



"Over all, I think the main thing a musician would like to do is give a picture to the listener of the many wonderful things that he knows of and senses in the universe" *John Coltrane*

Suzan Veneman – trumpet & flugel horn
Iman Spaargaren – tenor saxophone, clarinet, bass clarinet
Guillermo Celano – guitar
Marcos Baggiani – drums

01. Buenos Aires Revisited - 4:10
02. Cloud Song - 7:17
03. Voors en Tegens - 4:02
04. Couleur Locale - 6:06
05. Wat Nu Weer - 4:22
06. Lonesome Gaucho - 4:46
07. El Compadre - 5:15
08. En Toen - 7:15
09. 3 to 4 - 4:19
09. encore: Kattenbel - 3:58

Total time: 51:33

One-Mic Recording
Original recording format DXD352kHz-24bit.
Mastered by an HQ analog chain to PCM768kHz-32bit.
All other formats are converted versions of the original master.



Undercurrent Trio & Suzan Veneman - Cloud Song

Cloud Song celebrates the essence of existence itself, from the delicate flutter of a damselfly in the reeds to the serene glide of a gadwall in the water, from the melodious chirp of a wren amidst low vegetation to the graceful flight of Spoonbills overhead, and the sun's elongated shadows on a balmy summer evening.

Through its kaleidoscopic lens, the album prompts us to pause, reflect, and appreciate the myriad wonders of the natural world, urging us to safeguard the fragile harmony that nurtures life on our planet.

The unique combination of instruments, brings the composition's heartfelt melodies, strong rhythms, and spontaneous creativity to life through expressive freedom and lively interplay. At the same time, the effective use of musical space makes for a captivating listening experience.

- Peter Bjørnild



The music on Cloud Song is closely related to the strong friendship with two of my favorite musicians of all times: Guillermo 'Rusty' Celano and Marcos 'The Marx' Baggiani. I've been creating music with Guillermo and Marcos for many years now and it continues to be magical.

Letting Suzan Veneman contribute her flawless playing, innovative musical concepts, and stunning improvisations to the trio's sound truly breathed new life into everything. She is a joy to work with and I hope to prolong this musical friendship for many years to come.

I have a deep appreciation for the jazz language and its rich tradition. In previous projects and albums with the Undercurrent Trio & Orchestra, I've explored various music styles, composition techniques, and levels of freedom in harmony and structure. 'Cloud Song' delves deeper into these areas yet also embraces a more traditional vibe in some tracks, reminiscent of classic jazz standards from the Tin Pan Alley era. My musical diversity reflects my Gemini nature as I embrace all kinds of music and refuse to limit myself to one style.

On the album are 10 originals, most of them with a specific story behind it. As has been said: "Writing about music is like dancing about architecture." So do feel free to completely ignore these musings, while letting the music propel your imagination to unknown places, peoples, and spaces.

Sometimes it feels like a composition is waiting for the moment to conquer a great title. 'Buenos Aires Revisited' is such a tune. It fully blossomed at the jazz festival of Buenos Aires. It is a dark groove with a strong undercurrent of frantic energy, portraying heated expectations hanging in the air of upcoming events slowly unfolding.

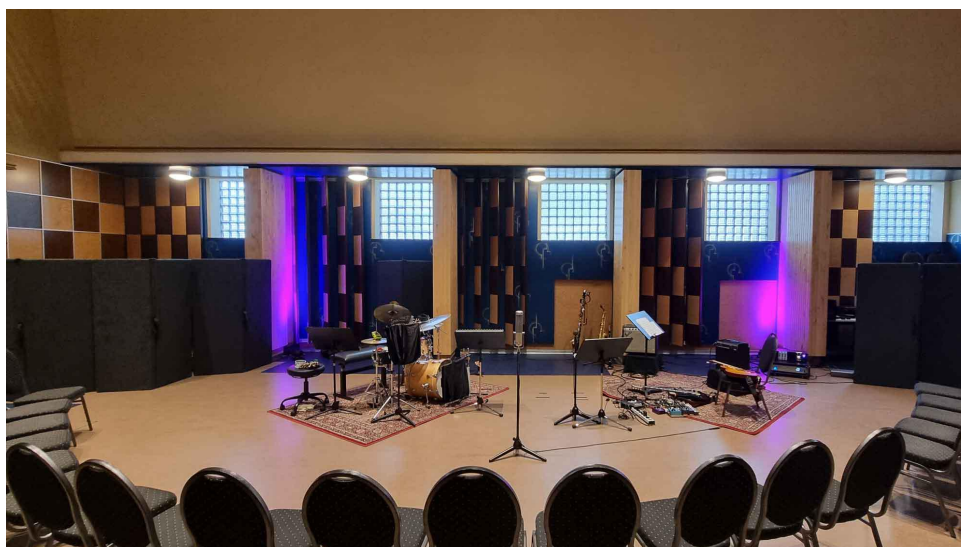
'Wat Nu Weer' and '3 to 4' address life's disappointments, highlighting the common struggles we face with everyday irritations and minor setbacks. They explore the feelings of stress, disappointment, and setbacks that we all experience. However, upon reflection, one may feel ashamed that such 'brain fog' consumes the day, hindering you from experiencing the wonderful things life has to offer.

The album offers a third type of composition: the tunes 'En Toen', 'El Compadre' and 'Lonesome Gaucho' dive deep into the world of imagination and yet-to-be-released comic books. 'Lonesome Gaucho' is like a fairy tale that tells about an Argentinian gaucho riding his horse on the pampas. He meets a man playing a bombo legüero while singing 'Luna Tucumana' and somewhere across the stream, one can hear the mating call of the Bicho feo.

Last but not least, the album has a love song: 'Kattenbel', a poem to the gentle and beautiful philosopher and meditation master who is so kind as to let me share the house with him.

Hasta la próxima muchachos!

- Iman Spaargaren



"Saxophonist and composer Iman Spaargaren is characterized by his strong emphasis on melody and lyricism. Through clear and expressive performances, he embarks on adventurous musical journeys" - *(Het Parool)*

"Dutch trumpeter Suzan Veneman offers a mix of earthiness, coolness and syntactic maturity" - *(JazzTrail)*

"Celano spices his cohesive compositions with stylistic quirks, creating intensely melodic and refreshing frameworks for improvisation – a rare gift" - *(The Wire)*

"Marcos Baggiani is a delightful troublemaker whose spontaneous interventions frequently guide the music into fresh territories" - *(de Volkskrant)*

Artistic production by Peter Bjørnild, Iman Spaargaren, Guillermo Celano & Marcos Baggiani.
Recorded, mixed & mastered by Frans de Rond at MCO Studio2, Hilversum, The Netherlands
on 22 & 23 October 2022.

All compositions by Iman Spaargaren.

A big thanks to Suzan for her wonderful playing; to Peter & Frans for their skillful dealing
with these recording artists; to John for making this production work.
And to Carolina for her beautiful artwork.

Used equipment:

Microphone - Josephson C700S

Micpre's: Merging Horus

Cables by AudioQuest

Speakers: TAD Compact Evolution One

Poweramp: Moon 760A

Mixing headphones: Hifiman HE1000se / Sennheiser HD800S

Audiophile Network Switch by SOTM

CD art design by Carolina Altavilla.

Photography by Frans de Rond.

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