

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

Erick Friedman started playing the violin at age 6, was a student at Juilliard by age 10, and was the only violinist to be a private student of both Nathan Milstein and Jascha Heifetz. The latter took him into his master classes at the University of Southern California in 1959 and recorded the Bach Double Concerto with him in 1961.

Unfortunately the mark of Heifetz was hard to shake, and Friedman was often compared to the great master. Nonetheless, Friedman spent the next 25 years as a concert artist and teacher, appearing with dozens of symphony orchestras throughout the world, and holding the positions of artist-in-residence at Southern Methodist and the Elman chair at the Manhattan School of Music.

An automobile accident in the late 1980s injured his left hand and arm and made performing at the virtuosic level impossible. Friedman took a professorship at Yale University, where he remained for the remainder of his life, holding several master classes. During this time he was also a conductor, the director of a music festival, and a judge at many competitions. He won a Grammy award in 1996 for his participation in the release of a set of all of Heifetz's recordings. Erick Friedman died of cancer on March 30, 2004.

Mendlessohn

Recorded by RCA 1966 London, England

Transferred from LP LSC — 2865

Mastering Engineer - James Lock

Producer - Peter Dellheim

Paganini & Saint-Saens

Recorded by RCA 1962 Chicago Symphony Hall

Transferred from LP LSC — 2610

Mastering Engineer - Lewis Layton

Producer - Richard Mohr

Erick Friedman plays the

Mendelssohn

Violin Concerto in E minor, Op. 64

Seiji Ozawa conducts

The London Symphony Orchestra

Paganini

Violin Concerto No. 1, Op. 6

Walter Hendl conducts

The Chicago Symphony Orchestra

Saint-Saëns

Introduction and Rondo

capriccioso for

Violin and Orchestra

in A minor, Op. 28

Walter Hendl conducts

The Chicago Symphony Orchestra



Felix Mendelssohn's Violin Concerto in E minor, Op. 64 is his last large orchestral work. It forms an important part of the violin repertoire and is one of the most popular and most frequently performed violin concertos of all time. A typical performance lasts just under half an hour.

Mendelssohn originally proposed the idea of the violin concerto to Ferdinand David, a close friend and then concertmaster of the Leipzig Gewandhaus Orchestra. Although conceived in 1838, the work took another six years to complete and was not premiered until 1845. During this time, Mendelssohn maintained a regular correspondence with David, seeking his advice with the concerto. The work itself was one of the first violin concertos of the Romantic era and was influential to the compositions of many other composers. Although the

concerto consists of three movements in a standard fast–slow–fast structure and each movement follows a traditional form, the concerto was innovative and included many novel features for its time. Distinctive aspects of the concerto include the immediate entrance of the violin at the beginning of the work and the linking of the three movements with each movement immediately following the previous one.

The concerto was initially well received and soon became regarded as one of the greatest violin concertos of all time. The concerto remains popular and has developed a reputation as an essential concerto for all aspiring concert violinists to master, and usually one of the first Romantic era concertos they learn. Many professional violinists have recorded the concerto and the work is regularly performed in concerts and classical music competitions.



Niccolò Paganini, 1782-1840. Concerto No. 1 in E flat Major for Violin and Orchestra, Op. 6 (First Movement). Scored for 2 each flutes, oboes, clarinets, bassoons, horns, and trumpets, 3 trombones, tympani, cymbals, bass drum, and strings. History is filled with tales of musicians who specialized in dazzling their audiences, but perhaps none was so technically impressive as Niccolò Paganini, who was so talented that some listeners thought he must have made a pact with the devil. According to contemporary accounts, he was able to make his violin sound like various wind instruments, human voices, and even a donkey. He often used a guitar to find interesting-sounding chords which he would then transfer to his primary instrument. He invented many extraordinary techniques, such as left-hand pizzicato, which have since become standard.

Paganini, first and foremost a consummate showman, specialized in pleasing crowds. A favorite trick was to equip his violin with an old and frayed string, so that it would break in the middle of a performance. He would then finish the piece on the remaining three strings, to thunderous applause.

Always careful to maintain his reputation for unmatched technical skill, Paganini composed numerous works designed to show himself to best advantage, but allowed only a few to be published, fearing that to do so would reveal his most important secrets. Although it was composed sometime between 1811 and 1815, the First Concerto was not published until after his death in 1840. In form, the Concerto recalls those of composers of the Classical Period, notably Mozart, rather than the more contemporary works of Beethoven. The orchestral introduction is so long that it leaves the audience wondering if perhaps the soloist is there merely for decoration. Once the violin enters, however, there is immediately no question about his true purpose. The Concerto may not be the most musically inventive ever written, but there is no question about the opportunities it affords a young virtuoso to display technical prowess. Leaping immediately into extreme high notes, glittering arpeggios, and finger-twisting chordal passages, it leaves most listeners dazzled by its obvious difficulty, while experienced string players gape and unconsciously massage their left hands.

The Introduction and Rondo capriccioso, Op. 28 (1863), is one of Saint-Saëns' few genuine showpieces. It was composed for his friend, the virtuoso violinist Pablo de Sarasate (1844-1908), for whom he had already written the Violin Concerto in A major, Op. 28 (1859), and for whom he would eventually create the Violin Concerto in B minor, Op. 61 (1880). Whereas the Op. 28 Violin Concerto was written when the violinist was only 15 years of age, the Introduction and Rondo capriccioso is deliberately challenging – a testimony to the mature master's technique. Sarasate's frequent programming of the work did a great deal for its popularity in the years after its publication (1870); its appeal was wide enough, in fact, that both George Bizet and Claude Debussy made arrangements of it – the former for violin and piano, and the latter for piano, four hands.

As one would expect from the title, the Introduction and Rondo capriccioso begins with a slow section, marked *Andante malinconico* and characterized by a plaintive falling leap and rising arpeggio. Becoming gradually more animated, the introduction culminates in a scintillating mini-cadenza that leads into the Rondo proper (*Allegro ma non troppo*). When the violin enters, it states a theme that has a Spanish flavor, stemming from syncopation and chromatic inflections. The melody spins out into wild arpeggios and gigantic leaps before the orchestra begins a bridge to the contrasting theme, marked *con morbidezza*. This lyric melody is especially entrancing because it is in 2/4 time, played simultaneously with the continuing 6/8 time of the orchestra. The Rondo theme returns quietly in the solo violin before an orchestral outburst that is a reprise of the earlier bridge passage. The oboe takes the final statement of the rondo theme, which becomes fragmented and developed until the beginning of the brilliant coda, which is mainly a showcase for Sarasate's technical ability.

Erik Friedman

plays the

Mendelssohn

Violin Concerto in E minor, Op. 64

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The London Symphony Orchestra

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Introduction and Rondo

capriccioso for Violin and Orchestra in A minor, Op. 28

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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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