

MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384

Digital Audio Denmark AX24 Analog to Digital Converter

Lynx AES16 used for digital I/O
RME HDSpe AES

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
Retro Instruments 2A3 Dual-channel tube program equalizer

Cables: Purist Audio Design, Siltech

VPI Classic Turntable w/ Benz Wood Cartridge
Emotive Audio Custom Phone pre-amp

Power Sources: We use a PS Audio Power Plant Premier
and Power Plant 300

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 and Archival Gold DVD's

Facts about this Recording

Transferred from a RCA 4-Track Tape

Producer: Peter Dellheim/Max Wilcox Engineer: John Crawford/Lewis Layton

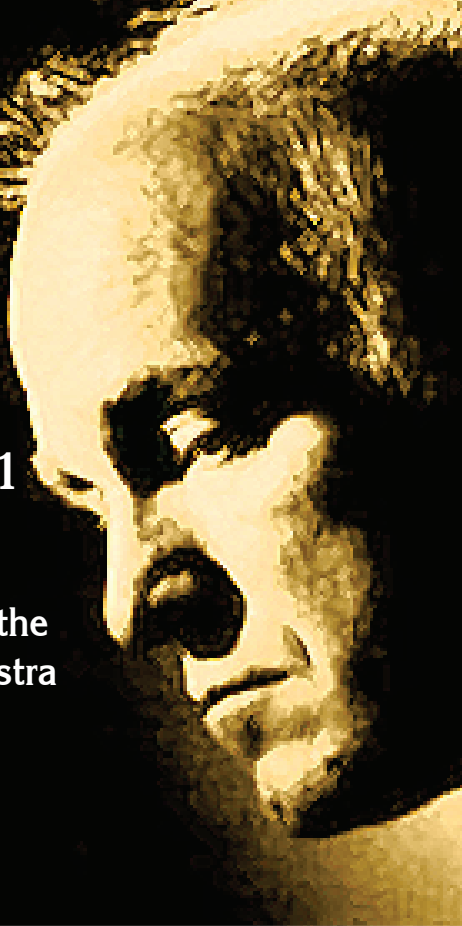
Recorded: 1961 Boston Symphony Hall

Sviatoslav Richter performs Beethoven Piano Concerto No. 1 Piano Sonata No. 22/Op. 54

Charles Munch conducts the
Boston Symphony Orchestra



HIGH DEFINITION TAPE TRANSFERS



Sviatoslav Richter

Born: March 20, 1915 - Zhitomir, Russia (in the territory of modern Ukraine)

Died: August 1, 1997 - Moscow, Russia

Sviatoslav Teofilovich Richter was a Soviet pianist of German extraction (German father). He was widely recognized as one of the greatest pianists of the 20th century, and is sometimes proposed as the greatest of all. He was well known for his vast repertoire, effortless technique and poetic phrasing.

Sviatoslav Richter was born in Zhitomir but grew up in Odessa. Unusually, he was largely self-taught although his organist father provided him with a basic education in music. Even at an early age, Richter was an excellent sight-reader, and regularly practiced with local opera and ballet companies. He developed a lifelong passion for opera, vocal and chamber music that found its full expression in the festival he established in Grange de Meslay, France. He started to work at the Odessa Conservatory where he accompanied the opera rehearsals. He gave his first recital in 1934 at the engineer club of Odessa but did not formally study piano until three years later, when he enrolled in the Moscow Conservatory, which waived the entrance exam for the young prodigy after it was clear he would not pass. He studied with Heinrich Neuhaus who also taught Emil Gilels, and who claimed Richter to be "the genius pupil, for whom he had been waiting all his life". In 1940, while still a student, he gave the world premiere of the Sonata No. 6 by Sergei Prokofiev, a composer with whose works he was ever after associated. He also became known for skipping compulsory political lessons at the conservatory and being expelled twice during his first year. Richter remained a political outsider in the U.S.S.R. and never joined the Party.

Sviatoslav Richter met the soprano Nina Dorliak in 1945 when he accompanied her in a program that included songs by Nikolai Rimsky-Korsakov and Prokofiev. "This was the first meeting in an association that would last the rest of their lives. Richter and Dorliak were never

officially married, but they were constant companions. She was the practical counterbalance to his impulsive nature. She would wind his watch for him, remind him of appointments, and manage his professional commitments" (Geffen 1999). In 1949 he won the Stalin Prize, which led to extensive concert tours in Russia, Eastern Europe and China.

The West first became aware of Sviatoslav Richter through recordings made in the 1950's. He was not allowed to tour the USA until 1960, but when he did, he created a sensation, playing a series of sold-out concerts in Carnegie Hall. Touring, however, was not Richter's forté. He preferred not to plan concerts years in advance, and in later years took to playing on very short notice in small, often darkened halls, sometimes with only a small lamp lighting his piano. He died in Moscow while studying for a concert series he was to give.

Sviatoslav Richter's repertoire spanned the major works of the piano repertoire, although with many omissions (e.g., Bach's Goldberg Variations (BWV 988), L.v. Beethoven's Waldstein sonata and Fourth and Fifth piano concertos, Schubert's A-major sonata D. 959). Among his noted recordings are works by Franz Schubert, L.v. Beethoven, J.S. Bach (whose Well-Tempered Clavier part II he is said to have learned by heart in one month), Frédéric Chopin, Franz Liszt, Sergei Prokofiev, Sergei Rachmaninov, Alexander Scriabin and many others. He was said to be the finest interpreter of the piano works of Robert Schumann. He gave the premiere of Prokofiev's Sonata No. 7 (which he learned in just four days before staging a performance of the work), and Prokofiev dedicated his Sonata No. 9 to him. Apart from playing solo he also enjoyed playing chamber music with partners such as David Oistrakh, Benjamin Britten, and Mstislav Rostropovich. He had unusually large hands, capable of taking a twelfth.

Despite his huge discography, Sviatoslav Richter hated the process of recording. Glenn Gould called him one of the most powerful musical communicators of our time, and it was in concert that Richter's musical genius found its full expression.



Beethoven Piano Con. No. 1 / Sviatoslav Richter

Sviatoslav Richter

Beethoven Piano Concerto No. 1

Piano Sonata No. 22/Op. 54

Charles Munch conducts the Boston Symphony Orchestra

I. Allegro con brio

II. Largo

III. Rondo. Allegro scherzando

IV. Piano Sonata 22/Op. 57

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 HD TT disc receives during its very demanding manufacturing process.

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admin@highdeftapetransfers.com

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