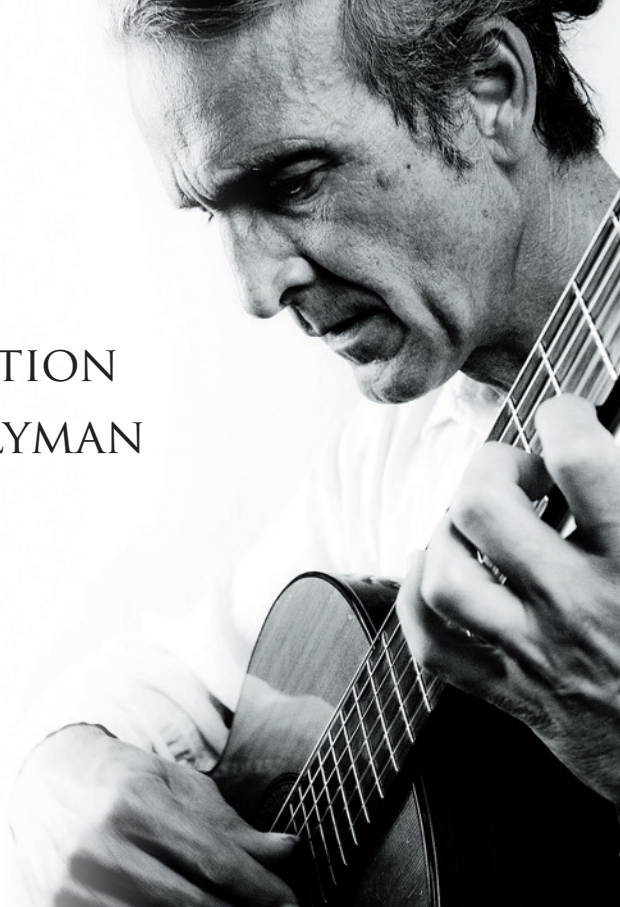



REGENERATION
STEPHEN LYMAN





for Arturo



Program notes for:

All In Twilight, New Year's Greetings and
Sorrow, Three Sketches caractéristiques,
Winter Has Come Early, and Regeneration:

Within the field of current and modern music written for or adapted to the concert (classical) guitar, one must find one's own voice in a vastly growing and diverse accumulation. With this recording I am attempting to sound a voice springing from the special qualities of sonority, song and heritage that the instrument itself so naturally expresses. I have selected Tōru Takemitsu's "All In Twilight" (dedicated to Julian Bream) and a few selections from Béla Bartók's "44 Duets for two violins" (based on Eastern European, serbic and arabic folk songs). These selections express those qualities of "sonority, song and heritage" more perfectly than any music I have yet encountered which have been composed for or adapted to the guitar. For me these works represent two poles of a greater music, expressive

of Nature from a profound austerity and simplicity: one from the soil, and one as pure reflection. These are the voices that compel me toward the invention of my own music. They are simple monuments to Nature Herself in brief yet deeply felt episodes and are inspiration to much lesser works such as mine, here performed as tribute.

Prelude and Two Etudes

These pieces were composed as expansions for the technique of guitar performance, with sentiment and reference to compositions of the great Brazilian composer Hietor Villa-Lobos.

Solitaire

...is simply a song.



About IsoMike:

IsoMike™ ("Isolated Microphones") is an experimental acoustic baffle system, to address the interference of inter-channel sounds that results in compromised fidelity. For these 4-channel recordings, the microphones were suspended on four arms, separated by IsoMike™ baffles.

Most baffles absorb sound from mid- to high-range frequencies; lower frequencies are more difficult to absorb. Here, the unique shapes of the IsoMike™ baffles are advantageous. As lower frequencies flow around the heart- or egg-shaped baffles, they are scattered, effectively dissipating their energy.

Eliminating line-of-sight between the microphones seems to lower some fidelity robbing cancellations, this reveals a layer of extreme detail and a sense of increased sensitivity. As such we took great care, therefore, to reduce the noise level within the auditorium during the recordings.

All recordings were made at a low enough level to assure that no clipping occurred, therefore you may need to raise your volume control more than when playing some commercially available CDs where the volume has been "normalized" and/or compressed.

Since there is NO limiting, the dynamic range might surprise you, your system or your pets. So be VERY cautious the first entire playing so as to not damage amplifiers or speakers.

These tracks contain no gain changes or other such processing, so some tracks will be at a softer or louder level than other tracks. However, the dynamic range within a track is the same as the original live performance.

Small groups may have a performer-to-microphone distance of 10-15 feet, larger groups would have performer-to-microphone distances up to 60 feet. At no time were the microphones in a "close-miked" configuration. All recordings were made at Weber State University (WSU). www.weber.edu

Recording & Mastering Equipment:

Recorders:

Sonoma DSD — www.superaudiocenter.com

Tascam DV-RA1000 — www.tascam.com

Korg MR-1000 — www.korg.com

Microphone Preamp:

Millennian Media HV-3D custom — www.mil-media.com

Microphones:

MKH 8020 — www.sennheiserusa.com

5.1 Monitor Controller & Reference Headphone Amplifier:

Grace Design M906 & M902 — www.gracedesign.com

DSD Workstation:

Pyramix DSD — www.merging.com

Converters:

EMM Labs ADC8 MkIV

EMM Labs DAC8 MkIV — www.emmlabs.com

Headphones:

HD-650 — www.sennheiserusa.com

Monitor Speakers:

Lipinski Sound L707 — www.lipinskisound.com

Magnepan 20.1 — www.magnepan.com

B&W 800D Loudspeakers — www.bwspeakers.com

Sound Lab ProStat 922 — www.soundlab-speakers.com

Sony SS-AR1 — www.sony.com

Amplifiers:

Pass Labs X350.5 — www.passlabs.com

Bel Canto REF 1000 — www.belcantodesign.com

Bryston 7B SST — www.bryston.ca

Cables:

Kimber Kable Select Series — www.kimber.com

Technical Thanks

Daniel Weiss (Saracon SRC software)

Christoph Musialik (Algorithmix EQ)

Ed Meitner (EMM Labs)

John Stronczek (Bel Canto Design)

Claude Cellier (Merging Technologies)

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

Ayataka Nishio

Motoyuki Sugiura

In different ways, each one of them has been critical to the realization of our monitor speakers; DSD recording, mastering and production tools; SA-CD itself and/or indeed, this particular disc.

- 1 Prelude—*Stephen Lyman*

All In Twilight—*Tōru Takemitsu (1930-1996)*

- 2 I  = ca.80
3 II Dark
4 III  = ca.46
5 IV Slightly Fast

*3 selections from “44 Duets” for two violins—Béla Bartók (1881-1945)
arranged for solo guitar by Stephen Lyman*

- 6 New Year's Greetings No.2
7 New Year's Greetings No.3
8 Sorrow
9 Aire: winter has come early—*Stephen Lyman*

Three Sketches caractéristiques—*Stephen Lyman*

- 10 As I Looked Into The Water I Saw The Moon Was Dancing (*for Ellen*)
11 Recitativo (*for Jan*)
12 Piece for Randomly Looped Video (*for Gary*)

Regeneration suite—*Stephen Lyman*

- 13 I
14 II
15 III

Two Etudes—*Stephen Lyman*

- 16 I
17 II

Solitaire—*Stephen Lyman*

- 18 Solitaire

tracks 2-5 published by Schott Music
tracks 6-8 published by Boosey & Hawkes
all other tracks published by Stephen Lyman

1 Prelude—Stephen Lyman _____ 2:58

All In Twilight—Tōru Takemitsu(1930-1996)

2 I ♩ = ca.80 _____ 3:01

3 II Dark _____ 3:00

4 III 5 ♩ = ca.46 _____ 2:19

5 IV Slightly Fast _____ 2:28

3 selections from **“44 Duets”** for two violins—Béla Bartók(1881-1945)
arranged for solo guitar by Stephen Lyman

6 New Year's Greetings No.2 _____ 0:47

7 New Year's Greetings No.3 _____ 1:00

8 Sorrow _____ 2:29

9 Aire: winter has come early—Stephen Lyman _____ 3:39

Three Sketches caractéristiques—Stephen Lyman

10 As I Looked Into The Water I Saw The Moon Was Dancing (for Ellen) _____ 2:07

11 Recitativo (for Jan) _____ 1:14

12 Piece for Randomly Looped Video (for Gary) _____ 1:21

Regeneration suite—Stephen Lyman

13 I _____ 3:24

14 II _____ 2:32

15 III _____ 3:04

Two Etudes—Stephen Lyman

16 I _____ 3:13

17 II _____ 3:03

Solitaire—Stephen Lyman

18 Solitaire _____ 4:00

Total 45:40



Produced by Stan Funicelli

Recording Engineers: Aaron Hubbard, Ray Kimber, CJ Johnson

Mastering: Graemme Brown, Zen Mastering www.zenmastering.net

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