



NORTHSTAR
RECORDING
by BEST VANDER WOLF

Dance!
Huijnen & Grotenhuis
BARTÓK | DVOŘÁK | KODÁLY | BLOCH
BRAHMS | PIAZZOLLA | KUPKOVIČ



SUPER AUDIO CD

Dance!

Huijnen & Grotenhuis

BARTÓK | DVOŘÁK | KODÁLY | BLOCH

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Cécile Huijnen violin

Marieke Grotenhuis accordion

BÉLA BARTÓK (1881-1945)

[1] **Romanian Folk Dances op. 7**

6:16

ANTONÍN DVORŽÁK (1841-1904)

[2] **Slavonic Dance op. 46 no. 1**

3:20

[3] **Humoresque op. 101 no. 7**

2:54

ZOLTÁN KODÁLY (1882-1967)

[4] **Adagio**

5:36

Three Hungarian Dances

[5] Moderato assai e molto espressivo

2:33

[6] Allegro

1:01

[7] Presto con fuoco

1:13

ERNEST BLOCH (1880-1959)

[8] **Abodah** (a Yom Kippur melody)

6:22

JOHANNES BRAHMS (1833-1897)

from Hungarian Dances

[9] No. 6, Allegro

2:42

[10] No. 7, Allegretto

2:02

[11] No. 1, Allegro Molto

3:31

ÁSTOR PIAZZOLLA (1921-1992)

from Histoire du Tango

[12] Cafe 1930

6:39

[13] Nightclub 1960

5:41

LADISLAV KUPKOVIČ (b. 1936)

[14] **Souvenir**

5:15

total time 55:14

When **Béla Bartók** wanted to pursue his own musical direction after the conservatory, he found more and more inspiration in Hungarian folk music. Together with his friend Kodály he traveled across the Hungarian landscape, which included parts of what is now Romania, recording and collecting folk music. In 1906, he published his first bundle, making his research on folklore become his biggest passion. Even in Turkey and Africa he explored all kinds of music, collecting over 10.000 folk songs during those years. Bartók deliberately incorporated lots of these folk influences from Hungary into his own compositions. However, he found his own personal style, marking his signature on a lot of modern music. For example, in his six-piece cycle titled *Romanian Folk Dances*, which was initially composed for piano solo. Bartók simplified the rhythmical irregularities of the original melodies, and enriched the harmonic structure to his own liking.

Publisher Simrock played a huge role in the creation of *Slavic Dances* by **Antonín Dvořák**. After the (then still unknown) composer had sent his *Moravian Duets* in 1877 in order to get a student grant, his friend Johannes Brahms recommended his work to his publisher in Berlin. This release became a big success, resulting in Simrock's request for Dvořák to write "two series of Bohemian and Slavic Dances", inspired by Brahms' *Hungarian Dances*. These dances also became a huge success – especially after Dvořák had orchestrated them – and paved the way for the musical recognition he longed for. The musical material being used isn't directly based on authentic Czech or Bohemian folk music; Dvořák wrote his own melodies and molded them into these regional dance styles.

From 1892 to 1895, **Antonín Dvořák** was president of the New York Conservatory. In these years, he had written a lot of musical themes in his sketchbooks. His summer holidays were spent in his motherland, true to tradition, and so in 1894, at his summerhouse in Vysoká, he composed 8 Humoresques for Piano op. 101. At this time, he could not apprehend that we now only recognize his 7th *Humoresque* as "the" Humoresque. His powerful German publisher Simrock immediately saw the possibilities, so Dvořák created numerous arrangements for a variety of instruments and ensembles.

The *Adagio* is an early piece by **Zoltán Kodály**, from a time when his influences from folk music were not as clearly audible as in his later works. Originally, the *Adagio* was part of the in 1905 composed sonata, originally written for viola and piano. Not long after, Kodály also edited the *Adagio* for other string instruments. Although Brahms' influences were showing in the melancholic romantic theme, the young Kodály proved not only his great talent for melody, but also showed a clear view on structure and instrumentation.

"A composer whose works are deeply rooted in Hungarian soil, and form the perfect embodiment of the Hungarian soul." as Bartók described his colleague **Zoltan Kodály**. Just like Bartók, Kodály imprinted his work with Hungarian folk music. Also, Kodály has made huge efforts in the field of music pedagogics, which led to the introduction of a music method for elementary schools, based on his works. The inspiration for his *Three Hungarian Dances* was found early in Kodály's youth, from gipsy concerts in his birth place Galantá. They are – very unjustly – performed seldom.

Abodah was written by the Jewish-Swiss-American composer **Ernst Bloch** in 1929, during a by Jewish music inspired period, for the then 12-year-old violinist Yehudi Menuhin. This piece stems from a Jewish prayer about forgiveness, and was arranged to be sang at a synagogue for the celebration of Yom Kippur. Cécile Huijnen: “We think this piece fits perfectly with our instruments. The timbres just melt together, and whichever belief you support, the heartbreaking melodies touch anyone’s soul. ”

The *Hungarian Dances* by **Johannes Brahms** belong to his most famous works and were composed between 1858 and 1869, in an arrangement for fourhanded piano. Brahms created a transcription for orchestra himself from the first, third, and tenth dance. The others were orchestrated by several other composers, among them Antonín Dvořák. The themes used by Brahms probably originated from melodies he had heard years before, through the Hungarian violinist Eduard Reményi, whom he had accompanied on piano while traveling through Hungary.

Like Johann Strauss did with the *Vienna Waltz*, **Astor Piazzolla** had played a deciding role for the tango: bringing dance music to the concert hall. Partly thanks to Nadia Boulanger, with whom Piazzolla had studied composition in Paris. She made clear to him that justice would only be done to his compositions, if he were not to forget his background. After all, Piazzolla was a true Argentinian, with tango running through his veins. In his 4-part piece *Histoire du Tango*, originally written for flute and guitar and composed in 1986, Piazzolla painted the musical history of the tango: how it was born (Bordello

1900), how it developed to “listeners’ music” and had gotten a more romantic character (*Café*, 1930), how it melted together with other dances such as the Bossa Nova (*Nightclub*, 1960) to the Contemporary Concert.

About *Souvenir*, by Slovakian-German composer **Ladislav Kupkovič** (b. 1936), Cécile explains: “This is a frivolous piece, with lots of fun and puns about violin techniques. These were technical achievements that Kupkovič wrote as a parody to the techniques he had practised as a violinist in his own youth. The accordion (originally piano) keeps holding on to the dancing rhythm and tries to keep the violin in line, but the violin simply will not, and performs all sorts of great antics. A lot of clichés almost catch up with one another, so to say.” Violinist Gidon Kremer has proven himself to be a real ambassador of this piece, by regularly performing it during concerts.

Cécile Huijnen studied with Davina van Wely and Jaap van Zweden, and won many prizes from a young age. For example, in 1987, she won first prize of the Oskar Back Violin Competition together with the Bading Award. In 1990 she graduated cum laude, also receiving the Nicolai Award and the Fock Medal, while being appointed first concert master of the Netherlands Ballet Orchestra. Since 2000, Cécile Huijnen is related to the same function for Het Gelders Orkest.

Furthermore, she is also a highly sought-after international guest concert master for orchestras such as the Rotterdam Philharmonic Orchestra, The Netherlands Radio Philharmonic Orchestra, The Residence Orchestra, The Bergen Philharmonic Orchestra, The Sydney Symphony Orchestra, L'Orquestra de Camara de Cadaques led by Sir Neville Marriner, and Symfonica Toscanini led by Lorin Maazel. Also, she leads her own chamber music programs with Het Gelders Orkest, with repertoire from the Baroque up to the 20th Century.

As a soloist, Cécile Huijnen profiled herself with late-romantic violin concertos such as Stravinsky, Barber, Gershwin, Shostakovich, and Korngold, but also enjoys stepping out to the more classical and romantic repertoire, such as Mozart's *Concertante*, the *Grand Duo Concertant* by Bottesini with double bass player Rick Stotijn, and Brahms' *Double Concerto* with cellist Gary Hoffman.

By working closely together with many different disciplines such as dance, theater, and chamber music ensembles, in combination with her profession as

concert master, Cécile Huijnen takes great inspiration from the widest possible musical repertoire. She is always in search of new challenges and adores to keep on extending her musical boundaries.

Since her many collaborations with choreographers such as Jirí Kylián and Paul Lightfoot, Cécile regularly embarks on national and international tours with the Netherlands Dance Theater as a soloist. Also tours with many widely recognized and highly valued Baroque and modern-oriented ensembles took her all across the globe.

Since 2013, Cécile Huijnen forms a recital duo with accordionist Marieke Grotenhuis, with whom she arranges and edits mostly romantic repertoire into unique versions for their very extraordinary combination of instruments.

Lastly, Cécile Huijnen works as a coach for the Netherlands Youth Orchestra, as a member of the jury for the Princess Christina Competition, as an individual audition trainer, and as a guest panel member of the recurring radio show Discotabel on Radio 4.

Marieke Grotenhuis is one of the foremost accordionists in The Netherlands. In 2004, she received her Bachelor's Degree for accordion at the Rotterdam Conservatory, and in the same year received a Bachelor's Degree for piano at the Royal Conservatory in The Hague. In May 2009, she graduated summa cum laude for a Master's Degree in accordion with Geir Draugsvoll at The Royal Danish Academy of Music in Copenhagen.

As an accordionist, Marieke Grotenhuis acquired ample experience with solo and chamber repertoire in The Netherlands and abroad. During the outdoor concert on the Museumplein, she played with the Royal Concertgebouw Orchestra. At the yearly concert in the Royal Palace of The Netherlands, she also performed Mauricio Kagel's famous *Tango Alemán* with the composer himself, for Her Majesty the Queen.

At the Gergiev Festival, Marieke Grotenhuis has played in Amsterdam, Antwerp, London and Vienna with the Rotterdam Philharmonic Orchestra conducted by Valery Gergiev. As a soloist, she also performed with the Nieuw Ensemble, the Asko|Schönberg Ensemble, and with Orkest De Ereprijs. Furthermore, she has also played in various musical theater productions. For the last five years, she has been artistic director of the music theater company !YNX.

Many original compositions were written for Marieke Grotenhuis. She works frequently with prominent contemporary composers such as Martijn Padding, David Dramm, Chiel Meijering, Anke Brouwer, Janco Verduin, and Seung-Ah Oh. In 2010, she started her own foundation Tasty Fingers to promote

the instrument in its broadest way possible, and to support the accordion as a professional instrument. In 2012 she presented her first solo cd including pieces from J.S. Bach, G. Frescobaldi and W. Rihm.

Marieke Grotenhuis is also part of accordion quartet Big House, where a strong collaboration with contemporary composers and their music forms the ultimate starting point. Furthermore, since 2013, she works together in a recitalduo with violinist Cécile Huijnen, concert master of The Arnhem Philharmonic Orchestra.

From 2010 to 2015, Marieke Grotenhuis was principle tutor accordion at the Royal Conservatory in The Hague. From 2015, she is principle tutor accordion at the Conservatory of Amsterdam and artistic leader of the Bach Festival Dordrecht. Marieke plays on an accordion by Pignini Nòva.

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 - & Merging Technologies converters.



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Het Gelders Orkest *neemt je mee*

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