

ELEGY

"Music can minister to minds diseased, pluck from the memory a rooted sorrow, raze out the written troubles of the brain, and with its sweet oblivious antidote, cleanse the full bosom of all perilous stuff that weighs upon the heart."

William Shakespeare

Carla Bley	Utviklingssang
Æon Trio	Tabidachi (Departure)
Gary McFarland	Gary's Waltz
Gabriel Fauré	Lamento
Atzko Kohashi	Blues for Maya
Ornette Coleman	Lonely Woman
Antônio Carlos Jobim	Luiza
Æon Trio	Kusabue (Grass Whistle)
John Williams	Elegy
Antônio Carlos Jobim	Zingaro
Æon Trio	Ieji (Returning)
Denny Zeitlin	Quiet Now



We came across some of the pieces by sheer luck. Atzko and I met and improvised together for the first time on June 18. Improvising felt easy and flowing like water.

But we still needed to find the compositions which would inspire us and give us new ideas. I was very happy when Atzko came up with an idea to play Utviklingssang by Carla Bley, Lonely woman by Ornette Coleman, and Zingaro by Antônio Carlos Jobim. Frans suggested to play his favorite Gary's Waltz.

So far everything fitted in. But our original idea was to play not only jazz compositions but also to make our own interpretation of the classical ones. Lamento by Gabriel Fauré gave us the space to improvise and it felt to me like we brought one more dimension to this beautiful piece.

When Atzko gave me the score of the Elegy by John Williams, I was puzzled at first, because it was so different from all other tunes. But it worked!

So, it is how everything came together.. we had so many ideas for the CD that it could barely fit, so we had to choose the best tunes and improvisations. In the end, I just want to say that this entire process from the first meeting till now was deeply enriching and I'm really grateful to Atzko, TRPTK, and Frans, for making it all happen.

MAYA FRIDMAN

CELLO



Playing music is more than just performing: it also brings with it the opportunity to meet and become acquainted with other people who share your passion and affection for music.

My introduction to Maya was a wonderful example of this added benefit. When I first listened to Maya's cello playing, I was intrigued by its hue change - various shades and colors coming from her instrument. To me, her cello sometimes sounds like Albert Ayler's saxophone and sometimes just like human crying....She is so free in her performance; she seems to liberate herself from any constraints.

Despite the many differences between us - nationality, culture and background - we found a common voice in our music - ÆON Trio. Some say, "We don't meet people by accident. They are meant to cross our path for a reason." — Yes, indeed!

In our album *Elegy*, I'm sure you will hear our voice.

ATZKO KOHASHI
PIANO



FRANS VAN DER HOEVEN
DOUBLE BASS

TRPTK was founded in 2014 by audio engineer Brendon Heinst, music producer Luuk Meijssen, and cinematographer Nicky Regelink, as a movement against degradation of sound quality and emotional impact in the music industry.

Involved in more than 90 recordings to date, audio engineer Brendon Heinst felt it was high time to change the way music is recorded nowadays, and to create modern-sounding recordings with completely transparent equipment and techniques.

By using state-of-the-art recording technologies such as the DXD recording and mastering format of 352.8 kHz 24 bits, custom-built recording equipment and ultra-high-end cabling, TRPTK strives to create a completely emotionally transparent path between the artist and the listener.

By using 5.1-channel surround sound recording techniques, TRPTK creates an immersive experience, acoustically and emotionally conveying the recorded performance.

TRPTKs recordings are always recorded, mixed and mastered by TRPTKs engineer Brendon Heinst and producer Luuk Meijssen, and CDs are created directly from the DXD 352.8 kHz 24 bits stereo master, without any intermediate steps involved.

TRPTK proudly uses **Furutech** cabling and **Dutch & Dutch** loudspeakers at their recording and mastering facilities, carefully optimized by **Acoustic Matters**.

This recording was made on October 4th 2016 at the Beauforthuis in Austerlitz ,The Netherlands, where Atzko Kohashi played on a Fazioli Modello F228 grand piano.

Microphones	Sonodore RCM-402
cello	Sonodore MPM-91
piano	Sonodore RCM-402
double bass	Sonodore MPM-91

Preamplifiers	Sonodore MPB-508
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Cabling	Siltech custom mono-crystal microphone cables
	Furutech FA-220 analog interlinks
	Furutech FX-Alpha-Ag digital interlinks
	Furutech FS-Alpha loudspeaker cables
	Furutech The Empire power cables
	Furutech The Astoria power cables

AD/DA Conversion	Merging Technologies Sphynx 2
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Monitoring	Dutch & Dutch 8c loudspeakers
	Questyle CMA800R Gold headphone amplifiers
	Sennheiser HD800s headphones

Recording, Mixing & Mastering Brendon Heinst

Assistant Engineering Bart Koop

Piano Tuning Michiel Strategier

Photography & Artwork Brendon Heinst

Liner Notes Atzko Kohashi & Maya Fridman

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