

Press Info:



Pyotr Il'yich Tchaikovsky

Piano Concerto No. 2 in G major Op. 44
(Siloti edition)

Franz Liszt*

Piano Concerto No. 1 in E flat major S 124

Shura Cherkassky, piano
Ferenc Fricsay, conductor

RIAS-Symphonie-Orchester


1951, studio recording, Titania-Palast, Berlin

*1952, live recording, Jesus-Christus-Kirche, Berlin-Dahlem

Shura Cherkassky was one of the most unconventional pianists of the 20th century, with an eventful biography and an impressively long career. A Wunderkind from Odessa, he emigrated to the USA together with his parents in 1922 where he achieved his breakthrough shortly after becoming the pupil of Josef Hofmann. Cherkassky's concept of playing the piano harks back to the ideals of the 19th century, according to which the personality of the interpreter should always be found within the work. Infamous for his unpredictable modifications of tempi and dynamics when performing together with orchestras and conductors, Cherkassky was able to communicate surprising insights even into seemingly popular programmes by virtue of his technique of changing perspective. It would therefore be wrong to attach to him the cliché of the romantic piano virtuoso; his great interest in contemporary piano music also contradicts this notion. These recordings of Liszt's First Piano Concerto and Tchaikovsky's rarely performed Second Piano Concerto (in the version by Alexander Siloti), conducted by Ferenc Fricsay, convey – thanks to the successful partnership between two great musicians – the sense of noblesse of the “golden age of the piano” whose ideals Cherkassky valued during his entire lifetime.



The historical publications at audite are based, without exception, on the original tapes from broadcasting archives. In general these are the original analogue tapes, which attain an astonishingly high quality, even measured by today's standards, with their tape speed of up to 76 cm/sec. The remastering – professionally competent and sensitively applied – also uncovers previously hidden details of the interpretations. Thus, a sound of superior quality results. CD publications based on private recordings from broadcasts cannot be compared with these.

There is a “Producer's Comment”  from producer Ludger Böckenhoff about this production at www.audite.de/sc.php?cd=95499

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