



YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

YARLUNG RECORDS • 10TH ANNIVERSARY

**GENESIS**  
ADVANCED TECHNOLOGIES

## Volume 1

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

## Volume 2

1 Partita No. 2 in D Minor, *Ciaccona*, **J. S. Bach**

Petteri Iivonen (violin)

2 *J'ay pris amours*, **Heinrich Isaac**

Ciaramella Ensemble

3 Brandenburg Concerto No. 4: Mov I, **J. S. Bach**

Margaret Batjer

Los Angeles Chamber Orchestra

4 *For Sebastian*, melody kernel by **J. S. Bach**

Sophisticated Lady Jazz Quartet

5 Sonata for solo 'cello, **György Ligeti**

Frédéric Rosselet ('cello)

6 Symphony No. 5, *Adagietto*, **Gustav Mahler**

Gerard Schwarz, The Colburn Orchestra

7 *Mein Herze schwimmt im Blut* (opening)  
**J. S. Bach**

Lorraine Hunt Lieberson, Jeffrey Kahane  
Los Angeles Chamber Orchestra

## Volume 3

1 *Ombrà 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 *Ciaccona 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

## Volume 4

1 *L'Eroica*, **Andrea Falconieri**

Ciaramella Ensemble

2 Sonata No. 3 in D Minor: Mov III & IV, **Brahms**

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

3 *watch me vanish, watch me?*, **Derek Tywoniuk**

Smoke & Mirrors Percussion Ensemble

4 String Trio: *Obstinate Spaces*, **Jason Barabba**

Janaki String Trio

5 Nocturne in C-sharp Minor, **Frederic Chopin**

David Fung (piano)

6 *Missing Moon*, **Tan Dun**

David Fung (piano)

7 *Zamba*, **Alberto Ginastera**

Antonio Lysy ('cello), Bryan Pezzone (piano)

8 *Gone*, **Andrew Boyle**

Sophisticated Lady Jazz Quartet



Gary Koh and Genesis Advanced Technologies sponsored Yarlung's fifth DSD quartet, including analog tape transfers with music from 'cellist Frederic Rosselet, Smoke & Mirrors percussion ensemble with Jerry Schwarz conducting, violinist Petteri Iivonen and pianist Kevin Fitz-Gerald, and violinist Nigel Armstrong with Sir Neville Marriner. We are honored that Genesis agreed to underwrite Yarlung's 10th Anniversary quartet as well. This coincides with the release of Gary's new speaker, the G2. So we celebrate an anniversary and a birthday at the same time.

We first met Gary when Elliot Midwood at Acoustic Image asked Genesis and Yarlung to collaborate for a demonstration for Robert Levi and the Los Angeles and Orange County Audio Society. Maestro Levi has built the largest audiophile club in the world, and hosts monthly events at high end listening rooms around Southern California. Working with Gary was a treat. He brought equipment and Yarlung supplied music. People heard fresh recordings for the first time on equipment many of us dream of.

So it makes Yarlung proud that Gary chose to sponsor our fifth and sixth quartets of DSD releases from the Yarlung Sonorus series of analog tapes. Dr. David W. Robinson "twisted Yarlung's arm" to release music in 64fs, 128fs and 256fs (single, double and quad) DSD, and our quartets have been enjoyed by music lovers around the world. exaSound sponsored our first quartet, Merging Technologies underwrote the second set (and we used Merging Technologies' Hapi converter and Pyramix software to make these files). International Rectifier (now owned by Infineon in Munich) supported our third quartet, and Elliot Midwood executive produced the fourth quartet in collaboration with PS Audio.

Gary is a friend and we enjoy working together. But projects with him succeed because of the quality of his engineering. Gary was one of a group of pioneers who built the Internet in much of Southeast Asia and invested in Internet companies in the very early days. He "retired" young, and could have spent the rest of his life in luxury and leisure. Instead, he planted a

vineyard and started to build the room to house his dream speakers – the flagship reference from Genesis – the G1. When he called to order a pair, he was informed that the company had closed down and couldn't deliver. Gary didn't accept this answer; the mere closing of a company shouldn't keep him from the sound he wanted. He bought assets from the bank that had foreclosed on the company, and resurrected the brand. Not only has Gary run Genesis Advanced Technologies successfully, but has designed new and successful products. Some years ago, I bought a pair of Gary's Genesis M60 tube monoblocks and fell in love with his solid state amplification as well. Gary has continued to refine the designs of his speakers, both the mind-bendingly expensive and ear-enchanting top of the line G1, but smaller speakers as well, including his G7-series speakers which we demonstrated for the Audio society and the G7 series 2 which Gary shipped to Los Angeles to inaugurate our first Genesis Quartet. Gary also showed off his company's new amplifier and music server as well as a recently-designed phonostage. (We offered a sneak preview of Yarlung's two latest vinyl releases: *Ciaramella Dances* and *Sophisticated Lady* jazz quartet, mastered by Steve Hoffman and with lacquers cut by Bernie Grundman).

One might ask, "How does Gary do it? How has he resurrected the company and how has he continued to improve what was already good?" Gary is a meticulous designer with a clear vision for what he wants to build. He does not shy away from tried-and-true engineering when it works but also examines deeply the roots of the science. He is fond of saying "creativity and discovery comes from seeing what everybody has seen, and thinking what nobody has thought." My M60 monoblocks are a good example of this. Gary told me recently that there is no unique technology in these monoblocks. Yet they are only 60 watts each and can drive almost any speaker. Gary explained that within the classic tube power amp design there were countless ways he could improve the interrelation of each component, honing the whole system into a musical and muscular flexibility that was making my ears happy. By contrast, Gary's solid state amplifiers idle using only 6 watts of electricity and utilize many of Gary's from-the-ground-up newly designed circuits in both power supply and amplification.

Despite the sophistication and subtlety of Gary's designs, he keeps them as simple as possible, following his philosophy that "For a recording engineer, an ideal amplifier must not embellish or color a recording. If the source and speaker are close to perfect, the amplifier has to be as transparent as possible. Genesis high-performance audio products are designed to deliver the music to the listener without interference."

Gary initially developed his amplifiers to help him further refine his company's loudspeakers. He wanted an unadulterated lab reference amplifier so he could best judge evolutions in his speaker designs. Successes like this have a way of becoming known, and now Gary's Genesis Reference Amplifier (the GRA) is highly sought. It won "Ultimate Reference" from *Magazine Audio*, "Select Component" at UltraAudio.com and garnered the Blue Moon Award.

Frederic Beudot with *6moons* gave the amplifier its first review. He responded directly to Gary's goals for the design: "I am still at a loss to accurately describe what the GR360 sounds like. I am actually not even sure it has a sound as every time I changed a component in my system, I was exposed to the sonic signature of the component I just introduced more intensively than I had experienced before. If anything, the GR360 reveals the true nature of other components...." Gary succeeded in building an ideal amplifier for his new speakers and for the rest of us who prize transparency.

Ernie Fisher continues in similar vein in *Inner Ear*: "The GRA ... handled the entire musical signal with a touch of refinement, almost as though it wasn't there. That is a rare experience for this listener, who is forever looking for sonic signatures. This amp has one, to be sure, but it is written in almost invisible ink."

Bravo Gary. Bravo Genesis. And thank you for sharing your success with Yarlung.

-- Bob Attiyeh, producer



Genesis Dragon in the Hong Kong listening room of Forthwise Ltd.

## 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 10<sup>th</sup> 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 Iivonen, 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.

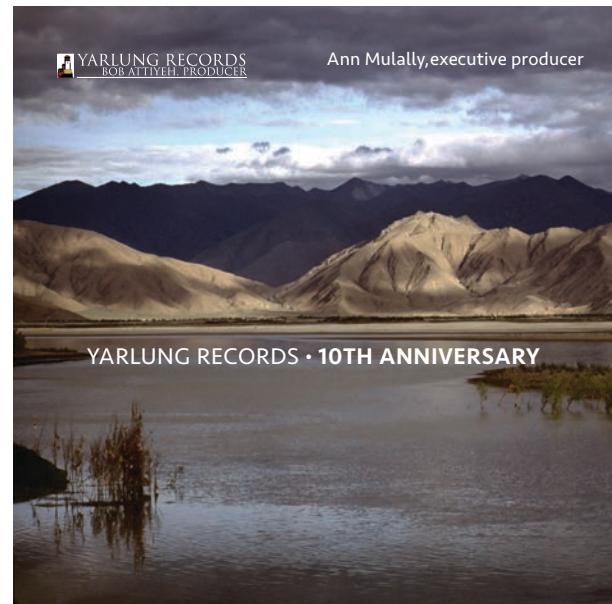
Thirdly, conductors and impresarios now often hire artists, especially for last-minute replacements, based on what they hear in recordings. Yarlung’s first album reached Sir Brian McMaster at the Edinburgh Festival. This artist made his debut at the festival in a solo recital in Queens Hall. Later, our 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 Meta. 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 10<sup>th</sup> 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.

Special thanks to Tom Caulfield in Boston, who slices our huge 256fs DFF files into tracks for these DSD releases, and to Ted Brady who works magic with the meta data. Thanks to encouragement from David Robinson and Jared Sacks, Yarlung began releasing DSD this past year. Our label is best known for analog recordings--vinyl, analog tape and now analog tape converted to DSD--but Jared and several friends asked that we create a DSD quartet of recordings including the widest range of our music: this is the 10th Anniversary Quartet. We include a few tracks from before Yarlung recorded on analog tape and before DSD existed as a true playback medium. Even though some originated in other digital formats, we elected to include these early tracks because of their musical interest. We are sincerely grateful to Gary Koh and Genesis for bringing this DSD quartet to life.

Sincerely, many thanks, and Happy 10<sup>th</sup> 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

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# the absolute sound®

## 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.

## 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 1/4 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

# 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  
senior contributing editor, *Stereophile*

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## Executive Producers

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

## Special Advisors

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

## Board of Directors

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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 Pruitt  
Dr. Art Womack

past and present

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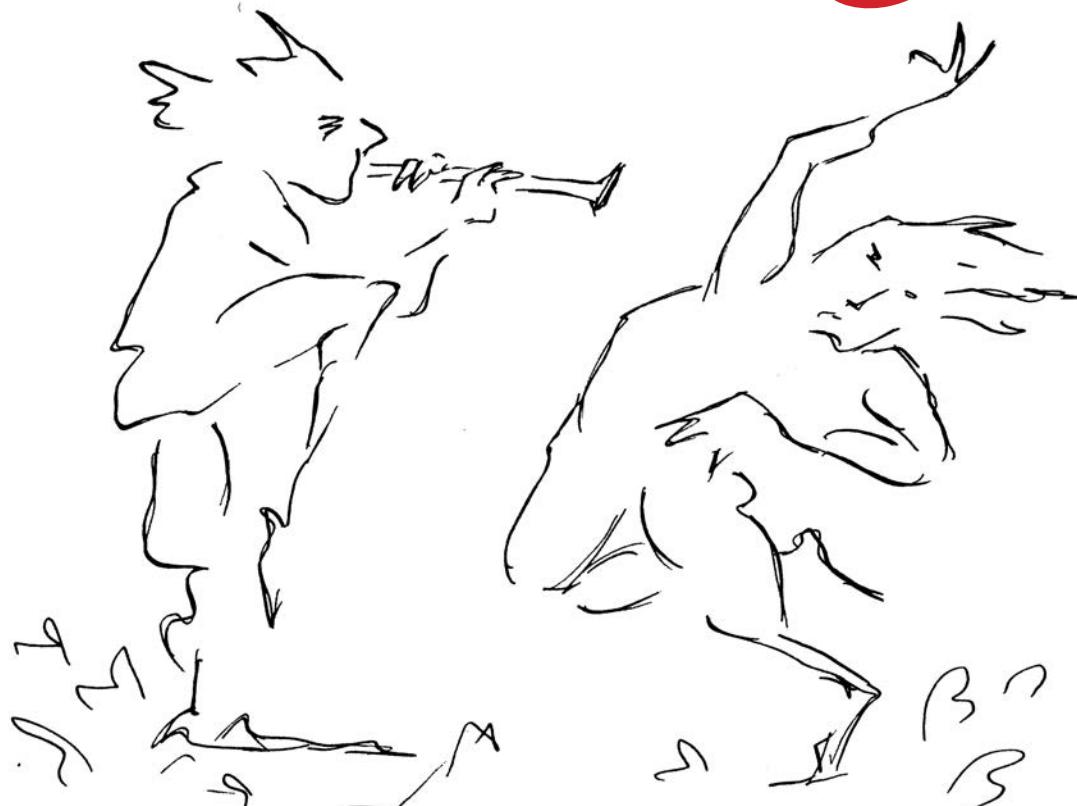
Visionary people and institutions took a risk and supported Yarlung in our early years. Our musicians remain eternally grateful to these individuals and companies; many continue to support us today. Thank you for our first decade of success.					
Dario Acosta	Antonio Damasio	Jerri & Adi Greenberg	LA and Orange County	Chad Podromos	Peachy & Bud Spielberg
Acoustic Image	Larry & Christine	Foundation	Audio Society	Post Foundation	Steinway & Sons
Argentine Ministry of Culture	Davanzo	Ann & Bill Harmsen	LA Philanthropic	Sandy & Barry Pressman	Stratton-Petit Foundation
Robert S. & Linda H. Attiyeh	Cheryl Dowden	Danielle Harrell	Committee for the Arts	Laureen Primmer	Steven Stucky
Mark Augenstein	Kevin & Silvia Dretzka	Leo & Ikee Hasserjian	Los Angeles	John Pruitt	Lynne Taciak
Brenda & Bill Barnes	The Mari and Edmund D.	Herb Alpert School	Philharmonic	PS Audio	Milo Talwani
David & Margie Barry	Edelman Foundation	of Music	Janet Lustig	Tao Radoczy	Rajeev Talwani & Carolyn McKnight
Cooper Bates	Editions Concertino	Wes & Nancy Hicks	Margaret & Antonio Lysy	Ralph M. Parsons	The Thornton School
Karine Beesley	Aaron Egigian	Linda Joyce Hodge	Raulee Marcus	Foundation	at USC
Randy & Linda Bellous	Ira & Ellen Ehrenpreis	Steve & Karla Hoffman	Joanne Pearce Martin	RMGI	Lynne & Tom Tillack
Leslie & Dan Bigos	exaSound	Gary & Marcia Hollander	Paule Marx	Narendra Rocherolle	Patrick & Erin Trostle
David Bohnett	Jerry Fecher	Jun Honda	Linda May & Jack Suzar	Michelle Rohe	Doris Tsao
Foundation	Fields Pianos	Jacob Horowitz	Jim McDaniels	Joan Rosell	Gerry Tywoniuk
Suzanne & David Booth	Jon Fisher	David Howard	Paul McGowan	Michael & Linda Rosen	Vanguard
Deborah Borda	Don & Dale Franzen	Ann & Jean Horton	Merging Technologies	Ronnie Rubin	Skip & Linda Victor
The Brain and Creativity Institute at USC	Jan Freiburgs	David Ida	Elliot Midwood	Salesforce.com	Jay Walker
The Broad Stage	Maureen Keesey	International Rectifier	Carlos & Haydee Mollura	Esa-Pekka Salonen	Walt Disney Concert Hall
Barbara Bruser Clark	Fuentes	Italian Cultural Institute	Jess & Donna Morton	Nancy & Barry Sanders	Russell Ward
Najib Caanan	Gearworks Pro Audio	J.P. Morgan	Sally Mosher	Lalo Schifrin	Jonathan Weedman
Claude Cellier	Genesis Advanced	Arian Jansen	Eron Muckleroy	Elizabeth & Justus	Orion Weiss &
Martin & Nancy Chalifour	Technologies	Maia Jasper	Ann & Jim Mulally	Schlichting	Anna Polonsky
Charles Schwab	Ginny & Michael Gibbs	Robert Willoughby Jones	Ann Mulally	E. Randolph Schoenberg	Wells Fargo
Mimi Chen	Adam & Rotem Gilbert	George Klissarov	Merle & Peter Mullin	Segerstrom Center	David West
Marty & Bruce Coffey	Given Foundation	Gary Koh	Dhondup Namgyal	for the Arts	Corwin & Ruby White
David & Romy Cohen	Harriett & Richard Gold	Jerry & Terri Kohl	Mike Napoli	Carol Sharer	Ken & Sally Williams
The Colburn School	Grace Helen Spearman	Lila Kommerstad	Mahnaz & David	Abe & Lori Shefa	Art Womack
Marilyn & Don Conlan	Foundation	KUSC	Newman	Cathy Siegel &	Elizabeth & David Wright
Alice & Joe Coulombe	Anne & Jeff Grausam	John Larson	George Nimick	Ken Weiss	Tsering Youdon
Greenberg	Lenore & Bernard	Bill & Suzanne Lawrence	Ann & Les Noriel	Marcia & Mark Smith	Tanya Zigler
Greenberg	Greenberg	Midge Lefkowitz	Bhupesh Patel	SonoruS Audio	
Audrey & Arthur	Audrey & Arthur	Robert H. Levi	Michael Phillips	Annaliese Soros	
Greenberg	Greenberg	Rinchen Lhamo	Teresa Pisano	Anne & Elon Spar	

Arian Jansen, executive producer

 YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

# CIARAMELLA

## DANCES



On Movable Ground

# SMOKE & MIRRORS



## VANISH

Avner Dorman

Diego Schissi

Ernst Toch

Derek Tywoniuk

Sergei Rachmaninov

Mark Applebaum

Alejandro Viñao

Tōru Takemitsu



# SOPHISTICATED LADY

Jazz Quartet

Volume 1 Track 3

*I'm Old Fashioned, Jerome Kern*  
**(arranged by Gary Wicks)**

Sophisticated Lady Jazz Quartet

**John Pruitt, executive producer**

recorded in The Brain and Creativity  
Institute's Cammilleri Hall,

October 2013

from *Sophisticated Lady* YAR65004

7:47

# JANAKI STRING TRIO

## debut



Volume 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



# NIGEL ARMSTRONG

Volume 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

**GENESIS**  
ADVANCED TECHNOLOGIES

 **YARLUNG RECORDS**  
BOB ATTIEYEH, PRODUCER



# SOPHISTICATED LADY

## Jazz Quartet



Volume 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

**exaSound**  
DSD



**YARLUNG RECORDS**  
BOB ATTIEH, PRODUCER



YARLUNG RECORDS  
BOB ATTİYEH, PRODUCER

J. S. Bach  
Debussy  
Lefkowitz  
Sallinen  
Ysaÿe

“...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



Petteri Iivonen *Art of the Violin*

# Ciaramella

## Music from the Court of Burgundy

Volume 2 Track 2

*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*





YARLUNG RECORDS  
BOB ATTIEYEH, PRODUCER

Volume 2 Track 3  
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

**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

Volume 2 Track 4

*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



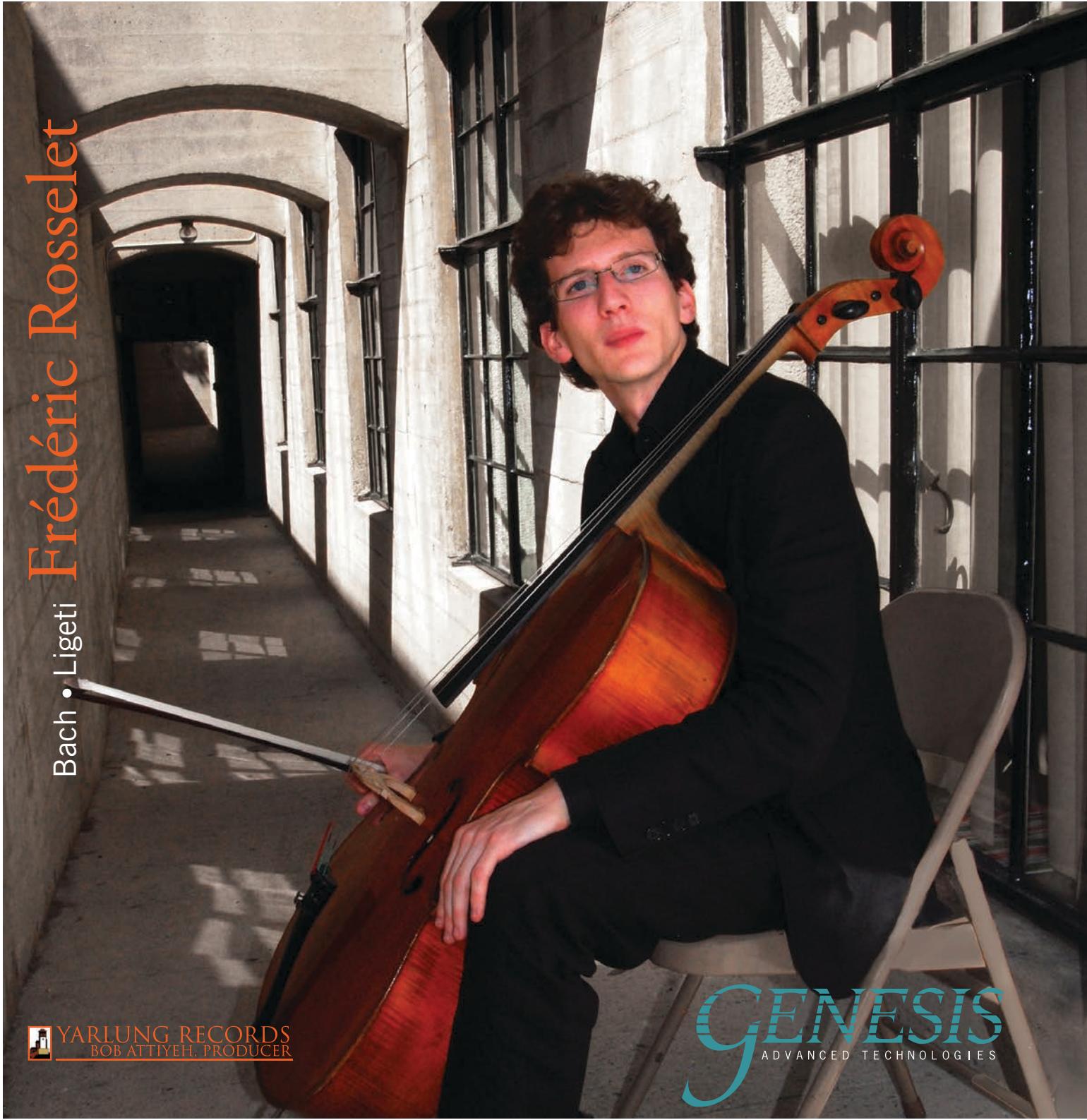
**YARLUNG RECORDS**  
BOB ATTIYEH, PRODUCER

Volume 2 Track 5  
Sonata for solo 'cello,  
**György Ligeti**  
Frédéric Rosselet ('cello)  
recorded in Alfred Newman Hall at USC,  
June 2011  
from **Frédéric Rosselet** YAR07498  
7:29



YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

Bach • Ligeti **Frédéric Rosselet**



**GENESIS**  
ADVANCED TECHNOLOGIES

SYMPHONY NO. 5  
**MAHLER**  
GERARD SCHWARZ  
THE COLBURN ORCHESTRA



Volume 2 Track 6  
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



YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

Volume 2 Track 7

*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



# lorrain

**Lorraine Hunt Lieberson**

mezzo-soprano

**Los Angeles Chamber Orchestra**

Jeffrey Kahane music director

with support from  
Los Angeles Philanthropic  
Committee for the Arts

# IF YOU LOVE FOR BEAUTY

SASHA COOKE  
MEZZO-SOPRANO

THE COLBURN ORCHESTRA  
YEHUDA GILAD MUSIC DIRECTOR



Volume I

Adams Handel Mahler

Volume 3 Track 1

*Frondi tenere e belle...Ombr...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

# SMOKE & MIRRORS

## PERCUSSION ENSEMBLE

STEVE REICH  
LOU HARRISON  
ERIC WHITACRE  
DEREK TYWONIUK  
TŌRU TAKEMITSU  
MAURICE RAVEL

Volume 3 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



# Te Amo, Argentina

## Antonio Lysy



11th Latin  
GRAMMY® Award

**Winner**

Volume 3 Track 3

*Graciela y Buenos Aires,*

**Jose Bragato**

Antonio Lysy ('cello), Bryan Pezzone (piano),

Pablo Motta (bass), The Capitol Ensemble

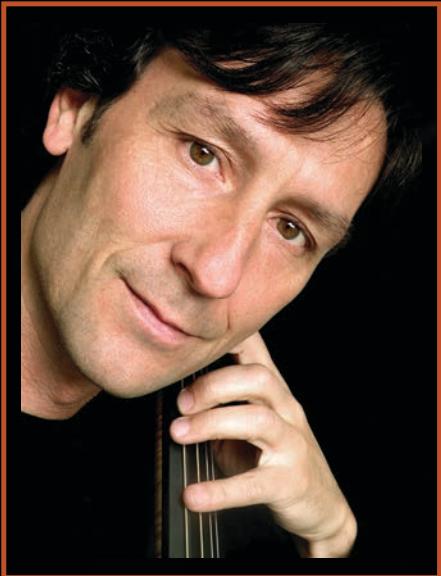
**Elliot Midwood, executive producer**

recorded at The Broad Stage in

Santa Monica, June 2009

from ***Te Amo, Argentina*** YAR95793-517V2

7:21



Elliot Midwood, executive producer

Elliot Midwood, executive producer

 YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

# CIARAMELLA

## DANCES

Volume 3 Track 4

*Chiaccona in partite variate*, Alessandro

Piccinini

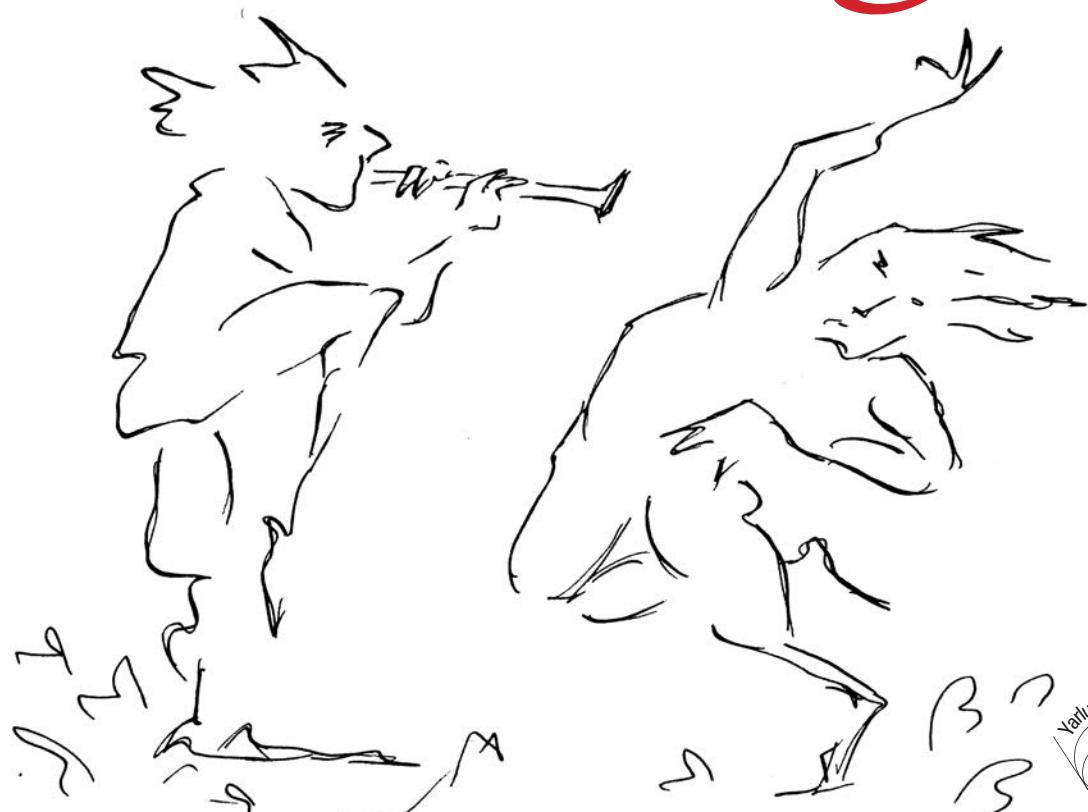
Jason Yoshida (theorbo)

**Elliot Midwood, executive producer**

recorded in Alfred Newman Hall at USC,  
June 2011

from *Ciaramella: Dances* YAR09261-819V

2:49



On Movable Ground

**SOPHISTICATED LADY**  
Jazz Quartet

Volume I

 YARIUNG RECORDS  
BOB ATTIEYEH, PRODUCER

Ann and Bill Harmsen, executive producers

Volume 3 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 Cammilleri Hall, October 2013  
from **Sophisticated Lady** YAR09272-004V1  
4:52

 YARLUNG RECORDS  
BOB ATTIEYEH, PRODUCER

# MEN OF DHARAMSALA

Randy Bellous, executive producer

Volume 3 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



JOANNE PEARCE MARTIN  
**Barefoot**

Volume 3 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



Volume I

International  
**IOR** Rectifier  
**PowlRaudio™**

# SIMPLER TIMES

## SOPHISTICATED LADY QUARTET

Volume 3 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



**YARLUNG RECORDS**  
BOB ATTIEYEH, PRODUCER

Arian Jansen, executive producer

 YARLUNG RECORDS  
BOB ATTIEH, PRODUCER

# CIARAMELLA

## DANCES

Volume 4 Track 1

*L'Eroica*, Andrea Falconieri

Ciaramella Ensemble

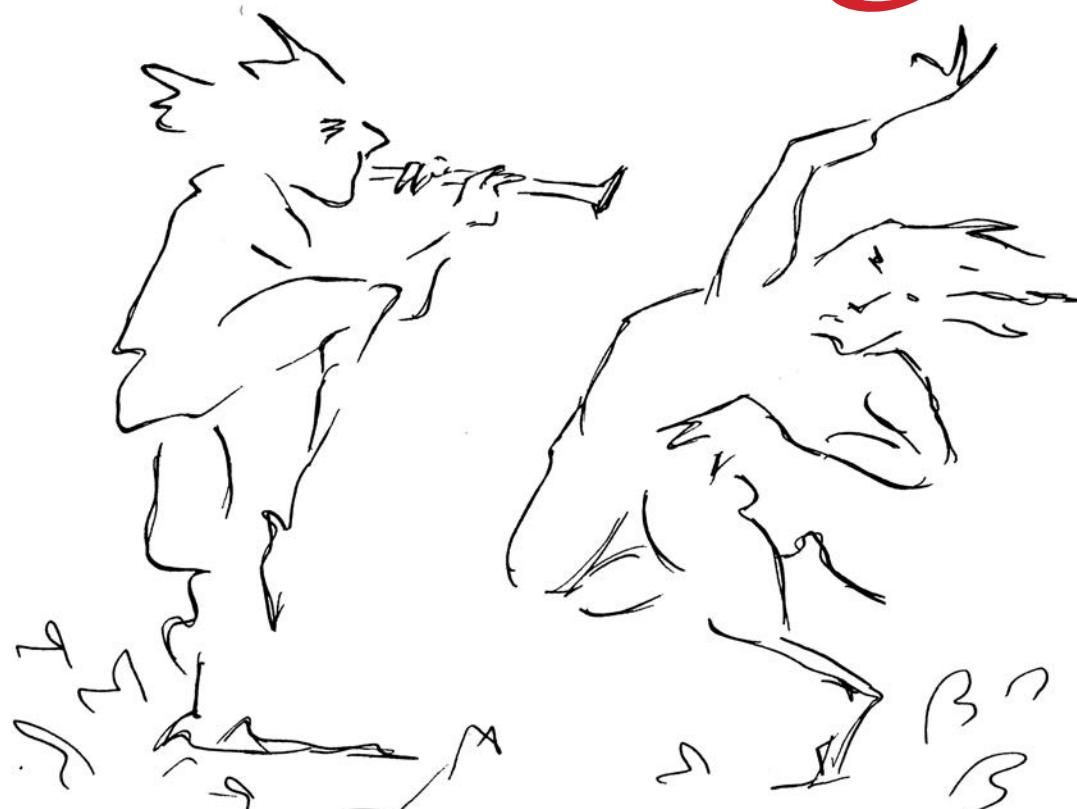
Arian Jansen, executive producer

recorded in Alfred Newman Hall at USC,

June 2011

from *Ciaramella: Dances* YAR96819

4:00



### On Movable Ground

# Petteri

Brahms  
Ysaye

Volume 4 Track 2

Violin Sonata No. 3 in

D Minor, opus 108: Mov III & IV,

**Johannes Brahms**

Petteri livonen (violin),

Kevin Fitz-Gerald (piano)

**Ann Mulally, executive producer**

recorded in Alfred Newman Hall at USC,

June 2008

from **Petteri livonen & Kevin Fitz-Gerald:**

**Art of the Sonata** YAR76721

8:05

**GENESIS**  
ADVANCED TECHNOLOGIES



# SMOKE & MIRRORS



Volume 4 Track 3

*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

Avner Dorman

Diego Schissi

Ernst Toch

Derek Tywoniuk

Sergei Rachmaninov

Mark Applebaum

Alejandro Viñao

Tōru Takemitsu

# JANAKI STRING TRIO

## debut



Volume 4 Track 4  
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



# David Fung

## Evening Conversations

Chopin

Tan Dun

Rachmaninov

Schumann

Scarlatti

Volume 4 Track 5

Nocturne in C-sharp Minor  
opus posth.,

**Frederic Chopin**

4:07

Volume 4 Track 6

*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



# ANTONIO LYSY AT THE BROAD MUSIC FROM ARGENTINA



GINASTERA  
PIAZZOLLA  
SCHIFRIN



Volume 4 Track 7

**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



# SOPHISTICATED LADY

## Jazz Quartet



Volume 4 Track 8

*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 Cammilleri Hall,

October 2013

from *Sophisticated Lady* YAR65004DSD2

2:33

# YARLUNG RECORDS • 10TH ANNIVERSARY

Producer: Bob Attiyeh

Assistant Producer: Jacob Horowitz

**Executive Producer: Ann Mulally**

Mastering Engineers: Steve Hoffman & Bob Attiyeh

## Microphones: Gearworks Pro Audio

YAR42482DSD1-4