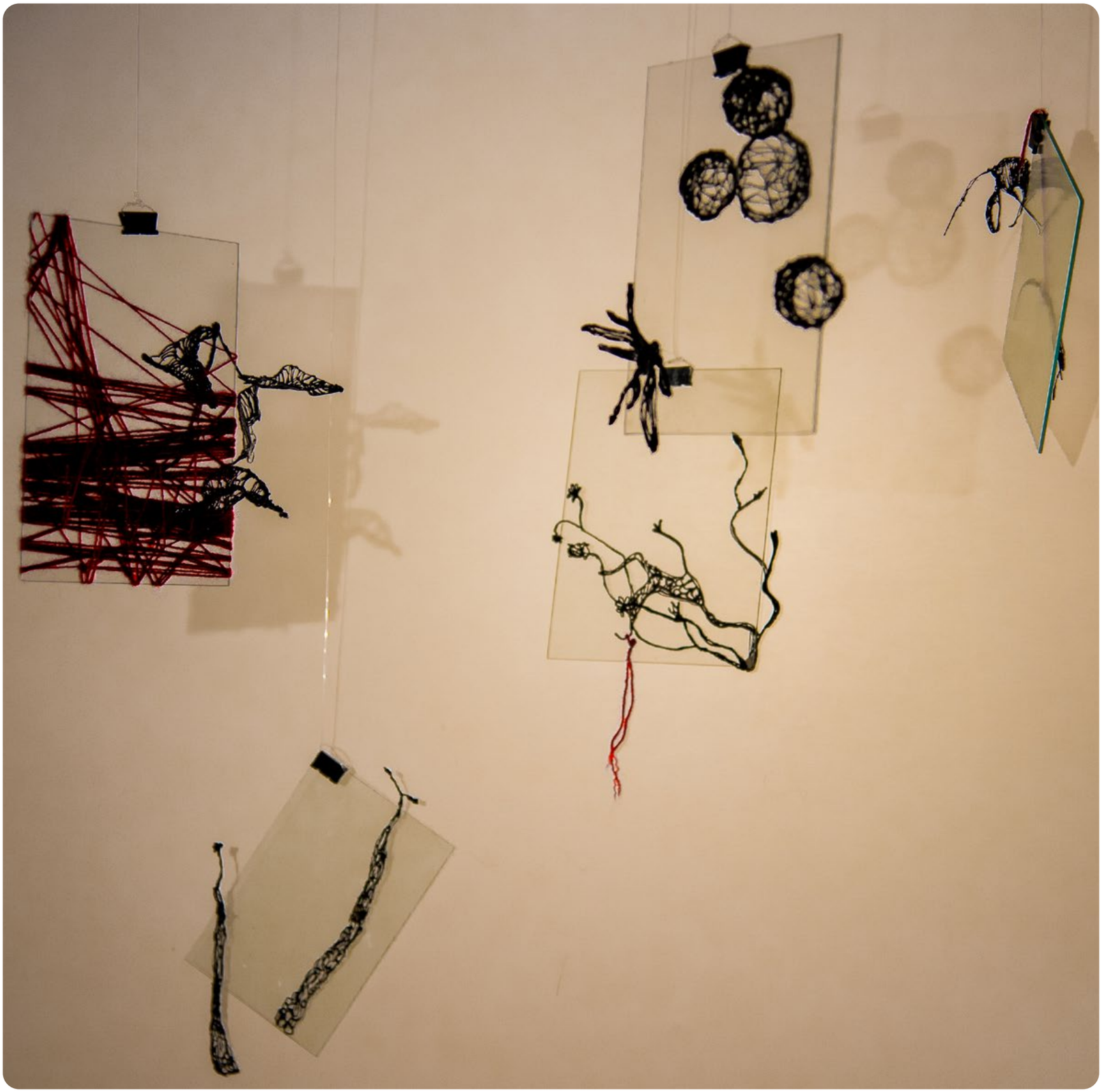
Kurkuma

Irene Sorozábal
Kirsi-Marja Harju
Adrián Moncada
Pedro Ivo Ferreira
George Hadow



Kurkuma

Irene Sorozábal voice, recorder
Kirsi-Marja Harju trumpet
Adrián Moncada piano
Pedro Ivo Ferreira double bass
George Hadow drums

1	The light in his room	5:21
2	Embora	4:30
3	Men who open like flowers	4:39
4	Short lullaby	0:49
5	Roses et lis ay veu	3:50
6	Entre las uñas	4:45
7	Vacant dream	5:15
8	Short lullaby (var.)	1:14
9	Windmill song	5:20
10	Nana	3:45
11	Roses et lis ay veu (var.)	4:05
12	Kurkuma	3:42

All songs composed by Irene Sorozábal

Total playing time 47 minutes

About the album

This album arises from an exploration of my own musical language which merges a variety of influences from early counterpoint to contemporary jazz. As a Classical musician, I sometimes feel trapped in a world of innumerable protocols and expectations, that is why when composing these songs, I tried to silence the critical inner voice which accepts only masterpieces and original ideas. Instead I sensed what was already there, ringing in my ears and tingling my belly.

I also explored the sensations and images surrounding the lyrics of my songs together with visual artist Kalliopi Ioumpa. She made wearable sculptures based on my compositions. These include: several plaster sculptures inspired by the song "Entre las uñas" (cover image, page 8 and 9); several mix media sculptures inspired by "Windmill song" (page 10 and 11); black flowers, which are a recurrent symbol in my music; and a mobile with hanging representations of the five songs with lyrics (page 2). There is a QR code in the CD cover which leads to a webpage with more information and pictures of this project.

Irene Sorozábal

Men who open like flowers

Tú también puedes ser la flor,
la que revela sus pétalos
a la caricia de la noche.

Yo no quiero, ahora mismo no quiero,
ser la flor.
Quiero ser árbol para infundirte el florecer.

Roses et lis ay veu

(melody by Egidius de Francia, Chantilly Codex c. 1350—1400)

Roses et lis ay veu en une fleur
qui moult flurilt et fait les mortes ressusciter
si lo la flour plus que ne puis dicter

Entre las uñas

Cintura adentro
todo es agua,
la eternidad de un instante
ya se ha perdido.
Podrían brotar margaritas
de entre mis uñas

eso es destino

podrían brotar margaritas
de entre mis uñas
sería sino de reina
porque la eternidad de un instante
ya se ha perdido.

Vacant dream

(poem by Jonathan Nagel)

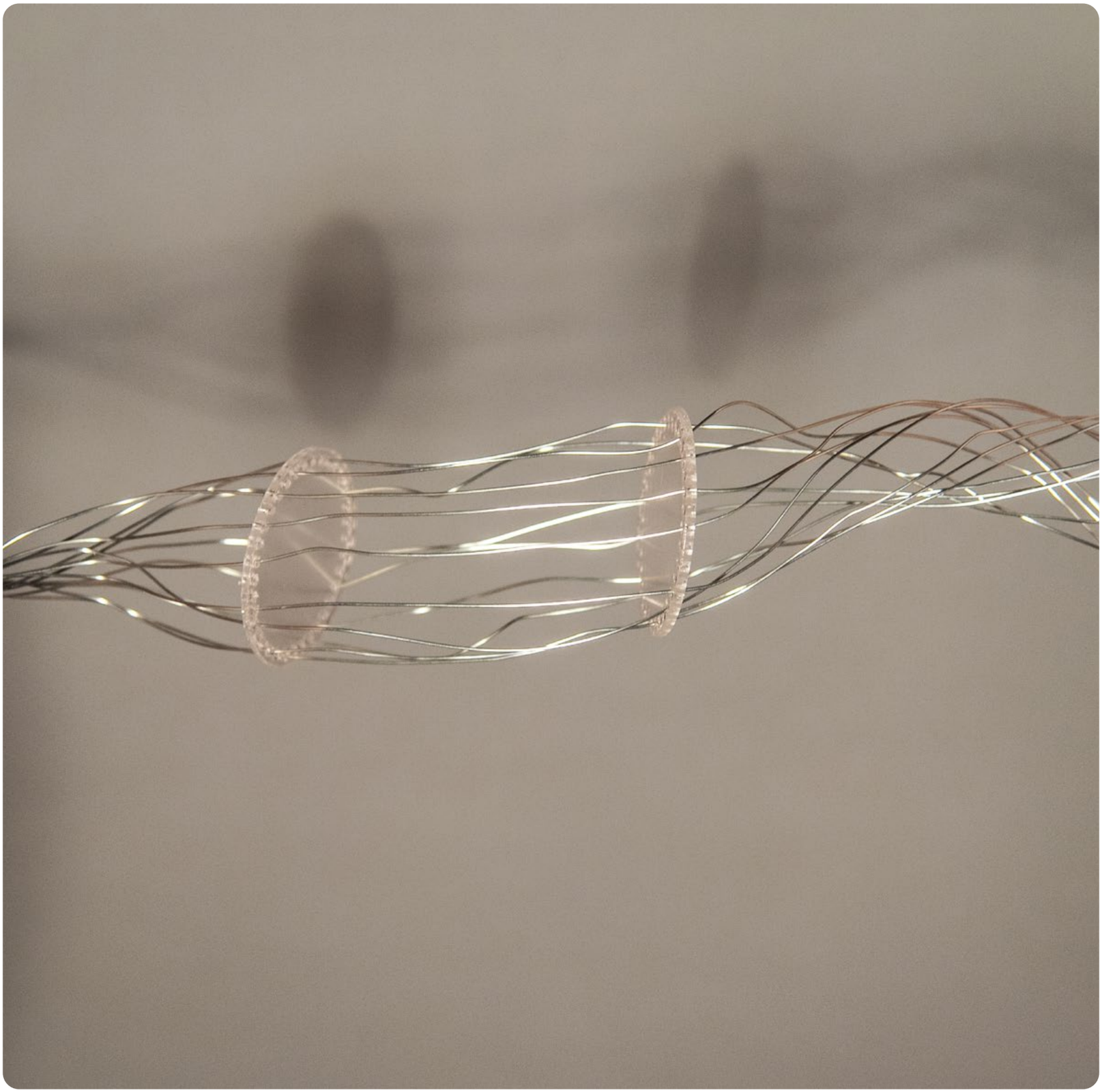
And I dare to conceal
what we all know so well.
I leave it to the birds to sing
and the berries to hold the taste of truth
and the dragonflies to quiver.

No word need I to say,
and no furtive glimpse I need
to catch, as it is still back
in the days, then when we were
fish and you were all fire and
fortune.

Our fate is engraved in the past,
so why speak it out loud, and
make it all fatally real?

Windmill song

You, beauty,
I think the windmill is the bridge
I used to write about in my teenage years.
Something like the way to find again
the right material
to sew the mouths of our stomachs.



Thanks

to Adrián for his attention and his trust
to Pedro for guiding with his presence and sound
to Kirsi for all the brightness and warmth
to George for his gentleness and unique perception

to my parents and siblings for their support
to those who encouraged and inspired me: Vuma, Jonathan, Georgi, Xenia, Julius, Aurel, Mark and Harmen
for their help with this album: Artem, Octavie, Abhishek, my aunt Teresa, Beatriz and Pietro

to Kalli for her curiosity, for asking questions and all the work and imagination she put into this album

to Amarte Fonds for supporting this project

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 aftertase 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 4041-SP, 4006A, 4011A & 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, 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/ttk0090**

Credits

Recording & mastering engineer Brendon Heinst
Assistant engineers Antal van Nie & Bart Koop
Liner notes Irene Sorozábal
Photography Beatriz Lerer Castelo
Artwork Kalliopi Ioumpa

Recording dates January 19th and 20th 2022
Recording location Muziekcentrum van de Omroep — Studio 1, Hilversum (NL)
Recording resolution DSD 11.2MHz 1bit
Mastering resolution PCM 705.6kHz 64bit

For videos, photos, additional information and more, scan QR code underneath disc or visit more.trptk.com/ttk0090