

Mattias Spee

Eclipse

Vol. 2: Hans Henkemans



trptk

Eclipse

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Mattias Spee **piano**

Hans Henkemans

Sonatina for piano

- | | | |
|---|--------------------------------|------|
| 1 | Moderato | 4:48 |
| 2 | Allegro giocoso | 2:59 |
| 3 | Allegro molto | 4:36 |
| 4 | Intermezzo 1 | 2:11 |
| 5 | Adagio & Variations | 6:56 |
| 6 | Intermezzo 2 | 2:15 |

Concerto for piano and strings, Op.1

featuring the South Netherlands Philharmonic
conducted by Ed Spanjaard

7	Adagio	4:39
8	Adagio molto	5:34
9	Presto	3:21
10	Intermezzo 3	3:16
11	Andante con moto	5:55
12	Intermezzo 4	1:30
<h2>Sonata for piano</h2>		
13	Allegro molto moderato	3:57
14	Molto adagio	5:15
15	Allegro ma non troppo	3:29

all intermezzi composed by Mattias Spee

About this album

There are many treasures to be discovered in the history of music. If you are just a little bit curious, a boundless world opens up, full of hidden gems, that the general audience is not aware of. It is one of my big passions to look for those treasures and to shine a light on them. This passion led me to make a series of albums entitled *Eclipse*, featuring music that nobody knows, but everyone should know. Around the time we released the first volume of this series, with music by Joseph Wölfl, I was approached by conductor Ed Spanjaard. He was in the process of setting up a foundation in order to restore the legacy of Dutch pianist/composer Hans Henkemans to its proper status and he wanted a young pianist, who was open-minded towards unknown repertoire, to be involved with the foundation. Most of those involved, were people who had known Henkemans personally and, as Henkemans died before I was born, they were from an older generation than myself. My involvement was to show the next generation of musicians the way towards Hans Henkemans's music.

I had never heard Henkemans's name or music before, but that didn't stop me from being intrigued. Spanjaard told me the story of his life-long friendship with Henkemans and he revealed to me that Henkemans had left him all of his manuscripts, most of them never published and never premiered. I spent several afternoons cataloguing all unpublished manuscripts for solo piano. A lot of the scores were untidy and unfinished and many of them were clearly nothing more than youthful experiments that were never fully developed into proper compositions. There were, however, a few scores that looked promising and after I struggled my way through the hand-written notes on the sepia-colored paper, adorned with corrective pen-strokes, illegible instructions and several entirely crossed-out sections, it started to dawn on me: I had struck gold.

This music had an incredible expressiveness, it was modest and subtle, not at all in-your-face, but very powerful. The musical vocabulary was difficult to put into a category. There was definitely something very Dutch about it and it was clearly

influenced by composers like Claude Debussy, Francis Poulenc and Willem Pijper, yet it was also very personal and unlike anything I had ever come across. It soon became clear that this had to be second volume of the *Eclipse* series. In February of 2022, at the official establishment of the *Stichting Hans Henkemans* (Hans Henkemans Foundation), I premiered Henkemans's *Sonatina for piano*, one of the unpublished manuscripts I mentioned before. Over the course of the following months, I premiered the 1939 composition *Andante con moto* and the 1930 composition *Adagio & Variations*, all of which can be heard on this album. The track list for the album was completed with Henkemans's grandiose *Sonata for piano* and his vibrant *Concerto for piano and strings*, for which I collaborated with the South Netherlands Philharmonic, conducted by Ed Spanjaard. I am extremely proud of the result and beyond grateful for the opportunity to share this marvelous music with you.

There are many people, whom I would like to thank for their support in the process making this album, first of all Ed Spanjaard, who has shown great trust in me by providing me with Henkemans's unpublished manuscripts and by working together with me to bring the concerto for piano and strings to life. The other people involved with the Hans Henkemans Foundation, including Erik Boom, Jac van Steen, Melchior Huurdeman, Jaap Hülsmann and Vincent van Wijk, have been instrumental to the realization of this album as well. Then, there are the musicians and staff of the South Netherlands Philharmonic, with whom I had a wonderful collaboration. This recording was their last project before the summer vacation and with this in the back of their mind, they gave it their all in the two days we worked together. I owe a debt of gratitude to my friends and colleagues Carlos Marín Rayo, Frank van de Laar and Willem Jeths for helping me prepare for the recording. Of course, I would be remiss if I didn't mention Brendon Heinst, Hans Erblich and Maya Fridman from record label TRPTK, for tirelessly working on this project with me, for daring to go along with me dreaming big and for placing their unwavering trust in me. I would also like to thank the staff of Muziekgebouw Frits Philips Eindhoven for graciously hosting us during the recording. Furthermore, I would like to thank the sponsors, whose support made this album possible in the

first place: the Hans Henkemans Foundation, the Jacques Vonk Foundation, the Van den Berch van Heemstede Foundation, Sena Music Production Foundation and the South Netherlands Philharmonic. Lastly, I would like to thank you, listener, for sharing the experience of this wonderful music with me.

Written by Mattias Spee

About the composer

Hans Henkemans was a prominent pianist and composer in the 20th century. His compositions include orchestral works, vocal works, solo works, chamber music and one opera. He performed as a concert pianist for 25 years. After finishing his career on the stage, Henkemans continued to compose and work with other musicians and artists as a psychiatrist.

Hans Henkemans was born on the 23rd of December 1913 in The Hague. He had piano and composition lessons with Bernhard van den Sigtenhorst Meyer. In 1932, Henkemans was the soloist at the premiere of his own *Concerto for piano and strings*, his official opus 1. Between 1933 and 1938, he studied composition with Willem Pijper. At the same time, he took piano lessons with George van Renesse and he studied medicine at the University of Utrecht. During his internship as a hospital doctor in 1937, he was infected with tuberculosis. As a result, he fell seriously ill and lost one lung. He didn't recover until the start of the Second World War. During the German occupation of the Netherlands, he refused to submit to the German *Kultuurkamer* (Board of Culture), which meant he wasn't allowed to perform in public as pianist. Out of necessity, he focused on composing and on his psychiatric practice until the end of the war. In 1946, Henkemans became part of the *Eraaad* (Honour Council), which investigated the endeavors of Dutch musicians during the war.

From 1945 onwards, Henkemans regularly performed with the Royal Concertgebouw Orchestra, led by chief conductor Eduard van Beinum. He

specialized in piano music by Debussy, Ravel and Mozart. He wrote cadenzas for several of Mozart's piano concertos, that have since been used by some notable pianists, including Krystian Zimerman. Henkemans regularly performed as a soloist in his own compositions. His 1942 composition *Passacaglia & Gigue* for piano and orchestra was performed over 60 times in many different countries. In 1964, Henkemans received the Visser Neerlandia Prize for his *sonata for piano*. His composition *Bericht aan de levenden* (Message to the living) for spoken word, choir and orchestra, with text by Hendrik Mattheüs van Randwijck, was commissioned by the *Stichting Kunstenaarsverzet 1942-1945* (Foundation for Artists in Resistance 1942-1945) and premiered on the 4th of May 1965, National Remembrance Day in the Netherlands.

Henkemans sometimes used 12-tone melodies, but he rejected the dogmatic approach to dodecaphonic music that many of his contemporaries had. He considered serial music, electronic music and other experiments where the creating musician distances himself from the communication with the listener on an emotional level, as a fundamentally different art form. In 1962, he published an article in which he proposed to call this form of auditive art by the name "sonic", rather than music. This sparked a heavy discussion among music critics, musicians and audience about innovation in musical culture at large. In 1967, Henkemans doubled down on his stance with a psychological analysis of this trend in music. In later publications, he stuck to his opinion that the worth of a piece of music is determined by the emotions it stirs up in its listeners. Many of Henkemans's contemporaries didn't take his words lightly and especially the younger generation of Dutch composers, including Mischa Mengelberg, Louis Andriessen, Peter Schat and Reinbert de Leeuw, put Henkemans under intense scrutiny. The combination of Henkemans's critics, including the new artistic director of the Amsterdam Concertgebouw Hein van Royen, boycotting him and the involuntary decision to abandon his career as a concert pianist in 1969 due to poor health, caused Henkemans to fade away as a prominent character in the Dutch music scene from the early 1970s onwards. Henkemans continued to compose after that, but his notoriety waned significantly and nowadays, his

music is hardly ever performed anymore.

In 1972, Henkemans orchestrated the preludes for piano by Debussy, a composer whom he admired and with whose music he had a special relationship; Henkemans had been one of the first pianists ever to record the complete piano works by Debussy. Between 1974 and 1977, he wrote his only opera, called *Winter Cruise*, after a short story by William Somerset Maugham, that was premiered two years later at the Scheveningen Circus Theater. In 1981, at age 67, Henkemans received his doctorate degree in medicine at the University of Amsterdam after his dissertation *Sublimation disorders with artists (Aspects of sublimation, its disorders and its treatments)*. He was named a member of the Society for Nature, Medicine and Surgery. His last works include a *concerto for cello and orchestra*, premiered in 1990 by Dimitri Ferschtmann and the Dutch Radio Philharmonic Orchestra, conducted by Lucas Vis, *Chamber Music* for tenor and orchestra, premiered in 1992 by Ian Partridge and the Dutch Radio Chamber Orchestra, conducted by David Porcelijn and his *third concerto for piano and orchestra*, premiered in 1994 by Garrick Ohlsson and the Residentie Orchestra, conducted by Jac van Steen. At age 80, Henkemans made a final attempt to distinguish the auditive experiments of the 1960s from what is usually considered music, with a publication in literary magazine *De Gids* (The Guide). Hans Henkemans passed away in Nieuwegein on the 29th of December 1995, shortly after his 82nd birthday. In the last years of his life, Henkemans developed a friendship with music journalist Melchior Huurdeman, who recorded many of their conversations. From these recordings, Henkemans is quoted saying the following:

"My composing sprouted from my fantasizing. It wasn't that I wrote down what I had fantasized, but the composing took the place of my fantasizing. As an eight-year-old boy, I started imitating other composers. From there, an individual personality developed, which, much like you are as a person, is a product of previous generations, both psychologically and genetically. [...] There are painters who are jealous of us composers. Composers work in complete abstraction. A painter fills a space, which is two-dimensional. A sculptor works

three-dimensionally. But we are taming time itself. We make time perform a trick for 20 minutes, you could call that four-dimensional. I think that this unique property that music possesses, requiring time, which is finite, makes for an exceptional position towards others. I thought about this a lot and started to account for what actually happens to you as a composer and as a person."

In 2021, director Harro Henkemans, a distant relative of Hans Henkemans, made a documentary entitled *Weggewist* (Erased). It deals with the life and work of Hans Henkemans and with the rise and unfortunate decline of his fame. In 2022, the *Stichting Hans Henkemans* (Hans Henkemans Foundation) was established in order to restore Henkemans's legacy to its former status.

Written by Mattias Spee

About the pianist

Mattias Spee is a Dutch pianist and composer. His first love was classical music, but he has always had a passion for other genres and styles as well, like jazz, minimal and free improvisation, which he now combines into compositions that cannot really be put into a box. Mattias studied piano with David Kuyken and contemporary music with Ralph van Raat at the Conservatory of Amsterdam. He has won prizes at the Princess Christina Competition, the Steinway Piano Competition, the SJMN Competition, the Rotterdam Piano Festival and the *Vrienden* Culture Prize, among others.

When composing, Mattias draws inspiration from stories. As a child, he loved fairy tales and mythology -not just to read, but also to make up himself- and you can hear this love in his music. Many of Mattias's compositions originate from improvisation and he often leaves space in his pieces for spur-of-the-moment ideas. Mattias primarily writes for solo piano, but more and more often leaves his comfort zone in order to write for bigger groups.

Playing with others is important to Mattias, because to him there is nothing more joyful than making music together. Besides performing in many project-based ensembles, he has been part of the Goudsbloem Trio for several years, with cellist Hadewych van Gent and clarinetist Ana Prazeres. Together, they explored the well-known repertoire for this combination of instruments, like Ludwig van Beethoven's *Trio in B Flat Major, Op.11* and Johannes Brahms's *Trio in A Minor, Op.114*, but also discovered exciting, hardly ever performed music by composers such as Nino Rota and Robert Muczynski. As a soloist, Mattias collaborated with renowned orchestras like Holland Symfonia and the South Netherlands Philharmonic.

Another one of Mattias's big passions is working with artists from other art disciplines. He was commissioned by the Grachtenfestival to make the "story telling concert" *Waar gezongen wordt* (Where there is singing) with novelist Shula Tas and cellist/vocalist Chieko Donker Duyvis, based on the book of the same name, in which Shula tells the story of how and why she stopped singing. Mattias was also in charge of the music for the radio play *Dansen met de Dood* (Dancing with Death), a collaboration with writer/director Tabula Raas and voice actor Celine Vermeulen, that deals with the temptation of being released from suffering. Recently, Mattias was a part of the project *Tijdcapsule* (Time Capsule), with trombonist Arjan Linker, guitarist Gijs Idema, double bassist Benjamin de Boer and live electronics specialist Dimitri Geelhoed. For this show about the the relentless passing of time, this group of like-minded composers combined elements from Indian raag, Georgian folk music, Renaissance polyphony and pop bands like Radiohead by means of improvisation into a dreamscape, supported with light effects by visual artist Lisa Derksen Castillo.

Mattias is also fascinated by music that has, justifiably or not, slipped into oblivion. He thinks it's important to pay attention to the incredible amount of music that hides underneath a layer of dust and to bring it to life again. This fascination has resulted in a series of albums titled *Eclipse*, in which Mattias discovers the hidden treasures of the piano repertoire. The first album in this

series, with music by Joseph Wöfl, was released in June of 2021. This album, featuring music by Hans Henkemans, is the second album in the Eclipse series.

Mattias's practicing instrument is a 1992 Grotrian-Steinweg grand piano, made available to him by the Dutch National Music Instrument Foundation. In addition to being a musician, Mattias is a dedicated vegan. He is outspoken on animal cruelty and the negative effects that our way of life has on the planet.

You can find more information on www.mattiaspee.com

About the orchestra

The South Netherlands Philharmonic is passionate about reaching out to and touching people with classical music. The orchestra is the only professional symphony orchestra in the south of the Netherlands, as well as one of the largest in the country, and seeks to connect with all residents of the provinces of North-Brabant, Limburg and Zeeland. The South Netherlands Philharmonic achieves this through a diverse range of activities, such as large symphonic concerts with popular repertoire in beautiful concert halls, new concert formulas on unexpected locations, film projects, ancient masterpieces, as well as exciting world premieres. Their business events establish commercial connections with the region and their educational projects allow young people and school children to experience magical moments with music. The South Netherlands Philharmonic is an orchestra for everyone, a vibrant community that performs at the highest level with inspired musicians and committed staff members. Since the 2021-2022 season, their chief conductor is Duncan Ward. Under the direction of intendant Stefan Rosu, the South Netherlands Philharmonic is an orchestra that continuously pushes its boundaries in all aspects of its ambitions.

The South Netherlands Philharmonic has a lively relationship with the members of the southern Dutch community and caters primarily to the inhabitants of the provinces of North-Brabant, Limburg and Zeeland, besides being active on a

national and an international level as well. The South Netherlands Philharmonic plays a part in important events like Opera at the Parade and the Opera Sing-Along in Den Bosch. The Liberation Concert in Margraten has become an essential tradition, just like performances at the Cultura Nova festival and the popular Vastelaovend and Carnaval concerts in Limburg and North-Brabant. The orchestra does many collaborations with, for example, amateur musicians from the region, talented young musicians from the conservatories of Maastricht and Tilburg in the orchestral academy, and contemporary music festival November Music in Den Bosch. The South Netherlands Philharmonic connects with regional businesses at events like the inspiring Leading the South.

As a symphony orchestra, the South Netherlands Philharmonic is an artistic institution that communicates through music. Music is to be cherished and it can touch us in the most profound way. It has the magical power of connecting both musicians and audience with deep emotions and big ideas. This power to connect is essential to all of the South Netherlands Philharmonic's activities.

You can find more information on www.philharmoniezuidnederland.nl

About the conductor

Equally successful on the concert stage and in the orchestra pit, Ed Spanjaard is a unique figure in the classical music landscape of the Netherlands today. Working both as a conductor and a pianist, he has an affinity for a wide range of musical genres, from classical to contemporary. His production of Wagner's *Ring* Cycle with the Dutch Touring Opera achieved the highest international acclaim: "This was an orchestral Wagner; it would have caused a sensation in Bayreuth. Spanjaard supports the singers in an exemplary manner." Ed Spanjaard's recordings cover a broad repertoire, ranging from Mozart concert arias and Edison Award-winning contemporary works by Ton de Leeuw and Rudolf Escher with the Netherlands Chamber Choir to a DVD recording of Boulez' *Éclat* (Glow) in

collaboration with the composer himself. In 2019 Ed Spanjaard made a stunning recording of Dutch composer Joël Bons's composition *Nomaden* (Nomads) with the Atlas Ensemble and cellist Jean-Guihen Queyras. The composer received the highly prestigious Grawemeyer Award for Music Composition for this work.

Spanjaard started his career as a rehearsal pianist at the Royal Opera House, Covent Garden, and the Bayreuther Festspiele. It was here that he developed a love for opera. Since then, he has conducted many new productions, including *Così fan tutte* (Orchestra of the Eighteenth Century), *Pelléas et Mélisande* (Lyon), *Don Carlos* and *Peter Grimes* (Dutch Touring Opera), *Der Rosenkavalier* and five Puccini operas (Opera Zuid). About his endeavours as an opera conductor, Spanjaard says: "The story that has been transformed into music, the dramatic aspect and all the emotions associated with this must resonate in your heart and throughout your body. This is my goal as a conductor." He also conducted various chamber operas by Guo Wenjing (Holland Festival, Paris, Frankfurt, Lincoln Center New York). In the autumn of 2020, the documentary *Inner Landscape* by filmmaker Frank Scheffer was shown at various venues. It presents a fascinating insight into the collaboration between composer Guo Wenjing, Ed Spanjaard and the Chinese Opera's star soprano Shen Timei.

Spanjaard's successful career of 37 years as the conductor of the Nieuw Ensemble resulted in numerous premieres and tours, including invitations from international festivals in Edinburgh, Berlin, Venice and Shanghai. Intensive and fruitful collaborations with composers like Carter, Harvey, Ferneyhough, Donatoni and Loevendie led to many new compositions, as well as CD recordings.

Ed Spanjaard built up a vast repertoire in his years as chief conductor at the Limburgs Symphony Orchestra, with programs dedicated to specific composers (Messiaen, Ravel, Dvořák, Bartók) as well as unique semi-staged performances of Debussy's *Le Martyre de Saint-Sébastien* (The Martyr of San Sebastian), for which – at Spanjaard's request – a new libretto and choreography were provided by Ramsey Nasr and Toer van Schayk, respectively. Since 2001, Spanjaard has

received regular invitations as a guest conductor by the Royal Concertgebouw Orchestra, where he is appreciated for his programs featuring French music (Debussy, Dukas, Roussel), but also of the great symphonic repertoire (e.g. Brahms' second symphony and Tchaikovsky's fifth symphony). Other orchestras conducted by Spanjaard include the Dallas Symphony Orchestra, the Danish National Symphony Orchestra, Ensemble InterContemporain, Ensemble Modern, Klangforum Wien and both the Munich Symphony and Munich Philharmonic Orchestras. Spanjaard was asked to perform as both a conductor and pianist at the wedding of King Willem-Alexander and Queen Máxima in 2002. He has conducted the Residentie Orchestra on several occasions, including a memorable production of Verdi's opera *Aida* and recordings in the renowned series Four Hundred Years of Dutch Music. In 2016 he made his debut with the Scottish Chamber Orchestra, conducting Brahms's *German Requiem*, and with the Aalto Opera in Essen, where he conducted Wagner's *Flying Dutchman* and Puccini's *Turandot*. During his recent term as the chief conductor of the Orkest van het Oosten / Netherlands Symphony Orchestra, Spanjaard presented a great deal of new repertoire in addition to the great works for full symphony orchestra, such as Tchaikovsky's *Pathétique* symphony and César Franck's symphony in D minor. His performances of these two works at the Amsterdam Concertgebouw received considerable acclaim. Recent highlights in Spanjaard's career were performances in the NTR ZaterdagMatinee at the Amsterdam Concertgebouw with the Groot Omroepkoor with French repertoire, a performance of Vaughan Williams' eighth symphony with the South Netherlands Philharmonic, the production The Garden with ASKO|Schönberg and a performance of *Walls of the Universe* with the Residentie Orchestra in De Doelen in Rotterdam.

Recently Ed Spanjaard appeared in two aforementioned documentaries; Inner Silence by Frank Scheffer, about his collaboration with traditional Chinese musicians, and *Weggewist* (Erased) by Harro Henkemans, about the life and work of pianist/composer Hans Henkemans.

As a pianist, Ed Spanjaard specialises in song accompaniment. Recent concerts

include recitals with baritone Maarten Koningsberger, with whom he recorded an album featuring Mahler's songs from Des Knaben Wunderhorn, and with cellist Pieter Wispelwey and mezzo-soprano Cora Burggraaf. Ed Spanjaard was appointed Professor of Orchestral Conducting at the Amsterdam University of the Arts in September of 2012.

You can find more information on www.edspanjaard.nl





TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever 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 possible. Why? Simply because this is how music is supposed to 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 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 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 with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering 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. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

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, recording and mastering engineer at TRPTK](#)

Equipment used on this recording

Microphones

DPA 4041-SP **main mics**

DPA 4006A **height mics**

Ehrlund EHR-M **piano**

Microphone preamplifiers

Grace Design m801mk2

AD/DA conversion (11.2MHz 1bit)

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 **master clock**

Weiss Engineering Saracon **samplerate converter**

Monitoring

KEF Blade Two **main loudspeakers**

KEF LS50 Meta **height loudspeakers**

Hegel H30 **amplifiers**

Hegel C55 **amplifiers**

Cabling

Purecable Optimus Series microphone edition

Furutech custom microphone cables

Furutech custom power cables

Grimm Audio TPR8 breakout cables

Tuning

JCAT Optimo 3 Duo **linear power supplies**

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Pura Power Supplies The Sauro-poda **line conditioner**

The logo for Sena, featuring the word "Sena" in a serif font with horizontal lines above and below the letters 'e' and 'a'.The logo for PURA POWER SUPPLIES, with "PURA" in large, spaced-out letters above "POWER SUPPLIES" in smaller letters.The logo for KEF, featuring the letters "KEF" in a bold, sans-serif font with a small tagline "INNOVATORS IN SOUND" below it.The logo for HEGEL MUSIC SYSTEMS, with "HEGEL" in a rounded rectangular box above "MUSIC SYSTEMS" in smaller letters.The logo for FURUTECH PURE TRANSMISSION, with "FURUTECH" in a bold, sans-serif font above "PURE TRANSMISSION" in smaller letters.The logo for WEISS, featuring a stylized "W" symbol above the word "WEISS" in a bold, sans-serif font.The logo for Grimm | AUDIO, with "Grimm" in a serif font and "AUDIO" in a bold, sans-serif font, separated by a vertical bar.The logo for JCAT, featuring a stylized "J" symbol followed by the letters "JCAT" in a bold, sans-serif font.

Credits

Recording & mastering engineer · Brendon Heinst

Editor · Hans Erblich

Piano technician · Marc van Hoorn

Cover artwork · Jac van Exter

Session photography · Brendon Heinst

Recording dates · June 2022

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Recording format · 11.2MHz 1bit in 7.1.4-channel immersive

www.trptk.com