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ROLF MARTINSSON

Garden of Devotion



Netherlands Chamber Orchestra

Gordan Nikolić

Lisa Larsson soprano



SUPER AUDIO CD

ROLF MARTINSSON

Garden of Devotion

Netherlands Chamber Orchestra

Gordan Nikolić | **Lisa Larsson** soprano

Bas Treub violin

Richard Wolfe viola

Sietse-Jan Weijenberg cello

ROLF MARTINSSON (b. 1956)

Garden of Devotion Op. 97

[1] Trust Love	6:19
[2] Do Not Keep	3:44
[3] Do No Go	4:35
[4] My Heart	4:08
[5] Lest I Should Know	3:46

[6] A.S. in Memoriam Op. 50a	10:32
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To the Shadow of Reality Op. 96

(Till skuggan av en verklighet)

[7] Morgon	1:50
[8] Hur kan jag säga	2:45
[9] Från en stygg flicka	1:52
[10] Du är min renaste tröst	2:55
[11] I rörelse	2:33

[12] Landscape Op. 84	4:45
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Kalliope Op. 66

[13] Calliope Intrada	3:21
[14] Urania	2:09
[15] Terpsichore	4:09
[16] Euterpe	3:30
[17] Polyhymnia	2:08
[18] Melpomene	3:22
[19] Klio	4:18
[20] Erato	1:56
[21] Thalia	3:17

total time 78:06

Garden of Devotion

By Heinz Köhnen

When Swedish composer Rolf Martinsson in 2013 decided to choose poems by the Indian poet Rabindranath Tagore for a song cycle for soprano and string orchestra, he revived an interest he had had in his younger years. In 1988 he set five of Tagore's lyrics to music for soprano and piano. He then used three of these poems and supplied them with two new poems under the title "Garden of Devotion", all of which were chosen from Tagore's famous collection called "The Gardener". Rolf Martinsson stresses that 'the music from 1988 is of early 'Martinsson modernism' date and the newly composed music in Garden of Devotion is a central part of my mature language as a composer today, and therefore completely different.' His motivation to set up this song cycle came from a collaboration with the Swedish soprano Lisa Larsson. The artistic click between them, when they met in 2010, led at first to the arrangement of the earlier song cycle "Orchestral Songs on Poems by Emily Dickinson" for mezzo-soprano. Martinsson: 'Together we adapted the vocal part into the higher version. Her dedicated cooperation gave me not only inspiration and self confidence, but also a greater understanding of the voice and singing in itself.'

The five songs in Martinsson's Garden of Devotion form a short story about unrequited love. The composer used the texts in a different order than in Tagore's book to achieve a dramatic scene. The five verses are fine examples of the elegant and refined expression of feelings. They are embedded in images of nature: birds, flowers, silent nights and stars. Martinsson: 'Tagore uses beautiful single words as inspiring and mind-expanding metaphors which give me a universe of musical possibilities.' In his music he creates an atmosphere of

pent-up tension to colour the passionate emotions that lead a devoted woman to her friend in the garden of love.

Writing for string orchestra, Martinsson takes full advantage of the effects that strings can produce. The outbursting motif of descending chords in the introduction of the first song, later on repeated, provides the thrill of passion in the dialogue. Soft and dark timbres depict the gloomy development in the second poem. The quivering strings, opening the last song, introduce the cynical conclusion to the love drama. For the vocal line Martinsson developed an embellished and subtle kind of singing that suits the courtly expression of the words.

'The love between you and me is simple as a song', wrote Tagore in one of his love poems. Martinsson makes them audible and gives new life to an almost forgotten literary art. As Tagore concluded in his 85th poem: 'Who are you reader, reading my poems a hundred years hence? From your blossoming garden gather fragrant memories of the vanished flowers of a hundred years before'. In this case the composer is the perfect gardener.

A. S. in Memoriam (Op. 50a)

By Gehrmans Musikförlag

"A. S. in Memoriam", a piece for string orchestra, was written in 1999 in memory of Arnold Schoenberg and his "Verklärte Nacht", a work for strings composed a hundred years previously, in 1899. Martinsson: – 'In A. S. in Memoriam I have

sought to mirror the vocabulary, gesture and musical characters present in the works of Schoenberg.' A. S. in Memoriam is frequently performed and has been on tour to Japan with both the Gothenburg Symphony Orchestra with Neeme Järvi conducting and the Royal Stockholm Philharmonic Orchestra under the baton of Alan Gilbert. A. S. in Memoriam was originally composed for 15 strings but also exists in a version for string orchestra. The smaller version was commissioned and premiered in 1999 by the Lund New Chamber Orchestra. The larger version is dedicated to Neeme Järvi, who premiered it in May 2001 with the Gothenburg Symphony Orchestra. Bar 49 features a musical quotation from Verklärte Nacht, as a sounding acknowledgement of that work's influence on A. S. in Memoriam.

To the Shadow of Reality (Till skuggan av en verklighet)

By Gehrmans Musikförlag

The long-standing successful collaboration with Swedish soprano Lisa Larsson also includes "To the Shadow of Reality" for soprano and string quartet. The piece is composed in five movements on exquisite poems by Swedish poetess Karin Boye. The poems "Morning", "How can I say", "From a bad girl", "You are my purest consolation" and "In motion", tell a love story with an unhappy ending. But after all, life must go on to experience the big future adventure that life really is. The piece was written in close collaboration with Lisa Larsson and dedicated to her. Martinsson: – 'Lisa's valuable ideas and comments on my sketches were crucial to how I finally achieved the piece.' The world premiere with the Kreutzer Quartet at the Swedish venue Lyckå Chamber Music Festival 2013 was followed by the UK premiere the same year in

Duke's Hall at the Royal Academy of Music in London, also performed by Lisa Larsson and the Kreutzer Quartet. The following year Ms. Larsson gave the Dutch premiere with the Rubens Quartet at Musis Sacrum in Arnhem.

Landscape

By Gehrmans Musikförlag

In 2010 Martinsson was commissioned to write a solo piece for violin, "Landscape", by Vestfold Festspillene AS in Norway for a premiere by the Norwegian violinist Henning Kraggerud at the Haugar Vestfold Kunstmuseum in Tønsberg. The commissioner asked Martinsson to use the Norwegian painter Edvard Munch's painting "Strand" from 1904 as inspiration. Martinsson: – 'I have improvised on a story where waves, a beach and two different temperaments have important roles. The two different temperaments are represented by a man and a woman, fighting in a house close to the beach. One temperament is timid at the beginning but ends up with full force and the other is just the opposite, starting with fury but ending in peace. The piece ends where it came from – the beach and the waves.

Kalliope

By Gehrmans Musikförlag

The Muses - goddesses of song - were all daughters of Zeus, born at the foot of Mount Olympus. They are nine in number, and in the string piece "Kalliope" Martinsson has given each one a movement of her own, making their contrasting characters his imaginary starting point in a process of improvisatory composition. The movements are divided into groups of three, for maximum variation and

contrast of tempi and characters throughout the composition. Each of the nine Muses presides over a particular genre of the arts. Calliope (intrada), the foremost of the nine and mother of several of Apollo's children, presides over epic poetry and science. Urania is the muse of astronomy, Terpsichore the muse of choral poetry and dance, Euterpe of flute-playing, Polyhymnia of dance, sacred poetry and mime, Melpomene ("the Songstress") of singing and tragedy, Clio of epic poetry, rhetoric and history, Erato of love poetry and hymnology, and Thalia ("the Flourishing") of comedy and dramatic art. This composition was commissioned by Jan Stigmer and the Kristiansand Chamber Orchestra, who premiered it in March 2004 at Music House, Kristiansand, Norway.

I am most grateful to my close friends "Beyond-Foundation", without whom this recording would not have been possible.



Rolf Martinsson is one of Sweden's internationally leading composers. He serves as professor of composition at the Malmö Academy of Music and is a Fellow of the Royal Swedish Academy of Music.

Martinsson was a featured composer at the Stockholm International Composer Festival in 2008 and has been Composer-in-Residence with the Netherlands Philharmonic Orchestra and the Netherlands Chamber Orchestra at Concertgebouw, the Malmö Symphony Orchestra, the Helsingborg Symphony Orchestra and Musica Vitae. His collaborations have led to performances at Carnegie Hall, Musikverein, Berliner Philharmonie, Concertgebouw, Gewandhaus, Royal Festival Hall and Salzburger Festspielhaus, among other venues.

Martinsson's music is performed by orchestras such as the Cleveland Orchestra, the Boston Symphony Orchestra, the BBC Symphony Orchestra, Gewandhausorchester Leipzig, NDR Sinfonieorchester, the Vienna Radio Symphony Orchestra, Academy of St. Martin in the Fields and all the major Nordic orchestras, together with conductors such as Andris Nelsons, Alan Gilbert, Sakari Oramo, Neeme Järvi, Manfred Honeck and soloists such as Lisa Larsson, Anne Sofie von Otter, Martin Fröst, Håkan Hardenberger, Christian Lindberg and Edicson Ruiz.

His successful collaboration with Swedish soprano Lisa Larsson, which numbers more than 100 performances, has led to major international commissions. In cooperation with leading Swedish and international orchestras Larsson has premiered and recorded seven of Martinsson's vocal works dedicated to her. Future projects together with Larsson include, among other things, a semi-staged work on poems by William Blake.

Earlier collaborations with artists Martin Fröst and Håkan Hardenberger, as inspirers and soloists, have led to the clarinet concerto "Concert Fantastique" and to the trumpet concerto "Bridge", which brought Martinsson's music to the international scene with frequent performances since the premiere in 1999.

Rolf Martinsson has been awarded the Big Christ Johnson Prize and the Rosenberg Prize, as well as Litteris et Artibus. Future projects include an opera, "Amy", commissioned by the Royal Swedish Opera.

By Gehrman's Musikförlag
www.rolfmartinsson.com



Lisa Larsson

Following an early career as a flautist, Swedish soprano Lisa Larsson studied singing in Basel, Switzerland. During her first engagements at the Zurich Opera, she worked with conductors such as Franz Welser-Möst and Nikolaus Harnoncourt. After her debut with Riccardo Muti at La Scala di Milano, she quickly established herself internationally, in particular as a Mozart interpreter, performing Pamina, Susanna, Ilia, Zerlina, Zaide, Servillia, Fortuna and Ismene. She has appeared at renowned European opera houses including the Royal Opera House Covent Garden, Teatro la Fenice, the Bavarian State Opera, the Grand Théâtre de Genève, the Opéra de Monte Carlo, the Leipzig Opera, the Theater Basel, the Royal Swedish Opera, the Royal Danish Opera as well as at the Salzburg Festival, the Lucerne Festival, the Glyndebourne Festival and the Festival d'Aix-en-Provence.

With the vocal flexibility to embrace a most diverse repertoire, Lisa Larsson is nowadays a versatile performer on the concert platform. In recent years she has enjoyed constantly expanding her repertoire with works by Mahler, Strauss, Berg, Brahms, Mendelssohn, Berlioz, Britten, Stravinsky and has also sung a number of world premieres of contemporary music. She has performed with many of today's most notable conductors, including Claudio Abbado, Sir Collin Davis, David Zinman, Leonard Slatkin, Daniel Harding, Lahav Shani, this in collaborations with orchestras such as the Berlin Philharmoniker, Wiener Symfoniker, Tonhalle-Orchester Zürich, Orchestre Philharmonique de Radio France, BBC Philharmonics, Royal Stockholm Philharmonics, Netherlands Philharmonics, NHK Orchestra Tokyo and Hong Kong Philharmonics.

In the field of Early Music she has frequently performed with many of the leading period instrument orchestras and their conductors, including Ton Koopman, Frans Brüggen, Sir John Eliot Gardiner, Andrea Marcon and Sir Roger Norrington.

Previous to this Martinsson-portrait, Challenge Classics has released three other major additions to Lisa Larsson's extensive discography: a Haydn-album with Jan Willem de Vriend/ Combattimento Consort Amsterdam (CC 72622) along with a Berlioz (CC 72639) as well as a Mahler album (CC 72659), both with Antonello Manacorda and the Arnhem Philharmonic Orchestra. Previous releases include Strauss *Vier Letzte Lieder* conducted by Douglas Boyd, *Mahler Symfonie No. 8* conducted by David Zinman, the Mozart Operas *Don Giovanni* conducted by Daniel Harding and *Mitridate* conducted by Adam Fischer, *Il Sogno di Scipione* conducted by Gottfried van der Goltz, Händel's *Jeptha* conducted by David Stern as well as numerous Bach-Cantatas with both Sir John Eliot Gardiner and Ton Koopman. With the latter she also has recorded Bach's Christmas and Easter oratories as well as the *Magnificat*.

In later years Lisa Larsson has established a fruitful collaboration with Swedish composer Rolf Martinsson, which by now has led to over 100 international performances of works dedicated to her. This with conductors such as John Storgårds, Mark Albrecht, Gustavo Gimeno, Stanislav Kochanovsky and orchestras like for example the Helsinki Philharmonic Orchestra, Gothenburg Symphony Orchestra, La Verdi Milano, Staatskapelle

Weimar, Iceland Symphonic Orchestra, Swedish Chamber Orchestra, Scottish Chamber Orchestra. *Orchestral Songs on poems by Emily Dickinson* together with the Royal Stockholm Philharmonics under Andrew Manze was just released on CD and *Ich Denke Dein* as well as *Into Eternity*, recorded together with the Malmö Symphony Orchestra under Paul Mägi, are scheduled for CD-release Autumn 2019.

www.lisalarsson.info

The Netherlands Chamber Orchestra was formed in 1955, since when it has proved itself an exceptional ensemble with a long history of notable achievements. Although it merged with the Netherlands Philharmonic Orchestra in 1985, the orchestra has never lost its own identity. In fact, the Netherlands Chamber Orchestra has consistently surprised its symphonic 'big brother'.

Particularly notable is the dynamic between the members of the orchestra, which rarely performs under a conductor. The musicians have complete confidence in each other and their chemistry is obvious to all. 'It's a state of mind in which everything comes together. You can rise above yourself. Everyone goes to a own special place where we all meet each other. Call it a common feeling, a certain mythology, a scent, poetry, whatever. The Netherlands Chamber Orchestra can do that,' states Gordan Nikolić with verve.

Informed and creative

'The Netherlands Chamber Orchestra is extremely precious to me by virtue of its history,' says Nikolić. 'Some of the scores we play from still have the fingerings and bowing directions that were pencilled in by Szymon Goldberg himself. It's clear that he was able to delve to the heart of a composition and understand what the composer really meant. Being so well-informed and creative at the same time is extremely rare today.'

Gordan Nikolić is not the orchestra's conductor but its leader. He directs his fellow musicians from the 'first chair', sometimes termed 'first desk'. In 2015, the orchestra recorded the two symphonies written by French composer Charles Gounod. As one reviewer noted, 'With violinist Gordan Nikolić at the helm, the Netherlands Chamber Orchestra is enjoying a sort of second youth. They play with audible pleasure.'

The Netherlands Chamber Orchestra gives dozens of concerts every year. It can regularly be heard in Amsterdam's Royal Concertgebouw and the Muziekgebouw aan 't IJ, as well as other major concert halls throughout the Netherlands and beyond. The orchestra also plays in venues that are not so readily associated with classical music, such as Amsterdam's Paradiso where an enthusiastic capacity audience recently enjoyed a programme of works by Stravinsky and Ravel.

Like the Netherlands Philharmonic Orchestra, the Netherlands Chamber Orchestra often takes part in productions of the Dutch National Opera. Recent triumphs include Mozart's *Don Giovanni* and *Die Zauberflöte*,

Donizetti's Lucia di Lammermoor, Waiting for Miss Monroe by contemporary Dutch composer Robin de Raaff, and Rossini's Armida. In its review of another Rossini opera, *Il viaggio a Reims*, the national newspaper *Trouw* noted the orchestra's contribution: 'The Netherlands Chamber Orchestra cantered expertly through the score with exuberant pleasure. All the musical 'jokes' worked to perfection, while the playing remained crisp and controlled even in the most rapid passages.'

Gordan Nikolić

Gordan Nikolić was appointed artistic leader and concertmaster of the Netherlands Chamber Orchestra (NKO) in 2005. Nikolić is an energetic master violinist who has created a sensation throughout the world; in Amsterdam he has become the public face of the Netherlands Chamber Orchestra. In his role of artistic leader Gordan Nikolić makes everything that moves him in the music both audible and visible; his passionate performances speak directly to the heart. 'Nikolić generates excitement in everything he plays' (The Times). Gordan Nikolić was born in Serbia in 1968 and began to play the violin when he was seven years old. Two years later his parents sent the talented boy to a boarding school for violin lessons – five days a week. 'It was tough, but the exceptional thing we had was music. It was like growing up in a church for someone who believes in God. This is where my closeness to music originated'. Nikolić furthered his studies with the renowned French violinist and conductor Jean-Jacques Kantorow at the Musikhochschule in Basel. He made a profound study of baroque music, but also worked with

Lutoslawski and Kurtág as he was fascinated with contemporary composers as well.

In 1989 Gordan Nikolić was appointed to his first position as concertmaster and from that moment onwards Nikolić's career as concert leader and as soloist picked up speed. He worked with a number of orchestras in Europe and won award after award. He was appointed concertmaster of the London Symphony Orchestra in 1997, where he developed a special relationship with Sir Colin Davis from which he learned how important it is to preserve your own musical vision and never to submit yourself to another person's authority. Davis told him that 'if we should ever end up talking the same way, then we have lost. So say what you want to say, I will say what I have to say and then we will find a bridge'. Nikolić would never forget these words.

Gordan Nikolić was appointed professor at the Royal College of Music in 2000 and at the Guildhall School of Music in 2003. He also taught at the Rotterdam Conservatory after his arrival at the Netherlands Chamber Orchestra in 2004. Gordan Nikolić leads the chamber orchestra in an inspiring and very own, unique style. During concerts he sweeps up not only the members of the orchestra with his exhilarating mobility, but enthuses the entire auditorium as well.

Nikolić plays a Lorenzo Storioni violin from 1794.

Garden of Devotion

...for soprano and string orchestra (op. 97) by Rolf Martinsson. Poems from The Gardener (1913) by Rabindranath Tagore (1861--1941). Original poem language: Bengali and English. Written for and dedicated to Swedish soprano Lisa Larsson.

1. Trust Love

"Trust love even if it brings sorrow.

Do not close up your heart."

"Ah no, my friend, your words are dark, I cannot understand them."

"The heart is only for giving away with a tear and a song, my love."

"Ah no, my friend, your words are dark, I cannot understand them."

"Pleasure is frail like a dewdrop, while it laughs it dies. But sorrow is strong and abiding. Let sorrowful love wake in your eyes."

"Ah no, my friend, your words are dark, I cannot understand them."

"The lotus blooms in the sight of the sun, and loses all that it has. It would not remain in bud in the eternal winter mist."

"Ah no, my friend, your words are dark, I cannot understand them."

2. Do Not Keep

Do not keep to yourself the secret of your heart, my friend!

Say it to me, only to me, in secret.

You who smile so gently, softly whisper, my heart will hear it, not my ears.

The night is deep, the house is silent, the birds' nests are shrouded with sleep. Speak to me through hesitating tears, through faltering smiles, through sweet shame and pain, the secret of your heart!

3. Do Not Go

Do not go, my love, without asking my leave.

I have watched all night, and now my eyes are heavy with sleep.

I fear lest I lose you when I am sleeping.

Do not go, my love, without asking my leave.

I start up and stretch my hands to touch you. I ask myself, "Is it a dream?"

Could I but entangle your feet with my heart and hold them fast to my breast!

Do not go, my love, without asking my leave.

4. My Heart

My heart, the bird of the wilderness, has found its sky in your eyes.

They are the cradle of the morning, they are the kingdom of the stars.

My songs are lost in their depths.

Let me but soar in that sky, in its lonely immensity.

Let me but cleave its clouds and spread wings in its sunshine.

5. Lest I Should Know

Lest I should know you too easily, you play with me.

You blind me with flashes of laughter to hide your tears.

I know, I know your art, You never say the word you would.

Lest I should not prize you, you elude me in a thousand ways.

Lest I should confuse you with the crowd, you stand aside.

I know, I know your art, You never walk the path you would.

Your claim is more than that of others, that is why you are silent.

With playful carelessness you avoid my gifts.

I know, I know your art, You never will take what you would.

**Till skuggan av en verklighet
(To the Shadow of Reality)**

...for soprano and string quartet (Op. 96) by Rolf Martinsson. Poems by Karin Boye. Original poem language: Swedish. Written for and dedicated to Swedish soprano Lisa Larsson.

1. Morgon

När morgonens sol genom rutan smyger,
glad och försiktig,
lik ett barn, som vill överraska
tidigt, tidigt en festlig dag –
då sträcker jag full av växande jubel
öppna famnen mot stundande dag –
ty dagen är du, och ljuset är du,
solen är du,
och våren är du,
och hela det vackra, vackra,
väntande livet är du!

ur Moln (1922)

2. Hur kan jag säga

Hur kan jag säga om din röst är vacker.
Jag vet ju bara, att den genomtränger mig
och kommer mig att darra som ett löv
och trasar sönder mig och spränger mig.

Vad vet jag om din hud och dina lemmar.
Det bara skakar mig att de är dina,
så att för mig finns ingen sömn och vila,
tills de är mina.

ur De sju dödsynderna (1941)

**To the Shadow of Reality
(Till skuggan av en verklighet)**

...for soprano and string quartet (op. 96) by Rolf Martinsson. Poems by Karin Boye. Original poem language: Swedish. English translation: David McDuff. Written for and dedicated to Swedish soprano Lisa Larsson.

1. Morning

When the morning's sun steals through the
window-pane,
happy and cautious,
like a child who wants to surprise
early, early on a festive day -
then I stretch full of growing exultation
my open arms to the coming day -
for the day is you,
and the light is you, the sun is you,
and the spring is you, and all of beautiful,
beautiful waiting life is you!

from Moln (1922)

2. How can I say...

How can I say if thy voice is beautiful.
I only know that it pierces
and makes me tremble like a leaf
and tears me into rags and pieces.

What do I know of thy skin and thy limbs.
It only shakes me that they are thine,
so that for me there is no sleep or rest,
till they are mine.

from De sju dödsynderna (1941)

3. Från en stygg flicka

Jag hoppas du inte alls har det bra.
Jag hoppas du ligger vaken som jag
och känner dig lustigt glad och rörd
och yr och ängslig och mycket störd.

Och rätt som det är, så får du brått
att lägga dig rätt för att sova gott.
Jag hoppas det dröjer en liten stund...
Jag hoppas du inte får en blund!

ur Hårdarna (1927)

4. Du är min renaste tröst

Du är min renaste tröst,
du är mitt fastaste skydd,
du är det bästa jag har,
ty intet gör ont som du.

Nej, intet gör ont som du.
Du svider som is och eld,
du skär som ett stål min själ –
du är det bästa jag har.

ur Moln (1922)

3. From a bad girl

I hope you're having a rotten time.
I hope you're lying awake like I am,
and feeling strangely glad and stirred
and dizzy and anxious and very disturbed.

and suddenly you'll hurry up
to settle down and sleep like a top.
I hope it takes you longer than you think...
I hope you don't even get a wink!

from Hårdarna (1927)

4. You are my purest consolation

You are my purest consolation,
you are my firmest protection,
you are the best thing I have,
for nothing hurts like you.

No, nothing hurts like you.
You smart like ice and fire,
you cut like a steel my soul -
you are the best thing I have.

from Moln (1922)

5. I rörelse

Den mätta dagen, den är aldrig störst.
Den bästa dagen är en dag av törst.

Nog finns det mål och mening i vår färd –
men det är vägen, som är mödan värd.

Det bästa målet är en nattlång rast,
där elden tänds och brödet bryts i hast.

På ställen, där man sover blott en gång,
blir sömnen trygg och drömmen full av sång.

Bryt upp, bryt upp! Den nya dagen gryr.
Oändligt är vårt stora äventyr.

ur Härdarna (1927)

5. In motion

The sated day is never first.
The best day is a day of thirst.

Yes, there is goal and meaning in our path -
but it's the way that is the labour's worth.

The best goal is a night-long rest,
fire lit, and bread broken in haste.

In places where one sleeps but once,
sleep is secure, dreams full of songs.

Strike camp, strike camp! The new day shows its
light. Our great adventure has no end in sight.

from Härdarna (1927)

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 & Musikelectronic Geithain monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



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Yakult

Recording dates: 20-23 June 2018

Recording: Northstar Recording Services BV

Producer, balance engineer, editing & mastering: Bert van der Wolf

Recording assistant: Martijn van der Wolf

A&R Challenge Classics: Marcel Landman & Valentine Laout

Liner notes: Heinz Köhnen and Gehrmans Musikförlag

Booklet editing: Boudewijn Hagemans

Photography Lisa Larsson: Merlijn Doomernik

Photography Rolf Martinsson: Louise Martinsson

Product coordination: Boudewijn Hagemans

Graphic Design: Natasja Wallenburg & Juan Carlos Villarroel, newartsint.com

www.challengerecords.com / www.lisalarsson.info / www.rolfmartinsson.com

