



Press Info:

**IGOR STRAVINSKY:  
PERSÉPHONE**



**Melodrama in 3 Parts for Reciter,  
Vocal Soloist, Double Chorus & Orchestra**


**Doris Schade, narrator** (Goddess Perséphone)  
**Fritz Wunderlich, tenor** (Priest Eumolpius)  
**Schwanheimer Kinderchor**  
**Chor des Hessischen Rundfunks**  
**Chor des Süddeutschen Rundfunks**  
**Sinfonie-Orchester des Hessischen Rundfunks**  
**Dean Dixon, conductor**

live recording, 1960

Fritz Wunderlich sings Stravinsky – a rare combination! Not only is the combination of singer and work an unusual one, but the work itself also is – and has always been – a rarely performed part of Stravinsky's oeuvre.

The part of Eumolpius – Greek for “he who sings beautifully” – in Igor Stravinsky's Perséphone could have become Fritz Wunderlich's “signature role” if he had sung it more than only the one time, in 1960, for the Hessische Rundfunk in Frankfurt am Main. Dean Dixon, who was the first Afro-American to become chief conductor of a German Radio Symphony Orchestra in the following year, had programmed this virtually unknown jewel by Stravinsky. The great German actress Doris Schade took on the speaking part of Persephone.

This lyrical melodrama, based on a text by André Gide, was written during Stravinsky's neo-classical period, its subject matter being the ancient classical myth of death and re-birth. The rewarding tenor role of the priest Eumolpius presents Fritz Wunderlich at the pinnacle of his art. This live recording of this rarely performed work is a unique document and closes a gap in the discographic legacy of the singer who died so prematurely.

There is a “Producer's Comment”  from producer Ludger Böckenhoff about this production available at <http://www.audite.de/en/download/file/306/pdf.html>.



The production is part of our series „Legendary Recordings“ and bears the quality feature „1<sup>st</sup> 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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