

Mastering Equipment Used In Our Recordings

Digital: Antelope Audio Eclipse 384
Korg MR2000 DSD recorder

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics

Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQ

Cables: Purist Audio Design, Siltech, Speltz Anti-Cables

VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Phone Pre-amp

Power Sources: PS Audio P10 Power Plant
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables

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

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



Leonard Pennario plays the

Grieg

Piano Concerto In A Minor, Op. 16

Rachmaninoff

Rhapsody On A Theme Of Paganini, Op. 43

Erich Leinsdorf / Los Angeles Philharmonic Orchestra



Facts about this Recording

Recorded by Capitol 1958

Transferred from a Capitol 2-track tape

American pianist Leonard Pennario (1924-2008) became widely known for his catholic taste in music, having become the first pianist after the composer to record all four Rachmaninov concertos and the Rhapsody on a Theme of Paganini. The Grieg Concerto meant much to Leonard Pennario, since he had debuted in Dalles with this concerto at the age of twelve. Pennario made more than sixty recordings – his favorite was his Rachmaninov Third Concerto with Walter Susskind – which ranged from Gottschalk to Gershwin, Bartok to his own composition, Midnight on the Cliffs. It was as Army Private Leonard Pennario that he had made his debut in New York, performing the Liszt E-flat Concerto at Carnegie Hall with Artur Rodzinski. In the 1960s Academy Award winning composer Mikos Rosza wrote a piano concerto specifically for Pennario. It was at that time that Pennario worked with Jascha Heifetz and Gregor Piatagorsky as a trio who played for RCA Records. Coincidentally, Mt. Pennario was a champion tournament bridge player, and is so listed in The Official Encyclopedia of Bridge.

The Piano Concerto in A minor, Op. 16, composed by Edvard Grieg (1843–1907) in 1868, was the only concerto Grieg completed. It is one of his most popular works and among the most popular of all piano concertos. Grieg's work provides evidence of his interest in Norwegian folk music; the opening flourish is based around the motif of a falling minor second followed by a falling major third, which is typical of the folk music of Grieg's native country. This specific motif occurs in other works by Grieg, including the String Quartet No. 1. In the last movement of the concerto, similarities to the halling (a Norwegian folk dance) and imitations of the Hardanger fiddle (the Norwegian folk fiddle) have been detected. Grieg's concerto is often compared to the Piano Concerto of Robert Schumann — it is in the same key, the opening descending flourish on the piano is similar, and the overall style is considered to be closer to Schumann than any other single composer. Incidentally, both wrote only one concerto for piano. Grieg had heard Schumann's concerto played by Clara Schumann in Leipzig in 1858 (1859 is given by alternative sources), and was greatly influenced by Schumann's style generally, having been taught the piano by Schumann's friend, Ernst Ferdinand Wenzel. The second movement Adagio in D-flat Major exerts a particular fascination, with its mysterious ability to project a melody from an atmosphere of empty space, in ht manner of Japanese brush-painting. The Rhapsody on a Theme of Paganini, Op. 43 is a concertante work written by Sergei Rachmaninov. It is written for solo piano and symphony orchestra, closely resembling a piano concerto. The work was written at his Villa, the Villa Senar, in Switzerland, according to the score, from July 3 to August 18, 1934. Rachmaninoff himself, a noted

interpreter of his own works, played the solo piano part at the piece's premiere at the Lyric Opera House in Baltimore, Maryland, on November 7, 1934 with the Philadelphia Orchestra, conducted by Leopold Stokowski. Rachmaninoff, Stokowski, and the Philadelphia Orchestra made the first recording, on December 24, 1934, at RCA Victor's Trinity Church Studio in Camden, New Jersey.

The piece, once considered a source of ballet by Ida Rubinstein, exploits the legend of Niccolo Paganini, and proceeds as a theme and variations on the twenty-fourth and last of Niccolo Paganini's Caprices for solo violin, which has inspired works by several composers. All variations are in A Minor except where noted.

Introduction: Allegro vivace

Variation I (Precedente)

Tema: L'istesso tempo

Variation 2: L'istesso tempo

Variation 3: L'istesso tempo

Variation 4: Più vivo

Variation 5: Tempo precedente

Variation 6: L'istesso tempo

Variation 7: Meno mosso, a tempo moderato

Variation 8: Tempo I

Variation 9: L'istesso tempo

Variation 10: L'istesso tempo

Variation 11: Moderato

Variation 12: Tempo di minuetto (D minor)

Although Rachmaninoff's work is performed in one stretch without breaks, it can be divided into three sections, corresponding to the three movements of a concerto: up to variation 10 corresponds to the first movement, variations 11 to 18 are the equivalent of a slow movement, and the remaining variations make a spectacular finale. The 18th Variation, an inversion of the original caprice, has enjoyed a superior life of its own

vVariation 13: Allegro (D minor)

Variation 14: L'istesso tempo (F major)

Variation 15: Più vivo scherzando (F major)

Variation 16: Allegretto (B flat minor)

Variation 17: (Allegretto) (B flat minor)

Variation 18: Andante cantabile (D flat major)

Variation 19: A tempo vivace

Variation 20: Un poco più vivo

Variation 21: Un poco più vivo

Variation 22: Marziale. Un poco più vivo (Alla breve)

Variation 23: L'istesso tempo

Variation 24: A tempo un poco meno mosso

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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.