

Richard Rijnvos

Aphrodíte & Seléne

Ives Ensemble

Naomi Sato

Naomi Sato *shō* [1]

Ives Ensemble

Josje ter Haar *violin* [1,2]

Emma Breedveld *violin* [1,2]

Janneke van Prooijen *violin* [1]

Heleen Hulst *viola* [1,2]

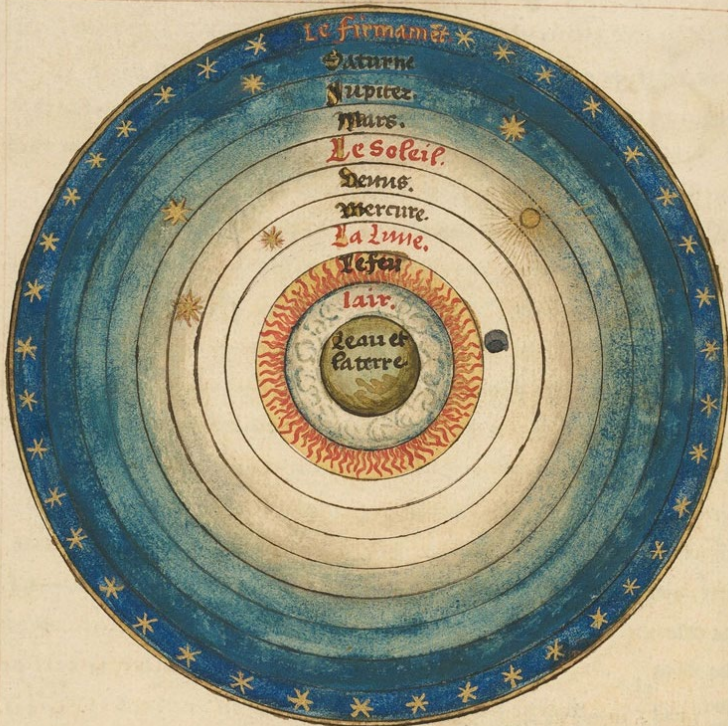
Ruben Sanderse *viola* [1]

Job ter Haar *cello* [1,2]

Richard Rijnvos

1	Aphrodite	27:47
2	Selène	24:19
	<i>New Moon</i>	
	<i>Waxing Crescent</i>	
	<i>First Quarter</i>	
	<i>Waxing Gibbous</i>	
	<i>Full Moon</i>	
	<i>Waning Gibbous</i>	
	<i>Last Quarter</i>	
	<i>Waning Crescent</i>	
	<i>New Moon</i>	

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Kosmoscópio

In 2021, under the umbrella title *Kosmoscópio*, Richard Rijnvos started a series of compositions dedicated to the nine components of the “Musica Universalis”. Commonly referred to as the “Harmony of the Spheres”, this ancient Greek philosophical abstraction contemplates the various proportions in the movements of celestial bodies.

It was Pythagoras who proposed that the sun, moon and planets all emit their own unique drone based on their orbital revolution, incorporating the metaphysical principle that mathematical relationships express resonances of energy which manifest in numbers, angles, shapes and sounds – all connected within a pattern of proportion.

Referred to by their Greek names, and in superseded geocentric order of appearance, *Kosmoscópio* includes the following celestial objects: Earth, Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn, and all fixed stars.

Aphrodíte

Aphrodíte represents the planet Venus and is scored for Japanese mouth organ (shō) and string sextet. The work consists of fifteen consecutive sections, the first being an otherworldly approach (kefáli), and the last one being an evaporating departure (ourá). In between we follow thirteen orbits (trochiá): a cosmic observation of the ‘pentagram of Venus’, the apparent path of the planet as observed from Earth.

The successive conjunctions of Venus repeat with an orbital resonance of

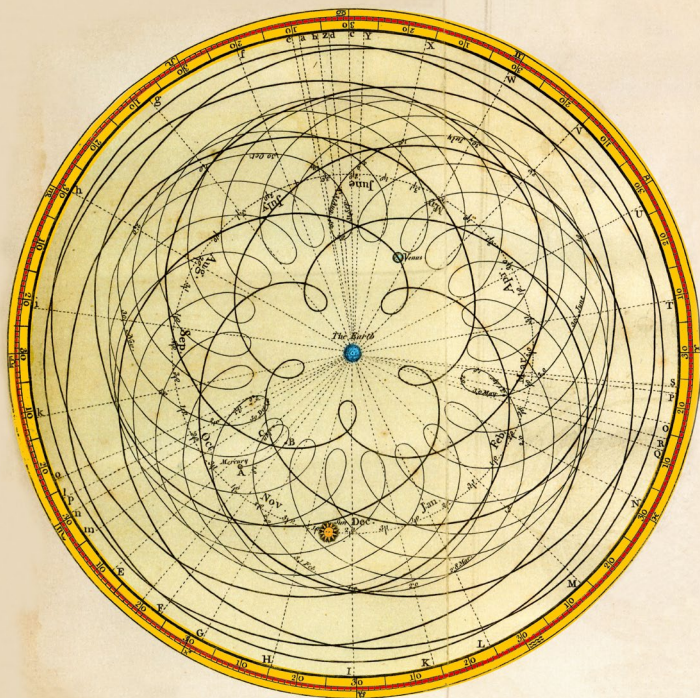
13:8, meaning Earth orbits eight times for every thirteen orbits of Venus. The pentagram is sometimes referred to as the petals of Venus due to the path's visual similarity to a flower.

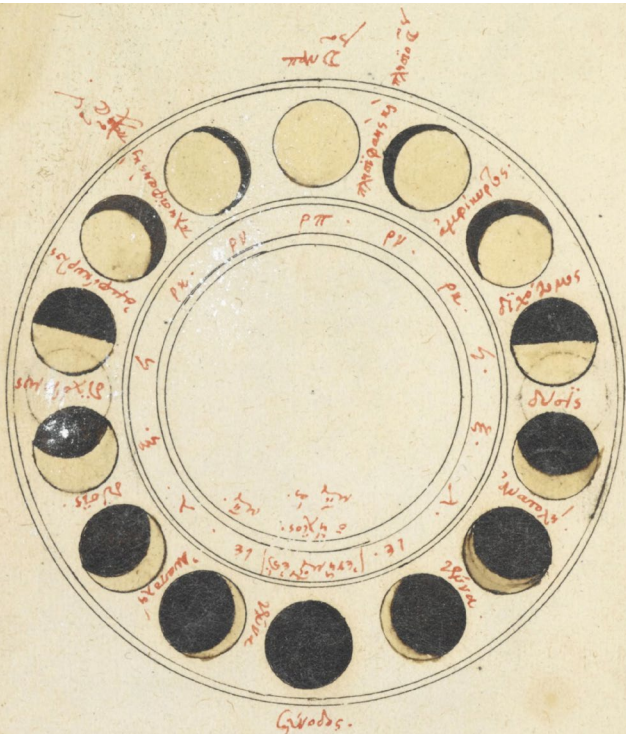
In an ideal performance the members of the sextet are positioned in a circular space, facing inwards, with the shō in its centre, and the audience all around them in an amphitheatre setting. At the end of the coda, each member of the string sextet walks offstage, one after the other, whilst performing an ostinato, leaving the shō behind, all by itself.

Selène

Selène consists of five main sections, each four minutes in duration, depicting a predominantly monochrome sky, with in its centre the consecutive lunar phases (as seen from Earth): starting at the obscured New Moon, step by step transforming, from a multi-textured Half Moon to a bright polyphonic Full Moon, then back again to the original starting point. The shorter sections in between, each sixty seconds long, represent the intermediate phases.

In an ideal performance the members of the quartet are positioned in a circular space, facing inwards, with the audience all around them in an amphitheatre setting. The cello is the first to split off and rotate outwards, personifying the first glimpse of moonlight (Waxing Crescent). The viola joins when we reach First Quarter, then the second violin (Waxing Gibbous), and midway the first violin (Full Moon). This process is then reversed until a New Moon is, yet again, nowhere to be seen.





Richard Rijnvos

"Style is remarkably instantaneous. Whether we listen to music, admire a painting, read a novel, or watch a film, within mere seconds Style shows itself to be an apposite protagonist. True, it is not easy to put into words what Style is, but that makes reflecting on it all the more fascinating. On the other hand, Style is never the point of departure for my creative process. As I explore new, unknown sounds I travel through many regions, such as: Concept, Design, Structure, Process, Form, Development, Character, Mood, and Meaning. Style is actually the unexpected final destination".

This is, in his own words, how Richard Rijnvos (1964, Netherlands) interprets the numerous manifestations of his music. It is not uncommon for his latest composition to cause slight confusion amongst listeners due to the apparent contrast with previous works. Nevertheless, the sculptural stasis of *Block Beuys*, the iron skyscraper chords in *Times Square Dance*, the poised calm in *acqua alta*, the jazz band reminiscences in *NYConcerto*, the contemplative theatricality of *mappamondo*, the feathery suppleness of *Riflesso sul tasto*, the primal energy in *Afrique* – one by one these pieces originated from the same mind, setting off on an expedition towards 'terra incognita'.

With over twenty original works for orchestra, as well as numerous orchestral arrangements, Richard Rijnvos' main creative focus in the last fourteen years has been the symphonic apparatus. His works have been performed by many ensembles and orchestras around the world, amongst which the BBC Symphony Orchestra, the BBC Scottish Symphony



Orchestra, Brussels Philharmonic, Deutsches Symphonie-Orchester Berlin, Orquestra Sinfônica do Estado de São Paulo (OSESP, Brazil), Gyeonggi Philharmonic Orchestra (South Korea), Rotterdam Philharmonic Orchestra and Residentie Orchestra. During the concert season 2010-11 Richard Rijnvos was composer-in-residence at the Netherlands Broadcasting Music Centre, including collaborations with the Netherlands Radio Chamber Philharmonic and the Netherlands Radio Philharmonic Orchestra. Between 2011 and 2017 he enjoyed a long-term residency with the Royal Concertgebouw Orchestra (Amsterdam). In October 2009 Richard Rijnvos was appointed Head of Composition in the Music Department of Durham University. He was awarded a Higher Doctorate from the same UK institution in June 2012 and holds a Chair in Composition since 2014.

In 2000 Richard Rijnvos was awarded the Matthijs Vermeulen Prize – the most prestigious award for composers from the Netherlands – for his orchestral composition *Times Square Dance*. In 2008 his *NYConcerto* was voted “the best composition premiered the previous year in the Netherlands”, and it subsequently received the Buma Toonzetters Award. In June 2011 Richard Rijnvos was awarded the Matthijs Vermeulen Prize for a second time, on this occasion for the song cycle *Die Kammersängerin*.

www.richardrijnvos.com

Ives Ensemble

The Ives Ensemble was founded in 1986 by the Dutch pianist John Snijders and consists of a steady pool of 14 musicians. The ensemble concentrates on performances of non-conducted 20th and 21st century chamber music, in which, ever since the founding of the ensemble, the music of Charles Ives, John Cage and Morton Feldman has been serving as its base. It has built a large body of commissioned pieces, including works by John Cage, Aldo Clementi, Gerald Barry, Laurence Crane, Christopher Fox, Fabio Nieder, Richard Ayres, Piet-Jan van Rossum and Richard Rijnvos.

The Ives Ensemble performed at several international festivals, including Gaudeamus Music Week, the Wittener Tage für neue Kammermusik, the Darmstädter Ferienkurse für Neue Musik, the Biennale Zagreb, the Aterforum Festival Ferrara, Evenings of New Music (Bratislava), Klang Aktionen München, Huddersfield Contemporary Music Festival, Festival d'Automne Paris, Festival Spaziomusica (Cagliari) and Holland Festival. The extensive discography of the Ives Ensemble features among others work by John Cage, Morton Feldman, Karlheinz Stockhausen, Christopher Fox, Laurence Crane, Aldo Clementi, Richard Rijnvos, and Luc Ferrari.

www.ives-ensemble.nl





Naomi Sato

Naomi Sato (1975, Tokyo) graduated from the Tokyo National University of Fine Arts and Music. From 1998 she studied saxophone with Arno Bornkamp and composition with Wim Henderickx at the Amsterdam Conservatoire. In addition, she undertook studies on the shō (the traditional Japanese bamboo mouth organ) with Ko Ishikawa at the Tokyo National University of Fine Arts and Music. Since 2004 she is the shō player in the Atlas Ensemble Amsterdam and provides workshops for the Atlas Academy. She has collaborated with many composers and ensembles all over the world, including the Nieuw Ensemble, Diotima Quartet, Ictus Ensemble, Ives Ensemble, Ensemble Resonanz, Theatre of Voices, The Philharmonia Orchestra, Orchestra of St. Lukes, Orchestre Métropolitain Montréal, and the Vancouver Intercultural Orchestra.

www.sato-naomi.com

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Photo 1: *Le Sphère du Monde* (1542) Oronce Finé (French astronomer)

Photo 2: *Astronomy explained upon Sir Isaac Newton's principles* by James Ferguson (1756) – Plate III (colourised)

Photo 3: *Astronomical diagrams and tables*, British Library, Royal MS 16 C Xii, f.41v (3rd quarter of the 16th century)

Photo 4: *Richard Rijnvos* by Frank Zweers (2018)

Photo 5: *Ives Ensemble* by Richard Rijnvos (2025)

Photo 6: *Naomi Sato* by Robin Wong



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A handwritten signature in blue ink that reads 'Brendon Heintz'.

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Credits

Producer & editor Hans Erblisch

Recording & mastering engineer Brendon Heinst

Artistic supervision Richard Rijnvos

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Equipment

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Microphone preamplifiers Grace Design m802mk2

AD/DA conversion Merging Technologies Hapi MkII

Headphones Audeze LCD-X

Loudspeakers Grimm Audio LS1be (main), Genelec 8030CP (height)

Cabling Purecable Optimus Series

Tuning Pura Power Supplies linear power supplies and power conditioners

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