



Just Listen  
Records

JL007



HOSSEIN ALIZADEH  
REMBRANDT TRIO

» SAME SELF, SAME SILENCE «



HOSSEIN ALIZADEH

## » SAME SELF, SAME SILENCE «

These are sounds of the ancient and the modern. • Echoes of jazz solidify among the chromatics of the *dastgāh*, adorned by ornaments both Persian and Baroque. • Musical instruments that were nearly lost to history resonate with those that are the first of their kind. • The art music of three continents swirls together as sweet-scented vapour and become one.

### HOSSEIN ALIZADEH

Few musicians of contemporary Iran are as respected as Hossein Alizadeh. He is the leading master of Persian lutes: the *tar* (the hourglass-shaped lute), the *setar* (a long-necked lute with variants across Central Asia and the Middle East), and, as you can hear on *Same Silence, Same Self*, the *shurangiz*, an instrument built to his own specifications that serves as a midpoint between the two.

Born in Tehran in 1950 to mixed Persian-Azeri parentage, Alizadeh quickly became immersed in the tradition of *musiqi-e assil* – the classical music of Iran that can be traced back many centuries. He became a professional musician aged just 15, and was soon noted for his powerful yet delicate performance style and his virtuosity in improvisation within the classical structures.

Aside from strict interpretations of classical and traditional music, Alizadeh has also been at the forefront of innovative music in Iran, and has expanded the possibilities of what is thinkable within the realms of Persian music. He has been particularly celebrated as a composer, with notable works including a concerto for *ney* (end-blown reed flute) and string orchestra entitled *NayNava* (1983) and scores for the films *Gabbeh* (1996) and *Turtles Can Fly* (2004).

Hossein Alizadeh is without a doubt one of the most important figures in the field of art music in Iran and beyond – as an educator, as a composer, as an exponent of old traditions and new talent and, foremost, as a true master in his performance of Persian classical music.

### REMBRANDT TRIO

The Rembrandt Trio, from the Netherlands, are masters of their own classical traditions. At first glance, they appear to have the set-up of a standard jazz piano trio – piano, double bass and drums. But look closer: Rembrandt Frerichs' piano is actually a fortepiano, built to the specifications of Mozart's own instrument from 1790, or else an antique harmonium, bridging the gap between Europe and the Indian subcontinent; Tony Overwater's double bass is a violone, a bass viol with six strings and frets; and Vinsent Planjer's drums are a whisper kit, a unique personal curation of drums and percussion from across time and geography.

Fine jazz players each, but together, their music represents a journey to a different sound. When they play together, influences abound and their historical instruments reflect an alternative vision of contemporary jazz. They edge towards the unattainable 'third stream', blurring European classical and jazz styles to render both nearly meaningless. J.S. Bach, Keith Jarrett, Claude Debussy, Ornette Coleman: these legacies are inextricable in the music of the Rembrandt Trio.

And their boundaries don't stop at jazz or European art music. The strings of Frerichs' fortepiano connect their player not only with 18<sup>th</sup> century Vienna, but also with the players of the Arabic *qanun* (plucked zither) and the Persian and Hindustani *santur* (hammered dulcimer). The music of the Middle East becomes integral to the trio's sound, whether through the strains of an Arabic *maqam* scale, a suggestion of an *iqqa* rhythm, or through direct work with celebrated Iranian artists such as Kayhan Kalhor, Mahsa Vahdat... and Hossein Alizadeh.





TONY OVERWATER

6



VINCENT PLANJER

7

## THE MUSIC

Together, Hossein Alizadeh, Rembrandt Frerichs, Tony Overwater and Vinsent Planjer represent three art music traditions – Persian, European and jazz – and make from them a unified creation.

*Same Silence, Same Self* is an exploration of Nava, one of the seven principle *dastgāhs* – or modal systems – in Persian classical music. A *dastgāh* is defined by a particular set of notes, and so each has its own distinct emotional colour and personality. Nava is one of the oldest in the *dastgāh* system, known for its serenity and the meditative qualities it imbues. Yet, it remains among the least performed in the Persian repertoire.

Each piece here uses Nava as its base, anchoring the music solidly in the classical tradition. Most of the pieces are based on *gushehs*, short canonical melodic fragments upon which ideas can take flight; others are specially composed by Alizadeh; and still others are solo improvisations on the *dastgāh* from Alizadeh and Frerichs.

The serenity embodied by Nava can also be heard in the performances themselves. Alizadeh and the Rembrandt Trio first met in 2016, and performed together for the first time that same year at the November Music festival in 's-Hertogenbosch, the Netherlands. When recording this album, Alizadeh said “I’ve known these guys for a year now and I already feel we have known each other for fifty years, because we have grown so close musically so fast.” This collaborative closeness gives the ensemble a relaxed enjoyment that can be heard clearly in the music, a feeling that only adds to the emotional depth on display.

To make *Same Silence, Same Self*, each musician has adapted their playing to the others’. Musical minds are tuned to each other’s thinking, and musical instruments are re-tuned to ring in sympathy with another culture – Nava is a *dastgāh* that requires the use of quarter-tones not usually found in European music. This reorientation allows each musician to approach on an equal footing, to build new sonic possibilities. “When we start to play,” says Alizadeh, “we

become like sculptors who create a shape on stage and, bit by bit, we carve out a sculpture.”

Where else could this music be heard than the here-and-now? The jangling buzz of the *shurangiz* complements the dampened tones of the fortepiano; rhythms from Iran played on a whisper kit are elaborated on the violone; improvisations glide seamlessly between Asia, Europe and America. Classical music cultures from the far past meet in the present.

These are the sounds of the modern and the ancient.

Jim Hickson  
London, United Kingdom, 2020





# HOSSEIN ALIZADEH REMBRANDT TRIO

**HOSSEIN ALIZADEH** SHURANGIZ  
**REMBRANDT FRERICHS** FORTEPIANO & HARMONIUM  
**TONY OVERWATER** VIOLONE  
**VINSENT PLANJER** WHISPERKIT

PRODUCTION **NATIVE DSD MUSIC, JUST LISTEN RECORDS**  
PRODUCERS **JARED SACKS, JONAS SACKS, REMBRANDT FRERICHS**  
RECORDING ENGINEER, EDITING, MASTERING **JARED SACKS**  
COVER PHOTOGRAPHY **FLORIS SCHEPLITZ / HASAN ALMASI (UNSPLASH)**  
BIO PHOTOGRAPHY **FLORIS SCHEPLITZ**  
COVER AND BOOKLET DESIGN **AD VAN DER KOUWE MANIFESTA ROTTERDAM**  
SESSION PHOTOGRAPHY AND VIDEO **JONAS SACKS**  
LINER NOTES **JIM HICKSON**  
TRANSLATIONS **IRIS TZUR**  
RECORDING LOCATION **EVANGELISCH-LUTHERSE KERK,  
GRONINGEN, THE NETHERLANDS**  
RECORDING DATE **DECEMBER 2017**

*TECHNICAL INFORMATION*  
MICROPHONES **BRUEL&KJAER 4006, SCHOEPS, NEUMANN**  
DIGITAL CONVERTER **DSD256 HORUS, MERGING TECHNOLOGIES**  
SPEAKERS **AUDIOLAB, HOLLAND**  
MIXING BOARD **RENS HEIJNIS, CUSTOM DESIGN**  
EDITING SOFTWARE **PYRAMIX, MERGING TECHNOLOGIES**  
MASTERING ROOM **SPEAKERS GRIMM LS1**  
CABLES **VAN DEN HUL**

# HOSSEIN ALIZADEH REMBRANDT TRIO

## » SAME SELF, SAME SILENCE «

**HOSSEIN ALIZADEH** SHURANGIZ

**REMBRANDT FRERICHS** FORTEPIANO & HARMONIUM

**TONY OVERWATER** VIOLONE

**VINSENT PLANJER** WHISPERKIT

1 **DARAMAD** (HOSSEIN ALIZADEH, REMBRANDT FRERICHS, TONY OVERWATER) 5.26

2 **SAMA** (HOSSEIN ALIZADEH) 9.38

3 **KERESHMEH** (REMBRANDT FRERICHS, TONY OVERWATER) 4.10

4 **INTRO TO NEYSHABURAK** (HOSSEIN ALIZADEH) 2.56

5 **NEYSHABURAK** (HOSSEIN ALIZADEH, VINSENT PLANJER) 5.36

6 **SARMAST** (HOSSEIN ALIZADEH) 7.40

7 **REMBRANDINEJAD** (REMBRANDT FRERICHS) 3.36

8 **NAHOFT** (HOSSEIN ALIZADEH, REMBRANDT FRERICHS, TONY OVERWATER) 8.39

9 **TORKEMAN** (HOSSEIN ALIZADEH) 10.08

TOTAL TIME 57.49