

Pristine
XR

JASCHA SPIVAKOVSKY

Born into a very musical family in a small town near Kiev, Jascha Spivakovsky demonstrated incredible pianistic talent from the age of three. He moved to Odessa and became famous across the Russian Empire as a child prodigy, but was almost murdered and forced to hide under straw for five days during the 1905 Pogrom. He fled with his family to Berlin, where he was offered pupillage at the internationally renowned Klindworth-Scharwenka Conservatorium. Privileged there to learn from direct students of the immortals Franz Liszt and Anton Rubinstein, he combined the performance secrets of their great lineages with his innate gifts to create a thrilling new playing style.

His sound signature was distinguished by scintillating brilliance and astonishing power, golden tone and crystal texture, exquisite phrasing and overwhelming passion. Audiences around the world responded with scenes of wild enthusiasm not seen since Liszt himself took the stage. The most discerning critics proclaimed him one of the greatest pianists in the world, the heir of Liszt and Rubinstein, master exponent of all the great composers, and the finest living interpreter of Brahms. Forging new artistic pathways with characteristic dash and daring, he also founded a duo famed across Europe and a trio proclaimed the finest in the world.

In the early Thirties, his leading reputation for interpreting German composers infuriated the Nazis, who claimed Jewish artists were genetically incapable of true performances of German music. They disrupted his concerts and ultimately put him on a hit-list. Warned of the danger by Maestro Richard Strauss in a musically-coded secret message, he fled to Australia and put his musical career on hold, working tirelessly to help people escape Germany and aid the war effort. Meanwhile the Nazis did everything in their power to erase him from history and declared him officially eliminated from German culture in 1937. However, Spivakovsky became a proud Australian in 1938 and more than reclaimed his global reputation as a supreme master of all musical styles after the war. He dedicated himself to the most challenging works in all pianoforte literature and the rarity and greatness of his performances rendered even the toughest critics speechless.

Full musical biography and detailed programme notes are available at www.jascha.com

Recorded 1955 - 1967

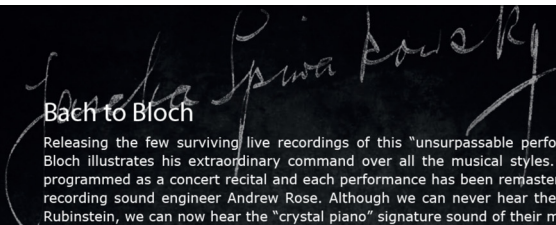
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JASCHA SPIVAKOVSKY

Bach to Bloch
Volume II




Bach to Bloch

Releasing the few surviving live recordings of this "unsurpassable performer" for the first time, Bach to Bloch illustrates his extraordinary command over all the musical styles. Each volume of the collection is programmed as a concert récital and each performance has been remastered by the world-leading historical recording sound engineer Andrew Rose. Although we can never hear the immortals Franz Liszt and Anton Rubinstein, we can now hear the "crystal piano" signature sound of their musical heir Jascha Spivakovsky.

Volume II

This volume opens with a "revelation of rhythmic vitality" in his own majestic version of Bach's Chromatic Fantasy & Fugue. Followed by radiant Mozart articulated with the "extraordinary purity and clearness" of his unique "crystal piano" sound signature. "Deliciously exquisite" gems then herald with "marvellous delicacy" the four pivotal Beethoven sonatas to feature in Volume Three. The Fantaisie Impromptu is a scintillating balance of volatile bravura and "the most delightful grace." Finally the Funeral March Sonata, the mighty climax of this volume, performed in the grand manner of the golden age of Romantic pianism. In the words of one astounded contemporary critic: "I have never heard a reading to touch it."

PROGRAMME

Bach-Busoni - Chromatic Fantasy and Fugue in D Minor, BWV 903

- 1 Fantasy (8:59)
- 2 Fugue (5:22)

Mozart - Sonata No. 12 in F Major, K332

- 1 1st mvmt. - Allegro (7:12)
- 2 2nd mvmt. - Adagio (4:47)
- 3 3rd mvmt. - Allegro assai (6:35)

Beethoven-d'Albert - Ecossaises in E Flat Major WoO 083 (3:11)**Beethoven** - Rondo in G Major, Op. 51, No. 2 (8:55)**Chopin** - Fantaisie Impromptu in C Sharp Minor, Op. Post. 66 (5:27)**Chopin** - Sonata No 2 in B Flat Minor, Op. 35 (The Funeral March)

- 1 1st mvmt. - Grave. Doppio movimento (8:58)
- 2 2nd mvmt. - Scherzo (8:23)
- 3 3rd mvmt. - Marche funèbre: Lento (7:56)
- 4 4th mvmt. - Finale. Presto. Sotto voce e legato (1:27)

Total running time: 77:12

