

STUDIO KONZERT



KAMA QUARTET FEAT. NIPPY NOYA

LIVE · DIRECT-TO-2-TRACK · AAA

Our quartet had the honour of recording a 'Studio Concert' once before at the legendary Bauer Studios – that was on April 16th 2015. On this occasion it was destined to be something very special as well. Firstly, because our quartet had been wonderfully expanded and enriched through the addition of the brilliant percussionist and pioneer of JazzRock, Nippy Noya plus, of course, thanks to the special music which we had selected... Shortly before the concert was due to start we were awestruck by a sudden violent thunderstorm, which reminded us that in just a few moments we would be playing John Coltrane's 'A Love Supreme' suite. This suite, first recorded on December 9th 1964, is for us and for many other jazz musicians alike, the most highly admired and acclaimed of jazz suites. This suite means a great deal to us and we had previously included our arrangement of it on a CD which was recorded in February 2016 using digital multi-track recording techniques. This

was not only in homage to John Coltrane but also to John McLaughlin and Carlos Santana, who had recorded their own interpretation of parts of the suite on their album 'Love Devotion Surrender' in October 1972. In particular, Carlos Santana's 'Universal Tone' idea suited us well as an approach to Coltrane's suite. For us, 'Universal Tone' means that when we are improvising we allow ourselves to become completely immersed in moment and allow the sound to flow through us so that the music just 'happens'. In this way we create out of the moment a spontaneous, pure, direct and unfiltered interpretation. Of course, the pure and unadulterated recording method employed for these Studio Concerts is the perfect match for this kind of musical performance. Instead of a digital recording's abstract data stream full of zeros and ones there is a tangible analogue recording on tape. Instead of multi-track technology with a post-recording mix down, it's 'direct to stereo' – just like

Coltrane's original recording. Instead of performing several takes and selecting the best one afterwards, we have a live concert in front of an audience. All of this means: no 'safety net' – not for the musicians or for the recording engineer. Whatever happens in the moment will forever be preserved on the recording. To us, this approach is perfectly suited to the 'Universal Tone' idea, which we follow when interpreting Coltrane's suite. We hope the listeners will enjoy hearing this recording as much as we enjoyed making it!

Nils Pollheide – KaMa Quartet

Stay tuned for the next Studio Konzert on full analogue vinyl!
More music of KaMa Quartet is also available on NEUKLANG:

NCD4141 A Love Supreme / Universal Tone

NCD4086 Duck On Ice, Flying Cow

NLP4120 Studio Konzert





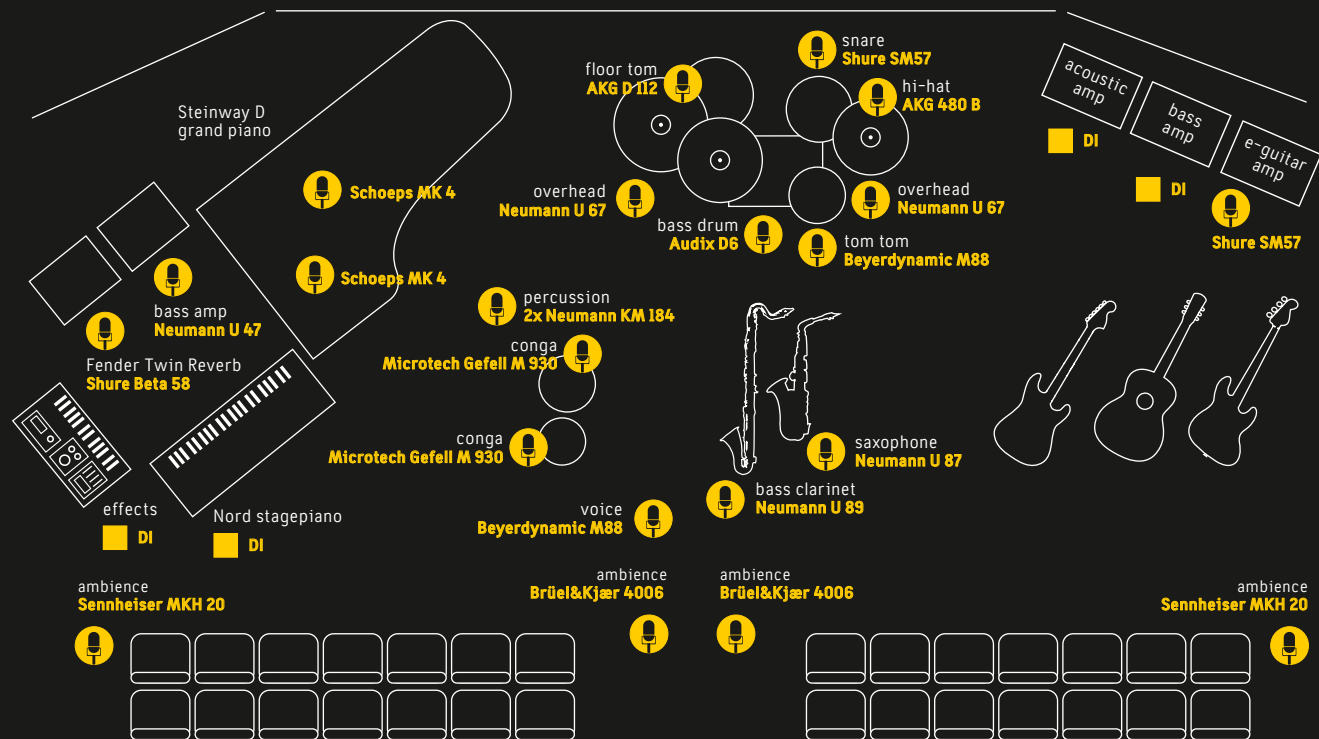
Signal Path for Live Recording direct-to-2-track Stereo Analogue

Concert/Recording Hall:

Microphones: Audix D6, Shure SM57, Shure Beta 58, AKG C480 B, Neumann U 67, Beyerdynamic M 88, AKG D112, Schoeps MK4, Neumann U 87, Neumann U 89, Microtech Gefell M 930, Neumann KM 184
Brüel & Kjær 4006, Sennheiser MKH 20
→ Balanced XLR Cables → Wallbox Connector Panel
→ Balanced Multicore Lines (Klotz Cable) → Control Room

Control Room 1:

AMS Neve VXS Console 60-Channel Patchbay
→ Neve Microphone Inputs → Neve Mic Preamps 11494
→ Neve Channel Strip with Neve EQ 11491 → Large Faders
→ Pan Pots → Summing Busses 1&2 or 3&4
→ Neve Summing Faders → Neve Bus Amps → Patchbay
→ Neve Balanced Bus Outputs → MANLEY Variable Mu[®] Tube Compressor/Limiter
→ Tape Recorder: STUDER A820 Analogue Stereo Master Recording Deck, aligned to Reference Tape Flux of 514nW/m
Recording Tape: RMG International Studiomaster 900
Peak Modulation max. 3-6 dB over Reference Tape Flux
Tape Speed 15 ips



Signal Path for Live Recording direct-to-2-track Stereo Analogue

Recording Hall: Studio 1 at Bauer Studios, Ludwigsburg

Console: AMS Neve VXS 60-Channel

Recording: STUDER A820 Analogue Stereo

For more technical information see inside.

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At a time when everything seems to be very much the same and hence almost interchangeable I think it is interesting and important to contrast this with something special and unique. Recording a live concert using analogue equipment allows one to capture the magic of the moment.

Not only for the musicians but also for the very first listener – the recording engineer – it's not about losing oneself in a series of different takes but about concentrating on producing the best possible performance NOW and preserving it for the future. There are no re-takes or second chances for either the performers or the engineer and his delicate tonal balancing act.

Philipp Heck, Tonmeister

A Love Supreme (Suite)

SIDE A

Acknowledgement 8:40

Composer: John Coltrane

Publishing: Jowcol Music

Resolution 8:47

Composer: John Coltrane

Publishing: Jowcol Music

SIDE B

Pursuance 9:33

Composer: John Coltrane

Publishing: Jowcol Music

Psalm 7:40

Composer: John Coltrane

Publishing: Jowcol Music

KAMA QUARTET FEAT. NIPPY NOYA

Katharina Maschmeyer – tenor & soprano
saxophone, bass clarinet

Nils Pollheide – acoustic guitar, e-guitar, bass

Philipp Rüttgers – piano, keyboards, synths

Jens Otto – drums

Nippy Noya – percussions

Recorded live direct-to-2-track at Bauer Studios 4th May 2017 by Philipp Heck

Produced by Eva Bauer-Oppelland and Philipp Heck for NEUKLANG

Fotos: Steffen Schmid, Arnold Maiwald; Design: Atelier Felantix, Michel Holzapfel

