

sirius SAXOPHONE QUARTET

& FRIENDS



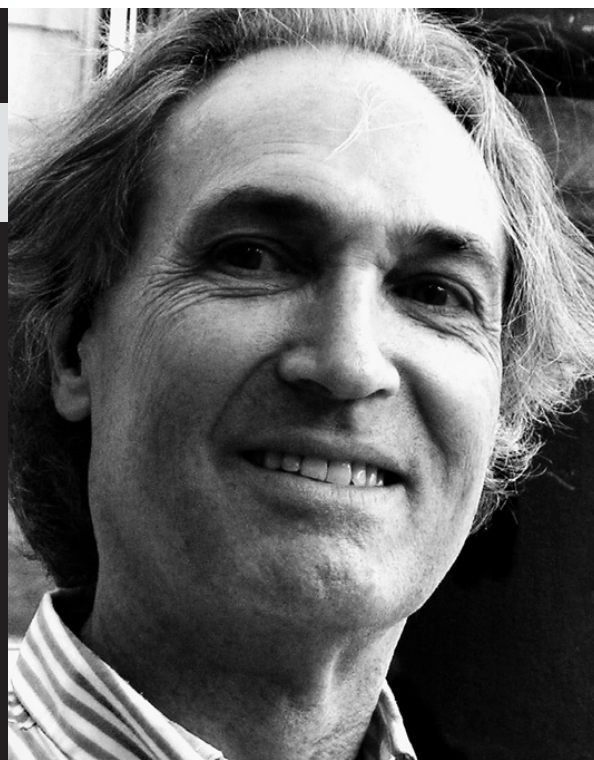
MEET CARLOS MICHÁNS



SIRIUSSAXOPHONEQUARTET

& FRIENDS

MEET CARLOSMICHÁNS



CARLOS MICHÁNS (1950)

QUARTETTO NR. 1 (1989)

- 1 I. **Allegro con brio** (2:48)
- 2 II. **Adagio lamentoso** (4:46)
- 3 III. **Molto vivace e strepitoso** (1:54)

(Sirius Saxophone Quartet)

MUSIQUE POUR SAXOPHONE (1984)

- 4 I. **Recitativo - Lentamente, molto espressivo e misterioso** (5:12)
- 5 II. **Alla toccata - Molto allegro, tempo giusto** (2:36)

(Boris Jansen, alto)

6 APRÈS MINUIT (Alternances II) (1998) (10:49)

(Kim Hoogvliet, soprano saxophone | Amarins Wierdsma, violin
Astrid Haring, harp | Christiaan Saris, percussion | Mariken Zandvliet, piano)
(first recording)

QUARTETTO NR. 2 (1998)

- 7 I. **Largo poco statico** (6:22)
- 8 II. **Allegro ritmico e selvaggio - tempo giusto** (3:32)
- 9 III. **Largo nostalgico** (6:28)

(Sirius Saxophone Quartet)

10 PURANA (1999) (9:53)

(Gert Verrydt, alto saxophone | Mariken Zandvliet, piano)

TROIS VISIONS TANTRIQUES (2006)

- 11 I. **Mahakala - Presto energico** (2:43)
- 12 II. **Dakini - Adagio poco mistico** (3:43)
- 13 III. **Yamantaka - Allegro molto e collerico** (2:15)

(Astrid Haring, harp | Sirius Saxophone Quartet) (first recording)

Total Playing Time: (63:37)

- **Bonusvideo: SSQ ontmoet Carlos Micháns (14:30 min.)**

This track is available on a computer as a video file. Dutch spoken, no subtitles

CARLOS MICHÁNS



CARLOS MICHÁNS on his music: *"Modernity is in the ears of the listeners, and their concept of it will vary, develop and change according to their experience and ability to understand what they hear. As for my own music, I do believe it to be contemporary and to reflect some aspects of our time more strongly than others, 'our time' meaning not just this very instant but the last few decades and even further. After all, we haven't spent more than a thousand years creating and developing techniques, inventing and perfecting instruments in order to stick to the latest ones and discard the rest as obsolete. Music encompasses all, past and present, and it is up to every composer to adopt, adapt, reject or contribute something new to the already large body of possibilities offered by centuries of creative efforts."*

When asked about his origin and background, Micháns' favorite answer is: *"I am a Dutch composer born, raised and educated in Argentina."* And he adds: *"Of course I am a combination of several cultural backgrounds and mentalities, like most people from countries built on immigration. Understandably, many believe to hear a tango or some other South American rhythm in my works, although only after they have heard where I come from. But I can't blame them. One must not deny one's heritage, which is imbedded in one's DNA. On the other hand, resisting the influence of a new environment, especially when one plans to stay there perhaps for ever, is both silly and unhealthy."*

Born in Buenos Aires in 1950 into a family with roots in England, Scotland, Flanders, Cataluña, the French Basque provinces and even the USA, Carlos Micháns moved to the Netherlands in 1982, later becoming a Dutch citizen. In his native Buenos Aires he studied piano, organ and later composition with Susana Oliveto and Roberto García Morillo. He also graduated in conducting at the University of Buenos Aires and the Art Institute of South America's major opera house, "Teatro Colón". In spite of this solid,

all-round formation, it was hard for him to develop a musical career in a country with little or no support for the arts, neither from official nor from private sources. The political circumstances at the time, in which influential contacts and corruption, rather than excellence or sheer talent, often paved the way to success, made it difficult to find access to the inner circles of Argentine musical life. Micháns even thought of giving up music to become a veterinarian, a plan once more frustrated by the growing political agitation and disturbances in Argentine universities. He then resorted to full-time music and English teaching, which, although relatively profitable, left little or no time for composing.

On his return from a visit to Europe in 1981, which included a brief stay in Holland, a one-year scholarship from the Dutch Ministry of Culture and Science enabled him to concentrate on composition and electronic music under Hans Kox, Tristan Keuris and Ton Bruynèl at the Conservatory of Utrecht. Once his scholarship had expired, Micháns prolonged his stay for a few years, partly thanks to further grants from both the Dutch government and the Conservatory, from which he obtained the Composition Prize in 1988. Several international awards (Argentina, US, Spain, UK, Holland) and prize-commissions have followed ever since, as well as invitations to participate in international festivals of contemporary music. Micháns has also lectured and given workshops featuring contemporary music and his own in India, Indonesia, North, Central and South America, Poland and the Netherlands.

His extensive catalogue includes works in almost every genre, among which five '*sinfonie concertante*' for two or more soloists and orchestra, two symphonic overtures, several compositions for choir and orchestra (including his choral "Sinfonia Trajectina"), a harp concerto, a saxophone concerto, quartets and quintets for a variety of combinations (strings, saxophones, clarinets and mixed ensembles), numerous solo pieces and for small and large chamber groups. Most of them are commissioned by the Dutch Fund for Performing Arts for distinguished Dutch and international soloists and ensembles. Micháns is also active in the field of literature and has published works in

Dutch, Spanish and English. His output includes novels, poetry, short stories and essays on history and art.

Among the instruments to which Micháns has dedicated special attention, the saxophone occupies an important position, thanks to the sustained interest in his style from both Dutch and foreign players, plus the financial support from national and private sources. This has resulted in about a dozen works featuring the saxophone in different settings, a composition for saxophone quartet and strings and a Concerto for soprano & alto saxophone (one player) and orchestra, which the Dutch virtuoso Arno Bornkamp first performed in Amsterdam during the 2009 Gaudeamus Week.

Quartetto Nr. 1 was written in 1989, at the request of the Dutch Koh-I-Noor Saxophone Quartet. The same ensemble later commissioned Quartetto Nr. 2 (1998). Like many other works by Micháns, also this first saxophone quartet is mainly concerned with motion, interaction, changing rhythms and irregular accents, which the composer uses in order to enhance the mechanical, rather frantic character of, in this case, the outer movements. By contrast, the slow middle section indulges in a melancholic, intense and at times desperate mood. A fading ending precedes the sudden irruption of the lighter, witty and somewhat tango-like last movement, where the opening motive of the piece is quoted just before the final run towards the bold and resolute ending.

Musique pour Saxophone (1984) is Micháns' first work for the saxophone and was composed two years after his arrival in Holland. It begins with a rather free, almost improvised and melancholic movement, in which the expressive possibilities of the

alto are explored. This leads to a second, nervous and *toccata*-like section using repeated irregular figures, abrupt changes of tempo and dynamics. Towards the end, the opening bars of the first movement reappear, suddenly breaking into a 'reprise' of the *ostinato* motives of the fast tempo. 'Musique' closes with a swirling *accelerando* towards the highest notes, only to plunge rapidly into a final figure in the lower register.

Après Minuit - Quite often, the name of a piece is suggested by the result itself, and this is not always predictable. To a certain extent, this was the case with "Après Minuit" (*Alternances II*, for soprano saxophone, violin, harp, piano & percussion) of 1998. Although the work was not meant to be performed at evening concerts *only*, the music does seem imbued with a nocturnal atmosphere, which its general slowness and the fragile and tinkling sound of some of the instruments tend to enhance. Furthermore, the small hours after midnight are particularly quiet, and it is this intangible quietness that favours the concentration required for both performing and listening to "Après Minuit". The subtitle "*Alternances II*" refers to a technique used in earlier works, particularly in "*Alternances I*" (1995) for saxophone quartet and strings. It involves a permanent exchange of thematic material by one or more instruments, either horizontally and easily recognisable (arpeggios), or vertically and less evidently (chords). The music is also strongly *concertante* in character, with frequent solos for each instrument. "Après Minuit" was commissioned by the Dutch Fund for Performing Arts for the Dutch "Rosa Ensemble", who first performed it in Amsterdam in 1999. In 2000 it was awarded the "Trinac" (Tribuna Nacional de Compositores) prize in Buenos Aires, Argentina. It was later selected as one of the works representing Argentina at the "International Rostrum of Composers" held in Amsterdam.

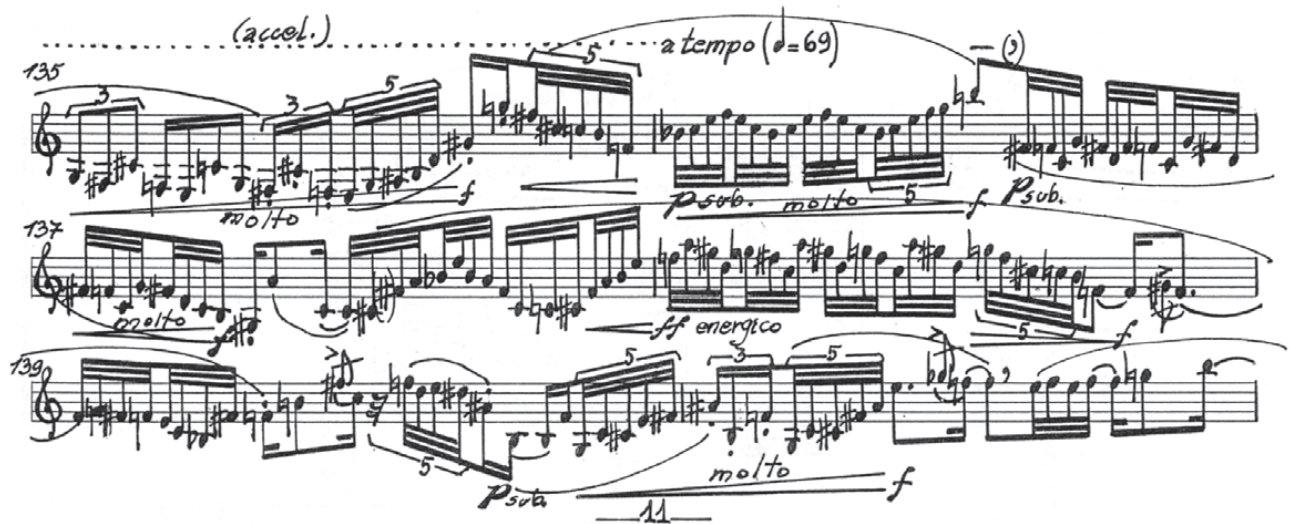
Other than Quartetto Nr. 1, **Quartetto Nr. 2** (1998) explores mainly the expressive possibilities of the instruments, often by means of a melancholic, subdued atmosphere. The work is quite symmetrical in structure, with a fast central episode enclosed by slow, contrapuntal and at times choral-like movements. Extensive solo passages are

an important aspect of Quartet to II, mainly at the opening of both slow sections. They don't only serve as a vehicle for the individual performer's technical display, but also contain much of the thematic material developed throughout the piece. The second movement, 'allegro ritmico e selvaggio', contrasts sharply with the rest of the composition. In the manner of a lively non-stop toccata, it focuses on rhythm, accents, ostinato figures and above all a perfect interaction and synchronization between players. Single bars or groups of bars are often re-inserted or recombined with slight alterations, like reshaped pieces of a restless jigsaw puzzle. Quartetto Nr. 2 was commissioned by the Dutch Fund for Performing Arts Music for the Koh-I-Noor Saxophone Quartet.

Purana is the name given to a collection of ancient (religious) Indian writings containing the fundamental principles of Hinduism. The term doesn't make any reference to musical forms, styles or rhythms. In consequence, the title of this piece should not be taken as a starting point for its analysis or interpretation. Although some elements in the structure and development of Purana might be reminiscent of those found in Indian ragas, this is by no means an imitation of Indian composition techniques. It is purely a musical 'thought' about India, conceived and told in the composer's own words, a free and strictly personal expression of love for a culture as fascinating as forbidding, as captivating as elusive. Purana extensively explores the possibilities of both saxophone and piano, demanding a great technical skill and concentration from the players. It was composed in 1999 at the request of the American virtuoso John Sampen and commissioned by the Dutch Fund for Performing Arts.

Trois Visions Tantriques (*Three Tantric Visions*) for harp and saxophone quartet (2006) is about energy, motion, anger, contrast between gentleness and rage. The title, however, must not be taken as a reference to eastern or Buddhist elements, which are nowhere to be found. In fact, it was not until it was completed that the composer decided on a name that would suggest the character rather the form or the instrumentation of the work. After playing it through several times, a link began to

emerge between the spirit of the music and three of the thousands of deities of the Tantric form of Buddhism, borrowed or adapted from the Vajrayana school, Hinduism and Shamanism, as practiced in Tibet and Mongolia. And so the three movements of "Trois Visions" bear the names of the following deities: Mahakala, the tireless fighter of evil and protector of Buddhist teachings and monasteries; Dakini, a dancing, fearful looking but gentle deity and Yamantaka, for ever at war with Yama (death), whom he invariably defeats. In a musical sense, Mahakala carries the energy of the opening movement, Dakini hovers like a gentle spirit over the second section, while Yamantaka, as the killer of death, suddenly irrupts to bring the piece to conclusion with outbursts of anger and triumphant force.



excerpt from "Purana" (Donemus)

SIRIUSSAXOPHONEQUARTET

Since its creation in 2008, the SIRIUS SAXOPHONE QUARTET (Kim Hoogvliet, Bert Haan, Gert Verrydt and Boris Jansen) have concentrated on contemporary, mainly Dutch works for four saxophones. In order to bridge the distance between the listeners and the rather difficult music on their programs, the members of the SSQ often tell the audience about the background of what they are about to hear, sometimes through an anecdote concerning the circumstances in which a particular piece was conceived. They truly believe that, thanks to the players' sustained enthusiasm and commitment to their chosen repertoire, contemporary music may be better accepted and understood by usually reluctant audiences. Workshops are an additional way for the SSQ to make younger players better acquainted with the sounds of our time, by studying and working together towards a joint performance of the selected compositions.

After five years of intensive work, the SSQ decided to mark their fifth anniversary with a series of concerts, workshops and a documentary film, all leading to a CD-recording in which they could make full display of their musical and technical abilities, both individually and as an ensemble. For this ambitious project, which they called "Sirius 5.0", they chose six works by Carlos Micháns, with whom the SSQ have been acquainted since the beginning. What attracted them to the music by Micháns was, besides its challenging technical aspects, the richness of expression, contrasting moods and rhythmical diversity, all of which have an immediate appeal to both players and listeners. According to the musicians themselves, "Micháns' passion for music can be heard in each one of his works, which is greatly appreciated by the audience and often makes of a concert a memorable experience."

The (DVD) documentary film by Gijs and Leonard Besseling included in this album shows different aspects and stages of the preparations for the recording of this CD: rehearsals, dialogues with all players and with Carlos Micháns, as well the SSQ in concert. It is a valuable testimony of the enormous amount of work and effort invested in achieving the top-quality deserved by both the audience and the music itself.





KIM HOOGVLIET

Kim Hoogvliet (soprano) started playing the saxophone at an early age in her birthplace Numansdorp. She later took lessons from Tom de Vette at the Conservatory of Rotterdam and from Jean Penning at Tilburg's Fontys Conservatory. In 2004 and after reaching the semi-final at the "Princess Christina Competition", she won the "WMC soloists competition" in the 'top class'. Kim pursued her studies with Martijne Jansen-van Dijk and Ties Mellema and also attended master classes by renowned saxophonists, among which Jean-Marie-Londeix. She graduated from Tilburg in 2010 and, after continuing her studies with Arno Bornkamp in Amsterdam, she graduated "cum laude" in 2012. Kim plays a variety of saxophones, from the baritone to the sopranino. She has performed as a soloist with a number of ensembles and orchestras. At present, she plays soprano in the Sirius Saxophone Quartet.



BERT HAAN

Bert Haan (alto) studied saxophone at the Conservatory of Maastricht, where he obtained his "performing musician" diploma. He continued his studies in Utrecht with Norbert Nozy, André Hemmers and Ed Bogaard and attended master classes by François Daneels and Iwan Roth. Later he also took piano lessons from André Telderman. For many years, Bert was a member of the "Koh-I-Noor Saxophone Quartet", which specialized in contemporary music. With this group he gave countless concerts in Holland, Belgium, Germany, Italy, England and Argentina where, in 1995, Koh-I-Noor gave the première of Carlos Micháns' "Alternances" for saxophone quartet and strings, especially commissioned for the occasion by the "Orquesta de Cámara Mayo". At the moment, Bert regularly performs in different chamber music settings and is the senior member of the Sirius Saxophone Quartet. Apart from teaching, he leads the saxophone ensemble of de "Nieuwe Veste" in Breda.

GERT VERRYDT

Gert Verrydt (tenor) grew up in a musical family and began playing the saxophone at the age of 5. He had his first lessons from Christine den Ouden at the Turnhout Music Academy (Belgium). At the same institution he also had percussion lessons from Dirk Dergent. A few years later he decided to concentrate on the saxophone. After leaving the Music Academy, Gert continued his studies in Tilburg (Holland), first with Jean Pennings and Martijne Jansen-van Dijk and later with Ties Mellema. He also followed master classes by several saxophonists of international reputation, such as Claude Delangle, Jean-Denis Michat, Vincent David, Jean-Marie Londeix and Arno Bornkamp. He recently graduated in conducting, an activity he alternates with playing the saxophone in different chamber music ensembles, including the tenor in the Sirius Saxophone Quartet. Gert is a winner of the "Belfius Classics" award.



BORIS JANSEN

Boris Jansen (baritone) began his saxophone studies at the "ArtEZ Conservatorium" of Arnhem in 2001, although he had been playing in orchestras and ensembles from an early age. After a year of lessons from Adriaan Valk, much of whose music he also played, he continued his studies with Nicole Schillings and later with Ties Mellema. He also attended the 1st and 3rd international master classes for saxophonists held in Laubach. Arno Bornkamp, Vincent David, Jan Schulte-Bunert, Peter Weniger and Niels Bijl were among Boris' teachers, as well as Johan van der Linden and Christer Johnsson (master classes). He has also graduated in conducting at the "ArtEZ Conservatorium" in Arnhem. Besides holding a teaching position at the "Oost-Gelderland Music School", Boris plays in several regional orchestras and is the baritone of the Sirius Saxophone Quartet.



Amarins Wierdsma born in 1991 to conductor Oane Wierdsma and clarinetist Nancy Braithwaite, began playing the violin at the age of two. From 1996 until 2009 she studied with the renowned violin pedagogue Coosje Wijzenbeek, during which time she also played in the string ensemble "The Fancy Fiddlers". Between 2009 and 2013 she studied with Vera Beths at the Conservatory of Amsterdam, where she graduated "cum laude" in 2013. Amarins has taken part in courses including: International Music Seminar Prussia Cove, The International Holland Music Sessions, "Stringtime"-Niederrhein, Academy Lausanne, Kloster Schöntal and several others. At the "Peter de Grote Festival" she received the Lamberte-Hoedemakers Prize. In December 2007 she was named Young Music Talent of the Year for the Netherlands. Amarins has won several prizes at important violin events, such as the "Iordens Viooldagen", "Davina van Wely Violin Competition", "Princess Christina Competition" and, in 2013, the national "Oskar Back Violin Competition" in Amsterdam. In addition, she has received financial support from numerous Dutch funds and foundations, which have enabled her to pursue her studies in London. In spite of her young age, Amarins has built up an impressive career, both as a soloist and a member of distinguished chamber ensembles.



Astrid Haring finished her Master studies "summa cum laude" with Ernestine Stoop at the Royal Conservatory in The Hague in 2009. With her final concert she won the price for the best exam of the year. Her keen interest in multidisciplinary in the arts is evident through her participation in crossover projects. She regularly takes parts in music theatre productions and works with live dance, world and pop music. For several years she has collaborated with world music singer Nynke Laverman. In 2013 Astrid performed with the renowned "Van Dyke Parks" and participated in the CD production 'Finisterra' with guitarist/producer Camiel, combining jazz, soul and Brazilian music. Since 2008 Astrid forms a duo with bass trombonist Brandt Attema. Together they have performed internationally and inspired many composers to write for this new and versatile combination. Their "Duo Attema-Haring" first CD was released in 2012. Besides her frequent collaboration with distinguished soloists, both in Holland and abroad, Astrid regularly plays with orchestras and contemporary music ensembles, including the Rotterdam Philharmonic Orchestra, "Noord Nederlands Orkest", "Nederlands Blazers Ensemble", Askó/Schönberg Ensemble and the New European Ensemble. At the International Harp Festival in Utrecht in 2010 and together with the Sirius Saxophone Quartet, she played Carlos Micháns' "Trois Visions Tantriques" and again, later the same year, at "Vredenburg-Leeuwenberg" in Utrecht.





Christiaan Saris was born in the city of Almelo and studied percussion at the "ArtEZ Conservatory" of Zwolle, where he obtained his diploma "cum laude" in 2005. He also studied at the "Hochschule für Musik" in Detmold (Germany) in 2008, again graduating "cum laude". In 2001 he won the "Modern Music Prize" at the "Princess Christina Competition" and in 2005 the "Van Ede en Partners Vriendenprijs" for his final exam at the ArtEZ Conservatory. Christiaan has given first performances of several contemporary works, some of them especially written for him by renowned composers. He has worked together with Mauricio Kagel, Sofia Gubaidulina, Theo Loevendie, Peter Eötvös, Heinz Holliger and many other important figures. As a freelance percussionist, he has collaborated with professional orchestras and theater ensembles, dance companies and other groups. Concert tours have brought him to Portugal, the Canary Islands, Spain, Belgium, France, Germany and Scotland. He has also taken part in several international festivals in Edinburgh, Avignon, Brussels, Germany, etc. At present and besides his freelance activities as a percussionist, Christiaan is also a performer, composer and sound designer.



Mariken Zandvliet was born in Troyes (France) and received her first piano lessons at the age of 7. She was only 14 when she made her first solo appearance with the "Gewestelijk Orkest van Zuid-Holland". At the Conservatory of Utrecht she studied with Herman Uhlhorn, graduating with top marks. Besides her solo performances, Mariken is very active in the field of chamber music. Together with different ensembles she has taken part in several international concert tours in Europe and Scandinavia, the US and Morocco. She has given master classes (chamber music playing) in Liechtenstein and China. Contemporary music and the works by less known composers are central to Mariken's repertoire. In 2001, violinist Tjeerd Top and Mariken won 1st prize in the category "New Work" at the national "Oskar Back Violin Competition" in Amsterdam, playing Carlos Micháns' "L'Ange Maudit", especially written for the competition. With Tjeerd Top and organized by Micháns, she later took part in concert tours to Indonesia, South and Central America, playing several new and rarely heard works. In 2001, the duo recorded a CD dedicated exclusively to works for violin and piano by Micháns. Mariken is a member of the "La Rondine" sextet (winds and piano), "Trio Lataster" (cello, oboe, piano), "Tango Aliado" (violin, cello, bandoneón and piano) and the "Bonnard Trio" (clarinet, cello and piano). She currently holds teaching positions at the conservatories of Utrecht and Amsterdam.

Gijs Besseling (filmmaker) graduated from the Dutch Film and Television Academy of Amsterdam in 2009. He started working as a free-lance cameraman already during his studies, making documentaries, commercials and films. In 2009 he worked for the Dutch VPRO TV production on Darwin's travels with the "Beagle", travelling around South America and making the log books on the way. For the EO (TV) he also made a documentary series about the Court of Justice of the city of Utrecht. In addition, he has shot the film "The Wedding Night", the production of which is still in progress. Thanks to his musical background, Gijs has made films featuring music, such as the documentaries "Soliste" and "Extase" by Carine Bijlsma, both broadcast by NTR TV. His own debut as a documentary film maker was in 2011 with "Sitka, a world full of music", about a classical music festival in the fishers village of Sitka (Alaska). Gijs has also produced photo series for commercial purposes. As a photographer, he focuses mainly on capturing everyday situations and events.

Het **Sirius Saxophone Quartet** houdt zich sinds zijn oprichting vijf jaar geleden intensief bezig met hedendaagse muziek voor saxofoonkwartet, bij voorkeur van Nederlandse bodem. Tijdens de vele concerten die het ensemble reeds heeft gegeven, werd steeds getracht de afstand tussen de musici en het publiek zo klein mogelijk te maken door het vertellen van achtergrondverhalen en eventuele anekdotes behorende tot de verschillende composities. Door de musici te leren kennen en hun betrokkenheid bij deze muziek aan den lijve te ondervinden, gaat de hedendaagse muziek leven bij het publiek. Het is juist deze concertervaring die de musici door middel van een CD willen vastleggen zodat het publiek ook later thuis nog kan genieten van de hedendaagse saxofoonmuziek.

Carlos Micháns staat op deze CD centraal vanwege de hoge kwaliteit van zijn werk. Bovendien is Carlos een belangrijke pijler in het hedendaagse saxofoonrepertoire. Inmiddels heeft hij vele composities geschreven voor saxofoon, saxofoonkwartet en andere combinaties met saxofoon. Over zijn eigen muziek zegt Carlos: "Mijn muziek is als de fysieke liefde. Enorme explosies en vervolgens momenten dat je op kracht moet komen. Muziek komt uit mijn hele lichaam en is als een extra arm, een verlengstuk van wat ik ben." In elke van zijn composities is deze passie voor muziek duidelijk terug te horen, iets wat het publiek ook erg kan waarderen. Dit resulteert keer op keer in een bijzondere belevenis!

De zes werken op deze CD getuigen van Micháns' grote affiniteit met de saxofoon. Vanaf "Musique pour Saxophone", een solo uit 1984, worden alle kwaliteiten van het instrument belicht: zijn expressievermogen, enorme omvang en geweldige technische mogelijkheden. De muziek staat echter centraal en bezwijkt nooit onder de soms extreme moeilijkheidsgraad, zoals in "Purana", of de complexe, polyfonische textuur van de "Quartetti" en van "Trois Visions Tantriques". Met zijn pure, warme toon, weet de sopraansaxofoon ons te betoveren in elk dialoog met de andere instrumenten in "Après Minuit".

150

S.sax

A.sax

T.sax

B.sax

Hp

This musical score is for an excerpt from "Trois Visions Tantriques" by Donemus. It features four saxophones (Soprano, Alto, Tenor, and Baritone) and a piano. The score is written in 5/4 time and consists of two systems. The first system starts at measure 150. The saxophones play a melodic line with triplets, marked with a forte (f) dynamic. The piano accompaniment features a complex harmonic structure with a glissando in the left hand and a forte (f) dynamic. The second system continues the melodic and harmonic development, with the saxophones playing a similar triplet pattern and the piano providing a rich harmonic background. The score includes various musical notations such as triplets, glissandos, and dynamic markings.

excerpt from "Trois Visions Tantriques" (Donemus)

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Marcel Peek (C. Micháns), Dirk Rietveld (A. Wierdsma), Bas Adriaans (A. Haring),
Carlos Micháns (C. Saris), Hans Zandvliet (M. Zandvliet)

Sirius Saxophone Quartet: www.siriussax.com
Carlos Micháns: www.carlosmichans.nl
Stichting Kaleidos: www.stichtingkaleidos.nl
Gijs Besseling: www.gijsbesseling.nl

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