

DARK
FIRE



Music is for everyone. Which is why I don't believe in music where the most important element is the question whether a scale can be divided in twelve or twenty-four tones. Man has to be able to recognise themselves in the art, not just the Turkish alone, but all mankind.

Ahmet Adnan Saygun

DARK FIRE

Philosopher Martin Heidegger (1889–1976) described the encounter between the organised philosophical world of the ancient Greek and the mystical, abstruse world of the East as a dark fire. This would have caused the enlightenment in Greek poetry. It's unclear what Heidegger really thought about it, but I found the mental image of a dark fire lit by this chance meeting beautiful and highly inspiring. For Heidegger, this was mainly about the East and West, but to me it's about an encounter with the realms of other people's experience, principally those of musicians. When two energies meet for the first time and are fully open to the experience, a new mirror image of themselves they have never seen before will arise. This is also why "Dark Fire" is also a force of self-recognition. Turkish composer Ahmet Adnan Saygun, a contemporary of Heidegger, whose *Partita* plays a central role on this album, also describes this force with the quote on the previous page.

I am very thankful for my dear friends Gilles Stoop and his Stoop-Chung Foundation, and Brendon Heinst from TRPTK, for offering me the possibility to realise this album and all the musical encounters that arose from it. In the middle of a period of a pandemic and a lockdown, it was thanks to these inspiring conversations that the idea for *Dark Fire* came to existence.

THE SPIRIT OF IMPROVISATION

Together with duduk player Kadir Sonuk I play *Sarı Gelin*, an Azerbaijani traditional. Through my collaborations with Kadir, I learned to play and think more outside of the confines of the notes. To trust my intuition and to dare to create music in the spirit of improvisation. I also made an arrangement and improvisation to a song by Aşık Veysel, together with Kadir.

ARTICULATION

In my musical collaboration with classical guitarist Izhar Elias, I play two works by Spanish composer Gaspar Cassadó. It was only when I started to play these pieces lighter, more transparent, and less forceful that Izhar and I began to understand each other, and I could fully get in touch with his timbre. I grabbed my bow a bit more towards its middle, giving me better control over my articulation – and actually got to play a bit more like a guitar.

With Vincent van Amsterdam on accordion, I had to work in a total opposite fashion; this duo demanded a more broad and continuous sound. With him, I played *Sachidao* from *5 Pieces on folk themes* by Georgian composer Sulkhan Tsintsadze. It's such infectuous music, grasping at you and never letting go. With pianist Helena Basilova I play three other movements from this cycle, beautifully written for cello and piano; clear, harmonic and balanced.

SOLO

The starting-off point for all these encounters with my duo partners is formed by solo pieces. This album opens with Ahmet Adnan Saygun's *Partita for solo cello, Op. 31*, enclosed between its meditative sounds at the beginning and the end. It's with this droning low note together with the melody on top that you can already imagine a duet with cello and duduk. The highly colorful *Suite for cello solo* by Gaspar Cassadó is followed up by duos with classical guitar. Particularly in *Lamento de Boabdil*, you can clearly hear the Arabic influence on Spanish music. Lastly, the seldomly-performed *Toccata for cello solo* by Sulkhan Tsintsadze conjures up a musical collaboration with other instruments.

JOACHIM EIJLANDER CELLO

"... great sense of fantasy and eloquence."

"... detailed but informed, instinctive response that allows for spontaneity."

– The Strad Magazine, January 2016

Joachim Eijlander performs as a soloist and chamber musician throughout Europe, Asia and the United States, in halls such as the Tonhalle Zürich, Philadelphia Chamber Music Society, numerous halls in New York, the Berliner Philharmonie and Konzerthaus, Dôme des Invalides in Paris, and the Rudolphinum in Prague. As a soloist, Joachim performed with many renowned European orchestras. Connecting with music with dancers, visual artists and even scientists, he aims to inspire audiences with wider interests. Joachim is principal teacher of cello at the Codarts conservatory in Rotterdam and taught classes at the Indiana University, Milwaukee Conservatory, Oklahoma University, Ljubljana Conservatory and many international festivals. Joachim is also main professor of chamber music at the Dutch String Quartet Academy. Joachim plays on an exceptional instrument built in 1750 by an anonymous Tyrolean luthier based in Rome.

KADIR SONUK DUDUK

Kadir Sonuk is a many-faceted artist. In 1996 he danced with the Istanbul Dance Company, and in 2001 he became dancer and choreographer with the International Dance Company in Amsterdam. Aside from dancing, Kadir is a highly sought-after duduk player and singer, as well as a recording engineering graduate from the SAE Institute of Amsterdam. As a duduk player, he performed together with the Allerwelts Ensemble Duisburg and the Junges Ensemble Ruhr.

IZHAR ELIAS GUITAR

Izhar Elias is one of the most sought-after specialists in early music, chamber music, and contemporary music for guitar. He has given concerts, lectures and masterclasses, and has been soloist in concertos with renowned orchestras in Europe, Russia, south-east Asia, Australia, and the USA. He has won the prestigious Dutch Music Prize in 2011, the highest musical award given by the Dutch government.

HELENA BASILOVA PIANO

The captivating work of pianist Helena Basilova spans two worlds: the vast world of her Russian ancestry, and the contemporary world of modern composers and technology. Rooted in a deep understanding of tradition and interpretation, Basilova collaborates with composers and artists all over the world, and is dedicated to finding new interfaces between performer and audience.

VINCENT VAN AMSTERDAM ACCORDION

Vincent van Amsterdam, winner of Dutch Classical Talent 2016, aims to put the accordion on the map as a serious solo instrument. He recorded several albums, from Bach's Goldberg variations to the music of Gubaidulina, and has performed and initiated numerous world premieres. Over the last couple of years, Vincent performed as a soloist with the Netherlands Chamber Orchestra, The Hague Philharmonic, and the Bochumer Symphoniker.

A WORD FROM THE EXECUTIVE PRODUCER

My love story with classical music starts in the year 2012. After hearing a recording of Beethoven's violin concerto performed by Jascha Heifetz, I knew that it would become an integral part of my life. Since then, I found joy in attending several live concerts a month, but also thought immediately about how I could share this newfound love.

Starting an energy flow, touching people and supporting their process to bring the best out of themselves: It was something I knew profoundly from my profession as an acupuncturist. It was my aim to bring this same creating of energy to artists whose work I admired. I realised that by collaborating with them and supporting their dreams, they could create new works and recordings which in turn could touch and inspire audiences.

Next to creating a platform at my home where I organised house concerts, I wanted something more. As a classical music lover and audiophile, I had heard of the label TRPTK before and followed their work with avid interest. It was after an inspiring meeting with Brendon that I realised a future collaboration was a possibility. The final push however was the deafening silence of the lockdown in April 2020. It was this moment when all the dots were connected: As in my work as an acupuncturist, I wanted to create a movement of energy. This time by supporting musicians spreading music close to their heart. By creating a foundation that would support them financially so they could focus on the artistic side and leave the recording process in the more than capable hands of TRPTK. The albums would then be shared again with as many music enthusiasts as possible - old and new. TRPTK was looking forward to this collaboration, now it was time to find which of the musicians I followed closely were eager to record. The first artist I approached was Joachim Eijlander. I've been in close contact with him since the summer of 2019, and the relationship got only closer since he performed together with pianist Jeroen van Veen in a house concert I organised.

It was great news for me to hear that Joachim decided to start a new recording adventure with TRPTK, and our friendship has grown even stronger throughout this process. His courage to look further, find hidden gems and create new projects with other exciting artists is something that I admire and see as the strength in this new production.

Gilles Stoop, Executive Producer
Stoop-Chung Foundation

trptk

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, our recordings give you the illusion of being at the world's most beautiful concert halls and churches – all this, while never leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality. Why? Simply because this is how music should be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way.

Through these recordings, we bring you closer to the music and the musicians than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with an astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively to what you're listening to.

The basis for all of our recordings is our Optimised Omnidirectional Array (OOA for short), developed by founder and lead audio engineer Brendon Heinst. With OOA, we aim to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. Unlike many current recording techniques, OOA was developed scientifically through simulation and modelling, as well as through many extensive listening tests with an independent listening panel. But however great any microphone array can be, the signals still have to be converted into the digital domain. Our aim at TRPTK is to do this conversion process completely and utterly uncoloured, preserving all the tiniest little details without the harshness usually attributed to digital recordings. The way we do this is by recording at 352.8 kHz 32 bits DXD, at 16 times higher than CD quality. This means, in musical terms, that everything in the original performance is preserved. From the huge 32-foot pipe of a cathedral organ, to the highest notes on a piccolo flute. From the softest whispers all the way to the searingly loudest orchestral hits.

Speaking of soft whispers and loud orchestral hits; we choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible.

Because at TRPTK, we bring you not just the sound, but the core of music.



recording & mastering engineer at TRPTK

Grimm | AUDIO

DPA
MICROPHONES

JCAT

CREDITS

Executive producer	Gilles Stoop
Recording & mastering	Brendon Heinst
Editing	Hans Erblisch Brendon Heinst
Piano technician	Matthijs Jongepier
Photography & artwork	Brendon Heinst
Liner notes	Joachim Eijlander

This album was recorded between July 27th and August 2nd 2020, at the Westvest90 Church in Schiedam (NL).

EQUIPMENT

Microphones	DPA d:dicate 4006A DPA d:dicate 4015A Sony C100
AD/DA converters	Merging Technologies Hapi Merging Technologies Anubis
Master clock	Grimm Audio CC2 at 352.8 kHz
Monitoring	KEF Blade Two loudspeakers KEF LS50 loudspeakers Hegel H30 amplifiers Sennheiser HD800S headphones
Power conditioning	Furutech Daytona 303E CAD Ground Control GC1
Cabling	Furutech custom microphone cables Furutech custom balanced interlinks Furutech custom power cables Furutech custom loudspeaker cables
Misc.	JCAT NET Card FEMTO JCAT M12 Switch Gold Furutech e-TP609E NCF Furutech NCF Boosters R.T.F.S. acoustic modules

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