



# 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

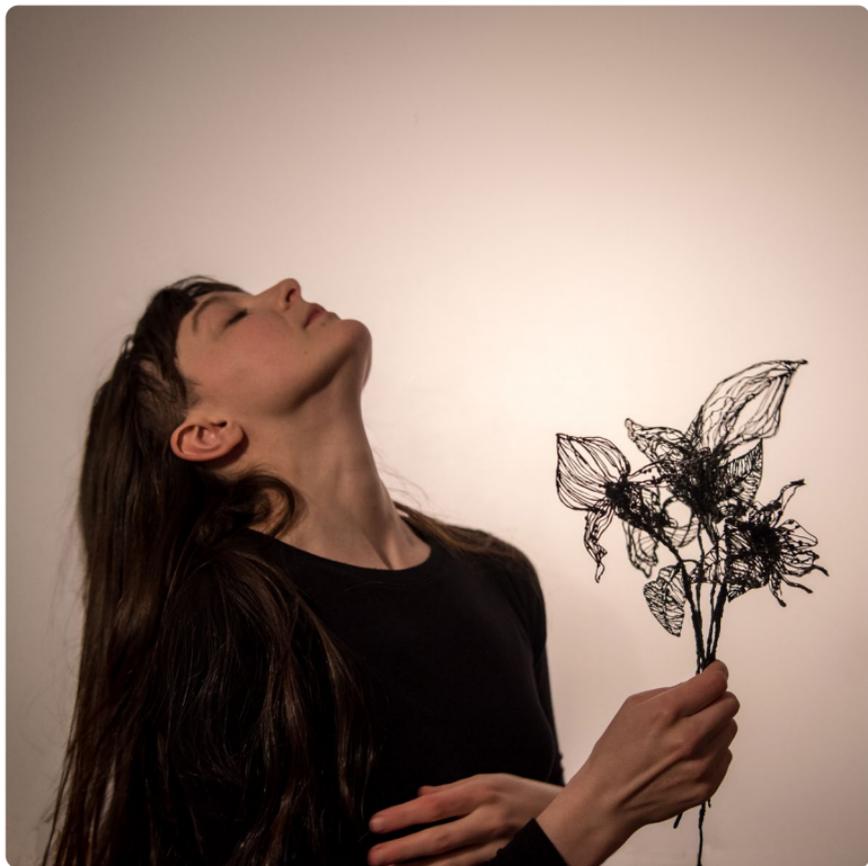
Total playing time 47 minutes

## 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.

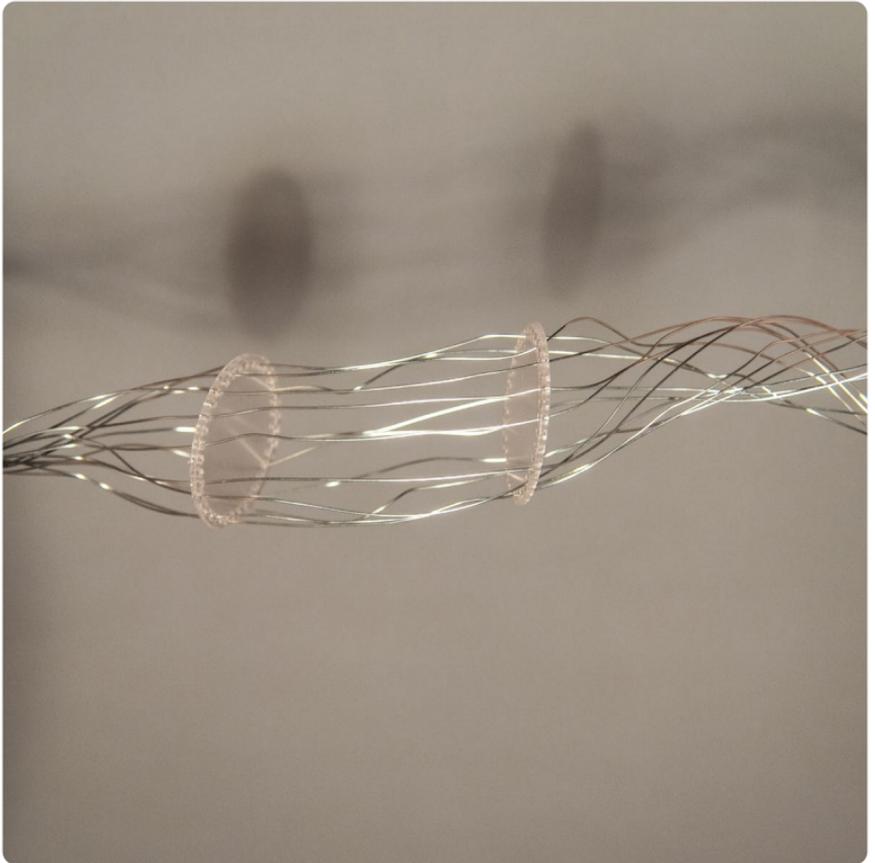
Our fate is engraved in the past,  
so why speak it out loud, and  
make it all fatally real?

## 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 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 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](https://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 19<sup>th</sup> and 20<sup>th</sup> 2022

Recording location: Muziekcentrum van de Omroep — Studio 1, Hilversum (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/ttk0090](https://more.trptk.com/ttk0090)