



Just Listen
Records

JL024

A WIND INVISIBLE
SWEEPS US THROUGH THE WORLD
REMBRANDT TRIO





A WIND INVISIBLE SWEEPS US THROUGH THE WORLD

Wherever the Rembrandt Trio plays their concerts, audience members pick up on the special interplay between the musicians. Many of them ask the same question afterwards: If everything is improvised on the spot, how come the communication seems so immediate, how can the songs feel so complete?

There is no real answer, except that it could be the result of having played music together for fifteen years. "When you have shared the stage for as long as we have, you become part of each other's development, both as musicians and as people." Between Rembrandt, Tony and Vinsent – three musicians from the Netherlands – there is such a strong bond of trust that they feel completely free to follow their musical instincts, playing what the music asks for in the moment. This level of trust is a very rare thing, and it is cherished by the trio.

After fifteen years of shared experiences, playing together in a variety of settings, seeking out new inspiration together in musical cultures from different eras and regions, the Rembrandt Trio recorded their seventh album together with Just Listen Records in the sonorous space of a former church in Amsterdam, surrounded by antique organs.





UNIVERSAL SONGS

While touring different venues all over the world, the trio discovered that some compositions shared a special kind of magic that translated wherever they were played. Often, the pieces were based on compositions and themes from different times and cultures; a Bach motif, a Chinese folk song, a whiff of Armenian folklore. Beautiful, strong melodies that touched audiences no matter their background or culture. Like fairy tales told all over the world might have different characters but share the same plot: What it is to be human. The trio decided they wanted to create these kinds of 'universal' compositions, keeping them concise and powerful – melodies and songs that have a universal quality, touching listeners far and wide. For this album, they dreamed up music with strong, timeless melodies to try and transpose into song what we all share – our being human.

ORGELPARK

Working together with the audiophile label Just Listen records, Amsterdam's 'Orgelpark' was chosen for the recordings. This former church, now a haven for organists because of its large collection of historical organs, has very specific and beautiful acoustics. By playing in a building surrounded by these colossal instruments, the trio felt drawn to include them in their creative process. Rembrandt, a descendant of two generations of church organists, felt his heritage come through, trying out the sounds of the box organ and the Sauer organ. The space itself, with its specific reverberations became another player in this band of three.

‘A WIND INVISIBLE SWEEPS US THROUGH THE WORLD’

The album title, taken from a poem by the 13th century Persian poet Rumi, tries to capture the magic and universality of music and conveys how a shared curiosity drives the trio to travel and incorporate motifs, themes and experiences from all over the world into their work. The wind, air blowing through the pipes of the organ, the invisible waves of sound that shape a song – the driving force that inspires traveling, broadening horizons.

Rembrandt Trio
Rembrandt Frerichs
Tony Overwater
Vinsent Planjer





- 1 A Wind Invisible Sweeps Us Through the World** (R. Frerichs)
This composition turned out to be a perfect playground for the trio, taking the melody as a universal starting point. The title is based on a quote from Rumi, the 13th century Persian poet.
- 2 Mélodie Antique** (R. Frerichs)
Rembrandt wanted to bring together some interesting harmonies derived from early music and renaissance music, and carry them over into a more singer/ songwriter-like context. Performed by the trio, this composition becomes very singable, and evokes these ancient refrains that get stuck in your mind all day. Because it's hard to pinpoint in which musical era it originates, the title is now "Mélodie Antique" to refer to universal melodies that jump from head to head.
- 3 Bleib Bei Uns, Johann Sebastian** (R. Frerichs)
Based on Bach's chorale prelude BWV 721, Rembrandt adds a more modern approach to melody, giving the 18th century harmonies in this piece a contemporary flavor.
- 4 Bohemia Theme** (R. Frerichs)
Rembrandt took one of the main themes from his first piano concerto, composed on request for musicians of the Royal Concertgebouw Orchestra, and turned it inside-out when performing it with the trio on this recording. Taking maximum freedom with the material, the melody reminded the trio of Bohemian woods and central European landscapes.
- 5 The Moon Shines Bright When It Doesn't Avoid the Night** (R. Frerichs)
This composition came to Rembrandt very intuitively. With a bit of a 'blue' feeling to it, the song turned out to bridge more tonalities at once. Adding some subtle organ to it gives the trio a new direction in playing the blues.

- 6 Fay Maria** (R. Frerichs)
Composed for his youngest child, a lovely daughter called Fee, Rembrandt tried to capture her unique vibrancy and sensitivity in this piece.
- 7 Goodbye If Only** (V. Planjer)
This was originally written as an elegant miniature jazz-waltz. This is a duo version for piano and percussion and is all about the exploration of sonic possibilities.
- 8 Leaves of Green var. 1 (violone)** (R. Frerichs)
A variation on 'Leaves of Green', played on the six string violone. Inspired by the way Johan Sebastian Bach composed the Cello Suites, combining melody, harmony and bass in one single voice.
- 9 Leaves of Green** (R. Frerichs)
Harmonies emerging from eras long gone by: this is a piece that could be played by a gamba consort or on baroque lute. It brings to mind old troubadours.
- 10 Eternal Varying Alternations** (R. Frerichs)
Commissioned to Rembrandt by Violinist Eva Stegeman for her festival 'Classical Encounters', this piece in its original version was arranged for string quartet. Playing it with the trio opened many new directions.
- 11 Why Flower Red?** (T. Overwater)
During his travels through China, bassist Tony Overwater found this beautiful melody. It's not your typical Chinese pentatonic song but a melody from the North West part of China where the influences of the Islamic culture are more apparent.

12 Bohemia Theme solo piano (R. Frerichs)
(see track 4)

13 Fight Song (R. Frerichs)

Within this piece the trio wanted to create a universal introspective atmosphere, that they know well from Armenian music. There's hints of traditional Armenian melodies Rembrandt once heard being played on one of his journeys.

14 BWV 721: Ich Bin Vergnügt mit Deine Klängen (R. Frerichs)

A modern approach to Early music, with Rembrandt playing melodies over the harmonies of chorals one may hear in church services. As a homage to J.S. Bach, Frerichs expresses his gratitude to the great master, and as the German title suggests, thanks the 'composer

Producers

Jared Sacks, Jonas Sacks, Rembrandt Trio

Label Management

Jara Holdert

Recording engineer, editing, mastering

Jared Sacks

Mastering Engineer

Tom Caulfield

Cover Photography

Mark Engelen

Portrait Photography

Arjen Ottema / Rodscone

Cover and booklet design

Ad van der Kouwe, Manifesta, Rotterdam

Session photography and video

Jonas Sacks, Tony Overwater

Liner notes

Rembrandt Trio

Recording location

February 16/17 2021 at Orgelpark, Amsterdam,
the Netherlands

Acknowledgements

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Recorded in Direct Stream Digital [DSD256]

February 16/17 2021 at Orgelpark, Amsterdam.

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Technical information

Microphones

Bruel&Kjaer 4006, Schoeps,

Digital converter

DSD256 Horus, Merging Technologies

Amplifiers

Van Medevoort, Holland

Cables

Van den Hul 3T

Mixing board

Rens Heijnis, custom design

Editing Software

Pyramix, Merging Technologies

Mastering Room Speakers

Grimm LSI







A WIND INVISIBLE SWEEPS US THROUGH THE WORLD REMBRANDT TRIO

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|----|---|------|
| 1 | A Wind Invisible Sweeps Us Through the World (R. Frerichs) | 4:21 |
| 2 | Mélodie Antique (R. Frerichs) | 3:49 |
| 3 | Bleib Bei Uns, Johann Sebastian (R. Frerichs) | 5:58 |
| 4 | Bohemia Theme (R. Frerichs) | 5:31 |
| 5 | The Moon Shines Bright When It Doesn't Avoid the Night (R. Frerichs) | 4:43 |
| 6 | Fay Maria (R. Frerichs) | 4:20 |
| 7 | Goodbye If Only (V. Planjer) | 5:00 |
| 8 | Leaves of Green var. 1 (R. Frerichs) | 1:44 |
| 9 | Leaves of Green (R. Frerichs) | 3:58 |
| 10 | Eternal Varying Alternations (R. Frerichs) | 5:01 |
| 11 | Why Flower Red? (T. Overwater) | 4:42 |
| 12 | Bohemia Theme solo piano (R. Frerichs) | 2:16 |
| 13 | Fight Song (R. Frerichs) | 5:48 |
| 14 | BWV 721: Ich Bin Vergnügt mit Deine Klängen (R. Frerichs) | 3:48 |