



Broadcasts of Kulturradio / rbb
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**In his six series of broadcasts
Kai Luehrs -Kaiser
portrays detailed
the Hungarian conductor.**

Who was Ferenc Fricsay? From 1946 a steep success bestowed him in Salzburg, Berlin and Munich. Composers as Dvorák, Bartók and Kodály, hardly anyone ever conducted better than he did. With his aim of audio emphasis and transparency he has influenced probably the aesthetics of all radio symphony orchestras of Germany. What is the merit of Fricsay in our days?

Commemorating the 100th birthday of Ferenc Fricsay

Broadcast no. 6 (August 9th 2014):

The unknown. Ferenc Fricsay in live - recordings and discoveries.

Musikbeispiel: DG LC 00173 00289 479 3106 Georg Friedrich Händel
Harfenkonzert B-Dur op. 4, Nr. 6 HWV 294
Nicanor Zabaleta, Harfe / RIAS-Symphonie-Orchester Berlin / Ltg. Ferenc Fricsay 1957

The soloist of the recording is the very famous Nicanor Zabaleta in its time. The studio recording with the RIAS-Symphony-Orchestra Berlin originated in 1957. No doubt, this oeuvre is to rank among the treasures and specialties of Fricsay.

For this reason - and to finish our Fricsay week - we rummage in this sixth and final episode in the treasures that were either decades unpublished (as example the abovementioned Händel) or probably never ever have reached the am audience

Fricsay has produced an extraordinary amount for the disk recording industry; but of course felt strongly obliged to document constantly pieces just as well to the RIAS-Symphony-Orchestra as to the Berlin Broadcast.

Considering finally the legacy of this great conductor, we have to distinguish first, the commercial recordings especially for the German Gramophone, - and secondly, the radio productions and –their recordings.

Concerning all Fricsay recordings, they were re-edited and technical retouched. - The bulk of the commercial, but previous interpretations that haven't been available for year, now are back again and can be found in the currently edited first box of " Fricsay's Complete Recordings ". These are treasures and will be probable sold out soon.

For example Vol 1 of the mentioned Edition of 45 CDs) contains the famous rehearsal of Smetana's "The Moldau". You can listen to his explanations: unusually relaxed, but concentrated, well-tempered, not rough at all, nor severe.

The rehearsal did not take place in Berlin, but in Stuttgart, with the local symphony Orchestra of the South German Radio, where he conducted the composition in February 1960, in the year before the last public appearance of Fricsay as conductor.

You will experience him as unusually dissolved, cheerful and well-tempered.

Musikbeispiel: DG LC 00173 00289 479 3144 CD 45 Bedrich Smetana
"Vlatava" ("Die Moldau") / aus "Má Vlast" ("Mein Vaterland")
Sinfonie-Orchester des Süddeutschen Rundfunks / Ltg. Ferenc Fricsay 1960

The latter was not a discovery, but one of the undisputed Catalogue Fricsay classic - a recording that since 1960 at any time was traded.

Now back to the real rarities. However, I have to add: Everything not included in the actual new Revival Box of the Deutsche Gramophone, but still released during the last few years, is the reward of the Record label "Audite". Since some years the label is engaged to raise gradually the most remarkable treasures.

The previously released CDs are based on materials of today's "Germany Radio Culture", being the administrative and legal successor of the RIAS. - At "Audite" appeared for example the Schumann "Piano Concerto" with Alfred Cortot and the Brahms "Violin Concerto" by Giocconda de Vito, the Dvorak "Violin Concerto" by Johanna Martzy and the Bartók "Piano Rhapsody" by Andor Foldes.

"Audite" documented the appealing opera-excursions of Mozart's "Entführung aus dem Serail" with Sari Barabas, Rita Streich and Anton Dermota.

No broadcast than the production of Donizetti's "Lucia di Lammermoor" shows better how unorthodox Fricsay occasionally removed from the path of customary behavior. A cast that would redound to the glory of each Johannes-Passion: namely with Maria Stader as Lucia, Ernst Haefliger as Edgardo and Dietrich Fischer-Dieskau as Enrico Ashton. – A true discovery.

Musikbeispiel: Audite LC 04480 23.412 Gaetano Donizetti / "Lucia di Lammermoor"
Maria Stader, Sopran (Lucia) / Sieglinde Wagner, Alt (Alisa),
Ernst Haefliger, Tenor (Edgardo) / Horst Wilhelm, Tenor (Arturo),
Dietrich Fischer-Dieskau, Bariton (Enrico) / Theodor Schlott, Bass (Raimondo)
RIAS Kammerchor / RIAS-Symphonie-Orchester Berlin / Ltg. Ferenc Fricsay 1953

Unknown plus unreleased recordings of Fricsay exist still numerous in the broadcasting archives. For example: Violin Concerto of Schoenberg, 1960 with Tibor Varga as soloist. Of the soprano Elfride Trötschel exists not only - an excerpt from "La Traviata" on a pirate label but also a scene from Verdi's "Otello".

Highly interesting is Fricsay's nearly unknown recording of the 9th Symphony of Dimitri Shostakovich - 1954 with the RIAS; at that time obviously an attempt of approach to the rival firm EMI.

Strang - the Schumann "Cello Concerto" with Pierre Fournier and Geneva's Orchestra de la Suisse Romande (originated 1957) appeared someday. - Ernest Ansermet would have liked to see Fricstay as successor, defeated by Fricstay's decease in 1963.

Also the "Serenade notturna"(Serenade no. 6, for two small orchestra KV 239) of Mozart, recorded in Titania-Palast in 1951 with the RIAS existed only "as black recording".

Musikbeispiel: LC 9906422 Wolfgang Amadeus Mozart / Serenade Nr. 6
für zwei kleine Orchester KV 239 / „Serenata notturna“
RIAS-Symphonie-Orchester Berlin / Ltg. Ferenc Fricstay 1951

Among the spices and scattered glories in the complete works of Ferenc Fricstay, many arias casual accompanied by him have to be mentioned. - For singers as Maria Stader and Peter Anders he confined to step behind the star to bear the train. These recordings are often included in any historical recital disk.

It is good to know where!

A particularly fine example is the opening aria of the barber in Rossini's "Barber of Seville". Once again as soloist: the extraordinary - Josef Metternich.

Musikbeispiel: Preiser LC 00992 90125 Gioacchino Rossini / "Der Barbier aus Sevilla", 1. Akt
"Ich bin das Faktotum" / Josef Metternich, Bariton (Barbier)
Radio-Symphonie-Orchester Berlin / Ltg. Ferenc Fricstay 1957

Also very exciting – only a long time circulating as recital excerpts - is the second recording of Verdi's "Requiem".

I do not mean the recording of 1953 with Maria Stader, Helmut Krebs and Kim Borg, but the disk of 1960 with Maria Stader, the tenor Gabor Carelli and Ivan Sardi. - It is a live recording from the "Grossen Saal im Haus des Rundfunks", at the place where our broadcast is produced. The ravishing, Mexican singer Oralia Dominguez sang the part of mezzo-soprano. She died in November of last year.

Musikbeispiel: DG LC 00173 00289 477 6614 Giuseppe Verdi / "Messa da Requiem"
Oralia Domingues, Mezzo-Sopran / Gabor Carelli, Tenor / Ivan Sardi, Bass
Chor der St. Hedwigs-Kathedrale / RIAS-Symphonie-Orchester Berlin / Ltg. Ferenc Fricstay 1960

The fame of Fricstay is the reason that we can find his work nowadays proficiently reedited.

In the depths of our archives was found, never ever published — the following Fricstay record with Lawrence Winters, the Afro-American baritone born 1915 in South Carolina. He belonged in the early 60s to the first generation of Afro-American singers making at the German opera houses their career. - He started in 1951 in George Gershwin's "Porgy and Bess" at the Hamburg State Opera.

Musikbeispiel: *Eigenaufnahme LC o.A. 0167395 Giuseppe Verdi / Arie des Rigoletto*
„Cortigianni, vil razza dannata!“ 2. Akt
Lawrence Winters, Bariton (Rigoletto) / RIAS-Symphonie-Orchester Berlin / Ltg. Ferenc Fricsay

A real rarity: the undated recording of Verdi with the RIAS-Symphony-Orchestra Berlin: the aria of Rigoletto (Lawrence Winters, baritone) “Cortigianni. Vil razza dannata!”, soft and almost tenderly intoned - extremely sensitive, in abundance vibrating. - Ferenc Fricsay and the RIAS accompany the American baritone Lawrence Winters, almost forgotten ever since.

Not forgotten by all means is the high level and the exuberant temperament of the conductor Fricsay.

From Szeged, Budapest, Salzburg and Vienna his way led to Berlin, where, as Chief of the Municipal Opera (present German Opera) and the RIAS-Symphony-Orchestra, (present DSO) he caused a sensation.

It is of course not evident to realize at the 100th birthday of an artist, that his performance, magnitude and his proficiency was never doubted.

A compulsion of temperament as his, never ever showed off. Even the less Fricsay was not an epicure in his duty as conductor, but a complex analyst.

- No choleric, but rather critics, sometimes even melancholic.*
- No widescreen painter, but eraser and a brilliant sound-artist.*

And thus a man whose modernity did not fit to the spreading luxury of the classical music of the 60's

The anachronism in our days is his topical relevance.

To the conclusion of our modest series in praise of this great conductor - to which all his Berlin successors raise up their look - Fricsay conducts ... what he was awesome ... by his typical combination of freshness, fire and personal particularity.

Musikbeispiel: *DG LC 00173 00289 479 3128 Wolfgang Amadeus Mozart*
Serenade G-Dur KV 525 / „Eine kleine Nachtmusik“
Berliner Philharmoniker / Ltg. Ferenc Fricsay 1958