

A photograph of four men standing in a vast, arid desert landscape under a dramatic, cloudy sky at sunset or sunrise. The man on the far left is wearing a blue shirt and glasses, holding a large, dark, curved stringed instrument. The man next to him is wearing a brown patterned jacket and looking towards the camera. The third man is wearing a blue jacket and looking down. The man on the far right is wearing a red shirt and holding a large, round, orange-gold instrument. The overall mood is contemplative and artistic.

Mohammad Motamedi
Rembrandt Trio

انتظار Intizar
songs of longing



Just Listen
Records



MY first rehearsal with the Rembrandt Trio took place at Rembrandt's house. I didn't know what they would play and what I should sing. Practice started. They started playing. It was a strange experience. Baroque style instruments, but the music that was played was in the style of old Iran. It was a unique dream sense. I had to sing something impromptu. I always imagine myself in a certain place and atmosphere to sing. That day, I didn't know to imagine myself in a theater in a European city or in the old architecture of Iran. I closed my eyes and stood in the sky where I could see both Iran and Rembrandt's house from above. Our rehearsal that day formed the main structure of this album. From that day on, whenever I want to sing with the Rembrandt Trio, I first go up there in the sky where I can see both Iran and my friends in the Rembrandt Trio group in the Netherlands. I love it up there in the sky.

Mohammad Motamedi

1 Intizar (Waiting) راضت نا 1

poem: Said Rustamov | composer: Zeinal Jabbar Zade | arrangement: Tony Overwater

‘Intizar’ is one of two beautifully melancholic songs Mohammad suggested for the recording, songs he remembered from his early childhood. This called for a more elaborate arrangement and instrumentation. Tony Overwater selected three musicians; cellist Maya Fridman, violinist Myrthe Helder and clarinetist Maarten Ornstein, and wrote new arrangements for them and the trio, especially for this piece.

ءجائما قصد ائله مين، كوزونه قوربان
مني سرمست ائله مين، سوزونه قوربان

They are killing me, those stunning eyes of her
They make me ecstatic, those stunning words of her

ءصوحيءتيم، سازيم، باهاريم، يازيم
اوره بيمده قالماسين ايسته ييم، آرزوم

My words, my instruments, my spring, my summer
My dreams unfulfilled, may they not

ءكنجه لر مين خياللا داليرام سنسيز
ءعطريني ياستيغيندان آيرام سنين

Without you, I’m alone in the nights with thousands of dreams
You’re not here but your scent is on my pillow

ءصوحيءتيم، سازيم، باهاريم، يازيم
اوره بيمده قالماسين ايسته ييم، آرزوم

My words, my instruments, my spring, my summer
My dreams unfulfilled, may they not

2 Az Khoune Javanan

poem: Araf Azvini

This is an intense and emotional improvisation between Mohammad Motamedi, Rembrandt Frerichs on church organ and cellist Maya Fridman. Mohammad used existing lyrics as a base for his improvisation; words describing the despair of the Iranian people.

هنگام مي و فصل گل و گشت چمن شد
دربار بهاري تهی از زاغ و زغن شد
از ابر كرم، خطه ري رشك ختن شد
دلتننگ چو من مرغ قفس بهر وطن شد

It's the season of blooming flowers, drinking wine and
wandering in the meadows
The court of Spring has been emptied of crows
And the generous clouds made the realm of Rey envied by
heaven
But my heart, like a caged bird, longs for my own land

چه كج رفتاري اي چرخ
چه بدكرداري اي چرخ
سر كين داري اي چرخ
نه دين داري
نه آئين نه آيين داري اي چرخ

How evil are you, oh destiny!
How vicious are you, oh destiny!
You only plan to revenge
You have no religion
nor dignity, oh destiny!

از خون جوانان وطن لاله دمیده
از ماتم سرو قدشان، سرو خمیده
در سایه گل بلبل از این غصه خزیده
گل نیز چو من در غمشان جامه دریده

From the blood of my country’s youth red tulips have bloomed
From the mourning of their tall cypress stature
The cypress trees have bent
A mourning nightingale has silently crawled into the shadow
of a rose
And the rose, like me, has torn her robe in sadness

3 Bahare Delkash

poem: Mohammad Taqi Bahar | composer: Darvish Khan | arrangement: Tony Overwater

The second song that Mohammad Motamedi suggested for these recordings was 'Bahare Delkash'. A charming Azerian Persian song from the 1920s, composed by Darvish Khan and arranged by Tony Overwater, maintaining the original character of the 20s using a 19th century Erard piano and a chamber music-like ensemble with violin, cello and clarinet.

بهار دلکش رسید و دل بجا نباشد
از آنکه دلیر دمی به فکر ما نباشد
صبحدم بلبل بر درخت گل به خنده می گفت
نازنینان راه ماه جبینان را وفا نباشد

در این بهار ای صنم بیا و آشتی کن
که قهر و کین با من حزین روا نباشد
صبحدم بلبل بر درخت گل به خنده می گفت
نازنینان راه ماه جبینان را وفا نباشد

The charming Spring has arrived but my heart is not feeling in place
Because my beloved is not thinking of me even for a while
In the morning, the nightingale was telling the flower laughing
That the beauties, the moon resembling are not loyal

In this spring my lovely goddess come and make peace with me
It is not fair to be mean and cold hearted with a sad soul like me
In the morning, the nightingale was telling the flower laughing
That the beauties, the moon resembling are not loyal



4 Kouze Gar (The Potter)

poem: Omar Khayyam | composer: Tony Overwater

Kouze Gar is a composition written by Tony Overwater for Mohammad Motamedi combined with an instrumental piece that he wrote for his Wereldzee Ensemble. A meditative piece that slowly gains a pulse and results in an ending full of harmony. Mohammad Motamedi chose this poem by Omar Khayyam describing a potter working on a piece of clay. Reminding the potter to be gentle, since the clay once was like him.

دی کوزمگری بدیدم اندر بازار
بر پاره گلی لگد همی زد بسیار
و آن گل بزبان حال با او می گفت
من همچو تو بوده ام مرا نیکودار

Yesterday I saw a potter in the bazar
Who was stomping hard on a piece of clay
And that clay was telling him with the language of present
I was once just like you... treat me well

5 Dami Ba Gham / Demi with sadness

poem: Hafez | composer: Mohammad Motamedi, Vinsent Planjer

A duet by drummer Vinsent Planjer on his whisperkit and Mohammad Motamedi in 7/8 rhythm using a poem of Hafez.

دمی با غم به سر بردن جهان یکسر نمی ارزد
به می بفروش دلق ما کز این بهتر نمی ارزد
به کوی می فروشانش به جامی بر نمی گیرند
زهی سجاده تقوا که یک ساغر نمی ارزد
شکوه تاج سلطانی که بیم جان در او درج است
کلاهی دلکش است اما به ترک سر نمی ارزد
چو حافظ در قناعت کوش و از دنیای دون بگذر
که یک جو منت دونان دو صدمن زر نمی ارزد

It's not worth spending a moment with the world's sorrow,
Sell our ragged clothes for wine, it's no worse tomorrow.
They don't welcome you with a glass in the wine-seller's alley,
What good is a prayer rug if it cannot hold a single saucer?
The grandeur of a king's crown, though it inspires fear,
Is a charming hat, but it's not worth losing your head.
Like Hafez, strive for contentment and leave behind the world's madness,
For a single sip of happiness, two hundred tons of gold are not worth it.

6 In the middle of the Garden

poem: Bijan Taraghi & sadi | composer: Mohammad Motamedi, Rembrandt Frerichs, Tony Overwater, Vinsent Planjer

A more traditional form of Persian music where a carefully constructed build up of improvisations, melodies and rhythms in the dastgah Nava (Persian tonal mode) leads to the 11/8 rhythm that is part of a composition by Rembrandt Frerichs called 'Long Story Short'.

در میان باغ و بر طرف چمن
بلبل می گفت با جفت این سخن
ما ز سرمای زمستان رسته ایم
دل به امید گلستان بسته ایم
در دهان بلبل بود این سخن
باشه ای آمد ربودش در دهن
در دهان باشه گفت آن مرغ ناز
عمر کوتاه بین و امید دراز

Fragment of the poem:

In the middle of the garden, amid the grass
A nightingale was saying this to its partner
We have survived the cold of winter
And have hopes for a garden full of flowers
His words were still in his mouth
When a falcon came and robbed him away
In the falcon's mouth was the poor cute bird and he said
Look how short life is, and how long the hopes...

7 An advice from Hafez

poem: Hafez | composer: Mohammad Motamedi, Rembrandt Frerichs, Tony Overwater, Vinsent Planjer

A poem by Hafez recited by Mohammad Motamedi. Musically accompanied by Rembrandt Frerichs on his fortepiano, an exact copy of the Mozart piano from the 18th century, Tony Overwater on violone, the six string predecessor of the double bass, and Vinsent Planjer on whisperkit.

نصیحتی کنمت بشنو و بهانه مگیر
هر آنچه ناصح مشفق بگویدت ببذیر
ز وصل روی جوانان تمتعی بردار
که در کمینگاه عمر است مکر عالم پیر
نعیم هردو جهان پیش عاشقان به جوی
که این متاع قلیل است و آن عطای کثیر
معاشری خوش و رودی به ساز می خواهم
که درد خویش بگویم به ناله بم و زیر
بر آن سرم که ننوشم می و گنه نکنم
اگر موافق تدبیر من شود تقدیر
چو قسمت ازلی بی حضور ما کردند

Fragment of the poem:

Listen to my advice and don't make excuses,
Accept whatever the kind-hearted advisor tells you.
Enjoy the company of the young while you can,
For life is full of tricks and traps when you are old.
The joys of both worlds are sought by lovers,
For the material goods of this world are few, but the gifts of the divine are abundant.
I seek a pleasant companion to share my wine,
So I can express my pain through moaning and sighing.
I promise not to drink or commit any sins,
If fate agrees with my intentions and destiny.
Since destiny has separated me from my beloved,
I won't be content with a little, but I won't reject what's in line with divine will.



The best friendships are formed at the kitchen table. Eating together and making music together is one of life's great pleasures. When Mohammad Motamedi ended up at our kitchen table through a mutual friend, and my instrument, the violone, was within reach, one of the most extraordinary musical encounters in my life unfolded. Half a note was all Mohammad needed to start a musical dialogue that would be the start of many special moments together. With the Rembrandt Trio we had collaborated before with world-famous Iranian musicians such as Kayhan Kalhor and Hossein Alizadeh, but never before with a singer, while the art of singing and the use of the poetry of Hafez and Rumi are so characteristic of Persian music. Not only was Motamedi a great interpreter of classical Persian songs, he is also an outstanding improviser who adapts to the music around him with playful ease. As a trio, we are influenced by Jazz, Persian and Arabic music and classical music. A large palette that not every musician can match. Mohammad can in every way. Knows when to start and knows when to give space to others.

After this 'kitchen session', the collaboration with the Rembrandt Trio began and we played quite a few concerts. A year later, when I was invited for a solo concert at the Show of Hands festival, Mohammad invited me to join him and his family on a trip to Kashan, his hometown. There I met his parents and friends and he showed me the beautiful old city. And we traveled into the desert where we watched the sun set over the mountains of Kashan at a small oasis. A trip I will never forget. Certainly not now that the chances of us ever being able to return to Iran seem further away than ever.

Tony Overwater

**Producer**

Jared Sacks, Jonas Sacks

Label Management

Jara Holdert

Recording engineer, editing, mastering

Jared Sacks

Mastering engineer for hi-res

Tom Caulfield

Portrait Photography

Allard Willemse

Photos from Iran

Tony Overwater

Cover and booklet design

Ad van der Kouwe, Manifesta, Rotterdam

Session photography and video

Jonas Sacks

Liner notes

Jara Holdert and Tony Overwater

Recording location

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Amsterdam, The Netherlands

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Recorded in Direct Stream Digital [DSD256]
Dec 19 and 20, 2021 at Orgelpark,
Amsterdam, the Netherlands

Technical information**Microphones**

Brüel&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 LS1

About the pianos:

Rembrandt plays two historical pianos on these recordings. Firstly, the Anton Walter forte-piano, a copy by Chris Maene after the instrument that Mozart had in his house (1790), built especially for Rembrandt, supported by the Dutch Musical Instruments Foundation (NMF). Secondly, the Erard concert grand, built in 1889.

Both instruments' strikingly 'slender' sound comes from parallel stringing and a low pressure of the strings, making them a perfect match for Persian music.

Mohammad Motamedi
Rembrandt Trio

Intizar انتظار
songs of longing

Mohammad Motamedi vocals	1 انتظار Intizar 5:45 musicians: mm,rf,to,vp,mh,mf,mo composer: Zeinal Jabbar Zade words: Said Rustamov
Rembrandt Frerichs piano, fortepiano & organ	2 از خون جوانان Az Khoun Javanan 5:46 musicians: mm,rf,mf composer: Mohammad Motamedi, Rembrandt Frerichs, Maya Fridman words: Araf Qazvini
Tony Overwater violone & double bass	3 بهار دلکش Bahare Delkash 5:45 musicians: mm,rf,to,vp,mh,mf,mo composer: Darvish Khan words: Mohammad Taqi Bahar
Vinsent Planjer whisper kit & percussion	4 کوزه گر Kouze Gar 8:23 musicians: mm,rf,to,vp,mh,mf,mo composer: Tony Overwater words: Omar Khayyam
Myrthe Helder violin	5 دمی با غم Dami Ba Gham 5:47 musicians: mm, vp composer: Mohammad Motamedi, Vinsent Planjer words: Hafez
Maya Fridman cello	6 در میان باغ In the middle of the Garden 15:15 musicians: mm,rf,to,vp composer: Mohammad Motamedi, Rembrandt Frerichs, Tony Overwater, Vinsent Planjer words: Bijan Taraghi & Sadi
Maarten Ornstein clarinet	7 نصیحتی از حافظ An advice from Hafez 5:11 musicians: mm,rf,to,vp composer: Mohammad Motamedi, Rembrandt Frerichs, Tony Overwater, Vinsent Planjer words: Hafez

Track 1, 3 and 4 arranged by Tony Overwater