



# Nuït

Maya Fridman  
Maarten van Veen



## Nuït

Maya Fridman cello

Maarten van Veen piano

|    |                |      |
|----|----------------|------|
| 1  | XIII           | 7:42 |
| 2  | VIII, part one | 2:14 |
| 3  | VIII, part two | 4:50 |
| 4  | XIX            | 6:37 |
| 5  | XXIV           | 3:55 |
| 6  | X              | 3:24 |
| 7  | VI             | 3:40 |
| 8  | XXV            | 5:57 |
| 9  | XXXI           | 7:06 |
| 10 | XVIII          | 5:14 |

Total playing time 50:44

This album pays tribute to the goddess of the night sky, Nuit, depicted on the Stele of Revealing as a woman bending over the earth with a body completely covered in stars.

## About the album

To me, the best way to get to know an artist is through improvising. A spontaneous conversation — whether by means of words or sounds — can sometimes lead to subjects so deep that at some point all words and sounds resolve into stillness. After a moment of such stillness, I told Maarten about one of my dreams that came back to me during our first improvisation session.

In that dream I walked through endless streets of a grey city when, suddenly, I was transported into an empty space that expanded with ever-increasing speed. I saw a star approaching me and absorbing me in its brilliant nothingness. That nothingness in form of dark night sky was full of colors and sounds which I seemed to perceive with every particle of my body. Then, even so abruptly, I was back on the streets which were not grey anymore but full of colors and of distant music. I found my way into an observatory, looked for the largest telescope and tried to identify the star I just met by listening to the music it produced.

Perhaps the telescope in Maarten's studio was partly responsible for bringing this memory back. But mostly it was improvising together with Maarten that made me reflect intensely on Nuit, the goddess of the starry night sky representing all that is in its infinity. In my mind, that dream is connected to my understanding of Nuït and it comes back to me when we perform.

**Maya Fridman**

The first time we met, Maya and I planned to play through a pile of contemporary works. But after talking for a while we discovered each other's interest of improvisation. We did not hesitate, and instead of a rehearsal with composed notes, it became our first improvisation session. The day after this session we had a phone call in which we tried to give words to this special meeting where we completely trusted each other's musical thoughts, and met again to build a new version of what became Nùit.

Inspired by the Egyptian myth, we also feel the need of sharing musical moments being aware that we are all part of the universe and somehow connected.

We hope that inner wish can make a change in the world, just like Maya and I connected through the improvisations that we now share.

**Maarten van Veen**

This production was made with the  
cooperation of the DoelenEnsemble.



## 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:dicate 4006A

DPA d:dicate 4015A

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, loudspeaker & power cables and interlinks

Grimm Audio TPR8 breakout 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/ttk0081](https://more.trptk.com/ttk0081)



## Credits

Recording & mastering engineer **Brendon Heinst**

Assistant engineer **Bart Koop**

Editing **Maarten van Veen & Maya Fridman**

Liner notes **Maarten van Veen & Maya Fridman**

Photography & artwork **Brendon Heinst**

Recording dates **July 25<sup>th</sup> 2021**

Recording location **Westvest90, 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/ttk0081](https://more.trptk.com/ttk0081)