





- 1. Emily Barker & The Red Clay Halo**  
The Blackwood  
From the album *Dear River*  
**2:44**



- 6. The McCluskey Brothers**  
She's Turning  
From the album *Housewives' Choice*  
**3:56**



- 2. Claire Martin**  
Man In The Station  
From the album *Perfect Alibi*  
**3:44**



- 7. Barb Jung**  
Trouble In Mind  
From the album *Man in the Long Black Coat*  
**4:32**



- 3. Hue & Cry**  
Makin' Whoopee  
From the album *Jazz Not Jazz*  
**4:47**



- 8. Jon Strong**  
Bad News On The Mountain  
From the album *Follow Me*  
**4:44**



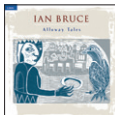
- 4. Carol Kidd**  
Haven't We Met  
From the album *All My Tomorrows*  
**2:12**



- 9. Amy Duncan**  
Navigating  
From the album *Cycles of Life*  
**3:18**



- 5. Martin Taylor**  
Johnny And Mary  
From the album *Spirit of Django*  
**5:05**



- 10. Ian Bruce**  
Ca' The Yowes  
From the album *Alloway Tales*  
**3:53**



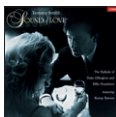
- 11. Fiona MacKenzie**  
When The Sunny Sky Has Gone  
From the album *Elevate*  
**2:32**



- 12. Claire Martin & Richard Rodney Bennett**  
With Every Breath I Take  
From the album *Witchcraft*  
**2:48**



- 13. Martin Taylor**  
Certain Smile  
From the album *Artistry*  
**4:07**



- 14. Tommy Smith**  
Johnny Come Lately  
From the album *The Sound of Love*  
**6:11**



- 15. Gill Manly**  
Sittin' And A Rockin'  
From the album *With a Song in My Heart*  
**2:58**



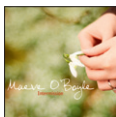
- 16. Martin Taylor & Stéphane Grappelli**  
I Thought About You  
From the album *Reunion*  
**3:13**



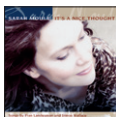
- 17. Judith Owen**  
Happy This Way  
From the album *Happy This Way*  
**2:47**



- 18. Ian Shaw**  
A Case Of You  
From the album *Drawn To All Things*  
**4:16**



- 19. Maeve O'Boyle**  
No Surrender  
From the album *Intermission*  
**3:42**



- 20. Sarah Moule**  
Love Go Round  
From the album *It's A Nice Thought*  
**1:51**



- 21. Ray Gelato Giants**  
That's Amore  
From the album *The Full Flavour*  
**3:02**



- 22. Sir Charles Mackerras & Scottish Chamber Orchestra**  
Symphony No. 40 in G minor,  
K 550 – I. Molto Allegro  
From the album *Mozart: Symphonies*  
**38 – 41 7:06**



- 23. George-Emmanuel Lazaridis**  
Grandes Études de Paganini –  
Étude III  
From the album *Liszt: Sonata and*  
*Études 4:46*



- 24. Scottish Ensemble**  
Petite Symphonie à Cordes –  
II. Assez vif – très rythmé  
From the album *Ravel/*  
*Shostakovich 1:46*



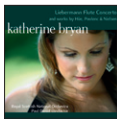
- 25. The Palladian Ensemble**  
Bizzarie All'Imor Scozzeze  
From the album *An Excess of Pleasure*  
**4:18**



- 26. The Avison Ensemble**  
Opus 6, Concerto No. 9 in F Major,  
HWV 327 – III. Larghetto  
From the album *Handel: Concerti*  
*Grossi Opus 6 3:20*



- 27. Retrospect Ensemble**  
Easter Oratorio, BWV 249 – Chorus  
& Duetto: Kommt, eilet und laufet  
From the album *J.S. Bach: Easter*  
*& Ascension Oratorios 4:43*



- 28. Katherine Bryan & Royal Scottish National Orchestra**  
Flute Sonata, Opus 164 –  
I. Allegro malinconico  
From the album *Liebermann Concerto*  
*for Flute and Orchestra and works by*  
*Hüe, Nielsen and Poulenc 4:47*



- 29. Richard Tunnicliffe**  
Cello Suite No. 1 in G Major,  
BWV 1007 – III. Courante  
From the album *J.S. Bach: Cello Suites*  
**2:47**



- 30. Gillian Weir**  
Concertino for Organ, Strings &  
Percussion – III. Modéré  
From the album *Poulenc: Concerto*  
*for Organ 4:08*



- 31. New London Consort**  
Propinan De Melyor  
From the album *Music From*  
*The Time Of Columbus 1:59*



- 32. Catherine King, Charles Daniels & Jacob Heringman**  
 Si L'Amour Comme On Dit  
*From the album **Airs De Cour** 3:05*



- 37. Magnificat**  
 Motectum – Versa Est In Luctum  
*From the album **Tomas Luis de Victoria: Officium Defunctorum** 4:04*



- 33. Artur Pizarro**  
 Pavane pour une enfant défunte  
*From the album **The Complete Works of Ravel Vol. 2** 5:50*



- 38. Dunedin Consort**  
 Matthew Passion – Aria: Mache dich, mein Herze, rein  
*From the album **J.S. Bach: Matthew Passion (Final Performing Version, c. 1742)** 6:15*



- 34. William Carter**  
 Folias Españolas  
*From the album **La Guitarra Española – The Music of Santiago de Murcia** 3:09*



- 39. Robin Ticciati & Scottish Chamber Orchestra**  
 Symphonie Fantastique – II. Un bal  
*From the album **Berlioz: Symphonie Fantastique** 6:16*



- 35. Dunedin Consort**  
 Messiah – Chorus: And he shall purify  
*From the album **Handel: Messiah (Dublin Version, 1742)** 2:23*



- 40. Kuniko Kato**  
 Für Alina arr. for Vibraphone and Crotales  
*From the album **Cantus** 3:52*



- 36. Retrospect Trio**  
 Sonata III in D minor, Z 792 – III. Canzona  
*From the album **Purcell: Twelve Sonatas in Three Parts** 1:37*

Total Running Time: **152 minutes**

40TH ANNIVERSARY

## LIMITED EDITION SONDEK LP12



**HIGHLAND PARK**

LP12 • 40TH ANNIVERSARY



## Thank you:

To all the Linn artists who appear on this collection and to all those who have contributed to the Linn catalogue over the years; we couldn't do it without you!

To all our Linn colleagues who have worked behind the scenes on Linn recordings past and present – you know who you are . . .

To our honorary Linn colleagues: Calum Malcolm, Julia Thomas, Bastiaan Kuijt, John Fraser and Ben Turner who contribute so much to the Linn label.

To our talented designers for making eye-catching artwork that remains in the memory and perfectly captures the unique aspect of each recording and artist.

To those who are sadly no longer with us: Sir Charles Mackerras, Sir Richard Rodney Bennett, John Haxby and John Toll.

To all our distributors worldwide who champion Linn recordings every day and make sure they are where they should be on the day of release!

To all our friends in music retail: thank you for all your support over the years, for playing our music in your shops and having the knowledge and experience to guide customers to those hidden gems.

To everyone in the music press: in print, online and on air. Every time you review an album or write an article celebrating a Linn artist and their work we appreciate it.

Finally, a massive THANK YOU to you, our customers. Making great music for you to enjoy is what drives us. We hope you'll join us for the next 40 years.





*Photography by John McBride*



## How Music Shapes Linn

When I was growing up there was a much-aired (and much parodied) advert for Remington shavers in which the owner, Victor Kiam, made the statement: *'I liked the shaver so much that I bought the company'*. There's something about the simplicity of that gesture in the story of Linn, founded 40 years ago in Glasgow by Ivor Tiefenbrun. He'd been sent out by his wife to buy furniture for their first flat; instead of returning with the expected tables and chairs he came back with an expensive hi-fi. Then, no doubt to his wife's added chagrin, he wasn't satisfied with the sound quality. Why, he wondered, couldn't a hi-fi match the fidelity and clarity of live sound? The solution? Do it yourself. And that's how Linn came into existence.

It wasn't supposed to launch a business, but the first wildly successful turntable did just that and, as they say, the rest is history. The Sondek LP12 was born from a simple and honest desire to get the best results from an LP. It therefore made sense to work through the chain of technology that unites the music lover with the music. In 1974, the Isobarik loudspeaker followed and by using the Aktiv Speaker System, it meant the audio signals for each channel were separated and could be driven independently, more efficiently and consequently more faithfully. With the introduction of, first, a moving-coil cartridge, a tone-arm and then a moving-magnet cartridge (the Basik), the next step seemed inevitable: custom-cut LPs to allow his turntables to receive the highest quality signal from the records. It was then just a short step to making recordings and completing the 'food chain' from musician to music lover. Linn Records was born and *A Walk Across The Rooftops* by the Glasgow-based band, The Blue Nile, was the first album to be released on the label, gaining immediate critical and popular acclaim: its mixture of confessional lyrics and haunting, heart-felt melodies was greatly aided by the recording's superb sound.

Though not exclusively promoting Scottish artists, Linn has become an important patron of musicians, across many genres, from north of the border: giving them a truly high-fidelity calling

card, and picking up many fans along the way. It's not easy to describe the kind of music that Linn records, except that it all has a beautiful 'finish' that comes across with great vividness: whether it's the melodies of Amy Duncan and her utterly beguiling storytelling, the more ethereal world of Fiona Mackenzie, the seductive jazz world of Claire Martin, or, in the classical field, the Dunedin Consort's magnificent Bach and Handel recordings, the Scottish Chamber Orchestra and Sir Charles Mackerras' peerless Mozart or Katherine Bryan's heart-stopping flute playing. There's a hard-to-characterise 'house style' that is granted to very few labels, and even fewer when they cross genres with such assurance.

One key is producer Philip Hobbs, possessor of one of the best sets of ears in the business – and what makes him unique is that he started out as Head of Loudspeaker Development, so he knows intimately the sound that should reach the listener. *'Right at the outset,'* he recalls, *'we were interested in the physical making of records; we got started by building a cutting lathe. From there it was a natural progression to recording the music ourselves. And then once we'd got involved with artists we asked ourselves "How do you make a difference?"'*

In the classical field, it's easy for anyone to make a new recording of the repertoire. What Linn has done with The Palladian Ensemble and now with the Dunedin Consort is to present a recording with an intellectual approach; something a bit more experimental. Recently Linn and the Dunedin Consort released a reconstruction of what the *John Passion* liturgy would have sounded like during Bach's time, complete with the opening and closing liturgy and a 40 minute sermon in German! And it's no different on the jazz side: Linn has been working with Claire Martin for 20 years, recording some really experimental repertoire. It was only in 2012 that they decided to do something a bit more 'obvious' with songs from the Great American Songbook.

One of the great collaborations for the classical arm of Linn is the relationship with the Scottish Chamber Orchestra, and the fruits of an extraordinary act of faith by the SCO's Chief Executive Roy McEwan. *'When we started working together,'* Hobbs explains, *'the only way that orchestras could make records was if they were fully paid. The SCO is not a contract orchestra, but Roy*

*struck an audacious deal that would allow us to make recordings together – there was nothing about like it – and it worked. Eight years later it got us the Mackerras recordings, and now with Robin Ticciati at the helm of the orchestra our relationship continues to grow. In the record business, everyone is always waiting to land “the big one” and Linn most certainly did with our SCO partnership!’*

Between Hobbs, who oversees about 95 per cent of the classical releases, and Calum Malcolm, who often takes charge of the jazz and contemporary sessions (whom Hobbs counts very much as a mentor), there’s a consistency that gives the catalogue a real sense of a Linn sound. *‘We’re much less doctrinaire than many of our recording colleagues. First and foremost we ensure that the musicians can communicate with each other and are comfortable. Then we apply hi-fi values – the best microphones, the best cables, the highest quality connections over a minimal signal path – so that we end up with a digital conversion that’s as close to the mics as possible.’*

If you think that the musical food chain stops with the CD, think again... Linn were the high-resolution audio pioneers, promoting ‘Studio Master’ recordings to music lovers so they could experience the same fidelity as the producer and engineer hears in the control room. The next step, logically, was a music store and that followed in 2007, providing a range of file formats that unites the listener with their music at the press of button. And, once again, Linn’s hardware enhanced the experience. Its generation of network music systems allow you to beam music wirelessly from your computer, phone or tablet and enjoy the highest-quality audio anywhere in your house. Everything has come full circle and yet, at the heart of things, it’s still all about listening to music with the same immediacy and thrill as hearing it live. It’s amazing what’s happened in 40 years!

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Enjoy a sneak peek behind the scenes at Linn Records: [www.linnrecords.com/linn40thvideo](http://www.linnrecords.com/linn40thvideo)

*'Linn is the very model of a modern record company, ensuring that the highest standards are maintained from the studio right through the company's very impressive digital store.'*

**James Jolly, Editor-in-Chief, Gramophone**

*'The recording is gorgeous as well, delivering every detail with colourful precision.'*

**Andrew MacGregor, BBC Radio 3 'CD Review'** on Berlioz: Symphonie Fantastique

*'...scintillating clarity... the sound is absolutely spot-on.'*

**Listen** on Purcell: Ten Sonatas in Four Parts

*'Listening, with Linn's acutely recorded sound, you genuinely feel like you're making the journey with them.'*

**Classic FM** on J.S. Bach: Matthew Passion (Final Performing Version, c. 1742)

*'The recording itself has been sensitively engineered and the unforced naturalness of the sound is captivating.'*

**International Record Review** on J.S. Bach: Cello Suites

For even more great music visit **linnrecords.com**



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*Just Listen*