

Akkoortje 26

Lekkere stukken

A tribute to Mike Boddé

Sometimes unexpectedly lovely encounters have a huge impact, and that makes you want to write about them. As it happens, we columnists have rediscovered the talents of Mike Boddé in several ways. If you're now thinking, 'Where have I heard that name before?', Boddé is a virtuoso pianist and singer from Rotterdam. Together with Thomas van Luyn, he formed the cabaret and musical duo Mike&Thomas. They've put on shows in theatres and on TV. He's done impressions on *Kopspijkers* (including Opstelten, King Willem-Alexander and Henk van Dorp) and was Paul Witteman's sidekick for quite some time on *Podium Witteman*, later *Podium Klassiek*. Boddé has written a book with an accompanying playlist called *Lekkere stukken* (Lovely pieces). So I've borrowed that title for this column, as I'd like to pay him a kind of tribute.

Die launige Forelle. Unfortunately, these composers do not feature in this book. Boddé once gave a musical lecture on Beethoven at the Beethoven Festival last June in Zutphen, in which he discussed the question of whether Beethoven, like himself, had bipolar disorder – something we know for certain about Schumann – and whether this can still be diagnosed so many years later. Boddé does, however, pay a tribute to Schumann, lovingly celebrating his condition in this piece. Whilst I'm on the subject: I would like to propose that our choir sing *Ode to Schumann*, from Boddé's album *Extra lekkere Stukken*. Although I'm not sure whether this has already been arranged for a mixed choir.

<https://youtu.be/lrBrPYBrIcQ?si=GC3pUQowSS-PGjzh>

Die launige Forelle doesn't provide a definitive answer on this. Or do any of you think it does? I'm curious!

I came across the wonderful *Bogoroditse Devo*

<https://youtu.be/JIGE0fyYCxE?si=PzflrcPquzZ-emYO> If I may make a suggestion: put on our repertoirelist, fast. Do give it a listen!

What I don't want to keep from you is Boddé's explanation of why the andante – the slow part – of a Rachmaninov sonata for cello and piano can move him to tears.

Boddé says this is because the piece is written in E flat. This is – and I'm quoting again:

A key that says: 'It's cold outside, come on in by the fire; here's a mug of hot chocolate and a handful of peppernuts. Shall I give you a massage, or shall I wash your feet? It's nice and cosy under the duvets here; have you got any condoms with you? Am I getting ahead of myself?' That sort of key.

We're in luck that we're already singing a piece in E flat, which brings us full circle: Choral 23! To reassure those of us who prefer modern music: Boddé also writes about jazz and pop, so there's something for everyone. Still, I'll leave it at that for now, along with my image of Mike Boddé, who, seated at a magnificent 19th-century grand piano, touches my heart with his phenomenal piano playing. Come on, boys and girls of the Stadhuiskoor, let's get back to it and sing the most beautiful pieces with love and passion: whether it's *Lascia ch'io pianga* or *Danny Boy*! (Or, in the spirit of this column, shall I say: whether it's *Choral 23* or *Die launige Forelle*?)