

triosence **scorpio** rising

A woman with long, dark, wavy hair, wearing a vibrant red jacket, is seen from behind, walking away on a light-colored dirt path. The path curves gently through a vast, flat landscape of dry, golden-brown fields. In the distance, a few small, dark structures are visible on the horizon. The sky above is a deep, dark blue, filled with a dense field of stars. The Milky Way galaxy is prominently featured, arching across the upper half of the frame, its bright, dusty core glowing with a mix of white, yellow, and orange light. The overall atmosphere is serene and contemplative, suggesting a journey or a search for meaning under the vastness of the universe.

triosence **scorpio rising**

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piano & composition bernhard schüler
double bass omar rodríguez calvo
drums & percussion tobias schulte

produced by bernhard schüler

recorded at artsuono studio in udinè, italy, january 7–10, 2019 by stefano amerio
mixed and mastered at artsuono studio, march 2019 by stefano amerio

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artwork and cover design: bernhard schüler



arabian princess

over the last 2 years, i came into a lot of contact with arabian music. i also joined a turkish band for a little while. all of this left some traces and resulted in the composition of this song. it consists of 2 parts: the main melody section with the typical arabian percussion instruments darbuka and udu, and the middle section, a gentle and almost classical waltz. i really like that the first 3 pickup notes of the melody are pretty much the same as those on the first triosence song on our very first album – waltz for andrea. even if it wasn't really intended this way, it's kind of neat to have this direct "quote" as opener for this year's 20th anniversary triosence album.

taurus line

i recently figured out that throughout my whole life, i have encountered so many people whose star sign was taurus. maybe that's because i'm a virgo and these signs kind of naturally attract each other. whatever it may be, i felt i had to write a song for them. "taurus line" translates to: the melody (line) of the taurus – a strong "earthy" melody in f major played in a low register by the double bass. the song happens to be the favorite of our new drummer tobias schulte. and guess what sign he is...

scorpio rising

the melody of the title song of the album is already many years old, but there was always something missing. the funky second half of the song is a brand new idea that gave the song the essential ingredient and the necessary counterpart. during the recording session we played it for the first time in this fast tempo, which gave it a lot of drive and energy. the meaning of the title also comes from astrology. it refers to the sign of the zodiac rising on the horizon at the time of birth. in fact the album cover shows exactly that – scorpio rising.

cruise control

this smooth and easy-going song reminds me of driving along the endlessly straight u.s. highways, just like i did in the summer of 2009 from los angeles to the grand canyon. i remember it was the first time i actually used "cruise control" in a car, which was very impressive and memorable for me at that time.

about the songs

by bernhard schüler



the stars, the sun and the moon

this ballad is actually my favorite song on the album. the song uses very common harmonic progressions – just like in many “evergreens” – but by modulating them slightly through different keys and harmonies underneath the melody, it becomes quite distinct. using so-called “avoid notes” as key notes for the melody – which sound “right” anyway – is another detail i quite like. the trinity concept of the title (stars, sun, moon) can also be found in the structure of the song, which consists of 3 parts: the intro, which is the same as the later re-occurring interludes, the balladic a-section with the main melody, and the climatic b-section with the strong back beat of the drums behind it.

waiting

some people remarked, that to them, this song doesn't sound like “waiting” since there's so much going on musically and it is so energetic. that is true, yet for me, waiting describes a completely uneasy and restless state of mind. to me, waiting means not being happy with the present moment, but desiring something to happen in the future. in fact, this song took me forever to write. the first drafts reach back to my college years in cologne (2002). so maybe “waiting” for 15 years until this song finally got finished is where all the “restlessness” derived from.

jasmine

this bossa nova tune was written during the tour for our album “turning points”, and it's inspired by a little flirtation with a waitress in oldenburg. we had already recorded this song during the sessions for our previous album “hidden beauty”, but weren't happy with the result. i'm glad it worked out so much better this time in italy.

when she's angry

the title actually says it all. this minor blues is all about energy and emotion. the song has no real melody, only a rhythmical pattern as a theme. during the piano solo, i had the buildup to a fight in mind – little things start to bother you and get annoying. things are boiling beneath the surface and eventually break out. the solo is followed by a soft and easy-going interlude – “the calm before the storm”.



going in circles

many things in this world revolve in circles; like the seasons of each year, or human life in general, where each generation goes through the same circle of life. but also on a personal level, we sometimes find ourselves trapped in circles, where we repeat certain patterns, for instance, when we pick the same type of partner over and over again, even though this type just isn't compatible, or is in fact totally wrong for us. i came to the conclusion that if you don't become aware of such a pattern, it gets a little worse each time you fall for it. regarding this swing tune, the idea of things getting worse with every repetition is translated into music by harmonic modulation. after the melody is introduced, the song changes its musical key with every repetition of the song form (every 24 bars) by modulating a half tone lower. by repeating the form 12 times altogether throughout the whole arrangement, the tune modulates through all 12 musical keys until it returns back to the original key where the melody started

seu dito

...is the brazilian abbreviation or nickname for "senior benedito", who is the proud owner of a parking deck in a little village on the coast near rio de janeiro. we made his acquaintance when traveling to the beautiful island of ilha grande, which is not far off the coast from there. seu dito lives with his whole family on top of his parking deck. the flat basically consists of one big living room with a huge pool table in the middle and an even bigger flat-screen tv on the wall. he proudly told us that it had always been his dream to have such a big pool table and tv, but his wife had always forbidden it. but after she had died just a couple of weeks ago, he finally treated himself to it. he was a really cheeky and funny old guy, who i will never forget.

can't let go

letting go and not being helplessly attached to people or things is one of the secrets of a happy life. but sometimes this proves rather difficult, especially when your mind or heart is really obsessed with something..this kind of strongly "clinging on to" was the emotion that inspired this song. musically, one can hear a lot of influences from my all-time piano hero, bill evans. changing the rhythmical meter to 7/4 for the piano solo, and tobias's idea to add the udu as a percussion instrument, makes this ballad really sound unique and ends the album just as it started.



20 years of triosence

it all began in autumn 1999, when i called up some musicians from the local jazz scene, in my hometown kassel, in order to start a piano trio with double bass and drums. it had always been my dream to play in such a group – i'd been listening to piano trio recordings since i was a kid, thanks to my father's passion for jazz. after i'd found 2 ambitious musicians my own age, stephan emig and michael kehraus, we started rehearsing like crazy. the following spring, there was this regional music competition coming up called "jugend jazz!". our strong motivation resulted in us winning the first round and getting the ticket for the next level – the national round about six months later. this motivated us even more, and luckily we were able to win this round as well. taking 1st prize allowed us to produce our very first cd "first enchantment", and gave us our first small record deal. at that point, i had no idea how to make a cd, how to find a record label, or do any of the things connected with that process. to be given that opportunity at the age of just 20 was a real gift. then one thing led to the next: the first triosence cd wasn't noticed much in germany, but it was well-received in japan. that got the german media interested in the band as well, and when we released our second album "away for a while", one of the biggest german magazines "stern" wrote a feature story about the band. this article made sony music aware of triosence, which initiated a major record deal and a long collaboration over the following years. with this background, i fulfilled another major dream in 2007 for our third album "when you come home" – we went to norway to record an album at the famous rainbow studio, where many of my all-time favorite records were made. going there in the midst of winter turned out to be a real adventure. during my college years in cologne (1999-2004), i had written several songs with lyrics, and was heading into a more pop-music-like direction with them. when i came across recordings of u.s. singer sara gazarek from los angeles in 2008, i knew i had to make triosence's 4th album "where time stands still" with her. this project, which we called "european jazz with an american accent", also featured guitarists frank haunschild and vitality zolotov. it opened several doors for the band abroad, starting with performances in the u.s. for the first time, and also led to a connection with taiwan. only one year later, we performed huge concerts for the centennial celebrations of that country which featured famous local singers. many original songs from that phase became part of triosence 5th album "turning points", which even included a rearranged taiwanese folksong. due to our extensive touring and live routine at that time, we decided to make our first live album. with the support of our longtime friend and sponsor raimund wilhelmi, it was realized on "one summer night" at his fasting clinic "buchinger wilhelmi" on lake constance in 2013. while touring this album, we found the recording location

for triosence's 7th album "hidden beauty" – the beautiful castle "schloss elmau", located at the foot of the alps in southern germany. many songs on this album were inspired by my travels to south america in 2015-2016, and bassist omar rodriguez calvo from cuba joined triosence for that production. he recommended the artesuono recording studio and stefano amerio in udine, italy – his favorite recording studio and engineer who he knew from the countless recordings he had done before. meeting stefano was another fortunate accident. he created a wonderful sound for this album. i'd intended to name it "scorpio rising" a long time before i even met him – while at his studio, it turned out that his star sign was scorpio. looking back on triosence's history, it would appear that very often, seemingly small or random steps and decisions have led to major changes. it's fascinating to think of how many steps and choices were actually necessary to get to a certain point 20 years later. was it all chance or was it meant to be? who knows. either way i'm very grateful for what happened during those 20 years. for all the support and inspiration that i've received from my fellow musicians stephan emig, michael kehraus, pascal niggemkemper, matthias nowak, ingo senst, omar rodriguez calvo and tobias schulte – for all the beautiful and exciting experiences we've had and what we've accomplished together. and especially for the continued support and enthusiasm of our fans.

bernhard schüler, march 2019



scorpio rising

over the past few years, i've unexpectedly got a bit into astrology. many songs on this album, and even the title, refer to it. actually, this is something that for half of my life i disregarded as nonsense, even anti-science. however, personal experiences, encounters with special people over the years, and personal observation in this field, have made me let go of this prejudice. i came to realize that it is a very old tradition which is rooted in centuries of observing patterns. it simply sees us humans, not as detached from the universe, but as an interconnected part of it, and puts our lives in relation to the cosmos around it. it seems that only the detached, modern and egocentric human mind is willing to see itself as this free-willed individual that can't possibly be influenced by the time, the place, by all of the circumstances present, when it came into existence. our minds are capable of incredible things and can go beyond our earthly boundaries – our thoughts are free. yet as biological entities, we also can't deny that we are still part of this world and as such are connected to this vast organism in ways which we don't fully understand, nor do we really see our place in it, or what factors actually have an influence on us. to me it seems quite logical that in this interconnected world, the individual place where we enter it influences or determines how and who we are. it seems that in our western world we cling very hard to absolutes and materialism. things are either right or wrong, things either exist or they don't. only what we can see, touch and explain is real. we rely and worship science as if it can give the ultimate answer to everything, but apparently even science knows very little so far about the nature of our reality and the universe. according to science, 80 percent of the universe consists of "dark matter". that's 80 percent which scientists have absolutely no idea about – what it actually is or does – but must just be there. it's interesting that we base our

whole knowledge on just 20 percent and yet seem so sure of ourselves, when 80 percent of "everything" remains a total mystery. maybe one day science will discover a scientific explanation, or another reason for the observed patterns described by astrology. be that as it may, i find it a beautiful concept that we are all connected to the universe and influenced by it on such a profound level and that our personality, to some extent, is rooted in this particular connection with it. it totally fascinated me and gave me inspiration for a lot of the music on this album. i want to leave it there. i am not trying to convince anyone of anything, rather i want to encourage everyone to look for his or her own answers and find one's own way to give meaning to life – one way or another. concerning music, it's pretty much the same thing. there is so much different music out there, just like there are different ideas and theories in science, politics, religion or anything else. there might also be a mainstream or directions that get more acknowledgement than others, but in music, it is more obvious that there is no right or wrong – only different paths. with triosence, we started along our path 20 years ago. we came to many crossroads – went "left", went "right", and often didn't really know where we were going – but we stayed faithful and true to ourselves and kept going. by now, we pretty much know where we are heading and who we are. still, it is my belief that there are many, many different paths, not just the one, or that only one is right. so, let us be aware and have respect for other paths, other perspectives, for new ideas as well as tradition. they all might hold a piece to the puzzle.

bernhard schüler, march 2019



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