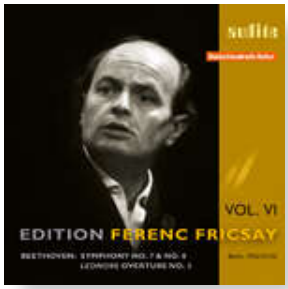

Edition Ferenc Fricsay (VI) – L. v. Beethoven: Symphonies No. 7 & No. 8, Leonore Ouverture No. 3

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CD Compact Marzo 2009 (Emili Blasco - 01.03.2009)

Audite Edición Ferenc Fricsay

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Classic Collection SUNDAY, DECEMBER 19, 2010 (Christopher Abbot - 19.12.2010)

The Audite engineers have done a very creditable job, providing a clean-sounding remaster with plenty of instrumental detailing [...] Aficionados of Ferenc Fricsay will want this disc; I can happily recommend it to those listeners interested in postwar Beethoven and high-quality mono-era recordings.

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Die Tonkunst Juli 2013 (Tobias Pfleger - 01.07.2013)

Edition Ferenc Fricsay – Werke von Haydn, Mozart, Beethoven, Rossini, Bizet, Brahms, Strauß, Verdi, Bartók u. a.

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Fanfare Issue 32:5 (May/June 2009) (Christopher Abbot - 01.05.2009)

These recordings were made between 1952 (Lenore) and 1954 (No. 8) with the RIAS (Radio in the American Sector) orchestra under studio conditions in the Jesus-Christus-Kirche, home to Karajan's first stereo Beethoven cycle for DG a decade later. A recording of the Overture appeared on disc as part of an EMI Fricsay collection reviewed by James Miller in 26:2, but I believe it was a live transcription rather than the studio version heard here. The Audite engineers have done a very creditable job, providing a clean-sounding remaster with plenty of instrumental detailing—the winds in the Presto from No. 7, for example; the sound is on the bright side, but there is quite adequate bass as well.

The performance of the Seventh is impressive, with little of the "measured, weighty approach" that Miller detected in Fricsay's performance of the "Eroica." Tempos aren't quite up to those supported by the latest research, but the only other remnants of old-school Beethoven interpretation that some (like me) will find objectionable are the omission of repeats in the first movement Vivace and in the fourth movement Allegro con brio. Those cuts aside, this is an enjoyable, spirited performance, with a convincingly fluid Allegretto and a rollicking, boisterous Presto.

As annotator Friedrich Sprondel writes, "Fricsay moves his performance of the Eighth towards the Seventh," mostly by investing the first and last movements with a four-square deliberateness, and presenting the Eighth as the logical if slightly anachronistic bridge between the Seventh and the majestic Ninth. Absent the kind of light-textured, energetic reading more regularly heard now, this Eighth becomes monotonous, a kind of lumbering pixie trying to impress with its nimble footwork. The orchestra is impressive, however, and can't be faulted for whatever disappointment the performance produces.

The recording of the Lenore Overture shows its age more than the symphonies, with copious tape hiss and exceedingly thin-sounding brass. This is a dramatically convincing (if occasionally slow-paced) performance, however, evidence of Fricsay's years in the opera house (where he programmed the overture at the end of the opera as a kind of "dramatic résumé").

Aficionados of Ferenc Fricsay will want this disc; I can happily recommend it to those listeners interested in postwar Beethoven and high-quality mono-era recordings.

Journal de la Confédération musicale de France décembre 2008 (- 01.12.2008)

L'orchestre prend une ampleur et développe une puissance expressive hors du...

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Neue Musikzeitung 12/2008 (Wolf Loeckle - 03.12.2008)

Brisant, brillant – Ferenc Fricsay dirigiert Beethoven

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Pizzicato 12/2008 (Alain Steffen - 01.12.2008)

Früher moderner Beethoven II

Die Veröffentlichung alter Archiv-Aufnahmen kann oft sehr interessant sein, zumal sie so manche Interpretationsfrage in ein ganz neues Licht stellt. Wer in diesem Falle glaubt, Harnoncourt und Konsorten seien die ersten gewesen, die die Musik von Ludwig van Beethoven entstaubt und sie in ein modernes resp. Historisch anmutendes Klanggewand gehüllt hätten (oft läuft das Resultat auf das Gleiche heraus), der wird hier eines Besseren belehrt, vor allem, in der 7. Symphonie. Bereits Anfang der Fünfzigerjahre entpuppte sich der junge Ferenc Fricsay als ein wirklicher Antipode zu Furtwängler.

Fricsays Beethoven ist scharf, kantig und voller Akzente, da gibt es keine überschäumenden Gefühle, wenig Sinn für romantisches Getue und kaum Verständnis für verblümten Ausdruck, dafür aber ein enormes rhythmisches Drive. Dieser Beethoven klingt sehr transparent, präzise, manchmal sogar fast maschinell. Die Eindeutigkeit dieser Einspielung der Siebten findet man in beschränktem Maße auch bei der Symphonie Nr. 8, die allerdings weitaus versöhnlicher und mozartnah daherkommt. Stringent, schnörkellos, aber ungemein dynamisch dann wieder die Leonore III-Ouvertüre. Herrliches Spiel vom RIAS-Symphonie-Orchester Berlin und eine relativ gute Aufnahmequalität sind weitere Merkmale der Produktion, wenn auch ein blechern klingendes Gesamtbild Fricsays objektive Konzepte etwas verzerrt.

Schwäbische Zeitung 01.01.2009 (Reinhold Mann - 01.01.2009)

So klingt das Nachkriegsberlin

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Thüringische Landeszeitung Sonnabend, 18. Oktober 2008 (Dr. Wolfgang Hirsch - 18.10.2008)

Dramatische Gestaltungskraft

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www.classicstodayfrance.com Décembre 2008 (Christophe Huss - 01.12.2008)

Ce disque est un complément de la discographie de Ferenc Fricsay, puisque le...

Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.

www.musicweb-international.com March 2009 (Colin Clarke - 17.03.2009)

Ferenc Fricsay's Fidelio is held by some to rival the great recordings and even stand above them. That he was a fine Beethovenian is further evidenced by the present disc of Deutschlandradio Kultur-licensed performances.

This has to be one of the leanest 'Sostenuto' sections of the first movement of Beethoven's Seventh I have ever heard. Discipline is all, something confirmed by the perfect transition into the Vivace. This, coupled with the dryness of the recording, put me strangely in mind of Toscanini. Fricsay does not take the first movement repeat, something that seems in keeping with the restless, relentless drive. The Allegretto has a similar relentless tread, while the true Presto of the third movement reminds us of what a superb ensemble the RIAS orchestra could be. The finale is remarkable for the quality and precision of its off-beat accents. Here, also, the drive of the first three movements is converted into fire. The sound is more than acceptable – only some unnatural trumpet highlighting towards the end obtrudes - the trumpets protrude because of the harsh, treble-based recording they are accorded.

Comparing Fricsay with Munch in the Eighth - using Decca LXT3053: Orchestre de la Société des Concerts du Conservatoire, Kingsway Hall in October 1947 - is fascinating. Munch is direct and punchy. His horns are vibrato-oriented in the Trio – and here it lends to the expressive intent. Fricsay is more intent on stressing the element of dance, especially in the first movement and the recorded sound on Audite is more easily approachable. Clarity of counterpoint is stressed, although not totally at the expense of generated excitement. The finale is heard in extraordinary detail. This is testimony to Fricsay's ear rather than the recording per se.

The Leonore Overture was recorded three months before this Seventh. The introduction is astonishing in Fricsay's painting of the scene - a dark prison cell. The clarinet, when it enters, is less a ray of light, more a representation in sound of severe longing. The main part of the overture sags a little though. By the way, the three parts of the overture are each given a separate track, which seems a little keen. Comparison of this version with Fricsay's live RSO Berlin 5 February 1961 account on the IMG Artists "Great Conductors

of the 20th Century" series (reviewed on this site by Terry Barfoot) finds the later version an immediately more arresting account. The recording is more "present" and the first, announcing, chord leaves us in no doubt as to Fricsay's intent. It is fascinating to compare Fricsay pre- and post-departure. He left the orchestra in 1954, initially for Houston but when that failed for the Bavarian State Opera.

Audite are performing great archival services recently. The Fricsay collector should not hesitate.

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