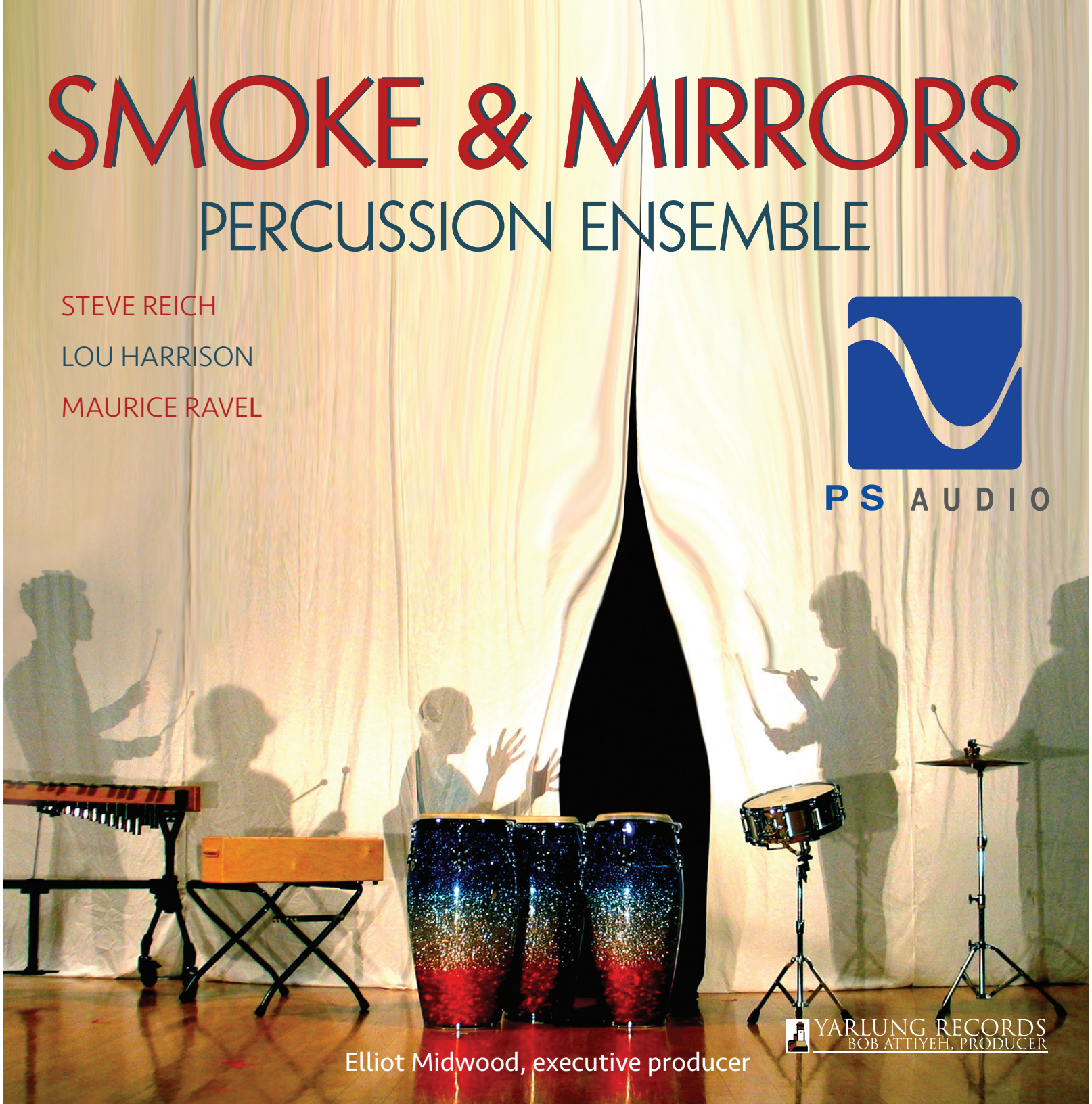
SMOKE & MIRRORS

PERCUSSION ENSEMBLE

STEVE REICH

LOU HARRISON

MAURICE RAVEL



PS AUDIO

YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

Elliot Midwood, executive producer

SMOKE & MIRRORS

1	*Nagoya Marimbas*	**4:41**
	Steve Reich	
2	*Canticle No. 3*	**15:27**
	Lou Harrison	
3-5	*Sonatine*	**11:07**
	Maurice Ravel, Arr. Derek Tywoniuk	
	Modéré	4:03
	Mouvement de menuet	2:55
	Animé	4:09



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

Producer's Notes:

Our album opens with **Steve Reich**'s already classic ***Nagoya Marimbas***, written in 1994 and premiered in December of that year in Shirakawa Hall in Nagoya, Japan. Steve writes that the work is "similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two part unison canons. However, these patterns are more melodically developed, change frequently and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers." Our two virtuosi are Joe Beribak on the left and Katy La Favre on the right.

Next follows **Lou Harrison's *Canticle No. 3***, written in 1940/1941, and premiered in 1942. Essentially a concerto for ocarina and percussion ensemble, *Canticle No. 3* uses the haunting primitive sound of the ocarina (a Mexican terra-cotta flute which looks a little like a knobby sweet potato or cuddly sea creature) and a steel string guitar, both a strong contrast with Harrison's creative assortment of percussion instruments. Joe Beribak plays ocarina and Derek Tywoniuk plays guitar.
We experimented with our musicians in many different locations for this recording, since we used one stereo AKG C-24 microphone and no mixer for all of our takes on this album. As Joe reminisced, "some instruments (like tom toms and snare drums) were



Smoke & Mirrors performs *Music for Pieces of Wood* by Steve Reich

designed for use with a modern orchestra, while other instruments (like the ocarina and teponaztli) are ethnic instruments designed to be played in intimate settings. So we adjusted our setup to create the balance and tone quality we wanted. We brought the ocarina closer to center, and we actually rotated the toms 90 degrees counter-clockwise in order to balance these two voices properly on the recording. As a result we needed to modify the way we cued each other, since our relative positions were radically different from the way we stand when we perform this piece live. As with everything we did in this Yarlung recording, each challenge gave us a new perspective that enriched the musical experience and made it even more fun."

Maurice Ravel's *Sonatine*, for solo piano, premiered in Lyon in 1906 with Paule de Lestang at the keyboard. Ravel often omitted the third movement when he performed this work in concert because of its difficulty. Naturally, a work like this presents a welcome challenge to a group of musicians as virtuosic as the members of Smoke & Mirrors. Derek Tywoniuk transcribed *Sonatine* for percussion ensemble and shares his thoughts with us. "Percussionists, who are faced with solo and chamber repertoire less than a century old, often transcribe works written originally for other instruments in order to explore a wide range of musical periods and styles. Johann Sebastian Bach's music, for example, has long attracted percussionists. But later composers have become more popular for transcriptions in recent years."

I asked Derek to elaborate on Ravel's abilities as an orchestrator. Derek responded: "In my opinion, there is no more appropriate composer to transcribe for percussion instruments than Maurice Ravel. Not only did Ravel write brilliantly and innovatively for percussion in his own orchestral compositions (as heard in works like *Daphnis and Chloë*) but he was also a master of orchestrating piano works both by himself and by other musicians, and he used percussion in creative ways in these transcriptions. Modest Mussorgsky's *Pictures at an Exhibition*, comes to mind. Indeed it is Ravel's orchestration of this work which most people know today."

Derek continues "I chose his three-movement piano piece *Sonatine* for several reasons. Some of my motivations were practical: the piece is rhythmic in nature, the range required is within the range of keyboard percussion instruments (save for a few notes), and the setup of percussion instruments for which this piece is suitable is fairly similar to other works in our ensemble's repertoire. However, the main reason is that I love *Sonatine*, and not being a serious pianist, I would otherwise never have the opportunity to play it. In the end, this arrangement challenges us technically, but we think it produces a truly magical result that is in the true spirit of Ravel's music." Musicians for *Sonatine*: Katalin La Favre, Joe Beribak and Derek Tywoniuk.
We recorded this debut album for Smoke & Mirrors in Zipper Hall at The Colburn School in downtown Los Angeles. This album could not have happened without the support and talents of Richard Beene, Dean of the Colburn Conservatory of Music, and our friends Lisa Palley, Mark Fabulich and Victor Peneda, who make working at Colburn such a pleasure. Even with a great deal of pro-bono

help, making audiophile recordings costs more money than many recordings today can generate in sales. We are therefore doubly grateful to the people and corporations who believe whole-heartedly in our mission and who underwrite our 501(c)3 nonprofit with generous contributions.

We would especially like to thank

Carol Sharer
Elliot Midwood
Salesforce.com
The Colburn School
KUSC-FM
Raulee Marcus
for sponsoring this recording.



Smoke & Mirrors l to r: Jessica Cameron, Derek Tywoniuk, Katalin La Favre, Edward Hong, Joe Beribak

Yarlung Artists would also like to thank Marcia & Mark Smith, Linda May & Jack Suzar, Wes & Nancy Hicks, Don & Dale Franzen, Jon Fisher of Gearworks Pro Audio, Jan Freiburgs, Gary & Sandi Larsen, Linda Attiyeh, Rajeev Talwani, Jerry Fecher, Bill & Suzanne Lawrence and Milo Talwani.

With the help of Robert Gupta, who so successfully used Kickstarter to help fund his album *Suryodaya*, Smoke & Mirrors ensemble used Kickstarter to support this recording as well. We are grateful to the many people who came generously to our aid, especially Gerry Tywoniuk, Jeffrey La Favre and Agnes Lew, as well as Brenda Barnes, Lin Beribak, Ron & Mary Beribak, Laureen Primmer, Rachel Primmer, Michael Ptacin and Al & Suzanne Tywoniuk. Many thanks to all of you for making this album possible.

This is an analog recording, captured with a single AKG C-24 stereo microphone in the glorious acoustics of Zipper Hall at The Colburn School. We recorded each piece in its entirety, live to tape with no editing, to create the most lifelike performance possible. Rather than worry about how the ensemble would perform without the benefit of edits to camouflage mistakes, the members of Smoke & Mirrors loved the idea, embracing our concept that this recording represent a live concert experience. To amplify the signal from the C-24, which was graciously provided by Jon Fisher at Gearworks Pro Audio, we used microphone amplification equipment designed for us by Elliot Midwood of Acoustic Image. We recorded directly to two tracks on RMGI 468 Analog tape from The Netherlands, using analog tape recording electronics designed by Len Horowitz. Music aficionados today sometimes lament the current trend in digital recording that allows or even encourages tens or hundreds of edits per movement, such that the resulting albums sound "perfect" but a little sterile. You can take heart in Smoke & Mirrors, who actually play this way (and this well) in real life.

Bob Attiyeh, producer

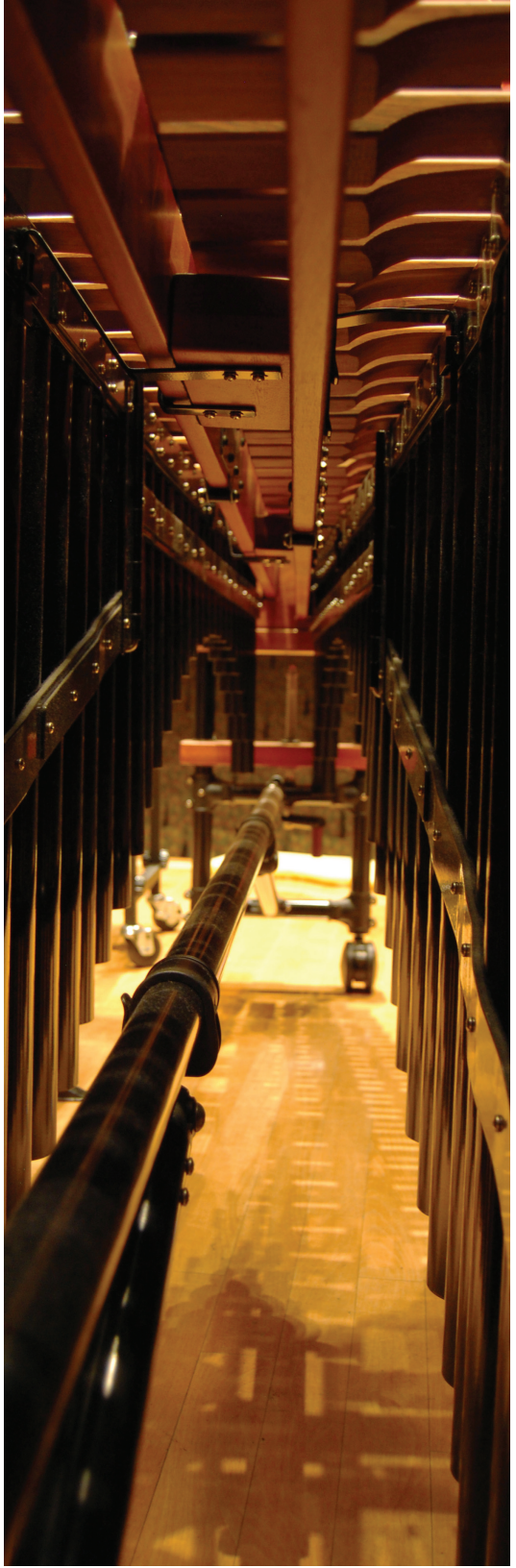
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Graphic Design: Eron Muckleroy

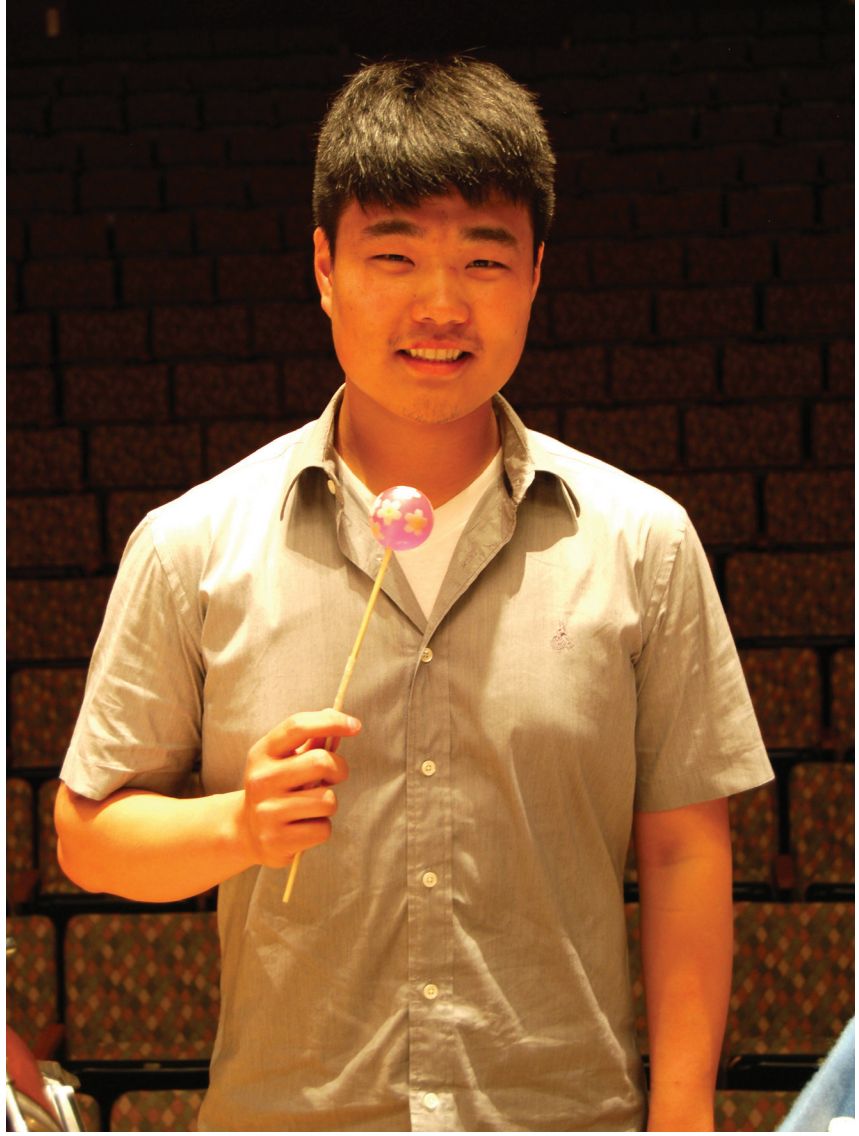

EXIT
EXIT












c"
d"
d#"
e"
f"
Smoke & Mirrors











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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1 ***Nagoya Marimbas***
Steve Reich

2 ***Canticle No. 3***
Lou Harrison

3-5 ***Sonatine***
Maurice Ravel, Arr. Derek Tywoniuk

PS AUDIO

This recording made possible with generous support from:

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The Colburn School
KUSC-FM
Raulee Marcus

Recorded in Zipper Hall, Los Angeles, June 7-10, 2011
Producer and Recording Engineer: Bob Attiyeh
Assistant Producer and Recording Engineer: Jacob Horowitz
Mastering Engineers: Steve Hoffman & Bob Attiyeh
Monitoring Equipment: Elliot Midwood
AKG tube microphone: Gearworks Pro Audio
Analog tape technician: Len Horowitz

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