



**MARINE BAND OF THE
ROYAL NETHERLANDS NAVY**
**SOLOISTS OF THE
ROYAL CONCERTGEBOUW ORCHESTRA**
CONDUCTOR MAJOR ARJAN TIEN

CHANNEL CLASSICS

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BIOGRAPHIES

Arjan Tien

Arjan Tien, winner of the first prize 'Rotary-Faller' at the competition of the International Conducting Master Class in La Chaux-de-Fonds – Switzerland 1997, performs in Europe, Asia, South America and Africa, and works with internationally established orchestras such as, the Netherlands Radio Philharmonic, the Netherlands Symphony, the Arnhem Philharmonic, the North Netherlands Symphony, the South Netherlands Philharmonic, the Metropole orchestra and the Residentie Orchestra; the Royal Bangkok Symphony, the WDR Funkhausorchester, the Bilkent Symphony and Antalya Symphony Orchestra, the Orchestre Symphonique Bienne, the Belgrade Philharmonic, the KwaZulu Natal Philharmonic, Johannesburg Philharmonic, Cape Town Philharmonic and the Chamber Orchestra of South Africa.

He served as the artistic director and principal conductor of the Magogo Chamber Orchestra from 2006 to 2012 putting together highly adventurous and innovative programs, including over sixty (world) premiers. From 2008 to 2016, he also was the principal

conductor of the Atheneum Chamber Orchestra at the Royal Conservatoire in The Hague. In 2017 the Marine Band of the Royal Netherlands Navy has appointed maestro Tien as its principal conductor and music director.

Tien studied violin with Philipp Hirschhorn and viola with Ron Ephrat at the Utrecht Conservatory and obtained his diploma *with distinction*. From 1992 to 2005 he was a member of the Radio Philharmonic Orchestra, and he made his solo debut with the Salzburg Chamber Soloists in São Paulo and Vitória -Brazil. He studied conducting with George Hurst in the United Kingdom, with Roberto Benzi in France and Switzerland, and with Jean Fournet in the Netherlands.

He has been invited to conduct operas by Verdi, Puccini, Mascagni, Rossini, Donizetti, Mozart, Bizet, Purcell and Menotti etc. by opera houses such as the Dutch Touring Opera, Opera South, Opera Spanga, the Wermland Opera Sweden, and serves as the artistic adviser to the Gauteng Opera.

Arjan Tien has frequently been recorded by labels such as Decca Records, Universal



Arjan Tien (photo Gerard Woittiez)



Recording session: Jared Sacks (l), Bart Claessens (m), Arjan Tien (r) (photo Bart van Tienen)

Music, Sony BMG – Heita Records and Brilliant Classics in a wide range of repertoire. Musicians and critics alike appreciate his interpretations for their warmth, energy and sensitivity, and he is widely considered to be one of the most versatile conductors of his generation.

Maestro Tien is professor of orchestral conducting at the Maastricht Conservatoire.

Bart Claessens

Bart Claessens started playing the trombone at the age of eleven after having played the trumpet for several years. He also played the violin for a good number of years. Claessens studied trombone at the Rotterdam Conservatory with George Wiegel. He has had private lessons and participated in masterclasses with some of the greatest trombone players, such as Joseph Alessi, Michel Becquet, Bart van Lier and Christian Lindberg.

Claessens joined the Royal Concertgebouw Orchestra in Amsterdam as a tenor and bass trombonist while still a student in March 2002, and was appointed Principal Trombonist of the orchestra in 2007.

He has travelled all over the world, both with the orchestra and as a teacher. He is always looking for new experiences and inspiration to keep improving his skills, both

in playing and teaching. Bart has taught Trombone at Conservatorium Maastricht since 2012.

Apart from being an active member of various (chamber) music ensembles such as the International Trombone Ensemble and the Brass of the Royal Concertgebouw Orchestra, he regularly gives recitals and masterclasses. Claessens has been chairman of 'Vereniging Het Concertgebouwworkest' and board member of the Orchestra since 2015.

Alexei Ogrintchouk

Alexei Ogrintchouk is one of the most outstanding oboists performing today. A graduate of the Gnessin School of Music and the Paris Conservatoire, where he studied with Maurice Bourgue, Jacques Tys and Jean-Louis Capezzali, he combines astounding technique with virtuosity and lyricism.

Originally from Moscow, Alexei was already performing all over Russia, Europe and Japan from the age of 13. He is the winner of a number of international competitions. Since August 2005 Alexei Ogrintchouk has been first solo oboist of the Royal Concertgebouw Orchestra, Amsterdam with Mariss Jansons, and later with Daniele Gatti. Until then he held the same post at the Rotterdam Philharmonic Orchestra with



*Recording session with Alexei Ogrintchouk
(photo Wouter van den Broek)*

Valery Gergiev – a position which he secured at the age of 20.

Alexei Ogrintchouk combines orchestral playing with his ever-increasing solo and conducting engagements. As a recitalist, chamber musician and frequent guest at festivals he is much in demand and has performed throughout the world.

Olivier Patey

Fallen in love with his instrument thanks to the Mozart Clarinet Concerto – which he used to listen to with small speakers under his pillow as a young boy – Olivier Patey is a passionate. And Music is the center of his life... He feels alive when performing on stage, and the more challenging it is, the better he likes it.

A graduate of the Conservatoire National Supérieur de Musique de Paris, where he studied with Michel Arrignon, Florent Héau and Arnaud Leroy, Olivier won some of the most prestigious international music competitions: ARD in Munich in 2003 and Carl Nielsen in Odense in 2005. Since then, he has had an international career as a soloist.

Principal Clarinetist of the world renowned Royal Concertgebouw Orchestra in Amsterdam, Olivier got his first contract as an orchestra musician at the age of 20 in the

Garde Républicaine in Paris, then hold the chair of principal clarinetist at the Rotterdam Philharmonic Orchestra, the Mahler Chamber Orchestra and used to be a member of the Lucern Festival Orchestra.

Next to his orchestra position and solo career, Olivier is a very passionate chamber musician. He's invited to play in festivals, like the Marlboro music festival in the USA, has played in the most prestigious concert halls, Wigmore Hall London, Carnegie Hall New York, Berlin Philharmonie, Concertgebouw Amsterdam, with Janine Jansen, Lisa Batiashvili, Amichai Grosz, Mitsuko Uchida, Éric Le Sage, Ébène and Modigliani Quartet as chamber music partners, and has been recently very much involved in the Arties festival in India. With his friends Romain Descharmes, pianist, and Gauthier Hermann, cellist and founder of the Arties Festival, Olivier runs the CD label Arties Records distributed by Harmonia Mundi, where you can find his most recent chamber music.

Marine Band of the Royal Netherlands Navy (Marinierskapel der Koninklijke Marine)

As early as the 17th century in the days of Fleet Admiral Michiel de Ruyter, one of the initiators of the Netherlands Marine Corps,

music has played an important role in the navy. Commands were initially passed on aboard the ships and barracks ashore with various drums, bugles and fifes calls and music was often made during the long voyages.

Transforming from ships' bands and ensembles into a land-based full sized orchestra ashore, the Marine Band turned into the all-round musical ambassador of the Royal Netherlands Navy.

Since 1945 this band navigates from solemn and special national occasions to a wide range of international performances and is known for her versatility and interpretation of a widely varying repertoire, illustrating the motto of the Marine Corps; 'As far as the world extends'.

From military marching formation, intimate accompanying ensemble, extended big band and classic symphonic wind band

to a stunning cover band; no music style is absent from the enormous repertoire.

The Marine Band of the Royal Netherlands Navy developed an appreciation for Russia and the music of her great composers. As part of the celebrations of 300 years Peter the Great and the jubilee of the city, concert tours to St. Petersburg were made in 1997 and 2003. In 2009 the branch of the Hermitage in Amsterdam was opened with a concert and attended by Queen Beatrix and President Medvedev.

In 2013 the Marine Band and the Drums & Fifes of the Netherlands Marine Corps participated in the famous *International Military Music Festival 'Spasskaya Tower'* on the Red Square in Moscow.

In March 2017 Major Arjan Tien was appointed Director of Music and chief conductor of the Marine Band of the Royal Netherlands Navy.



Recording session with Olivier Patey (photo Jonas Sacks)



Recording session in MCO Studio 1 Hilversum (photo Johan Boonekamp)

A RUSSIAN WINDOW ON THE WEST

In May 1703 the Russian Tsar Peter the Great (1672-1725) laid the foundation stone of the Peter and Paul Fortress on the shore of the Gulf of Finland. Thus protected, the city of St Petersburg, named after the apostle Saint Peter, rapidly arose according to a grand urban plan and a magnificent architectural concept.

To effect the sweeping changes he intended to bring about in Russia, Peter found inspiration in West Europe, not least in the Republic of the Seven United Provinces, which flourished at the time. To this end he resided in the Netherlands from 1697-98, working incognito under the pseudonym Pjotr Michajlov as a carpenter at the Zaandam shipyard, and visiting that of the United East Indian Company of the Netherlands in Amsterdam. Thus he learnt how to enlarge and modernise the Russian fleet, which he undertook with the help of no small army of Dutch ship carpenters. In the music world, Peter the Great's stay in the Netherlands is known from Albert Lortzing's opera *Tsar and Carpenter* (Zar und Zimmermann, 1837).

The rise of St Petersburg was accelerated

still further when it became the capital of the Russian Tsardom in 1712. The reforms that Peter the Great energetically enforced had their influence on the musical life of the new power centre, which was nurtured in as far as it went to serve the power of the state and to enhance the pomp and splendour of the Tsar's authoritarian display. Repertoire was therefore initially limited to military music, albeit sublimely performed. Peter the Great was in fact the founder of military music in Russia. When the armed forces were modernised, military bands were established along German models, with flutes and drums (the latter being Peter's favourite instrument from his youth) as the principal instruments for commandos and manoeuvres. When he dined in the Admiralty, flutes and drums sounded from the tower. If he received generals and ministers in the nearby palace built in Dutch style there was more military music. After the victory over Sweden in 1709, all regiments and the St Petersburg fleet were issued with trumpets and timpani. For at the historically decisive battle of Poltava, famous in Russia, when Peter the Great defeated the

Swedish King Charles XII, the Russians captured some one hundred and twenty musicians. They included trumpeters, oboists, flautists, drummers and cimbalists. Fifty-four(!) wagons were required for this musical transport.

Two years later the band was further enlarged with an ensemble of some ten oboes after German examples. Furthermore, Anna Iannovna and Elizabeth Petrovna, who successively ruled after Peter's death, added western trumpets and horns to the military bands. 'Music cheers the soldiers up and keeps them in step. It doubles and triples the power of the army. I have occupied the fort of Izmail with rolled out banners and loud music', thus the nineteenth-century field marshal Alexander Vasilyevich Suvorov, of whom it is said that he never lost a battle.

A Russian hymn and the Dutch Navy

During the regime of Tsar Paul I (1796-1801) the evening tattoo was introduced. A choir sung to the music of the military band. One of the hymns, 'Kol slaven' (How illustrious), by the court composer Dmitry Bortnyansky (1751-1825), gained such popularity that it became the unofficial national anthem of the Tsardom. Even the carillon of the Kremlin rang out this tune until the October Revo-

lution of 1917. During the Napoleonic War in 1813 the king of Prussia was so impressed by this hymn that, with the help of a new text 'Ich bete an die Macht der Liebe' (I pray to the power of love), he made it into the 'Prayer of the Prussian soldier'. This prayer was also adopted by the Royal Netherlands Navy as the traditional opening of a Navy tattoo, and as such it is still performed by the band of the Royal Marines today.

Around 1730, five years after Peter the Great's decease, a theatre and orchestra were established at court, which developed into a prominent international centre of opera, mainly by foreign (Italian) composers. St Petersburg became *the* musical centre of Russia, and it was here that the first great Russian composers lived and worked in the nineteenth century: Michael Glinka, the father of Russian opera, Alexander Dargomizhsky and Anton Rubinstein, who was the first to compose Russian symphonies and piano concertos. Glinka and Dargomizhsky contributed to military music with works for brass instruments. Thanks to Rubinstein, the first Russian conservatory opened its doors in St Petersburg in 1862, and among its first graduates was Pyotr Il'yich Tchaikovsky (who wrote his Slavonic March opus 31 in 1876 to win fresh recruits for the Serbian-Turkish

Wars). Also in 1862, the so-called 'Mighty Handful' was formed, a small group of composers, including Mily Balakirev, Modest Musorgsky and Nikolay Rimsky-Korsakov, who advocated a nationalistic Russian music.

A venue for contemporary music came into being around 1900, enabling the latest foreign musical modernities to be heard. Claude Debussy and Max Reger performed there, and also budding talents from the St Petersburg conservatory, including Sergei Prokofiev and Igor Stravinsky – two outstandingly gifted but self-willed pupils of Rimsky-Korsakov. Another pupil, somewhat younger, is today unanimously considered the most important Russian composer of the twentieth century: Dmitry Shostakovich. However different the biographies of these composers may be, and however divergent their styles, they all have one thing in common, for St Petersburg was their point of departure. Of the younger generation, only Shostakovich was to remain there. The others, Stravinsky and Prokofiev, emigrated during or after the Russian Revolution. Prokofiev was to return in 1936 because he 'missed the Russian language and the Russian air so much'. Like Shostakovich, he navigated between the terror and praise

of the state. As coincidence would have it, Prokofiev died a few hours after Stalin. Stravinsky became a persona non grata, living in France from 1920 until the outbreak of the Second World War. From there he emigrated to the USA in 1939 and died there in 1971. Not until 1962 did he set foot once again on Russian soil.

Stravinsky – Symphonies of Wind Instruments & Circus Polka

Stravinsky composed his Symphonies of Wind Instruments in 1920 as an in memoriam to Claude Debussy, who had died two years earlier. It is a single-movement work of nine minutes for winds and brass, and it was adapted in 1947. At the London premiere in 1921 under Sergey Koussevitzky – another Russian émigré – the passage for the bassoon was greeted by jeers from the audience, to whom the conductor turned and winked. The final chorale was published later as the Tombeau for piano.

The Circus Polka, originally for the piano, was written in 1942 as ballet music for a circus troupe with elephants at Madison Square Garden in New York. It is typical of Stravinsky to depict ponderousness so elegantly.

Prokofiev – March opus 99 & Athletic Festival March

The March opus 99 is genuine military music, written by Prokofiev in 1944 for a Soviet military orchestra and broadcast from on Moscow radio on 30 April 1944. Thanks to the arranger Paul Yoder the piece found its way to the West. It was first heard in the USA on 31 May 1945, again under Sergey Koussevitzky but now with the Combat Infantry Band.

In order to conform to the mores of the political regime, after his definitive return in 1936, Prokofiev occupied himself with such genres as film music and military music. His marches for military bands and orchestras enjoyed particular popularity, but then without the irony and parody of pieces like the March from the opera 'The love for three oranges'. The first of the series of marches was the Athletic Festival March composed in 1935, depicting a festive parade of thousands of young Soviet athletes. Here the composer winked at the celebratory pieces by his great examples Tchaikovsky and Rimsky-Korsakov.

Shostakovich – March of the Soviet Militia opus 139

It is remarkable that Shostakovich, like Prokofiev tried and tested by the Soviet regime, could put this March of the Soviet

Militia opus 139 to paper at the end of his life, precisely between his Fourteenth and Fifteenth symphonies. No symphonic gravity here, but a sparkingly extrovert and virtuosic piece to cheer up soldiers and public alike.

Glière – Solemn Overture for the Twentieth Anniversary of the October Revolution opus 72

The least familiar composer on this CD programme is Reinhold Glière, whose music sounds as if he was a son of Tchaikovsky. He did indeed belong to this school, studying from 1894 at the Moscow conservatory with Arensky, Taneyev and Ippolitov-Ivanov. Glière in turn initiated a younger generation in the art of composition, including Khachaturian, Mosolov and Prokofiev. Although he died in the mid-twentieth century, Glière's musical language remained that of the fin de siècle, from before 1900, as illustrated by his Solemn Overture for the Twentieth Anniversary of the October Revolution opus 72, dating from 1937: a masterly demonstration of skills in orchestration.

Khachaturian – To the Heroes of the Patriotic War

The march To the Heroes of the Patriotic War (i.e. World War II), conceived specifically for a

woodwind and brass band, was written by the Armenian-born composer Aram Khachaturian in 1942.

Rimsky-Korsakov – Concert pieces for military orchestra

Rimsky-Korsakov had the strongest association of all with the Russian Navy. He sailed to New York in 1863 as a cadet and was later promoted to naval officer. This experience on the world's oceans prompted him to write such exotic creations as Sheherazade. In 1873 he was appointed inspector of Marine orchestras, taking responsibility for training

military musicians at the conservatory of St Petersburg. On account of Rimsky's prominent role in military music, the Russian Central Marine Band was granted the honorary title 'N. A. Rimsky-Korsakov' in 1993 upon the occasion of the 150th anniversary of the birth of the composer. From 1875 Rimsky-Korsakov conducted concerts at the naval base in Kronstadt for the benefit of war invalids. It was for this purpose that he composed the last three pieces on this recording, the Variations for oboe and the Concertos for trombone and for clarinet with military orchestra.

Clemens Romijn

Translation Stephen Taylor

EEN RUSSISCH VENSTER NAAR HET WESTEN

In mei 1703 legde de Russische tsaar Peter de Grote (1672-1725) de eerste steen voor de Petrus-en Paulusvesting aan de oever van de Finse golf. In de beschutting van deze vesting ontstond in rap tempo de stad Sint-Petersburg, vernoemd naar de apostel Petrus en aangelegd volgens grandioze stedenbouwkundige plannen en voorzien van een prachtig architectonisch totaalbeeld.

De inspiratie voor de drastische vernieuwingen die Peter in Rusland wilde doorvoeren had hij opgedaan in West-Europa. Een belangrijk voorbeeld voor hem was de Republiek der Zeven Verenigde Provinciën, die destijds een bloeiperiode beleefde. Daarvoor verbleef hij in 1697 en 1698 een tijd incognito in Nederland. Onder de schuilnaam 'Pjotr Michajlov' werkte hij als timmerman op de scheepswerf in Zaandam en bezocht hij de werf van de Verenigde Oost-Indische Compagnie in Amsterdam. Zo deed hij kennis op voor de uitbreiding en modernisering van de Russische vloot, daarbij geholpen door een klein legertje Nederlandse scheepstimmerlui. In de muziekwereld is het verblijf van Peter de Grote in Nederland bekend uit de opera Zar

und Zimmermann (1837) van Albert Lortzing.

De ontwikkeling van Sint-Petersburg werd nog eens extra versneld doordat ze in 1712 de hoofdstad van het Russische tsarenrijk werd. De hervormingen die Peter de Grote met grote voortvarendheid doordreef vonden ook hun neerslag in het muziekleven van het nieuwe machtscentrum. Het muziekleven werd gestimuleerd voor zover het gezag van de overheid kon ondersteunen en kracht bijzetten aan de pracht en praal van het autoritair vertoon van de tsaar. Het bleef aanvankelijk dus beperkt tot militaire muziek, maar op subliem niveau uitgevoerd. Peter de Grote was de feitelijke grondlegger van de militaire muziek in Rusland. Met de modernisering van de krijgsmacht werden de eerste militaire kapellen opgezet naar Duits voorbeeld, met fluiten en trommels (de trom was Peters favoriete instrument sinds zijn kinderjaren) als belangrijkste instrumenten voor commando's en manoeuvres. Als hij dineerde in de Admiraliteit klonken fluiten en trommels vanaf de toren. Als hij generaals en ministers ontving in het nabij gelegen paleis gebouwd in Hollandse stijl was er militaire

muziek. Na de overwinning op Zweden in 1709 kregen alle regimenten en ook de vloot in Sint-Petersburg trompetten en pauken. Bij de in Rusland beroemde historische beslissende slag bij Poltava, waar Peter de Grote de Zweedse koning Karel XII versloeg, namen de Russen namelijk zo'n honderdtwintig musici gevangen. Daaronder waren trompetters, hoboïsten, fluitisten, trommelaars en cimbalisten. Er waren vierenvijftig wagens nodig voor dit muzikale transport (!)

Twee jaar later werd de kapel nog eens uitgebreid met een ensemble van zo'n tien hobo's naar Duits voorbeeld. Na Peters dood werden door zijn opvolgers Anna Iannovna en Elizabeth Petrovna naar westerse voorbeelden nog trompetten en hoorns aan de militaire kapellen toegevoegd. 'Muziek vrolijkt de soldaten op en houdt ze in de pas. Het verdubbelt en verdrievoudigt de kracht van het leger. Ik heb het fort van Izmail bezet met uitgerolde banieren en luide muziek.' Woorden van de negentiende-eeuwse veldmaarschalk Alexander Vasiljevitsj Soevorov die naar men zegt nooit een veldslag zou hebben verloren.

Russische hymne en Nederlandse Marine
Tijdens het regime van tsaar Paul I (1796-1801) werd de avond-taptoe ingevoerd. Bij

de muziek van de militaire kapel werd gezongen door een koor. Een van de hymnes 'Kol slaven' van hofcomponist Dmitri Bortnjanski (1751-1825) werd zo populair dat ze uitgroeide tot het onofficiële volkslied van het tsarenrijk. Zelfs het carillon van het Kremlin galmde deze melodie tot de Oktoberrevolutie van 1917. Tijdens de Napoleontische oorlog in 1813 was de koning van Pruisen zo onder de indruk van deze hymne dat hij hiervan met een nieuwe tekst 'Ich bete an die Macht der Liebe' het 'Gebed van de Pruisische soldaat' maakte. Ook bij de Nederlandse Koninklijke Marine werd dit gebed ingevoerd als traditionele opening van een Marine taptoe en zo wordt het nog steeds door de Marinierskapel uitgevoerd.

Omstreeks 1730, vijf jaar na de dood van Peter de Grote, waren een hoforkest en hoftheater ontstaan, dat zich ontwikkelde tot een belangrijk internationaal operacentrum met voorstellingen van vooral buitenlandse (Italiaanse) componisten. Sint-Petersburg werd het muzikale centrum van Rusland. Hier woonden en werkten in de negentiende eeuw de eerste grote Russische componisten: Michael Glinka, de vader van de Russische opera, en Alexander Dargomysjki en Anton Rubinstein, de eerste die Russische symfonieën en pianoconcerten componeerde.

Glinka en Dargomysjki leverden met hun werk voor koperblazers bijdragen aan de militaire muziek. Door toedoen van Anton Rubinstein opende in 1862 in Sint-Petersburg het eerste Russische conservatorium zijn deuren, met onder de eerste afgestudeerden Pjotr Iljitsj Tsjaikovski. Die schreef voor de aanwerving van rekruten voor de Servisch-Turkse Oorlog in 1876 zijn Slavische Mars opus 31. Eveneens in 1862 had zich het zogenaamde ‘Machtige Hoopje’ gevormd, een groepje componisten met onder meer Milij Balakirev, Modest Moesorgski en Nikolaj Rimski-Korsakov, dat zich sterk maakte voor de nationale Russische muziek.

Omstreeks 1900 was een podium voor eigentijdse muziek ontstaan, waar de nieuwste buitenlandse moderniteiten op muziekgebied te horen waren. Hier traden Claude Debussy en Max Reger op. Maar ook jonge talenten van het conservatorium van Sint-Petersburg: Sergej Prokofjev en Igor Stravinsky, beide zeer begaafde maar eigenwijze leerlingen van Rimski-Korsakov. Een andere, maar wat jongere leerling wordt tegenwoordig unaniem de belangrijkste Russische componist van de twintigste eeuw genoemd: Dmitri Sjostakovitsj. Hoe verschillend de biografieën van deze componisten ook zijn, en hoe verschillend hun stijlen, zij hebben

met elkaar gemeen: hun vertrekpunt Sint-Petersburg. De enige van de jongere generatie die bleef was Sjostakovitsj. De anderen, Stravinsky en Prokofjev emigreerden tijdens of na de Russische revolutie. Prokofjev zou in 1936 terugkeren omdat hij ‘de Russische taal en de Russische lucht zo miste.’ Net als Sjostakovitsj zou hij laveren tussen terreur en prijzen van de staat. Prokofjev overleed nota bene een paar uur na Stalin. Stravinsky werd persona non grata, en leefde van 1920 tot aan het uitbreken van de Tweede Wereldoorlog in Frankrijk. Vandaar emigreerde hij in 1939 naar de VS, waar hij in 1971 overleed in New York. Pas in 1962 zette hij weer voet op Russische bodem.

Stravinsky – Symphonies of Wind Instruments & Circus Polka

Stravinsky schreef zijn Symphonies of Wind Instruments in 1920 als een in memoriam aan Claude Debussy die twee jaar eerder was overleden. Het stuk bestaat uit één deel van negen minuten, is bezet met hout- en koperblazers en onderging in 1947 nog een bewerking. De première in Londen in 1921 onder de – eveneens – Russische émigré Serge Koussevitzky kreeg bij het fagotgedeelte nogal wat hoongelach vanuit de zaal, waarop de dirigent knipoogde naar het publiek.

Het koraal aan het einde van het stuk verscheen later als Tombeau voor piano.

Het oorspronkelijk pianostuk Circus Polka schreef Stravinsky in 1942 als een balletmuziek voor een circusgroep met olifanten in Madison Square Garden in New York. Typisch Stravinsky om logheid zo elegant te laten klinken.

Prokofjev Mars opus 99 & Athletische Festival Mars

Specifiek militaire muziek is de Mars opus 99 die Prokofjev in 1944 schreef voor een Sovjet militair orkest en die via de radio werd uitgezonden vanuit Moskou op 30 april 1944. Dankzij arrangeur Paul Yoder vond de Mars zijn weg naar het westen. In de VS klonk hij voor het eerst op 31 mei 1945 met opnieuw Serge Koussevitzky, nu met de ‘Combat Infantry Band’.

Om zich te voegen naar de mores van het politieke regime bezigde Prokofjev sinds zijn definitieve terugkeer in 1936 genres als filmmuziek en militaire muziek. Bijzonder in trek waren zijn marsen voor militaire kapellen en orkesten. Maar dan zonder de ironie en parodie zoals in de Mars uit de opera De liefde voor de drie sinaasappels. De eerste van de serie marsen was de Athletische Festival Mars uit 1935, een uitbeelding van een

feestelijke optocht van duizenden jonge Sovjet-atleten. De componist knipoogt hier naar de feestmuzieken van zijn grote voorbeelden Tsjaikovski en Rimski-Korsakov.

Sjostakovitsj – Mars voor de Sovjetmilitie opus 139

Heel opmerkelijk is dat Sjostakovitsj, die net als Prokofjev gepokt en gemazeld was door het Sovjet-regime, aan het eind van zijn leven nog deze Mars voor de Sovjetmilitie opus 139 op papier kon zetten, precies tussen zijn Veertiende en Vijftiende symfonie. Hier geen symfonische zwaarte, maar een wervelend uitbundig en virtuoos stuk om soldaten en publiek op te vrolijken.

Glière – Plechtige ouverture voor de 20ste verjaardag van de Oktoberrevolutie opus 72

De minst bekende componist van dit cd-programma is Reinhold Glière, wiens muziek klinkt als die van een zoon van Tsjaikovski. En uit diens school kwam hij ook, vanaf 1894 studierend aan het Moskouse conservatorium bij Arenski, Tanejev en Ippolitov-Ivanov. Op zijn beurt wijdde Glière weer een jongere generatie in in de kunst van het componeren, zoals Katsjatoerian, Mossolov en Prokofjev. Hoewel hij overleed halverwege de twintigste

eeuw, bleef Glières muzikale taal toch die van het fin de siècle, van vóór 1900, zoals hoorbaar is in zijn Plechtige ouverture voor de 20ste verjaardag van de Oktoberrevolutie opus 72 uit 1937: een meesterlijk staaltje orkestratie.

Katsjatoerjan – Aan de helden van de Grote Vaderlandse Oorlog

Specifiek voor harmonie orkest geschreven is de Mars Aan de helden van de Grote Vaderlandse Oorlog (oftewel de Tweede Wereldoorlog) die de van oorsprong Armeen-se componist Aram Katsjatoerjan in 1942 schreef.

Rimski-Korsakov – Concertante werken voor militair orkest

De sterkste band met de Russische marine had Rimski-Korsakov. Als cadet was hij in

1863 met een Russisch marineschip naar New York gezeild en later opgeklommen tot marine-officier. Die ervaring op de wereld-zeeën bracht hem tot exotische creaties als Sheherazade. In 1873 werd hij inspecteur van de Marine orkesten, en verantwoordelijk voor de opleiding van de militaire muzikanten op het conservatorium van Sint-Petersburg. Vanwege Rimski's grote rol voor de militaire muziek kreeg de Russische Centrale Marine-kapel in 1993 bij de 150ste verjaardag van de componist de eretitel 'N. A. Rimski-Korsakov. Vanaf 1875 had Rimski-Korsakov op de marinebasis in Kronstadt concerten gedirigeerd waarvan de opbrengsten gingen naar de oorlogsinvaliden. Voor dat doel componeerde hij de drie laatste werken van dit cd-programma, de Variaties voor hobo en de Concerten voor respectievelijk trombone en klarinet en militair orkest.

Clemens Romijn

MUSICIANS ON THIS RECORDING:

<i>flute</i>	Magda van der Kooi, Barbara Strijbos, Bart van Tienen (piccolo) *Margreet Niks	<i>french horn</i>	Pellens (tenor), Wout Claessens (baritone)
<i>oboe</i>	*Janneke Groesz		Arjan van de Merwe, Irene Schippers-Kruik, Harry Stens, Sebastiaan Hetteema, *Martijn Appelo
<i>clarinet</i>	Koen van der Leeuw, Wouter van den Broek (cor anglais) *Sandra Zoer *Douwe van der Meulen	<i>euphonium</i>	Renato Meli, Robbert Vos, Rodin Rosendahl, *Dominique Capello
	Bas van der Sterren (concert-master), Ilse Jongen, Linda Schellingerhout, Daan Kuiper, Roger Palmen (E flat clarinet), Ton Kerstholt, Marlou van der Schoot, Joep Hoefsloot, Léon Zwijgers, Madeleine den Braven, Nanda Meering, Joris Lumeij, Peter Bongaerts, Robin Loff (bass clarinet)	<i>trumpet</i>	Jeroen Schippers, Max Schrader
<i>bassoon</i>	Tamara Smits, *Nadine van de Merwe *Jonathan Reeder (double bassoon)	<i>cornet</i>	John Curfs, Monique de Rooij, Olaf Schipper, Marcel Jungen
<i>saxophone</i>	Jean-Pierre Cnoops (alto), René Hendrickx (alto), Sander Looymans (tenor), *Hendrik	<i>trombone</i>	Frank Kramer, Nick Caris, *Luc Scholtes, Rommert Groenhof (bass trombone)
		<i>tuba</i>	Hans de Wilde, Harm Vuijk, Stefan Knuijt
		<i>double bass percussion</i>	Laurens Knoop
			Richard Dols, Niels Jenster, Arjan van der Dussen, Sander Simons, Ron Cuijpers (organ), *Stan Beckers *Ronald Boumans

*guestplayer on some tracks

Production

Channel Classics Records bv

Producer, recording engineer

Jared Sacks

Editing, Mastering

Jared Sacks

Cover design

Ad van der Kouwe, Manifesta, Rotterdam

Liner notes

Clemens Romijn

Recording location

MCO, Studio 1, Hilversum

Recording dates

November 2017/May 2018

Marine Band of the Royal Netherlands Navy
[Marinierskapel der Koninklijke Marine]

Managing Director

Major Albert Doosjen

Production

Johan Boonekamp, Creatie Krachtcentrale

Text suggestions/advice

Bart van Tienen

Technical information**Microphones**

Bruel & Kjaer 4006, Schoeps

Digital converter

DSD Super Audio/Horus-256FS

Pyramix Editing/Merging Technologies

Speakers

Audio Lab, Holland

Amplifiers

van Medevoort, Holland

Mixing board

Rens Heijnis, custom design

Mastering Room

Speakers

Grimm LS1

Cables

Van den Hul*

*exclusive use of Van den Hul 3T cables

September 2018

Dear Sir / Madam,

Thank you for purchasing '*Rimsky&Co Originals*'! I hope you are enjoying the recording. Keep an eye out for future releases with the Marine Band of the Royal Netherlands Navy.

For a 25% Discount coupon code I invite you to sign up at our new website via this page:

channelclassics.com/welcome

On the website you will find the complete catalogue of the 400+ recordings that I made over the past 28 years with the Channel Family of Artists including Rachel Podger, Florilegium, Iván Fischer, Budapest Festival Orchestra, Holland Baroque, Rosanne Philippens, Amsterdam Sinfonietta, Ragazze Quartet and many others.

Best wishes,
Jared Sacks

Founder, Producer, Engineer at Channel Classics Records

RIMSKY&CO ORIGINALS

MARINE BAND OF THE ROYAL NETHERLANDS NAVY

SOLOISTS OF THE ROYAL CONCERTGEBOUW ORCHESTRA

CONDUCTOR MAJOR ARJAN TIEN

- 1 **REINHOLD GLIÈRE (1875-1956)**
SOLEMN OVERTURE FOR THE TWENTIETH ANNIVERSARY OF THE OCTOBER REVOLUTION, OPUS 72 (ed. Robert Grechesky) 7.29
- 2 **NIKOLAY RIMSKY-KORSAKOV (1844-1908)**
CONCERTO FOR TROMBONE AND MILITARY BAND (1877; ed. Marco Tamanini)
(Allegro vivace – Andante Cantabile – Allegro-Allegretto) 10.06
Soloist: Bart Claessens, trombone
- 3 **SERGEI PROKOFIEV (1891-1953)**
ATHLETIC FESTIVAL MARCH
(ed. Richard Franko Goldman) 4.17
(Marches for Military Band, opus 69 no. 1)
- 4 **NIKOLAY RIMSKY-KORSAKOV**
VARIATIONS FOR OBOE AND MILITARY BAND
(1878; ed. Marc Koninkx)
(Introduction – Theme – 12 Variations – Finale) 8.35
Soloist: Alexei Ogrintchouk, oboe
- 5 **SERGEI PROKOFIEV**
MARCH OPUS 99 (ed. Paul Yoder) 2.19
- 6 **NIKOLAY RIMSKY-KORSAKOV**
CONCERTO FOR CLARINET AND MILITARY BAND IN E FLAT MAJOR (1878; ed. Marco Tamanini)
(Allegro Moderato – Andante – Allegro Moderato) 7.57
Soloist: Olivier Patey, clarinet
- 7 **IGOR STRAVINSKY (1882-1971)**
SYMPHONIES OF WIND INSTRUMENTS (1947 VERSION) For 2 oboes & cor anglais, 3 flutes, 3 clarinets, 2 bassoons & double bassoon, 3 trumpets, 3 trombones, 4 horns & tuba 8.57
- 8 **DMITRY BORTNYANSKY (1751-1825)**
KOL SLAVEN ('ICH BETE AN DIE MACHT DER LIEBE') Manuscript Marine Band of the Royal Netherlands Navy 2.27
- 9 **ARAM KHACHATURIAN (1903-1978)**
TO THE HEROES OF THE PATRIOTIC WAR
(arr. William Berz) 3.50
- 10 **DMITRI SHOSTAKOVICH (1906-1975)**
MARCH OF THE SOVIET MILITIA, OPUS 139 1.31
- 11 **IGOR STRAVINSKY**
CIRCUS POLKA – COMPOSED FOR A YOUNG ELEPHANT 3.27

total time: 61.25