

LINE
IN
SPATIAL
RECORDS



Maurice Ravel · Franz Liszt · Claude Debussy

Dmitry Demyashkin
Sacred Impressions

Captured at Night in Hofkirche St. Leodegar, Lucerne

— English —



Dmitry Demyashkin

In the world of classical music, Dmitry Demyashkin stands out as a virtuoso pianist, admired for his exceptional synthesis of musicality, elegance, sensitivity, and technical brilliance. Praised by audiences and colleagues alike—among them pianist Vladimir Viardo and conductor Maestro Vladimir Fedoseyev—he has gained wide recognition. His career is marked by a dedication that is palpable in every performance.

Demyashkin's music unfolds like a revelation: There are no accidental tones; every sound is lived through and suffused with meaning. His relationship with art is a rare combination of deep love, respect, and an uncompromising pursuit of truth. This artistic integrity defines both his performances and his work with young musicians, making him a distinctive figure in today's concert life.

Demyashkin was born in 1982 in Saransk, the capital of the Republic of Mordovia (then part of the Soviet Union), and has lived in Switzerland since the age of seventeen. He first came to international attention through a series of remarkable competition successes: In 1993

he won First Prize at the *Virtuosi per Musica di Pianoforte* in Ústí nad Labem (Czech Republic) followed in 1994 by First Prizes at the international television competition *Bravo-Bravissimo* in Cremona (Italy) and at the Competition of Finno-Ugric Nations in Votkinsk (Russia). He continued his success in the following years, winning First Prize at the *Concertino Praga* (Czech Republic, 1997) and at the Piano Music Festival in Belarus (1998).

Further distinctions soon followed: First Prize at the *Rencontres Musicales de la Venoge* in Lausanne, Switzerland (2001), and both First Prize and the Special Prize for the best performance of a Tchaikovsky work at the Russian Music Piano Competition in San José, California (2002). These were followed by Second Prize—with a special award for the best final round—at the Casagrande Competition in Terni, Italy (2006), and Third Prize at the International Beethoven Competition in Bonn, Germany (2007).

Demyashkin's achievements have also been recognized through numerous scholarships and honors, including support from the New Names Charity Program, inclusion in the UNESCO Foundation's Golden Book of New Names of

the Planet, and awards from the Republic of Mordovia, the International V. Spivakov Charity Foundation, and the Lyra Foundation of Bank Vontobel. In 1998, he received the Dancing Angel statuette from the European Union of Music Competitions for Youth (EMCY). In 2007, he was named Honored Artist of the Republic of Mordovia, and in 2012, Steinway & Sons Hamburg bestowed upon him the title of *Steinway Artist*.

As a soloist, Demyashkin has appeared with leading orchestras, such as the Tonhalle Orchestra Zurich, the Beethoven Orchestra Bonn, the St. Petersburg Philharmonic Orchestra, the Tchaikovsky Symphony Orchestra of Moscow, and the San Diego Symphony Orchestra. His concert appearances have taken him to renowned venues across Europe, North America, and Asia, where his performances are admired by audiences and critics alike.

In addition to his concert activities, Demyashkin teaches at the Zurich Conservatory (MKZ) and the Zurich University of the Arts (ZHdK). In his pedagogical work, he places particular emphasis on tonal culture, technical clarity, and musical thought—always with the aim of preserving the joy and depth of making music.

Demyashkin also serves as Artistic Director of Crescendo Konzert Management, which presents an acclaimed concert series in Brunnen, Switzerland, featuring carefully curated programs and distinguished international artists.

A pianist of musical integrity and expressive depth, Demyashkin embodies the rare balance between intellect and emotion with natural ease—securing his place as a truly individual voice in today's classical music world.

www.dmitry-demyashkin.ch



The Works

Maurice Ravel – *Gaspard de la nuit*

Perhaps the most virtuosic work in the entire piano repertoire of the early twentieth century, *Gaspard de la nuit* was conceived by Ravel as a challenge: *Scarbo* was written with the intention of surpassing the notorious difficulty of Balakirev's *Islamey*. Yet beneath its dazzling surface lies a deeper dimension. The music draws its inspiration from the mystical prose poems of Aloysius Bertrand, in which reality and fantasy inseparably coalesce. *Ondine* evokes a beguiling water spirit, *Le Gibet* portrays the tolling of a distant bell over the gallows, and *Scarbo* conjures the nightmarish goblin whose wild dance turns dream into delirium. For the listener, it becomes a journey into the subconscious, where virtuosity serves as a means of summoning uncannily vivid images.

Franz Liszt – *Piano Sonata in B Minor*

Liszt wrote only one piano sonata—but what a sonata it is! Often compared to a novel or a symphony, it is a nearly half-hour work performed without interruption. There are no separate movements in the classical sense; the entire piece unfolds through the continuous transformation of a few thematic ideas. For the nineteenth century, this was a daring innovation and a philosophical statement in itself: This music reverberates with the struggle between light and darkness, the sublime and the demonic. The challenge for the interpreter lies not only in the formidable technique but also in maintaining the structure and dramatic tension, ensuring that every climax arises from inner logic rather than mere volume.

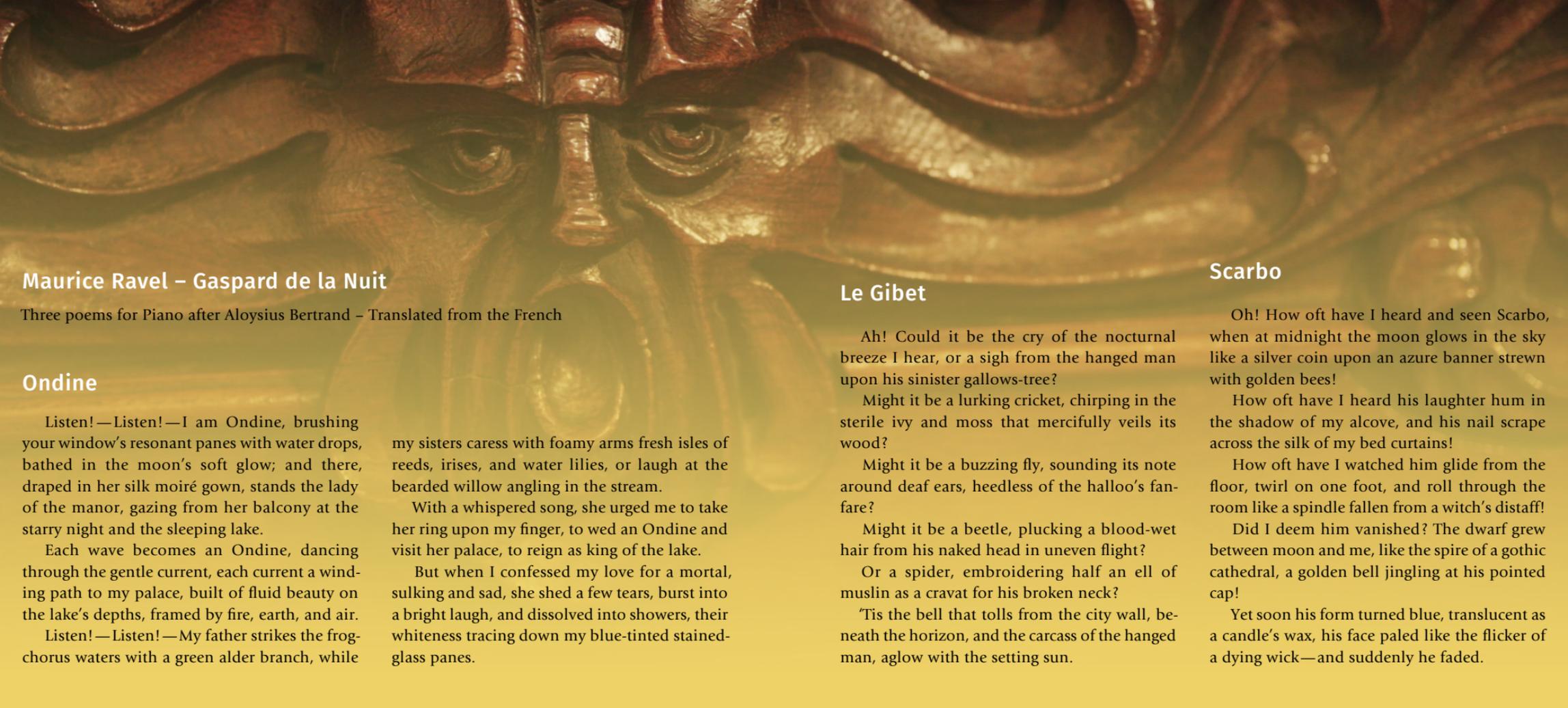
Claude Debussy – *Images, Book I*

Although Debussy disliked the term *Impressionism* applied to his music, the *Images* embody what we might today call “painting in sound.”

Reflets dans l'eau is not merely a depiction of water, but water itself—its motion and the play of light upon it.

Hommage à Rameau bridges the French musical tradition of the seventeenth century with the new sonorities of the twentieth: Baroque solemnity meets refined harmonic subtlety.

Mouvement is a whirlwind of energy in which familiar chords dissolve into sparkling rhythmic patterns. For the pianist, the challenge lies not in simply playing the notes, but in rendering tangible the very substances of light, air, and movement.



Maurice Ravel – Gaspard de la Nuit

Three poems for Piano after Aloysius Bertrand – Translated from the French

Ondine

Listen!—Listen!—I am Ondine, brushing your window's resonant panes with water drops, bathed in the moon's soft glow; and there, draped in her silk moiré gown, stands the lady of the manor, gazing from her balcony at the starry night and the sleeping lake.

Each wave becomes an Ondine, dancing through the gentle current, each current a winding path to my palace, built of fluid beauty on the lake's depths, framed by fire, earth, and air.

Listen!—Listen!—My father strikes the frog-chorus waters with a green alder branch, while

my sisters caress with foamy arms fresh isles of reeds, irises, and water lilies, or laugh at the bearded willow angling in the stream.

With a whispered song, she urged me to take her ring upon my finger, to wed an Ondine and visit her palace, to reign as king of the lake.

But when I confessed my love for a mortal, sulking and sad, she shed a few tears, burst into a bright laugh, and dissolved into showers, their whiteness tracing down my blue-tinted stained-glass panes.

Le Gibet

Ah! Could it be the cry of the nocturnal breeze I hear, or a sigh from the hanged man upon his sinister gallows-tree?

Might it be a lurking cricket, chirping in the sterile ivy and moss that mercifully veils its wood?

Might it be a buzzing fly, sounding its note around deaf ears, heedless of the halloo's fanfare?

Might it be a beetle, plucking a blood-wet hair from his naked head in uneven flight?

Or a spider, embroidering half an ell of muslin as a cravat for his broken neck?

'Tis the bell that tolls from the city wall, beneath the horizon, and the carcass of the hanged man, aglow with the setting sun.

Scarbo

Oh! How oft have I heard and seen Scarbo, when at midnight the moon glows in the sky like a silver coin upon an azure banner strewn with golden bees!

How oft have I heard his laughter hum in the shadow of my alcove, and his nail scrape across the silk of my bed curtains!

How oft have I watched him glide from the floor, twirl on one foot, and roll through the room like a spindle fallen from a witch's distaff!

Did I deem him vanished? The dwarf grew between moon and me, like the spire of a gothic cathedral, a golden bell jingling at his pointed cap!

Yet soon his form turned blue, translucent as a candle's wax, his face paled like the flicker of a dying wick—and suddenly he faded.

About the Recording

The Venue and Its Sound

Captured within the sacred walls of Lucerne's Hofkirche, the music on this recording unfolds in its purest form. Every note resonates naturally, free from artificial effects, creating a sound of extraordinary clarity and authenticity. The church's choir space, with its exceptionally fine and transparent acoustics, imparts a rare sense of depth and spaciousness, allowing the music to breathe and linger in the listener's mind.

This project reflects years of meticulous artistic preparation. Dmitry Demyashkin approached each piece with precision and care, transforming the hall into a resonant partner and allowing every phrase and gesture to reveal its full expressive power. The selection of the Hofkirche as the recording venue was crucial: The natural reverberation and transparency of the space lend the music a unique spatial dimension, one that could not be replicated in any studio.



The Instrument

Choosing the right instrument was equally essential. To match the hall's acoustics and the character of the repertoire, Demyashkin, a *Steinway Artist* since 2012, selected a Steinway D concert grand.

"The bass of a Steinway D is remarkably deep," he explains. "Its tonal palette is wide and flexible—perfect for capturing every nuance of this repertoire." After a careful search, he found his ideal instrument at Steinway Hall Suisse Ro-



mande in Lausanne. The piano's richness and expressive range allowed the full spectrum of the repertoire to come alive, from delicate, whispering phrases to powerful, resonant climaxes.

Recording with Purity

In an era dominated by digital effects, this recording embraces a conscious return to purity. The goal was to capture the space's natural sound, preserving every subtle echo and resonance. The result is a recording of rare honesty—one that allows the listener to experience the music as it exists in the church, with all its natural vibrancy.

Performing in such a vast, resonant hall presented unique challenges. "I quickly realized that playing in the Hofkirche requires more energy than usual," Demyashkin recalls. "Sound travels some distance before returning to you, so you need to play with extra strength." Especially in slow, quiet passages, every note demands extraordinary control and endurance—but the reward is a sound of exceptional depth, almost sacred in its presence.

Even temperature fluctuations had to be considered: The piano was tuned anew each day of

recording. Both artistic and technical work were executed with exacting attention to detail, ensuring perfection in every aspect.

“My work begins with selecting the right equipment,” explains audio engineer Mirjam Rogger. “And for this purist approach, it continues with precise microphone placement, capturing every nuance of Dmitry’s playing, the piano’s tonal richness, and the unique acoustic qualities of the church. Finally, precise studio editing brings the recording together, preserving the performance exactly as it was captured in the space.”

Nighttime Inspiration

The recordings were captured in the quiet of night, not only to avoid disturbances from traffic or visitors, but also because the stillness of the night fosters a special connection between the artist and the environment. In this calm, the music takes on a mysterious, almost luminous quality, and slowly unfolding phrases gain an additional dimension.

“The night lent me a depth that remains hidden during the day,” Demyashkin reflects. The

resulting interpretations are characterized not only by technical brilliance but by a concentrated, inner presence. For the pianist, recording in a church captures the artistic vision more fully than any dry studio could, allowing subtleties of expression and resonance to shine through.

Bringing the Music to Life

Demyashkin’s meticulous approach, combined with the purist recording technique, invites listeners into a world where music, emotion, and authenticity merge seamlessly. Yet he remains humble: “A recording succeeds when everyone does their job well—when the pianist performs at his best, the engineer captures the sound flawlessly, and the ideal instrument is chosen. Everything has to come together.”

The works themselves are timeless, and each interpretation brings a fresh perspective to the repertoire. “It’s not about conveying a specific message,” he says. “These are pieces I love and return to again and again. I play what I enjoy, and I hope the audience enjoys them too.”





Every detail of Demyashkin's interpretation is transmitted directly into the listening space, inviting the audience to share in the intensity, intimacy, and transcendence of the performance.

Experiencing the Recording

This edition includes a CD for traditional stereo listening, and a Blu-ray offering high-resolution formats that capture the full spatial depth of the Hofkirche.

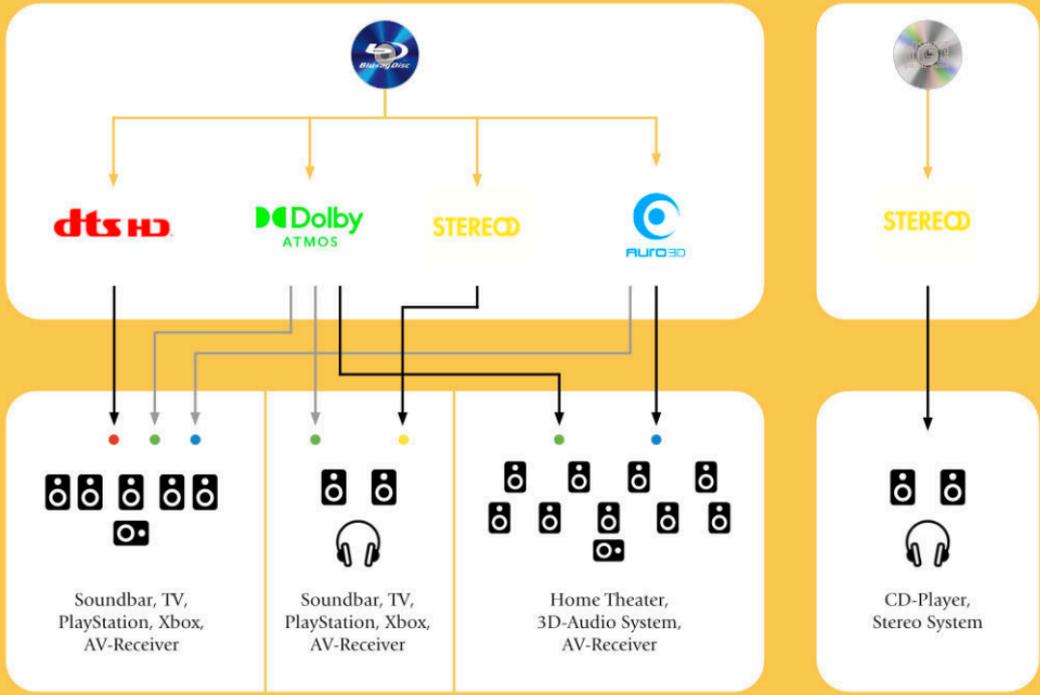
The Blu-ray provides an immersive experience in Dolby Atmos and Auro-3D, layering the natural reverberation of the church to create a

profound sense of space. It is complemented by 5.1 DTS-HD MA surround sound and a stereo version, ensuring the full tonal spectrum is accessible on any playback system.

For the optimal experience, a speaker system with height channels and appropriate decoding is recommended, allowing the sacred atmosphere of the Hofkirche to be fully conveyed.



Audio formats and system compatibility





Acknowledgements: Alexander Jäggi
Lasse Nipkow
Armando Piguet
Wolfgang Sieber

**Production,
Recording, Editing,
Stereo Mixing:** Mirjam Rogger

3D-Audio Mixing: Lasse Nipkow

3D-Audio Mastering: Ronald Prent

Blu-ray Authoring: Michael T. Hoffmann

Instrument: Steinway D from the Steinway Hall
Suisse Romande

Location: Choir of the Hofkirche St. Leodegar
Lucerne, Switzerland

Photos: Miriam Ritler
Alexander Jäggi

Texts: Mirjam Rogger
Matthew S. McKay

Layout: Alexander Jäggi



Maurice Ravel: **Gaspard de la nuit, M. 55:**

- | | | |
|---|--------------|--------|
| ① | I. Ondine | • 6:40 |
| ② | II. Le Gibet | • 7:34 |
| ③ | III. Scarbo | • 9:40 |

Franz Liszt: **Piano Sonata in B Minor, S. 178**

- | | | |
|---|---|---------|
| ④ | - | • 29:05 |
|---|---|---------|

Claude Debussy: **Images – Book I, L. 110:**

- | | | |
|---|-----------------------|--------|
| ⑤ | I. Reflets dans l'eau | • 4:47 |
| ⑥ | II. Hommage à Rameau | • 7:20 |
| ⑦ | III. Mouvement | • 3:27 |

LINE
IN
SPATIAL
RECORDS

103367

COMPACT
dts
DIGITAL AUDIO

5
Blu-ray Disc

pure
audio

dts HD

Dolby
ATMOS

STEREO

AUDIO
3D