



Press Info:



W A. Mozart: Piano Concerto No. 19 K459
Piano Concerto No. 20 K466

R. Schumann: Bunte Blätter Op. 99
Drei Stücklein • Albumblätter
Abegg-Variations Op. 1


L. v. Beethoven: Piano Concerto No. 4 Op. 58*

W A. Mozart: Piano Concerto No. 20 K466*

CLARA HASKIL, piano
RIAS-Symphonie-Orchester
FERENC FRICSAY, conductor
DEAN DIXON, conductor (Beethoven)

studio recording, Berlin, 1953/1954 • *live in Berlin, 1954

Clara Haskil's recordings from the 1950s enjoy a cult status. In these historically, as well as artistically, important audio documents, her connection to the best features of the French piano tradition – to whom Haskil belonged, having studied under Lazare Lévy and Alfred Cortot – can be surveyed, along with the charisma of an unusual personality, whose performances were once described by the critic Antoine Goléa with the words that music herself had been to visit. Haskil's subtle interpretations of Mozart, Beethoven and Schumann enjoyed particular fame. These studio recordings and live recordings of concert performances of great piano concertos by Mozart (K459 and K466) and Beethoven (Op 58) as well as of two solo works by Schumann (Abegg Variations Op 1 and a selection from "Bunte Blätter" Op 99), released for the first time using the original tapes and re-mastering them, reveal Haskil's sensitive and natural playing which Ferenc Fricsay compared to the ability to sing on the piano. In addition, this Audite release offers the opportunity to compare and contrast Mozart's famous concerto in D minor, K466, in the form of a hitherto unpublished live recording from a concert performance and in the form of a studio recording made only one day later in January 1954. Fricsay and the Radio Symphony Orchestra Berlin once more prove to be congenial partners of a greatly distinguished pianist.

There is a "Producer's Comment"  from producer Ludger Böckenhoff about this production at www.audite.de/sc.php?cd=23421.



The production is part of our series „Legendary Recordings“ and bears the quality feature „1st Master Release“. This term stands for the excellent quality of archival productions at audite. For all 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 or old shellac records cannot be compared with these.

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