



## Odalion Northern Lights

**"All true artists, whether they know it or not, create from a place of no-mind, from inner stillness"... - Eckhart Tolle**

Margriet Sjoerdsma - vocals & guitar  
Jeroen van Vliet - piano & effects  
Vera van der Bie - violin & effects & vocals  
Isabella Petersen - violin & effects & vocals  
Annie Tangberg - cello & effects & vocals  
Louk Boudesteijn - trombone & vocals  
Pablo Martinez - bass trombone & vocals  
Romain Bly - french horn & percussion & vocals

01. Forgiveness (04:46) (M. Sjoerdsma)
02. Son Sit Down (04:31) (M. Sjoerdsma)
03. Ghost Town (06:16) (M. Sjoerdsma)
04. Won't Be Coming Home (03:02) (M. Sjoerdsma/L. Boudesteijn)
05. Getting Stuck On What Could Be (05:25) (M. Sjoerdsma)
06. Northern Lights (02:44) (M. Sjoerdsma/J. van Vliet)
07. Two Grown Ups (04:07) (M. Sjoerdsma)
08. I Wish I Would Dare To Say It Anyway (03:44) (M. Sjoerdsma)
09. The Poet (03:20) (J. van Vliet/F. Lovsky)
10. Brambles & Thorns (04:43) (M. Sjoerdsma)
11. Blue Eyed Boy (07:44) (M. Sjoerdsma/A. Storm)
12. Enslaved To The Grave (03:07) (M. Sjoerdsma)
13. Lying Hearts That Lie Awake At Night (04:24) (M. Sjoerdsma)
14. Einzelhymne (04:38) (L. Boudesteijn/M. Sjoerdsma)

An audiophile **DXD** recording.

"You don't want to miss a single note from this fairytalish musical paradise called ODELION. ODELION is a new Dutch pearl that needs to be discovered!"

- **OOR Magazine**

"When I got to the end of the road the Silence began. I had driven 2340 km from Amsterdam to reach my destination; a small log cabin at the North Cape of Norway. I needed to get away from everything. I had finished a very busy period of touring with 'A Tribute to Eva Cassidy' and my 10 year relationship had come to an end.



I decided to spend 3 months in solitude, just me, a bunch of books and my mother's old guitar. I had no goal except for being alone and if possible, let time stop. I took long walks and did a lot of crying but after a while the chaos in my head got replaced by a pristine calmness and out of that calmness the songs started to appear. 'Forgiveness' came first. 'I can't heal the heart that longs to stay broken' being the essential sentence of the lyrics. The song became a mirror, I was forgiving myself.



Now each long walk became the start of a song. It was as if the chaos that was in my head at the beginning of the journey had sorted itself into labeled little boxes, and each box when being opened would blossom into a song. The North Cape changed me. I stopped analyzing every aspect of my life and learned to "be happy anyway" even in times of adversity."

### ***Odelion***

We love when we are able to record musicians playing together without headphones. When not 'separated' by headphones musicians interact much more as they would do in a concert situation, creating their own musical balance which makes the need for compression to control levels unnecessary and since everybody is in the same room, the boxed sound which is so common in many modern recordings is absent. Instead the beautiful sound of studio 2 helps 'glue' the sound of the recording. When creating the sound stage, we spent a great amount of time getting the balance of the little orchestra as optimal as possible using the ambient microphone stereo pair placed in the 'sweet spot' in studio 2, before adding the spot microphones.

We have created a sound field that is intimate but also with enough depth to have a visual representation of the instruments. The idea is to let the melodic part of each instrument stand out yet never overshadow the whole. The benefit of this approach is that you can visualize the ensemble in front of you; trombones and French horn left, voice in the middle with the piano placed slightly further to the back and the strings to the right. This is NOT the commercial radio friendly approach, with the instruments piled on top of each other straight down the middle.

In a sense we are old fashioned, maybe we listened to too many old jazz recordings, but on the other hand as the great Louis Armstrong said; "The memory of things gone is important to a jazz musician. Things like old folks singing in the moonlight in the backyard on a hot night or something said long ago".

### ***Frans de Rond & Peter Bjørnild***

Total time: 62:31

Catalog Number: SL-1042A

Original recording format **DXD 352,8 kHz**

All other formats are converted versions of the original.

Recording and mastering by Frans de Rond

Mixing by Frans de Rond, Margriet Sjoerdsma, Vera van der Bie and Louk

Boudesteijn

Recorded at MCO, Studio 2, Hilversum, The Netherlands, on March 24-25th, 2018

Produced by Peter Bjørnild

Piano tuning by Naomi van Schoot

Used equipment:

Micpre's: Merging Horus

Microphone cables by AudioQuest

Speakers: TAD Compact Evolution One

Poweramp: Moon 760A

Mixing headphones: Sennheiser HD800S / AKG 702

All power cables and power conditioners by AudioQuest