (sic) Deo (accordion) [2nd version]	1995	MP 70
Interlude n°1 (vl)	1995	MP 71
Interlude n°2 (vl)	1995	MP 72
Interlude n°3 (vl)	1995	MP 73
La fuite en Egypte (vl) [Psaume n°1]	1995	MP 74
Prélude n°5 (piano)	1995	MP 75
Prélude n°6 (piano)	1995	MP 76
Prélude n°1 (vl)	1995	MP 77
Psaume n°12 (vl) [Jerusalemn (sic) loue le Seigneur]	1995	MP 78
Psaume n°13 (vl) [Hymne au créateur]	1995	MP 79
Sur la route du Golgotha (cello) [Prélude n°3]	1995	MP 80
Deux Psaumes (viola) [1. d'Elévation – 2. de Méditation]	1996	MP 81
Moïse et le buisson ardent (cello) [Psaume n°3] (original version)	1996	MP 82
Psaume n°14 (vl) [Devant la Cité sainte]	1996	MP 83
Psaume n°15 (vl) [Moïse et le buisson ardent]	1996	MP 84
Psaume n°16 (vl) [De profundis. Office des Ténèbres]	1996	MP 85
Psaume n°3 (cello)	1996	MP 86
Adagio de concert (violin and piano)	1997	MP 87
Concerto n°2 (violin and orchestra)	1997	MP 88
Preludio e quasi fugato (violin)	1997	MP 89
Psaume n°17 (vl) [L'insondable]	1997	MP 90
Psaume n°18 (vl) [Apparition à Medjugorje]	1997	MP 91

Psaume n°19 (vl) [La voix qui crie dans le désert]	1997	MP 92
Psaume n°20 (vl) [Le souffle de l'Esprit-Saint]	1997	MP 93
Psaume n°21(vl) [Eloï, Eloï, lama sabachthani]	1997	MP 94
Psaume n°22 (vl) [Le puits de Jacob]	1997	MP 95
Psaume n°23 (vl) [Adonai Sabaoth]	1997	MP 96
Psaume n°24 (vl) [Et Dieu créa l'Univers visible et invisible]	1997	MP 97
Psaumes (vl) [= Psaumes n°s 1-24 ?]	1992-1997	MP 97 bis
A l'aube du 21 ^e siècle (violin and cello) [Méditation]	1998	MP 98
Andante et Allegro furioso (violin and piano)	1998	MP 99
Ce qu'ont vu les disciples d'Emmaüs (2 violins, viola and cello) [Quatuor n°2 (version 2)]	1998	MP 100
Chant d'automne (version 1) (violin and piano)	1998	MP 101
La résurrection de Lazare (cello) [Psaume n°2]	1998	MP 102
Prélude for piano n° 9	1998	MP 103
Prélude for piano n°10	1998	MP 104
Concerto (strings)	1999	MP 105
Prélude for piano n° 11	1999	MP 106
Preludio patetico (cello and piano)	1999	MP 107
Symphonie for chamber orchestra	1999	MP 108
Brumes d'automne (piano)	2000	MP 109
Chant d'automne (version 2) (violin and piano)	2000	MP 110
De l'Annonciation aux Apparitions (violin, viola and cell)	2000	MP 111
L'Annonce du Vendredi Saint (piano)	2000	MP 112
Speranza e forza d'amore (strings)	2000	MP 113
Mouvement de Sonate (piano)	2001	MP 114
Prélude for flute solo	2001	MP 115
Sonare (violin and strings)	2001	MP 116
Symphonie en deux mouvements (orchestra)	2001	MP 117
Trio (flute, viola and double bass) (version 1)	2001	MP 118
Andante con moto (violin and piano)	2002	MP 119
L'Appel éternel (violin and piano)	2002	MP 120
Psaume n°24 (violin and piano)	2002	MP 121
Symphonie (mars 2002) (orchestra)	2002	MP 122
Trio (flute, viola and double bass) (version 2)	2002	MP 123
Comme une berceuse (violin)	2003	MP 124
Undated works		
Adagio-Allegro (violin and piano)	?	MP 125
Concerto (unfinished) (violin and orchestra)	?	MP 126
Esquisses divers (sic)	?	MP 127
Largo (violin and piano)	?	MP 128
Le glas (Jodothé) (low voice and piano)	?	MP 129

END
S.D.G.