



Just Listen
RECORDS

REMBRANDT TRIO

The Golden Hour
Sessions



JUST LISTEN RECORDS · JL040

REMBRANDT TRIO



*The Golden Hour
Sessions*

“Some melodies seem to gather beauty as the years pass.”

• RECORDED IN DSD 256 •

The Golden Hour Sessions

The jazz standards on this album have travelled through generations of musicians before us, changing shape constantly while somehow remaining themselves in the core of their being. For us jazz musicians, the songs of the Great American Songbook are unlike any other kind of composition. It is not a fixed object to be preserved like a museum piece, but a living vehicle, boiled down to a form that invites us to reinvent it every time we play it. Especially for the well-known pieces, each performance begins with the same simple question: what does this music have to say to me today?

That question has accompanied me throughout the twenty-one albums I have recorded as a leader — and never more so than when I get to record standards.

Although much of my work as a composer explores musical landscapes in bigger forms, with large line-ups of orchestras and classical ensembles, I have always returned to the standards for my own fun and deepening experience. They offer a balance between the familiarity of the tradition and the freedom to let the music take me wherever it wants to go that day. Whenever I play them I'm aware that their melodies are deeply rooted in our collective musical memory, yet they leave enough space for imagination.



Just before sunset, daylight changes. Colours soften, shadows lengthen, and everything is bathed in a warm glow.

Photographers treasure this moment because nothing can quite imitate it. It cannot be manufactured, or faked in a filter — it is really nature offering it to us. And because the golden hour is so brief, part of its beauty is that it is gone quickly. One must embrace the moment.



• IMPROVISATION

Improvisation in the moment, I feel, is remarkably similar. The most memorable musical moments on this album are rarely the result of careful planning.

“You can’t rehearse the unknown.”

— WAYNE SHORTER

Listening back, I feel these moments emerge unexpectedly — in the instant when listening to Jos and Vinsent as they play becomes more important than thinking about what to play myself. Like the golden hour itself, they cannot be held onto. They exist only while they are happening.

This album is an attempt to preserve exactly that, which means you are listening to a recording made with a minimum of post-production. We aimed to capture the moment in its most honest form — an auditive version of “what you see is what you get.” In an age when recordings can be endlessly edited, A.I.-prompted, corrected and assembled, we deliberately chose another path. What you hear is the music as it unfolded in the room.



• THE INSTRUMENT

A Steinway Model C

STEINWAY MODEL C

1859 PATENT

CROSS-STRUNG

The sound quality that Jared Sacks always works his magic into is inseparable from the instrument itself. Throughout the album I play a Steinway Model C — a piano grown increasingly rare. Overshadowed for decades by the Model D concert grand, it is encountered far less often today, despite a character all its own.

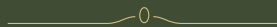
Its singing quality is no coincidence. It reaches back to one of the defining innovations in piano making: Steinway's 1859 patent for the full cast-iron frame and the overstrung — or cross-strung — scale. By letting the bass strings cross over the middle and treble registers while withstanding far greater tension, Steinway created an instrument capable of unprecedented sustain and richness of overtone, which Jared captured wonderfully in the room where we recorded.

More than making the piano louder, this gave it a longer resonance — letting melodies last and harmonies linger. On an album devoted to fleeting moments, the Model C does more than produce sound. It extends it, holding each musical thought present just a little longer: like the last golden light before dusk.

• IN CLOSING

Music exists only in the present. The moment a note is played, it already belongs to memory.

Recording lets us hold on to something that would otherwise disappear forever — yet the recording remains only a snapshot of what happened between us over two days in Herwijnen. Perhaps that is why I find the image of the golden hour so compelling. Like music, it asks nothing of us but our full attention, and reminds us that the most extraordinary experiences are often the least manufactured. I hope that, somewhere while listening, you find your own Golden Hour.

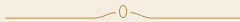


Rembrandt Frerichs

• THE MUSIC

Tracklist

TOTAL 47:11



01	You Do Something to Me · COLE PORTER	04:17
02	Bess, You Is My Woman Now · GEORGE GERSHWIN	04:39
03	Dream Dancing · COLE PORTER	04:46
04	Spring Can Really Hang You Up the Most · TOMMY WOLF	06:47
05	Mood Indigo · DUKE ELLINGTON	05:35
06	Somewhere Over the Rainbow · HAROLD ARLEN	04:51
07	So Many Stars · SÉRGIO MENDES	05:28
08	If You Could See Me Now · TADD DAMERON	05:44
09	I'll Be Seeing You · SAMMY FAIN	05:04

All arrangements by Rembrandt Frerichs.

DSD 256

STEREO

1 BIT

PURE DSD

• THE RECORDING

REMBRANDT TRIO

Rembrandt Frerichs — piano (Steinway Model C)

Jos Machtel — double bass

Vinsent Planjer — drums

PRODUCTION & ENGINEERING

PRODUCTION	Kerkenstein Productions for Just Listen Records
PRODUCER	Jared Sacks, Jonas Sacks
LABEL MANAGER	Jonas Sacks
RECORDING LOCATION	Banana Bread Studios, Herwijnen
PIANO	Steinway C
RECORDING DATES	9 & 10 October 2025
RECORDING ENGINEER, MASTERING	Jared Sacks
DSD MASTERING ENGINEER	Tom Caulfield
MICROPHONES	Brüel & Kjaer 4006, Schoeps, Rens Heijnis
DIGITAL CONVERTER	Horus / Merging Technologies
RECORDING RESOLUTION	DSD 256
EDITING RESOLUTION	DSD 256
EDITING SOFTWARE	Pyramix Workstation
PRE-AMPLIFIERS	Rens Heijnis — custom made
MASTERING ROOM	Grimm LS1
ALL CABLES	Van den Hul
VIDEO PRODUCER	Jonas Sacks
SESSION PHOTOGRAPHY	Jonas Sacks
CATERING	Lydi Groenewegen



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