

Todd

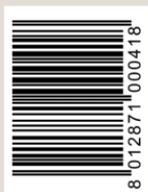
Todd Cochran

piano - vocal

stereo 004 4 Lps

45 rpm 180g.

The Music



Disc 1	Behind The Mask	6.26	T. Cochran
	Chelsea Bridge	4.44	Billy Strayhorn
Disc 2	A New And Old Poem	4.57	T. Cochran
	Brilliant Corners	5.17	Thelonious Monk
Disc 3	The River Bends	5.59	T. Cochran */**
	Alanna's Song	5.25	T. Cochran
Disc 4	Lights Out	4.37	T. Cochran
	People In The Night	4.34	T. Cochran **

Behind The Mask - and beyond what we allow even those close to us to see is who we really are.

Chelsea Bridge - ... A Billy Strayhorn composition originally written for and performed by Duke Ellington. This piece reminds me of the first place I lived in London. From the window of my flat I could see the Chelsea Bridge crossing the river Thames.

A New And Old Poem - . . . a tone poem blending the new and the old.

Brilliant Corners - is a unique Thelonious Monk composition I have always enjoyed. Monk's music has great style and speaks of optimism and hope.

Alanna's Song - I wrote the opening melody of this song as a nursery rhyme for my daughter shortly after she was born. As she grew older we would sing it together with a 'ding dong ding' hand bell sound at the end of the rhyme.

Lights. Out - . . . a snapshot of San Francisco after dark.

People In The Night - was inspired by the painting "People In The night" by Joan Miro. Some of the most important and passionate feelings we could ever want to share, we choose to express only in the night. Why does tradition still exist?

The Musicians

Todd Cochran

Piano, Vocal

James Leary

Bass

Clayton Cameron

Drums

Micheal O'Neill

Acoustic Guitar *

Munyungo Jackson

Percussion **

Todd Cochran, a born and bred San Franciscan, gained his formal musical education in the lofty halls of Trinity College, London and the University of San Jose and U.C.L.A. His parents both being serious musicians, Todd's formative years were pointed strongly toward the the classical . . . his early piano studies with Geraldine Linegar enriched his classical training and (in Todd's words), ". . . taught me not only theory, technique and repertoire but the intimate connection of music to life and human emotions . . .". Todd's early influences varied from Glenn Gould to Duke Ellington, from Ashkenazy to Herbie Hancock. He has performed on stage with Dizzy Gillespie, John Handy, Roland Kirk and Peter Gabriel; his recording-studio experiences (in the varying roles of keyboard-player, composer-arranger-conductor or producer-director) ranges from Santana through Phil Collins, Jim Capaldi, Jeff Beck, Carl Palmer, Quincy Jones, Aretha Franklin, George Benson, Grover Washington, Jr., Maynard Ferguson, Rod Stewart, Burt Bacharach, Neil Diamond, Freddie Hubbard . . . the list goes on . . .

This album that you now hold in your hands, however, contains the kind of music that Todd really enjoys making and composing. The kind of music that the 'big record company' executives would probably regard as too good, too deep and dangerously uncommercial . . . May you richly enjoy it.

Notes On The Recording

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic. I designed the acoustics of the VITAL studio in Chino, California, for 'purist' recording-techniques only, with all the music played 'live' and captured straight onto 2 stereo tracks Measuring 40 ft x 30 ft with a cathedral-peak ceiling of 16 ft height, the entire acoustic treatment. is finished in Oregon Oak and Douglas Fir timbers with continuous Helmholtz tuned resonance absorbing slots. The floor is rubber over high-density particle board over concrete with a resultant reverberation time of approximately 1 1/2 seconds, providing a totally neutral and resonance-free acoustic.

Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves. The MANLEY 'GOLD REFERENCE' STEREO CONDENSER microphone is the center-piece for this recording. The Manley microphone is of the so-called 'large capsule' variety, and has a diameter of 1 1/4 inches with 3-micron gold-deposition Mylar diaphragms. The stereo version has one fixed capsule and one rotatable capsule which offers a continuously variable 'pick-up pattern'. I most often choose the 'figure of 8' in the classic Blumlein coincident crossed pair mode. For our own recordings we use custom versions of the 'REFERENCE GOLD' microphone. The entire vacuum tube amplification is built into the microphone body, (8 triodes in the stereo microphone!), and no transformer coupling or external amplification is used at all. Todd's album is based around the classic 'piano-bass-drums' jazz trio, posing the dilemma of "what should go in the middle?" The piano is, of course, the sensible choice, but not at the price of squeezing the drums all into left-stage, the bass all into right-stage. I decided to utilize on of my favorite "Blumlein alternative" - a pair of spaced omni-directional microphones (about 4 feet either side of the Blumlein cross), set about 6dB lower than the main microphone. There is some loss of holography in this technique with a trio, but a major gain in the overall presentation of the music, which is, and must remain, the most important thing.

The unity-gain mixer is based around the MANLEY REFERENCE preamplifier and can mix up to 10 microphones into 2 busses. Mixing of microphones is achieved by each input having it's own dedicated grid, and not by the usual "pot and build-out resistor" method as found in every console in use in the recording industry. No equalization of any kind is employed. (although we do have MANLEY PULTECS and SHELF-PARAMETRIC Equalizers on hand to patch in if needed, say. with electronic based instruments that might be played on a rock or pop session). All fixed wiring in the patch-bay studio and control room is VTL 'White wire' - 3 x pure copper and 2 x silver cores in Teflon.

We fully updated the mechanics in the 1/2 inch 2-track Studer C37 analogue tape deck which contains only our Manley pure tube circuitry. At 15 ips this machine is flat from 20 HZ to 20 KHZ ± 0.2 dB.

AGFA type 468 tape was used at 200 nano-Webers. but run somewhat on the 'hot' side, (+5dB), without any kind of noise reduction. Again, we chose to accept a small amount of tape hiss. in preference to the sterility and inherent phase-shift distortion produced by (solid-state) noise reduction.

David Manley

Produced & Engineered by David Manley

Mastering & Cutting by Giulio Cesare Ricci