



WINDS OF WAR AND PEACE

WILSON
AUDIOPHILE
Definitive Recording
Pure Analog



LOWELL GRAHAM, CONDUCTOR
NATIONAL SYMPHONIC WINDS

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Side One

Liberty Fanfare (4:14)

John Williams/Curnow

Liberty Fanfare was composed for the centennial celebration of the Statue of Liberty in 1986. This fanfare set the stage for one of the most spectacular celebrations in America's history.

Commando March (3:29)

Samuel Barber

Composed in 1943, "Commando March" represents Barber's first band work. Written in a quadruple meter, the composition utilizes the constant contrast of dotted and triplet rhythms while the melody is presented four times in different orchestrations.

Festival Fanfare March (5:11)

Roger Nixon

Festival Fanfare March, the third in his series of fanfare marches, received the Ostwald Award in composition by the American Bandmasters Association in 1973. It is a work that is technical, bright in color, and effervescent in spirit.

Victory at Sea (10:14)

Richard Rodgers/Bennett

Victory at Sea was among the most watched and respected television series in the history of that medium. Richard Rodgers composed the music for the twenty-six half hour episodes. Robert Russell Bennett, the unsurpassed arranger of the time, arranged the music giving it the color and feeling that matched the pictures. Thus we have thirteen hours of music that captures the emotional dimension of war at sea. This arrangement by Bennett samples highlights from those episodes, communicating that which neither camera or word could convey.

Side Two

El Camino Real (10:07)

Alfred Reed

El Camino Real, which literally means "The Kings Highway", bears the subtitle "A Latin Fantasy". The piece was completed in 1985. The first section of music is based on the dance form known as the "Jota", while the second, contrasting section is derived from the "Fandango", but is altered in both time and tempo from its usual form.

A Santa Cecilia (3:00)

Radaelli

"A Santa Cecilia" is an Italian march written for St. Cecilia, the patron saint of music. Unlike the marches of John Philip Sousa, Karl King and Henry Fillmore, Italian marches are usually lyrical and moderately slow. This march is a fine example of the significant contributions that Italians have made to American wind band music.

Symphonic Dance #3 (6:27)

Clifton Williams

Composed in 1964, Fiesta is one of a group of five pieces originally commissioned for the 25th anniversary of the San Antonio Symphony. This piece depicts the pageantry of Latin American celebrations -- street bands to bull fights.

The Conductor

Lowell Graham, a native of Greeley, Colorado, has earned recognition as one of America's most talented young conductors. He was graduated from the University of Northern Colorado with both his Bachelor of Arts and Master of Arts degrees. Additionally, he was the first person to be awarded the Doctor of Musical Arts Degree in Orchestral Conducting from the Catholic University of America.

Lowell Graham has led orchestras and bands on record and in performance throughout the world. He is the current conductor and commander of the United States Air Force Tactical Air Command Band.

National Symphonic Winds:

Clarinet

Thomas G. de Torres
Kathy Boyer Hawkins
Russell K. Shipley
Janice Bengtson
Barbara A. Hill
Carol Ann Fosnot
Monique M. Dickerson
Peter H. Weyde
Fran Goldman

E Flat Clarinet

Alison A. Christofoli

Bass Clarinet

Peter D. Forman

Saxophone

Ken Lempka
Michael P. Marshall
Chad D. Scott
Rob Ercolano

Oboe

Robin L. Forrester-Meadows
Gary L. Smith

Bassoon

Joe Tersero
Herman A. Allison

Flute

Wayne Hedrick
Janet L. Debely
Joan Heneghan

French Horn

Kyle D. Perry
Kelly G. Bledsoe
Daniel R. Peichl
W. Harold Oliver
James Jones

Trombone

Robert A. Wingate
Dave Blackstock
Jay Parks
Shawn Campbell
Gary L. Gattton

Trumpet

Jon W. Yates
Peter E. Aiello, Jr.

Bruce D. Zeiger

Mike O'Connor
Curt Charles Christensen
Brian Wood

Euphonium

Charles R. Harris

Tuba

Larry E. Whitcomb
Charles A. Jackson
Joe Burton

Percussion

Ron Meadows
James A. Nierescher
Michael S. Elyard
Kevin Laird
Susan A. Plummer
Steve Rose

Bass

Guy P. Cantonwine

Harp

Sarah Jane Kilgore

Technical Information

Recorded: Sept. 17, 1988
Microphones: Sennheiser
All signal cables designed by Bruce Brisson
Console: Prototype Ramsa WR-S840
Special Thanks to Steve Woolley
Recorder: Ultramaster™ by John Curl
Power Amps: Spectral DMA 50 (Location)
Krell Reference 200s (At Wilson Audio)
Loudspeakers: Wilson WATT™ (Location)
Wilson WAMM™ VI (At Wilson Audio)
Tape Preservation Treatment: Last #9 and #10

Credits

Producers: Sheryl Lee Wilson, Lowell Graham
Technical Director: David A. Wilson
Recording Engineering Team: David A. Wilson
Bruce Leek
Joseph Magee
Personnel & Operations Manager: Ron Meadows
Mastering: Bruce Leek, Wilson Audiophile Mastering Lab
Provo, UT
Matrix: Greg Lee Matrix

Cover Artwork: Ralph McQuarrie
Pressing: RTI
Moral Support: Harry Pearson
Sallie Reynolds
Jon Greene
Steve Ryan
Glen Larson

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WILSON
AUDIOPHILE
Definitive Recordings, Inc.



ACKNOWLEDGMENTS

PRODUCED BY: Wilson Audiophile Recordings, LLC

ORIGINAL RECORDING ENGINEER: David A. Wilson

PROJECT MANAGER: Daryl C. Wilson

ANALOG TO HIGH DEFINITION DIGITAL TRANSFER:
Bruce Brown, Puget Sound Studios

TRANSFER EDITING: Bruce Brown, Puget Sound Studios

SONIC EVALUATION: David A. Wilson, Sheryl Lee Wilson, Daryl C. Wilson

TECHNICAL NOTES:

Description of equipment and processes used for Master Tape transfers in
Dave Wilson's Music Room:

BRUCE BROWN FLEW FROM SEATTLE TO PROVO TO WORK HAND-IN-HAND WITH DAVE AND DARYL WILSON. EACH MASTER TAPE WAS INSPECTED, CLEANED, AND TREATED WITH LAST #9 AND #10 PRESERVATIVES. ALL OF THE MASTER TAPES WERE BAKED TO REFORMULATE THE BINDING. THIS WAS DONE IN AN INCUBATOR AT 135 DEGREES AND THEN THEY WERE LEFT TO COOL BACK DOWN TO ROOM TEMPERATURE. ALL SPLICES WERE INSPECTED AND REPAIRED, IF NECESSARY.

EACH TRANSFER WAS EXECUTED ON THE ULTRAMASTER, A ONE-OF-A-KIND STUDER A80 DESIGNED AND BUILT BY JOHN CURL WITH CUSTOM ELECTRONICS.

EACH MASTER TAPE WAS STORED BY WILSON AUDIOPHILE "TAILS-OUT" IN WHICH PUGET SOUND STUDIOS DID A LIBRARY WIND TO THE TAKE-UP

REEL. ALL LEVELS WERE SET ACCORDING TO INCLUDED EQ SHEETS AND EACH 1 KHZ TONE WAS FURTHER SET AT PRECISELY 1 KHZ, VIA A CUSTOM VARI-SPEED ADJUSTMENT. THIS PROVIDED THE EXACT SPEED THE MASTER TAPES WERE RECORDED AT.

A TOTAL OF FIVE DIFFERENT ANALOG-TO-DIGITAL CONVERTERS WERE USED TO PROVIDE SAMPLES FOR THE WILSONS TO EVALUATE. ULTIMATELY AN EMM LABS ADC-8 MK IV, CUSTOM MODIFIED BY ANDREAS KOCH, WAS CHOSEN BY DAVE AND DARYL WILSON FOR THE TRANSFERS FROM THE ULTRAMASTER USING THE ORIGINAL MASTER TAPES INTO A SONOMA DSD WORKSTATION FOR CAPTURE AND EDITING. MONITORING FROM THE SONOMA DSD WORKSTATION WAS ROUTED THROUGH A MODIFIED PLAYBACK DESIGNS MPS-5 VIA USB-X WITH LIGHT HARMONIC USB CABLE. ALL DSD FILES WERE TRANSFERRED INTO A MERGING TECHNOLOGIES PYRAMIX DSD/DXD MASSCORE WORKSTATION FOR SAMPLE RATE CONVERSION, FORMAT CONVERSION, AND META-DATA TAGGING. THE PYRAMIX HEPTA FILTER WAS USED FOR CONVERSION TO PCM. FILES WERE THEN LISTENED TO FOR QUALITY ASSURANCE.

Description of the Equipment used in the Provo, Utah "Wilson Music Room" that Wilson Audiophile Recordings, LLC put to use for Sonic Evaluation:

SPEAKERS: WILSON AUDIO ALEXANDRIA XLF, TWO THOR'S HAMMERS
ELECTRONICS: APPLE MAC MINI, AMARRA & AUDIRVANA PLUS, WEISS
INT 202, AUDIO RESEARCH DAC8, VTL 7.5 MK3 PRE-AMP, VTL
SIEGFRIED MK2 AMPLIFIERS, 2 WILSON AUDIO W.A.T.C.H.
CONTROLLERS

CABLES: AUDIOQUEST FIREWIRE, TRANSPARENT OPUS

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