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FOR IMMEDIATE RELEASE

JRI Recordings announces the release of ground-breaking CD

March 2016, Dover, NH

Title: **"Rachmaninoff, Addinsell and Saint-Saëns"**

Catalogue Number: J140

Repertoire:

SERGEI RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18

RICHARD ADDINSELL: Warsaw Concerto

CAMILLE SAINT-SAËNS: Piano Concerto No. 4 in C Minor, Op. 44

JRI Recordings is pleased to announce the release of a ground-breaking CD. **"Rachmaninoff, Addinsell and Saint-Saëns"** is the fruit of a five-year collaboration between American pianist Frederick Moyer and British musician Stephen Ware who created the orchestra entirely inside a computer. The piano is real; but the orchestra was created using a technology called "sampling" where single-note recordings of acoustic instruments are pieced together and manipulated to create the sound of a real orchestra.

For many years, sampling has been employed in popular music: advertisements, TV and movie music, live musical shows, etc. Its use in commercial recordings of serious music has been limited to little-known repertoire. Moyer first used a sampled orchestra in his 2007 CD of Clara Schumann's Concerto in A Minor, Op. 7 (JRI Recordings catalogue number J122.) However, **"Rachmaninoff, Addinsell and Saint-Saëns"** is the first commercial CD of standard large-scale repertoire using a sampled orchestra throughout. Rachmaninoff's Piano Concerto No. 2 in C Minor, Op. 18 has inspired millions, including Richard Addinsell, who wrote his incredibly beautiful Warsaw Concerto as a tribute. The CD concludes with Saint-Saëns' Piano Concerto No. 4 in C Minor, Op. 44, a perfectly crafted showpiece combining sparkle with solid music-making. By coupling such well-known repertoire with a sampled orchestra, JRI Recordings thus submits itself to a whole new level of scrutiny; generations of music lovers have been hearing these same phrases performed by the world's great orchestras.

A fair question is: "Why do it?" One answer is the sheer enjoyment of the challenge. Another is that sampling has allowed Moyer and Ware to finesse every detail in ways that are impractical with a normal orchestra's limited rehearsal time. Explains Ware, "Every piece of music has passages that contain delightful little figures which in performance tend to be overshadowed by greater events in the score. We can make these sing out, without losing the thrust of the music."

Moyer recorded his piano recording first, Ware then created an orchestra and wrapped it around the piano interpretation. Ware's main tools were the EastWest Quantum Leap commercial sample library, a Yamaha WX5 Breath Controller and his custom controlling program to identify and instruct notes on timing, volume, attack, brightness, articulation, and EQ. Working an ocean apart, Moyer and Ware collaborated via email and many hundreds of hours on Skype. The two musicians have never met in person.

Moyer's participation in this and other projects are born from a desire to contribute to classical music in ways that keep it fresh and new. He is the inventor of the PianoCam which allows virtually everyone in a concert hall to see the pianist's hands. His Mussorgsky/Mendelssohn CD was the first commercial recording using the Bosendorfer 290 SE Recording Piano. In 2009, he and Dr. Paul Green presented to the public an unfinished piano sonata by Robert Schumann and an early version of the finale movement to Schumann's Piano Sonata No. 3. As a member of the Fred Moyer Jazz Trio, he performs note-for-note transcriptions of such jazz pianists as Oscar Peterson, Bill Evans and Erroll Garner, bringing this great American music onto classical music stages.

"Rachmaninoff, Addinsell, Saint-Saëns" is packaged in JRI Recordings' patented, environmentally-friendly and elegant CDBook format, and contains 24 pages of notes about the music and the making of the recording.

JRI Recordings are available directly from jrirecordings.com, and from numerous download sites such as iTunes.

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A downloadable .pdf of this press release is available at www.frederickmoyer.com/press.lc.
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