

# ..Into the Light

Sasha Witteveen

Jorian van Nee

Jose David Ospina Gaviria





## ...Into the Light

Sasha Witteveen double bass

Jorian van Nee piano [1, 3, 11]

Jose David Ospina Gaviria double bass [4-10]

Dmitri Smirnov

1 ...Into the Light, Op. 193 12:57

Xavier Dubois Foley

2 The Falling Seagull 8:18

Sergei Rachmaninoff (arr. Gjorgji Cincievski)

3 Elegy, Op. 3 No. 1 6:46

David Anderson

### Seven Double Bass Duets

4 Kibbles & Kibitz 1:35

5 Parade of the Politically Prudent Pigs 2:04

6 Rush Hour 1:14

7 Schgweik Fahrt 1:14

8 Lament 2:40

9 Blew Cheeze 1:51

10 Gustav's 11 O'clock Dance 2:07

Giovanni Bottesini

11 Variations on Nel Cor Più Non Mi Sento 6:13

“Returning hate for hate multiplies hate, adding deeper darkness to a night already devoid of stars. Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.”

Martin Luther King

When it is dark, light must shine. Listening to this album will take you into the light, being guided by the human and versatile voices of our instruments. The inner strength of this CD is the progression from minor to major. With our instruments we speak about contrasts between loss and comfort, captivity and freedom, injustice and honesty, sarcasm and humor, drama, and love.

## About the album

*...Into the Light* is a sonata for double bass and piano by Russian-British composer Dmitri Smirnov. The first time performing his work was a memorable experience where I felt connected to the audience more than ever before. I performed it together with pianist and composer Alissa Firsova, the daughter of Smirnov. The sonata commences with a deep and atmospheric sound, developing into a chaos in the low register, and ending with high flageolets like angels singing in heaven. The title of my debut album is inspired by this captivating and profound sonata.

Rachmaninoff's *Elegy, Op. 3 No. 1*, originally written for piano in 1892, also has dark shades. It is a work with melancholic melodies that allow the double bass to be heard as a singing voice. Pianist Jorian van Nee and I play the arrangement for double bass and piano by Gjorgii Cincievski.

Xavier Dubois Foley is a contemporary American composer and virtuoso double bassist. He unites/mixes/fuses/uses different styles together in his works such as jazz, classical and Rhythm & blues. In *The Falling Seagull* he composed with the influence of the erhu, a Chinese string instrument, and with Irish folk music. I find it very inspiring (and appealing) that Foley is composing music that explores endless possibilities of the double bass as a versatile solo instrument!

The *Seven Double Bass Duets* were composed in seven days by American composer and double bassist David Anderson. Every evening he came up with a duet with a different story. The first duet, *Kibbles & Kibitz*, has influences from Israeli composers. The title is a parody of the dog food brand 'Kibbles 'n Bits'. The composer imagines

two Israeli dogs having a conversation. In *Parade of the Politically Prudent Pigs*, Anderson mocks his country's conservative right-wing politicians. *Rush Hour* is based on the terrible rush hour in New Orleans, the composer's hometown. The fourth duet, *Schgweik Fahrt*, is in my opinion the funniest duet. It represents atonal, unformed and noisy music. The last two notes of this movement represent the title. *Lament*, the fifth movement, is more serious. Around the time Anderson composed this, one of his first double bass teachers passed away unexpectedly. This gave him reason to dedicate this slow movement in minor to his teacher. According to the composer, the title of the sixth duet *Blew Cheeze* is a code word for students to make it clear that they have drunk too much. It is a funky and jazzy duet. The final duet, *Gustav's 11 O'Clock Dance*, is a musical translation of Anderson's cat (named Gustav) that romps around the room every evening around eleven o'clock. The meowing and catty chaos can clearly be heard in this comic duet. Double bassist Jose David Ospina Gaviria and I play the *Seven Double Bass Duets* with great pleasure!

The Italian Romantic composer and double bass virtuoso Giovanni Bottesini was known as the Paganini on the double bass. He wrote variations on *Nel cor più non mi sento*, based on an aria from the opera *La Molinara* by Paisiello. The aria sings cheerfully and with humor about a broken heart and desperate love, because love is something we have to celebrate!

Sasha Witteveen

## Sasha Witteveen

Sasha Witteveen (2003) grew up in a musical family and started playing the piano at the age of five under guidance of her mother. She started with the double bass at the age of ten, being fascinated by the instrument after seeing it in the film *Some Like It Hot*.

She completed her bachelor's degree with the highest possible grade at the Conservatory of Amsterdam with Olivier Thiery and Naomi Shaham, and has been studying with Rick Stotijn at the Robert Schumann Hochschule in Düsseldorf since 2023.

Sasha Witteveen is a young passionate double bassist with the ambition to be an ambassador of the double bass as a versatile solo instrument. She was a finalist of Dutch Classical Talent 22/23 and performed her tour *...Into the Light* on fifteen major concert stages in the Netherlands.

Previously she was an academist of the Royal Concertgebouw Orchestra, Budapest Festival Orchestra and Chamber Orchestra of Europe.

## Jorian van Nee

Jorian van Nee (1999) lives in Amsterdam and studied at the Amsterdam Conservatory, where he first received lessons from David Kuyken and later from Frank Peters.

He started playing the piano when he was nine years old and was taught by Kirsten Os, Huub de Leeuw and Henk Ekkel. In addition to playing the piano, his passion also lies in composing. He gets the most pleasure from making music with friends and performing his own works.

His dream is to connect people and cultures with music, and never stop exploring other styles and being open to other perspectives. Music knows no boundaries!

## Jose David Ospina Gaviria

Jose David Ospina Gaviria (1999) was born in Bello, Colombia. He studied in the Conservatorium van Amsterdam with Olivier Thierry and Burak Marlali, and in Robert Schumann Hochschule Düsseldorf with Rick Stotijn. He enjoys performing as soloist, in chamber music and in orchestra.

Solo highlights include taking part in the opening concert of the Summer Academy Mozarteum Salzburg as well as touring in Colombia, Germany and South Africa. His chamber music projects have taken him to renowned halls such as the Concertgebouw in Amsterdam, Elbphilharmonie Hamburg, Berliner Philharmonie and the Musikverein Wien. From academy programmes with Mahler Chamber Orchestra, Düsseldorfer Symphoniker, Verbier Junior Festival Orchestra, LGT Young Soloists, his orchestral journey led him to projects as principal/solo bass at the Norwegian Opera and Ballet Orchestra, Norwegian Chamber Orchestra and the Norwegian Radio Orchestra.

## Acknowledgements

Dear listener,

To conclude, I would like to thank a few people. I am writing this with much gratitude and excitement, looking back on the process of making my debut album. This wouldn't have been possible without all the support, talent, and dedication of everyone involved.

First of all, an enormous thank you to my good friends and colleagues Jorian and Jose! It was very special to create this album together with you and to translate our friendship into music together. Your musicality knows no boundaries and you have greatly inspired me. I will never forget the funny and beautiful moments of these recordings and I hope we will make much more music together in the future!



In addition, I would like to thank Brendon Heinst, Maya Fridman and Hans Erblisch from record label TRPTK for the amazing invitation to work with you; for providing a platform to capture my musical ideas with excellent quality recording techniques in this debut album. Thank you for your trust, hard work and dedication!

Everything would not have been possible without the financial support of Bisnez, the Bernard Haitink Fonds voor Jong Talent and the NL Talenten Fonds. Thank you so much for your trust in my artistic vision and your support for this project!

I would also like to thank my family, friends and loved ones: thank you for your unconditional support, motivation and inspiration to pursue my musical dreams! I am very grateful to have you by my side on this journey.

Thank you to Marc Mildner for taking beautiful photos for this album, and thank you to Peter Riebeek for letting us record this album in the beautiful Studio150 in Amsterdam!

Finally, of course, a very big thank you to you, the listener! Thank you for visiting my concerts and your enthusiasm. Your energy and passion inspires me to go even further; to continue to push the boundaries of my creativity and promote the double bass as a versatile, virtuoso and human solo instrument!

With love and appreciation,  
Sasha



Young top talent must be given space.  
We are happy to contribute to this.  
Bisnez.com



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.

A handwritten signature in blue ink that reads 'Brandon Heintz'.

*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*

## 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*

PURECABLE

P U R A  
POWER SUPPLIES

W W W  
WEISS

Grimm | AUDIO

## Credits

Recording & mastering engineer [Brendon Heinst](#)

Editor [Hans Erblich](#)

Cover photography [Marc Mildner](#)

Artwork [Brendon Heinst](#)

Liner notes [Sasha Witteveen](#)

Recording dates [October 4<sup>th</sup> to 6<sup>th</sup> 2023](#)

Recording location [Studio 150 Bethlehemkerk, Amsterdam \(NL\)](#)

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

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