Ann Mulally, executive producer

YARLUNG RECORDS • 10TH ANNIVERSARY
CD1
1 Recercada Ottava, Diego Ortiz
Ciaramella Ensemble
2 Juego de Relojes (Game of Clocks),
Diego Schissi
Smoke & Mirrors Percussion Ensemble
3 I'm Old Fashioned, Jerome Kern
Sophisticated Lady Jazz Quartet
4 String Trio in C Minor: Mov III, Scherzo
Ludwig van Beethoven
Janaki String Trio
5 Violin Concerto in D Major: Mov II, Romanze
Erich Wolfgang Korngold
Nigel Armstrong, Sir Neville Marriner
The Colburn Orchestra
6 Ropes of Sand, Misha Bigos
Sophisticated Lady Jazz Quartet
7 Partita No. 2 in D Minor, Ciaccona, J. S. Bach
Petteri Iivonen (violin)
8 J'ay pris amours, Heinrich Isaac
Ciaramella Ensemble
9 Brandenburg Concerto No.4: Mov I, J. S. Bach
Margaret Batjer
Los Angeles Chamber Orchestra
10 For Sebastian, melody kernel by J. S. Bach
Sophisticated Lady Jazz Quartet
11 Sonata for solo ‘cello, György Ligeti
Frédéric Rosselet (‘cello)
12 Symphony No. 5, Adagietto, Gustav Mahler
Gerard Schwarz, The Colburn Orchestra
13 Mein Herze schwimmt im Blut (opening)
J. S. Bach
Lorraine Hunt Lieberson, Jeffrey Kahane
Los Angeles Chamber Orchestra

CD2
1 Ombra mai fu, George Frideric Handel
Sasha Cooke, Yehuda Gilad, The Colburn Orchestra
2 Happenstance: Mov IV, Derek Tywoniuk
Smoke & Mirrors Percussion Ensemble
3 Graciela y Buenos Aires, Jose Bragato
Antonio Lysy, The Capitol Ensemble
4 Chiaccona in partite variate, A. Piccinini
Jason Yoshida (theorbo)
5 Strange Fruit, Abel Meeropol
Sophisticated Lady Jazz Quartet
6 Chinbep puja (Blessing of the Environment)
The Monks of Nechung Monastery
7 Ballade No. 1 in G Minor, Frederic Chopin
Joanne Pearce Martin (piano)
8 Simpler Times, Gary Wicks
Sophisticated Lady Jazz Quartet
9 L'Eroica, Andrea Falconieri
Ciaramella Ensemble
10 Sonata No. 3 in D Minor: Mov III & IV, Brahms
Petteri Iivonen (violin), Kevin Fitz-Gerald (piano)
11 watch me vanish, watch me?, Derek Tywoniuk
Smoke & Mirrors Percussion Ensemble
12 String Trio: Obstinate Spaces, Jason Barabba
Janaki String Trio
13 Nocturne in C-sharp Minor, Frederic Chopin
David Fung (piano)
14 Missing Moon, Tan Dun
David Fung (piano)
15 Zamba, Alberto Ginastera
Antonio Lysy (‘cello), Bryan Pezzone (piano)
16 Gone, Andrew Boyle
Sophisticated Lady Jazz Quartet
Producer’s Notes
Yarlung Records was born in 2005, with an auspicious release for Australian pianist David Fung. Thanks to David's talent and the success of the musicians with whom we have collaborated over the past 10 years, Yarlung Records has thrived. Thanks also to important guidance from leaders in the music industry, generous board members and visionary executive producers, Yarlung has survived and grown. We were told we couldn’t do it, that record labels were dead, that few people paid for music anymore and that MP3s and earbuds had deafened people to recorded music’s subtle details. While it is true that young people spend more of their discretionary money on interactive computer games today rather than on 78s, LPs, CDs and downloads, as prior generations have done, connoisseurs remain steadfast in their support of the recording arts. When they learn about Yarlung’s mission, more people responded enthusiastically than with discouragement. Executive producer Ann Mulally supported our first nonprofit album, a debut recording with the young American pianist Orion Weiss, and it is through her generous support, friendship and engagement that we bring you this 10th Anniversary album. Many thanks, Ann. Please join our musicians as we blow out the ten candles on this birthday cake. We will make ardent wishes for the next decade.

Yarlung is a tiny organization, but our impact, thanks to you our audience and to our advisors and sponsors, is international. Yarlung works with the finest CD and vinyl LP manufacturing plants, download sites and tape manufacturers in the world, and we are distributed by Naxos Global Logistics, arguably the most successful and effective distributor on the planet. Important individuals, high quality audio companies and groups of supporters sponsor our recordings. To help us grow we created Yarlung Artists, a 501(c)3 public charity, so these contributions can be tax deductible to the full extent of the law. Yarlung Artists supports young musicians as they begin their international concert careers by making recordings and marketing them around the world. We work to increase visibility for our artists so they can obtain increasingly important concert engagements.

We record this music as well as we can. As it says on our website, “GRAMMY® Award winning Yarlung Records brings fresh musicians to the classical music world using minimalist audiophile recording techniques to deliver sound as close to living performance as possible. Rather than using recording studios, engineer Bob Attiyeh produces these albums in concert halls famous for their acoustics, including Walt Disney Concert Hall and Ambassador Hall in Los Angeles. Yarlung uses both analog tape and high resolution digital media for CDs made with special alloys, high resolution digital downloads, and 180 Gram vinyl LPs, mastered by Steve Hoffman.”

But it is the quality of the music and the talent of our musicians that have enabled our success. We wanted to record musicians in such a way that listeners could forget about the recording, forget about their loudspeakers, the LP, the CD, the download or the tape, and concentrate instead on the performance taking place in their living room or in their car or through their
headphones. We want Yarlung to be like a clean window, which does not distract from the beautiful “view” on the other side. An example of this is Antonio Lysy at The Broad: Music from Argentina, which won our first GRAMMY Award and was ranked in The Absolute Sound as one of the 40 Best recordings of all time. This list included Kind of Blue, Ella and Louis, and some of the fabulous Mercury recordings from the 60s. This was a great honor. Antonio, and the generous people who sponsored his recording, made it possible.

Two of the reasons people support Yarlung are the strength of our mission and the quality of our product. Despite Yarlung’s small size, reviews in North America, Europe and Asia recognize Yarlung’s importance as one of the highest quality record labels in the world today (see The Absolute Sound interview by Jeff Wilson and the reviews by Mori Shima and Michael Fremer below). Most importantly, Yarlung brings recordings of new and classic music to the public. This proves increasingly important during these times of music-industry uncertainty. No longer do the major record labels have the appetite or financial ability to gamble on young musicians as they did in prior decades.

Debut albums for young musicians (Sophisticated Lady jazz quartet, Orion Weiss, Finnish violinist Petteri Livonen, David Fung, Smoke & Mirrors percussion ensemble, Swiss ‘cellist Frédéric Rosselet and Metropolitan Opera mezzo-soprano Sasha Cooke) are examples of musicians who have benefited from Yarlung’s support. These recordings prove critically important at this early stage in their careers for three principal reasons:

First, audiences love to meet the artist, buy a CD and ask for an autograph after performances. This is how singers and instrumentalists build their fan bases, and how these fans get to know artists personally and subsequently ask management “when can we hear this performer again?”

Secondly, reviewers and peers view musicians differently when they have high quality commercial recordings instead of CDs made hastily in the musicians’ garages on home computer systems.

Thirdly, conductors and impresarios now often hire artists, especially for last-minute replacements, based on what they hear in recordings. Yarlung’s first album reached Sir Brian McMaster at the Edinburgh Festival. This artist made his debut at the festival in a solo recital in Queens Hall. Later, our Yarlung Artists advisor Margaret Batjer referred David Fung’s piano album Evening Conversations to Jeffrey Kahane. Based on the Yarlung recording and Margaret’s recommendation, Jeff hired David to make his Los Angeles Chamber Orchestra debut in the orchestra’s 40th Anniversary season playing the Ravel concerto. Yarlung hopes to help musicians make connections like this as often as possible.
Our executive producers, who coordinate funding efforts and social events surrounding our recordings, have chosen various ways to celebrate their artists. Some choose to host album release parties and concerts as well as less formal gatherings throughout the process. One sponsor flew our pianist from New York to Los Angeles, where he gave an intimate recital in the sponsor’s home, followed by a lovely Italian dinner for twelve. In another case the underwriter brought the violinist from South America where he had been on tour with Zubin Metà. This event was festive and informal, including an outdoor Mexican barbecue. A third donor hosted a concert followed by an elaborate gala dinner for about 70 people. Our release party and concert for Sophisticated Lady jazz quartet in Cammilleri Hall at USC, the beautiful concert hall where we made the recording, had only one empty seat. All four of these events celebrated the musicians, the new albums, and the sponsors for making the recordings possible.

We would like to take this opportunity, on the occasion of Yarlung’s 10th Anniversary, to ask you to join us. Join us on the board of our nonprofit or join us as an executive producer or as a distributor in your country. You will be a hero to our musicians. We work hard to make great recordings and to publically appreciate our sponsors. We revere the art you and our other patrons make possible and we encourage and invite you to become integral members of our team.

Sincerely, many thanks, and Happy 10th Birthday to Yarlung Records,
Bob Attiyeh, producer

Executive Producer: Ann Mulally
Mastering Engineers: Steve Hoffman & Bob Attiyeh
Assistant Producer: Jacob Horowitz
Microphones: Gearworks Pro Audio
Graphic Design: Eron Muckleroy

Yarlung Records
10920 Wilshire Boulevard 150-9162
Los Angeles, California  90024
please give us a call at (310) 692-4575
www.yarlungrecords.com
Yarlung Records Makes A Splash
By Jeff Wilson  Aug 13th, 2014

One of the pleasures of experiencing a second golden age of audio is witnessing all the ways record labels keep evolving. Take, for example, Yarlung Records, a California-based company that, when it was launched in 2005, was just one more small label in the increasingly sink-or-swim music industry. Almost ten years later Yarlung remains, in the words of owner Bob Attiyeh (uh-TEA-yuh), “too small to fail,” yet its list of accomplishments points to the success a label can achieve when it combines carefully-chosen performances with superb-sounding recordings. Case in point: In 2010 Yarlung won a Grammy for Antonio Lysy at The Broad: Music from Argentina, a recording that also earned a spot on the list of top forty best-sounding recordings TAS compiled in Issue 234.

A big part of Yarlung’s success comes from its status as a nonprofit organization that relies on support ranging from small donations by students who attend live concert recording sessions to much larger gifts from album underwriters (typically between $25,000 and $30,000) who are credited as executive producers, invited to participate in every aspect of the recording, attend vinyl mastering sessions at Bernie Grundman Mastering, and host album release concerts and events. Attiyeh, an audiophile in the truest sense of the word, bases his sonic judgments not on textbooks or statistics but his own ears, which, as this interview makes clear, received much of their training in concert halls, where he prefers to record. Much of Yarlung’s discography is devoted to classical music, with releases by a mixture of well-known names and up-and-coming artists. The label isn’t limited to classical only; there have been excursions into world music, and Yarlung is about to put out its first-ever jazz release, a delightful new record by the Sophisticated Lady jazz quartet. Every time I chat with Bob Attiyeh on the phone I can tell how much he enjoys his 70- to 80-hour-a-week job, a labor of love that happens to be successful, and that comes through in this e-mail interview as well.
Tell us about your early experiences that helped shape your future as an audiophile.

The real shift toward audio came when I bought my first tube amplifier, a McIntosh 240. I asked a friend who could help me test it, and through this met my first audio mentor. Gustavo Hidalgo had participated as an extra set of ears or as a producer on a number of recordings here and in South America. He was in the mastering room at Bernie Grundman’s when Bernie cut lacquers for *Distingué Lovers* and *Let No Man Write My Epitaph*. I spent hours listening with him, mostly jazz and classical, soaking it all up. He introduced me to Antal Dorati on Mercury, Cuban music on audiophile pressings made in Spain, and Jeff Buckley. In exchange, I introduced him to Helen Traubel and Astrid Varnay.

**Are there any music labels that particularly inspired you when you first fell in love with music?**

Indeed! Mercury Records. Wilma Cozart, whom I never met, remains a hero of mine. Her technique (and her husband’s) with three Telefunken 201 microphones for full orchestra recordings became my principal inspiration. I wanted to learn how to record like that, to preserve the timbres of natural performance and to capture the real acoustic environment of the concert halls, and to give listeners a soundstage of this precision. I’m a soundstage junkie as anyone knows who’s heard our recordings of Smoke & Mirrors percussion ensemble. This love of a great soundstage came from listening to Mercury recordings. We make most of our recordings with one stereo or two mono tube microphones. We “cheat” for full orchestra recordings by using a stereo pair (or stereo mike) in front and two mono microphones further back to reinforce the winds and percussion. So this is three or four microphones, depending on how you count them, not the standard 30 or 40 or more mikes common today. Other inspirations are the Vanguard recordings with Joan Baez, and the work Robina Young and Brad Michel continue to do at Harmonia Mundi USA. Philip Hobbs at Linn Records is another genius.

**When did you begin listening to reel-to-reel tapes, and what was it about the sound that made that format stand out for you?**

Gustavo Hidalgo got me into reels before there was a Yarlung Records. We found and modified old Tandberg and Revox consumer decks and played 4-track tape. Now we have the luxury of making recordings with brand-new analog tape equipment from SonoruS Audio (the ATR-12), and before that Len Horowitz designed tube circuitry for Yarlung Records for my trusty Ampex 440B.

The best record companies and audiophile listeners want the recorded sound to reproduce the sound of live music as closely as possible. There’s something about analog tape that captures this “reality” well. It may be that the resolution of analog tape at 15ips is almost infinite, and/or it may be that analog tape artificially boosts the first harmonic overtone (one octave above the note you hear) slightly, giving us that palpable “real” quality that our ear recognizes as living and authentic. If it is this second
element, the overtone boost, I love the irony that what makes tape sound so lifelike is actually a mistake caused by the medium.

**Before forming Yarlung, what experience did you have in the recording industry?**

I was hired to make a couple of recordings for other people before starting Yarlung. I had no academic training in the field, but I had the best training possible: I listen as a musician, and I attend 50 or 60 live concerts a year. I spend more of my life than I would like to admit driving in traffic to Walt Disney Concert Hall, where Yarlung has also had the privilege of making several recordings. And I have had as friends, mentors, and teachers some of the greatest audio people in the world: Gustavo Hidalgo, Elliot Midwood, Steve Hoffman, Arian Jansen, Bernie Grundman.

**When you started Yarlung Records, what was the biggest challenge you hadn’t anticipated?**

When we make an album and record to analog tape, I don’t like to edit because of the degradation in the musical intent that increases with every edit. So we do our best to use complete takes of movements even if there is a mistake somewhere in the playing. When I try to explain this to musicians as we prepare for a recording, some react with horror. These people have spent years, decades normally, honing their techniques and want to leave only a record of perfect playing. Luckily we tend to work with extraordinarily talented musicians who often produce one flawless take after another.

**Is there a particular recording that you’d recommend as the first Yarlung release to try?**

I’d suggest two. One is our first album with an opera singer, Sasha Cooke, who has taken The Met, San Francisco Opera, Covent Garden, and more by storm. We called it *If You Love for Beauty*, after one of the Mahler songs on the disc. If one likes classical voice, this is my recommendation. The other is our first jazz recording with the Sophisticated Lady jazz quartet, made in the brand-new Cammilleri Hall at The Brain and Creativity Institute at USC. This is a concert hall designed by Yasuhisa Toyota, and lovingly built by Antonio Damasio, one of the most important neuroscientists in the world.

**How do you select venues?**

We’re fortunate in Los Angeles to have many world-class concert halls. Yarlung has been privileged to make the first commercial recordings in Walt Disney Concert, Cammilleri Hall, and The Broad Stage. We’ve also used Zipper Hall for about twelve recordings, Royce Hall, Ambassador Hall, and Alfred Newman Hall. We’re talking about a series of recordings in Costa Mesa at the Segerstrom Center for the Arts. The acoustics are adjustable in Zipper, Segerstrom, Ambassador, Newman, and Royce. We’ve been lucky that the most expensive halls have generally invited us to make recordings in them without charge to support their publicity and reputation.
Walt Disney Concert Hall works well for a full orchestra or for a soloist. *Suryodaya*, with solo violin and tabla, remains one of our most lauded acoustic triumphs despite its esoteric music, partially because of the legendary Badal Roy who plays tabla on this album. Hearing Badal’s tabla in that hallowed space is thrilling. While one might think that a larger space is better for greater numbers of musicians, that’s not always the case. We recorded *If You Love for Beauty*, with mezzo-soprano Sasha Cooke and The Colburn Orchestra, in Zipper Hall, which seats only 400 people. It’s a jewel of a concert hall, but small, like La Fenice in Venice. Making that recording remains one of the highlights of my life.

You’ve joked that Yarlung is too small to fail, but new labels often pass under the radar. How have you avoided that fate?

Unlike a big company, we do fewer recordings and spend the time each album deserves to make it really special. If the album isn’t ready we keep working on it and change the release date. At the same time, Yarlung has been fortunate to receive incredibly strong support from our customers and from reviewers.

**Sophisticated Lady is Yarlung’s first-ever jazz recording. What was that experience like?**

The musicians and I selected some pieces they had played often before, but—taking inspiration from the legend surrounding the creation of *Kind of Blue*—I also asked them to write new tunes which they would not share with each other until our recording session. The takes on our recording are the first performance of these pieces. The intense musical connection between these four people comes across in these takes and provides that truly live improvisation I wanted. To up the ante, I gave them a few tunes myself, and played the melody for them on the piano right before the take. What they gave us back demonstrates their supreme mastery, and being part of this was a thrill. It was a new adventure for me and I look forward to doing this kind of recording again.
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*
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
senior contributing editor, Stereophile
Executive Producers

David & Margie Barry
Randy & Linda Bellous
Aaron Egigian
Ann & Bill Harmsen
Arian Jansen
Elliot Midwood
Ann Mulally
Sandy Pressman
John Pruit
J & Helen Schlichting

Special Advisors

Margaret Batjer
Harry Bicket
Martin Chalifour
Roberto Diaz
Ruth Eliel
Sir Neville Marriner
Michala Petri

Board of Directors

Bob Attiyeh
Brenda Barnes
David Barry
Leslie Bigos
Alice Coulombe
Lawrence Davanzo
Minda Harts
Linda Joyce Hodge
Gary Hollander
Jean Horton
Michael O’Reilly
Sandy Pressman
Matthew Rabin
Michael Rosen
Jerri Price-Gaines
John Pruit
Dr. Art Womack
Visionary people and institutions took a risk and supported Yarlung in our early years. Our musicians remain eternally grateful to these individuals and companies; many continue to support us today. Thank you for our first decade of success.
CD 1, track 1 *Recercada Ottava*, Diego Ortiz
Ciaramella Ensemble
Arian Jansen, executive producer
recorded in Alfred Newman Hall, June 2011
from *Ciaramella: Dances* YAR96819
2:25

...dance tunes from the Baroque and Renaissance. It doesn’t get better than this! Ciaramella is magic.

*Michala Petri*
CD 1, track 2 Juego de Relojes
(Game of Clocks), Diego Schissi
Smoke & Mirrors Percussion Ensemble
Sandy Pressman, executive producer
Juego de Relojes commissioned by
Carlos and Haydee Mollura
recorded in Zipper Hall at
The Colburn School, June 2013
from Smoke & Mirrors: Vanish YAR15195
6:59
CD 1, track 3 I’m Old Fashioned, Jerome Kern
(arranged by Gary Wicks)
Sophisticated Lady Jazz Quartet
John Pruit, executive producer
recorded in The Brain and Creativity Institute’s Cammilleri Hall,
October 2013
from Sophisticated Lady YAR65004
7:47
CD 1, track 4 String Trio in C Minor opus 9, No. 3: Mov III, Scherzo
Ludwig van Beethoven
Janaki String Trio
recorded in Zipper Hall at The Colburn School, February 2006
from Janaki String Trio: debut YAR62376 3:06
CD 1, track 5 Violin Concerto in D Major: Mov II, Romanze,
Erich Wolfgang Korngold
Nigel Armstrong (violin), Sir Neville Marriner conducting
The Colburn Orchestra
Randy and Linda Bellous, executive producers
recorded in Royce Hall at UCLA, February 2011
from Nigel Armstrong YAR65007
7:22

Bach
Bartók
Korngold

Sir Neville Marriner
The Colburn Orchestra
CD 1, track 6 *Ropes of Sand*, Misha Bigos
Sophisticated Lady Jazz Quartet
DSD release sponsored by exaSound
recorded in The Brain and Creativity Institute’s Cammilleri Hall, October 2013
from *Sophisticated Lady* YAR65004DSD1
7:10
J. S. Bach
Debussy
Lefkowitz
Sallinen
Ysaÿe

CD 1, track 7 Partita No. 2 in D Minor
BWV 1004, Mov VI, Ciaccona, J. S. Bach
Petteri Iivonen (violin)

sponsored by Gary and Marcia Hollander
recorded in Alfred Newman Hall at USC,
June 2008
from Petteri Iivonen: Art of the Violin
YAR05787
14:21

...extremely gifted and polished....
Petteri plays with natural raw talent and extraordinary technical and musical finesse... his personality infuses his music with a charm and depth especially welcome today.
A young master.”
—Hagai Shaham
CD 1, track 8 J'ay pris amours,
Heinrich Isaac
Ciaramella Ensemble
recorded in Alfred Newman Hall at
USC, June 2008
from Ciaramella: Music from the
Court of Burgundy YAR05785
1:23

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

photo: Peter Nagy
CD 1, track 9 Brandenburg Concerto No. 4, BWV 1049, Mov I, Allegro, J. S. Bach
Margaret Batjer leading the Los Angeles Chamber Orchestra recorded in Royce Hall at UCLA, November 2011
from Lorraine YAR96298 6:25

Lorraine Hunt Lieberson mezzo-soprano
Los Angeles Chamber Orchestra
Jeffrey Kahane music director

with support from Los Angeles Philanthropic Committee for the Arts
Volume II

SIMPLER TIMES

Sophisticated Lady Quartet

CD 1, track 10 For Sebastian, improvisation on the melody kernel by J. S. Bach

Sophisticated Lady Jazz Quartet

DSD release sponsored by PS Audio

recorded in The Brain and Creativity Institute’s Cammilleri Hall, October 2013

from Simpler Times YAR65006DSD2

2:56

Cooper Bates Photography
CD 1, track 11 Sonata for solo ‘cello,
György Ligeti
Frédéric Rosselet (‘cello)
recorded in Alfred Newman Hall at USC,
June 2011
from Frédéric Rosselet YAR07498
7:29
CD 1, track 12 Symphony No. 5: Mov IV, *Adagietto*, Gustav Mahler
Gerard Schwarz conducting
The Colburn Orchestra
recorded live in Ambassador Auditorium, December 2011
from *Mahler Symphony No. 5* YAR41014
9:13

photo: Philip Pirolo, The Colburn School
CD 1, track 13 Mein Herze schwimmt im Blut (opening), BWV 199, J. S. Bach
Lorraine Hunt Lieberson (mezzo-soprano), Jeffrey Kahane conducting
the Los Angeles Chamber Orchestra
recorded in Royce Hall at UCLA,
September 2003
from Lorraine YAR96298
2:48
CD 2, track 1 Frondi tenere e belle...
Ombra mai fu,
George Frideric Handel
Sasha Cooke (mezzo-soprano),
Yehuda Gilad conducting
The Colburn Orchestra
DSD release sponsored by
Merging Technologies
recorded in Zipper Hall at
The Colburn School, February 2012
from If you Love for Beauty
YAR14148DSD1
4:10
CD 2, track 2 *Happenstance*: Mov IV, *On the Road*, Derek Tywoniuk
Smoke & Mirrors Percussion Ensemble
*Happenstance* commissioned by Raulee Marcus
recorded in Zipper Hall at The Colburn School, June 2011
from *Smoke & Mirrors* YAR87598
2:46

*SMOKE & MIRRORS*
PERCUSSION ENSEMBLE

STEVE REICH
LOU HARRISON
ERIC WHITACRE
DEREK TYWONIUK
TŌRU TAKEMITSU
MAURICE RAVEL
Te Amo, Argentina
Antonio Lysy

11th Latin
GRAMMY® Award
Winner

CD 2, track 3 Graciela y Buenos Aires,
Jose Bragato
Antonio Lysy (*cello), Bryan Pezzone (piano),
Pablo Motta (bass), The Capitol Ensemble
Elliot Midwood, executive producer
recorded at The Broad Stage in
Santa Monica, June 2009
from Te Amo, Argentina YAR95793-517V2
7:21
CD 2, track 4 Chiaccona in partite variate,
Alessandro Piccinini
Jason Yoshida (theorbo)
Elliot Midwood, executive producer
recorded in Alfred Newman Hall at USC, June 2011
from Ciaramella: Dances YAR09261-819V
2:49

…dance tunes from the Baroque and Renaissance. It doesn’t get better than this! Ciaramella is magic.
Michala Petri
CD 2, track 5 *Strange Fruit*, Abel Meeropol
(arranged by JJ Kirkpatrick)
Sophisticated Lady Jazz Quartet
Ann and Bill Harmsen, executive producers
recorded in The Brain and Creativity Institute’s Camilleri Hall, October 2013
from *Sophisticated Lady* YAR09272-004V1
4:52
CD 2, track 6 Chinbep puja
(Blessing of the Environment),
Nechung Monastery
The Monks of Nechung Monastery
Randy Bellous, executive producer
recorded at Nechung Monastery
from Men of Dharamsala YAR70902
9:09
CD 2, track 7 Ballade No. 1 in G Minor, opus 23, Frederic Chopin
Joanne Pearce Martin (piano) recorded in Zipper Hall at The Colburn School, September 2007
from Barefoot YAR79580
9:36

photo: Gavin Martin
CD 2, track 8 Simpler Times, Gary Wicks
Sophisticated Lady Jazz Quartet
DSD release sponsored by
International Rectifier
recorded in The Brain and Creativity
Institute’s Cammilleri Hall, October 2013
from Simpler Times YAR65006DSD1
5:19
Arian Jansen, executive producer

CIARAMELLA
DANCES

CD 2, track 9 L’Eroica, Andrea Falconieri
Ciaramella Ensemble
Arian Jansen, executive producer
recorded in Alfred Newman Hall at USC,
June 2011
from Ciaramella: Dances YAR96819
4:00

...dance tunes from the Baroque and Renaissance. It doesn’t get better than this! Ciaramella is magic.
Michala Petri
Petteri Iivonen & Kevin Fitz-Gerald

Art of the Sonata

J. S. Bach
Franck
Lefkowitz
Brahms

CD 2, track 10 Violin Sonata No. 3 in D Minor, opus 108: Mov III & IV,

Johannes Brahms
Petteri Iivonen (violin),
Kevin Fitz-Gerald (piano)

Ann Mulally, executive producer

recorded in Alfred Newman Hall at USC, June 2008
from Petteri Iivonen & Kevin Fitz-Gerald: Art of the Sonata YAR76721
8:05

photo: Hagai Shaham

Ann Mulally, executive producer
CD 2, track 11 watch me vanish, watch me?,
Derek Tywoniuk
Smoke & Mirrors Percussion Ensemble
Sandy Pressman, executive producer
recorded in Zipper Hall at The Colburn School, June 2013
from Smoke & Mirrors: Vanish YAR15195
7:12
CD 2, track 12 String Trio: Mov II, *Obstinate Spaces*,

**Jason Barabba**
Janaki String Trio
recorded in Zipper Hall at The Colburn School, March 2006
from *Janaki String Trio: debut* YAR62376
3:42

photo: Brian Blevins
CD 2, track 13 Nocturne in C-sharp Minor
opus posth.,
Frederic Chopin
4:07
CD 2, track 14 Eight Memories in Watercolor: Mov I. Missing Moon,
Tan Dun
2:08
David Fung (piano)
Larry & Christine Davanzo,
executive producers
recorded in Zipper Hall at
The Colburn School, March 2006
from Evening Conversations YAR95992
CD 2, track 15 *Zamba*, Alberto Ginastera
Antonio Lysy (‘cello), Bryan Pezzone (piano)
recorded in The Broad Stage in Santa Monica, June 2009
from *Antonio Lysy at The Broad: Music from Argentina* YAR27517
1:26

*Winner*

11th Latin GRAMMY® Award

Ginastera
Piazzolla
Schifrin

photo: Benny Chan
CD 2, track 16 Gone, Andrew Boyle
Sophisticated Lady Jazz Quartet
DSD release sponsored by Merging Technologies
Gone commissioned by Gerry Tywoniuk
recorded in The Brain and Creativity Institute’s Camilleri Hall,
October 2013
from Sophisticated Lady YAR65004DSD2
2:33