



40 YEARS



40 FOR 40

TRACKS | YEARS

DELOS' 40th ANNIVERSARY CELEBRATION!

40 YEARS



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CD 1

1. SHOSTAKOVICH: Festive Overture, Op. 96; Andrew Litton, conductor, Dallas Symphony Orchestra (5:59)

2. DVOŘÁK: Symphony No. 9 in E minor, Op. 95, "From the New World" - Scherzo-Molto vivace; Zdenek Macal, conductor, New Jersey Symphony Orchestra (8:11)

3. SHOSTAKOVICH: Ballet Suite No. 1: VI. Galop; Constantine Orbelian, conductor, Moscow Chamber Orchestra (1:32)

4. KHACHATURIAN: Spartacus: Adagio of Spartacus and Phrygia; Constantine Orbelian, conductor, Philharmonia of Russia (8:46)

5. KORNGOLD: The Sea Hawk: Main Title - Reunion - Finale; James DePreist, conductor, Oregon Symphony Orchestra (7:59)

6. HANSON: Fantasy-Variations on a Theme of Youth, Op. 40; Carol Rosenberger, piano; Gerard Schwarz, conductor, New York Chamber Symphony (11:42)

7. COPLAND: Lincoln Portrait; James Earl Jones, narrator; Gerard Schwarz, conductor, Seattle Symphony (14:26)

8. HOVHANESS: Prayer of St. Gregory; Charles Butler, trumpet; Gerard Schwarz, conductor; Seattle Symphony (4:47)

9. HOVHANESS: The Rubaiyat of Omar Khayyam, Op. 308; Michael York, narrator; Gerard Schwarz, conductor, Seattle Symphony (13:48)

Total Playing Time: 77:46

CD 2

1. CILEA: Adriana Lecouvreur:
Acerba voluttà; Marina Domashenko, mezzo-soprano; Constantine Orbelian, conductor; Philharmonia of Russia (4:07)
2. LEONCAVALLO: Pagliacci, Act I: Prologue: Si può?;
Dmitri Hvorostovsky, baritone; Constantine Orbelian, conductor,
Philharmonia of Russia (5:38)
3. VERDI: Il Trovatore: Act I: Tacea la notte! Sondra Radvanovsky,
soprano; Constantine Orbelian, conductor; Philharmonia of Russia
(5:41)
4. VERDI: Il Trovatore: Act IV: Confrontation Scene;
Sondra Radvanovsky, soprano; Dmitri Hvorostovsky, baritone; Con-
stantine Orbelian, conductor; Philharmonia of Russia (7:50)
5. VILLA-LOBOS: Bachianas Brasileiras No. 5: Aria: Cantilena;
Arleen Auger, soprano; Aldo Parisot, conductor; The Yale Cellos
(7:56)
6. VILLA-LOBOS: Forest of the Amazon: Sentimental Melody;
Renée Fleming, soprano; Alfred Heller, conductor; Moscow Radio
Symphony Orchestra (3:38)
7. HANDEL: Rinaldo: Venti turbini; Ewa Podles, contralto;
Constantine Orbelian, conductor, Moscow Chamber Orchestra (4:01)
8. ARENSKY: Raffaello: Duet of Raphael and Fornarina;
Marina Domashenko, mezzo-soprano; Tatiana Poplovskaya, soprano;
Vsevolod Grivnov, tenor; Spiritual Revival Choir of Russia;
Constantine Orbelian, conductor (10:43)
9. PAKHMUTOVA: Nezhnost' (Tenderness); Dmitri Hvorostovsky,
baritone; Constantine Orbelian, conductor, Moscow Chamber
Orchestra; Style of Five (2:54)
10. COPLAND: Pastorale; Arleen Auger, soprano; Dalton Baldwin,
piano (2:27)
11. STRAVINSKY: The Rake's Progress, Act I; Here I stand •
Michael Spyres, tenor; Constantine Orbelian, conductor, Moscow
Chamber Orchestra (2:40)
12. ABEL: The Dream Gallery, Adam; Tom Zohar, tenor;
Sharon Lavery, conductor, La Brea Sinfonietta (11:39)
13. Feel the Spirit (arr. M. Hayes); Indra Thomas, soprano;
Sandra Lutters, piano (2:37)
14. Going to Chicago Blues (Rushing & Basie); Joe Williams, vocal;
Red Holloway, tenor saxophone/leader; Jack McDuff, piano; Phil
Upchurch, guitar; Ray Brown, bass; Gerryck King, drums (4:51)

Total Playing Time: 77:43

CD 3

1. PROKOFIEV: March in B-flat major, Op. 99 (arr. J. Mindeman); Millar Brass ensemble (2:10)
2. TCHAIKOVSKY: The Nutcracker Suite, Op. 71a (arr. A. York): IV, Russian Dance; Los Angeles Guitar Quartet (1:01)
3. BACH: Violin Sonata No. 3 in C major (arr. P. Galbraith), IV. Allegro assai; Paul Galbraith, guitar (2:32)
4. MOZART: Clarinet Concerto in A major, K. 622, II. Adagio; David Shifrin, clarinet; Gerard Schwarz, conductor; Mostly Mozart Orchestra (7:56)
5. GRIFFES: Roman Sketches, Op. 7, The Fountain of the Acqua Paola; Carol Rosenberger, piano (3:41)
6. Miao Mountain Morning (Chen Gang, arr. Yi-Wen Jiang); Shanghai String Quartet (3:53)
7. ALBÉNIZ: Iberia, Book 2 (arr. Brazilian Guitar Quartet), Triana; Brazilian Guitar Quartet (4:50)
8. RAVEL: Rapsodie espagnole, IV. Feria; iDuo (6:00)
9. DEBUSSY: Sonata for Flute, Viola and Harp, III. Finale: Tres animé; Ransom Wilson, flute; Paul Neubauer, viola; Nancy Allen, harp (4:33)
10. DURUFLÉ: Requiem, Op. 9, Sanctus; Voices of Ascension Chorus and Orchestra; Dennis Keene, conductor; Mark Kruczek, organ (3:27)
11. RACHMANINOFF: Vespers, Op. 37, Rejoice, O Virgin; San Francisco Symphony Chorus; Vance George, conductor (2:53)
12. RACHMANINOFF: Vocalise, op. 34 #14; Clara Rockmore, theremin; Nadia Reisenberg, piano (3:47)
13. BUNCH: String Circle: Lowdown; Alias Chamber Ensemble (4:26)
14. KODÁLY: Sonata for Unaccompanied Cello, Op. 8, Allegro molto vivace; Janos Starker, cello (10:37)
15. SHOSTAKOVICH: Concerto for Violin No. 1 in A minor, Op. 77, Burlesque; Dmitri Kogan, violin; Maxim Shostakovich, conductor (4:50)
16. PIAZZOLLA: Oblivion (arr. F. Mondelci); Federico Mondelci; Italian Saxophone Quartet (3:51)
17. El Diablo Suelto (Fernandez); Sasha Rozhdestvensky, violin; Ambar Music Group (4:16)

Total Playing Time: 75:55

“Greek mythology tells us that Apollo set out from the island of Delos every morning with his lyre in hand, bringing light, music and healing to the world. We at Delos share the awareness that our world needs the balm of music.”

— Amelia S. Haygood, Delos Founder (1919-2007)

DELOS' 40th ANNIVERSARY CELEBRATION!

Introduction by Carol Rosenberger

For Amelia Haygood, Delos was a labor of love. As James Jolly of *Gramophone* wrote at the time of her death: “Her zeal and desire for excellence created a label with a strong personality that not only attracted a host of major performers but which also gained plaudits for its technical excellence (John Eargle, Delos’ Director of Recording, won a Grammy in 2001 for Sound Engineering).”

Amelia was a pioneer at heart, and that spirit characterized the major developments at Delos for over three decades. In a letter she wrote at the time of Delos’ 30th Anniversary, she reminisced about “running around the country with my LP-size briefcase, hand-carrying samples of our first releases to new friends and acquaintances in

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Amelia S. Haygood

press, radio and retail. Some said I was foolish; some said I was brave. But most everyone was interested in the idea of a label formed to give outstanding American artists an international platform.”

Through the next decades she did just that for some of the

most honored names in classical music, and kept Delos at the forefront of new sound technology.

For Amelia, Delos was a second vocation after a successful career as a psychotherapist. In developing Delos, she was able to embrace her lifelong passion for classical music and her interest in sound technology, psychoacoustics, and the physics of music.

In a sense, one could also say that, believing as she did that music has the immense power to reach and heal people, Delos became a natural extension of the work she had been doing for many years in psychotherapy and family counseling. As she wrote in one of our CD booklet introductions, “Good music, like good books, can provide a haven throughout life – a shelter against the heavy weather that comes to us all.”

To celebrate our Delos 40-year milestone, how does one represent, in 40 tracks, a catalog four decades in the making? In my view, by allowing each track to stand for a series, an artist or artist group, or a cluster of titles that have vital elements in common. And how does one present 40 relatively short and disparate tracks in listenable form? An answer to that question formed itself as three programs-within-a-program, each shaped as a complete listening experience.

CD1 luxuriates in the symphonic facet of Delos; CD2 relishes

the operatic and vocal; CD3 spotlights the virtuoso soloist or chamber group, along with some stunning choral work.

The entire 40-for-40 program contains lively, jubilant music appropriate for a celebration and traverses a vast emotional landscape all the way to the kind of music that “goes straight to the tear ducts,” as Amelia used to say. Great music offers a rich variety of internal experiences, and we aim to offer the listener a comparable range. No matter how many times I have listened to these tracks – or even what kinds of production work I may have done toward their development – every one has its visceral or emotional effect with each hearing. And yes, there are those that “go straight to the tear ducts” every time.

The reassuring music, the energetic music, the achingly beautiful music that is the heart’s song – such music has been a constant ingredient in my own life. The strong and beautiful classical structure of this music ensures its lasting value. As a classical musician, one experiences a constant wonder and sense of privilege to be “inside” such masterpieces on a daily basis.

There are many books and articles these days offering excellent suggestions about the value of exercise, informed dietary choices, friendship and social relationships, and other potential health enhancements. For those of us who have, in

addition, been fortunate enough to be immersed in musical masterpieces almost every day of our lives, it is clear that such immersion can provide a significant ingredient in the physical, mental and emotional health we all seek.

In addition to the special “40-for-40” Collection here, our online **Delos 40th Anniversary Celebration Page – delos-music.com/celebrate** – offers many wonderful “encore” tracks for streaming. We also offer free download digital CD booklets for all the CDs used as sources for both the Anniversary Collection, and the “encore” tracks. You will also find aria and song texts, along with video interviews, stories and other special content.

Notes by Lindsay Koob, with additional reflections by Carol Rosenberger

LK: We begin our 40th anniversary year album with Russian icon **Dmitri Shostakovich's Festive Overture, Op. 96**, written to commemorate the October Revolution. This is a highly celebratory piece that – from its opening brass fanfare through the happy hijinks that follow – lives up to its title in every way. Reflecting one of Amelia's founding principles, the performers are outstanding American artists: Maestro **Andrew Litton**, leading his fine Dallas Symphony Orchestra. Furthering Amelia's goal of keeping Delos at the forefront of recording technology, the original release is a prime example of the late, legendary engineer John Eargle's “Virtual Reality

Recording” (VRR) series that got the attention of audiophiles everywhere.

Our next track is the similarly buoyant and festive *Molto vivace* Scherzo movement from Czech master **Antonin Dvorák's** well-loved ***Symphony No. 9***, “From the New World,” written during the composer's period of residence in America. This sterling performance is from another great American orchestra: the New Jersey Symphony, under the enlightened leadership of Czech conductor **Zdenek Macal**. The original release (DE 3260) includes the *Requiem*, and is another of Mr. Eargle's VRR sonic spectaculars; it won him an engineering GRAMMY.

CR: Recording guru **John Eargle** joined the Delos family in 1982, becoming our beloved Director of Recording and lifelong friend. Amelia had come to know John personally and through his numerous technical articles, workshops and books – the “bibles” for recording engineers and required study at the graduate engineering level throughout the U.S. Over the years many young engineers came to Delos to work with, and learn from, the master.

John had grown up as a pianist and organist, and kept music-making and engineering as a duet through the rest of his life. His treasured Delos pipe organ series has a backstory that includes blissful interludes of John playing the organ during session breaks. His dining room had been converted

to a home for his Steinway B, which John kept well exercised, and which I was always invited to play so that he could listen to it from a different vantage. I had begun my Delos years as a recording artist, but gradually developed an interest in working on the “other side” of the microphone as well, an interest much encouraged by John.

John was excited about his **Virtual Reality Recording** development, and wrote an essay about it for the booklet of *Macal Conducts Gliere* (DE 3178). We quote this fascinating essay on our 40-for-40 Online Page delosmusic.com/celebrate along with special “encore” VRR music samples.

LK: Track 3 presents another **Shostakovich** work that – like his overture described above – exemplifies the lighter, more upbeat side that characterizes his extensive output for ballet, theater and film. This headlong and happy “**Galop**”, from the **Ballet Suite No. 1**, projects a clownish carnival atmosphere through its brief course. This release, *Shostakovich Waltzes* (DE 3257), demonstrates Delos’ more recent efforts to showcase music by the finest Russian composers and performers: here, the ever-impressive Moscow Chamber Orchestra under the sensitive direction of **Constantine Orbelian**.

Track 4 follows suit, drawn from *Vodka and Caviar* (DE 3288): another feast of Russian musical delights. This, too, features **Maestro Orbelian** – this time, conducting his “oth-

er” orchestra, the star-studded Philharmonia of Russia. But this music – Soviet-Armenian composer **Aram Khachaturian’s** lush and romantic “**Adagio**” from his **Spartacus** ballet score – projects more reflective and lyrical qualities, to emotionally devastating effect. The exceptional sound quality of both this and the previous track comes again from the use of Delos’ proven VRR techniques in capturing the warm and spacious acoustics of the Moscow Conservatory’s legendary “Great Hall.”

CR: In the summer of 1998, Amelia and I went to a Chinese restaurant in Los Angeles for a get-acquainted lunch with American pianist/conductor **Constantine Orbelian**. It may well have been the longest-lasting lunch any of us had ever experienced; and by the time we had come to the first pause in our conversation, we had sketched out an ambitious and exciting recording plan.

Constantine, a San Francisco native, had grown up speaking both English and Russian at home. A few years into his successful career as a concert pianist, he had become the first and only non-Russian ever to be offered the music directorship of a top Russian orchestra. Since that time, he had been touring worldwide with his Moscow Chamber Orchestra, bringing American artists to Russia and Russian artists to America – applauded in both diplomatic and music circles as a cultural ambassador.

The Delos series with Constantine began with two CDs recorded in our favorite LA venue, the First Congregational Church, during the MCO's 1998 fall tour (*Russian Soul*, DE 3244 and *Mozart Adagios*, DE 3243). One of the sessions fell on Thanksgiving Day, so Amelia treated the orchestra members to their first Thanksgiving dinner. Through the years that followed, we recorded major programs with the MCO in California at Skywalker Studio, and in Moscow's "Great Hall" – there with both the MCO and the Philharmonia of Russia, including recordings with opera stars such as Dmitri Hvorostovsky and Sondra Radvanovsky.

I think you can tell from the "**Galop**" how much fun everyone had with the *Shostakovich Waltzes* CD, but there is also video from those sessions, available on our 40-for-40 Online Page. As for the **Spartacus "Adagio"** from our *Vodka and Caviar* album, I have never heard anyone sustain the intense build to its passionate musical climax as Constantine does in this performance.

LK: Track 5 shifts gears to the music of Austrian genius **Erich W. Korngold**, who finished his career as one of Hollywood's finest film composers. The three-section suite heard here is drawn from his rich and highly evocative music for the silver screen extravaganza, ***The Sea Hawk*** (1940), a score that's chock-full of swashbuckling spirit and tender romance. Doing the performing honors is Maestro **James DePreist**, leading his outstanding Oregon Symphony. The original all-Korngold

(DE 3234) release's spacious and glowing sound quality is yet another example of Delos' revolutionary VRR technology.

CR: **James DePreist** was Delos' first conductor. The nephew of legendary contralto Marian Anderson, Jimmy bonded instantly with Amelia over shared philosophical and musical aspirations. Together they created a series that began with Delos' first "sleeper" hit: the Hindemith *Four Temperaments* with the Royal Philharmonic. True to Amelia's mission, Jimmy and I were both American artists at the beginning of our recording careers when we recorded the Hindemith program, which took place at Abbey Road in London in the summer of 1976. I well remember our feeling of instant rapport with the Royal Philharmonic musicians, as well as our comparing notes on post-polio fatigue (both Jimmy and I had been slowed down at the outset of our careers by paralytic polio). By happy accident, the release of this recording the following fall coincided with the Balanchine revival of the *Four Temperaments* ballet. Because of the great popularity of the ballet, there was widespread interest in this music, and the new recording was suddenly on the music world's radar.

Following the Hindemith came Jimmy's recordings with three orchestras of which he was Music Director: the Helsinki Philharmonic, the Monte Carlo Philharmonic and the Oregon Symphony Orchestra – an important body of work by "one of the finest conductors this nation has produced," as the

Chicago Tribune called him. John traveled happily to Helsinki to engineer the recordings there; all of us traveled happily to Monte Carlo, where Amelia summoned up her French to negotiate with stage technicians; and of course Oregon was almost next door.

Just as this booklet was going to press, we received the sad news of Jimmy's death. May ***The Sea Hawk*** serve as a soaring tribute to his memory.

LK: All of the four remaining tracks of CD1 honor home-grown American master composers, beginning with track 6's rarely heard ***Fantasy Variations on a Theme of Youth*** for piano and string orchestra, by **Howard Hanson**. This beautifully crafted work of Hanson's maturity is based on a theme from his student days that reflects, in varied manner, the often moody and turbulent emotions of youth. Originally found on our double-disc *American Composers Collection* (DE 3708), the featured artists are New York Chamber Symphony under **Gerard Schwarz**, with our own **Carol Rosenberger** at the keyboard, in a performance that garnered her a GRAMMY nomination.

CR: Amelia met **Gerard Schwarz** (Jerry), and heard him in his role of trumpet virtuoso, just before he became Music Director of the Los Angeles Chamber Orchestra. She was planning Delos' initial digital recordings at the time, and Jerry's beautiful playing seemed the ideal way to "trumpet" the

new series. Thus Jerry's *Haydn/Hummel Trumpet Concertos* (DE 3001) and *The Sound of Trumpets* (DE 3002) became the very first Delos digital releases. As Jerry made his transition from instrumental virtuoso to conductor, recordings with LACO and his New York Chamber Symphony followed. Once he became Music Director of the Seattle Symphony, an ambitious series developed with that orchestra as well.

The Seattle/NYCS series features many prized recordings of works by some of America's greatest composers. This affecting single-movement Hanson work for piano and orchestra was little known even to pianists, and was a discovery for us all. Hanson's variations/reminiscences on his early life as a musician emerge in his mature years as a rich sentimental fabric.

LK: From there it's on to our nation's uniquely vibrant patriotic music scene with **Aaron Copland's *Lincoln Portrait***, excerpted from our *Portraits of Freedom* album (DE 3140). Alternating varied, Americana-tinged musical episodes with spoken narrations of texts about and by Abraham Lincoln, the piece is a stirring reminder of the historic ideals of human freedom that he embodied like no other. The work is winningly delivered by **Gerard Schwarz's** Seattle Symphony; and who better to serve as our speaker than the most iconic "voice" of our time, **James Earl Jones?**

CR: This powerful recording took place in 1992. Since

James Earl's narration was actually done in Los Angeles as a voiceover, the honor fell to me to give him the cues from the booth. Working on this narration was a memorable experience for our entire team, as fans of James Earl's and as Americans. Amelia wrote a strong introduction to the recording, still pertinent 20 years later, in the "Portraits of Freedom" booklet:

"Lincoln's words as illuminated by James Earl Jones have amassed for us a richness of implication. As we meet daily the homeless in the doorways near our office building... as we see the world's news filled with messages which seem to separate rather than bring us together... as we feel America at a crossroads in our country's history... as we listen to a new President who cherishes the words and wisdom of the sixteenth President of the United States... as we at Delos reaffirm our own mission as a small company dedicated to classical music and engaged in a two-decade struggle as an independent classical label... as those of us who are women or minorities feel the need to draw the attention of new generations to the possibilities in these changing times... we are overwhelmed with the timeliness of Lincoln's words and of their significance for our lives – now and in the years ahead."

LK: Adorning track 8 is the fascinating and spiritual sound world of "American Mystic" **Alan Hovhaness:** one of Delos' most often-recorded composers. In his reverential **Prayer of St. Gregory** for strings and solo trumpet, the strings produce

a lush and shimmering chorale tapestry beneath the questing soloist, whose serene tones seem to rise heavenward in holy supplication. Again, Maestro Schwarz and his accomplished Seattle forces conspire to deliver a hypnotic rendition.

CR: The deeply affecting "**Prayer of St. Gregory,**" originally recorded for the all-Hovhaness album *Mysterious Mountain* (DE 3157), carries its message no matter what its position in a program sequence; but to me is especially appropriate to follow the "Lincoln Portrait." Prayer and hope and reflection on what matters most are heightened at this moment in the musical sequence; and the highly prized performance of this piece could not be more appropriate. It is also touching to me that Jerry as a onetime great trumpet virtuoso himself drew out everyone's finest playing, and gave trumpet soloist Charles Butler an eloquent framework.

LK: Our first CD's ninth and final track is also devoted to **Hovhaness,** presenting another piece featuring a narrator: **The Rubaiyat of Omar Khayyam.** The remarkable music evokes an exotic Middle Eastern scenario while framing the speaker's recitation of the poet's classic verses. Schwarz and his crack Seattle players do the musical honors yet again, with Diane Schmidt's assured solo accordion adding particularly idiomatic touches. Renowned actor **Michael York's** mellifluous voice intones the poetic lines to sensitive perfection.

CR: What better to follow the "Prayer" than Hovhaness'

seductive exhortation to live in the moment, famously expressed by Khayyam, and eloquently spoken by the great Michael York? Michael uses so much beautiful shading and subtle nuance throughout his narration that at times it almost seems as if he were singing the text. He went on to do further wonderful narrations for Delos, including the English version of Pushkin's "The Gypsies," upon which Rachmaninoff based his opera *Aleko* (DE 3269); and the English version of "Nicolette et Aucassin" from Philip Lasser's *Colors of Feelings* (DE 3428).

LK: CD 2 of our **40-for-40 Anthology** features many of the glorious singing voices that Delos has been blessed to capture for posterity. As you will notice, a number of these exceptional artists collaborate with Constantine Orbelian and his two terrific orchestras: the Moscow Chamber Orchestra (MCO) and the Philharmonia of Russia. Constantine is the driving force behind Delos' advocacy of Russian and other stellar artists from former Soviet-bloc nations over the past two decades. You're sure to notice what an exceptional "singer's conductor" he is, able to make his players shape phrases and "breathe" with the singers as few others can.

Track 1 presents one of Delos' most exciting discoveries among mezzo-sopranos: the Siberian sorceress **Marina Domashenko**, whose rich, ringing tones and impassioned delivery make something truly special of **Francesco Cilea's** "**Acerba voluttà**," from his *Adriana Lecouvreur* - a thrill-

ing aria that traverses a gamut of love-wracked emotions as the heroine, trapped in a love triangle, struggles to come to terms with the rival for her beloved's attentions.

CR: It's interesting to note that Marina grew up as a talented pianist, graduated from Kemerovo Conservatory with a double major in piano and conducting, and only toward the end of her study there discovered that she had a large, creamy singing voice of remarkable flexibility. Once she turned her primary attention to singing, Marina soon won a succession of prestigious prizes, followed by the launch of her operatic career. *Marina* (DE 3285), from which this track was taken, was her first aria CD.

LK: On track 2, we hear from Delos' most prolifically recorded male vocalist: none other than fellow Siberian **Dmitri Hvorostovsky**, regarded by many as being perhaps the world's foremost operatic baritone. "**Si Può?**" is the prologue aria to **Ruggero Leoncavallo's** *I Pagliacci* - in which the clown Tonio, one of a traveling troupe of actors, exhorts his audience to look beyond the players' appearances and into their souls.

CR: The magnificent baritone **Dmitri Hvorostovsky** has made many recordings for Delos, starting with a program of Neapolitan songs, *Passione di Napoli* (DE 3290) with Constantine, whom *Opera News* had already dubbed "the singer's dream collaborator," and the Philharmonia of Rus-

sia. Dmitri had set out to give the tenors a run for their money in this repertoire; once he had accomplished that mission, we moved on to Verdi, Tchaikovsky and other recordings with Constantine and the Philharmonia, including the remarkable *Heroes and Villains* (DE 3365) album, our original source for this *I Pagliacci* scene. So far, Dmitri has recorded 11 CDs and two DVDs for Delos; you'll find "encore" tracks on our 40-for-40 page delosmusic.com/celebrate online.

Dmitri is always super-prepared for recording sessions; and in between takes can sometimes be seen doing one-armed pushups to keep his energy high. His legendary breath control enables him to sing right through places where everyone else takes a breath; hearing him do this is an instant adrenaline surge for me, as if I were watching some death-defying athletic feat.

LK: Many seasoned opera buffs think of American soprano **Sondra Radvanovsky** as the reigning "Queen" of Verdi sopranos, whose gleaming voice and interpretive intensity bring the Italian master's heroines to life on the world's leading opera stages like no other. In track 3's "**Tacea la notte!**" from *Il Trovatore*, she delivers heroine Leonora's entrance aria recounting how the mysterious troubador Manrico serenaded her to his lute, before she breaks into her brilliant cabaletta declaring her undying love for him.

Also from *Trovatore*, we hear track 4's dramatic and searing confrontation scene between Leonora and the Count di Luna, Manrico's rival for her affections. In it, Leonora swears she will yield to his desires if he spares Manrico's life, while secretly plotting to foil him by taking poison. **Radvanovsky** and **Hvorostovsky** - who have often sung these roles together at the world's leading opera houses - deliver their duet here with skill, passion, and stunning vocal glamor.

CR: Magic happened when **Sondra** joined **Dmitri** and **Constantine** in Moscow for a special duet concert in the Great Hall. This event resulted in their wonderful live performance CD *Verdi Scenes* (DE 3403), as well as the fascinating DVD, *Hvorostovsky in Moscow* (DV 7006). The "**Confrontation Scene**" from *Il Trovatore* is the only track on this CD with applause at the end, as one can hear the acclaim building along with a few "bravos" before the last chord is finished.

Sondra's visit to Moscow also yielded her first solo CD, *Verdi Arias* (DE 3404) with **Constantine** and the **Philharmonia of Russia**. Music press and opera lovers worldwide celebrated this album, long awaited by her many fans. "**Tacea la notte!**" illustrates what all of the excitement is about. And yes, as of this writing, Sondra and Delos are working on plans for future albums.

LK: In track 5, we hear **Heitor Villa-Lobos' *Bachianas Brasileiras No. 5*** performed with ravishing perfection by the great American soprano **Arleen Auger**. She delivers the wordless outer sections of the “**Aria**” (“**Cantilena**”) with utterly disarming simplicity and sweet purity of tone. The performance is perfectly balanced by **Aldo Parisot's** accomplished and sonorous Yale Cellos (EIGHT of them!).

CR: The incomparable **Arleen Auger** came into our lives early in the Delos digital era. Her album of *Bach and Handel arias* (DE 3026) with Jerry Schwarz and the Mostly Mozart Orchestra was produced in 1984, followed closely by the ***Bachianas Brasileiras No. 5*** with the Yale Cellos (DE 3041). This outstanding group was led by Brazilian cello master **Aldo Parisot**, who coached Arleen, at her insistence, on the Brazilian-Portuguese text in the middle section of the “Aria” movement heard here, and in the “Dansa” second movement – a memorable session.

LK: Track 6 offers a lesser-known, but hauntingly lovely piece by **Villa-Lobos: “Sentimental Melody,”** from his album-length work ***Forest of the Amazon*** (DE 1037). **Renée Fleming**, perhaps the opera world's most distinguished soprano, delivers the sensual melody - setting words of tender romance under moonlit skies - with limpid languor and smoldering passion. Conductor **Alfred Heller** draws forth glowing and sensitive support from the Moscow

Radio Symphony.

CR: **Renée** recorded the soprano songs from ***Forest of the Amazon*** in the mid 1990s. When she sang at Arleen Auger's memorial service in 1993, she and Amelia had a significant discussion about Arleen as a person and artist, and what Renée had learned from her about vocal technique. When Delos issued this album, everyone agreed that it should be dedicated to Arleen's memory.

LK: If you haven't yet experienced the superhuman art of Polish contralto **Ewa Podle**, prepare to be floored in track 7 by this explosive rendition of **G. F. Handel's “Venti Turbini”**: a spectacularly florid aria from his opera ***Rinaldo*** that was written for a superstar castrato of the era. Singing the title “pants” role, Podle exercises her huge range while surging up and down the score in breathtaking coloratura runs as her character summons wind and storm to his aid.

CR: **Ewa's *Handel Arias*** album (DE 3253), recorded at Skywalker Studio when **Constantine** and the **Moscow Chamber Orchestra** were on tour in California, was our first with the great contralto, often referred to as “a force of nature” by those who have heard her sing. As Amelia wrote: “The feeling at Skywalker during the sessions, since echoed around the world, was that we were hear-

ing the human voice do things we didn't know it could do, and express things in a way we didn't think possible in that music; and that Handel benefited spectacularly." The *Opera News* reviewer Judith Malafronte must have had "Venti Turbini" in mind when referring to Constantine as "driving the getaway car" for Ewa. Constantine and Ewa followed this eye-opener with a second brilliant album recorded in Moscow, *Russian Arias* (DE 3298).

LK: Track 8 takes us back to mezzo **Marina Domashenko** – paired in a pants role with soprano **Tatiana Pavlovskaya** in a meltingly beautiful love-duet from Russian composer **Anton Arensky's** rarely heard (and heretofore unrecorded) one-act opera, **Raffaello**. The pair's rapturous singing is interrupted by a fetching serenade with chorus from tenor Vsevolod Grivnov.

CR: For our Delos team, as well as for Constantine and the Philharmonia, **Raffaello** was an exciting discovery; and we agreed that the beautiful duet is reminiscent of the Trio that forms the musical high point of the Strauss opera "Der Rosenkavalier." The story centers around the painter Raphael, played by *Marina* (DE 3319). Another outstanding operatic CD, *Tchaikovsky Duets* (DE 3355), pairs Marina with fellow Siberian, soprano Olga Guryakova. Olga herself made two stunning solo CDs with Constantine: *Russian Airs and Romances with the MCO* (DE

3273) and *My Soul Enraptured with the Philharmonia* (DE 3282), as well as starring in Constantine's recording of the Rachmaninoff opera *Aleko* (DE 3269).

LK: Silver-maned sensation **Dmitri Hvorostovsky** returns in track 9, delivering "**Nezhnost**" (**Tenderness**), a nostalgic favorite drawn from one of his two Delos albums of sentiment-soaked WW II-era Russian popular songs: *Where Are You, My Brothers?* and *Moscow Nights*. Dmitri – with his typically heart-on-sleeve sense of Russian pathos – bares his truest soul to us in this one.

CR: One evening after a recording session for **Dmitri's** Verdi album (DE 3292), he and Constantine began describing the sentimental Russian songs written during WWII and in the war's aftermath. They had both grown up with these songs – Dmitri in Siberia and Constantine in San Francisco. As they started singing phrases to Amelia and me, we all recognized a recording plan taking shape – *Where Are You, My Brothers? – Songs of the War Years* (DE 3315) and its sequel, *Moscow Nights* (DE 3339). "**Tenderness**," from ***Moscow Nights***, is an emotional response to the first space flight ("The Earth seems deserted without you...stars are giving you their tenderness...")

LK: Back to the peerless art of **Arleen Auger** in track 10, with her gently heartfelt rendition of **Aaron Copland's**

“Pastorale,” setting a romantic folksong from Kafiristan. This deeply affecting performance is drawn from *Love Songs*, made five years before her untimely death. Pianist **Dalton Baldwin** offers sensitive support.

CR: As Amelia once wrote: **“Arleen** made close to 200 recordings in her too-short lifetime, but the all-time around-the-world favorite among them was *Love Songs* (DE 3029), which she recorded for us, together with **Dalton Baldwin**, in the lovely chapel of the First Congregational Church in Los Angeles. After recording all of the repertoire they had prepared, Arleen and Dalton decided on the spur of the moment, just for fun, to do a couple of takes of ‘Before I Gaze at You Again’ from *Camelot*. Magic! It turned out to be one of the favorite tracks on the album.” The *Camelot* track can also be heard online as a 40-for-40 encore.

Arleen’s death in 1993 left a number of eagerly awaited projects undone, among them a planned *Love Songs, Vol. 2*. But the superb *Love Songs* program represented here has the distinction of having been Arleen’s personal favorite among her many recordings, as well as one of Delos’ most famous “evergreens.” **Copland’s** gentle **“Pastorale”** begins with these words: “Since you love me and I love you, the rest matters not...”

LK: Adorning track 11 is **“Here I Stand”** from **Igor Stravinsky’s *The Rake’s Progress***, adroitly (and humorously) rendered by tenor **Michael Spyres**. His star in international opera circles has been steadily rising in recent years, thanks to his silvery lyric voice, stylistic versatility and (in particular) his winningly authoritative way with bel canto roles. The piece is drawn from his recent *A Fool for Love* album for Delos, an effort that won him “Recording of the Year” honors from *Opera News* in 2012.

CR: Michael planned *“A Fool For Love”* (DE 3414) as a narrative told by a variety of arias, inviting the listener to accompany a “lovelorn hero on his journey down the path of love, with all of its joys and sorrows.” Many of these arias were performed in a live concert with Constantine and the MCO in Moscow.

LK: Get ready for a unique and powerful listening experience in track 12, with **“Adam,”** the last in a cycle of seven stunning vocal numbers that comprise American composer **Mark Abel’s *The Dream Gallery*** – perhaps the harbinger of a new breed of American art song. These thoughtful and sophisticated pieces (setting Mark’s own hard-hitting lyrics) go straight to the heart of the human condition, exposing societal flaws and personal foibles in an ear-grabbing stylistic synthesis. Tenor **Tom Zohar** – portraying a still-hopeful “angry young man” – is one of

the album's seven marvelous singers, all supported with skill and flair by **Sharon Lavery**, leading the La Brea Sinfonietta.

CR: Mark Abel's "*The Dream Gallery*" is an opera-like contemporary song cycle, with seven singers portraying seven characters from diverse modern-day California backgrounds. The first time I heard this work, I felt transported by its unique fusion of modern opera and legitimate theater for the nearly 70 minutes of its traversal of my adopted state. The ingenious way Mark's music follows the speech and pacing of his lyrics, along with their emotional tone and impulse, gives each character a true dimension. "**Adam**" is the last and youngest of the seven, rebellious but hopeful, ending the cycle by voicing the bond many Californians feel with our glorious Pacific horizon.

LK: Our last two vocal selections offer idiomatic African-American style and feeling, beginning with track 13's bright and soulful rendition of the classic spiritual, "**Feel the Spirit,**" by distinguished American diva **Indra Thomas**. Known the world over for her opulent soprano voice as well as her masterly portrayals of Verdi's operatic heroines, Indra grew up singing spirituals: one of African-American music's "foundational pillars" that presaged jazz and blues. **Great Day!**, her recent collection of favorite

spirituals, is guaranteed to make you cry and/or get up and dance! Pianist **Sandra Lutters** provides skilled and sympathetic keyboard collaboration.

CR: Celebrated in Europe for her performances of both traditional and contemporary operatic roles, **Indra** came back home to record *Great Day!* (DE 3427). The daughter of a minister and a voice teacher, Indra sang these pieces from an early age; in fact, anyone who saw the 1989 film "Driving Miss Daisy" heard the young Indra singing "What a Friend We Have in Jesus" in one of the scenes. As Brian Kellow of *Opera News* says, "Thomas's interpretations are superb – deeply felt but also showing a keen musician's impeccable taste."

LK: Our final vocal selection may not be classical – but it's certainly "classic," coming from jazz master **Joe Williams**. His half-spoken, half-sung rendition of "**Going to Chicago**" comes from *Nothin' But the Blues* (DE 4001), one of Joe's two albums for Delos. He gets deliciously funky backup from Red Holloway and his Blues All-Stars: among the best in the business. Blues being, like jazz, a highly improvisatory genre, most of the numbers were "spontaneous, on-the-spot 'head' arrangements" – captured in single takes, with no prior rehearsal. That it all came together wonderfully well is proven by the album's GRAMMY award for Best Jazz Vocal Performance.

CR: **Joe Williams' *Nothin' But the Blues*** is a wonderful album to represent the Delos Classic Jazz Series. We all rejoiced that it brought Joe his first Grammy toward the end of a long career. John Eargle engineered most of the Jazz Series himself, and had a good time doing so. Amelia, too, was enthusiastic about jazz; during her husband Doug's lifetime, she was often with him when he "sat in" as pianist with expert jazz combos. She was in evidence at every session of our jazz recordings, making sure everyone felt comfortable and at ease for that precious "performance take" – perfectly illustrated here.

LK: Our third **40-for-40 CD** gets off to a rousing and celebratory start in track 1 with **Sergei Prokofiev's** jaunty ***March, Op. 99*** – written originally for military band to mark the 1944 Soviet May Day holiday. Here, the **Millar Brass Ensemble** performs their brass-band arrangement of it to perky perfection, adroitly navigating the piece's sudden harmonic and thematic shifts while deftly executing the music's swirling filigree patterns and other effects.

CR: Delos began its digital era with two outstanding brass ensemble recordings, *The Sound of Trumpets* (DE 3002) and *American Brass Quintet* (DE 3003). The **Prokofiev March** representing the series comes from *Brass Surround* (DE 3171) with the Chicago-based **Millar Brass Ensemble**, whose director, **Vincent Cichowicz**, had taught

most of the trumpeters in the group.

LK: Track 2 is drawn from Delos' broad array of recordings for the guitar, as are two others on this CD (see tracks 3 and 7). The widely acclaimed **Los Angeles Guitar Quartet** was the first ensemble of its kind to record for Delos, and their *Dances from the Renaissance to Nutcracker* – has long been a favorite. In addition to its rich array of Renaissance-era dances, Andrew York's ingenious transcription of **Tchaikovsky's *Nutcracker* ballet** yields many delights, to include a speedy and ultra-precise rendition of the "**Russian Dance**" heard here.

CR: The **LAGQ**, formed in 1980 by Pepe Romero at the University of Southern California, went on to make a number of highly praised recordings for Delos: *For Thy Pleasure*, *Evening in Granada*, *Labyrinth*, and a solo album from LAGQ member Scott Tennant, *Wild Mountain Thyme*. The Delos guitar series, begun with Pater Familias Celedonio Romero in the 1970s, continued with 8-string guitarist Paul Galbraith; the Brazilian Guitar Quartet; Angel Romero, Italian guitarist Emanuele Segre and envelope-pushing Greek guitarist Smaro Gregoriadou.

LK: Guitar treats continue on track 3 with a choice selection from one of Delos' most innovative artists, Scottish virtuoso **Paul Galbraith** – who made quite an interna-

tional splash with his revolutionary new eight-string guitar, played in a vertical position with an endpin connecting it to a resonator box. The result is a vastly increased dynamic range as well as much greater sonic depth and carrying power. His spunky and sparkling rendition of his own transcription of the **Allegro assai** movement from **J. S. Bach's Sonata No. 3** for solo violin not only demonstrates the above qualities, but also the remarkable clarity and precision of his playing.

CR: "Paul's Bach," as we at Delos call our first two albums by the remarkable **Paul Galbraith**, is a landmark. Paul began his series for Delos with the **Bach Sonatas and Partitas** (DE 3232), from which this track is taken, and continued with the **Bach Lute Suites** (DE 3258). This first album, his own transcriptions of the Bach Violin sonatas and Partitas, won Paul a GRAMMY Nomination and Billboard Chart Top 10 status, and catapulted him to popularity with critics, audiences and the worldwide guitar community. Paul's subsequent recordings for Delos offer music of Haydn (DE 3239), Debussy and Ravel (*French Impressions*, DE 3250) and folk tunes (*In Every Lake the Moon Shines Full*, DE 3236).

LK: Track 4 takes us back to Delos' early days as a pioneer in audiophile-quality digital recording. It presents "bel canto" clarinet master **David Shifrin** playing **W. A.**

Mozart's Clarinet Concerto in its reconstructed original version. An instant classic, the recording has retained its consistent appeal over the years. We are treated to the ravishing **Adagio** movement, played with sweet smoothness and devastating depth of feeling. Shifrin's collaborators are the members of the Mostly Mozart Orchestra under Gerard Schwarz's deft direction.

CR: Amelia was fascinated by David's idea of using a special extended-range clarinet, made for him, that allowed him to play the clarinet solo in its reconstructed original Mozart version. David's recording of the **Mozart Clarinet Concerto** remains one of the most celebrated Delos "evergreens." He has since made a number of other wonderful recordings for Delos, including a series with the Chamber Music Society of Lincoln Center and Chamber Music Northwest. As the *Los Angeles Times* remarked: "David Shifrin is one of the world's great clarinetists. If there is a bel canto school of clarinet playing, Shifrin is surely its finest exponent."

LK: Enter Delos' Director **Carol Rosenberger**: also one of the world's great pianists, noted for her "ravishing, elegant" playing. Track 5's glittering, kaleidoscopic rendition of American composer **Charles Griffes'** rarely heard "**The Fountain of the Acqua Paola**" - from her critically acclaimed solo album **Water Music of the Impression-**

ists (DE 3006)- is a prime example of her art. It further demonstrates the singing tone and bell-like sonorities of “Bösie,” as Carol calls her wondrous Bösendorfer Imperial Concert Grand.

CR: In Delos’ early digital years I became guardian to a noble Bösendorfer Imperial Concert Grand, which sang into the microphone for us on a number of occasions thereafter. Its first voyage to a recording venue brought it to a lovely hall in Claremont, California, for a Beethoven Sonata album and the *Water Music of the Impressionists*. I had played Bösendorfers during my student days in Vienna, and was ecstatic to record on such an instrument. One special quality of the Bösendorfer sound is the amount of resonance that seems to bloom after the initial attack, making this piano particularly suitable to convey liquidity and flow. Here “Bösie” can be heard enhancing the “shimmering lights” reflected in the “happy bubbles” of Griffes’ gently sentimental “Fountain of the Acqua Paola.”

LK: In track 6, we are transported into a very different cultural sound world: that of Chinese music. **The Shanghai String Quartet’s Chinasong** (DE 3308)- their collection of folksong transcriptions - remains one of their most popular releases. We hear their arrangement (and inspired rendition) of “**Miao Mountain Morning,**” a breezy and cheerful birdsong-laced evocation of a new day’s

dawning from the Miao people of the mountainous regions south of the Yangtzi River. Listen for how it expands charmingly upon the possibilities of its native pentatonic scale.

CR: Of the **Shanghai Quartet’s** nine beautiful and varied albums for Delos, **ChinaSong** has become everyone’s favorite, worldwide. The enchanting arrangements of Chinese folk songs were created by **Yi-Wen Jiang**, the Quartet’s second violinist; a labor of love on his part, and some years in the process. Of “**Miao Mountain Morning,**” Yi-Wen says: “In Chinese folk music, there is a long tradition of imitating sounds from nature...the Miao people have lived in the mountains south of the Yangtzi River for most of their history, far from the noise and pollution of modern urban life.” Everywhere the Quartet plays a group of these song arrangements, they are an instant hit with audiences.

LK: Back to guitar magic: this time, from the brilliant **Brazilian Guitar Quartet**. This stellar ensemble has recorded five acclaimed albums for us, to include their *Villa-Lobos* survey (DE 3409): a 2012 Latin GRAMMY winner. Track 7’s scintillating performance of “**Triana,**” - from their acclaimed album of **Isaac Albéniz’s Iberia** (DE 3364), a sort of Spanish musical “travelogue,” transcribed from his original virtuoso pieces for piano - is full of regional moods and colors.

CR: It was Paul Galbraith who brought us the **Brazilian Guitar Quartet**, of which he was a founding member, and an influence on the group's rich mix of two six-string and two eight-string guitars. In their own country the BGQ is called "the Dream Team," which in itself establishes the group on a rarefied level, since the guitar is often called the national instrument of Brazil. I consider the BGQ's own arrangement (and performance) of *Iberia* to be a masterpiece. *Allmusic* agrees, calling this "as warm and transcendently evocative as Albeniz could have wished for."

The BGQ's first three Delos albums – *Essência do Brasil* (DE 3245) and *Encantamento* (DE 3302), both offering a range of Brazilian music; and the *Bach Four Suites for Orchestra* (DE 3254) – have also been universally acclaimed (Classical Critics Choice, *Billboard*; Best of the Year, *Audiophile Audition*).

LK: Piquant Spanish flavors continue in Track 8, with "**Feria**" – the final movement of **Maurice Ravel's** picturesque ***Rapsodie Espagnole***, in the composer's own brilliant (and beastly difficult) duo-piano transcription. It's spectacularly performed here – on a single piano, four hands – by **iDuo**: the awe-inspiring Russian keyboard team of **Andrey Gugnin** and **Vadym Khodolenko**. Both young gentlemen (still in their twenties as of this release) are virtuosi who

often perform together amid thriving solo careers.

CR: iDuo came into being in 2007, when **Andrey** and **Vadym** combined their skills as soloists to form a vibrant new piano duo. International competition winners since childhood, they remind us that the great Russian pianistic tradition is alive and well, and that playing four hands at one piano can be wonderfully exciting. The "**Feria**" is a good example of what Andrey and Vadym write to their listeners in a brief introduction: "Have a good time!"

LK: In track 9, we shift to the artistic wizardry of the original great French impressionist, **Claude Debussy**: the energetic and evocative **finale** to his ***Sonata for Flute, Viola and Harp***. Drawn from the only commercially available collection of the composer's complete chamber music, this remarkable excerpt fares supremely well in the capable hands of flutist **Ransom Wilson**, violist **Paul Neubauer** and harpist **Nancy Allen**: all members of the **Chamber Music Society of Lincoln Center**, then directed by David Shifrin (see track 4).

CR: This quicksilver movement represents the **Chamber Music Society of Lincoln Center's** distinguished series on Delos. ***About The Chamber Music of Claude Debussy, Complete*** (DE 3167), *Sensible Sound* commented: "It would be hard to exaggerate just how lovely both the

music and the sound are on this release.” **David Shifrin** was music director of the CMSLC when the group’s recordings for Delos began, as well as music director of Chamber Music Northwest in Portland, where many of the CMSLC artists went for the summer. A number of interesting and important Delos recordings stemmed from that fruitful time.

LK: Tracks 10 and 11 take us on a brief detour through the reverential realm of sacred choral music, beginning with the effervescent “**Sanctus**” movement from **Maurice Duruflé’s** wondrous chant-based *Requiem*. Its gentle, repetitive three-part vocal utterances over a soft bed of rippling orchestral textures build inexorably into one of the grandest climaxes in all choral music. Performing with incredible smoothness, accuracy and sacred intensity is Delos’ most frequently recorded choir, Maestro **Dennis Keene’s** masterly **Voices of Ascension**.

CR: Our Delos choral series began with Roger Wagner’s last recording, and continued with outstanding professional and symphonic choirs across the U.S., and three in Russia. **Dennis Keene** has the distinction of being called by Marie-Madeleine Duruflé “the perfect interpreter of my husband’s music.” About the **Voices of Ascension** series, Amelia reflected: “We recorded most of their programs in the lovely acoustic of their ‘home’ Church

of the Ascension in New York City – at night to minimize traffic noise. Both in the control room at the sessions and back home in our studio during post-production, I was reminded more vividly than ever of the emotional, psychological and just plain physical effect on human beings of the overtones that result when chords are sung with perfect intonation.” (Also look for an encore track online delosmusic.com/celebrate from Voices of Ascension’s celebrated *Beyond Chant* (DE 3165).

LK: Next we sample the sonorous art of conductor **Vance George’s San Francisco Symphony Chorus**, from their GRAMMY-nominated holiday album, *Christmas by the Bay* (DE 3238). **Sergei Rachmaninoff’s “Rejoice, O Virgin,”** from his beloved *Vespers*, is a perennial Christmas favorite. The ensemble’s rich and rosy a cappella rendition again swells from pastorally soft textures to a thrilling fortissimo climax.

LK: Track 12 brings us back to the instrumental world, with perhaps the most unusual instrument of all – the **theremin**, a pioneering electronic musical device. It is played here by its greatest-ever virtuoso, **Clara Rockmore** – of whom electronic music innovator Robert Moog said, “no other thereminist has ever come close to (her) artistry.” Here, she plays **Rachmaninoff’s** well-known *Vocalise*, in which she makes her instrument “sing” with supreme

expressiveness, in sweet and silky tones that sound eerily similar to the human voice.

CR: *The Art of the Theremin* (DE 1014), from which this track is taken, became an instant classic the moment it first appeared as a Delos LP in 1977. Hearing a great artist play soulful Russian music on this unusual instrument, conveying true depth of musical expression, transformed public perception of the theremin as merely the ghostly effect in film scores, and inspired a new wave of interest in the instrument. This recording was produced by Bob Moog, inventor of the Moog synthesizer. Amelia loved working with him, and we were all enthralled by the “**Immortal Clara Rockmore**” herself, who had begun her life as a violin prodigy, and brought her highly developed musicianship to “the first viable electronic instrument.” Bob also wrote fascinating program notes, complete with diagrams.

Steven Martin, the filmmaker who produced the 1994 film “*Theremin: An Electronic Odyssey*,” declared: “Clara is to the theremin what Andres Segovia and Jimi Hendrix combined are to the guitar.”

LK: Our tradition of eclectic and appealing recordings continues to this day, with such albums as *Boiling Point*, showcasing the irresistible music of contemporary Ameri-

can violist/composer **Kenji Bunch**. Track 13 brings you his “Lowdown,” the opening movement of his ***String Circle***: a varied and ear-grabbing work that applies sophisticated classical structure to popular traditional string genres like bluegrass and Texas swing. This piece is a stylized, yet authentic-sounding tribute to “old-time Appalachian Fiddling,” enthusiastically realized by the GRAMMY-nominated **Alias Chamber Ensemble**.

LK: In track 14, we hear Hungarian-American master cellist **János Starker**, in his countryman **Zoltán Kodály’s** technically daunting ***Sonata for Unaccompanied Cello***, the first truly great work for solo cello since the Bach suites. Starker, who has made several classic recordings for Delos, is considered the Sonata’s supreme exponent. He has refined his interpretation over a lifetime since first playing the work for the composer at the age of 15. Starker delivers the Sonata’s spirited, folk-flavored final movement with incredible, jaw-dropping virtuosity and spicy Hungarian flair.

CR: In 1987, the Delos team went to Edinburgh to record a 4-disc Haydn series with the Scottish Chamber Orchestra and Jerry Schwarz. Janos recorded the Haydn Cello Concertos, and I recorded two of the Piano Concertos; each of the four was flanked by symphonic masterpieces. We were all experiencing what we came to call a “Haydn

High” – a sense of well-being from living inside Haydn’s music all day. Relaxing after one of the sessions, Janos and Amelia, over some single-malt scotch, got to talking about music of Janos’ fellow countrymen, **Kodály** and Jan Popper. He described to her a recording he had done in Japan of one of his signature pieces, the **Kodály Sonata for Unaccompanied Cello**, along with his own arrangement of Bottermund’s Variations on a Theme of Paganini. He had also recorded, at Indiana University with his colleague and good friend, Josef Gingold, the Kodály *Duo for Violin and Cello*. Janos told Amelia that he felt these recordings to be his definitive performances of the works, and now that he had gotten to know Amelia, would like to offer them to Delos. Her answer was very high on the enthusiasm scale, and another instant classic was born: **Starker plays Kodaly** (DE 1015). When John Eargle joined the conversation, it was time to talk about the Popper project, which materialized in May 1988, and won Janos a GRAMMY nomination (*Romantic Cello Favorites*, DE 3065).

LK: Track 15, offering the headlong final “**Burlesque**” movement of **Dmitri Shostakovich’s Violin Concerto No. 1**, treats us to the work of “Russian musical royalty.” Brilliant violinist **Dmitri Kogan** is the grandson of legendary violinist Leonid Kogan (revered interpreter of Shostakovich’s violin music during the composer’s lifetime) and

violin virtuoso Elizaveta Gilels. Conductor **Maxim Shostakovich** is, of course, the composer’s son. Together, they unleash a torrent of frantic fiddling and frenzied orchestral support that will leave you breathless.

CR: Maxim Shostakovich says, “Dmitri’s performance is characterized by deep penetration into the composer’s ideas, perfect technical skills, and passion.” The joining together of musicians of such lineage to perform masterpieces composed and originally performed by their legendary forbears offers the contemporary listener an extra sense of excitement. Dmitri has also done an amazing album with violin partner Marianna Vassilieva called **Two Violins** (DE 3390), from which we offer an online encore track from the show-stopping Ysaÿe *Duo Sonata*. When you listen to the Ysaÿe you’ll probably think you’re hearing a quartet or at the very least a trio. delosmusic.com/celebrate

LK: Here we have the irresistibly sensual music of Argentinian “Nuevo Tango” master **Astor Piazzolla**: the first composer to successfully apply classical form and technique to the classic popular Latin dance genre. Track 16’s winning arrangement of his sultry “**Oblivion**” – as delivered by the formidable **Italian Saxophone Quartet** – will beguile you and leave you hungry for more.

CR: We first heard Italian saxophonist **Federico Mondelci** play a group of **Piazzolla tangos** at Constantine's "Palaces of St. Petersburg" Festival, and knew immediately that we had to record them. Once Federico became part of our Delos family, he also brought us his brilliant **Italian Saxophone Quartet**. In addition to his extraordinary musical gifts, Federico is one of the most relaxed and spontaneous of performers on his baritone, tenor and soprano saxophones, resulting in entertaining "stage business" appropriate to the venue, repertoire and audience. You can hear Federico play his own arrangements of "**Oblivion**" on both his recording with Constantine and the MCO (DE 3252) and on his ISQ recording *The Sound of the Italian Saxophone Quartet*, (DE 3333) heard here. In addition to superb playing, the ISQ is known for its live performances, where there tends to be amusing byplay laced throughout a virtuoso program, especially when encore time arrives. Federico and Constantine also created an album of *Favorite Italian Movie Music* (DE 3337) by Morricone, Rota and Molinelli, arranged for saxophone and chamber orchestra.

LK: Track 17 brings our three-CD survey of Delos' distinguished 40-year history to a resounding close with the varied art of yet another embodiment of "Russian musical royalty," violinist **Sasha Rozhdestvensky**, son of the noted conductor Gennady Rozhdestvensky. Renowned as a top

classical violinist, Sasha's "sideline" is the tradition-based popular music of South America; accordingly, he performs here as a member of **Ambar** - in which he complements a crack crew of three outstanding Colombian musicians. Here we get their infectiously spirited rendition of the title track to their recent album, ***El Diablo Suelto*** (Devil on the Loose), a famous Brazilian tune.

CR: This is what **Sasha** does for fun, between concert appearances and recordings with major orchestras worldwide. He and his three classically-trained colleagues who form the group **Ambar** play South American dances - the Colombian *Bambuco* and *Pasillo*, the Venezuelan *Vals*, the Brazilian *Choro*, and the Colombian/Venezuelan *Porro* and *Cumbia*. Based in Paris, **Ambar** has caught on with European audiences, and performs at prestigious festivals and concert venues such as the Salle Gaveau. Sasha can also be heard on a splendid 2012 Delos release: ***Tchaikovsky: Complete Works for Violin and Piano*** (DE 3413), which includes a Recording Premiere of Tchaikovsky's own transcription of "Oh! Chante Encore."



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