



# Kinn

Marc van Roon



## Kinn

Marc van Roon piano & synths  
Omer Govreen double bass  
Tristan Renfrow drums

1	Wild Aesthesis	8:29
2	Biophonic Resonance	9:25
3	Noeta 1	0:43
4	When Heart Shells Dissolve	2:19
5	Homeostasis	8:17
6	Noeta 2	2:44
7	Perceptronium	9:12
8	Noeta 3	1:53
9	Making Kin	10:11

Total playing time 53m17s

## About the album

When listening back to these recordings, I am surprised to discover how many ingredients of my own biographical narrative this album reveals. My fascination for the spirit of free improvisation is clearly present and I can hear many traces of the musical elements that touched me the most in the first decade of my life. In 1967, the year I was born, Miles Davis toured in Europe with his quartet. A few years later his music became more electronic which led the way down a jazz rock road soon to be traveled by Joe Zawinul and Wayne Shorter with their iconic band Weather Report. This inspiring episode is expressed in this recording with the inclusion of the synthesizer and with our wilder expressions. A substantial part of my inspiration and musical identity is shaped by these musicians in that first period of my life. In later years elements of classical and contemporary composition, elements of the piano repertoire as well as Indian classical music became part of my range of sound colours. In particular the music that reflects stillness and a sacral ambience. So much of all this has found a way to emerge in these trio improvisations.

Loosely superimposed on this biographical layer is a second story which is more socio-philosophical in nature. A few years ago, I obtained my academic scientific degree in social intervention. That research provided me with a critical perspective on the social relevance and role of the arts. It awakened a strong desire to make a difference and have my music play a role in our collective endeavours to find sustainable solutions to the societal complex concerns of today. In that light, this album is an improvisational approach to shaping stories about kinship, the heart and stories about improvisation as a *modus operandi*. Tales that emerge from a grounded sense of kinship and the kindred spirit between all actors involved. Key has been the relationality between musicians, instruments, spaces, the engineer, the technical gear and equipment, and all forms that exist in the church. The wood, the ground, the air, the materials and our bodies that have helped to bring the sounds to life.

The trio's offerings live in the intersection of art, music, improvisation, spirituality, storytelling, and ecology. They illustrate how coherence and meaningfulness can emerge without having pre-composed scores or schemes. They show a praxis that is not based on efficiency, control or predictability alone. They aim at opening up a space in which the noise of unpredictability, uncertainty and ambiguity can coexist with the joyful biophonic resonance that emerges when musicians are rewarded with the gift of entering the center of the song. This album is filled with stories of entrainment and of the way in which individual oscillating heart fields start synchronising, amplifying and resonating as a larger entangled collective field when they connect with other individual heart fields and make heart shells dissolve.

Each improvisation is an invitation for song to arise and for melody to thrive in rhythm and counterpoint. We deliberately stayed away from functional harmonic hierarchies, predictable roles, preconceived orchestrations and danceable grooves to create spaces in which the unexpected can emerge, live, grow and decay. We searched for a polyphony of instruments, sounds and noises not synced in song-form or time signature but mainly in counterpoint and intersubjective dynamic. It is a reimagining of the piano trio with loosely coupled but passionately interconnected musicians grounded in imprological storyshaping holding a field of possibilities and an entangled web of meaning together.

Today, we live somewhere in between two societal stories. We are exiting an old story firmly rooted in the belief that coherence can only result from following rules blindly without a need to take nasty consequences into consideration. A world dominated by technology and economy. A world in which we feel separate from all that is other. A story of lack, inequality and waste. A world in which the importance and dominance of humans - and their brain - are key. Today we are slowly entering a new story. In this emerging story humanity is in a healing relation with - and dependent on - other lifeforms and aims at

cooperation. It has a place for the intelligence of the heart and the possibility of the magical and mythical. Coherence can emerge from the heart field and from the inter-relational dynamic between parts that constitutes the biophonic system. A story in which currencies of gift, health and contentment become meaningful and social return on investment a shared sense of value. A story focusing on a harmonious coexistence with our biosphere. A world in which we feel we are naturally entangled with all other lifeforms and species and act from a sense of stewardship and responsibility. A world in which humans are part of a bigger story.

I find inspiration and comfort in the poetic writings of author Sophie Strand:

“Human beings did not invent stories. We arrived inside of them. We are told by geological stories with scales too large for us to even grasp. We are infected with fungal stories. Civilization itself may be a non-human narrative, authored by fermentation yeasts using humans as its characters. Let us write stories that seek to be as textured, complicated, and diverse as an old-growth forest. As feral and involuted as a spoonful of dirt holding one billion bacteria, up to ten miles of mycelial fungi, and thousands of protozoa.”

Our improvisations aimed at writing such stories. The art of improvisation can present stories with unforeseen plots. It can explore ways in which meaningful inspirational stories can emerge that lighten up the way towards new horizons. Stories that give an artistic perspective and show other kinds of creative possibilities. Stories that invite us to look at the world we live in with an aesthetic and appreciative view - a grounded sense of wild aesthesis integrated with noeta. Stories that help us to learn to wisely balance the kind and the brutally violent, the sympathetic with the aggressively hostile. Such a

perceptronium of arts-based stories, perspectives, perceptions, angles and approaches can help to shape a possibility for new, different, more sustainable, and wiser professional action with — and for — others. It can assist us to recognise ourselves as living in kinship with all others in our biosphere: people, animals, plants, fungae and mycelium. We exist with, in, through and for them.

This perceptronium of art inspired stories may serve as an attractor that can seduce our grand social systems to traverse in different trajectories. That can facilitate shaping a new sense of wealth, can reconnect us with our ability for aesthetics and for opening up our sensory gating channels. As an attractor that focusses on the intelligence of the heart, the senses, the sensual experience, and a new sense of homeostasis. These improvisational and imprlogical stories provide us with an opportunity to explore new aesthetic paradigms and to increase potentials for thinkable, knowable and sensible.

For the album cover I found this gorgeous photo that represents and embodies much of the above-mentioned concepts in an artistic visual way. I am thankful that photographer Boukje Kassenaar has allowed me to use her art for this album. To be able to record and capture these improvisational trio adventures with these state-of-the-art recording technology fills me with gratitude and joy. It helps me to provide the listener with an experience that communicates intentions and imaginations in the purest and deepest way. It has been magical; the artistic excellence and companionship of Tristan, Omer, and Brendon and the superb Steinway, my Prophet Rev2 and the acoustics of the Westvestkerk. I am deeply thankful to my wife Tineke and children Tijlhart, Ilisa and Oscar for being a never-ending source of love, joy, support and inspiration.

Marc van Roon







## TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

**Brendon Heinst** founder, recording and mastering engineer at TRPTK

## Equipment used on this recording

### Microphones

DPA d:dicare 4041-SP

DPA d:dicare 4006A

DPA d:dicare 4015A

Ehrlund EHR-M

Singular Audio f-48



### Microphone preamplifiers

Millennia HV-3D-8



### AD/DA conversion

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 master clock



### Monitoring

KEF Blade Two

KEF LS50 Meta

Hegel H30

Hegel C55



### Cabling

Furutech custom microphone cables

Furutech custom loudspeaker cables

Furutech custom power cables



### Tuning

JCAT Optimo 3 Duo

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Furutech NCF Boosters



For a full list of specifications, please visit [more.trptk.com/ttk0091](https://more.trptk.com/ttk0091)

## Credits

Recording & mastering engineer Brendon Heinst

Assistant engineer Bart Koop

Liner notes Marc van Roon

Piano technician Martijn van Dijk

Cover photography Boukje Kassenaar

Behind-the-scenes photography Brendon Heinst

Artwork Brendon Heinst

Recording dates December 3<sup>rd</sup> and 4<sup>th</sup> 2021

Recording location Westvest90 Church, Schiedam (NL)

Recording format 11.2MHz 1bit in 5.1.4-channel immersive

For videos, photos, additional information and more, scan QR code underneath disc or visit [more.trptk.com/ttk0091](https://more.trptk.com/ttk0091)