

# Mastering Equipment Used In Our Recordings

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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

# GARRY GRAFFMAN PLAYS BEETHOVEN & CHOPIN



## BEETHOVEN PIANO CONCERTO NO. 3

WALTER HENDL • CHICAGO SYMPHONY ORCHESTRA

## CHOPIN PIANO CONCERTO NO. 1

CHARLES MUNCH • BOSTON SYMPHONY ORCHESTRA

Graffman was born in New York City to Russian-Jewish parents. Having started piano at age 3, Graffman entered the Curtis Institute of Music at age 7 in 1936 as a piano student of Isabelle Vengerova. After graduating from Curtis in 1946, he made his professional solo debut with conductor Eugene Ormandy and the Philadelphia Orchestra. By the age of 20 Gary Graffman had made a name for himself world-wide as a classical pianist. In 1948 he won the prestigious Leventritt Award. He then furthered his piano studies with Rudolph Serkin at the Marlboro Music Festival and informally with Vladimir Horowitz.

In 1979 he sprained the ring finger of his right hand. Because of this injury he began re-fingering some passages for that hand in such a way as to avoid using the affected finger; unfortunately this altered technique exacerbated the injury rather than ameliorating it, ultimately forcing him to stop using his right hand altogether..

Seven left-hand works have been commissioned for Graffman. In 1993, for example, he performed the world premiere of Ned Rorem's Piano Concerto No. 4, written specifically for the left hand, and in 2001 he premiered Daron Hagen's concerto Seven Last Words. The American composer William Bolcom composed his Concerto for Two



Pianos, Left Hand for Graffman and his close friend Leon Fleisher, who has also suffered from debilitating problems with his right hand. It received its first performance in Baltimore in April 1996. The concerto is constructed in such a way that it can be performed in one of three ways, with either piano part alone with reduced orchestra, or with both piano parts and the two reduced orchestras combined into a full orchestra.

Ludwig van Beethoven's Piano Concerto no. 3 in C minor, op. 37 was composed in 1800, and first performed on April 5, 1803 with the composer as soloist.

As is standard for concertos, it is in three movements:

1. Allegro con brio (midi)
2. Largo (midi)
3. Rondo: molto allegro (midi)

About two and a half minutes pass in the first movement before the orchestral introduction is intruded upon by C minor scales forcefully announcing the piano's entrance. The coda is similarly dramatic, emanating from very quiet trills, moving faster, resulting in a regal yet dark climax.

The second movement is in E major, opening with a much-admired melody for the solo piano.

The final rondo begins in C minor, ending with a presto in C major.

The concerto was incomplete at its first performance. Beethoven's friend, Ritter von Seyfried, who turned the pages of the music for him that night, later wrote: "I saw practically nothing but blank pages. At the most I noticed here and there a few hieroglyphics which meant absolutely nothing to me, but which he had scribbled down to provide him with a few milestones. He played almost the entire solo part by memory; as was often the case, he had not had time to commit it all to paper."

Frédéric Chopin Piano Concerto No. 1 in E minor, Op. 11 by the Polish composer in 1830. Although it is numbered first, it was composed slightly after his Piano Concerto No. 2.

It contains the three movements typical of instrumental concertos of the period:

1. Allegro maestoso
2. Romance - Larghetto
3. Rondo - Vivace

Classical critics usually fall in to one of two schools of thought concerning the piece. The first of these says that given that Chopin was a composer for the piano first and foremost—with only a small amount of his music not containing a piano part at all—the orchestral part of this piece acts more as a vehicle for the pianist, with the individual instrumental parts being uninteresting to perform. The second suggests that the orchestral backing is carefully and deliberately written to fit in with the sound of the piano, and that the simplicity of arrangement is in deliberate contrast to the complexity of the harmony.

# GARRY GRAFFMAN PLAYS BEETHOVEN & CHOPIN

## Beethoven Piano Concerto No.3

**Walter Hendl Conducts the  
Chicago Symphony Orchestra**

1st Movement: Allegro con brio

2nd Movement: Largo

3rd Movement: Rondo; Allegro

## Chopin Piano Concerto No.1

**Charles Munch conducts the  
Boston Symphony Orchestra**

1st Movement: Allegro maestro

2nd Movement: Romance

3rd Movement: Rondo

Transferred from RCA 4-track Tapes

Beethoven Recorded in 1961 • Chicago Symphony Hall

Chopin Recorded in 1964 • Boston Symphony Hall

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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.



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