

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent
of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

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

Manley Tube Tape Pre-amps Modified by
Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

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

Facts about this Recording

Transferred from a Westminster 4-track tape recorded in 1966

Recorded by Club Francaise Du Disque, France for Westminster



TERESA STICH-RANDALL SOPRANO
HANDEL/MOZART/SCHUBERT
SAAR CHAMBER ORCHESTRA / KARL RISTENPART, COND.



Teresa Stich-Randall

Born: December 24, 1927 - New Hartford, Connecticut, USA

Died: July 17, 2007 - Vienna, Austria

The admired American soprano, Teresa Stich-Randall, briefly attended the Gilbert School in Winsted. She also studied at the Hartrt School of Music in Hartford at the time and at 15 left New Hartford as the youngest student at the Columbia School of Music. Later, a Foolbright Scholarship took her to Europe, where she learned German, French and Italian for her roles in the opera. She learned to sing in five languages.

In 1947 Teresa Stich-Randall made her operatic debut as Gertrude Stein in the premiere of Thomson's *The Mother of Us All* in New York. She was chosen to create the title role in Luening's *Evangeline* in New York in 1948. She then was engaged to sing with Toscanini and the NBC Symphony Orchestra in New York.

After winning the Lausanne competition in 1951, Teresa Stich-Randall made her European operatic debut that year as the Nerrmaid in *Oberon* in Florence. This established her reputation in Europe, and it was in Europe that most of her subsequent activity was centered. In 1951-1952 she sang at the Basel Opera. In 1952 she made her first appearance at the Salzburg Festival and at the Vienna State Opera. In 1955 she made her debut at the Chicago Lyric Opera as Gilda. From 1955 she appeared regularly at the Aix-en-Provence Festivals. In October 1961 she made her Metropolitan Opera debut in New York as *Fiordiligi*, remaining on its roster until 1966.

Teresa Stich-Randall also sang widely in the USA and Europe as concert artist. Her success in Vienna led her to being the first American to be made an Austrian *Kammersängerin* in 1962. She retired in 1971 (Baker) or 1980 (AMG). Outside of much-heralded visits home to West Hartford in 1982 and 1983, she has been little heard from since.

Teresa Stich-Randall was especially esteemed for her roles in Mozart's operas. Although she is hardly a household name, she has many fans, among those who collect vintage vocal recordings. In her concert career she frequently sang works by Georg Frideric Handel and J.S. Bach. Her approach to Baroque music is signified by her light tone with no more than a subtle vibrato, clear enunciation, and an infallible sense of pitch. She was definitely ahead of

the game in regard to latter-day period performance practice, and her best recordings generously bear this out.

While American-born sopranos have been making waves since the days of Lillian Nordica in the early 1900s, West Hartford, CN, native Teresa Stich-Randall may have been the first American soprano whose popularity abroad outstripped her reputation at home. Stich-Randall studied voice at the Hartt School of Music, Columbia University, and finally New York University, where she made her debut in 1947 creating the role of Gertrude Stein in the premiere of Virgil Thomson's opera *The Mother of Us All*. In 1948 Stich-Randall also created the title role in Otto Luening's opera *Evangeline*. Stich-Randall's talents attracted the attention of maestro Arturo Toscanini, who cast her in a number of parts in the 1949-1950 season, fortunately so in the minor part of Nanetta in Toscanini's last performance of Verdi's opera *Falstaff*, leading to Stich-Randall's presence on one of the most celebrated recorded opera sets ever made.

In 1951 Stich-Randall made her European debut in Florence, Italy, and that same year took first prize in an international singing competition held in Lausanne. This established Stich-Randall's reputation in Europe, and although she would perform with the Chicago Lyric Opera, at the Metropolitan in New York, and on American concert tours as a soloist in the coming years, it was in Europe that most of her subsequent activity was centered. Stich-Randall was named an Austrian *Kammersängerin* in 1962 and was the first American accorded this particular honor; afterwards, she was contracted to the Vienna State Opera and sang there primarily until her retirement around 1980. Outside of much-heralded visits home to West Hartford in 1982 and 1983, Stich-Randall had been little heard from after that.

Although Teresa Stich-Randall is hardly a household name, she had many fans among those who collect vintage vocal recordings. In her concert career she frequently sang works by Handel and J.S. Bach. Stich-Randall's approach to Baroque music was signified by her light tone with no more than a subtle vibrato, clear enunciation, and an infallible sense of pitch. Stich-Randall was definitely ahead of the game in regard to latter-day period performance practice, and her best recordings generously bear this out, in particular her 1966 Vanguard recording of Pergolesi's *Stabat Mater* with alto Elisabeth Höngen.

TERESA STICH-RANDALL *soprano* HANDEL / MOZART / SCHUBERT

SAAR CHAMBER ORCHESTRA / KARL RISTENPART, COND.

1) Handel: Preis der Tonkunst 13:52

2) Schubert: Salve Regina 12:22

3) Mozart: Exsultate, Jubilate 17:10

4) Mozart: Laudamus Te (from Mass in C minor, K. 427) 4:10

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 HDTT disc receives during its very demanding manufacturing process.



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