

A portrait of a man with a beard and tattoos, sitting in a wooden chair. He is wearing a black t-shirt. On his left arm, there is a tattoo of a figure on a cross and a large tattoo of a rose. On his right arm, there is a tattoo of a skull. He is looking directly at the camera.

CHANNEL CLASSICS

CCS 39619

REPORTS
FROM
THE LOW
COUNTRY
**RICK
STOTIJN**
DOUBLE
BASS

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BASS

RADIO PHILHARMONIC ORCHESTRA
JAMES GAFFIGAN CONDUCTOR

Martijn Padding
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RICK STOTIJN

There is a good argument for regarding the double bass as the foundation to many musical performances. At least to Rick Stotijn, who makes this point convincingly through his versatility. Be it as a soloist, a chamber musician, principal double bass player in various orchestras or as a member of innovative ensembles.

Soloist and chamber musician

Rick is a tireless promotor of his instrument and its sheer endless possibilities. He has collaborated with and performed world premieres of works by composers such as Louis Andriessen, Michel van der Aa, Jesper Nordin and Ned Rorem. Martijn Padding dedicated a new double bass concerto to Rick in 2016; *Reports from the Low Country* was first performed at the Concertgebouw Amsterdam, with the Radio Philharmonic Orchestra conducted by James Gaffigan. In 2018, Rick and violinist Malin Broman premiered Britta Byström's double concerto *Infinite Rooms*, with David Afkam conducting the Swedish Radio Symphony Orchestra. Rick also championed the works of Giovanni Bottesini, the colourful 19th century composer/double bass player/conductor. The press wrote: 'His bass can match Liza Ferschtman's agile violin playing not only in the many hair-raising rapid figurations, but also in the work's lovely cantabile melodies.' Classics Today wondered if

this could be 'the best Bottesini CD ever'. Turning a different corner - and to the surprise of many - Rick made his instrument dance in works by Piazzolla, Rota and De Falla. 'Capturing the moods from the romantic to the menacing', Gramophone wrote about the recording *Basso Bailando* with the Swedish Radio Symphony Orchestra.

Next Level Double Bass

Classical music from any era is only a part of the music Rick embraces. He is co-founder of the Stockholm Syndrome Ensemble, building programmes around an event, idea or concept. This narrative allows the comparison and contrast of music across all periods and styles - from Purcell to Dylan, from Messiaen to Radiohead.

Together with Bram van Sambeek, he recently founded ORBI. Described as a 'chamber music rock group', it combines the improvisatory forces of bassoon, double bass, Hammond organ and percussion. Their interpretation of rock and metal music breaks new ground for the individual instruments, as well as pushing the players to their limit.

Background

Rick Stotijn studied double bass at the Conservatory in Amsterdam with his father Peter Stotijn, and graduated with the highest distinction. He continued studies with Bozo Paradzik at the Hochschule in Freiburg. He won several first

Rick Stotijn (photo Green Room Creatives, Edu Calicher)



prizes at competitions and was awarded the highest accolade to a musician in the Netherlands; the Dutch Music Prize. According to the jury, 'Rick is a versatile musician with a moving musicality and an overwhelming virtuosity.' Amongst the many solo appearances which followed worldwide, was a Carte Blanche series in the Recital Hall of the Concertgebouw Amsterdam.

Rick Stotijn performs regularly as a soloist with orchestras such as the Swedish Radio Symphony Orchestra, Amsterdam Sinfonietta, Arnhem Philharmonic Orchestra, the Residentie Orkest The Hague, South Netherlands Symphony Orchestra, Toulon Opera Symphony Orchestra, Musica Vitae Sweden and Joensuu Symphony Orchestra.

Rick was principal double bass in the Rundfunk Sinfonie Orchester Berlin and Amsterdam Sinfonietta and is currently principal in the Swedish Radio Symphony Orchestra and Mahler Chamber Orchestra. As guest principal, Rick plays regularly in the London Symphony Orchestra, Royal Concertgebouw Orchestra and Orchestra Mozart. He is also member of the Chamber Orchestra of Europe.

In chamber music, he has worked with Janine Jansen, Christianne Stotijn, Liza Ferschtman, Julius Drake, Cecilia Bernardini, Vilde Frang, Julian Rachlin, Lawrence Power, Tabea Zimmermann, Lars Vogt, Christian Tetzlaff and many others. Rick is a regular guest at festivals such as the Lucerne Festival, Delft Chamber Music

Festival and the International Chamber Music Festival in Utrecht.

Rick Stotijn is Professor Double Bass at the Robert Schumann Hochschule Düsseldorf. He performs on a Raffaele & Antonio Gagliano double bass, generously loaned by the National Musical Instrument Foundation.

Text: Green Room Creatives

JAMES GAFFIGAN

Hailed for the natural ease of his conducting and the compelling insight of his musicianship, James Gaffigan continues to attract international attention and is one of the most outstanding American conductors working today.

James Gaffigan is currently the Chief Conductor of the Luzerner Sinfonieorchester and Principal Guest Conductor of the Netherlands Radio Philharmonic Orchestra, recently extended for the third time. Since becoming Chief Conductor of the Luzerner Sinfonieorchester James has made a very significant impact on the orchestra's profile, both nationally and internationally, with a number of highly successful tours and recordings. In recognition of this success his contract has been further extended until 2022. James is in high demand working with leading orchestras and opera houses throughout Europe, the United States and Asia. The 2019/20 season features re-invitations to the Chicago,



James Gaffigan (photo Daniela Kienzler)

San Francisco and Detroit Symphony Orchestras, Orchestre National de France and Czech Philharmonic, as well as debuts with Orchestre Symphonique de Montreal, Melbourne Symphony and the Swedish Radio Symphony Orchestra.

He undertakes four major opera productions in the United States including *La Cenerentola* at the Metropolitan Opera in New York, *Ernani* at San Francisco Opera, *Don Giovanni* at Lyric Opera Chicago and *Tristan and Isolde* at Santa Fe Opera.

NETHERLANDS RADIO PHILHARMONIC ORCHESTRA

The Netherlands Radio Philharmonic Orchestra was founded by Albert van Raalte in 1945. In the ensuing years, several distinguished conductors have stood at the orchestra's helm: Paul van Kempen, Bernard Haitink, Willem van Otterloo, Jean Fournet, Hans Vonk, Sergiu Comissiona, Edo de Waart and Jaap van Zweden. Markus Stenz was appointed Principal Conductor and Artistic Director in September 2012. As off the 2011-2012 season the American conductor James Gaffigan is principal guest conductor. As one of the flagship orchestras for the Dutch Broadcasting Authority, the Netherlands Radio Philharmonic occupies a prominent place in two series at the Amsterdam Concertgebouw, the *Saturday Matinee* and the *Sunday Morning*

Concerts as well as the *Friday Vredenburg* series in Utrecht. All concerts are broadcast live on the Dutch national station, Radio 4 and through the international European Broadcasting Union connection.

A leading light on the Dutch musical firmament, the Netherlands Radio Philharmonic Orchestra guarantees adventurous symphonic programming, high quality performance and a plethora of concertante opera performances. World premieres and Dutch premieres of works by among others Koechlin, Martin, Franssens, Koolmees, Padding, Francesconi, Janáček, De Raaff, Oetsvolkskaja, Vriend and Rijnvos were praised by critics and audience.

The orchestra has garnered many prizes for releases of compositions by contemporary composers, including Jonathan Harvey, Klas Torstensson and Jan van Vlijmen. The Netherlands Radio Philharmonic Orchestra appeared at festivals in Edinburgh, Brussels and Strasbourg, as well as at Singapore's Sun Festival. Recently the orchestra undertook tours to Great Britain, Germany and Austria and performed in the BBC Proms.

HANS EIJSACKERS

Hans Eijsackers studied with Gérard van Blerk, Jan Wijn and György Sebök, among others. After his graduation at the conservatory of Amsterdam he was invited to study at the Euro-

pean Mozart Academy in Kraków, as a result he performed in Budapest, Southeast Asia, Cornwall and New York.

He was prize winner at the Princess Christina Competition and the European Piano Competition in Luxembourg and was awarded the Medal of the Friends of the Concertgebouw twice.

For many years he was professor of duo class and chamber music at the Royal Conservatory in The Hague and since 2013 he has been appointed as Professor of Liedgestaltung at the Robert Schumann Hochschule in Düsseldorf. Eijsackers performs frequently as a soloist, chamber musician and song accompanist. He has collaborated with conductors like Otto Tausk, Gordan Nicolich and Yannick Nézet-Séguin. His chamber music partners include Bram van Sambeek, Rick Stotijn, Pieter Wispelwey and Lars Wouters van den Oudenweijer. Hans has been a welcome guest at the Danube Music Festival, the Dubrovnik Festival, the Zeist International Song Festival and the chamber music festivals in Delft and The Hague; from 2007 to 2010 he was also artistic director of the Uitgast Festival in Lelystad.

Hans Eijsackers is a much sought after song accompanist, he often performs with Christianne Stotijn and Henk Neven. Together with Henk Neven he won the Mees Pierson Prize in May 2008, recently their 5th CD "With love from Russia" has been released.

As a jury member he participated in the

International Vocal Competition in Den Bosch, the International Student LiedDuo Competition in Groningen and the Princess Christina Competition, invitations for masterclasses brought him to Brussels, Montepulciano and Surabaya as well as the Netherlands and Germany. At the moment he is artistic director of the International Student LiedDuo Competition in Groningen.

In his spare time, Hans loves to cook, with his interest ranging from Italian and French cuisine to those of the Middle East, Japan and Indonesia.

CHRISTIANNE STOTIJN

Lyric mezzo-soprano Christianne Stotijn has performed in many of the world's most prestigious venues including Concertgebouw Amsterdam, Musikverein Vienna, Théâtre des Champs-Élysées Paris, Mozarteum Salzburg, Carnegie Hall New York and the Philharmonie Berlin working with leading conductors including Claudio Abbado, Vladimir Jurowski, René Jacobs, Yannick Nézet-Séguin and Bernard Haitink. Haitink has had a profound influence on Christianne's career, working under his direction with the Royal Concertgebouw Orchestra, Boston, Chicago and London Symphony Orchestras.

Christianne is a passionate interpreter of art songs working regularly with Joseph Breinl and



Hans Eijsackers, Rick Stotijn, Christianne Stotijn and Rosanne Philippens (photo Channel Classics)

Julius Drake. Her discography includes recordings of Schubert, Berg and Wolf with Breinl, Mahler songs with Drake, Tchaikovsky lieder with Drake (winning the BBC Music Magazine Vocal Recording Award), and lieder by Pfitzner, Strauss & Mahler accompanied by Breinl. Recently signing with Warner Classics she has released her first album for the label - *If the Owl Calls Again* (Gramophone Editor's Choice). Highlights of Christianne's 2018/19 season include further performances of *Totentanz* by Thomas Adès with both the Finnish Radio Symphony Orchestra and Orchestre de Paris; *Mort de Cléopâtre* with the Netherlands Philharmonic Orchestra; a recital in Strasbourg for Opéra du Rhin; Mahler *Symphonies No. 2 and 3* with the Orchestre National de Lille; a Netherlands national tour of Mahler's *Das Lied von der Erde* with the Netherlands Blazers Ensemble and Beethoven *Symphony no. 9* with the Britten Sinfonia conducted by Thomas Adès.

ROSANNE PHILIPPENS

*"Energetic, sensitive and flawless playing
- a dream violinist"*

De Telegraaf - Dutch daily

Approaching music with the greatest possible sincerity is the credo of Rosanne Philippens, capturing audiences throughout the world with her infectiously joyful music making.

Having come to the fore by winning first prizes at the Dutch National Violin Competition and the Internationale Violinwettbewerb Freiburg, Rosanne now travels the world as a soloist. She has appeared with the Barcelona Symphony, the Ulster Orchestra, Canadian orchestras such as the Vancouver Symphony and the Winnipeg Orchestra, most Dutch orchestras including the Rotterdam Philharmonic, and orchestras in Germany, Finland and Switzerland.

Besides prestigious appearances with conductors such as Yannick Nézet-Séguin, Lawrence Foster and Jan-Willem de Vriend, Rosanne has a passion for the playing/conducting mode, leading chamber orchestras from the 'soloist spot'. She has performed in this way with the Camerata RCO and the Concertgebouw Chamber Orchestra, among others.

Very important for Rosanne is her own personal concert series 'The Amsterdam Salon Pop-Up': high quality concerts with accessible programs in an intimate salon atmosphere, popping up in unexpected places.

As a devoted chamber musician she has collaborated with stars of her generation, including István Vardai, Vilde Frang, Lawrence Power and Víkingur Ólafsson.

Rosanne records exclusively for the Channel Classics label. BBC Magazine rated her last Prokofiev CD with a double five-star review accompanied by the statement: "Rosanne Philippens' concerto is a triumph". Her album 'Dedications' gained a five-star review in the

Dutch daily De Volkskrant, where she was described as “a violinist with great character”. Her newest album INSIGHT is quite out of the box: a solo CD combining works by Bach, Enescu and Biber, recorded after a European tour during which the feedback of the public played a crucial role. Rosanne Philippons was taught from the age of three by Anneke Schilt at the Amstelveen music

school. She continued her studies with Coosje Wijzenbeek, Vera Beths, Anner Bylsma and Ulf Wallin and was a student at the Royal Conservatory of The Hague and the Hanns Eisler Academy in Berlin, taking degrees with the highest distinction at both institutes. Rosanne is very grateful to the Elise Mathilde Foundation for enabling her to play on the 1727 ‘Barrere’ Stradivarius.

DUTCH DESIGN

This CD gives an impression of the broad stylistic spectrum of Dutch music for a long time. The programme focuses on an instrument that for more than two centuries was not always considered an ideal solo instrument by most composers: the double bass. The instrument mainly played a role within the orchestra. Louis Andriessen, Hans Kox, Martijn Padding and Michel van der Aa have enriched the double bass repertoire with music in which the instrument takes up a solo role in a concerto with orchestra, and is also heard in a small ensemble and even on its own. The search for special sounds and tonal combinations, stylistic open-mindedness and the free handling of traditional and modern styles, jazz and pop music – all these are conspicuous aspects of Dutch music. Louis Andriessen, now internationally the best known Dutch composer, wrote *Elegy* for cello or double bass and piano as far back as the 1950s, while Hans Kox's *Four Studies* for double bass solo date from 1988. The most recent pieces on this CD, *Reports from the Low Country* by Padding and *For the time being* by Van der Aa, are not least inspired by the famous Dutch double bass player Rick Stotijn, who features as the soloist on this recording.

Padding: Reports from the Low Country

Martijn Padding studied composition with Louis Andriessen in The Hague. Andriessen's

conceptual way of composing and his sober and anti-romantic approach have left their mark on Padding's own style: until today the influence of his former teacher and rebel of the 70s and 80s can be sensed in his music. Padding frequently finds his way by improvising at the piano: 'Kneading the notes and harmony often produces the beginnings of an idea for the composition... I look for chords which I like, then I turn them round, stretch them out and transpose them.' He has a remarkable stylistic palette at his disposal, and his compositions make reference to classical music, for example Scarlatti and Beethoven, as well as to modern composers; he also takes inspiration from musicians from the jazz and pop world, including Thelonious Monk and Captain Beefhart. His music therefore exhibits great diversity of influences and styles.

Reports from the Low Country was written in 2016 for Rick Stotijn, the solo double bass player on this recording. Padding spent many hours with him exploring the playing techniques and tonal possibilities of the instrument. The result was a three-movement concerto with orchestra, in which the soloist ventures to the very extremes of his instrument: sometimes it sounds like a violin and at other times, by striking the strings, like percussion – an allusion to its frequent rhythmical function in jazz. The title *Reports from the Low Country* refers both to the flat Dutch landscape scored by linear canals and to the low register of the double bass. It

is an exciting piece with a brilliant role for the double bass. The colourful orchestra (including accordion, high flutes, extensive percussion and imitations of cows mooing) provides surprising tonal effects.

Van der Aa: For the time being

Inner conflicts, the struggle of humankind with its environment and the search for the self - these are familiar themes in the music of Michel van der Aa. He trained as a recorder engineer and studied composition - with Louis Andriessen among others - in The Hague and film direction in New York. This goes to explain the fact that much of his output combines music with other art forms, theatre and film. Examples include his opera *One* (2002), for one female protagonist, and *After Life* (2006), which, performed with film images, deals with existential questions, life and its meaning. Van der Aa's most recent work is the 'mixed-reality' song cycle *Eight*, an amalgam of music, poetry, new media and installation art. Although he refrains from visual components, his works seem like small dramas. In the three-movement cycle *For the time being* Van der Aa creeps 'In someone else's head', namely in the realm of thought of the British poet Carol Ann Duffy (*1955). After an instrumental opening section for violin and double bass ('In someone else's head') the following movements include a mezzo-soprano. She muses on frustrations in love and on her loneliness ('Miles away'), and in

the third part ('And how we are today?') on a society dominated by politics and the media. This final section of the triptych certainly has a strongly theatrical impact. Van der Aa: 'It's a very up-tempo, jazzy-poppy piece and it shouldn't sound too cultured.' It is a work in which the singer begins by excitedly striking the double bass and ends by shouting 'BASTARDS !' One could describe Van der Aa's cycle *For the time being* as an audio-drama in three acts.

Andriessen: Elegy

'I don't feel at home with composers who go on burrowing in just one direction, like Schönberg. I prefer the all-rounders, the Purcells and Stravinskys, who could turn their hand to anything.' When Louis Andriessen wrote these words in 1993, his student years were already far behind him and - with works including *De Staat*, *De Tijd* and *De Materie* - he had become Holland's most celebrated composer. The undercooled aesthetic of this former Dutch 'Notenkraker' rebel of the 70s influenced many young Dutch and foreign composers, and there was even mention of a new 'The Hague School' in Holland. His music is anti-romantic. Instead of lyrical string sounds he opted for tight wind sounds and challenging percussion rhythms, and took inspiration from American minimal music with its simple, repetitive patterns. Ambitious musico-dramatic projects, such as the surrealistic-abstract operas

Rosa, a horse drama (1994) and *Writing to Vermeer* (1998)), created in collaboration with the British film director Peter Greenaway, and *La Commedia* (2008) after Dante, went to establish his international reputation. To understand *Elegy*, written for a low string instrument (cello or double bass) and piano, we must go back in time to the 1950s. Louis Andriessen was an unknown young man, who, with his father, the composer Hendrik Andriessen, and his brother Jurriaan, likewise a composer, shared an affinity with French music; it is to this that the tonal-modal harmonies and melancholy voice of the double bass bear witness.

Kox: Four Studies for double bass solo

Hans Kox may be counted among Dutch composers who have not felt allegiance to a particular style or aesthetic. Nor have they belonged to a 'school' – such as 'The Hague', which set the trend in the 80s and 90s (see Louis Andriessen in these notes). Kox was not a rebel, neither was he out to deny the heritage of past centuries. He described his approach to composition as follows: 'I do not have a system. My system is intuition. And it is formed by the music that I have heard, from Gregorian chant to the music of today. I write organically. I begin, and from that flows what follows...'

Four Studies for double bass solo is illustrative of this method. The work comprises four short pieces marked 'Adagio liberamente' (I), 'Poco Allegro' (II), 'Adagio sostenuto' (III) and 'Allegro

assai' (IV). The slow-fast-slow-fast sequence recalls the Baroque suite and the classical sonata. After the meditative opening movement – a sort of vocalise for the double bass performed like an improvisation – a lively and rhythmically pronounced 'scherzo' follows. Then a lyrical slow movement and a virtuosic finale, whose compelling 6/8 metre suggests associations with a Baroque gigue. The harmonic and melodic style reveals influence of Schönberg's twelve-note technique, though one senses a tone centre as each of the four 'Studies' ends by returning to its starting point. As the title suggests, the *Four Studies* resemble études, and Rick Stotijn is perfectly cut out for these pieces.

Christiane Schima

AFTERWORD BY RICK STOTIJN

Hup Holland hup!! Raw salted herring and a toasted sandwich with brandied fruits and mature cheese were standard lunch repertoire during the wonderful sessions we had with the composer Martijn Padding. As a double bass player, there's nothing so exciting as being able to witness the birth of new pieces for my instrument. And look how rich Holland is in incredible composers whose music should be played much more often!!
So I'm really proud and grateful, especially for

the support of Channel Classics in realising this dream project, to present four fantastic Dutch composers on this CD: Martijn Padding, Michel van der Aa, Louis Andriessen and Hans Kox. And

all this together with the Radio Philharmonic Orchestra under James Gaffigan and my friends and family Christianne Stotijn, Rosanne Philippens and Hans Eijsackers.

DUTCH DESIGN

Deze CD geeft een indruk van het grote stilistische spectrum van de Nederlandse muziek in een tijdsbestek van ruim vijftig jaar. In het middelpunt staat een instrument, dat door de meeste componisten lange tijd niet als soloinstrument werd beschouwd: de contrabas. Uitzonderingen daargelaten speelde het instrument voornamelijk in orkestverband een rol. Louis Andriessen, Hans Kox, Martijn Padding en Michel van der Aa hebben het repertoire van de contrabas verrijkt met werken waarin de contrabassist ook als solist in de context van een concerto met orkest, een klein ensemble of alleen optreedt. De zoektocht naar bijzondere klanken en klankcombinaties, de stilistische onbevangenheid, de vrije omgang met traditionele en moderne stijlen evenals met de jazz en de popmuziek, zijn een in het oog springend kenmerk van de Nederlandse muziek. De tegenwoordig internationaal meest gerenommeerde Nederlandse componist Louis Andriessen schreef *Elegy* voor cello of contrabas en piano reeds in de jaren vijftig. Hans Kox' *Four Studies* voor contrabas solo dateren uit 1988. De meest

recente werken op deze CD, *Reports from the Low Country* van Padding en *For the time being* van Van der Aa, zijn niet op de laatste plaats geïnspireerd door de fameuze Nederlandse bassist Rick Stotijn, de solist op deze opname.

Padding: Reports from the Low Country

Martijn Padding studeerde compositie bij Louis Andriessen in Den Haag. Andriessens conceptuele wijze van componeren, zijn nuchtere en anti-romantische houding, drukten een stempel op Paddings eigen componeren. Tot op heden is de invloed van zijn ex-leraar en rebel van de jaren zeventig en tachtig in zijn muziek voelbaar. Padding vindt zijn weg vaak improviserend achter de piano: 'Het kneden van de noten en de harmonie levert vaak de eerste aanzetten tot een idee voor de compositie... Ik zoek naar akkoorden die ik goed vind, draai ze om, rek ze uit, transposeer ze.' De componist beschikt over een opmerkelijk stilistisch palet. Hij refereert in zijn werk aan klassieke muziek, bijvoorbeeld Scarlatti en Beethoven, evenals de moderne; en hij laat zich inspireren door musici uit de jazz- en popwereld onder wie Thelonious Monk en Captain Beefhart. Zijn werken vertonen daarom

een grote diversiteit van invloeden en stijlen.

Reports from the Low Country uit 2016 is geschreven voor Rick Stotijn, de solerende contrabassist op deze CD. Met hem heeft Padding vele uren doorgebracht om de speeltechnieken en klankmogelijkheden van het instrument te verkennen. Het resultaat was een drie delen omvattend concerto met orkest. Daarin haalt de bassist het uiterste uit zijn instrument: soms klinkt het als een viool, soms, door het slaan op de snaren, als een slagwerkinstrument – een toespeling op zijn dikwijls ritmische functie in de jazzmuziek.

De titel *Reports from the Low Country* verwijst zowel naar het platte en met rechtlijnige kanalen doortrokken landschap van Nederland als naar het lage register van de contrabas. Het is een enerverend werk met een briljante partij voor de contrabas. Een kleurrijk bezet orkest (accordeon, kleine fluitjes, een uitgebreide slagwerkgroep, nagebootst koeiengeloei) zorgt voor verrassende klankeffecten.

Van der Aa: For the time being

Innerlijke conflicten, worstelingen van de mens met zijn omgeving en de zoektocht naar zichzelf vormen terugkerende onderwerpen in het werk van Michel van der Aa. Hij volgde een opleiding muziekregistratie en studeerde daarna compositie – bij onder anderen Louis Andriessen – in Den Haag en filmregie in New York. Vandaar dat hij in veel van zijn werken muziek combineert met andere kunstrichtingen,

theater en/of film. Zoals in zijn voor één vrouwelijke protagonist geschreven opera *One* (2002) en het met filmbeelden uitgevoerde *After Life* (2006) waarin het gaat om existentiële vragen, de zin van het leven. Van der Aa's meest recente werk is de 'mixed-reality' liedcyclus *Eight*, een mengeling van muziek, poëzie, nieuwe media en installatiekunst.

Al ziet hij van visuele componenten af, zijn werken lijken op kleine drama's. In de driedelige cyclus *For the time being* kruipt Van der Aa 'In someone else's head', namelijk in de gedachtewereld van de Britse dichteres Carol Ann Duffy (*1955). Na een instrumentaal eerste deel voor viool en contrabas ('In someone else's head') treedt in de volgende delen een mezzo-sopraan op. Daarin mijmert de zangeres over frustraties in de liefde en haar eenzaamheid ('Miles away') en in het derde deel ('And how we are today?') over een door politiek en media beheerste maatschappij. Zeker het laatste deel van het drieluik heeft een sterk theatrale inslag. Van der Aa: 'Het is een heel uptempo, jazzy-poppy stuk en het moet vooral niet te beschaafd klinken.' Het is een stuk waarin de zangeres in het begin geëxalteerd op de contrabas slaat en dat eindigt met de kreet: 'BASTARDS !' Misschien kun je Van der Aa's cyclus *For the time being* beschrijven als een luisterdrama in drie aktes.

Andriessen: Elegy

'Bij componisten die alleen maar één richting doorwroeten, zoals Schönberg, voel ik me niet

thuis. Eerder bij de alleskunnens: de Purcells en Stravinsky's, die van alle markten thuis zijn.' Toen Louis Andriessen dit schreef, in 1993, had hij zijn leerjaren allang achter de rug en was hij met werken als *De Staat*, *De Tijd* en *De materie* uitgegroeid tot Nederlands beroemdste componist. De onderkoelde esthetiek van deze voormalige rebel en 'Notenkraker' van de jaren zeventig beïnvloedde veel jonge binnen- en buitenlandse componisten; er was zelfs sprake van een nieuwe Nederlandse 'Haagse school'. Zijn werken richtten zich tegen de romantiek. In plaats van lyrische strijkersklanken koos hij voor strakke blazersklanken, uitdagende slagwerkrhythmes en liet hij zich inspireren door de Amerikaanse op simpele herhalingspatronen gebaseerde minimal music. Ambitieuze muziektheaterprojecten, zoals de in samenwerking met de Britse cineast Peter Greenaway ontstane surrealistisch-abstracte opera's *Rosa, a horse drama* (1994) en *Writing to Vermeer* (1998), en *La Commedia* naar Dante (2008) vestigden zijn internationale reputatie. Wat betreft zijn *Elegy* voor een laag strijkinstrument, cello of alternatief contrabas en piano, moeten we teruggaan in de tijd, naar de jaren vijftig. Toen was Louis Andriessen nog een onbekende jonge man die net als zijn vader, de componist Hendrik Andriessen, en zijn eveneens componerende broer Jurriaan een affiniteit had met de Franse muziek. De tonaal-modale harmonieën en de melancholieke zang van de contrabas getuigen daarvan.

Kox: Four Studies for double bass solo

Hans Kox behoort tot de Nederlandse componisten die zich niet aan een bepaalde stijl of esthetiek gebonden voelden. Ook aan geen 'school' zoals de 'Haagse' die in de jaren tachtig en negentig de toon aangaf (zie Louis Andriessen alinea hierboven). Hij was geen rebel en wilde niet afzien van de erfenis der eeuwen. Kox beschreef zijn wijze van componeren als volgt: 'Een systeem heb ik niet. Mijn systeem is mijn intuïtie. En die is gevormd door de muziek die ik heb gehoord, van gregoriaans tot de muziek van nu. Ik schrijf organisch. Ik begin en daaruit vloeit het volgende voort...'

Four Studies voor contrabas solo is daarvan een voorbeeld. Het werk bestaat uit vier korte stukken met de voordrachtsaanwijzingen 'Adagio liberamente' (I), 'Poco Allegro' (II), 'Adagio sostenuto' (III) en 'Allegro assai' (IV). De volgorde langzaam-snel-langzaam-snel herinnert aan de barokke suitevorm en de klassieke sonate. Op het meditatieve, quasi improvisando voorgedragen eerste deel - een soort vocalise voor de contrabas - volgt een opgewekt en ritmisch geprononceerd 'scherzo'-deel. Daarna een lyrisch langzaam deel en een virtuoze finale die vanwege zijn meeslepende 6/8-ste maat associaties wekt met een barokke gigue. Op harmonisch-melodisch vlak valt een invloed van Schönbergs twaalftoonstechniek te bespeuren. Maar ook een gevoel voor een tonaal centrum: elk van de vier 'Studies' keert aan het eind weer tot haar uitgangspunt terug. Zoals de

titel suggereert hebben de *Four Studies* het karakter van etudes en zijn Rick Stotijn op het lijf geschreven.

Christiane Schima

NAWOORD VAN RICK STOTIJN

Hup Holland hup!! Haring uit het vuistje en boerenjongens tosties met oude kaas behoor-den tot het standaard lunchrepertoire tijdens de geweldige werksessies en ontmoetingen met componist Martijn Padding. Er is voor mij als bassist niets zo spannend dan getuige te

mogen zijn van de geboorte van nieuwe werken die voor mijn instrument zijn geschre-ven. En o wat hebben wij in Nederland een rijkdom aan ongelooflijke componisten waar-van nog veel meer gespeeld moet worden!! Ik ben dan ook meer dan trots en dankbaar – vooral ook aan Channel Classics die dit droom-project heeft gerealiseerd en ondersteund – om op deze cd vier fantastische Nederlandse componisten te mogen presenteren; Martijn Padding, Michel van der Aa, Louis Andriessen en Hans Kox. Dit alles samen met het Radio Phil-harmonisch orkest olv James Gaffigan en mijn vrienden/familie Christianne Stotijn, Rosanne Philip-pens en Hans Eijackers.

DUTCH DESIGN

Diese CD gibt Einblicke in das große stilistische Spektrum der niederländischen Musik in einem Zeitraum von mehr als fünfzig Jahren. Im Mittel-punkt steht ein Instrument, das nunmehr von Komponisten verwahrlost wurde: der Kontra-bass. Abgesehen von einigen Ausnahmen spielte das Instrument vornehmlich im Orchesterverband eine Rolle. Louis Andriessen, Hans Kox, Martijn Padding und Michel van der Aa haben das Repertoire des Kontrabasses mit Werken, in denen der Kontrabassist auch als Solist im Kontext eines Concertos mit Or-chester, eines kleinen Ensembles oder allein

auftritt, bereichert. Die Suche nach beson-deren Klängen und Klangkombinationen, die stilistische Unbefangenheit, der freie Umgang mit traditionellen und modernen Stilen, sowie dem Jazz- und der Popmusik, sind ein hervorstechendes Merkmal der niederländischen Musik. Der gegenwärtig international renommierteste niederländische Komponist Louis Andriessen schrieb *Elegy* für Cello oder Kontrabas und Klavier bereits in den fünfziger Jahren. Hans Kox' *Four Studies* für Kontrabass solo stammen von 1988. Die rezentesten Werke auf dieser CD, *Reports from the Low Country* von Padding und *For the time being* von Van der Aa, sind nicht zuletzt inspiriert

von dem famosen niederländischen Bassisten Rick Stotijn, dem Solisten auf dieser Aufnahme.

Padding: Reports from the Low Country

Martijn Padding studierte Komposition bei Louis Andriessen in Den Haag. Andriessens konzeptuelle Kompositionsweise, seine nüchterne und anti-romantische Haltung, drückten einen Stempel auf Paddings eigenes Komponieren. Bis heute ist der Einfluss seines Ex-Lehrers und Rebellen der siebziger und achtziger Jahre in seiner Musik fühlbar. Padding findet seinen Weg oft improvisierend am Klavier: 'Das Kneten der Noten und der Harmonie liefert häufig die ersten Ansätze zu einer Idee für die Komposition... Ich suche nach Akkorden die ich gut finde, dann drehe ich sie um, recke sie aus und transponiere sie.' Der Komponist verfügt über eine bemerkenswerte stilistische Palette. Er referiert in seinem Werk an die klassische Musik, zum Beispiel Scarlatti und Beethoven, ebenso wie an die moderne; und er lässt sich inspirieren von Jazz und Pop, zum Beispiel Thelonious Monk und Captain Beefhart. Seine Werke zeichnen sich darum durch eine große Diversität an Einflüssen und Stilen aus.

Reports from the Low Country (2016) ist für Rick Stotijn geschrieben, dem solierenden Kontrabassisten auf dieser CD. Mit ihm hat Padding viele Stunden durchgebracht um die Spieltechniken und Klangmöglichkeiten des Instrumentes zu erkunden. Das Resultat war ein dreisätziges Concerto mit Orchester. Darin holt

der Bassist das Äußerste aus seinem Instrument: manchmal klingt es wie eine Violine, manchmal, durch Schläge auf die Saiten, wie ein Schlaginstrument – eine Zuspiegelung auf seine häufig rhythmische Funktion in der Jazzmusik. Der Titel *Reports from the Low Country* verweist sowohl auf die flache und mit geraden Kanälen durchzogene Landschaft der Niederlande wie das tiefe Register des Kontrabasses. Es ist ein enervierendes Werk mit einer brillanten Partie für den elektronisch verstärkten Bass. Ein bunt besetztes Orchester (Akkordeon, kleine Flöten, eine umfangreiche Schlagzeuggruppe, nachgestelltes Kuhgemuhe) sorgt für überraschende Klangeffekte.

Van der Aa: For the time being

Innere Konflikte, seelische Kämpfe des Menschen mit seiner Umgebung und die Suche nach sich selbst bilden wiederkehrende Themen im Werk von Michel van der Aa. Er folgte einer Ausbildung Musikregistrierung und studierte Komposition – bei unter anderem Louis Andriessen – in Den Haag und Filmregie in New York. Das ist der Grund dafür, dass er in vielen seiner Werke Musik mit anderen Kunststrichtungen, Theater und/oder Film kombiniert. So in seiner für eine weibliche Protagonistin geschriebenen Oper *One* (2002) und sein mit Filmbildern ausgeführte *After Life* (2006) in dem es um existentielle Fragen, den Sinn des Lebens geht. Sein rezentestes Werk ist der 'mixed-reality'- Liederzyklus *Eight*, eine

Mischung aus Musik, Poesie, neuen Medien und Installationskunst.

Auch wenn er auf visuelle Komponenten verzichtet, ähneln seine Werke kleinen Dramen. In dem dreiteiligen Zyklus *For the time being* kriecht Van der Aa 'In someone else's head', nämlich in die Gedankenwelt der britischen Dichterin Carol Ann Duffy (*1955). Nach einem instrumentalen ersten Satz für Violine und Kontrabass ('In someone else's head') tritt in den folgenden Sätzen ein Mezzosopraan auf. Darin grübelt die Sängerin über ihre Frustrationen in der Liebe und ihre Einsamkeit ('Miles away') und im dritten Satz ('And how we are today?') über eine von Politik und Medien beherrschte Gesellschaft. Sicher der letzte Satz des dreiteiligen Zyklus hat einen stark theatralischen Einschlag. Van der Aa: 'Es ist ein schnelles uptempo-, jazzy-poppy - Stück und darf vor allem nicht zu brav klinken.' Am Anfang des Stückes schlägt die Sängerin exaltiert auf den Kontrabass und endet mit dem Ausruf: 'BASTARDS !' Vielleicht kann man Van der Aa's Zyklus *For the time being* beschreiben als ein Hördrama in drei Akten.

Andriessen: Elegy

'Bei Komponisten, die nur eine Richtung durchforsten wie Schönberg, fühle ich mich nicht zuhause. Eher bei den Alleskönnern: den Purcells und Stravinskys, die sich auf allen Märkten tummeln.' Als Louis Andriessen dies schrieb, 1993, hatte er seine Lehrjahre schon

lange hinter sich und hatte er sich mit Werken wie *De Staat*, *De Tijd* und *De materie* zum berühmtesten Komponisten der Niederlande entwickelt. Die unterkühlte Ästhetik dieses ehemaligen Rebellen und 'Notenkraker' ('Nussknacker') der siebziger Jahre beeinflusste viele junge Komponisten im In- und Ausland; man sprach sogar von einer neuen niederländischen Schule, der 'Haagse school'. Seine Werke richteten sich gegen die Romantik. Anstelle von lyrischen Streicherklängen entschied er sich für stracke Bläserklänge, herausfordernde Schlagzeugrhythmen und ließ sich von der amerikanischen, auf simplen Wiederholungsmustern beruhenden minimal music inspirieren. Ambitiöse Musiktheaterprojekte, wie die in Zusammenarbeit mit dem britischen Cineasten Peter Greenaway entstandenen surrealistisch-abstrakte Opern *Rosa, a horse drama* (1994) und *Writing to Vermeer* (1998), sowie *La Commedia* nach Dante (2008) festigten seine internationale Reputation. Was seine *Elegy* für ein tiefes Streichinstrument - Cello oder alternativ Kontrabass - und Piano betrifft, müssen wir zurückgehen in die Zeit der fünfziger Jahre. Damals war Louis Andriessen noch ein unbekannter junger Mann, der wie sein Vater, der Komponist Hendrik Andriessen, und sein ebenfalls komponierender Bruder Jurriaan eine Affinität mit der französischen Musik hatte. Davon zeugen die tonal-modalen Harmonien und der melancholische Gesang des Kontrabasses.

Kox: Four Studies for double bass solo

Hans Kox gehört zu den niederländischen Komponisten, die sich nicht an einen bestimmten Stil oder Ästhetik gebunden fühlten. Auch nicht an eine 'Schule' wie die 'Haagse' die in den achtziger und neunziger Jahren den Ton angab (siehe oben Louis Andriessen in dieser Broschüre). Er war kein Rebell und wollte auf das jahrhundertealte musikalische Erbe nicht verzichten. Kox beschrieb seine Kompositionsweise wie folgt: 'Ein System habe ich nicht. Mein System ist meine Intuition. Und die wurde geformt von der Musik, die ich gehört habe - von de gregorianischen Gesängen bis zur Musik von heute. Ich schreibe organisch. Ich beginne und daraus ergibt sich das Folgende...' *Four Studies* für Kontrabass solo ist dafür ein Beispiel. Das Werk besteht aus vier kurzen Sätzen mit den Vortragsbezeichnungen 'Adagio liberamente' (I), 'Poco Allegro' (II), 'Adagio sostenuto' (III) und 'Allegro assai' (IV). Die Reihenfolge langsam-schnell-langsam-schnell erinnert an die barocke Suitenform und die klassische Sonate. Auf den meditativen, quasi improvisando vorgetragenen ersten Satz - eine Art Vocalise für den Kontrabass - folgt ein aufgeweckter und rhythmisch prononzierter 'scherzo'-Satz. Danach ein lyrischer langsamer Satz und ein virtuoses Finale, das aufgrund seines mitreißenden 6/8-Takt Assoziationen mit einer barocken Gigue aufruft. Auf harmonisch-melodischer Ebene spürt man einen Einfluss von Schönbergs Zwölftontechnik. Aber auch ein Gefühl für ein tonales Zentrum:

jede der vier 'Studies' kehrt am Ende wieder zu ihrem Ausgangspunkt zurück. Wie der Titel suggeriert haben die *Four Studies* den Charakter von Etüden und sind Rick Stotijn auf den Leib geschrieben.

Christiane Schima

NACHWORT VON RICK STOTIJN

Hup Holland Hup !! Hering aus der Faust und ein 'Bauernjungen'-Tosti mit altgereiftem Käse gehörten zum Standard-Lunch-Repertoire während der tollen Arbeitssessions und Begegnungen mit dem Komponisten Martijn Padding. Als Bassist ist für mich nichts so spannend wie Zeuge sein zu dürfen von der Geburt neuer Werke, die für mein Instrument geschrieben sind. Und oh ! Was haben wir in den Niederlanden für einen Reichtum an unglaublichen Komponisten von denen noch viel mehr gespielt werden muss ! Ich bin darum auch mehr als stolz und dankbar - vor allem auch Channel Classics, die dieses Traumprojekt verwirklicht und unterstützt haben - um auf dieser CD vier phantastische niederländische Komponisten zu präsentieren; Martijn Padding, Michel van der Aa, Louis Andriessen und Hans Kox. Dies zusammen mit dem Radio Philharmonisch Orkest unter der Leitung von James Gaffigan und meinen Freunden, Familie: Christianne Stotijn, Rosanne Philippens und Hans Eijsackers.

Miles Away

Carol Ann Duffy

I want you and you are not here. I pause
in this garden, breathing the colour thought is
before language into still air. Even your name
is a pale ghost and, though I exhale it again
and again, it will not stay with me. Tonight
I make you up, imagine you, your movements clearer
than the words I have you say you said before.

Wherever you are now, inside my head you fix me
with a look, standing here whilst cool late light
dissolves into the earth. I have got your mouth wrong,
but it still smiles. I hold you closer, miles away,
inventing love, until the calls of nightjars
interrupt and turn what was to come, was certain,
into memory. The stars are filming us for no one.

-

And How Are We Today?

Carol Ann Duffy

The little people in the radio are picking on me again. It is sunny, but they are going to make it rain. I do not like their voices, they have voices like cold tea with skin on. I go O O O.

The flowers are plastic. There is all dust on the petals. I go Ugh. Real flowers die, but at least they are a comfort to us all. I know them by name, listen. Rose. Tulip. Lily.

I live inside someone else's head. He hears me with his stethoscope, so it is no use sneaking home at five o'clock to his nice house because I am in his ear going Breathe Breathe.

I might take my eye out and swallow it to bring some attention to myself. Winston did. His name was in the paper. For the time being I make noises to annoy them and then I go BASTARDS.

Producer, recording engineer

Jared Sacks

[Padding/Reports from the Low Country is a live recording made by Polyhymnia International]

Editing, Mastering

Jared Sacks

Design

Ad van der Kouwe, Manifesta, Rotterdam

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Liner notes

Christiane Schima

Translations

Christiane Schima – German

Stephen Taylor – English

Recording locations

Koninklijk Concertgebouw, Amsterdam
(Padding)

De Vereeniging, Nijmegen (Van der Aa)
Frits Philipszaal, Eindhoven (Andriessen)
MCO studio, Hilversum (Kox)

Microphones

Bruel & Kjaer 4006, Schoeps

Digital converter

Horus/Merging Technologies (DSD256)

Pyramix Workstation/Merging Technologies

Speakers

Audio Lab, Holland

Amplifiers

van Medevoort, Holland

Mixing board

Rens Heijnis, custom design

Speakers

Grimm LS1

Cables

Van den Hul*

*exclusive use of Van den Hul 3T cables

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Special thanks to Stacks Tattoos Rotterdam

www.rickstotijn.com

www.channelclassics.com



Recording session (photo Channel Classics)



CHANNEL CLASSICS ARTIST RICK STOTIJN

36215 Schubert String Quintet (Amsterdam Sinfonietta Soloists)
 (...) *The playing is terrific: tasteful phrasing, gracious ensemble intuition and a string sound that's luminous and poised.*

The Guardian – 4 stars



33613 Basso Bailando

The evocatively witty cover photograph gives an immediate flavour of the many delights contained on this disc. (...) his stunning playing and warm tone are a delight. (...) this is a more than worthy successor to Rick Stotijn's marvellous Bottesini disc.

Graham Williams – SA-CD.net 4/5 stars



32612 Capriccio di Bravura

(...) *The best Bottesini disc ever (...) Rick Stotijn is a first rate virtuoso, a real master of his instrument.*

Classics Today

(...) *He plays the double bass with an ease that belies its size and technical demands, so much so that the instrument itself ceases to be the medium and becomes the music.*

Classical Music Sentinel

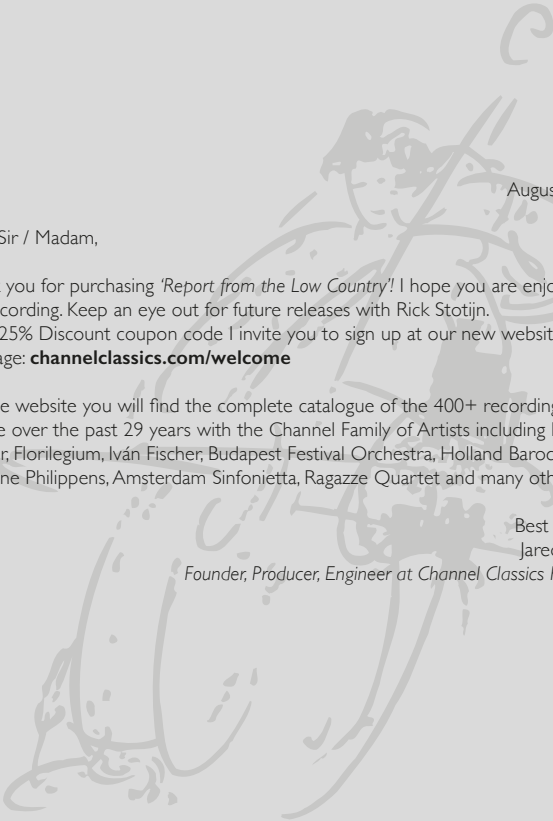


(...) *The sound is the usual Channel Classics demonstration quality: razor sharp, warm. Full range, and, in surround mode, quietly spectacular.*

String

36916 A Moveable Feast (Stockholm Syndrome Ensemble)
 (...) *Throughout there's a feeling of musicians listening and responding, enjoying each other's company. (...)*

Gramophone



August 2019

Dear Sir / Madam,

Thank you for purchasing *'Report from the Low Country'*! I hope you are enjoying the recording. Keep an eye out for future releases with Rick Stotijn.

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On the website you will find the complete catalogue of the 400+ recordings that I made over the past 29 years with the Channel Family of Artists including Rachel Podger, Florilegium, Iván Fischer, Budapest Festival Orchestra, Holland Baroque, Rosanne Philippons, Amsterdam Sinfonietta, Ragazze Quartet and many others.

Best wishes,
Jared Sacks

Founder, Producer, Engineer at Channel Classics Records

REPORTS
FROM
THE LOW
COUNTRY
**RICK
STOTIJN**
DOUBLE
BASS

with
**RADIO PHILHARMONIC
ORCHESTRA**
JAMES GAFFIGAN
CONDUCTOR

HANS EIJSAKERS
PIANO

CHRISTIANNE STOTIJN
MEZZO SOPRANO

ROSANNE PHILIPPENS
VIOLIN

MARTIJN PADDING (b.1956)

REPORTS FROM THE LOW COUNTRY (2016)*

concerto for double bass and symphony orchestra

- | | | |
|---|----------|------|
| 1 | Alberti | 8.55 |
| 2 | Ricochet | 8.44 |
| 3 | Slapping | 6.35 |

MICHEL VAN DER AA (b.1970)

FOR THE TIME BEING (2012/2017)

- | | | |
|---|----------------------------|------|
| 4 | Inside someone else's head | 3.36 |
| 5 | Miles away | 6.44 |
| 6 | And how are we today? | 4.34 |

LOUIS ANDRIESEN (b. 1939)

- | | | |
|---|---------------------------------|------|
| 7 | ELEGY FOR DOUBLE BASS AND PIANO | 6.00 |
|---|---------------------------------|------|

HANS KOX (1930-2019)

FOUR STUDIES FOR DOUBLE BASS SOLO

- | | | |
|----|----------------------------|------|
| 8 | Adagio liberamente | 1.48 |
| 9 | Poco Allegro | 0.58 |
| 10 | Adagio sostenuto cantabile | 2.13 |
| 11 | Allegro assai | 0.48 |

Total time 51.50

** commissioned by Kees Vlaardingebroek and composed with
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Philharmonic Orchestra for the Saturday Matinee*