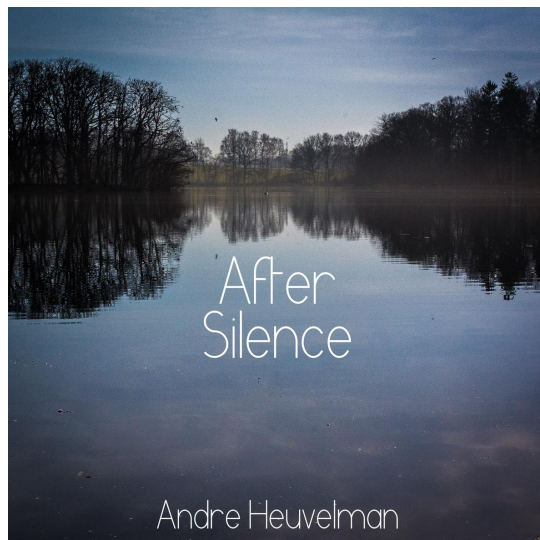




Silence is the most important part of my music making.

Silence is there, foregoing every first note I play.

Silence being the place for inspiration.

Silence which lets me start each piece of music as a child hearing it for the first time.

Silence keeping me from automatically following the beaten path.

(Andre Heuvelman)

Andre Heuvelman - trumpet

Johan van der Linden - sax (1/2/5/6)

Willem van Merwijk - sax (5)

Jenita Veurink - sax (5)

Bart de Kater - bassethorn (5)

Gerrit Boonstra - bass clarinet (5)

Joshua Samson - percussion (10/11)

Eddy Koopman - drums (8)

Henry Kelder - piano (3/4/6/8/9)

Santiago Cimadevilla - bandoneon (1/7)

Julija Hartig - violin (1/2/7)

Marieke de Bruijn - violin (1/2/7)

Francien Schatborn - viola (1/2/7)

Rebecca Wise - violoncello (1/2/4/7)

Wilmar de Visser - double bass (1/2/4/5/6/7/8)

01. Oblivion (04:06)
02. A Chloris (03:19)
03. Te Doy mi Corazoncito d'oro (05:32)
04. Incontro (04:49)
05. Starting Over (04:32)
06. Si Dolce e'l Tormento (05:48)
07. Ave Maria (05:12)
08. Mahna de Carnaval (08:10)
09. L'heure Exquise (02:03)
10. After Silence (05:51)
11. Krakow (03:06)

Total time: 52:19

Catalog Number: SL-1006A

Original recording format PCM 88.2kHz.

Sometimes you find what you are not looking for and that is especially true for the music on this album. The music on After Silence crossed my path, by meeting people or visiting places, events taking place or just materializing in my mind, but the one unifying factor for all 11 compositions is that they appeared after a moment of silence.



Inspired by the famous essay collection by Aldous Huxley: Music at night, Andre Heuvelman collected and arranged 11 beautiful pieces of music that convey the 'sound' of After Silence.....
Andre Heuvelman is one of the worlds leading trumpet players. On this recording he plays together with The Live! Orchestra. An orchestra consisting of some of the finest musicians available in Europe.



After Silence was recorded with the musicians playing together in the same room, without headphones. The reason being that in our opinion that creates a number of musical and technical benefits. The musicians interact much more as they would do in a concert situation...and as they are not 'separated' by headphones the musicians are forced to create a musical balance...the need for compression to control levels is no longer necessary...we can use a minimalist microphone setup and thereby reduce phase problems...since everybody is in the same room, the boxed sound which is so common in many modern recordings is absent...the sound of the room helps "glue" the sound of the recording. That sounds like an easy solution but bear in mind that in order for this to work: the studio has to have a good sound.....the musicians have to be very good and well prepared as it is very difficult to repair mistakes because of the 'cross talk' between the instruments.....we have to be very precise when choosing and placing the microphones...and the puzzle of placing the musicians at the right distance to the main stereo microphone pair and at the right distance to each other is very time consuming.

Recorded at Studio Eleven (Hilversum) on April 16, 2013.

Recording and mixing - Frans de Rond

Recording producer - Niek Wijns

Assistant engineer - Peter Bjørnild

Used equipment:

Microphones:

Main system:

Schoeps MK5 AB

Spot mic's: Neumann KM84, Neumann TLM170, Neumann U47, Van Medevoort C1000

Micpre's: RME Micstasy (Analog > MADI)

Microphone cables: Grimm Audio TPR

Master clock: Grimm Audio CC1

Mixing headphones: Sennheiser HD800

Mixing speakers: Grimm Audio LS1

Photo cover - Milan Bjørnild