

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services

Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

Power Cords: Purist Audio Design, Essential Sound Products

Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's

EDITH PEINEMANN (Germany). Her orchestral debut took place at Carnegie Hall in 1965. Since receiving first prize in the ARD International Competition in Munich, she has performed with leading European and American orchestras and their conductors all over the world. She has given masterclasses at the Cleveland Institute of Music and at Indiana University School of Music at Bloomington, as well as at the Kasatsu Festival in Japan and the Luzern Conservatory in Switzerland. Edith Peinemann lives and works in Frankfurt, where she has been professor of violin at the University of Frankfurt's School of Music since 1976. Since 2005 Edith Peinemann is the International President of ESTA.



HIGH DEFINITION TAPE TRANSFERS

DVORAK VIOLIN CONCERTO

RAVEL -TZIGANE

EDITH PEINEMANN VIOLIN
CZECH. PHILHARMONIC
CONDUCTED BY PETER MAAG

Dvorak Violin Concerto in A minor, Op. 53 is a concerto for violin and orchestra composed by Antonín Dvořák in 1879. The concerto was premiered in 1883 by František Ondříček in Prague. He also gave the premieres in Vienna and London. Today it remains an important work in the violin repertoire.

The concerto's structure is the classical three movements of fast-slow-fast. The second movement is most famous for its beautiful lyricism.

1. Allegro ma non troppo
2. Adagio ma non troppo
3. Finale: Allegro giocoso ma non troppo

Antonín Dvořák was inspired to write his concerto after having met Joseph Joachim in 1878 and composed the work with the intention of dedicating it him. However, when he finished the concerto in 1879, Joachim became skeptical about it. Joachim was a strict classicist and objected to Dvořák's inter alia, or his abrupt truncation of the first movement's orchestral tutti. Joachim also didn't like the fact that the recapitulation was cut short and that it led directly to the slow second movement. It is also assumed that he was upset with the persistent repetition found in the third movement. However, Joachim never said anything outright and instead claimed to be editing the solo part. He never actually performed the piece.

Tzigane composition by the French composer ***Maurice Ravel***. It was commissioned by and dedicated to Hungarian violinist Jelly d'Arányi, great-niece of the influential violin virtuoso Joseph Joachim. The original instrumentation was for violin with accompaniment by luthéal. The first performance took place in London on April 26, 1924 with the dedicatee on violin and with Henri Gil-Marchex at the luthéal.

The luthéal was, in Ravel's day, a comparatively new piano-like instrument that had several tone-colour (not exclusively "pitch") registers that could be engaged by pulling stops above the keyboard. One of these registers had a cimbalom-like sound, which fitted well with the gypsy-esque idea of the composition. The printed version of the original score of the *Tzigane* piece contained instructions for these register-changes during execution. The luthéal, however, never really made it as a fashionable music instrument. By the end of the 20th century the first print of the accompaniment with luthéal was still available at the publishers, but by that time the chamber music version of the piece relied on the piano as accompanying instrument. In this sense *Tzigane* is comparable to Schubert's *Arpeggione Sonata*: that piece was also written in order to promote an uncommon instrument, and when the composition proved more popular than the instrument a few years later, execution shifted to a more common instrument (cello in Schubert's case).

Later versions replaced the luthéal by piano or orchestra. The first performance of the orchestral version took place on November 30, 1924 in Paris with the Concerts Colonne under the direction of Gabriel Pierné. The first performance of the version with piano was by Robert Soetens in 1925.[1]

The name of the piece is derived from the generic European term for "gypsy" (in French: gitan, tzigane or tzigane rather than the Hungarian cigány) although it does not use any authentic Gypsy melodies. Note that in Ravel's days in Paris gypsy/gitan/tsigane/tzigane did not so much refer to the Roma (Gypsy) people in any strict sense: the "gypsy" style of the work was rather a kind of popular musical exoticism, comparable to the Spanish exoticism in Ravel's day (compare Emmanuel Chabrier's *España*), or the Janissary exoticism in Mozart's day (*Rondo alla Turca*).

The composition is in one movement, with an approximate duration of ten minutes. Though the composer is almost universally regarded as following a mainly Impressionist idiom, *Tzigane* clearly demonstrates Ravel's ability to imitate the (late) Romantic style of violin showmanship promoted by such composer-virtuosi as Paganini and Sarasate.

DVORAK

Violin Concerto in A minor, Op. 53

1. Allegro ma non troppo 11:03
2. Adagio ma non troppo 11:40
3. Finale: Allegro giocoso ma non troppo 10:51

RAVEL Tzigane

Concerto For Violin And Orchestra - Piano Reduction

4. 11:04

EDITH PEINEMANN, VIOLIN CZECH. PHIL. COND. BY PETER MAAG

Transferred from a DGG 4-track tape

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.