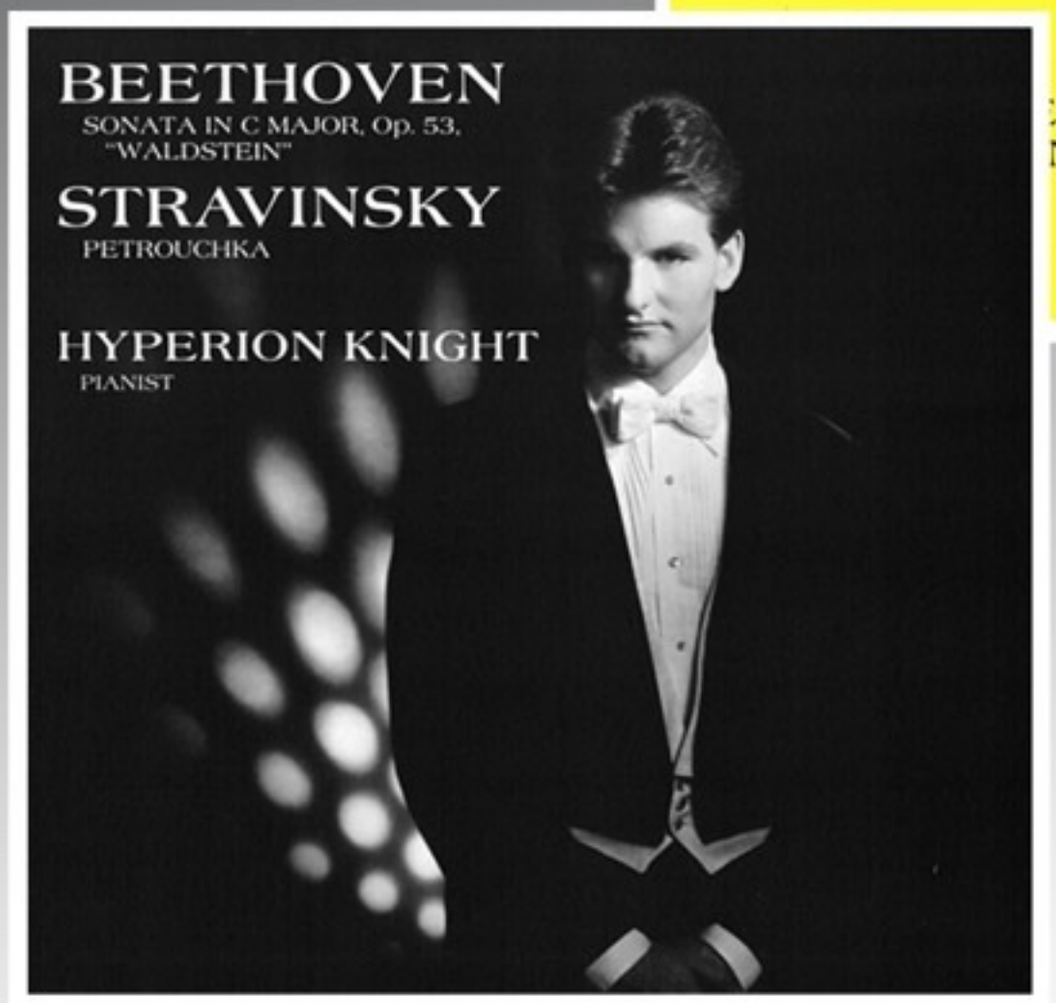
THE BEETHOVEN COLLECTION



WILSON AUDIOPHILE Recordings LLC

WILSON AUDIOPHILE
Definitive Recording

BEETHOVEN

Sonata in G Major, Op. 96
for Piano and Violin

ENESCU

Sonata No. 3, Op. 25
in Rumanian Folkstyle

DAVID ABEL, Violin
JULIE STEINBERG, Piano

BEETHOVEN

Sonata in G Major, Op. 96 (for Piano and Violin)

ENESCU

Sonata No. 3, Op. 25 (in Rumanian Folkstyle)

BEETHOVEN

Sonata in G Major, Op. 96, for Clavier and Violin

Allegro moderato (10:46)

Adagio expressivo (7:14)

Scherzo—allegro (2:04)

Poco allegretto (8:54)

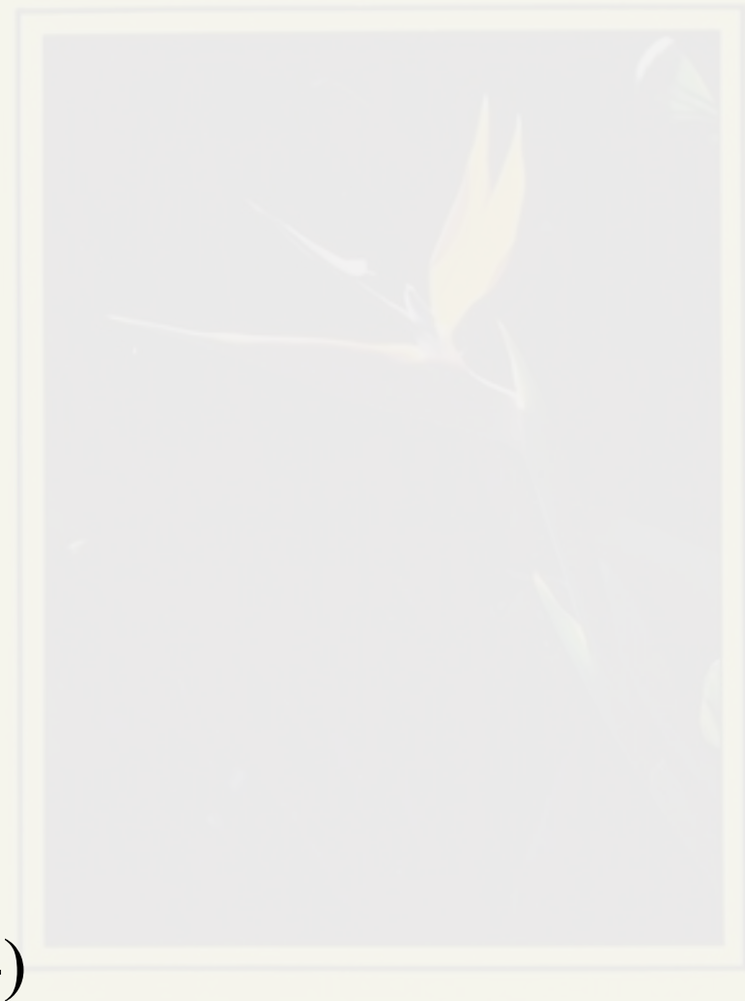
ENESCU

Sonata No. 3 in Romanian Folkstyle, Op. 25

Moderato malinconico (8:12)

Andante sostenuto e misterioso (7:50)

Allegro con brio, ma non troppo mosso (7:44)



DAVID ABEL, Violin / JULIE STEINBERG, Piano

Wilson Audiophile Recordings 8315

BEETHOVEN: Sonata in G Major, Op. 96, for Clavier and Violin

This composition occupies a special place among Beethoven's creations because it shows aunique quality: there is an olympian elegance, a profound gentleness that pervades the entire work. Nowhere does Beethoven the earth shaker appear. Even the *scherzo* movement does not disturb this sustained thoughtfulness. Violin and piano begin trading short thematic statements in quick exchange from the first notes of the first movement. Parallel arpeggios create a growing intensity. The middle section of the movement is characterized by abrupt modulations and an increased pace of exchanges. A striking procedure is the use of a seemingly interminable trill, nearly heart-stopping in its intensity.

The second movement, *Adagio expressivo*, one of Beethoven's floating *Adagios*, is based on the compulsion of a slow intense bass movement. The serenity of this movement is not disturbed by elaborate decoration from both instruments. And this stillness is further emphasized by a fourteen measure repeating pedal point (nearly one-fifth of the movement) which closes it. The *Scherzo* sustains the serious character of the entire work.

The last movement begins not only with a quick alternation of themes between the violin and piano, but a soft and loud alternation, as well, which adds to the feeling of growing intensity. An interrupted rondo is the plan, but the interruptions are of a major kind: another sensuous *adagio* and a daring fugato lead to a *presto* outburst concluding the movement.
The partnership of the two instruments is an equal one. Beethoven lists the instruments, "for Clavier and Violin," in the reverse of the expected order as he did in earlier works in this medium.
Produced in 1812, the same year as the Seventh and Eighth Symphonies, it was dedicated to Beethoven's illustrious pupil, the Archduke Rudolf of Austria. Drafts of the first movement have not survived to us, but other movements can be found in one of the sketchbooks dating most likely from February of 1812. The middle movements date from November of the same year after completion of the Eighth Symphony; the last movement was written and copied in early December, leaving less than three weeks for Pierre Rode, the famous violinist for whom it was written to prepare the first performance on the twenty-ninth of that month. This performance was played at the house of Duke Lobkowitz by the Archduke Rudolf and Rode and was repeated January 7, 1813, the day after Rode's first Viennese public concert. Thayer translates the following note from Beethoven to the Archduke shortly before the first performance:

Tomorrow very early in the morning the copyist will be able to begin on the last movement. As I meanwhile am writing several other works, I did not make great haste in the last movement for the sake of mere punctuality, the more because I had, in writing it, to consider the playing of Rode. In our finales we like rushing and resounding passages, but this does not please R -- this hindered me somewhat -- for the rest all is likely to go well on Tuesday...

Beethoven, always a serious student of the violin from his youth, recognized his need for study, asking his friend the famous violinist Ignaz Schuppantzigh for regular lessons which began when he was already twenty-four years old. His interest in playing the violin continued until deafness intervened and he was unable to hear the sounds he made. This tenth sonata was a lone product, Beethoven's final statement in this form, written ten years after all the others had been created. Its grandeur can be summed up in two statements which may be applied specially to this work: "Even the best instrumentalists are just barely good enough," (Carl Flesch) and, this is "music that is better than it can be performed" (Artur Schnabel). It should be added that for the sensitive listener this sonata performance will repeat itself in the mind, appearing unbidden, long after the recording is heard. To characterize this music further would be intrusive. It speaks in special and secret ways to each listener.

ENESCU: Sonata No. 3 in Rumanian Folkstyle, Op. 25

A series of Enescu postage stamps, dozens of Enescu Conservatories, an Enescu Museum in Bucharest, annual international Enescu music festivals, show the overwhelming esteem in which the greatest Rumanian composer is held in his native land. His birthplace was even renamed in his honor. The Rumanian nation, formed in the nineteenth century and enlarged in the political settlement after World War I, showed a remarkably rich diversity of folk styles almost entirely untouched by European music. Turkish domination of the country had ended only in 1822. After that time Austrian rulers governed loosely. Ethnic and trade connections to the eastern Mediteranean countries were strongly maintained, while rugged terrain limited contacts with western Europe.

The celebration of ethnic styles by such composers as Janacek for Czechoslovakia, Bartok for Hungary, and Enescu for Rumania placed a strong mark on eastern European music of the 1920's.
Enescu absorbed the folk styles of his country in all of their complexity. He found slides, microtones, augmented seconds, insistent repeated notes played on the cimbalom, drone effects, free rhythms, four and five note gapped scales, tone patterns that repeat over and over (ostinatos). Important notes in melodies were approached by a fast swarming over neighboring notes. All of these devices Enescu appropriated along with the very special folk harmonies based on chords built of as many as five consecutive thirds and of rhythms derived partly from the complexities of spoken Rumanian (termed parlando-rubato in a study of this style made by Bela Bartok), and partly from the special technical features that were used by native Rumanian instruments. Heavy accents which occur frequently in this composition were taken from the strong footfalls of folk dance. In much of his music Enescu draws extensively on these resources of folk technique. It forms the major focus of his most celebrated works, the Rumanian Rhapsodies, the Rumanian Poem and the present Sonata. Some technical features, such as the ethereal harmonics of the violin and the thick clusters at the end of the work were Enescu's own personal creations. The masterful control of form and procedure are advanced far beyond the small shapes of folk music, commanding admiration for Enescu's grand concept. Georges Enescu, who had been a child prodigy as a violinist, played the first performance of the Sonata No. 3 in Rumanian Folkstyle, Op. 25, in the Rumanian city of Oradea on January 16, 1927 with the pianist Nicolae Caravia. Not a place where premieres were common, it was chosen by Enescu to honor the poet and patriotic writer Josef Vulcan posthumously in his home city. Enescu had held Vulcan in high esteem from his youth and had dedicated the music of a hymn "Intoarceti venchea cartea vremitor trecute" to him in 1904.

The first performance created a sensation. The Oredea *Tribuna* for January 25, 1927 reports that the youth of the city brought out and harnessed coach horses and drove the composer round and round the theater building to sustained ovations from the crowd, then took him in triumph to the Park Hotel. Thirteen days later the performance was repeated in Bucharest. In the next two seasons Enescu performed the work on tour across Europe with three pianists: Caravia, Alexander Alessandrescu and Alfred Cortot. Recognizing Enescu's genius in the use of folkloric materials, the greatest Rumanian ethno-musicologist Constantin Brailoiu exclaimed on hearing this Sonata, *"Hic incipit vita nova!"* (Here begins new life!)

JULIE STEINBERG (PIANIST)

Pianist Julie Steinberg performs extensively as a soloist and chamber player. She has appeared with the San Francisco Symphony and has been a featured soloist in its Mostly Mozart Festival and its New and Unusual Music Series. In addition, she has been soloist with the Oakland Symphony Sound Spectrum and with the Berkeley Symphony. She is a participant in the Chamber Music West Festival in San Francisco and also performs regularly as an assisting artist. In this capacity she has appeared in Master Classes both in the US. and in Europe with cellist, Mstislav Rostropovich and with flutist, Jean-Pierre Rampal. Julie Steinberg holds a Doctor of Musical Arts degree from Stanford University and is currently on the faculty of Mills College in Oakland, California

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DAVID ABEL (VIOLIN)

David Abel's musical activities span a wide range including chamber music, solo recitals, orchestra appearances, and teaching violin and chamber music.

Born in Wenatchee Washington in 1935, he began his violin study at the age of three, and continued his work on the West Coast and in San Francisco, where he studied with Naoum Blinder, former concertmaster of the San Francisco Symphony. He was a student of the Alma Trio in chamber-music at the San Francisco Conservatory. He made his orchestral debut at the age of fourteen with the San Francisco Symphony and has appeared with major orchestras throughout the United States. At eighteen Mr. Abel played his first New York recital, and following that debut concertized in the United States, Canada, Europe, and Latin America. He was a winner of the Leventritt International Violin Competition in 1964, and toured Europe under the auspices of the Martha Baird Rockefeller Foundation.

David Abel has taught at San Jose State University, San Francisco State University, Grinnell College, and Stanford University. He is violinist with the Francesco Chamber Trio, which won the 1974 Naumberg Chamber Music award in New York. He is a participant in the Chamber Music West Festival in San Francisco, a member of the Crown Chamber Players at U.C. Santa Cruz, and has appeared at the Carmel Bach Festival and the Mozart Festival San Luis Obispo.

He is currently Artist in Residence with the Francesco Trio at the San Francisco Conservatory.

Technical / Listening Notes

Chamber music is meant to be performed and enjoyed in a relatively small room, as opposed to an expansive concert hall. Therefore the perspective of this recording is close...as though the artists are creating the music in your listening room.

The musical instruments used in this recording are of superb quality, complementing the talents of the artists, and enhancing the color and expressiveness of the literature. The piano is a 9 foot Hamberg Steinway model D concert grand, selected for its almost magical harmonic warmth and eveness of tone. The Hamburg Steinway is Ms. Steinberg‘s chosen instrument. The violin is a Guarnerius, built in Cremona, Italy in 1719. The Guarnerius sings with speed, focus, and sweetness.

A spaced-pair of Schoeps microphones, driving a vacuum tube line-level amplifier, are used to capture a naturally open, and dynamically accurate sonic presentation.

The sonic image of the violin should originate just to the right of the inside edge of the left speaker. The overall tonal balance of this recording reflects the recording site (Mills College Concert Hall), the instruments and the recording approach, being slightly warm and never strident.

Recorded by David A. Wilson

Assistance by Sheryl Lee Wilson, David A. Wilson III

Page turner Farrell Hollingsworth

Hamburg Steinway provided by Pro Piano

Recorded at Mills College Concert Hall

Cover photographs by John Pearson

Mastered by Bruce Leek

Matrix by Rick Goldman

BEETHOVEN

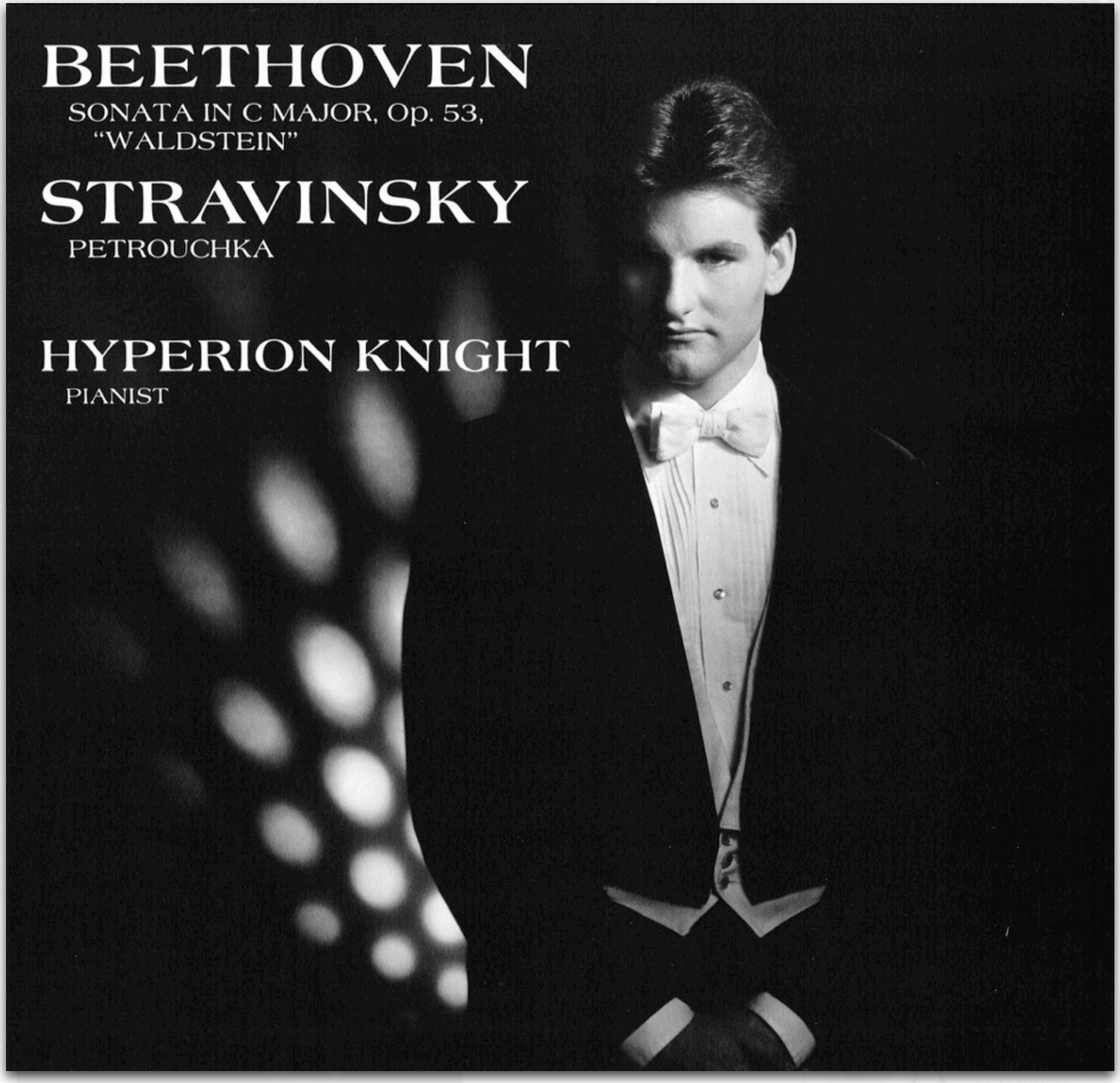
SONATA IN C MAJOR, Op. 53,
"WALDSTEIN"

STRAVINSKY

PETROUCHKA

HYPERION KNIGHT

PIANIST



BEETHOVEN

SONATA IN C MAJOR, Op. 53,

"WALDSTEIN"

STRAVINSKY

PETROUCHKA

BEETHOVEN

Sonata in C Major, Op. 53

Allegro con brio (9:50)

Adagio molto

Allegretto moderato (13:23)

STRAVINSKY

Trois Mouements de Petrouchka

Danse russe (2:40)

Chez petrouchka (4:17)

La semaine grass (8:49)

HYPERION KNIGHT, Pianist

Wilson Audiophile Recordings 8313

BEETHOVEN: Sonata in C Major, Op. 53

When Beethoven left Bonn in 1792, few could have envisioned the titanic creations which would follow his arrival in Vienna. The Count Ferdinand von Waldstein could hardly have foreseen the prophetic nature of his parting words to Beethoven: “Mozart's genius is still mourning the death of his ward. In the inexhaustible Haydn he found a refuge but no employment... Through unremitting industry you shall receive Mozart's spirit from the hands of Haydn." One can only imagine the exhilaration with which the Count must have greeted the sonata whose dedication immortalized his name.

The *“Waldstein”* Sonata was completed in 1804, the same year as the *“Eroica”* symphony. It shares with the *“Eroica”* an affinity of scope and breadth of expression. Beethoven had, in fact, conceived the sonata on such a broad scale that the movement originally intended as the slow movement was removed, and published separately as the *“Andante favori"* in F major. In it’s place Beethoven substituted the introspective *“Introduzione”,* whose mere twenty eight measures eloquently foreshadow the exalted Rondo. The opening movement, *“Allegro con brio"*, exhibits many of the forward looking stylistic approaches of Beethoven’s middle period. There is a third relationship between the first and second tonal areas (C major and E major) rather than the traditional tonic-dominant relationship (interestingly, in the recapitulation Beethoven initially moves the second tonal area down a fifth to A major rather than returning to the tonic of C). The movement posses a development section of extended proportions, with a similarly enlarged coda to add symmetry to the form. Although the form may be expansive, there is little interruption in the motoric impulses of Beethoven’s themes. The kinetic energy is seemingly limitless, and is exploited for the greatest drama.

The chromatically descending bassline and the resultant harmonic instability of the following *“Introduzione”* produce the greatest intensity of expression within a miniature framework. The hushed dynamics and ponderous *“Adagio molto”* tempo flow effortlessly into the theme of the Rondo. The magnificent Rondo is full of the most glittering pianistic effects. The most striking use of the pedal is to be found in the main theme, where Beethoven indicates that the pedal is to be sustained through changes from tonic to dominant and even through changes from major to minor. The theme, as it turns out, is inseperably wed to it’s “pedal point”. It appears in many forms and styles throughout the movement, but always with extended pedalling, or with the “pedal tone" intact in the chord structure. The theme, initially very gentle, swells to the most enormous proportions through Beethoven’s juxtaposition of both a trill and the melody in the treble, supported by rapid scales in the bass. This and other effects, such as the octave glissandi and the coda, create the most stunning sonority throughout.

STRAVINSKY: Trois Mouements de Petrouchka

The trilogy of ballets which Stravinsky wrote for the famed Ballet Russe during the years 1910-1914 are a milestone in the history of music. Each in its own way makes a unique contribution to the evolution of music in the twentieth century. *“L‘Oiseau de Feu”* (1910) demonstrated to the world that Stravinsky was an orchestrator whose innovations would broaden the spectrum of the symphonic expression, even surpassing the achievements of his mentor, Rimsky-Korsakov. The early successes of the *“Firebird”,* however, were only a prelude to the full realization of Stravinsky's artistic vision. Perhaps no moment in the history of music except the *“Eroica”* has had the revolutionary impact of *“Le Sacre du Printemps"* (1914). *“Petrouchka”* (1911) is in certain respects the finest ballet of the three. It represents a landmark in choreography and stage design as well as in its musical vernacular, which is widely heralded as the origin of polytonality in this century. Any musicological exploration of Petrouchka must approach the piece as a consummate work of Art, acknowledging the contributions of the remarkable creative personalities which vitalized the Ballet Russe under the direction of Serge Diaghilev. The circumstances surrounding the creation of Petrouchka are well documented. After Stravinsky’s resounding success with *“L’Oiseau de Feu”* Diaghilev was most enthusiastic about the next proposed project, *“Le Sacre du Printemps"*. Stravinsky, evidently, felt the need for a momentary respite before tackling such a monumental project. In his own words:

“Before tackling the Sacre du Printemps...I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part-a sort of Konzertstuck. In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Stravinsky then surprised Diaghilev with this *“Burlesque”* rather than the sketches for *“Sacre”* which we expected. Struck by the novelty of the idea, Diaghilev requested that Stravinsky expand the work into a full ballet score. The stage design and costumes were assigned to Alexander Benois, and the choreography to Michel Fokine, who had choreographed *“L‘Oiseau de Feu"*. Petrouchka, then, was originally conceived as a work for piano and orchestra. The *“Konzertstuck”* to which Stravinsky referred was to become the second tableau, *“Chez Petrouchka”*. This movement posesses the germinating motive for the entire work. The harmonic language which permeates a large part of the ballet stems from the bitonality of *“Petrouchka’s Cell"*. The famed *“Petrouchka chord"*, which makes its first appearance early in the second tableau, is the juxtaposition of a C major triad in the treble and an F# major triad in the bass, creating a dissonant yet whimsical effect. The bitonality, however, is indicative of more than the pathos of the character Petrouchka. It is a clear indication of the panistic roots of the piece. The triads are those which require the exclusive use of white notes in the treble and black notes in the bass. It is this white note versus black note approach to tonality which is structurally significant in the ballet as a whole. Much of the piano passagework in *“Chez Petrouchka"* is almost exclusively a product of this approach, with strict segregation of white and black note elements between the hands of the pianist. In the tableaus which make up the remainder of the ballet, this concept is expanded. The *“white note”* elements are transformed into passages of uninterrupted diatonicism.

These passages are then alternated with the *“black note”* elements, which are passages of great chromaticism and harmonic instability. The contrast between the essentially pianistic chromaticism and the essentially orchestral diatonicism is in a larger sense representative of the dilemma of Petrouchka. The coldly wooden nature of the marionette is contrasted with the intimate, expressive nature of his true persona. Some writers view this as an allegory to the plight of twentieth-century man. Such a notion might have been alien to Stravinsky‘s original intentions. Nonetheless, the ballet Petrouchka played a significant role in the artistic consciousness of the twentieth century. Perhaps never before in Art had the individual been portrayed as so ineffectual and so insignificant in society.

HYPERION KNIGHT was born and raised in the San Francisco Bay area. He started piano lessons at the age of 4, and debued professionally at 14 in San Rafael, California, playing Beethoven's Fourth Piano Concerto. While studying with Nathan Schwartz in San Francisco, Knight received his Bachelor of Music degree from the San Francisco Conservatory of Music. He moved to Cleveland and continued his studies, this time with Eunice Podis. His Master of Arts degree was earned from the Cleveland Institute of Music. At the age of 22, Hyperion Knight received his Doctor of Musical Arts from the Cleveland Institute of Music. Appropriate to this recording, his dissertation was on the Beethoven's "Waldstein" Piano Sonata. In 1983 he was appointed principal pianist with the Erie Philharmonic Orchestra.

Technical / Listening Notes

The nine foot concert grand piano used for this recording is a unique instrument built by Sheldon Smith at his spacious workshop in Berkeley, California. The recording took place in this workshop. The piano's basic sound quality is characterized by a very powerful lower register, which provides a substantial left-hand foundation. The upper registers are somewhat less damped and more ringing than is typical of contemporary pianos.

The perspective chosen for this recording is close enough to create the illusion that the instrument is in the listener's room, yet not so close as to give the impression of being "inside the instrument." The relatively intimate microphone placement allows the musical lines to be followed with great detail, which proves to be particularly rewarding with the Petrouchka.

Schoeps omnidirectional condenser microphones, in a spaced pair, were used in conjunction with vacuum tube record amplifiers to capture a harmonically rich and accurate sound.

Recorded by David A. Wilson

Assistance by David A. Wilson III and Sheryl Lee Wilson

Mastering by Bruce Leek

Matrix by Rick Goldman

Piano builder and tuner, Sheldon Smith

2233 Mountain Vista Lane

Provo, UT 84606

WILSON AUDIOPHILE
Definitive Recordings, Inc.

Brahms & Beethoven

Clarinet Trios

Charles West, Clarinet

Roger Drinkall, Cello Dian Baker, Piano

BRAHMS & BEETHOVEN: *Clarinet Trios*

Brahms: Trio in A-minor for Piano, Cello and Clarinet
Op. 114

I- Allegro (6:58)

II- Adagio (7:35)

III- Andante grazioso (3:58)

IV- Allegro (4:12)

Beethoven: Trio in B-flat Major for Piano, Clarinet and Cello
Op. 11

I- Allegro (9:38)

II- Adagio (5:15)

III- Allegretto (7:10)

CHARLES WEST, Clarinet
ROGER DRINKALL, Cello
DIAN BAKER, Piano

Wilson Audiophile Recordings 9533

Ludwig van Beethoven

Beethoven wrote his *Trio in B-flat for Piano, Clarinet and Cello, Op. 11* in 1798, when he was twenty-eight years old, and published it that same year. Dedicated to the Countess Maria von Thun (a patroness and advocate of Gluck, Haydn and Mozart), the works first performance was in 1800 at a soirée given by the Count von Fries. This concert was a musical duel between Beethoven and another pianist, Daniel Steibelt. When Beethoven played his newly-composed *Trio for Piano, Clarinet and Cello*, Daniel Steibelt, unable to top the fluid virtuosity of the last movement, conceded that Beethoven had won the musical contest.

The *Trio* was a critical success, as well. Following the publishing of the *Trio*, a critic for the Leipzig journal "Allegmeine Musikalische Zeitung" said: "This trio, which in places is not easy, but which flows more smoothly than some other works of its composer, makes a good ensemble effect with the accompaniment played on a fortepiano. This composer, with his uncommon understanding of harmony and his love of profound expression, would give us a great deal of value, leaving the insipid efforts of many a celebrated composer far behind, if he would only write always in a more natural than far-fetched manner," (page 133, cited in "Beethoven's Piano Trios and Piano Quartets" by Friedhelm Klugmann, from *Ludwig van Beethoven*, ed. Joseph Schmidt-Görg).

Luckily, Beethoven ignored this well-meaning critic's advice, and continued to write the music as it came to him. Even as young as he was when he composed the *Trio, Op. 11*, Beethoven was very serious about his craft and maintaining the musical integrity of his works, regardless of the fashion of the times. As he later told a young musician of the times, "You will ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned, directly, indirectly- I could seize them with my hands- out in the open air; in the woods; while walking; in the silence of the nights; early in the morning; incited by moods, which are translated by the poet into words, by me into tones that sound, and roar and storm about me until I have set them down in notes" (cited in *Beethoven: The Man and the Artist*, trans. Henry E. Krehbiel, page 29).

Beethoven's *Trio, Op. 11*, written at the onset of his musical career, exhibits an exuberance and an impetuosity that contrasts sharply with the other piece on this recording, Brahms's *Trio in A Minor for Clarinet, Cello and Piano, Op. 114*.

Johannes Brahms

Prior to the 1890-91 musical season, Brahms was feeling discouraged and depressed. He began going through all of his manuscripts and destroying everything he thought was unworthy of being published. He wrote to a friend, "I have tormented myself to no purpose lately and till now I never had to do so at all; things always came easily to me," (cited in *The Chamber Music of Johannes Brahms*, by Henry Drinker, page 45).

In March 1891, when Brahms was fifty-eight (and six years before his death), he was invited to Meiningen Castle, home to the 5 music loving Duke Georg and Baroness von Heldburg and the grand-ducal orchestra. It was at Meiningen that Brahms first heard the playing of clarinetist Richard Mühlfeld. Brahms was so impressed by Mühlfeld's playing that he requested a private recital, where Mühlfeld played all the pieces in his repertoire, one after another, and discussed the musical capabilities of the clarinet.

Brahms wrote two chamber works for clarinet that following summer, the *Trio in A minor for Clarinet, Cello and Piano, Op. 114*, and the *Quintet for Clarinet and String quartet, Op. 115*. The first public performance of the *Trio* and the *Quintet* was scheduled for December 12, 1891, in Berlin, with Brahms at the piano, Mühlfeld on the clarinet, and Hausmann on the cello. The Quintet was to be premiered with Mühlfeld and Joachim's Quartet (Joachim was an extremely gifted musician and a dear friend of Brahms'.) This premiere was particularly important because Joachim had a strict stipulation that on his Quartet's concerts, no work could be performed which was not written exclusively for strings.

Brahms was gratified by Joachims's compliment, as he states in a letter to a friend: "Joachim has sacrificed the virginity of his quartet to my newest things. Hitherto he has carefully protected the chaste sanctuary but now, in spite of all my protestations, he insists that I invade it with clarinet and piano, with Trio and Quintet. This will take place on the 12th of December, and with the Meiningen clarinetist." (cited in Florence May, *The Life of Johannes Brahms*, vol. II, p. 625-26).

The concert was a phenomenal triumph. At the public rehearsal, held on 10 December, every seat was filled, and as the programme concluded (the last piece was the *Quintet*), the audience demanded a repetition of the entire *Quintet*. Joachim and the other musicians finally agreed to repeat the slow movement of the *Quintet*. Subsequent performances were just as successful, and on March 28, 1892, both works were premiered in London, at a concert which was repeated on April 2, due to popular demand.

-Natassja Olsen

Charles West - Clarinet

As a solo clarinetist, Charles West has performed throughout the United States and Mexico, and in Asia and South America. Among the orchestral principal positions he has held are the El Paso Symphony Orchestra, and he currently performs as principal in the Flagstaff Festival Symphony Orchestra and with the Virginia Opera. As a performer of contemporary music he has held positions with the University of Iowa Center for New Music and is now in Richmond Virginia's new music ensemble CURRENTS. West was the first president of the combined International Clarinet Society/ClariNetwork International and he performs frequently on this organization's international convention programs.

Charles West is currently Professor of Clarinet at Virginia Commonwealth University. Previous appointments have included the University of Arizona, New Mexico State University, and Grinnell College. He holds the Doctorate in Performance and is a Fulbright Scholar. Having studied at the University of Iowa with Himie Voxman and at the University of Northern Colorado with Loren Bartlett, he has done additional study with Leon Russianoff and Robert Marcellus.

West has published many articles and a composition for band, he has performed for national and international conventions of composers, teachers and performers. Mr. West's publications take the form of articles and compositions, and many recordings of his performance have been issued on various labels. He performs on Buffet clarinets, and is a Boosey-Hawkes Buffet Crampon clinician.

The Roger Drinkall-Dian Baker Duo . Cello and Plano

Any two accomplished musicians, given enough rehearsal time, can produce a competent performance. Roger Drinkall and Dian Baker, however, go far beyond the merely competent, rising to a higher plane where technical mastery and a perfect melding of mind and spirit make each performance pure magic.

In the eight years since they formed the Drinkall-Baker Duo, the two musicians have taken that magic to more than six hundred concerts all over the world, garnering critical acclaim and a growing international reputation.

The pair's approach is unique. They do not regard themselves as soloist and accompanist, but rather as two soloists, a true partnership of two equals. This philosophy brings to their playing a striking unity of thought and execution.

“At times, both piano and cello seemed to merge to become a single entity," wrote a reviewer in the *New Straight Times* of Kuala Lumpur, Malaysia. “They played with an intensity and passion that one rarely sees in classical musicians."

In addition, the duo’s extensive repertoire - ranging from Bach, Beethoven and Chopin to Ginastera, Kodaly and Weill- is entirely memorized, giving them an intimacy with the music and a freedom from the page that is clearly reflected in their playing.

The combination of these qualities means that Drinkall and Baker never merely play it safe. They embrace each piece completely, playing with a sure elegance and verve that opens new vistas.

Reviewers often comment on the musicality and passion of the duo's performances:

"A profound sense of taste... richly nuanced and emotionally packed with astounding musicality and technique," said *La Stampa* of Italy.

"A delightful experience, and I can't remember when I last saw performers return for five encores... uncommon vigor and commitment... truly a delight," said *Dawn of Karachi*, Pakistan; and from *The Georgetown Times* of South Carolina: "It had to be magic... pure sorcery... unsurpassed for excitement... a real pleasure."

Roger Drinkall has been making his cello sing on stages all over the world for nearly three decades in more than thirty countries and has made a number of recordings for Asian and European networks. He graduated from the Curtis Institute of Music where he studied with Leonard Rose.

Drinkall's cello is itself a classic: an 1830 Pressenda, which the *New Straight Times* says he plays "like he was born with it, and made it sing with a tone that was dulcet even on the high notes."

The *Deseret News* of Salt Lake City concurs: "Drinkall has an exhilarating tone, bright and lively, youthful and virile- indeed a kind of heldentenor among cellos- which he enjoys using to galvanic effect."

Dian Baker was already well on the way to establishing herself as a virtuoso performer on two instruments at a young age. By age 15, she won the Bank of America award in both violin and piano and played her orchestral solo debuts on both instruments. Her virtuosity on violin gives her unique insights into playing with stringed instruments. "Baker brought... liquid clarity... beyond technical security to match (Drinkall's) intrepid music making," said the *Deseret News*.

Recently the duo performed in Belgium, Holland, Switzerland, and the Czech Republic. The Prague concert was broadcast nationwide by Czech TV 1. Following this European tour, the Yamaha Music Corporation engaged the Duo for a second tour of Malaysia.

Technical / Listening Notes

This recording took place in March 1995 at Maurice Abravanel Hall in Salt Lake City, Utah. The hall is noted for its clean acoustics, linear reverberation and mid-range focus. As in most other Wilson Audiophile chamber recordings, the perspective is close… as though the instruments are performing in your listening room.

The piano is a nine-foot Fazioli. One of its unique characteristics is that it is entirely hand-made. This piano began its life in Italy's Valde de Fiemme's forest of red spruce, where Stradivarius sought wood for his violins. When the trees are one-hundred and fifty years old, one out of every 200 of them has the special resonant qualities to make them perfect for use throughout this instrument. This rare timber is then entrusted to the finest craftsmen, who spend two years building each piano. Less than twenty have been shipped to North America. This recording was made using the five-hundredth Fazioli piano. The cello is an example of the Italian Luthier Pressenda, crafted in 1830, in Turino. Its wood comes from the same forests as the piano, making these two instruments the perfect pair. The cello bows are the work of William Salchow of New York.

When listening to this recording, the cello is positioned in front of the piano. The cello is to the right of center, facing the front of the soundstage. The image of the cello is rather large, and moves slightly in the soundstage as the cellist plays the instrument. This is a normal consequence of the spaced omni configuration, as is the recordings naturally rich harmonic structure. The microphone preamps, designed and built by John Curl, are sophisticated, fully class A, direct-coupled units.

The master tape was recorded on the Ultramaster, Wilson Audio's exclusive 30 ips analog recorder. This instrument, designed and built by John Curl, is fully direct-coupled, and exhibits a record/playback frequency bandwidth of over 45 KHz. The mastering tape used was 3M 996. Location monitoring was on Wilson WATT V/Puppy V precision loudspeakers powered by a Brown Electronic Labs Model 1001 Mark II amplifier. At Wilson Audio, master tapes, and reference lacquers were evaluated on both the WATT V/Puppy V and on the WAMM series VII, powered by a variety of amplifiers including Mark Levinson, Audio Research, Krell, Spectral, Jadis, Rowland and Audio Note. Excellent compatibility was realized with all of these designs.

This recording was made and mastered using the multi-patented CVT (Constant Velocity Transmission) technologies provided under license to Wilson Audio Specialties by MIT. The use of these technologies preserves details in the recording and mastering process that result in a record or CD with increased clarity and transparency. This ensures a more natural and lifelike representation of the original event. CVT and MIT are registered trademarks of Music Interface Technologies of Auburn, California. Both analog and digital mastering were performed at Wilson Audio's mastering facilities in Provo, Utah.

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