



Double bass in double bass room in the Concertgebouw

DOMINIC SELDIS *On his double bass - Erasmus,* *built in ca 1810 by Vincenzo Panormo, London - acquired in 2015*



This instrument fits me because...

The size of the instrument fits me perfectly. Playing this bass is fantastically challenging. There's no ceiling on the possibilities of sound, colour or character. It's the best possible feeling for any instrumentalist.

Getting to know my bass...

To be perfectly honest, I'm still learning how to get the best out of it. It will take years before we really are as one, since the instrument demands the very best of me to get the very best out of the bass. Most importantly, the journey there is fabulous.

The character of my bass...

This bass is like my perfect woman. High-class, expensive and absolutely stunning from the outside – with all the bumps in all the right places. At the same time, it has a deep character that needs to be handled with care, attention and respect.

A memorable piece I played on this instrument...

I know this sounds super soppy, but really every time I

play this instrument it is special. But naturally, any Mahler symphony is always a highlight!

A memorable moment when travelling with my instrument...

On our recent European tour, we've been doing a Side by Side project. In each capital city, we've sat next to a local youth player. I always gave the bass to a student to play in the rehearsal. The look on their faces when I tell them what the bass is and who owned it is priceless! One student even refused to touch it!

Where the precious instrument is kept...

The bass room at the Concertgebouw is normally where it's kept, where the temperature and light conditions are perfect and where it's completely secure. I can leave it there overnight and know for sure it will be there in the morning.

The sound...

The bass sounds very Italian – smooth, deep, full, expansive, rich and classy.