ANTONIO VIVALDI

Concertos for oboe,
strings and basso continuo

Pauline Oostenrijk
Jan Willem de Vriend

Baroque Academy of
The Netherlands
Symphony Orchestra

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With thanks to:
Alfredo Bernardini , Michael Talbot, Dorine Jansma,
Aafke de Vries, Esther den Boer, Gerlieke Aartsen

ANTONIO VIVALDI (1678-1741)

Concerto in a minor RV 463

[1]	I	Allegro	**3:01**
[2]	II	Largo	**3:06**
[3]	III	Allegro	**2:49**

Concerto in C major RV 450

[4]	I	Allegro molto	**4:01**
[5]	II	Larghetto	**2:59**
[6]	III	Allegro	**2:56**

Concerto in a minor RV 461

[7]	I	Allegro non molto	**3:43**
[8]	II	Larghetto	**2:02**
[9]	III	Allegro	**2:28**

Concerto in d minor per Archi e Cembalo RV 127

[10]	I	Allegro	**1:17**
[11]	II	Largo	**1:08**
[12]	III	Allegro	**1:06**

Concerto in F major RV 457

[13]	I	Allegro non molto	**4:04**
[14]	II	Andante	**1:57**
[15]	III	Allegro molto	**2:33**

Concerto in d minor RV 454

[16]	I	Allegro (moderato)	**2:54**
[17]	II	Largo	**2:25**
[18]	III	Allegro	**2:31**

Concerto in F major RV 455

[19]	I	(Allegro)*	**3:12**
[20]	II	(Grave)*	**1:46**
[21]	III	(Allegro)*	**2:33**

total time: 54:38

* no tempo indication in manuscript

Baroque Academy of The Netherlands Symphony Orchestra

1st violin
Peter Bogaert
Joan Dillon
Janne Sörensen
Roelof de Lange

2nd violin
Robert Windak
Paul Hendriks
Margo van Vliet

viola
Marjolein Dispa
Eva Suslikova
Richard Wagner

cello
René Geesing
Mariette Freijzer

double bass
Peter Jansen

chitarrone
Sören Leupold

clavecimbel and organ
Pieter Dirksen

OBOE GIRLS

To Pelegrina

It was nothing but an alcove in the wall which had been covered with latticework featuring decorative circles, octagons and a wreath motif. Perhaps the latticework was intended to help dispel any likeness to a prison. There was a large circle in the middle which was bigger than the others and which was free of any wreath motif or other ornamentation. It was through that circle that you could put your baby in the alcove. If you were lucky, the little one would be sleeping, so that you wouldn't be forced to carry that last gaze of those angelic eyes with you for the rest of your life, those angelic eyes that would widen in surprise as you turned the wheel, slowly transporting your baby to the other side of the wall. Then you would pull the cord to ring the bell, and the nuns at the Pio Ospedale della Pietà in Venice would know that they had a new resident.

Did Pelegrina cry once she had been removed from the warmth of her mother's arms to be placed in the chilly alcove – when the wheel slowly started to turn and her mother's face disappeared from view forever? Or was she asleep? Was she wrapped in rags, or had her mother at least enough money to buy a blanket for her? Why was she left there?

Unfortunately, we will never know the answers to these questions. Nor will we even know if it was, in fact, her mother who brought her to the Ospedale. What we do know is that from that day – 16 May 1678 – forward, the eight-day-old girl was an orphan. She was registered under the so-called *scaffetta* (baby hatch) number I 1104. Perhaps her name, Pelegrina, and her date of birth had been written on a piece of paper left beside her in the alcove. If not, she would have been given the name at the institution once she had been taken in. Pelegrina. No middle name. No family name. However, Pelegrina would most certainly go on to acquire a surname! Child no. I 1104 would eventually go down in history as Pele-grina dall' Oboè, or 'Pelegrina of the Oboe'.

The Pio Ospedale della Pietà had long ceased to be just an orphanage. Children were left there for other reasons as well – because there was no money, because they were illegitimate or because they had some defect or other. The Ospedale was not just open to girls; boys were welcome, too, and would stay until about the age of ten, when they could be apprenticed somewhere. But girls often lived their whole lives at the institution – unless they married. They were trained to become cooks, seamstresses, spice vendors, chemists and sailmakers, whatever it was the institution (a small city unto itself) needed.

But girls with musical talent could expect a different kind of future. The Ospedale was acclaimed for its musical tuition, its choir and its orchestra. Talented girls were trained to become singers, organists, violinists, gambists, flautists and hornists – whatever the orchestra required. Many girls played more than one instrument. The weekly concerts generated important income for the institution. People would travel from far and wide to Venice to attend the concerts given in the Chiesa della Pietà. Eventually, the musical instruction given at the Ospedale became so renowned that even wealthy patricians would send their daughters there.

The combination of music education and charity was typically Venetian; in fact, there were three other similar institutions in the city. Pietà would eventually become the most famous, a

fact which was due at least in part to the man who came to teach violin there in 1704 and who held the post of head composer from 1713 – Antonio Lucio Vivaldi. He and Pelegrina were exactly the same age.

The women sang and played in the church behind a fence, which prevented them from coming in contact with their audiences. Yet it seems they did enjoy considerable freedom at the Ospedale – when it came to meeting men, for instance. After all, a girl certainly couldn't let an opportunity to marry a wealthy merchant who had fallen in love with her clear soprano voice or virtuosic violin playing pass her by.

Pelegrina, for her part, never married. She learned to play the violone and the oboe, and the latter instrument would largely determine the course of her life. At the age of eighteen, she was initiated into the *coro*, the music department, and the title of *figlia privilegiata*, bestowed exclusively on the very best musicians at the Ospedale, was conferred on her a few months later. In this capacity, she taught music to daughters of the nobility and patricians. She even served as a *spiciera* (spice vendor) for a time in her old age after the oboe had become too demanding.

The archives tell us that from the age of fifty-eight, she was allotted two extra measures of olive oil a week. On 7 August 1754, Pelegrina died of *mal di petto*, a chest ailment. She was seventy-six years old.

In Vivaldi's oeuvre, there is only one composition of which we are totally certain it was written for Pelegrina. Above the manuscript of the Sonata for oboe, violin, chalumeau and organ, RV 779, Vivaldi wrote the names of the girls for whom the piece was intended: Pelegrina dall' Oboè, Prudenza dal Contralto, Candida dalla Viola and Lucietta Organista*. But since Pelegrina was by far the most accomplished oboist when Vivaldi worked at the Ospedale (the only other oboist mentioned in the archives is one Susanna, in 1726), we can assume that a number of the oboe concertos featured on this CD were also written for, and performed by, Pelegrina. And that is why I would like to dedicate this recording to her.

To you, Pelegrina dall' Oboè, who came into this world with so little; but who managed to breathe colour and lustre into life with that beautiful, yet so obstinate, double-reed instrument; and who inspired one of the greatest Baroque composers to create little gems we can enjoy to this very day.

Athena and Her Aulos

Girls who play the oboe: today, there are many of them. Neither was it taboo in Pelegrina's Venice, apparently. The *ospedali* were mainly home to women, and an orchestra without oboes was unthinkable. Yet I still believe that a woman with such a thing in her mouth was considered unseemly, at least up until the middle of the twentieth century. The image was, after all, probably too suggestive of other things. And let's be honest: it's not exactly the most flattering instrument to play, is it? That's exactly why the world's very first oboist gave it up straight away.

The world's very first oboist? Indeed, and what's more, she even invented it! According to Greek my-

* The girls were named after the instrument or voice type at which they excelled, but often played other instruments as well. In the composition referred to here, for example, Prudenza dal Contralto played the violin, Candida dalla Viola the chalumeau.

thology, that is. The goddess Pallas Athena (more about her later) created the very first aulos, a precursor of the oboe. The aulos was a pipe made of wood, reed, bone or ivory fitted with a mouthpiece which consisted of two thin blades of cane attached to each other through which the player would blow. The oboe's key attribute has always been its double reed, which oboists themselves make from a special kind of bamboo. Just imagine how much time and energy that takes, especially considering that a reed will last only a week or two, not to mention that only a portion of all the reeds an oboist makes will provide the proper flexibility and tone quality for performance. The double reed is an oboist's biggest worry, requiring attention every single day.

Early oboes were usually so-called double oboes, consisting of two pipes, one for each hand. Only one of these had finger holes, on which the melody was played. The other pipe produced an uninterrupted drone, the so-called bourdon. Accordingly, this instrument had a limited number of notes, and the player was invariably tied to one particular key. These double oboes were used in ceremonies such as weddings, worship services, harvests and mourning ceremonies. Their piercing sound made it possible to rally and stir great masses all at once.

Early double oboes have been found in various countries, the oldest, dating from 2800 BCE, having been unearthed at the Royal Cemetery at Ur in Mesopotamia. The double oboe reached the ancient Greeks from Mesopotamia via Egypt. Auloi existed in a variety of sizes and registers – a bit like how flutes are categorised (e.g. soprano, alto, tenor and bass). However, they were given different names: the *auloi parthenioi* (for maidens), the *auloi paedikoi* (for youths), the *auloi teleioi* (for adults) and the *auloi hyperteleioi* (for the real professionals). That's right, a special oboe for girls!

In Sparta, aulos players were deployed in wartime to keep the troops together. The aulos was also used in Greece in sacrificial rites, stage performances and wrestling and discus events.

The aulos was also a subject to which the great Greek writers turned their attention. Even Homer refers to the instrument, as does Herodotus, who also alludes to the profession of aulos player. Aristotle expounds upon the double reed, remarking, 'It must be compact, even and symmetrical so that its sound will also be compact and equal. The reed must also be sufficiently moist prior to playing, thereby softening the tone.' Duly noted! He goes on to call the aulos the most titillating and emotional instrument there is. Plato, however, certainly did not share this opinion, thinking little of the instrument and even proposing to ban the noisemaker.

But back to our story about Pallas Athena and her creation of the very first oboe. It just so happens that she invented the aulos when trying to imitate the plaintive, all-pervasive sound of Medusa, one of three mythological monsters called Gorgons. Well, goddesses have to occupy themselves somehow, don't they? She cobbled together her first oboe from the bone of a stag, made another one and then blew into both at the same time. She was very pleased with the result. But what upset her was that the other gods on Mount Olympus would laugh uncontrollably whenever they saw her playing her aulos. There they would stand guffawing and pointing at her. One morning, when she caught a glimpse of her reflection in a pond, she understood why. When she blew,

she started to look like a Gorgon herself! A contorted, twisted red face with bulging eyes, puffed out cheeks, her neck twice as thick and veins protruding. Hideous! Furious, she flung her aulos far off into the distance, off of Mount Olympus, cursing the one who might find the instrument.

The unfortunate discoverer is Marsyas, a satyr: half goat, half man. 'Hey, what a funny-looking thing lying there in the grass! What could it be? Can you eat it? Ouch! No, that can't be right. Let's have a look. Well, you can use it to scratch your back. Oh, hold on a minute... Those holes there, and that little reed on top...'

Marsyas starts to blow and instantly falls in love. 'Sounds good - fantastic!' Playing the instrument, he wriggles his misshapen body like a snake charmed by the alluring sounds of his own aulos, winding his way upwards in a trance. 'Everyone has to hear this! What am I saying? Apollo himself has to hear this. Apollo, the god of music. He'll be dumbfounded!'

So what does the idiot do? He challenges Apollo to a contest. Yes, he challenges the god of music to a contest! He on his aulos, and Apollo on the kithara - a plucked instrument - to determine who is the more accomplished. 'Fine,' Apollo says, 'count me in, but only on one condition: the winner can do as he pleases with the loser.' That is music tot Marsyas' ears. Like a true satyr, he thinks Apollo is talking about sex. 'An exciting suggestion,' he thinks. The Muses are enlisted to act as adjudicators.

Guess who the winner turns out to be: Apollo. Why? Because he can also play his kithara upside down, something Marsyas obviously can't do with his aulos, thanks to that dratted double reed on the wrong side. What then happens to poor Marsyas has nothing at all to do with sex. Apollo ties him to a tree and flays him alive. History is silent on what happens to his aulos.

But now we've strayed quite far indeed from our oboe girls. As far as I know, no women besides Athena and Pelegrina won acclaim as oboe players until the twentieth century. In the 1930s, English women oboists set in motion a process of emancipation in this area by securing positions in professional orchestras, to which women had not been admitted up to that time (except to play the harp, since no man in his right mind would ever do *that*). These women also worked tirelessly as soloists and teachers to promote equality in the profession. Natalie James, née Caine (b. 1909, d. 2008), Evelyn Barbirolli, née Rothwell (b. 1911, d. 2008), Joy Boughton (b. 1913, d. 1963) and Margaret Eliot (b. 1914) all paved the way for future generations of oboe girls. At the time I myself was studying at the conservatory in Amsterdam, the ratio of male to female students was almost equal. Now women, at least in the Netherlands, far outnumber men.

Room 224

As an oboe girl, I studied with Koen van Slogteren from the age of fourteen to nineteen. Koen was a leading representative of the Dutch oboe school, founded by the renowned oboist Jaap Stotijn, with whom he himself had studied. As a performing musician, Koen was best known as the oboist of the successful Danzi Quintet. Later he devoted himself to teaching. He knew better than anyone how to explain the workings of a good breathing technique and had no qualms about showing you just how something should feel. We oboe girls used to giggle, telling one another and our friends how he would come right up behind you and put his hands on your sides before you would breathe to

make sure you built a proper breath support. If necessary, he would firmly press a few fingers against your abdomen right where you needed to tighten your muscles to give the note the right degree of intensity. When he retired from his position and was succeeded by Jan Spronk, we won enthousiastic applause – especially from his former female students – by acting out in detail such a lesson.

Koen meant so very much to me. He provided me with a solid foundation and gave me a tremendous amount of self-confidence. He taught with his heart and his soul: if he believed in you, he would give you everything he had. He would even agree to teach me at the most inconvenient times. As an oboe student, you have to learn to make your own reeds, and it takes quite a few years before you can actually stand on your own two feet. If I had a concert, a competition or a final examination and hadn't managed to produce the right reed, I was always welcome to drop in on him at home for extra help. He also had a vast knowledge of the repertoire and not only introduced me to the standard works, but would also regularly show me the most marvellous pieces by composers whom I had never heard of. He would help me analyse the most difficult musical notation to help me eventually understand a piece completely, much to my own amazement. From Koen, I learned never to shy away from anything and to always push my own boundaries. But beyond that, he was like a grandfather who was really there for me on a personal level when I needed it.

The oboe room, room 224, at the Amsterdam conservatory (then still called the Sweelinck Conservatorium) looked out on to the busy Van Baerlestraat. If you stuck your head out the window, you could see the Concertgebouw to the left. In all the years the conservatory was located in that building, which used to be the Head Post Office, that room always remained the oboe room, even when I later taught there myself. When Koen retired, we – his students – christened it the 'Koen van Slogteren Room'. We had a beautiful plaque made with his name on it, unveiling it with great pomp and affixing it to the door on the day he retired. A few months later, the plaque was removed. Perhaps by another oboe teacher whose ego couldn't handle Koen's name on the door?

At the age of seventy-three, Koen suddenly died as a result of an ill-fated accident. His funeral was held at Westerkerk in Amsterdam, where he had lovingly played in the Bach orchestra for many years. Together with a number of other former students, I played during the ceremony. It was difficult, but also comforting in a way to have the chance to play as beautifully as possible for Koen just one more time in that beautiful church.

When I won the Dutch Music Prize a few years later, Koen's widow, Marian Jaspers-Fayer, presented me with his vast collection of sheet music, consisting of over 1,000 scores. I continue to enjoy rummaging through these, and they never cease to fill me with a sense of wonderment. As a token of thanks, I organised a commemorative concert at the Concertgebouw in Amsterdam, on which I performed compositions from the collection with pianist Ivo Janssen. I still discover exciting pieces in the collection and frequently come across Koen's notes in a score or a work dedicated to him by a particular composer. And then it's just as if he's still here.

During the years I taught at the conservatories in Amsterdam and The Hague, the majority of my students

were female. By that time, the ratio of men to women was about one to three. I started teaching at the age of twenty-one, so in my first years, I was hardly older than my students. In fact, the conservatory's door supervisor would regularly ask to see my student pass when I would come to pick up the key to room 224.

Recently, I saw one of my last oboe girls, Gerlieke. When I decided in 2007 to stop teaching (for the time being), she had just begun her second year of study. She had a new teacher but occasionally drops in to play for me – her examination programme, for instance. The Amsterdam conservatory had moved to a new building near Central Station since I had stopped teaching.

'I have something else for you,' said Gerlieke, who was just about to leave. 'I saved it specially for you.'

She dug a paper bag out of her rucksack. Inside was a rectangular plaque, a familiar plaque. It bore the number 224. It was the oboe room plaque! The room in which I worked towards, and dreamed about, my future as an oboe girl. And where I later tried to impart everything that Koen and my subsequent teachers gave me, my experience and my love of the oboe and its repertoire to new generations.

'When the old conservatory building was cleared out, I went back and salvaged it for you.'

My dear oboe girl, you couldn't have given me a better present.

Pauline Oostenrijk – August 2010
Translation: Josh Dillon/Muse Translations

Pauline Oostenrijk

Jan Willem de Vriend
Jan Willem de Vriend is the chief conductor and artistic director of The Netherlands Symphony Orchestra since 2006 and the artistic director of Combattimento Consort Amsterdam.

Since De Vriend was named chief conductor, The Netherlands Symphony Orchestra has become a notable phenomenon on the Netherlands' musical scene. It has presented semi-scenic performances of works by Mozart, Beethoven, Strauss and Mendelssohn. There were premieres of works by Offenbach, Say and Mahler. And by substituting period instruments in the brass section, it has developed its own distinctive sound in the 18th and 19th century repertoire. Recently, the orchestra caused quite a stir by performing music by Schumann at festivals in Spain. It is currently recording Beethoven's complete symphonies conducted by De Vriend. Its long Mahler tradition is being continued in recordings and tours.

In addition to being the chief conductor of The Netherlands Symphony Orchestra , De Vriend is the regular guest conductor of the Brabant Orchestra. He has conducted many distinguished Dutch orchestras, including the Royal Concertgebouw Orchestra, the Netherlands Radio Philharmonic Orchestra and The Hague Philharmonic Orchestra. De Vriend is also a welcome guest internationally and has conducted orchestras in China, Germany, Austria, Italy and France.

Pauline Oostenrijk
In 1999 Pauline Oostenrijk received the Music Prize of The Netherlands, the highest State Award for classical music. Before that, she had already won numerous prizes on national and international competitions, such as the Dutch representation in the Eurovision Young Musician of the Year Contest (1986), the first prize in the Tromp oboe competition (1988), the Decoration of the Friends of the Concertgebouw (1989), the Philip Morris Art Prize (1993), a second prize in the International Music Competition in Rome (with harpist Manja Smits), and the first prize in the Fernand Gillet oboe competition in Baltimore (1991), resulting in a recital in Carnegie Hall.

She studied at the Conservatorium van Amsterdam with Koen van Slogteren and Jan Spronk, and continued her studies with, among others, Thomas Indermühle and Han de Vries. At the same time she completed her piano studies with Willem Brons. Since 1993, Pauline is solo oboist of the Residentie Orchestra in The Hague. Her activities as a soloist and chamber musician were recorded on a number of highly acclaimed cd's. She plays recitals with pianist Ivo Janssen, and performs regularly with her sister, soprano Nienke Oostenrijk, in the Ensemble Oostenrijk-Jansen (with cembalo-player David Jansen and cellist Maarten Jansen). She is a member of the Orlando Wind Quintet and the ensemble Nieuw Amsterdams Peil.
As a soloist she performed with orchestras like the Residentie Orkest, Radio Filharmonisch Orkest, Radio Kamer Orkest, Amsterdam Sinfonietta, Brabants Orkest, Orkest van het Oosten (The Netherlands Symphonie Orchestra), WDR Sinfonieorchester Cologne, Orchestre d'Auvergne, Salzburger Kammerorchester and Sonora Hungarica.

Until 2007 Pauline was a professor of oboe at the conservatories of Amsterdam and The Hague, a position she laid down in order to have more time for her performing activi-

ties, and for writing. In 2006 her first book with musical short stories was published.

Several composers dedicated works to her, among them Louis Andriessen (To Pauline O for oboe solo). Occasionally, Pauline writes compositions herself. For the occasion of the silver jubilee of Queen Beatrix of The Netherlands, she composed a piece for English horn and small ensemble, which she performed for Her Majesty in November 2005.

Baroque Academy of The Netherlands Symphony Orchestra

The Baroque Academy of The Netherlands Symphony Orchestra (BANSO) was founded by Jan Willem de Vriend, Chief Conductor and artistic leader of The Netherlands Symphony Orchestra. BANSO comprises mostly musicians from The Netherlands Symphony Orchestra and specialises in the baroque repertoire. It strives to faithfully reproduce the original sound of the baroque repertoire using period instruments such as baroque trumpets, natural horns, wooden flutes and bowed string instruments with gut strings.

BANSO is affiliated with The Netherlands Symphony Orchestra, a multifaceted orchestra that manifests its musical expertise in a number of ensembles and orchestras.

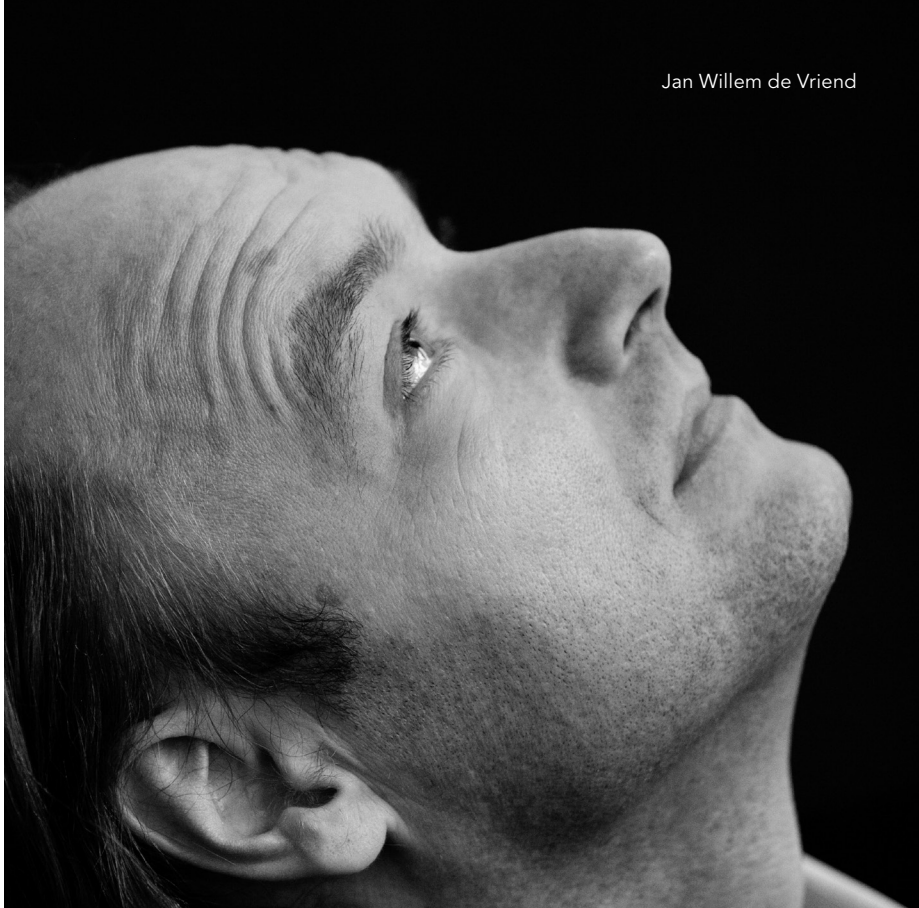
The Netherlands Symphony Orchestra (Orkest van het Oosten) is the symphony orchestra of and for the province of Overijssel, bringing passion, commitment and virtuosity to its audience. Performing at an international level, the orchestra is firmly rooted in society. Its balanced programming offers inspiring elements while the use of period instruments in the performance of its classical repertoire gives the orchestra its unique and highly individual character.

Performing concert series in towns across Overijssel, in Amsterdam, Rotterdam, Utrecht and other major cities, and concert tours abroad, the Netherlands Symphony Orchestra acts as a cultural representative for the Province of Overijssel. The orchestra works with the *Nationale Reisopera* and regional choirs, and has undertaken successful tours to the Unites States, Canary Islands, Spain and the UK.

Directed by chief conductor Jan Willem de Vriend and first guest conductor Mark Shanahan, the orchestra's unique reputation continues to grow, in both the Netherlands and abroad. CD recordings of music by Ludwig van Beethoven and Dutch composers including Jan van Gilse and Julius Röntgen are acclaimed and in great demand, and have established the orchestra's national and international reputation. The Netherlands Symphony Orchestra was recently awarded the *Edison Klassiek Luister Publieksprijs 2010* for its recording of Paganini's violin concertos 1 and 2 with violinist Rudolf Koelman.Concerts by The Netherlands Symphony Orchestra are enjoyed by a wide audience. The orchestra has the privilege to work with the world's best musicians. Its commitment to expanding its social relevance is reflected in its involvement in a number of extraordinary projects in which education forms a key element.

In addition to its extensive symphonic programming, The Netherlands Symphony Orchestra has also inspired the creation of a number of ensembles, such as chamber orchestra Sinfonietta Aurora, the Ba-

roque Academy of the Netherlands Symphony Orchestra and various chamber music ensembles. Many of the orchestra's musicians play a key role in the region's music activities and society, either as teachers at schools and academies of music, or as musicians in ensembles and other projects. The Netherlands Symphony Orchestra is financially supported by the Dutch Ministry of Education, Culture and Science, the Province of Overijssel, the Municipality of Enschede and the Municipality of Hengelo, as well as annual contributions from sponsors.


Jan Willem de Vriend

Consulted sources

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- Alan Kendall
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- Micky White
  Biographical Notes on the Figlie di coro of the Pietà Contemporary with Vivaldi
  published in *Informazioni e studi vivaldiani*, 21 (2000), pp. 75–96.

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The Netherlands Symphony Orchestra
Jan Willem de Vriend conductor

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The Netherlands Symphony Orchestra
Jan Willem de Vriend conductor

CC72364 **LUDWIG VAN BEETHOVEN**
Symphonies nos. 1 & 5 - Complete Symphonies Vol. 2 (SACD)
The Netherlands Symphony Orchestra
Jan Willem de Vriend conductor

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is an optimal realistic and holographic, 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most historic music this means a frontal representation of the musical performance, nevertheless such that width and depth of the ensemble and acoustic characteristics of the hall do resemblance 'real life' as much as possible. Some compositions in history, and many contemporary works do specifically ask for placement of musical instruments and voices all over the 360 degrees sound scape however, and in such cases this is also recorded as realistic as possible within the possibilities of the 5.1 Surround Sound standard. This all requires a very innovative use of all 6 loudspeakers and the use of fully equal and full frequency range loudspeakers for all 5 discrete channels, and a complementary sub-woofer for the ultra low frequencies under 40Hz, is highly recommended to optimally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.

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A&R Challenge Records International: Wolfgang Reihing
Liner notes: Pauline Oostenrijk
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Booklet editing: Wolfgang Reihing
Photograhpy: Marco Borggreve
Image Aulos player: Attic red-figured kylix, ca. 490 BC.
From Vulci – Canino Collection, 1850
Art direction: Marcel van den Broek, new-art.nl

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