



Just Listen
Records

JL023

Angelo Verploegen FLUGELHORN
Wim Bronnenberg ELECTRIC GUITAR
Jasper van Hulten DRUMS

The Art of Traveling Light





A personal note on *The Art Of Traveling Light*

For some time now I wanted to reflect musically on the travels I've made as a musician. Ironically enough reality caught up with this idea, since at this very moment all the traveling came to a literal standstill because of the worldwide corona virus outbreak. Maybe a reason for the better for some reflection on the act of traveling?

Anyway, there have been many travels over the last 35 years or so, to many places, with many different people, under very different circumstances. And they all represent the mixed feeling of melancholy, to have to leave my beloved family again, and of excitement about plunging into the unknown. And then of course there is all the inconvenience coming with the traveling itself, which I try to ease as much as I can by carry as little as possible with me: practicing *the Art of Traveling Light*.

I translated *traveling lightly* literally into a line-up without bass, thus underlining the concept of lightness and transparency in sound. Furthermore I wanted the sound of the band to be lush and warm, underlining the feel of comfort and joy in the music we were to record. **Wim Bronnenberg** with his 1956 Gibson L4 jazz guitar and the always utmost sensitive drummer **Jasper van Hulten** were the perfect companions for this project.

This is my third album on Just Listen Records (after *The Sweetest Sound* JL009 and *The Duke Book* JL019) and I'm still stunned by the purest possible and most honest sound quality that producer/ engineer **Jared Sacks** delivers and the way it is presented by co- producer **Jonas Sacks**. A most rewarding collaboration indeed.

The repertoire

First thing to pack is my horn(s). In this case my 20 years old flugelhorn model 3B built by one of the most remarkable men I know: Hub van Laar. Hub (short for Hubertus) designs and builds amazing instruments at his modest workshop in the

idyllic southern part of the Netherlands, that find their way over the whole world. His place is a true international hub of all kind of players, classical, jazz, folk, brassband, pro's, students, amateurs, you name it. And the man himself is the most humble guy you can think of, putting all his efforts into his work for the love of the instruments, the music and above all the players. So here's **Hub's Hub** to celebrate Hub and his fantastic crew.

The 5/4 time signature felt just right to give Cole Porter's **You'd Be So Nice To Come Home To** a nice flowing pace. (And she still is paradise to come home to and love...)

Estate (Summer) by Bruno Martino represents to me that typical languid summer feeling that you can experience even deeper coming in from the cold as can happen sometimes while traveling across different climate zones.

Time can be of such a nuisance when it involves waiting. On the other hand time is of essence in all of the performing arts in general and in music in particular. I arranged this version of the Jule Styne classic **Time After Time** specially for my 'partner in time' Jasper.

This one is about meeting a very strange and enchanted boy who wandered very far, a bit shy and sad of eye but very wise, telling you that the greatest thing you will ever learn is just to love and be loved in return. No other than Wim could capture this message of **Nature Boy** (Eden Ahbez) more beautifully.

We play **Baubles, Bangles and Beads** (Alexander Borodin, Robert Wright, George Forrest) in its original 3/4 time signature. To me it depicts the sheer joy and amazement you can experience when encountering new people, new territories, new cultures.

And of course there are disbelievers. Did bebop pianist and composer Bud Powell have them in mind while writing **Dance Of The Infidels**? He used the basic blues form to experiment with, specially harmonically. We took some formal liberties here at the beginning and at the end of the song.

Arthur Hamilton's **Cry Me A River** tells us about the lover gone away and has come to second thoughts. In other words, think it over thoroughly before packing your bags definitely.

No matter how many times I went through the traveling routine, I'm still always **Een Beetje Zenuwachtig** (A Bit Nervous) for every trip I make. I feel extremely privileged to have known Dutch composer/ pianist Misha Mengelberg personally. He most generously shared not only his profound insight in musical matters but also his exquisite collection of Scottish single malts. In loving memory of you, Misha.

And then there are all these labyrinths of new and foreign places: airports, cities, theaters, festival compounds ... Not knowing whether to take a right turn or a left, walking in circles, looking for the exit... That is what **File Under Exit** refers to.

And to wrap up this journey, **In The Wee Small Hours Of The Morning** (David Mann, Bob Hillard), 'that's the time you miss her most of all'.

Angelo Verploegen, June 2020

Angelo Verploegen

Angelo Verploegen was born on December 22, 1961 in Oss. It all starts in this small town in the south of the Netherlands, when he joins the local brassband playing the flugelhorn at the age of 11. A few years later he gets so excited about Big Band Oss that he switches to trumpet to be able to join them.

In 1980 Angelo moves to Amsterdam to study musicology at the Amsterdam University and trumpet at the Jazz Department of the Amsterdam Sweelinck Conservatory. The extremely vivid and diverse Amsterdam music scene is a true walhalla for

a young, curious and eager trumpeter. In these roaring 80's Verploegen plays salsa with Ruben Salas, Evolution 2000, Salsa d'Amsterdam, big band with Maiden Voyage and the Frank Grasso Big Band, gets involved with the theatre (Haagse Comedie, later on with Orkater, ZT Hollandia, de Veenfabriek), plays lead-trumpet in the musical Cats and gets acquainted with the improv scene, working with Jaap Blonk, Micheal Moore, Larry Fishkind and many more.

In 1986 Angelo starts playing with guitarist/composer/bandleader Corrie van



Binsbergen. Her musical versatility and pursuance are of great influence on Verploegen's approach and further development. In '87 producer Gert-Jan Blom asks him to put together a jazz band as part of the traveling music and theatre festival Boulevard of Broken Dreams: sextet The Houdini's is born to live a long and fruitful life. The unheard-of collective hyper-energetic chemistry of these six youngsters makes them tour through Europe, the USA, Canada, and Australia, record numerous CD's (two of them by the legendary Rudy Van Gelder) and perform/record with Amsterdam Sinfonietta, Asko/Schönberg Ensemble, John Adams, Louis Andriessen, JacobTV, Trijntje Oosterhuis.

After 10 years of running The Houdini's, Angelo is ready for a change. In '97 he challenges himself by playing trio with just bass and drums: the critically acclaimed trio Tois releases two cd's, provides music for dance company Blok & Steel and for the Dutch movie Wilde Mossels. At the same time he starts producing recordings for Challenge/A-Records and initiates the sublabel BUZZ Records for new music. In that capacity he works with Denise Janah, Benjamin Herman, Leny Andrade, Lisa Michel, Maarten van der Grinten & Jesse van Ruller, Wolfert Brederode-Eric

Ineke Quintet, Kenny Wheeler with the UMO Jazz Orchestra, Misha Mengelberg, Nimbus with Dave Liebman, Sven Ratzke and many others.

A few years later he forms the Amsterdam Jazz Trio with guitarist Ed Verhoeff and bassist Eric van der Westen. With this intimate chamber-jazz configuration Verploegen finds his way back to the lyrical flugelhorn. All in all a sweet return. Focusing on the flugelhorn again feels like a homecoming. Other 'flugelhorn-groups' will follow: Soo Cho Quartet, Marc Scholten's The Blindfold Test, Paul van Kemenade's Three Horns and a Bass, trio with Japanese pianist Atsuko Kohashi and Dutch bassist Tony Overwater, trio with Curacao singer Izaline Calister and again guitarist Ed Verhoeff.

In 2001 Verploegen begins his teaching career at the Jazz & Pop department of ArteZ Conservatory Arnhem and the Utrecht Conservatory HKU. Around this time time he starts touring and recording with Michiel Braam's Bik Bent Braam. In 2005 the Amsterdam Bimhuis grants him a carte blanche. For this occasion he invites Japanese trumpet-piano duo Natsuki Tamura en Satoko Fujii together with Dutch pianist Misha Mengelberg to team up as a free improv double-duo and he introduces

his new quartet Executive Lounge. In 2006 he joins Egon Kracht & The Troupe for many (semi-theatrical) music productions to follow.

Angelo Verploegen's The Ballad Album is released in 2011 and nominated for an Edison Award. Besides all of his small-

Jasper van Hulten

Jasper van Hulten, born in 1981 in Breda, the Netherlands, grew up in a family where music was all around. His father was always singing and playing French 'chansons' on the guitar, and his mother sang classical choirmusic and played the piano. Jasper developed a strong hearing from an early age and would be beating on everything he could find. After trying different instruments at the local music school, and the advice to play the violin, he intuitively chose for the drums as his 'voice', and started taking drumlessons at the local music school at the age of six. Ten years later he got admitted to the Rotterdam conservatory, where he graduates in 2002. During his music studies he develops as an all-round musician, playing in many different formations and various musical

group work as a flugelhorn player, Angelo is also a much in demand section- and solo-trumpeter to be heard with Jazz Orchestra of the Concertgebouw, David Kweksilber Big Band, New Rotterdam Jazz Orchestra, Metropole Orchestra as up to this date.

styles such as jazz, pop, fusion and latin-american.

In his final year (2002 he joins some of his friends in a new group: The Young Sinatra's, which gave him the opportunity to play at numerous jazzfestivals in the Netherlands and Europe, including the North Sea jazz festival. In the years after, he would play and record albums with many other artists and bands like Sensual, Ad Colen, Soo Cho, Angelo Verploegen, Tutu Puoane and Anne Chris.

In 2005, Jasper joins singer-songwriter Wouter Hamel's band. After winning the Dutch Jazz Vocalist-prize that year they record their first album 'Hamel'. The song 'Breezy' turned into a radio-hit, the album got the golden status for 15.000 copies sold in the Netherlands. It also got picked



up by a Japanese label, which granted them yearly Asian tours ever since, mainly in Japan and South-Korea, but also in China and Indonesia. Their second album 'Nobody's Tune', even got a platinum status, for 60.000 albums sold in the Netherlands. Now, their sixth album 'Boystown' was just released.

In 2006, trumpetplayer Eric Vloeimans' formed his electric impro-group Gatecrash. They have recorded three albums, won an Edison award and played concerts in The Netherlands, United States, China, Japan, South-Korea, Australia and South-Africa. After some years of silence, the band is now working on their fourth album and a tour is coming up in 2020.

Besides this, Jasper is playing with Portugese singer Maria Mendes. They have just finished recording their third album, produced by Grammy-award winning producer John Beasley.

Also, Jasper plays in pianist Wolfert Brederode's trio. They have recorded the Album 'Black Ice' in 2016 for the renowned label ECM, produced by the legendary Manfred Eicher.

Furthermore, Jasper has played with many great artists like Bert van den Brink, Harmen Fraanje, Michiel Borstlap, Jeroen van Vliet, Cor Bakker, Rob van Bavel, Hein van de Geyn, Peter Tiehuis, Karel Boehlee, Theo de Jong, Paul Berner, Ed Verhoeff, Benjamin Herman, Anton Goudsmit, Ilja Reijngoud, Fay Claassen, Jesse van Ruller, Kyteman, Gino Vannelli, Wende Snijders, Deborah Carter, Martin Verdonk, amongst many others.

Today, Jasper is a very active and versatile musician, always looking for new ways to approach music and his instrument. His goal is to serve the music with open ears, and to blend in with the right sound and feel.

About this album he writes: *"After recording 'the Duke Book' with Angelo in april 2019, we played some very nice duo-concerts in the Netherlands. Unfortunately some of them were cancelled because of the Corona lockdown, but I was thrilled by the fact that Angelo had already announced a second album-recording. This time guitarist Wim Bronnenberg would join us. I knew him from 'the scene', but we had never played together before. Right from our first rehearsal, I understood why Angelo had asked Wim. He is such a wonderful guitar-player and their playing matches in so many great ways. Once again, Angelo had put together a very nice*

set of tunes and arrangements to play. We accepted the challenge of playing jazz in a bass-less formation and soon found a way to blend our sounds and make the music work. The whole process was very inspiring to me and I'm very proud of the result, I hope you'll enjoy listening to the music!"

Wim Bronnenberg

Wim Bronnenberg was born in Geleen (The Netherlands) in 1962. At the age of 12 he began playing the guitar with the help of a neighbor who was an ardent Django Reinhardt fan. Starting out as a rock and blues player (like most youngsters from his generation), Wim soon fell for jazz. Wes Montgomery very quickly became his big hero and to this day has remained a strong influence and inspiration.

At the age of 18 Wim went to the city of Utrecht to study Dutch Literature. After finishing at the university, he decided to make a turn and focus on the guitar completely. At the Royal Conservatory in The Hague Wim studied with Peter Niewerf and Eef Albers. While being there, Wim had the opportunity to have lessons and perform with Pat Metheny, who also became a big influence.

Wim's first musical adventure after his studies was a coast-to-coast tour in Cana-

da with the Dick de Graaf Septet. In the next years he would travel many parts of the world with this group and record a CD celebrating the music of Jimy Hendrix. In the same period bass player and jazz host Hans Mantel invited Wim on a CD recording with pianist/arranger Jim McNeely, Jasper Blom, Ben van den Dungen, Juraj Stanik and Martijn Vink. Wim also played on the debut album of singer Anne Chris and worked with her for many years. With Italian pianist and co-composer Alessandro di Liberto Wim recorded and produced his first CD as a leader, "Stream". As a session guitarist he has performed with Hod O'Brien, Stephany Nakasian, Frank Stagnita, Billy Hart, Rachel Gould and more. With John Ruocco, Harmen Fraanje, Uli Glaszmann and Hans van Oosterhout he made his second CD recording as a leader, called "Connection". This group was well received by press and



audience, playing the North Sea Jazz Festival, The Concertgebouw and Bimhuis amongst other venues. Wim has performed on stages in UK, Syria, Germany, France, Belgium, Finland, New Zealand, Austria, Switzerland, Ireland, Burkina Faso. He has done live appearances for radio and TV and played on many festivals like North Sea Jazz, Imatra Finland, Jazzfestival Montreal, Jazz in Toronto.

In the press Wim has been called: "Secretly one of the best". And: "Like Jesse van Ruller and Martijn van Iterson, Bronnenberg definitely deserves a place on the list of Dutch top guitar players." Jim Hall, another big influence, wrote Wim a personal letter, saying: "I LOVE your new CD! Your guitar playing – acoustic and electric – are outstanding, but

I expected that. I remember hearing you years ago in Utrecht. What really impressed me is your writing-your compositions. That was a delightful surprise. Congratulations Wim-and keep it up!"

Through the years Wim has performed with Kris Goessens, The Strings of the Concertgebouw, Peter Bernstein, Michiel Borstlap, Mike Boddé, Toon Roos, Ricardo del Fra, Hein van de Gein, Jasper Somsen, Toon Roos, Tom Beek, Mike LeDonne, Tineke Postma, Eric Vloeimans and many more.

Apart from playing Wim has been teaching jazz guitar for over twenty years now at the Royal Conservatory in The Hague and in workshops through Europe and Africa.

About the "Traveling Light" project Wim says: *"Many years ago I was asked to join The Houdini's for a couple of concerts. That's how I got to know Angelo. I immediately liked his imaginative playing and beautiful sound. Recently we met at a gig and I felt that "click" that you get with certain people. So you can imagine I was really thrilled when he asked me to join a project with him and Jasper, who is such a great and musical drummer. It was clear right from the start that playing without a bass (Traveling Light) also means: working harder! But at the same time it was so much fun to do. I love the individual sound of each group member but also the way we sound together on these recordings. Thanks Jasper and Angelo for the experience!"*

About Just Listen Records

Just Listen is the in-house recordlabel of NativeDSD Music and started in 2015 with the first release of 8 Ensembles in 1 Bit giving 8 groups of artists the chance to discover the DSD 256 Stereo & DSD 256 Multichannel recording technology.

The only two rules when recording these albums were: 1) everything occurs in one take, and 2) no editing or post production filtering or mixing will be applied. This created a concert-like performance within the recording studio, playing together and balanced on set. This approach has been the norm for the productions that have occurred since.

Recent releases on Just Listen Records include DSD 256 Stereo & DSD 256 Multichannel albums *The Contemporary Fortepiano* with the Rembrandt Frerichs Trio, *The Sweetest Sound*, the previous recording with Angelo Verploegen (and Ed Verhoeff & Eric van der Westen), *Side by Side* with singer Laura Polence, *Changing Landscapes* with the duo of pianist Philipp Ruttgers and viola and quintone player Oene van Geel, and *First Meeting* performed by the Harmen Fraanje Trio with special guest Fredrik Ljungkvist (also available in Stereo DSD 512).

About NativeDSD Music

NativeDSD.com is a platform that specialises in offering high-resolution recordings made by labels around the world. NativeDSD provides listeners a top quality resource for DSD, DXD and Analog-to-DSD Music in Stereo & Multichannel configurations, directly from record labels and engineers making these recordings. Getting you as close to the actual performance as possible.

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Credits

Producers

C. Jared Sacks, Jonas C. Sacks

Recording & Mastering engineer

C. Jared Sacks

Higher rate mastering

Tom Caulfield

Artwork design

Ad van der Kouwe / Manifesta

Cover Photography

Erwan Hesry / Unsplash

Photography

Django de Groot

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Microphones

Bruel&Kjaer 4006, Schoeps, AKG

A/D Converter

DSD256 Horus, Merging Technologies

Amplifiers

Van Medevoort, Holland

Cables

van den Hul

Mixing board

Rens Heijnis, custom design

Editing software

Pyramix, Merging Technologies

Mastering room speakers

Grimm LS1

Just Listen Records thanks:

Floor van der Holst, Ted Brady,
Brian Moura, Bill Dodd



Also available on Just Listen Records

The Duke Book
Angelo Verploegen
& Jasper van Hulten

The Sweetest Sound
Angelo verploegen, Ed Verhoeff
and Eric van der Westen



The Art of Traveling Light

1	Hub's Hub (Angelo Verploegen)	3:39
2	You'd Be So Nice To Come Home To (Cole Porter)	7:48
3	Estate (Bruno Martino)	5:57
4	Time After Time (June Styne)	4:42
5	Nature Boy (Eden Ahbez)	4:30
6	Een Beetje Zenuwachtig (A Bit Nervous) (Misha Mengelberg)	6:23
7	Dance Of The Infidels (Bud Powell)	5:44
8	Baubles, Bangles And Beads (Alexander Borodin/Robert Wright/George Forrest)	5:22
9	Cry Me A River (Arthur Hamilton)	6:41
10	File Under Exit (Angelo Verploegen)	5:43
11	In The Wee Small Hours Of The Morning (David Mann/Bob Hillard)	2:05

Total time 58:34

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