

# THE BELLS OF ST. CLEMENT'S Jan-Peter de Graaff

- 1 Oranges and lemons
- 2 The chopper
- 3 A place without darkness

# ONCE THERE WAS Yannis Kyriakides

- 1 On a wall, in a beck
- 2 Here comes a candle
- 3 A garden full of snow
- 4 Until the sun
- 5 XYZ and ampersand
- 6 All the birds in the air
- 7 Black wool

THE COLLECTORS

Moritz Eggert

S H A M E L E S S Samuel Penderbayne



# THE BELLS OF ST. CLEMENT'S

The Bells of St. Clement's is a work in three movements based on the English Nursery Rhyme "Oranges and Lemons" (Say the bells of St. Clement's). This nursery rhyme plays an important role in the novel "1984" by George Orwell. In it the nursery rhyme is a symbol of the notion that the promise of freedom in a totalitarian society might be another form of oppression, where hope is a terrible illusion.

In the piece, the musical material tries to escape from a mechanical form to a more fluent, almost impressionistic mood. In the first movement in melody, in the second movement in rhythm and in the third movement in harmony, but the pulse in the end stays and takes over and becomes more and more dominant, destroying the beauty and atmosphere.

# JAN-PETER DE GRAAFF

Jan-Peter de Graaff (\*1992), born in Papendrecht and raised on the isle of Terschelling, started composing at the age of 15. After two years of private lessons with Klaas ten Holt, De Graaff studied composition at the Royal Conservatoire of The Hague from 2010 (BMus 2014, MMus, 2016), where his teachers included Guus Janssen, Diderik Wagenaar, Calliope Tsoupaki and Kenneth Hesketh (Erasmus at Royal College of Music London, 2015). During his composition studies, he studied orchestral conducting with Alex Schillings and Jos Vermunt as a minor subject.

Many of his compositions are recognised by a great amount of transparency and use of colour in harmony, structure and orchestration, with an important focus on rhythmic and melodic development, often paired with theatrical elements and/or unusual instruments. De Graaff's works are influenced by a great range of composers both from (mostly) Russian and French music traditions next to influences from various other music traditions ranging from jazz, tango to folk music.

De Graaff's oeuvre include now over 30 works for various instrumentations, from solo and chamber music (both instrumental and vocal) to works for orchestra and two operas. Recently, De Graaff has been commissioned by, among others NTR Zaterdagmatinee, Gaudeamus Music Week and Asko|Schönberg Ensemble.



#### ONCE THERE WAS

Once There Was is a suite of pieces for piano, percussion and audiovisual media, based on traditional nursery rhymes. Many of these rhymes have dark and historically significant themes, yet they are used to foster emotion and cultivate language in toddlers. In some cases, rhymes were censored or changed to mask the political messages that lie within. The relevance of these meanings have to a large extent now been lost, either because the significance of political events have faded, or that social conflicts have been reconciled.

In the collection **Once There Was**, the nursery rhymes are reflected either in text, which is projected or encoded in the music, or the tunes which are embedded within the fabric of the music.

On a wall, in a beck takes as its theme the lyric of "Humpty Dumpty", and its supposed depiction of a siege engine during the English Civil War in the mid-ryth century. Here comes a candle samples the last lines of "Oranges and Lemons", a seemingly innocent rhyme which follows a condemned man through London to his execution. A garden full of snow references the lyric of "A man of words and not of deeds", a burlesque song supposedly heard at the Battle of Culloden, 1746, part of the religious civil wars in Britain. Until the sun takes a line from "Twinkle, twinkle little star", as a basis for a sonic exploration of the cymbal. XYZ and ampersand encodes into music one of the earliest ABC rhymes. All the birds in the air references a rhyme which has been used as a murder archetype in many folk cultures round the world, "Who Killed Cock Robin?". Black Wool references "Baa baa black sheep", a controversial rhyme, which in the late 20th century saw it banned by various school councils for possible racist overtones, has now been proved to refer to medieval export taxes on wool, rather than what was thought to be the slave trade.

# YANNIS KYRIAKIDES

Yannis Kyriakides (\*1969) is a composer and sound artist working predominantly in multidisciplinary forms. He was born in Limassol, Cyprus in 1969, emigrated to Britain in 1975 and has been living in The Netherlands since 1994. He studied musicology at York University, and later composition with Louis Andriessen. He received a PhD from Leiden University on his compositions and thesis related to the voice, real and imagined.

His compositions often problematize the act of listening, and the question as to what music or sound is communicating is a recurring theme in his work. In the last years his work has been exploring different relations between words & music, both in concert compositions and installations through the use of systems of encoding information into sound, synthesising voices and projected text.

Prizes have included the Gaudeamus prize in 2000 for "a conSPIracy cantata", a French Qwartz award for the CD "Antichamber", the Dutch Toonzetters prize for "Paramyth", the Willem Pijper prize for "Dreams of the Blind", an honorary mention at the Prix Ars Electronica for the CD "Wordless" and in 2014 the first prize in the International Rostrum of Composers for "Words and Song Without Words".

He is a founding member of the ensemble MAZE, and teaches composition and multimedia at the Royal Conservatory of Music in The Hague.



#### THE COLLECTORS

I have been collecting things all my life. Books, Comics, Board Games, Whisky, it is terrible. Both my father and my grandfather were obsessive collectors. My father sometimes outsourced the books to take over the rooms of his children. My grandfather stored books in two, sometimes three rows, until the shelves nearly collapsed. My grandmother left him because she basically had no room anymore for her and her children.

Although I am not quite that bad (I hope) the idea of collecting has always fascinated me. As composers we are collectors of music. The idea that music is magically created out of nothing in our heads is nonsense, in fact we are constantly assembling and reassembling the gigantic library of music in our heads. Therefore the term "composer" instead of "music inventor" is quite correct in my opinion.

In my piece "The Collectors" I want to find a way to tell the story of how music is collected, how it consists of sounds and ideas and events that slowly begin to make sense because they are arranged in a certain order.

Both piano and tuned percussion are instruments that can collect a vast range of notes. It is in the nature of these instruments to "collect". My piece "The Collectors" will be a journey into this vast array, perhaps it is a "Dutch Collection", or a "German Collection" or both, who knows?

To collect is to try find meaning in a seemingly disordered world. I always have the feeling that it secretly makes a lot of sense. Both the world and collecting.

### MORITZ EGGERT

Moritz Eggert was born in 1965 in Heidelberg (Germany). As a composer he is comfortable shifting between many musical genres, consequently confusing or delighting both avant-garde and classical audience, and is committed to changing the way in which contemporary music is approached.

He has often gathered media attention with works like "I accept the [google] terms and conditions", a commissioned work for the 100th anniversary of the Goethe University (Frankfurt).

A large proportion of Eggert's oeuvre is composed for musical theatre. He has written 14 operas, as well as ballets and dance theatre pieces. He is also interested in chamber music – sometimes performative and experimental like his piano cycle "Haemmerklavier", at other times intimate and intense like his song cycle "Neue Dichter Lieben" – but he has also written extensively for orchestras and large ensembles.

As a pianist, singer, conductor and performer Eggert has championed both modern and classical repertoire, and is also a sought-after accompanist and chamber music partner. For the Neue Musikzeitung he has created the "Bad Blog of Musick", which is the most read contemporary music blog in Germany, but he also writes extensively for various other print mediums.

Eggert lives in Munich together with his wife, the author Andrea Heuser, his son Milo, and daughter Siri.



#### SHAMELESS

Shameless is a short, dense and theatrical work written for Konstantyn Napolov & Eke Simons as part of The Dutch Golden Collection. The primary stimulus for the work was to find the point where physical instrumental virtuosity combines effectively with theatrical performance.

"On one hand, I wanted to write fast-paced, challenging music for the two great musicians, that would push their physical limits and force them to jump theatrically to the extreme registers of their instruments. On the other hand, I wanted to involve their outgoing personalities through vocalisations, shouts and physical movements that enhance the physicality of the music - through shaking fists, pointing and yelling and creating a pre-linguistic dialogue of vocal sounds.

Compositionally, the work is structured around processes, such as: systematic transposition, incremental motivic development, and deconstruction of primary and secondary voices. Aesthetically, the main aim was one of a sport-like, extroverted play with the audience. This can be seen in the three main sections: the first is a sort of cat- and-mouse between the percussion and piano, sometimes together, sometimes separate; the second is a loud and "shameless" cacophony of yelling, piano clusters and opera gongs; the final part is a relatively soft and withdrawn meditation that should give the work a surprisingly calm finish".

## SAMUEL PENDERBAYNE

Samuel Penderbayne was born in 1989 in Canberra, Australia, and studied music in Sydney, Munich and Hamburg. His early experiences with music came from playing guitar and keyboard in rock bands and producing simple pieces of electronic music. An influential introduction to classical music came through buying a box of Deutsche Grammophon CD's at a closing-down sale, igniting a long-lasting passion with classical music which culminated in an invitation from composer Moritz Eggert to study music in Munich, Germany.

As a hobby singer and multi-instrumentalist, Samuel has always performed side-by-side in both classical and mainstream-oriented ensembles and bands. Recently, his work has attempted to combine these two approaches and find connections between the contemporary classical tradition and modern commercial music genres. This can occur either at a superficial level by including electronic instruments, vocal "belting" or specific references to genres in the thematic material, or on a deeper level through abstracting the concept of hooklines, grooves, performance aspects and popular accessibility to his compositions.

Opera and music-theatre has provided an opportunity to combine the diverse aesthetic and compositional materials of this approach into a musical and dramatic narrative. Works include Alice im Wunderland (experimental musical, 2014, Prinzregententheater, Munich), I.th.Ak.A. (chamber opera, 2018, Hamburg State Opera), Die Schneekönigin (chamber opera, 2019, Deutsche Oper Berlin) and Fucking Åmål (large-scale opera, 2020, Hamburg State Opera).





#### KONSTANTYN NAPOLOV

Konstantyn Napolov was born in Odessa (Ukraine) in 1987. Here he received his first music lesson at the age of six and won his first young talent competition at the age of eight. Graduated from the legendary Stolyarsky school in class of Vladimir Leonov in 2005. The same year Konstantyn begins to study at the National Music Academy in Kiev and graduates in 2009 with Master's Degree in Percussion and Orchestral Conducting.

During this period Konstantyn won twelve national and international competitions, was co-principal percussionist at The National Philharmonic of Ukraine. Upon completion his studies in Ukraine he was accepted to study at The Royal Conservatory of The Hague in class of Fedor Teunisse and Luuk Nagtegaal.

Studying at the Royal Conservatory brought a lot of new experiences and opened a new pages in his life. Very soon he formed and organized a trio "Davai Perkusion". Just in a few years of existing they have reached the finals at Kamermuziek Concours Almere, IPC Luxembourg and won the first prises at the "Oh,Oh Intro" – popfestival The Hague and Grachtenfestival Concours at The Royal Concertgebouw Amsterdam, and many other prises have followed.

In 2014 Konstantyn participated in the Erasmus study exchange program. He went to the Conservatoire de Strasbourg to study with Emmanuel Séjourné. In France he spent two years tirelessly preparing for the future percussion soloist recognition. This new grounding and sophistication in style and technique helped the accomplished soloist to win several prizes and take part in prestigious world-wide renowned competitions, such as: ARD Musikwettbewerb München (Germany), Tromp IMC Eindhoven, Dutch Classical Talent. Konstantyn was nominated for the "Artist in Residence" of the NJO Muziekzomer, "Grachtenfestivalprijs" and "Artist in Residence Grachtenfestival Amsterdam". In March 2015 he won two 1st Prizes at the International Music competition in Belgrade (Serbia) and later this year Konstantyn recieves the concert marimba Adams from Stichting Eigen Muziekinstrument.

As a result, in 2016 Konstantyn was granted the prestigious Prins Bernhard Cultuurfonds prijs which includes €15.000,-.

During the summer of 2015 Konstantyn received an invitation to participate in the masterclasses at the well-known "Chosen Vale" in the USA, for which he was granted Colin Currie scholarship. It also included masterclasses at New York's "The Juilliard School" and at the Boston Conservatory. By the winter of 2016 Konstantyn won the principal position at "The World Percussion Group" which included more than 2 month tour through the USA. After this successful tour he was invited to give masterclasses and perform in Mexico.

Konstantyn is a touring concert percussionist and a great promoter of the contemporary percussion music. It is his great passion and vocation to commission new oeuvre for percussion instruments from talented and famous composers from all around the world.

Konstantyn Napolov is officially "Adams", "Zildjian" and "Mike Balter Mallets" artist.

#### EKE SIMONS

Eke Simons is a Dutch pianist and appears as a soloist and chamber musician throughout Europe. She performs in the main halls in the Netherlands and Sweden, such as Vredenburg (Utrecht), Royal Concertgebouw (Amsterdam), Royal Theatre Carré (Amsterdam), Konserthuset (Gothenburg) and Musikaliska (Stockholm). Her concerts are regularly being broadcasted by Dutch radio and television and her current tours include performances in Germany, Italy, Cyprus, Sweden and Great Britain.

In 2013, Eke recorded her Solo Debut-CD with works from Schumann, Liszt, Wiklander and Janáček, which has received outstanding critics in the media.

Eke Simons appears as a chamber musician with great artists like cellist Harro Ruijsenaars, pianist Dag Achatz and members of the Royal Concertgebouw Orchestra. Being a passionate interpreter of contemporary music, Eke has performed "Parallel Lines" for piano and percussion of Duddell with the internationally known percussionist Colin Currie. She has played worldpremieres of numerous compositions, of which several have been dedicated to her. Among other prices, she won the "Sporck Vertolkers Prijs 2010" for her performance of "Chapters" of Antal Sporck.

Eke received her Master Solo Piano with honours at the Royal Conservatoire, The Hague, where she has studied with Geoffrey Douglas Madge, David Kuyken and Han Louis Meijer. Additionally, she specialized in the Art of Song at the Royal Conservatoire, Bruxelles. She has participated in numerous masterclasses by international renowned musicians such as Pascal Devoyon, Stefan Vladar, Julius Drake and Steve Reich.





#### THE DUTCH GOLDEN COLLECTION

The Dutch Golden Collection was founded by Konstantyn Napolov to develop the percussion instruments, search and create new music languages, extend the repertoire for solo and chamber music and promote the created contemporary works worldwide. Popularisation of the percussion instruments and creating new masterworks is one of the key aims of The Dutch Golden Collection.

"The exciting point of percussion instruments is that it's a quite young group of instruments. We don't have the same large repertoire built through the centuries, as for example, the string players or pianists... That's why we have to expand our horizon, continuously search for the new ways of making high quality video and audio recordings, incorporate other forms of art. This is essential in order to reach a wider range of public and create "immortal" masterpieces which will be performed worldwide...

The Netherlands was always known in the field of innovations and has been one of the world's leading contemporary musical scenes. The platform and circumstances created during the 17th century resulted in the flourishing Dutch Golden Age for the arts. The same goes today for the percussion instruments, I believe. Most of the contemporary composers are extremely "hungry" for the rich and unlimited sound spectrum of percussion instruments. That's why I want to seize this chance now."

- Konstantyn Napolov





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# THE COLLECTORS

Forgive me, I have sinned.

I have been a collector all my life.

I collected unspeakable things.

And there came a day when it was enough.

But in the night I hear whispers, sometimes.

The things I collected speak to me, but only when it is dark.

They lure me with their secret promises.

But I have made a vow to resist them.

Because listening to them may make me do bad things.

But what do I know, really?

I know very little, this is why I remain curious.

You look very nice by the way.

May I collect you?

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#### PRODUCER'S NOTES

Music for piano and percussion. A duo without a lot of repertoire, but a duo that can be more expressive and explosive than any other duo imaginable. The beautiful sonority of a big Fazioli grand piano, combined with the raw force and timbre of a giant set of percussion, and even some electronics here and there. They all add up to this incredibly dynamic sound, which is unlike anything I've ever recorded or even heard, for that matter.

This prompted me to try to go into the recording without a frame of reference, without any presumptions, open to all sonic and musical possibilities that might arise. Since these pieces were originally written for this duo and thus premiered on this recording, it was also really great to come up with a way to record this. As the icing on the cake, composers Yannis Kyriakides and Jan-Peter de Graaff joined us at the recording session to co-produce their respective pieces, making sure the end result is a sublime mixture of the ideas of not only the artists, but also the composers. Something that unfortunately can't be done anymore with classical or romantic repertoire.

Working with such dynamic and expressive artists such as Konstantyn and Eke was great, and creating this album so dynamic and extreme in a way proved to be great fun as well. I guess you could say we had a blast, literally and figuratively.

- Brendon Heinst

TRPTK proudly uses **Sonodore** microphones, **KEF** loudspeakers, **Hegel** amplification, **Merging Technologies** AD/DA conversion, and **Furutech** cabling and power conditioning 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.







#### CREDITS

Recording & mastering Brendon Heinst

Assistant engineering Paul van der Reijden

Piano tuning Charles Keymel

Cover photography Frank Auperlé

Booklet photography Brendon Heinst
Purvi Ioshini

Liner notes Konstantyn Napolov

Eke Simons

# EQUIPMENT

Microphones Sonodore RCM-402

Neumann KM-104 (Rens Heijnis modified)

AD/DA conversion Merging Technologies HAPI

Loudspeakers KEF Blade Two
Amplifiers Hegel H30

Amplifiers Hegel H30

Cabling Furutech custom microphone cables

Furutech LineFlux XLR
Furutech NanoFlux NCF

Furutech FS-α36

Misc. Furutech NCF Boosters

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