

ANTONIO LYSY AT THE BROAD

MUSIC FROM ARGENTINA



GINASTERA

PIAZZOLLA

SCHIFRIN

International
IOR Rectifier
PowlRaudio™



11th Latin
GRAMMY® Award

Winner



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Antonio Lysy at The Broad: Music from Argentina
Winner, 2010 Latin GRAMMY® award

- | | | |
|---|---|-------|
| 1 | Astor Piazzolla, arranged by José Bragato
<i>Oblivion</i>
Antonio Lysy 'cello, Bryan Pezzone piano, Pablo Motta bass, Capitol Ensemble | 5:33 |
| 2 | Alberto Ginastera
<i>Triste</i> (from <i>Cinco Canciones Populares Argentinas</i> op. 10)
Antonio Lysy 'cello, Bryan Pezzone piano | 3:24 |
| 3 | Astor Piazzolla, arranged by José Bragato
<i>Le Grand Tango</i>
Antonio Lysy 'cello, Bryan Pezzone piano, Pablo Motta bass, Capitol Ensemble | 11:27 |
| 4 | Lalo Schifrin
<i>Pampas</i>
Antonio Lysy 'cello, Bryan Pezzone piano | 8:17 |

International **IOR** Rectifier **PowIRaudio™**

The International Rectifier Quartet

Please give two friends at International Rectifier a warm thank you. Mr. Vishwas Karve (Vice President for Strategy and Business Development) and Mr. Jun Honda (Director of Audio Systems Engineering) made this quartet of DSD albums possible in more ways than their generous financial sponsorship.

Audiophiles may not recognize the name International Rectifier from equipment in their listening rooms but they probably do know the company from their high-tech stock portfolios. Audiophiles should appreciate the name International Rectifier, however, because much of the great music we hear flows through their circuitry.

International Rectifier builds many components high-end audio manufacturers use in their products. Merging Technologies, for example, which builds the Hapi analog-to-digital converter we used in these albums, uses International Rectifier MOSFET amplifiers. In the “good old days,” a piece of equipment struggling to do the work of the Hapi would consume a great deal of electricity to run, and also generate a great deal of heat. This would require noisy fans or elaborate and very heavy designs for dissipating the heat.

This International Rectifier quartet celebrates the tenth anniversary of the Class D Audio Applications Group which Jun Honda founded.

Mr. Honda's division at the company prides itself in designing and building high output amplifiers that deliver better and better audio quality using less and less electricity (and consequently generating less and less heat).

The company is not willing to rest on its laurels. Vishwas mentioned Gallium Nitride (GaN), to me about a year ago. Gallium Nitride is a recent semiconductor material which outperforms today's Silicon devices and is especially helpful for high power output devices. International Rectifier makes the first applications using Gallium Nitride. Music reproduction of the future may sound even better (and be even cooler and more energy efficient).

As mentioned above, Jun and his team at International Rectifier do not make amplifiers or preamplifiers you will see in listening rooms. Using a culinary analogy, Jun joked with us that if the designers at the great amplifier manufacturers (like Merging Technologies in our case) are the five-star chefs, he views International Rectifier as one of the most important purveyors of organic meats and vegetables available.

Jun and the company take great pride in the quality they make possible. Jun's feeling about this progress is characteristically modest: "We are grateful to be a part of it," he says.

Please thank Jun in person next time you see him in the International Rectifier room at CES or at other audiophile electronics shows. Happy Tenth Anniversary!

Bob Attiyeh, producer
www.yarlungrecords.com



From left to right: Phillip Levy, Bryan Pezzone, Julie Gigante, Antonio Lysy, Robert Brophy, Pablo Motta, and David Low. Photo © Shel Mosk

Producer's Notes:

Argentina is a land of myth as much as a land of history. It was here that Maria Callas and Enrico Caruso sailed for such memorable performances at the Teatro Colón in Buenos Aires during their summer vacations. European musicians flocked to Argentina during the Second World War as a safe haven and because they felt at home with the elegance of the European-styled theaters, audiences, and ambiance. Additionally the vastness of the landscape and the huge Argentine ranches gave the country a cultural aspect reminiscent of the famed "American West" of the 1890s. But the open ranges still exist in Argentina today.

Antonio Lysy captures the cultural range of this country in our recording. He chose these particular works because they all draw inspiration from the folk music traditions of Argentina. Like Bartok in Europe and Copland in the United States, Ginastera served as the Argentine grandfather of a generation of composers who turned folk tunes into concert music that became known as quintessentially Argentine. Ginastera focused on Inca and Gaucho rhythms and melodies, much as Bartok drew inspiration from folk tunes from Eastern Europe. All of the composers on this album follow Ginastera's lead. The rich and romantic sound of the Argentine savanna (or *Pampas*) returns in the newly commissioned work by Schifrin. And Antonio evokes the atmosphere of smoke-filled urban dance bars in two famous works by Piazzolla.

This music champions the rich soul of Argentina, and Antonio makes excellent use of his heritage in this recording. Antonio is the son of famed Argentine violinist Alberto Lysy, who entered the European musical scene as a laureate of the Queen Elizabeth Competition when he was twenty years old. Alberto Lysy later became the protégé of the legendary violinist Yehudi Menuhin. They remained close friends and colleagues until Menuhin's death in 1999. In addition to his many solo performances around the world, Alberto Lysy had the pleasure of performing with distinguished musicians such as Pablo Casals, Benjamin Britten, Jacqueline DuPré and Nadia Boulanger. Alberto lived in Argentina and Switzerland, and it is in appreciation of his father that Antonio Lysy wishes to dedicate this album.

Antonio Lysy's performances, both in recital and in concertos, include concerts in Royal Festival Hall, Concertgebouw, Tonhalle, Salle Pleyel, Wigmore Hall, Royce Hall, Sala Verdi, Berlin Philharmonie, Teatro Colón, and now The Broad Stage in Santa Monica (www.thebroadstage.com). He has appeared with orchestras such as the Royal Philharmonic and Philharmonia Orchestras of London, Camerata Academica of Salzburg, Zurich Tonhalle, the Zagreb Soloists, Orchestra di Padova e il Veneto, Israel Sinfonietta, and in Canada with the Montreal and Toronto Symphony Orchestras, and Les Violons du Roy. He has collaborated with distinguished conductors such as Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, and Sandor Vegh. Antonio Lysy founded the *Incontri in Terra di Siena* chamber music festival in Tuscany in 1998 (www.itslafoce.org), and now chairs the String Department at the UCLA Herb Alpert School of Music. Antonio has recorded extensively for CBC Radio, BBC Radio, Classic FM and other European radio networks. In addition, he has released albums with the Claves, Dinemec Classics, Fonè, and Pelléas labels. His live recording of solo 'cello repertoire by Bach, Berio, Henze and Walton was released on the Pelléas label to high critical acclaim: "...some of the most beautiful Bach ever heard" – *La Presse*, Montreal.

Yarlung Records recorded this concert repertoire on June 8th and 9th, 2009, at The Broad Stage. Our sincere thanks to Suzanne & David Booth, Audrey & Arthur Greenberg, Mari & Ed Edelman, Dale Franzen and The Eli and Edythe Broad Stage, The Italian Cultural Institute, Merle & Peter Mullin, Lalo Schifrin, and Elizabeth & David Wright.

Collaborative Artists:

Pianist **Bryan Pezzone** plays often with the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, and works regularly with composers and conductors John Adams, John Harbison, Oliver Knussen and Pierre Boulez. Bryan's prior recordings include classical, jazz, and avant-garde works such as Mel Powell's *Settings* and John Harbison's song cycle, *The Natural World*, on New World Records. Yarlung Records fans will remember Bryan's recordings with Martin Chalifour in Walt Disney Concert Hall.

Argentine bass player and composer **Pablo Motta** lives in Buenos Aires and Los Angeles, and plays with Trio Tangáibile, The Los Angeles Tango Quartet, The Pablo Motta Trio, Forever Tango, Justo Almario Quartet, The Bobby Rodriguez Latin Jazz Big Band, Patrice Quinn, Ronald Muldrow, Ark Sano Trio, Santa Barbara Symphony, Mladí Chamber Orchestra, Birdie Mendoza, Julio Andrade and Capitol Ensemble.

The Capitol Ensemble members Phillip Levy and Julie Gigante violins, Robert Brophy viola, and David Low 'cello, perform music from the Baroque era to the Twenty First Century. They have collaborated individually with some of the world's most renowned artists including Mstislav Rostropovich, Neville Marriner, Michael Tilson Thomas, Yehudi Menuhin, Janos Starker and Leonard Bernstein. The ensemble has performed live on National Public Radio, and premiered and recorded new works by myriad California composers. They also perform as soloists and chamber musicians in many international festivals and are the resident ensemble for the *Sundays Live* radio program at the Los Angeles County Museum of Art.

We recorded this album using agfa 468 tape and an AKG C-24 stereo microphone with its original brass surround CK12 tube, made available to us by Gearworks Pro Audio. We used five-foot long Yarlung-Records-designed stranded silver interconnects, customized vacuum tube preamplifiers and no mixer. The signal path was as short as we could make it, with as few electronics between performer and final product as possible.

Recording at The Broad Stage is a terrific experience. The 499 seat concert hall offers friendly and adjustable acoustics, an inspiring setting and a cool invigorating breeze off of the Pacific Ocean when one steps outside for a break. Our sincere thanks to Dale Franzen, Artistic Director of The Broad Stage, and to Denise Stoeber and Mitch Heskel, who made it possible to make this recording in the new concert hall. It is also thanks to Dale that Yarlung Artists presented pianist Ryan MacEvoy McCullough for the opening concert at The Broad Stage (following several galas), on October 16th, 2008. Finnish violinist Petteri Iivonen (also a Yarlung artist) joined Ryan for a surprise Ravel Sonata, and for encores.

So The Broad Stage feels like home. And even though the theater opened recently, it has already established itself as an important and integrated part of the performing arts community in the greater Los Angeles area.

-Bob Attiyeh, producer

Notes by Antonio Lysy: **Introduction to the music**

The music we chose for this recording highlights the ‘cello as a solo instrument and illustrate the impact of pre-Hispanic Amerindian traditions and Spanish based Creole influences as well as the effect of more modern musical developments like the tango on Argentine composers.

My personal interest in this music comes from my father Alberto, to whom I lovingly and respectfully dedicate this album. On my first journey to Argentina with him when I was a young performing ‘cellist, he introduced me to the sounds and textures of a fascinating and colorful country, one I had only previously known as a child on vacation. All of a sudden this music filled me, from Ginastera’s rhythmically contrasting works to the sentimental and passionate Tangos played over the radio, to the rich repertoire of folk songs performed by Eduardo Falú. On each successive return I discovered more about the wonders of the land extending from the icebergs beyond Tierra del Fuego in the south, to the jungle and waterfalls of Iguazú in the north. I learned more about the fabulous and simultaneously tragic history of the many peoples of Argentina, drinking *Yerba mate* and discussing the *Guardia Vieja* (the first generation of tango players) with the *Porteños* (people from Buenos Aires), riding horses with friends in the Pampas, the rich Argentine grasslands. Unforgettable events included playing in the large, ornate, Italianate opera house, the Teatro Colón, going to the many post concert *asados* (Argentine barbecue feasts) at country estancias or ranches. Over the years I continued to search for Argentine music written for my instrument, and I asked composers and arrangers to create more works for ‘cello. It is my privilege to be presenting some of these works in this recording. Two of these works are commissions very dear to me, and this is how they came about:

After Piazzolla’s death, I asked José Bragato if he would consider arranging *Le Grand Tango* for me to play with ‘cello and string ensemble. Bragato was a renowned ‘cellist, and I knew he would do a good job. He bristled at my request, and snarled a hasty “NO!” I retreated, knowing not to push the matter. He added “The ‘cello will not come through. The writing is too thick.” The next day he apologized for his brusque reply and reminded me that he had been a close friend of Piazzolla’s, toured with him regularly, and arranged for him often. Since Piazzolla’s recent death, everyone was asking him to make a fresh arrangement of one or another of Piazzolla’s works. He had granted many of these wishes, but many of these friends were taking advantage of him, refusing even to credit Bragato as the arranger. I reassured Bragato that I fully understood his reticence and returned home to Canada. Two years later, a student of mine returned from studying with Bragato in Buenos Aires, and brought me a large envelope with a score. The student smiled, and said, “This is for you, from Bragato.”

There it was: a fresh and exhilarating arrangement of Piazzolla's *Le Grand Tango* for strings and piano obbligato. What a treasure, and what an unexpected gift! I premiered *Le Grand Tango* in Montreal with Camerata Lysy for CBC Radio shortly thereafter. Bragato was delighted with the recording but soon sent me a second arrangement with lighter orchestration. I liked the this new arrangement even more, and we play this second version on this recording.

I met Lalo Schifrin in his studio in Beverly Hills in early 2009, the walls filled with framed photographs and impressive documents of musical connections past and present, and a mantelpiece brimming with trophies. After asking him whether he might contribute a piece to this project, Schifrin invited me to listen to his guitar concerto's slow movement. This was a work he felt would work beautifully, modified and transcribed for 'cello and piano. I fell in love with the lyrical theme, which reawakened many images of the land and people of Argentina in my memory. But I worried that the rich and powerful orchestration would be more than a 'cello and piano could achieve. Schifrin's eyes twinkled, he waved his hand dismissively, and said "just leave that to me." We did, and I'm glad. It is *Pampas* which won our first GRAMMY.®

PAMPAS

2009

In this composition, I tried to convey the vastness of the plains between the South of the Buenos Aires province and the Patagonia which is called the Pampa. The distant horizon puts into perspective the solitude without shadows. The first theme is distant and evocative which leads to a contrasting section of rhythmic energy. The 'cello states the introspective second theme but during the responses, the piano accompaniment is reminiscent of Gaucho and Afro-American folk music. The development is a dialogue between the two instruments in which both themes are being explored. The last section of the movement brings us the 'cello against a descending line by the piano. A somber pedal point is a preparation of the reinstatement of the introduction. A calm figure pleads to the solo 'cello's final response. This work was commissioned by violoncello Master Antonio Lysy for which I'm very grateful.

-Lalo Schifrin

We include *Triste* op. 10 No. 2 by Alberto Ginestra. *Triste*'s molody comes from the kechua tribe and become popular in Argentina, Chile, and Uruguay.

Astor Piazzolla's music evokes a rich kaleidoscope of city images in Buenos Aires, the bright colors of La Boca and the night life, but also the unique and haunting tones of the *bandoneón* which Piazzolla played so eloquently. One can hear the sounds of the origins of Tango, and the transformation of this seductive musical form. At one point in his career Piazzolla struggled to find his musical identity and through his search eventually redefined the Tango as the world knew it. We have chosen some of his most celebrated works for our album, arranged supremely by his long-time friend and musical collaborator, José Bragato.

-Antonio Lysy



Interior and exterior photographs of The Broad Stage by Benny Chan

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.¹ Yarlung offers us a true feast for the ears, and this reviewer for one, wants more.

-Mori Shima
Stereo Sound, Japan

¹ *Stereo Sound*, June 2013

ANTONIO LYSY AT THE BROAD: MUSIC FROM ARGENTINA

ANTONIO LYSY, 'CELLO

THE CAPITOL ENSEMBLE

BRYAN PEZZONE, PIANO

PABLO MOTTA, BASS

Our sincere thanks to

The Eli and Edythe Broad Stage

The Mari and Ed Edelman Foundation

The Italian Cultural Institute

Suzanne and David Booth

Audrey and Arthur Greenberg

Merle and Peter Mullin

Lalo Schifrin

Elizabeth and David Wright

Recorded at The Broad Stage, Santa Monica, June 8-9, 2009

Recording Engineer: Bob Attiyeh

Mastering Engineers: Steve Hoffman & Kevin Gray

Monitoring Equipment: Elliot Midwood

AKG tube microphone: Gearworks Pro Audio

Steinway Technician: Fred Fehl

1 Ginastera

2 Piazzolla

3 Piazzolla

4 Schifrin

Triste

Oblivion

Le Grand Tango

Pampas

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