

Adrift

Delphine Trio



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Magdalenna Krstevska clarinet

Jobine Siekman cello

Roelof Temmingh piano

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|----|--|-------|
| 1 | Kenneth Leighton
Fantasy on an American Hymn Tune, Op. 70 | 19:44 |
| 2 | Robert Kahn
Trio Serenade, Op. 73 | 9:56 |
| | John Psathas
Island Songs | |
| 3 | Driving | 4:38 |
| 4 | Stately | 4:50 |
| 5 | With extreme energy | 3:15 |
| 6 | Astor Piazzolla (arr. Roelof Temmingh)
Oblivion | 3:38 |
| | Robert Delanoff
Trio | |
| 7 | Allegro | 7:18 |
| 8 | Nocturne | 6:54 |
| 9 | Scherzo | 6:40 |
| 10 | Mátyás Seiber
Introduction & Allegro | 4:16 |

Bodies of water,
shifting boundaries,
crossing borders,
wandering styles...

Adrift.

Kenneth Leighton

*"Shall we gather by the river?
Where bright angel feet have trod
With its crystal tide forever
Flowing by the throne of God
Yes, we'll gather by the river
The beautiful, the beautiful river
Gather with the saints by the river
That flows by the throne of God"*

To Kenneth Leighton, a deeply spiritual man, the key of C major indicated the presence of God. It is fitting then that he begins and ends his powerful Fantasy On An American Hymn Tune with a weighty C major piano chord. Taking us on an emotionally profound journey, Leighton masterfully weaves hints of Robert Lowry's American Spiritual *Shall We Gather by the River* throughout this masterpiece.

From heavy laments to rhythmic fragments in the exciting (and at times frenetic) jazzy inner sections, this Fantasy is constantly reaching for something, searching for meaning, looking for answers. Wrought with inner turmoil, it is not until the final moments that the grip inevitably begins to loosen, taking us on a slow ascent to the heavens.

Robert Kahn

Like many of his Jewish contemporaries, Robert Kahn (1865-1951) found himself forced to become an émigré composer and drift across borders, due to the rising anti-Semitic pressure in the 1930s. His Serenade was written in 1922, before he left his native Germany. Perhaps foreshadowing his eventual flight to the UK, it is a luscious work that travels between themes of bittersweet melancholy and folk-like, joyful simplicity.

John Psathas

Bursting with the latent, pulsating energy of traditional Greek music, John Psathas (b.1966) explores his roots in these *Island Songs*. Born in New Zealand to Greek émigré parents, each of Psathas' three *Island Songs* is based on Greek dance traditions, such as the *zeibekiko* and *sirtó*, transporting the listener to a wholly different world and time. The second piece, perhaps the most mystifying of the three, is based on an emotionally tense dance between two enemies, circling a few steps apart and retaining eye contact throughout.

Astor Piazzolla

*"My boat parts,
it's going somewhere people get separated,
I'm forgetting, I'm forgetting"*

These lyrics were written by David McNeil for Astor Piazzolla's (1921-1992) famous *Oblivion*, a timeless melancholic classic. Popular among countless ensemble combinations, here we have arranged our own version of the piece, basing it on Piazzolla's original recording from 1984.

Robert Delanoff

Born in Troppau in 1942, German composer Robert Delanoff is passionate about writing chamber music for unusual instrument combinations. Written when he was a young man, Delanoff's *Trio* (1964) exhibits a free approach to style — drifting through sound-worlds reminiscent of Hindemith and Debussy, with inflections of jazz — and a noticeable sense of humour in the light-hearted third movement, influenced by French circus music.

Mátyás Seiber

Like Robert Kahn, Mátyás Seiber (1905-1960) had to flee from his native Hungary to

the UK in the 1930s. Seiber's whole output is musically diverse, exhibiting influences of folk music, serialism, and jazz. We were thrilled to discover the original manuscript of his Introduction and Allegro in the archives of the Royal College of Music, London. In this exciting and high-spirited party starter, originally written for accordion and cello, it is the exuberance of Hungarian folk music that shines through.

Delphine Trio

The Delphine Trio brings together three passionate young musicians from opposite ends of the globe: Australian clarinetist Magdalena Krstevska, Dutch cellist Jobine Siekman and pianist Roelof Temmingh, hailing from South Africa. Founded in 2020 at the Royal College of Music, London, the Delphine Trio showcases a combination of individual instrumental talent, intelligent and curious music-making, and a passion for diverse repertoire.

The Delphine Trio regularly perform across the UK and the Netherlands. Highlights include recitals at the Buxton International Festival, Banstead Arts Festival, the Kensington & Chelsea Music Society Concert Series, Market Drayton Festival, Beaminstor Music Series, St James Piccadilly Church, NJO Verrassingsconcert Apeldoorn, De Klankvijver Evening Series, and the Royal Albert Hall Classical Coffee Morning Series.

www.delphinetrio.com

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trptk

In the heart of what we do lies a simple truth: music should be felt as much as heard. Our label is founded on the idea that the purest form of listening replicates the magic of a live performance. It's not about grandeur; it's about authenticity, about capturing the essence of the moment when music comes alive.

With each recording, we try to craft an auditory journey, where the walls of your listening space dissolve to reveal the vaulted grandeur of a concert hall, the sacred quiet of a church, or the intimate warmth of a studio. Our role is that of a careful curator — we blend into the background, allowing the artists and the space to speak through the music.

We choose artists who resonate with this philosophy: musicians who inspire us not just with their talent, but with their drive to push boundaries whilst maintaining a heartfelt connection to their audience. It's this balance that guides our collaborations and helps us fulfill our pledge to bring forth recordings that honour the integrity of high fidelity sound, and the essence of musical storytelling.

At TRPTK, we quietly step back and let artistry take the spotlight. We're here to capture rather than enhance, and to deliver not just the sound, but the very soul of the music to you.

Brendan Heinst

founder & senior recording and mastering engineer

Equipment used on this recording

Microphones

Josephson C617 with Microtech Gefell MK221 capsules *main mics*

Josephson C42 *height mics*

Ehrlund EHR-M *clarinet, cello, piano*

Microphone preamplifiers

Grace Design m801mk2

AD/DA conversion (11.2MHz 1bit)

Merging Technologies Hapi mkII

Merging Technologies Anubis

Grimm Audio CC2 *master clock*

Weiss Engineering Saracon *samplerate converter*

Monitoring

Grimm Audio LS1be *main loudspeakers*

Grimm Audio SB1 *subwoofers*

KEF LS50 Meta *height loudspeakers*

Hegel C55 *amplifier*

Cabling

Purecable Optimus Link *microphone cables*

Purecable Optimus Power *power cables*

Grimm Audio TPR XLR *microphone cables*

Grimm Audio TPR8 *breakout cables*

Tuning

Pura Power Supplies the Dodo *linear power supply*

Pura Power Supplies the Sauroпода *line conditioner*

Pura Power Supplies the Nautilus *power distributor*

Computer Audio Design GC3 *ground conditioner*

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Credits

Recording & mastering engineer [Brendon Heinst](#)

Editor [Hans Erblich](#)

Photography & Artwork [Brendon Heinst](#)

Liner notes [Magdalenna Krstevska](#), [Jobine Siekman](#) & [Roelof Temmingh](#)

Piano technicians [Charles Rademaker](#) & [Martijn van Dijk](#)

Recording dates [June 26th to 29th 2023](#)

Recording location [Studio 1, Muziekcentrum van de Omroep, Hilversum \(NL\)](#)

Recording format [11.2MHz 1bit in 5.1.4-channel immersive](#)

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