WILSON AUDIOPHILE Recordings LLC

W-8824

CENTER STAGE

LOWELL GRAHAM, CONDUCTOR
NATIONAL SYMPHONIC WINDS

Side One

Olympic Fanfare (4:05)
John Williams

Olympic Fanfare was composed for the 1984 Olympic Games held in Los Angeles, California. This music, heard by millions of people throughout the world became synonymous with the olympic spirit.

Cowboys (9:40)
John Williams/Curnow

John Williams is the preeminent composer of movie music in Hollywood today. His skill in all styles of composition that set just the right mood, has had a lasting impact on movie goers and listeners alike. Who can forget the theme music of "Jaws", "Close Encounters", "E.T.", and "Star Wars"? This same skill is evident in "The Cowboys". The music is perfect in bringing the panorama of the West to the listener.

Selections from Oklahoma (9:15)
Richard Rodgers/Barker

"Oklahoma" was the first musical show in which Richard Rodgers collaborated with lyricist Oscar Hammerstein II. Oklahoma became a classic with songs that are the standards in the industry like "Oh, What a Beautiful Morning", "People Will Say We're in Love" and "The Surry With the Fringe on Top". Warren Barker's stunning arrangement of this musical show is in a class by itself.

Side Two

Selections from Barnum (5:22)
Cy Coleman, Michael Stewart/Lowden

"Barnum" is the Tony Award winning musical of Cy Coleman and Michael Stewart. With songs like "There is a Sucker Born Ev'ry Minute", "One Brick at a Time", "Come Follow the Band", "The Colors of My Life" and "Join the Circus", it is easy to understand and enjoy the colorful adventures of P.T. Barnum.

Selections from Mary Poppins (8:35)
Richard M. Sherman and Robert B. Sherman/Kostal/Reed

The Walt Disney film, "Mary Poppins", is fondly remembered by over a generation of people for its catchy, up-beat songs like "Feed the Birds", "Spoonful of Sugar" and "Chim Chim Cheree", which always bring smiles and set feet tapping. It is however, "Supercalifragilisticexpialidocious" that caused most of us to trip over our tongues.

Selections from West Side Story (9:18)
Leonard Bernstein/Duthoit

"West Side Story" is an American "Romeo and Juliet". Set against social and racial strife, it is the classic love story. The music from this smash hit has been called Bernstein's musical masterpiece. The mood ranges from overt intensity to inner meditation.

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. Gatton

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*
Laquer: *Pyral and Micropoint*
Mastering: *Doug Sax*
Ron Leuter
Rick Goldman
The Mastering Lab
Cover photo: *Yuri Dojc*
Matrix: *Allied (Sheffield Lab Matrix)*
Pressing: *Europadisk (Teldec Vinyl)*
Moral Support: *Harry Pearson*
Sallie Reynolds
Jon Greene
Steve Ryan
Glen Larson

"It just doesn't get much better than this!"

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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 1KHz tone was further set at precisely 1KHz, 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 though 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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