



AMSTERDAM  
LOEKI STARDUST QUARTET

CHANNEL CLASSICS

CCS 8996

# PICTURED AIR

CONTEMPORARY QUARTETS



Peter-Jan Wagemans  
Dick Koomans  
Bart de Kemp  
Karel van Steenhoven  
Tristan Keuris  
Chiel Meijering

- |          |   |              |
|----------|---|--------------|
| <b>1</b> | <b>CHIEL MEIJERING (1954)</b><br><b>Een paard met vijf poten (1982/87)</b>          | <b>05.20</b> |
| <b>2</b> | <b>PETER-JAN WAGEMANS (1952)</b><br><b>Kwartet (1993)</b>                           | <b>05.25</b> |
| <b>3</b> | <b>DICK KOOMANS (1957)</b><br><b>The Jogger (1994)</b>                              | <b>04.05</b> |
| <b>4</b> | <b>KAREL VAN STEENHOVEN (1958)</b><br><b>La Chanteuse et le Bois Sauvage (1993)</b> | <b>07.16</b> |
| <b>5</b> | <b>TRISTAN KEURIS (1946)</b><br><b>Passeggiate (1990)</b>                           | <b>10.51</b> |
| <b>6</b> | <b>BART DE KEMP (1958)</b><br><b>Lieto (1990)</b>                                   | <b>06.43</b> |
| <b>7</b> | <b>CHIEL MEIJERING (1954)</b><br><b>Sitting Ducks (1991)</b>                        | <b>07.36</b> |

(Total time: 50.00)

**AMSTERDAM LOEKI STARDUST QUARTET**

RECORDERS:

**DANIEL BRÜGGEN**  
**BERTHO DRIEVER**  
**PAUL LEENHOUTS**  
**KAREL VAN STEENHOVEN**

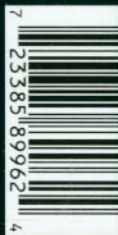
Recording location: Muziekcentrum Frits Philips, Eindhoven

Recording dates: 1-3 October 1995



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Photo:  
Bas Brügger

The **Amsterdam Loeki Stardust Quartet** was formed in 1978 while its members were students at Amsterdam's Sweelinck Conservatory. Since then the Quartet has enjoyed a reputation as the world's most innovative and exciting recorder consort. From the beginning it has brought an unconventional approach to recorder playing, exploring and extending the instrument's range with music from the Renaissance to present day jazz arrangements.

Despite its unusual name and varied repertoire the Quartet has won world-wide recognition as a serious ensemble of unparalleled virtuosity. In 1981 it won the Musica Antiqua Competition in Bruges. Since then the Quartet has appeared throughout Europe in radio and television broadcasts and has toured extensively in the United States, the Soviet Union, Australia and Japan.

The Quartet has released several recordings of which '*Virtuoso Recorder Music*' and '*Baroque Recorder Music*' received the Edison Award, Europe's most prestigious record prize.

An unusual approach of the recorder and solid ensemble playing has inspired many composers to write for the Quartet. The group has also published a series of new recorder music for Moeck Verlag.

The Quartet features this music in its programmes as well as the Renaissance and Baroque recorder consort repertoire.

Its members have worked closely with instrument makers from all over the world and have assembled a unique collection of Renaissance and Baroque recorders, ranging from the 8 inch sopranino to the great bass, measuring over six feet.

## **Pictured Air**

We are pleased that a certain amount of pioneering work since playing the first chords together has eventually resulted in this release. Raised in the tradition of early music interpretation where Renaissance composers were trained in handling the characteristic possibilities of a recorder ensemble, the contemporary compositions often confronted us with concepts, techniques and ideas that were not always on good terms with a 'balanced' musical performance.

The composer who could not lean on tradition sometimes encountered the limitations of the instrument rather than its specific possibilities even with the refreshing experiments with sound and playing techniques from the sixties in mind.

Therefore we feel fortunate to have worked with many of them and after having exchanged ideas were able to develop a sophisticated soundscape. Another fortunate element proving to be of invaluable importance was the opportunity to playing the recorded works for audiences all over the world, getting as close as possible to the basic nature of a composition.

Where compositions after 1990 seem to be less experimental the inquisitive listener will realise that only the field of renewal has changed. Using a more traditional background and notation, composers show more interest in the 'inside' musical elements. Integrating and refining the discoveries of the sixties, composers open up new ways in formal structure, musical gesture and inner balance of the composition.

**Peter-Jan Wagemans** studied organ and composition at the Royal Conservatory in The Hague. His love for the sound of the Residence Orchestra inspired him to write many orchestral works. With one of these compositions '*Rosebud*' he won the Matthijs-Vermeulen prize. Working with his pupil **Bart de Kemp**, who was composing '*Lieto*' for the Amsterdam Loeki Stardust Quartet he was stimulated to also write music for recorder ensemble. The opening of Wagemans '*Kwartet*' is a chord played in an ostinato motorical movement by a toy piano. The other voices play fast, ornamentlike rags of melody around this musical heartbeat that even keeps ticking after the piano sound has stopped. '*Kwartet*' is a one movement piece, exploring one idea in an ingenious, straight structure.

'*The Jogger*' by **Dick Koomans** is written within 'minimal music' principles, but cannot be seen as a strict example of this style. In '*The Jogger*' the musicians run along energetic, rhythmical lines. With great flair Koomans adds a flavour of jazz to his music.

**Bart de Kemp** and Karel van Steenhoven belong to the youngest generation of composers. De Kemp, in his highly decorative and playful style of writing is a bit of an exception in Dutch contemporary music. '*Lieto*', meaning cheerful, is like Andante or Vivace a character description of the composition, but to speak with the words of the composer, "it also refers to a deeper positive way of looking at things."

**Karel van Steenhoven** studied composition with Robert Heppener and Tristan Keuris. His composition '*La Chanteuse et le Bois Sauvage*' is one long, waving musical sentence in which two soundstructures interact. One consists of singinglike lines; the other is built from the same material but now used in a scrambled version with short tones, hissing sounds and sharp articulations. The title refers to these two elements.

**Tristan Keuris**, one of Holland's leading composers, studied with Ton de Leeuw. His orchestral works and string quartets are performed throughout the world.

Music critics regard Keuris, together with Peter Schat, as the Dutch Neo-Romantic generation of composers. In '*Passeggiate*' the slowly descending opening motive carries through the melodic development of the entire composition. '*Passeggiate*' is also a passage along the instruments being used in this composition, ranging from the sopranino to the double bass recorder.

**Chiel Meyering** is one of the most controversial contemporary Dutch composers, and because of his enormous productivity, he is also one of the most frequently played. The energy he puts in compositions like '*Een paard met vijf poten*' and '*Sitting Ducks*' he also demands of the musicians. In an interview in 1986 Meyering said "My ideal is to see instrumentalists, bathed in sweat, frothing at the mouth and playing their instruments to pieces, finally to be carried away on a stretcher."

Amsterdam Loeki Stardust Quartet

## 'Pictured Air'

### *Amsterdam Loeki Stardust Quartet*

**Daniel Brüggem; Bertho Driever; Paul Leenhouts; Karel van Steenhoven**

**Chiel Meijering** (1954)

1] Een paard met vijf poten (1982/87) 5.20

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2] Kwartet (1993) 5.25

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7] Sitting Ducks (1991) 7.36

*Total time 50.00*

Recording location: Muziekcentrum Frits Philips, Eindhoven

Recording dates: 1-3 October 1995



COLOPHON

**Production** Channel Classics Studio bv  
**Producer** T.A. Diehl  
**Recording engineer/editing** Bert van der Wolf  
**Cover design** Jan van Waarden bNO  
**Liner notes** Loeki Stardust Quartet  
**Executive producer** C. Jared Sacks



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TECHNICAL INFORMATION

**Microphones** Bruel & Kjaer 4003/Rens Heijnis omnidirectional  
**Analogue to digital converter** DCS 900C  
**Speakersystems** Celestion & AKG K1000 Headphones  
**Recording location** Muziekcentrum Frits Phillips, Eindhoven  
**Recording dates** 1-3 October 1995



«All Channel Classics recordings are realised with extensive use of custom made Rens Heijnis Audio equipment & microphones»

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