

Postscript  
à Amsterdam  
live at the Waalse Kerk



Carl Rosier

## Sonata I from Pièces choisies, a la manière Italienne

1	Poco allegro	0:35
2	Non troppo allegro	1:08
3	Più allegro	1:29
4	Canzon	0:52
5	Presto	1:02

Aysha Wills traverso

David Westcombe traverso

Octavie Dostaler-Lalonde cello

Artem Belogurov harpsichord

Servaas de Konink

## Pieces from Suites & Trio Sonatas, Op. 1 & 4

6	Ouverture	3:18
7	Air	1:22
8	Plainte	2:06
9	Marche	0:35
10	Air	1:46
11	Louis Bourbon	0:16
12	Menuet	0:40
13	Gigue	0:34

Aysha Wills traverso

David Westcombe traverso

Octavie Dostaler-Lalonde cello

Artem Belogurov harpsichord

Sybrand van Noordt

**Sonata I** from *Mélange Italien ou sonates, Op. 1*

14	Vivace	1:01
15	Adagio	1:20
16	Allegro	1:42

David Westcombe traverso  
Artem Belogurov harpsichord

Conrad Friedrich Hurlebusch

17	<b>Fuga IV</b> from <i>Compositioni Musicali per il Cembalo</i>	5:41
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Artem Belogurov harpsichord

Johann Christian Schickhardt

**Sonata IV** from *12 Sonates à une flute et une basse continue, Op. 23*

18	Adagio	2:28
19	Allemanda allegro	2:39
20	Vivace	2:09
21	Giga	1:37
22	Gavotta presto	0:51

Aysha Wills traverso  
Artem Belogurov harpsichord

Jacob Klein

**Sonata I** from VI Sonate a Violoncello Solo e Basso Continuo, Op. 4

23	<b>Allegro</b>	3:17
24	<b>Poco adagio - Poco allegro - Poco adagio</b>	3:23
25	<b>Allegro</b>	2:54

Octavie Dostaler-Lalonde cello  
Artem Belogurov harpsichord

Willem de Fesch

**5 Duets** from 30 Duetten voor Fluit of Viool

26	<b>Fanfare</b>	0:47
27	<b>Menuet</b>	1:23
28	<b>Menuet</b>	1:15
29	<b>Largo</b>	1:28
30	<b>Rondo</b>	1:32

David Westcombe traverso  
Aysha Wills traverso

Pietro Locatelli

**Sonata II** from Sonate a Tre per due Flauti e Basso per il Cembalo, Op. 5

31	Largo e andante	4:02
32	Allegro	3:07
33	Allegro	2:00

David Westcombe traverso

Aysha Wills traverso

Octavie Dostaler-Lalonde cello

Artem Belogurov harpsichord

Antoine Mahaut

**Sonata VI** from Six Trio Sonatas for Two Flutes and Continuo

34	Largo e cantabile	3:47
35	Allegro	2:16
36	Largo	2:37
37	Presto	2:46

Aysha Wills traverso

David Westcombe traverso

Octavie Dostaler-Lalonde cello

Artem Belogurov harpsichord





## An exploration of Amsterdam's musical past

The idea to dedicate an album to music from Amsterdam, where Postscript was formed, had been on our minds for some time, but it really came into focus with the beginning of the 2020 COVID-19 pandemic. We were isolating at our respective homes in Amsterdam; however, on the rare occasions that music-making was possible, we were able to do it together, since we formed a small enough group to gather safely. The hectic travel schedules that normally shaped our lives came to a halt, and we had the opportunity to spend more time in our home city, enjoying contemplative walks in the eerily now-quiet streets. It was, therefore, quite natural to keep the theme of local exploration and to base our next musical project around the city of Amsterdam, by rediscovering a part of its history that is underappreciated by both musicians and audiences today.

We selected a number of works published (and in most cases also composed) in Amsterdam, chose Amsterdam-built instruments or copies thereof for each of us to play, and settled on a historical venue with wonderful acoustics in the heart of the city: the Waalse Kerk. As with our first CD for TRPTK, *Introductio*, we decided to record it live with an appreciative audience in attendance. Our hope with this recording is to take you back to 18th-century Amsterdam to get a glimpse of its diverse and lively musical life.

## Amsterdam: a centre for music publishing in 18th-century Europe

Building on its success in book publishing in the 17th century, Amsterdam became fertile ground for music as well: at one point in the 18th century, there were no fewer than 76 houses publishing music! Of special importance were the firms of Estienne Roger and his daughter Jeanne in the first half of the century, and J. J. Hummel and J. Schmitt in the second half.



Among the most famous of Roger's hundreds of publications are Corelli's Concerti Grossi Op. 6 and Vivaldi's Four Seasons. Hummel and Schmitt popularised the music of Haydn, Mozart, C.P.E. Bach, and dozens of other noteworthy Galant and Classical composers, both in the Netherlands and in Northern Europe.

Estienne Roger, by far the most well known of Amsterdam publishers, came from Normandie. A Huguenot, Roger and his family fled to Amsterdam in 1685 to escape religious persecution after the Edict of Nantes, which had protected the rights of Huguenots in France, was revoked by Louis XIV. Amsterdam saw an important wave of Huguenots immigration around that time, and the Waalse Kerk, where this album was recorded, welcomed many new members, among whom was Estienne Roger. After learning the trade of printing, he opened his shop on Kalverstraat in 1695. During the first quarter of the 18th century, he had become one of the most important music publishers in Europe. His youngest daughter, Jeanne, was already running their business from 1716, when she was only 15 years old. She inherited the firm after Estienne's death in 1722, but in a tragic coincidence she died the same year as her father, aged only 22. The business eventually fell into the hands of Michel-Charles Le Cène, the husband of Estienne's other daughter Françoise (who, oddly, also died in the fateful year of 1722). For this album, we selected a variety of chamber works published in Amsterdam — beautiful, intriguing, and well-crafted pieces by composers who lived and worked in the city, as well as by foreigners who found fame there through the publishing industry.

## Carl Rosier (1640-1725)

The earliest composer on our program, Carl Rosier, was born in Liège and worked in Germany and the Netherlands. Between 1683 and 1699, he was active in Amsterdam and The Hague as a composer, violinist, and concert organiser. Among his colleagues in the Netherlands was Carolus Hacquart, one of the

most important 17th-century composers in the Dutch Republic. Incidentally, one of Rosier's daughters married Willem de Fesch, who also makes an appearance on this album.

A number of instrumental works by Rosier have survived and we chose the first sonata from his *Pièces choisies à la manière italienne*, published by P. & J. Blaeu in Amsterdam in 1691 to open this program.

## Servaas de Konink (1653/54-c.1701)

After studying in Flanders, Servaes de Konink settled in Amsterdam, where he mostly worked at the Amsterdam Theater. Seven of his opus numbers in various genres, from chamber music to theatre works, were published by Estienne Roger. Like many composers of his time, De Konink incorporated both Italian and French elements in his writing. For this recording we have chosen several movements from his *Op. I* and *Op. IV Trio Sonatas* to create a suite of pieces, mostly in French style.

## Sybrand van Noordt (1659-1705)

Sybrand van Noordt came from a family of Amsterdam musicians associated with the Oude Kerk and Nieuwezijdskapel. He himself became an organist at the Oude Kerk as well as at the Grote Kerk in Haarlem, where he was also carillonneur. David and Artem recorded the first sonata from his set of *Mélange italien ou sonates à une flûte et une basse continue*, published in Amsterdam in 1701. This set of virtuosic instrumental pieces is sadly all we have left of his music.

## Conrad Friedrich Hurlebusch (1691-1765)

Conrad Friedrich Hurlebusch, a native of Germany, had an unfortunate history of

refusing work offers and attracting attacks from critics throughout his life. After travelling through Italy and Germany (where he met Telemann and Mattheson), a short stint at the Swedish court, and unsuccessful attempts to obtain a position as an organist in Hamburg, he finally arrived in Amsterdam in 1743 to become the organist at the Oude Kerk until his death in 1765.

The *Fuge in d minor* is part of his very first publication: a collection of keyboard pieces aptly named *Composizioni Musicali per il Cembalo*. In the lengthy introduction he explains that his main motivation was not vanity or making a name for himself, but rather rectifying the humiliating pirated publication of his keyboard music by the Amsterdam publisher and organist Gerhard Fredrik Witvogel, who had extensively rewritten Hurlebusch's music, to the latter's dismay. Unluckily for composers, pirated editions with substantial changes to the musical text and even instrumentation were not uncommon practices in the 18th century.

Hurlebusch would have been relieved to know that, even though both his and Witvogel's versions survived, it is Hurlebusch's more adventurous and complex original that is on this album. Perhaps he would also have been happy to learn that it is played on a harpsichord made by a fellow German expatriate living in Amsterdam, one Carl Friederich Laescke.

## Johann Christian Schickhardt (1682-1762)

Schickhardt was a German woodwind player and composer, and is the only composer on this album who didn't actually live in Amsterdam (as far as we know — details of his life are scant). He had several temporary employers and patrons but never found a permanent position. A number of these employers were in the Netherlands, and he settled permanently in Leiden in 1745, where he died in 1762. He did, however, have an Amsterdam connection through his close working relationship with the publisher Estienne Roger, as well as his successors Jeanne Roger and Michel-Charles Le Cène. With them he published at least thirty sets of

compositions — an unusually high number for the time. He also worked as a firm representative in Hamburg. His musical works were very popular in Amsterdam and London, especially among wind players.

On this album, Aysha and Artem are playing his *Sonata no. 4 in D minor* from *12 Sonates à une flute et une basse continue*. Attentive listeners will notice that there is a particularly striking harmonic progression featured in several of the movements.

## Jacob Klein (1688-1748)

Jacob Hermann Klein's father was a dance master at the Amsterdam Theater, and several members of his extended family were professional musicians. Even though his own career was in commerce and he was, therefore, only an *amatore della musica*, he must have been a very advanced cello player, judging by the elaborate works he left for that instrument. His *Cello Sonatas Op. 4* feature idiomatic and at times rather virtuosic passages, and have a large ambitus where the higher positions are extensively used. Remarkably, this opus contains many fingering indications which show an archaic use of the hand, with whole tones between 1 and 2, and sometimes even 2 and 3, and 3 and 4. The fingerings also often suggest the use of *portamento*, an expressive method of connecting the notes, where the finger slides from one note to the next in an audible manner.

## Willem de Fesch (1687-1761)

Originally from Alkmaar, the virtuoso violinist and composer Willem de Fesch lived in Amsterdam from at least 1710 until 1725. While in Amsterdam he studied with Carl Rosier and worked at Stadsschouwburg. After leaving Amsterdam, he lived in Antwerp, where he was kapellmeister at the Cathedral. According to some accounts, he was a difficult and temperamental colleague to work with, and after

a number of quarrels he left for London where he played in Handel's orchestra. He was a freelance musician, teacher, composer, and music director.

De Fesch had a considerable talent as a composer and was open to changes in taste — from late Baroque influences on his earlier works to a more Galant idiom later in his life.

The flute duets Aysha and David perform on this album are playful, virtuosic and inventive, often with the lower voice taking on the role traditionally performed by a bass instrument.

## Pietro Locatelli (1695-1764)

A native of Bergamo, Locatelli came to be known as one of the most influential violinists and composers for the violin of the 18th century and beyond. Sometimes described as the founding-father of modern instrumental virtuosity, Locatelli studied in Rome and travelled through Italy and Germany before arriving in Amsterdam in 1729, where he stayed until the end of his life. Wherever he went, he astonished listeners with his virtuosic violin playing. Amsterdam was a logical place for him to settle, due to a publishing industry which was flourishing not just in terms of technology, but also international circulation. Locatelli's first works were published with Roger, starting even before he settled in the city with his Op. 1 in 1721. In 1731 he started publishing under his own name. According to some accounts, he was so afraid of other professional musicians learning from his playing, that he would not allow anyone but amateurs at his regular Wednesday concerts at Prinsengracht 506, where a plaque bearing his name can still be seen today.

Locatelli was very successful not only as a player and publisher, but also as a merchant (he sold violin strings from his house); he had the highest income of any musician in Amsterdam at that time. He also had a keen interest in science and literature, and left a sizable library of more than a thousand works by prominent

authors. For this album we chose the second Sonata from his *Sonate a Tre per due Flauti e Basso per il Cembalo, Op. 5*.

## Antoine Mahaut (1719-1785)

Born in Namur into a family of musicians, Antoine Mahaut was a flautist, composer, and teacher who lived in Amsterdam for about 20 years. He was probably taught to play the flute by his father, and his style of composition is similar to that of the Mannheim school. He published his own music, and his catalogue features vocal and symphonic works, as well as chamber music and concertos for flute. His music has strong Italian influences, while also maintaining French elements. While in Amsterdam, Mahaut published a method for playing the flute, which was simultaneously published in French and Dutch. He eventually moved to Paris, where he remained active for several years until, according to some sources, his retirement to a French monastery. The last piece on this album is Mahaut's last Sonata from *Six Trio Sonatas for Two Flutes and Continuo*.

## The “Dwars-fluyt” in 18th-century Holland

Cornelis Troost's painting depicting the art-loving Jeronimus Tonneman listening to his son playing the flute gives an insight into domestic music-making in Amsterdam around 1735. The flute was a popular instrument in society of the time, played by members of wealthy families and university professors, children and adult amateurs alike.

Besides the enthusiastic amateurs, there were also numerous professional flautists. Some were residents in the region, like Antoine Mahaut (whose *Sonata VI* from *6 Trio Sonatas for two flutes and continuo* can be heard on this album), while others passed through on concert tours.

During the first decades of the 18th century, flautists had to make do with works







written *pour toutes sortes d'instruments* or for one unspecified high tessitura instrument. As the famed flautist, composer, and pedagogue Johann Joachim Quantz would later reminisce, not many pieces were available at the beginning of the century that had been written specifically for the flute. Fortunately, it was common at the time to adjust and adapt the available music to your instrument. Gradually, however, over the course of the century it became more common to specify the primary intended instrument, a progression that can even be traced over the course of Johann Christian Schickhardt's publishing career (one of his later pieces, designated for the flute, can be heard on this album).

It's important to remember, however, that the names of instruments were flexible and changing at the time: words such as *fluit*, *flûte*, and *fluyt douce* were used to refer to what we now call the recorder; and what we now call the flute could be referred to as *dwars-fluyt*, *fluit traverss*, or *flûte traversière* – essentially a flute held crossways, essentially. Moreover, besides a wide variety of instruments makers to buy from, both local and imported, there was a very wide range of sizes and pitches available: in addition to what we we now consider to be the “standard” concert-pitch flute, there were also flutes pitched a third, a fourth, a fifth, and a sixth above that, *flûtes octaves* (a full octave above the typical pitch), *flûtes d'amour* (a baroque alto flute), and even bass flutes.

## The violoncello in 17th and 18th century Holland

As in many other European countries, the violoncello's early history in Holland is characterised by variety and multiplicity. In contrast with today's standardisation of the reconstructed Baroque cello, written descriptions and paintings from the 17th and 18th centuries reveal a great diversity of the nomenclature, the number of strings, and its size, shape, and playing techniques. The bass of the violin family was sometimes called the violoncello, but other names were used across a variety of languages. In French, English, Italian, and Dutch, for example, one can find *violoncel*, *bas-viool*, *bass violin*, *bassetto*, *basset*, *basse*, *viola basso*, *viola*

*basso*, and so on. Holland was no exception, and cello sizes varied greatly during the Baroque era, with evidence of larger, medium, and smaller-sized instruments, with 6, 5, or 4 strings. In the 18th century, the iconographic representation of large cellos and of 5- and 6-string instruments decreased dramatically, although some 18th-century written sources still mention their existence.

Baroque cellists today hold their cello between the legs while sitting down, without any support from below, such as the endpin used by modern cellists. Dutch paintings from the 17th and 18th centuries reveal that cellists had more than one way to position themselves and support their instruments: a standing position with the cello hanging from a rope around the neck, or resting on an endpin or a chair; a sitting position with the cello held between the legs; or a sitting position with the cello resting on one foot, a stool, a short endpin, a box, or sometimes even a book. The bow was also held in more than one way, sometimes being held "overhand" (as violinists do today) and sometimes "underhand" (as one holds a viola da gamba bow).

In a passage of his *Florilegium Secundum* (1698), Georg Muffat claims that the Lullists, among whom the Dutch, held the bow the "French way" (overhand). Reasonably consistent with this are the 17th-century Dutch painted depictions, of which an overwhelming majority show cellos being played with an underhand bow hold, with the overhand hold being depicted more and more often towards the 18th century. Some examples still depict underhand bow holds in the 18th century, but they are more of an exception than a rule.





## Harpsichord by Laescke

Single-manual harpsichord built by C.F. Laescke in 1768 in Amsterdam

Disposition: 8', 8', 4'

Compass: C to f<sup>3</sup> chromatic

While dozens of original harpsichords survive from other European countries (a few of which can even be heard on recordings!), for reasons not completely clear, there are barely any extant Dutch instruments known today. Thus, it is thanks to a combination of good fortune and the eagerness of Menno van Delft — who leapt at the chance to repatriate a single-manual harpsichord by Carl Friederich Laescke — that the beautiful instrument heard on this recording is safe and sound in its home town of Amsterdam.

Little is known about the instrument's history between 1768, when it was built, and the early 20th century, when it ended up in the possession of a Manhattan banker, William A. Salomon, on Fifth Avenue in New York City. After Salomon's death, the instrument changed hands and location several times and was eventually discovered in a back corner of a piano shop in Chicago by none other than the famous organologist and curator emeritus of musical instruments at the Metropolitan Museum of Art, Laurence Libin. Libin purchased the instrument for the ludicrous sum of \$350 (including delivery!). While in his possession between 1972 and 2003, the harpsichord was exhibited at the Metropolitan Museum, just around the corner from Salomon's former residence. Finally, in 2003, the instrument returned to Amsterdam, finding its home in the studio of Menno van Delft in De Pijp. At this point, having never been rebuilt or restored since its construction, the instrument was in urgent need of treatment.

All of the mechanical, structural, and wood-related work was done by Albert Czernin in Vienna in 2006-2007. The decoration and paintings on the case and lid were restored in 2008 by Josien van der Werf in The Hague. The instrument was lightly refurbished and re-voiced by Dalyn Cook and Menno van Delft for this recording, its first appearance on CD.

Very little is known about the maker, Carl Friederich Laescke. He appears to have come from North Germany and settled in Amsterdam around 1755. There is a record in the Municipal Archive of Amsterdam of his burial in May 1781 at the Lutherse Kerk on the Spui. According to this record, he was 49 years old at the time of his death, which puts his birth year at 1732. It is quite likely that, in addition to making his own instruments, he enlarged harpsichords from the previous century, such as those built by the famous Ruckers and Couchet families. The 1599 Ruckers surviving in the Handel House in Halle is an example of an instrument on which Laescke carried out this process of enlargement, called *ravalement*.

## Copies of a flute by Jan van Heerde

Traverso built by Aysha Wills in 2021 in Amsterdam

Traverso built by Jeroen Beets in 2015 in Kootwijk

On this album, you will hear two copies of a traverso by one of the Van Heerde family of flute builders, most likely the youngest, Jan van Heerde (born in 1704). The original was built in the centre of Amsterdam, at Warmoesstraat 8, where his family's workshop was located. The flute was later owned by the Dutch wind instrument expert and builder Jan Bouterse, who made detailed measurements and drawings of it, allowing future builders to make their own copies. The original has a large crack in the headjoint, rendering it unplayable. However, it is in good enough condition to allow us to observe certain relevant features: it has a relatively wide bore, with small, round finger holes, and a slightly oval embouchure. Initially, the flute was thought to be pitched at A=415, but further investigation revealed that it was likely meant to be a lower-pitched instrument, at approximately A=410.

During the pandemic, Aysha's traverso student Jeroen Beets called her to ask if she would be interested in learning the basics of woodworking with him. At his







first lesson, some five years prior, he had showed up with a beautiful flute in a leather lined case. The flute was unstamped, but finely made, with a very refined sound and appearance. When Aysha inquired who made it, Jeroen simply said 'I did'. This man who had never had a flute lesson in his life – nor an instrument building lesson – had managed to build an instrument of remarkable quality. Five years later, at the height of pandemic boredom and isolation, the time was right to reverse the roles of teacher and student. Creating the instrument was a year-long process which involved not just actively building, but also learning basic information about the structure of wood, how to work different materials, how to measure precisely – in this craft, every fraction of a millimetre counts! Aysha worked together with Jeroen for about three hours each week to get the instrument ready for the recording. Rough cylinders were turned into the characteristic curves of a traverso, ornamental rings were placed, the key was cut out of a sheet of silver, then filed, polished, and mounted. Finally, the holes were drilled, and the most crucial part of the work began – undercutting the holes in order to tune the flute and determine the quality of the sound.

This album not only features Aysha playing her 'Opus 1', but in a sweet twist of fate, David is playing the very flute that Jeroen brought to his first lesson that fateful day back in 2016. Never could either of them have imagined that their instruments would be featured side by side on a recording! What's more, Aysha's was built at Jeroen's workshop in the Oostenburg neighbourhood of Amsterdam, a mere 2 kilometres (and 300 years) away from Van Heerde's workshop.

## Cello by Pieter Rombouts

Early 18th century in Amsterdam

For this album, Octavie used a cello built by the renowned 18th-century violin maker Pieter Rombouts. Rombouts was born in Amsterdam and trained with his stepfather, the famous luthier Hendrik Jacobsz. Especially impressive on his

cellos, Rombouts had a bold and recognizable style when it comes to arching, choice of wood, and varnish colour, which tends towards a strong reddish orange or burgundy.

This fine instrument was lent for the purpose of this recording by the cellist and scholar Job ter Haar, and belongs to the Nationaal Muziekinstrumenten Fonds. Octavie is grateful to both for allowing her to play on this unique and rich-sounding cello.

## Map of Amsterdam (1726) with points of interest

1. Pietro Locatelli's home: Prinsengracht 506, third house from Leidse Kruisstraat
2. Estienne Roger's first publishing house: Kalverstraat and St. Luciensteeg
3. Van Heerde Wind Instrument Builders: Warmoesstraat 8
4. Pieter Rombouts's shop on Botermarkt
5. C. F. Laescke's home: on the Oudezijds Achterburgwal opposite the Stooftsteeg, near Koestraat
6. Waalsekerk: Estienne Roger's church and where this recording took place
7. Oude Kerk, where Conrad Friedrich Hurlebusch and Sybrandt van Noord worked
8. Nieuwezijdskapel, where Sybrandt van Noord worked
9. Amsterdam Theater, where Servaas de Konink worked, Keizersgracht 384, burnt down in 1772, gate remains



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S T E L  
V L D S S E  
S T A D S  
V O

H E T Y E

De Nieuwe van  
de Delft





## About Postscript

Postscript is a young ensemble specialising in the historically inspired performance of music from the Baroque to the Romantic era. With a core of four musicians (two flautists, a cellist, and a harpsichordist), the ensemble takes various forms, sometimes even expanding to a small orchestra. In addition to performing instrumental music, Postscript also collaborates with singers, dancers, and actors, for example when reviving the forgotten genre of melodrama. The founding members of Postscript met during their studies at the Conservatory of Amsterdam. Coming from different cultural backgrounds and having varied musical interests, they have explored a wide range of musical genres and styles: each of them brings something of their own to the group's performances. They "seduce by their musical energy and simplicity" (Anne-Sandrine di Girolamo, *Gang Flow*), and always strive to create engaging and communicative performances where the audience feels at ease and close to the action. After winning first prize at the international Brothers Graun Competition (DE) in 2018, Postscript was awarded a tour of the Brandenburg region in Germany. Postscript was one of the five young ensembles selected for the 2020 REMA-EEMN showcase and performed at international festivals such as the Festival de Royaumont (FR), Musica Antiqua Brugge (BE), and the Utrecht Early Music Festival (NL). Postscript's performances can be viewed on their YouTube channel, and their previous album, *Introductio*, was released by TRPTK in 2019. Their 2022-2023 season is supported by the Prins Bernhard Cultuurfonds and Amsterdams Fonds voor de Kunst.

**Our thanks to:** Menno van Delft for letting us use his beautiful Laescke harpsichord; Job ter Haar and the Nationaal Muziekinstrumenten Fonds for lending us the Rombouts cello; Dalyn Cook for impeccable tuning; Andrea Friggi for making videos; Jasper Bartlema for taking such good care of us at De Waalse Kerk; Tamar Hestrin-Grader for eagle eye editing of the liner notes, Giovanni Di Sefano and Rijksmuseum for the photo of the newly acquired Van Heerde flute; Jeroen Beets for loaning his flute to David; all the Voordekunst supporters — this would not be possible without you!

[www.postscriptensemble.com](http://www.postscriptensemble.com)

## 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 harpsichord, cello

### Microphone preamplifiers

Millennia HV-3D-8

### 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

MySphere 3.2 headphones

### Cabling

Purecable Optimus Series microphone edition

Purecable Optimus Power cables

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

P U R A  
POWER SUPPLIES

**KEF**  
INNOVATORS IN SOUND

**HEGEL**  
MUSIC SYSTEMS

**FURUTECH**  
PURE TRANSMISSION

**W**  
WEISS

**Grimm | AUDIO**

**JCAT**



## Credits

Recording & mastering engineer **Brendon Heinst**

Editor **Hans Erblisch**

Artwork **Brendon Heinst**, **Jan Caspar Philips**, after **Cornelis Pronk**, (1736-1759) (cover), **Cornelis Troost** (page 13), **Anonymous**, (1726-1750) (page 23)

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(Rombouts Cello), **Rijksmuseum** (Van Heerde flute, BK-2022-162)

Liner notes **Postscript**

Recording date **June 10<sup>th</sup> 2022**

Recording location **Waalse Kerk, Amsterdam (NL)**

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

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