

[audio physic]



**1 Second Concerto Pour Trompette, 2nd movement, 1954 / André Jolivet 4:26**

Peter Masseurs: trumpet | Frank van de Laar: piano | Rob Dirksen: contrabass From Turtle Records catalogue number TR75537

**2 "Wohin" from "Die schöne Müllerin", 1824 / Franz Schubert 2:25**

Christoph Pregardien: tenor | Michael Gees: piano From Challenge Classics catalogue number CC 72292

(Licensed by Challenge Records International BV)

**3 Quintet in D Major Hob.X:10, 2nd movement, Viola, Contrabass & 2 Horns, appr. 1770 / Joseph Haydn 3:28**

Combattimento Consort Amsterdam | Freek Borstlap: bariton From Challenge Classics catalogue number CC 72345

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**4 Rondo /Allegro KV 485, 1786 / Wolfgang Amadeus Mozart 4:41**

Jean Muller: piano From the Turtle Records Archive

**5 Gaude Virgo, 15th century / Pierre de la Rue 3:58**

Cappella Pratenis: vocal ensemble From the Turtle Records Archive (Licensed by Cappella Pratenis)

**6 Excerpt from Variationen "Ei du feiner Reiter", aus Konzert für Cembalo und Streichorchester opus 14. 1935 / Hugo Distler 4:58**

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Combattimento Consort Amsterdam & Cappella Amsterdam From Challenge Classics catalogue number DRPL 76603  
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(Licensed by Challenge Records International BV)

**16 Wellingtons Sieg, "(Die) Schlacht bei Vittoria, op. 91, 1813 / Ludwig van Beethoven 8:30**

The Netherlands Symphony Orchestra - Jan Willem de Vriend From Challenge Classics catalogue number CC 72198  
(Licensed by Challenge Records International BV)

**Dear friends of Audio Physic and valued music lovers,**

25 years of Audio Physic is an anniversary like no other. It's not just a simple number that gives us a reason to celebrate, but the fact that we have been able to be a part of and, as we are rather proud and pleased to state when looking back over the years, enrich the technical reproduction of music for a quarter of a century. For us, however, this anniversary also signals 25 years of partnership with our customers, the friends of our loudspeakers and fans of good music. After all, in all of our technology and innovations it is music that is and remains the key concept, the foundation of all our efforts, in line with our motto: "no loss of fine detail".

We also stay true to our motto with this unique sampler, which we have created in co-operation with the audiophile label "Turtle Records" on the occasion of our anniversary. This anniversary edition establishes new benchmarks in terms of sound with its perfectly processed production. The 16 pieces of classical music will captivate listeners with an absolutely flawless sound quality and extreme musical precision. When reproduced using top-class equipment, these recordings not 'only' sound fantastic, but also reveal the entirety of a piece and its artistic intention.

Join us on a journey of discovery through five centuries of classical music, from the Renaissance right through to the present day. Experience, for example, exquisite singing (track 5), which on the one hand challenges the acoustic neutrality and tonal balance of every loudspeaker to the limit with its facets and finest details and, on the other hand, captivates listeners with its ascetic purity within just a few bars. You can also enjoy the unabated and vibrant energy in the Rondo of Mozart's Allegro KV 485 (track 4), played on a Steinway D grand piano, which gives the piece a majestic sovereignty whilst radiating youthful vigour and enthusiasm.

Be it songs, large orchestral pieces or string quartets, enjoy the tracks on our anniversary CD and let them whisk you away into a musical universe that is as exciting and diverse as life itself. We hope that you will thoroughly relish this musical experience.

**With kind regards from Brilon**  
**Dieter Kratochwil**

Audio Physic GmbH  
Almerfeldweg 38, 59929 Brilon, Germany  
[www.audiophysic.de](http://www.audiophysic.de)  
[info@audiophysic.de](mailto:info@audiophysic.de)  
phone number to +49 – 2961 - 96170

## **"Classical Music with 21th Century understanding and insights..."**

This compact disc has been compiled with the idea of not only demonstrating sound quality and realism in recording and playback techniques, but also to show the variety in modern playing practice of 'Classical' music.

There are many ways to look at classical music. One can take the approach of simply playing what is written down with the traditional instruments that are available at this moment, or one can try to investigate what instruments or different permutations of instruments were current when the music was written.

The approach we have taken for this sampler disc is unprejudiced towards any choice or interpretation, but aims to show what different solutions are available and how all lead to a result that is very convincing and enjoyable to listen to. Music is sound, and when the sound is beautiful the music will communicate with the listener.

Some instruments, like the modern Steinway Grand piano, did not exist when Mozart wrote his 'Clavierwerke', nevertheless playing his compositions on such a majestic instrument can bring new insights and ideas for the performer and can even pull hidden subtleties out of the score. It might lead to something that Mozart could never have imagined or even want, but for modern listeners can be very enjoyable as long as it does not pretend to be the truth regarding Mozart's thoughts or intentions.

On the other hand, even the best research on the history of instruments and performing practice, can not guarantee a true realization of the 'old' music, because nobody survived to prove it. It is

only a 'modern' luxury to be able to record and playback musical performances. It simply cannot be verified, because the only testimonies of Mozart's work are a few mechanical clockworks where he actually imprinted the cylinders himself. Even the tempo and phrasing in those examples are questionable, given the irregularities in the process of making the cylinder and playing it back.

One can however argue that the use of period instruments must result in a more accurate sound in comparison with the use of modern instruments, and this approach is of course plausible.

This disc also brings you the opportunity to hear music played in different settings or with instrumentations other than was originally scored. This can also give new insight to the music and it is quite often such a transcription communicates more easily than the original because it brings new colors and subtleties to the music.

Audio Physic loudspeakers do re-produce the recorded sound optimally and thus are a true testimony for a successful recording regardless of it's musical genre or instrumentation.

**March 2010 / Bert van der Wolf, Turtle Records**

## 1. Second Concerto Pour Trompette 2nd movement, 1954 / André Jolivet

Peter Maseurs: trumpet | Frank van de Laar: piano

Rob Dirksen: contrabass

This recording of Jolivet's second trumpet concerto is played from the transcription for piano and trumpet. The original is with orchestra, but versions with smaller ensembles do exist. For this interpretation the piano part is divided between the piano and a contra bass, mostly plucked, to enhance the small combo 'jazz' feeling that Jolivet obviously wanted for this piece. He even put genuine be-bop grooves in the third movement, so the choice of this setting really adds to the composers idea and experiments with this 'new' music around him. Composed in the early 50's of the 20th century one can argue that this 2nd movement is almost Miles Davis 'Avant la Lettre', because the esoteric atmosphere that is created by Maseurs, one of the greatest living solo trumpet players around (Concertgebouw

Amsterdam), is very reminiscent of Davis' work in that particular era.

The recording was made in full surround sound in the famous Galaxy Studios in Belgium, the most quiet acoustic space in the world. To record and playback a trumpet accurately, and mainly a muted trumpet, is regarded one of the most difficult things to accomplish because it is known that muted trumpets produce a spectrum way above 20kHz and the general structure of the sound that develops in time is extremely complex. Microphones and loudspeakers are stretched to their limits reproducing this instrument.

## 2. "Wohin" from "Die schöne Müllerin", 1824 / Franz Schubert

Christoph Pregardien: tenor | Michael Gees: piano

The SACD, from which this track comes, won one of the most prestigious prizes in the recording business, namely "Record of the



Year' at the 2009 MIDEM convention in Cannes/France. It was chosen from countless nominations from hundreds of record labels, because of the impeccable performance and recording quality.

In this interpretation a modern Steinway-D Grand piano is used. It requires great skill to play Schubert on this instrument, and still make it sound natural and in balance with the voice. This is certainly the case for Michael Gees who manages to let the instrument 'flow' around the singer as if it were a warm bath. It is interesting to compare this track with track 15, where Christoph Pregardien performs another Schubert song with a 'period piano' accompaniment. It proves that both choices can work wonderfully. In this version Pregardien has also chosen to add embellishments at certain places in the score which was actually common practice in Schuberts era. He might be the first to do so in the modern times in this particular

song cycle, and this revival of an old tradition was received with great praise. As with Jazz, these embellishments were improvised, but knowledgeable musicians knew what to do when they saw the score.

Christoph Pregardien is regarded one of the leading singers of this moment in the field.

### **3. Quintet in D Major Hob.X:5 2nd movement, Viola, Contrabass & 2 Horns, appr. 1770 / Joseph Haydn**

Combattimento Consort Amsterdam

Freek Borstlap: bariton

On this track an instrument that has been regarded extinct appears, namely the Bariton. A gut strung instrument similar to the viola da Gamba. Only a few players can master this complex piece of machinery. It is known that Haydn's employer Prince Nikolaus Esterházy played it passionately, and that is why Haydn wrote several high profile pieces

for it. The sheer number of strings on this instrument, minimum 27, is impressive as is the skill to tune them all the time. It must be said that most of the strings only are meant to resonate in sympathy with the stroked strings, which gives a very distinct sound and resonance which is excellently captured in this recording. All stringed instruments used here are strung with gut and the horns have no valves, which was common in the 18th century, so in a sense authentic, and it is likely that Haydn heard it in a similar fashion. The recording was made in the Waalse Kerk in Amsterdam, a beautiful ancient building which enhances the feeling of authenticity.

#### **4. Rondo /Allegro KV 485, 1786 / Wolfgang Amadeus Mozart**

Jean Muller: piano

This track is a typical example of 'old' music interpreted in a 'modern' way on a modern instrument. Mozart on a Steinway-D Grand

piano... The composer only knew the early Viennese mechanics of the fortepiano's of his day, with a totally different action and response to striking the keys than the current grand piano's like Steinway. In principle the old keys were equipped with just one direct transition between the keys and hammers to push them up to the strings. This results in a very direct interaction between the players fingers and the strings, giving an enormous amount of freedom in terms of coloration.

A modern mechanism however has multiple transitions installed which makes it much easier for fast repetitive hammer strikes, but very more difficult to create specific colorations that Mozart probably imagined. Jean Muller however makes it sound as if the music was always meant for a Steinway, and everything in this performance breaths Mozart. On the surface pleasant and accessible, but with so many deeper layers underneath for the more knowledgeable

listener to discover the flawless perfection of Mozart's craft.

## 5. Gaude Virgo, 15th century / Pierre de la Rue

Cappella Pratensis

This group of singers actually go very far in trying to recreate the original singing practices in the Renaissance. For instance they gather around just one big music stand in order to be as close to each other as possible. Almost like the individual pipes in an organ. Although it might be a bit uncomfortable at first, after a while, it results in a very distinct and beautiful blending of the different voices...as if they come from one instrument.

They also sing from the ancient 'mensural' notation where all parts are on the same page and this also contributes to the coherence between the parts. This recording was made in a monasteries Chapel in the south of

Holland and the acoustics fit the genre as a perfect glove around a hand, and give it a religious atmosphere.

## 6. Excerpt from Variationen "Ei du feiner Reiter", aus Konzert für Cembalo und Streichorchester opus 14. 1935 / Hugo Distler

Anima Eterna Brugge lead by Jos van Immerseel

Anne Galowich: harpsichord

It is a almost forgotten fact that until World War II most string players in orchestra's still used gut strings. Wartime shortages and reliability issues (gut wears out quickly), caused the use of metal strings to become the standard and gut fell out of use until the early music specialists started using them again in the early 1960's.

Anima Eterna's players specialize in playing on those gut strings and used them on this recording because of the fact mentioned above. Hugo Distler was fascinated by old

music, especially by J.S. Bach, and lived in an era where a rediscovery of the harpsichord took place, so he wrote this piece for string orchestra and harpsichord. The first 'copies' of 'period' baroque harpsichords were very crude in a way, and today we probably would not regard them as fit for the playing baroque music. Distler however wrote this beautiful piece for such an instrument.

On this recording a much better instrument is used in fact, which he would probably have loved, as it is a fantastic copy of the 'Mietke' instrument which actually was bought and played by Bach.

So this example on this sampler is somewhat the 'other way around'...new music on old instruments!

## **7. A duoi Liutti vnisoni, Canzon di Claudio da Correggio a 4, late 16th century / Giovanni Antonio Terzi Da Bergamo**

Michiel Niessen Et David van Ooijen: lutes

Now, here is an example of 'old' and 'new' all together. One of the lutes is strung with gut, the other with nylon however...It is striking in this recording how the playing style and technique can almost camouflage the difference, because they blend perfectly. The difference in playing is however very big, as also is the difference in tuning. Gut is much less stable as one can imagine, due to temperature and humidity differences.

This very old music can actually be compared with modern Jazz, because in essence the pieces are improvisations on well known themes, 'standards' if you like. Everybody knew the tunes...The players try to impress the audience and each other with their virtuosity, and the result is a fascinating musical battle between them.

Nice detail of this recording is that it again was done in the 'dead quiet' Galaxy studios. Normally those lutes are so soft that for

most recording venues one has to put microphones very close in order to isolate them from any surround noises. A lute however, certainly a gut strung lute, only starts to sing and resonate optimally when listened to at a greater distance than about 2 meters. This studio allowed for the needed distance and thus delivered the extremely rich overtone structure on the recording.

### **8. Excerpt from 1st Symphony "Titan" (Hamburg 1893 version) / Gustav Mahler**

The Netherlands Symphony Orchestra -

Jan Willem de Vriend

The excerpt of the recording of Mahlers 1st symphony on this track was played from the composer's original hand-written score. It still has many parts that he later changed or skipped due to new insights or even re-action from the audience. *"It was conducted by Mahler in Budapest on 20 November 1889. It got a cool if not hostile reception, mainly*

*because of the 'bizarre, vulgar and cacophonous extravaganza's' of the last two movements..."*

This recording is the first one around from this version and delivers a very clear image of the thoughts and visions Mahler had when he wrote the piece. It too was done in full surround sound and the image, harmonic structure and sound stage is staggering in both stereo and surround.

Listen to the rich and stable sound when the whole percussion section comes in at the "Stürmisch Bewegt"...On a good system it will almost top real life!

### **9. "Ich kann's nicht fassen, nicht glauben" from "Frauenliebe und Leben", 1840 / Robert Schumann**

Margiono Quintet

This recording displays yet a different angle to the 'old' and 'new' playing practice question. The piece was written for soprano

with piano accompaniment, but here it is played by a string quartet. Although many 'purists' might say it should only be played with the piano, because the composer wrote it like that, it was actually quite common practice in the old days to transcribe pieces for other instruments. People did not have record players, radio's and cd players and sometimes just wanted to enjoy a piece of music with whatever instruments were available. Composers often enjoyed this because their music was heard by broader audience.

Like being played on radio and TV, this was a measure for how famous one was...

In here the strings blend so beautifully with Charlotte Margiono's, for years one of the worlds leading sopranos, voice, that few will question the choice of string quartet. Furthermore strings allow for many musical expressions the piano lacks, like a real 'fade-in' of the sound or a dramatic vibrato...

## 10. "Mache dich, mein Herze, rein" from St. Matthew Passion BWV 244, 1728 / Johann Sebastian Bach

La Petite Bande - Sigiswald Kuijken

Jan Van der Crabben: bas

This is a world premiere recording due to the 'different' setting of this version of the well known Matthäus Passion.

Sigiswald Kuijken and his La Petite Bande have been in the forefront of historical musical research and playing practice for almost 40 years, and they have found out from letters between Bach and his employers, that Bach most likely used for this Passion no large choirs. He asked specifically for 12 singers...probably got 8 due to penny pinching cut backs! All parts like the chorals, recitativos, choirs and aria's were sung by a small group of 8 soloists. It shows in the score as well by individual pauses, that at moments singers had to change over from

being in the 'choir' to singing the solo part in an aria or recitativo.

This track is sung by the first Bas, who also sings the part of Christ and takes part in all choirs and chorals. A hell of a job...! All instruments are also as nearly 'authentic' as research allows.

We are very proud to have this interpretation of this renowned ensemble on this sampler, because of it's incredible clear communication of Bach's music to the listener. It is a pure and raw (religious) emotion that radiates from this recording!

## **11. "Eritaña" from "Iberia", 1905 / Isaac Albeniz**

Yoram Ish-Hurwitz: piano

We do not know which brand of piano Isaac Albeniz possessed. What is known however is that he did not live in his homeland Spain

for most of his live, traveled a lot when he was young, and missed his Mothers Country dearly. He wrote "Iberia" from a very nostalgic and almost idealized memory of the landscape and city's where he spend his youth. The atmosphere these pieces breath are definitely Spain, but are mixed up with flavors of end of the 19th century Paris, because that is where Albeniz lived until he died in 1909.

We chose to use a Steinway-D as it can do many things musically which would enable it to both imitate the ultra-bright trumpets used in the traditional Spanish religious street ceremonies, but also is to be able to deliver the impressionistic colors of the Spanish landscape.

One of the best piano technicians around, Michel Brandjes, who is famous amongst pianists all over the world, was asked to prepare this Steinway optimally, and the result

is one of the most spectacular recordings of a Steinway Grand to our knowledge. Some even claim it is the best recording. Enjoy!

## **12. L'Arte del Violino, opera omnia III, Concerto 5, Allegro / Capriccio (no.10), 1733 / Pietro Antonio Locatelli**

Latvian Philharmonic Chamber Orchestra - Carlo Jans-Sandrine Cantoreggi: violin

In striking contrast, both musically and from an instrumental viewpoint, this recording of these 18th century violin concerto's was done with 'modern' metal strings on the violins, viola's, violoncelli and basses. Also the musical interpretation has many aspects that only could be incorporated with the knowledge and traditions learned from music long after these pieces were written. It sounds familiar to modern listeners however, because for many years it has been the standard way of playing all over the world and is now part of history.

It was interesting to discover during this recording, how different the sound blends between the accompaniment instruments and how easily the soloist can project his sound over the top of the rest. As concert halls grew bigger and bigger and soloist were more and more seen as 'artists' rather than as 'servants', the sound became bigger and more suited to travel longer distances. This accounts for basically all instruments in modern orchestras and so the approach to all compositions from earlier date altered with them. It is only for few decades that we 21st century people have started to doubt the validity of this approach and go back to how it originally started...

## **13. String quartet no. 1, 3rd movement, Quasi agitato, 1982 / Tristan Keuris**

Lagos Ensemble

This track is the first one on the disc where we can actually track all the resources and inten-



tions of the composer, and the performance is in accordance with this. Written in 1982 for 'modern' string quartet. The composer knew the modern instruments, and even most of the players that performed it for him are probably still alive and well today.

However, listening to this will show large differences from listening to another ensemble playing the same piece. Of course, a score holds many instructions for the players, but even more aspects are free or hidden. Even the composer may adjust over time as we can tell from experience when modern composers change the score during recordings. It is, as said, a luxury of our time to listen to a performance over and over again. Music used to pass only once!! (as it should, maybe...) The implications of that are hard to understand today.

Regarding the piece, a concert visitor of the Lagosensemble once said: *"I imagined being*

*in a dark castle in which I had to go from the first floor to the third and back, not knowing what I was going to encounter: unbelievably thrilling".* One could imagine this ascending and descending to be like the famous M.C. Escher lithograph showing a castle with a never-ending staircase on its roof...

#### **14. "Falt mit Danken, fällt mit Loben" from the Christmas Oratorium, 1734 / Johann Sebastian Bach**

Combattimento Consort Amsterdam

Et Cappella Amsterdam

If one decided to put 2 tracks of the same composer on one classical sampler it most likely would be Johann Sebastian Bach. The quality, and the beauty of his work is beyond what words can express. So we decided on another piece from him, but this time there is a large choir. It is traditional to our ears maybe and most certainly it is beautifully done.

The orchestra is partly traditional because the wood winds are modern, but the strings play on gut and the characteristic horns in this piece are 'authentic'. It all is possible and works well as you can hear.

It is worth mentioning that Bach's skill in writing music totally inspired by the religious text he tried to express is very audible in this particular piece where every-time "Gottes Sohn" appears in the singing the horns back it up with incredible joy, grandeur and harmony.

### 15. "Die Taubenpost", 1828 / Franz Schubert

Christoph Pregardien: tenor

Andreas Staier: fortepiano (after Graf)

Another composer qualifying for two tracks on this classical disc is Franz Schubert. One could say he was kind of the "Lennon/McCartney" of his day as it comes to consistently outputting songs that stick to the mind of most people,

and almost all songs became classics. This song was never recorded, so again a première. The text comes from the hand of Johann Gabriel Seidl (1804–1875).

In comparison it is good to listen to track 2 where a Steinway is used for the accompaniment. Schubert probably would recognize this track more if he could hear it, but as you can judge for yourself, both versions are adorable and it is credit to the open mind of Pregardien towards performance practice that these version can exist so easily next to each other. The recording venue of both recordings and technical resources were identical so the comparison is totally fair...

### 16. Wellingtons Sieg, "(Die) Schlacht bei Vittoria, op. 91, 1813 / Ludwig van Beethoven

The Netherlands Symphony Orchestra -

Jan Willem de Vriend

A surprising question we got after releasing this records was: "*are the canons played by real drums, or are the generated synthetically by loudspeakers...?*" We were naively unaware of this possibility actually, but apparently the impact of the recording is so great that people wonder if this can be don with real drums at all. Yes it can! The canons are big drums, firing fiercely from left right, from the French to the English in fact. No mercy! In the surround sound version of this recording mostly, but also in stereo it appears like your own village is being bombed and all the citizens killed by the gun fire during listening!

What makes this version different to others is that the orchestra is "hybrid" in it's instrumentation. Brass players and percussion are 'period' instruments and strings traditional. The result is first rate. Beethoven is difficult to play with modern trombones, trumpets and horns and still create a natural balance with the strings in very loud tutti passages

like in this piece. Choosing for period brass solves that problem miraculously and suddenly Beethoven's score makes more sense.

A striking detail at the end of the battle is that, when the 'Lamentoso' starts, picturing the deserted battlefield with the dead being collected, the canons still fire incidentally. Even-though the score writes a clear diminuendo (slowly softer and softer) the director asked the drums to stay at the same level all instances... "*a canon only has one dynamic*" he said, it either fires or it is silent. The effect is stunning as you can hear at the end of this sampler.

We trust we have been able to offer you a disc with which to spend some enjoyable hours, and we hope it proves that your choice of Audio Physic loudspeakers was right...

**March 2010 / Bert van der Wolf, Turtle Records**



TR75536