

# Article commentary

On pages 230–1 of *Organised Sound* volume 22 issue 2, Hannah Bosma writes in her article ‘Canonisation and Documentation of Interdisciplinary Electroacoustic Music’: ‘the Philips studio (1956–60), where Varèse’s *Poème Électronique* was made, with associated composers Henk Badings, Dick Raaijmakers (as Kid Baltan) and Tom Dissevelt (Collins et al. 2012: 83–4; Manning 2013: 72, 148; Holmes 2016: 3, 95–7, 376–9, 474–6, 511)’.

Bosma apparently bases herself on several sources. However, she is wrong, and so might be her sources. The Philips studio for electronic music was part of the Philips Research Laboratories (Natlab). Varèse’s *Poème* was not made in that studio but in a Philips garage at Strijp III of the Philips ELA product division, where a temporary studio was set up for the Philips Pavilion project. There was no relation between the electronic music activities at Philips Research and the Philips Pavilion (Tazelaar 2013: 101–2, 124).

On page 232, Bosma continues: ‘When Raaijmakers worked at the Philips Natlab studio as technical assistant to Edgard Varèse, for *Poème Électronique*,

he was asked by Philips to make some popular music to explore the commercial potential of the new electroacoustic equipment. He did so, between 1956 and 1963, in collaboration with jazz composer Tom Dissevelt’.

Raaijmakers was indeed working in the Natlab studio but he never was the assistant of Varèse. Varèse’s assistants were Willem Tak and Jan de Bruyn, who both worked for ELA, and later Anton Buczynski (Tazelaar 2013: 127–52). Raaijmakers’s last collaboration with Dissevelt was in January–February 1961, during the production of Dissevelt’s *Intersection* (Tazelaar 2013: 209).

## REFERENCE

Tazelaar, K. 2013. *On the Threshold of Beauty: Philips and the Origins of Electronic Music in the Netherlands 1925–1965*. Rotterdam: V2\_Publishing.

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