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Love!

Huijnen & Hopman



Eva-Maria Westbroek soprano

PROKOFIEV | STRAVINSKY | BACH-GOUNOD | DVOŘÁK
GERSHWIN | KERN | PORTER | VON WESTHOFF



SUPER AUDIO CD

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SERGEI PROKOFIEV**Three pieces from Romeo & Juliet** (arr. D. Grjunes)

- [1] Montagues & Capulets **3:44**
 [2] Dance of the girls **1:55**
 [3] Mask Dance **1:57**
 [4] From: Death of Juliet (arr. Vadim Borisovsky) **2:21**

IGOR STRAVINSKY

- [5] **Chanson Russe** (arr. Igor Stravinsky & Samuel Dushkin) **3:28**
 [6] **Tango** (arr. Samuel Dushkin) **3:09**

JOHANN SEBASTIAN BACH / CHARLES GOUNOD

- [7] **Ave Maria** **2:55**

ANTONIN DVOŘÁK

- [8] **From 'The Gipsy Songs' Op. 55 No. 4:**
Songs my mother taught me (arr. Kreisler) **3:09**

GEORGE GERSHWIN

- [9] **Summertime** **3:08**

JEROME KERN AND OSCAR HAMMERSTEIN II

- [10] **'All the things you are, are mine' *** **3:55**

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GEORGE GERSHWIN AND IRA GERSHWIN

- [11] **'The man I love' *** **4:55**

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COLE PORTER

- [12] **'So in love' *** **3:23**

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JOHANN PAUL VON WESTHOFF

- [13] **Imitazione delle Campane** **2:18**

CHIEL MEIJERING

- [14] **Candybox** (arr. Chiel Meijering) **3:21**

ROGIER VAN OTTERLOO

- [15] **Suite Turks Fruit** (arr. Marijn van Prooijen) **6:55**

EDWARD ELGAR

- [16] **Salut d'Amour, Op. 12** **2:48**

total time 53:30

* Eva-Maria Westbroek, soprano, arr. Max Knigge

We proudly present our new album: Love!

Love! is all about love. About love in the period from the seventeenth century to the twenty-first, via Russia, the Czech Republic, the Netherlands and Germany, to England and the United States. About passionate love, motherly love, forbidden love and love lost. There is a love dance and much more. But *Love!* is also about us, about our love for music and the unique combination formed by our instruments. Because the orchestral possibilities and the specifically melancholy tone colour of the accordion form a magnificent blend with the scintillating and sonorous sound of the violin.

A key focus of ours is the individuality of our repertoire. This starts with an extensive search, guided by merging and balancing. But the music can also be poignant, pensive, light-hearted, or dance-like. As long as we are sure that it suits us, anything goes: romance, baroque, or contemporary.

Once in a great while we don't change anything at all: we follow the original strictly. But more often we adapt it. We look at each note with new eyes and explore the possibilities. What style shall we choose? Will we stay close to the original or will we colour outside the lines? And then: how far will we go? The answers suggest themselves as we learn the score and rehearse. Only by performing a piece often do we know that it truly works. Later on, we may change a few things, or decide to move away from too much freedom.

Prokofiev's *Romeo & Juliet* was clear from the outset. This classic love story by Shakespeare and the ballet music still capture people's imagination all over the world.

In the *Tango*, Stravinsky adds an exciting but also whimsical dimension to the sensual love dance. It is provocative and seductive, a give-and-take of attracting and repulsing. In *Chanson Russe*, Stravinsky's own adaptation of the song in his opera *Mavra*, we hear Parasha sorrowing over her lost love. By violinist and translator Arthur Ornée:

My dearest, my sunbeam,
my sweetheart, my hero,
I've missed you all week long,
for seven days I was only half alive.
At dusk, as I wander through the woods
the wistful birdsong tugs at my heart.
Please don't sing in my garden, little bird,
Don't bring me any more heartache.

The store of songs about love is endless. For an instrumental form, we chose motherly love. We found a stimulating challenge in the widely known *Ave Maria*, a prayer to God's mother. For this, Gounod adapted J.S. Bach's Prelude No. 1 from *The Well-Tempered Clavier*.

In *Songs my mother taught me* by Dvořák, a mother sings with her children. Filled with sadness and longing, she thinks about her own mother, who taught her to sing.

Songs my mother taught me
In the days long vanished;
Seldom from her eyelids
Were the teardrops banished.
Now I teach my children
Each melodious measure.
Of the tears are flowing
From my memory's treasure.

And in *Summertime*, from Gershwin's opera *Porgy & Bess*, Bess soothes her crying baby. The last verse:

One of these mornin's you goin' to rise up singin'
Then you'll spread yo' wings an' you'll take the sky.
But till that mornin', there's a nothin' can harm you
With Daddy an' Mammy standin' by.

Summertime led us to do a couple of colourful love songs from the American Songbook and the heyday of Broadway musicals. It was a joy to work with Eva-Maria Westbroek. Together with her, we selected three ardent love songs. The three of us slipped easily into and out of our classical comfort zones in arrangements by Max Knigge.

Although 350 years have passed between *Imitazione delle Campane* by Westhoff and Chiel Meijering's *Candybox*, they both form a seamless fit with our idiom. Westhoff describes the Italian countryside, with church bells ringing: at a distance, their tone seems to be altered by the strongly gusting winds. Chiel Meijering's *Candybox* is a gift, a box of goodies. It is performed by ensembles everywhere, from string quartet to classic rock band. Chiel wrote this adaptation just for us.

The Dutch film boasting the largest number of moviegoers, *Turks Fruit* is our modern Romeo & Juliet. In it, the music by Rogier van Otterloo, performed by Toots Thielemans, is immortalised. We asked Marijn van Prooijen to make the arrangement, at our request in a casual style, without our classical identity being lost.

After drama, solace, passion and enjoyment, we say farewell in *Salut d'Amour*, Elgar's simple and universal love's greeting.

Our thanks go to all donors who helped make *Love!* possible, in particular the Prins Bernard Cultuurfonds, Rednose, Addition Office Management and Rein de Wilde. Special thanks go to Eva-Maria Westbroek for embarking on this adventure with us, Max Knigge and Marijn van Prooijen for their arrangements, Arthur Ornée for his free translations, and Peter Brunt for his inspirational tips & tricks.

Translation: Carol Stennes/Muse Translations



Cécile Huijnen studied violin with Davina van Wely and Jaap van Zweden. While still quite young, she won several prizes including the Badings Prize and the main prize at the Oskar Back Violin Competition. She graduated with honours, receiving the Nicolai Prize and the Fock Medal. Immediately after graduating, she was appointed as leader of the Netherlands Ballet Orchestra and has been leader of the Gelders Orchestra since 2000, where she also directs her own chamber orchestra programmes ranging from Baroque to 20th century repertoire.

Ms Huijnen also makes frequent appearances as guest leader with the Rotterdam Philharmonic, Netherlands Radio Philharmonic, Ludwig, Residentie and Bergen Philharmonic Orchestras, along with many others. She has worked alongside conductors including Yannick Nézet-Séguin, Lahav Shani, Jaap van Zweden, Neville Marriner, Lorin Maazel and Valeri Gergiev.

As a soloist, she has championed late Romantic violin concertos including those by Stravinsky, Barber, Shostakovich and Korngold, while also enjoying excursions into the Classical and Romantic repertoire. She has played the major double concertos with Gary Hoffman, Maximilian Hornung and Rick Stotijn.

Ms Huijnen is always keen to find new challenges and continue extending her boundaries. Her collaborations with dance and theatre companies is a major source of inspiration for her. She was musical director for the production *Kwartet*, with the Oostpool Theatre Company, and regularly tours as a soloist with the Netherlands Dance Theatre. Repertoire ranging from the Baroque to the contemporary has seen her travel the globe with specialist ensembles.

Since 2012, she has been one half of the successful Huijnen & Hopman duo, with accordionist Marieke Hopman. They arrange their predominantly Romantic repertoire for this specific combination. Their debut album *Dance!* (CC 72683) from 2015 received rave reviews at home and abroad, while their second album – *Love!* – is issued in 2019 with a guest appearance by opera star Eva-Maria Westbroek.

Ms Huijnen is also an audition coach and guest panellist on the Dutch Radio 4 programme *Diskotabel*.

In addition to all this, Ms Huijnen has her own column, 'Snapshot Klassiek' – items on the life of a musician and the background to classical music – which can be heard on the KRO-NCRV programme *Passaggio* on Radio 4 or read at *Classicstogo.nl*.

[www. huijnenhopman.nl](http://www.huijnenhopman.nl)

Marieke Hopman (born in 1981 in Amsterdam) is one of the leading accordionists in the Netherlands. Following her piano studies at the Royal Conservatoire in The Hague, she obtained a Master's degree with honours at the Royal Danish Academy of Music in Copenhagen in 2009.

Marieke has wide-ranging experience as an accordionist, both as soloist and chamber musician and at home and abroad. She has played with the Royal Concertgebouw Orchestra, and performed the famous *Tango Alemán* with its composer Mauricio Kagel in Paleis Noordeinde. She has made appearances in Antwerp, London and Vienna with the Rotterdam Philharmonic Orchestra and has performed as a soloist with the Nieuw Ensemble, Asko-Schönberg Ensemble and Orkest de Ereprijs.

Numerous new works have been written for Marieke. She has collaborated with composers including Martijn Padding, David Dramm, Andy Pape, Chiel Meijering, Anke Brouwer, Janco Verduin and Seung-Ah Oh.

Marieke also has a great love for musical theatre, having played for theatre companies such as Stella Den Haag, Veenfabriek Leiden, Artemis, De Appel, Hollands Diep and Groots en Meeslepend. She has worked alongside directors including Frans Weisz, Hans van den Boom, Paul Koek, Floor Huygen, Geert de Jong, David Geysen and Cilia Hogerzijl. She put on five new productions with her own former music theatre company !Ynx.

In 2012, Marieke presented her solo album of works by Bach, Frescobaldi and Rihm on Vrije Geluiden, de Concertzender and Netherlands Radio 4.

She is one half of the successful duo Huijnen & Hopman, with violinist Cecile Huijnen. They arrange a predominantly Romantic repertoire for their specific combination. Their debut album *Dance!* from 2015 received rave reviews at home and abroad, while the second album – *Love!* – is issued in 2019 with a guest appearance by opera star Eva-Maria Westbroek.

Marieke taught the accordion as a principal subject at the Royal Conservatoire in The Hague between 2010 and 2015. She has held the same position at the Conservatorium van Amsterdam since 2015 and is also artistic director of the Bach Festival Dordrecht.

Marieke plays on a Pignini Nòva instrument.

www.mariekehopman.nl



Eva-Maria Westbroek has become one of the most acclaimed and widely-recognized classical singers in the world today. She has appeared in nearly all of the great opera houses and festivals in the world including the Bayreuth and Aix en Provence Festivals, Covent Garden, Royal Opera, Opera National de Paris, the Metropolitan Opera, Vienna State Opera, Deutsche Oper Berlin, Teatro alla Scala in Milan, Semperoper Dresden and Bavarian State Opera in Munich. Her signature roles include *Sieglinde* in *Die Walkuere*, *Lady Macbeth of Mtsensk*, *Minnie* in *La Fanciulla del West* and the title roles in *Francesca da Rimini*, *Jenufa*, *Manon Lescaut*, *Katya Kabanova* and *Maddalena* in *Andrea Chénier*.

Recent highlights included *Leonora* in *La Forza del Destino* in Amsterdam, *Giorgetta* in *Il Tabarro* at Bayerische Staatsoper, *Santuzza* in *Cavalleria Rusticana* at La Monnaie in Brussel and *Katerina Ismailova* in *Lady Macbeth of Mtsensk* at Royal Opera House in London.

In season 18/19 she appeared as *Minnie* in *La Fanciulla del West* and *Sieglinde* in *Die Walkuere* at Metropolitan Opera, as *Liza* in *Queen of Spades* at Royal Opera House London, as *Giorgetta* in *Il Tabarro* at Bavarian State Opera and in concerts at Festspielhaus Baden-Baden or in *Andrea Chénier* Concerts in Sydney and Melbourne.

As a highly regarded concert singer, she is invited to perform at BBC Proms in Royal Albert Hall London, in Concertgebouw Amsterdam as well as in Philharmonique Luxembourg.

The Dutch soprano studied at the Royal Conservatory of The Hague. Her vocal teachers included Iris Adami Corradetti and the American tenor James McCray. She was a prize winner at an international competition in Rome, which allowed her to give her professional debut with the role of *Tosca* at age 25 at Teatro Manzoni in Rome. She also was a laureate at the Angelica Catalani Concours and the Santa Maria Ligure Concours.

www.evamariawestbroek.com

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.



**NORTHSTAR
RECORDING**
by **BERT VAN DER WOLF**



www.northstarconsult.nl

**This production is also available as High Resolution digital download
at www.spiritofturtle.com**

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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: Cecile Huijnen & Marieke Hopman

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