



Just Listen
Records

CHANGING LANDSCAPES

PHILIPP RÜTTGERS
OENE VAN GEEL



OENE VAN GEEL
Composer / viola & quintone player



PHILIPP RÜTTGERS
Pianist & composer

BIOGRAPHIES

PHILIPP RÜTTGERS

Philipp Rüttgers (1981), pianist and composer, is praised as an innovative spirit who draws his inspiration from different genres and offers the listener an exciting performance. In 2018 he received the composition assignment from the North Sea Jazz Festival, where he made a contemporary translation of the fairy tales of Hans Christian Andersen. This music was released by Zennez Records. Philipp is the leader of his Music Lab, a septet that received a lot of attention in the Dutch press with their album „Repetitive Mind“. In Germany he is part of the famous Jazz Rock / Fusion group KaMa Quartet feat. Nippy Noya creates a furore with their tributes to John Coltrane's „Love Supreme“. He is a member of the contemporary Chronometers Orchestra, led by Zacharias Falkenberg, and is a composer and pia-

nist of the Jan Wirken Ensemble. Philipp also composes music for films such as „We Arnhem“ commissioned by Introdans, or for orchestras such as „Het Ereprijs Orkest“ or various big bands. He can regularly be heard on Dutch stages and festivals such as the Bimhuis, North Sea Jazz Festival, Jazz in Duketown, Transition, So What's Next, Lantaren Venster, and is also active in the German jazz club scene / festivals. As a teacher he is attached to the ArtEZ School of Music in Arnhem, where he is also a mentor for master students and his own ‚Odd Meter‘ ensemble. Together with viola player, composer and improviser Oene van Geel, he forms a chamber music ensemble and they were invited by Just Listen Records to record and release the album „Changing Landscapes“ in 2019.





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OENE VAN GEEL

Composer / viola / quintone player Oene van Geel (1973) is a musical adventurer. Influenced by jazz, Indian music, chamber music and free improvisation, he uses his virtuoso improvisation skills and his composition talent for a wide range of musical activities. He toured Europe, the Middle East, Asia, the United States and Canada. As a player he is currently active with the following ensembles / bands: Estafest, The Nordanians, Haanstra & van Geel, duo with pianist Philipp Rüttgers and a duo with dancer Miri Lee. In addition to playing with these formations, he is regularly invited as an improvising guest soloist. In 2015 Oene made his first solo album: 'Sudoku' (release 26 May 2016). He received the VPRO Boy Edgar Prize (2013), the Sena Performers Toonzetters Prize (2012, with Zapp4), the Kersjes Prize (2005, with Zapp4), the Deloitte Jazz Award (2002), Dutch Jazz

Competition (2001) and the Jur Naessens Music Prize (2000). As a composer he is mostly active in chamber music and music theatre. He composed for: The National Opera, Liza Ferschtman + Calefax, Frederieke Saeijs, The David Kweksilber Big Band, the Osiris Trio, Emlyn Stam + New European Ensemble, Black Pencil Ensemble, Amstel Quartet, Frederieke Saeijs, Nizar Rohana, Remy van Kesteren and Eric Vloeimans, Erik Bosgraaf, Steven Kamperman Quintet, Youth Orchestra The Netherlands, Amsterdam Sinfonietta, Manti Quartet, Calefax, Tetzepi bigtet, the Ricciotti Ensemble, Nicolay Shugaev, David Braid and many others. Oene also regularly composes for festivals such as: The Amsterdam Viola Festival (2017) The Dutch Violin Competition (edition 2016), Cello Biennale Amsterdam (edition 2008 and 2016), Anniversary Osiris Trio (2014), the Storioni Festival (2013), Orlando Festival (2012), the North Sea Jazz





Festival (2005), SJU Jazz Festival (2002), Marathon festival Oosterpoort (2002). The combination of different disciplines is a fascinating working area for Oene. As a composer and musician, he was involved in productions of: The National Opera (‘Bewogen Beweging’ in 2016 and ‘Hondenhartje’ in 2017), Silbersee, Boukje Schweigman, Theun Mosk, Eric Vaarzon Morel, Saartje van Camp, Herman van Baar, Marcel Sijm, The World Band, Holland Opera (already two productions and a new opera in December 2017) and Theater Sonnevank. Cooperation with dance also has Oene’s special interest. He regularly collaborates with dancer / choreographer Kenzo Kusuda, and dancer / choreographer Heather Ware. In 2019 he will start a new production with choreographer Kalpana Raghuraman. Oene has been a member of the New Society for Dutch Composers (Nieuw Geneco) since December 2016.

LINER NOTES INTRODUCTION

The acoustic dynamics of a grand piano only sound special when there is room for the nuances that arise when the piano is sung instead of taking out the maximum of dynamics. To play this well, it is important to play with instruments that are in a similar dynamic spectrum. To date, I have often made recordings in a studio in separate rooms and headphones. These were mostly jazz arrangements with drums, keyboards or live with amplification. In our joint conversation with Cyriel Pluimakers, an ambassador for the label, and Jared Sacks as producer, engineer and visionary of Just Listen Records, I felt that both of them shared the passion for the acoustic and spatial sound experience we wanted to capture. This project was different from the start. Just Listen is focused on the sound of instruments coupled with



space, instead of just the sound of instruments that are mixed in a computer later on. The feeling of being a listener live at the recording, experiencing the moment of the music. That is what Jared and Cyriel are all about and that is what we strive for with our duo.

INTERPLAY

I lived in Amsterdam for almost a year, when I had the great fortune to work together with viola player, composer and improviser Oene van Geel. It started with a spontaneous jam in Splendor in Amsterdam, to which Oene had invited me. We both brought different compositions to the table, but also improvised freely. From the first moment it felt familiar and special. I felt that I had found a musical friend. When we play together we make music from sound and space. Intuition and curiosity are our characteristics. We are curious about new sounds, musical genres, challenging rhythms, literature, the

human spirit and natural phenomena. The exchange in the moment, spontaneity has the focus in our music. When we start improvising from scratch, we are looking for a common form in sound, rhythm or style characteristics. We also use our own compositions that give us structure and form a springboard for dialogue and exchange. Two approaches to arrive at the same essence of encounter in music. In preparation for these recordings, we arranged our compositions and focused on form, register and dynamics to dive deeper into it and to make the improvisations more organic in the whole. We knew that we would also improvise during the recording and consciously chose not to prepare this. A Quintone and its extra string Oene recently started playing a Quintone by Violin maker Peter Volkmer from Potsdam, a viola with a fifth extra low string tuned in F. Because of this he can play a fifth lower and can even dive into cello regions,



which gives me more space as a pianist for example, looking up the higher register. In addition, the Quintone has its own unique sound, through a much larger and deeper sound box than a regular viola. Oene, together with the Quintone, also uses his voice at times on the recording. This creates a special, individual consonance.

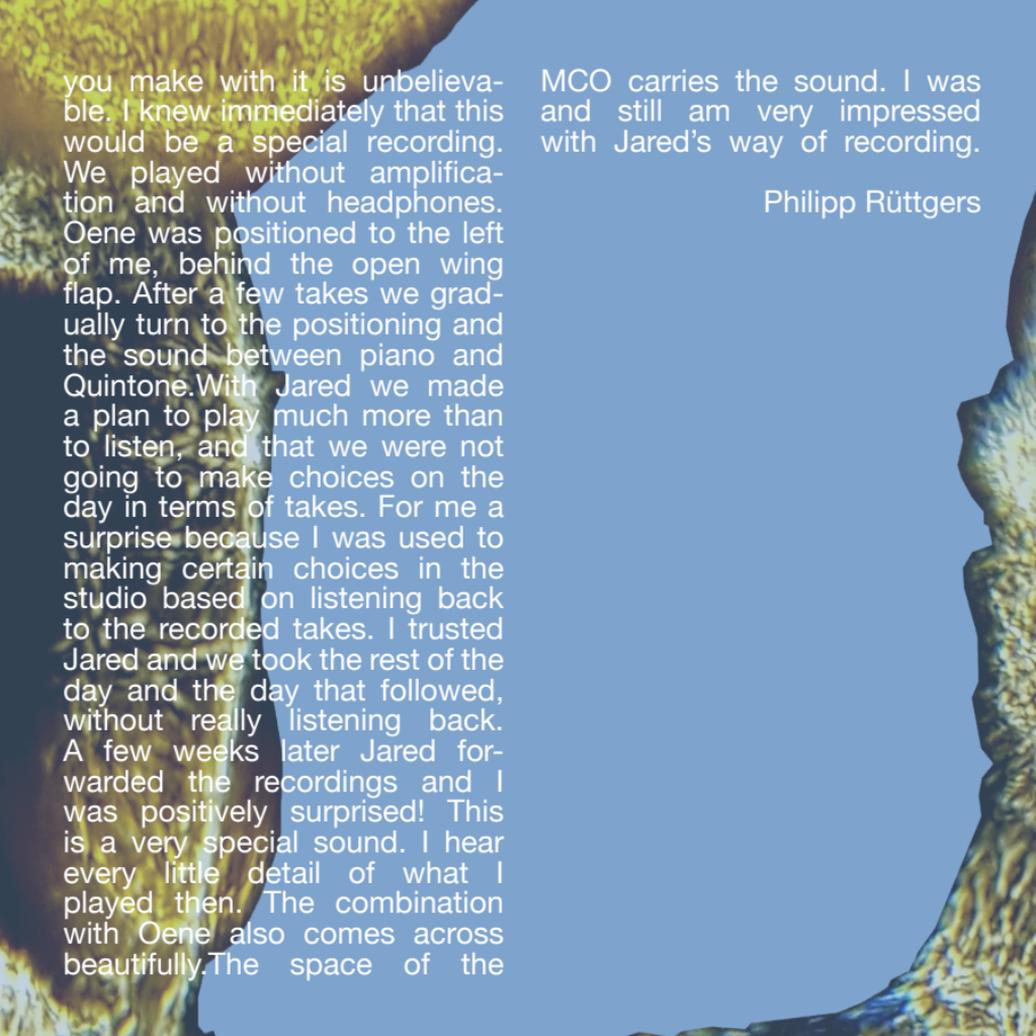
PIANO IS PERCUSSION

In recent years, I have been busy creating alternative sounds from the piano, for example with muted strings, percussion on the cast iron frame or paper vibrations on the string. But electronic sounds also have my fascination. A particularly beautiful instrument is the Microphonic Soundbox built by Exploding Shed. This wooden box employs contact microphones and can yield different sound elements that you can play with

your hand but also with a bow. One can create beautiful ambient sound worlds with this. Because we work so much from sound and imagination in our duo, I thought it would be nice to also integrate the Soundbox on this recording. The box has a jack output of which the signal is amplified on stage by speakers placed directly below the Steinway. This way the amplified sounds can blend on stage over the main microphone setup.

THE RECORDING PROCESS

On the first day of the recording I walked through the doors of the MCO in Hilversum to Studio 1. A beautifully large room with great acoustics. There was a fantastic Steinway Concert Wing that had just been overhauled. The keys have a light touch with a tight control over the hammer. The feeling of the contact between your fingertip and the sound



you make with it is unbelievable. I knew immediately that this would be a special recording. We played without amplification and without headphones. Oene was positioned to the left of me, behind the open wing flap. After a few takes we gradually turn to the positioning and the sound between piano and Quintone. With Jared we made a plan to play much more than to listen, and that we were not going to make choices on the day in terms of takes. For me a surprise because I was used to making certain choices in the studio based on listening back to the recorded takes. I trusted Jared and we took the rest of the day and the day that followed, without really listening back. A few weeks later Jared forwarded the recordings and I was positively surprised! This is a very special sound. I hear every little detail of what I played then. The combination with Oene also comes across beautifully. The space of the

MCO carries the sound. I was and still am very impressed with Jared's way of recording.

Philipp Rüttgers





Production Credits

PRODUCERS

Jared Sacks, Jonas Sacks, Philipp Rüttgers, Oene van Geel

CO-PRODUCER

Cyriel Pluimakers

LABEL MANAGER

Sjoerd Vriesema

RECORDING & MASTERING ENGINEER

Jared Sacks

DIGITAL MASTERING ENGINEER

Tom Caulfield

SESSION PHOTOGRAPHY

Jonas Sacks

PIANO TUNER

Charles Rademaker

COVER PHOTOGRAPH

Oene van Geel

GRAPHIC DESIGN

Nina Louiza Gohlke

LINER NOTES

Cyriel Pluimakers

RECORDING LOCATION

MCO, Hilversum the Netherlands

RECORDING DATE

September 2018

SPECIAL THANKS

Floor van der Holst, Ted Brady, Brian Moura, Bill Dodd

Technical Information

MICROPHONES

Bruel&Kjaer 4006, Schoeps, AKG

DIGITAL CONVERTER

DSD256 Horus, Merging Technologies

SPEAKERS

Audiolab, Holland

AMPLIFIERS

Van Medevoort, Holland

CABLES

Van den Hul

MIXING BOARD

Rens Heijnis, custom design

EDITING SOFTWARE

Pyramix, Merging Technologies

MASTERING ROOM SPEAKERS

Grimm LS1

TRACKS

- 1 Cinematic Gestures *°
- 2 Running Man °
- 3 Changing Landscapes °
- 4 Morgentau °
- 5 Nymphaea °
- 6 Seven Riffs *
- 7 Zona *°
- 8 Remembering °
- 9 Limtang °
- 10 Skip Count Sweet Miles *
- 11 Ny-Ålesund *
- 12 The Hidden Cave *°
- 13 Transcendental Being *°

* composed by Oene van Geel

° composed by Philipp Rüttgers

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