ERIC VLOEIMANS'
OLIVER'S CINEMA

jörg brinkmann - eric vloeimans - tuur florizoone

1. Aladdin *(Eric Vloeimans)* 4:30
2. Prince Henri *(Jörg Brinkmann)* 4:45
3. Cinema Paradiso *(Andrea Morricone)* 4:25
4. Les Vapes *(Eric Vloeimans)* 4:04
5. L'Amour des Moules *(Tuur Florizoone)* 3:48
6. Imagining *(Eric Vloeimans)* 3:26
7. Seggiano's Eve *(Jörg Brinkmann)* 1:13
8. Fellini's Waltz *(Enrico Pieranunzi)* 3:54
9. Slow Motion *(Tuur Florizoone)* 1:42
10. Rosemary's Baby *(Krzysztof Komeda)* 5:44
11. Papillon *(Eric Vloeimans)* 4:42
12. Slow Tango *(Vloeimans/Brinkmann/Florizoone)* 2:30
13. Bambi *(Vloeimans/Brinkmann/Florizoone)* 1:51
14. Rosa Turbinata *(Rogier van Otterloo)* 2:13

Eric Vloeimans - trumpet
Tuur Florizoone - accordion
Jörg Brinkmann - cello

Executive producers: Marcel van den Broek & Anne de Jong
A&R Buzz by Marcel van den Broek
Recorded, mastered by Bert van der Wolf for Northstar Recording Services BV
Photographs by Maarten Corbijn at Corbino
Art direction by Marcel van den Broek

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Eric thanks :
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Maarten Corbijn, Europe Cultural Foundation, Kinan Azmeh, Erik van den Berg, Frank van Herk,
Susanna von Canon, Ad en Riet Vloeimans and... Jacqueline

Eric plays a Hub van Laar trumpet

HOW OLIVER'S CINEMA CAME ABOUT

I used to think the accordion was a horrible instrument. An ugly, kitschy sound and a repertoire to match, from commercial tripe and oompah to waltzes for the elderly and circus drollery. In short, music to be given a wide berth. But developments never cease, and you suddenly notice that your opinion has changed. After years and years of studying music, mind you. Your taste buds change. It's just like with buttermilk, olives and tomatoes. As a child you hated them, and now you find you enjoy the taste. After thorough education at the dinner table, by the way. Trying a little bit, time and again.

Incidentally, there are plenty of listeners who feel that mine is a horrible instrument. Loud, shrill, ugly, militaristic. Think of the Brouwer Brothers, Willy Schobben, Marty and all those other guys with their Golden Trumpets, playing Il Silencio and O mein Papa. I used to like that, but not anymore. Yes, taste remains a complex business.

Back to the accordion. During one of my musical wanderings I wound up in the Belgian town of Rijkevorsel. After a concert there I was having a pint at the bar, and in this lovely Belgian atmosphere the accordion question reared its head again. Was there no accordion player to be found in Belgium that would suit me? 'But certainly', the response was, 'you want our Tuur, then!' A CD of his was put on forthwith, and the wonderful improvisations by Tuur Florizoone enchanted me on the spot. An appointment with Tuur was quickly made. One phone call, and it was like meeting my brother. This was the beginning of a new duo, that by now can look back on a long series of successful concerts.
There's another instrument I'm completely in love with – the cello. A sensual instrument, that can take over the task of a bass, but remains light and svelte. A bowed melody on the cello sounds gorgeous, like on a heavier viola, but still agile and pert. And now I'm not only a fan of the instrument, but also of some

one who plays it magnificently. He knows his classics, plucks like a jazz virtuoso, bows like a prince, and doesn't shy away from electronics either. He's from our neighboring country Germany, and his name is Jörg Brinkmann.

Can you imagine the glorious music the meeting between Tuur and Jörg would produce?

The thought wouldn't let go of me. The first occasion that presented itself was a concert at a beautiful open air theatre in Kersouwe, Brabant. Everyone brought their sheet music, we rehearsed right there for two hours, and then went on stage straight away – you can discover the greatest things when you're put on the spot.

Tuur brought the music he'd written for a documentary about mussels, l'Amour des Moules. Jörg came up with Fellini's Waltz, and my contribution consisted of music I'd composed for Majesteit, and the themes from the movies Rosemary's Baby and Cinema Paradiso. Without any conferring beforehand, this all came together wonderfully. A great gift, as was the performance that turned out fantastically well. I gained another brother on the spot and a new trio was born right there and then.

How do you find a name for a new trio? After much brainstorming, I fooled around with anagrams. And you guessed it, another great gift: Eric Vloeimans = Oliver's Cinema.

ERIC VLOEIMANS

Eric Vloeimans (Huizen, 1963) is an improvising trumpeter and composer who regards the term 'jazz' as too limiting to describe his music. His work is characterized by melodic and lyrical power, and a distinctive, individual sound that is called velvety or whispering in the more subdued pieces.

Between 1982 and 1988, Vloeimans studied at the Rotterdam Conservatory; classical trumpet at first, later the jazz course. In 1989 he took lessons in the US with Donald Byrd and formed part of the big bands of Frank Foster and Mercer Ellington.

In the early Nineties Vloeimans was regarded as a member of a younger generation of musicians who combine bebop with influences from rock and free improvisation, such as Michiel Borstlap, Benjamin Herman and Yuri Honing. In 1998, the Edison-winning Bitches and Fairy Tales was released, recorded with pianist John Taylor, bassist Marc Johnson and drummer Joey Baron. Taylor is also featured on Umai from 2000. In 2001, Vloeimans won the coveted Boy Edgar Prize, and in 2001 the Bird Award of the North Sea Jazz Festival. The CD's VoizNoiz 3 (with Michel Banabila, 2003), Summersault (with Fugimundi, 2006) and Gatecrashin' (with Gatecrash, 2007) were also awarded Edisons. In addition, Eric was recipient of the Elly Ameling Prize as well as the Golden Nutcracker (2011)

From 2006/2007 Eric Vloeimans has been active with two much-praised formations: the chamber jazz trio Fugimundi (Anton Goudsmit guitar, Harmen Fraanje piano) and the electric band Gatecrash, in which rock and funk elements can be traced (Jeroen van Vliet keyboards, Gulli Gudmundsson bass, Jasper van Hulten drums). With the latter group, he employs electronic effects in his trumpet playing for the first time.

In addition, he continues to develop other projects, such as the band Oliver's Cinema with accordion player Tuur Florizoone and cellist Jörg Brinkmann, and a duo with pianist Florian Weber, with a CD release : Live at the Concertgebouw in 2011.

His broad range of interests has led Vloeimans to collaborate with artists from other musical worlds. In the pop music area, these include Fay Lovsky, Doe Maar, Spinvis, Jan Akkerman and trumpeter Kyteman (Colin Benders). Kytecrash, the combination of the latter's hip-hop band and Gatecrash, resulted in successful performances and a CD in 2011. He will be performing a series of concerts with British classical pianist Joanna MacGregor in the winter of 2013/2014.

Where world music is concerned, Vloeimans was involved in projects with flamenco guitarist Eric Vaarzon Morel, Latin pianist Ramon Valle, and the fado-inspired Pessoa of Fernando Lameirinhas.

Vloeimans has performed as a soloist with classical ensembles such as the Matangi Quartet, the Calefax Reed Quintet, the Metropole Orchestra, the Gelderland Orchestra, the Limburg Symphony Orchestra, the Holland Baroque Society, the Rotterdam Philharmonic Orchestra and the Royal Concertgebouw Orchestra. 2011 saw the premiere of his first trumpet concerto, Evensong, with the Limburg Symphony Orchestra, orchestrated by Martin Fondse, and recorded for CD with the Netherlands Symphony Orchestra. Eric Vloeimans is also artistic director of the 2013 National Youth Jazz Orchestra.

May 2013

TUUR FLORIZOONE

Although in the Low Countries the accordion is often still associated with corniness and banal hi-jinx, in other cultures it has been a fully respected instrument with a great expressive range for many years. Especially in the hands of a composer and improviser with imagination and taste, such as one of Belgium's most beloved musicians, Tuur Florizoone. This has everything to do with his broad knowledge and interests, his charisma and tangible joy in performing, and his gift for touching the heart of the music as well as that of the listeners.

Florizoone (1978) has had classical piano lessons and studied jazz piano and composition at the conservatory. He gained some of his practical experience in Brazil, such as at the workshops of the great percussionist Nana Vasconcelos, and by accompanying circus, dance and theatre shows. He collaborated with heavyweights from the worlds of jazz (Philip Catherine, Garrett List), pop music (Stijn Meuris, Thé Lau), classical music (Claron McFadden, the Brussels Philharmonic) and the folk and world music scene (Luka Bloom, Carlos Nuñes). He demonstrated his mastery of mood and atmosphere, based on simple, directly appealing material, in film soundtracks such as Aanrijding in Moscou – which won him the public prize at the WORLD SOUNDTRACK AWARDS 2008 – and L'Amour des Moules. As an improviser, he's at his best in open situations with a lot of freedom and interaction, like in the group Tricycle, the collective trio Massot/Florizoone/Horbaczewski, and in a duo with diatonic accordionist Didier Laloy.

JÖRG BRINKMANN

Young, classically trained string players with big, wide open ears have greatly enriched Dutch improvised music in the past years. One of them is the German cellist Jörg Brinkmann (1976), who has studied at the Arnhem conservatory. Just like the members of the ZAPP! string quartet, whom he frequently plays with, he get his inspiration from anywhere; for him the 'jazz' label is also too limiting. Brinkmann is equally capable of making essential contributions to pop bands, theatre orchestras or chamber music ensembles. Building on the technical innovations of improvising jazz musicians, he can deploy his cello as a (rhythm) guitar, or as a bass that lays down funk accents or swings in four-four time. When he colors the sound of his instrument with electronics, it's done in a subtle and tasteful way. In his playing and his compositions a perfect fusion takes place of structure and personal variations, of cleanly bowed lyricism and lively rhythms, in which he doesn't shy away from unusual time signatures either.

His musical character is faithfully expressed in his own trio with pianist Oliver Maas and percussionist Dirk-Peter Kölsch, with whom he recorded the album Ha! for ACT. In addition, he's worked with Martin Fondse's Starvinsky Orkestar, Michiel Braam's Bik Bent Braam and many other adventurous jazz soloists.

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemblance 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.

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3