



AART STROOTMAN  
OBSCURÉ ATLAS C1-3  
EXOSPHERE  
THERMOSPHERE  
MESOSPHERE  
STRATOSPHERE  
TROPOSPHERE  
CRUST  
CORE

DANIEL WOHL  
MICROSCOPE (LIVE)

**Obscure Atlas CF-3** In 1970 Russia started drilling holes in the Earth's crust on the Kola Peninsula. The lowest point CF-3 was finished in 1994 at 12,262 meters deep. The many scientific discoveries that were done inspired further research, but several urban myths also came into this world. Among these urban myths was the story from the Norwegian Aage Rendalen who explained that the Russians had stumbled upon the Gates to Hell. Sound like desperate cries, the smell of sulphur and temperatures far above 100 degrees celcius were what led to this terrifying fiction.

Besides the many insights gained in geophysics and the urban myths, CF-3 also raises a lot of questions about the limits of the human knowledge. As of December 10, 2018 NASA's voyager 1 and 2 have left our solar system at respectively 22 and 18 billion kilometres. How remarkable is it, that we know more about solar systems far away than about the ground underneath our feet?

The Ruins nearby Zapolyarny and its urban legends are all that is left of the experiment. However, it still raises questions and Aart Strootman is one of the people that still think and wonder about all of this. His curiosity led to the questions: "What is out there and what does it sound like?". He wanted to work out this research on the piano, cello/voice and the percussion of Trio.

**Microscope** "Amplification is often used as a means of increasing an ensemble's overall volume and stage presence. This can certainly be an effective way of capturing the listener's attention, creating an immersive experience through sheer volume. However, my interest in amplification lies in its capacity to access and enhance sounds that would otherwise be weak if not inaudible to the ear. My new piece, titled Microscope, is exploring the quiet intersection of cello harmonics, prepared piano and big percussion set-up which includes vibraphone, glockenspiel, kick drum and overtones produced by scrapes, scratches "junk" percussion instruments like pots and pans. The special guest in this work of mine will be an old-fashioned metal fan which will be played with different techniques. Microscope is a piece in which the ensemble plays their instruments quietly while at the same time remaining extremely amplified. This, I believe, creates an immersive experience that paradoxically delves into the minute and otherworldly sounds that would not ordinarily carry, one which is not readily experienced in the concert hall.

Like many of my works, the piece incorporates a pre-recorded electronic element derived from recording even quieter surfaces, the rustling of paper, the crackle of wood, the hum of electrical circuits. These sounds are interacting seamlessly with music written for the ensemble. My aim was to create a hyper realistic piece of music that combines both the attention to detail found in studio recordings with the virtuoso chamber performance of this terrific trio. Rather than delve into atmospheric music or ambient noise, I anticipate Microscope being quite rhythmic and pulse oriented, with interlocking patterns between the three groups of instruments which will include some percussion instruments made specially for this work. I think it is exciting to see how these small-scale sonic gestures can build up into a cohesive and connected tapestry of sound. The idea behind this piece lends itself to a typical arc of building naturally from silence, into the rhythmic gestures, growing into a quiet pulsing wall of sound, and then back to silence." – Daniel Wohl

# 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 Dutch Golden Collection Foundation is a cultural foundation that focusses on the production, spreading and presentation of pieces for percussion music by composers from all over the world. The DGCF was founded to help develop recent percussion and composition graduates and give these young professionals a chance to bring their projects to live in the two years we devote to them. In order to fulfil our ambitious plans, we will need multiple generations of hardworking and talented artists.

“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

## SPECIAL THANKS TO

This album was made possible by the generous support of TivoliVredenburg.



# TRIO BASILOVA FRIDMAN NAPOLOV

Pianist Helena Basilova, cellist Maya Fridman and percussionist Konstantyn Napolov are drawn to each other by their mutual passion for new music and by the endless search for new colours and sounds. Since 2018 they form this exciting and unique ensemble, working closely together with composers of today, creating new compositions and broadening the boundaries of existing repertoire which appear to be quite limited for their setting.

In 2021 Trio released their debut CD and apart from the recorded works by Daniel Wohl and Aart Strootman the Trio has already received newly written compositions by, among others, Robin de Raaff, Meredi, Tobias PM Schneid, Molly Joyce and even more new collaborations are yet to come. In July 2019, the Trio debuted at the Blaricum Music Festival with the Dutch première of Triple Concerto "Pierced" by David Lang, directed by Mathieu Herzog. Which was followed by the première of a piece specially written for Trio Triple concerto with the orchestra by Aart Strootman at the big hall of the TivoliVredenburg in februari 2021.

The Trio Basilova | Fridman | Napolov received grants and awards from organisations such as Prins Bernhard Cultuurfonds, Dutch Golden Collection Foundation and four times from the Dutch Performing Arts Fonds. Currently the Trio is working on two of their official music videos and new projects. One of these projects is dedicated to the 130 years since one of the greatest Dutch painters, Vincent van Gogh, left this world with all the art that he created.





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.

A handwritten signature in black ink that reads 'Brendon Heinst'.

recording & mastering engineer at TRPTK

## C R E D I T S

Piano	Helena Basilova
Percussion	Konstantyn Napolov
Cello & voice	Maya Fridman
Recording & mastering	Brendon Heinst
Mixing	Brendon Heinst Bart Koop
Co-production	Ernst Spycckerelle
Editing	Hans Erblisch Brendon Heinst
Artwork	Brendon Heinst
Liner notes	Konstantyn Napolov

This album was recorded live at TivoliVredenburg Utrecht, Grote Zaal on July 23rd, 2020. Helena Basilova performs on a Steinway Model D-274 Concert Grand piano. Konstantyn Napolov performs on Adams Percussion instruments with Vic Firth and Mike Balter mallets. Maya Fridman performs on a 19th-century French cello.

## E Q U I P M E N T

Microphones	DPA d:dicate 4006A DPA d:dicate 4015A DPA d:dicate 4011A Neumann M149 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 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 Optimo 3 Duo linear power supply JCAT NET Card XE JCAT M12 Switch Gold Furutech e-TP609E NCF Furutech NCF Boosters R.T.F.S. acoustic modules

Grimm | AUDIO

**DPA**  
MICROPHONES

JCAT

**KEF**  
INNOVATORS IN SOUND

**HEGEL**  
MUSIC SYSTEMS

**FURUTECH**  
PURE TRANSMISSION

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