



NORTHSTAR
RECORDING
— BEET | VAN DER WOLF

MARC VAN ROON
INVENTIONS & VARIATIONS



SUPER AUDIO CD



INVENTIONS & VARIATIONS

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|----|------------------|----------|------|----|------------------|-----------|------|
| 1 | Invention | 1 | 0:39 | 14 | Variation | 6 | 2:19 |
| 2 | Variation | 1 | 2:25 | 15 | Invention | 9 | 2:20 |
| 3 | Variation | 2 | 3:43 | 16 | Variation | 7 | 2:38 |
| 4 | Invention | 2 | 2:26 | 17 | Invention | 10 | 9:08 |
| 5 | Invention | 3 | 2:40 | 18 | Invention | 11 | 2:23 |
| 6 | Variation | 3 | 2:01 | 19 | Invention | 12 | 2:51 |
| 7 | Invention | 4 | 4:44 | 20 | Variation | 8 | 3:04 |
| 8 | Variation | 4 | 2:07 | 21 | Variation | 9 | 2:05 |
| 9 | Invention | 5 | 0:58 | 22 | Variation | 10 | 2:24 |
| 10 | Invention | 6 | 2:30 | 23 | Invention | 13 | 5:52 |
| 11 | Variation | 5 | 2:25 | 24 | Invention | 14 | 1:33 |
| 12 | Invention | 7 | 1:26 | 25 | Variation | 11 | 4:13 |
| 13 | Invention | 8 | 2:55 | 26 | Invention | 15 | 1:23 |

Intro

For me, these recordings are a dream come true. They represent the culmination of almost five decades of exploring, playing, performing, contemplating, constructing, deconstructing, searching, researching, reflecting, engaging in conversations, jamming, sense-making, traveling, instructing, sharing, dreaming and being.

For a long time I desired to allow myself full immersion in this genuine kind of improvisational exploration with its invitation to let go of habitual patterns and grooves and to resonate more deeply with the music and her deep generative source; a source that expresses itself in silence and sound so infinitely mysterious.

Recording this music has been an invitation to improvise on a tightrope, letting go of preconceived design and trained artistic conceptualisations and has been a journey to the edge of technique and control with a strong refusal to repeat myself and an keen interest in taking risk and explore unknown territory.

Content

As an underlying framework I choose to use the printed keyboard scores of Johann Sebastian Bach. A pile of books with his iconic music has been on my grand piano for many years and enriched my life hugely.

With an enormous sense of awe, gratitude and respect for the depth and genius of the original text I felt inspired to be using this material in a different way and I became curious to know how I could break away from the dogmatic or limiting dominant concepts about its performance, and opening up to its many playful creative possibilities. I started to enter the unknown and explore various ways in which I could interpret texts more freely, use more imagination, connect with the material in a more personal, intuitive and spontaneous way, and to play with it and have fun with it. I explored ways to filter Bach's 18th century texts through the lens of an 21st century improvising jazz pianist with a passion for - and training in - classical, jazz, pop and world music.

During the recording process I arranged all my Bach books around me, some on the piano and some on the floor, some far, some near. Wherever my eyes fell on Bach's texts I found inspiring symbols to play with; notes, phrases, themes, colours, chords, letters, numbers, cadenzas, structures, rhythms, patterns, shapes, ideas, pages turned upside down, patterns to read backwards and empty white space between the notes. Some of these memes I interpreted more strict but mostly I entertained their suggestive possibilities quite freely. I have labelled those improvisations that are closer to the text and score as 'Variations' and those improvisations that emerged more spontaneously and are more loosely coupled with the original symbols as 'Inventions'.

Context

I am very grateful to Spirit of Turtle director Bert van der Wolf. His friendship, great skill and artistic recording philosophy made it possible to record this music under the most professional and ideal circumstances. He is a magician who can surpass time and space. When I listen to Bert's high quality recordings the previously recorded room becomes my

experiential space in the present moment. The previously recorded sound becomes alive in my room as if it is happening right there. For me, he is the secret key keeper of an invisible audio time machine.

Bert and I spent three days connecting, improvising, and sharing in the warm atmosphere and rich acoustics of the Lutheran Church in the city of Haarlem in The Netherlands. This stimulating acoustic environment has been superbly caught in these recordings which makes it possible for the listener to have a direct and intimate experience of the creative process as if one is actually present in the church during the recordings. This adds very much to the sensation of the energetic and acoustic 'aliveness' one can get while listening to this CD.

For these recordings I brought my own 1925 Steinway Grand Piano to the church. This instrument never fails to guide me on my creative explorations and has become an inspiring teacher and critical friend. This instrument has a rich history. At first the Steinway belonged to Everhard van Beijnum, brother of Amsterdam Concertgebouw

Orchestra conductor Eduard van Beijnum. My grandmother, who was a classical pianist, was taught by Everhard at the Conservatory on this Steinway piano which she obtained at a later stage from his inheritance in 1957. And when my grandmother passed away the Steinway came to me. That is how I became the third temporary caretaker and user of the beautiful instrument that you can listen to in such a special way on this album.

Meaning

My journey in life has brought me to the point where I can start connecting being an improvising musician with my meditation practice and with facilitating creative social interventions for groups and leaders in transformative development processes. To me, all three contexts seem to deal with the dynamic process of making sense of reality as we experience it and all three contexts deal with constructing meaning from the interpretation of symbolic representations that we design collaboratively; a shared dynamic process that co-emerges from a deep foundation that is in origin and source the nameless, formless, inexpressible silent emptiness that encompasses all and comes

prior to everything and nothing. This theme has provided me for many years with an enriching horizon to travel closer to and is in essence an underlying theme of this CD.

I notice that people in our times are searching for new stories to help them to give meaning and direction to their lives and to the fast changing circumstances in a better, more just, loving and sustainable way. With these recordings I wish to offer a social paradigm and present this music as an illustration of the creative process in which old texts with all their richness, value and quality can effectively connect with, and contribute to the construction of, better narratives with richer plots. This suggestion can inspire us in discovering fresh perspectives, in finding new ways for interpretation, and in making sense out of our daily experience, assisting us in our search for a good, sustainable and just life in connection to ourselves, each other and our environment. These improvisations can serve as an analogy for how we can creatively connect the pre-composed orchestrated with the improvised 'Jazz' of life to which we are continuously being invited, and which is a 'Jazz' that encompasses and integrates both

the sorrowful blues and the joyful swing of Jazz and life.

Thank you

I am so very grateful to be given the opportunity to record my improvisations in this inspiring ambience with its superb recording conditions and to bring new music out there to the listeners. Thank you for your interest in my sonic improvisational snapshots and explorations at this moment in life.

Marc van Roon

Marc's interest in jazz and improvisation was sparked at a young age by his father, himself a professional jazz pianist, and he began classical piano lessons at the age of ten. Marc studied music privately until the age of sixteen when he enrolled in the music program at the Royal Music Conservatory in The Hague, The Netherlands. He studied jazz piano with Frans Elsen and classical piano with Geoffrey Madge and Lanny Kho. Marc graduated in 1991 and left for a post conservatorial study in New York City, where he studied with jazz pianists Barry Harris, Richie Beirach and Kenny Werner.

He returned to the Netherlands in 1993 and started his own trio and continued to collaborate with other musicians. Marc co-created numerous connecting music conversations with fellow musicians, teachers and peers worldwide. He has recorded over a dozen CDs as a leader and has been featured on many recordings as a sideman. He joined forces with jazz musicians Dave Liebman, Clark Terry, Art Farmer, Charlie Mariano, Billy Hart, Santi Di Briano, Tony Lakatos, Michael Moore, and many Dutch jazz artists.

In the role of creative co-producer Marc produced saxophonist Tineke Postma's last two CDs: *The Dawn of Light*, which was awarded the Edison prize, and *Sonic Halo*, a project with saxophonist Greg Osby.

Together with the Tineke Postma quartet he has collaborated with many internationally acclaimed musicians such as Grammy winning artist Terri Lyne Carrington, drummer and tabla player Dan Weiss, bassist Linda Oh, the Dutch Metropole Orchestra and singer Esperanza Spalding.

In 2014 his own CD *Quantum Stories* was released by Turtle/ Challenge Records in surround Super Audio CD quality. In he participates on a well received duet CD *Drumwise* by Dutch drummer Wim Kegel.

Since 1995 Marc has performed widely with the European Jazz Trio. Three CDs received the *Swing Journal Gold Disc* award in Japan and the DVD received the 'DVD of the year award' in 2005. Their tours have brought them to various famous concert halls including the Sapporo Concert Hall, Suntory Hall and Bun-

kyo Civic Concert Hall in Tokyo, The Royal Concertgebouw in Amsterdam, the Taiwan, The Organ Hall in Chisinau, and the National Concert Hall Taipei, Taipei City, Seoul Arts Center in South Korea.

www.marcvanroon.com

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



NORTHSTAR
RECORDING
by **BERT VAN DER WOLF**

www.northstarconsult.nl

**This production is also available as High Resolution digital download
at www.spiritofturtle.com**

Executive producer: Bert van der Wolf

Recorded on 4-6 December 2014

Recording location: Evangelisch Lutherse kerk Haarlem, The Netherlands

Recording: Northstar Recording Services

Produced by Marc van Roon & Bert van der Wolf

Balance engineer, editing & mastering: Bert van der Wolf

Recording assistant, location photography & cinematography: Brendon Heinst

Piano tuning by Henk Hupkes

Product coordination by Boudewijn Hagemans

Art direction by New Arts International

Cover photography by Brendon Heinst

Photography by René Dissel

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