

ANDELAIN
A YARLUNG RECORDS COMPANY

MISHA

Executive Producer: Ken Salkin



salesforce.org

1	Bunker Hill <i>Bock 5-ZERO-7 (x2)*</i>	Misha Adair Bigos	4:57	11	Orlando Sleepeth <i>Royer SF-12</i>	John Dowland	2:10
2	Teenage Dream <i>AKG C-24</i>	Katy Perry	3:34	12	Pretty Women <i>Bock 5-ZERO-7 (x2)</i>	Misha Adair Bigos	3:45
3	Spring Has Sprung <i>AKG C-24 modified by Tim de Paravicini, EAR</i>	Misha Adair Bigos	3:52	13	Ropes of Sand <i>Bock 5-ZERO-7 (x2)</i>	Misha Adair Bigos	4:18
4	The Corner of My Eye <i>AKG C-12VR (x2)</i>	Misha Adair Bigos	3:58	14	I Thought about You <i>Bock 5-ZERO-7 (x2 into EAR mic pre)</i>	Jimmy Van Heusen	5:15
5	Gettin' in <i>Schoeps M222 (x2)</i>	Misha Adair Bigos	4:12	15	REI Blues <i>Bock 5-ZERO-7 (x2 into HAPI mic pre by Merging Technologies)</i>	Misha Adair Bigos	4:46
6	Once Upon a Time <i>Bock 5-ZERO-7 (x2)</i>	Misha Adair Bigos	3:22	16	Cammilleri Blues <i>Bock 5-ZERO-7 (x2 into HAPI mic pre by Merging Technologies)</i>	Misha Adair Bigos	2:15
7	Bop-Be <i>AKG C-24</i>	Keith Jarrett	2:46	17	Child <i>Royer SF-12 (into HAPI mic pre by Merging Technologies)</i>	Misha Adair Bigos	3:47
8	Tu se morta <i>AKG C-24 modified by Tim de Paravicini, EAR</i>	Claudio Monteverdi	1:39	18	Last Improv <i>Tim de Paravicini's "The Mic" by EAR (x2, into HAPI mic pre by Merging Technologies)</i>	Misha Adair Bigos	4:08
9	Dove son quei fieri occhi <i>AKG C-12VR (x2)</i>	anonymous	2:06	19	Bunker Hill Redux <i>Bock 5-ZERO-7 (x2)</i>	Misha Adair Bigos	5:19
10	Prelude No. 4 <i>Schoeps M222 (x2)</i>	Heitor Villa-Lobos	2:40				

*Except as otherwise noted for specific tracks, the engineers used Elliot Midwood's customized Messenger microphone preamplifier



Yarlung's Executive Producer Ken Salkin has supported our mission anonymously for many years. Ken and his family have contributed to numerous recordings, and have attended our live concert recording sessions. Ken is a true audiophile. A mutual friend is helping him redesign a new music listening room in his home this year. I have very much enjoyed listening to music on Ken's ever-evolving system, and I know the sound will be even more spectacular after he has reconfigured his walls and ceiling to best present recorded music. Ken and his family take their many endeavors seriously, and it is an honor to present Ken's first album at Yarlung Records.

I'd like also to thank Dr. Antonio Damasio who invited us to make this recording in Camilleri Hall, part of the Brain and Creativity Institute at USC. When one enters this space, one can tell that Antonio put a lot of love and attention to detail into its construction. To execute his ideas for the facility, Antonio hired Frank Gehry to be his architect, and Yasuhisa Toyota to be his acoustic designer. The BCI houses world-renowned research facilities including a functional MRI which Drs. Antonio and Hanna Damasio use to chart brain development in young children immersed in music training. They are in the middle of a five-year research project in conjunction with the Los Angeles Philharmonic and Heart of Los Angeles. The study investigates the emotional, social and cognitive effects of musical training on young brains.

Merging Technologies designed and built the first user-friendly method of recording in DSD 256fs using Merging's Horus or Hapi converters supported by Pyramix software. This is Yarlung's first recording direct to DSD at this resolution. I'm proud to say that our Merging equipment and software worked perfectly without a single reboot during our setup and recording sessions. Thank you to the valiant team at Merging Technologies in Switzerland.

A sincere thank you also to Salesforce.com, our corporate sponsor for this recording. Salesforce supports various initiatives at Yarlung Artists, and we use Salesforce data and donor management architecture in support of our musical mission.

--Bob Attiyeh, producer





Producer's Notes:

Misha's a character. It is hard to have a conversation with him without holding one's sides after he gets you laughing so hard you can't stop. Underneath this jocularly lies a warm heart and the soul and technique of a serious jazz pianist.

Misha composed the tune ***Bunker Hill*** while walking around Bunker Hill in downtown Los Angeles, which stretches from the Central Library and includes The Music Center, The Colburn School, The Museum of Contemporary Art and The Broad Museum.

He wrote ***Spring Has Sprung*** in 2013, but I heard it first when Misha performed this tune with Sophisticated Lady jazz quartet at Catalina Bar and Grill a few years ago. As Misha recollected, a melody fragment for *Spring Has Sprung* came to him while he was improvising over the tune *Sweet Lorraine*.



The first two chords of ***The Corner of My Eye***,¹ AMaj7 to CMaj9, came from an idea Misha pursued in 2008. He was “trying to write something funky,” as he remembers, but a few years later he realized he could slow the tempo and write a ballad instead, and it became an homage of sorts to Alan Pasqua with whom Misha was studying at USC. Misha remembers being inspired by Pasqua’s trio albums *Badlands* and *My New Old Friend*.

Misha described his struggle with ***Gettin’ In***, “I had the first two bars of the melody in my pocket for about two years but didn’t know where to go with it. When the rest of it finally came to me I worked it out in about ten minutes.”

Once Upon a Time, reminiscent of a nostalgic movie theme, is another of Misha’s tunes inspired by Alan Pasqua’s trio albums.

¹ Sophisticated Lady jazz quartet fans will recognize this tune as *Blue Corn Moon*, now renamed since Misha has since composed lyrics to this song.

Tu Se Morta, Dove son quei fieri occhi, Prelude No. 4 by Brazilian composer Heitor Villa-Lobos and ***Orlando Sleepeth*** are Misha's on-the-spot improvisations on music he hadn't ever played in a jazz idiom. Misha grappled with the melodies and harmony good-naturedly when I plunked the music down in front of him.

Sophisticated Lady fans will enjoy this solo piano version of Misha's tune ***Ropes of Sand***, and other than Jimmy Van Heusen's ***I Thought about You***, the rest of the album are free improvisations on themes I suggested at the time. As with everything on this album, there were only single takes of these songs. We repeated nothing, and there is no editing in this recording.

Misha Adair Bigos grew up in Seattle, Washington. After graduating from Gonzaga University he played piano on cruise ships for two years. Misha graduated a few years ago 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, which is where I heard *Spring Has Sprung* for the first time. For more about Misha please visit www.mishaadair.com

A note about this project: Misha knew that Yarlung's microphones, generously provided by Gearworks Pro Audio for the last decade, were no longer available. Just as many record labels closed because of the collapse of the recording industry, Jon Fisher (our benefactor at Gearworks) told us that the company was struggling. Once one of the most important "go-to resources" for the professional recording world in Southern California, Gearworks found







Photo: Jacob Horowitz

that Yarlung Records was their largest client, and unfortunately for their bottom line, Yarlung Records was a pro bono customer. We had ten great years with some of the most legendary microphones in the world, and we are grateful. Thank you Gearworks and thank you Jon!

Misha knew that we had an important upcoming recording session with Color Field String Quartet and Laura Strickling and Thomas Sauer scheduled at The Segerstrom Center for the Arts in Costa Mesa. This was our first project with the young New York composer James Matheson. Misha sensed I was nervous about capturing this quartet and singer and piano with the customary “Yarlung Sound.” Misha offered to be our guinea pig, knowing that piano is both difficult to record and the perfect instrument to reveal strengths and weaknesses in microphones. What a musical guinea pig!

Yarlung Records made its first two jazz albums with Misha in Cammilleri Hall at the Brain and Creativity Institute at USC. Misha played piano as a member of Sophisticated Lady jazz quartet. Dr. Antonio Damasio invited us back to Cammilleri Hall for these microphone tests and Misha spent a long session improvising on the piano for us as we tried myriad microphones and a few additional microphone preamplifiers as well.

After our first “test,” I realized we had something special. Not only was Misha relaxed and goofing around musically on the piano, but the microphones sounded so different from one another that we realized we might have stumbled into what could become an interesting album for jazz enthusiasts and audiophiles alike. Sometimes the most enjoyable and effervescent music comes from play rather than from the intense pressure of a “Recording Session” with a capital R and a capital S. Some of our tests didn’t work, but most did. This album, thanks to Misha’s playful talent, generous support from our executive producer Ken Salkin, Salesforce.com which has supported Yarlung for over five years, and Antonio Damasio who built such a beautiful concert hall, is the result.



Let me describe the microphones and equipment briefly. Microphones and preamp are included in the track listing on page 2 for easy reference.

My friends Ted Ancona and Philip Richards (known to Yarlung enthusiasts as engineers on our releases with the Los Angeles Chamber Orchestra) brought some special microphones in the Ancona Audio collection. Ted owns one of the famous AKG C24 stereo microphones (a Yarlung favorite and the model we use most regularly) which used to belong to Frank Sinatra. He also brought two AKG C12-VR mics, the mono relatives of the C24, as well as a stereo Royer ribbon microphone and two Schoeps omnidirectional M222 vacuum tube mics with special deflectors Ted made for them. I had never seen these deflectors before.



Engineers Ted Ancona, Dan Schwartz

Dan Schwartz, who became a friend of ours thanks to the music critic David Robinson from *PFO*, has engineered a number of albums himself and is also a well-known bass player. Dan introduced me to two microphones built by Tim de Paravicini from EAR in London, as well as an AKG C-24 which Tim redesigned for Dan using the original capsules but different vacuum tubes and a different power supply. Dan also introduced us to David Bock from Bock Audio in Los Angeles, who makes modern microphones of the quality we are used to from the best of the golden era. We used two Bock 5-ZERO-7s on a number of these tracks.

A caveat! Using minimal equipment as we normally do at Yarlung, we take great care to place each microphone in “the spot” we want, depending on repertoire, instrument or instruments we are recording, intimacy of the recording and tonal balance. As you can see from our session photographs, not one of our microphones wound up in the spot we would have chosen had the engineers been working with a single stereo mic in our sessions with Misha. Rather than enabling final adjustments within a fraction of an inch, we got within “a foot or two” of where we would want these mics. Nevertheless, our engineering team was able to capture the beauty of Misha’s playing in the glorious



acoustics of Camilleri Hall, while revealing significant differences between the various microphones. Please let me know how they sound to you. I look forward to your thoughts.

Yarlung has often been approached by engineers, producers, musicians and composers to release albums which have already been recorded. Yarlung is a small label, but thanks to Naxos Global Logistics, our worldwide physical distributor in Munich, our relationships with the finest download companies in the world and superb manufacturing plants in Europe, Yarlung

is proudly positioned to reach the widest possible audience for our musicians. In order to harness this ability for more musicians and recording projects than Yarlung can record itself in any given year, Yarlung founded Andelain, a sister record label designed to release high quality albums recorded by other people. Andelain will also be able to re-release musical treasures from prior eras that have become hard to find. Please reach out to us if you have a project you think might be appropriate for release on Andelain.

Our recording engineers for *Misha* were Ted Ancona, Jacob Horowitz, Philip Richards and Dan Schwartz. And with their help, Misha Bigos does us the honor of creating the first album for Andelain.

--Bob Attiyeh, producer

From Ted at Ancona Audio:

My AKG C-24 was once owned by Frank Sinatra and was thus given the name "The Sinatra C-24" by Bob's friend Gail Eichenthal at KUSC. We often used it to record the Los Angeles Philharmonic for national broadcasts. I have A/B compared it with other C-24s and it has always come out on top, and now that David Bock has personally selected a special RCA 6072 tube for it, it seems to be Bob Attiyeh's favorite C-24 as well.²

² David retubed this microphone after our Misha sessions. If you want to hear this special new tube, look for the Matheson string quartet recording Bob made at Segerstrom Center for the Arts in Costa Mesa. That will be released on CD and vinyl as well as in high res DSD and PCM formats.



Photo: Jacob Horowitz

Engineers Dan Schwartz, Ted Ancona, Philip Richards

In the 1990s, AKG wanted to re-issue their legendary C-12 microphone, so they borrowed some great original C-12s and spent some time working out ways to replicate the original C-12 sound. The result was the “C-12 VR” (for Vintage Revival). They are somewhat warmer sounding than my C-24 and are my favorite for an “ORTF” main pair orchestral pickup.

The ultra-rare Neumann M-50, which remains one of my favorite mics for Decca Tree cinema scoring sessions for its sweet pickup of strings, has a small omnidirectional capsule mounted flush with the surface of a golf ball-sized sphere providing an acoustic shadowing of high frequencies from the rear. This enables the M-50 to transition smoothly from omnidirectional at low frequency to directional at high frequencies with an added treble pressure-boost. With similar spherical diffusers added, the Schoeps M222 tube mic with Mk 2s omni capsules are reputed to be the closest sounding alternative to the M-50, so I made my own spherical baffles from racquet balls for my Schoeps M222s. These homemade baffles contribute an amazing presence to the recorded sound.

–Ted Ancona

Dan Schwartz contributed these thoughts about the microphones he brought to our session:

My friend Tim de Paravicini, of Esoteric Audio Research/Yoshino Ltd., (based in Huntingdon, Cambridgeshire, UK) designed and built a limited number of pairs of mics dubbed “The Mic” in the late 80s/early 90s. Tim made this pair for me in 1991. They have Pearl dual-rectangular capsules, which are shaped the way they are to move the capsule resonance out of the mid-band and into the very upper range. The transformer for each of the microphones is as big as your fist.

Tim took my AKG C-24 and redesigned just about everything inside it. The capsules are original, but while the original C-24 has a rectangular circuit-board that has a tube in the center of it and circuitry around it, Tim changed



Photo: Jacob Horowitz

Misha toward the end of our recording session

this by reducing the size needed for the circuitry and mounted a pair of AC701 tubes off the side, thus creating more open space for his custom hand-wound transformers at the base of the mic.

The Bock 5-ZERO-7 mic is my favorite of David's designs, vintage-inspired but with a new slant: the elliptical capsule focuses (as did Tim's design 20 years earlier) on where the resonances occur, and like Tim's design, moves them up in frequency. David's unique brilliance as a designer shines through on this mic. He's one of very few people I have met who tries to assess *why* something does what it does, rather than merely attempting to prove old assumptions.

-Dan Schwartz

Microphones:

From Ancona Audio:

AKG C-24

AKG C-12VR

Royer SF-12 Ribbon

Schoeps M222

From Dan Schwartz:

Tim de Paravicini modified AKG C-24

"The Mic" by EAR

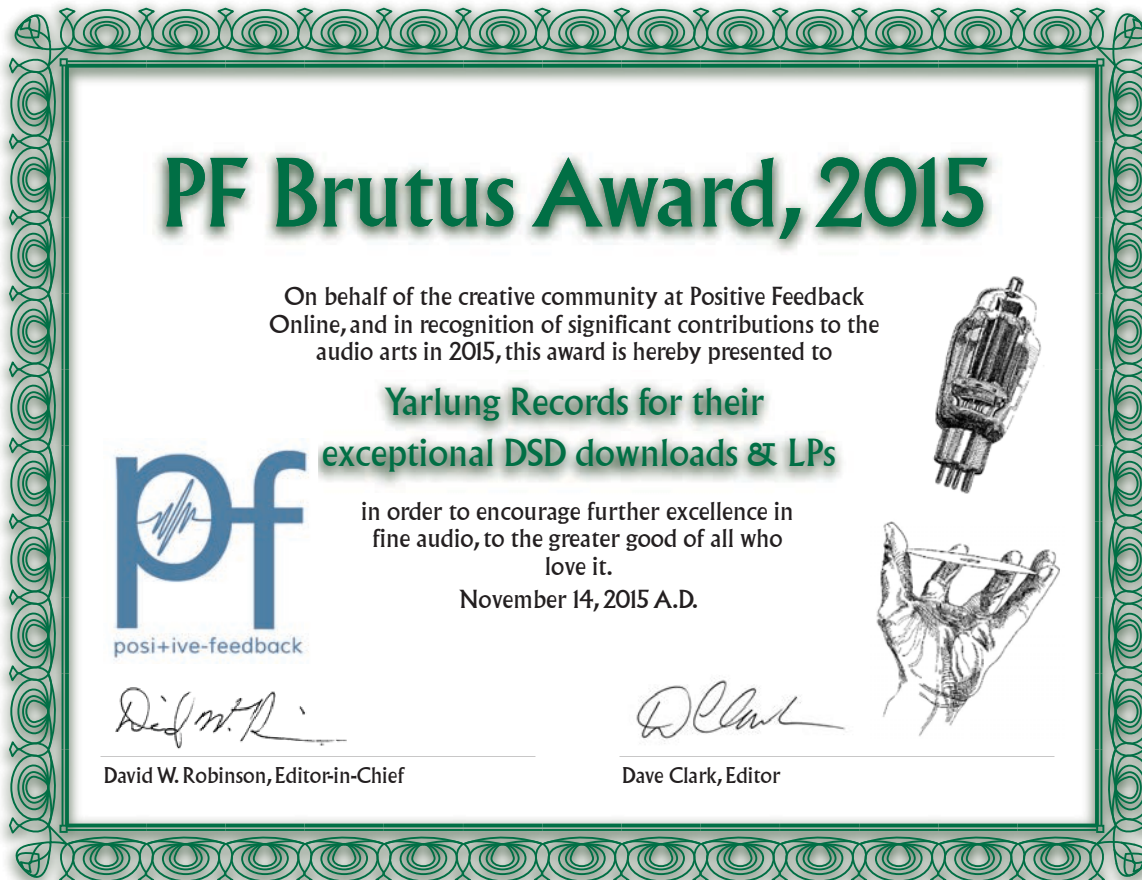
David Bock 5-ZERO-7

Microphone preamplification:

Messenger, by Elliot Midwood

EAR 824M, by Tim de Paravicini

HAPI, by Merging Technologies



Congratulations! This is for marvelous work that you are doing at Yarlung Records in producing recordings of exceptional beauty every year. It's an amazing production record, and one that has persisted year in, and year out, for a decade now.

The *PF* Brutus Award is my personal award for the best products (including your DSD downloads and LPs) that I heard in my listening room in a given year.

Congratulations again on this fine achievement! Only the best really impresses me... and this award was a pleasure to give to you, my friend!

All the best,
David W. Robinson

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|----|---------------------------|----|---------------------|
| 1 | Bunker Hill | 11 | Orlando Sleepeth |
| 2 | Teenage Dream | 12 | Pretty Women |
| 3 | Spring Has Sprung | 13 | Ropes of Sand |
| 4 | The Corner of My Eye | 14 | I Thought about You |
| 5 | Gettin' in | 15 | REI Blues |
| 6 | Once Upon a Time | 16 | Cammilleri Blues |
| 7 | Bop-Be | 17 | Child |
| 8 | Tu se morta | 18 | Last Improv |
| 9 | Dove son quei fieri occhi | 19 | Bunker Hill Redux |
| 10 | Prelude No. 4 | | |



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Antonio Damasio and the Brain and Creativity Institute at USC
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 University of Southern California, Los Angeles
 July 21st, 2015

Executive Producer: **Ken Salkin**
 Producer: Bob Attiyeh

Recording Engineers: Ted Ancona, Jacob Horowitz, Philip Richards, Dan Schwartz
 Steinway technician: Mark Britt

Recording Media:
 2-channel 256fs DSD, HAPI by Merging Technologies and Pyramix Software



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