



In Motu

Intercontinental Ensemble

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Nino Rota

Nonetto

1	Allegro	5:31
2	Andante	5:12
3	Allegro con spirito	3:48
4	Canzone con variazioni	8:42
5	Vivacissimo	4:10

Bohuslav Martinů

Nonet No. 2, H. 374

6	Poco allegro	5:07
7	Andante	5:45
8	Allegretto	5:18

Felix Mendelssohn

Symphony No. 4 in A Major, Op. 90, MWV N16

9	Allegro vivace	10:26
10	Andante con moto	6:33
11	Con moto moderato	6:01
12	Saltarello. Presto	5:46

Our story

After the release of our debut album **Traveling Light** a question arose amongst members of the Intercontinental Ensemble: What now?

This was back in 2019, before the world was forced to go into lockdown. In 2020 it became clear to us that, whilst enduring a situation which caused everything to grind to a halt, we wanted to respond to the circumstances by recording music that highlights the importance and the power of motion. It's no coincidence that the three compositions we chose are influenced by different types of dances.

Our next challenge was to find the right pieces to make our musical 'reopening' a reality. We decided quite quickly to play some of the core repertoire for our nonet setting: the nonets by Bohuslav Martinu and Nino Rota, which were both crucial pieces at the start of Intercontinental Ensemble's adventure. At this point, we were so comfortable performing with one another that it finally seemed like the right time to record some of the most iconic works for nonet.

We linked these two pieces with what we have been working on lately, with our most recent symphonic arrangement: Felix Mendelssohn's fourth symphony, also known as the 'Italian' symphony. By performing this arrangement, we were able to leave our own stamp on the repertory, which we enjoyed doing on our debut CD **Traveling Light**, on which you can hear nonet arrangements of symphonies by Beethoven, Schubert and Brahms.

If one is constantly in motion, it's easy to forget where one originally comes from. Returning to our roots by 'rediscovering' old repertoire was so

refreshing. By putting the Martinu and Rota on our stands again, we could clearly experience how much we have grown as an ensemble. Passages that used to be difficult kind of just fell into place. Other moments helped us to discover new ways of thinking that we hadn't explored before.

In Motu has motivated us as an ensemble, as musicians and as people to take the next step. We have explored the core repertoire as well as working on our symphonic playing through a new arrangement, always looking for clarity and transparency as well as depth of sound. It was a journey that gave us a lot of hope and joy, and we hope to share these powerful emotions with you through these three beautiful works by Martinu, Rota and Mendelssohn.

Ernst Spycerelle

About the music

The first work on this album is by the Italian composer Nino Rota, undoubtedly a familiar name for any film aficionados out there. He was the partner in crime of film director Federico Fellini and also wrote the music for Francis Ford Coppola's **Godfather** trilogy. This made it very tempting to approach Rota's **Nonetto** (1959-1974) from the perspective of cinema, but during the rehearsals it became clear to us that the composer was already telling a story. This wasn't music that had to bend over backwards to fit a director's vision. This was a world of Rota's own creation – brilliant, musing, witty, tragic, but first and foremost a world of overwhelming expressiveness. The piece consists of five movements, beginning with a sparkling first movement where a motif is passed back and forth between instruments like a ping pong ball. The

second movement is a pensive Andante which, in its introspection, distinguishes itself from both the first movement and the enthusiastic third movement that follows it. The third movement pulls out all the stops, mixing exuberance and brio with a sultry melody from the horn. One truly notices Rota's cinematic experience in the fourth and fifth movements. Whilst the fourth movement, being a theme and variations, builds upon a calm melody to the point of it becoming a hilarious march, the final movement immediately starts at high speed. The rollercoaster ride lasts until the final bar and ends with a lighthearted quip that only Rota can pull off.

There aren't many pieces that begin with so much verve and joie de vivre as the second piece on this album, the **Nonet** by Czech composer Bohuslav Martinu. A brilliant signal from the clarinet, answered enthusiastically by an almost out of control violin, together announcing: get in. A new adventure is about to begin. This is a work that is originally for nonet. Completed in 1959, it can be considered a love letter to the composer's homeland, which he had left more than 30 years prior. Rising political tension – the Cold War – meant that he could not even visit.

The realisation of this loss can be most clearly heard during the heart-rending cello solo which opens the second movement. The third movement immediately brings to mind a lively party where the musicians have a bone to pick with the dancers. With constantly changing time signatures, you're bound to always get off on the wrong foot. Until the very end of the piece, it remains unclear whether everything will eventually fall into place.

It was lovely to see how our flutist,

Eliška Horehledřová, who is also Czech, instinctively understood Martinu's intentions. She shared her insights with us, allowing for the music to sound even livelier.

Just like on *Traveling Light*, *In Motu* features one of the Intercontinental Ensemble's own arrangements.

This time around, we are featuring Felix Mendelssohn's **Symphony No. 4**, which he composed after a long journey through Italy. It was his way of putting into music his experiences on this trip. It's the kind of music that makes you want to book a plane ticket and get away from it all.

The symphony consists of four movements and starts off with a bang. One is immediately dropped into a sunny landscape; melodies come at you from all sides. It's clear that Mendelssohn fell in love with Italy immediately. The second movement is a bit more somber, more akin to a solemn procession, dragged forward by the basses, which play a constant succession of eighth notes. This is combined with a folk melody that comes straight from the heart. The third movement is calm – one might say it's the calm before the storm. The listener can enjoy a bit of solitude and restfulness in nature before heading back to the big city for the final movement. This is where Mendelssohn really pulls out all the stops: the finale is based on two Italian dances, the saltarello and the tarantella. The tarantella is an extremely quick dance which was originally meant to be a way to dance a spider's venom out of your system. Due to ethical reasons, we haven't tested whether it works. However, what we do know for sure is that you don't need to be bitten by a spider to be drawn in by this wonderful music.

Intercontinental Ensemble

The Intercontinental Ensemble is a nine-piece ensemble consisting of four strings and five wind instruments. The young ensemble was founded in Amsterdam in 2013. Their members come from different continents and countries such as Mexico, Spain, Portugal, Czech Republic, Luxembourg and The Netherlands. In addition to performing original nonet repertoire, it focuses on making and playing self-made arrangements. As a result, they breathe new life into well-known works and can take them to stages where this was not possible beforehand.

In September 2018, the ensemble released their debut album **Traveling Light** on the TRPTK label featuring arrangements of major symphonies. In addition to arranging symphonies, the Intercontinental Ensemble broadens the repertoire for nonet by requesting new pieces. The aim of both the symphonies and the new pieces is to popularize this line-up with the public and other musicians through a large and varied repertoire. They also demonstrate the versatility of these line-ups through collaborations with other artists such as the Piano Duo Scholtes-Janssens and star violinist Niek Baar.

They have performed on major Dutch stages such as the Concertgebouw, Muziekgebouw aan het IJ, Schiermonnikoog Festival, but have also been invited to perform in Mexico, Belgium and Italy, among others.

The ensemble also likes to work with other musicians and composers. For example, they have already collaborated with the master pianist and composer Severin von Eckardstein, Wim Henderickx, Niek Baar, Piano Duo Scholtes-Janssens, Sarah Neutkens, Aregnaz Martirosyan, Ekaterina

Levental, Marieke Vos, Bianca Bongers, Edo Frenkel, Apollonio Maiello and Gabriel Lubell.

Musicians:

Violin: Ernst Spyckerelle
Viola: Iteke Wijbenga
Cello: Simon Velthuis
Double bass: Jorge Hernández
Flute: Eliška Vondráček Horehledová
Oboe: Ivan Cheng
Clarinet: Alfonso Manzanera Rojo
Bassoon: Daniel Garrido Iglesias
French horn: Simão Fonseca
Artistic supervisors: Andreas Patrik Hansson and Paul van der Reijden

Many thanks to...

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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 our recordings is our Optimised Omnidirectional Array (OOA) of microphones, I developed for my Master's Degree in 2013. The aim of OOA is 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 extensive listening tests with an independent listening panel. The microphone signals coming from this array are then converted into a DSD256 stream at an unbelievable 11.2MHz, which is later used to computationally render PCM 352.8kHz 64bit floating point audio, using the best of both worlds to our advantage. 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.

Brendon Heinst

founder & senior recording and mastering engineer



Credits

Recording & mastering	Brendon Heinst
Assistant engineer	Hans Erblisch
Artistic advisors	Andreas Patrik Hansson Paul van der Reijden
Editing	Ernst Spyckerelle
Artwork & photography	Brendon Heinst
Liner notes	Ernst Spyckerelle

This album was recorded between 17 and 19 May 2021 at the Westvest90 Church in Schiedam (NL).

Equipment

Microphones	DPA d:icate 4006A DPA d:icate 4015A DPA d:icate 4011A Microtech Gefell M930 Microtech Gefell M1030 Neumann TLM-103
Microphone preamplifier	Millennia HV-3D-8
AD/DA converters	Merging Technologies Hapi Merging Technologies Anubis
Master clock	Grimm Audio CC2
Monitoring	KEF Blade Two KEF LS50 Meta Hegel H30
Power conditioning	Furutech Daytona 303E JCAT Optimo 3 Duo Linear Power Supply CAD Ground Control GC1
Cabling	Furutech custom microphone cables Furutech custom interlinks Furutech custom power cables Furutech custom loudspeaker cables
Tuning	Furutech NCF Boosters JCAT M12 Switch Gold JCAT NET Card XE

The 44.1kHz 16bit Red Book layer as well as the Stereo and Multichannel 2.8MHz 1bit (DSD) layer of this Hybrid SACD are created using Weiss Saracon sample rate and format converter.



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