



WILSON
AUDIOPHILE
Definitive Recording

Music of Chopin

Sonata No. 3 in B Minor, op. 58

Ballade in F Minor, op. 52

Polonaise in F# Minor, op. 44

Hyperion Knight
Pianist

MUSIC OF CHOPIN

HYPERION KNIGHT PIANIST

Side One

1. Sonata in B Minor, op. 58
 - I. Allegro maestoso 09:17
 - II. Scherzo molto vivace 02:43
 - III. Largo 07:58
 - IV. Finale presto non tanto 05:07

Side Two

2. Ballade no. 4 in F Minor, op. 52 11:34
3. Polonaise in F# Minor, op. 44 11:41

Music of Chopin

"Oh God, where art Thou? Art Thou there and dost Thou not invade Thyself? Art Thou not sated with murder? Or art Thou indeed a Muscovite?"

These words, written by Chopin after the fall of Warsaw to the Russians, seem as relevant to us in the latter part of the twentieth century as they did in 1831. Poland's struggle for freedom and dignity strikes a common chord in all of humanity, and this perhaps best explains the continuing rise of Chopin's popularity in an age which reviles romanticism. Friedrich Nietzsche spoke for many people of all nations when he was stirred to say: "I am too much of a Pole not to prefer Chopin's music to all other music in the world."

That Chopin's music was the very essence of the Polish people seems evident in all of his works. The Warsaw press commented as early as 1830, when Chopin was but twenty years old, that: "Chopin knows what sounds are heard in our fields and woods; he has listened to the Polish village; he has made it his own." Chopin himself wrote: "I should like only to write and leave for posterity the A B C of that which is truly Polish."

What is somewhat less obvious in Chopin's music is the dedication he felt to assist in the liberation of Poland. A few pieces, such as the "Revolutionary" Etude and the "Heroic" Polonaise, speaks directly and threateningly to the aggressors. His "Song from the Tomb" of Opus 74 was recognized as sufficiently incendiary to be banned by the Prussian censors, and again later by the Nazis. Most of his works, however, more aptly fit the description of Robert Schumann: "Chopin's works are cannon buried in flowers..."

The Polonaise in F# Minor, Op. 44 was originally described by the composer as a "Fantasia in the form of a Polonaise", but it certainly contains all of the fire and patriotism of the "Heroic"

Polonaise in A^b. The "Fantasia" element stems from the mixture of forms in the piece - a deeply nostalgic "Mazurka" is inserted between the outer layers. The rest of the Polonaise is virtually a call to arms. Such proud music is Chopin at his most defiant, ending with what Franz Liszt called a "convulsive shudder at the close."

This same tenacious courage is found in the Finale of Chopin's Third Sonata in B Minor, Op. 58. The Second Sonata, Op. 35, is generally a more dramatic and concise creation than the third, but the last two movements seem resigned to a grim fate. The Third Sonata is much more introspective and spacious, with moments of deep reflection, such as the beautiful middle section of the largo, and also moments of great playfulness, as in the Scherzo. The final Presto, however, is perhaps Chopin's most self-confident moment, with a drive and energy unsurpassed in the piano literature.

Of the Ballade in F Minor, Op. 52, Huneker perhaps said it all when he averred that he could write a volume about his "music hot from the soul." While the title "Ballade" implies a narrative for the piece, it seems clear that the tale is an interior one, dealing with the most personal and strongly held emotions. Moving from great sadness to great rage, with intermittent moments of brief happiness (seemingly just distant memories), the piece will find its niche in each person's heart. Chopin himself knew well what his music was about:

"Bach is like an astronomer who, with the help of ciphers, finds the most wonderful stars. For him the earth is nothing, he is always looking toward the heavens.

"Beethoven embraced the universe with the power of his spirit. Therefore, on these great horizons man seemed so small to him that he could see only the greatest ones, as for example, Napoleon.

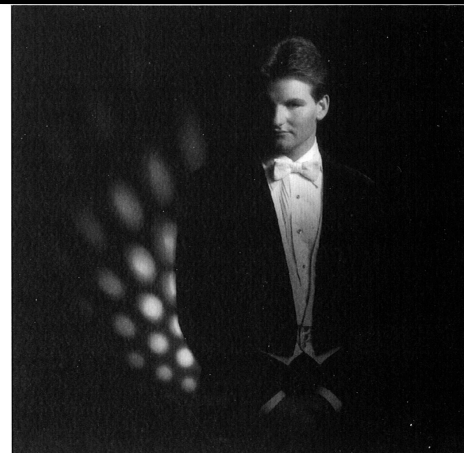
"I do not climb so high. A long time ago I decided that my universe will be the soul and heart of man. It is there that I look for nuances of every feeling which I transfer to music as well as I can."

-- Notes by Hyperion Knight

Hyperion Knight

Hyperion Knight was born in Berkeley, California and began musical studies at the age of four. He made his performing debut at the age of 14 with the Beethoven G Major concerto.

Hyperion's advanced musical training began at the San Francisco Conservatory of Music, where he studied piano with Paul Hersh and Nathan Schwartz, graduating at the age of 19. Further studies took him to the Cleveland Institute of Music and lessons with Eunice Podis and Paul Schenly. He



won the Arthur Loesser award upon graduation, receiving a Master's and Doctor of Musical Arts degree at the age of 22.

In 1986, Hyperion was a finalist in several major competitions, including the Dealey awards and Buffalo Philharmonic competitions. He was the winner of the Stravinsky prize at the 1986 International Stravinsky Award, and most recently took first prize in the 1991 Ohio Federation of Music Clubs piano competition.

An enthusiast for the great performers of the past, Hyperion has joined the critical staff of *The Absolute Sound* magazine, and writes a column devoted to historical recordings and the recognition of the great artists of this century. He has recorded works by Beethoven, Stravinsky, Ginastera, Mussorgsky, and Chopin.

Technical Notes

The recorded perspective of the piano in this recording is close... As though the 9' Hamburg Steinway is being played for you in your living room. Of course the actual recording was not made in a living room! Instead, the great room at Lucasfilm's Skywalker Ranch, with its incredibly low noise floor and fully adjustable acoustics, was used.

To capture a clean, dynamic, and harmonically rich instrumental presentation, a pair of Sennheiser MKH-20 Omni microphones were employed. The microphones' signals were amplified by two superb pure class-A microphone preamps custom-built for Wilson Audio by John Curl. MIT cable carried the balanced line level signal to Wilson Audio's Ultramaster™ 30 ips analog recorder. Subsequent digital master tapes were made through the Pygmy A/D converter on a Panasonic SV-3700. Playback reference monitoring was performed on Wilson Audio WATT II/Puppies, driven by a Spectral DMA-50 amplifier through MIT CVT Terminator cables.

Acknowledgements/Credits

Executive Producer	Sheryl Lee Wilson
Musical Producer	Tiery Lodge
Editing	Bruce Leek
Technical Direction	David A. Wilson
Recording Engineering	David A. Wilson
Studio Manager	Bob Edwards
	Lucasfilm
Booklet/Liner Design	Shane O'Toole
Analog Mastering	The Mastering Lab
Digital Mastering	Bruce Leek
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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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