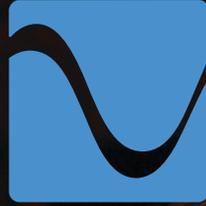


Elliot Midwood, executive producer

 YARLUNG RECORDS  
BOB ATTIEH, PRODUCER



PS AUDIO



*Dialoghi*

ELINOR FREY & DAVID FUNG

# Dialoghi

1	LUTOSLAWSKI	<i>Grave</i> , metamorphoses for ‘cello and piano	05:41
2-7	J. S. BACH	Suite No. 1 for solo ‘cello BWV 1007	17:50
		Prelude	02:22
		Allemande	04:41
		Courante	02:49
		Sarabande	02:44
		Minuets	03:14
		Gigue	01:59
8	STUCKY	<i>Dialoghi</i> —studi su un nome*	06:59
9	DE FALLA	<i>Nana</i>	02:43





PS AUDIO

### **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.yarlungreports.com](http://www.yarlungreports.com)



# *Dialoghi*

NOTES BY MARTIN PERLICH

One can view the universe as a dialogue between emptiness and form: energy rises endlessly, finds momentary form, then dissolves once again into emptiness. Closer to “everyday life,” dialogue creates the fabric of our interpersonal relationships, our relationships with our communities, and our relationships with our selves.

The music on this album reveals dialogues in many forms, often dialogues within dialogues. We hear these conversations between ‘cello and piano, old and new (Bach and Saariaho for example), between original and newly created (Machaut and Lefkowitz, for example), between Folk Music and “High Art” (de Falla and Bach, for example), between Nature and Art (Saariaho, for example), and in every piece between musician and audience and between composer and musician. In discussing the music which forms the centerpiece of this program, *Dialoghi—studi su un nome (Dialogues—Studies on a Name)*, composer Steven Stucky explains his title: “Why ‘dialogues’? Partly because the theme notes and the non-theme notes so often interact in “conversation” throughout, but more importantly because the friendship recognized in this rests not only on my musical collaborations with Elinor Frey but also on our conversations about books, music, paintings, films, psychology, religion, food, and all things Italian (hence the title).”

Elinor Frey and David Fung share an intimate dialogue with us in this album. This is Elinor’s debut album, but David we know from his prior recordings with ABC in Australia, and Yarlung Records in the United States. Indeed I play David’s solo piano recordings on my radio broadcasts. But the quality of musical collaboration on this disc reveals a sincere friendship that arose as a result of their rehearsals and performances together. Elinor and David remind me of a famous comment about Oscar Peterson and Billie Holiday performing together, that his special ability with music spread flower petals at her feet, upon which she then danced. David and Elinor communicate with sincerity and sympathetic sensitivity. Great concert pianists, primarily famous as soloists or for their concerto repertoire, sometimes also reach heights of musical collaboration. Emanuel Ax, Alfred Brendel, Jeffrey Kahane and András Schiff come to mind, especially in concert performances. Thank you Elinor and David for giving us musical dialogue of this caliber.

The music on this disc—with its many splendors—acquaints us with multiple forms of dialogue. Successful dialogues (each element acting upon the other) produce change and evolution. Dialogue is quintessentially creative. Human genes “dialogue” when our species creates new life, and audience and musician can remain changed forever after a great concert.

Evolution itself is an endless dialogue between beings and their environments. Dialogue, therefore, is always about Love in the largest sense, about creation, accommodation, adaptation and survival. I hope the many levels of dialogue on this album will give you years of pleasure and (who knows?) maybe even encourage evolutionary growth.

## *The Music*

### **J. S. BACH • Suite No. 1 for solo 'cello in G Major BWV 1007 (ca. 1720)**

Bach's six 'cello suites—like his other secular works composed at Köthen between 1717 and 1723 (the *Brandenburg Concertos* and Book One of the *Well-Tempered Clavier*) became defining examples of their form, the *loci classici* of instrumental composition. These suites explore an enormous range of technical maneuvers, broad emotionality and some of Bach's most inventive contrapuntal intra-instrument dialogue. But it is their lightness, their grace, and above all their extraordinary invocation of intimacy which finally defines these 'cello suites. This intimacy may originate in their historical roots as dances in the French court. Today, almost 300 years after their composition, dispute continues between those who contend that these are not dances and people who acknowledge that they are. Acclaimed 'cellist Nathaniel Rosen writes "People often talk about the notion that these pieces are dance movements. They're not dance movements! They are works for unaccompanied 'cello which have, with the exception of the Preludes, titles of dance movements." And then one hears performances of these suites by artists as dissimilar as Janos Starker and Pieter Wispelway (Wispelway refers to them directly as dances), and one can simply not sit still while listening. Of course both views are correct. We must acknowledge the suites' roots in actual 17<sup>th</sup> century dances. But Bach, in his genius, transformed them—conducting a dialogue with the originals, if you will. Bach reveals a dialogue between dance (with its steady pulse) and solo instrumental performance which gave us these stylized and far more expressive works of lasting depth, balance and weight. Elinor's interpretation of this first suite, which she plays with an agile Baroque bow, makes us eager for her performances of the next five suites.

### **STEVEN STUCKY • *Dialoghi—studi su un nome* (2006)**

This album includes the world premiere recording of Stucky's new work *Dialoghi*, written for Elinor. Stucky returns to a compositional technique originating in the Renaissance called *soggetto cavato*, or "carved subject." This technique is known to contemporary audiences in Robert Schumann's piano compositions, including the *Abegg Variations*, for example, or Donatoni's *ESA (In cauda v)*, which Esa-Pekka Salonen introduced at the Los Angeles Philharmonic in February 2001. About this technique Stucky writes: "Among composers there is an old tradition of honoring patrons or friends by incorporating their names into the fabric of the music." He wrote *Dialoghi* "as a gift to my new-music colleague and friend, the American cellist Elinor Frey. Its theme is the six letters of her first name, translated into notes. The letter E is simply the note E, while L can be rendered as *la*, or A, and I as *mi*, or E. According to one system sometimes used (for example, in Ravel's *Minuet on the Name of Haydn*), N = G. The letter O = *do*, or C; the letter R = *re*, or D—hence the notes of the opening theme, E A E G C D, and hence the Italian subtitle in the original manuscript, *Studi su un nome (Studies on a Name)*....The music unfolds in seven short, vividly contrasting variations. Since the name-theme contains only five different pitches, namely the pentatonic grouping C, D, E (twice), G, and A, many of the ensuing variations juxtapose these five "white" notes with other, contrasting

combinations drawn from the remaining seven “black” notes of the chromatic scale. The last variation leads to a grand restatement of the theme but then subsides into a serene coda.”

**LUTOSLAWSKI • *Grave: Metamorphoses for ‘Cello and Piano (1981)***

Roman Jablonski and Krystyna Brucinska first performed this duo for ‘cello and piano in Warsaw, in 1981. Lutoslawski wrote *Grave* in memory of his friend Stefan Jarocinski, a critic and musicologist expert on both Debussy and Lutoslawski. Lutoslawski reflects this connection in his four opening notes for solo ‘cello, which he borrows from the opening of Debussy’s *Péleas and Melisande*. Lutoslawski constructs the 12-tone row upon which he bases subsequent variations (metamorphoses) in two halves, the first six (diatonic) notes refer to *Péleas*, the second six (chromatic) ones refer to Lutoslawski’s own *Music of Mourning* in memory of Bartók.

Through these motifs, Lutoslawski slowly weaves ‘cello and piano into a gradual composed accelerando, a classic example of Lutoslawski’s chain form. This dialogue rises and falls in energy and dynamics as it develops into a frenetic and anxious climax which then quietly subsides.

**MANUEL DE FALLA • *Nana from Siete Canciones Populares Españolas (1914)***

Our album, this chapter in our dialogue, ends with a lullaby sung by a mother to her soon to be blissfully resting child. After the turbulence and excitement of the various musical exchanges on this recording, Elinor and David end peacefully. They leave us with fond memories of a musical conversation spanning almost a millennium, from many parts of the world. We look very much forward to their next dialogue, and their next conversation with us.

—Martin Perlich





## ***Producer's Notes***

Australian pianist David Fung joins American 'cellist Elinor Frey in her debut recording featuring some of our favorite composers from Asia, America and Europe. Elinor plays a 1962 Mario Gadda Italian 'cello from Mantua. She uses a Baroque bow (made by Louis Bégin in Montreal) for Bach's 'cello suite and for *Amour et Biauté Parfaite*. Elinor commissioned her modern bow, which she uses for all other tracks on this album, from Charles Espey of Port Townsend Washington. David Fung plays New York Steinway Concert & Artists piano number 430, a hybrid of sorts. It was made in New York, and has that characteristic "New York" linearity of tone, control, and size. But it has the Hamburg Steinway lacquer finish, which may contribute to that extra sparkle in the tone, especially in the treble. Additionally, this piano has a lighter action than traditional New York Steinways, which makes it more like the German pianos. It was Colburn School's John Perry who persuaded friends at Steinway & Sons in New York to allow Colburn School to buy this particular instrument. Thank you Maestro Perry, and thank you Steinway!

There are no equalization adjustments on this album. We made all "EQ adjustments" with microphone placement at the start. Thanks to our friend and supporter Jon Fisher, *Gearworks Pro Audio* gave us the use of an Austrian AKG C-24 stereo microphone, one of the few still using the original brass surround CK12 tube in excellent condition.

For this recording we used Yarlung-Records-designed interconnects with a flat silver ribbon suspended in air for the dielectric, customized vacuum tube preamplifiers, and no mixer, and recorded directly to two tracks sampled at 176,400 samples per second at 24 bit depth. Engineers Steve Hoffman, Kevin Gray and I worked at AcousTech Mastering at RTI in Camarillo to convert these high resolution tracks to CD Audio.

Yarlung Artists raises money to support debut recordings for select concert musicians as they begin their international concert careers. Generous support from individual donors, corporations, foundations and our board of directors made this album possible, including The Ralph M. Parsons Foundation, the Attiyeh Fund for New Music, Colburn School, Gearworks Pro Audio and AcousTech Mastering. Yarlung Artists wishes also to thank Lennie & Bernie Greenberg, Audre Slater, Alice & Joe Coulombe, Janet & Nick Ciriello, Steve Hoffman, Kevin Gray, Steven Stucky, David & Laurie Lefkowitz, Martin Perlich, Kathleen Darragh, Adam Gilbert, Robert Willoughby Jones, Danielle Harrell, Rina Dokshitsky, Erin Hauber, Elliot Midwood,

George Nimick, Joan Rosell, Ken & Sally Williams, Kevin & Silvia Dretzka, and Lucy Talwani for their generosity to David Fung and Elinor Frey and for their help in the creation of this album.

—*Bob Attiyeh, producer*

TO LEARN MORE *about Yarlung Artists and to support future such recordings, please visit our website at [www.yarlungartists.org](http://www.yarlungartists.org). We are a tax-exempt 501(c)(3) public charity, and we welcome your help and appreciate your interest. Thank you!*

***Yarlung Artists***

***10920 Wilshire Blvd 150-9162***

***Los Angeles, California 90024***



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](http://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.

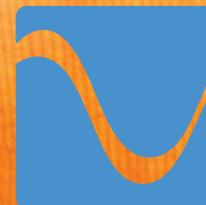
-Mori Shima  
*Stereo Sound, Japan*

# Dialoghi

- |     |             |   |       |
|-----|-------------|---|-------|
| 1   | LUTOSLAWSKI | <i>Grave</i> , metamorphoses for 'cello and piano | 05:41 |
| 2-7 | J. S. BACH  | Suite No. 1 for solo 'cello BWV 1007              | 17:50 |
| 8   | DE FALLA    | <i>Nana</i>                                       | 02:43 |
| 9   | STUCKY      | <i>Dialoghi</i> —studi su un nome                 | 06:59 |

*This recording was made possible by  
Yarlung Artist, with generous support from:*

The Ralph M. Parsons Foundation  
The Colburn School  
Gearworks Pro Audio



PS AUDIO

Recorded November 19–21, 2007 in  
Zipper Hall at Colburn School, Los Angeles  
*Recording Engineer:* Bob Attiyeh  
*Mastering Engineers:* Steve Hoffman & Kevin Gray  
*Steinway Technicians:* Kevin Stock & Annie Hayden  
*Monitoring Equipment:* Elliot Midwood  
*Assistant Producer for High Resolution*  
*Downloads:* Jacob Horowitz

Yarlung Records  
10920 Wilshire Boulevard 150-9162  
Los Angeles, California 90024-6502  
[www.yarlungrecords.com](http://www.yarlungrecords.com)

© 2008, Yarlung Records  
All rights reserved.  
Unauthorized duplication is a  
violation of applicable laws.

YAR78876DSD