



YARLUNG RECORDS FIFTEEN YEARS

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ARIAN JANSEN, executive producer



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Every time I receive a note from one of our musicians from somewhere in the world, updating us on a new concert, recording project or triumph with new repertoire, I think back to Yarlung's founding fifteen years and one week ago. Yarlung received our non-profit public charity status from the IRS on August 7th, 2007. Our mission continues to support musicians at the beginnings of their international concert careers and to support the creation of new music through commissions for some of today's most exciting composers. Yarlung's role as an incubator for musical creativity helps musicians and composers triumph despite the odds. The Yarlung community thrives thanks to these creative people, generous board members, executive producers, corporations and foundations who support our mission, and engineers who have designed and built unique equipment to help us capture living breathing musical performance on analog tape, DSD, surround sound and high resolution PCM digital formats.

Marc Benioff serves on the board of trustees at USC, where Yarlung has made some of our most memorable recordings, both in Alfred Newman Hall and Cammilleri Hall at the Brain and Creativity Institute. Mark also guides Salesforce.com from success to success. Salesforce is one of the international companies that support Yarlung Artists every year. Mr. Benioff, we are grateful to you and to other visionary leaders in the corporate world who take an interest in Yarlung's mission.

Yarlung executive producers Randy Bellous (from the Stratton Petit Foundation) and Gary Koh (from Genesis Technologies) independently suggested it was time to celebrate Yarlung's 15th Anniversary. We put this album together for you, and for our musicians and their fans around the world. Thank you for the nudge.

The twenty tracks selected for you include music from some of Yarlung's first albums through recordings released this month. This 15th Anniversary album booklet includes the full album booklets for each included track. I invite you to explore our catalog more deeply. Our hats are off to you, members of the audiophile community, to our musicians, and to the generous corporations and executive producers who make our releases possible. Musicians in their early teens have contributed small amounts of money to support our musicians, and important corporations, Toyota, Merging Technologies, Salesforce, Genesis and others have contributed larger sums to support this music. Our musicians join us in appreciation for every gift.

Executive producer Arian Jansen of SonoruS Audio is a hero to our musicians at Yarlung Records. We are incredibly grateful to friends and sponsors like Arian, whose generosity has allowed us to make so many of our recordings available. Arian serves not only as executive producer on this album but also works with me regularly as my recording engineering partner at Yarlung.

SonoruS Audio makes high end tape playback equipment made to order. We used our SonoruS ATR12 tape recorder to capture many of the tracks on this album.



SonoruS Audio ATR12 tape recorder, Kate Bouska's August 9th, 2022 recording session in Samueli Theater at Segerstrom Center

SonoruS Audio has become well known as the maker of one of the finest tape players in the world. But even if you have not heard of Arian's company before, you have surely benefited from Arian's designs in other arenas. Your cellphone charger was most likely made for your cellphone company by Flextronics, using one of Arian's many energy-saving patents. If you have an iPhone, that charger uses Arian's technology as well. Microsoft's original Xbox gaming console uses Arian's power supply and cooling solutions. (Arian's son Victor "helped" Arian with this development as one of the first Xbox players in the world. Victor was five years old at the time and his enthusiasm for this particular video game console remains unabated to this day). If you have been treated in a hospital, it is possible that the monitoring system uses Arian's designs. Plasma scalpels used in hip replacement surgeries and Cesarean section sometimes utilize Arian's technology.

Recent *The Absolute Sound* articles about Yarlung may interest you:

[Jeff Wilson](#)

[Jim Hannon](#)

[Fifteenth Anniversary celebration](#)

and an earlier article published by [Robert Harley](#)

Tracks included on this 15th Anniversary album:

- 1 Yuko Mabuchi, *Missing Miles* from [Yuko Mabuchi plays Miles Davis](#)
- 2 Badal Roy, *Calcutta Sunrise*, from [Suryodaya](#)
- 3 & 4 J. S. Bach, "French Overture," Orion Weiss, from [Orion](#)
- 5 Yuko Mabuchi and Mark Lehman, *Valse Noir* from [Yuko Mabuchi Trio](#)
- 6 Chausson, *La mort de l'amour*, Sasha Cooke from [If You Love For Beauty](#)
- 7 *Talk About A Child*, Michelle Mayne Graves and Lifeline Quartet from [Lifeline](#)
- 8 Sophisticated Lady Jazz Quartet, *Bicycles*, from *Simpler Times*
- 9 Diego Schissi, *Nene* mov 1 and 4, [Sibelius Piano Trio](#)
- 10 Heinrich Isaac, *J'ay pris amours* from [Ciaramella: Music from the Court of Burgundy](#)
- 11 Sophisticated Lady Jazz Quartet, [Ropes of Sand](#)
- 12 Adam Gilbert, *Woods and Brooks*, Jung-A Lee, [A Private Organ Recital in WDCH](#)
- 13 Dhikr, Habib Chishti from [Sacred Trance Music from Taos Mountain](#)
- 14 Guillaume Dufay, *Urbs beata Jerusalem*, [Ciaramella: Music from Burgundy](#)
- 15 Michelle Mayne Graves, *Motherless Child* from [Lifeline](#)
- 16 Chopin *Nocturne* in C# Minor, David Fung from [Evening Conversations](#)
- 17 J. S. Bach *Prelude* from Suite No. 3 from [Frederic Rosselet](#)
- 18 Clarice Assad, *What Will They Think*, Laura Strickling from [Confessions](#)
- 19 *Raga Yaman*, Alaap, from [Sangam](#)
- 20 Chopin *Nocturne* in C Minor, David Fung from [Evening Conversations](#)

If you would be so kind, please let us know what you think after you have had a chance to listen.

Thanks so much for your enthusiasm and support. Thank you for this first 15 years together. We look forward to the next 50.

Sincerely,

Bob Attiyeh
Producer
August 14th, 2022



YUKO MABUCHI

PLAYS MILES DAVIS



JJ KIRKPATRICK
trumpet

DEL ATKINS
bass

BOBBY BRETON
drums



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

RANDY BELLOUS, executive producer



TOYOTA

YUKO MABUCHI PLAYS MILES DAVIS

- 1 **ALL BLUES** 6:52
Miles Davis
- 2 **BLUE IN GREEN** 9:41
Miles Davis
- 3 **MILESTONES** 4:58
Miles Davis
- 4 **IKUMI'S LULLABY** 4:38
Yuko Mabuchi
- 5 **SO WHAT** 10:51
Miles Davis
- 6 **NARDIS** 9:41
Miles Davis
- 7 **SKY WITH NO TEARS** 6:31
Yuko Mabuchi
- 8 **MISSING MILES** 8:10
Yuko Mabuchi

Our wonderful Yuko Mabuchi continues to evolve. Each live concert explores new ground and excites us for what promises to come in the next decades. *Yuko Mabuchi plays Miles Davis* remains one of our favorite albums in the Yarlung catalog, and has certainly received appreciation from jazz lovers, audiophiles and live Yuko Mabuchi concert fans alike. This second Yarlung CD has sold almost as many copies as her first break-out Yarlung project titled *Yuko Mabuchi Trio*.

When Yuko made her debut at Segerstrom Center for the Arts, her CD and LP signing line stretched around the lobby and back into the concert hall and kept growing. Then, in December of 2019, NativeDSD awarded *Yuko Mabuchi plays Miles Davis* Jazz Album of the Year! What an honor.

I will never forget Yuko's happy voice on the phone when she learned of this award. Thank you Bill and

Brian and the valiant team at NativeDSD who make so much fabulous high resolution music available. And thank you for your support for so many musicians around the world.

Given this album's popularity, we chose *Yuko Mabuchi plays Miles Davis* for a special re-issue during Yarlung's 15th Anniversary. Arian Jansen and I worked carefully using SonoruS Holographic Imaging technology (and the newly designed SHI18) in the analog domain to make small adjustments in soundstage and the presentation of the concert hall acoustic environment. It is a treat to work closely with my co-recording engineer Arian on this and so many projects. We have more albums in the pipeline for you!



Best wishes and Happy Yarlung's 15th Anniversary!

--Bob Attiyeh

YUKO MABUCHI PLAYS MILES DAVIS

When neuroscientist Dr. Antonio Damasio invited jazz pianist Yuko Mabuchi to put together a concert celebrating the music and legacy of Miles Davis, Yarlung jumped at the chance to help and record. Yuko Mabuchi warms my heart. Working with her, bass player Del Atkins, drummer Bobby Breton and associate producer Billy Mitchell always makes me happy.

Antonio and Hanna Damasio arranged to exhibit Miles Davis' large scale painting known as *1988/89* in the lobby outside Cammilleri Hall at USC's Brain and Creativity Institute (the BCI). This painting



1988/89, Miles Davis

inspired Antonio to launch a series of Miles Davis related concerts. Our friend Etienne Gara gave the opening concert and other ensembles participated over a two year period, including pianist Misha Bigos and his Trio. Yarlung fans will remember jazz pianist Misha Bigos for his membership in Sophisticated Lady jazz quartet. The Damasios asked Yuko to create the final and crowning concert in the series. This series has been so much fun that I will not be surprised if other Miles Davis concerts follow.

Miles Davis' reputation as one of the most exciting jazz trumpet players of all time gave us the excuse to ask our friend JJ Kirkpatrick (also from Sophisticated Lady jazz quartet) to join Yuko Mabuchi Trio on trumpet.

Yuko chose several Miles Davis favorites for this concert and recording, including *Nardis*, *So What* and *Blue & Green*. With underwriting support from Steven A. Block, Raulee Marcus and Leslie Lassiter, Yarlung commissioned *Missing Miles*, which Yuko created in honor of Miles himself. *Missing Miles* concluded the concert and we end with it on this album. Ann Mulally underwrote *Ikumi's Lullaby*, an original composition by Yuko. *Ikumi's Lullaby* opened our concert and you can hear it as the fourth track on this recording.

I have to tell you about Randy Bellous, one of Yarlung's demigod executive producers. Randy served as executive producer for Yuko Mabuchi Trio, Yarlung's first recording with Yuko. He also helped Yuko and her trio perform at the Arts Presenters Showcase in midtown Manhattan in January, 2018. Yuko, Del and Bobby gave their album release party for Yuko Mabuchi Trio at Yarlung's annual concert and board meeting at the home of Carol and Warner Henry in Pasadena. Randy and I marveled yet again at the trio's talent and vitality, and decided that night to support them with a second project. This became the Miles Davis album. Randy not only collaborated with Toyota Motor North America to underwrite the concert and recording but Randy Bellous Productions also captured video of the performance. Randy puts his support where his heart is, and Yarlung musicians have been grateful beneficiaries of his vision and generosity.



Yuko Mabuchi



Ivan, Denise, Cinthya, Faith and Mario at the BCI helped us organize this concert and unrolled the red carpet for Yuko. Our audience flew in from around the United States, Asia and Europe for this special event. Yarlung recording engineer Arian Jansen and I captured the recording on Agfa 468 analog tape with the Sonorus ATR12, DSD using a Merging Technologies HAPI and PCM using the Sonorus DAC, in both stereo and surround sound formats using Sonorus Holographic Imaging technology. Microphone preamplifiers by Elliot Midwood. Ted Ancona graciously allowed us to use his AKG C24 & C12 and Schoeps M222 vacuum tube microphones, and Yarlung microphone technician David Bock made sure these mics were in good shape and ready for the challenge. Yarlung associate producers Billy Mitchell and Elliot Midwood helped coordinate rehearsals with our valiant musicians, choose takes for the eventual recording and generously shared their vision and experience in the jazz world. My friend Steve Hoffman serves as mastering engineer. I am blessed to work with a dream team.

Yuko Mabuchi



Yarlung fans have seen our 1988 and 1990 FJ62 Toyota Landcruisers at many recording sessions. They are perfect vehicles for transporting our recording equipment and they've been predictably reliable. Best of all, Yuko likes driving them when our families have spent time vacationing together in California back country. So Toyota means a lot to Yuko and to me and the company has been part of Yarlung DNA since our inception. It is therefore especially enjoyable to thank Toyota Motor North America for the company's underwriting support for Yuko Mabuchi and for this recording. We very much appreciate the help and the automotive family connection.

Dr. W. Benton & Mrs. Diane Boone contributed important funds in support of our concert. Our hearty thanks.

THOUGHTS ON THE MUSIC

Miles Davis has been a musical hero of mine since I first started listening to jazz. We took inspiration from the story that *Kind of Blue* was largely improvised on the spot. This story led us to attempt something similar with Yarlung's first jazz recordings (also in beautiful Cammillieri Hall) with Sophisticated Lady jazz quartet. The offer to work with tunes written by Miles Davis and improvised upon by Yuko Mabucho, JJ Kirkpatrick, Del Atkins and Bobby Breton furthered this wonderful connection.

Miles Davis first shared ***All Blues*** with the world on his influential 1959 album *Kind Of Blue*. It is a 12-bar blues in 6/8. The chord sequence is that of a basic blues and made up entirely of seventh chords using the Ancient Greek Mixolydian scale. Yuko's reverent arrangement and improvisation on *All Blues* turns away from 3/4; the trio explores this tune in 5/4 and 4/4.

Bobby Breton endorses Los Cabos drumsticks and plays Noble and Cooley exclusively





Blue In Green is a Bill Evans/Miles Davis composition also from *Kind Of Blue*. The melody incorporates Dorian, Mixolydian and Lydian modes from Ancient Greece. After exploring these textures, Yuko segues into an Afro feel to give new expression to this classic ballad.

Milestones is one of Miles' forays into modal music and Yuko and her ensemble swings it in a traditional approach to this timeless classic. *Milestones*, which Miles Davis released in 1959, remains a quintessential example of 1950s modern jazz.

Ann Mulally graciously underwrote *Ikumi's Lullaby*, one of Yuko's original tunes, which Yuko wrote for her niece. This work takes its place in a series of pieces Yuko has written, inspired by her love for children, their innocence and their complexity. Although the basic 12-bar melody is simple, the chord treatment and arrangement is complex, using variations over C in the bass, and a series of passing tones.

Del Atkins








STEINWAY & SONS

Miles Davis' ***So What*** remains one of the best known examples of modal jazz, set in the Dorian mode and consisting of 16 bars of D Dorian, followed by eight bars of E-flat Dorian and continuing with another eight bars of D Dorian. Yuko uses the double bass to highlight the main theme. Yuko, JJ, Del and Bobby swing freely on this tune, while never abandoning the intention of the original composition.

Miles Davis wrote ***Nardis*** in 1958 to be played by Cannonball Adderley for the album *Portrait of Cannonball*. Bill Evans later performed and recorded *Nardis* multiple times, and the piece became associated with Evans. Yuko treats this classic composition from Miles's modal period with the respect that it deserves, with beautiful contributions from the ensemble.

Sky With No Tears is another Yuko Mabuchi original composition that reflects Yuko's attitude toward the environment. Yuko hopes that the people and countries on our planet will unite in our efforts to allow the earth to heal, providing clean healthy air for all of Earth's children. This jazz waltz in A Minor is classically tinged, but develops quickly with the bass solo and piano improvisation.

Yarlung commissioned ***Missing Miles*** for this concert and recording with generous underwriting from Raulee Marcus, Leslie Lassiter and Steven A. Bloch. Yuko pays tribute to various periods in Miles Davis' career, including a hint of *Freddie Freeloader* which introduces the first segment and *Time After Time* which introduces the middle section. Yuko alludes briefly to *Tutu* as the quartet launches into their final section celebrating the extraordinary musical career of Miles Davis.

--Bob Attiyeh, Producer



JJ Kirkpatrick, Yuko Mabuchi, Bobby Breton, Del Atkins



Recorded live in the Brain and Creativity Institute's Cammilleri Hall on April 25, 2018

Executive Producer: Randy Bellous

Associate Producers: Billy Mitchell & Elliot Midwood

Recording Engineers: Bob Attiyeh & Arian Jansen

Yarlung 15th Anniversary Edition Mastering Engineers: Steve Hoffman, Arian Jansen & Bob Attiyeh

Tube Microphones: Ted Ancona

Microphone Technician: David Bock

Microphone Preamplification: Elliot Midwood

Steinway Technician: Yinuo Xu

Cooper Bates Photography

Graphic Design: Yanina Spizzirri

YUKO MABUCHI PLAYS MILES DAVIS

YUKO MABUCHI, piano JJ KIRKPATRICK, trumpet DEL ATKINS, bass BOBBY BRETON, drums

1 *ALL BLUES*
MILES DAVIS

2 *BLUE IN GREEN*
MILES DAVIS

3 *MILESTONES*
MILES DAVIS

4 *IKUMI'S LULLABY*
YUKO MABUCHI

5 *SO WHAT*
MILES DAVIS

6 *NARDIS*
MILES DAVIS

7 *SKY WITH NO TEARS*
YUKO MABUCHI

8 *MISSING MILES*
YUKO MABUCHI

This recording made possible with generous support from:

Randy & Linda Bellous
Toyota Motor North America
Stratton Petit Foundation

Ann Mulally

Steven A. Block, Raulee Marcus, Leslie Lassiter

Drs. Antonio & Hanna Damasio

Dr. W. Benton & Mrs. Diane Boone

Associate Producers: Billy Mitchell & Elliot Midwood

Recording Engineers: Bob Attiyeh & Arian Jansen

Yarlung 15th Anniversary Edition Mastering Engineers:

Steve Hoffman, Arian Jansen & Bob Attiyeh

Executive Producer: Randy Bellous



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Breaking the Sound Barrier

YAR78690-15

yarlungrecords.com

Suryodaya

The Coming of Light

Robert Gupta, violin

Badal Roy, tabla



 YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

Suryodaya

Robert Vijay Gupta, violin
Badal Roy, tabla

1	<i>Calcutta Sunrise</i>	3:55
	Badal Roy	
2	<i>Raga Jaunpuri</i>	20:14
	Robert Vijay Gupta	
	Alap-Khyal, Encounter	8:58
	Intermezzo in Shikartaal	2:16
	Rondo in Teentaal	9:00
3	<i>Istanpitta (Chominciamento di gioia)</i>	5:30
	anonymous, arr. Robert Vijay Gupta	
4	<i>The Guardian Angel (Passacaglia)</i>	9:38
	Heinrich I. F. Biber	
5-8	<i>Four Songs of Solitude</i>	17:21
	John Harbison	
	1	4:56
	2	3:38
	3	4:02
	4	4:45
9	<i>Partita for solo violin</i>	6:45
	Joseph Pereira	
10	<i>Raga Redux</i>	12:54
	Robert Vijay Gupta	

Producer's notes:

Suryodaya is personal music and a tremendously personal recording. Robert invites us inside his world as he plays and bares his soul to you, in the magnificent temple that is Walt Disney Concert Hall. This is not flash, not technical bravura, but rather a testament to the deeply personal, a meditation. As we listen to and live through this recording, let us imagine that we are Robert; that we stand in this almost holy acoustic space, playing Nathan Milstein's prized Stradivarius.¹ Please enjoy this recording and feel at home in Walt Disney Concert Hall, just as we did when making this album. I am intensely grateful to Robert Gupta and Badal Roy for giving us this music, and to Deborah Borda, President of the Los Angeles Philharmonic, for inviting us in and making it possible to produce this recording in her concert hall.

Robert has become a beacon for the City of Los Angeles. He serves as the youngest and one of most vibrant members of the Los Angeles Philharmonic (Robert won his audition and joined the orchestra when he was 19 years old). And as a TED Senior Fellow, Robert speaks internationally on his work with Nathaniel Ayers (the formerly homeless musician whose story is told in the book and movie "The Soloist." Robert continues to be Nathaniel's real-life violin teacher). Inspired by his relationship with Nathaniel, Robert founded Street Symphony,² which brings music to mentally ill people on skid row, men in high security prisons and veterans: human beings in situations many of us would prefer to ignore.

Robert brings "humanity to places humanity has abandoned. The music has an authenticity that cannot be faked, and that engenders everyday interactions that open the door for healing."³

The famous tabla player Badal Roy, Robert's illustrious cousin, joins us for many of the works on this album. This record is Badal's umpteenth disc. We follow in the footsteps of the performances and recordings Badal made with Miles Davis and Ornette Coleman. Yet in his typical funny and humble fashion, with a grin he tried to suppress for effect, Badal told me "Bob... you are in the presence of the most important free jazz tabla player in the world! Of course there is only one of us." Then followed his fabulous laugh and bear hug. Badal does not offer us free jazz on this album. Rather he offers a combination of East and West, per the theme of our album's title (more about that later), in ways that channel centuries of Indian and specifically Hindustani musical tradition. Badal blends this inheritance

¹ *Suryodaya* is the third Yarlung recording which celebrates Jerry and Terri Kohl's 1716 golden-era Stradivarius, the "ex-Goldmann," which used to belong to Nathan Milstein. We are grateful to Jerry and Terri for their generosity, and for their joy in sharing the sound of this magnificent violin with the world. Playing this violin during rehearsals and recording sessions for this album gave Robert one of his life's peak experiences.

² Street Symphony is a 501(c)3 California nonprofit corporation, www.streetsymphony.org. Robert has donated his royalties from this CD to Street Symphony so the organization can grow and continue to give free on-site classical music outreach concerts of the highest artistic quality. His generosity reminds me of one of Robert's favorite quotations by Robert Schumann: "To send light into the darkness of men's hearts - such is the duty of the Artist." Before joining the Los Angeles Philharmonic, Robert planned to be a medical doctor. Indeed had Robert not won his Los Angeles Philharmonic audition he might be a neurology or neurosurgery intern today. Robert's work with Street Symphony combines these two areas of interest: Street Symphony has seen music act transformatively for people with various psychoses (people like Nathaniel Ayers), people with post traumatic stress disorder, and so forth. You will find more discussion and several videos on this topic on the Street Symphony website and on Robert's TED talks on the internet. Search "Robert Gupta music as medicine" on Youtube.

³ From the TED-India (INK) blog. Nina Gannes, 2012.



comfortably with new music written in the West in the 21st Century. Badal opens our album with *Calcutta Sunrise*, a work for solo tabla commissioned by Yarlung Artists and underwritten by our friend Linda Joyce Hodge. I invited percussionist and friend Jose Angel Gurria-Cardenas to this session. Gurri and I had worked together on an album with Ciaramella Ensemble the month before. Gurri told me “This man is a Living Legend! I must have seventeen of his recordings. Sitting here in this recording session with you, in this hall, is like being in the presence of a deity.”

“Suryodaya” means “sunrise,” or the “coming of light,” almost the “grace of light” in Sanskrit. Our album title works for us on many levels. Robert and Badal bring musical illumination to us as listeners, from rich musical traditions that may be fresh and new to many of us. I like to think of the music Robert and his friends bring to the homeless and unfortunate through Street Symphony as a gift of illumination and grace. Additionally, this album traces one version of the story of the origins and development of the violin in the western world. In truth, the “modern” violin (such as our example made by Antonio Stradivari in Cremona Italy in 1716) came from several parts of the world over centuries to become what we know as the modern concert violin of today. One of these stories, however, tells the tale of the violin as an instrument with antecedents in India which later developed into the sitar, esraj, dilruba and sarangi. The instrument migrated out of India on the Silk Road, and eventually found a following in the Roma communities (the Roma, or Gypsies, originated in India) who brought it among other places into Europe via Iran, North Africa and the Balkans. I love to imagine the great ancestors of the Stradivari, Guarneri Amati and Guadanini violins played around Gypsie campfires along their caravan routes.

Yarlung Artists commissioned *Raga Jaunpuri* with generous underwriting from David and Margie Barry. Robert plays this raga using his heart even more than his violin. *Raga Jaunpuri* is a salutation to the late morning. The roots of Hindustani music stretch back four millennia in history and this particular melody originated in the 15th century. Despite its antiquity, it is not the melody which is important. The melody is the framework, the skeleton, upon which Robert Gupta and Badal Roy build this creation. When you listen to this raga, focus not on the melody but feel instead the rise and fall of energy, the beat, the variations, the humor and the sheer joy. Feel the slow burn as it begins quietly, builds incrementally to its ecstatic climax, and then ends just as quietly and serenely as it began. This is what “Suryodaya,” the coming of light in the late morning, is all about. Robert felt strongly that we should record this raga at the time it should be heard, in the late morning. And so we did. We began our takes at 10:15 in the morning on July 6th, 2011, and we were



Assistant Producer & Recording Engineer Jacob Horowitz



finished before noon.

Robert and I very much enjoyed thinking about this raga before he wrote it. Robert is, after all, completely American. Robert was born in the United States and studied at the Manhattan School of Music, Juilliard, and Yale. Yet his parents are Bengali, from Calcutta. Robert's raga is not a "classical" raga, such as one might hear in a concert performance in India (Robert never studied at the foot of a great Indian music master). But neither is *Raga Jaunpuri* "new age Western." Instead, *Raga Jaunpuri* is a synthesis of Robert's American and Indian inheritance. Complimentarily, Badal's performance on tabla blends his free jazz improvisational history with the Indian classical tradition to give us a fresh take on a deeply beloved iconic style. A raga is a series of pitches, a tone row. This raga takes its name from the city of Jaunpur, in Uttar Pradesh, about an hour's drive northwest of Varanasi.

Robert discusses his raga, its inspiration and its movements:

Although I have never formally studied the vast musical genre of Indian classical music, this is the first music I heard. I grew up in a traditional Bengali household, one in which my mother always sang while cooking, the strains of a sitar or a voice accompanying most daily activities. I discovered this particular raga when I heard *New Dawn Mind*, an album which includes two morning ragas, *Jaunpuri* and *Bhairavi*, by the famous Bengali sitarist Purbayan Chatterjee. After hearing many other interpretations of *Jaunpuri*, including the voices of masters Bhimsen Joshi and Mallikarjun Mansoor, the sitar of Nikhil Banerjee and sarod of Ustad Amjad Ali Khan and countless other pundits of the Hindustani tradition, I knew that raga *Jaunpuri* was the framework for the first raga I wanted to write. The composed *Jaunpuri* you hear on this album is an amalgam of various instrumental and vocal elements from the great masters. I use the violin – maverick emulator that it is – to express a wide range, from the sultry lyricism of the voice to the percussive twang of the sitar.

Jaunpuri is a raga for the late morning. Although the pitches of this particular raga are identical to a D Minor scale in Western music, the character is more pentatonic, leaning on a flattened 6th tone (B Flat), and cadencing just a half-step below at the 5th degree (A), never quite returning us to the defined resolution of the tonic. Instead, this melody leaves us with an open-ended, sensuous question, as if gently and evocatively imploring us to create yet another variation, another form.

The raga's intensely improvisational style is anchored by several distinct forms, such as the *Alap*, *Khyal* and *Teental*. These forms develop the nature of this raga in various ways, some gently explore the melodic line, others play with rhythm, leading to some fun virtuosic fireworks. The first movement of *Jaunpuri* is the *Alap* – literally the meeting or encounter, where the musician slowly reveals the raga, note by note. Our *Alap* gradually develops the character of our yearning melody. Our tune then evolves, accompanied by tabla, into the *Khyal* – or 'play' section of this first movement.

This playful mood establishes a "taal" (or "groove") in the next movement called *Intermezzo* in *Shikartaal*. The violin repeats melodies from the *Alap* as the tabla improvises on an off-kilter beat pattern of 17 (or 8-and-a-half) beats. We explore the *Shikar* for a time before mixing in a bit of musical



mathematics: Badal adds a 15-beat segment to the 17-beat section, extending the phrase to 32 beats. After a short interlude, this rhythmic frenzy reaches its climax in the 16-beat third movement, *Rondo in Teental*, where a melodic memory from the *Alap* is spun successively into longer variations. “*Teental*” literally means “three claps.” In the sixteen beats of the *Teental* the stresses (what would be hand claps) come on the 1st, 5th and 13th beats.

A raga is not about the resolution of harmonic tension and accompanying sense of release and arrival, as we would expect in a piece of western music. Instead, a raga develops continuously as it builds toward an internal goal, the *Raga Jaunpuri* melody itself, which compels us to rediscover these notes in an ever more complex and novel light.



The third work on our album is *Istanpitta*, a 14th Century Italian tune with antecedents from Iran and further east. I first heard this music as a choral work, *Chominciamento di gioia*, sung in Italian.⁴ Robert and Badal interpret this song for violin and tabla. Once again, I like to think of the Persian kamanjah (or kamanche) as one of the great ancestors of the violin.

Robert shares his thoughts with us:

When we think of Medieval music, our association draws us into the austere halls of Gregorian chant, monks and heavy incense. But right outside, on the steps of the cathedral, ensembles of troubadours sang bawdy madrigals, a parody of a world at odds with itself. At the courts, the height of chic was music from the Orient – from the trade routes of Persia and Turkey, melismatic Arabian melodies plucked from the strings of a cittern or oud, accompanied by the European viol and pipe.

Istanpitta comes from a set of Italian court dances from the 14th century called “Chominciamento di gioia,” or the “Beginning of Joy”. Our interpretation attempts to capture the mash of Occident and Orient, with the rhythmic texture provided by tabla under the strains of the fiddle-like violin.

Fourth on our album comes *The Guardian Angel*, the famous passacaglia for unaccompanied violin by Heinrich I. F. Biber. Robert writes:

Biber left a legacy of screamingly original and notoriously difficult music, from works that had the musicians imitating the calls of domestic and wild animals in his Sonata Representativa, to literally reinventing violin writing by championing innovations like *scordatura*, a re-tuning of the four open strings of the violin to achieve different resonances. *Scordatura* is written in tablature form such that the notes played as written on the page bear little resemblance to what one hears. In many ways, Biber was not dissimilar to a 17th century Paganini. In fact, it is thought that Paganini may have “acquired” the theme of his famous 24th Caprice from one of Biber’s sonatas, a theme that later went on to inspire Liszt, Brahms and Rachmaninov. However, Biber tempered his virtuosic innovations with a spectacular aptitude for counterpoint and polyphony, the art of writing several independent voices in conjunction. Biber harnessed this compositional skill with his magnificent technical prowess on the instrument such that he combined this polyphony on the solo violin for the first time in history. Biber thus inspired a style of unaccompanied violin composition that would later culminate with the sonatas and partitas by the towering Johann Sebastian Bach.

Biber’s *Passacaglia* comes as an unaccompanied finale to his *Mystery Sonatas*, 15 meditations on the life of Christ and the Virgin Mary. The sonatas, also known as the *Rosary Sonatas*, vividly depict episodes such as The Scourging at the Pillar, The Crucifixion, and The Ascension, and all employ different tunings of the violin



⁴ When planning this recording I wanted to find a Persian piece for violin, linking our raga from India with Europe, from a place geographically in-between the two. I asked our friend Adam Gilbert, director of Ciaramella Ensemble and professor of music at USC’s Thornton School. “It’s a stretch, Bob, this is only one of the many musical and instrumental antecedents to the 17th and 18th century European violin, and many scholars will disagree with you.” Adam played me several pieces that “bridged this gap,” and *Istanpitta* stuck in my mind. It tells a fun story of the violin as it moves westward over the centuries, and I like to imagine it is true.

to achieve a resonance and color peculiar to the theme of the sonata. The final passacaglia is prefaced by an engraving of the Guardian Angel leading a child by the hand. At first glance, the bass line is that of the traditional Italian passacaglia, that of four descending notes - G, F, E Flat, and D - which the violin sustains throughout the piece in 65 iterations, while double and triple stops and arpeggiated and scale figurations dance below and above, decorating and sometime obscuring the essential, ground line.

One can imagine the Biber of the late 1670's, the virtuoso, standing alone at the altar of the Cathedral in Salzburg after a performance of the complete Rosary and playing the nearly 10-minute long passacaglia, which, at that time, was the most expansive and imaginative single-movement work for an unaccompanied violin. Biber's *Passacaglia* would allow the solo violinist to "comment" on the 15 sonatas, drawing them to a musical climax and close, while displaying Biber's contrapuntal craft. However, this *Passacaglia* fulfills a mystical significance as well as a musical one: we find the four notes of Biber's ground bass in the first line of a contemporary hymn *Einen Engel Gott mir geben*, a hymn to the Guardian Angel. So Biber's persistent four-note ground bass theme in his *Passacaglia*, like the continuous loop in the beads of a rosary itself, like the cyclical recitation of the rosary during the Autumn feast of the Guardian Angel, represents our steady reliable guardian angels, leading us through life by the hand.

Personally, Biber's *Passacaglia* has been a guardian angel for me in many ways, the subject of much of my undergraduate and graduate study in early music. Deeper than that, however, I must not fail to mention that the act of playing this piece on such an immensely beautiful and important violin (a violin crafted only a few years after the premiere of Biber's creation and a violin played by one of my greatest heroes, Nathan Milstein) and our opportunity to record this piece in Walt Disney Concert Hall feels like a tremendous blessing from my own guardian angel.

Composer and poet John Harbison, born in 1938, wrote his *Four Songs of Solitude* for solo violin in 1985. The composer cites Bach's cantatas, Igor Stravinsky (whom he met in Santa Fe in 1963) and American jazz as his most important musical influences.

Harbison's music distinguishes itself with its exceptional resourcefulness and expressive range. *Fanfare* considers him to be "original, varied, and absorbing — relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings — his style boasts both lucidity and logic."⁵

On *Four Songs of Solitude*, Harbison writes:

Four Songs of Solitude was composed during the summer of 1985 as a present for my wife, Rose Mary, who gave the first performance the following winter. They are songs, not sonatas or fugues.

The first song often returns to its initial idea, always to go a different way; the constant lyrical outward flow is balanced by a refrain line that occurs twice.

The second song begins with a folksong-like melody, which is immediately answered by a more athletic idea in a key a half step higher. The dialogue between these ideas eventually fuses them together.

The most intense piece is the third song, its melody carrying large intervals and leading toward increasingly brief and intimate

⁵ Fanfare magazine

reflections upon itself.

The last song is the most virtuosic and intricate. Starting from a slow emblem, which is often restated, it begins with a dance with an obstinate lower voice as accompaniment. This cycles out of control twice, but manages a fragile reconciliation at the end.

The solitude is the composer's, but even more the performer's. The player's world is like that of the long distance runner, especially in challenging pieces like these, and I wanted our conversation in those hours of preparation to contain subjects of equal interest to both. The listeners can, if they wish, add in their own inner distances.⁶

Robert Gupta writes:

Harbison's *Four Songs of Solitude* appear in this album between Biber's *Passacaglia* and Joseph Pereira's *Partita for Solo Violin*, pushing the performer and listener from the peaceful guidance of Biber's Guardian Angel into a deep well of thought, reflecting on our dark and insecure thoughts and desires.

Harbison's work captures the power of intimacy and the power of quiet but restless conversations within our own minds. Yet the composer achieves this with a unique lyricism and fluidity of expression, which he establishes in the first song's haunting opening line. The narrative that flows within the piece is a meditation on a deeply personal, internal question, constantly seeking an answer. Harbison carries this through the nostalgic folk-song of the second movement. The question's flowing streams, the searching question, reaches a heart-wrenching climax in the third song, with severe contrasts in its dynamic, harmonic and melodic ranges. The opening motive of the last song aims to calm us, nudging us toward a suggestion of concord. But even in this relative calm, the composer gives us a figure of two eighth notes in the second phrase which build into a wild dance in 5/8 time, whirling out of control twice, recalling an even deeper brutality than encountered in the third song. This tension finally evaporates into the stratosphere of the violin's highest range.

Following these intensely introspective Harbison songs comes the dance suite by composer and timpanist Joseph Pereira. Joe wrote this work for Robert in 2010. Pereira's *Partita for Solo Violin* is a miniature, structured after Bach's famous dance suites.

When he wrote Robert's partita, Pereira built on his earlier 'cello suite, which Jason Calloway commissioned in 2006. Like this suite, the partita takes inspiration from the solo works by Bach. Joe writes "I was fascinated by Bach's use of illusion and tension, his ability to create harmonies with just a single line. He wrote pages of a fugue using only a few notes on a largely monophonic instrument. Some say that his fugue for violin in A Minor is far more elaborate than most of his fugues from the 48 preludes and fugues in the *Well-Tempered Klavier*. The compositional aesthetic of these pieces written almost 300 years ago... seems so modern today." Bach's structural, melodic and harmonic concepts fascinated Pereira and he wanted to

⁶ Program note by the composer, G. Schirmer, Inc., 2010



write works based on them in miniature. He wrote his new partita in six movements, played together on one track in this recording. Prelude, Bourree No. I (Ponticello), Allemande, Courante (Presto), Sarabande, and Bourree No. II (Tasto). Joe is a percussionist and the musical world in which he lives focuses on rich timbral variety much more than on pitch. Hence Pereira's "harmonies" use different colors, even noise, to create reference points, transitions and modulations which define the structures. Because Joe wrote his original 'cello suite specifically for the 'cello and the timbres of each register, writing this new piece for Robert became intensely collaborative. Joe writes "The ideas and experiments we traded gave us both a lot of pleasure, and some of what we tried caught on like wild fire in the piece. It was fun to write specifically for the violin, and even more so for a friend and colleague." This collaboration continued through our recording session, during which Robert and Joe bounced further ideas off each other, playing with the color of the many sounds in this piece.

Joe's wife is a violinist as well, but this piece took on a unique character, specific to Robert's playing and special talents. Joe enjoyed the luxury of working this closely with a performer. He told me that Robert's influence on and dedication to this piece were tireless and inspiring. Pereira's *Partita for Solo Violin* sounds very different from his suite for 'cello, and became entirely its own composition, unique both to the violin as an instrument and unique to Robert, who contributed so much to its creation.

Given the sometimes percussive nature of Joe's partita, Robert decided to play his violin made in 2003 by the talented Kansas City luthier Anton Krutz. Robert plays the Milstein Strad in all other tracks.

Last on our album comes *Raga Redux*, one of our takes of *Raga Jaunpuri* which begins with an extended improvised solo by Badal Roy.

Yarlung could not make these recordings without generous support. We especially want to thank

David and Margie Barry and Linda Joyce Hodge

for commissioning the two new works on our recording, *Raga Jaunpuri* and *Calcutta Sunrise*.





Major underwriting came from

Gary and Marcia Hollander and also **Ira Ehrenpreis**

whose support formed the backbone of this album. Robert Gupta and I also express our sincere appreciation for his Kickstarter friends who made such a significant contribution to this recording. Robert's well planned campaign raised over \$20,000 in 35 days from 216 backers.

We are deeply grateful to all of you for your support and trust. Robert wants especially to mention

Bhupesh Patel

Ronnie Rubin

Ruth Ann Harnisch

Sandra and Barry Pressman

Narendra Rocherolle

Skip Victor

Jay Walker

Guido Frackers

Chris Sacca

Doris Tsao

Vincent Argiro

Alexandra and Mickey Berman

Linda and Bill Casto

Tom and Chris Frisina

Titania & Deepnarayan Gupta

Vivek Gupta

Aaron Hill

Janice and Andy Hill

Melody O'Connor

Rand Rubin

Nancy Sanders

David Weiss

Milo Talwani

Robert Willoughby Jones

Bob and I owe a great debt of thanks to the many behind-the-scenes partners on this project, for their presence at every stage of the process. To my collaborator and cousin, Badal Roy, for his flexible virtuosity; Jerry and Terri Kohl for their generous loan of the Milstein Strad; The Los Angeles Philharmonic, Deborah Borda and Walt Disney Concert Hall; Joe Pereira for his presence during the recording of his *Partita for Solo Violin*; Perry Chen at Kickstarter, and the TED Fellows team for their advice before and during our funding campaign; Yana Reznik for her friendship and for donating her fantastic album as part of our Kickstarter rewards, and the indomitable Cooper Bates, for his constant presence, guidance, photography and great eye, and Hint Mints.

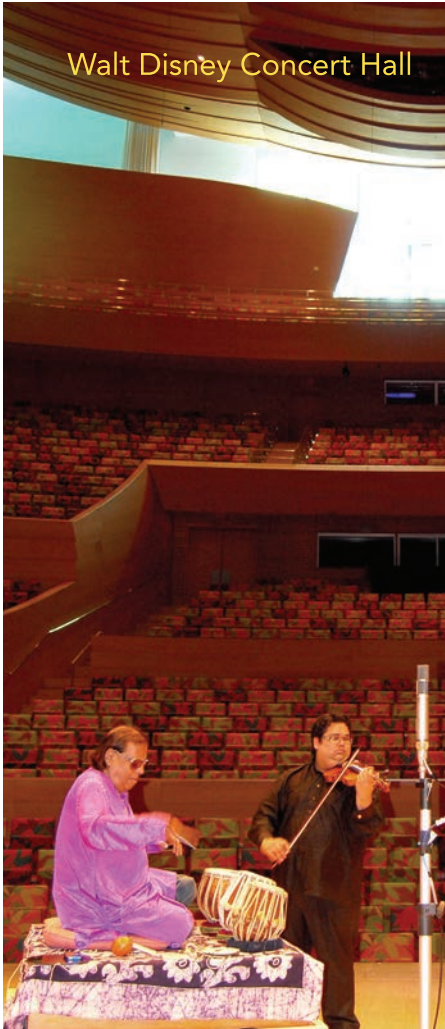
-Robert Vijay Gupta

Producing an album in Walt Disney Concert Hall is always a treat. The quality of the acoustics presents an exciting challenge: one wants to do them justice, both with the performance of the music and with the sound recording itself. My assistant producer and fellow recording engineer Jacob Horowitz and I spent many hours on stage with Robert and his violin in advance of our recording sessions finding "the spot" in which we wanted Robert to stand, as well as our approximate microphone position. This planning saved us much time on our first real recording day. Jon Fisher loaned us his prized AKG C-24 microphone from Gearworks Pro Audio. This is my favorite microphone for recordings of this intimacy. We chose

the Messenger Microphone preamp by Elliot Midwood, and ran Yarlung interconnects into our analog tape recorder and high resolution digital system. For this recording we used RMGI 468 tape with analog recorder electronics designed by Bob Hovland and Len Horowitz.

-Bob Attiyeh, producer





Suryodaya

- | | | | |
|---|--|-----|--|
| 1 | <i>Calcutta Sunrise</i>
Badal Roy | 5-8 | <i>Four Songs of Solitude</i>
John Harbison |
| 2 | <i>Raga Jaunpuri</i>
Robert Vijay Gupta | 9 | <i>Partita for solo violin</i>
Joseph Pereira |
| 3 | <i>Istanpitta</i>
(Chominciamento di gioia)
anonymous | 10 | <i>Raga Redux</i>
Robert Vijay Gupta |
| 4 | <i>The Guardian Angel</i>
(Passacaglia)
Heinrich I. F. Biber | | |



Breaking the Sound Barrier

This recording made possible with generous support from:

Gary and Marcia Hollander
Ira Ehrenpreis

Underwriting for *Raga Jaunpuri*: **David and Margie Barry**

Underwriting for *Calcutta Sunrise*: **Linda Joyce Hodge**

Recorded in Walt Disney Concert Hall, Los Angeles, July 5-6, 2011

Producer and Recording Engineer: Bob Attiyeh

Assistant Producer and Recording Engineering: Jacob Horowitz

Mastering Engineers: Steve Hoffman & Bob Attiyeh

Monitoring Equipment: Elliot Midwood

AKG tube microphone: Gearworks Pro Audio

Analog tape technicians: Len Horowitz & Bob Hovland

www.yarlungrecords.com

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ORION WEISS, PIANO

1-8	J. S. BACH	
	French Overture for keyboard in B Minor BWV 831	28:34
	1. Overture	07:40
	2. Courante	02:03
	3. Gavotte I & II	03:41
	4. Passepied I & II	02:48
	5. Sarabande	04:08
	6. Bourrée I & II	02:26
	7. Gigue	02:50
	8. Echo	02:57
9	SCRIABIN	
	Piano Sonata No. 5 in F-Sharp Major Op. 53	12:43
10	MOZART	
	Variations on "Salve tu, Domine" by Paisiello K.398/416e	07:11
11-12	CARTER	
	Piano Sonata	25:47
	1. Maestoso	11:08
	2. Andante	14:39



ORION

NOTES BY MICHAEL FREMER

Conventional wisdom suggests that classical music is either nearing extinction, particularly in the United States, or at best, struggling for survival and relevance in the 21st century. There are signs: when you attend most live concerts (particularly in the United States) the audience demographic trends towards old, older and elderly. Orchestras struggle financially. Some well-regarded ensembles have disappeared. Few orchestras or soloists today, even among the top echelon, have recording contracts with record labels.

Yet bubbling just below this seemingly bleak surface is a vibrant, healthy classical music scene—one that has adapted to changing times with vigor, determination and high-tech ingenuity. The older demographic is hardly a cause for great concern. Like the taste for sophisticated food and drink, an appreciation for classical music often seems to be a later-in-life acquisition. It's not surprising then, that the "baby boom" generation has helped propel concert hall and festival attendance to what many see as an all-time high. And of course, at most concerts are pockets of intensely enthusiastic youngsters. In case you've missed the news stories, overseas, particularly in China, classical music is wildly popular among the very young, with violin virtuosos receiving adulation usually reserved for rock stars.

The great orchestras soldier on and if the major labels are too busy mass marketing pop stars to bother with serious music, smaller, independent labels, such as the one that's released this recording, have picked up the slack.

Today's technology also makes it relatively easy for orchestras to self-record, produce and distribute their music, either on CD or via MP3 Internet download, thus producing a much needed link with audiences outside their geographical region. And in the future, high resolution downloads will include the sonic luster lost in the compression processes of today. Online sales of classical music recordings, purchased either directly from orchestra websites or Apple's iTunes, are healthy, as is listenership among the many internet and satellite radio classical music stations.

The greatest cause for optimism about the future of this music, though, has to be the proliferation of new, young, talented and exciting artists such as Gustavo Dudamel, the 27 year old Venezuelan conducting dynamo who is drawing well-deserved comparisons to the young Leonard Bernstein when he burst upon the scene, and of course the gifted 26 year old American pianist Orion Weiss who makes his recording debut on this superbly recorded album.

Look around you in the audience at an Orion Weiss concert. The older audience loves him. But notice too how many young people come to hear him play. It may be his repertoire, carefully and excitingly chosen, and it may be the way he plays this music. How many young people can resist Orion's presentation of the orgasmic end of Scriabin's fifth sonata?

The multi-award winning Mr. Weiss (Google him for the long award list please!), toured with Munich's Orchester der Klangverwaltung in 2007, and performed with the Los Angeles Philharmonic, the New York Philharmonic, and the Minnesota, Baltimore, San Francisco, and New World Symphony Orchestras. In 2005 he toured Israel with the Israeli Symphony Orchestra conducted by Itzhak Perlman. During the 2007–2008 season, Mr. Weiss is scheduled to perform concertos with the Cleveland, Philadelphia and Chicago Symphony Orchestras as well as with the Los Angeles Philharmonic.

The Lyndhurst, Ohio native made his Cleveland Orchestra debut back in 1999 performing Liszt's Piano Concerto #1. A month later, with less than 24 hours' notice, he filled in for André Watts in a performance of Shostakovich's Piano Concerto #2 with the Baltimore Symphony Orchestra, returning later that year for a performance of Tchaikovsky's Piano Concerto #1. In 2004, Mr. Weiss graduated from Julliard, where he studied with Emanuel Ax.

This wonderfully varied recital, recorded in Zipper Hall at Colburn School in Los Angeles, showcases both Mr. Weiss's impeccable technique and his considerable interpretive skills.

Performing Bach's *French Overture* with the requisite precision and clarity of line, Weiss wrests from the mathematical counterpoint ephemeral moments of elegance and great beauty. Scriabin's fiery fifth sonata showcases Mr. Weiss's dynamism and delicacy as well as his ability to produce a breathtakingly broad range of warm, mid-keyboard colors contained within this impressionistic piece that ends as furiously (and explosively) as it begins.

Switching to Mozart's *Paisiello Variations*, Weiss elicits a warmer, softer, authentically Mozartian, playful Spring-like tone, while demonstrating his right hand's extraordinary dexterity and precision on the upper reaches of the keyboard.

The recital concludes with Elliott Carter's piano sonata (in two movements) a modern but accessible work that couldn't be more different from, but no less enticing than, the Mozart. Who better than a confident youngster, brimming with talent and youthful vigor, to tackle this brooding, sharp-edged composition that aptly expresses the tribulations and uncertainties of today's hectic existence?

This simply miked recording, using a pair of Neumann U-47s fitted with the original metal-clad VF14M vacuum tubes and recorded directly to two-track 172k/24 bit digital, eschews the usual audiophile insistence upon bathing the solo piano in hall reverberation in favor of a more direct balance that emphasizes the Steinway's and Mr. Weiss's awesome dynamic expressiveness and their almost unlimited range of tonal colors. The recording also captures a superior blend of transient keyboard attack and soundingboard sustain and decay.

In short, if your system can handle the piano's prodigious low frequency energy and intense dynamics, you will be presented with a realistic rendering of a piano in all of its sonic and physical glory, with sufficient reverberant energy to place it convincingly in concert hall surroundings. More importantly, the recording compellingly communicates every deft keyboard stroke of a young virtuoso making a memorable recorded debut.

— *Michael Fremer*
editor, www.musicangle.com
senior contributing editor, Stereophile

PRODUCER'S NOTES

Orion Weiss combines exacting perfectionism with genuine affability and Midwestern charm. Orion's combination of personality traits makes him a producer's dream. And these traits, plus his ability as a pianist, win him a great number of friends and admirers, onstage and off. Orion offers high voltage electricity as a performer, linked with intellectual and musical maturity as a poet at the keyboard. In his notes, Michael Fremer compares Orion to Gustavo Dudamel. Indeed we are especially fortunate; this appears to be the beginning of another musical golden era, in which young and extremely talented musicians enrich our enjoyment of the nuances in concert music by bringing fresh vitality to seasoned masterpieces and new compositions alike.

Orion arrived energized for our sessions in Los Angeles, despite his return some days earlier from an extended concert tour in China and Japan. Following our four days of sessions, Orion then spent tireless hours at home, on airplanes and between concerts working through our many takes of each movement to help us choose the most appropriate one. Interestingly, and perhaps not surprisingly, many of these choices settled on tracks Orion performed live in our Yarlung Artists concert, such as Scriabin's sonata number 5. And something I took as an excellent omen for our recording and how our sessions would unfold, the Bach Overture, the

first track on our disc, is our first take, the first morning of our recording session. For more information about Orion, and to be aware of his upcoming concert schedule, please visit his website www.orionweiss.com

Many people have asked me to discuss audiophile recording, asking in person and in various audio forums, as if expecting me to guard or reveal special secret sauces, either in mastering or in recording techniques. The answers, in truth, are not complicated. As we hope to have achieved with Orion's recording, as with all the albums we release at Yarlung Records, the "secret elements" are not many and they are not secret, but they are each important.

First, most of the credit goes to Orion, the musician. Without his musical instincts and ability, none of the rest of what we do would matter. Second, we use the finest instrument we can find, and in this case we feel blessed with support from Steinway & Sons (New York) and David Ida at Fields Pianos in Los Angeles, who generously provided us with Concert & Artists piano 599 for this recording. Under the spell cast by Orion's fingers, this instrument provided the transparency, color variety, dynamics and exciting bass to which Michael Fremer refers in his generous comments.

Third, we put the musician and instrument in a concert hall with excellent natural acoustics. All the ambiance in these recordings comes from the concert hall itself—from the air in the hall, the wood on the walls, and so forth. We added nothing in mastering. We were fortunate to rent Zipper Hall at Colburn School in Los Angeles for this recording and for Orion's concert.

Fourth, we use the finest recording equipment we can find, and we use the least amount of equipment possible. Thanks to our friend and supporter Jon Fisher, Gearworks Pro Audio gave us the use of two matched Neumann U-47 microphones with their original vF14M tubes, which are metal-clad pentode tubes configured as triodes. These microphones may be the most famous microphones in the world, and Neumann made many of them, but it is a special privilege to use a pair with the original tubes in good condition. When recording only two tracks (necessary in some people's minds for truly audiophile sound) one must place musician and microphones precisely. In this case we spent seven hours setting the two microphones, making many adjustments, half-centimeter at a time, driving quickly back and forth to check these changes with Elliot Midwood at Acoustic Image in Studio City, until we felt the sound was "just right." We wanted to avoid making further adjustments in mastering. There are no adjustments to the EQ of this album. We made all "EQ adjustments" with microphone placement at the start. It is always our goal to record this way, and we succeeded similarly with David Fung's *Evening*

Conversations released in 2006, and *David Howard, Ryan MacEvoy McCullough in Concert, Joanne Pearce Martin: Barefoot, Dialoghi* and *Inner World: Music by David Lefkowitz*, among others to be released in 2008 as well.

For this recording we used short (five feet) stranded silver interconnects designed by Yarlung Records, customized vacuum tube microphone preamplifiers, no mixer, and recorded directly to two tracks sampled at 176,400 samples per second at 24 bit depth.

Fifth, we “stayed out of the way of the music” when Steve Hoffman, Kevin Gray and I mastered Orion’s recording. It is a privilege to work with Steve and Kevin, who share the view (and teach me so much about the mastering process as we work) that in audiophile recordings “less is more.” We hope this album lives up to this principle and delights your ears as a result.¹ Thank you Orion, for what you share with us in this recording.

A few thoughts on the music selected for Orion’s debut album. This repertoire covers a wide emotional and chronological landscape, appropriate for a musician of Orion’s extraordinary gifts. J. S. Bach and Elliott Carter published their masterpieces 213 years apart, and the similarities and differences in the structure of these compositions fascinate us.

Carter’s piano sonata explores tension between the notes B and B-Flat and their respective tonalities. The first movement begins on B but ends on B-Flat, and throughout the movement Carter juxtaposes these pitches and alternates between the two. In his second movement, Carter explores a white-key tonality on B-Natural which he disturbs with haunting appearances of black notes including B-Flat, celebrating the dissonance and differences this tension suggests. By the end of the second movement, neither tonality dominates, and in the final minutes of the piece Carter merges these two tonalities toward one, magically dissonance-free.

¹ For those of you with extreme cases of what I fondly call “audiophilia nervosa.” This syndrome can develop after years of listening to great music through excellent audio equipment. (One can tell if one has this disease when one regularly compares the same recording through different interconnect cables or after swapping vacuum tubes in one’s amplifiers, for example, instead of comparing different musicians’ recordings of the same work. Many of us fall within this “diagnosis.”) I mention this because we recorded *Orion* and *Joanne Pearce Martin: Barefoot* with the same piano, same hall, and same equipment setup. Orion and Joanne, both virtuosic titans of the keyboard, sound very different in these recordings. Recording them as we did should enable you to enjoy them as distinct individuals with unique messages, colors and musical voices.

Scriabin's 5th Sonata, subtitled *The Poem of Ecstasy* and related to his larger symphonic work of that name, begins and ends on the same note. Scriabin creates a distinctive cyclical form for this composition, similar to what Carter creates in his piano sonata. These works share a circular shape, but the Scriabin ends in an ecstatic frenzy where the Carter leaves us peacefully: we feel release as time slows to a standstill.

Scriabin, Mozart and Carter each explore methods of circular construction, but do so differently. In Scriabin's 5th Sonata, the composer returns to and amplifies earlier material as he reaches a joyous, wild and suggestive climax upon its cyclical return; in the Carter Sonata, opening material reappears as an echo. Mozart's variations on "Salve tu Domine," a theme from Paisiello's opera *I filosofi immaginari*, share a roundness and return of earlier material and Mozart's coda revisits the theme's original texture.

We begin this album with J. S. Bach. Bach searched for perfection in all of his music: perfection reflecting the glory of God and creation, reflecting the golden ratios in nature, and revealing unity and completion. Bach's "French Overture" takes performer and audience on an epic and wide-ranging musical and emotional journey. And Bach manages to transport us these distances without ever moving far from his home key.

Of course, none of the music we chose for Orion's album creates a perfect circle, and neither should it: between the first note and the last lies a vast musical experience that affects us in irrevocable ways. Our journey from the beginning to the end may be linear as we listen to this recording. And when previous material returns it never merely repeats, but illuminates and unifies our understanding.

Creating this debut album for Orion Weiss was a joint effort, and we want to thank Steinway & Sons (New York) and especially David Ida of Fields Pianos in Los Angeles for making available c&a 599 for this recording and for our live concert. And to Yarlung Artists and the many Yarlung Artists donors who believe in Orion and enabled this album, I say a very personal thank you, especially to Ann & Jim Mulally, David & Margie Barry, David Bohnett Foundation, Jon Fisher of Gearworks Pro Audio, Kevin Gray, Annaliese Soros, Brenda Barnes, Los Angeles Philanthropic Committee for the Arts, Michael Fremer, Steve Hoffman, Music Sales Corporation, Abe and Lori Shefa, Mike Napoli, Barbara Bruser Clark, David Fung, Yarlung Records' music advisor Rina Dokshitsky, Anne Bleich, David & Romy Cohen, Jan Freibergs, Jerry Fecher, Karine Beesley, Lila Kommerstad, Linda Hodge, Michael Rosen, Ann & Les Noriel, James Egelhofer, and Rajeev Talwani. Thank you to all of you! Yarlung Artists is a tax-exempt 501(c)(3) nonprofit corporation. To support debut albums for musicians like Orion Weiss, please visit our website at

www.yarlungartists.org or write to Yarlung Artists by mail at 10920 Wilshire Boulevard 150-9162, Los Angeles, California 90024, USA

This album begins and ends on the same pitch. As we take this cyclical journey together, I hope it lifts your spirits as it does mine. It was a pleasure to make this recording for you. I hope you take this journey many times. Orion's artistry reveals more each time you hear him.

—Bob Attiyeh, producer

Graphic design: Erin Hauber
Photography by Leslie van Stelten

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A portrait of Orion Weiss, a young man with short brown hair, smiling and looking slightly to the right. He is wearing a dark jacket over a white t-shirt. The background is a blurred cityscape at dusk or dawn.

ORION WEISS, PIANO

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|-------|----------|--|
| 1-8 | BACH | French Overture for keyboard in B Minor BWV 831 |
| 9 | SCRIABIN | Piano Sonata No. 5 in F-Sharp Major Op. 53 |
| 10 | MOZART | Variations on "Salve tu, Domine" by Paisiello K.398/416e |
| 11-12 | CARTER | Piano Sonata |

Recorded September 1-4, 2007 in Zipper Hall
at Colburn School, Los Angeles
Recording Engineer: Bob Attiyeh
Mastering Engineers: Steve Hoffman & Kevin Gray
Steinway Technicians: Fred Fehl & Daniel Ene
Monitoring Equipment: Elliot Midwood
Assistant Producer for High Resolution Downloads: Jacob Horowitz

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YUKO MABUCHI TRIO

Randy Bellous, executive producer

 YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

- 1 ***What Is This Thing Called Love*** 7:30
Cole Porter
- 2 ***Valse Noire*** 5:10
Mark Louis Lehman
- 3 ***On Green Dolphin Street*** 7:21
Bronisław Kaper
- 4 ***Seriously*** 8:47
Sara Bareilles
- 5 ***Medley: All The Things You Are, Take The "A" Train, Satin Doll*** 8:29
Jerome Kern, Billy Strayhorn, Billy Strayhorn & Duke Ellington
- 6 ***Japanese Medley: Hazy Moon, Cherry Blossom, Look At The Sky*** 11:18
Teiichi Okano, Anonymous, Hachidai Nakamura
- 7 ***Sona's Song*** 4:19
Yuko Mabuchi
- 8 ***St. Thomas*** 6:14
Sonny Rollins

Yuko Mabuchi Trio

Yuko Mabuchi, piano

Del Atkins, bass

Bobby Breton, drums

Yuko Mabuchi moved to the United States from her native Japan only recently, but when she plays American jazz she speaks the language perfectly. I love Yuko's sense of rhythm and melody, and her improvising feels like she was born in Detroit or New York City. Her technique reminds me of some of Yuko's music idols like Oscar Peterson, Herbie Hancock and Monty Alexander. But beyond her talent for traditional jazz, one can also hear flavors of American R&B, Hip-Hop and Blues, which Yuko loved as a teenager. This album's associate producer and Yarlung special advisor Billy Mitchell describes Yuko's playing as "funky from the heart," and he means that as an enormous compliment. Yuko was born in Fukui, on the west coast of Japan, north of Kyoto. She studied classical music and the piano starting at age four, and continued her studies at the AN Music School in Kyoto, where she was a jazz piano student of Kunihiro Kameda.

I first heard the Yuko Mabuchi Trio at Catalina Bar and Grill in Hollywood. The trio performed for the annual SAPPa gala, a non-profit organization for which Yuko volunteers as accompanist for the Watts-Willowbrook Youth Symphony.

I went home that night, thinking about the trio's electrifying sound and Yuko's dynamism. I telephoned the next day, asking if Yuko wanted to make a debut album with her trio. "Yes!" she said. We held our live concert recording session on March 31st, 2017. My friend Billy Mitchell was an integral part of this project, organizing rehearsals and assisting in the overall production of this recording. His depth of experience, superb instincts, good humor and organizational ability have made this project an enduring pleasure.

Dr. Antonio Damasio generously invited us back to the Brain and Creativity Institute's Cammilleri Hall at USC for this concert and recording. This is the gem of a concert hall designed by Yasuhisa Toyota and lovingly built by Antonio and Hanna Damasio, where Yarlung recorded our first jazz albums with Sophisticated Lady jazz quartet. The superb concert hall acoustics and the cozy 90 seat size make Cammilleri ideal for all sorts of music but especially nice for an intimate jazz concert like this. If only more jazz clubs sounded like Cammilleri Hall!



Yuko Mabuchi



Del Atkins

Yarlung's engineers Arian Jansen and Tom Caulfield joined me for this project which we recorded in stereo on analog tape and in 256DSD and 5 Channel Surround Sound in 256DSD.

Special thanks to our family at the Brain and Creativity Institute: Ivan Zawinul, Mario Gurrola, Denise Nakamura, Faith Ishibashi and Cinthya Nuñez, who make all great things possible. Much appreciation also to Brittany Welsh at the Radisson Midtown Hotel at USC who made us feel so welcome.

The Music

Cole Porter: *What Is This Thing Called Love*

from Cole Porter's musical *Wake Up and Dream* premiered by Elsie Carlisle in London in March of 1929. Frances Shelley sang the tune in the Broadway premiere in December of the same year. Famous recordings include those by Billie Holiday, Bill Evans, Ella Fitzgerald, Frank Sinatra, Anita O'Day, Julie London and Wynton Marsalis.

Mark Lehman: *Valse Noire*

Cincinnati composer and writer Mark Louis Lehman follows some of his compositional heroes, Hindemith, Bartók, Piston and Martin, with music both insightful and intimate. Here Yuko Mabuchi improvises with her trio on Lehman's opening tune of *Valse Noire*, originally written for solo piano.

Bronisław Kaper: *On Green Dolphin Street*

Miles Davis made this tune world famous in his 1958 recording, but Kaper wrote this tune in 1947 for the film *Green Dolphin Street*. Also recorded by Ahmad Jamal, Oscar Peterson, Bill Evans, Sonny Rollins, Sarah Vaughan, Herbie Hancock, Chick Corea, and a long list of other famous interpreters.

Sara Bareilles: *Seriously*

Bareilles wrote *Seriously* for the singer Leslie Odom Jr. for a special session on *This American Life*. Yuko arranged this captivating tune and its nuances of deep humanity for the Trio. They performed it for the first time in Cammilleri Hall during our Yarlung concert.



Bobby Breton

Jazz Medley: ***All The Things You Are, Take The “A” Train, Satin Doll***

Jerome Kern’s *All The Things You Are* comes from the musical *Very Warm for May* in 1939 and has been performed by disparate musicians from Pat Metheny to Mildred Bailey, from Keith Jarrett to Michael Jackson. Billy Strayhorn’s *Take The “A” Train*, the signature tune for the Duke Ellington orchestra, was written in 1931 and recorded first in 1941 by Ellington’s band for radio broadcast. Ella Fitzgerald, Dave Brubeck and others further catapulted the song into jazz history. *Satin Doll*, also by Billy Strayhorn & Duke Ellington, came out in 1953 on Capitol Records, and has since been celebrated by artists from Ella Fitzgerald to 101 Strings and Nancy Wilson.

Japanese Medley: ***Hazy Moon, Cherry Blossom, Look At The Sky***

The Japanese nursery rhyme *Hazy Moon (Oborozuki)* has been performed by musicians like Baisho Chieko, Mika Nakashima and Mariah Carey and was written by Teiichi Okano in 1914.

Cherry Blossom (Sakura) from the 17th Century Edo period, was originally played on the koto to celebrate Hanami, or spring flower viewing during the Tokugawa shogunate.

The medley ends with Hachidai Nakamura’s *Look At The Sky, (Ue wo Muite Arukou)*, nicknamed *Sukiyaki* in English. The tune was first performed by Kyu Sakamoto, who made it famous around the world. The song has since been recorded by artists such as Ben E. King, Marlena Shaw and A Taste Of Honey.

Yuko Mabuchi: ***Sona’s Song***

Yuko Mabuchi wrote this song in honor of a beautiful child, a family member living in Thailand. Sona has a sweet smile and her father created a video of his daughter to go along with this tune. Yuko first recorded this melody in 2014 for her CD *My Life*.

Sonny Rollins: ***St. Thomas***

The Sonny Rollins Quartet first released *St. Thomas* in 1956 on the album *Saxophone Colossus*. This Latin Jazz classic has been performed and recorded often, including by Michel Petrucciani, Bradford Marsalis and



Associate Producer Billy Mitchell



Arian Jansen with Bob

now the Yuko Mabuchi Trio. *St. Thomas* has an interesting prehistory as well. Rollins adopted this tune from an 18th Century English ditty called *The Lincolnshire Poacher*. This song resurfaced during the American Civil War as *The New York Volunteer*, and again in the Australian infantry as a marching song during WWI.

Stereo

Arian Jansen and I recorded the stereo version of the Yuko Mabuchi Trio concert using an AKG C-24 and two Schoeps M222 vacuum tube microphones from Ted Ancona, and a 5ZERO7 from David Bock. We used Elliot Midwood vacuum tube microphone preamplification and fed our signal into our SonoruS ATR12 analog tape recorder using Sonorus Holographic Imaging technology, and into our Merging Technologies Hapi converter recording DSD256 using Pyramix software.

5 Channel Surround Sound

Yarlung recording engineer Tom Caulfield recorded our 5 Channel Surround Sound using three DPA 4041SP and two DPA 4006A microphones. Tom fed these microphones directly into his Merging Technologies Hapi converter to record in 256DSD. Please visit yarlungrecords.com for links to our DSD downloads in stereo and surround sound.

--Bob Attiyeh, producer



Bobby Breton



Yuko Mabuchi

Recording Engineers:

Bob Attiyeh & Arian Jansen, stereo analog tape and DSD
Tom Caulfield, 5 Channel Surround Sound

Associate Producer: Billy Mitchell

Steinway Technician: Yinuo Xu

Microphone Technician: David Bock

Vacuum Tube Microphones:

Ancona Audio & Bock Audio

Double Bass Luthier: Elliot Midwood

Mastering Engineers:

Steve Hoffman & Bob Attiyeh

Executive Producer:

Randy Bellous

Layout: Eron Muckleroy

Cooper Bates Photography



Del Atkins



Yuko Mabuchi

The debut album for the Yuko Mabuchi Trio was made possible by generous support through YarlungArtists.org from

Randy & Linda Bellous

Carol & Warner Henry

The Horton Family

Ann Mulally

Craig & Diane Martin

Stratton Petit Foundation

Antonio & Hanna Damasio

Jerry & Terri Kohl

Ann & Les Noriel

Garrett Morris

Chip & Sharyn Moore

Skip & Linda Victor

Cristiano Berera



The Elliot Midwood Bass , ca 1815

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Recording Engineers: Bob Attiyeh & Arian Jansen
Mastering Engineers: Steve Hoffman & Bob Attiyeh

Executive Producer: Randy Bellous



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 YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

IF YOU LOVE FOR BEAUTY

SASHA COOKE
MEZZO-SOPRANO

THE COLBURN ORCHESTRA
YEHUDA GILAD MUSIC DIRECTOR

Adams Chausson Handel Mahler

1	<i>Am I in Your Light?</i> John Adams	5:46
2-4	<i>Poème de l'Amour et de la Mer</i> Ernest Chausson	28:56
	<i>La Fleur des Eaux</i>	12:43
	<i>Interlude</i>	2:40
	<i>La Mort de l'amour</i>	13:33
5	<i>E vivo ancora... Scherza infida</i> George Frideric Handel	9:02
6	<i>Frondi tenere e belle... Ombra mai fù</i> George Frideric Handel	4:10
7-11	Rückert Lieder Gustav Mahler	20:04
	<i>Ich atmet' einen linden Duft</i>	2:41
	<i>Liebst du um Schönheit</i>	2:45
	<i>Blicke mir nicht in die Lieder</i>	1:26
	<i>Ich bin der Welt abhanden gekommen</i>	6:50
	<i>Um Mitternacht</i>	6:22

Producer's Notes

I used to spend a lot of time at The Metropolitan Opera, but have lived in Los Angeles for the past 25 years so no longer hear opera in New York very often. I am therefore doubly grateful to Peter Gelb for creating "The Met: Live in HD" which broadcasts in movie theaters around the world. Even though mezzo-soprano Sasha Cooke has been recognized as a young superstar in concert and opera for many years now, it was as Kitty Oppenheimer in The Met's 2008 production of John Adams' *Doctor Atomic* that I first heard her. Half way through her first act aria "Am I In Your Light?" I knew I wanted to work with her. Despite her ferociously busy schedule Sasha responded immediately with a "Yes!" to my suggestion we make her debut album. Since then we had the great pleasure to hear Sasha in Southern California in her debut performances with the Los Angeles Chamber Orchestra and with the Los Angeles Philharmonic. Sasha won her first GRAMMY® Award for Sony's DVD release of *Doctor Atomic* from The Met.

The Colburn Orchestra, close to home but international in quality, proved an equally powerful draw. These musicians, all members of the Colburn Conservatory conducted by Music Director Yehuda Gilad and led by concertmaster Caitlin Kelley, enrich our lives in Los Angeles. We are lucky in Southern California, with the Los Angeles Chamber Orchestra, The Colburn Orchestra and the Los Angeles Philharmonic performing regularly in some of the world's greatest concert halls. When I hear The Colburn Orchestra play live, and play on this recording, I am happily reminded of the successful recordings Mercury Records created with Howard Hanson and the Eastman Rochester Orchestra. Or of the sound of the Berlin Philharmonic under Simon Rattle. Like these other youthful musicians in Berlin, the members of The Colburn Orchestra create a distinct orchestral sound (a great one), and Maestro Gilad elicits sensitive and lyrical interpretations of the repertoire. The New York Times recognizes his "strong imaginative programming," and "great sensitivity for details." So for Yarlung's first release with Sasha Cooke and our first release with The Colburn Orchestra, it is a dream come true that we were able to bring Sasha and Yehuda and this orchestra together for our concert at Ambassador Auditorium in Pasadena, and for this recording. Richard Colburn dreamed that one day his conservatory could produce an orchestra of this caliber, and it is especially rewarding to release this album on the hundredth anniversary of his birth. Thanks enormously to Richard Beene, Dean of Colburn Conservatory, and to President Sel Kardan, whose vision and generosity, along with Yehuda Gilad's, made this recording possible.



Sasha Cooke, Photo: Richard A. Cooke, III

Alex Ross praised **Sasha Cooke** in *Doctor Atomic* at The Met for her “fresh, vital portrayal, bringing a luminous tone, a generously supported musical line, a keen sense of verbal nuance, and a flair for seduction.” She then made her European debut singing Kitty Oppenheimer in *Doctor Atomic* at English National Opera. In addition to her successes in the standard operatic and concert repertoire, Sasha has premiered works by Jack Beeson, William Bolcom, John Corigliano, Luigi Dallapiccola, John Musto and Augusta Read Thomas, among others. Sasha includes music by American composers in every recital program and next year celebrates some of her favorites on the opera stage as well. Next season Sasha performs *Showboat* at Houston Grand Opera, *The Aspern Papers* at Dallas Opera and the title role in the world premiere of Mark Adamo’s *The Gospel of Mary Magdalene* at San Francisco Opera. Sasha has performed with the symphony orchestras of Chicago, Boston, San Francisco, Houston, Kansas City, Lyon, Los Angeles, Dallas, Cleveland, Detroit, Pittsburgh, Milwaukee, Denver, Aspen, San Diego, Baltimore and Hong Kong as well as the New York Philharmonic, Los Angeles Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Orpheus Chamber Orchestra, Saint Paul Chamber Orchestra and the Orchestra of St. Luke’s. Conductors include Marin Alsop, Jiří Bělohlávek, Alan Gilbert, Bernard Haitink, Manfred Honeck, Jeffrey Kahane, James Levine, Robert Spano, Leonard Slatkin, Pinchas Steinberg, Michael Stern, Michael Tilson Thomas, Edo de Waart and Jaap van Zweden.

Sasha earned degrees from Rice University and Juilliard and then joined the Lindemann Young Artist Development Program at the Met. During those years she performed The Composer in Strauss’s *Ariadne auf Naxos*, Endimione in Cavalli’s *La Calisto* at Juilliard, Charlotte in Massenet’s *Werther*, Dorabella in *Così fan tutte* at Rice, Olga in *Eugene Onegin* at Opera Israel, Meg Page in Verdi’s *Falstaff* at Seattle Opera and the Sandman in *Hansel and Gretel* at The Met (also released on DVD). In the same year that Sasha joined the Lindemann program, she also won the 2007 Young Concert Artists International Auditions. They presented her in her widely acclaimed New York and Washington debuts at Carnegie’s Zankel Hall and at the Kennedy Center, as well as in concerts and master classes throughout the United States. Sasha has performed frequently with the New York Festival of Song at Merkin Concert Hall, and gave a duo recital with her husband, baritone Kelly Markgraf at Carnegie’s Weill Recital Hall under the auspices of the Marilyn Horne Foundation.





Olive Rehearsal Hall before the concert



principal 'cello Benjamin Lash, Yehuda Gilad, Sasha Cooke

In 2010 Sasha won First Place and the American Prize in the José Iturbi International Music Competition, Top Prize in the Gerda Lissner Competition and the Kennedy Center's Marian Anderson Award. Especially important to Sasha were summers with Music Academy of the West, Aspen Music Festival, Music@Menlo, Ravinia Festival's Steans Institute, Wolf Trap Foundation, Marlboro Music Festival and Central City Opera's Young Artist Training Program.

Sasha was born in Riverside, California, but spent most of her childhood in College Station, Texas, where both of her parents are Professors of Russian at Texas A&M University. After beginning piano lessons at age four, Sasha took to choir and then viola. She now lives in Chicago with her husband Kelly and their one-and-a-half-year-old daughter Evelyn, who is already singing! Evelyn, called "Evi" for short, was named after Sasha's friend and mentor Eve Shapiro. Sasha remains modest about her success, preferring to humbly share the spotlight and thank many people who have loved and supported her, including, Deborah Birnbaum, Steve Blier, Kathleen Kaun, W. Stephen Smith, Diana Soviero, Pierre Vallet, Stephen Wadsworth, Dr. Robert White and Brian Zeger.

Maestro **Yehuda Gilad's** appearances on the podium have garnered critical acclaim in the United States, Asia and Europe, where he has conducted throughout Spain, Sweden, Germany, Finland, and France. Yehuda especially appreciates Sergiu Celibidache and Leonard Bernstein, who worked often with Yehuda and generously shared their immense musical gifts. In 1987 he became the first Israeli born conductor to perform in China and has since conducted often in Beijing and Shanghai. Additionally Yehuda served as Music Director for the Colonial Symphony of New Jersey from 1988 to 2003. Over



the course of his career, he has collaborated with many leading musicians including Joshua Bell, Gil Shaham, Sarah Chang, Ann Marie McDermott, Pepe Romero, Joseph Kalichstein, Michelle DeYoung, Vladimir Feltsman, Misha Dichter, Jeannine Altmeyer and now Sasha Cooke.

Yehuda serves not only as Music Director of The Colburn Orchestra, but he also teaches and runs the clarinet department at Colburn Conservatory. As a clarinetist and chamber musician, Yehuda presents master classes at Curtis, Kings College in Sweden, the Winter Festival in Spain, Toronto's Glenn Gould School at the Royal Conservatory of Music, Mannes College, the Manhattan School of Music, and Juilliard

among others. Yehuda also serves as Professor of Music at the Thornton School at USC. Yehuda moved to the United States in 1975 and continued his studies with Giora Feidman, Mitchell Lurie, and Herbert Zipper, who served as Yehuda's principal conducting teacher. Yehuda performs regularly, and enjoys participating in many of the top music festivals across the country, including the Marlboro Music Festival and Santa Barbara's Music Academy of the West. He also founded the Yoav Chamber Ensemble, which performed at Carnegie's Weill Recital Hall and Merkin Hall in New York, and the Colburn Woodwind Chamber Players, which toured Germany, China and the United States. Yehuda has also played a major role in the founding of several notable music festivals. From 1982 to 1993 he directed the Malibu Strawberry Creek Music Festival, hailed by the Los Angeles Times as "a summer festival in which inspired, enthusiastic performance and intelligent varied programming are the norm."

We recorded this album in Zipper Hall over three days following The Colburn Orchestra's performance with Sasha Cooke at Ambassador Auditorium in Pasadena on February 4th, 2012. Sasha and Yehuda rehearsed with the orchestra for the week before the Saturday-night concert, and then we recorded on Sunday, Monday and Tuesday. The concert finished late Saturday night. After the concert, our valiant stage manager Victor Pineda and director of production Lisa Palley arranged crews throughout the



left to right: Lauren Ewing, Joseph Brown, Paul Jenkins, Evan Spacht, David Hagee

night for the Zipper stage to be built out so that it was double in size. Chairs, stands, tables, percussion, harps and other equipment awaited us on time, and we began our setup Sunday morning at 5:30 AM. Working at Colburn School is always a pleasure. These people are my friends, and they are generous, competent and efficient.

Yarlung has become known for using one stereo microphone or two mono microphones for our recordings. We “cheated” for this recording, using two coincident Neumann U-47s for 95% of the sound from Sasha and the orchestra and two AKG C-12s for a small amount of reinforcement for the percussion and winds. Both Neumann and AKG microphones were provided by our friend Jon Fisher at Gearworks Pro Audio. We used Messenger microphone preamplifiers made and customized by Elliot Midwood. Elliot’s tube power supplies alone are heavy enough to double as ballast in an ocean liner. We summed into two tracks as usual, without using a mixing board, and went direct to tape, with analog record electronics made by Len Horowitz. Recording “live to tape” challenges the musicians to think and perform in long musical arcs rather than focusing on the perfection of details in individual measures. When editing is difficult or impossible, I believe the recording sounds much more like living music and becomes inherently more enjoyable for the listener. It is a privilege to work with musicians which whom recording like this is possible.

Bob Attiyeh, producer

Am I in Your Light? (2005)

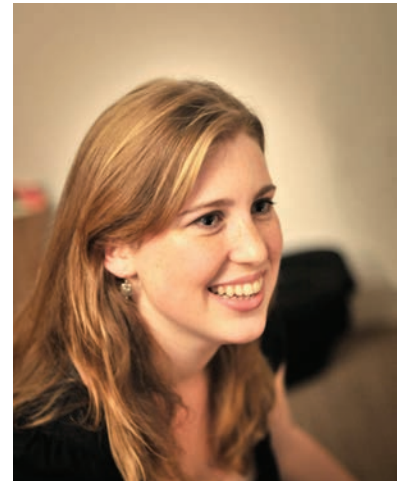
John Adams

from *Doctor Atomic*

libretto by Peter Sellars

Am I in your light?
No, go on reading
(the hackneyed light of evening
quarrelling with the bulbs;
the book's bent rectangle
solid on your knees)
Only my fingers in your hair,
Only my eyes
Splitting the skull
To tickle your brain with love
In a slow caress
Blurring the mind,
Kissing your mouth awake
Opening the body's mouth,
Stopping the words.

This light is thick with birds,
And evening warns us beautifully of death.
Slowly I bend over you,
Slowly your breath
Runs rhythms through my blood
As if I said "I love you,"
And you should raise your head.
Listening, speaking into the covert night:
Did someone say something?
Love,
Am I in your light?
Am I?
See how love alters the living face
Go spin the immortal coin through time
Watch the thing flip through space
tick tick tick tick....



Caitlin Kelley, concertmaster. Photo: David Fung

Poème de l'Amour et de la Mer (1893)

Ernest Chausson

adapted from the poems by Maurice Bouchor

I. La Fleur des Eaux

L'air est plein d'une odeur exquise de lilas
Qui, fleurissant du haut des murs jusques en bas,
Embaument les cheveux des femmes.

La mer au grand soleil va toute s'embraser,
Et sur le sable fin qu'elles viennent baiser
Roulent d'éblouissantes lames.

Ô ciel qui de ses yeux dois porter la couleur,
Brise qui vas chanter dans les lilas en fleur
Pour en sortir tout embaumée,
Ruisseaux qui mouillerez sa robe, ô verts sentiers,
Vous qui tressaillerez sous ses chers petits pieds,
Faites-moi voir ma bien aimée!

Et mon cœur s'est levé par ce matin d'été;
Car une belle enfant était sur le rivage,
Laissant errer sur moi ses yeux pleins de clarté,
Et qui me souriait d'un air tendre et sauvage.

Toi que transfiguraient la Jeunesse et l'Amour,
Tu m'apparus alors comme l'âme des choses;
Mon cœur vola vers toi, tu le pris sans retour,
Et du ciel entr'ouvert pleuvaient sur nous des roses.

Quel son lamentable et sauvage
Va sonner l'heure de l'adieu!
La mer roule sur le rivage,
Moqueuse, et se souciant peu
Que ce soit l'heure de l'adieu.

Des oiseaux passent, l'aile ouverte,
Sur l'abîme presque joyeux;
Au grande soleil la mer est verte,
Et je saigne, silencieux,
En regardant briller les cieux.

Je saigne en regardant ma vie
Qui va s'éloigner sur les flots;
Mon âme unique m'est ravie
Et la sombre clameur des flots
Couvre le bruit de mes sanglots.

Qui sait si cette mer cruelle
La ramènera vers mon cœur?
Mes regards sont fixés sur elle;
La mer chante, et le vent moqueur
Raille l'angoisse de mon cœur.

I. The Flower of the Waters

The air is filled with the exquisite scent of lilac blossoms
Cascading down the walls, perfuming women's hair.

The sun sets the sea on fire
And the dazzling waves kiss on the soft sand.

Oh sky which reflects the color of beautiful eyes,
And sends breezes to sing through the flowering lilac
To emerge filled with the fragrance of the blossoms,
Brooks that dampen her dress,
Oh green paths which her gentle tread will startle,
Let me behold the one I love!

And my heart leapt this summer morn
As a beautiful child stood on the shore,
Her clear gaze focused on me,
A mischievous smile flickering across her mouth.

You were transfigured by Youth and Love.
You appeared to me then as the essence of all things
My heart opened and flew to you and you would not give it
back.
The heavens deluged us with roses.

A pitiful, savage sound tolls
Now that it is the hour of farewell.
The sea caresses the shore... almost mockingly,
Uncaring that this must be time to say goodbye.

Birds, their wings open wide, flit
Across the self-contented arc of the sky.
The sea is green in the dazzling sun.
I bleed silently and alone,
Gazing at the luminous heavens.

My life hemorrhages over the waves;
My Love has been ripped from me
And the dark moaning of the waves
Drowns the sound of my crying.

Who knows if this cruel sea
Will ever return my Love to me?
My gaze is turned longingly outward,
The humming sea and mocking breezes
Make fun of my broken heart.

II. La Mort de l'Amour

Bientôt l'île bleue et joyeuse
Parmi les rocs m'apparaîtra;
L'île sur l'eau silencieuse
Comme un nénuphar flottera.

A travers la mer d'améthyste
Doucement glisse le bateau,
Et je serai joyeux et triste
De tant me souvenir, bientôt.

Le vent roulait les feuilles mortes; mes pensées
Roulaient comme des feuilles mortes, dans la nuit.
Jamais si doucement au ciel noir n'avaient lui
Les mille roses d'or d'où tombent les rosées.

Une danse effrayante, et les feuilles froissées,
Et qui rendaient un son métallique, valsaient,
Semblaient gémir sous les étoiles, et disaient
L'inexprimable horreur des amours trépassés.

Les grands hêtres d'argent que la lune baisait
Étaient des spectres : moi, tout mon sang se glaçait
En voyant mon aimée étrangement sourire.

Comme des fronts de morts nos fronts avaient pâli,
Et, muet, me penchant vers elle, je pus lire
Ce mot fatal écrit dans ses grands yeux: l'oubli.

Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passés, le temps des œillets aussi.

Le vent a change; les cieux sont moroses,
Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.

Oh ! joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las ! que ton baiser ne peut l'éveiller!

Et toi, que fais-tu? pas de fleurs écloses,
Point de gai soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

II. The Death of Love

Soon the blue and happy island
Will appear between the rocks
Floating on the silent water
Floating like a water lily.

The ship sweetly glides
Across the amethyst ocean
And I will be both happy and sad
Remembering so much. Soon...

The wind rustled the dead leaves.
Like my thoughts, dead, rustling in the night.
Never have the thousands of golden roses
From which dew falls, sparkled so gently in the dark sky.

A frightening dance and trampled leaves...
A Metallic sound. Walzing...
A Moan under the stars tells
Of the inexpressible horror of loves which have died.

The great silver beeches, kissed by the moon,
Turned into ghosts. My blood stopped in my veins
As I saw my Love smiling at me strangely.

Our skin shone like pale death.
Mute, leaning closer to her, I saw no memory of me. I saw
Oblivion, that terrible word, written large in her eyes.

The time of lilacs and the time of roses
Is gone forever. And it is still spring.
The time of lilacs and the time of roses
Has passed. As has the time of carnations.

The wind has shifted and the sky is sick;
No longer will we run
Gathering lilacs and roses;
Spring is sad and will not bloom.

Oh! Happy and sweet Springtime,
You who came only once to brighten us. Last year.
The flower of our love has died,
And even your life-giving kisses cannot revive it.

And you? What about you? No budding flower,
No bright sun or welcoming shade;
The time of lilacs and the time of roses,
And the time of our love, has died forever.

Scherza infida (1735)

George Frideric Handel

from *Ariodante*

E vivo ancora?
E senza il ferro,
Oh Dei!
Che farò? che mi dite,
O affanni miei?

Scherza infida in grembo al drudo,
io tradito a morte in braccio
per tua colpa ora men vo.
Mà a spezzar l'indegno laccio,
ombra mesta e spirito ignudo,
per tua pena io tornerò.

Am I still alive? ...and without my weapon when I need
it....

Oh gods, what shall I do? What do you suggest in this
time of trouble?

Rejoice, faithless one, in your lover's arms.
Because of you I am betrayed and now will die.
But I shall return, a gloomy ghost, a shadowy spirit
to torment and punish you.

Ombra mai fù (1738)

George Frideric Handel

from *Xerxes*

Frondi tenere e bell
Del mio Platano amato,
Per voi risplenda il Fato
Tuoni, Lampi, e Procelle
Non vi oltraggino mai la cara pace,
Ne giunga a profanarvi Austro rapace.

Ombra Mai fù
Di vegetabile
Cara ed amabile
Soave piu.

Delicate and beautiful leaves
Of my beloved sycamore
Let fate smile upon you.
May thunder, lightning, and storms
Never disturb your peace
And may gusty winds never trouble you.

Never was any tree's shade
More delightful, sweeter
More gentle or cherished.

Rückert Lieder (1905)

Gustav Mahler

adapted from the poems by Friedrich Rückert

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

I Inhaled a Gentle Fragrance

I inhaled a gentle fragrance.
In the room stood
A branch of linden,
A gift from a beloved hand.
How lovely was the fragrance of linden.

How lovely is the fragrance of linden.
You broke the twig of linden so gently.
Softly I inhaled the scent of linden,
The beloved fragrance of linden.

If You Love For Beauty

If you love for beauty,
Don't love me.
Love the sun;
She has golden hair.

If you love for youth,
Don't love me.
Love the spring;
It is eternally young.

If you love for jewels and treasure,
Don't love me.
Love the mermaid;
She has many lustrous pearls.

If you love for Love,
Oh yes, love me.
Love me forever;
I'll love you eternally.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir nichts vernommen,
Sie mag wohl glauben, ich sei gestorben.

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet.
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied.

Don't Look Too Closely at My Songs

Don't look too closely at my songs, Alma.¹
I lower my eyes as if you are catching me in an evil
deed.
I do not dare trust myself either,
Watching as these songs come to life.
Your curiosity is a betrayal.

Bees let no one watch when they build their
honeycombs,
They don't even look themselves.
But when the rich honeycomb
comes into the light,
You shall taste it first!

I am Lost to the World

I am lost to the world...
In which I used to waste so much time.
The world has heard nothing from me for so long...
It may think I am dead.

It doesn't really matter to me
If the world thinks I have died.
I can't really argue the point
Because I really am dead to the world.

I am dead to the commotion of the world,
And I find myself cocooned in a quiet place.
I live alone in my own private heaven.
I live alone in my Love and in my story.

¹ While I have translated these texts with a great deal of freedom, *Blicke Mir* is perhaps the farthest from the literal truth. I could not understand the meaning of the first stanza until my friend (and Yarlung board member) Gary Hollander reminded me that Mahler wrote this song first in his Rükert song cycle. Gary pointed out that the song vents frustration at Mahler's wife Alma, who must have been pestering him and looking continuously over his shoulder. In addition to helping me understand the poem as Mahler sets it, Gary's point reminds us how in the right hands, even mundane things such as this frustrating expression of domestic annoyance can transubstantiate into works of artistic genius.

Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sternegewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in Acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzens
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At Midnight

I awakened at midnight
And looked up into the heavens.
Not a single star smiled down at me.

At Midnight I projected my thoughts
out past the dark boundaries of space.
But no happy thoughts came to bring me comfort.

My beating heart frightened me.
A stab of agony and pain
Flashed through me at midnight.

I fought the battle of Mankind,
Of your suffering and sorrow.
But even using all my strength
I couldn't resolve it.
At Midnight.

And finally, at midnight
I surrendered my will and my strength
Unto you, oh Lord.
Lord over life and over death
Keep watch... at midnight.



Arthur Omura

Orchestra Roster

Yehuda Gilad, Music Director &
Conductor
Maxim Eshkenazy, Assistant Conductor

Violin I

Caitlin Kelley, concertmaster
Elicia Silverstein
Francesca dePasquale
Radu Paponiu
Stephen Tavani
Sun Joo Park
Melody Lee
Xika Huang
Evin Blomberg
Hillary Hempel
Avi Nagin
Pasha Tseitlin

Violin II

Hugh Palmer *
Cheryl Kim
Anna Czerniak
Greg Cardì
Thomas Huntington
Hanbyul Jang
Kevin Lin
Natalie Yu
Sanghee Ji
Jalusha Kapoor
Bora Kim

Viola

Yi Zhou *
Born Lau
Anna Kolotylna
Matthew Cohen
Arianna Smith
Ruiqing Tang
Tanner Menees
Justin Almazan
Hae Won Han

Cello

Benjamin Lash *
Mindy Park
Natalie Helm
Vardan Gasparyan
Allan Steele
Suyeon Kim
Eugene Lifschitz
Yaebon Go
Gil Jae Lee

Bass

Paul Macres *
Emily Honeyman
Paul Aksman
Marlon Martinez
Matt Feczko
Mariya Andonova
Sukyung Chun

Flute

Francesco Camuglia
Laura Kaufman +
Jennifer Lee
Mark Teplitsky § ^

Piccolo

Francesco Camuglia
Laura Kaufman
Jennifer Lee

Oboe

Martha Kleiner
Robyn Smith +
Titus Underwood ^
John Winstead

English horn

Robyn Smith

Oboe d'Amore

Titus Underwood

Clarinet

Samuel Almaguer §

Gabriel Campos Zamora ^
Natalie Hoe
Emil Khudiyev +
Sang Yoon Kim

Bass Clarinet

Natalie Hoe

Bassoon

Andrew Brady ^ +
Briana Lehman ◇

Contrabassoon

Jack Peña

Horn

Elyse Lauzon +
Anna Spina ^
Elizabeth Upton
Jacob Wilder §
Julian Zheng

Trumpet

Joseph Brown
Lauren Ewing
Conrad Jones ^ +
Jonah Levy

Trombone

Paul Jenkins
Paul Radke
Evan Spacht ^ +

Bass Trombone

David Hagee

Tuba

Spencer Brown

Timpani

Edward Hong
Derek Tywoniuk +
Wai Wah Wan ^

Percussion

Edward Hong *
Derek Tywoniuk
Wai Wah Wan



Anna Spina and Elyse Lauzon

Harp

Ruriko Terada § +
Elisabeth Zosseder ^

Celesta

Eloise Kim

Harpsichord

Arthur Omura †

Orchestra Manager and Librarian

KT Somero

Senior Stage Manager

Victor Pineda

Chamber Orchestra Roster (Handel)

Violin I

Caitlin Kelley*
Elicia Silverstein
Stephen Tavani
Radu Paponiu
Melody Lee

Violin II

Hugh Palmer*
Cheryl Kim
Anna Czerniak
Greg Cardi

Viola

Yi Zhou*
Born Lau
Anna Kolotylna
Matthew Cohen

Cello

Benjamin Lash*
Mindy Park

Bass

Paul Macres

Bassoon

Briana Lehman

Harpsichord

Arthur Omura †

Key:

Guest performer †

Principal *

Principal Winds/Brass:

Adams §

Mahler ^

Chausson +

Handel (*Scherza*) ◇

Graphic design: Eron Muckleroy

Cover photograph: Dario Acosta



filming for KCET broadcast of Sasha Cooke and The Colburn Orchestra, Ambassador Auditorium

Elisabeth Zosseder

IF YOU LOVE FOR BEAUTY

SASHA COOKE AND THE COLBURN ORCHESTRA, YEHUDA GILAD MUSIC DIRECTOR

- | | | | |
|-----|--|------|--|
| 1 | <i>Am I in Your Light?</i>
John Adams | 6 | <i>Fronde tenere e belle... Ombra mai fù</i>
George Frideric Handel |
| 2-4 | <i>Poème de l'Amour et de la Mer</i>
Ernest Chausson | 7-11 | <i>Rückert Lieder</i>
Gustav Mahler |
| 5 | <i>E vivo ancora... Scherza infida</i>
George Frideric Handel | | |

Recorded in Zipper Hall at The Colburn School, February 5-7, 2012
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Assistant Producer and Recording Engineer: Jacob Horowitz
Mastering Engineers: Steve Hoffman & Bob Attiyeh
AKG tube microphone: Gearworks Pro Audio
Microphone amplification and monitoring equipment: Elliot Midwood
Analog tape technician: Len Horowitz



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Lifeline

MUSIC OF THE UNDERGROUND RAILROAD



YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

Lifeline

MUSIC OF THE UNDERGROUND RAILROAD

- | | | |
|----|--|------|
| 1 | <i>If I Can Help Somebody</i> | 2:50 |
| 2 | <i>Steal Away To Jesus</i> | 3:24 |
| 3 | <i>Canaan's Land - Fare Ye Well Medley</i> | 3:22 |
| 4 | <i>Wade In The Water</i> | 2:28 |
| 5 | <i>Talk About A Child</i> | 3:57 |
| 6 | <i>Hold On To The Gospel Plow</i> | 3:00 |
| 7 | <i>Nobody Knows The Trouble I've Seen (Ola's Song)</i> | 2:24 |
| 8 | <i>Down By The Riverside</i> | 2:55 |
| 9 | <i>Motherless Child</i> | 3:43 |
| 10 | <i>Ain't Goin' To Let Nobody - Joshua Fit De' Battle</i> | 2:23 |
| 11 | <i>Deep River</i> | 2:43 |
| 12 | <i>Saints' Medley</i> | 2:54 |

LIFELINE: Music of the Underground Railroad

Human slavery, part of human history from the beginnings of our civilizations on earth, remains one of the worst aspects of our story on this planet. We live with the wounds from slavery every day, particularly in the United States, where African slaves powered the plantation industries in the South before the Civil War. These wounds heal overtime, but with scar tissue. 156 years after President Lincoln's Emancipation Proclamation declaring the end of slavery in the South, inequality of opportunity and achievement for people from different ethnic backgrounds remains a serious problem in modern society.

Lifeline: Music of the Underground Railroad celebrates spirituals from the Civil War era and before. Michelle Mayne-Graves arranged these songs for her Lifeline Quartet as a tribute to Harriet Tubman and the thousands of unsung heroes who escaped slavery for Pennsylvania, Ohio and later for Canada. Escape routes to the North were nicknamed "The Underground Railroad," and Tubman was one of its most celebrated "conductors." As she is reported to have said, "I never ran my train off the track and I never lost a passenger." This album celebrates some of the spirituals that were adopted by the Underground Railroad and served as memory aides and morale boosters for escaping slaves. These songs were usually biblical in nature and would have been sung in church. They would have been heard as such by slave owners. But in addition to their religious content, these spirituals contained hidden clues, navigational instructions and are therefore known as code songs. Harriet Tubman

herself was reputed to use *Wade in the Water* to remind escaping slaves where they should walk in rivers and streams to avoid the scent hounds of the slave catchers. Harriet was a resourceful pioneer and one of America's greatest heroes from before and during the Civil War. She escaped slavery herself in 1849 and then returned to escort at least 70 and possibly as many as 300 other people to freedom in the North. After the 1850 Fugitive Slave Act, which enabled escaped slaves in free areas to be returned to the South, Tubman shifted gears and started taking people to Canada ("Canaan's Land") where laws prevented slavery and repatriation to the US. In 1863, Harriet became a spy for the North, organizing and running an espionage network instrumental in providing the Union Army with information about Confederate Army supply routes.

While it is not a code song, Michelle begins this album with *If I Can Help Somebody*, a tribute to Harriet Tubman's ingenuity and generosity of spirit. Michelle laughs self-effacingly when I point out that she also lives a life of dedication. Michelle could be singing about herself. In addition to directing choirs, performing spirituals and helping to coordinate and lead veterans singing groups, with whom she has performed in the Rose Parade, on television and on tour, Michelle supervises a team and works as the RN Case Manager for Housing Homeless Veterans at the Veterans Administration in Los Angeles.

Seegerstrom Center for the Arts in Costa Mesa invited us to present this concert in the beautiful intimate acoustics of Samueli Theater, where Yarlung has held concerts and made recordings with Sibelius Piano Trio, soprano Laura Strickling, pianist Mika



Michelle Mayne-Graves

Sasaki, and Colorfield Quartet. Lifeline Quartet is made up of my friends Michelle Mayne-Graves, Quinton Fitzgerald, Walter Penniman II, and Michael Fitzgerald.

My interest in working with Michelle and Lifeline Quartet to create this album came from two complementary directions. Yarlung special advisor and associate producer Billy Mitchell and I had long wanted to celebrate the great tradition of American spirituals before they die out. As Billy educated me, unaccompanied spirituals, often performed by quartets, were the musical backbone of Black Churches in the late 19th and early 20th Centuries. This music evolved from the fertile combination of African rhythms and cadences with the sorrows and hopes expressed in slave songs. Broadly speaking, the spiritual tradition was eventually supplanted with hymns in black churches. These appealed to more conservative black congregations interested in assimilating into mainstream American culture. Overtime, African American congregations missed the rhythm and swing they recollected from an earlier church-going generation.¹ In response to what one might uncharitably describe as “boredom with the hymns,” a pioneer named Thomas Dorsey created Gospel Music, which again incorporated African rhythms and a more flamboyant performance style. More conservative black congregations were of course shocked and rejected Gospel Music as degenerate. Singers like the great Willie Mae Ford Smith and The Barrett Sisters performed in this new Gospel style and it has gradually taken over. It is the rare black church today that offers spirituals in church services.

¹ My apologies. I acknowledge that this Reader’s Digest version of the story is overly simplistic and leaves out decades of overlap in these liturgical styles.



While we are both fans of Gospel Music, Billy and I wanted to celebrate the earlier spirituals and focus primarily on those code songs that aided people escaping slavery. It is Michelle's hope and ours that this music will help liberate all of us from whatever imprisonment in which we may find ourselves, whether physical slavery, psychological slavery or drug addiction. We can use the power of these code songs to remind ourselves that there is a way out and there are people to help us get there. Michelle Mayne-Graves and Lifeline Quartet indeed do "Help Somebody," including those of us fortunate enough to listen to them on recording or even better, in live performance.

The second inspiration for this project came from my first mentor in things audio, Gustavo Hidalgo from

Quinton Fitzgerald

Uruguay. He introduced us to the album *Standing in the Safety Zone*, by the famous Fairfield Four. I fell in love with these gentlemen. Founded in Nashville in 1921 and originally successful in the era of 78s, this quartet (or quintet as they were on occasion) regrouped when the men were late in life and started another international career. The Fairfield Four continues to this day with different singers. The song *Roll Jordan* stuck in my brain and I've wanted to release an album paying homage ever since.

More important than any of these influences, however, is the magical transformation that can happen when people take miserable experiences and translate them into high art and liberation through music. Who would have thought that the bone-crushing torment and inhumanity of slavery could give birth to this

Michael Fitzgerald





Walter Penniman II

magnificent musical tradition, one that continues to uplift and inspire today? Just as great opera helps us metabolize tragedy, perhaps spirituals such as performed by Lifeline Quartet can help us realize the beauty and sacredness of human life. These songs aspire toward earthly freedom as well as toward the divine.

Let me offer you a list of some of the code words used in Underground Railroad communications which were designed to make interception by slave catchers less damaging to the movement. These come from the Harriet Tubman Historical Society website.² Then we'll discuss the songs on this recording in a little more detail.

² <http://www.harriet-tubman.org/underground-railroad-secret-codes/>

Agent	<i>Coordinator, who plotted courses of escape and made contacts</i>
Baggage	<i>Fugitive slaves carried by Underground Railroad workers</i>
Bundles of wood	<i>Fugitives who were expected</i>
Canaan	<i>Canada</i>
Conductor	<i>Person who directly transported slaves</i>
Drinking Gourd	<i>Big Dipper and the North Star</i>
Flying bondsmen	<i>The number of escaping slaves</i>
Forwarding	<i>Taking slaves from station to station</i>
Freedom train	<i>The Underground Railroad</i>
French leave	<i>Sudden departure</i>
Gospel train	<i>The Underground Railroad</i>
Heaven	<i>Canada, freedom</i>
Stockholder	<i>Those who donated money, food, clothing</i>
Load of potatoes	<i>Escaping slaves hidden under farm produce in a wagon</i>
Moses	<i>Harriet Tubman</i>
Operator	<i>Person who helped freedom seekers as a conductor or agent</i>
Parcel	<i>Fugitives who were expected</i>

Patter roller	<i>Bounty hunter hired to capture slaves</i>
Preachers	<i>Leaders of and spokespersons for the Underground Railroad</i>
Promised Land	<i>Canada</i>
River Jordan	<i>Ohio River</i>
Shepherds	<i>People who encouraged slaves to escape and people who escorted them</i>
Station	<i>Place of safety and temporary refuge, a safe house</i>
Station master	<i>Keeper or owner of a safe house</i>

Michelle suggested a few additional codes from Professor Eileen Guenther.³

Pharaoh or Satan	<i>Slave owners or people who mistreated slaves</i>
Pharaoh's Army	<i>Slave patrollers</i>
Israelites	<i>Enslaved people</i>
Jesus or King Jesus	<i>People who had a slave's best interest at heart</i>
The Promised Land	<i>Africa, the North, Canada, Canaan, or heaven</i>
Egypt, Babylon, or Hell	<i>The land of enslaved people, or being sold South</i>

³ Dr. Eileen Guenther, *In Their Own Words (Slave Life and the Power of Spirituals)* p. 358



Thoughts on the music

Michelle opens with a solo performance of Alma Bazel Androzzo's *If I Can Help Somebody*, made internationally famous by Dr. Martin Luther King and Mahalia Jackson. In Michelle's view, this song epitomizes the sentiments she imagines in Harriet Tubman's mind and dedicates this performance to her. Not only was Tubman one of the great "conductors" as she put it, on the Underground Railroad, but she worked tirelessly on women's right to vote after the Civil War. Like Michelle, Harriet was a nurse and put much effort into care for the aged.

The composition of *Steal Away To Jesus* is credited to Wallace Willis, born in Mississippi. Wallace was a freed slave previously owned by the wealthy plantation owner Britt Willis, who was half Irish and half Choctaw, originally from Princeton New Jersey. The song was later transcribed by Alexander Reid, who had served as a minister at Willis' Choctaw boarding school. *Steal Away* became one of the famous code songs for the Underground Railroad. In addition to indicating pending escape to the North, the song meant a great deal to Nat Turner, who allegedly used this song to summon his followers to meet and plan the Southampton Virginia slave rebellion in 1831.⁴

Michelle's medley of the traditional spirituals *Canaan's Land* and *Fare Ye Well* combines the code song *Canaan's Land*, referring to the route to freedom in Canada,

⁴ Dating spirituals can be tricky; "composers" often heard the songs in church, decades before they were published. Willis (born about 1820) allegedly wrote *Steal Away to Jesus*. We believe Nat Turner used it in 1831, so Willis would have been eleven when he "wrote" the song?

and *In That Great Gettin' up Morning, Fare Ye Well*, which refers jointly to the end of days in Revelation and a direct reference to the last days “here” before departure.

Tradition suggests that Harriet Tubman sang ***Wade In The Water*** herself, and used it to help her escaping riders of the underground railroad evade the bloodhounds of slave catchers. In addition to masking scent, the water here signifies the Ohio River; after crossing the Ohio, one was in the free North. “See those men all dressed in red... Well it must be the ones that Moses led” is a direct reference to Tubman herself, who was known as the “Moses of her people.”

Talk About A Child is not a code song, but I love it and it was one of the first songs I heard Michelle sing. I asked Michelle if she would arrange it for Lifeline Quartet and she kindly obliged. Michelle sang this when she first sang for me, and she included it on a prior demo recording of solo material accompanied by herself on piano. Michelle and I met on July 3rd, 2018, a day I will long remember. My parents joined us for dinner on the Fourth of July. I jubilantly told them about this person whom I had just met, and played them *Talk About A Child*. When my mother burst into tears at the beauty of this song and of Michelle’s singing I knew we should include it in this album if possible. Thanks Michelle!

Hold On To The Gospel Plow remains one of my favorite songs in this collection. Michelle and Lifeline Quartet sang this for me at our first rehearsal. In the text, “how to get to heaven,” sometimes sung as “how to get to freedom,” indicated Canada. I can almost hear an Underground Railroad Conductor whispering “Hold

on and keep up your stamina. Keep going. We will reach freedom eventually” and using this song to help instill determination in the escaping slaves.

Nobody Knows The Trouble I've Seen (*Ola's Song*) was first published in 1867 as one of 136 spirituals in *Slave Songs of the United States*. It was also a favorite in black schools in Charleston as early as 1865, sung then as *Nobody Knows The Trouble I've Had*. Michelle has an additional personal connection to this tune. Her dear friend Morgan Ames Thomas deeply loved Ola Young, who worked for Morgan's family. Ola took the young Morgan to church with her on at least one occasion and Ola would hold Morgan and sing this song to her while she worked as a maid in the house.

Down By The Riverside explores the theme of crossing into the Promised Land in a pure state (and crossing the Ohio River to freedom) after discarding aggression. The singer puts on new clothing (signifying a new life, baptism and escape from this world's woes) and crosses the water. Yarlung's Adam Gilbert (who performed with members of Lifeline Quartet for a Yarlung New Year's Eve concert in 2018) has been teaching me a little bit about shape note hymns and the “White Spiritual” tradition of the South. It turns out that the spiritual *Down By The Riverside* may be related to *We'll Wait Till Jesus Comes*, published in 1868 in *The Revivalist* in New York. Given the overt antiwar sentiment, this spiritual became popular all over again during the anti-Vietnam War movement in the 20th Century.

Motherless Child was a “sorrow song.” Slave owners often separated families by selling family members, often young children, to different plantation owners. These

separations were usually permanent. This wrenching apart of a nuclear family, with babies taken from their mothers, became identified in sorrow songs with the wrenching of a people away from their Motherland, which was Africa. Sorrow songs also connect the sufferings of these family tragedies with the sufferings of Jesus.

In ***Ain't Goin' To Let Nobody - Joshua Fit De' Battle***, Michelle combines songs of resilience, perseverance and jubilation. Joshua conquered the City of Jericho using music as his primary weapon, indicating that God favored the apparent underdog in this conflict.

Deep River, another sorrow song, alludes directly to the Ohio River. The singer will finally feel at home and will finally taste freedom after crossing the Ohio River and “crossing over into Campgrounds,” or Canada.

Michelle arranged our ***Saints' Medley*** from *Oh When The Saints Go Marching In*, *Swing Low Sweet Chariot*, and *Bye and Bye*. The first is one of the famous “happy songs,” or Songs of Jubilee. It is unclear when “Saints” first originated, but it was made internationally famous in the 20th Century by Louis Armstrong. “Swing Low” indicates traveling south, and the “Sweet Chariot” is a code for a horse-drawn cart with a hidden compartment in which a slave could hide while being transported to freedom: “coming for to carry me home.” *Bye and Bye* is another Song of Jubilee; life's worst struggles will finally be over “in freedom land” at a new dawn.

Personally, the Underground Railroad connection with many of our favorite

spirituals makes them even richer for me. Some recent scholars have argued that this “code song” idea is a romantic fabrication of the late 20th Century, and that while expressing hope, these songs did not in fact include memory aids for escape to the North. In counter argument, Sarah Bradford published her *Scenes in the Life of Harriet Tubman* in 1869, and quotes Tubman as saying she used code songs to communicate information to her escaping slaves.

We sometimes think of slavery as something that disappeared in North America after the Civil War. As we listen to this music it is important to remember that slavery was part of Ancient Egyptian, Greek, Roman, Middle Eastern and Asian societies and was built into the fabric of these governmental systems. It was “normal.” Unfortunately, slavery still exists today in multiple forms and in many countries. Depending on your definition of slavery, human bondage still exists in developed nations as well, including the United States. Sex workers may be the majority of slaves in the modern world, children coerced into this business without the ability to leave it. In addition to prostitutes in the United States, illegal migrant workers are sometimes lured by the promise of work and then forced into service, living without pay or freedom to leave their “employers.” These people live under the threat of being turned over to the police or ICE if they cause trouble. The US territory of Saipan in the Mariana Islands of the western Pacific Ocean houses economic refugees from China working as indentured servants in sweat shops producing clothing labeled “Made in the USA” in conditions many would liken to slavery. Public outrage has reportedly decreased this indentured servitude on Saipan and it has fallen out of the news. It is not clear that this life is better than the life these people have left

in their home countries. Reports vary, but even in the United States the number of slaves may be as high as 60,000 people in 2019. Unknown numbers of political prisoners in Tibet and China work in forced labor camps.

Worldwide, slavery is estimated by different studies to include between 40 and 70 million people in 2019, with the highest numbers in India. To put this into perspective, the country of France has a population today of just over 65 million people. Let us remember these people as we enjoy Lifeline Quartet and this extraordinary music of liberation.

Phyllis Parvin spearheaded our fundraising for Lifeline Quartet and was generously joined by Chip & Sharyn Moore, Raulee Marcus, Stephen A. Block and Carol & Warner Henry as our underwriters.

Aaron Egigian, Judy Morr and Tom Lane at Segerstrom Center for the Arts made us feel so welcome during our concert and recording session and the beautiful acoustics of Samueli Theater proved the perfect ambiance for Lifeline Quartet. Yarlung recording engineer Arian Jansen and I captured the recording on Agfa 468 analog tape with the SonoruS ATR12, DSD using a Merging Technologies HAPI and PCM using the Sonorus DAC, in both stereo and surround sound formats using SonoruS Holographic Imaging technology. Microphone preamplifiers by Elliot Midwood. Ted Ancona graciously allowed us to use his AKG C24 and two Schoeps M222 vacuum tube microphones.

--Bob Attiyeh, producer

Recorded live in Samueli Theater at Segerstrom Center for the Arts, on October 27th, 2018

Recording Engineers: Bob Attiyeh & Arian Jansen
Mastering Engineers: Steve Hoffman & Bob Attiyeh

Tube Microphones: Ted Ancona
Microphone Technician: David Bock
Microphone Preamplication by Elliot Midwood

Photography: Cooper Bates
Graphic Design: Yanina Spizzirri

Lifeline: Music of the Underground Railroad
was made possible by generous support from

Phyllis Parvin
Chip & Sharyn Moore
Raulee Marcus
Stephen A. Block
Carol & Warner Henry

Lifeline

MUSIC OF THE UNDERGROUND RAILROAD

Michelle Mayne-Graves
Michael Fitzgerald
Quinton Fitzgerald
Walter Penniman II

- 1 *If I Can Help Somebody*
- 2 *Steal Away To Jesus*
- 3 *Canaan's Land - Fare Ye Well Medley*
- 4 *Wade In The Water*
- 5 *Talk About A Child*
- 6 *Hold On To The Gospel Plow*
- 7 *Nobody Knows The Trouble I've Seen (Ola's Song)*
- 8 *Down By The Riverside*
- 9 *Motherless Child*
- 10 *Ain't Goin' To Let Nobody - Joshua Fit De' Battle*
- 11 *Deep River*
- 12 *Saints' Medley*

Lifeline: *Music of the Underground Railroad*
was made possible by generous support from

Phyllis Parvin
Chip & Sharyn Moore
Raulee Marcus
Stephen A. Block
Carol & Warner Henry



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Breaking the Sound Barrier

YAR78677
yarlungrecords.com

A photograph of four men in suits running on a beach. The man on the far left is holding a trumpet. They are running towards the camera. In the background, there is a blue ocean and a clear blue sky with several seagulls flying. The title 'SIMPLER TIMES' is written in large orange letters, and 'SOPHISTICATED LADY QUARTET' is written in white letters below it.

SIMPLER TIMES

SOPHISTICATED LADY QUARTET



1	<i>Bicycles</i> Gary Wicks	9:17
2	<i>Simpler Times</i> Gary Wicks	5:19
3	<i>Bop Be</i> Keith Jarrett	5:26
4	<i>Stumbling</i> Misha Bigos	5:35
5	<i>Los Barriles</i> JJ Kirkpatrick	6:29
6	<i>Blue Corn Moon</i> Misha Bigos	2:18
7	<i>Hello My Name Is</i> Gary Wicks	6:52
8	<i>Left Coastin'</i> Gary Wicks	5:21
9	<i>For Sebastian</i> J. S. Bach	2:55
10	<i>Flutterby Girl</i> Gary Wicks	8:13
11	<i>Secret Love</i> Sammy Fain	5:08
12	<i>Sketches of a Melancholy Bass</i> Gary Wicks	3:03



Simpler Times follows Sophisticated Lady's highly acclaimed self-titled debut album, from executive producer John Pruitt:



Sophisticated Lady jazz quartet pays homage to the Great Tradition of American jazz but most of their repertoire is written by members of the quartet. *Simpler Times* celebrates these original tunes, especially those by the great Gary Wicks, our bass player. Unlike the majority of contemporary jazz recordings, which are carefully and surgically perfected in postproduction, this album remains raw and fresh. These tracks are complete takes, “live to tape,” without editing. The music on this recording is how Sophisticated Lady plays without the help of digital magic. The quartet rehearsed and performed some of these tracks before our recording but at least half are the first time through; the quartet discussed the tunes and who would take what solo in which order but without rehearsal. I wanted the intensity of raw improvisation. This is possible when superb musicians tackle new material together, listening carefully to each other and playing as a single organism. Some melodies I played for them on the piano right before our take and the quartet improvised from there. Music cannot get fresher than this.

Yarlung Records did it again. This time it's their first jazz entry that has golden warmth of a Blue Note from its heyday as well as visceral instruments presence of a Contemporary Records. Recorded in Cammilleri concert hall using only a vintage tube stereo microphone, the sound of the CD is creamy like butter while the texture is so rich that you can easily discern which parts of the drum set the player hits and rubs. The big crescendo on 'For Andrew' is mind blowing!

--Mori Shima, *Stereo Sound*, Japan

Yarlung makes recordings in concert halls, not studios. Our albums capture the sound of our musicians playing in real acoustic spaces. One of the leading neuroscientists in the world, Dr. Antonio Damasio, hired Yasuhisa Toyota to build a concert hall for him in the Dornsife Brain and Creativity Institute at the University of Southern California in Los Angeles. The result is the spectacular and intimate Cammilleri Hall where Dr. Damasio generously invited us to make this recording.

When the members of Sophisticated Lady quartet first played in this acoustic marvel their eyes lighted up and excitement built. They responded to the beautiful sound in the hall immediately, and the acoustics enabled Yarlung to record this album with our characteristically minimalist approach. We used one AKG C24 stereo microphone from our friend Jon Fisher at Gearworks Pro Audio, with the addition of one AKG C12 for a small amount of reinforcement for Gary's bass. Elliot Midwood designed our microphone preamplification, and we recorded directly to RMGI 468 tape on our analog recorder with tube circuitry designed for Yarlung by Len Horowitz and to high resolution digital media. Our Steinway technician Robert Koning kept the piano in beautiful shape for our recording.

More jazz records should be like Sophisticated Lady Quartet—relaxed yet focused, tradition-based yet modern, elegant yet conveying a sure sense of swing. The recording is so pure that you almost feel as if you're eavesdropping on four musicians who seem completely in their element while performing, in a one-take environment, a set that's evenly split between previously rehearsed arrangements and performances where they had one chance to turn a composition into a memorable piece of music. No splicing or editing here—just a live-in-the-studio recording where the mood, playing and sonics are so solid that jazz lovers will wish that the mostly-classical label Yarlung wandered over to this side of the street more often.

--Jeff Wilson, *The Absolute Sound*



We wish to thank Cammilleri's technical director Nic Monaco, as well as Dr. Damasio's "two right arms," Susan Lynch and Pamela McNeff-Smith. You made our first recording experience at Dornsife such a pleasure. When the musicians first learned how Yarlung makes a recording, relying on the acoustic environment, without editing and without much post production, they understood it intuitively and welcomed the challenge. The quartet knew that Dr. Damasio had generously given us plenty of time in the hall (we spent our first day on set up and balance) and the fabulous acoustics meant they heard each other perfectly. This helped them relax into the recording and we were able to record *Sophisticated Lady* and *Simpler Times* in the same week.

The following year, when we celebrated the release of *Sophisticated Lady*'s first CD, Drs. Antonio and Hanna Damasio hosted a lovely reception and invited us to hold the release concert in Cammilleri Hall where we made these recordings. Executive producer John Pruit came from Alaska for the concert and our enthusiastic audience filled the auditorium. *Sophisticated Lady* improvised for an hour and a half, and ended with an improvisation in honor of Dr. Hanna Damasio, using the *soggetto cavato* technique, assigning notes to the letters in her name following the Renaissance model. The quartet called the piece *For Hanna*.

Yarlung executive producer Randy Bellous joined the Yarlung family after hearing Antonio Lysy and Neal Stulberg on `cello and piano at the album release concert for our UCLA Philharmonia recording titled *Eric Zeisl*. Randy approached Yarlung that fortuitous day and suggested we consider a high definition video of our upcoming work with *Sophisticated Lady* jazz quartet. Stay tuned for the results! Since then, Randy has served as executive producer for *Nigel Armstrong* and *Men of Dharamsala*, released in 2014 and 2015. Randy is a great companion in the trenches and never fails to come through when we need his inspiration and his talent. Randy, our musicians, board of directors, advisors and staff thank you from the bottom of our hearts.

--Bob Attiyeh, producer

Sophisticated Lady performed this year for The Young Artist Jazz Series at Catalina Bar and Grill, and brought the crowd to their feet. I was so impressed with the group's innovation and talent in both their playing and writing. They bring a modern and creative energy to their original songs as well as standards, while maintaining the integrity of what is at the heart of jazz music. I have no doubt that they will have enormous success.
--Barbara Brighton, producer, Young Artists Jazz Series

JJ Kirkpatrick, trumpet and flugelhorn, was born in Portland, Oregon. JJ began his diverse musical career at 9 when he scored the opening sequence to a 10-minute film he co-directed with his brother. JJ began playing trumpet that same year, studying with Portland legend Thara Memory. Mr. Kirkpatrick has performed with Wynton Marsalis, Tootie Heath, Beyonce, Craig Robinson, Louis CK among others, and works as a performer, composer and producer. Along with Andrew Boyle, Misha Bigos and Gary Wicks, JJ founded Sophisticated Lady jazz quartet. www.jjkirkpatrickmusic.com

next page: JJ Kirkpatrick



Misha Adair Bigos, piano, grew up in Seattle, Washington. After graduating from Gonzaga University he played piano on cruise ships for two years. Misha just graduated with his Master's Degree from the University of Southern California in Los Angeles, where he studied piano with Alan Pasqua and voice with jazz singer Sara Gazarek. Rather than holding his master's recital at school, Misha and Sophisticated Lady made their debut performance at Catalina Bar and Grill in Hollywood. For more about Misha please visit www.mishaadair.com

next page: Misha Adair Bigos



Andrew James Boyle, drums, lives in Los Angeles, where he continues to study with his mentor, the legendary drummer Peter Erskine at USC. Andrew also studied with the wonderful Aaron Serfaty in Los Angeles, and before that with Tim Metz in Sacramento. Andrew maintains a busy schedule teaching and performing, locally and overseas. In addition to receiving multiple prestigious awards from USC, Andrew also earned the Outstanding Soloist Award from the Monterey Next Generation Jazz Festival. Andrew was Yarlung's introduction to Sophisticated Lady quartet. Please visit andrewboylemusic.nubook.com

next page: Andrew Boyle



Gary Wicks, bass, a virtuoso on both acoustic and electric bass, played and toured around the world with the Grammy® Award winning group The Manhattan Transfer for 5 years. With The Transfer, Gary played in myriad international music festivals and on the group's most recent recording. Originally from Albany, NY, this second generation bassist has been a part of the vibrant music scenes in London, Los Angeles, Albany and Boston, where he earned his Bachelor's degree in Double Bass Performance from the New England Conservatory. Gary taught on faculty at the Silver Lake Conservatory of Music and currently teaches at The Musician's Institute. Gary proudly plays D'Addario Zyex bass strings and endorses Eden Electronics amplification. For Gary's compositions and arrangements, please visit www.garywicks.com
bassygroove productions (ASCAP)

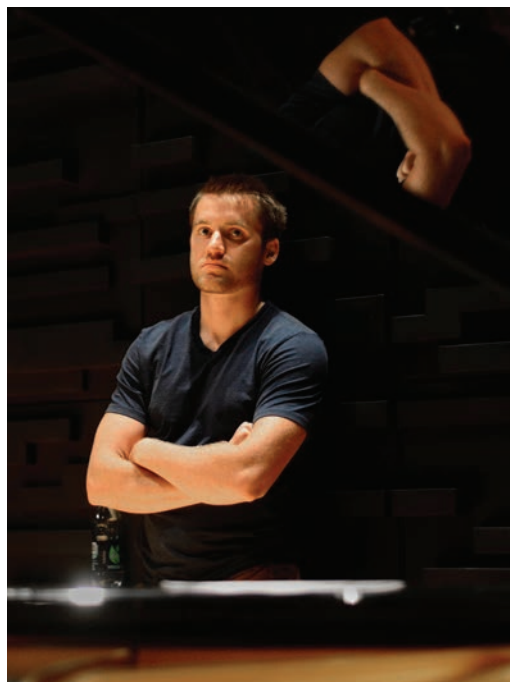
next page: Gary Wicks



Critical praise for Sophisticated Lady:

This band of young jazz musicians follows in the classy-cool tradition of Shorty Rogers & His Giants, a tasteful swinging late 50s-early 60s outfit led by a principal creator of the West Coast sound. Recorded in Cammilleri Hall in LA, this debut album sounds astoundingly good. Recorded live, it gives one the feeling of having a ringside seat at an intimate jazz club. It opens with a politely swinging rendition of Jerome Kern's "I'm Old Fashioned" that's underscored by drummer Andrew James Boyle's deft brushwork at the intro. Every nuance of JJ Kirkpatrick's bristling trumpet solo here can be readily felt while Boyle's switch to sticks on the ride cymbal is like sparklers being set off in the dark. Boyle's gentle ballad "Gone" is a lyrical highlight while the Ellington-Strayhorn song "Isfahan" is another showcase for Kirkpatrick's bold tones and sly improvisations. Pianist Misha Bigos contributes the swinging "Finale" and delivers a dramatic solo piano piece, "Fields of Kurdistan," while bassist Gary Wicks contributes the darkly beautiful "Night Night" and the somber "Weightless." Kirkpatrick also turns in some bright trumpet work on a faithful rendition of Duke's timeless "Sophisticated Lady." A stellar first outing by a group that shows great promise.

--Bill Milkowski



Misha Adair Bigos



Independent LA label Yarlung Records' slogan is "Young. Provocative. Engaging" and this attitude perfectly fits this talented new ensemble.

I am a product of excellent high school and college jazz education and I believe strongly in fostering jazz through teaching America's "classical music" to future generations. Therefore, I was thrilled to meet recently Mr. Bob Attiyeh and learn about the young men of Sophisticated Lady Jazz Quartet, all Masters of Music graduates of the University of Southern California (USC) in Los Angeles.

Sophisticated Lady's self-titled debut (2014) was recorded live by producer Mr. Attiyeh of Yarlung Records at USC and is a tasty treat to be savored by lovers of the classic jazz combo. The recording itself is so clean and well-mastered that I marveled that it was captured in a concert hall.

Did I mention that *each* of the tracks was also cut in one take apiece? That's right, one take. Knowing this is a strong testament to the talent, passion, and technical prowess of this amazing ensemble, even before one embarks on the satisfying journey delivered by the music itself.

The group's front man is trumpeter JJ Kirkpatrick (Portland), and already in his budding career, he boasts performances with Wynton Marsalis, Beyoncé, and Louis CK, among several other notable artists. Kirkpatrick's playing brings the best of Terrance Blanchard and early Miles Davis (1949-1954), meaning that his voice is always powerfully sweet without being overly brassy -- "sophisticated," as his group name suggests. On the Abe Meeropol classic, "Strange Fruit," Kirkpatrick undertakes a skilled free-improvisation, much like Coleman Hawkins' bare-bones melodic take on "Body and Soul" so many years ago.

Pianist Misha Adair Bigos (Seattle) delivers gorgeous chord progressions, comping, and solo ideas throughout the album, altering his style -- from percussive to tender -- to fit the musical mood of each piece. Admirers of piano legends such as Bill Evans and Tommy Flanagan will immediately recognize these influences in his work on the album, but also find that he brings a compelling voice all his own that commands attention. On "I'm Old Fashioned," I smiled during his entire solo, happily remembering Evans' 1961 delivery on "Waltz for Debby." Interestingly, in lieu of a Graduate Recital, Mr. Bigos played a professional "gig" at Catalina Bar and Grill in Hollywood -- an excellent way to introduce himself to the Southern Californian jazz scene and thereby bid adieu to his post-grad days on the highest and coolest note possible.

'Sophisticated Lady' is expertly supported by bassist Gary Wicks (Albany), who also serves as one of the group's very skilled arrangers, and is a five-year veteran of touring with the critically-acclaimed Manhattan Transfer. Wicks' playing, in the spirit of bass royalty Scott LaFaro, Charles Mingus, and Chuck Israels, is right on the money in allowing the listener to "feel" the bass, instead of "overly hear" it. His bass lines are fresh, original, and together with the gentlemen of his rhythm section, weaves a perfect carpet for soloists to strut upon. By letting his fellow artists shine, he shines as well.

Drummer Andrew James Boyle (Los Angeles) is a regular student of the great Peter Erskine at USC and between performances remains busy as a teacher in his own right. I am reminded a lot of Philly Joe Jones' style in his playing; it is understated but still accented and punchy in the classic "bebop" style. Regardless, Mr. Boyle is always in the

pocket, deftly partnered with Mr. Wicks' bass, and even in expressing himself behind the drum kit, never imposes a percussive stumbling block to his fellow bandmates' ideas. A great example is on "Ropes of Sand," arguably one of the most complex and passionate pieces on the album. Being a samba, a less-experienced drummer might give in to the temptation to approach it too heavily. However, Boyle allows everyone to effortlessly ride the wave, breathe freely, join in the dance, and he never loses his personal style in the process. This is the drummer that every jazz musician wants in his or her group: a sensitive artist that listens as well as he plays.

With *Sophisticated Lady*, the name is fitting, as the group functions as a tight unit, respecting each other's voices and allows a deep and elegant conversation to develop throughout the album's twelve classy offerings. Furthermore, the group is not afraid of taking on a challenging classic, such as Gary Wicks' arrangement of Ellington/Strayhorn's "Isfahan;" however, they lighten the vibe to suit their modern, fresh, and delicious style.

In addition to the covers, the gentlemen of the group offer several intelligent and captivating originals. "Ropes of Sand" (a savory Latin treat that reminds me of Horace Silver in his prime), "Finale," and "Fields of Kurdistan" were written by pianist Misha Bigos, with "Ropes" done during a visit to his grandmother. As I mentioned previously, "Ropes" is truly one of my favorites, as I found myself returning to listen to it several times in a row to discover all of the complex artistic conversation and deep interplay at work between the musicians.

Drummer Andrew Boyle contributed "Green Eyed Monster" in memory of a personal brush with jealousy, "named Danielle" per the album's liner notes, and also wrote "Gone." Bassist Gary Wicks shows his ample arranging skills on the previously-mentioned "Isfahan" and on "Gone." All of the performances and arrangements are top shelf.

Visit www.yarlungrecords.com to read additional press quote about *Sophisticated Lady Jazz Quartet*, BUY the CD, and discover the fresh sounds of Yarlung Records, producer of both jazz and classical music.

--Kathryn Ballard Shut (ASCAP)



Music Review: Sophisticated Lady

Sophisticated Lady's debut album for Yarlung Records is an elegant stew of tradition-based jazz infused with some modern spice, a tasty dish sure to please the most discerning of connoisseurs. Working through a studio set of original pieces and classics, all recorded in one take, the quartet clearly demonstrates there is life in tradition yet. Innovation doesn't have to be far out, strange, outre. Such innovation can sound "go-o-o-od," very good.

The quartet, which met at USC where they were pursuing master's degrees, consists of pianist Misha Adair Bigos, JJ Kirkpatrick on trumpet and flugelhorn, Andrew James Boyle on drums, and Gary Wicks on bass. They work together like the proverbial well-oiled machine. This is an ensemble to be reckoned with.

The original material includes two pieces by Boyle, "Gone" and "Green Eyed Monster," a darkly moody gem. Wicks contributes "Night Night," a melodic lullaby of sorts and "Weightless," which the liner notes point out harkens back to the sound of early Miles Davis. Kirkpatrick makes the most of it.

Bigos adds a trio of tunes: "Ropes of Sand," written while visiting his grandmother, it has something of a haunting exotic quality; "Finale" is a dramatic swinger which ironically comes in the middle of the album, and "Fields of Kurdistan" closes the album. It was written in honor of executive producer John Pruitt. "For Andrew" is listed as a quartet free improvisation on a "melody kernel" by Andrew Norman.

The standards begin with a Wicks arrangement of Jerome Kern's "I'm Old Fashioned," the earliest piece played by the ensemble. There is also a Wicks arrangement of Duke Ellington and Billy Strayhorn's "Isfahan." They do an inventive free improv on "Strange Fruit," the protest ballad most often associated with Billie Holiday. And, of course, a quartet taking its name from the Ellington classic does not omit "Sophisticated Lady."

Sophisticated Lady has put together a debut album that will be the envy of many a veteran jazz ensemble, and certainly a tonic for anyone with an ear for mainstream jazz. This is an album to be savored.

--Jack Goodstein

I like "Sophisticated Lady." A unique voice. Great improvising. One can hear everything on this recording, all the nuances and textures. I can *really listen* to this music because they have their own classic style. So much jazz is all the same today. "Sophisticated Lady" is refreshing.

--Billy Mitchell

The group *Sophisticated Lady* has its eyes set on tomorrow's horizon — while their feet are planted in the terra firma of today — with the consummate skills and musical knowledge that have always been part of the jazz lore. They know their stuff and they can play! *Sophisticated Lady* gives me joy, hope, and I recommend them to you.

--Peter Erskine

One of those very cool involving jazz performances that bring you into the music from the very first note. The only thing this recording is missing are the expensive tickets and the sticky floor. It has become a reference of mine for space, front to back and left to right, and natural timbres.

--Robert Levi, *Positive Feedback*

Look out Brubeck, Sophisticated Lady's remarkable debut should perhaps be re-titled TAKE ONE. Why? Each tune was captured in one take! The 60+ minute CD also celebrates Yarlung's audiophile venture into JAZZ with a splatter of Chet Baker's seductive, kicked-back Californication daubed with a drizzle of Miles at his mellowest. No matter how busy your day, an evening spin through this one will definitely move your mood .

--David Thomson, *Record Collector News*

The Sophisticated Lady Jazz Quartet's debut recording should be of great interest to fans of forward-looking straight ahead jazz. Each of the four musicians is excellent both as soloists and in ensembles, the music that they perform ranges from melodic versions of standards to lyrical originals and freer explorations, and their subtle playing keeps one guessing. This CD is well worth exploring and I certainly recommend it.

-- Scott Yanow

Kudos to Sophisticated Lady for some of the most intelligent and soulful playing I've heard in a long while. Mr. Wicks is clearly the Stephane Grappelli of the bass. Mr. Boyle's atomic clock accuracy was outshone only by his remarkable sensitivity and nuanced "drumist" vocabulary. Mr. Kirkpatrick's winsome lines and lightning-fast coloratura took us beyond the trumpet and through the gamut of melody-instrument domains. And Mr. Bigos' hands fell lacelike over his ivories with the finesse and speed of traditional Portuguese tating amid a rainbow of colored threads. The ensemble's inspired compositions showcased a raft of fresh voices that we must have more of.

--Peter Rutenberg



stereophile

by Michael Fremer

In a surprisingly short period of time, the adventurous GRAMMY® Award winning classical music label Yarlung has produced an eclectic catalog of impeccably recorded performances by a roster of adventurous musicians, including many that are well-known and others soon to be. The varied repertoire, with a refreshingly international flavor, covers everything from modern percussion to solo piano and violin to large scale symphonic works with singers.

The minimally miked “purist” recordings produced and engineered by label founder Bob Attiyeh in some of the world’s great concert spaces, are captured simultaneously on analog tape and high resolution digital and released on vinyl, reel-to-reel tape, CD and as high resolution Studio Master downloads.

Yarlung’s production and sonic model is distilled from the recording industry’s glorious past—one that pessimists were certain could never be successfully resurrected—while its forward-thinking business and distribution model points the way towards a healthy future for a “record business” long given up for dead by trendy “futurists.”

For older lovers of recorded classical repertoire, Yarlung’s catalog represents a return to sonic and musical greatness. For younger ones familiar only with dynamically and spatially compressed low resolution recordings, these from Yarlung are like 3D IMAX but without the glasses.

--Michael Fremer

Editor analogplanet.com

Senior contributing editor, *Stereophile*

Stereo Sound

by Mori Shima

Once upon a time there was a land of hi-fi. And it was gone all too soon. But thank Heavens for Yarlung Records. In the age of compressed digital downloads, it is refreshing to hear real sound and real music again, reminiscent of RCA Living Stereo in its golden age, or Mercury Records at its height. Yarlung's sound is liquid and transparent, just as if you were sitting in the concert halls with superb acoustics, where these recordings are made. Walt Disney Concert Hall in Los Angeles, Ambassador Hall in Pasadena, and Zipper Hall at The Colburn School, to name a few.

What Mercury did for Howard Hanson and the Eastman-Rochester Orchestra in the fifties, Yarlung Records is now doing for The Colburn Orchestra and Metropolitan Opera mezzo-soprano Sasha Cooke. You can hear the evidence on the album *If You Love For Beauty*, released in 2012. Who would have thought that a conservatory orchestra (granted the players are young superstars, soloists all), could capture the world's attention like this. I understand that Yarlung does this by using similar techniques to those in the golden age of recordings. Only one stereo microphone for smaller ensembles, and up to four microphones for full orchestras, recording directly to two track analog tape and high resolution digital.

Don't worry, Yarlung's recordings are all on iTunes, Amazon MP3 and so forth, but you can also order 180 Gram virgin vinyl LPs, exquisitely made CDs mastered by mighty Steve Hoffman, and high resolution downloads, all available worldwide through Naxos Global Logistics in Munich. Most exciting for analog tape enthusiasts might be the SonoruS Series of recordings on ¼ inch master tape. I recently reviewed Yarlung's *Martin Chalifour and the Los Angeles Philharmonic in Walt Disney Concert Hall*, another album I recommend highly. Yarlung offers us a true feast for the ears, and this reviewer for one, wants more.

--Mori Shima

Stereo Sound, Japan

Executive Producer: Randy Bellous

Microphones: Jon Fisher, Gearworks Pro Audio

Microphone preamplification: Elliot Midwood

Steinway Technician: Robert Koning

All images: Cooper Bates Photography

Layout: Eron Muckleroy



SIMPLER TIMES

SOPHISTICATED LADY QUARTET

- | | |
|--|---|
| 1 <i>Bicycles</i> (Gary Wicks) | 7 <i>Hello My Name Is</i> (Gary Wicks) |
| 2 <i>Simpler Times</i> (Gary Wicks) | 8 <i>Left Coastin'</i> (Gary Wicks) |
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(Gary Wicks) |

This recording made possible with generous support from: Stratton-Petit Foundation

Recorded at the Brain and Creativity Institute's Cammilleri Hall
University of Southern California, Los Angeles
October 24-26, 2013

Executive Producer: Randy Bellous

Producer and Recording Engineer: Bob Attiyeh
Assistant Producer: Jacob Horowitz

Mastering Engineers: Steve Hoffman & Bob Attiyeh
Microphone preamplification: Elliot Midwood
AKG C24 & C12 tube microphones: Jon Fisher and Gearworks Pro Audio



Breaking the Sound Barrier

Yarlung Records
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 YARLUNG RECORDS
BOB ATTIEYEH, PRODUCER

Jean Sibelius

Diego Schissi

SIBELIUS PIANO TRIO

Petteri Iivonen • Juho Pohjonen • Samuli Peltonen

Lotta Wennäkoski

David S. Lefkowitz

Kaija Saariaho



Ann Mulally, executive producer

Disc 1

		Diego Schissi	
1-4	<i>Nene</i>	16:01	
	I Jumping on the walls, <i>Energico</i>	4:11	
	II Dozing on a hanger, <i>Onirico,</i> <i>ritmico ma non preciso</i>	3:52	
	III Riding a mosquito, <i>Scherzando</i>	3:18	
	IV Oozing away, <i>Con brio, nervoso / Calmo,</i> <i>rubato</i>	4:42	
		David S. Lefkowitz	
5	<i>Ruminations</i>	11:42	
		Jean Sibelius	
6-8	<i>Korppoo Trio in D Major (JS 209)</i>	26:22	
	I <i>Allegro moderato</i>	8:01	
	II <i>Fantasia andante</i>	12:02	
	III <i>Finale vivace</i>	6:19	

Disc 2

		Jean Sibelius	
1-4	<i>Havträsk Trio in A Minor (JS 207)</i>	19:34	
	I <i>Allegro maestoso</i>	6:03	
	II <i>Andantino</i>	4:07	
	III <i>Scherzo</i>	2:27	
	IV <i>Rondo</i>	6:59	
		Lotta Wennäkoski	
5	<i>Päärme</i>	11:12	
		Kaija Saariaho	
6-10	<i>Je sens un deuxième cœur</i>	17:15	
	I <i>Je dévoile ma peau</i>	4:01	
	II <i>Ouvre-moi, vite</i>	2:08	
	III <i>Dans le rêve, elle l'attendait</i>	3:38	
	IV <i>Il faut que j'entre</i>	2:16	
	V <i>Je sens un deuxième cœur qui bat tout</i> <i>près du mien</i>	5:13	
		Jean Sibelius	
11-13	<i>Lovisa Trio in C Major (JS 208)</i>	13:21	
	I <i>Allegro</i>	4:51	
	II <i>Andante</i>	3:44	
	III <i>Allegro con brio</i>	4:48	



CONSULATE GENERAL OF FINLAND
LOS ANGELES

Introducing **Sibelius Piano Trio**
by J.P. Markkanen, Consul General of Finland

The country of Finland and the state of California celebrate many things in common, especially the rich musical culture of both places. I proudly represent the Finnish government and have had the privilege of serving as The Consul General of Finland in Los Angeles. My wife Tuula and I have loved our time in Los Angeles. Perhaps typically for Finns, my wife and I share a passion for great classical music, and we have felt at home in Los Angeles, where so much of the world's greatest classical music is performed, composed and relished by our friends in the sunny state.

It was therefore no surprise to me when three Finnish national treasures, violinist **Petteri Iivonen**, pianist **Juho Pohjonen** and cellist **Samuli Peltonen** asked Los Angeles-based Yarlung Records if the label would be willing to create their debut album as Sibelius Piano Trio.



Juho Pohjonen, piano; Petteri Iivonen, violin; Samuli Peltonen, cello

Petteri, Juho and Samuli founded Sibelius Piano Trio a few years ago, and catapulted to success on the European concert stage. When three international soloists of this caliber unite to form a chamber music ensemble, the results are predictably electric. These three friends love playing together, and this love is easy to hear in their concerts and in their recording.

Petteri lived in Los Angeles for several years while studying with Hagai Shaham at Thornton School of Music at USC, and he has close family here. Yarlung had worked with Petteri to record his now legendary albums *Art of the Violin* and *Art of the Sonata* with Canadian

pianist Kevin Fitz-Gerald, released on CD and on vinyl.

Juho has performed often in Los Angeles, once with the Los Angeles Chamber Orchestra, three times with the Los Angeles Philharmonic, and once in our home for a LACO event which we very much enjoyed.

Sibelius Piano Trio's March, 2016 Segerstrom Center for the Arts concert marked Samuli's concert debut in the United States. We are eager for his return.

Sibelius Piano Trio and Yarlung Records dedicated this album to Finland's 100th Anniversary. I want to say a personal thank you to **Executive Producer Ann Mulally**, a friend who serves on the Los Angeles Chamber Orchestra board of directors, and to **Randy and Linda Bellous** for enabling Yarlung to create this double album in honor of Finland's centennial.

As you will hear when you enjoy Sibelius Piano Trio, either in live concert or on this recording, these gentlemen are at home in any musical style. When they play *Nene*, written for them by Argentine composer Diego Schissi, you hear Latin musicians offering you South American sunlight and Argentine dance rhythms. When Sibelius Piano Trio performs *Ruminations* by David S. Lefkowitz, the Trio conjurs Persian poetry, musical instruments including the oud, nose flute and the Eastern European Klezmer. Petteri, Juho and Samuli perform these works from the other side of the world from where they were born as fluently and seemingly effortlessly as they play celebrated Sibelius trios or modern classics by Finnish composer virtuosi Lotta Wennäkoski and Kaija Saariaho.

Coretet (yarlungartists.org/coretet) is the organization which commissioned *Nene* and *Ruminations* for Sibelius Piano Trio. My sincere thanks. Join them as fellow commissioners of new music. *Ruminations* and *Nene* were audience favorites at Segerstrom Center for the Arts, where the Trio gave their premieres on March 30th, 2016.

Lotta Wennäkoski's *Päärme* was commissioned by Finland's Kimito Island Music Festival for Sibelius Piano Trio, which premiered the work last summer, on July 7th, 2015. Samuli Peltonen returned to perform in the festival again in 2016.

The Trio's performance of Kaija Saariaho's well-known dark and yet transcendent *Je sens un deuxième cœur*, about a pregnant woman who is attacked and survives, may become known as the authoritative performance of this mighty work.

And in honor of the Trio's namesake, Petteri, Juho and Samuli perform three early piano trios by "the master," Jean Sibelius himself. They begin with the unpublished *Korppoo Trio*, a real treat. Sibelius wrote this work in 1887, but the score is closely held by The Sibelius Foundation, which gives infrequent permission for public performance or recordings of this monumental score. Sibelius Piano Trio had the special honor of performing from the manuscript written cleanly in the composer's hand. This live concert on March 30th offered the lucky audience the first main stage performance of this work in the Americas. May there soon be another!

Disk two opens with the better-known *Havträsk Trio*, which Sibelius wrote in 1886, one year before *Korppoo Trio*. Our musicians help us recover from the challenging Saariaho trio with

Sibelius' light-hearted *Lovisa Trio*, which follows. Sibelius wrote *Lovisa* in 1888.

As a proud Finn and as a representative of the Finnish government, I salute Sibelius Piano Trio for their talent and join them in celebrating the 100th Anniversary of Finland's independence in 2017. Petteri, Juho and Samuli embody and exemplify the best of our country, and as someone who lives in Los Angeles, it gives me great pleasure that the Trio is so intimately connected with California and Yarlung Records. Please join me in celebrating this dynamic young trio, and in celebrating the magnificent country of Finland. *Suomi 100!*



--J.P. Markkanen, Consul General of Finland
Los Angeles, July 28th, 2016

Thoughts on Sibelius' *Havträsk Trio*, *Korppoo Trio* and *Lovisa Trio*

by Juho Pohjonen

Jean Sibelius' piano trios were important to him personally. He wrote them in his youth, during the summers he spent vacationing with his brothers and sisters on various islands in Houtskär, the Finnish archipelago off the southwest coast of Finland. Sibelius loved these islands, and the three trios we include in this recording were eventually named after two of his favorite islands, as well as the coastal town of Lovisa, where his Aunt Evelina had a house.¹ Given their natural talents, the young Sibelius siblings formed a trio. Janne² played the violin, his sister Linda played the piano, and his brother Christian played the cello. Given the family musicians at hand, it was natural for Sibelius to write piano trios for their mutual enjoyment.

The young Sibelius wrote his *Havträsk Trio* in A Minor (JS 207) during the summer of 1886, during his first vacation after beginning his studies in music composition. It feels like we hear everything Sibelius learned in class, experimenting as he was, but now not under his teacher's watchful eye! Movement one begins bombastically, balanced by the three lighter movements which follow. The *Andantino* second movement gives voice to some of Sibelius' most beautiful melodies, followed by the whimsical and virtuosic *Scherzo* third movement which reminds me a little of Mendelssohn. Sibelius finished the piece with a simple melody which culminates into a surprisingly passionate dance.

¹ The town of Lovisa (alternately spelled "Loviisa," lies east of Helsinki on the Gulf of Finland.

² Janne was Jean Sibelius' childhood nickname. "Janne" is short for Johan, and Jean Sibelius' full name in Finnish was Johan Julius Christian Sibelius.



Only one summer later in 1887, Sibelius gave us his monumental *Korppoo* Trio in D Major (JS 209) with which we end our first volume on this recording. We can hear the magnificent mature Sibelius peeking out through this work. Sibelius wrote *Korppoo Trio* in three sophisticated and dramatic movements, impressive indeed following so closely on the heels of the trio he wrote on the island of Havträsk a mere twelve months earlier. *Korppoo* opens with a good-humored celebration of the Beauty of Nature and includes a thoughtful Fugue in the development section which demonstrates his growing power as a composer. Next comes a *Fantasia*, improvisational and painterly in nature, with frequent tempo changes and mood swings, ending with passages of natural serenity that remind me of bird song. Sibelius reveals his fun sense of humor in the final *Rondo*, which he writes without allowing himself to be inhibited by the traditions of the “approved” classical tradition.

I think Sibelius’ most-performed piano trio is the one he wrote the following summer of 1888 while staying at his aunt’s home in the town of Lovisa. This bright, energetic and thoroughly happy trio in C Major opens full of youthful optimism. This joyous material develops in intensity and culminates in vivid marching rhythms which anticipate similar moments in many of Sibelius’ later works. The lyrical *Andante* movement and the imposing finale remind me a little of something Edvard Grieg might have written, filtered through Sibelius’ imagination. Many consider the *Lovisa* Trio in C Major (JS 208) to be among Sibelius’ most mature works written during his student years, however *Korppoo Trio* remains unpublished, so is rarely heard. For me, *Lovisa* lacks the melancholy and world-weariness that characterize Sibelius’ later works, and I find *Lovisa* refreshingly life affirming, particularly following Saariaho’s *Je sens un deuxième cœur*. Just a few weeks after Sibelius finished writing *Lovisa*, the trio of

two brothers and their sister disbanded when Linda moved to Tampere to teach mathematics. Sibelius never wrote another piano trio. How fortunate for us that the Sibelius children enjoyed those happy summers together.

--Juho Pohjonen

writing from SummerFest in La Jolla, California, August 10th, 2016



Samuli Peltonen, Juho Pohjonen, and Petteri Iivonen at Segerstrom Center for the Arts

Producer's notes:

Finnish violinist Petteri Iivonen lived in Los Angeles in 2007 and 2008 while studying with Hagai Shaham who was professor of violin at USC's Thornton School of Music. Hagai and his wife Efrat were having dinner with our close friends Adam and Rotem Gilbert, and the four of them talked about Yarlung Records, our interest in new music, our recording techniques, and our mission to support young musicians at the beginnings of their international concert careers.³ My phone rang late that night. It was Hagai, telling me he had a Finnish student I should hear. We set up an audition and a friendship and recording partnership developed swiftly. Petteri remains one of the finest violinists I have ever heard. We became good friends, our families vacationing together, arranging concerts, and plotting all kinds of musical mischief.

Yarlung board member Gary Hollander and his wife Marcia underwrote Petteri's now legendary debut album, *Art of the Violin*, along with the help of Ann Mulally and other close friends and supporters. Two years later, Ann Mulally served as executive producer and underwriter for *Art of the Sonata*,⁴ Petteri's second album, which received even more praise. A vinyl pressing of *Art of the Violin* followed, underwritten by Dr. Art Womack.

³ Adam Gilbert serves as special advisor to Yarlung Artists, our nonprofit, and it is thanks to Adam and Rotem that we have worked with a number of superb musicians, including Swiss 'cellist Frédéric Rosselet, viol master Malachai Bandy, Canadian pianist Kevin Fitz-Gerald, Sophisticated Lady jazz quartet, the Gilberts' own illustrious Ciaramella Ensemble, and Petteri Iivonen.

⁴ Petteri performs solo repertoire by Bach, Ysaÿe, Sallinen and Lefkowitz on both of these albums, and violin sonatas by Debussy, Franck and Brahms with pianist Kevin Fitz-Gerald.

About 18 months ago, Petteri called from Finland and told me he and two friends had formed Sibelius Piano Trio, and that they wanted to make their debut album with Yarlung Records. These three friends happened to be Juho Pohjonen, Petteri Iivonen and Samuli Peltonen, three successful international soloists in their own rights, balancing schedules of concerto performances with orchestra tours and solo recitals. As J.P. Markkanen observes in his introduction, the musical power three performers of this caliber can unleash when they play together is magnetic and palpable. This is not just any fresh young piano trio.



Samuli, Petteri, and Juho

Ann Mulally graciously offered to serve as executive producer and underwriter. We held a private concert on Easter Sunday at the Ostin Music Center at UCLA, followed by our recording sessions and a larger public performance on March 30th, 2016 in Samueli Theater at Segerstrom Center for the Arts in Costa Mesa, to which we invited fellow audiophiles, chamber music enthusiasts, university students and grammar school and high school children. This week marked the main stage world premieres of Argentine composer Diego Schissi's *Nene* and Los Angeles composer David S. Lefkowitz' *Ruminations*, and the North American premieres of Lotta Wennäkoski's *Päärme* and Sibelius' *Korppoo Trio*, written in 1887 and performed from the unpublished manuscript.

The Kimito Island Music Festival commissioned Lotta Wennäkoski's *Päärme*, which received its world premiere by Sibelius Piano Trio during the opening concert festival on July 7th, 2015. It is a romp; I hope you enjoy this piece. Please tighten your seatbelts.

Also in 2015, Yarlung Artists joined forces with Coretet.org, a new music commissioning organization. This album includes Coretet's first two commissions, *Nene*, by Diego Schissi, and *Ruminations* by David S. Lefkowitz. Coretet's third commission, from Caroline Shaw, premiered at SOKA University, in a concert by Calidore String Quartet.

Coretet's executive director Donna Morton and I would like to thank the well-known Commissioning Triumvirate **Raulee Marcus, Stephen A. Block and Leslie Lassiter** for underwriting *Nene*, and **Randy & Linda Bellous, Jess Morton, Leon & Ikee Hasserjian, Stratton-Petit Foundation, Linda Attiyeh, Rinchen Lhamo and Alex Shapiro** for underwriting

Ruminations. Please join us at yarlungartists.org/coretet or write to us at Yarlung Artists Coretet, 10920 Wilshire Boulevard 150-9162, Los Angeles, California 90024 USA and help us commission music from today's finest composers. Your gift enables the creation of great music and makes you part of music history, with your name in the score.

Kaija Saariaho wrote her piano trio *Je sens un deuxième cœur* in 2003. I heard it first in a Green Umbrella concert in Walt Disney Concert Hall in 2005. Its English title would be "I sense a second [beating] heart." Saariaho created this trio while writing her second French opera *Adriana Mater*, a gruesome tale during a modern civil war somewhere, which premiered at Opera Bastille the following year, in April of 2006. The trio is thematically related to her opera, but follows a different story line. In the trio, a pregnant woman is attacked. Fortunately she and her baby survive the attack, and the piece concludes with the mother listening gratefully to the heart beat of her unborn but still surviving baby. It is a violent work that ends more happily than these sorts of pieces often do. We placed the lighthearted *Lovisa Trio* after the Saariaho, to give us and our listeners a chance to recover from the journey. Saariaho wrote *Je sens un deuxième cœur* for viola, cello and piano, so Petteri plays viola in our recording of the work.

Finland's 100th Anniversary of Independence is a celebration we can all enjoy. Finland is a great country, one which has inspired artistic and technological creation and innovation around the world. Petteri, Juho, Samuli and our valiant **Executive Producer Ann Mulally** wanted to dedicate this music to Finland's independence. Joining Ann and our major underwriters are **Randy & Linda Bellous**, (our **Finnish Centennial Sponsors**), who arranged a special gift

enabling us to release two volumes of this glorious music. Six weeks before the release of this recording, Yarlung had the privilege of releasing *James Matheson*, which includes Esa-Pekka Salonen conducting the Chicago Symphony Orchestra. Esa-Pekka inspired us to start celebrating Finnish genius and Finland's centennial early.

Petteri, Juho and Samuli join me in offering our thanks to our generous underwriters:

Ann Mulally
Randy & Linda Bellous
Segerstrom Center for the Arts
Stratton-Petit Foundation
Finlandia Foundation
Aaron Egigian

Westin South Coast Plaza
JP Morgan
Chip & Sharyn Moore
Wells Fargo

Additional thanks to our album sponsors: Gerry Tywoniuk, Joel Marine, Ginny & Michael Gibbs, Leslie & Dan Bigos, David Schectman, Paule Marx, Nancy Mooslin, Peachy Spielberg, Maureen Keesey Fuentes, David & Margie Lee, Sarah Seaver & John Spielberg, Lisa Lang & Jonathan Bush.



And in addition to being a major underwriter, our friend Aaron Egigian graciously hosted us at Segerstrom Center, along with Tom Lane and Ed O'Brien who took excellent care of us in Samueli Theater and helped us feel at home. And thank you to Yarlung patron Michelle Rohe, for giving this glorious New York Steinway (serial number 549654) to Segerstrom Center.

Stereo

We recorded the stereo version of *Sibelius Piano Trio* using Ted Ancona's AKG C-24 stereo microphone with a special new-old-stock RCA 6072 vacuum tube in it supplied and calibrated by David Bock, Yarlung's microphone technician. We chose an Elliot Midwood all vacuum tube microphone preamplifier and fed our signal into our SonoruS ATR12 analog tape recorder using Agfa 468 tape made by EMTEC and into our Merging Technologies Hapi converter recording DSD256 using Pyramix software.

Yarlung designed our interconnects. Power cords for our most sensitive analog equipment were made for us personally by Gary Koh from Genesis Advanced Technologies. Digital components used power cords from Aural Symphonics. Stereo formats were monitored on speakers from Genesis Advanced Technologies. Our SonoruS Holographic Imaging and 5 Channel Surround Sound versions, mentioned below, are available as high resolution downloads. Please visit www.yarlungrecords.com for more information about these formats.

SonoruS Holographic Imaging

We used our main AKG C-24 stereo microphone and added two additional mid-hall Schoeps M222 vacuum tube microphones,⁵ which Yarlung recording engineer Arian Jansen fed into the SonoruS Holographic Imaging processor to create a two channel mix that uses a proprietary matrix incorporating phase, timing and EQ information from the four microphones to reproduce a three-dimensional listening experience from two speakers.⁶ Arian captured this Holographic Imaging version using a second SonoruS ATR12 analog tape recorder using EMTEC 528 broadcast tape which we then converted to PCM and DSD for our various download formats.

5 Channel Surround Sound

NativeDSD mastering engineer Tom Caulfield came from Boston to record 5 Channel Surround Sound using five DPA 4006A microphones. Tom built a carbon fiber array to hold the microphones, which takes inspiration from a standard Decca Tree with three forward microphones and two additional surround microphones about twelve feet to the rear. Tom fed these microphones directly into his Merging Technologies Horus converter to record in 256DSD.

⁵ Our Schoeps microphones also belong to my friend Ted Ancona at Ancona Audio.

⁶ A note on SonoruS Holographic Imaging: with the correct playback setup, this format can fill the room with musical information, with sound coming from up to 270 degrees around the listening position. Holographic Imaging only works for one person in that exact listening position, however, and it only works if every component in the playback chain is phase coherent. My "best" speakers do not image correctly enough to give me the full holographic image. Please don't be offended if your super-expensive system cannot accurately reproduce the holographic effect. Not all premium audiophile systems are designed to incorporate this degree of phase representation. Please download our Holographic Imaging test tracks first to determine if your system can accurately portray the signal circling around your listening position. If it can, enjoy! If it cannot, I recommend the stereo or surround sound versions of this album which I hope you enjoy very much. The test tracks are available at yarlungrecords.com/sonorus

The limitations and benefits of multiple formats

We believe that the musical intent communicated directly by our musicians is generally superior to a musical arc that I as the producer could create in postproduction, so we don't edit within movements. In this case, however, it was imperative for us to be able to use unedited movements given the number of formats involved (analog tape, DSD, SonoruS Holographic Imaging and 5 Channel Surround Sound). Even though it takes more rehearsal to prepare for a recording like this, Sibelius Piano Trio fine-tuned their repertoire for three weeks in Finland before flying to Southern California. They are a trio dream team; I hope you enjoy the results of their energy and talent.

--Bob Attiyeh, producer

Recording Engineers:

Bob Attiyeh, stereo analog tape and DSD

Tom Caulfield, 5 Channel Surround Sound

Arian Jansen, SonoruS Holographic Imaging

Assistant Producer: Jacob Horowitz

Steinway technician: Kathy Smith

Mastering Engineers: Steve Hoffman & Bob Attiyeh

Executive Producer: Ann Mulally

Layout: Eron Muckleroy

Sibelius Piano Trio, Los Angeles: Cooper Bates Photography

Photos of Lake Kuhmo, Finland: Hagai Shaham

Finnish Centennial Sponsors: Randy & Linda Bellous

in honor of Finland's 100th Anniversary of Independence

SIBELIUS PIANO TRIO

Disc 1

- 1-4 *Nene*
Diego Schissi
- 5 *Ruminations*
David S. Lefkowitz
- 6-8 *Korppoo Trio*
Jean Sibelius

Disc 2

- 1-4 *Havträsk Trio*
Jean Sibelius
- 5 *Päärme*
Lotta Wennäkoski
- 6-10 *Je sens un deuxième cœur*
Kaija Saariaho
- 11-13 *Lovisa Trio*
Jean Sibelius

Executive Producer: Ann Mulally

This recording made possible with generous support from:

Ann Mulally

Randy & Linda Bellous

Seegerstrom Center for the Arts

Stratton-Petit Foundation

Finlandia Foundation

Aaron Egigian



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Ciaramella

Music from the Court of Burgundy



... sound of solemn grandeur ... wildly virtuosic ... earthly, earthy, and divine.
Marsha Genensky, *Anonymous 4*

 **YARLUNG RECORDS**
BOB ATTIYEH, PRODUCER

Producer's Notes

Welcome to Europe in the fifteenth century. And welcome to a rich musical tradition of courtier and commoner alike. For this recording, *Ciaramella* chose music composed more than 500 years ago for the Dukes of Burgundy and the nobility of Europe. Yet this performance tradition remains very much alive in contemporary America. Just as ensembles played at festive occasions for the courts and churches of antiquity, *Ciaramella* performed twice at City Hall in downtown Los Angeles this year, once in the rotunda, and once in the tower. And as if to emphasize the civic importance and enduring legacy of this music, *Ciaramella* performed at the swearing in ceremony of Jan Perry, elected to her third term on the Los Angeles City Council. So while their forebears performed for Burgundian royalty, *Ciaramella* now plays for the modern dukes and duchesses of El Pueblo de Nuestra Señora la Reina de los Ángeles sobre el Río Porciúncula, our current City of the Angels in Southern California. And *Ciaramella* plays as well for those of us lucky enough to hear them in live performance or in their recordings.

Ciaramella offers us Burgundian music both transcendent and bawdy.

This confluence of spiritual and sexual imagery intrigues the modern listener just as it did fifteenth-century audiences, and informs the rich layers of meaning inherent in the interwoven melodies of the polyphony. It has been a treat to learn about this counterpoint from Adam Gilbert, who includes exploration of these hidden symbolic components as part of his scholarly research. The often ribald nature of the highest art of the glorious fifteenth century helps me understand the same focus in today's popular culture. More on this in Adam's notes below.

Thanks to the generosity of Dean Robert Cutietta, we recorded this album in Alfred Newman Hall at the University of Southern California, where Adam and Rotem Gilbert serve on the music faculty, and where Adam runs the Early Music Performance Program. Newman Hall exemplifies the warm and yet transparent and lively sound of the concert halls that I favor for recordings, and its acoustics adjust easily to provide different lengths of decay. We chose a legendary Austrian AKG C-24 stereo microphone with the original brass surround CK12 tube, made available to us by Gearworks Pro Audio. We used Yarlung-Records-designed stranded silver interconnects five feet in length, customized vacuum tube preamplifiers and no mixer. The signal path was as short as we could make it, with as few electronics between performer and final product as we could manage.

We always try to record this way, but *Ciaramella* lends itself especially well to this sort of minimalist recording technique. The music on this album was written for magnificent outdoor celebrations full of pomp, but also for intimate interior spaces in court, church, and banquet hall. One well might hear the same work played indoors on recorders, and outdoors on shawms. Our aesthetic differs from that of many early music recordings, which often favor very live spaces and more distant microphone placement.

Ciaramella's original members met as graduate students at Case Western Reserve University in Cleveland, Ohio. They first performed together on Christmas Day 2003, where they collaborated with musicologist Gioia Filocamo on music from the manuscript *Panciaticchi 27* in Spoleto, Italy. They staged a production of the first Hebrew play, *A Comedy of Betrothal* by Leone de'Sommi (ca.1550) at the Cleveland Museum of Art. *Ciaramella* recorded a wonderful album for Naxos titled *Sacred and Secular Music from Renaissance Germany*, released in January, 2006. *Ciaramella* has since performed in concert halls and in music festivals on three continents, and now makes its home in Los Angeles. For more information on *Ciaramella* please visit www.yarlungrecords.com and www.ciaramella.org.

All the instruments used in this recording are copied from original instruments still extant, or recreated from paintings, treatises, or in some instances even instrument cases built to protect instruments long missing.

Ciaramella tuned to A=466 Hz for our recording. The pitch varies slightly with temperature and humidity changes in Newman Hall and according to varied temperaments. *Ciaramella* generally employs just intonation, a tuning system favoring pure thirds and pure fifths.

To the modern concertgoer, shawms remain among the least familiar of early instruments. “Ciaramella” is the Italian word for “shawm”. This name for shawm originated in the Greek and Latin words for “reed” (“kalamos” and “calamus” respectively), which gradually corrupted into names like “celimela,” “schalmei”,



Rotem Gilbert,
tuning her Flemish bagpipe to A=466 Hz

“shawm” and “chalumeau.” The modern oboe is a direct descendant of the shawm. Like the oboe, the shawm is a double reed instrument (higher and louder than the modern oboe) with finger holes instead of keys, and a flared trumpet-like bell. I used to wonder why many Renaissance paintings of angels playing trumpets show the angels holding their instruments like a recorder player does. It turns out that many of these paintings depict shawms, although scholars continue to debate which are shawms and which are trumpets.

The modern trombone, or “big trumpet” in Italian, descends from two fifteenth-century instruments, the slide trumpet and the sackbut. In the case of the slide trumpet, the whole instrument moves up and down along the mouthpiece tube, thus altering the pitch. The sackbut has a fixed mouthpiece tube, and adjusts its pitch like the modern trombone, with a slide that changes the length of two tubes joined by the slide on the far side of the instrument from the mouthpiece. In fact, the sackbut is an instrument designed more like its modern descendent than many others. Indeed, a modern trombonist can play a sackbut with only moderate adjustments for embouchure and breath support.

The Renaissance recorder has a larger bore than its baroque counterpart (which has remained virtually unchanged since Bach’s day). With its tuning and limited range, it would not function well in the *Brandenburg Concerti*, but its bore contributes to the distinctive sound of its fat low register and complex overtones throughout its range.

Ciaramella’s drums follow designs gleaned from Thoinot Arbeau’s *Orchésographie*, a sixteenth-century dance manual offering illustrations of various dances and their associated drum patterns.

Ciaramella’s Flemish bagpipes differ from modern Scottish Highland bagpipes. The chanter, the pipe with the fingering, closely resembles the chanter from Scotland, and both instruments use the same type of reed. But the Flemish bagpipe has only one drone, as you will hear in *De nachtigaal die zank een lied*, or two drones tuned a fifth apart, as in *Romanesca*.

Ciaramella commissions instruments from artisans around the world, and must join long waiting-lists for the completion and delivery of a perfect instrument. These modern builders often fabricate their own tools and make these instruments using historical techniques and technology. For this recording, the treble shawms (in the key of D) were made during 2005 and 2006 by Paul Hailperin. Alto shawms (in the key of G) and the tenor shawm in C were created by Bob Cronin in 2003. Bob Marvin crafted the Renaissance recorders between 1996 and 1999. The slide trumpet, built by Geert van der Heide in 2001, copies illustrations from the era and a fifteenth-century natural trumpet (a military trumpet) recently discovered under the ruins of a French castle and held in a secret private collection to avoid confiscation by the French government. Rainer Egger created the tenor sackbuts in 2001 and 2002, after an instrument Sebastian Hainlein made in Nuremberg in 1632. The Sackbut is tuned to



photo: Adam Gilbert and Doug Milliken

the key of A, with a lower range than the slide trumpet. Paul Beekhuizen made *Ciaramella's* Flemish bagpipes in 1997, after the Pieter Bruegel engraving *The Fat Kitchen*. Joel Robinson built the bagpipes in A after Pieter Bruegel's painting *The Peasant Dance*. Tom Axworthy created the drums in 1978.

Like the famous Amati and Stradivari studios in Cremona in the late 17th and early 18th centuries, today's artisans train apprentices and pass their information to future generations in much the same way. And we are grateful to them.

In addition to my thanks to *Ciaramella*, Dean Robert Cutietta, Jeffrey de Caen, Rick Schmunk and Bruce Teter, I would also like to thank Jon Fisher of Gearworks Pro Audio for our microphone, and Joseph Rauen and Michelle Maestas, our valiant stage crew in Newman Hall, whose friendship and warm hospitality contributed greatly to our enjoyment as we created this album for you.

Bob Attiyeh, producer

“Ciaramella plays brilliantly on shawms, sackbuts, bagpipes and recorders — this is some of the best Renaissance wind playing in the world. Their new recording of Music from the Court of Burgundy includes old favorites like Josquin’s “La Spagna,” along with some brand new 15th-century style improvisations for wind band by Adam Gilbert. The music is sometimes raucous, sometimes sweet, but always compelling.”

Maria Coldwell, *Early Music America*

“From their smooth conjuring of the sound of solemn grandeur to their obvious ease with the most wildly virtuosic compositional and improvisational techniques of the day, the members of Ciaramella are masters of 15th-century Burgundian music, earthly, earthy, and divine.”

Marsha Genensky, *Anonymous 4*

Thoughts on the Music

The fifteenth-century Valois Dukes of Burgundy forged and lost a powerful kingdom (in all but name) that included a wealthy duchy famous for its wine, and much of the Low Countries, including modern Belgium, Holland, and parts of Northern France. Although much of the style associated with the realm was international, Burgundy has come to embody a time of ruthless intrigue, lavish wealth, and an uncompromising love of beauty and ornament. Some of its greatest treasures lay in its musicians: its singers, composers and minstrels. From the late fourteenth century, the Burgundian regions fostered generations of makers and players of music who traveled and worked across Europe, profoundly transforming musical culture. Their surviving repertory reveals traditions of borrowing, allusion, and emulation that transcended national borders and influenced European music for centuries.

For despite its seemingly esoteric nature, the themes of Burgundian poetry and music live on today: love, death, and desire, simultaneously sacred and erotic. No one would have been surprised at the link between a humble shepherdess named Marion—as an object of lust—and her sacred counterpart, the Blessed Virgin Mary. Echoes of this trope live on in children’s songs like “Mary Had a Little Lamb,” and in the modern duality of the name “Madonna” in modern culture. In this mindset, a song about a sorrowful woman recalls a mother weeping underneath the Cross, just as a chanson expressing the desire to see one’s naked lover easily becomes associated with the sacred eroticism of the Annunciation, in which the Holy Spirit is revealed to Mary.

The feature that first drew me to this music remains its most compelling aspect: rich melodic motives woven into the intricate tapestries of polyphonic counterpoint. Like fifteenth-century poets—once unjustly criticized for their use of formulaic phrases—composers explored a limited vocabulary of motives in countless permutations. They crafted their melodies through imitation, augmentation, diminution, retrograde and inversion, and—and this is key—by eliding the end of one phrase to the beginning of the next. Like falling musical leaves, endlessly lifted upon the air at the last moment before touching the earth, this style has erroneously yet enduringly come to be known as the “Burgundian lilt.”

Like the great singer-composers of the day, members of the *alta capella* (players of shawms and trumpets) earned fame and honor for their unmatched skills in performing polyphony and improvising counterpoint. Whether these *alta* ensembles performed written polyphony as early as the fourteenth century is open to speculation, but it is tempting to search for their sound in the works of composers active at the papal court of Avignon, a hotbed of political and religious intrigue. Avignon served as a vital meeting place for composers and musicians like the composer Grimace, whose *A l’arme a l’arme/Tru tru* captures the calls of trumpets in echo. The composer Pykini, only remembered through his *Plasanche or tost*, may actually be Nicholas Piquigny (fl. ca. 1364-1369), who was born



photo: Adam Gilbert and Doug Milliken

in Brussels. Both composers adopt the style of the *chace*, or musical hunt, through the technique of *figa*, in which two voices chase each other in constant imitation.

One of the earliest northern composers to achieve fame working in Italy, Johannes Ciconia of Liège, adopted a variety of styles during his career. His *Una panthera* typifies the late fourteenth-century *ars subtilior*, with three independent voices exploring intricate rhythms and proportional changes. Its text refers to Ciconia's employer Giangaleazzo Visconti of Pavia as the protector of the city of Lucca. Ciconia composed at a time when the interval of a third could be played as a dissonance, longing to lead upward to a pure fifth, or as a lower pure third, creating a sense of repose. Because he didn't indicate which ones should be played which way, we are left to ponder choices that might have been obvious to his contemporaries. Ciconia's *O rosa bella*, which sets a text by the great Venetian poet Leonardo Giustiniani, presents a simpler polyphonic style, albeit with a cantus voice noted for its florid ornaments. The motet *Doctorum principem* employs imitation between the two upper voices in double-discantus style, exemplified by two equal treble voices and the sound of doubled fifths and octaves at cadences.

The Flemish composer Johannes Pullois, born near Antwerp, employs the same technique in his canonic *Gloria*, which mimics the antiphonal singing of the Angels in the Annunciation to the Shepherds. Pullois long drew unwarranted criticism by historians as a second rate composer writing in an archaic style, an assessment originating partly because of his failure to pass a singing audition for the Burgundian chapel choir. In fact, he earned immense respect as a papal singer and composer, and his works inspired imitation by a generation of composers.

After the Western Schism, Pope Eugenius IV regained control in Rome, but spent several years in Florence under the protection of the Medici family. In 1437, Eugenius presided over the dedication of Brunelleschi's Dome in Florence. Guillaume Dufay's motet *Nuper rosarum* symbolically linked this church with the temple of Solomon in Jerusalem. Perhaps Dufay also sang his *Urbs beata Jerusalem*, a hymn for the dedication of a church. The three settings of this work trace changes in Renaissance sonority, from the parallel harmonies of *fauxbourdon* to the four-voice style of the late fifteenth-century.

The anonymous *A cheval toute homme a cheval* captures a Petrarchan paradox within its first two phrases, in which trumpet fanfares call gentle companions to war. Our version adds two *si placet* voices to the original three-voice song, by following a contemporary practice of adding voices and positing how later performers might have transformed this mid-century chanson across the second half of the century.

The Ovidian juxtaposition of love and war permeates songs from a century known for fading feudalism and devastating wars. The chanson *J'ay pris amours a ma devise* ("I'll take love as my device") plays on the double meaning of the word "device" as a rhetorical turn of phrase and armorial emblem. This chanson inspired

numerous florid arrangements and reworked versions. Surely, its composer would appreciate Nino Rota's coincidental adoption of the famous opening four pitches in his theme to Zeffirelli's *Romeo and Juliet*. Possible candidates for the authorship of the original *J'ay pris amours* include Jean d'Ockeghem, Antoine Busnois, and my favorite candidate, Firminus Caron. The anonymous *Je suis d'Alemagne* spoofs a Northern European mercenary who has lost his entire family, whose mournful words conceal the menace of potential violation. Behind the comic text lies a grim story of internecine war and invasion that plagued Europe throughout the century.

Renaissance composers might have scratched their heads at our modern idea of intellectual property. Indeed, modern copyright laws would make no sense to them. The art of composition ("putting together") implied using existing material. Altering an existing song was not only a sign of homage, it served as means for symbolism, and composers constantly relied on similitude between love songs and a religious subject. Gilles Binchois' *Comme femme desconfortee*, about the most sorrowful woman in the world, became a favorite basis for motets in honor of the Virgin Mary. Binchois hailed from near the town of Binche, whose carnival parade still coincidentally climaxes with the arrival of a clown called Gille de Binche. As a youth of Ghent, Alexander Agricola must have known and loved the songs of his older countryman. He composed several settings based on the Tenor from Binchois' song, including a duo reminiscent of contemporary improvisational practice, and a four-voice version with three new voices made of short, intensely florid motives. Agricola ended his long career working for the Hapsburg Emperor Philip the Fair in Spain. Sadly, both Agricola and his patron died of Typhoid fever in 1506.

The social ritual of dance played an especially important role in noble society. The *basse danse* earned its name from its low gliding step that cultivated a sense of effortless aristocracy. The Brussels *basse danse* manuscript of Marguerite of Austria, copied on black parchment with gold staves and silver notes, attests to the importance of these dances. The shawm player Conrado Piffaro d'Alemania earned top wages for his ability to improvise counterpoint over these monophonic melodies. Composers also set tunes like the famous *La spagna* in polyphony, perhaps in imitation of extemporized counterpoint. Josquin des Prez' version outdoes all the others in texture and sheer virtuosity. Our improvised version of *La spagna* imitates surviving examples from the second half of the century. Another famous *basse danse* Tenor, *Cançon de' pifari dicta El ferrarese*, only survives as a monophonic melody. The two composed polyphonic versions presented here follow contemporary improvisational styles.

Although the music of *La franchoise nouvelle* and *Roti bouilly ioyeux* is simpler and more accessible, their choreographies are complex in comparison to the stately *basse danse*. Also known by its Italian title, *Rostibolli gioioso* ("roasted and boiled joyously"), this tune outlines the same basic descending melodic progression that would become so closely associated with the ground bass progression of *La romanesca*, itself the basis for the famous *Greensleeves*. Our version blends the folk ensemble of bagpipe and shawm with a special kind of close imitation

popular with composers around 1500. The melody of *De nachtigaal die zank een lied* reminds us that many composers working in a French cultural milieu grew up speaking Dutch, a situation that continues to provoke tension at the borders of modern-day Flanders and Wallonia.

One of the most famous chansons of the period, Antoine Busnois' *Fortuna desperata*, inspired a wealth of florid re-workings and Masses. Composers delighted in depicting Fortune's wheel through a variety of devices. Johannes de Pinarol, for example, places the soprano voice in the bass, a musical world turned upside-down. The Virgin Mary in turn was seen as the Christian Fortuna: The pagan goddess spins a wheel and steers a rudderless ship, while the Virgin stands at the center of the universal wheel as the rudder, or *Stella maris*, of the ecclesiastic ship. Isaac's *Fortuna desperata/Sancte petre/Ora pro nobis* combines the secular melody with the Litany of the Saints. Alexander Agricola's version adds three voices to the original song to create a rich six-voice texture. Anyone who doubts the persistent mythic power of the goddess Fortune, need only watch Vanna White on television, take a trip to Las Vegas or Monte Carlo, or listen to Frank Sinatra sing "Luck Be a Lady Tonight."

Adam Knight Gilbert

"Ciaramella have a fresh, contemporary sound, joyful energy and virtuosity to burn."

"It's easy to love them, and the medieval and Renaissance music they've revived."

Susan Hellauer, *Anonymous 4*



photo: (l to r) Erik Schmalz, Doug Milliken, Debra Nagy, Rotem Gilbert, Greg Ingles, and Adam Gilbert

Urbs beata Jerusalem

Urbs beata Jerusalem dicta pacis visio

Quae construitur in coelis nivi ex lapidibus
Et angeliscoronata ut sponsata comite.

Nova veniens e coelo nuptiali thalamo.
Praeparata, ut sponsata, copuletur Domino.
Plateae et muri ejus ex auro purissimo.

Tusionibus, pressuris, tusionibus, expoliti lapides,
Suis coaptantur locis, coaptantur locis, per manus artificis,
Disponuntur permansuri, sacris aedificiis.

Gloria et honor deo usque quaque altissimo,
Una patri, filioque, inclito paraclito,
Cui laus et potestas per aeterna saecula.

Blessed city, heavenly Salem, vision dear of peace
and love, who of living stones art builded in the
height of heaven above, and, with angel hosts
encircled, as a bride dost earthward move;
from celestial realms descending, bridal glory round
thee shed, meet for him whose love espoused thee,
to thy Lord shalt thou be led; all thy streets and all
thy bulwarks of pure gold are fashioned.

Many a blow and biting sculpture polished well
those stones elect, in their places now compacted by
the heavenly Architect, who therewith hath willed
for ever that his palace should be decked.

Laud and honor to the Father, laud and honor to
the Son, laud and honor to the Spirit, ever Three,
and ever One, consubstantial, coeternal, while
unending ages run.

trans. John Mason Neale, 1851

Je suis d'Alemagne

Je suis d'Alemagne,

Je parle aleman.

Je vieng de bretagne,

Breton, bretonnan.

J'ay perdu mon pere, ma mere, mes soures,

Mes freres, et tous mes parens.

Je suis d'Alemagne,

Je parle aleman.

Je vieng de bretagne,

Breton, bretonnan.

I come from Germany,

I speak German.

I come from Brittany,

A Briton, a Briton I am.

I have lost my mother, my father, my sisters,

My brothers, and all my parents.

I come from Germany,

I speak German.

I come from Brittany,

A Briton, a Briton I am.

trans. by Adam Gilbert

Fortuna desperata

Fortuna desperata,
Iniqua e maladecta,
Che, de tal dona electa
La fama hai denegata.
Fortuna desperata.

O morte dispietata,
Inimica et crudele,
Amara piu che fele,
Da malitia fondata.
Fortuna desperata.

Text by Angelo Poliziano

Sancte Petre

Sancte Petre, ora pro nobis
Sancte Andrea, ora pro nobis
Sancte Jacobe, ora pro nobis
Sancte Thoma, ora pro nobis
Sancte Joannes, ora pro nobis
Sancte Simon, ora pro nobis
Sancte Philippe, ora pro nobis
Sancte Matthaee, ora pro nobis
Sancte Jacobe, ora pro nobis
Sancte Thadaee, ora pro nobis
Sancte Batholomaeae, ora pro nobis

Desperate Fortune,
Unjust and cursed,
Who has defamed the reputation
Of so distinguished a lady.
Desperate Fortune.

O pitiless death,
Hostile and cruel,
More bitter than bile,
Founded in malice.
Desperate Fortune.

Translation after Honey Meconi

Saint Peter, pray for us.
Saint Andrew, pray for us.
Saint James, pray for us.
Saint Thomas, pray for us.
Saint John, pray for us.
Saint Simon, pray for us.
Saint Philip, pray for us.
Saint Matthew, pray for us.
Saint James, pray for us.
Saint Thaddeus, pray for us.
Saint Bartholomew, pray for us.



photo: Doug Milliken



photo: Sidney Hopson, Adam Gilbert and Rotem Gilbert



Ciaramella

Adam Knight Gilbert & Rotem Gilbert, directors

Susan Judy (SJ) & Debra Nagy (DN), sopranos
N. Lincoln Hanks (NLH) & Temmo Korisheli (TK), tenors
Adam Knight Gilbert (AG), recorders, shawms, bagpipes
Rotem Gilbert (RG), recorders, shawms, bagpipes
Doug Milliken (DM), recorders, shawms, bagpipes
Debra Nagy (DN), recorders, shawms
Greg Ingles (GI), slide trumpet, sackbut
Erik Schmalz (ES), sackbut
Sidney Hopson (SH), percussion

Graphic Design: Eron Muckleroy

Album cover and centerfold photography at Connecticut College: Peter Nagy

Cover Image sculpture: *SYNERGY* created by Frances G. Pratt

	08:35
1. Gloria (Johannes Pullois d.1478)	02:16
AG, DN: shawms; GI: slide trumpet; ES: sackbut	
2. Urbs beata Jerusalem (Guillaume Dufay 1397-1474)	04:02
NLH, TK, SJ, DN: singers; AG, RG, DM: shawms, GI: slide trumpet; ES: sackbut	
3. A cheval tout homme a cheval (Anonymous)	02:17
AG, DN, RG, DM: shawms; GI: slide trumpet; ES: sackbut	
	11:37
4. Una panthera (Johannes Ciconia ca.1370-1412)	04:09
RG, AG, DM: recorders	
5. Doctorum principem (Ciconia)	02:22
AG, DN, DM: shawms; GI: slide trumpet	
6. O rosa bella (Ciconia)	05:06
RG, AG, DM: recorders	
	04:32
7. A l'arme a l'arme/Tru tru (Grimace , mid-to late 14th cent.)	01:59
AG, DN, RG: shawms; GI: slide trumpet	
8. Plasanche or tost (Pykini , fl. ca.1364-1389)	02:33
AG, DN: shawms; GI: slide trumpet; ES: sackbut	
	05:26
9. Comme femme desconfortee (Gilles Binchois ca.1400-1460)	01:23
RG, AG, DM: recorders	
10. Comme femme desconfortee (Alexander Agricola ca.1446-1506)	01:45
RG, AG: recorders	
11. Comme femme desconfortee (Agricola)	02:18
RG, AG, DN, DM: recorders	
	05:59
12. Cançon de' pifari dicto El ferrarese I (Adam Knight Gilbert b.1961)	01:21
AG, RG, DM: shawms	
13. Je suis d'Alemagne (Anonymous)	02:35
SJ, DN, NLH, TK: singers; AG, RG, DM: shawms; GI, ES: sackbut	
14. Roti bouilly ioyeux (Arranged Gilbert)	02:02
DM: bagpipes; AG, DN, RG: shawms; GI: slide trumpet; ES: sackbut; SH: percussion	

	06:50
15. Cançon de' pifari dicto El ferrarese II (Gilbert)	01:26
RG, AG, DM: recorders	
16. Improvisation over La spagna (Gilbert)	02:22
AG, DM: shawms; GI: slide trumpet; SH: percussion	
17. La spagna (Josquin des Prez ca.1450-1521)	03:02
AG, RG, DM: shawms; GI, ES: sackbuts	
18. De nachtigaal die zank een lied (Anonymous)	04:14
AG, bagpipe	
La franchoise nouvelle (Anonymous)	
AG, RG, DM: bagpipes; DN: shawm; GI, ES: sackbuts; SH: percussion	
	04:45
19. J'ay pris amours (Johannes Ghiselin , fl.1491-1507)	01:15
RG, AG, DN, DM: recorders	
20. J'ay pris amours (Anonymous)	02:05
RG, AG, DN, DM: recorders	
21. J'ay pris amours (Heinrich Isaac ca.1450-1517)	01:25
RG, AG, DN, DM: recorders	
22. Romanesca (Gilbert)	02:50
DM: bagpipes; AG, DN: shawms	
23. Fortuna desperata (Antoine Busnois 1430-1492)	06:36
SJ, DN, NLH, TK: singers	
Fortuna desperata (Johannes de Pinarol , late 15th century)	
TK, singer; RG, AG, DM: recorders	
Fortuna desperata/Sancte Petre (Isaac)	
SJ, DN, NLH, TK: singers; GI, ES: sackbuts	
Fortuna desperata (Agricola)	
SJ, DN, NLH, TK: singers; AG, RG, DM: shawms; GI, ES: sackbuts	



Ciaramella: Music from the Court of Burgundy

Adam Knight Gilbert & Rotem Gilbert, directors

1. **Gloria** Johannes Pullois
2. **Urbs beata Jerusalem**
Guillaume Dufay
3. **A cheval tout homme a cheval** Anon
4. **Una panthera** Johannes Ciconia
5. **Doctorum principem** Ciconia
6. **O rosa bella** Ciconia
7. **A l'arme a l'arme/Tru tru** Grimace
8. **Plasanche or tost** Pykini
9. **Comme femme desconfortee** Gilles
Binchois
10. **Comme femme desconfortee**
Alexander Agricola
11. **Comme femme desconfortee** Agricola
12. **Cançon de' pifari dicto El ferrarese I**
Adam Knight Gilbert
13. **Je suis d'Alemagne** Anon
14. **Roti bouilly ioyeulx** Arr. Gilbert
15. **Cançon de' pifari dicto El ferrarese II**
Gilbert
16. **Improvisation over La spagna** Gilbert
17. **La spagna** Josquin des Prez
18. **De nachtigaal die zank een lied** Anon
La franchoise nouvelle Anon
19. **J'ay pris amours** Johannes Ghiselin
20. **J'ay pris amours** Anon
21. **J'ay pris amours** Heinrich Isaac
22. **Romanesca** Gilbert
23. **Fortuna desperata** Antoine Busnois
Fortuna desperata Johannes de Pinarol
Fortuna desperata/Sancte Petre Isaac
Fortuna desperata Agricola

Recorded in Alfred Newman Hall, June 9-16, 2008

Recording Engineer: Bob Attiyeh

Mastering Engineers: Steve Hoffman & Kevin Gray

AKG Tube Microphones: Gearworks Pro Audio

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Yarlung Records

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SOPHISTICATED LADY

Jazz Quartet



 YARLUNG RECORDS
BOB ATTIEH, PRODUCER

1	<i>I'm Old Fashioned</i> Jerome Kern	7:47
2	<i>Gone</i> Andrew Boyle commissioned by Yarlung Artists with underwriting from Gerry Tywoniuk	2:33
3	<i>Isfahan</i> Duke Ellington & Billy Strayhorn	6:83
4	<i>For Andrew</i> Sophisticated Lady improvisation melody kernel by Andrew Norman	5:20
5	<i>Strange Fruit</i> Abel Meeropol	7:11
6	<i>Ropes of Sand</i> Misha Bigos	4:51
7	<i>Finale</i> Misha Bigos	5:37
8	<i>Green Eyed Monster</i> Andrew Boyle	3:09
9	<i>Night Night</i> Gary Wicks	5:53
10	<i>Sophisticated Lady</i> Duke Ellington	4:54
11	<i>Weightless</i> Gary Wicks	5:31
12	<i>Fields of Kurdistan</i> Misha Bigos	7:19



Producer's notes:

When I listen to music just for fun, I tend to listen to jazz as much as I listen to classical music. The complexity and freedom in jazz, with its transatlantic origins in Africa and Eastern Europe, expresses and exposes the greatness and weakness of 20th and 21st century culture in the United States. Jazz may be one of America's unique art forms, revealing much of the American psyche to ourselves and to the rest of the world. Indeed jazz musicians from the United States served as the country's unofficial ambassadors of American culture in Europe and Asia following World War II, and in places like Paris and Shanghai in the 1920s and 1930s. Jazz is no longer an "American" art; some of the finest jazz clubs thrive in Shanghai, Tokyo, London, Berlin and Paris, not just Los Angeles, Chicago, Detroit, New Orleans and New York.

Sophisticated Lady jazz quartet pays homage to the Great Tradition of American jazz but most of their repertoire is written by members of the quartet. Unlike the majority of contemporary jazz recordings, which are carefully and surgically perfected in postproduction, this album remains raw and fresh. These tracks are complete takes, "live to tape," without editing. The music on this recording is how Sophisticated Lady plays *without* the help of digital magic. The quartet rehearsed and performed some of these tracks before our recording but at least half are the first time through; the quartet discussed the tunes and who would take what solo in which order but without rehearsal. I wanted the intensity of raw improvisation. This is possible when superb musicians tackle new material together, listening carefully to each other and playing as a single organism. Some melodies, *For Andrew*, for example, I played for them on the piano right before our take and the quartet improvised from there. Music cannot get fresher than this.

Yarlung Records did it again. This time it's their first jazz entry that has golden warmth of a Blue Note from its heyday as well as visceral instruments presence of a Contemporary Records. Recorded in Cammilleri concert hall using only a vintage tube stereo microphone, the sound of the CD is creamy like butter while the texture is so rich that you can easily discern which parts of the drum set the player hits and rubs. The big crescendo on 'For Andrew' is mind blowing!

--Mori Shima, *Stereo Sound*, Japan

Yarlung makes recordings in concert halls, not studios. Our albums capture the sound of our musicians playing in real acoustic spaces. One of the leading neuroscientists in the world, Dr. Antonio Damasio, hired Yasuhisa Toyota to build a concert hall for him in the Dornsife Brain and Creativity Institute at the University of Southern California in Los Angeles. The result is the spectacular and intimate Cammilleri Hall where Dr. Damasio generously invited us to make this recording.

When the members of Sophisticated Lady quartet first played in this acoustic marvel their eyes lighted up and excitement built. They responded to the beautiful sound in the hall immediately, and the acoustics enabled Yarlung to record this album with our characteristically minimalist approach. We used one AKG C24 stereo microphone from our friend Jon Fisher at Gearworks Pro Audio, with the addition of one AKG C12 for a small amount of reinforcement for Gary's bass. Elliot Midwood designed our microphone preamplification, and we recorded directly to RMGI 468 tape on our analog recorder with tube circuitry designed for Yarlung by Len Horowitz and to high resolution digital media. Our Steinway technician Robert Koning kept the piano in beautiful shape for our recording.

More jazz records should be like *Sophisticated Lady Quartet*—relaxed yet focused, tradition-based yet modern, elegant yet conveying a sure sense of swing. The recording is so pure that you almost feel as if you're eavesdropping on four musicians who seem completely in their element while performing, in a one-take environment, a set that's evenly split between previously rehearsed arrangements and performances where they had one chance to turn a composition into a memorable piece of music. No splicing or editing here—just a live-in-the-studio recording where the mood, playing and sonics are so solid that that jazz lovers will wish that the mostly-classical label Yarlung wandered over to this side of the street more often.

--Jeff Wilson, *The Absolute Sound*

We wish to thank Cammilleri's technical director Nic Monaco, as well as Dr. Damasio's "two right arms," Susan Lynch and Pamela McNeff-Smith. You made our first recording experience at Dornsife such a pleasure.

When the musicians first learned how Yarlung makes a recording, relying on the acoustic environment, without editing and without much post production, they understood it intuitively and welcomed the challenge. The quartet knew that Dr. Damasio had generously given us plenty of time in the hall (we spent our first day on set up and balance) and the fabulous acoustics meant they heard each other perfectly. This helped them relax into the recording.

Sophisticated Lady joins me in thanking our executive producer **John Pruit**, a man whose friendship and wisdom I prize. John's generosity and coordination made our recording possible. John has helped jazz and folk and Native American musicians through Dog Soldier Press, which releases recordings, books and video, especially in support of the Lakota tradition.

We would also like to thank **Brenda Barnes**, president of the board of Yarlung Artists and our friend **Gerry Tywoniuk** for their generous support of this album. Thanks also to **Robert Levi** and The Los Angeles and Orange County Audio Society.

The members of Sophisticated Lady met at USC, where they earned their Master's degrees.

JJ Kirkpatrick, trumpet and flugelhorn, was born in Portland, Oregon. JJ began his diverse musical career at 9 when he scored the opening sequence to a 10-minute film he co-directed with his brother. JJ began playing trumpet that same year, studying with Portland legend Thara Memory. Mr. Kirkpatrick has performed with Wynton Marsalis, Tootie Heath, Beyonce, Craig Robinson, Louis CK among others, and works as a performer, composer and producer. Along with Andrew Boyle, Misha Bigos and Gary Wicks, JJ founded Sophisticated Lady jazz quartet. www.jjkirkpatrickmusic.com

Misha Adair Bigos, piano, grew up in Seattle, Washington. After graduating from Gonzaga University he played piano on cruise ships for two years. Misha just graduated with his Master's Degree from the University of Southern California in Los Angeles, where he studied piano with Alan Pasqua and Sara Gazarek. Rather than holding his master's recital at school, Misha and Sophisticated Lady made their debut performance at Catalina Bar and Grill in Hollywood. For more about Misha please visit www.mishaadair.com

"Sophisticated Lady" performed this year for The Young Artist Jazz Series at Catalina Bar and Grill, and brought the crowd to their feet. I was so impressed with the group's innovation and talent in both their playing and writing. They bring a modern and creative energy to their original songs as well as standards, while maintaining the integrity of what is at the heart of jazz music. I have no doubt that they will have enormous success.

--Barbara Brighton, producer, Young Artists Jazz Series

Andrew James Boyle, drums, lives in Los Angeles, where he continues to study with his mentor, the legendary drummer Peter Erskine at USC. Andrew also studied with the wonderful Aaron Serfaty in Los Angeles, and before that with Tim Metz in Sacramento. Andrew maintains a busy schedule teaching and performing, locally and overseas. In addition to receiving multiple prestigious awards from USC, Andrew also earned the

Outstanding Soloist Award from the Monterey Next Generation Jazz Festival. Andrew was Yarlung's introduction to Sophisticated Lady quartet. Please visit andrewboylemusic.nubook.com

Gary Wicks, bass, a virtuoso on both acoustic and electric bass, played and toured around the world with the Grammy Award® winning group The Manhattan Transfer for 5 years. With "The Transfer," Gary played in myriad international music festivals and on the group's most recent recording. Originally from Albany, NY, this second generation bassist has been a part of the vibrant music scenes in London, Los Angeles, Albany and Boston, where he earned his Bachelor's degree in Double Bass Performance from the New England Conservatory. Gary taught on faculty at the Silver Lake Conservatory of Music and currently teaches at The Musician's Institute. Gary proudly plays D'Addario Zyex bass strings and endorses Eden Electronics amplification. For Gary's compositions and arrangements, please visit www.garywicks.com, bassygrove productions (ASCAP).



Misha Adair Bigos, JJ Kirkpatrick, Gary Wicks, Andrew Boyle
Cooper Bates Photography

Thoughts on the music:

Jerome Kern's *I'm Old Fashioned*, an arrangement by Gary, was the first piece played by the quartet several years ago and has become one of the quartet's most requested tunes. By contrast, Andrew Boyle's *Gone*, was a piece Yarlung commissioned and which Andrew presented to the quartet for the first time during our session. We had two takes, both of which earned a "star" in my recording notes. This is one of them. Gary surprised the group with his arrangement of Duke Ellington's and Billy Strayhorn's *Isfahan*, which was one of our first takes in Cammilleri Hall.

For Andrew, in honor of Andrew Norman, is a free improvisation on a melody kernel I played for the quartet right before the take. These few notes come from Andrew Norman's *Music in Circles III*, a commission by the Los Angeles Chamber Orchestra, an organization close to Yarlung's heart. I asked Andrew if we could steal his notes in his honor, to commemorate his joining the faculty at USC, and he was delighted.

We hear Sophisticated Lady guided by JJ in a free improvisation on *Strange Fruit*, the Abel Meeropol melody made so famous by Billie Holiday, a song instrumental in civil rights progress in the United States in the mid 20th century. Misha wrote *Ropes of Sand* in a couple of hours while visiting his grandmother. *Ropes of Sand* and *Finale*, also by Misha, are pieces the quartet has played often. Andrew Boyle wrote *Green Eyed Monster* after a painful experience with a green eyed monster named Danielle.

Look out Brubeck, Sophisticated Lady's remarkable debut should perhaps be re-titled TAKE ONE. Why? Each tune was captured in one take! The 60+ minute CD also celebrates Yarlung's audiophile venture into JAZZ with a splatter of Chet Baker's seductive, kicked-back Californication daubed with a drizzle of Miles at his mellowest. No matter how busy your day, an evening spin through this one will definitely move your mood.

--David Thomson

The Sophisticated Lady Jazz Quartet's debut recording should be of great interest to fans of forward-looking straight ahead jazz. Each of the four musicians is excellent both as soloists and in ensembles, the music that they perform ranges from melodic versions of standards to lyrical originals and freer explorations, and their subtle playing keeps one guessing. This CD is well worth exploring and I certainly recommend it. --Scott Yanow

Gary built *Night Night* around a major seventh sharp five chord, which he uses to evoke the cozy feeling just before one falls asleep at night. Duke Ellington's timeless ballad *Sophisticated Lady* inspired both the name and the sound of the quartet. Gary structured *Weightless* around the quintessential dark tonality of the minor major seventh chord, reminiscent of early Miles Davis. Andrew reinforces this quality with his use of damped mallets on the drums.

Misha named *Fields of Kurdistan* in honor of John Pruit, our valiant executive producer, who has been working on rotation as an oil geologist in Northern Iraq for the past few years and knows Kurdistan well. John arrived in Los Angeles from the Near East for the first day of our recording. The quartet's playing kept him awake and smiling for all three days of our sessions despite severe jetlag. Thank you John and thank you Misha.

Bob Attiyeh, producer

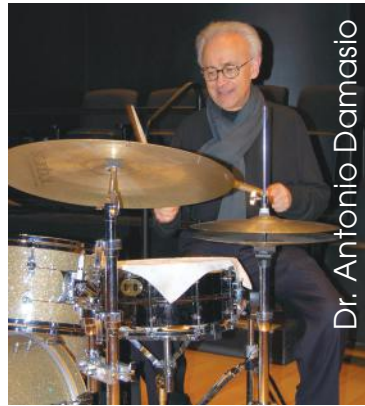
Executive Producer: John Pruit

Graphic Design: Eron Muckleroy

Album Cover Image: Cooper Bates Photography



Jacob Horowitz, Andrew Boyle, JJ Kirkpatrick, Bob Attiyeh, John Pruit, Misha Adair Bigos, Gary Wicks



I like "Sophisticated Lady." A unique voice. Great improvising. One can hear everything on this recording, all the nuances and textures. I can *really listen* to this music because they have their own classic style. So much jazz is all the same today. "Sophisticated Lady" is refreshing. --Billy Mitchell

The group *Sophisticated Lady* has its eyes set on tomorrow's horizon — while their feet are planted in the terra firm of today — with the consummate skills and musical knowledge that have always been part of the jazz lore. They know their stuff and they can play! *Sophisticated Lady* gives me joy, hope, and I recommend them to you. --Peter Erskine



Cooper Bates Photography



One of those very cool involving jazz performances that bring you into the music from the very first note. The only thing this recording is missing are the expensive tickets and the sticky floor. It has become a reference of mine for space, front to back and left to right, and natural timbres. --Robert Levi

SOPHISTICATED LADY Jazz Quartet

JJ Kirkpatrick, trumpet and flugelhorn **Misha Adair Bigos**, piano

Gary Wicks, bass **Andrew Boyle**, drums

- | | | | |
|---|--|----|--|
| 1 | <i>I'm Old Fashioned</i> Jerome Kern | 7 | <i>Finale</i> Misha Bigos |
| 2 | <i>Gone</i> Andrew Boyle | 8 | <i>Green Eyed Monster</i> Andrew Boyle |
| 3 | <i>Isfahan</i> Duke Ellington & Billy Strayhorn | 9 | <i>Night Night</i> Gary Wicks |
| 4 | <i>For Andrew</i> melody kernel by Andrew Norman | 10 | <i>Sophisticated Lady</i> Duke Ellington |
| 5 | <i>Strange Fruit</i> Abel Meeropol | 11 | <i>Weightless</i> Gary Wicks |
| 6 | <i>Ropes of Sand</i> Misha Bigos | 12 | <i>Fields of Kurdistan</i> Misha Bigos |

This recording made possible with generous support from:

John Pruit

Brenda Barnes

The Los Angeles and Orange County Audio Society

Special thanks to Gerry Tywoniuk for underwriting the commission of *Gone*, by Andrew Boyle

Recorded at the Brain and Creativity Institute's Cammilleri Hall
University of Southern California, Los Angeles
October 24-26, 2013

Executive Producer: John Pruit

Producer and Recording Engineer: Bob Attiyeh
Assistant Producer: Jacob Horowitz

Mastering Engineers: Steve Hoffman & Bob Attiyeh
Microphone preamplification by Elliot Midwood
AKG C24 & C12 tube microphones: Gearworks Pro Audio

Steinway technician: Robert Koning

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Breaking the Sound Barrier

Yarlung Records

65004

Jung-A Lee

A Private Organ Recital in Walt Disney Concert Hall

Jim Mulally, executive producer



YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

Jung-A Lee

A Private Organ Recital in Walt Disney Concert Hall

1. Adam Knight Gilbert, *Woods and Brooks* 7:25
UNDERWRITTEN BY THE HORTON FAMILY
2. Guy Bovet, *Hamburger Totentanz* 5:28
3. Louis Vierne, *Carrillon de Westminster* 7:37
4. François Couperin, *Elevation: Tierce en taille* 3:20
5. Diderich Buxtehude, *Ciacona in C Minor, BuxWV 159* 6:21
6. Ad Wammes, *Miroir* 6:26
7. John Weaver, *Toccata* 4:31
8. Jan Pieterszoon Sweelinck, *Mein junges Leben hat ein End* 7:06
9. J. S. Bach, *Prelude in B Minor, BWV 544* 6:40
10. Jung-A Lee, *Fantasia on Blessed Assurance* 4:42
UNDERWRITTEN BY MARGIE BARRY
11. Olivier Messiaen, *Les Anges* 3:40
12. Dudley Buck, *Concert Variations on the Star Spangled Banner, Op. 23* 12:57

Jung-A Lee

A Private Organ Recital in Walt Disney Concert Hall

Producer's Notes

Jung-A Lee and Executive Producer Jim Mulally and I conceived this recording as a gift to welcome Simon Woods to Los Angeles. Simon serves as our new CEO at the Los Angeles Philharmonic. Yarlung has enjoyed a long and successful friendship with this orchestra, and with the support of our friend Deborah Borda, recorded five albums with Los Angeles Philharmonic musicians, including two with Principal Concertmaster Martin Chalifour, Principal Pianist Joanne Pearce Martin, Bass Clarinet virtuoso David Howard and the young firebrand violinist and social activist Robert Vijay Gupta. This album also celebrates the esteemed Caspar Glatzer-Götz/Manuel Rosales organ in Walt Disney Concert Hall and the great institution that is the Los Angeles Philharmonic Orchestra.

We dedicate this album to Simon Woods and his wonderful family (more about that below) and to the Los Angeles Philharmonic, which celebrates its 100th Anniversary Season this year.

This album is the result of a joyful collaboration between many people; I think you will feel this energy when you listen to the recording. Jung-A's infectious and delightful sense of humor infuses the musical performance, our choices for the repertoire, and warmly colors our memories of this project.

Simon and his team at the Philharmonic, especially Dan Song, Jessie Farber and Leland Alexander made us feel so welcome, and coordinated everything with efficiency and fun. Fellow Yarlung engineers Arian Jansen and Elliot Midwood worked closely with us during rehearsals, set up and the recording itself. Yarlung Executive Producer Jim Mulally joined us for the recital and helped craft the shape of this recording.

Joining us as underwriters for two new pieces are the Horton Family, who generously commissioned *Woods and Brooks* from Adam Knight Gilbert, and my friend Margie Barry, who commissioned *Fantasia on Blessed Assurance* from Jung-A Lee herself, in memory of her husband and Yarlung's longtime board member, David Barry.



Among the team who put this together, the person I hope this album most heartily celebrates is our organist, Jung-A Lee herself. Jung-A performs all over the world. In fact, she left for Paris for a concert in St. Etienne Cathedral in Meaux during our rehearsal period. It was France's National Organ Day; Jung-A couldn't resist, and she returned as fresh from this trip as she had left. In fact, because the Los Angeles Philharmonic was performing and rehearsing daily in WDCH during this part of the season, most of Jung-A's rehearsals in Walt Disney took place overnight, starting at 10pm and ending at 6 or 7am the next morning. Jung-A joked that her nighttime rehearsals helped her avoid jetlag during her trips to Europe and Asia during this period. This gives you an inkling of Jung-A's glow and positive spirit.

Jung-A earned her doctorate at Boston University, her master's at Yale where she earned the Charles Ives prize, and her undergraduate degree at Toronto University. Jung-A served as organ scholar at The Memorial Church, Harvard University, during her time in Boston.

When not performing around the United States or overseas, Jung-A serves as organist at St. Andrew's Presbyterian Church in Newport Beach, California and performs regularly with Robert Istad and the Pacific Chorale at Segerstrom Center for the Arts. In fact, it is Rob Istad, with whom Yarlung recorded the choral album *Nostos*, who originally introduced us to Jung-A.

Thoughts on the repertoire

Woods and Brooks

Our album opens with Adam Knight Gilbert's witty pastoral romp honoring Simon Woods and his family, written in Renaissance style from about 1518. Virtuoso as well as tongue-in-cheek, Adam's piece uses the Renaissance technique of *soggetto cavato*, or "subjects carved from the vowels," wherein the letters of a person's name, or a word or phrase, are linked to Renaissance solfège to create the melodic line. Each letter is assigned to a specific pitch. In our case, Adam began with Simon Woods (mi sol ut ut sol sol) Karin Brookes (la mi sol sol re), their daughter Isabel (mi la re) and son Barnaby (la la mi). I loved the piece in rehearsal, and wanted more. Adam kindly added a slower middle section which he derived from Los Angeles Philharmonic (sol la re re mi fa sol mi). Great patrons of the arts (the Medici family in Florence comes to mind) often had pieces written for them in this way, and we thought it was fitting to appreciate our Los Angeles musical royalty similarly. Simon runs the Los Angeles

Philharmonic and Karin Brookes serves as executive director of Early Music America. I am proud to say that Jung-A asked me to play the Pajaritos, the pedal that sounds like birds singing, which she added to the score with Adam's permission. *Woods and Brooks* was commissioned by Yarlung Artists with generous underwriting from the Horton family.

The Swiss composer Guy Bovet's ***Hamburger Totentanz*** follows next. Jung-A tells me that Mr. Bovet is as funny as he is talented as a composer. He was born in 1942 in Thun, near Bern, Switzerland. *Hamburger Totentanz* comes from Bovet's *Trois Préludes Hambourgeois*, and Bovet manages to include quotations from Offenbach's *Barcarolle* from Tales of Hoffman, Beethoven's *Für Elise* and the sailors' chorus from Wagner's *Flying Dutchman* as if the first two were not enough! The piece was first improvised in Hamburg, by Bovet and his friend the organist Hebert Wulf. They invented *Hamburger Totentanz* on the spot. Bovet liked what they improvised and later notated his own version of it for solo organ.

Jung-A and I chose Louis Vierne's (1870 -1937) ***Carrillon de Westminster*** to follow the Bovet. Not only is it a famous show piece for great organs like the one Manuel Rosales built for Walt Disney Concert Hall, but I have a personal memory of this piece that gives it a special glow. My teacher Ellen Louise Knoblach served as associate organist for the choir in which I sang for many years when I was in high school. For her final Sunday performance, she and Tom Foster chose this piece to be her farewell show piece. You may recognize the famous theme from the Westminster chimes one can hear from the clock tower in the Palace of Westminster in London.

François Couperin's ***Elevation: Tierce en taille*** from *Messe pour les couvents* reveals the flexibility and multifaceted capacity of the Walt Disney Concert Hall organ. Couperin lived from 1668 to 1733. To my ears, this piece sounds as if Jung-A plays it on a Baroque instrument, including the articulation we associate with those instruments, not the monumental and powerful organ you hear in so much of this recital. Microphone positions and equipment remained the same. Of course, we owe credit for this to Jung-A's musicality and technique every bit as much as to the organ's versatility. Jung-A credits John Tuttle, her professor at the University of Toronto, for teaching her this piece as an undergraduate.

Diderich Buxtehude's ***Ciacona in C Minor, BuxWV 159*** takes me back to one of the earliest organ concerts I remember. My family was living in Denmark, about 6 KM west of Helsingør. We heard this piece in Buxtehude's own church, on Buxtehude's own organ (still in existence and recently restored to its original configuration) in the Mariæ Kirke attached to the Carmelite Monastery on Sct. Annagade in Helsingør. Buxtehude served as organist in this church in Helsingør from 1660



Buxtehude's organ in Mariæ Kirke, Helsingør

style in which the right hand repeats the same pattern from the beginning to the end of the work. I love the transparency and subtle evolving harmonic changes. I first heard this particular work in Los Angeles in the middle of an organ recital. While listening to it, I felt transported into a different realm as the sonority and dimmed lighting fit perfectly with the stained-glass windows surrounding us."

Next follows **Toccata** written in 1968 by American composer and organist John Weaver, born in 1937. My fellow recording engineer Arian Jansen and I joked that this track demonstrates plenty of "Telarc Oomph." Mr. Weaver taught at both Curtis and Juilliard, and now lives in Vermont. Jung-A often plays Weaver's *Toccata* in G Major as her opening piece in a concert. She enjoys the fanfare style and triplet figuration throughout the work.

¹It was to Buxtehude's church in Lübeck that J. S. Bach made his famous pilgrimage in 1705, essentially sneaking out of Arnstadt without permission from his patron. Bach walked more than 400 kilometers from Lübeck to hear the great Danish master and stayed in Lübeck for several months.

to 1668, before his appointment at Lübeck's Marienkirche in Germany.¹ Buxtehude was born in 1637 or 1639, and died in 1707. Hearing this magnificent and stately piece, it is easy to forget that the Chaconne was a "lurid dance" imported to Europe from the New World and banned by the church in Spain during the Inquisition. Dancing the Chaconne earned one 200 lashes. Jung-A first studied this Chaconne with James Christie at Boston University. Jung-A remembers that Professor Christie taught the articulation of Buxtehude and other earlier Baroque music convincingly. Jung-A learned this piece on the organ in Holy Cross College in Worcester, Massachusetts, and has continued to develop her interpretation since.

We jump several centuries to the Dutch composer Ad Wammes, who was born in 1953 and wrote the scintillating **Miroir** in 1989. Jung-A writes that Wammes "uses a minimalist

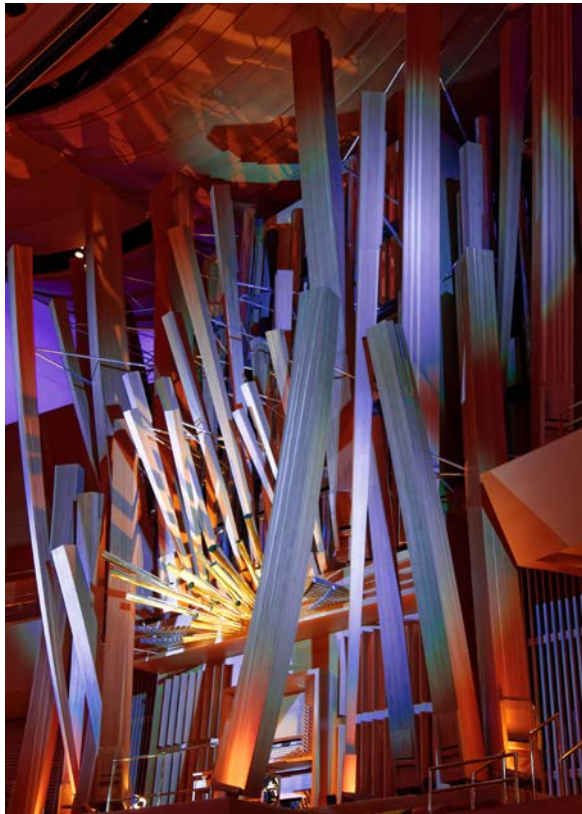
Dutch composer Jan Pieterszoon Sweelinck (1562-1621) bridges a gap for us between Adam Gilbert's Renaissance-style *Woods and Brooks* and the Baroque era we celebrate with Buxtehude, Couperin and Bach. Famous for being the first composer to write a fugue for organ, Sweelinck wrote his famous variations on the tune ***Mein junges Leben hat ein End*** during his long tenure at Oude Kerk. Sweelinck was known during his lifetime as the "Orpheus of Amsterdam." Jung-A reminisces about her 2017 performance of the piece in The Netherlands for organist Diane Bish and some friends on a Tulip Tour: "Playing at St. Stephen's Church in Nijmegen with such wonderful acoustics was an unforgettable experience."

Many scholars believe J. S. Bach (1685-1750) wrote his **Prelude in B Minor, BWV 544** somewhere between 1727 and 1731 during his time at Thomaskirche in Leipzig, and this Prelude is considered one of his richest and most powerful. I listened to Jung-A perform this work from various places in Walt Disney Concert Hall. In every location, the organ sounded large and powerful, yet clear and surprisingly intimate and immediate. Kudos to Manuel Rosales and to Walt Disney Concert Hall architect Frank Gehry and acoustician Yasuhisa Toyota for making this possible. Jung-A knows many organists who want this particular organ piece to be played at their funerals. "I believe it can be associated with Bach's B minor mass. This prelude is an excellent example of Bach's mature work in the genre; I absolutely love it."

We follow Bach's Prelude with Yarlung's commission from Jung-A Lee for her arrangement entitled ***Fantasia on Blessed Assurance***, generously underwritten by Margie Barry in honor of Simon Woods and in happy memory of her husband David. This is the piece in our recording that most impresses our surround sound mastering engineer Tom Caulfield for its sheer power and magnificence. I can still see the rapt faces of our small audience during this recital and recording session. Jung-A wrote a winner, creating this *Fantasia* upon the hymn tune *Blessed Assurance*. The text for the hymn was written by the blind poet and prolific writer of hymn texts Frances Jane Crosby, who lived from 1820 to 1915.

Second to last in our program, Jung-A plays one of my favorites in the recital, Olivier Messiaen's ***Les Anges***, one of nine mediations on the birth of Our Lord, an early cycle Messiaen titled *La Nativité du Seigneur*. The composer wrote these works in 1935, when he was twenty seven years old, living in Grenoble. Messiaen employs what he interprets as Ancient Greek and Indian rhythms and meters. Messiaen was born in 1908 and died in 1992. The larger cycle *La Nativité du Seigneur* premiered in 1936 in La Trinité in Paris, shared among three players: Jean-Yves Daniel-Lesur, Jean Langlais, and Jean-Jacques Grünenwald. Jung-A often performs *Les Mages*, *Les Berges*, and *Dieu parmi nous* as well as *Les Anges* for concerts at Christmas time. Jung-A

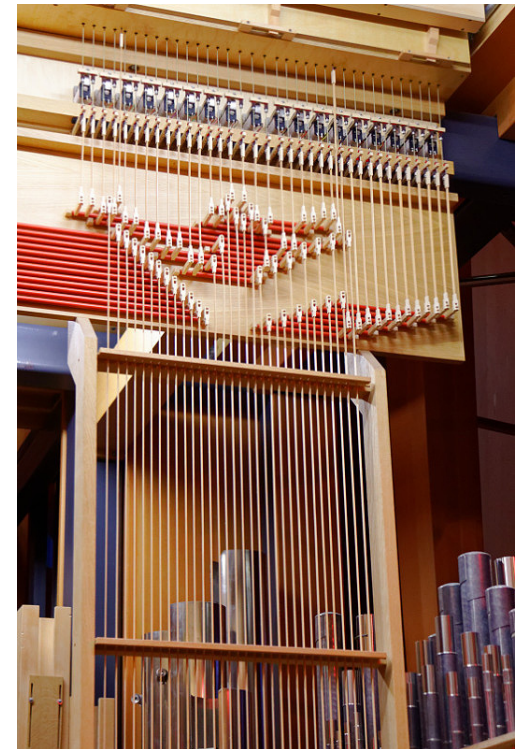




enjoys Messiaen's unique harmonies and theological message and hopes these pieces will be performed more often in North America.

Jung-A ends our program with Dudley Buck's *Concert Variations on the Star Spangled Banner, Op. 23*, a Romantic-era work published in 1868. Buck was born in Connecticut in 1839 and died in 1909. Buck defied his family, which anticipated he would enter the family shipping business, and instead studied in Leipzig, at the conservatory founded by Mendelssohn, where his love for and association with Bach's music and compositional technique was kindled. Jung-A has performed this work in concert often, and it remains one of her audience favorites. Her grateful listeners often wind up in tears. Jung-A performs these variations almost every year on Memorial Day, Independence Day or on September 11th. Buck included a Minor section right before the *Finale*. Jung-A explains that the harmonic transition works so well that both the Minor section and *Finale* sections lift up our hearts. In our concert recording, neither executive producer Jim Mulally nor I remained dry-eyed during the work's thunderous conclusion.

-Bob Attiyeh, producer





Notes on the organ

Manuel Rosales keeps close tabs on the magnificent organ he conceived and voiced for Walt Disney Concert Hall. He never knows when some exciting performance or recording project will happen, so strives to keep the instrument in top shape. Nevertheless, Manuel and his team made sure everything worked flawlessly for us before and during Jung-A's project. Jung-A is a special organist for Manuel and he wanted her to have a terrific experience. The Walt Disney organ itself occupies a unique place in Manuel's heart, partly because this commission was such a controversy at the time. Organ builders are a conservative and sometimes cranky bunch, and Manuel remembers great antagonism from his colleagues over the project. He was warned that building the now-famous Walt Disney Concert Hall "French Fries" was supposed to be a career ender for the Rosales company. While the organ community often complains that nothing changes in the world of concert and church organs, and everything always looks the same, once the initial designs became public, Manuel was lambasted for a "satanic creation." Think of Jung-A's delightful *Hamburger Totentanz* when you read this. The success and popularity of this organ have vindicated Manuel's vision that it was the right visual concept to compliment Frank Gehry's architectural design.



The organ was a gift from Toyota Motor Sales USA, and includes 6,134 pipes ranging in size from 32 feet to a few inches. These pipes are in 109 ranks, or sets. Frank Gehry and Manuel Rosales collaborated on the visual design. Glatter-Götz Orgelbau in Owingen, Germany, and Rosales Organ Builders in Los Angeles created the mechanical design, construction, tuning and voicing. The organ was shipped from Germany in six ocean-going containers and the unassembled organ itself weighed over 40 metric tons. Installation by the Glatter-Götz staff in WDCH began in April 2003 and was completed in June 2003. Manuel and his Los Angeles team voiced the 6,134 pipes over a period of one year and completed the project in 2004.

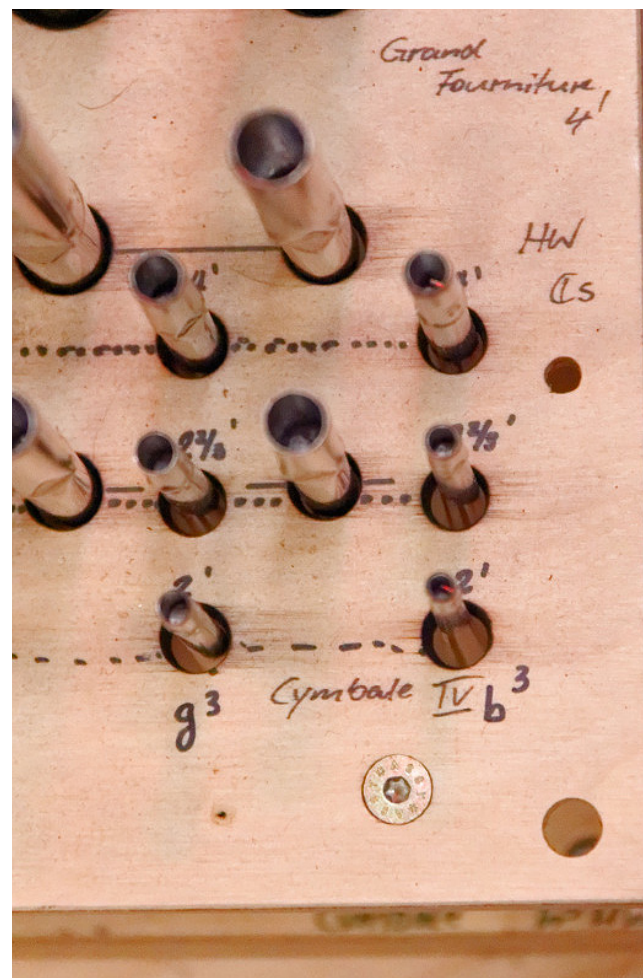
The length of the longest pipes is over 32 feet and the largest pipe weighs over 1,000 lbs. The smallest pipe is the size of a small pencil with a speaking length less than 1/4" long. The lowest note has a frequency of 16 cycles per second, which is C below the lowest note on a modern Steinway. The highest note has a

fundamental frequency of 10,548 cycles per second, which is an octave and a third higher than the top note of a piano.





The specially-curved wood façade pipes were made by Glatter-Götz Orgelbau of solid, vertical grain Douglas fir to match the interior of Walt Disney Concert Hall. The wood façade pipes are actual speaking pipes consisting of the 32' Violone and 32' Basson basses. Behind the façade are metal pipes, which are alloys of tin and lead. Other wood pipes were made in the workshops of Glatter-Götz Orgelbau of solid oak and solid pine. Metal pipes were made in various specialty workshops in Portugal, Germany, England and the United States. The main console is permanently attached at the base of the organ's woodwork in the "forest of pipes," at the base of what the detractors call the "French Fries." The stage console is moveable and can be plugged in at four different locations including back-stage for testing.



61-note manual keyboards are covered with simulated ivory and solid ebony.
32-note pedal board's keys are made of maple and ebony.
128 draw stop controls are hand-lettered on porcelain with solid ebony stems.
80 manual thumb piston controls and 28 pedal toe pistons are available for preset combinations.
1,800 memory levels are available for up to 50 organists' personal preset combinations.

Wind for the organ is supplied by three blowers totaling 14.5 horsepower. Wind pressures range from 4" (102mm) for the Positive to 18" (380mm) for the Llamada horizontal "Tuba" and 32' Contra Bombarde. The keys on the main console are connected to the pipe valves via a mechanical linkage known as "tracker action." Both consoles are equipped with electric action, which may be digitally recorded for playback and archival purposes. The organ is equipped with MIDI interface for connection to digital systems, though our recording was very much a product of Jung-A's directly-employed fingers, feet and skill.

Organ Construction Materials:

- Douglas fir for the façade wood pipes and the organ case
- Cherry for the console
- Porcelain for the stop knobs
- Simulated ivory and ebony for the manual keyboards
- Metal pipes of high-tin alloys, 75% to 90%
- Flute pipes of hammered lead

GREAT – Manual II (unenclosed)	POSITIVE – Manual I (enclosed)	8’ Flûte traversière
32’ Violonbasse (Gehry façade)	16’ Quintaton	8’ Bourdon
16’ Prestant (polished tin façade)	8’ Principal	8’ Viole de Gambe
16’ Violonbasse (ext.)	8’ Unda Maris	8’ Voix céleste (CC)
16’ Bourdon	8’ Gambe	8’ Dulciane doux
8’ Principal	8’ Flûte harmonique	8’ Voix angelique (TC)
8’ Diapason à Pavillon	8’ Gedackt	4’ Principal
8’ Violoncelle	4’ Octave	4’ Flûte octaviante
8’ Flûte harmonique	4’ Hohlflöte	2-2/3’ Nasard
8’ Chimney Flute	2-2/3’ Nasard	2’ Octavin
5-1/3’ Grand Nasard	2’ Super Octave	1-3/5’ Tierce
4’ Octave	2’ Waldflöte	1’ Piccolo
4’ Spire Flute	1-3/5’ Tierce	III-V Plein jeu harmonique (2-2/3’)
3-1/5’ Grande Tierce	1-1/3’ Larigot	16’ Bombarde
2-2/3’ Octave Quinte	IV Mixture (1-1/3’)	8’ Trompette
2’ Super Octave	16’ Cor anglais	8’ Hautbois
III Grande Fourniture (16’ series)	8’ Trompette	8’ Voix humaine
VIII Mixture (8’ series)	8’ Cromorne	4’ Clairon
IV Cymbale (4’ series)	4’ Clairon	Fast Tremulant
VII Corneta Magna	Tremolo	Slow Tremulant
32’ Contre Basson (ext.16’)	16’ Llamada	8’ Llamada
(Gehry façade)	8’ Llamada	8’ Trompeta de Los Angeles
16’ Contre Basson	4’ Llamada	16’ Swell to Swell
8’ Basson	8’ Trompeta de Los Angeles	4’ Swell to Swell
4’ Basson Clarion	16’ Positive to Positive	
8’ Trompeta de Los Angeles		LLAMARADA – Manual IV (enclosed)
(horizontal)		8’ Flautado grandiso
16’ Great to Great	SWELL – Manual III (enclosed)	4’ Octava real
	16’ Bourdon	V Compuestas
	8’ Diapason	

V Llano fuerte
 16' Contra Tromba
 8' Tromba
 4' Tromba Clarion
 Tremblante
 Unenclosed
 16' Llamada (ext.)
 8' Llamada
 4' Llamada (ext.)
 8' Trompeta de Los Angeles
 (Gehry façade)
 Campanitas (Choice of one or
 both bell arrays)
 Pajaritos (Two pairs of birdolas)

PEDAL

32' Flûte
 32' Violonbasse (Gehry façade)
 16' Flûte (ext.)
 16' Prestant (GREAT)
 16' Violonbasse (GREAT)
 16' Subbass
 16' Bourdon (SWELL)
 10-2/3' Grosse Quinte
 8' Octave
 8' Flûte (ext.)
 8' Violoncelle (GREAT)
 8' Bourdon (ext. Subbass)
 4' Super Octave

4' Flûte (ext.)
 V Mixture (5-1/3')
 32' Contre Bombarde (ext.)
 32' Contre Basson (Gehry façade)
 16' Grande Bombarde
 16' Contre Tromba
 16' Contre Basson
 16' Llamada
 8' Trompeta de Los Angeles
 4' Llamada
 4' Llamada

COUPLERS

8' Great to Pedal
 8' Positive to Pedal
 8' Swell to Pedal
 8' Llamada to Pedal
 16' Positive to Great
 8' Positive to Great
 16' Swell to Great
 8' Swell to Great
 4' Swell to Great
 16' Llamada to Great
 8' Llamada to Great
 4' Llamada to Great
 8' Swell to Positive
 8' Llamada to Positive

COMBINATIONS

Great: 1-8
 Positive: 1-8
 Swell: 1-8
 Llamada: 1-6
 Pedal: 1-6 (toe)
 General: 1-24 (1-12 toe)
 Restore
 General Cancel
 Combination Set
 All Pistons Next
 Next
 Previous

Thumb reversibles for:

Great to Pedal
 Positive to Pedal
 Swell to Pedal
 Llamada to Pedal
 Swell to Great
 Positive to Great
 Llamada to Great
 Tutti

Toe reversibles for:

Great to Pedal
 Swell to Pedal
 Tutti
 Pajaritos



Production notes

STEREO

Arian Jansen and I used Ted Ancona's famous "Frank Sinatra" AKG C-24 vacuum tube stereo microphone and two additional mid-hall Ted Ancona Schoeps M222 vacuum tube omnidirectional mono microphones. We used Elliot Midwood vacuum tube mic preamplification and fed these four tracks into our analog SonoruS Holographic Imaging processor. This SHI technology enabled us to produce a two channel mix to reproduce a more three-dimensional listening experience from two speakers. We captured this Holographic Imaging recording using a SonoruS ATR12 analog tape recorder, a SonoruS digital converter for high resolution PCM, and a Merging Technologies HAPI for DSD256. For more information about SonoruS Holographic Imaging please visit yarlungrecords.com/sonorus/

QUATRO SURROUND SOUND (4.0)

into 5 Channels for easy 5.0 and 5.1 playback

This is 4.0 surround sound, where channel 1 is left front, channel 2 is right front, channel 3 is silent, channel 4 is left rear and channel 5 is right rear for easy playback on standard 5.0 or 5.1 playback systems. We elected to use two front channels (not three) to preserve phase and playback room loading information in Walt Disney Concert Hall as accurately as possible. For the rear channels, we used our two mid-hall Ted Ancona Schoeps M222 vacuum tube microphones. Please visit yarlungrecords.com for links to our DSD 256fs downloads in stereo and surround sound.

COMPLETE TAKES

We believe that the musical intent communicated directly by our musicians is generally superior to a musical arc that I could create in postproduction, so we don't edit. What you hear on this album is real. Jung-A performed this recital for our recording team and executive producer as you hear it.

–Bob Attiyeh, producer

Organ Builder and Technician: Manuel Rosales
Recording Engineers: Bob Attiyeh & Arian Jansen
Microphone Technician: David Bock
Vacuum Tube Microphones: Ancona Audio
Microphone Preamplication: Elliot Midwood
Stereo Mastering Engineers: Steve Hoffman & Bob Attiyeh
Surround Sound Mastering Engineer: Tom Caulfield

Executive Producer: Jim Mulally

Walt Disney Concert Hall production team:
Dan Song, Jessie Farber, Leland Alexander
Layout: Eron Muckleroy

Organ construction photography for Manuel Rosales: Ron Bélanger
Jung-A Lee photography: Shuo Zhai



Jung-A Lee

A Private Organ Recital in Walt Disney Concert Hall

Woods and Brooks

Adam Knight Gilbert

UNDERWRITTEN BY THE HORTON FAMILY

Hamburger Totentanz

Guy Bovet

Carrillon de Westminster

Louis Vierne

Elevation: Tierce en taille

François Couperin

Ciacona in C Minor, BuxWV 159

Diderich Buxtehude

Miroir

Ad Wammes

Toccata

John Weaver

Mein junges Leben hat ein End

Jan Pieterszoon Sweelinck

Prelude in B Minor, BWV 544

J. S. Bach

Fantasia on Blessed Assurance

Jung-A Lee

UNDERWRITTEN BY MARGIE BARRY

Les Anges

Olivier Messiaen

Concert Variations on the Star Spangled Banner, Op. 23

Dudley Buck

This album made possible with generous support from
Jim Mulally
Los Angeles Philharmonic

Executive Producer: Jim Mulally

Recorded in Walt Disney Concert Hall, June 14-15, 2018

Yarlung Records 8721 Santa Monica Boulevard 111, Los Angeles, California 90069 USA

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ताओस पर्वत से पवतिर ट्रांस संगीत

موسيقى النشوة المقدسة من جبل تاوس

Sacred Trance Music from Taos Mountain

Habib Chishti

Lucile Grieder, executive producer



YARLUNG RECORDS
BOB ATTIYEH, PRODUCER



Sacred Trance Music from Taos Mountain

- | | | |
|---|---|-------|
| 1 | Hanuman Chalisa cycles 1 and 2
Habib's son Salman Hanuman Lee joins Habib Chishti in cycle 2 | 13:12 |
| 2 | Hanuman Chalisa cycle 3 in E Flat
with Salman Hanuman Lee | 5:54 |
| 3 | Frame Drum Trance (Habib Chishti) | 2:14 |
| 4 | Opening verses of the Quran (Habib Chishti) | 1:18 |
| 5 | Call from the Minaret (Habib Chishti) | 2:49 |
| 6 | <i>Second Song</i> , poetry by Shaykh Ibn Al Habib
arranged and sung by Habib Chishti | 8:20 |
| 7 | First Sufi Dhikr | 12:09 |
| 8 | Second Sufi Dhikr | 7:08 |
| 9 | Third Sufi Dhikr
Habib leads, joined by Salman Hanuman Lee, Shawnina Good Road Woman & Michael Carl Rosell | 8:50 |

The two tracks in our DSD and high resolution PCM album include:

- | | | |
|----|--------------------------------|-------|
| 1. | Hanuman Chalisa cycles 2 and 3 | 12:13 |
| 2. | Second and Third Sufi Dhikr | 15:59 |

موسيقى النشوة المقدسة من جبل تاوس

Sacred Trance Music from Taos Mountain

PRODUCER'S NOTES

Taos, New Mexico evokes magic, mystery, art, multiculturalism and majesty. Home to the Tiwa speaking Red Willow people of Taos Pueblo for more than a thousand years, home to Spanish settlers from 1600 and “Anglos” (which means everyone not Native American or Spanish) since shortly after the treaty of Guadalupe Hidalgo in 1848, Taos offers not only breathtaking scenery, refreshing air and light and the magnificent smells of adobe earth, pinion and sagebrush, but also the social problems and triumphant collaborations that come from three distinct cultures living together in what is still in many ways the Wild West. Taos inspired some of the 20th Century’s most creative artists and writers but also struggles with aching poverty in all three communities. One of my friends exclaimed that Taos is like the Third World, with all of its accompanying wonders and struggles, but with delicious safe water and reliable electricity.

For Anglos who move to Taos, locals say that Taos Mountain either spits them out or integrates them without prejudice. I leave the truth of this to others and to The Mountain to decide. This famous Mountain lies on the Taos Pueblo reservation, north of the historic Taos Pueblo buildings and north of the early Hispanic fortified village known originally as Don Fernando de Taos.

ताओस पर्वत से पवत्रि ट्रांस संगीत



Fernando Chacón founded this Spanish village in 1795, eight or nine hundred years after the Tiwa people built their iconic homes at the Pueblo.

The native Red Willow people, the Tiwa Indians in Taos, practice a hybrid religion, incorporating the conflicting tenants of their native religion with Roman Catholicism superimposed by the Spanish padres over hundreds of years. If one asks a devout Tiwa friend about the conflicts, he or she may shrug and may comment that one can follow both truths. This ability for people in Taos to incorporate disparate theologies and world views will help us understand the music on this recording.

From an Anglo perspective, Mabel Dodge Lujan offers us an example of how this syncretism can function successfully within one person. Mabel Ganson, a rich heiress and daughter of Buffalo New York banker Charles Ganson, attended Saint Margaret's Episcopal School for girls before leaving for New York and Europe in an attempt to discover a life that would mean something to her. Smart, energetic and eccentric, Mabel and her then husband Edwin Dodge founded a salon at their 15th Century Medici home Villa Curonia outside of Florence, entertaining some of the great minds in modern art, literature and music. Muriel Paget, Leo and Gertrude Stein, Alice B. Toklas, André Gide, Lord and Lady Acton, Pen Browning, Arthur Rubinstein, Carl Van Vechten, and others.

Mabel founded her next salon, at her home on Fifth Avenue in Manhattan, and worked hard behind the scenes as well as in public to attract her friends, the greatest European modernists to make the 1913 Armory Show a success in New York. Mabel and the Armory Show shocked and inspired the United States with its first dose of the European avant-garde, including Fauvism, Cubism, and Futurism.

Mabel moved to Taos in 1917 and shortly decided that Taos was an omphalos of the world, a place where modern and ancient, European and Native American cultures and thinking could and did coalesce into something more fundamental and truthful than one could experience elsewhere. Mabel married Tony Lujan from the Taos Pueblo and despite a stormy relationship with him, this marriage lasted until Mabel's death in 1962. Tony supervised the major expansion of their home and soon Mabel invited, bribed or cajoled her friends to come to New Mexico and form a community that would bridge cultures and create a rejuvenating environment in which to live fully. Not only did Mabel bring artists to Taos, but she also took Pueblo and Southwestern artists' work to show in East Coast galleries.

Most of Mabel's illustrious guests came to visit her in Taos. Many of them stayed, and some visited regularly. Georgia O'Keefe, Rebecca and Paul Strand, Alfred Stieglitz, Edward Weston, Ansel Adams, Andrew Dasburg, Frieda and D.H. Lawrence, John Collier, Robinson Jeffers,



Spud Johnson and Nicholai Fechin might never have considered Taos important if Mabel had not invited or dragged them to New Mexico.

Partially thanks to Mabel's vision, building on the syncretism that already thrived in the community, Taos became world-renowned, not only as an art colony, but as a microcosm and as a beacon for this synthesis of ideas. Taos Mountain itself serves as the anchor for the diverse cultures, religions and perspectives in the area. Some consider Taos Mountain to be the navel of the world and the spiritual force attracting the various communities to live and worship and create under its auspices. Taos Mountain unifies and glues the community together.

Dennis Hopper bought Mabel's and Tony's house in 1970 after filming *Easy Rider*. Hopper nicknamed it the "Mud Palace" and during the seven years he lived at Mabel's, Dennis hosted wild drug-fueled parties and created a commune of hippies including our young friend Patrick Arthur Lee, also known as Habib Chishti. Habib learned to be a jeweler and watch maker apprenticing at Mabel's and was affectionately nicknamed "The Poodle" because of his beautiful curly hair. Habib regrets the deaths of so many of his friends from that era, often to drug overdoses, and considers his survival miraculous.



When one meets Habib Chishti today, one meets a huggable bear of a man sharing the infectious twinkle in his eye. He looks like a wandering ascetic on a Himalayan path, yet well fed. His all-encompassing affection for humanity and the world helps one appreciate Habib's multiple religious backgrounds and current thinking.

Habib Chishti (Patrick Arthur Lee) was born into a Jewish and Catholic home thanks to parents from both traditions. After a series of family misfortunes, Patrick and his mother wound up living at Lama Foundation, in the foothills of the Sangre de Cristo mountains north of Taos. This ecumenical spiritual retreat center overlooks magnificent desert landscape

this page: Habib Chishti, outside the Imhof Studio, Taos, New Mexico

next page: desert views near Lama Foundation



and according to its website “... embraces all spiritual traditions... it has strong ties to Taos Pueblo, the Hanuman Temple in Taos, NM, Sufi Ruhaniat International, Dervish Healing Order, The Church of Conscious Harmony, St. Benedict’s Monastery in Snowmass, CO, and dozens of other communities, spiritual teachers, and thousands of pilgrims from nearly all religious heritages who call Lama their home.” Richard Alpert, also known as Ram Dass, wrote *Be Here Now*, which Lama Foundation published in its first edition in 1971, arguably Lama Foundation’s widest international claim to fame.

Patrick’s mother mysteriously left Lama without warning when Patrick was 13 years old. The Lama community looked after Patrick until he was informally adopted by a Tiwa family at the Taos Pueblo, further enriching his spiritual and cultural environment. Patrick entered a Sufi Order that same year.

I met Habib at the Hanuman Mandir in Taos, one of the few Hanuman temples in North America. I had been drafted by my friend Karen Thibodeau, a children’s theater director working in New York and Taos, to play the part of Lord Dasarath, father of the god Ram. This was for the annual kids’ production of the *Ramlila*, a highly shortened child-friendly version of the *Ramayana* presented every summer at the Hanuman temple. Habib was there soaking in the atmosphere and meditating under a tree near the outdoor tent set up for the production.





Habib and I met again through one of Habib's sons, and we started thinking about making this recording. Habib has been practicing Hinduism and Sufism for over forty years, and was recognized as a Shaykh, or teacher, in the Chishti Sufi lineage. He is one of the first American Sufis to earn this teaching designation. Part of Habib's mission as a teacher and Shaykh is identifying and sharing the core similarities between religious traditions such that people can use differing religious traditions to encourage friendships and collaboration rather than fight over details and differences. At present, Habib is in the middle of two-year pilgrimage, studying the teachings, history, culture and music of venerated Sufi teachers and saints in

India, Pakistan and other parts of the world. Habib is studying and absorbing more of this rich tradition to incorporate into his own spiritual, musical and practice. He looks forward to sharing these traditions and the experience of universal unity they inspire more fully with the world in coming years. Here he is, a traveler and seeker of truth, no matter whether he is a Jewish, Catholic, Hindu, Agnostic, Shaman, Muslim Shaykh with abundant love and generosity to share with others in an inclusive embrace.

In Taos, one learns to digest disparate ideologies quickly as a way of getting along with the people here. But if we look deeper at the multiple paths Habib embodies, this synthesis begins to feel less bizarre. After a bit more study, and if one ignores hundreds of years of human conflict, bloodshed and domination of one group over the other, the beauty and ultimate marriage of these paths, initially different prisms through which one can hope to glimpse the divine, begin to make sense as one crashes through flimsy barriers of history and conflict into metaphors that reveal deep connection and a spiritual unity.

I am a record producer, not a religious scholar. I am neither a practicing Hindu nor a practicing Muslim. And Habib, my best source, is out of touch on retreat in Asia as I write these notes. So this brief discussion in only a few pages will over-simplify this complex evolution of two religious systems in probably unforgivable ways. Yet I hope to give you a sense of the joy Habib feels and shares as he sings this magnificent music designed to help performers and listeners access and reveal inner connection with divine love.

We know less about early Hinduism than we do about later religious developments for the “people across the Indus.” In the Vedic era, the Aryan religious tradition as it moved from Central Asia into the Indian Subcontinent from about 2,000 to 1,000 BC focused on fire sacrifice and the correct performance of religious ritual in the hope that the gods, including



anthropomorphized versions of Fire, Wind, Rain, etc., would be pleased and maintain the order of the universe such that the world would survive. This was an external religious practice. One had to do the right things at the right times. The goal of this religious practice, if I may be crass for a moment, was to ensure the outward survival of oneself, one's family and one's wider community. The gods were not personal, and the gods were less concerned with individual behavior and individual state of mind than they were in maintaining their happy equilibrium in exchange for prescribed worship by human beings. The divine realm and the human realm had a contract which people would ignore to their peril.

Then, in what is known as the Axial Age, from about 600 BC onward, this contractual agreement between human and divine began to evolve. In another gross oversimplification, instead of focusing on Vedic performance of correct ritual and external behavior, new religious ideas suggested that mankind should focus on personal experience of divine wisdom and love and focus on what psychologists today would call the Inner World. Isolated wandering ascetics, hermits and teachers both, sometimes spending months and years alone, and in extended periods of meditation, introduced revolutionary ideas about the structure of reality and about the relationship between all things and the divine. By about 500 BC, the texts we know in Hinduism as the Upanishads began to take form. These texts encouraged the attainment of knowledge: knowledge of the interrelationships between all things and consequent knowledge of oneself.

It is now thought that the historical person who became the Buddha, Gautama Siddhartha, was born around 600 BC, earlier than previously thought. By 500 BC, Buddhism and Jainism were emerging forces in the religious and psychological landscape of the Indian subcontinent and beyond.

With these advents came a new concept. The Buddhists called it the nature of “dependent arising.” Because of the interdependence of all things and all actions, individual motivation and action had profound effects on the present and the future and that these happenings had effects for good or ill that ricocheted around the cosmos like the ripples in a pond when one disturbs the surface of the water by casting in a stone. Individual responsibility, to oneself and to the rest of the universe became critically important. In this Axial Age, this new focus on internal reality instead of external actuality blurred the boundaries of birth and death such that this “dependent arising” transcended individual lifetimes. The newly emerged idea of cyclical rebirth increased the importance of individual responsibility since motivations and actions affected the individual and the universe for eons, not just during a single human lifespan.

To step back for just a moment, Hinduism during the Vedic era required a literalness of understanding and worship. In this new age, at least by contrast, the dive into the internal world required people to think and experience the world and the internal state with more powerful



metaphors. Life itself and its external and internal realities were in fact metaphors for something greater, deeper and more fundamental. The Axial age encouraged people to absorb the wisdom of wandering ascetics to enable a direct intellectual and emotional connection to the divine, combining subtle intuition and understanding within a traditional religious framework.

On the surface, Hinduism in the Vedic period and after the Axial age looked polytheistic. Indeed temples to multiple deities sprang up all over the Indian subcontinent before and especially during the era scholars call “Classical Hinduism” which peaked starting about 400 AD. But we must remember the power of metaphor to transform and enlighten religious experience and understanding and acknowledge that deeper religious thought during and after the Axial age identified the various deities in the Hindu pantheon as aspects of divine power and love rather than as exclusively separate gods.

Let us return to our singer Habib Chishti for a moment and the sacred trance music of worship on this album.

Early Hanuman temples in India include the beautiful Karmanghat Hanuman Temple in Hyderabad, built in the mid 12th Century AD, and the Hanuman Mandir on busy Connaught Place in Delhi was completed in the 17th Century.

next page: Habib’s beautiful harmonium, built by Paul & Co., India, with a postcard of Hanuman attached for inspiration. Habib accompanies the Hanuman chalisas on harmonium. The harmonium is a bellows powered metal reed organ introduced to the Indian subcontinent during British rule. Originally invented in 18th Century Denmark, the harmonium was patented by Alexandre Debain in France in the 19th Century and similar instruments made their way to the United States as popular, lightweight church organs.

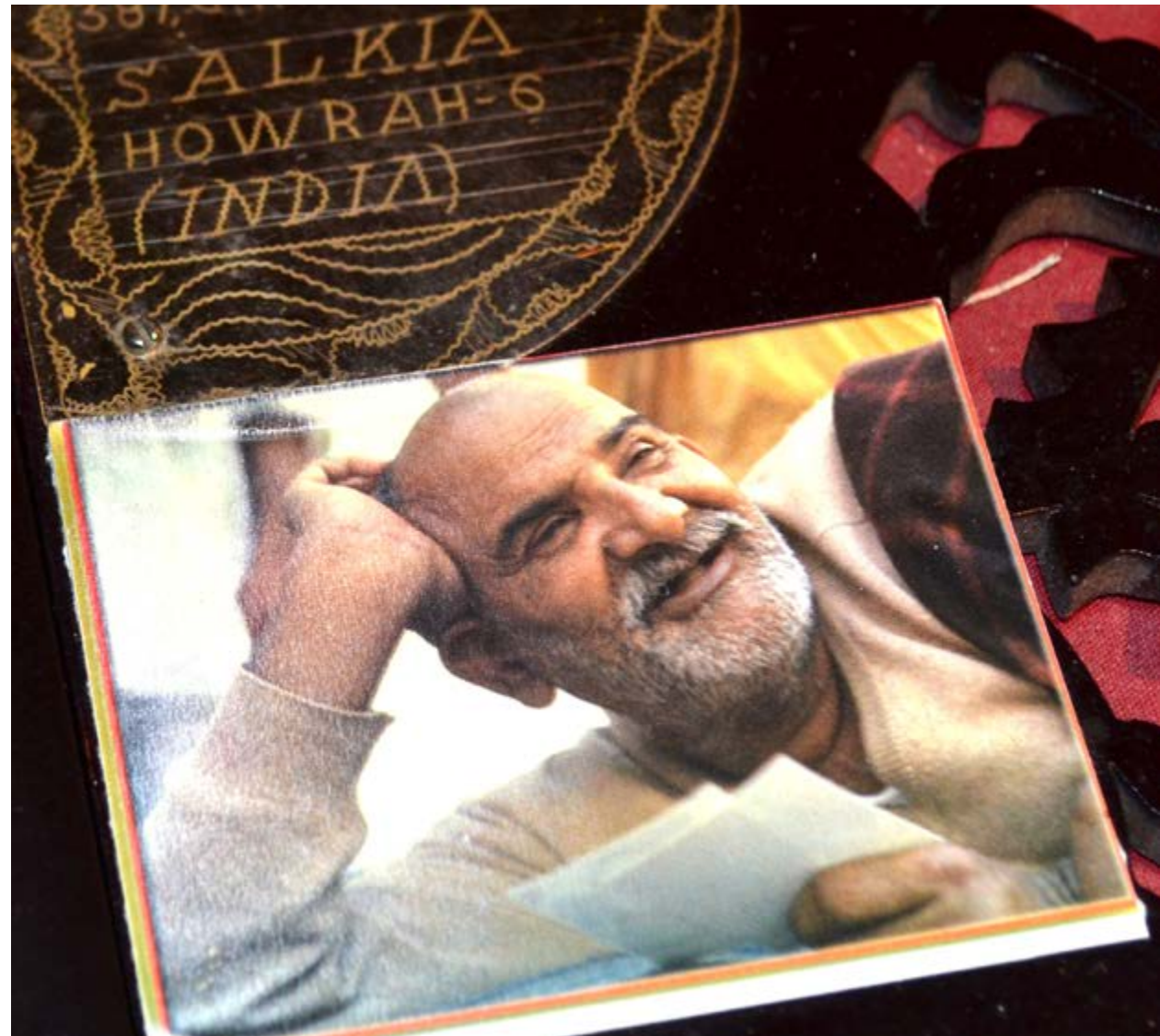


PAUL & CO HOWE

While evidence of a monkey god comes to us from the Dravidian inhabitants of the Indian subcontinent before the Aryan migration before 1,500 BC, devotion to Hanuman as a god himself, and dedication to his service began in earnest in India under Islamic rule almost 3,000 years later. Dedication to Hanuman came to its full flowering, therefore, in the 12th and 13th centuries AD.

The Hanuman 40-verse hymn of praise, or chālīsā (meaning 40 verses) which Habib sings for us on this album, dates from the 16th century. It is believed the chant was composed by Goswami Tulsidas, who was believed to be a reincarnation of Valmiki, the composer of the original *Ramayana* in Sanskrit, which includes the story of Hanuman.

Neem Karoli Baba, patron saint and spiritual founder of the Hanuman Ashram in Taos, affixed to Habib's harmonium.





With this in mind, let us look briefly at the history and trajectory of Sufism before and during the Islamic era.

It is not easy to offer you a good definition of Sufism. One major Sufi scholar in the 20th Century began his magnum opus with the many-page declaration that Sufism is not possible to explain or describe in words. I shall nevertheless brazenly attempt a thumbnail sketch for you to help us understand the beauty and majesty of Habib's chant.

Most religious traditions claim ancient lineage. The Bible attributes the Christian gospels in the New Testament to four of Jesus' immediate disciples when scholarship clearly demonstrates that *Matthew, Mark, Luke* and *John* were in fact written and assembled one or more centuries after the life of these same disciples. Tibetan Buddhists following the Diamond Path sometimes attribute Tantrism to hidden teachings of the historical Buddha, though they arose over 1,500 years later. Traditional Sufis give the Prophet Mohammed credit as the first Sufi and attribute their practice to the Founder of Islam. In fact, recent religious scholars, including some Sufis, identify the Sufi movement with the much earlier Gnostics. Early Muslim, Jewish and Christian communities coexisted in Arabia in the early years of Islamic expansion and ideas cross-pollinated freely. Some Sufi research suggests that the basic ideas of Sufism arose in the ascetic Essene communities. More traditional Sufi scholars, such as Dr. Nahid Angha, writing for the



International Association of Sufism, attribute the tradition directly to “spiritual knowledge based on self cognition as the door toward understanding the realities of being, born out of Islam and is the heir to the treasures of knowledge from the sacred heart of the Prophet Mohammed.” More on this later. My quotation is moderately condensed.

What matters for our album is that the Sufi path flowered beginning in the 12th Century AD. The great poet Rumi lived in the 13th Century and Hafez lived and wrote in the 14th Century. Please notice the coincidence of the flourishing of Hanuman worship in India in the 12th and 13th Centuries. This coincidence may just be a coincidence, but it is fun to note as these dates relate to Habib’s music on this album.

Essentially, Sufism is a practice and perspective that heightens direct worshipful experience and enjoyment of the divine. God in Sufism has no gender. Habib’s description of Sufi worship as in the dhikrs chanted on this album, can be likened to spending the night making love with God.

A dhikr (which literally means “to remember”) is a meditational chant, sung or recited individually or in a group, made sacred by its text, which is the repetition of the name or attributes of God. This chant heightens communion with divine love. One can chant the dhikr using prayer beads to chart the repetitions, or a leader can assume the role of principal singer and guide for fellow congregants from just a few to hundreds of people chanting and dancing in communal worship.

next page: dhikr worship and recording by candlelight in the Imhof Studio. Left to right: Salman Hanuman Lee, Habib Chishti (leader), Shawnina Good Road Woman, Michael Carl Rosell



The sentence above “spending the night making love with God” suggests one of the reasons Sufi communities experienced repression or merciless persecution in various countries and periods in history. The Sufi experience may involve less visual sexual imagery in contrast with other ecstatic practices (such as Tantrism in Tibetan Buddhism), but the emotional experience provides devotees with the perception of deep physical, psychological and spiritual union with God.

Let us look at one “simple” quatrain by the great Rumi to illuminate the experience Habib wishes to share with us in his dhikr. Jalāl ad-Dīn Muhammad Rūmī was born on September 30th, 1207, in the ancient Buddhist stronghold of Balkh, just north of Mazar-e Sharif in Afghanistan, or just across the border in what is now Tajikistan. Rumi reveals the sacred power of dance and of music:

*One day in your wineshop, I drank a little wine,
And threw off this robe of my body,
And knew, drunk on you, the world is harmony,
Creation, destruction, I am dancing for them both.*

As Andrew Harvey expands on his interpretation of Rumi’s words, in the mystical wineshop “where the wine of gnosis, bliss, and peace is sold, I, your disciple, drank just two sips of the sacred wine, went into ecstasy, and ‘threw off this robe of my body.’ This robe is the source of much ignorance, separation, banality, and closure, so I threw it off. I threw off the robe of

my body in which I could only hear the sounds of the ego, the sounds of my own desires, the sounds of the banality of the world. These are the sounds of the ordinary, dispassionate mind. But because I was completely inspired, and filled with you, and because I was drunk on you, I came to understand the sacred secret; that the entire universe is harmony. This harmony is so extraordinary, so complex, and so vast that it is infinitely unknowable to the ordinary mind, but knowable to the mind steeped in gnostic ecstasy. I ‘knew, drunk on you, the world is harmony.’ To know that the world is harmony, you have to become drunk with the sacred wine. To know, not to think, suspect, believe, or imagine, but to know beyond any doubt that the world, this experience, life—the entire manifestation—is nothing but music, you have to be drunk on gnostic ecstasy and bliss.”¹

Harvey remains a controversial writer and has annoyed a fair number of religious scholars, but he touches on how the disciple can abandon the seemingly authentic world as perceived by normal senses in exchange for God’s offer of overflowingly joyous physical and intellectual union with divine love.

Sufism aims to help us erode our mental boundaries, giving up our preconceptions in favor of open mutual loving exchange with God. Let us look at two poems by Hafez, born in Shiraz in 1315. Khwāja Shams-ud-Dīn Muḥammad Ḥāfez-e Shīrāz lived in the century following Rumi. Let us enjoy two poems as translated and presented by Daniel Ladinsky:

¹ Andrew Harvey, *The Way of Passion: A Celebration of Rumi*, 1994 Rumi’s quatrain is Harvey’s translation as well.

Stop Being So Religious

What

Do sad people have in
Common?

In seems
They have all built a shrine
To the past

And often go there
And do a strange wail and
Worship.

What is the beginning of
Happiness?

It is to stop being
So religious.

Like

That.



And here is another:

The God Who Only Knows Four Words

Every
Child
Has known God,
Not the God of names,
Not the God of don'ts,
Not the God who ever does
Anything weird,
But the God who only knows four words
And keeps repeating them, saying:
"Come dance with Me."
Come
Dance.²

² Both poems from Daniel Landinsky's *The Gift: Poems by Hafiz, The Great Sufi Master*, 1999

These poems reveal that Sufism wants us to “do” rather than tells us what not to do. Sufism is not about correct behavior in society and punishments for infractions. Sufism invites us to “make love with God” and let God transform us through that communion.

Deep knowledge, meaningful knowledge that comes hand in hand with joy, comes from the obliteration of the normal world in favor of emotional knowledge that comes from God. But to accept this gift, one must be willing to cast off what seems to be real.

I offer one final tongue-in-cheek passage to illuminate our path. “Mr. Continental” says these words to Gabrielle in Dashiell Hammett’s *The Dain Curse*:

“Nobody thinks clearly, no matter what they pretend. Thinking’s a dizzy business, a matter of catching as many of those foggy glimpses as you can and fitting them together the best you can. That’s why people hang on so tight to their beliefs and opinions; because, compared to the haphazard way in which they’re arrived at, even the goofiest opinion seems wonderfully clear, sane, and self-evident. And if you let it get away from you, then you’ve got to dive back into that foggy muddle to wangle yourself out another to take its place.”

Our grasp on “reality” is vague at best, so as Rumi and Hafez suggest, why not take our chances with Habib and invite mystical union with God instead?



Our wonderful executive producer Lucile Grieder joins the Yarlung family in underwriting this project. Lucile lives in Taos and loves Taos, and her musical and cultural interests take her all over the world. Lucile is a practicing Episcopalian, not a Sufi mystic or devotee of Hanuman. She wholeheartedly embraced this recording and Habib's mission, and I think I know why. Not only does Lucile respond to the power of Habib's singing, but she embodies the definition of Episcopalian in the fundamental sense. Episkopos (ἐπίσκοπος) from which we derive the English word "bishop," comes from ἐπί meaning "upon" and the verb σκοπεῖν meaning "to behold," "to consider," or "to examine deeply." It is this flavor of a deep examination that interests me most in the context of this music and this album. The Anglican tradition prides itself in respecting and pursuing the richness of metaphor in religious contexts and this perspective does Lucile well as she relishes the ecumenical nature of Habib's singing and teaching.

Thank you, Lucile, for being our thoughtful and generous executive producer.

NOTES ON THE MUSIC

In support of Habib's mission to share this devotional trance music with the world, and to share the ecumenical joy he feels in singing music from the Hindu and Islamic traditions, and in the "Taos spirit," Lucile, Habib and I decided to make this entire album available for free on [Yarlung's YouTube Channel](#). The YouTube audio files are 320 Kbps MP3 files, so depending on your internet speed, the album on YouTube will sound almost as good as CD audio playing through your computer.

We recorded the album using the Merging Technologies HAPI analog to digital converter, using Pyramix software to capture 256fs DSD stereo and 4.0 surround sound files. Available at [NativeDSD](#). [HDTracks](#) offers the album in 88/24 stereo.

The full album is about one hour of music in nine tracks:

1. Hanuman Chalisa cycles 1 and 2 (Habib's son Salman Hanuman Lee joins Habib Chishti in cycle 2)
2. Hanuman Chalisa cycle 3 in E Flat (with Salman Hanuman Lee)
3. Frame Drum Trance (Habib Chishti)
4. Opening verses of the Quran (Habib Chishti)
5. Call from the Minaret (Habib Chishti)
6. *Second Song* poetry by Shaykh Ibn Al Habib (arranged and sung by Habib Chishti)
7. First Sufi Dhikr
8. Second Sufi Dhikr
9. Third Sufi Dhikr

For all three Dhikrs, Habib leads and is joined by Salman Hanuman Lee, Shawnina Good Road Woman and Michael Carl Rosell.

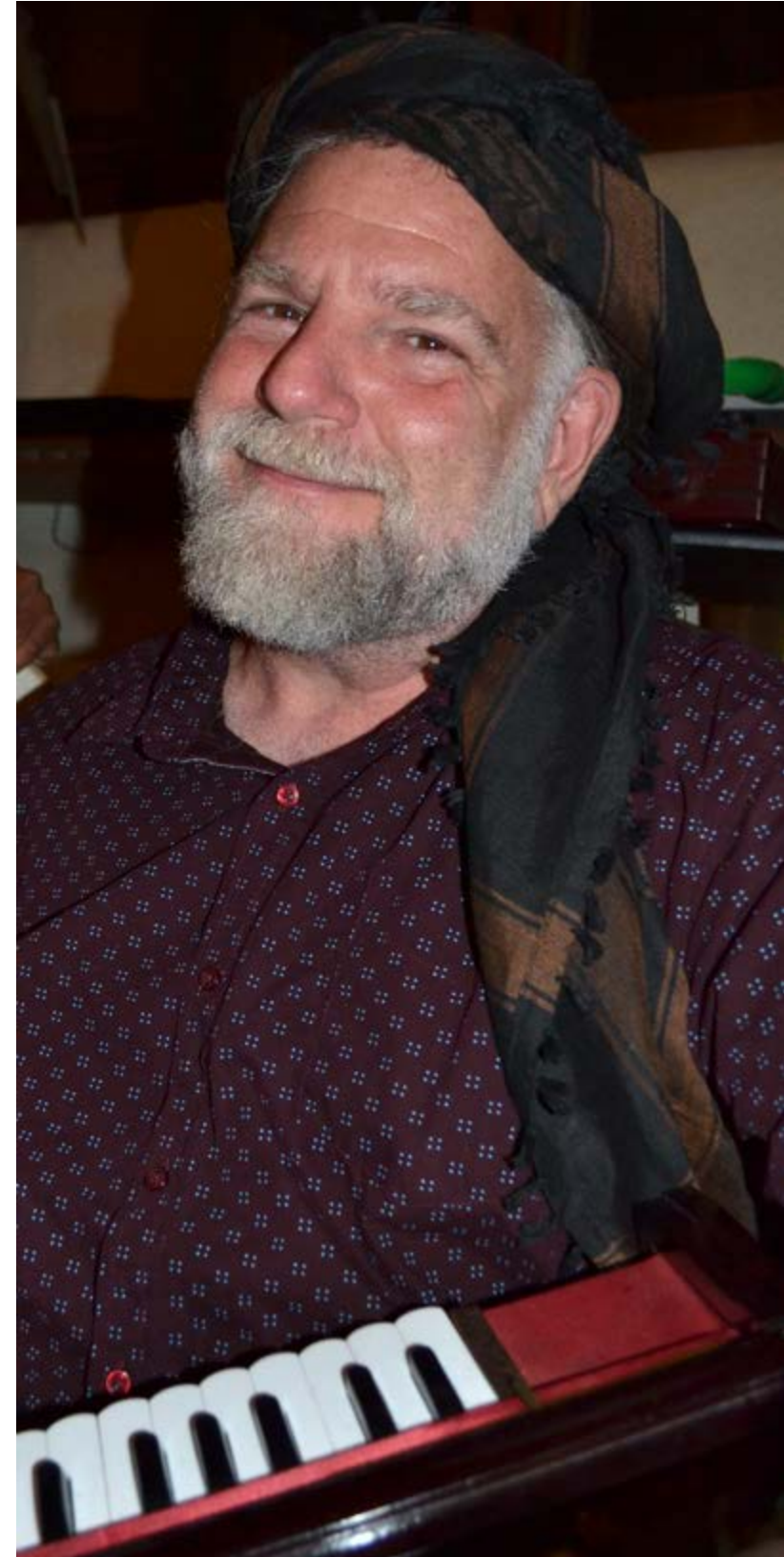
The two tracks in our DSD and high resolution PCM album include:

1. Hanuman Chalisa cycles 2 and 3 (Habib Chishti and Salman Hanuman Lee)
2. Second and Third Sufi Dhikr (Habib leads and is joined by Salman Hanuman Lee, Shawnina Good Road Woman and Michael Carl Rosell)

Our album opens with cycles of the famous Hanuman Chalisa, the 40-verse devotional hymn to the god Hanuman, originally written by the 16th-century poet Tulsidas in the Awadhi language. Habib sings the chalisa in a dialect of Hindi. One version of this popular chant has now reached over a billion views on YouTube. Habib follows in hot pursuit!

Habib Chishti and his son Salman Hanuman Lee offer three versions of the Hanuman Chalisa on our full album, the second and third of which are included in the high resolution DSD, PCM and 4.0 surround sound download versions of this album. The first version is what Habib describes as a more traditional chant, and he chants alone. Habib's son Salman joins Habib in the second version (our first in the high resolution downloads) and in the third version, they chant Habib's inventive less-traditional arrangement in the key of E Flat.

If you would like to study the chalisa in more detail, or follow along with Habib, here are transliterations and translations of the [Hanuman Chalisa](#). [Here is another.](#)



Next follows Habib playing the frame drum in trance as he prepares for the Sufi material.

To introduce the dhikrs on our full album, Habib sings the opening verses of the Quran, followed by a call to prayer from the minaret.

Section One:

In the name of Allah³, the most merciful, the most compassionate

Praise be to the Lord of the worlds

The most merciful, the most compassionate (repeat)

The king of the Day of Judgement.

Only you do we worship and only from you do we ask help.

Keep us on the Straight Path (repeated three times)

The path that you have made clear for us

Not the path of those who have gone astray and are miserable.

³ Habib made clear to me that “Allah” is not a name. “Allah” means simply “The God,” a description of the supreme and only power in the universe and a constant reminder of the monotheistic Islamic tradition.

Section Two:

*Trusting The Lord who is the mighty god.
In our hearts is nothing but Allah, the god.
The light of Mohammed, peace be upon Him.
The peace of God...
There is no god but The God.*

Section Three:

*The singular God without association or partner
The God of Creation and the God of Praise
And who is above and beyond anything which
is created or anything humans beings can conceive.*



Shaykh Ibn Al Habib was a North African Sufi master of the Darqawi Shazali order. He was born in Morocco in 1876 in Fes, and died in 1972 on his way to a third Haj, or pilgrimage to Mecca. He wrote a poem called “Another Song,” translated below by Habib Chishti, which Habib set to music here titled *Second Song*.

Second Song

I am absorbed in Oneness
In the remembrance of the Lord,
The remembrance of the Lord is cure for any malady or situation.

I am in love with The Lord
Upon whom I can count in any situation

And for every love for anything other than The Lord
In this love is pain and anguish

Triumph to the one who has experienced
Annihilation in The Lord (union with The God). They have pure life and
Eternally deeper and deeper union (traveling into the essence) of The Lord.

Bless Mohammed and may his light expand endlessly.

And His family and righteous companions,
They are ones on whom we can count
They guard and disseminate the teachings.

The dhikr cycles

Sufi dhikrs are meditative devotional trance experiences, designed to glorify God and remind the singer or reciter of his or her mystical union with God and rekindle this intimate connection. Interestingly, not all dhikrs are Islamic. One of our good friends belongs to a Buddhism-inspired Reiki meditation group in London that uses dhikrs as part of its regular healing practice.

The opening sections of Habib's first dhikr includes a longer narration

Section One (The Opening: Al Fatiha):

In the name of Allah, the most merciful, the most compassionate

Praise be to the Lord of the worlds

The most merciful, the most compassionate (repeat)

The king of the Day of Judgement.

Only you do we worship and only from you do we ask help.

Keep us on the Straight Path (repeated three times)

The path that you have made clear for us

Not the path of those who have gone astray and are miserable.



Section Two:

Trusting The Lord who is the mighty God.

In our hearts is nothing but Allah, the God.

The light of Mohammed, peace be upon Him.

The peace of God...

There is no god but the God.

Section Three:

The singular God without association or partner

The God of Creation and the God of Praise

*And who is above and beyond anything which is
created or anything human beings can conceive.*

Once the dhikrs enter their trance phase, words and the holy name of God repeat. Here is an example from our third dhikr cycle:

First section: *La illaha ill Allah*

(There is no deity except for the Divine One)

Second section: *il-Allah*

(except the Divine One)

Third Section: *Allah*

(the supreme description, literally “the God.”)

Fourth Section: *Hayy*

(one of the 99 most beautiful names of God: “The Living,” “The Life,” “The Life Giver,” “Source of Life,” “The Only Life,” “All Life”)

Fifth Section: *Al Hayy-- Qayum*

(two of the 99 most beautiful names of God: “The Living,” “The Eternal, The Everlasting”)

Sixth Section: *Allah*

Then section 1 begins again (*Allah*)

Al Haqq (one of the most beautiful names of God: “The Truth”)

Then follows an invocation: *Mohammed ur Rasullahla*

(Mohammed the Messenger of the God)



Following our final dhikr cycle on the album, Habib wants us to let the body and spirit reintegrate as we gently come out of trance as we listen to a chapter of the Quran. He holds the frame drum at an angle to his mouth, using the drum to echo and sweeten Habib's voice as the reciter of the chapter. The recital Habib chose is the first part of the chapter known as "Friday," (Al-Jum'a). It ends "Such is the overwhelming generosity of The Lord, and The God (Allah) is the most generous giver."

Thank you, Habib, for giving us so much as well. May your pilgrimage to the Sufi shrines and your learning of their songs go well. I am sure Taos misses you.

A Note on the Photography

Photographer Geraint Smith, a Taos legend, follows in the footsteps of Ansel Adams, Edward Weston and Paul Strand capturing the magic and unique majesty of the New Mexico landscape. Yes, it is the native people in Taos, and ambassadors like Mabel and Tony Lujan who nurtured the multifaceted microcosm that makes Taos so special. But the landscape and natural environment drew these people to New Mexico, and especially to Taos, in the first place. If you enjoy Geraint's photography, take a look at [Rio Grande del Norte](#), a book originally published by Yarlung executive producer John Pruit and now [reissued](#).

With the exception of the MikeDesign photographs of our musicians and the portrait of “Hanuman,” also known as Chiara Kozlovich, who played Hanuman in the *Ramlila* mentioned above at the Hanuman Mandir in Taos, the photography is all courtesy of Geraint Smith, ©Geraint Smith. Enjoy more of Geraint’s art or arrange a photography workshop, or order a print if you like at geraintsmith.com



Dedication

The US government seized Blue Lake and many square miles of surrounding mountainside by presidential order in 1906. When Theodore Roosevelt created the National Forest Service, the administration confiscated hundreds of thousands of acres from Native American pueblos, including some from Taos Pueblo. Blue Lake and surrounding territory became part of Carson National Forest. Blue Lake was not just another pretty body of clean water, however, but a sacred place of origin and return for the Tiwa people and fundamental to the practice of their religion and initiation ceremonies.

After a lengthy campaign, championed by Mabel Dodge Lujan and many others over the decades, President Nixon signed HR471 on Dec. 15, 1970, returning Blue Lake and the 48,000-acre surrounding area to Taos Pueblo. 2020 marks the 50th Anniversary of the return of Blue Lake. Habib, Lucile and I want to dedicate this album in honor of this happy anniversary.

—Bob Attiyeh, producer



Sacred Trance Music from Taos Mountain

- | | | | |
|---|-----------------------------------|---|-------------------------------|
| 1 | Hanuman Chalisa cycles 1 and 2 | 6 | <i>Second Song</i> |
| 2 | Hanuman Chalisa cycle 3 in E Flat | | poetry by Shaykh Ibn Al Habib |
| 3 | Frame Drum Trance | 7 | First Sufi Dhikr |
| 4 | Opening verses of the Quran | 8 | Second Sufi Dhikr |
| 5 | Call from the Minaret | 9 | Third Sufi Dhikr |

Lucile Grieder, executive producer

Recorded September 4 & 5, 2019
in the Imhof Studio, Taos, New Mexico

Recording engineer & producer: Bob Attiyeh
Analog to digital conversion: Merging Technologies HAPI
Stereo and 4.0 Surround Sound mastering engineers:
Bob Attiyeh & Arian Jansen
Post production: Arian Jansen Studio
Layout: MikeDesign
Photographs: Geraint Smith and MikeDesign



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David Fung
Evening Conversations

Chopin
Tan Dun
Rachmaninov
Schumann
Scarlatti



YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

David Fung <i>Evening Conversations</i>		82:39
1	Wolfgang Amadeus Mozart, Fantasie in C Minor, KV 475	12:15
2	Frédéric Chopin, Nocturne in C# Minor, Opus posth.	4:07
3-10	Tan Dun, <i>Eight Memories in Watercolor</i> , Opus 1	14:46
	<i>Missing Moon</i>	2:06
	<i>Staccato Beans</i>	1:19
	<i>Herdboy's Song</i>	1:40
	<i>Blue Nun</i>	1:13
	<i>Red Wilderness</i>	2:10
	<i>Ancient Burial</i>	2:49
	<i>Floating Clouds</i>	2:00
	<i>SunRain</i>	1:27
11-15	Sergei Rachmaninov, Preludes 8-12, Opus 32	15:10
	<i>Vivo</i>	1:48
	<i>Allegro Moderato</i>	2:45
	<i>Lento</i>	5:35
	<i>Allegretto</i>	2:32
	<i>Allegro</i>	2:28
16	Robert Schumann, Arabesque, Opus 18	6:43
17-29	Robert Schumann, <i>Kinderszenen</i> , Opus 15	19:49
	<i>Von fremden Ländern und Menschen</i> (From Foreign Lands and People)	1:46
	<i>Kuriose Geschichte</i> (Curious Story)	1:03
	<i>Hasche-Mann</i> (Blind Man's Bluff)	0:32
	<i>Bittendes Kind</i> (Pleading Child)	1:12
	<i>Glückes genug</i> (Happiness)	1:05
	<i>Wichtige Begebenheit</i> (Important Event)	0:52
	<i>Träumerei</i> (Dreaming)	2:50
	<i>Am Kamin</i> (At the Fireside)	1:03
	<i>Ritter vom Steckenpferd</i> (Knight of the Rocking Horse)	0:39
	<i>Fast zu ernst</i> (Almost too Serious)	2:07
	<i>Fürchtenmachen</i> (Frightening)	1:54
	<i>Kind im Einschlummern</i> (Child Falling Asleep)	2:18
	<i>Der Dichter spricht</i> (The Poet Speaks)	2:22
30	Nocturne in C Minor, Opus posth.	3:15
31	Domenico Scarlatti, Sonata KP34/L7 (Minuet)	1:37
32	Domenico Scarlatti, Sonata KP141/L422 (Toccata)	1:55
33	Domenico Scarlatti, Sonata KP32/L423 (Aria)	3:00

David Fung first released *Evening Conversations* in 2006. This recording was hailed as the “Best Piano recording I have ever heard” by John Casler. And in the year-end **American Record Guide** review of new piano recordings, James Harrington says of David Fung’s playing:

“My reviewing process has produced an overall favorite, and that is David Fung. Consistently good from start to finish, his playing impressed me for its phrasing and musicality.... It is clear that Fung’s heart and soul belong in the romantic era. The variety of his touch and articulation is well displayed in this music.... I shall return to this recording many many times and will watch for future releases from this talented artist.”

After hearing *Evening Conversations*, Jeffrey Kahane invited David to play the Ravel piano concerto and make his Los Angeles Chamber Orchestra debut as part of the orchestra’s prestigious Fortieth Anniversary season. A review by Alicia Kibbey in the following morning’s *Los Angeles Times* reads:

“David Fung is exceptionally good. After having heard Martha Argerich perform the Ravel Concerto with the [Los Angeles Philharmonic] last month, I was sure Fung would appear lackluster [in comparison] to our beloved Martha. Instead, his performance outshone hers in rhythmic excitement, orchestral ensemble... and in the nuancing of the solo passages throughout. I must add, however, that Martha had the same youthful exuberance as the 25 year-old [David Fung.] There are few young pianists that have the unassuming charisma, charm and natural talent of Fung, and he will certainly be welcomed back by his audience in Los Angeles.”

I heard David’s performance with the Los Angeles Chamber Orchestra, and he was every bit as magical as reported in the *Los Angeles Times*. Performances with orchestras in the United States, Europe, the Near East, Asia, and Australia followed David’s legendary concerts in Los Angeles, including a cycle of Mozart concertos with the Israel Camerata Orchestra. And while David triumphs in solo recitals and concerto performances in major concert halls the world over, he enjoys playing chamber music with friends just as much. Especially memorable to him are David’s many chamber music performances at Music@Menlo which he gave at the invitation of Wu Han and David Finckel, as well as at Galleria Nazionale della Puglia in Italy.

For this new pressing of *Evening Conversations*, we use virgin polycarbonate and our special alloy in this German audiophile pressing to bring you sound as close to the live magic in the concert hall as possible.

Our most hearty thanks to our friends Larry and Christine Davanzo. They generously underwrote the new design, mastering, pressing and printing of this new release. Larry and Christine loved the first pressing of this recording and helped us give it new life. Thank you!

Bob Attiyeh, producer
April 4th, 2011

The eighteenth-century antecedents of the modern concert grand – the harpsichord, clavichord, and fortepiano – were instruments well suited to the intimacy of the chamber, to small gatherings and candle-lit interchange. It was an age of conversation. And music, modeled on this principal pastime, was a medium for wit, sentiment, and rhetorical flourish. Mozart’s fantasy and Scarlatti’s sonatas, which bracket this recital by David Fung, remind us why the keyboard was considered such an ideal vehicle for a composer’s flights of fancy. Here, alone, the thinking musician could freely engage the listener’s ear with the allure of the musical idea.

These four works, all in a minor key, are a reminder that ruminative introspection was every bit as characteristic of this “enlightened age” as sparkling repartee. Scarlatti’s over five hundred sonatas, written around mid century for the Spanish court, are pioneering works for the harpsichord. Their succinct form, sharply etched individuality, and technical brilliance proved influential upon several generations of keyboard composers. Among Mozart’s solo keyboard works, the C Minor Fantasy (1785), no doubt conceived for the fortepiano, holds a special place in the composer’s output for its dramatic turbulence and harmonic daring, qualities that anticipate a Romantic age that Mozart, dead at 35 in 1791, would not live to see.

In the nineteenth century, as candle light gave way to gas, the piano, whose frame was now reinforced with iron, virtually replaced all earlier keyboard incarnations. Something of the eighteenth-century drawing room survived in the salon, where a fading aristocracy mingled with an ascendant bourgeoisie. This was the world of Frederic Chopin, the Polish composer and pianist who was fêted by Europe’s social elite. But while his nocturnes contain echoes of the pensive side of Scarlatti and Mozart, these works are thoroughly Romantic in their inspiration. Here, conversation has turned to conjuring, the artist has become a magician, invoking through his singing tone the languid charm of the operatic cantabile.

Thanks to the manufacturing and marketing innovations of this burgeoning industrial age the piano had become a ubiquitous fixture in middle-class homes, the pride of the parlor where family and friends gathered in the comforting warmth of the tiled stove. This is the cozy world of Robert Schumann, who, like Chopin, was also a conjurer, but his subject matter was the lyric self, that special preserve of bürgerlich fantasy. In Schumann’s hands the piano became an instrument of poetic utterance that could encapsulate a whim, a mood, or an arabesque in the few deft strokes of a character piece. The thirteen miniatures of *Scenes from Childhood* (1838) are masterpieces of this genre. In their simplicity these two- and three-part structures recall the straightforward directness of Scarlatti’s sonatas, which in all but name were character pieces of an earlier time. And like Mozart’s fantasies, Schumann’s works have the spontaneity of the sketch and the improvisation. But these childhood memories are more ingratiating than their eighteenth-century predecessors, less the stuff of discourse than of story-telling.

By the end of the nineteenth century the warm glow of the gas flame was giving way to the cold glare of electric light. The piano had reached the peak of its development as the powerful concert grand, an instrument capable of haranguing the multitudes with resources that were orchestral in scope, the instrument of thundering giants like Sergei Rachmaninov. But this taciturn Russian also knew how to reign in the piano’s power and explore more contemplative terrain. Though his solo works ranged from études and variations to sonatas, Rachmaninov is perhaps best remembered for his preludes, works that have the kind of improvisatory air that suggests a late night post-concert performance for friends. Of the thirteen preludes of Opus 32 (1910) five are recorded here, ranging in mood from the mercurial (No. 8) to the passionate (No. 9) and the reflective (No. 10). There is a hint of Chopin in the fluttering texture and long-breathed melody of No. 12 in G# Minor, and No. 11 in B Major, delightful in its rhythmic and harmonic instability, seems at times like a wistful look back at the lost world of Schumann.

Something of Schumann lives on in Tan Dun’s *Eight Memories in Watercolor* of 1978. These, too, are character pieces with fanciful titles that are evocative of childhood. The composer captured these memories as a homesick conservatory student in Beijing, employing both folk songs from his native Hunan (in numbers 2, 3, 4, 8) as well as original material (in numbers 1, 5, 6, 7) that reflected influences from the West. And like Schumann and Scarlatti, Chopin, Mozart, and Rachmaninov before him, Tan Dun was learning to master the secret of the miniature – a compositional form he has likened both to zen calligraphy and to the watercolor: “capturing essences with the minimum of gesture.” This is a fitting epigraph for this collection of short pieces, jewels of the composer’s craft and worthy tests of a performer’s taste and skill.

Christopher Hailey

Original Producer's Notes

It is with great pleasure that Yarlung Records presents David Fung's second album, *Evening Conversations*, which we recorded on March 27th, 28th and 29th, 2006, in Zipper Hall in Los Angeles. For David's first album, *A Journey from Hubris to Humility*, we used the legendary C-24 stereo microphone, and made full use of the warm ambience of the hall and the natural decay in this wonderful acoustic space. For *Evening Conversations*, however, we chose two Neumann U-47 tube microphones, and used a more intimate perspective for the microphone setup. In contrast to the mid-hall perspective we wanted for David's first album, this is more intimate music, and we wanted the sound to complement this more introspective repertoire. As before, we recorded directly to two tracks through our specially-modified tube microphone preamplifiers and custom cables. We recorded analog tape, as well as high definition 24-bit PCM digital media at 176,400 samples per second. I hope you enjoy these performances and the sound.

One of Yarlung Records' missions is to record and support young international-caliber artists at this stage in their concert careers. Happily, this mission is working. I understand that Sir Brian McMaster heard David's first album, and based on that representation of David's talent, hired him for his debut this summer in Queen's Hall at the venerated Edinburgh International Festival. Thank you Brian, and thank you David for giving us so much to celebrate.

At the time of this pressing, David is on concert tour in Spain, France, The Netherlands and Ireland. It is a pleasure to work with an artist like David, whose musical interpretations are rich and fresh without being eccentric, and always completely sincere.

I wish to dedicate this album to my friend and mentor Gustavo Hidalgo, who was born in Montevideo in 1952, and died in Santa Monica in 2006. In addition to being a great friend, Gustavo was ceaseless in his quest for great music captured with ever-more-perfect recording techniques. His support of my recordings, as well as his unwillingness to accept compromise, served as one of my great challenges and inspirations as an engineer and producer. Thank you Gustavo.

Bob Attiyeh, producer

July 8, 2006

David Fung, Biography

Praised as having "undoubted talent" by the Los Angeles Times and described as being "impossibly virtuosic" by the Edinburgh Guide, young Australian pianist David Fung continues to impress audiences with his pure poetry, artistry, and elegance. David has performed with leading orchestras around the globe, including the Israel Philharmonic, the Israel Camerata, the Los Angeles Chamber Orchestra, the Melbourne Symphony, the Orchestra Ensemble Kanazawa of Japan, the Queensland Orchestra, the San Diego Symphony, and the Sydney Symphony Orchestra. He has also been invited to give recitals at international festivals such as the Aspen Music Festival, Goslar Festival (Germany), Der Internationaler Klaviersommer (Germany), Music@Menlo, the Sarasota Music Festival, and the 2006 Edinburgh International Festival Queen's Hall Series, where Fung was acclaimed as being "prodigiously talented... and probably [doing] ten more impossible things daily before breakfast," by Jonas Green in the Edinburgh Guide.

In 2008, David was a top prizewinner at the 12th Arthur Rubinstein Piano International Masters Competition in Tel Aviv, where he was awarded the Prize for Best Classical Concerto, and Best Performance of Chamber Music. He won 2nd Prize and the Audience Prize in the 3rd Lev Vlassenko Piano Competition, and was the grand prizewinner of the 2002 ABC Symphony Australia Young Performer of the Year Award. In 2007, Mr. Fung was honored by the City of Los Angeles for his contribution

to the cultural life of the city, and was recently named the recipient of the Charles S. Miller Prize awarded to an outstanding pianist by the Yale University.

After departing the University of New South Wales medical school in 2003, David began studies at the Colburn Conservatory in Los Angeles with John Perry. David holds a Bachelor of Music and Artist's Diploma from the Colburn Conservatory, and a Master of Music at the Yale University. Mr. Fung has also worked closely with world-class pianists such as Emanuel Ax, Boris Berman, Alfred Brendel, Yefim Bronfman, Leon Fleisher, Claude Frank, Peter Frankl, Andràs Schiff, and Arie Vardi.

David has made two solo albums with Yarlung Records and has so far collaborated on two additional Yarlung titles, *Dialoghi* and *Inner World*. Yarlung released David's first U.S. album in 2005, which included works by Liszt and Ravel. David has also recorded the complete violin and piano works of American composer Lawrence Dillon, with violinist Danielle Belen, which Naxos released in 2011.

Mr. Fung has been featured in many radio and television programs by the Australia Broadcasting Corporation Television and Radio (ABC), Sydney's Special Broadcasting Services Television and Radio (SBS), the UK's BBC 3, Radio Scotland, Aspen's KAJX, Los Angeles' KMozart and KUSC, the "Music of Friends" series with the Radio and Television Hong Kong (RTHK4), the Israel Broadcasting Authority, Israel's "Voice of Music" radio station, MEZZO (Europe), and Cleveland's WCLV 104.9 FM.

Mr. Fung's fascination with other art forms has led him to explore relationships between visual art and music with audiences. He has presented music in tandem with exhibitions at numerous galleries and art spaces, including the Art Gallery of New South Wales. A champion of contemporary music, Mr. Fung has premiered and recorded numerous new works of living composers, and has also performed with contemporary music ensembles such as eighth blackbird and New Music New Haven. A strong communicator, and an advocate for music education, Mr. Fung presents a series of masterclasses and lecture-recitals at the Galleria Nazionale della Puglia in Italy, as well as masterclasses in the United States and Australia. In 2010 his lectures in Italy featured Schubert's keyboard works, and early performance practice in the works of Mozart. David is currently pursuing doctoral studies at Yale University. David Fung is a Steinway Artist.



photography: *Matthew Fried*



Yarlung Records 95992

David Fung

Evening Conversations

- 1 Mozart Fantasie in C Minor KV 475
- 2 Chopin Nocturne in C# Minor Opus Posth.
- 3-10 Tan Dun *Eight Memories in Water Color* Opus 1
- 11-15 Rachmaninov Preludes Opus 32 numbers 8-12
- 16 Schumann Arabesque Opus 18
- 17-29 Schumann *Kinderszenen* Opus 15
- 30 Nocturne in C Minor, Opus. Posth.
- 31 D. Scarlatti Sonata KP34, L7 (Minuet)
- 32 D. Scarlatti Sonata KP141, L422 (Toccata)
- 33 D. Scarlatti Sonata KP32, L423 (Aria)

This recording made possible by generous support from: **Lawrence & Christine Davanzo**

Producer & Recording Engineer: Bob Attiyeh

Assistant Producer: Jacob Horowitz

Monitoring Equipment: Elliot Midwood

Mastering Engineers: Steve Hoffman & Bob Attiyeh

Steinway Technician: Michael Jackson Pianos

Design: Eron Muckleroy

Recorded March 27-29, 2006

in Zipper Hall at The Colburn School, Los Angeles

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Frédéric Rosselet

Bach • Berio • Dutilleux • Ligeti



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Frédéric Rosselet

Bach • Berio • Dutilleux • Ligeti

1	Luciano Berio <i>Les mots sont allés... "recitativo" pour cello seul</i>	3:01
2-7	Johann Sebastian Bach <i>Suite No. 3 for solo 'cello in C Major, BWV 1009</i>	19:51
	Prelude	2:46
	Allemande	4:01
	Courante	2:44
	Sarabande	3:45
	Bourrée 1 & 2	3:16
	Gigue	3:17
8-9	György Ligeti <i>Sonata for solo 'cello</i>	7:29
	I. Dialogo. Adagio	3:39
	II. Capriccio. Presto con slancio	3:49
10-15	Johann Sebastian Bach <i>Suite No. 2 for solo 'cello in D Minor, BWV 1008</i>	17:37
	Prelude	3:08
	Allemande	3:04
	Courante	1:54
	Sarabande	4:12
	Minuet 1 & 2	2:51
	Gigue	2:26
16-18	Henri Dutilleux <i>Trois Strophes sur le nom de Sacher</i>	8:33
	I. Un poco indeciso	3:26
	II. Andante sostenuto	2:28
	III. Vivace	2:38

Producer's Notes

I love the 'cello. I played the 'cello (badly) as a kid but always loved the instrument in other musicians' hands. So it is not surprising to me that this album with Swiss 'cellist Frédéric Rosselet is our fourth 'cello recording on the Yarlung label. Frédéric proudly joins 'cellists Elinor Frey, John Walz and Antonio Lysy in what will continue as a serious exploration of great 'cello repertoire.

Ralph Kirshbaum holds the Gregor Piatigorsky Chair at The Thornton School of Music, and Frédéric is one of his star protégés. In fact, Frédéric just won the prestigious Thornton Concerto Competition, playing the Lutosławski 'cello concerto. Before this, he took first place in the Bach Solo Strings Competition. Frédéric earned his Masters degree in Music Performance at the Hochschule für Musik at the Basel Music Academy with Rafael Rosenfeld. Frédéric studied Baroque 'cello performance at the Schola Cantorum Basiliensis. Incidentally, Frédéric shared the stage with Alberto Lysy, Antonio's father, and played often with Camerata Lysy in Switzerland.

Adam Gilbert, whom we have recorded several times with Ciaramella Ensemble, introduced me to multiple Yarlung musicians, including the Finnish violin superstar Petteri Iivonen. Adam suggested we hear Frédéric play both contemporary repertoire on his "modern" cello and Baroque music on an "original instrument." As usual Adam was right, and our ideas for this recording began to take shape during this first meeting.

Frédéric plays subtly and athletically. He is not a showy performer, but his technical prowess rivals the great virtuosos. He uses this skill tastefully and reservedly. It makes sense that Frédéric plays with physical ease; he is an athlete himself. Frédéric was born in Lausanne in 1988 and he describes himself as a "passionate skier." Indeed Frédéric skied every weekend in the winter when he was growing up, and his parents taught him to ski when he was two years old.

Frédéric's modern 'cello, which he plays in the pieces by Berio, Ligeti and Dutilleux, used to belong to his grandfather and was made about 130 years ago by a student of Jean-Baptiste Vuillaume. For our two Bach suites, our friend Brenda Miralles suggested several instruments, configured as they would have been played in the Baroque era, without a peg, a lighter sound post on the interior of the instrument, gut strings and a Baroque bow. Frédéric chose a glorious instrument made by Carlos Moreno in Madrid in 2004, copied from a 1725 Grancino. Our sincere thanks to UCLA musicologist Elizabeth LeGuin for loaning us this 'cello.



Yarlung could not make this recording without generous underwriting, especially from **Carlos & Haydee Mollura** and **Jean & Ann Horton**. We are also thankful for critical support from Paule & Emmett Marx, Bud & Peachy Spielberg and Lynne Taciak.

We recorded this album in Alfred Newman Hall on the campus of the University of Southern California thanks to the generosity of Dean Robert Cutietta. Heather Hall helped us with logistics and we are grateful. Jon Fisher loaned us his prized AKG C-24 microphone from Gearworks Pro Audio. This is my favorite microphone for recordings of this intimacy. We chose the Messenger microphone preamp by Elliot Midwood and Hovland microphone cables for these recordings. We ran Yarlung interconnects into our high resolution digital system and into our analog recorder using RMGI 468 tape. Bob Hovland and Len Horowitz designed the analog recorder electronics.



Frédéric Rosselet with producer Bob Attiyeh



Thoughts on the music:

The Swiss conductor and philanthropist Paul Sacher personally commissioned much of the great music written in the Twentieth Century, including works by Stravinsky, Bartók and Lutosławski. So it was fitting that for Sacher's 70th birthday, Mstislav Rostropovich commissioned twelve composer friends of his to write a piece for solo 'cello, which Rostropovich played (mostly) on May 2nd, 1976. The twelve composers included Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleux, Wolfgang Fortner, Alberto Ginastera, Cristóbal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber and Witold Lutosławski. This body of work became known as the "eSACHERe" project, and utilized the Renaissance technique of *soggetto cavato*, wherein the composer uses pitches assigned to letters in a name ("Sacher" in this case) to form the melody upon which the piece is then composed. It was considered an expression of great homage; often these works were written in honor of various Renaissance patrons of the arts. So it is fitting that Rostropovich commissioned these works to celebrate Paul Sacher. The pitches assigned to Sacher's name are E-flat, A, C, B, E, and D. Yarlung released the eSACHERe pieces by Britten and Lutosławski on our album *Dialoghi*, and *Puneña 2* by Ginastera on *Antonio Lysy at The Broad: Music from Argentina* which won the 2010 Latin GRAMMY® Award. Frédéric continues this grand tradition with Berio's *Les mots sont allés...* and Dutilleux' *Trois Strophes sur le nom de Sacher* on this recording.

Our album opens with **Berio's** birthday present, the haunting *Les mots sont allés....* The work begins slowly, but Frédéric breathes extra life into this subtle opening with hints of the contagious energy and dynamic life that Sacher continued to live until his death more than twenty years later. Frédéric plays "intimately as if speaking," as so directed by the composer in the score. Frédéric describes how "the composer uses a wide range of colors and dynamics to create a heated discussion that shifts from one extreme mood to another in very little time."

In **J. S. Bach's Suite No. 3 in C Major, BWV 1009**, Frédéric especially appreciates the glorious open C Major key "that makes the instrument resonate like in no other solo 'cello suite. In contrast with the other suites, its freshness comes as a relief, since it is so joyful. One can only feel elated while performing or listening to the dances that characterize this suite." Bach probably wrote his six suites for unaccompanied 'cello between 1717 and 1723 while living in Köthen and working as Kapellmeister for Prince Leopold von Anhalt-Köthen. It was in Köthen that Bach wrote some of his most memorable music, including The Brandenburg Concertos and Book One of the *Well-Tempered Klavier*.

György Ligeti's sonata for solo 'cello comes next on our album. Ligeti wrote *Dialogo*, the first movement, for Annuss Virány, a 'cellist with whom he was secretly in love, when they were both studying at the Budapest Music Academy in 1948. One can hear the influences of Bartók and Kodály in this movement; indeed Ligeti bases his theme on a Hungarian folk song. Allegedly, Virány never knew Ligeti felt so strongly about her and she failed to appreciate his gift.

Then in 1953, 'cellist Vera Dénes asked Ligeti to write a performance piece for her. He expanded the sonata to include the second movement, *Capriccio*, inspired by Paganini's Caprices for violin. Unfortunately, this work was deemed "too modern" by the Soviet censors, so the work languished until 1979 when it resurfaced and eventually became required playing for the Rostropovich Cello Competition in Paris.

Bach's Suite No. 2 in D Minor, BWV 1008, returns us to 18th Century Köthen and Carlos Moreno's Baroque 'cello. In contrast with Suite No. 3, this work offers an intimate journey, even introverted perhaps, as is Ligeti's unrequited love song. Frédéric likes to think of these two Bach suites through the lens of Schumann's description of his alternate personalities Florestan and Eusebius, the first expressing extroversion, passion and activity, the second expressing introversion, melancholy and passivity. Frédéric notes that while this D Minor Suite is "simple in its themes, it is full of complex and tense harmonies, making it dramatic in an almost Beethovenian way."

Henri Dutilleux' *Trois Strophes sur le nom de Sacher* brings us back to the works commissioned for Paul Sacher's famous birthday party. Dutilleux finished only the first movement for the original celebration in 1976, and completed the second and third strophes in 1982. Frédéric appreciates the variety in "these sketch-like pieces, which offer a great variety of sonorities, harmonies and extended techniques, some never seen or heard before on the 'cello." Here Frédéric refers to the unusual tuning of the instrument, or *scordatura*, "which helps the instrument ring in a gripping way." In this case, Dutilleux instructs the player to tune the G string down to F# and the C string down to B_b. Frédéric wants us to notice the quotation (in Dutilleux' first movement) from Bartók's *Music for Strings, Percussion and Celesta*, premiered by Sacher and the Basel Chamber Orchestra in 1937.

--Bob Attiyeh, producer

Graphic Design: Eron Muckleroy



Frédéric Rosselet

- 1 Luciano Berio**
Les mots sont allés... "recitativo" pour cello seul
- 2-7 Johann Sebastian Bach**
Suite No. 3 for solo 'cello in C Major, BWV 1009
- 8-9 György Ligeti**
Sonata for solo 'cello
- 10-15 Johann Sebastian Bach**
Suite No. 2 for solo 'cello in D Minor, BWV 1008
- 16-18 Henri Dutilleux**
Trois Strophes sur le nom de Sacher



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**LAURA
STRICKLING**
SOPRANO

**JOY
SCHREIER**
PIANO

Confessions



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**LAURA
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SCHREIER**
PIANO

Confessions

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Confessions

I love singing and I love song.

Not a surprising declaration for a singer, you might think. But why song, in particular?

First: Words matter. When a composer sets beautiful and important words to music, we hear, understand, and internalize them in a different way than we do when we read them or hear these words as speech. In the course of any recital the audience learns something about who I am as a singer, but also who I am as a person – what I believe, what moves me, my insecurities, my struggles, my fears, my hopes, what makes me happy.

Second: Connection and communication are essential to the human experience. In opera there are costumes, cast, orchestra, conductor, elaborate sets, staging, and blinding spotlights. The composer, librettist and director determine the narrative and the cast shows the story to the audience. But in a song recital, singer and pianist share a narrative they craft through their repertoire choices and offer this narrative directly to the other people sharing their space in a concert hall, or in a room listening to a recording like this one. Song requires a commitment to honest interpersonal communication and invites an audience to participate in a group intimacy people tend to avoid these days. It is far easier to hide at home behind our technological devices.

Song served as one of the most important building blocks of western civilization. “The Bard” in the Ancient Greek world sang Homer’s epic poems for small groups of people, probably accompanied by a simple stringed instrument like a lyre. All of our best research indicates that the Sumerian Gilgamesh Epic, give or take 1,000 years earlier than Homer’s Iliad, was also likely sung, not recited. Like the contemporary songs on this album, these ancient texts shared material that was intensely personal and timelessly universal – detailing the inner world of the protagonist, revealing hopes, insecurities, fear, and longing.

Homer knew what he was doing. So did Shakespeare. Ophelia’s distress has resonated in our hearts since the 16th Century. Have you experienced self-doubt? Worried that you are not attractive or outgoing enough? Mourned deeply with primal pain or rage? Struggled to return a pint of ice cream to the freezer? Coveted a luxury item? Reveled in athletic achievement? Had a love affair that blossomed, faltered, and ultimately failed? This collection provides a window into my soul – in some cases confessions that I could never speak aloud to a room full of strangers, but will sing unreservedly. Hopefully these words and stories will resonate with you. Perhaps you will recognize something of yourself in these songs. Or maybe you will feel a deeper understanding of the experiences of others.



Joy Schreier, piano

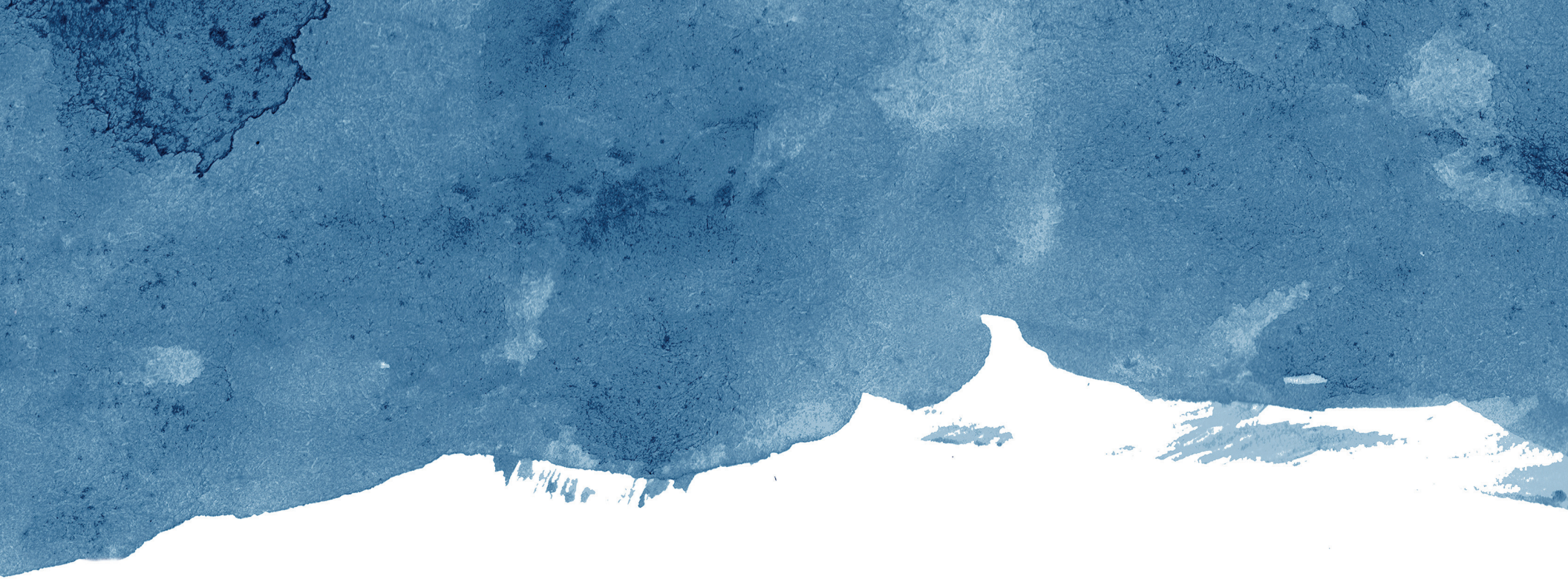
This recording is the result of an important web of relationships and collaborations that have not only informed my development as an artist but have each, in their own way, helped me build and establish my career. I met **Joy Schreier**, the virtuoso pianist performing with me on this album, in 2008. Since then we have given concerts everywhere from a Carnegie Hall recital stage to the homes of song aficionados filled to bursting with their song-loving friends. We've won and lost competitions together. We trade baking recipes and share an obsession with designer gowns for the concert stage. My friendship with Joy means as much to me as her unparalleled skill and sensitivity at the keyboard.

Composer **Amy Beth Kirsten** and I went to graduate school together at Peabody. I have a visceral memory of the first time I heard something she wrote and knew I had to sing it. I met **Tom Cipullo** when he served as a judge at my first major recital competition. We became friends over time and our collaborative relationship has been one of the most important in my life. I love to sing his rapturous music and I absolutely adore him as a person. I became familiar with **Gilda Lyons'** songs as a result of my professional association with a preeminent interpreter and promoter of American art song, tenor **Paul Sperry**. Gilda's vocal writing strikes with immediacy and authenticity. She is a wonderful singer and performer herself, and is intimately aware of what and how singers want to sing. I met **Libby Larsen** at Songfest in 2011 and she recommended me for my first engagement with the Brooklyn Art Song Society. I don't think I would be the singer I am today without Libby's music or her encouragement. Her laugh is infectious and her commitment to her craft and to the music community is an inspiration and model to us all. Coincidentally, it was that same evening at the Brooklyn Art Song Society when I met **Michael Djupstrom**, who just happened to be turning pages for the pianists. I immediately recognized Michael's ***Three Teasdale Songs*** as important additions to the modern song canon. Joy Schreier heard **Clarice Assad's *Confessions*** first and told me they were "meant for me." Joy was right! Building a friendship with Clarice has been a delight. She exudes music and rhythm, and I don't think she takes an unartistic breath. I strive to achieve her level of vision.

And **Bob Attiyeh** at **Yarlung Records** – I remember our first phone call six years ago to plan our initial recording project together (**James Matheson**). It became clear very quickly that we were kindred spirits dealing with the vagaries of music-making and culture. When you find a friendship in a professional relationship like that you do not let it go. You keep dreaming and planning together. And here we are again on Yarlung's sister label!



Taylor, Elizabeth and Laura Strickling, St. Thomas, 2020



I had the idea for this recording five years ago as I pulled together the threads of these important relationships and voices. Much can happen in a life in five years. My husband had just completed his tenure in Kabul as the founding director of the School of Law at the American University of Afghanistan. He found a job in the U.S. Virgin Islands, and we moved from a war zone to St. Thomas, trading persistent fear of unexpected violence for “paradise.” But paradise is an elusive thing, no matter how blue the seas and skies. Four years ago we had a (thankfully healthy) baby in the middle of a Zika pandemic in the Caribbean. A year later we survived Hurricane Irma huddled in a basement and escaped our ravaged island home five days later by catamaran to Puerto Rico, then to Chicago by plane tickets secured by a friend to whom I will always be indebted, when flights away from Puerto Rico in the shadow of the looming Hurricane Maria were hard to find. We arrived in Chicago with the possessions we could fit in our backpacks to take refuge with family for seven months until power and water had been restored at home. My mother was diagnosed with cancer a week after we arrived in Chicago, and I was there to take care of her through surgeries and radiation. I always found Gilda Lyons' *A Mother's Lament* sad and beautiful, but when my husband and I lost a pregnancy last year the words were exactly those I needed to sing as I processed our grief.

Taylor and Laura Strickling in Kabul, 2015



At the same time, these past five years have been some of the most rewarding and transformative of my career. I've learned more about myself and my own mother by becoming a mother. I reached 20 years (and counting) of partnership with the most supportive, kind, intelligent man on the planet, my husband Taylor. The singer who began planning this album is a different person than I am today, and this recording reflects this evolution. More anxiety, more resilience, more hope. More faith in the power of community and relationships to overcome destruction and pain. More dedication to pursuing and spreading joy. More belief in the power of music to unite people.

This recording was partially funded by a PSC-CUNY Grant from the Research Foundation of the City University of New York. Except for Tom Cipullo's cycle *How to Get Heat Without Fire*, these are all world premiere recordings. I am honored to bring a wider audience to these brilliant works from my friends, these wonderful composers.

In addition to expressing my appreciation for my composer friends who share their art with us on this album, I want also to thank the people and institutions who brought these songs to life. Commissioning new music sustains us, and the people who support these new works fuel the richness of our living musical culture.

In addition to expressing my appreciation for my composer friends who share their art with us on this album, I want to thank the people and institutions who brought these songs to life. Commissioning new music sustains us, and the people who support these new works fuel the richness of our living musical culture.

Carnegie Hall commissioned Clarice's *Confessions*. Two Sides Sounding: **Eleanor Taylor**, voice and **Jocelyn Dueck**, piano, commissioned and premiered Gilda's *Songs of Lament and Praise* at the Saint Peter's Church Concert Series in New York City. Joy in Singing and the Lincoln Center Library sponsored Tom's *How to Get Heat Without Fire*, which the composer premiered on the piano with soprano **Jody Sheinbaum** in April, 2000 at The Great Hall at Cooper Union in New York City. Amy's *To See What I See* premiered in a concert by **Catherine Green** at Peabody. Michael's *Three Teasdale Songs* had multiple parents. The Lotte Lehmann Foundation commissioned *I Would Live In Your Love*, and soprano **Kimberly Walton** commissioned *Absence* and *Spring Rain*. Kimberly and pianist **Ji-Young Lee** premiered the three-song cycle in May, 2010 at Brooklyn College in New York. Soprano **Carol Eikum** commissioned *Righty, 1966* from **Libby Larsen** for Carol's "*Diamonds in the Rough: a recital about baseball and life.*" Carol Eikum, **Charles Kemper** (piano) and **Michelle Antonello Frisch** (flute) gave the premiere in 2007.

Thank you Clarice Assad, Bob Attiyeh, Kristina Bachrach, Jean Barr, Michael Brofman, Phyllis Bryn-Julson, Tom Cipullo, Elizabeth Daniels, Elspeth Davis, James & Elizabeth Dixon, Michael Djupstrom, Erin Freeman, Michele Frisch, Doug Guiles, Sydney Hans, Marilyn Kallet, Amy Beth Kirsten, Libby Larsen, Ruth Locker, Susan Clark Manns, Sarah Eckman McIver, Daniel Merceruio, Laurence Morton, Emily Peterson-Cassin, Ed and Jan Puckett, George Rico, Rosemary Hyler Ritter, Chanelle Schaffer, Ann Schein, Jeff, Tristan and Eliane Schreier, Ken and Marlene Schreier, William Sharp, Daniel Shores, Paul Sperry, Ann Strickling, Janet Strickling, Lawrence Strickling, Taylor and Elizabeth Strickling, Carrie Sykes, and Meghan Walther.

In closing, I would like to dedicate this album to **Janet Strickling**. She believed in me and supported this project, but succumbed to the Covid-19 virus before I was able to play this recording for her. The memory of her sweet, shy smile will be with her family always. Thank you, dear Aunt Janet.

–Laura Strickling

CONFESSIONS

What Will They Think?

Composer **Clarice Assad**

Text by **Naomi Major**

What will they think if I say the wrong thing? What will they think if I'm laughing too loud and don't know? Oh, how I wish I didn't care so. What will they think? I always wonder. What will they think if I am wearing the wrong dress, if I arrive at the wrong time, if I am not in the right place, or if I shouldn't go at all. I look at myself and say, "What will they think?"

Oh, how I wish I could be someone else. Somebody nothing like me. A someone with a gleam in their eye. When she walks in the room everyone sighs. Sometimes I think if I was not afraid then I would have a chance.

In my head my lipstick is red, laugh too loud and never care. I wear feathers in my hair. In my head I have a king-sized bed, kiss men on the sly in the blink of an eye. In my head I am high-spirited. I speak my mind, won't tow the line, my heels are high, I can kiss the sky.

But I wake up and wonder, "What will they think?" I wake up and, ah...

What will they think if I say the wrong thing?

What will they think if I'm laughing too loud and don't know? Oh, how I wish I didn't care so. Sometimes I think if I was not afraid then I could have a chance. Then I would just not care, "What will they think?"

CONFESSIONS *(continued)*

Fixation

Composer **Clarice Assad**

Text by **Alissa McLaughlan** (b. 1977)

I cannot decide if I want cake or pie, I guess I'll just have both. And then I will need to have something with lots of salt. Oh, these cravings of mine taunt me, making my mind possessed! There are so many sinful things to eat!

There is nothing I crave more than my ice cream. Coffee-flavored, nuts, pistachio are always in my dreams. Even when it's cold out sorbet's not a chore. I don't care how full I get, there's always room for more. Until that feeling of guilt infects my peace. Then my strenuous exercise will drastically increase. Aerobics, yoga, and machines, I assume, will surely eliminate the endless pints I have consumed!

I will skip a day of work for homemade cake or pie. Devil's food or flakey apple go from stove to mouth. Sweets are meant to share but I don't ever care. At my local bakery I have my own affair. Never fully satisfied I always go for more. But then I hear that nagging voice I totally deplore. I try to block it out but it's so hard to do when the proof of all your crimes are all in front of you.

Ah, I feel so melancholy. My cravings run my life. Such seductive treats that I cannot resist!

Do you know how it feels to eat so much ice cream? Of course the flavor I can't find is the one I need! No matter how late at night I'll search for you, my love. I don't care how full I get there's always room for more. Aerobics, yoga, and machines, I assume, will surely eliminate the endless pints I have consumed! Endless pints, endless flavors, of endless ice cream I have consumed!



CONFESSIONS *(continued)*

Turn Back The Clock

Composer **Clarice Assad**

Text by **Catherine Maxymuk** (b. 1956)

I cannot believe my eyes. Is this some sort of joke? Perhaps I'm in the twilight zone, perhaps my mirror broke. This isn't me, this cannot be the girl I'm looking at. I'm ultra thin, I'm bones and skin – is that a lump of fat?

Wasn't it just yesterday – my calendar replete with guys who plead on bended knee for us to simply meet? But now I spend my nights at home, repress my appetite. I starve myself, wake up alone, and still have cellulite.

Hide our imperfections trying to fit in. Why can't we accept it? Ladies we will never win.

I'd like to have a chat with Eve to tell her once or twice of all the women since her time and how we've paid the price. If only she had known back then what history would reveal. I'm sure she would have fought for us and struck a better deal!

No matter how we women try to make ourselves look great. Admitting while we start to cry, "I'll never get a date!" So then my dear it's crystal clear it's simply understood: Society says, "Turn back the clock," as if we really could!

Hide our imperfections trying to fit in. Why can't we accept it? Ladies we will never win.

SONGS OF LAMENT AND PRAISE

Composer **Gilda Lyons**

I. Eve's Lament

Anonymous (10th century)

There would be no ice in any place,
no glistening windy winter,
no hell, no sorrow, no fear,
if not for me.

II. Deirdre's Lament

Anonymous (12th century)

O man that diggest the tomb,
And that putttest my darling from me,
Make not the grave too narrow—
I shall be soon beside my noble one.
My time should not be long.

III. Hymn To The Archangel Michael

Maelisu ua Brochain,
attributed (11th century)

O thou of
Goodly counsels,
As long as I live do not desert me.
O angel!
O Michael of great miracles,
Bear to the Lord my prayer.
To my soul

Bring help, bring comfort
In this— the hour of its leaving.

I choose Thee,
That thou mayst save my soul,
My mind, my sense, my body.
Hearest thou?

Victorious, triumphant one,
Angelic slayer of demons?

Carry my
Fervent prayer
To the King, to the great King!
O Michael,
Come with many thousand angels
To meet my expectant soul!

IV. A Mother's Lament

Anonymous (11th century)

My hands shake,
My poor body totters,
My breasts are sapless,
My eyes are wet.
My husband has no son,
And I no strength.
Youth without reward,

Birthless sickness,

My breasts are silent,

My heart is wrung.

O great Mary, come to me!

O I am become a crazy woman for my son.

My heart is become a clot of blood.

And Hell! Hell, with this deed, is full!

Heaven!

My sense and my spirit are killed.

Heaven!

Heaven is shut.

V. An Even-Song

Saint Patrick,
attributed (12th century)

May Thy holy angels,

O great King of mysteries,

Guard our sleep, our rest, our shining bed.

Let them reveal true visions to us.

May no demons, no ill,

no terrifying dreams disturb us.

May our watch be holy, our work, our task,

Our sleep, our rest without let, without break.

HOW TO GET HEAT WITHOUT FIRE

Composer **Tom Cipullo**

Text by **Marilyn Kallet**

Why I Wear My Hair Long

I want to wrap it
around you
like a silk shirt

button it
slowly
carefully

facing you
let the fringes
tickle your hips

until we ride
strong silken horses
glued on

& my flag
unfurls
a few strands

sticking
to your
lips.

Saying Goodbye

We embraced, there in the parking lot of the ordinary.
How could I know your arms were arguing last things?
Your cheek in my hair.

For a moment, I pressed against you. Goodbyes can be vast.
In a breath, we traded lives.

I didn't know you were a cliff I had reached the edge of.
Your touch echoed.

I simply followed it like song.

Marilyn Kallet (b. 1946), from *How to Get Heat Without Fire*, NMW, 1996.
Reprinted in *Packing Light: New and Selected Poems*, Black Widow Press, 2009.

HOW TO GET HEAT WITHOUT FIRE (continued)

Composer **Tom Cipullo**

Text by **Marilyn Kallet**

The Pocketbook

"Fluid Italian suede in garnet,"
the copy croons.

I memorize the Bergdorf
Goodman catalogue,
the blonde with garnet lips
carrying my pocketbook
against her slim hip.
970 dollars.

One chunk of my
daughter's college.

After weeks of foreplay
I sell out my family,
dial the toll-free number.
It's miraculously
easy, just "ten working-days"
and here it is, nestled
in a silk carrying-case.
For days I hide it
behind the recliner,
playing peek-aboo,
trying it out when my
husband's not home.

Nothing else in my life's
this beautiful.
To keep it
I would have to buy
silk suits, tweed coats,
a silver Porsche,
house on Park Avenue.
My shoulders are unworthy
of the strap
in wine-red suede,
I would have to have inches
surgically added my height.

"American women carry
their souls
in their pocketbooks,"
Edgar Allen Poe said.
Not just my soul,
my money,
my identity,
my credit cards

This pocketbook soft
and red
as a womb,
room where I would
carry myself in comfort,
be my own mother,
be drunk with color,
970 dollars.

I could sell my
wedding ring,
break into neighbor's
houses--
after two years
in the women's
correctional facility
there it would be
waiting for me,
fluid Italian suede
in garnet,
big enough to carry
the collected works of Poe,
O my fair sister, O my soul.

A note from the composer:
In the poem's original form, Marilyn Kallet ascribed a cost of \$370 to this magnificent handbag. Nowadays, no self-respecting soprano will admit to purchasing a luxury item for so little. Does any worthwhile purse at Bergdorf Goodman come so cheap? Thus, with the poet's permission, the lyrics were changed to reflect the times, substituting the already outdated sum of "\$970." One can only imagine where inflation will take this number in the next decade!

HOW TO GET HEAT WITHOUT FIRE *(continued)*

Composer **Tom Cipullo**

How To Get Heat Without Fire

Beneath the dark floor
there has always been love,
but the trick is
how to get down to it?
Shall I tear my way down
like a tiger clawing
the floorboards, when this tearing
down is what scarred you?
Whose mother is there
in the dark trying hard
to hide you from the memory
of the floorboards in flame?
How to get heat without fire?

To coax light open?
To ease you new into
the world if I am not
a mother, or a beloved?
Pull back? Peel back dead
bark, pull back the boards
we trample, throw each other
down on and through some days?
Turn the floor into a pool
we can dive deep into,
cradle the mothers,
let the animals swim their ways?
Has music ever saved anyone?

Then I will reenter my life as sound,
as notes strung like pearls
that you have yearned to enter.
I will be sound,
I will be sound,
and silence,
listening.

TO SEE WHAT I SEE

Composer **Amy Beth Kirsten**

(from Shakespeare's Hamlet)

OPHELIA:

O, what a noble mind is here o'erthrown!
The courtier's, the soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mold of form,
The observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!



THREE TEASDALE SONGS

Composer **Michael Djupstrom**

Text by **Sara Teasdale** (1884-1933)

I Would Live In Your Love

I would live in your love as the sea-grasses
live in the sea,
Borne up by each wave as it passes,
drawn down by each wave that recedes;
I would empty my soul of the dreams
that have gathered in me,
I would beat with your heart as it beats,
I would follow your soul as it leads.

Absence

I cannot sleep, the night is hot and empty,
My thoughts leave nothing lovely in my heart.
You love me, and I love you, life is passing,
We are apart.
The August moonlight vibrates with the voices
Of insects and their passions – frail and shrill –
Oh from what whips, oh from
what secret scourgings
All of earth's children bow before her will.

Spring Rain

I thought I had forgotten,
But it all came back again
To-night with the first spring thunder
In a rush of rain.

I remembered a darkened doorway
Where we stood while the storm swept by,
Thunder gripping the earth
And lightning scrawled on the sky.

The passing motor busses swayed,
For the street was a river of rain,
Lashed into little golden waves
In the lamp light's stain.

With the wild spring rain and thunder
My heart was wild and gay;
Your eyes said more to me that night
Than your lips would ever say. . . .

I thought I had forgotten,
But it all came back again
To-night with the first spring thunder
In a rush of rain.

RIGHTY, 1966

Composer **Libby Larsen**

Text by **Michele Antonello Frisch** (James 1:17)

with Sarah Eckman McIver (flute)

When I was twelve
I hung upside down
insides of my knees wrapped
around a lofty branch,

kissed salamanders' skin
and dreamt myself
wet, smooth, spotted,
invisible in the dewy grass,

escaped to far kingdoms,
flashlight under tented covers
filling my head with words and
stories and mysteries and lovers,

punched boys who thought
I wasn't tough,
avoided sissy, girly stuff,
cuffed jeans and most of all,
I could throw.

I could throw
fast, far, true,
step into it
let it fly

arc of elegant geometry
bee-line hurl to third
earnest toss of symmetry

my wing-ed baseball bird.
I could throw 'em out from
near the fence to far
away home plate
or sidearm to the shortstop
sealing runners' fate.

Yeah, I could run and
catch and hit and slide
and snag tough flies
with Dad's-kid pride.

I was the girl in center field
while God in pleasure winked.

A note from the text author:

*"Whatever is good and perfect
comes down to us from God
our Father, who created all
the light in the heavens"*



Laura Strickling, celebrated by *The New York Times* for her, "flexible voice, crystalline diction, and warm presence," has concentrated her concert career more on song recitals than operatic performances. Laura curated *The New Music Shelf Anthology for Soprano*, serves on the New Music Advisory Board for the Brooklyn Art Song Society, and works on the Advisory Council for the Cincinnati Song Initiative. Laura created the role of Fanni Radnòti in the World Premiere of **Tom Cipullo's** opera *The Parting with Music of Remembrance*, and previously collaborated with Yarlung Records on the 2016 album *James Matheson*.

Laura's non-musical life included a year in Fez, Morocco, and three years living in Kabul, Afghanistan where her husband founded the law school at the American University of Afghanistan. Laura was born in Chicago but she and her family currently live in St. Thomas, U.S. Virgin Islands, where her husband practices law and she is an avid cultivator of orchids and their young daughter, Elizabeth. Laura is represented by **Schwalbe and Partners**. For further information, please visit laurastrickling.com.

Plácido Domingo praised **Joy Schreier** as an "orchestra at the piano" and *The Washington Post* lauds Schreier as a "responsive accompanist" and "ideal support." Joy has performed at Carnegie Hall, Lincoln Center, Merkin Hall, the White House, Kennedy Center, Corcoran Gallery, National Gallery of Art, National Museum for Women in the Arts, National Portrait Gallery, Phillips Collection, and concert halls throughout the United States, Europe and Asia.

Joy has performed as official pianist of numerous international competitions, including the Washington International Voice & String Competitions and the Metropolitan Opera National Council Auditions. She is Assistant Conductor & Pianist of the Cathedral Choral Society and has served as Assistant Conductor at the Washington National Opera, coach for the Domingo-Cafritz Young Artist Program, and Keyboard Artist of the Washington Bach Consort. She earned her Doctorate in Accompanying and Chamber Music at the Eastman School of Music under **Dr. Jean Barr** where she received the Barbara Koeng Award for Excellence in Vocal Accompanying. For further information, please visit joyschreier.com.

Dr. Sarah Eckman McIver performs and teaches in Washington D.C. on flute, piccolo and baroque flute. Her multifaceted freelance career includes performances with Maryland Symphony Orchestra, American Pops Orchestra, Apollo Orchestra, Peacherine Ragtime Society Orchestra, Cathedral Choral Society, Concert Artists of Baltimore, Maryland Winds, Signature Theatre, and in chamber settings with Washington's Camerata Early Music Ensemble.

For twelve years, Sarah toured nationally with the U.S. Army Field Band and now serves as First Sergeant of 229th Army Band, Maryland National Guard. She is Vice President on the board of the Flute Society of Washington, runs a full private teaching studio, and is activities director and stage mom for her three busy children. For more information and links to recordings, please visit sarahflute.com.

Confessions

CONFESSIONS Clarice Assad

- 1 *What Will They Think?*
- 2 *Fixation*
- 3 *Turn Back the Clock*

SONGS OF LAMENT AND PRAISE Gilda Lyons

- 4 *Eve's Lament*
- 5 *Deirdre's Lament*
- 6 *Hymn to the Archangel Michael*
- 7 *A Mother's Lament*
- 8 *An Even-Song*

HOW TO GET HEAT WITHOUT FIRE Tom Cipullo

- 9 *Why I Wear My Hair Long*
- 10 *Saying Goodbye*
- 11 *The Pocketbook*
- 12 *How to Get Heat Without Fire*

13 *TO SEE WHAT I SEE* Amy Beth Kirsten

THREE TEASDALE SONGS Michael Djupstrom

- 14 *I Would Live in Your Love*
- 15 *Absence*
- 16 *Spring Rain*

17 *RIGHTY, 1966* Libby Larsen
with Sarah Eckman Mclver (flute)

**LAURA
STRICKLING**
SOPRANO

**JOY
SCHREIER**
PIANO

Executive Producer **RANDY BELLOUS**

Confessions recorded at Sono Luminus Studios

Recording Engineer: Daniel Shores

Session Producer: Dan Merceruo

Steinway Technician: John Veitch

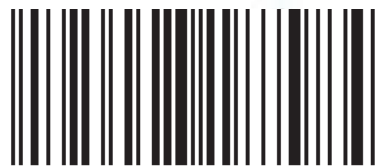
New York Steinway D 590904

Mastered by Bob Attiyeh & Arian Jansen
in the Arian Jansen Studio

Graphic Design: Jennifer Bruce

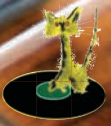
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Arian Jansen, executive producer



SANGAM

Confluence: Music From Inside The Heart Of The Raga

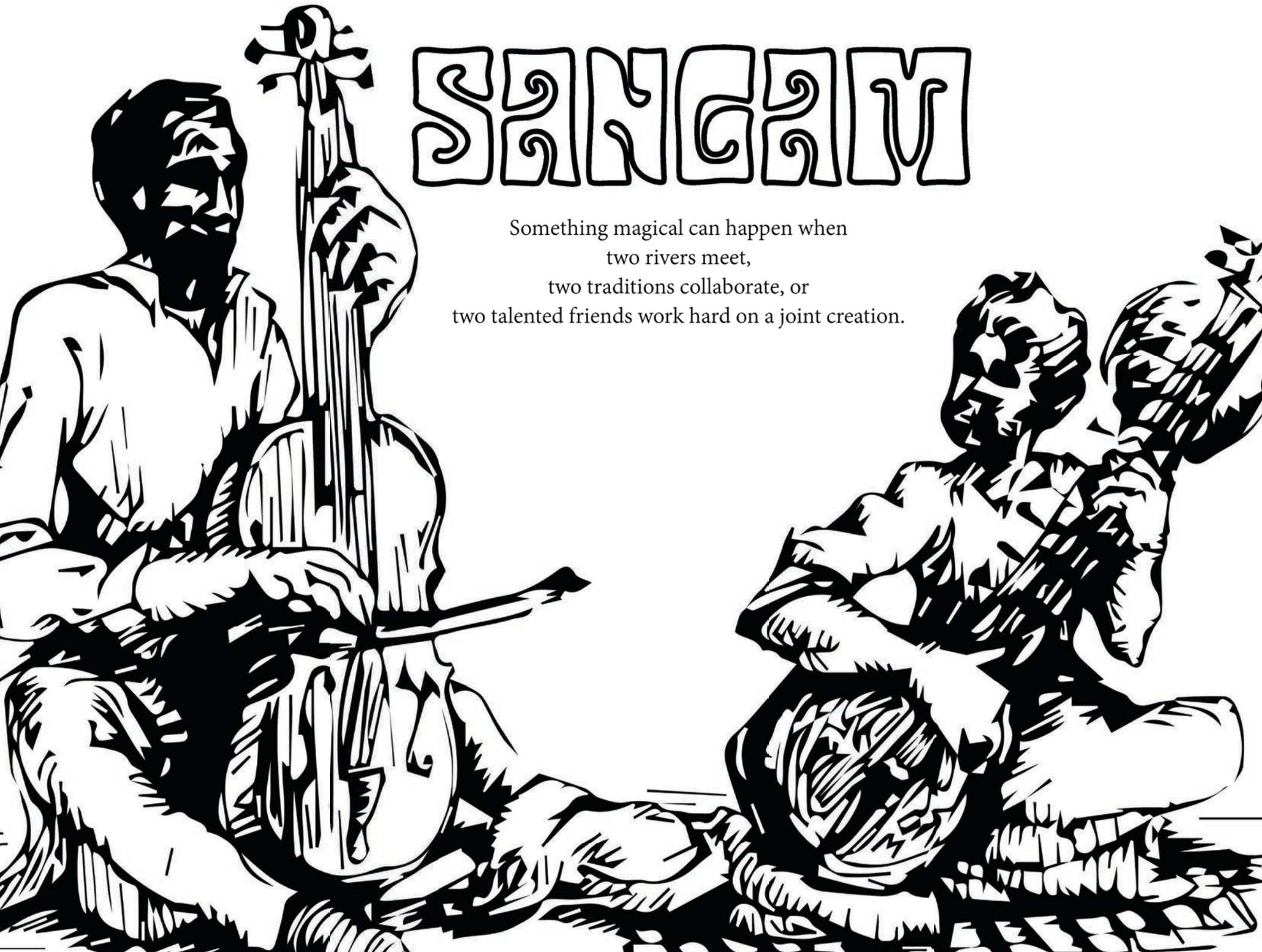
Paul Livingstone, sitar

Pete Jacobson, cello

- | | | | | | |
|---|---|-------|---|---------------------------|-------|
| 1 | Jaisalmer | 04:35 | 5 | Jungli Storms | 11:03 |
| | Improvisation on <i>Raga Chandrakauns</i> | | | <i>Raga Megh</i> | |
| | | | | I. <i>Alap-Jor</i> | |
| 2 | Duality | 19:29 | | II. <i>Jor</i> | |
| | <i>Raga Yaman</i> | | | III. <i>Jor</i> | |
| | I. <i>Alap</i> | | | | |
| | II. <i>Gat</i> | | 6 | River to the Ocean | 16:23 |
| | III. <i>Jhala</i> | | | <i>Raga Desh</i> | |
| 3 | Zila Kafi | 11:26 | | I. <i>Alap</i> | |
| | I. <i>Alap</i> | | | II: <i>Jor-Sargam</i> | |
| | II. <i>Gat</i> | | | III: <i>Gat-Jala</i> | |
| | III <i>Alap-Jor</i> | | 7 | Bhairavi | 03:34 |
| 4 | Playas | 06:52 | 8 | Surrender | 03:16 |

SANGAM

Something magical can happen when
two rivers meet,
two traditions collaborate, or
two talented friends work hard on a joint creation.



PRODUCER'S NOTES

Something magical can happen when two rivers meet, two traditions collaborate, or two talented friends work hard on a joint creation. Paul Livingstone on sitar and Pete Jacobson on cello take inspiration from the Hindustani musical tradition, and from Paul's teacher and mentor Ravi Shankar who collaborated so eloquently with Yehudi Menuhin on violin and helped to popularize Hindustani music in the West. Pete and Paul also draw inspiration from American jazz improvisation. *Sangam*, in Hindi, means many things, including "confluence," or the blending of two people, ideas or traditions into something fresh and new.

These two men love each other and enjoy playing together. Their families are friends and their wives and children enjoy the connection almost as much as they do. One can hear this joy and collaborative spirit when Paul and Pete play together. It imbues everything they do as people and as musicians.

In yet another confluence, Paul and Pete traveled to the Imhof Studio in Taos, New Mexico for this recording as part of a southwest tour where they performed for college audiences in Arizona and New Mexico, and for members of the Navajo Nation near Gallup. As so many creative people have been drawn to New Mexico in the past, Paul and Pete felt drawn to Taos, nestled



in the foothills of the Sangre de Cristo Rocky Mountains. From members of the original Tiwa pueblo to later artists like Georgia O’Keeffe, Andrew Dasburg, Agnes Martin, D.H. Lawrence, Ansel Adams and the painter and lithographer Joseph Imhof, Taos has long served as a great caldron, a crucible really, of transformative collaboration for these artistic giants and many others.

Joseph Imhof painted in the studio where we recorded, a large and airy adobe space where his creativity bridged the gap between the most sophisticated lithography at the time and the Rio Grande pueblo traditions of the native tribes. A successful inventor in his own western tradition, Imhof was also inducted into two kiva clans, one at Cochiti pueblo and another in Taos. This extremely rare honor for a non-native meant much to Imhof, and helped imbue his work with a true *sangam* from two radically different traditions and world views. Paul and Pete felt this inspiration when they made this recording and I remember these sessions with great pleasure. Paul and Pete “play from the heart.” And to help us experience this highly personal confluence, this *sangam*, we used SonoruS Holographic Imaging technology, Frank Sinatra’s famous AKG C24 microphone owned by my friend Ted Ancona, microphone preamplification by Elliot Midwood, and the Merging Technologies HAPI with Pyramix software recording DSD256 to capture this music in a rich two-channel and surround sound immersive environment.

Hopefully you too will find yourself within the heart of this music when you listen. Paul and Pete loved hearing this album as we played back tracks to select our favorite takes, and they nicknamed the monitoring system the “SonosauruS” in honor of Arian’s technology.

As with so many instruments arising in deep musical history, the antecedents of the Hindustani sitar remain unclear. Some scholars and performers, including Paul’s teacher Ravi Shankar, maintain that the sitar arose in India and took inspiration from the veena or वीणा, a lute-like instrument that evolved before the first millennium BC. An equally dramatic but possibly more accurate version maintains that the sitar took form inspired by the tanbūr or تنبور family of instruments that came to India via Iran from Mesopotamia or even Central Asia. This historical thread suggests that it was the Sufi master and inventor Amir Khusrow who adapted these earlier instruments into the “modern” sitar in the 13th century. This story proposes that the sitar rose to prominence during the Mughal Empire and took its current shape and string complement in the late Mughal Empire in India, during the first half of the 19th Century. Paul’s research indicates the sitar achieved its present form in the 17th Century. Whether native to the Indian subcontinent or imported, the sitar remains one of the most iconic of the spectacular instruments in Hindustani music to this day. And I am grateful to Paul for allowing Yarlung to record our first sitar album featuring Paul and his magnificent sitar made by Radha Krishna Sharma.

overleaf: Many years ago, on a trip to Ladakh in late Autumn, I sat and took in the grandeur of the confluence of the Indus and Zaskar rivers between Leh and Alchi Monastery on the Leh to Srinigar highway. I was certainly unaware at the time, but perhaps dreaming into the future, that this river confluence might inspire the title for this recording and the name of the duo.



Paul and Pete focus on the Hindustani tradition in this recording. Hindustani music centered in Northern India after diverging from Carnatic music in the 12th Century.¹ The most basic elements in South Asian classical music are the *raga* and *tala*. A *raga* is traditionally a monophonic melody, though Paul and Peter take liberties, incorporating occasional counterpoint and harmony (often in thirds). Each *raga* adheres to a strict musical structure, which can be executed vocally or on instruments in their individual styles. The *tala* is the cyclic rhythmic framework which outlines a beat cycle and provides the glue to bring the instruments together in polyrhythmic play. I love what Pete and Paul do within this classical tradition, blended from time to time on this album with their inspired incorporations of new music and jazz. This is not as far-fetched or radical as it may at first seem to the reader; both Indian classical musicians and modern jazz cats focus on improvisation on the main melody or idea, just as European players did in the Renaissance.

While South Indian Carnatic music incorporated the violin in the 18th Century, Hindustani music began to use the modern violin only about 100 years ago. As the two members of Sangam, Pete and Paul take this tradition further into the modern world with Pete's cello, here used in ways both classical and cutting edge.

—Bob Attiyeh, producer

¹ *Carnatic music concentrated thereafter in the South of India.*



PAUL AND PETE THEIR NOTES ON THE MUSIC

Jaisalmer - A spontaneous improvisation on the night *raga Chandrakauns*. This raga illuminates the mysterious stillness and quiet of moonlight.

Duality - A fairly traditional exposition of the king of evening *ragas*, *Yaman*. Sitar and cello explore an extensive *alaap* (a pure improvisation and free time meditation on the core themes and mood of the *raga*). The suite progresses through three *gats* (compositions) in the cycle of *teental* (16 beats) with extensive improvisations and *tehsais* (cross rhythmic calculations, as the cello and sitar outline

l to r: Pete Jacobson and Paul Livingstone

the cycle with *lehra* (melodic ostinatos) and simple harmonic loops frame in the *raga bhav* (mood) and structure.

The final section combines a high speed chase in counterpoint as the sitar leads the cello in thirds and flows into the *jhala* (rhythmic climax) and concluding *tehai* (rapid fire cadence) to bring the duet to a close.²

Zila Kafi - A *raga* variant of the popular afternoon *Raga Kafi*. A short *alaap* (meditation), is followed by a classic *gat* in *teental* (16 beats composition) by the grand guru of the Maihar *gharana* (lineage) Ustad Allauddin Khan. This composition is unusual in its five part form and is interspersed with *taans* (improvised runs) trading between cello and sitar.

² With the absence of *tabla*, the maintenance of the melodic and harmonic *lehra* (repeated sequences) serve to maintain the space and integrity of the *tala* (rhythm cycle).





Playas - A playful composition loosely based on the light *Raga Manj Khamaj*, with elements of classical counterpoint, and the simple harmonies and rhythmic bounce of Caribbean music of Veracruz and Cuba.

Jungli Storms - Based on the rainy season *Raga Megh*, a brief *alaap* is followed by an extensive composed *jor* (pulsing development) followed by a gradual buildup of improvisation in a whirlwind of rhythm.

Jungli Storms tells the story from the perspective of various animals as they become aware of storm clouds, mists and light rain making their preparations for an impending deluge. The scenario builds through waves of rain, wind and thunder into a frenzied climax of jungle drama.³

³ The English word “jungle” has a Sanskrit root, *jungli* meaning “wild.”

River to the Ocean - Based on *Raga Desh*,⁴ this tender *raga* moves through several movements, opening with an *alaap* and *jor* reimagined with creative accompaniment. This is followed by a reinterpretation of a traditional *sargam* (etude) and several original *gats* (compositions) with improvisations.

Bhairavi - A cello feature in the classic morning *Raga Sindhi Bhairavi*. Sections of the performance were inspired by the interpretation of the great violinist of South India, L Subramaniam.

Surrender - A vulnerable sitar solo inspired by the *Sarabande* in Bach's 5th cello suite. Reimagining creation as an act of surrender, this improvisation on the spur of the moment developed into some uncharted territory.

⁴ "Desh" means country and is evocative of the natural beauty of Bengal, the emotional depth of the people and their beautiful folk traditions.





PAUL'S NOTES

For me, the experience of *Sangam* is a kind of play. Pete and I aim for a universal sound, a music beyond category, label, or genre; neither Indian nor American and definitely not fusion. Instead, we aim to create something new from what we find available in the tradition. We find the building blocks all present in the combination of strings, both bowed and plucked, and from the musical lineages Pete and I have been blessed to enter. Sometimes we emphasize one tradition or another in our music, and occasionally venture into other worlds.

“Sangam” is a Hindi word: it is the meeting of rivers, waters from divergent places into a confluence or a single stream of creative consciousness. By utilizing the great musical

traditions of South Asia and of the West, we enter a new flow, carefully guided around the ensuing rapids by our imagination.

Like water for all of us, I hope this music offers nourishment for the heart and soul. We offer you, the listener, a place of peaceful repose. Music for me is inwardly energizing, like a meditation in action. It is an expression of love. The painting of sound on the canvas of time. To co-paint this collection of pictures with Pete has been a wonderful challenge, refining and re-inventing a sound we've been developing together for many years.

For us, “Sangam” is a pool of music fed by diverse streams, some from the East and some from the West. Pete and I have imbibed the classical *raga* discipline of South Asia and also drunk from the rich harmonic and contrapuntal art music coming from the European tradition. As a duo Pete and I continue to study and learn in these oceans of music as we welcome water from other tributaries into the pool of sound that is *Sangam*. We invite streams of rhythm and thematic improvisations influenced by Jazz, Cuban and Mexican folk, rock n roll and other popular rhythms churn through the eddies of our music. I hope we can offer you some joyful surprises during this journey of sounds.

This recording has been influenced by musical giants, from Ustad Allauddin Khan, the luminary composer, musician and eccentric guru of the Maihar gharana⁵, to the artistic and spiritual

pinnacle of Baroque music, Johann Sebastian Bach. This record was a reach for something beyond what we thought possible or perhaps even correct. Yet through the encouragement and challenges of our fastidious producer Bob Attiyeh, we somehow came up with something quite unexpected. Bahoot badiya!

—Paul Livingstone

PETE'S NOTES

When an idea comes to us, it does just that. We don't make it happen, it simply appears. And more ideas are always on their way if we make ourselves available and listen carefully. To play spontaneously is at once a relaxed act of flow and an astute act of attentive balance. In my experience, Western classical music performance traditionally celebrates ideas, but is scared to death of that place where ideas and flow originate. And rightly so, for it is a powerful and anarchic place of liberation.

The compositions in this album mostly inhabit a rhythmic cycle (*tala*) of 16 beats called *teental*, which can be felt in 4 big groups of

⁵ *The Maihar gharana is the Hindustani musical tradition founded for the court of the Maharaja in Maihar by Baba Allauddin Khan, who lived from approximately 1862 to September 6th, 1972. This musical tradition is apparently conducive to a long and healthy life! One of Allauddin Khan's more illustrious disciples in the west was Ravi Shankar.*



4 beats. In playfully improvised sections, the game of spontaneously inventing new patterns, groupings, and subdivisions within the *raga* comes alive. I particularly delight when we end a section of improvisation in *tihai*, a phrase repeated 3 times within the cycle, and land in time at the start of the next cycle. I was able to feel a certain freedom in improvisation by keeping track of the rhythmic cycle with my bare feet as we played, and I encourage listeners to experiment with keeping time this way. Notice where the melody starts, how the improvisation takes off, and lands again in time.

A *raga* is, in part, a nuanced pattern of melody. It is literally a "coloring, tinging, dyeing," or "that which colors the mind," and carries associations with season, time and mood. Rather than tuning like an "equal tempered" piano (capable of producing nearly in-tune chords in all 12 keys,) each tone of the *raga* has a precise microtonal position and often moves in a gliding motion, or *meend*, between tones.

I was blessed with many years of intense study with Eleonore Schoenfeld, a Western classical cellist who demanded deep listening and pushed her students to greatness through insight and sometimes crushing criticism. It took prodigious effort to make music that was acceptable to her, and only after many years did I begin to feel a sense of ease on the cello. Even so, learning to play in a spontaneous improvised style has required me to approach music again as a beginner.



As an adult I began studying classical Indian music with late sitar maestro Rahul Sariputra, a Mahar (the original ethnic group of Maharashtra, one of the many outcaste groups in India antagonistically called untouchables). He ran away to Mumbai at 13 to seek a career in music. He sought and received acceptance as a student of Baba Allauddin Khan, the greatest teacher of traditional Indian music of the 20th century, the father of Ali Akbar Khan and teacher of Ravi Shankar.

I am forever grateful to my teachers, and I hope all who listen can sense the sincere joy of play within the structures of *raga* (melody) and *tala* (rhythmic cycle).

—Pete Jacobson

paulzlivingstone.com/sangam

paulzlivingstone.com

peteplayscello.com

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Graphic Layout: MikeDesign





SANGAM

Confluence: Music From Inside The Heart Of The Raga

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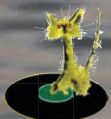
Paul Livingstone, sitar

Pete Jacobson, cello

Sonorus

Arian Jansen, executive producer

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