



NedSym Lite
crossroads

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Robert Windak 1st violin (# 1-16)

Annemarie van Viegen 2nd violin (# 1, 2, 4, 6, 7, 9, 10-13, 16, 17)

Eva Suslikova viola (# 1, 2, 4, 5, 9, 12, 14)

Sebastiaan van Halsema cello (# 2, 9, 12)

Tim Nobel double bass & artistic direction (# 1-17)

Don Hofstee guitar (# 1, 3-5, 7, 10, 11, 13-15, 17)

Arthur Kerklaan fluegelhorn (# 6, 17)

Bart van Grinsven drums (# 5, 6, 11, 13)

Rob van Bavel piano (# 2, 6, 8, 9, 12, 16)

Carel Kraayenhof bandoneón (# 8)

TRADITIONAL

[1] Sirba **arr. Tim Nobel** **2:55**

VERNON DUKE (1903-1969)

[2] Autumn in New York **arr. Rob van Bavel** **5:06**

FRITZ KREISLER (1875-1962)

[3] Schön Rosmarin **1:52**

TRADITIONAL

[4] Ballade au bord du Danube **arr. Willem Wolthuis** **2:47**

SHOLOM SECUNDA (1894-1974)

[5] Bei mir bistu shein **arr. Tim Nobel** **3:15**

TIM NOBEL (b. 1967)

[6] Thistles and Dragonflies **arr. Tim Nobel** **5:31**

TRADITIONAL

[7] Hora ca la Caval **arr. Tim Nobel** **1:58**

ASTOR PIAZZOLLA (1921-1992)

[8] Oblivion

4:23

COLE PORTER (1891-1964)

[9] Just one of those Things arr. **Rob van Bavel**

4:05

JOHANNES BRAHMS (1833-1897)

[10] Hungarian Dance No. 5

2:54

JOSEPH KOSMA (1905-1969)

[11] Autumn Leaves arr. **Tim Nobel**

5:16

ROB VAN BAVEL (b. 1965)

[12] Ravel's Tomb arr. **Rob van Bavel**

4:08

TIM NOBEL

[13] Winterzon arr. **Tim Nobel**

2:13

TRADITIONAL

[14] Heyser Bulgar arr. **Tim Nobel**

2:48

ANNE-MARIE CHORINSKY-HARDEGG (1899-1988)

[15] Walzermelodien sind ein Gruss aus Wien

3:18

ASTOR PIAZZOLLA

[16] Adios Nonino **arr. Tim Nobel**

5:15

TIM NOBEL

[17] De Viersprong **arr. Tim Nobel**

5:27

total time 63:16

So-called entertainment or light music tends to carry a negative connotation these days. For many, it would seem that achieving overnight success and making loads of money are on a par with easy music, preferably performed by musicians in very smart attire. But that certainly hasn't always been the case. Indeed, Bach, Mozart, Schubert, Beethoven and, of course, the Strauss family – to name but a few great composers – whose music belongs to the Netherlands Symphony Orchestra's repertoire, could provide audiences of their day with plenty of exciting, entertaining fare with their contradances, ländlers, waltzes and quodlibets to which people danced, laughed and drank. Mastering this aspect of composition was an art for such masters.

The main difference with much of today's popular music is perhaps that, in the past, superficiality was not necessarily a prerequisite. The same holds true for NedSym Lite. After our concert performances featuring works by Beethoven, Schumann and Wagner, for instance, why not enjoy NedSym Lite? Performed with such skill, mastery and success! We simply couldn't resist sharing all this with you on a CD...

Jan Willem de Vriend

Chief Conductor and Artistic Director
of the Netherlands Symphony Orchestra

Tim Nobel

The old saying 'choosing is losing', must have been on Tim Nobel's mind when the moment had come to decide whether to spend the rest of his musical life either with jazz, or with classical music. But the question 'why not opt for the best of both worlds?' haunted him - and that was exactly what the passionate double bass player chose to do. There had been moments of choice before in his life, but those had been choices which had more or less made themselves. The piano and the cello, the instruments Nobel had learnt to play as a kid, proved to be no competition for a new instrument that had come into Nobel's life: the double bass. The discovery coincided with another revelation: the music called jazz. "From the moment I first heard that music on the radio I was fascinated by it," Nobel reminisces. "The freedom of jazz, the possibility to express

yourself in improvisations, the intense feelings the sounds and the rhythm projected – I immediately recognised that this was my kind of music." Nobel stresses the fact that he still loved the beauty of the classical music he had been brought up with. But the fact that jazz made it possible for him to go out there with his bass and play the music in small venues with kindred spirits proved to be irresistible. In the years that followed, the recipe for his musical education consisted of a well-balanced mixture of the music styles that he loved. Since jazz is a style you also learn 'on the road' he started gigging with various groups in the late eighties. Meanwhile he took a preparatory course (classical) at the Conservatory of Groningen and subsequently started his formal studies of jazz and other 'lite' forms of music at the Hilversum Conservatory, the institute where, in the early nineties, he also finished his classical

training. Having become a member of the Netherlands Symphony Orchestra in 2001, he continued playing jazz and other 'world' genres like the gypsy music of the ensemble Romanesca or the Argentinean tangos of the Corrientes Cinco quintet. "I've never wanted to chose between one or the other," Nobel firmly states. In that respect I'm a bit like Duke Ellington who said "There are two kinds of music: good music, and the other kind..."

The Music

“Thanks to YouTube and Spotify each and every style of music has become public domain. In that sense NedSym Lite is a very modern ensemble: our repertoire is as broad as the horizon,” says Tim Nobel about the diversity of the eighteen tracks on the NedSym Lite debut album. “We have selected music that would be both appealing to a larger audience and artistically challenging for us to play.” For the jazz oriented pieces – Ravel’s Tomb, Autumn In New York, Just One Of Those Things – NedSym Lite collaborated with pianist/arranger Rob van Bavel. Nobel: “The way he reworked Ravel’s Le Tombeau De Couperin amazes me! I’m such a big fan of his way of playing. This guy can really play jazz. I think that piece is a fine example of how jazz and classical music can co-exist in one piece of music. For me it’s the perfect symbiosis.”

Apart from the tunes that were arranged by Van Bavel, Nobel did all the arrangements himself, and although it’s the consistency of his work that makes the album work as a whole, Nobel didn’t start the job with a master plan. “I’ve never studied arranging at school, so what you hear on the record is what my heart – my intuition, if you like – told me to do. I handpicked some compositions which I thought that would work and started writing. As a jazz musician and as a player in the orchestra I’ve heard and played many, many ways to treat a piece of music. Subconsciously that knowledge must have affected my own way of arranging music. But it’s hard for me to put my finger on the characteristics of my own style. I’m afraid that’s all I can tell about it.”

Between all those old ‘traditionals’ and well known songs and compositions of renowned composers

the listener may spot three compositions of the NedSym Lite leader himself – compositions that sound as compelling as the rest of the album. “Maybe I could tell something about the piece De Viersprong,” Nobel replies when asked about his work as a composer. “In Dutch the word Viersprong means the type of crossroads that offers four different ways to continue your journey. As a starting point I told myself to write a piece of music that would contain lots of ‘fourths’ – so notes with four notes between them – in as well the melody as the underlying harmonies. So the C would be followed by an F and so forth. The title also point at the four directions of the wind, since the music on the album originates from all over the planet.”

A piece like Thistles And Dragonflies tells the listener a lot about the way the composer works. Nobel: “I spend

a lot of time behind the computer working on arrangements and other stuff, a procedure that can really wear me out sometimes. So when I’m really fed up and exhausted I take my bike and cycle along a path that runs through a beautiful piece of nature. An while looking at the thistles and dragonflies I see along the way, I suddenly hear the melody that I had been looking for all along.”





NedSym Lite

NedSym Lite is the versatile, eclectic ensemble of the renowned Netherlands Symphony Orchestra. During the last decade NedSym, next to the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic, has grown into one of Holland's major orchestras. Under the passionate and visionary direction of Jan Willem de Vriend the orchestra has produced a large number of world class recordings for the respected Challenge Classics label. In an everlasting search for a larger audience for their beautiful music, NedSym decided to branch out into styles of music considered less serious or 'heavy', genres which are thought to be more entertaining and lighter – hence the name of the ensemble NedSym Lite. There was no need for NedSym to launch a search for suitable musicians throughout the country as one of their double

bass players, Tim Nobel, had been dreaming of that kind of music making for quite some time. The ensemble, which he created in 2011, consists of Robert Windak (first violin), Annemarie van Viegen (second violin), Eva Suslikova (viola), Don Hofstee (gitaar) and artistic director and arranger Tim Nobel. "For me playing with these great musicians from the orchestra has always been a musical party," Tim Nobel exclaims. "Robert's passionate disposition is just what this kind of music needs, Eva was brought up on Middle European music, Annemarie's flawless intonation is a big plus and considering our variety of styles a versatile guitarist like Don is of the essence."

NedSym Lite excels in making the mishmash of musical styles – Brahms, Piazzolla, Cole Porter, Ravel, gypsy music and jazz – sound quite convincingly coherent. It's

Nobel's arrangements and original compositions that provide the colour and flavour that makes all the music on their debut album sound NedSym Lite *pur sang*.

Ruud Meijer

The Netherlands Symphony Orchestra

The Netherlands Symphony Orchestra is an orchestra of national allure, with international ambition and firmly embedded within the Province of Overijssel.

Our mission: The Netherlands Symphony Orchestra is a leading cultural enterprise that contributes to the quality of society by providing eminent classical music.

Netherlands Symphony *Orchestra*
Enschede • Overijssel



Carel Kraayenhof





Rob van Bavel

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 a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally 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.



NORTHSTAR
RECORDING
by **BERT VAN DER WOLF**

www.northstarconsult.nl

NedSym Lite

Executive producers: Anne de Jong & Marcel van den Broek

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Recording producer, engineer & editing: Bert van der Wolf

Recording assistant: Brendon Heinst

A&R Challenge Records International: Wolfgang Reihing

Liner notes: Ruud Meijer

Booklet editing: Wolfgang Reihing

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