



REMGEWOGEN



[1] Roderik de Man
DULCAMARA

[2-4] Louis Andriessen
TRIPLUM
I. Allegretto con fantasia
II. Tranquillo
III. Lento

[5] Martin van Hees
IKARIOTIKOYUNBABARRANGE

[6-10] Aart Strootman
VARIATIONS ON A QUOTE BY DEBUSSY
Variation I
Variation II
Variation III
Variation IV
Variation V

[11] Martin van Hees
OREWOET

[12] Jan-Peter de Graaff
THAT ALL CHANGES

[13] Christiaan Richter
REMGEWOGEN

REALISATION

For a long time, I have cherished the idea of making of an album dedicated to Dutch compositions written for the classical guitar.

During my studies at the Royal Conservatory in The Hague between 2008 and 2014, I developed a strong curiosity about the relationship between creating and performing musicians, in current times and in the past. To expand my knowledge on this topic, I worked with living composers whose collaboration I dearly treasure.

The realisation of *Remgewogen* is a project that I have been looking forward to immensely. The process of actively working with composers has contributed to my musicianship, and further inspired me to compose for the classical guitar.

CHOICES

The compositions recorded on this album have a special meaning to me as a performer, guitarist, and composer. The opening composition, *Dulcamara* (revision 1997) by Roderik de Man (1941*), was the first contemporary composition for the classical guitar that I studied and performed. The quick changes in dynamics, the sound colours, and the new approach in writing developed my technique and my musical freedom significantly.

It all started in 2014, when I shared my passion for new music with Jan-Peter de Graaff (1992*) and Christiaan Richter (1990*). Back then, they were students of the composition department at the Royal Conservatory of The Hague. Our ideas and interests brought us to a collaboration that resulted in the making of the compositions *That all changes* and *Remgewogen*, as you listen to it on this album. Two very different compositions with different visions, but

with the same simple goal; to write a new composition for the classical guitar.

My pursuit in finding more music for the classical guitar by Dutch composers resulted in me finding *Triplum* (1962), an early work by Louis Andriessen (1939*), one of the most well-known composers of our time. This composition can be seen as a true pearl in the classical guitar repertoire.

It is not a coincidence that all the above composers are not guitarists, on the contrary, it is intended. Performing these compositions was a challenge at first, which helped me to realize the possibilities that the instrument provides. These can be enormous, but at the same time limited. By using different fingerings or ways of playing, you can dramatically change the outcome of a composition. Trying to look from a non-guitarist perspective results in a spectrum of very different sounds as we guitarists know it.

During this collaboration and while practising the repertoire for this album, I came to realize that the composers were not bound to the knowledge of limits that the classical guitar repertoire might have. These compositions have a special quality to me, with a strong emphasis on the versatile character of the instrument, and it can only be a momentous addition to the repertoire of the classical guitar.

The program would not be complete without the addition of a new composition written by guitarist and composer Aart Strootman (1987*), *Variations on a quote by Debussy*. A beautiful composition with great melodic parts that provide a balance in coherence with the rest of the program.

On this album, I also present two of my own compositions written in 2015 and 2016, *Ikariorikoyunbabarrange* and *Orewoet*, respectively. The time and the project felt right to add representative works of mine.

I consider myself lucky to have been able to collaborate with these wonderful composers on different levels, and I'm proud to present to you the album *Remgewogen*.

QUESTIONS

During the process of making this album different from any other recordings, I had the honor to interview the composers personally, and additionally ask them intriguing questions; related to the contemporary music scene, the different notations used, and their intentions and thoughts behind their works. These interviews intend to provide knowledge and inspiration to new audiences, musicians, and future performers.

The composers talked about their work, their inspiration, their influences, but also their experience writing for the classical guitar, and our collaboration. If you want to know more about the compositions, the composers, and listen to the interviews, visit www.remgewogen.nl. Besides, there are videos of live performances recorded on this album.

APPRECIATION

First of all, I would like to express my love and gratitude to Iro for her endless support, strength, advice, and patience.

Furthermore, a big thank-you to all the composers for their collaboration, inspiration, and advice, to the TRPTK music label who has been very kind to me and astound me with their quality of recording and working. I would also like to thank all the supporters who donated to my crowdfunding campaign. I would like to particularly thank Marc Zoutendijk, Jan-Peter de Graaff, Artists In Tune Music Management, Orkest De Ereprijs, and the Gaudeamus Muziekweek. Without their support, this project could not have been completed.

THE ARTIST

Martin van Hees (1990*) graduated in 2014 cum laude for his Master's Degree at the Royal Conservatory of The Hague, The Netherlands, with a distinction for his contribution to contemporary music. The guitarist won several national and international prizes at guitar competitions and festivals. As a soloist, he has been performing at concerts in India, Thailand, Greece, Italy, Belgium, and the Netherlands. As an ensemble musician, he has performed on national radio and television broadcasts, and at the Royal Concertgebouw in Amsterdam. He is part of contemporary music ensemble Kluster5 and chamber music duo LeCoultre&VanHees.

The release of his first album *Cadence* took place in February 2016. This CD focuses on music of Western European and South American composers. With the production of *Remgewogen*, Martin has established himself in the world of new music.

www.martinvanhees.com



_____orkest
de ereprijs

Artists
in tune

PRODUCER'S NOTES

In many ways, I think recording an album as a soloist is one of the most difficult things to do. One might argue that with no other musicians around you to care about, recording would be a breeze. However, as a soloist, there's nobody else in the ensemble to hide behind, and all details are laid bare for all eyes to see (or rather: all ears to hear?).

Conversely, there's also something very formidable and strong about performing on a solo recording. You're all alone in this big venue such as the Lutheran Church in Haarlem, against this army of microphones, picking up every thing you do, every move you make. It takes strength and courage.

And it's specifically this what made the recording session with Martin van Hees so truly inspiring. It's not just the love and passion for contemporary music and the will to extend the repertoire for the classical guitar that made this project what it is, but it's the strength to sit alone in this church for three days straight, under the ever-watching eye of a recording system that doesn't hide any detail or palliate any mistake.

The recording itself, that took place in July 2018, was just an absolute feast to me as producer; the repertoire has so many different sides to it, from Roderik de Man's mysterious *Dulcamara* to the completely insane *Remgewogen* by Christiaan Richter, every piece has its very own identity, and Martin proved a master of displaying all these different angles.

I feel proud to have worked with an artist such as Martin, and hope to produce many more interesting works with him in the future.

- Brendon Heinst

ABOUT TRPTK

We are TRPTK, pioneers in sound. We believe that every artist deserves to convey his music, his story, in the very best possible way. Which is why we are a production company, a recording, mixing and mastering studio, and a music label.

TRPTK stands for connecting technology and music with the listener. Without technology, music will not end up in the heart of the listener, only when the music really delivers the message. Our music is felt from head to toe. That is the essence of music to us.

We don't differentiate between genres, and don't make any concession in quality and artistic freedom of the artist, and we are fully transparent as a label. Music is a form of art that needs to be made, produced and released in ultimate freedom. We go to extremes to make that happen.

We are TRPTK, pioneers in sound.

Welcome.



CREDITS

recording & mastering	<i>Brendon Heinst</i>
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cover art	<i>Jan-Sebastian Degeyter</i>
layout	<i>Brendon Heinst</i>
liner notes	<i>Martin van Hees</i>

EQUIPMENT

microphones	<i>Sonodore RCM-402</i>
AD/DA conversion	<i>Merging Technologies HAPI</i>
monitoring	<i>KEF Blade Two</i> loudspeakers <i>Hegel H30</i> amplifiers <i>Sennheiser HD800s</i> headphones
cabling	<i>Furutech custom microphone cables</i> <i>Furutech LineFlux XLR</i> interlinks <i>Furutech NanoFlux NCF</i> power cables <i>Furutech FS-a36</i> loudspeaker cables
misc.	<i>JCAT M12 Switch Gold</i> <i>JCAT NET Card FEMTO</i> <i>Furutech NCF Boosters</i>

TRPTK proudly uses *Sonodore* microphones, *KEF* loudspeakers, *Hegel* amplification, *Merging Technologies* AD/DA conversion, *Furutech* cabling and power conditioning, and *JCAT* network equipment at their recording and mastering facilities, carefully optimized by *Acoustic Matters*.

All recordings are done in DXD (352.8 kHz 32 bits) in immersive 5.1-channel surround sound, and all masters are generated from the original DXD Studio Master, without dynamic compression or limiting of the signal. In both stereo and surround sound, our aim is to truly recreate the original venue and atmosphere.

An abstract geometric pattern composed of irregular, overlapping shapes. The primary colors are a vibrant orange and a muted, dusty brown. The shapes are outlined with thick, black, hand-drawn lines, giving the impression of a collage or a stained-glass design. The overall composition is dynamic and non-representational.

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