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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.



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GUSTAV MAHLER
Symphony No. 4
Het Gelders Orkest
Antonello Manacorda
Lisa Larsson



GUSTAV MAHLER (1860-1911)

Symphony No. 4

[1]	I. Bedächtig. Nicht eilen	17:12
[2]	II. In gemächlicher Bewegung. Ohne Hast	9:47
[3]	III. Ruhevoll	23:46
[4]	IV. Sehr behaglich "Wir geniessen die himmlischen Freuden"	9:57

Three songs from **Des Knaben Wunderhorn**

[5]	Das irdische Leben	2:48
[6]	Verlorne Müh'!	2:39
[7]	Lob des hohen Verstands	2:50

total time 69:04

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CC72639	HECTOR BERLIOZ La captive Antonello Manacorda Het Gelders Orkest
CC72622	Lisa Larsson Ladies First! Opera arias by JOSEPH HAYDN Jan Willem de Vriend Combattimento Consort Amsterdam



Und hältst den Takt fein innen!
 Das sprech' ich nach mein' hoh'n Verstand!
 Und kost' es gleich ein ganzes Land,
 So laß ich's dich gewinnen!"
 Kuckuck, Kuckuck, Ija!

And you keep the rhythm finely!
 Thus I say according to my high intellect!
 And although it may cost an entire land,
 I will let you win!"
 Cuckoo, cuckoo, eee-yah

Child in heaven

Not only in his first symphony, but also in his third and fourth, Gustav Mahler repeatedly struggled with the various movements: whether to include them, or how to put them in the right place in the work. *Symphony No. 3*, completed in 1896, initially had seven movements, two of them to text from *Des Knaben Wunderhorn*. These Lieder, *Es sungen drei Engel* and "Das himmlische Leben" showed clear thematic similarities and were indeed meant as a pair in the symphony. But Mahler decided to remove the latter Lied, which he had meant to be the seventh movement. The symphony was already quite long, and perhaps two Lieder from *Des Knaben Wunderhorn* was a bit too much of a good thing. Ultimately this Lied, which Mahler actually wrote in 1892, found a place in his *Symphony No. 4*, which he completed in 1901.

He had a very hard time getting this symphony started. By then he had been director of the Vienna Court Opera for two years, a job he had passionately desired, but which demanded a great deal from him. He genuinely needed the summer holiday to rest and spend time relaxing and composing. But the summer he spent on a tiny lake in upper Salzkammergut was disastrous. The weather was poor, there was a lot of rain, and his summer home was uncomfortably close to a local music tent where a jolly brass band played all day long. The next year things went better. Through friends, he took a villa in Maiernigg, on the Wörthersee in Carinthia. At the bottom of the garden, hidden in the greenery, was a small house to which Mahler could withdraw. In this 'Komponierhäuschen', as he called it, he had the peace and quiet he



needed for his music. There, in the garden house, he no longer had any trouble completing his fourth symphony. At first, Mahler had wild plans with this symphony. It was to be an extensive work of six movements alternating vocal and instrumental parts, somewhat like the third symphony. But gradually the scope of the concept was reduced to four movements, with only the final one containing a limited vocal element in the form of a soprano solo. She sings the praises of heavenly eternity as seen through the eyes of a child. It is a hushed song, profoundly beatific in its mood, and it determines the colour of the rest of the symphony. The structure of this piece is almost intimate; even the orchestra is small for Mahler. The first movement is cheerful, with sometimes banal and waggish popular melodies. A reminiscence of his noisy holiday in 1899? The second movement also seems to point in that direction, with its solo violin purposely out of tune, playing its sinister little dances like a mediaeval viol, cheery and just a wee bit creepy, just the way a child would like it. In the long, drawn-out Adagio Mahler had his mother's face in mind, soft and gentle but with a hint of sadness. The audience was clearly rather less enchanted with *Symphony No. 4*. After its three majestic predecessors, they had been expecting another showpiece, and had not counted on this extremely subtle music. The audience greeted its premiere in Munich with boos and hoots, yet in Amsterdam, the performance with the Concertgebouw Orchestra and his good friend Willem Mengelberg in 1904 was a huge success. Despite the unusual approach: Before the interval, Mahler conducted the work, after the break, the entire symphony was repeated, with Mengelberg conducting.



Dank soll er davon tragen.

Der Kukuk sprach: "So dir's gefällt,
Hab' ich den Richter wählt",
Und tät gleich den Esel ernennen.
"Denn weil er hat zwei Ohren groß,
So kann er hören desto bos
Und, was recht ist, kennen!"

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen.
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!
Du machst mir's kraus! I-ja! I-ja!
Ich kann's in Kopf nicht bringen!"

Der Kukuk drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiel, er sprach nur
"Wart! Wart! Wart! Dein Urteil will ich
sprechen,
Wohl sungen hast du, Nachtigall!
Aber Kukuk, singst gut Choral!"

Fame would be the victor's gain.

The cuckoo said: "If it pleases you,
I will nominate the judge."
And he named the donkey right away.
"Since he has two huge ears,
he can hear so much better
and will know what is correct."

They soon flew before the judge.
And when the issue was explained to him,
he told them they should sing.
The nightingale sang out sweetly!
The donkey said: "You make me dizzy!
You make me dizzy! Eee-yah!
I can't get it into my head!"

The cuckoo then quickly began
his song through thirds and fourths and
fifths;
The donkey found it pleasing and only said:
"Wait! Wait! Wait! I will announce my
judgement now.
Well have you sung, Nightingale!
But, Cuckoo, you sing a good chorale!"



Hol' dir was aus meiner Tasch'!
Hol', lieb's Büberle,
hol', ich bitt'!

Er:
Närrisches Dinterle,
ich nasch' dir holt nit!

Sie:
Gelt, ich soll mein Herz dir schenke!?
Immer willst an mich gedenke!?
Nimm's! Lieb's Büberle!
Nimm's, ich bitt'!

Er:
Närrisches Dinterle,
ich mag es holt nit!

7. Lob des hohen Verstands

Einstmals in einem tiefen Tal
Kukuk und Nachtigall
Täten ein Wett' anschlagen:
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück:

A little snack from my bag?
Fetch it, dear laddie,
Fetch it, I beg!

He:
Silly lass, you're a fool,
and I'll have none of you!

She:
Well, then, shall I offer you my heart?
So you'll always think of me?
Take it, take it, dear laddie,
Take it, I beg.

He:
Silly lass, you're fool,
And I'll have none of you!

7. In praise of high intellect

Once in a deep valley,
the cuckoo and the nightingale
had a contest:
To sing the Masterpiece,
to win by art or to win by luck:





Des Knaben Wunderhorn

All his life Mahler was fascinated by the texts in *Des Knaben Wunderhorn*. Under this title, in the early 19th century two great German writers, Achim von Arnim and Clemens Brentano, published a large collection of texts to German folk songs dating from the Middle Ages up to their own time, which was the end of the 18th century. As soon as it was published, the work became extremely popular, not least because it appealed to the German nationalist sentiment that dominated the German-speaking parts of Europe throughout the 19th century. It was the great Goethe himself who enthusiastically proclaimed that every German household ought to possess a copy of *Des Knaben Wunderhorn*. Numerous composers, including the likes of Mendelssohn, Schumann and Brahms, frequently drew from it for the many Lieder they wrote. It was a fruitful source for Mahler as well, and not just in some of his symphonies. Between 1887 and 1901 he composed more than twenty Wunderhorn Lieder, initially for voice and piano, but after 1892 for voice with orchestral accompaniment as well. Although the Lieder are of a high artistic quality, not for a moment does Mahler lose sight of the origins of the texts from *Des Knaben Wunderhorn*. Many Lieder, with a melody quite like a traditional folk song, are gentle reminders of the popular culture from which their texts come.

Das irdische Leben sings of a child dying of hunger. As is so often the case in folk songs, each stanza in this brief and mournful ballad has the same text structure. Mahler's music follows this structure, in which each verse is a bit more dramatic, leading up to the tragic climax at the end.

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr.

6. Verlor'ne Müh

Sie:
Büble, wir wollen auß' gehe!
Wollen wir? Unsere Lämmer besche?
Komm', lieb's Büberle,
komm', ich bitt'!

Er:
Närrisches Dinterle,
ich geh dir holt nit!

Sie:
Willst vielleicht ä bissel nasche?

Now when the field it had been reaped
The young child started crying,
"Mother, I'm hungry, mother dear,
Give me bread or I'll be dying."
"Wait my child, wait my child,
Tomorrow we'll be threshing."

Now when the bread lay warm in the oven,
The child lay in his coffin.

6. Lost effort

She:
Hey laddie, shall we go out together?
Shall we look at our lambs?
Come, come, dear laddie,
Come along please, I beg.

He:
Silly lass, you're a fool
and I'll have none of you!

She:
Would you like a little snack?



Kein' Musik ist ja nicht auf Erden,
 Die unsrer verglichen kann werden.
 Cäcilia mit ihren Verwandten
 Sind treffliche Hofmusikanten!
 Die englischen Stimmen
 Ermuntern die Sinnen,
 Daß alles für Freuden erwacht.

Drei Lieder aus
Des Knaben Wunderhorn:

5. Das irdische Leben

“Mutter, ach Mutter! es hungert mich,
 Gib mir Brot, sonst sterbe ich.”
 “Warte nur, mein liebes Kind,
 Morgen wollen wir ernten geschwind.”

Und als das Korn geerntet war,
 Rief das Kind noch immerdar:
 “Mutter, ach Mutter! es hungert mich,
 Gib mir Brot, sonst sterbe ich.”
 “Warte nur, mein liebes Kind,
 Morgen wollen wir dreschen geschwind.”

There is just no music on earth
 that can compare to ours.
 Cecilia and all her relations
 make excellent court musicians.
 The angelic voices
 gladden our senses,
 so that all awaken for joy.

Three songs from
Des Knaben Wunderhorn:

5. The earthly life

“Mother, I'm hungry, mother dear,
 Give me bread or I'll be dying.”
 “Wait my child, wait my child,
 Tomorrow we'll be sowing.”

Now when the wheat it had been sown
 The young child started crying,
 “Mother, I'm hungry, mother dear,
 Give me bread or I'll be dying.”
 “Wait my child, wait my child,
 Tomorrow we'll be reaping.”

Verlorne Müh' is a friendly squabble in dialect between two lovers. Here Mahler uses a simple waltz-like melody rather like a Ländler (folk dance). *Lob des hohen Verstands* is a amusing tale of a singing contest between the cuckoo and the nightingale, with a donkey acting as the judge. It is actually a fable, and Mahler uses humour to literally let the animals sing and bray. If you listen closely, then between the lines and the notes you may hear how the composer – in a metaphoric sense – puts those who are critical of his music very neatly in their place.

Kees Wisse

Translation: Carol Stennes/Muse Translations



Lisa Larsson

Following an early career as a flautist, Swedish soprano Lisa Larsson studied singing in Basel, Switzerland. During her first engagements at the Zurich Opera, she worked with conductors such as Franz Welser-Möst and Nikolaus Harnoncourt. After her debut with Riccardo Muti at La Scala di Milano, she quickly established herself internationally, in particular as a Mozart interpreter, performing Pamina, Susanna, Ilia, Zerlina, Zaide, Servillia, Fortuna and Ismene. She has appeared at renowned European operahouses including the Royal Opera House Covent Garden, Teatro la Fenice, the Bavarian State Opera, the Grand Théâtre de Genève, the Opéra de Monte Carlo, the Leipzig Opera, the Theater Basel, the Royal Swedish Opera, the Royal Danish Opera as well as at the Salzburg Festival, the Lucerne Festival, the Glyndebourne Festival and the Festival d'Aix-en-Provence. Equally at home on the concert platform, Lisa Larsson is internationally renowned for her diversity and artistry.

Recently added repertoire includes works by Brahms, Berlioz, Mahler, Richard Strauss, Britten, Stravinsky as well as contemporary composers. She has performed with many of today's most notable conductors, including Claudio Abbado, Sir Colin Davis, David Zinman, Edo de Waart, Daniel Harding, Adam Fischer, Mikhail Pletnev, Antonello Manacorda, Lawrence Renes, Massimo Zanetti, Louis Langrée, Andrew Manze, Douglas Boyd, Juanjo Mena and Vassily Sinasky, in collaborations with orchestras such as the Berlin Philharmonics, the Frankfurt Radio Symphony

Die Englein, die backen das Brot.
Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sanct Ursula selbst dazu lacht.

The angels bake the bread.
Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!
If you want roebuck or hare,
on the public streets
they come running right up!

Should a fast day come along,
all the fishes at once come swimming
with joy!
Saint Peter comes running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.



Mahler 4, Teil 4:

Aus: *Des Knaben Wunderhorn*

Das himmlische Leben

Wir genießen die himmlischen Freuden,
 D'rum tun wir das Irdische meiden.
 Kein weltlich' Getümmel
 Hört man nicht im Himmel!
 Lebt alles in sanftester Ruh'.
 Wir führen ein englisches Leben,
 Sind dennoch ganz lustig daneben;
 Wir tanzen und springen,
 Wir hüpfen und singen,
 Sanct Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
 Der Metzger Herodes d'rauf passet.
 Wir führen ein geduldig's,
 Unschuldig's, geduldig's,
 Ein liebliches Lämmlein zu Tod.
 Sanct Lucas den Ochsen tät schlachten
 Ohn' einig's Bedenken und Achten.
 Der Wein kost' kein Heller
 Im himmlischen Keller;

Mahler 4, 4th movement

From: *Des Knaben Wunderhorn*

The Heavenly Life

We enjoy heavenly pleasures
 and therefore avoid earthly joys.
 No worldly tumult
 is to be heard in heaven.
 All live in greatest peace.
 We lead angelic lives,
 yet have a merry time of it besides.
 We dance and we spring,
 We skip and we sing.
 Saint Peter in heaven looks on.

John lets the little lamb out,
 and Herod the Butcher lies in wait for it.
 We lead a patient,
 an innocent, patient,
 dear little lamb to its death.
 Saint Luke slaughters the ox
 without any thought or concern.
 Wine doesn't cost a penny
 in the heavenly cellars;

Orchestra, the Munich Philharmonics, the Zurich Tonhalle Orchestra, the Vienna Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orchestre National de Lyon, the Stockholm Philharmonics, the Nederlands Philharmonics, the Hong Kong Philharmonics and the NHK Orchestra, Tokyo.

In the field of Early Music she has frequently performed with many of the leading period instrument orchestras and their conductors, including Ton Koopman, Sir John Eliot Gardiner, Frans Brüggen, Richard Egarr, Christopher Hogwood, Trevor Pinnock, Andrea Marcon, Gottfried von der Goltz, Emanuelle Haïm and Sir Roger Norrington.

Previous to this Mahler-recording, Challenge Classics has recently released two other major additions to Lisa Larsson's extensive discography: a Haydn album with the Combattimento Consort Amsterdam under the direction of Jan Willem de Vriend, followed by a Berlioz program with the Arnhem Philharmonic Orchestra conducted by Antonello Manacorda. Previous releases include a recording of Strauss' *Vier letzte Lieder* under Douglas Boyd, Mahler's *Symphony No. 8* under David Zinman, the Mozart operas *Don Giovanni* under Daniel Harding, *Mitridate* under Adam Fischer, *Il sogno di Scipione* under Gottfried van der Goltz, Händel's *Jephtha* under David Stern as well as numerous Bach Cantatas under both Sir John Eliot Gardiner and Ton Koopman. With the latter she also recorded Bach's Christmas and Easter Oratorios as well as the Magnificat.



As of recent Lisa Larsson works in close collaboration with Swedish composer Rolf Martinsson. Planned for the future are world-premieres and performances of new works of his dedicated to her. This together with orchestras such as the Zurich Tonhalle Orchestra, Philharmonia Orchestra London, Helsinki resp. Nederlands Philharmonics, the Gothenburg SO, Scottish Chamber Orchestra, Musica Vitae and Swedish Chamber Orchestra under conductors such as John Storgårds and Mark Albrecht. In addition to this, also a CD-recording of Martinsson's longstanding *Orchestral Songs on Poems by Emily Dickinson* is scheduled together with the Royal Stockholm Philharmonic Orchestra.

www.lisalarsson.info







Antonello Manacorda - Conductor

Antonello Manacorda has been Principal Conductor of the Kammerakademie Potsdam since 2010 and Principal Conductor of Het Gelders Orkest in The Netherlands since 2011. He also has many regular guest conducting relationships which include the Frankfurt Radio Symphony, BBC Philharmonic, Sydney Symphony and Orchestra della Svizzera Italia. He has also worked with a number of other orchestras including the Scottish Chamber Orchestra, Zürich Chamber Orchestra, Stavanger Symphony, Swedish Chamber Orchestra, Hamburger Symphoniker and Staatskapelle Weimar. In the coming seasons he will be conducting the Helsinki Philharmonic, Orchestre National du Capitole de Toulouse and Gothenburg Symphony.

Manacorda has also been a regular guest at the Aldeburgh Festival appearing there in 2008, 2010 and 2012. From 2003 to 2006, Antonello Manacorda was Artistic Director for chamber music at the Académie Européenne de Musique du Festival d'Aix en Provence. His first appointment as principal conductor was in 2006 with I Pomeriggi Musicali in Milan.

Manacorda appears regularly at the Philharmonie Berlin with the Kammerakademie Potsdam, and at the Concertgebouw Amsterdam with both Het Gelders Orkest and KAP. In February 2014 he conducted a Beethoven Cycle over four consecutive days in Potsdam with KAP. In April, he appeared in the Concertgebouw with Het Gelders Orkest for a performance of Mendelssohn's complete Midsummer Night's Dream which will be broadcast live. Manacorda is

percussion

Actea Jiménez principal

timpani leader

Peter Wolterinck

percussionist co-principal timpani

Jan Roel Hamersma

harp

Diana de Vries

**double bass**

Aristotelis Potamianos principal
 Hans Blok co-principal
 Joost Hillen co-principal
 Jacinta Molijn
 Julianne Vogel

flute

Peter Verduyn-Lunel principal

piccolo

Gudrun Bourel

oboe

Bram Kreeftmeijer principal
 Jeroen Soors principal
 Arthur Mahler
 Sigurd Smit

clarinet

Arno Stoffelsma principal
 Oscar Ramspek co-principal
 Irene Teepe

bassoon

Renée Knigge principal
 Joop Bremer

horn

Syta Ypma
 Kirsten Jeurissen
 José Luis Sogorb Jover

trumpet

Tonnie Kievits principal
 Bob Koertshuis principal/2nd trumpet
 Jacq Sanders

trombone

Jilt Jansma principal
 Christian Ansink co-principal

bass trombone

Dick Bolt

tuba

Arjan Stroop

currently engaged in recording a Schubert Symphony cycle for Sony Classical with the Kammerakademie Potsdam. The first two CDs have met with high praise, including one being listed as one of Die Welt's top-10 CDs of 2013.

Manacorda also has quite a presence in the opera field, with a long-standing relationship with La Fenice and the director Damiano Michieletto. At La Fenice he has conducted a new production of Mozart's da Ponte cycle on several occasions and he returns in 2014 to conduct *The Magic Flute*. Future opera productions include *Mozart's Bethulia Liberata* with Kammerakademie Potsdam and Rossini's *Otello* at the Theater an der Wien.

Manacorda was a founder-member of the Mahler Chamber Orchestra and has been its vice-president and concertmaster for eight years. A scholarship from De Sono in his home town of Turin allowed him to pursue his goal of becoming a conductor by enabling him to study with Jorma Panula for two years in Helsinki.

www.antonello-manacorda.com



About the Arnhem Philharmonic Orchestra / Het Gelders Orkest

Tradition and innovation – two key features of the Arnhem Philharmonic Orchestra. In the tension created between these two concepts, we pass on our passion for live classical music to young and old alike. Eighty-five musicians come together in a major, authoritative symphony orchestra at the highest level. The orchestra's ambition is to bring enjoyment of live symphonic music to audiences in Gelderland and beyond. This is why we organise 100 symphonic concerts each year, alongside family concerts, educational concerts and special participation projects for amateur musicians. We also record several (live) CDs every year. Through these activities, the Arnhem Philharmonic Orchestra reaches an audience of more than 400,000 people. The orchestra's innovative activities set it apart and have won it a large number of accolades. The Arnhem Philharmonic Orchestra recently introduced its "LAB" series, a breeding ground for musical initiatives. The youthful and successful Antonello Manacorda has been Chief Conductor of the Arnhem Philharmonic Orchestra since 2011.

1st violins

Cécile Huijnen leader
Dimitër Tchernookov deputy leader
Alexej Pevzner deputy leader
Farinaz Kherad Picheh
Sylvia van der Grinten
Anna Wiersum
Janneke Roelofs
Aimée Broeders
Alexander de Blaeij
Pieter van Lent
Melanie Jansen
Ewoud Mahler
Winnie Hanel

2nd violins

Marjolein van Dingstee principal
Cindy Albracht principal
Arthur Ornée co-principal
Bert Neisingh
Saskia Bos
Martijn Tjoelker
Christien Gerritsen
Marjo Finke
Michaela van Buuren

Eva Bengtsson
Boukje Raes
Eszter Frauenholz
Marte Straatsma

viola

Meintje de Roest principal
Bart Peters co-principal
Eileen Mc Ewan co-principal
Elka Bongers co-principal
Wouter van Ettinger
Peter van Praagh
Marieke Wenink
Wim Traa
Jan Willem van der Eyk
Marian van den Berg

cello

René Berman principal
Maike Reisener principal
Inge Grevink co-principal
Liliana Rupp
Joke den Heijer
Eveline Rosenhart
Agaath Kooistra