



One hall  
One band  
One mic  
One take  
One source

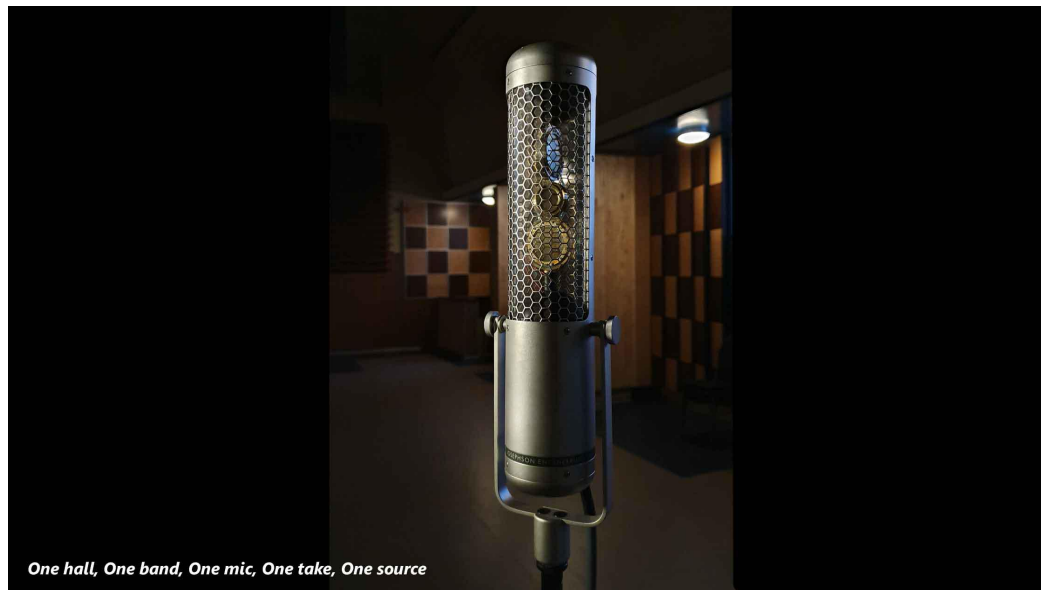
**Thomas Baggerman - guitar (right)**  
**Max Baggerman - guitar (left)**  
**Jort Terwijn - double bass**

1. My Home – Robert Gaguenetti (05:00)
2. Dream of You – Sy Oliver (03:26)
3. Mozology – Mozes Rosenberg (03:26)
4. Made for Wesley – Rinus Steinbach (04:36)
5. Miro Django – Dorado Schmitt (05:35)
6. Two for the Road – Henri Mancini (04:41)
7. Rêve d'un Soir – Dorado Schmitt (03:15)
8. Djangology – Django Reinhardt (04:11)
9. Blues Festif – Thomas Baggerman (02:00)

Total time: **36:10**

Original recording format **DXD352kHz-24bit**.  
Mastered by an HQ analog chain to **PCM768kHz-32bit**.  
All other formats are converted versions of the original master.

## Thomas Baggerman Trio - Live at MCO - An unplanned triumph



Jazz, at its core, thrives on spontaneity. It's in those unrehearsed moments, created on the spot, that a special, raw energy emerges, one that can't be replicated through endless takes and edits. This recording adheres to our credo for 'One Mic' recordings:

**One hall, One band, One mic, One take, One source.**

And perhaps even more so than usual.

When the band Eva sur Seine (a.k.a. Thomas Baggerman Trio featuring Eva Scholten) arrived at the studio on Saturday to set up for Sunday's 'One Mic' live recording, it quickly became clear that the day would be far from routine. The band's star attraction, the extraordinary vocalist Eva Scholten, was not in top form. Fighting off an infection, Eva was feeling drained and feverish. We decided on a quick run-through of the set, allowing engineer Frans de Rond to fine-tune the sound balance and get the levels right before sending Eva home to recover.

By Sunday, Eva's condition had worsened and it was clear she wouldn't be able to sing. Our usual backup plan, recording the "dress rehearsal" as a safety net to patch any rough spots in the live recording, was no longer an option. This meant that the concert performance would have to stand on its own. What you hear on this recording is the raw, unfiltered magic of first takes.



In the face of this unexpected challenge, Thomas, Max, and Jort, seasoned musicians who, despite their youth, possess a wealth of road experience, remained calm and upbeat, despite the mildly desperate situation. With just an hour before showtime, they quickly prepared a new set list, rehearsed key transitions, assigned solos, and even found time to meticulously work through one piece in greater detail. Then, with quiet confidence, they declared themselves ready. Perhaps it was the lack of a thorough rehearsal that fueled the band's extraordinary focus and dedication during the performance. They knew it was now or never.

Over my decade of producing live concert recordings, I've witnessed this phenomenon time and again: when an audience is present, something magical happens. The audience becomes an active participant, elevating the musicians to new heights. And that Sunday afternoon was no exception. Despite their initial disappointment when Thomas announced Eva's absence, the audience remained open-minded and receptive, eager to see what the trio could deliver. After the first tune, the room transformed, listeners leaned in, smiles spread, and encouragement filled the air. The band, in turn, fed off this energy, playing with a joy and intensity that can only come from true, in-the-moment creativity. It was a performance that none present will soon forget.

What could have been a disaster turned into an unexpected triumph for the Thomas Baggerman Trio. Out of adversity emerged something truly special, a performance that captures the very essence of what makes jazz so fantastic: spontaneous, unrepeatable, and utterly magical.



**Guitarist Thomas Baggerman;**

"For us, as musicians inspired by Django Reinhardt, Studio 2 at MCO Hilversum is legendary. It is truly awe-inspiring to realize that Django himself recorded here in 1937. Walking into the hall felt like stepping onto sacred ground. And thus, the first layer of self-imposed pressure was set. The making of this record was a remarkable process. The original plan was to record with Eva sur Seine. However, the day before, Eva started feeling unwell, and by the day of the recording, she had unfortunately not recovered. At the last minute, we had to accept that Eva wouldn't be able to sing. So the pressure level got yet another notch up the ladder.

Imagine a sold-out crowd in Studio 2, waiting for a band with a vocalist. We then had to announce that Eva wouldn't be joining us, and that we would perform as a trio instead. Jazz music always involves improvisation, but this was on a different level! Playing as a trio was completely unexpected, and on top of that, we faced the pressure of a full house and the live recording of the concert, all in such an imposing studio space.

Thankfully, the audience was incredibly supportive, and after the first number, we felt a tremendous sense of encouragement from them. Peter and Frans, our producer and engineer, also played a crucial role in boosting our confidence. We were able to fall back on our experience as a trio, Max and I are brothers and have been playing together since 2008. Perhaps it was precisely this pressure and the unexpected turn of events that sharpened our focus and had a favorable impact. It was a

make-or-break moment, and everything was on the line.



In the end, it turned into a great success. We recorded pieces in the spirit of Django, like 'Dream of You' and 'Djangology', as well as our own interpretations of compositions by contemporary musicians in the same style. The recording of Henry Mancini's 'Two for the Road' became a beautiful, intimate interlude on the album. We closed the set with an original composition accompanied by the enthusiastic reaction of the fantastic audience.

For me, it has become an energetic and fresh album, where you can hear what happens when everything is at its peak. Ultimate focus and flow among us as a band. Everything was extraordinarily captured on tape, what a sound, and all of it through just one microphone. Rarely, if ever, have I heard a double bass recorded so beautifully. The entire listening experience feels as if you were truly there. Unique!"

The recording took place in the now legendary Studio 2, situated in the building of the Dutch Music Center of Broadcasters (MCO).

The studio has remained in its original form since it was built in 1929.

Together with Abbey Road, it is the oldest active recording studio in the world.

It has hosted a wealth of prominent artists;

Django Reinhardt was there in 1937, Jazz at the Philharmonic with Lester Young, Oscar Peterson, Roy Eldridge, and Ella Fitzgerald in 1953, and in the 1960's Wes Montgomery and Clark Terry among others all recorded in the studio. And somehow their presence is felt.

Recording, mixing and mastering by Frans de Rond.

Produced by Peter Bjørnild & Thomas Baggerman.

Recorded the 14th of April 2024 at MCO Studio 2.

**Used microphones:**

Josephson C700S

**Used equipment:**

Micpre's: Merging Horus

Speakers (mixing): TAD Compact Evolution

Poweramp: Moon 760A

Recording & mixing headphones: Hifiman HE1000se / Sennheiser HD800S

All power cables and power conditioners by AudioQuest.

Mixing computer and Audiophile Network Switch by SOTM.

Catalog Number: **SL-1070A**