

UNCOMPRESSED WORLD

AUDIOPHILE FEMALE VOICES



VOL. II

PUREST AUDIO -
NATURAL DYNAMICS
PLAYBACK CAREFULLY!



AUDIOPHILE
RECORDINGS



It was in fact a small experiment when in 2009 the record Label ACCUSTIC ARTS AUDIOPHILE RECORDING was founded. Yet one year later with the issue of "Uncompressed World Volume 2" it is clear that the experiment has succeeded. There are many music lovers who appreciate our compilation series dedicated to the audiophile work of producers, audio engineers and musicians. We are very happy about the positive feedback of the first volume and have decided to carry on with Volume 2.

Where volume 1 included 13 instrumental tracks, with Volume 2 we now present a total of 15 different, excellent recordings with the focus on the female voice. Thus volume 2 features voices of 15 female singers from Europe and the US. The voices are all different and yet they have something in common: the tracks have a high musical and excellent sound quality. Along with a number of well-known names, there are also singers on the CD who are mostly unknown to the listener. Let yourself be pleasantly surprised by the recordings, just as we were in the course of our extensive research and pre-listening activities.



Important mastering insights on Uncompressed World Vol. 2:

Similar to Vol. 1 the tasks set was to bring the variety of the selected songs which have been recorded in different time periods and with different recording formats to the final master with zero loss of quality. Pro Tools HD system was used to adjust the songs with the provided different formats and levels. Just like with Vol. 1 the POW-R #1 dithering algorithm was used to convert some tracks to 44.1 khz / 16 bits. For the ideal no loss basis the CD premastering was done with Sonic Pre Master on DDP.

For the monitoring of Uncompressed World Vol. 2 we used ACCUSTIC ARTS AMP II - MK 2, TUBE-PREAMP II as well as TUBE-DAC II SE on the electronics side as well as the PROLINE MK 3 speakers in a special crossover configuration in the nearfield.

If you have missed out on Uncompressed World Vol. 1, concentrating on instrumental music pieces of the Jazz, New Age/World Music genres only, please feel free to visit our website at www.accusticarts.de for further details.



We thank you for opting for this CD and wish you many hours of musical enjoyment.

Milan Sajé

Rasmus Muttscheller

Steffen Schunk



Benedicte Torget



Benedicte Torget, Øystein Sevåg

Benedicte Torget **SLEEP AWHILE**

Producer: Benedicte Torget and Øystein Sevåg

Statements by Benedicte Torget:

The song is about receiving. And about letting go. The song is a lullaby for those who have spent a long time wandering. It's a song about the gift of being recognized. In the end the song is about trust. To nature, to your deep self and to the one who loves you.

The arrangement and the sound developed itself like a picture in a darkroom. The simplicity with voice and piano, the middlepart with percussion creating an open landscape and with the singing sound of Gjermunds doublebass in front, it all came out of asking what the song were asking for.

Singer and composer Benedicte Torget and musician Øystein Sevåg, who plays the piano and did the studio engineering, produced this CD together. The collaboration and meeting between their two musical worlds created a sense of a continous creative space. Singers and musicians always seeks the spontaneous take. To catch the authentic shining moment and to keep it shining during the mixwork. It takes time to just let things happen. It takes time to find the perfect mix. There must be time to deepen, work, talk and try.

Some technical insights in the production:

Vocal: Røde NTV -> Digidesign Pre 8 -> Digidesign 192

Grand Piano (PETROF 227 cm): 2x Neumann U87 and 2x Schoeps CMC-5; SONY DMX-R-100

Acoustic Bass: AKG C 414 -> Digidesign PRE 8 -> Digidesign 192

Mixed in Logic Pro, with 2x external Nuverb Lexicon reverbs.



Andrea Zonn

Andrea Zonn **BETTER BE HOME SOON**

Producer: Andrea Zonn

Statements by Andrea Zonn:

I've always been fond of this song, but the most special thing, to me, about recording it were the players involved. Willie Weeks and John Jarvis are two of the most thoughtful musicians I know of, and I don't tend to do anything without Steven Sheehan. Add Jon Randall on vocals and how can you go wrong?

As a producer, I like to go into a session with a good plan. I'll have some broad guidelines mapped out, but I like to leave ample room for the musicians to find inspiration in the process. I also know the general feel I'm after, and call on those musicians I feel can capture that spirit. To me, it's important to allow space for the magic of the moment to occur.

Some technical insights in the production:

We recorded this track on ProTools, recording the rhythm section at The Sound Emporium, Studio B, and then overdubbing vocals and strings at Cliff's Walk-In Closet. There, we used a Lawson mic on the vocals and the strings, going through a Manley VoxBox.



© Steffen Baraniak

Jessica Gall



© Steffen Baraniak

Robert Matt

Jessica Gall **BEAUTIFUL GIRLS**

Producer: Robert Matt

Statements by Robert Matt:

The band was recorded in a separate room with visual contact in order to give the mix and production the best possible creative freedom. What is so special for me about Jessica Gall is the depth of her voice, which cannot be consciously arranged. The philosophy behind the music is to be ready when the musician is ready and to create an atmosphere which uses the technology as a means to an end and not just as content for the production. A great idea has to work with simple means. How's the bow, the arrangement, the message? That's when the real production starts.

Some technical insights in the production:

Brauner Valvet, Neumann TLM 171, Schoeps mk4, Shure SM 58, Rode, etc., Tubetech MEC, RME Fireface 800, SPL Gainstation 1AD, Purple Audio various preamps, UAD card with precision bus compressor / Neve channel strip, Sony Oxford EQs, Lexicon 480 L, Mac Pro, Logic 8, analogue adder.



Lydia Gray



Lydia Gray **MAYBE I'M AMAZED**

Producer: Lydia Gray, Elisabeth Gray and Damian Bermudez

Statements by Lydia Gray:

I loved the process of recording this song. "Maybe I'm Amazed" is a big rock ballad that I wanted to make intimate. The engineer on the recording couldn't understand English very well because he is Spanish. He wasn't familiar with the song at all. If he didn't understand the feeling behind the lyric, then I would redo it until he understood what it was all about. This made for a deeply personal interpretation. I love recording in Spain because everyone is very passionate about making a good product.

My sister, Elisabeth Gray, produced and that was also a treat, because not only is she a great singer in her own right, she knows the very best musicians in Madrid. It was a joy to work with her.

My recording philosophy is pretty straightforward. I like to pare down a song to its core meaning so it can be an honest interpretation of what the writer meant and how it affects me personally. I have an acting background so to dig into the inner point of view of a song is very much my approach.

Some technical insights in the production:

Pre Amp: TL AUDIO 5060 IVORY II

Studio microphone: FAME STUDIO C02; SE 4 ELECTRONICS

Recording system: PROTOOLS LE DIGIDESIGN 002

Plugins: FOCUSRITE D2, D3 RED SERIES; LEXICON and TL SPACE NATIVE REVERB

Monitor: KRK SYSTEMS ROKIT 5



Karen Selig



Jochen Schild

Karen Selig **SUMMER MOOD**

Producer: Jochen Schild

Statements by Jochen Schild:

In the production of the album "By the way" by Karen Selig my main priority was to convey the naturalness and personality of the artist in the best way possible. The actual concept and idea behind this production was to capture moments and allow oneself the freedom to just go with the flow without feeling pressurised to conform to a particular musical style. The result is 12 beautiful tracks with pop, jazz and Latin influences. Working with Karen was very inspiring as she is able to express her feelings with incredible sensitivity in the form of texts and melodies. The song "Summer Mood" was one of the first song ideas for the album and set the trend for the philosophy of the following tracks, i.e. to create an absolutely natural sound with mainly acoustic instruments and clearly arranged instrumentation. In particular, the aim was to maintain 100% of the dynamism of the respective instrumentalist and the expression and feeling in Karen's voice. In keeping with the motto "less is more", the song "Summer Mood" was recorded with just an acoustic guitar, a double bass, some percussion and a ukulele in combination with Karen's clear voice to make the sun shine.

Some technical insights in the production:

Vocals: BRAUNER VM1 tube mic; MindPrint EN-VOICE MK 2 (tube recording Preamp)

Guitar/ukulele/double bass/percussion: Neumann KM 184 condensor mic; Neumann U 87; MindPrint DTC (2 channel high-end channel strip)

Recording/mix: RME Fireface 800 (audio interface); Apple Logic 8 speakers: Bowers & Wilkins Nautilus 800d



Eliksir



Øystein Sevåg

Eliksir **EARTHLY THINGS**

Producer: Øystein Sevåg

Statements by Øystein Sevåg:

This was a quite "live" recording in the studio, all musicians playing simultaneously. We found the right mood for this recording in the late evening. Elin Synnøve has an extraordinarily flexible and expressive voice with many colours and a wide dynamic spectrum. Her song "Earthly Things" (the title track of her Eliksir debut album) moves between the most delicate to the most ethnic sounds, and her inspired band-musicians follow up the dynamic flexing in a brilliant fashion.

When asked regarding production philosophy I would say use the right microphones to the right instruments in stead of a lot of equalizing and processing. Make sure the musical arrangements are efficient and not too crowded. That makes the mixing process easy. In general, solve sound problems at the earliest possible stage in the process of making an album. Sound is very much influenced by how musicians play their instruments. Therefore try to establish as much sound identity as possible with the musicians and their instruments, before using the buttons.

Some technical insights in the production:

Recorded in Protocols

Vocal: Mojave MA 200 -> Digidesign Pre 8 -> Digidesign 192

Grand Piano: 2x U87 and 2x Schoeps CMC-5 Bass direct via 2610

Electric guitar via amp and AT61

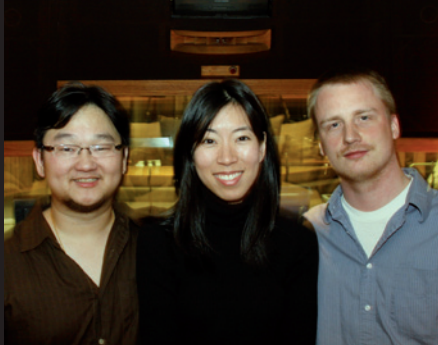
Drums: AudioTechnica mics at4033, at25

Recorded thru the SONY DMX-R-100

Mixed in Logic, with 2x Nuverb Lexicon reverbs.



Kavin Hoo, Corrinne May
& Richard Oliver Furch
at Studio D, Westlake Studios, LA



Corrinne May **FIVE LOAVES AND TWO FISHES**

Producer: Corrinne May and Kavin Hoo

Statements by Kavin Hoo:

Corrinne May, the artist, is pretty particular about the piano she uses, especially with regards to the touch and feel of the piano action. We have had great success recording on a 7' Yamaha and Steinway at O'Henry Studios in LA, but when it came time to record this song, we found out that the studio had closed down. We prowled all the big studios in Hollywood, but eventually found the perfect piano at a piano store : a 6' 5 Yamaha with delicate action and perfect tuning. Luckily for us, the store routinely rents out their pianos. So we rented it for 3 weeks and recorded the piano right in our living room using Neumann U89s and Brent Averill Vintage API mic pres. The best part about it was that the whole process was so relaxing because unlike recording in a studio, we were not under any time constraints to finish the recording.

Corrinne is the consummate artist. She has impeccable timing, rhythm and vocal control. One thing our vocal coach and I noticed is that Corrinne seems to sing better when singing down the entire song rather than doing multiple punch-ins. So we recorded her Nashville style, whereby we recorded 4 or 5 passes of the song, and then listened down to see which phrases needed more oomphs or variations. More often than not, we ended up using the very first take. The general recording philosophy is to never fix things in the mix. If a song is recorded right, it will sound right with pretty much just the faders all up. I love working with a good recording engineer who takes the proper care in mic placement and pairing the right mics with the right mic pres on the right instruments.

Some technical insights in the production:

Neumann U89, U47, U67, KM84, KM184, Sennheiser 421, Telefunken 250, 251, Avalon VT737SP, Urei LA2A, 1176. Brent Averill Vintage API, Neve 1066, 1073, Vintage API mixing board circa 1977. Pro Tools HD Accel 3, Lexicon PCM80, various plugins including Waves SSL & Diamond, Roger Nichols Dynamizer, Digidesign Reel Tape Suite, McDSP.



Sandra MacBeth



Gibbs Platen

Sandra MacBeth **8BALL**

Producer: Felix M. von Racknitz, Sandra MacBeth and Gibbs Platen

Statements by Gibbs Platen:

Originally my activity as a co-producer was solely to mix the album. After 2 days of mixing our producer had to leave us for 2 days. So Sandra and I decided to re-record some vocals. Then for 2 days and mainly nights we re-recorded almost all the vocals.

It was great to work with Sandra as she really is an exceptional artist. We were not held back in any way and so we were able to concentrate on fine-tuning the interpretation.

Some technical insights in the production:

We were both against using Autotune. Firstly, because it destroys the sound and secondly, because it isn't really honest. The technology used was a Horch microphone and a Siemens V 276 amp. We used Nuendo for the recording.



Jamie Lynn Noon



Jamie Lynn Noon **TO FINALLY**

Producer: Jamie Lynn Noon and Kevin Harris

Statements by Jamie Lynn Noon:

This recording from US singer-songwriter Jamie Lynn Noon found its resulting arrangement by adding subtle layers of instrumentation and vocal harmonies, starting off very intimate and creating a cinematic culmination at the bridge and unto the final chorus.

"To Finally" is the ultimate closing track – written in a unique 6/8-time structure and based on a brilliant chord sequence Jamie worked out at the piano. It completely sums up the themes of the EP in an uplifting and universal fashion. ("You have to live through loneliness to finally feel the love/You have to go through all the lows to finally see the sun.")

Some technical insights in the production:

Digital Performer; Plug-Ins from Native Instruments, Spectrasonics, Focusrite, Waves, Wave Arts; Yamaha S90



Leslie Tucker **JESSIE (GOING THROUGH)**

Producer: Gary West and Alison Brown

Statements by Gary West:

This was Leslie's first record and really her first time in the studio. Any time someone is making their first album, everything about the process is exciting and memorable. Leslie is such a natural singer that everyone had a great time sharing the experience with her. Also, we recorded this track at Bradley's Barn and actually got to meet Owen Bradley while we were record.

As a producer, I like to get the best possible musicians for the track in the room and then let them play the tune. I see my role as being more one of offering guidance and a sounding board rather than trying to direct the musicians to play specific parts. As the track evolves I just try to keep things between the lines and help it along if the musicians get bogged down. We are very lucky to have so many great players to call on in Nashville – some of whom are on this track.

Some technical insights in the production:

Bradley's Barn is well equipped with a lot of vintage gear including the Yamaha piano from the Quonset Hut studio where Patsy Cline and Elvis Presley recorded their icon albums.



Lisa Bassenge



Lisa Bassenge A LITTLE LOVING

Producer: Rainer Robben

Statements by Rainer Robben:

The sounds prepared beforehand by the musicians give this song its charm. It is always very inspiring to work with others on an idea. Lisa influenced the atmosphere with her singing. We inputted everything together and everyone could let themselves go. In the studio it's important for me to correctly pick up and capture the vibrations on offer.

Some technical insights in the production:

A number of different mics and in the same way as brushes are to a painter ALL are equally important.

Mics: Brauner VM1; Brauner VMX; Brauner Valvet; Lewilson 247; Neumann M 147; Neumann TLM 103; Neumann TLM 170; Neumann KM 131; Sennheiser MKH 80; Royer 121 and 122; Marek Design RS 1; DPA (Briel & Kjaer) 4011; Calrecs CM 1050C; Beyer (160/130) ribbon; Sennheiser 441

The preamps also have an enormous influence on the sound with the combination of mic/preamp responsible for a big part. An individual decision has to be made about where to "calculate" while intuition is also essential to hear and appreciate the interaction of other sound sources (+ mic + preamp). This is made easier with experience and an exchange of ideas. Preamps: Api, Avalon, Chandler, Manley, Earthworks, Neve.



Maria Markesini



Power-Sound Studio

Maria Markesini **KOSMO**

Producer: Bob Hagen

Statements by Bob Hagen:

Maria Markesini was inspired by the life of the American painter and sculptor Geoffrey Myers, especially by his painting 'Kosmo'. This painting is also in the booklet of the album 'Kosmo'.

Our intention is always to search for new talents deserving more recognition. Maria is such a talent. We have a strong belief in her possibilities as an artistic talent.

Some technical insights in the production:

Microphones: Vocal: Neumann M49

Drums: OH: Neumann KM56c & Coles 4038

Bassdrum: D12 & AKG414. Snare top: Shure SM57, Snare Bottom: Neumann KM140, Toms: TLM 170 & U87, Double bass: Telefunken ELA 251

Piano: 2x Neumann U67, Accordeon: Telefunken/Schoeps 221b,

Preamp: Focusrite RED 3, API 3124+ SSL, ProTools HD 88,2 KHz 24 bit

House clock: GRIMM CC1

Analog Mixing: Solid State Logic - Duality

AD: Cranesong HEDD

Dynamics: Manley, Summit, Focusrite, Neve, Tube-tech

Reverb: Lexicon 960L, Delay: TC 2290

Steinway D-274 grand piano

Live-room 180 m²



Amy Antin

Amy Antin **HAPPY**

Producer: Amy Antin and Josef Piek

Statements by Amy Antin:

Special about recording the album “Heart of Clay” was the fact that the producer, Josef Piek, was also arranger and guitarist on the recordings. So the process was always first and foremost a very musical one. All decisions were based on what really served each song best, and not some preconceived notion about production. Since I’m the singer, I can only say that what needs to be mentioned is that it was an honor to work with Josef and the other musicians on this recording. I was impressed by the maturity of each person’s individual talents and the generosity with which they shared these.

As a songwriter and singer, my recording philosophy is limited to the recording of my own guitar and/or vocals, and that is to listen carefully, and follow my intuition on each part of my own work. Even if means taking a long time to get a vocal interpretation just right, and that also means lots of patience on the part of the other team members, I think it’s important to have that time. I’m very grateful that on “Heart of Clay”, that so many hours were allowed me.



Clair Marlo



Luis Conte, Jeff Porcaro

Clair Marlo 'TIL THEY TAKE MY HEART AWAY

Producer: Clair Marlo and Bill Schnee

Statements by Clair Marlo:

What was truly special about recording the song was to have all those amazing musicians in the same room. In between songs, they would break out into jams that would have made a fantastic record on their own. Steve Haselton modified a C-12 microphone that was live like no other. Not only was it very sensitive and true in its recording, but if I got too close to it, it shot sparks! There was no room in the studio for all the background singers, so we had to put them in the front reception area, near the coffee machines, and turn everything off in there. They were arranged in a semi-circle around a pair of mics.

Regarding the singer: A week before the sessions, I got a bad case of laryngitis and couldn't even talk up until the day of the session, so I couldn't rehearse any of the songs. On the day of the session, I had tea and chocolate and, at the first downbeat, was able to sing again.

Some technical insights in the production:

On the purist side, I like to hear recordings that sound like you're in the room with the musicians. To me, many recordings overcompress now, and you lose the soul of the music. Also, I don't mind hearing fret noise, or the slight inflections in a person's voice. Use of auto-tune changes not only the pitch, but the timbre of the voice so I don't like it much as a purist. On the producer side, I sometimes use recording techniques as an instrument, doing things that are completely unnatural to the instrument or voice, but that become something new and different.

The songs were recorded at Bill Schnee's studio. We used many of Doug Sax's Mastering Lab mic pre units and his specially built limiters and compressors. Many of the mics were specially modified by Steve Haselton.



Margriet Sjoerdsma

Margriet Sjoerdsma **MY SILLY HEART**

Producer: Michiel Hoogenboezen

Bonus-Track

COMPOSERS, WRITERS, ARTISTS & CO.

SLEEP AWHILE:

Time: 3:25

Publishing: Benedicte Torget

Produced by: Øystein Sevåg and Benedicte Torget

Arrangement: Benedicte Torget and Øystein Sevåg in collaboration with the musicians

Musicians:

Vocals: Benedicte Torget

Grand piano / Keys: Øystein Sevåg

Doublebass: Gjermund Silset

Percussion: Helge Norbakken

Copyright Benedicte Torget / Present Recordings 2008

John Jarvis piano,

John Randall Stewart background vocals

BEAUTIFUL GIRLS:

Time: 3:47

(Gall/Aperdannier/Matt/Goldsby)

Published by Herzog Records GmbH / Close Listening / Bass Lion

Produced, recorded, mixed & mastered by Robert Matt (www.robertmatt.de)

Vocals: Jessica Gall

Rhodes: Bene Aperdannier

Guitar: Jo Ambros

Bass: Edward Maclean

Drums: Martell Beigang

P+C 2010 Herzog Records GmbH

BETTER BE HOME SOON:

Time: 4:27

Writer/Publisher: Neil Finn, Roundhead Music

Producer: Andrea Zonn

Recorded by: Cliff Goldmacher @ Cliff's Walk-in Closet & The Sound Emporium, Nashville TN

Master: Dave Sinko @ The Sound Emporium, Nashville TN

Mixed by: Randy Leroy @ Final Stage, Nashville TN

Artists: John Gardner drums, Steven Sheehan guitar, Mark Prentice bass,

MAYBE I'M AMAZED:

Time: 3:05

(Paul McCartney)

Published by Macsolo Ltd./ Northern Songs Ltd.

Produced by Lydia Gray, Elisabeth Gray and Damian Bermudez

Executive Producer: Betty Johnson

Recorded and Mixed in Madrid and Malaga by Damian Bermudez

P 2007 Bliss Tavern Music

COMPOSERS, WRITERS, ARTISTS & CO.

SUMMER MOOD:

Time: 2:55

Music & Lyrics by Jochen Schild & Karen Selig

Arranged and recorded by Jochen Schild

Mixed by Jochen Schild & Torsten Kühn

Mastered by Scott Hull

Produced by Jochen Schild & Karen Selig

Karen Selig – vocals

Jens Kourou – guitars

Jochen Schild – ukulele

Axel Kühn – bass

Christoph Scherer – percussions

www.jochenschild.de

www.karen-selig.com

EARTHLY THINGS:

Time: 5:56

Music & Lyrics: Elin Synnøve Bråthen

Publishing: Elin Synnøve Bråthen

Produced by Øystein Sevåg

Arrangement: ElikSir (Elin Synnøve Bråthen in collaboration with musicians & producer)

Musicians:

Vocals: Elin Synnøve Bråthen

Grand Piano/Keys: Hilmar Kristoffersen

Guitars: Haldor Røyne

Bass: Glenn Phillip Nilsen

Drums/Percussion: Trygve Tambs-Lyche

P 2007 Siddhartha Records

FIVE LOAVES AND TWO FISHES:

Time: 4:40

(Corrinne May Ying Foo)

Published by Corrmay Gourmet Music (ASCAP)

Produced by Kavin Hoo & Corrinne May

Recorded by Helik Hadar,

Kavin Hoo & Richard Oliver Furch

Mixed by Bob Horn

Mastered by Gene Grimaldi at Oasis Mastering

Vocals: Corrinne May
(www.corrinnemay.com)

Piano: Corrinne May

Keyboards, programming & strings arrangement: Kavin Hoo

String ensemble: Nicole Garcia, Lorand Lokuszta, Patrick Rosales, Matt Cooker, Chris Woods, Tom Vos, Tom Tally & Adrienne Woods

Guitar: Andy Georges

Bass: Joe Dunne

Percussion: Randy Cooke

Drums: Craig Macintyre

P+C 2007 Corrinne May, Pink Armchair Records

8 BALL:

Time: 4:14

Written and performed by Sandra MacBeth

Taken from the album "Conjugal Scene"

Arrangement: Sandra MacBeth & Felix von Racknitz.

Produced: Felix von Racknitz,
Sandra MacBeth & Gibbs Platen

P 2009 Sandra MacBeth, teuchstar records

TO FINALLY:

Time: 5:10

Composer: Jamie Lynn Noon

C+P 2009 by Jamie Lynn Noon

ISRC: US-ANG-08-10550

Publisher: Noon's Tunes (ASCAP)

Album: A Moment to Break EP;
Original release: January 27, 2009

Produced by Kevin Harris
and Jamie Lynn Noon

Mastered by Brian Gardner

JESSIE (GOING THROUGH):

Time: 3:55

Artist: Leslie Tucker

Track: Jessie (Going Through)

Writer/Publisher: Leslie Tucker/Tuckaway
Music

Producer: Garry West/ Alison Brown

Recorded by: Jim DeMain at Bradley's Barn,
Mt Juliet, TN

Mixed by: Tom Size at Tomland, Oakland, CA

Master: Glenn Meadows, Masterfonics,
Nashville TN

Musicians: John R. Burr piano, Mike
Marshall guitar, Dave Pomeroy bass, Rick

Reed drums, Jessie Tucker background
vocals

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www.compassrecords.com. From the
Compass Records CD: Leslie Tucker "In This
Room" COM-CD-4228.

A LITTLE LOVING:

Time: 3:42

(Bassenge/Kleber)

Produced by Lisa Bassenge, Paul Kleber
and Boris Meinhold

Executive Producer: Stephan Meyner

Recorded by Rainer Robben & Johannes
Hampel at Audio Cue – Berlin

Mixed by Boris Meinhold at Compuphonic
Bed – Berlin

P 2007 Minor Music GmbH

COMPOSERS, WRITERS, ARTISTS & CO.

KOSMO:

Time: 4:32

Music and lyrics: Peter Myers

Recording: PowerSound Studio Amsterdam

Recorded and mixed: Paul Pouwer

Producer / executive producer: Bob Hagen

Release coordination: Harry Velleman

Musicians:

Maria Markesini: vocals

Bert van den Brink: piano, accordion and/
or hammond

Clemens van der Feen: double bass

Jasper van Hulten: drums

The original album Kosmo (Catalogue
number: KTD6003) is or will soon be
available in The Netherlands, Belgium,
Luxembourg, Germany, France, Greece,
Italy, UK. More countries to follow soon.

P 2009 EtceteraNOW

HAPPY:

Time: 4:21

(Amy Antin/Amy Antin)

Published by eisenberg publications

ISRC: DECY90600012

P+C 2007 Herzog Records GmbH

Produced and recorded by Josef Piek

Mastered by Reinhard Kobialka, Topaz
Studio, Cologne

TIL THEY TAKE MY HEART AWAY:

Time: 4:15

Writers:

Music: Clair Marlo and Steve Porcaro

Lyrics: Clair Marlo

Publisher: Tarzana Jane (ASCAP), So Little
Time Music (ASCAP)

Produced and arranged by Clair Marlo

Recorded and mixed direct to two-track
analog by Bill Schnee at Bill Schnee Studios,
Los Angeles

Musicians:

Synthesizers: Steve Porcaro & Clair Marlo

Electric Guitar: Dean Parks

Acoustic Guitar: George Doering

Bass: Leland Sklar

Drums: Jeff Porcaro

Percussion: Luis Conte

Background Vocals: Susan Stevens,
Gail Farrell, Scottie Haskell

P 1989

MY SILLY HEART:

Time: 5:26


(I. Panayotova/D. Bodurov)

Musicians:

Margriet Sjoerdsma – vocals, backing
vocals

Shirma Rousse – backing vocals

Laise Aerts – backing vocals



Dimitar Bodurov – piano

Cord Heineking – double bass

Jasper van Hulten – drums, percussion

Jeffrey Bruinsma – violin

Heleen van der Hoeven – violin

Ro Krauss – viola

Saartje Camp – cello

Sound Engineer: Michiel Hoogenboezen

NL-Y33-08-00293

P + C 2009 T2 Entertainment

