

# Press release STAGIONI

## Mayke Rademakers

Dear listener,

Ostensibly alternative paths can transport you to places you have not yet ever been. I ran into the electric cello in that way. I did not seek it out; it found me. A few years ago, I was invited to participate in a large production for television in Amsterdam's famed theatre, Carré. Sought out as a classical musician I was specifically asked to perform on an electric cello. My initial skepticism was swiftly replaced with amazement. The instrument proved itself ideal for my improvisations.

The e-cello is a relatively new instrument; it has not yet conquered its true place in the world of classical music. It presents an enormous spectrum of sound colors as well as the possibility of polyphony when played in conjunction with a loop and other effect pedals. It has inspired me significantly as a classical musician and I cannot now imagine undertaking my compositions and improvisations without it.

Nor can I imagine abandoning improvisation. Once a skill in which every musician was proficient, since the 19<sup>th</sup> century it is now the exclusive realm of organists, harpsichordists and jazz musicians. No attention is paid to it at most conservatories. That is a pity. As classical musicians, we are trained to seek double digit precision relevant to the intentions of composers. Yet improvisation directly engages intuition and spontaneity which in turn enlarges perspective; it even leads to freedom. I am also convinced that improvisation enlarges musical insight and understanding.

To a significant extent, my life is led on four strings; these should never become prison bars. Ever since my youth, I have had the need to augment the exquisite classical cello repertoire that has been handed down to us with playing notes that are not printed. I can remember innumerable moments when I would begin my daily practice with intuitive movements of my hands over the cello's fingerboard. In search of the unknown.

Following the improvisations which I combined with the Bach suites and works by contemporary composers (Challenge Classics CC72682), I felt the need to work on a larger piece. This has resulted in STAGIONI.

I could not nor have I wished to ignore Vivaldi and have woven several quotes from his masterpiece into my improvisations. Inspiration has also come from the medieval mystic and first recognized feminine composer, Hildegard von Bingen. Other primal sources which have fed me along the way include early polyphony, Sephardic folk music and Afro-American blues. This was not according to any plan, rather repertoire influences which are recognizable only in hindsight.



STAGIONI is a trip which was born in silence: an adventurous and liberating path through the seasons of the year and consequently through the seasons of life itself. Please join me on this journey.

Love,  
Mayke

## Contact

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