



# WHEN NIGHT FALLS

Angelo Verploegen  
Ed Verhoeff  
Eric van der Westen







*That certain night, the night we met  
There was magic abroad in the air  
There were angels dining at the Ritz  
And a nightingale sang in Berkeley Square*

(from 'A Nightingale Sang In Berkeley Square'  
by Eric Maschwitz and Manning Sherwin)

When the sun sets and twilight falls, the hustle and bustle of the city settles down and we strip away the cares of the day, another dimension opens up. As if darkness invites dreaming, when the visible world slowly fades into dim silhouettes. We fantasize about what could be, dream about love yet to blossom, hum romantic ditties in the moonlight.

Angelo Verploegen's new album 'When Night Falls' is an ode to the night in all its forms; from dusk until dawn. Through the jazz standards he selected, he tries to capture the course of the evening, while limiting himself in terms of instrumentation, repertoire and recording technique – to evoke the narrow world of the night.

*Sometimes I wonder how I spend my lonely nights  
Dreaming of a song  
The melody haunts my reverie  
And I am once again with you  
When our love was new, and each kiss an inspiration  
But that was long ago – and now my consolation  
Is in the stardust of a song*

(from 'Stardust' by Mitchell Parish and Hoagy Carmichael)

Trumpetist and Flugelhorn player Angelo Verploegen first performed with guitarist Ed Verhoeff and bassist Eric van der Westen in 2001, after all three had had long musical careers in larger lineups and projects. This trio brought them back to the core – “as in a good dish, sometimes no more ingredients are needed”. They recorded their first album, ‘The Night And The Daydreamer’ and toured Japan. With that first album title, the night became a recurring theme in their repertoire – as can be heard on one of their favorites, ‘You and the Night and the Music’ and identified in an original by Eric, ‘Keeping The Dream’. After a few years of success, their paths meandered elsewhere, but in 2018, Angelo brought them back together for the trio album ‘The Sweetest Sound’ – a sweet reunion indeed.

During the pandemic they found the perfect moment to renew their collaboration once more: the chamber jazz trio decided to paint a small portrait of the night on a new album with Just Listen Records.

On the 22nd and 23rd of May 2021, they recorded ‘When Night Falls’ at a former Lutheran Church in Amsterdam. Very deliberately, Verploegen chose not to add percussion and keep the original trio intact. “Ed and Eric are exceptionally good at suggesting incredibly much with very little – I cherish that and want to preserve it.”

*Moon river, wider than a mile  
I'm crossing you in style some day  
Oh, dream maker, you heart breaker  
Wherever you're goin', I'm goin' your way*

*(From 'Moon River' by Johnny Mercer and Henry Mancini)*



So many songs sing of the evening, the night, and all that belongs to it – a walk by moonlight, an endless sky full of stars in which we try to read the future; a darkness to project our dreams onto. Verploegen selected beautiful vocal jazz standards that lead us through the different stages of the night.

Starting off by asking his listeners to ‘Close Your Eyes’, we get to join Verploegen and his trio on nighttime adventures – first going out ‘Dancing In The Dark’ and then maybe a little more in ‘Making Whoopee’. Parting ways in ‘It’s a Pity to Say Goodnight’ and then continuing the journey on a contemplative, solitary evening walk through songs like ‘Quiet Nights of Quiet Stars’ and ‘Stardust’. The album ends with the dawn: ‘Softly, as in a Morning Sunrise’.

Choosing from the rich repertoire of standards can be a challenge in itself. These are songs that have been around for generations, and have been performed by the jazz heroes of yesteryear. How can you measure up to that, or presume you still have something to add? But precisely in that challenge, according to Verploegen, lies the excitement – “The songs have been interpreted by the all-time greats. Now you must step up to the plate and show what you do with them yourself.” Verploegen believes that it is not in your own, new compositions, but precisely within the boundaries of the known, in your own variations and improvisations on familiar themes, that you can show your own identity to the fullest.

Verploegen deliberately wanted to limit himself to vocal standards, songs that were always meant to be sung, where melody and lyrics were conceived at the same time, guiding and informing each other. For him, the lyrics are an important extra layer of meaning, playing a part in his phrasing, experience and performance. That’s why, within the nighttime theme, he didn’t go for the maybe obvious ‘Round Midnight’, ‘Night In Tunesia’ or other originals, which were written as instrumentals, and were only given their lyrics later.

Angelo also hands out music sheets with underwritten lyrics to Verhoeff and Van der Westen – to give them the opportunity to have the words influence their performance of the songs.

*Lookin’ for the light of a new love  
To brighten up the night, I have you, love  
And we can face the music together  
Dancing in the dark*

*(from ‘Dancing In The Dark’ by Howard Dietz and  
Arthur Schwartz)*



From the very start of his career [Angelo Verploegen](#) has proven to be an utmost versatile trumpeter. His broad musical interests have made him move back and forth between straight ahead jazz, hardcore free improv and everything in between in numerous small groups, and doing horn-section and orchestral work with a natural ease. Verploegen toured internationally with his own groups, worked as a recording producer and teaches trumpet.

For these nocturnals, Angelo Verploegen returned to his 'first love' and principal instrument: the Flugelhorn. Its somewhat darker, warmer tone suits the night beautifully. He plays a twenty year old prototype *Hub van Laar* model B3. The pliability of this instrument gives Verploegen the greatest possible range for emotional expression.



The much in-demand guitarist **Ed Verhoeff** is praised for his “phenomenal technique, beautiful sound and harmonic depth”. Apart from accompanying many greats in both the jazz and pop field in a most creative and impeccable way, Verhoeff also leads his own projects in which he shows his composition qualities. His association with the Latin music scene makes him travel to the Caribbean frequently. Ed is also active as a guitar teacher.

Ed Verhoeff brought his old-time companion; the 1951 Gibson ES-175 electric guitar, for its true authentic and warm jazz sound. And for one single piece he decided to play his 1971 Manual de la Chica flamenco guitar.



Bassist **Eric van der Westen** is a steady value in the Dutch jazz scene. Alongside his ongoing interest in blues, folk, country and Americana, he developed a career as a composer of modern crossover improvised music. His longtime close collaboration with African, and later Turkish musicians led him to perform around the world. Eric runs his own record label EWM Music and heads the international music festival Better Get Hit.

Eric van der Westen's 7/8 scale Père Pillement Double Bass dates from the early 1800s and delivers a 'deep wooden' embracing sustain, carrying the collective sound on its broad shoulders.



Despite their different musical backgrounds **Verploegen, Verhoeff & Van der Westen** found each other in their common interest for intimate chamber jazz. Also known under the name ‘Amsterdam Jazz Trio’ they have been performing and recording their original compositions as well as the classical jazz repertoire for over twenty years now. Their ability to blend their musical personalities into a true warm and highly communicative collective sound has found critical acclaim ever since their first appearances.

Night has always been the domain of the jazz musician – the time of concerts and jam sessions, when the day is done and people want to be whisked away into their first dreams. In a darkened room, making music is pricking up one's ears and paying attention to where the other musicians are heading, following immediately. It requires a narrowed focus, a complete immersion into the here and now. In jazz, that concentration is essential – little is pre-arranged, there needs to be room for new ideas, every performance is different.

That experience of playing live, paying attention and getting into a flow, could only be captured by playing the takes in the most true-to-life conditions. And that is exactly the way the audiophile label Just Listen Records works – they record their own productions in the highest possible audio definition, while keeping the setting as natural as possible. The musicians, standing together in the same room, can hear and see each other without the mediation of headphones or booths, just as they would on a stage. Instead of dampening all the echoes and reverberations, the acoustics of the room actually become an integral element in the recordings, and give a more realistic representation of how we have always heard music; in a room or hall, resonating and adding character. The musicians play their songs together, as full takes – and as little editing is done as possible. With that awareness, you start playing at the cutting edge again – it's like recording a live concert, with all the life, energy, flaws and golden edges that go with it.

*The moon went down, stars were gone  
But the sun didn't rise with the dawn  
There wasn't a thing left to say  
The night we called it a day*

*(from "The Night We Called It A Day" by Tom Adair and Matt Dennis)*

**D**ream along on ‘When Night Falls’. A musical journey by way of gems from the American Songbook, interpreted by three grandmasters of Dutch jazz, who know how to beautifully evoke the magical concentration of the night, when the wider world falls away. Bringing their history and their varied musical backgrounds to this project, there’s definitely some ‘magic abroad in the air’.

“The smaller the line-up, the stronger the dialogue,” says Verploegen – who sees the beauty of jazz in the communication between the players. No one knows in advance what’s going to be said, but at a table for three, there’s enough room for all the individual musicians to get involved in the discussion, or sit back and follow along for a while. The intimacy of that small ensemble suits the evening – through subtle playing that reflects a wealth of experience and attention, we witness a twilight conversation between three old friends, talking deep into the night.

*Softly, as in a morning sunrise  
The light of love comes stealing  
Into a new born day*

(from ‘Softly, As In A Morning Sunrise’

by Sigmund Romberg and Oscar Hammerstein II)

*Jara Holdert*

Other available titles by Angelo Verploegen on Just Listen Records



*The Sweetest Sound* (JL009, 2018)  
Angelo Verploegen, Ed Verhoeff,  
Eric van der Westen



*The Duke Book* (JL019, 2019)  
Angelo Verploegen,  
Jasper van Hulten



*Dances* (JL020, 2019)  
New World Quartet



*The Art of Traveling Light*  
(JL023, 2020) Angelo Verploegen,  
Wim Bronnenberg, Jasper van Hulten

*Producers* Jared Sacks, Jonas Sacks,  
Angelo Verploegen  
*Label Management* Jara Holdert  
*Recording engineer, editing, mastering  
engineer* Jared Sacks  
*High Res Mastering Engineer*  
Tom Caulfield  
*Cover Illustration* Jara Holdert  
*Portrait Photography* Jonas Sacks  
*Session photography and video*  
Jonas Sacks  
*Liner notes* Jara Holdert  
*Recording date & location*  
May 22/23 2021 at Studio 150  
Bethlehemkerk, Amsterdam,  
the Netherlands

Recorded in Direct Stream Digital [DSD256]  
©&©2022 Just Listen Records, All Rights  
Reserved. [www.justlisten-records.com](http://www.justlisten-records.com)  
Unauthorized copying, hiring, lending, public  
performance and broadcast of this record is  
prohibited and a violation of applicable laws.

Thanks to Peter, Tom and Joeri of  
Studio 150 for their hospitality, and  
Ype for cooking us amazing meals  
during the recordings

### Technical information

*Microphones* Bruel&Kjaer 4006,  
Schoeps,  
*Digital converter* DSD256 Horus,  
Merging Technologies  
*Cables* Van den Hul 3T  
*Pre-amplifiers* Rens Heijnis,  
custom design  
*Editing Software* Pyramix, Merging  
Technologies  
*Mastering Room Speakers* Grimm LSI

# WHEN NIGHT FALLS

Angelo Verploegen *Flugelhorn*

Ed Verhoeff *Guitar*

Eric van der Westen *Bass*

- |    |                                                                        |      |
|----|------------------------------------------------------------------------|------|
| 1  | Close Your Eyes (Bernice Petkere)                                      | 5:22 |
| 2  | Dancing In The Dark (Howard Dietz/Arthur Schwartz)                     | 4:06 |
| 3  | Makin' Whoopee (Gus Kahn/Walter Donaldson)                             | 4:11 |
| 4  | It's A Pity To Say Goodnight (Billy Reid)                              | 6:17 |
| 5  | Quiet Nights Of Quiet Stars (Gene Lees/Antonio Carlos Jobim)           | 4:29 |
| 6  | The Night We Called It A Day (Tom Adair/Matt Dennis)                   | 5:05 |
| 7  | Stardust (Mitchell Parish/Hoagy Carmichael)                            | 4:29 |
| 8  | Stella By Starlight (Ned Washington/Victor Young)                      | 5:58 |
| 9  | Moon River (Johnny Mercer/Henry Mancini)                               | 3:33 |
| 10 | A Nightingale Sang In Berkeley Square (Eric Maschwitz/Manning Sherwin) | 2:55 |
| 11 | Softly, As In A Morning Sunrise (Sigmund Romberg/Oscar Hammerstein II) | 5:08 |