

R E I D

*"In the middle of the journey of our life,  
I found myself within a dark woods  
where the straight way was lost."*

- Dante Alighieri, Inferno

As much as I try to find the right words to describe the intention behind this album, I repeatedly come to a dead end. It is as if I go for a walk through a deep forest: one part of me wants to get lost in unknown territory, while another part of me lingers on the familiar. By trying to make meaning of the world around me, I search for compositions that reflect something eternal, irresistible to change and corruption. *Reið* means this journey, the feeling that one world dies somewhere, and a new one emerges with every blink of my eyes. Through this album, I want to take you along on this journey through the worlds of contemporary composers Michael Gordon, Fjólá Evans, Giovanni Sollima, John Tavener, and David Lang.

Our travels start with **Light Is Calling** by Michael Gordon, written in the aftermath of the terrorist attacks on September 11, 2001. Living so close to Ground Zero, he wanted to make something beautiful after witnessing something so ugly and tragic. The composition juxtaposes the sound of an acoustic cello with electronic pulses played backwards, like a heart beating throughout the entire piece.

We then enter Canadian-Icelandic composer-cellist Fjólá Evans' triptych **Reið-Hagall-Bjarkan**, where each section is symbolized by a Nordic rune. Runes were used in the Viking era as an alphabet, but they also had powerful magical connotations and were used to divine the future or to meditate on the present. The Norse would 'cast runes' in the same way people today lay out Tarot cards. Each of the three sections represents a different Nordic rune. *Reið* means 'journey', *Hagall* an 'interruption', and finally *Bjarkan*, meaning 'rebirth'.

Also a composer-cellist, Giovanni Sollima provides the third step along our journey with his piece for cello and electronics **Hell I**, the opening piece of *Songs from the Divine Comedy*, a long work for cello, voices, samplers, electro-acoustic ensemble, electronic percussion and a live video installation, all based on the *Divina Commedia* by the 13th-century Dante Alighieri. With *Hell I*, its roots suspended between Mediterranean/Sicilian and Jewish, you are taken to an unspecified spot in Jerusalem, the alleged place of the gates to Hell according to Dante.

In the gravitational center of the album, you're taken to the musical palindrome that is **Wake Up ... And Die** by Sir John Tavener. A palindrome, as Tavener explains, because waking and dying are like two sides of a piece of paper. If you wake up spiritually, then you will die to all that is not of God. In the middle section, which is also a palindrome in itself, the six other cellos join in the paradoxical meditation, providing a platform while the solo cello takes on a much more melismatic and decorative character. Then all of a sudden, just before the end, the solo chant begins again, only to be cut off by a distant sentimental memory, the memory of the blues, reminding us of ordinary human emotion, and of our fallen state.

This fallen state continues and ends with **Heroin** by Lou Reed (Oakfield Avenue Music; version for Bang on a Can arranged by David Lang, with lyrics by Lou Reed adapted by David Lang). When David Lang first heard the Velvet Underground, the dark and very disturbing *Venus in Furs*, with its droning viola and sadomasochist lyrics. "I remember this music was dangerous, and I had never thought of any other music in that way before." This association of music and danger is something he had tried to capture many times in the years since, and so for *Heroin*, Lang wanted to see if he could recall that feeling of danger, by setting Lou Reed's lyrics with his new music.

And as the last reverb of *Heroin* fades out, so ends our journey, my REIÐ. I hope these pieces have moved you in the same way they did to me, and still do to this day.

- Maya Fridman



## M A Y A F R I D M A N

Born in 1989 in Moscow, Russia, Maya Fridman is a talented young artist residing in The Netherlands.

From her early years of playing the cello, Maya was recognised as a prodigy and was taken under the hood of the Foundation of Yuri Bashmet, where she took part in various TV and Radio programs. While studying at the Moscow State College of Music named after Alfred Schnittke, she was awarded as the First Prize Winner in the International Festival of Slavic Music among many other reputable awards.

In 2010, Maya has been granted admission at the Conservatory of Amsterdam where she studied under professor Dmitry Ferschtman. Here, on the 10th of June in 2016, she successfully finished a master's degree with the highest honours, Cum Laude.

For the last nine years, Maya has been performing regularly in Europe, in renowned venues such as the Royal Concertgebouw of Amsterdam, Muziekgebouw aan 't IJ, TivoliVredenburg and the Vereeniging. Due to her vast musical interests, she always had a passion for improvisation and playing diverse musical styles.

Each of her solo programs has a strong emotional impact on the audience and presents great works of the last century, as well as completely new works of contemporary composers. She was awarded the Best Musician of 2013 Prize at De Grote Prijs van Nederland. Maya's projects include successful collaborations with AskolSchönbergs K[h]AOS, Noord Nederlands Toneel and Club Guy & Roni.

During the Cello Biënnale 2016, Maya performed in the role of Margarita in the musical theatre adaptation of The Master and Margarita directed by Dagmar Slagmolen, where she played together with cellist Kian Soltani.

In 2015, Maya released her first album The Invisible Link, featuring works of Alfred Schnittke, Pēteris Vasks, and Arvo Pärt, which she recorded together with pianist Daniël Kool, under the label TRPTK. In 2017, she released two more albums: Elegy by Æon Trio with Atzko Kohashi and Frans van der Hoeven, and Red Velvet, a solo recording featuring works by Karen Tanaka, César Lüttger, Gaspar Cassadó, Oswaldo Golijov, Louis Andriessen, Kaveh Vares, and Alisa Apreleva. Both albums received international acclaim, Red Velvet receiving a Luister 10 award. A previous album includes her own arrangement of Prokofiev's opera The Fiery Angel for cello and piano, on which she worked together with pianist Artem Belogurov. The recording received international acclaim, and was dubbed "... the best chamber music album I've heard in 20 years" by American magazine Stereophile.

Maya is musician-in-residence with Gaudeamus. In 2018 she was nominated for the Grachtenfestival Prijs, and in 2019, Maya won the coveted Dutch Classical Talent Award.

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## S P E C I A L T H A N K S

Thanks so much to **Brendon Heinst** for working through every aspect of this album since its conception; to **Paul van der Reijden** for his coaching on *Wake Up ... And Die*; to **Fjóla Evans, Giovanni Sollima, Michael Gordon** and **David Lang** for inspiring me endlessly with their music; to **Fieke van den Hurk** for offering help with recreating the electronic track for *Reid-Hagall-Bjarkan*; to **Bjorn Nijenhuis** for insightful talks and the possibility to exchange ideas about the working process; to **Diana van der Bent** for continuously encouraging me to sing and supportive coaching; to **Alice Lupin** for being such a great friend and for creating the beautiful dress for this album; to **Gaudeamus** for supporting me and giving me a chance to try out the works I presented on this album; to **Ernst Spycckerelle, Ben van Leliveld, Bart Koop**, my parents **Alexander and Liubov Fridman, Emma Kroon, Maximiliano Segura Sánchez, Giorgos Kotsiolis, Kate Moore, Alena Kliuchka** and **Evelien Fokker**.

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## R E C O R D I N G D A T A

This album was recorded from October 10 to 12 2019 at Muziekhuis voor de Omroep (MCO) Hilversum, The Netherlands.

## Δ B Θ Ξ Ξ Ξ R P Ξ K

TRPTK proudly uses DPA microphones, KEF loudspeakers, Hegel amplification, Merging Technologies AD/DA converters, 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 any dynamic compression or limiting of the signal. In both stereo and surround sound, our aim is to create a truly immersive experience.

## E Q U I P M E N T

### *microphones*

DPA d:dicatē 4006A  
DPA d:dicatē 4015A  
AEA R84A

### *ad/da converters*

Merging Technologies Hapi  
Merging Technologies Anubis

### *monitoring*

KEF Blade Two  
Hegel H30

### *cabling*

Furutech custom microphone cables  
Furutech custom power cables  
Furutech LineFlux XLR  
Furutech NanoFlux NCF

### *misc*

Furutech Daytona 303E  
Furutech NCF Boosters  
CAD Ground Control GC1  
RTFS Acoustics  
JCAT M12 Switch Gold  
JCAT NET Card FEMTO



*cello & vocals*  
Maya Fridman

*recording & mastering*  
Brendon Heinst

*liner notes*  
Maya Fridman

*harmonium & tape track for "Reið - Hagall - Bjarkan"*  
Fieke van den Hurk

*cello ensemble on "Wake Up ... And Die"*  
Kate Moore  
Emma Kroon  
Maximiliano Segura Sánchez  
Alena Kliuchka  
Giorgos Kotsiolis  
Evelien Fokker

*photography & artwork*  
Brendon Heinst

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