



## **ACKNOWLEDGMENTS**

**PRODUCED BY:** Wilson Audiophile Recordings, LLC

**ORIGINAL RECORDING ENGINEER:** David A. Wilson

**PROJECT MANAGER:** Daryl C. Wilson

**ANALOG TO HIGH DEFINITION DIGITAL TRANSFER:**  
Bruce Brown, Puget Sound Studios

**TRANSFER EDITING:** Bruce Brown, Puget Sound Studios

**SONIC EVALUATION:** David A. Wilson, Sheryl Lee Wilson, Daryl C. Wilson

## **TECHNICAL NOTES:**

Description of equipment and processes used for Master Tape transfers in  
Dave Wilson's Music Room:

**BRUCE BROWN FLEW FROM SEATTLE TO PROVO TO WORK HAND-IN-HAND WITH DAVE AND DARYL WILSON. EACH MASTER TAPE WAS INSPECTED, CLEANED, AND TREATED WITH LAST #9 AND #10 PRESERVATIVES. ALL OF THE MASTER TAPES WERE BAKED TO REFORMULATE THE BINDING. THIS WAS DONE IN AN INCUBATOR AT 135 DEGREES AND THEN THEY WERE LEFT TO COOL BACK DOWN TO ROOM TEMPERATURE. ALL SPLICES WERE INSPECTED AND REPAIRED, IF NECESSARY.**

**EACH TRANSFER WAS EXECUTED ON THE ULTRAMASTER, A ONE-OF-A-KIND STUDER A80 DESIGNED AND BUILT BY JOHN CURL WITH CUSTOM ELECTRONICS.**

**EACH MASTER TAPE WAS STORED BY WILSON AUDIOPHILE "TAILS-OUT" IN WHICH PUGET SOUND STUDIOS DID A LIBRARY WIND TO THE TAKE-UP REEL. ALL LEVELS WERE SET ACCORDING TO INCLUDED EQ SHEETS AND EACH 1 KHZ TONE WAS FURTHER SET AT PRECISELY 1 KHZ, VIA A CUSTOM VARI-SPEED ADJUSTMENT. THIS PROVIDED THE EXACT SPEED THE MASTER TAPES WERE RECORDED AT.**

A TOTAL OF FIVE DIFFERENT ANALOG-TO-DIGITAL CONVERTERS WERE USED TO PROVIDE SAMPLES FOR THE WILSONS TO EVALUATE. ULTIMATELY AN EMM LABS ADC-8 MK IV, CUSTOM MODIFIED BY ANDREAS KOCH, WAS CHOSEN BY DAVE AND DARYL WILSON FOR THE TRANSFERS FROM THE ULTRAMASTER USING THE ORIGINAL MASTER TAPES INTO A SONOMA DSD WORKSTATION FOR CAPTURE AND EDITING. MONITORING FROM THE SONOMA DSD WORKSTATION WAS ROUTED THROUGH A MODIFIED PLAYBACK DESIGNS MPS-5 VIA USB-X WITH LIGHT HARMONIC USB CABLE. ALL DSD FILES WERE TRANSFERRED INTO A MERGING TECHNOLOGIES PYRAMIX DSD/DXD MASSCORE WORKSTATION FOR SAMPLE RATE CONVERSION, FORMAT CONVERSION, AND META-DATA TAGGING. THE PYRAMIX HEPTA FILTER WAS USED FOR CONVERSION TO PCM. FILES WERE THEN LISTENED TO FOR QUALITY ASSURANCE.

Description of the Equipment used in the Provo, Utah “Wilson Music Room” that Wilson Audiophile Recordings, LLC put to use for Sonic Evaluation:

**SPEAKERS:** WILSON AUDIO ALEXANDRIA XLF, TWO THOR’S HAMMERS  
**ELECTRONICS:** APPLE MAC MINI, AMARRA & AUDIRVANA PLUS, WEISS  
INT 202, AUDIO RESEARCH DAC8, VTL 7.5 MK3 PRE-AMP, VTL  
SIEGFRIED MK2 AMPLIFIERS, 2 WILSON AUDIO W.A.T.C.H.  
CONTROLLERS

**CABLES:** AUDIOQUEST FIREWIRE, TRANSPARENT OPUS

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**WILSON**  
**AUDIOPHILE**

*Definitive Recording  
Pure Analog*

# **SONATAS FOR VIOLIN AND PIANO**

**DEBUSSY:** *Sonata for Violin and Piano*

**BARTOK:** *Rumanian Folk Dances*

**BRAHMS:** *Sonata No. 1 in G major Op. 78*

**JULIE STEINBERG,**  
*Piano*  
**DAVID ABEL,**  
*Violin*





## **JOHANNES BRAHMS**

### **Sonata No. 1 in G major, Op. 78**

*Vivace ma non troppo*

*Adagio*

*Allegro molto moderato*

This is actually Brahms's second violin and piano sonata (1879), the first written when he had just turned sixteen, having disappeared and then been recovered; it was finally destroyed by the composer as not worthy.

The work has been termed *Regen-Sonate* (Rain Sonata) because it uses material from two songs, Op. 59, written to the poetry of Claus Groth, evoking the sad past:

*Fall, rain, fall down,*

*Wake my old songs*

*That I sang in the door*

*When the rain clattered.*

The raindrop material is present in each movement, especially the third. The overwhelming impression of this tragic work affected Clara Schumann intensely, she writes, over a period of time.

Sensitive listeners will hear three levels of feeling expressed in this work: the sense of life's tragedy; the workings of turmoil expressed in turbulent chromaticism; and yet the grand aura of peace often found in Brahms's best writing.

## **CLAUDE DEBUSSY**

### **Sonata for Violin and Piano (1917)**

*Allegro vivo*

*Intermede (fantastique et leger)*

*Finale*

This sonata shows the composer at his most original, still experimenting with form near the end of his life. Debussy writes that the first movement shows "curious evolving, giving the impression of an idea turning around on itself, like a snake biting its tail." The work is remarkable, as the composer points out, in its joyousness and impetuosity, reflecting nothing of the depression and illness that Debussy was feeling at the time of its writing. Contrary to these, he says, "the spirit breathes when it wishes to." And further, it shows "what a sick man can write in time of war." Debussy himself gave the first public performance with the violinist Gaston Poulet at the Salle Gaveau in May 1917, his last public appearance in Paris. Careful listeners will hear reflections of Igor Stravinsky's techniques used in *Le Sacre du Printemps* in connecting passages of the



first movement. The second movement, the last composed of Debussy's serenades, presents a remarkable Harlequinesque. The strength and elegance of the last movement make a most compelling end.

## **BELA BARTOK**

### **Rumanian Folk Dances (Roman Nepi Tancok) 1915**

1. *Stick dance (Jocul en bata)*
2. *Sash dance (Braul)*
3. *In one spot (Pe loc)*
4. *Horn dance (Buciumeana)*
5. *Rumanian Polka (Poarga romaneasca)*
6. *Fast dance (Maruntel)*

Bartok's Rumanian collection numbered more than 800 cylinders and over 4,000 songs at the time he wrote these dances. It is amazing to think of the perserverance it must have taken for him to manage collection trips on the outer rim of the Austro-Hungarian empire in the midst of World War I. His letters chronicle some of the difficulties of communication and transportation. Exhaustion followed the last trip.

To Ion Busitia who helped him on his Rumanian trips, and who received the dedication of these six dances, Bartok wrote on May 20, 1915, that he was again composing. The work appeared first for piano solo and was soon arranged for violin and piano by Zoltan Szekely. Bartok performed it often with Szekely playing the violin, then, somewhat later with Josef Szigeti.

His straightforward presentations illustrate the harmonic patterns and the structures that Bartok took from his folk materials.

From this period date, other important works such as *The Wooden Prince*, *The Piano Suite, Op. 14*, and the *String Quartet No. 2*.

## **SOMEI SATOH**

### **Birds In Warped Time II**

Somei Satoh, born in 1947 in Sendai City, Japan, studied composition on his own. In 1969 he organized the experimental, mixed-media composer's group "Tone Field," and in 1972 went on to stage a multi-media art festival called "Global Vision," consisting of visual artists, event artists, and improvisational performing groups. Since 1976 he has held private concerts almost every year and was the recipient of the Arts Festival Award in 1980. In 1983 he spent a year in the United States at the invitation of the Asian Cultural Council. *Birds in Warped Time II* was commissioned for



Kishiko Suzumi and Harumi Hanafusa and was premiered on December 4, 1980, at the Toshi Center Hall. It features a constant tremolo of moving harmonies in the piano and a slow melody with varied ornaments in the violin.

The work begins and ends on a note of utter serenity. In between, it takes the listener on a circular journey, traveling through the ebb and flow of a universe of tension and relaxation.

## **DAVID ABEL**

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 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 of Music. David Abel 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, Grinnell College, and Stanford University. He was violinist with the Francesco Chamber Trio which won the 1974 Naumberg Chamber Music Award in New York. He has been a participant in the Chamber Music West Festival in San Francisco, a member of the Crown Chamber Players at the University of California at Santa Cruz and has appeared at the Carmel Bach Festival and the Mozart Festival in San Luis Obispo. Mr. Abel is currently artist-in-residence at the San Francisco Conservatory of Music, is on the faculty of Mills College, and violinist with the Mills Chamber Ensemble.

## **JULIE STEINBERG**

Pianist Julie Steinberg, known for her eclectic repertoire and performing diversity, draws on a wide background of musical experiences. She has been soloist with the Oakland Symphony Sound Spectrum, the San Francisco Symphony Mostly Mozart Festival and the Berkeley Symphony. Ms. Steinberg also appears regularly as a chamber player. She participates in the Chamber Music West Festival in San Francisco and has been assisting artist in Master Classes with Jean-Pierre Rampal



and Mstislav Rostropovich. She is co-founder of the Mills Chamber Ensemble and has formed the Abel-Steinberg Duo with violinist, David Abel. They perform throughout California and up-coming appearances include recitals in Hong Kong and at the Library of Congress in Washington, D.C. In the Bay Area, Julie Steinberg has performed with the Oakland Ballet Orchestra, Oakland Symphony, the San Francisco Contemporary Players, and the San Francisco Symphony. She holds a Doctorate of Musical Arts Degree from Stanford University with a specialty in Twentieth Century music and is currently on the faculty of Mills College in Oakland, California.





**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 Hamburg Steinway model D concert grand, selected for its almost magical harmonic warmth and evenness 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 analog recording was made at 30 inches per second on Wilson Audio's exclusive Ultramaster™ Recorder, built by John Curl. Transfer to digital was performed using the JVC-900 Recorder. All primary signal path cabling was designed by Bruce Brisson.

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.

*Produced by David A. Wilson and Sheryl Lee Wilson*

*Recorded by David A. Wilson*

*Recording Assistant, Jon Skoczylas*

*Page Turner, Michelle Frodenberg*

*Liner Notes by Wyatt Insko*

*Digital Transfer by Bruce Leek*

*Hamburg Steinway Provided by Pro Piano*

*Recorded at Mills College Concert Hall*

*Cover Photograph by Stephen Ryan*

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