



SYMPHONY NO. 5
MAHLER

GERARD SCHWARZ
THE COLBURN ORCHESTRA

exaSound
DSD



YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Gustav Mahler Symphony No. 5	64:20
1 Trauermarsch In gemessenem Schritt. Streng. Wie ein Kondukt C-Sharp Minor	11:03
2 Stürmisch bewegt, mit größter Vehemenz A Minor	12:54
3 Scherzo Kräftig, nicht zu schnell D Major Johanna Yarbrough, horn solo	17:26
4 Adagietto F Major	9:13
5 Rondo - Finale Allegro - Allegro giocoso. Frisch D Major	13:45



The Collaboration

It was our friend the music critic David W. Robinson who twisted my arm into the DSD realm. Our success with Yarlung's Single, Double and Quad DSD releases is "all his fault." For which we are grateful. David loaned me his Hapi and Pyramix software from Merging Technologies in Switzerland to make these transfers from analog tape. Thank you David. Recording legend Tom Caulfield helped me set up the Pyramix system and then cut our recordings into tracks and added the metadata for our releases on NativeDSD.com. Working with Tom, and his cohorts Jared and Jonas Sacks at NativeDSD has been a pleasure, and the Merging Technologies system worked flawlessly without ever once requiring a reboot during our weeks of transfers. All three of them, Tom, Jared and Jonas, were tirelessly patient with this old-fashioned vacuum tube and analog tape guy (me) as we transferred the SonoruS Series of analog tapes to Quad DSD for these releases.

Many audiophiles believe that Quad DSD is the finest medium to deliver great music on the planet. Given what we have heard it is hard to argue with them. Recording music to Quad DSD is one thing, but playing it back is another much more difficult process. The circuitry and design aesthetic required to take the super high resolution DSD files and deliver them as living and breathing music takes enormous skill and care. For this most important and delicate step we are especially grateful to George Klissarov. It is his musical aesthetic and from-the-ground-up engineering that enabled him to create the exaSound e22, which must be one of the finest Quad DSD and high resolution PCM digital to analog converters on the planet. exaSound also makes the e28 multichannel DAC for surround sound but Yarlung remains a "purist stereo household" and it is the e22 we know and love. Not only is it small and easy to use, but it is intensely musical, such that one marvels at the quality of the music performance and has the luxury of forgetting that one is listening to a digital stream rather than living and breathing musicians performing for you in your listening room. This is magic, but the magic comes not from tricks but from superb engineering. We are honored to collaborate with George and exaSound to bring you this first Yarlung quartet of DSD releases. Learn more about exaSound at exasound.com

Famed audiophile critic Brian Moura, who first introduced us to George at exaSound, wrote this to me:

exaSound has been an early leader in providing Direct Stream Digital (DSD) playback in their DACs. This includes the first DAC for the consumer market that provided both Stereo and Multichannel playback at resolutions up to Quad DSD (11.2 MHz) – 4 times the resolution level offered by the Super Audio CD (SACD). exaSound is also noted for their responsive customer service and custom software drivers that support Windows, Mac and soon Windows Server and Linux. It's no surprise that they continue to win new customers with their products.

David W. Robinson writes extensively for Postive Feedback Online, for which he is also the publisher and Editor-in-Chief. Like Brian Moura, David is known as “The Mountain” for his knowledge and experience with high resolution playback. David sent me this description of exaSound:

Over the past several years, I have gotten to evaluate a number of DACs with DSD capabilities. Each has its own set of strengths, and a few weaknesses, which is only to be expected. But the exceptional work of George Klissarov and exaSound in their e22 and e28 DSD DACs is truly noteworthy -- in every sense of that word. The combination of ease, naturalness, harmonic balance, detail, and silky elegance of presentation, make it a top-tier product, one of the very best in my experience. This is no surprise to me: George himself has wonderful sensibilities, well attuned to the task of fusing the audio arts and the music they cherish with the technical challenges posed by bringing the best out of the latest DSD advances. The results are splendid: A noble marriage of music with technology. We are all the beneficiaries of George Klissarov's achievements at exaSound!

People have asked me “Why NativeDSD?” Why should Yarlung focus on one distributor for these much-anticipated Yarlung albums? NativeDSD.com results from its founder's love of music more than his love of profit. Jared Sacks is a superb musician and recording engineer living in The Netherlands but working all over the world, with a superb musical sense and extraordinary results with his recordings. Yarlung's recording library includes many albums from Channel Classics, Jared's label, and we were a fans years before we knew who Jared was. He created NativeDSD to serve the DSD listening community exclusively and to support labels that wished to join him in making these recordings widely available. Jared works with labels we respect greatly. Jared has this to say about his mission: “If you are tired of listening to compressed audio and your desire is to instead play uncompressed, original recording quality sound, this is your one stop shop. You will find detail in the music you were never able to hear before.... NativeDSD was founded... to create a central place where music fans could go to find the highest quality music in the world in both Stereo and Multichannel, directly from those labels recording [and releasing] in DSD.” How could we resist? Please let us know what you think of the results.

-Bob Attiyeh, producer

www.yarlungrecords.com

Two Dreams Unite

Recording Mahler with Gerard Schwarz and The Colburn Orchestra

This is Yarlung's first recording of a Mahler symphony. Not only was this a dream of mine, as a producer, but this collaboration between Maestro Gerard Schwarz and The Colburn Orchestra epitomizes the dreams of two titans.

Jerry Schwarz is justly famous for his new music and creative programming at the various orchestras he has directed around the world. But Mahler is special to Jerry, as you will hear on this disc. This music lives in his blood and in his brain. And while Jerry conducts the major professional orchestras of the world, he dedicates much of his time to helping young musicians achieve their dreams. Collaborating and guest conducting with The Colburn Orchestra or The Juilliard Orchestra, or working with his students at the Eastern Music Festival in North Carolina gives these young musicians experience with a Maestro who has recorded and performed extensively with orchestras all over the world.¹

The other titan to whom I refer, Richard Colburn, dreamed of building a conservatory orchestra as fine as any orchestra on the planet. In very few years, music director and principal conductor Maestro Yehuda Gilad nurtured and shaped this symphony orchestra into a flexible ensemble enthusiastically supported by loyal audiences. Concertgoers and press celebrate The Colburn Orchestra for the quality of its performances and Yehuda's creative leadership. Maestro Schwarz describes The Colburn Orchestra as "without question, among the finest orchestras in the world." Jerry feels at home at The Colburn School and the musicians and faculty eagerly await his visits.

¹ In addition to his numerous recordings with the Seattle Symphony and the Los Angeles Chamber Orchestra, he has also recorded with the Philadelphia Orchestra, New York Chamber Orchestra, the Tokyo Philharmonic, Czech and Royal Liverpool Philharmonics, London Symphony, Berlin Radio Symphony, English Chamber Orchestra and Orchestra National de France. Schwarz began conducting seriously in 1966 and performed as principal trumpet in the New York Philharmonic between 1972 and 1977.

By any standard, this is a superlative Mahler Fifth; given that it's a live performance by a student orchestra, it's frankly jaw-dropping. Though less well known than Eastman, Juilliard, Curtis or the New England Conservatory, the Colburn School in downtown Los Angeles is one of America's top-flight musical institutions— as may be gathered from the fact that it currently fields an orchestra every bit the equal of any of its venerable eastern rivals. But then again, with the American Youth Symphony, the Young Musicians Foundation Debut Orchestra, the USC Thornton Symphony and the UCLA Philharmonia – several of which are more than capable of mopping the floor with the highly touted Simon Bolivar Youth Orchestra – Los Angeles has a fair claim to being the youth orchestra capitol of the world.

What strikes you immediately is the absolute fearlessness of the playing: from the opening trumpet solo to the blazing final bars, these are not simply gifted kids letting adrenalin do the bulk of the work, but clear-eyed pre-professionals showing how comfortably they'd fit into any orchestra in the world. And while all the solo voices emerge with abundant character and courage, the ensemble playing is even more impressive. At no point does anything seem either tentative or insecure; in fact, after the first couple of minutes, you can simply take the playing for granted and enjoy the interpretation.

As may be gathered from his Royal Liverpool Philharmonic recordings, Gerard Schwarz is an instinctive and hugely satisfying Mahler conductor, and is certainly one here. The first movement unfolds with all the *angst* and stygian darkness a funeral march deserves, while the stormy second movement follows the composer's instructions to the letter, as it's played "with greatest vehemence." Two things stand out in the exceptional version of the *Scherzo*: an unmistakable (and irresistible) Viennese lilt in the central *ländler* (hardly a surprise, as the conductor was born of Austrian parents) and the playing of principal horn Johanna Yarbrough. In its combination of technical perfection and expressive swagger, it equals the horn playing in any commercial recording you've ever heard. (Following graduation from Colburn, she became a member of the horn section of the Detroit Symphony.) The *Adagietto* is rapt, ethereal, and mercifully free of sentimentality, while the concluding *Rondo* manages to be sure-footed and rollicking in roughly equal amounts.

Recorded on magnetic tape – like Bis, Cedille, Chandos and Hyperion, Yarlung Records is one of the last labor-of-love/mad-monk recording companies left in Western lands – the album presents an extremely accurate sound picture of both Pasadena's Ambassador Auditorium and this remarkable young orchestra. Buy it, put it on, and feel your jaw drop as well.

Jim Svejda *Fanfare* and **KUSC-FM**



photo: Evan Daum

This is Yarlung's third release with The Colburn Orchestra. First came *If You Love For Beauty* with mezzo-soprano Sasha Cooke, conducted by Yehuda Gilad. Shortly thereafter followed *Smoke & Mirrors: Vanish*, a percussion album including Takemitsu's concerto *From Me Flows What You Call Time*, also conducted by Gerard Schwarz. I knew Jerry only indirectly before rehearsals for the Mahler performance. I knew him through his son Julian who is an accomplished 'cellist and who was a student at The Colburn School, and from his long tenure as Music Director of the Los Angeles Chamber Orchestra. Like the legendary Sir Neville Marriner with whom Yarlung has worked on several recordings, Jerry has recorded extensively² and knows exactly how to help his team (the orchestra and recording engineers) achieve his vision.

It had been a few years since Jerry made a recording on analog tape and he welcomed the benefits and limitations good naturedly. This is a recording of a live concert performance. Moreover, this is a long symphony and we needed to plan time to change reels of tape during the concert. Jerry and I went through the score and he told me exactly how many minutes "Jerry's Mahler 5" took for each movement. Each 2,500 foot reel of tape holds 33 minutes of music at 15 inches per second. Jerry featured Johanna Yarbrough, our French horn soloist in the third movement, so we were able to change reels while she moved to the front of the orchestra and back, enabling us to record the first and second movements on one reel, the third movement on a second, and the fourth and fifth movements on a third reel of tape.

Lovers of classical recordings debate the merits of live concert versus studio recordings. One must weigh the drawbacks of coughing and other audience noises as well as mistakes in a live performance against the less authentic perfection of an album made in the hospital-like environment of the recording studio. Recording a live concert challenges the musicians and the recording team in many ways. There are indeed audience noises. Analog tape can break. The electricity in the hall can go off (as it has already done twice in Yarlung's young life). Musicians can make mistakes. All of this can be fixed in a studio recording.

But if one has the privilege to work with musicians and conductor of this caliber, the risks are worth it for the living music conveyed in a real performance by artists of flesh and blood and spirit.

² Maestro Schwarz recorded over one hundred albums with Seattle Symphony during his 26-year tenure with the orchestra and has recorded another forty or fifty with other orchestras, including two so far with The Colburn Orchestra and Yarlung Records.

Many thanks to Sel Kardan, president of The Colburn School, Dean Richard Beene, and Maestro Yehuda Gilad for your enthusiasm for this release and your support of the worthy people in your conservatory. And thank you especially to Jerry Schwarz for your generous help with this recording and for sharing your gifts with us in this performance.

Bob Attiyeh
producer

Layout: Eron Muckleroy
Cover photograph: Philip Pirolo, The Colburn School



photo: Evan Daum

The Colburn Orchestra

Yehuda Gilad, music director

Gerard Schwarz, guest conductor

1st Violins

Caitlin Kelley

Concertmaster

Kelsey Blumenthal

Melody Lee

Francesca dePasquale

Elicia Silverstein

Cheryl Kim

Ryan Meehan

Hillary Hempel

Radu Paponiu

Xika Huang

Avi Nagin

Stephen Tavani

Pasha Tseitlin

Sun Joo Park

2nd Violins

Hugh Palmer

Principal

Evin Blomberg

Thomas Huntington

Gregory Cardi

Anna Czerniak

Hanbyul Jang

Sanghee Ji

Kevin Lin

Natalie Yu

Bora Kim

Usha Kapoor

Viola

Jeremy Berry

Principal

Christopher Zack

Matthew Cohen

Arianna Smith

Anna Kolotylna

Born Lau

Ruiqing Tang

Tanner Menees

Justin Almazan

Yi Zhou

Cello

Estelle Choi

Principal

Natalie Helm

Benjamin Lash

Mindy H. Park

Eugene Lifschitz

Allan Steele

Se-Doo Park

Suyeon Kim

Vardan Gasparyan

Yaebon Go

Double Bass

Emily Honeyman

Principal

Paul Aksman

Katherine Munagian

Paul Macres

Marlon Martinez

Matthew Feczko

Mariya Andoniyeva-Andonova

Sukyung Chun

Flute

Francesco Camuglia

Laura Kaufman *

Jennifer Lee

Mark Teplitsky

Piccolo

Francesco Camuglia *

Jennifer Lee

Oboe

Martha Kleiner *

Robyn Smith

John Winstead

English Horn

John Winstead

Clarinet

Samuel Almaguer *

Gabriel Campos Zamora

Emil Khudiyev

E-flat Clarinet

Emil Khudiyev

Bass Clarinet

Gabriel Campos Zamora

Bassoon

Andrew Brady

Briana Lehman *

Michael Zuber

Contrabassoon

Andrew Brady

Horn

Dylan Hart +

Elyse Lauzon

Anna Spina

Elizabeth Upton

Jacob Wilder

Johanna Yarbrough *

Julian Zheng

Trumpet

Joseph Brown *

Lauren Ewing

Conrad Jones

Jonah Levy



photo: Evan Daum

Trombone

Paul Jenkins *

Evan Spacht

Bass Trombone

David Hagee

Tuba

Spencer Brown

Timpani

Edward Hong

Percussion

Joe Beribak

Katalin LaFavre

Derek Tywoniuk

Wai Wah Ivan Wan

Harp

Ruriko Terada *

Elisabeth Zosseder

Music Director and Principal

Conductor

Yehuda Gilad

Assistant Conductor

Maxim Eshkenazy

Orchestra Manager & Librarian

Mark Fabulich

Senior Stage Manager

Victor Pineda

Mahler Symphony No. 5

edited by Erwin Ratz, 1964

C.F. Peters, publisher

* Principal + Guest performer



photo: Evan Daum

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 1/4 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

The Colburn Orchestra

Yehuda Gilad, music director

Gustav Mahler, Symphony No. 5
Gerard Schwarz, guest conductor

This recording made possible with generous support from
Skip & Linda Victor
Sandy & Barry Pressman
Wells Fargo

Recorded live in Ambassador Auditorium, December 03, 2011

Producer and Recording Engineer: Bob Attiyeh
Assistant Producer: Jacob Horowitz

2 Neumann U47 and 2 AKG C12 tube microphones: Gearworks Pro Audio
microphone preamplification: Elliot Midwood
analog tape technician: Len Horowitz

Mastering Engineers: Steve Hoffman & Bob Attiyeh

exaSound
DSD



Breaking the Sound Barrier

Yarlung Records
YAR41014DSD