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CD+



I was like
WOW!
JÖRGEN
van RIJEN
trombone

JÖRGEN VAN RIJEN

Besides his work as the principal trombonist of the Royal Concertgebouw Orchestra, Jörgen van Rijen has become a frequently requested soloist with a special commitment to promote his instrument, develop new repertoire for the trombone and bring the existing repertoire to a broader audience. He has performed as a soloist in most European countries, as well as the United States, Canada, Japan, China, Korea, Russia, Singapore and Australia and has appeared as a soloist with various orchestras, including the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic Orchestra. In 2004 he was awarded the Netherlands Music Prize, the highest distinction in the field of music from the Dutch Ministry of Culture. In 2006 he received the prestigious Borletti-Buitoni Trust Award, which is yearly presented to a selection of the most promising and talented young international soloists and ensembles. He won several other prizes, including first prizes at the international trombone competitions of Toulon and Guebwiller. In a review for his first CD, music magazine 'Luister' wrote: 'Van Rijen is a real ambassador of his instrument, which is still not often used as a virtuosic brass instrument



among composers. But there are not that many trombonists that reach the brilliant level of Van Rijen. In sound, dynamic, color, musical understanding and expressiveness Van Rijen is

unequaled... Many new pieces have been written for Jörgen, including a trombone concerto by Theo Verbey, commissioned by the Royal Concertgebouw Orchestra. Claudio Abbado asked him to perform the trombone solo of Mahler's 3rd symphony with the Lucerne Festival Orchestra. Jörgen teaches at the Rotterdam Conservatory and is an active chamber musician. He was one of the founders of the New Trombone Collective and the RCO Brass and is artistic leader of both of these ensembles.

PAOLO GIACOMETTI

Paolo Giacometti performs all over the world as a soloist and as a chamber musician, both on period and on modern instruments. Paolo Giacometti was born in Milan in 1970, but has been living in the Netherlands from his early childhood. He studied with Jan Wijn at the Sweelinck Conservatorium Amsterdam, where he graduated with the highest distinction. Also Gyorgy Sebök was an important source of inspiration and had a significant influence on his musical education. Giacometti has won many prizes at both national and international competitions. He has played with renowned orchestras under

distinguished conductors such as Frans Brüggen, Kenneth Montgomery, Laurent Petitgirard, Michael Tilkin and Jaap van Zweden. Apart from his activities as a soloist, Paolo Giacometti's love for chamber music has resulted in a successful co-operation with leading musicians such as Pieter Wispelwey, Gordon Nikolich, Alois Brandhofer, Janine Jansen, Bart Schneemann and Emmy Verhey. He is also a member of the Cristofori Pianoquartet Amsterdam. Paolo Giacometti is a much sought-after musician at chamber music festivals in Europe, Canada and the United States. Paolo Giacometti's impressive discography has been widely acclaimed by the international press. His recordings include Rossini's complete piano works, a remarkable project that started in 1998. In Rossini's homeland critics say: '... Rossini has finally found his pianist ...' Paolo Giacometti's recording of Schumann's Humoreske, Fantasiestücke and Toccata has received the BBC Music Magazine's Benchmark and Performance of Outstanding Quality distinctions. His recording of the Dvořák and Schumann piano concertos have been acclaimed by Gramophone as '... one of the best concerto disks I have heard in a long while ...' Paolo Giacometti is also a dedicated piano professor at the Utrecht Conservatory of Music.

MARCEL BEEKMAN

The Dutch tenor Marcel Beekman [born 1969] began his career at a young age as a boy soprano. In the early 1980s he recorded several albums and became nationally known after regular appearances on both radio and television. After concluding his vocal studies at conservatory with distinction in 1993, he was coached by the renowned voice teacher Margreet Honig in Amsterdam.

Marcel is a sought-after soloist in both the Baroque/Classical and the contemporary concert and opera repertoire, worked with many famous conductors and appears regularly at leading concert venues both national and international [Amsterdam, London, Berlin, Paris, Madrid, Milan, New York and Tokyo] and also at festivals in the Netherlands, France, Germany, Belgium, Portugal, Spain, Italy, Lithuania and Iran.

His broad concert repertoire includes the vocal works of J.S. Bach and his contemporaries but focuses especially on contemporary song. In so doing he has sung the premières of many pieces [some of them written especially for him.]

On the opera stage Marcel has appeared to date in 'Orfeo' by Claudio Monteverdi [Pastore], 'L'Ipermestra' by Francesco Cavalli [Berenice], 'Les Indes Galantes' by Jean Philippe Rameau

[Valère and Damon], 'Arminio' by Heinrich Ignaz von Biber [Germanico], 'Alceste' by Christoph Willibald von Gluck [High Priest of Apollo and Apollo], 'Down in the valley' by Kurt Weill [Brack Weaver], 'A season in hell', a quadripartite music theatre piece by Roderik de Man, Theo Abazis, Barbara Woof and Paul Bruinen [Arthur Rimbaud], 'Memory of Lake Taiping' by Xu Shuya [Wu Zhengwen] and 'Jona' by Willem Breuker [in the title role]. A film version of 'Jona' is available on DVD.

FRITS DAMROW

Frits Damrow started playing trumpet at age 9 and received his first lessons from Guus Erkens, conductor of the local music band in his hometown. He continued his musical education at the music school in Kerkrade.

After winning many competitions, he was invited to the radio studio's in Hilversum to record works for trumpet and piano. After his highschool years he studied trumpet and conducting at the Conservatory of Music in Maastricht and after getting his degrees there he worked with Thomas Steves (USA), James Stamp (USA) and Pierre Thibaud (Parijs). In 1982 he was appointed principal trumpet of the Radio Symphony Orchestra and became teacher at the Conserva-

ories of Maastricht and Hilversum. In 1991 he left the Radio Symphony Orchestra to start at the Royal Concertgebouw Orchestra in Amsterdam also as principal trumpet.

He teaches at the Conservatory of Amsterdam and performs in many different ensembles like the Ebony Band, the Amsterdam Bach Soloists and The Nieuw Ensemble. His study book 'Fitness for Brass', published by Haske Publications has been translated in many languages. Frits Damrow is a frequently asked musician to give workshops and master classes worldwide.

COMBATTIMENTO CONSORT AMSTERDAM

Founded in 1982 by violinist Jan Willem de Vriend, the Combattimento Consort Amsterdam has developed into a close-knit ensemble specialising in music from 1600-1800. The musicians' wish not to focus solely on the standard repertoire has resulted in many interesting programmes featuring remarkable and little-known works, some of which are only available in manuscript. The performance of these compositions in conjunction with more familiar works has proved to be refreshing and inspiring to listeners and performers alike.

Over the years the ensemble has given many memorable concerts and operatic performances including Handel's Rodelinda, Alcina, also by Handel, and Monteverdi's L'Orfeo, in collaboration with De Nationale Reisopera.

In September 2002 the ensemble has made its debut at the Early Music Holland Festival in Utrecht, giving two performances of Rameau's opera Platée in a co-production with Onafhanke-lijk Toneel and the Nationale Reisopera.

In addition to numerous concerts in the Netherlands, the Combattimento Consort also appeared in various European countries and in venues outside of Europe. Successful tours in the United States, Japan and South America have always been attracting attention in national and international media.

Concerts often have solo performances by members of the ensemble, but the Combattimento Consort has also worked with great performers such as Barbara Bonney, Andreas Scholl and Anthony Rolfe Johnson, Thomas Zehetmair and Sabine Meyer as well as joining forces with Collegium Vocale Gent and other groups.

Combattimento Consort Amsterdam appears on this recording with the kind permission of Challenge Records.

I WAS LIKE WOW

JacobTV (Jacob ter Veldhuis) composed the piece 'I was like WOW' for me in the summer of 2006. At the time, I associated 'wow' primarily with something positive or sensational, and I was expecting a very joyful composition. When I started working on the piece, though, it turned out to be a very different kind of 'wow'. An American soldier says 'I was like wow' at the moment when he is describing his violent experiences during the Iraq war. This showed me that words and exclamations like 'wow' are used to indicate that something has made a deep impression, regardless of whether that impression is positive or negative; you can be impressed by something in all kinds of different ways. That's what gave me the idea of finding pieces for my new CD 'I was like WOW' that had all impressed me deeply for all different kinds of reasons, pieces that for some reason had given me a 'wow' feeling. I want to present the widest possible spectrum of repertoire in order to convince listeners that the trombone is a fantastic, beautiful, and very versatile instrument. 'I was like WOW' also symbolizes my feelings when I first heard a trombone at the age of four. From that moment onward, I wanted to play the trombone.

A few years ago, I was invited to perform at the opening of an **Arthur Honegger** festival. I didn't know any trombone compositions of his at all, but he turned out to have written a very beautiful short piece, with piano accompaniment: **Hommage du trombone exprimant la tristesse de l'auteur absent**. In other words, written as homage and expressing the sadness of the author, who couldn't be present. The piece was played symbolically at the opening of this festival, because the composer, who was already dead, was obviously unable to attend. I was immediately taken by this brief piece of music, and since that time I have often performed it as the opening of a concert—as I do for this CD. The work was composed in 1925 on the occasion of a concert given by Serge Koussevitsky, at which Honegger was unable to be present. Instead, he sent this homage to Koussevitsky and the audience.

I was about 15 years old, when I first heard Michel Becquet, who would later become my teacher, perform the **Ballade** by **Frank Martin**. It made a deep impression on me. This is absolutely one of the best pieces ever written for trombone and piano. Martin wrote it in 1940 as a required piece of repertoire for the trombone competition in Geneva. Later on, he arranged it for trombone and orchestra. Martin himself said this about the

work: *'I love the trombone, in the first place because of its noble sound, but also because of the archaic nature of its construction, completely free of any mechanical features: a simple metal tube that moves in a track. Why did I call this piece a Ballade? Because within that name I found a free form, with a narrative quality. This is not a Ballade in the sense of a dance or a poem, there is something of the Epic about it: a story told by someone.'*

We trombonists have the misfortune that not all of the great and famous composers have written chamber music for us. There is wonderful music from every stylistic period, but often it's not by the greatest masters of that period. For example, there are concerti by Leopold Mozart and Michael Haydn, the father and the brother of... or a concert by Albrechtsberger, the teacher of Beethoven, and a concerto by David, a student of Mendelssohn. That's why I was really 'like WOW' when I heard about an unknown, but original aria for trombone, tenor, and strings by the real **Mozart, Wolfgang Amadeus**. This is an aria from the youthful work, 'Die Schuldigkeit des ersten Gebots', K 35. Mozart wrote the first part of this work, Michael Haydn the second part, and Anton Adlgasser the third. It was written in 1767, when Mozart was 11 years old. This aria, **Jener Donnerworte Kraft**, is the fifth movement,

andante un poco adagio. It is sung by Christ, and the text is:

*Jener Donnerworte Kraft,
die mir in die Seele dringen,
fordern meine Rechenschaft
Ja mit ihren Wiederhall
hört mein banges Ohr erklingen
annoch den Posaunenschall*

[The power of that thunderous word penetrates my soul and demands an account of my sins: yes, in its echo, my trembling ear once again hears the sound of the trombone on the Day of Judgment.] [translator's note: the Lutheran/German translation of the Bible alludes to a trombone, rather than a Trumpet, sounding on Judgment Day]

The Belgian composer **Joseph Jongen** grew up in Liège, where he studied composition, organ, and piano. He won the 1897 Prix de Rome with his cantata 'Comala'. Later he became the director of the Brussels conservatory, where he met the trombone teacher Estevan Dax, for whom he wrote the **Aria et Polonaise** in 1944. He composed in a very wide range of styles; at first his primary influence was César Franck, and later his work became more impressionistic, in the manner of Debussy. His last works are actually completely atonal. He suppressed no fewer than 104 of the 241 works in his complete oeuvre, but

fortunately this Aria and Polonaise were allowed to survive. This is a delightful concert piece in the tradition of French recital pieces.

In 2003, the Dutch composer **Martijn Padding** wrote a solo piece for trombone at my request. When I saw the first version of that work, 'First Piece', it immediately appealed to me. It was highly virtuosic and technically difficult – almost unplayable at first glance, but I felt that with lots of practice, it would work out and that it was something special. Inspired by the trombone, Padding later wrote an additional second and third piece. They have turned out to be three interesting and very contrasting works, which can be performed separately or together as a suite. Each is devoted to a specific musical aspect of the trombone. In this context, Padding was thinking of the Franz Liszt's series of 'Études Transcendentes' for the piano. I already recorded 'First Piece' (Channel Classics CCS SA22305). Here are the other two pieces. In **Second Piece**, long-sustained notes are threaded together into a melody. The melody notes are preceded each time by ornaments in the form of a short rising acciaccatura over a large interval. The large intervals become take on a life of their own until, at the end of the piece, they collapse into a dyad, a sort of bark from the

trombone which is produced by singing and playing at the same time.

Third Piece is based on memories of a noisy procession in the dusty streets of Madras, in Southern India. It is an oriental march with melodic formulas combining chromatic, diatonic, and microtonic elements. The sound of Third Piece is dominated by a constantly changing application of the harmon mute.

The Sonatine for trombone and piano by **Jacques Castèrède** is a very familiar and frequently performed piece in the trombonist's repertoire. I have played it often, and with a great deal of enjoyment, but I always had a bit of a problem with the piano accompaniment. Because the piano part contains a lot of voices, it sometimes sounds rather thick and it makes it difficult to hear the different lines. I had always thought that some of the piano's lines could better be played by another instrument, and so I was very pleasantly surprised when I discovered that Castèrède had made a version of the piece for trombone, trumpet, and piano, under the title of **Concertino**. The trombone part is largely the same as it was in the original, but one of the voices has been extracted from the piano part and given to the trumpet, resulting in what I think is a much more

transparent composition, in which the different voices can be followed more easily.

A very valuable part of the trombone repertoire is represented by the French recital pieces with piano accompaniment, most of which were written for final examinations at the Paris conservatory. There are dozens of these pieces, many of which I perform regularly with great enjoyment. One of the best-known of them is this **Morceau Symphonique** by **Philippe Gaubert**. Gaubert was a very gifted flutist, solo flutist of the Paris Opera Orchestra, and together with his teacher, Taffanet, he wrote a famous flute method. He was one of the most important French musicians in the period between the two World Wars, and became principle conductor of the Paris Opera. He was a fervent advocate for contemporary music, and he conducted many important premieres of works by composers including Fauré, Roussel, and Ibert. As a composer, he won the prestigious Prix de Rome in 1905. He wrote primarily for his own instrument, the flute, but he also produced chamber music, songs, and several symphonies.

JacobTV wrote **I was like WOW** for me on commission from the International Chamber Music Festival of Schiermonnikoog, where I gave the premiere in October 2006. About the work,

JacobTV said: 'I was like WOW, in addition to White Flag, and Believer, was one of the pieces I wrote using soundbytes from the Iraq war. As I did earlier in my so-called 'Boombox' pieces (pieces in which the instruments play together with a boombox or 'ghetto-blaster'), one could speak here of a ready-made source of inspiration: the melody of the spoken word has been transcribed in musical notation. The score and the soundtrack both make use of speech as a leitmotiv. The trombone plays the same musical lines, together with the soundtrack, in a sort of dialogue.

'I was like WOW' is based on interviews with two American soldiers: Sam Ross, 21, and Tyson Johnson, 22, both of whom came back in 2003 from the Iraq war, in which they were seriously wounded. These interviews are taken from the VPRO documentary 'Purple Hearts' by Roel van Broekhoven.'
For more information: www.jacobtv.net

Using images from this documentary, Jan Willem Looze made a film to accompany 'I was like WOW'. It has been attached as a film file to this CD and can be watched by playing the CD in a computer. Later on in this booklet you can find a quote from Sam Ross, one of the soldiers who was interviewed, as well as the full text of 'I was like WOW'.

Jörgen van Rijen

'I lost my left leg, just below the knee. Lost my eyesight, which is still unsettled about whether it will come back or not. I have shrapnel in pretty much every part of my body. Got my finger blown off. It don't work right. I had a hole blown through my right leg. Had 3 skin grafts to try and repair it. It 's not too bad right now. It hurts a lot. That's about it. You know, not really anything major. Just little things. I get headaches. I have a piece of shrapnel in my neck that came up through my vest and went into my throat and it 's sitting behind my trachea, and when I swallow it kind of feels like I have a pill in my throat. Some stuff like that. And my left ear, it don 't work either. I don't have any regrets. No not at all. It was the best experience of my life. Twenty-one years old and I've seen a couple of countries. I've been pretty much everywhere and done everything. I've jumped out of airplanes. I got to play with mines. I got to see how the army works. I got to go mess around with a bunch of guys that feel the same way that I do, that all enjoy it. I got to interact with people of another culture, people who live their lives 100 percent different than the way we live here. One of the biggest things that's wrong with people nowadays, they're so anti-military. Not in the sense where they don't want a military, but they don't want our military involved in a conflict. And that's what makes us America.'

Sam Ross

I WAS LIKE WOW

lyrics

we tore it up pretty bad over there...

pretty much going to the junk yard, let me say it like that,

because you have burning cars over here, you have cars with bodies in it, then you have tanks that ran over the steel rail we just...pff... ran on top of them that's bent all up

on the top of it by the bridge, at the corner of the bridge they have little machinery guns which they can spin, shooting and you can see we blew that up, we tore it up pretty bad over there

burning cars, bodies in it, tanks, bridge, blew that up

oooooh yeah

just really weird, uhm

I was like wow

and like confused and dazed and trying to realize what happened and then... jump and shout

now I said a lot of things that were meant to be my last words and uh they turned out not to be but uh I'm glad I said them anyway

oh yeah!

there was nearly anything left of the city it's all burnt out blew up run down from all the bombs we dropped on it it's all burnt out blew up run down

we probably caught in about 300 mines all that mine needs is basically - is touch it, is touch it

I mean it's like - like trying to touch a hair on your face

but there were some of them

that the caps removed, but the safeties never flew out

those were the ones we had to worry about basically all it took was a slight movement, slight movement

to throw the safeties out... and bang... after a while, after a while, after a while

somehow somehow something hit the mines the mine was armed somehow I mean

I remember seeing it hit the ground and just the flash come right at me

I got a stitch in my eye

I got them all through my right eye and left eye and it.. it launched me, I mean, yards way up in the air back

when I realized 'man I just got blown up by
about 20 mines'

I was like wow

after a while after a while after a while
well I had some injuries that are seen
you know: loss of eye sight, fractured skull,
fractured signs

lost my lower left leg

my lower right leg was pretty bad,
it had a hole about the size of a baseball
blowing through it

I was repaired with 8 skin grafts

this is the worst fragmentation in my right leg

ooh jump and shout

I will jump

just really weird, I was like wow

sometimes I see it 'cause that was the last
image that you know

went through my brain, just really weird
that was the last thing I saw

*we should have made it the worlds' largest wide
open desert*

*just blew everything to pieces and take a bunch
of bulldozers in*

*and level it all off and start fresh making a
country worth building*

not just a shit hole

*we should have made it the worlds' largest
the whole round world, the whole round world:
jump and shout*

*I was I was born to jump, jump and shout
on the seventh day on the seventh hour
the whole round world, oh yeah
on the seven on the seven on the seventh day...*

I WAS LIKE WOW

JacobTV (Jacob ter Veldhuis) schreef in augustus 2006 het stuk 'I was like WOW' voor mij. In eerste instantie associeerde ik 'wow' met iets positiefs of sensationeels en verwachtte ik een heel vrolijk stuk. Toen ik het stuk ging studeren, bleek het hier echter om een heel andere 'wow' te gaan. Een Amerikaanse soldaat zegt 'I was like wow' op het moment dat hij zijn heftige ervaringen in de oorlog in Irak beschrijft. Daardoor realiseerde ik mij dat woorden en uitroepen als 'wow' gebruikt worden om aan te geven dat iets diepe indruk maakt, ongeacht of het nu iets positiefs of negatiefs is, je kunt op allerlei verschillende manieren ergens van onder de indruk zijn. Dat bracht me op het idee om voor mijn nieuwe cd 'I was like WOW' stukken bij elkaar te zoeken die allemaal om zeer uiteenlopende redenen een diepe indruk op mij hebben gemaakt en waarbij ik zelf op de een of andere manier een wow-gevoel had. Dit in de hoop, met een zo verscheiden mogelijk repertoire, de luisteraar ervan te overtuigen dat de trombone een fantastisch, mooi en zeer veelzijdig solo-instrument is. 'I was like WOW' symboliseert ook het gevoel dat ik als vierjarig kind had toen ik voor het eerst het geluid van een trombone hoorde, vanaf dat moment wilde ik trombone spelen.

Een aantal jaren geleden werd ik gevraagd om te spelen bij de opening van een **Arthur Honegger** festival. Ik kende helemaal geen stuk van hem voor trombone, maar hij bleek een heel mooi, kort stukje geschreven te hebben met pianobegeleiding: **Hommage du trombone exprimant la tristesse de l'auteur absent**. Een hommage die de triestheid uitdrukt van de auteur die niet aanwezig kon zijn. Dit werd symbolisch gespeeld als opening van dit festival, omdat de reeds overleden componist uiteraard zelf niet meer bij het festival aanwezig kon zijn. Het korte stukje charmeerde mij direct en sindsdien speel ik het vaak als opening van concerten en nu dus ook van deze cd. Het is geschreven in 1925 ter gelegenheid van een concert van Serge Koussevitsky waar Honegger niet bij aanwezig kon zijn. In plaats daarvan zond hij Koussevitsky en het publiek deze Hommage.

Toen ik een jaar of 15 was, hoorde ik mijn latere leraar Michel Becquet voor het eerst de **Ballade** van **Frank Martin** spelen en dat maakte een diepe indruk op mij. Het is absoluut een van de beste stukken die geschreven zijn voor trombone en piano. Martin schreef het in 1940 als verplicht werk voor het tromboneconcours in Geneve, later instrumenteerde hij het ook voor

trombone en orkest. Martin zei zelf over het stuk: *'Ik hou van de trombone, vooral om zijn nobele klank, maar ook om het archaische karakter van de constructie, compleet vrij van mechaniek: een simpele metalen buis beweegt langs een spoor. Waarom de titel Ballade? Omdat ik daarin een vrije vorm met vertellend karakter heb gevonden. Het is geen Ballade als in de dansmuziek of dichtkunst, er zit iets in van Epiek: Een verhaal dat iemand vertelt.'*

Wij trombonisten hebben de pech dat niet alle grote, beroemde componisten kamermuziek voor ons hebben geschreven. Er is geweldige muziek uit alle stijlperiodes, maar vaak net niet door de groten van hun tijd. Er zijn bijvoorbeeld concerten van Leopold Mozart en van Michael Haydn, de vader en de broer van... of een concert van Abrechtsberger, de leraar van Beethoven en een concert van David, een leerling van Mendelssohn. Daarom was ik werkelijk 'like WOW' toen ik hoorde dat er een onbekende, maar originele aria bestaat voor trombone, tenor en strijkers van de échte **Mozart, Wolfgang Amadeus**. Het is een aria uit het jeugdwerk 'Die Schuldigkeit des ersten gebots' K 35. Mozart schreef het eerste deel van dit werk, Michael Haydn het tweede en Anton Adlgasser het derde. Het is geschreven in 1767, toen Mozart 11 jaar oud

was. Deze aria **Jener Donnerworte Kraft** is het 5de deel, andante un poco adagio. Het wordt gezongen door de Christus en de tekst luidt:

*Jener Donnerworte Kraft,
die mir in die Seele dringen,
fordern meine Rechenschaft
Ja mit ihren Widerhall
hört mein banges Ohr erklingen
annoch den Posaunenschall*

De Belgische componist **Joseph Jongen** groeide op in Luik, waar hij compositie, orgel en piano studeerde. In 1897 won hij de prix de Rome met zijn cantata Comala. Later werd hij directeur van het conservatorium in Brussel. Daar ontmoette hij de trombonedocent Estevan Dax en voor hem schreef hij in 1944 de **Aria et Polonaise**. Hij schreef in zeer verschillende stijlen, eerst vooral beïnvloed door César Franck, later meer impressionistisch à la Debussy en in zijn laatste werken zelfs compleet atonaal. Hij heeft zelf niet minder dan 104 van zijn 241 werken verwijderd uit zijn oeuvre, maar gelukkig mocht deze Aria et Polonaise blijven, een heerlijk speelstuk in de traditie van de Franse voordrachtstukken.

In 2003 schreef de Nederlandse componist **Mar-tijn Padding** op mijn verzoek een solostuk voor

trombone. Toen ik de eerste versie van dat werk 'First Piece' zag, sprak het mij direct aan. Het was zeer virtuoos en technisch moeilijk, op het eerste gezicht bijna onmogelijk, maar ik voelde dat het met veel studie moest gaan lukken en iets bijzonders was. Geïnspireerd geraakt door de trombone schreef Padding daarna ook nog een tweede en een derde stuk. Het zijn drie boeiende en zeer verschillende stukken geworden die los van elkaar gespeeld kunnen worden of als suite en die ieder een specifiek muzikaal-trombonistisch onderwerp onder de loep nemen. Daarbij dacht Padding aan de capriolen uit de serie 'Etudes Transcendente' die Franz Liszt voor de piano schreef. 'First Piece' nam ik al eerder op (Channel Classics CCS SA 22305), hier volgen de andere twee.

In **Second Piece** worden lange noten aanéén-geregen tot een melodie. De melodienoten worden steeds voorafgegaan door versieringen in de vorm van een opspringende korte voorslagnot over een groot interval. Die grote intervallen zelfstandigen zich totdat ze aan het eind van het stuk samenvallen als een tweeklank, een soort van trombonegeblaf veroorzaakt door spelen en zingen op het zelfde moment.

Third piece heeft te maken met een herinnering aan een rumoerige processie in de stoffige straten van Madras in Zuid India. Het is een

oriëntaalse mars met melodische formules die chromatische, diatonische en microtonale elementen verenigen. De klank van Third piece wordt bepaald door een constante variatie in het gebruik van een demper (harmon mute).

De Sonatine voor trombone en piano van **Jacques Castérède** is een zeer bekend en veel gespeeld werk in het trombonerepertoire. Ik heb het vaak en met zeer veel plezier gespeeld, maar had altijd een klein probleem met de pianopartij. Doordat er veel stemmen tegelijk in de pianopartij worden gespeeld, klinkt het soms wat dik en is het moeilijk de afzonderlijke lijnen te herkennen. Ik had altijd het idee dat het beter zou zijn als er een gedeelte van die pianostemmen door een ander instrument gespeeld zou worden en was dus ook zeer blij verrast toen ik ontdekte dat Castérède ook een versie van het stuk had gemaakt voor trombone, trompet en piano, genaamd **Concertino**. De trombonepartij is voor het overgrote deel hetzelfde als het origineel, maar er is een stem uit de pianopartij gehaald en aan de trompet gegeven, waardoor het stuk in mijn ogen veel doorzichtiger wordt en de verschillende stemmen beter te herkennen zijn.

Zeer waardevol voor het trombonerepertoire zijn de Franse voordrachtstukken met piano-

begeleiding, waarvan de meesten geschreven zijn voor het eindexamen van het conservatorium in Parijs. Er zijn tientallen van deze stukken, waarvan ik er velen regelmatig en met veel plezier speel. Eén van de bekendste is dit **Morceau Symphonique** van **Philippe Gaubert**. Gaubert was zeer begenadigd fluitist, was solo-fluitist van de Parijse opera en schreef samen met zijn leraar Taffanet een beroemde fluit-methode. Hij was één van de belangrijkste Franse musici in de periode tussen de twee wereldoorlogen en werd chefdirigent van de Opera van Parijs. Hij was een warm pleitbezorger van hedendaagse muziek en dirigeerde veel belangrijke premieres van onder meer Fauré, Roussel en Ibert. Als componist won hij in 1905 de prestigieuze prix de Rome. Hij schreef vooral veel voor zijn eigen instrument de fluit, maar ook andere kamermuziek, liederen en een aantal symfonieën.

JacobTV schreef **I was like WOW** voor mij in opdracht van het Internationaal Kamermuziekfestival Schiermonnikoog, waar ik het in oktober 2006 in première heb gebracht. JacobTV over het stuk:

I was like WOW is naast White Flag en Believer één van de drie stukken die ik schreef met gebruik van soundbytes uit de Irakoorlog. Zoals in

al mijn zogenoemde 'Boombox' stukken (stukken waarin samengespeeld wordt met een boombox alias Ghettablaster) is sprake van kant-en-klare bron van inspiratie: de melodie van gesproken woord is opgeschreven in muzikaal schrift. De partituur en de soundtrack gebruiken beiden sprake als leitmotief. De trombone speelt dezelfde muzikale lijnen samen met de soundtrack in een soort dialoog.

I was like WOW is gebaseerd op interviews met twee Amerikaanse soldaten: Sam Ross, 21 en Tyson Johnson, 22, die beiden zwaar gewond terugkeerden uit de Irakoorlog in 2003. Deze interviews komen uit de VPRO documentaire 'Purple Hearts' van Roel van Broekhoven.'

Met gebruik van beelden uit deze documentaire maakte Jan Willem Looze een film bij 'I was like WOW', die als filmbestand is bijgevoegd op deze cd en te zien is door deze cd in een computer af te spelen.

Op de pagina's hiervoor vindt u een citaat van Sam Ross, één van de geïnterviewde soldaten en de volledige tekst van 'I was like WOW'.

Jörgen van Rijen



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Fans of the trombone will no doubt find this of interest, but the music turns out to be far more worthwhile and rewarding than just a sackbut showcase.

Gramophone

This is a superb album. Rijen's accounts of the well-known 18th-Century alto trombone concertos surpass anything I have heard, in both solo and orchestral parts. He is a world-class artist, and this album is a treasure.

American Record Guide

Jörgen van Rijen – Tomasi, Biber, Dutilleux, Kurtág a.o.
CCS SA 22305

(...) All give the avant-garde music Van Rijen the opportunity to show rich tone, outstanding technique, and thoughtful interpretations.

American Record Guide

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Production

Channel Classics Records by

Producer

Hein Dekker

Recording engineers

C. Jared Sacks, Hein Dekker

Editing, mastering

C. Jared Sacks

Photography

Marco Borggreve

Cover design

Ad van der Kouwe, Manifesta,
Rotterdam

Liner notes

Jörgen van Rijen

Recording locations

Waalsekerk, Amsterdam and
Doopsgezinde Kerk Amsterdam

Recording date

Spring 2008

Instruments

Legend 420, Antoine Courtois
Sackbut, Meinel & Lauber (track 3)

Technical information

Microphones

Bruel & Kjaer 4006, Schoeps

Digital converters

DSD Super Audio / Meitnerdesign
AD/DA

Pyramix Editing / Merging
Technologies

Speakers

Audio Lab, The Netherlands

Amplifiers

van Medevoort, The Netherlands

Cables

Van den Hul*

mixing board

Rens Heijnis, custom design

Mastering Room

Speakers

B+W 803d series

Amplifier

Classe 5200

Cables

Van den Hul*

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- Thanks to VPRO and Roel van Broekhoven for their kind permission to use the sound bytes ad images from the documentary 'Purple Hearts' for I was like WOW
- *Second and third Piece* (Martijn Padding) and *I was like WOW* (JacobTV) were made possible thanks to the financial support of the Nederlands Fonds voor de Podiumkunsten
- Combattimento Consort courtesy of Challenge Classics

I was like WOW! JÖRGEN van RIJEN trombone

	Arthur Honegger (1892-1955)		Jacques Castérède (1926)	
1	Hommage du trombone exprimant la tristesse de l'auteur absent	1.37	Concertino	
	<i>Piano: Paolo Giacometti</i>		6 allegro energico	3.01
			7 andante sostenuto	5.14
			8 allegro	4.30
			<i>Trumpet: Frits Damrow</i>	
			<i>Piano: Paolo Giacometti</i>	
	Frank Martin (1890-1974)			
2	Ballade	8.01		
	<i>Piano: Paolo Giacometti</i>			
	Wolfgang Amadeus Mozart (1756-1791)		Philippe Gaubert (1879-1941)	
3	Aria 'Jener Donnerworte Kraft'	7.26	9 Morceau Symphonique	6.15
	<i>Tenor: Marcel Beekman</i>		<i>Piano: Paolo Giacometti</i>	
	<i>Combattimento Consort,</i>			
	<i>Jan Willem de Vriend, leader</i>		Martijn Padding (1956)	
			10 Third Piece	2.55
	Joseph Jongen (1873-1953)			
4	Aria et Polonaise	7.18	JacobTV (1951)	
	<i>Piano: Paolo Giacometti</i>		11 I was like WOW	10.31
			<i>Film: Jan Willem Looze</i>	
	Martijn Padding (1956)			
5	Second Piece	5.33	Total time	63.36