



TURTLE records®


# *Sophisticated Lady*



WILMA THALEN

*violin*

BERT VANDEN BRINK piano HEIN VAN DE GEYN acoustic bass



*Sophisticated Lady*

FOR MANY YEARS the recordings of Chet Baker and Bill Evans with their typical analogue transparency have always been a source of continual inspiration for me. The music as well as the sound of the recording itself always seems to compliment each other in a deceptively simple way. This is really an ideal for any recording; a simplicity of statement supported by a neutral and transparent recording technique. This concept of recording is now considered out of date, but even today we at Turtle find this is the only method that really works on a musical level. Acoustic recording without a lot of fuss and unnecessary extras, utilizing natural acoustics and simple miking techniques.

When I had a chance to hear Wilma Thalen on a demo she sent me, the same feeling I had with the Chet Baker recordings came back to me. This was the kind of music that would work well with our recording techniques and become a chance to revive all the things I loved in the old recordings. Wilma's playing also had this same kind of naturalness that didn't require anything more than a deep respect for the melody line of these classic numbers; she didn't need any additional embellishment for her musical message.

In this fashion she is used as a counterfoil by Bert van den Brink on piano and Hein van de Geyn on double bass, who both utilize every chance she gives them to break out and show their feathers. In this way a unique balance is achieved; at moments active and virtuosic, at other times laid back and relaxed, often both at once.

*Harry van Dalen*





WILMA THALEN violin



BERT VAN DEN BRINK piano



HEIN VAN DE GEYN acoustic bass



*The* romantic atmosphere of a chic uptown jazz club  
Immaculate playing, echoes of Bill Evans  
Intimate moods fashioned by powerful players showing reserve  
A warm and rich blend of mellow tonal textures and detail

*Neil Patel*  
Avalon Acoustics  
December 1999







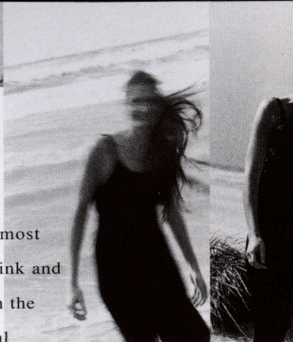


WITH 'SOPHISTICATED LADY' violinist Wilma Thalén (1964) makes her first appearance on Turtle Records.

And even though in jazz the violin remains an unusual instrument, recording an album of jazz standards seems like a logical step in her career.

After her education (next to the conservatory Thalén attended the so called 'Russian school' of Philippe Hirshhorn) Thalén played for years in various renowned chamber music ensembles and symphony orchestras all over the world. It got her and her instrument to Africa, Asia, the US and Europe, especially Scandinavia.

Since the early nineties Thalén also buckled down to music theater and occasionally she makes excursions to klezmer, tango en popmusic. Heavily rooted in classical music she now actually masters all styles.



On 'Sophisticated Lady' Thalen plays jazz standards in their most vulnerable form, only accompanied by pianist Bert van den Brink and Hein van de Geyn on double bass. Her violin mainly sticks with the original melody and does not immediately flee towards the usual improvisation. In a frank and honest fashion Thalen wants to make these songs heard as they are. This seems cushy and in a first hearing, the music may sound quite accessible. But apart from the fact that nowadays it isn't common to play mainly the melody, the plainness of this approach appears to be fairly misleading. With this very instrument and without the veiling improvisation embellishment, Thalen pointblank reaches the soul and passion of these standards. Listening to her album therefore can be just rather pleasant, but with some concentration also very confronting and emotionally moving. Together with the pure and lifelike recording technique, it is this musical stratification that makes the album a typical Turtle Records production

PRODUCTION: *Turtle Records*

PRODUCER - A+R: *Harry van Dalen*

BALANCE ENGINEER / EDITING: *Bert van der Wolf*

RECORDING ENGINEERS: *Michel van Polen & Fir Suidema*

RECORDING LOCATION: *Doopsgezinde Kerk, Amsterdam*

RECORDING REALIZATION: *Kompas CD Multimedia BV & More Music BV*

DESIGN: *Willem Kroon*

LAYOUT: *Nashima Gokani*

PHOTOGRAPHY AND DIGITAL

PHOTO MANIPULATION: *Rob Becker*

MAKE UP & HAIR: *Annemiek Bohnenn*

DISTRIBUTION: *Edison Production Company BV*

*(31) 343-512-717*

*(31) 343-512-874 (fax)*

*www.turtlerecords.com*



MICROPHONES (ACTIVE): *Sonodore RCM 402, modified Neumann KM150*

MICROPHONE AMPLIFIERS: *Rens Heijnis custom built*

CONVERTERS: *dCS 904 high speed*  
*dCS 954 high speed*  
*dCS 972 samplerate / format converter*

LOUDSPEAKERS: *Avalon Eclipse Classic*

HEADPHONES: *AKG K 1000*

(PRE) AMPLIFIERS: *Spectral DMC 20 / DMA 100 S*

CABLES: *MIT*

ALL AC POWER CABLES: *NBS*

RECORDER / EDITOR: *AUGAN OMX 24*

PIANO: *Steinway BII, supplied and tuned by Erik van der Heide*



5:25 SOPHISTICATED LADY 1

*Duke Ellington/Irvin Mills/Mitchell Parish*

3:57 IN THE WEE SMALL HOURS OF THE MORNING 2

*David Mann/Bob Hilliard*

5:15 MY ONE AND ONLY LOVE 3

*Wood/Mellin*

4:20 PEACE 4

*Horace Silver*

3:07 TIME REMEMBERED 5

*Bill Evans*

6:10 A NIGHTINGALE SANG IN BERKELEY SQUARE 6

*Eric Maschwitz/Manning Sherwin*

4:35 INFANT EYES 7

*Wayne Shorter*

4:30 SPRING CAN REALLY HANG YOU UP THE MOST 8

*Fran Landesman/Tommy Wolf*

4:27 SPRING FEVER 9

*Hein van de Geyn/Suzie Scragg*

4:40 SOUL EYES 10

*Mal Waldron*

2:50 SILENCE 11

*Charlie Haden*

TOTAL TIME: 50:00