ABSTRACT

Louis Andriessen is the most important composer from the Dutch school of the late twentieth century, if not arguably the most important western art music composer from the Netherlands itself. He took a pioneering role in European minimalism, while also shunning the traditional orchestra and string based ensembles. Given his small catalogue of works for traditional orchestra, many of his major works have had limited performances. This is disappointing, especially since pieces such as *De Staat* are considering cornerstone works in the post-modernist period.

Andriessen wrote many of wind pieces for Orkest de Volharding, an ensemble whose instrumentation can be most easily described as a modified jazz band. Given that musicologists consider many major composers’ catalogue of wind music ancillary, this document aims to show Andriessen’s Orkest de Volharding works are representative of his oeuvre. To demonstrate this, the author traces major compositional traits of the composer within these pieces, namely: the influence of Bach and Stravinsky, minimalism, jazz, quotations, and classicism.

The opening chapters outline the historical developments leading to the founding of Orkest de Volharding and an outline of each of the aforementioned compositional traits of Andriessen. The author then presents a comparative analysis of five of Andriessen’s works for Orkest de Volharding: *On Jimmy Yancey* (1973), *De Stijl* (1984–5), *M is for Man, Music, Mozart* (1991), *Passeggiata in Tram in America e Ritorno* (1998), and *RUTTMANN Opus II, III, IV* (2003). For each work, the author provides a
formal analysis and illuminates the characteristic compositional style of Andriessen. The author hopes this document will lead to further interest and increased performances of these pieces.