

ILJA REIJNGOUD QUARTET featuring Fay Claassen

The Shakespeare
Album

Aliud



Ilja Reijngoud – trombone, compositions
Fay Claassen – vocals
Martijn van Iterson – guitar
Marius Beets – bass
Marcel Serierse – drums
Special Guest Paul Heller – tenor saxophone*

1. **Sonnet 32.** William Shakespeare. Composition Ilja Reijngoud (5:19)
If thou survive my well-contented day...
2. **Sonnet 89.** William Shakespeare. Composition Ilja Reijngoud (6:33)
Say that thou didst forsake me for some fault...
3. **Sonnet 22.** William Shakespeare. Composition Ilja Reijngoud (7:59)
My glass shall not persuade me I am old... ()*
4. **Sonnet 106.** William Shakespeare. Composition Ilja Reijngoud (6:24)
When in the chronicle of wasted time...
5. **Introduction** (0:49)
6. **Sonnet 36.** William Shakespeare. Composition Ilja Reijngoud (7:34)
Let me confess that we two must be twain...
7. **Sonnet 18.** William Shakespeare. Composition Ilja Reijngoud (6:41)
Shall I compare thee to a summer's day?...
8. **English heart.** Composition Ilja Reijngoud (6:43)
9. **Helas.** Oscar Wilde. Composition Ilja Reijngoud (6:42)
10. **Canzonet.** Oscar Wilde. Composition Ilja Reijngoud (5:14)
11. **Never Alone.** Composition Ilja Reijngoud (7:15)

(Total time 67:30)

This album is a live recording of a concert given by the Ilja Reijngoud Quartet with Fay Claassen, in which the texts of William Shakespeare take center stage. The best-known and best-loved sonnets of Shakespeare have been set to music by Ilja with much devotion and care. Inspired by two marvelous poems from the pen of Oscar Wilde, Ilja composed two additional songs to complete this album.

Amongst his credits as a composer, Ilja won the prestigious Thelonius Monk/ BMI Award in 2003. Besides writing for both jazz and classical musicians and ensembles of international allure, (Ben van Dijk, Henri Bok, the Metropole Orchestra, the Jazz Orchestra of the Concertgebouw to name but a few), Ilja has always harbored a desire to write music for vocalists. For many years now, Fay Claassen has been Ilja's favorite jazz singer. The sound of her voice is unique, clear and honest. In 2006 Ilja invited her to perform five sonnets arranged for his quartet. After that first concert in Amsterdam, more performances followed (North Sea Jazz Festival 2007, theater tour 2008-2009). Fay's beautiful voice gives new life to Shakespeare's texts, connecting the old literature with contemporary jazz. The quartet and Ilja's compositions act as solder between the lyrics, building a musical frame that together with the ancient poetry forms a surprising unit.

Ilja Reijngoud (1972).

Cum laude graduation at Hilversum Conservatory 1996.

Master of Music Degree 1997.

Winner of the Thelonius Monk Award 2003,

Deloitte Stimulus Award 2003, Singer Laren

Jazz Award 2004, VPRO-Jazz Award 1994.

Permanent member of Nueva Manteca, Dutch Jazz Orches-

tra,
The Houdini's, Cubop City Big Band, Jasper van 't Hof Quartet,
Ilja Reijngoud/Bart van Lier Quintet, Pierre Courbois Sextet.
Worked and recorded with John Scofield, Pat Metheny, Jim Beard,
Tom Harrell, Kenny Werner, Lester Bowie, Bill Holman,
Kenny Wheeler, Dave Liebman, Bob Malach etc.
Teacher and Big Bandleader at Rotterdam Conservatory.
Composer/arranger for jazz and classical orchestra's
and soloists.
www.iljareijngoud.com

Fay Claassen (1969).

Graduation at The Hague Conservatory 1996.
Winner of the Chet Baker Award 2007 and the All About
Jazz Critics Poll in New York as best vocal release 2006.
Was two times nominated for the "Edison Award".
Leader of her own group with Olaf Polziehn,
Ingmar Heller and Hans Dekker.
Worked and recorded with Toots Thielemans, Mike Stern,
Kenny Werner, Barry Harris, Bert Joris, Amsterdam Jazz
Quintet, Ivan Paduart, The Metropole Orchestra, WDR Big Band, Jazz Orchestra of
the Concertgebouw etc.
Teacher at Rotterdam Conservatory.
www.fayclaassen.nl

Martijn van Iterson (1970).

Cum laude graduation at Hilversum Conservatory 1993.
Winner BIRD Award 2004.
Permanent member of Dutch Jazz Orchestra, Tom Beek Quintet,
Ruud Jacobs Quintet, Pitch Pine Project, Rita Reys Band. Leader of his own group,
The Martijn van Iterson Quartet.
Worked and recorded with Mike Stern, Jim Hall, Lee Konitz, Bud Shank, Toots
Thielemans, Kurt Rosenwinkel, Randy Brecker, Gary Novak, Piet Noordijk, Wim
Overgaauw etc.
Teacher at Amsterdam Conservatory and The Hague Conservatory.
www.martijnvaniterson.com

Marius Beets (1966).

Cum laude graduation at The Hague Conservatory 1994.
Winner of Singer Laren Jazz Award 2006.
Permanent member of Beets Brothers, Houdini's, Rein the Graaff Trio.
Leader and arranger for The Beets Brothers Orchestra and Power-
house Big Band.

Worked and recorded with Teddy Edwards, James Moody, Ronnie Cuber, Bud Shank, Johnny Griffin, George Coleman, Herb Geller, Jeff Hamilton, Rita Reys etc.
Teacher at Rotterdam Conservatory.
Recording engineer and producer for Maxanter Music Productions.
www.mariusbeets.nl

Marcel Serierse (1962).

Cum laude graduation, Rotterdam Conservatory 1984. Studied in New York with Mel Lewis and Steve Gadd.
Winner of Wessel Icken Jazz Award 1985.
Permanent member of Dutch Jazz Orchestra, Jasper van 't Hof Quartet, Tineke Postma Quartet, Tom Beek Quintet, Laura Fygi Band, Ilija Reijngoud/Bart van Lier Quintet.
Worked and recorded with Chaka Kahn, Bob Brookmeyer, Toots Thielemans, Michel Petrucciani, Ernie Watts, Al Jarreau, Johnny Griffin, Batida, Courtney Pine, Lionel Richie, Jimmy Knepper, Jim Beard, Rosenberg Trio, Herman Brood etc.
Teacher at Amsterdam Conservatory.
Clinician and workshop-leader. First-call session recording musician in The Netherlands.

Paul Heller (1971).

Graduation at the Cologne Conservatory 1995.
Winner of Youth Jazz competition of North Rhine-Westphalia 1983, 1984, 1986, the International Compositions Competition Of Monaco 1995 and 1998, and the Cultural Young Talent Award of North Rhine-Westphalia 1996.
Permanent member of the WDR Big Band and Bob Brookmeyer's New Art Orchestra.
Worked and recorded with Bobby Burgess, Steve Swallow, Adam Nussbaum, Al Foster, Johnny Griffin, Jimmy Cobb, Eddie Gomez, Franco Ambrosetti, Ingmar Heller etc.
Clinician and workshop-leader.
www.paul-heller.com





Sonnet 32

*If thou survive my well-contented day,
When that churl Death my bones with dust shall cover
And shalt by fortune once more re-survey
These poor rude lines of thy deceased lover,*

*Compare them with the bett'ring of the time,
And though they be outstripped by every pen,
Reserve them for my love, not for their rhyme,
Exceeded by the height of happier men.*

*O! then vouchsafe me but this loving thought:
'Had my friend's Muse grown with this growing age,
A dearer birth than this his love had brought,
To march in ranks of better equipage:
But since he died and poets better prove,
Theirs for their style I'll read, his for his love'.*

Sonnet 22

*My glass shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should expiate.*

*For all that beauty that doth cover thee,
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me:
How can I then be elder than thou art?*

*O! therefore love, be of thyself so wary
As I, not for myself, but for thee will;
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.
Presume not on thy heart when mine is slain,
Thou gav'st me thine not to give back again.*

Sonnet 89

*Say that thou didst forsake me for some fault,
And I will comment upon that offence:
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.*

*Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I'll myself disgrace; knowing thy will,
I will acquaintance strangle, and look strange;*

*Be absent from thy walks; and in my tongue
Thy sweet beloved name no more shall dwell,
Lest I, too much profane, should do it wrong,
And haply of our old acquaintance tell.
For thee, against my self I'll vow debate,
For I must ne'er love him whom thou dost hate.*

Sonnet 106

*When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme,
In praise of ladies dead and lovely knights,*

*Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.*

*So all their praises are but prophecies
Of this our time, all you prefiguring;
And for they looked but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.*

Sonnet 36

Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain,
Without thy help, by me be borne alone.

In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.

I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:
But do not so, I love thee in such sort,
As thou being mine, mine is thy good report.

Helas

To drift with every passion till my soul
Is as a stringed lute on which all winds can play,
Is it for this that I have given away
Mine ancient wisdom and austere control?

Methinks my life is a twice-written scroll
Scrawled over on some boyish holiday
With idle songs for pipe and vielay,
Which do but mar the secret of the whole.

Surely there was a time I might have trod
The sunlit heights, and from life's dissonance
Struck one clear chord to reach the ears of God:
Is that time dead? Lo! with a little rod
I did but touch the honey of romance—
And must I lose my soul's inheritance?

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Canzonet

I have no store
Of gryphon-guarded gold;
Now, as before,
Bare is the shepherd's fold.
Rubies nor pearls
Have I to gem thy throat;
Yet woodland girls
Have loved the shepherd's
note.
Then pluck a reed
And bid me sing to thee,
For I would feed
Thine ears with melody,
Who art more fair
Than fairest fleur-de-lys,
More sweet and rare
Than sweetest ambergris.
What dost thou fear?

Young Hyacinth is slain,
Pan is not here,
And will not come again.
No horned Faun
Treads down the yellow
leas,
No God at dawn
Steals through the olive
trees.
Hylas is dead,
Nor will he e'er divine
Those little red
Rose-petalled lips of thine.
On the high hill
No ivory dryads play,
Silver and still
Sinks the sad autumn day

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Fay

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Painting Yvet Buitenhuis
Ilja Reijngoud plays a Kühnl & Hoyer trombone.
Marcel Sèrièrse plays DW drums, Zildjian cymbals, Evans drumheads.

Ilja



This album is dedicated
to Aly Reijngoud

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