



THE FOREST IN APRIL

CONCERTO NO. 4 'RIMPELINGEN' 2017

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|-------------|------|
| Prelude | 1:22 |
| Passacaglia | 8:42 |
| Interlude | 1:03 |
| Scherzo | 8:23 |
| Postlude | 1:27 |

Maya Fridman Cello

Sander Teepen Conductor

North Netherlands Symphony Orchestra

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|---------------|--------------------------------------|
| Violin I | Eeva Koskinen |
| Violin II | Hugo Berreni |
| Viola | Martin Manak |
| Double bass | Igor Arzhanovich |
| Flute | Francesco Gatti Bénédicte Zeitoun |
| Oboe | Nadine Bults |
| Clarinet | Joost van Rheeden Hanka Clout |
| Bassoon | Marijke Zijlstra |
| Trumpet | Manuel Davila Ares |
| Trombone | Quirijn van den Bijlaard |
| Percussion | Stefan Kirschbaum Menno Bosgra |
| Piano/Celesta | Elena Malinova |
| Saxophone | Lotte de Bruin-Dijkema |

CONCERTO NO. 5 'THE FOREST IN APRIL' 2021

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| The Forest | 8:45 |
| The Echo Chamber | 13:53 |
| Requiem | 7:26 |

Maya Fridman Cello

Nicolò Foron Conductor

North Netherlands Symphony Orchestra

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| Violin I | Eeva Koskinen Sergei Bolotny Anna Britala Muriël van Hemel Anita Jongerman Claudia Sanson Mora Erna Sommer Gijs Philip van Schaik Sergio Aparicio Rodriguez Myrthe Helder | Flute | Francesco Gatti Bénédicte Zeitoun |
| | | Oboe | Arco van Zon Nadine Bults |
| | | Clarinet | Joost van Rheeden Hanka Clout |
| | | Bassoon | Marije van der Ende Marijke Zijlstra |
| Violin II | Annet J.C. Verboom Hugo Berreni Lianne van den Berg Xenia Gogu Marette Haaxman Michiel Klep Dorit Köpping Yu Li | French horn | Hanna Guirten Eric Aikema Wim van den Haak Martijn Appelo |
| | | Trumpet | Manuel Davila Ares Andreu Vidal |
| | | Trombone | Quirijn van den Bijlaard Michael Eversden Niels Jacobs |
| Viola | Christophe Weidmann Ulrike Adam Martin Manak Katharina Saerberg Kristin Stets Celia Hernández Doval | Tuba | Ane Travaille |
| | | Timpani | Paul Jussen |
| | | Percussion | Stefan Kirschbaum Menno Bosgra |
| Cello | Noëlle Weidmann-Ercan Florent Maigrot Corine 't Hoen Annette Scholten | Harp | Lauriane Chenais |
| | | Celesta | Anastasia Goldberg |
| | | Saxophone | Femke IJlstra |
| Double bass | Veit Peter Schüssler George Weghorst Finne van der Maar | | |

LINER NOTES

Concerto No. 4 “Rimpelingen” was composed in 2017, commissioned by AskolSchönberg and Gaudeamus Music Week with financial support from Stichting Vrienden Nederlandse Muziek. The concerto was originally composed for cellist Hans Woudenberg, who performed the piece with AskolSchönberg three times in 2017 and that was it. Or so I thought.

I was very surprised when I heard Maya's wish was for me to write her a new solo concerto, and that she wanted to prepare Rimpelingen for a performance at the Cello Biënnale festival as well. She took a year to prepare the piece for performance. We rehearsed together, both in real life and through an online video connection. The energy and sonic intensity she found during this time and the brilliance in her performance was thrilling to me to say the least, as Rimpelingen is an abstract piece, dealing with small bits of musical information that form a giant construction that is not obvious to see, hear or feel from the start. But as the piece grew on her, the ideas that formed the piece originally also developed further in my mind. Her performance of it gave me an extraordinary amount of inspiration to compose the next concerto, this time tailored to her musicality and performance strength.

Concerto No. 5 “The Forest in April” was composed between October 2020 and February 2021, commissioned by the North Netherlands Symphony Orchestra, TivoliVredenburg and Muziekgebouw Aan't IJ, in the midst of the Covid-19 Pandemic.

The piece can be seen as an internal reflection on the relationship between humanity and nature: action, consequences and mourning. As Maya has a very close relationship to nature, it felt completely natural to me to choose this subject for a piece to tailor around Maya's performing abilities and the cello as an instrument to express these emotions.

As Maya needed her parts as early as possible, I sent her draft versions of her

part before the full piece was completed. This also resulted in her interpretation of the first movement in rehearsal having an effect on the second and third movement, which were still in development at that time.

When orchestrating the piece, everything fell into place, and until this day I consider this work to be one of the most concise and coherent works I have made. Maya's ability to not only perform the piece so well, but to 'become' the piece in a sense (like 'Method acting') made the performance extremely colorful and intense. It even inspired the orchestra to perform with as much involvement and enthusiasm as the soloist, resulting in a recording that not only does justice to the notes on paper: it makes the piece live a life on its own, which is the highest aim for a composer to have...

Jan-Peter de Graaff

Everything that one can imagine of music is impossible to put in words. One can try, however. By sharing experiences, finding common ground in the realm of poetry and philosophy, perhaps by imagining nature as it reveals itself through the sounds of the orchestra.

While I waited for The Forest in April to be composed, I continuously tried to envision how it would sound and what kind of story I would become a part of. I was thrilled to discover that some of my guessings came close to the truth, while for the most part the music of The Forest in April exceeded everything I had in my imagination. How different would it be, have I not attended the premiere of Rimpelingen by Jan-Peter de Graaff in 2017 at the Gaudeamus Muziekweek! Rimpelingen (in English: 'ripples') made such a profound impression on me, echoing through the following two years until the right moment came. That moment was another concert of Jan-Peter's music after which I had the courage to ask him to write a concerto for me. The two years that followed were full of many meaningful and fun conversations, listening to music together, being together through

some of the most stressful and intense situations, such as the premiere and the days leading up to that moment.

I could write a lot about our process together, and how I can relate personally to every single note of these two concertos. But that would be too a long story, and I'm convinced it will change with each new performance. One thing that will not change, however, is my fascination with the music of Jan-Peter, with his gift of capturing the modern world's complexity in the transparent colors of his instrumentation. Thanks to Jan-Peter I have learned to navigate in that complexity and developed a very personal relationship with it. That would not have been possible without Jan-Peter's deep trust, which made me able to find and express myself through his music without any reservations. I am indefinitely grateful to him and to everyone who was part of this journey.

Maya Fridman

JAN-PETER DE GRAAFF

Jan-Peter de Graaff (*1992), grew up on the isle of Terschelling and started composing at the age of 15. He studied composition at the Royal Conservatoire The Hague from 2010 until 2016, with Guus Janssen, Calliope Tsoupaki and Diderik Wagenaar and studied at the Royal College of Music London in 2015, with Kenneth Hesketh. He graduated in 2016 with the opera "All Rise", which was honoured with the Nicolai Fund prize for most outstanding final recital. In 2018 he won the IRC Rostrum-prize for composers under 30 for his orchestral composition "Le café de nuit". Since then, his compositions have been in great demand in both in The Netherlands and abroad, which enabled him to compose for a wide variety of ensembles.

Many of his compositions are recognised by a great amount of transparency and use of colour in harmony, structure and orchestration, with an important focus on form and melodic development. Most of his works are inspired by nature, physics,

chain reactions and the ever-changing relationship between humanity and her environment.

De Graaff's oeuvre includes now about 50 works for various instrumentations, from solo and chamber music (both instrumental and vocal) to pieces for orchestra and Music Theatre. His music has now been performed by a great variety in orchestras and ensembles, including the BBC Symphony Orchestra, the Dutch Radio Philharmonic and Choir, the Residentie Orchestra, AskolSchoenberg, Insomnio Ensemble, Norrbotten NEO, Het Collectief, Maya Fridman and Katrien Baerts. Performances took place in various venues and festivals around the world, including Gaudeamus Muziekweek, November Music, Huddersfield Contemporary Music Festival, Acusticum Piteã and the Amsterdam Concertgebouw.

MAYA FRIDMAN

Born in 1989 in Moscow, Russia, Maya Fridman is a talented young artist residing in The Netherlands.

From her early years of playing the cello, Maya was recognised as a prodigy and was taken under the hood of the Foundation of Yuri Bashmet, where she took part in various TV and Radio programs. While studying at the Moscow State College of Music named after Alfred Schnittke, she was awarded as the First Prize Winner in the International Festival of Slavic Music among many other reputable awards. In 2010, Maya has been granted admission at the Conservatory of Amsterdam where she studied under professor Dmitry Fershtman. Here, on the 10th of June in 2016, she successfully finished a master's degree with the highest honours, Cum Laude.

For the last nine years, Maya has been performing regularly in Europe, in renowned venues such as the Royal Concertgebouw of Amsterdam, Muziekgebouw aan 't IJ, TivoliVredenburg and the Vereeniging.

Each of her solo programs has a strong emotional impact on the audience and presents great works of the last century, as well as completely new works of contemporary composers. She was awarded the Best Musician of 2013 Prize at De Grote Prijs van Nederland. Maya's projects include successful collaborations with Atzko Kohashi and Frans van der Hoeven in Aeon Trio, Tomoko Mukaiyama, and many more. She toured with AskolSchönbergs K[h]AOS, Noord Nederlands Toneel and Club Guy & Roni in the productions Carroussel (2017), Salam (2018), and Brave New World 2.0 (2019).

During the Cello Biënnale 2016, Maya performed in the role of Margarita in the musical theatre adaptation of The Master and Margarita directed by Dagmar Slagmolen, where she played together with cellist Kian Soltani.

In 2015, Maya released her first album The Invisible Link, featuring works of Alfred Schnittke, Pēteris Vasks, and Arvo Pärt, which she recorded together with pianist Daniël Kool, under the label TRPTK. In the years following, Maya has recorded and released six more highly-acclaimed solo and chamber music albums, all with contemporary repertoire, most of which featuring music that has been written especially for her. Among these albums is one that features Maxim Shalygin's Canti d'inizio e fine, which was chosen for Dutch newspaper Volkskrant's "40 Best Albums of 2019".

Maya was musician-in-residence with Gaudeamus in 2018/2019. In 2018 she was nominated for the Grachtenfestival Prijs, and in 2019, Maya won the coveted Dutch Classical Talent Award. She was also Artist in Residence at TivoliVredenburg for season 2020/2021.

NICOLÒ FORON

Nicolò Foron is a young Italo-German conductor, pianist and composer. Discovered at a young age, he has been praised for his versatile concert

programmes and efficient rehearsals. During the years of his artistic development, he has gathered extensive experience of a wide symphonic, operatic and contemporary repertoire. He was born 1998 in Genoa, Italy into a musical family. His first instrument was piano; at the age of 9 he became a student of Karl-Heinz Kämmerling and at the age of 14 a student of Anatol Ugorski.

Besides piano, he was also greatly supported in conducting. Discovered at the age of 10 by Jorma Panula, Nicolò was taught by him for the following five years as well as Leonid Grin at the Järvi Academy in Estonia. At the age of 15, he was able to assist Lorin Maazel; consequently, he was invited by Bernhard Haitink to his masterclass at the Luzern Festival. Furthermore, he took part in masterclasses with Daniele Gatti and Marc Albrecht in both symphonic and opera repertoire with the Netherlands Philharmonic Orchestra. He is invited regularly by Peter Eötvös, leading him to work with Heinz Holliger, Georges Aperghis, Kaija Saariaho, Donghoon Shin at the Budapest Music Center.

At the age of 16 Nicolò started to study conducting at the renowned Nationale Master of Orkestdirectie at the Conservatorium van Amsterdam, furthermore he moved to London where he made his Master in Conducting at the Royal College of Music. Because he has great interest in contemporary music, he also studies composition first at the Conservatory van Amsterdam, later at the Royal College of Music London. Additionally, Nicolò was taught regularly by Martyn Brabbins, Sir Roger Norrington and Sir Antonio Pappano. Selected by the Lead Foundation, Nicolò had masterclasses with Jukka-Pekka Saraste, Hannu Lintu and Esa-Pekka Salonen.

Nicolò assisted Riccardo Muti in the rehearsals for Le nozze di Figaro culminating in conducting the final concert at Ravenna. He conducted at the Opera Forward Festival, the Grachtenfestival, the National Opera and the Academy of Theater and Dance in Amsterdam. He had

the pleasure to assist Alan Gilbert with the NDR Elbphilharmonie Orchestra and to record Beethoven Symphony No 7 for the Royal College at the renowned Abbey Road Studios in London.

SANDER TEEPEN

Sander Teepen was born in Deurne (The Netherlands, 1981). Starting as an oboist, Sander was quickly fascinated by conducting. He followed conducting classes under Jan Stulen and he went on to take part in masterclasses led by Jorma Panula, Paavo Järvi, Neeme Järvi, Leonid Grin and Otto Tausk.

Since 2012, Sander participated in various conductor competitions and walked away with various prizes. For example, in 2012 he won the conductors contest at the MAV Symphonic Orchestra in Budapest, in 2013 the prize at the Blue Danube Opera conductor contest, in 2014 the “George Enescu Philharmonic Orchestra Prize” at the Jeunesses Musicales Bucharest conductor contest, and in 2015 he came second in the Blue Danube Opera conductor contest. This led to various collaborations at home and abroad.

This is how he came to conduct opera houses in Ostrava and Stara Zagora, and was host conductor at the Moldova Philharmonic Orchestra in Iasi, the Banatul Philharmonic Orchestra in Timisoara and the State Philharmonic Orchestra in Kosice.

In The Netherlands he conducted The Netherlands Radio Philharmonic Orchestra, the Rotterdam Philharmonic Orchestra, The Hague Philharmonic Orchestra, the Metropole Orchestra, The Gelders Orchestra, the North Netherlands Symphony Orchestra and the South Netherlands Philharmonic. He assisted at the Dutch Touring Opera (The Flying Dutchman), works as assistant conductor at the Dutch Radio Philharmonic Orchestra (2018-2022) and he is also awarded with the prestigious conductor scholarship 2018 by “Het Kersjes Fonds.” Since the 20/21 season he is teaching orchestra-

conducting at the Codarts Conservatory Rotterdam.

NORTH NETHERLANDS SYMPHONY ORCHESTRA

The NNO was founded in 1862, making it the oldest professional symphonic orchestra in The Netherlands. The NNO offers vibrant symphonic music to the three Northern provinces, with roughly 120 concerts per season in concert halls, the open air, during festivals and at schools. In addition, the orchestra regularly performs at theatres elsewhere in the country, including The Concertgebouw in Amsterdam, TivoliVredenburg in Utrecht and theatre De Doelen in Rotterdam.

Antony Hermus is at present the Principal Guest Conductor. Michel Tabachnik is fulfilling the position of Conductor Emeritus.

The orchestra has been privileged to work with leading conductors such as Viktor Liberman, Jean Fournet, Han-Na Chang, Stefan Vladar, Alexander Verdernikov and Susanna Mälkki, and international soloists including Diana Damrau, Piotr Beczala, Eva-Maria Westbroek, Vadim Repin, Louis Lortie, Shlomo Mintz and Alexander Gravylyuk.

The NNO regularly features contemporary composers: Terry Riley, Arvo Pärt, Philip Glass, Laurie Anderson and Steve Vai have all performed their music in Groningen.

The orchestra enjoys introducing newcomers to symphonic music, with the educational program Pieter Roelf Youth concerts, free lunch concerts as well as free outdoor concerts. The NNO can also be heard on the radio frequently. A close collaboration with various institutes ensures cross-pollination of the arts. The NNO works with the Prins Claus academy of music as well as music academies in Amsterdam and The Hague.







SPECIAL THANKS

Our immense gratitude especially goes out to:

Nicolò Foron (conductor The Forest in April)

Sander Teepen (conductor Rimpelingen)

Carlos Marín Rayo (rehearsal pianist and accompanist)

Beorn Nijenhuis (coaching)

Julia Jurashewski (music editor Donemus)

Marcel Mandos (artistic leader North Netherlands Symphony Orchestra)

Peter Tra, Cécile Gouder de Beauregard & Carine Hartman (programmers

TivoliVredenburg)

The staff of TivoliVredenburg

The staff of De Oosterpoort

The TRPTK recording crew

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Concerto no.4 "Rimpelingen"

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Rijswijk, The Netherlands

Concerto no.5 "The Forest in April"

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Rijswijk, The Netherlands





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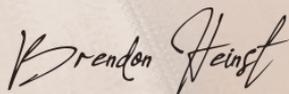
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is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. Unlike many current recording techniques, OOA was developed scientifically through simulation and modelling, as well as extensive listening tests with an independent listening panel. The microphone signals coming from this array are then converted into a DSD256 stream at an unbelievable 11.2MHz, which is later used to computationally render PCM 352.8kHz 64bit floating point audio, using the best of both worlds to our advantage. This means, in musical terms, that everything in the original performance is preserved. From the huge 32-foot pipe of a cathedral organ, to the highest notes on a piccolo flute. From the softest whispers all the way to the searingly loudest orchestral hits.

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recording & mastering engineer at TRPTK



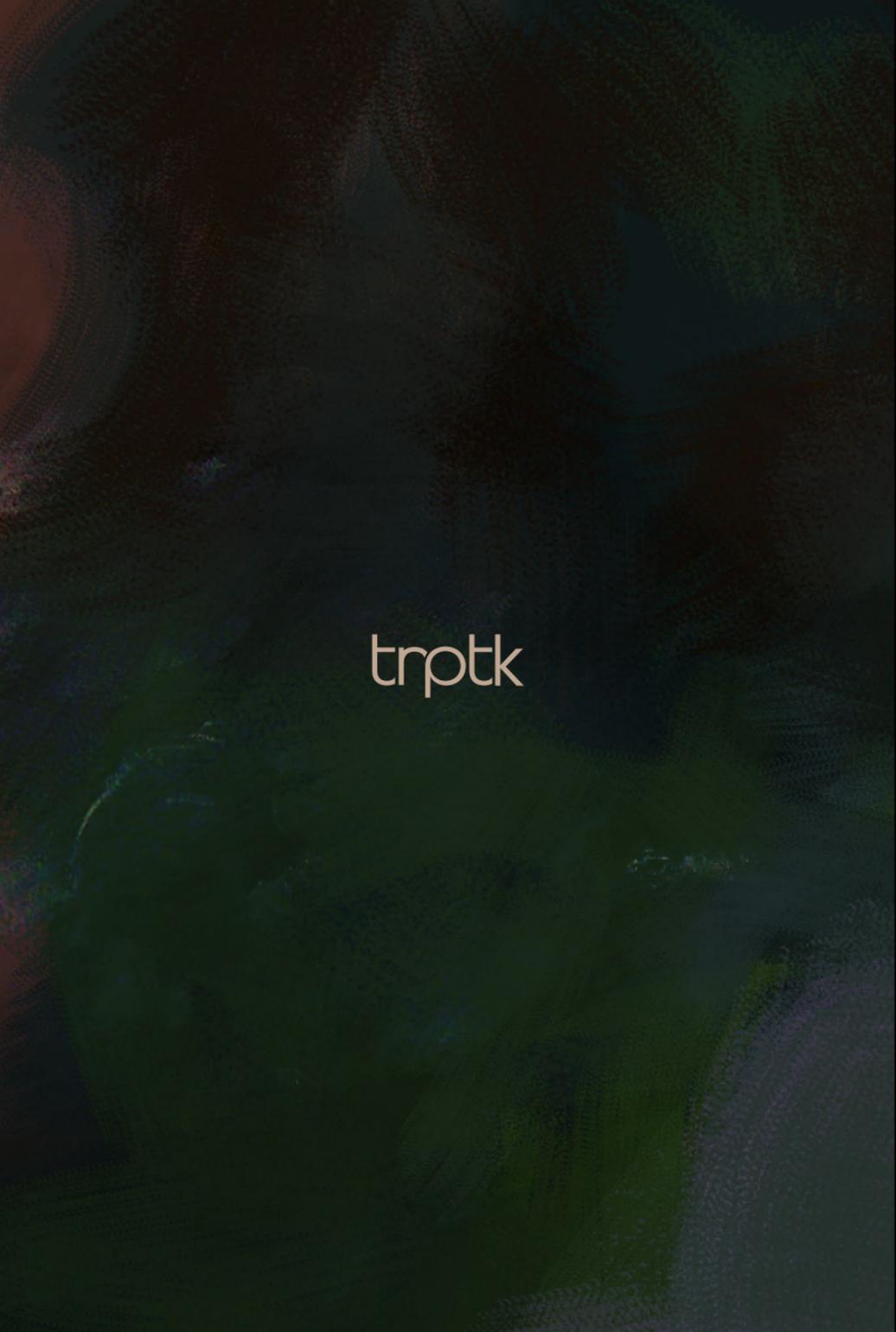
CREDITS

| | |
|--------------------------------|-------------------------------------|
| Recording & mastering engineer | Brendon Heinst |
| Co-production & editing | Hans Erblisch |
| Assistant engineers | Antal van Nie Bart Koop |
| Acoustics engineer | Ben van Leliveld / AcousticMatters |
| Artwork | Bart de Graaff |
| Liner notes | Jan-Peter de Graaff Maya Fridman |

This album was recorded between 10-12 March 2021 (The Forest in April) and on 18 June 2021 (Rimpelingen) at De Oosterpoort (Grote Zaal) in Groningen, The Netherlands. Maya Fridman plays on a cello built by Serge Stam.

EQUIPMENT

| | |
|--------------------------|---|
| Microphones | DPA d:dicate 4006A DPA d:dicate 4015A DPA d:dicate 4011A Microtech Gefell M930 Microtech Gefell M1030 |
| Microphone preamplifiers | Millennia HV-3D-8 Grace Design m801mk2 |
| AD/DA converters | Merging Technologies Hapi Merging Technologies Anubis |
| Master clock | Grimm Audio CC2 |
| Monitoring (recording) | KEF LS50 Meta Hegel C55 |
| Monitoring (mastering) | KEF Blade Two Hegel H30 |
| Power conditioning | Furutech Daytona 303E JCAT Optimo 3 Duo linear power supply Computer Audio Design GC1 |
| Cabling | Furutech custom microphone cables Furutech custom interlinks Furutech custom power cables Furutech custom loudspeaker cables Grimm Audio TPR8 breakout cables |
| Tuning | R.T.F.S. acoustics modules Furutech NCF Boosters JCAT M12 Switch Gold JCAT NET Card XE |



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