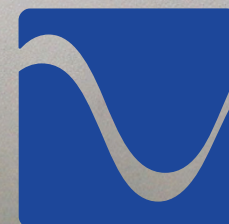


JANAKI STRING TRIO

debut



PS AUDIO



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Elliot Midwood, executive producer

JANAKI STRING TRIO

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1-2 Krzysztof Penderecki *String Trio*

1

(7:17)

2

(4:53)

3-4 Ludwig van Beethoven *String Trio in C Minor Opus 9, Nr 3*

3 Adagio con espressione

(7:07)

4 Scherzo: Allegro molto e vivace

(3:04)

5-6 Jason Barabba *String Trio*

5 Obstinate Spaces

(3:40)

6 Anamnesis

(2:34)





The PS Audio Quartet

Elliot Midwood and Steve Hoffman are two of the titans who have enabled Yarlung Records to succeed. Steve kindly took us under his wing to master our first release and he has generously worked with us ever since.

Steve Hoffman supported our “less is more” concept of minimalist recording techniques and taught us how to handle myriad situations that would have been so much easier to “solve” using multiple microphones and many tracks. Instead, Steve has championed Yarlung’s direct-to-two-track methods and provided important inspiration and direction.

Elliot Midwood has helped us refine our recording techniques, designed microphone preamplification and monitoring equipment for us, and served as executive producer for a number of our most successful analog releases as well as this DSD quartet. We often use Elliot’s studio at Acoustic Image to check test recordings and hone our microphone setups. And we always listen with him before an album goes to the pressing plant. It is fair to say that Yarlung recordings are “born” at Acoustic Image.

Both Steve and Elliot think highly of PS Audio’s DirectStream digital to analog converter. Steve has written about the company extensively. Elliot uses the DirectStream for his digital playback at Acoustic Image and he has sold a number of these beautiful units to his customers.

We are therefore doubly pleased that PS Audio agreed to sponsor Yarlung’s fourth quartet of albums in DSD. Thanks especially to Paul McGowan and Bill Leebens at PS Audio for making this possible.

Critical response to the PS Audio DirectStream DAC has been overflowing. The Absolute Sound gave PS Audio the coveted Golden Ear award and reviewer Vade Forrester wrote:

It's easily the best DAC I've heard in my system, making digitally-recorded music sound better than I've ever heard it.

Marja Vanderloo and Henk Boot, who awarded the PS Audio DAC their Blue Moon Award, enthuse:

In conclusion, the PerfectWave DirectStream DAC is a bit like following Howard Carter, the archeologist who discovered King Tut's tomb. Its ability to uncover hidden beauty is some rare form of sonic archeology....With its great sound quality and versatile usefulness, the DirectStream DAC from PS Audio offers the best way we've yet encountered to convert "digital" music into real music.

Steve Hoffman does not hold anything back when he comments about PS Audio:

The sound is truly better than anything I've ever had here, and I've had the best float in here from time to time.

...the illusion of life is amazing with this set up. It's truly the best in this regard I've heard in my house. The sound is effortless, natural, dynamic, has the best ambiance retrieval I've experienced here....The PS Audio digs up the missing chunks of time and space to complete the illusion of real musicians in a real space.

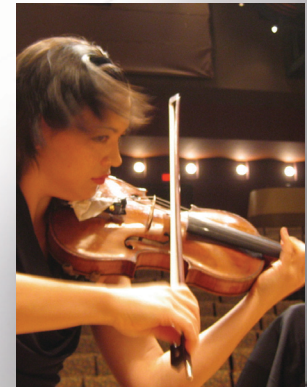
Congratulations PS Audio! And thank you!

Bob Attiyeh, producer

www.yarlungrecords.com

Those who would bemoan the early demise of classical music — of splendid new performers arriving on the scene and avid audiences to greet them — are simply out of the loop these days. In that loop the outlook is far rosier. Young composers, rising through the ranks at schools and conservatories here and abroad, are indeed getting their music heard by sympathetic and enthusiastic audiences. More and more performing ensembles — chamber groups, small orchestras, live-plus-electronic mixes — are coming to the fore, carrying off major prizes and pulling down major dates in music centers across the map. As small but impressive positive evidence, here is this music: performances by three splendid young string players who, as students, decided to come together as a finite ensemble, now have carried off two of chamber music's most prestigious prizes, and are devoting time and effort on this, their first recording, to music by past, established masters but also to two composers of their own time.

The three members of the Janaki Trio — violinist Serena McKinney, violist Katie Kadarach and cellist Arnold Choi — found common cause while students at The Colburn Music School in Los Angeles, and the quality of their performances there won first recognition in the 2005 International Coleman Foundation Award. Only a year later the Trio had moved skyward, with New York's much-coveted Concert Artists Guild Award. Now, as inevitable and delightful consequence, they are ready with the first recorded evidence of their high skills — and also, in the breadth of this program, of their awareness of the broad scope of the musical world they are now out to conquer. Their program includes one familiar masterpiece by one of music's established masters, another by a contemporary master also becoming well known.



The medium of the string trio, as compared to the more familiar quartet, is a challenging one. The texture is, naturally, sparse; instead of the lushness of two violins in harmony we concentrate on the strength of the melody, and we also concentrate on the lower voices, most of all the cello.

Beethoven's Trios — he wrote four in all — are early works, but already in the C Minor work on this disc the tread of the dramatic master is apparent. Just the opening, a dark, menacing melody that shows up again in the great Opus 131 Quartet of many years later, tells us that. C Minor was, of course, Beethoven's most dramatic tonality throughout his lifetime; even though this early trio tends to slither into happier C-major tones rather readily, the dark shadows are never completely out of earshot.

The short, two-movement String Trio of Krzysztof Penderecki dates from 1990 — later, therefore, than the time of his violent, dramatic heaven-stormers like his opera *The Devils* and the big choral works. Here is Penderecki in a conversational, almost neo-romantic mood. His instruments chat each other up during the agreeable slow movement, and then do so again at a busier pace in the second movement. This charmer of a movement begins as a fugue and gallops congenially toward its end.

After earning his Bachelor's degree in Latin American Studies at Occidental College, Los Angeles-based composer Jason Barabba studied music at the University of Chicago, the University of California, Irvine and the University of California, Los Angeles. His teachers include John Eaton, Andrew Imbrie, Christopher Dobrian and David Lefkowitz. His *DNR for Large Orchestra* was recently recorded by the Kiev Philharmonic for ERM Media's "Masterworks of the New Era" recording project, and will be released on Volume 10 of that series. His recent commissions include this Trio for Janaki and *Study in Orange* for the Orange County High School for the Arts. His Trio is in four movements. Bela Bartók looks in now and then, especially in the haunting third-movement nocturne.

— Alan Rich

Producer's Notes:

Yarlung Records had the pleasure of recording Janaki String Trio's debut album in February and March, 2006. As with previous Yarlung Records albums, we used minimalist recording techniques to best capture the individual sound of these musicians, their instruments, and the natural warmth and transparency of Zipper Hall in Los Angeles. For this recording, I chose the AKG C-24 tube stereo microphone and recorded directly to two tracks through our tube microphone preamps and custom cables with as short a length as possible to preserve the presence of this performance. We recorded analog tape, as well as high definition digital media. I hope you enjoy the sound.

Capturing Janaki Trio on this recording, and doing justice to the group's talent, dynamics and energy, was a challenge and a treat. The album's repertoire, from Beethoven's Trio in C Minor written the late 18th century to Barabba's *String Trio*, commissioned for Janaki in

2006, provides Serena, Katie and Arnold with rich material to showcase their ability at this time in the trio's budding international concert career.

Thanks to my friends Barbara Vyden for introducing me to Janaki Trio and championing its cause, and to Debby Berman for her support and for her help with the live concert recording of the Penderecki Trio. Special thanks to Margie McKinney, who enabled us to record this album in Zipper Hall. I wish to dedicate this album to the memory of Lorraine Hunt Lieberson, whose magnificent voice sounded like Katie's viola, and whose musicality inspired all of us.

— Bob Attiyeh, *producer*

Janaki String Trio brings together three friends and virtuoso musicians whose passion and commitment captivate their audiences as they tackle their music with freshness, energy and maturity. Founded at The Colburn School of Music in Los Angeles in early 2005, the group soon won the 59th Annual Coleman Chamber Music Competition, and in March 2006, the threesome came to national attention as the first string trio ever to win the Concert Artists Guild International Competition. The Trio also garnered the inaugural BMI Foundation Commission Prize, awarded by Concert Artists Guild at the 2006 Competition.

The Janaki Trio makes its New York recital debut in Carnegie Hall's Weill Recital Hall in January 2007. Selected to participate in Canada's Banff Music Festival in June 2006, this honor follows an exciting 2005-06 season, highlighted by performances on such series as Sundays Live at the Los Angeles County Museum of Art, Lagerstrom Chamber Music at Caltech, South Bay Chamber Music Society and the Music Guild Chamber Music Series.

The ensemble takes its name from the Sanskrit word *Janaki* (YAHN-uh-kye), which symbolizes self-realization, a quality Janaki Trio aims to facilitate in themselves and in their listeners through their music. Indeed, the Trio makes a unique connection with audiences, not only with the standard works of the repertory, but also with rarely heard new masterworks, such as the string trios by Penderecki and Barabba on this album. The audience's consistent enthusiasm for this adventurous programming has convinced the Trio that listeners are open to new music when it is presented in an exciting way. This has strengthened the ensemble's commitment to expand the string trio repertoire by commissioning new works from both celebrated and emerging composers. Janaki Trio commissioned Jason Barabba's *String Trio* for their upcoming concert repertoire and for this recording.

Each member of the Janaki Trio has a strong commitment to music education and has organized and performed in outreach concerts across the United States and Canada. In 2006-07, the Janaki Trio worked with the Da Camera Society in promoting music education in

elementary schools, hospitals, retirement communities and other community venues throughout the Los Angeles area.

Individually, the members of the Janaki Trio have performed at the Marlboro, Tanglewood, Yellow Barn, Aspen, Great Lakes, and Schleswig-Holstein music festivals and have performed with such eminent musicians as David Soyer, Ronald Leonard, Jaime Laredo and Mitsuko Uchida.

Members of the Trio have studied with Kim Kashkashian, Isodore Cohen, Sylvia Rosenberg, and the Guarneri, Juilliard, Cleveland, Orion, and Takacs Quartets. Currently, the Trio studies individually and collectively with Robert Lipsett, and with Paul Coletti and Ronald Leonard, who also serve as the Trio's coaches at The Colburn School.

Serena McKinney performs on a Camillus Camilli violin (circa 1742);
Katie Kadarauch performs on a Giovanni Grancino viola (circa 1695);
and **Arnold Choi** performs on a Carlo Tononi cello (circa 1725).



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

Editor analogplanet.com

Senior contributing editor, *Stereophile*

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

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3-4 Beethoven *String Trio in C Minor Opus 9, Nr 3*

5-6 Barabba *String Trio*



Recorded February 13 & 14 and March 15 & 18, 2006
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