

## Heinrich Geuser



### The RIAS Second Viennese School Project

Arnold Schoenberg | Alban Berg | Anton Webern

4CD aud 21.412

Die Presse 04.10.2012 (Wilhelm Sinkovicz - 2012.10.04)



Rias Berlin - "The Second Viennese SchoolProject"

Wiener Schule

Rias Berlin - "The Second Viennese SchoolProject"

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[kulturtipp](#) 20/12 (Fritz Trümpi - 2012.10.01)



Wieder gehört: Zwölf Töne auf Wienerisch

Eine interessante CD-Box erinnert an die Musik der Zweiten Wiener Schule.

Wieder gehört: Zwölf Töne auf Wienerisch

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Sunday Times Sunday, 7th October 2012 (Paul Driver - 2012.10.07)



Hard to exaggerate the richness of these four CDs — recordings from the...

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WDR 3 WDR 3 TonArt: Montag, 05.11.2012 (Arnd Richter - 2012.11.05)



### The RIAS Viennese School Project

The RIAS Viennese School Project

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The Guardian Wednesday 5 December 2012 (Andrew Clements - 2012.12.05)



This fascinating anthology brings together recordings of works by Schoenberg,...

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Frankfurter Allgemeine Zeitung Freitag, 4. Januar 2013 (Christiane Tewinkel - 2013.01.04)



### Nur eine mopsfidele junge Schachtel zu viel

*Arnold Schönberg und seine Schüler in raren historischen Aufnahmen – und dazu ein famoses Liedprojekt*

Es nimmt nicht wunder, dass das „Buch der hängenden Gärten“ auch in einem anderen umfangreichen Album eine zentrale Position einnimmt, nämlich der hervorragend dokumentierten Neuauflage von historischen Aufnahmen aus den Jahren 1949 bis 1965, dem „Second Viennese School Project“ mit Werken von Arnold Schönberg, Alban Berg und Anton Webern, mit Interpreten aus deren engerem und weiterem Umfeld.

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Pizzicato N° 229 - 1/2013 (Steff - 2013.01.01)



### Aus der RIAS-Schatzkammer

Audite veröffentlicht eine Vierer-Box mit den Aufnahmen der Zweiten Wiener Schule zwischen 1949 und 1965. Es ist natürlich unmöglich, an dieser Stelle auf alle eingespielten Werke einzugehen, aber man muss doch einige herausheben: Von Schönberg den 'Pierrot lunaire' mit Irmen Burmester von 1949, Fricays Interpretation der Kammer-symphonie und das Klavierkonzert mit Peter Stadlen und dem Dirigenten Winfred Zillig. Dann die Fantasie mit Tibor Varga, Violine und Ernst Krenek, Klavier, sowie Eduard Steuermanns Aufnahmen der Klavierstücke. Von Berg die Lyrische Suite mit dem Vegh-Quartett und die Sieben frühen Lieder mit Magda Laszlo. Und von Webern die Fünf Orchesterstücke mit Bruno Maderna aus dem Jahre 1961. Eine Sammlung von unschätzbarem Wert! Und vieles klingt hier bedeutend moderner, als es heute gespielt wird!

Eine weitere Box ist dem ukrainischen Violinisten Bronislav Gimpel gewidmet. Gimpel war ein Vollblutmusiker, dessen Interpretationen der russischen Tradition verbunden sind. Wenn sie heute auch ein bisschen altmodisch und überzeichnet erscheinen, so kann sich doch niemand ihrer Kraft widersetzen. Ich muss sagen, dass ich das Sibelius-Konzert in keiner anderen Aufnahme so düster und dramatisch erlebt

habe, wie mit Gimpel, dem RIAS-Orchester und Fritz Lehmann am Pult. Diese durch und durch romantische Wiedergabe besitzt eine Tiefe und Ausdruckstärke, die einfach atemberaubend sind. Wie dieses Sibelius Konzert muss man auch das 2. Violinkonzert von Karol Szymanowski als eine absolute Referenzeinspielung ansehen. Erstaunlich, zu welcher Homogenität der aus dem Vollen schöpfende Violinist und der nicht minder engagierte Dirigent Arthur Rother finden. Die übrigen Werke besitzen nicht ganz dieselbe Unmittelbarkeit. Zwar glänzt Gimpel auch in Wieniawski-Konzert, doch Alfred Gohlke bleibt als Dirigent bescheiden, ebenso die Leistung des Orchesters. Die Violinsonaten von Schubert, Mendelssohn-Bartholdy, Schumann, Janacek und Tartini sind sehr speziell, doch zeugen sie von der großen Musikalität Gimpels. Heute würde man diese Kammermusik kaum noch so spielen, aber für den Musikinteressierten sind es unschätzbare Zeitdokumente. Martin Krauses Klavierspiel ist bestenfalls begleitend, dieser Pianist besitzt nicht das künstlerische Rüstzeug, um einem genialen Violinisten wie Bronislaw Gimpel ein wirklicher Partner zu sein.

**Audiophile Audition December 31, 2012 (Gary Lemco - 2012.12.31)**



As it becomes apparent, perhaps painfully, that most of the music represented as...

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**Kulimu 38. Jg. (2012), Heft 3 (alu - 2012.12.01)**



Das RIAS Neue Wiener Schule Projekt vereinigt auf 4 CDs maßstabsetzende...

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**Gramophone February 2013 (Rob Cowan - 2013.02.01)**



**Pushing the boundaries**

*Two valuable collections of trailblazing European modernism*

The claim that a particular performance carries historical weight doesn't necessarily guarantee its interpretative significance. However, Audite's four-disc set devoted to The RIAS Second Viennese School Project, which is centred around German Radio tapes dating from between 1949 and 1965, relates a voyage of musical discovery that becomes all the more affecting when you consider that it features creative exiles who only a few years earlier had been deemed local degenerates. Everywhere throughout this wonderful collection you sense unprecedented levels of musical involvement, whether from Irmen Burmester performing Schoenberg's Pierrot lunaire in 1949 (often switching from Sprechstimme declamation to sensitive singing) or Peter Stadlen playing the Piano Concerto under Winfried Zillig during the same year.

Among the more unexpected treasures are performances of Schoenberg's First Chamber Symphony and, especially memorable, three movements from the Suite in the Old Style, both under Ferenc Fricsay, while Suzanne Danco haunts the 15 songs that make up The Book of the Hanging Gardens with musical intelligence and a clear, expressive tone that emerges as less shrill than on other commercial recordings.

Eduard Steuermann (a Humperdinck and Schoenberg pupil) offers supremely natural renditions of the

Piano Pieces Opp 11, 19 and 23 – he could as well have been playing Brahms – and among the chamber performances featured are Berg's Lyric Suite, where the Vegh Quartet focus the score's every shifting shade, and a performance of Schoenberg's String Trio by Erich Röhn, Ernst Doberitz and Arthur Troester that sounds as if the players are staking their very lives on maximum communication. Two very different performances of Schoenberg's Phantasy for violin and piano find Tibor Varga sporting a fast vibrato in 1951, with Ernst Krenek a considerate duo partner, and a more cerebral Rudolf Kolisch partnered by Alan Willman in 1953.

As to Webern, Arthur Rother builds a delicately voiced but powerful account of the Passacaglia (1965) and from four years earlier Bruno Maderna attends to the Op 10 pieces with something resembling a watchmaker's care over detail. Both performances feature the Berlin Radio Symphony. Other items are performed by the soprano Evelyn Lear, Magda László (in Berg's Seven Early Songs), the husband-and-wife team of violinist Andre Gertler and pianist Diane Anderson, the clarinetist Heinrich Geuser, the Bastiaan Quartet and the RIAS Chamber Choir. The mono broadcast recordings have been very smoothly transferred, there's an excellent booklet and I would call this set both historically important and musically rewarding. [...]

**[Preis der Deutschen Schallplattenkritik](#) 1/2013 (Wilhelm Sinkovicz - 2013.02.15)**



**PdSK Bestenliste 1-2013**

*Historische Aufnahmen Klassik*

Bis heute gilt die Musik der sogenannten zweiten Wiener Schule rund um Arnold Schönberg als schwierig. Dass der Zugang nicht schwerfallen muss, haben die Produzenten von RIAS Berlin schon vor einem halben Jahrhundert bewiesen: Musiker, die großteils ihr Wissen über die Interpretationen von Werken Schönbergs, Bergs und Weberns noch aus erster Hand erhalten haben, schrieben für das Radio Interpretationsgeschichte. Nun stehen ihre Aufnahmen auf CD zur Verfügung. Erstaunlich, dass manches bis heute nicht klarer, transparenter, ja, „musikantischer“ realisiert worden ist!

**[www.opusklassiek.nl](http://www.opusklassiek.nl) maart 20123 (Aart van der Wal - 2013.03.01)**



Het meest fascinerende aspect van deze prachtuitgave is dat we niet alleen dicht...

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**Diapason N° 613 Mai 2013 (Patrick Szersnovicz - 2012.05.01)**



**La deuxième école deVienne**

«Ma musique n'est pas moderne, elle est mal jouée», disait Schönberg, conscient du manque de professionnalisme de certains de ses interprètes, pas forcément les moins enthousiastes. Réalisée (en studio ou live) depuis l'après-guerre jusqu'au début des années 1960 par la Radio de Berlin, la présente anthologie d'enregistrements inédits rassemble plusieurs artistes, principalement d'outre-Rhin, engagés à l'époque en faveur de Schönberg, Berg et Webern – il ne manque que Scherchen et Rosbaud –, certains étant aussi compositeurs (Krenek, Zillig, Maderna) ou même musicologue (Rufer).

La ferveur domine dans ces lectures d'attrait inégal mais souvent passionnantes, et toujours révélatrices des questions qui se sont d'abord posées pour bien jouer Schönberg et son école. Parfois l'interprétation n'est pas au niveau des intentions: malgré la compétence des chefs (Zillig, Fricsay), les musiciens du RIAS (Concerto pour piano, Symphonie de chambre op. 9) ou les Berliner Philharmoniker (extraits de la Suite pour cordes) ne semblent pas toujours comprendre leur rôle. Ailleurs, les problèmes d'assimilation instrumentale, technique, voire esthétique sont mieux résolus et ne compromettent en rien la direction puissante et romantique d'Arthur Rother dans la Passacaille de Webern ni celle, inventive, lumineuse, de Maderna dans ses Cinq pièces op. 10. Le Pierrot lunaire avec Josef Rufer à la baguette (1949) pêche par un manque de soin dans la sonorité, les instruments devenant d'une couleur agressive, alors que la récitante Irmen Burmester est remarquable.

Les solistes réunis ad hoc (Doberitz, Röhn, Troester) pour l'essentiel Trio à cordes op. 45, sommet de l'oeuvre de Schönberg, tout comme le Quatuor Vegh dans la Suite Lyrique sont saisissants par leur modernisme anguleux, leur intensité dramatique et leur constante prise de risques, qui font oublier quelques imprécisions techniques et une texture d'ensemble peu équilibrée. Enfin, découvrir Suzanne Danco dans le grand recueil du Livre des jardins suspendus, Rudolf Kolisch ou Tibor Varga dans la Fantaisie op. 47, André Gertler et Diane Andersen dans les Pièces op. 7 de Webern ou Eduard Steuermann – qui a fasciné toute une génération de pianistes, à commencer par Alfred Brendel – dans les Klavierstücke op. 11, 19 et 23 vaut largement le détour.

## ClicMag janvier 2013 (NMN - 2013.01.01)



Tous les enregistrements présents sur cette compilation des trois...

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## [Musica](#) N° 245 - Aprile 2013 (Piero Rattalino - 2013.04.01)



Il titolo che spicca sulla copertina del box è «Second Viennese School...

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## [klassik.com](#) 25.08.2013 (Frank Fechter - 2013.08.25)

source: <http://magazin.klassik.com/reviews/revie...>



## Archiv der Zweiten Wiener Schule

*The Rias Second Viennese School Project – Werke von Schönberg, Berg & Webern*

Archiv der Zweiten Wiener Schule

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[www.opusklassiek.nl](http://www.opusklassiek.nl) augustus 2013 (Emanuel Overbeeke - 2013.08.01)



## De Tweede Weense School: de complete RIAS-opnamen 1949 ~ 1965

De Tweede Weense School: de complete RIAS-opnamen 1949 ~ 1965

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Scherzo Año XXVIII - Nº 284 - Abril 2013 (Enrique Martínez Miura - 2013.04.01)



**Audite**

*Jirones de historia*

Audite

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[www.opusklassiek.nl](http://www.opusklassiek.nl) mei 2021 ( - 2021.05.01)  
source: <https://www.opusklassiek.nl/cd-recensies...>



Audite heeft alles in het werk gesteld om de opnamen zoveel mogelijk in hun oorspronkelijke staat te laten [...] Maar voor de overgrote meerderheid komt alles haarscherp duidelijk en met een opperste aan transparantie uit de luidsprekers en wordt ook nog eens onderstreept dat sommige mono-opnamen het winnen van nogal wat gladgepolijste en gekunstelde digitale remasterings. Overbodig te zeggen dat het verantwoordelijke technische team daarvoor het grootst denkbare compliment verdient.

*Full review text restrained for copyright reasons.*

[www.amazon.de](http://www.amazon.de) 2. April 2013 ( - 2013.04.02)  
source: <https://www.amazon.de/Second-Viennese-Sc...>



## When this was really avant-garde

While much of this music is now, at least to some extent, part of the standard repertoire, these pioneer recordings retain a unique flavour of experimentation which is often missing in more recent recordings. Also, some of the recordings in this set provide the only documentation available of forays of major artists such as Ferenc Fricsay into this repertoire.

As in most previous RIAS (re)issues the quality of recordings ranges from more than acceptable to good. Highly recommended to anyone interested in music of the first half of the XX century.



## The RIAS Amadeus Quartet Recordings - Romanticism

Johannes Brahms | Anton Bruckner | Robert Schumann | Felix Mendelssohn | Giuseppe Verdi | Antonín Dvořák | Edvard Grieg

6CD aud 21.425

[ensuite Kulturmagazin](#) Dezember 2016 (Francois Lilienfeld - 2016.12.01)

**ensuite**  
Zeitschrift zu Kultur & Kunst

### Die «Zweite» Schumann: Klaviere oder Orchester?

Obgleich die meisten der hier eingespielten Werke auch im Studio aufgenommen wurden (Westminster und vor Allem Deutsche Grammophon), lohnt sich die Anschaffung der audite-Sammlung als interessante Vergleichsbasis. Und die Schumann-Werke (ausser dem Quintett noch das Streichquartett A-dur op. 41 Nr. 3) sind sonst auf keinem Tonträger dokumentiert.

*Full review text restrained for copyright reasons.*

[www.pizzicato.lu](http://www.pizzicato.lu) 17/01/2017 (Uwe Krusch - 2017.01.17)

source: <http://www.pizzicato.lu/meister-auch-der...>

**pizzicato**  
Benny Franck's Blog about Classical Music

### Meister auch der romantischen Klänge

Die mit der Folge 'Romanticism' fortgesetzte Reihe der Veröffentlichungen der RIAS-Aufnahmen des Amadeus Quartetts widmet sich in diesem fünften Konvolut mit sechs CDs der romantischen Musik. Dabei sind Brahms mit fünf Werken, Mendelssohn und Schumann mit jeweils zwei sowie Bruckner, Dvorak, Grieg und Verdi mit je einem Stück vertreten.

Als Besonderheiten dieser historischen Einspielungen kann man benennen, dass einige Stücke wie das Verdi-Quartett oder die Schumann-Werke vom Amadeus Quartett zwar im Konzertsaal gespielt, aber nie auf Platte aufgenommen wurden, sondern nur fürs Radio. Außerdem sind mit sechs der dreizehn Stücke viele Quintette eingespielt. Dabei haben sie für die Streichquintette auch hier auf ihren einzigen Partner in dieser Formation, Cecil Aronowitz, gesetzt.

Mit Heinrich Geuser, der mit seinem ausdrucksvollen Ton eine ganze Generation von jungen Klarinetten geprägt hat, haben sie das Klarinettenquintett von Brahms eingespielt. Als Pianisten für die Klavierquintette haben sie Conrad Hansen gewählt und sind damit von ihrem üblichen Partner Clifford Curzon abgewichen. Auch Hansen konnte auf eine reiche Solisten- und Lehrtätigkeit zurückblicken.

Das Quartett hat in den vierzig Jahren seines Zusammenspiels mit konstanter Besetzung eine Harmonie und ein tiefes Verständnis füreinander entwickelt. Obwohl die Aufnahmen teilweise schon wenige Jahre nach Gründung des Quartetts entstanden sind, ist dieses enge Miteinander in allen Aufnahmen zu hören. Die Romantik wird hier wohlklingend warm gezeichnet. Das führt allerdings nicht dazu, dass auch nur ein Moment langweilig oder routiniert klingt. Man spürt immer das Engagement und Intensität. Selbst das Grieg Quartett, das man auch schon disparater gehört hat, klingt schön, aber eben nicht spannungslos. Vor dem Hintergrund, dass die Aufnahmen ohne die Möglichkeit der Nachbesserungen wie unter Konzertbedingungen aufgenommen worden sind, offenbart sich die Meisterschaft des Ensembles umso

mehr.

The Amadeus Quartet's performances are enthralling and show one of the great quartets of the second half of the last century in perfect togetherness and with total commitment.

### Diapason 2/2017 (Jean-Michel Molkhou - 2017.02.01)



Des cinq coffrets que compte déjà cette passionnante série (cf. nos 618, 622, 626, 631), et en attendant le dernier consacré à Haydn, le présent volume s'impose comme le plus inattendu: il offre l'occasion inespérée d'entendre les Amadeus dans des oeuvres dont on ne leur connaissait aucun témoignage! Leur discographie ne comportant pas une seule note de Schumann, c'est dire l'émotion de voir surgir ces interprétations du Quintette avec piano et du Quatuor n° 3. Enfouies depuis des décennies dans les archives de la Radio berlinoise, elles gardent une fraîcheur unique, n'ayant jamais servi de modèle à qui que ce soit. Écoutez cet Opus 44, ardent et passionné, témoin de la sève de leurs jeunes années (1950), aux côtés de Conrad Hansen (élève puis assistant d'Edwin Fischer) dans une prise de son monophonique qui n'en perd pas un détail, avant de vous immerger dans le Quatuor en la majeur, sommet absolu de leur art (1962). Leur présence est si palpable qu'on jurerait être assis au premier rang, l'oeil rivé sur les archets, le souffle coupé par cette liberté de ton. Et quelle ferveur dans les voix intérieures – l'alto de Peter Schidlöf!

L'Adagio surpasse tout ce qu'on avait pu entendre jusque-là. Aucune trace des Amadeus dans Mendelssohn, si ce n'est dans le bref Capriccio grave en 1955 chez HMV? C'était avant la découverte de cet Opus 12, partition d'un lyrisme radieux, captée en 1969.

Norbert Brainin s'en donne à cœur joie, usant de son vibrato inimitable, véritable signature de l'ensemble, nous entraînant dans l'élégance féérique, innocente ou pathétique, de cet univers si propre à son auteur.

Deux autres surprises nous attendent dans le dernier CD: le Quintette en la majeur de Dvorak dans une lecture particulièrement enjouée, puis une interprétation aussi personnelle que spectaculaire du Quatuor op. 27 de Grieg. Dans les autres oeuvres, on compare ces capitulations de jeunesse avec les gravures officielles, souvent très postérieures. C'est le cas du quatuor de Verdi, beaucoup plus tendu ici en 1962 que dans la gravure DG tardive de 1979. Tous dates des années 1950, leurs Brahms sont aussi fervents que touchants dans ces bandes de Radio réalisées sans montage, qui leur permettent d'exprimer tant de spontanéité. On reste envoûté dans l'Allegretto de l'opus 51 n° 1 ou dans l'Agitato de l'Opus 67, sans vouloir perdre une miette de l'Opus 34 ni du dialogue Brainin / Geuser dans l'Adagio de l'Opus 115, fasciné par la complicité fusionnelle avec celui qu'on surnomma le cinquième homme du quatuor, l'altiste Cecil Aronowitz (ne manquez surtout pas l'Adagio du Quintette en fa majeur de Bruckner).

### hifi & records 2/2017 (Uwe Steiner - 2017.02.01)



#### Amadeus Quartet

*RIAS Berlin 1950 -1969, Vol. V: Romantische Kammermusik von Brahms, Schumann, Dvorak u.a.*

Die meisten der bestmöglich restaurierten Interpretationen waren bisher kaum zugänglich, und auf CD bislang gar nicht. [...] Eine Fundgrube!

*Full review text restrained for copyright reasons.*



Gramophone October 2017 (Rob Cowan - 2017.10.01)

**GRAMOPHONE**  
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

### Chamber of delights

*The Amadeus Quartet on vintage form in Romantic repertoire and a much-recorded Danish pianist*

With a time frame that stretches from 1950 to 1969, Audite's fifth volume of RIAS Amadeus Quartet Recordings catches this great ensemble at the height of its powers. The theme on this occasion is Romanticism, and the set includes key repertoire that the quartet never took into the recording studio. Of principal interest is Grieg's G minor Quartet (recorded 1953), a performance that for sheer energy and expressive power rivals the pre-war recording from the Budapest Quartet – the first movement especially. You get the sense that both the quartet's leader Norbert Brainin – who is on especially good form here – and his colleagues are relishing every moment of a delectable score.

Mendelssohn is represented by a fiery account (1952) of the Capriccio from Op 81 (a work the group did record complete), especially striking at its fugal centre; and the Quartet in E flat major, Op 12 (1969), which features a warmly phrased account of the opening Adagio.

Schumann is another curious absentee from the Amadeus's official discography, the Piano Quintet in E flat (1950) most engaging where in the first-movement exposition (played with repeat) the second theme is handed between the viola and the cello, whereas the Scherzo illustrates how well pianist Conrad Hansen establishes a strong presence without overwhelming his colleagues. How lovely, too, Brainin's playing in the Trio. Hansen also cues a gently rocking lullaby for the opening of Dvorak's Piano Quintet (1950), and all five players alternate poetry and high spirits for the Dumka second movement: note the wild accelerando from 7'24", before Hansen calls a halt and Brainin weeps his line with a mournful (though never overwide) vibrato and marked portamentos. This is vintage Amadeus artistry.

It's interesting that for the opening bars of the third movement of Brahms's First Quartet (1950) they take the written hairpin dynamic as a cue to enter on an aching rallentando, an option they also take on their two commercial recordings of the score, though here it's more marked. This darkly introspective reading is in marked contrast to the more songful, even genial, account from seven years later of Op 67, the finale's variations bringing the work to a colourful conclusion. The finale of the Op III String Quintet (1953, with Cecil Aronowitz), however, really fuels the flames, especially at its centre, though for sheer ebullience the opening can't compare with a roughly contemporaneous Sony recording from the Casals Festival at Prades with Isaac Stern, Alexander Schneider and friends (coupled with the Schumann Piano Quintet with Myra Hess), a classic that's surely due for a local reissue.

The other featured Brahms Quintets involve clarinettist Heinrich Geuser (1951), whose mellow playing fits the music's mood to perfection and Hansen (1950) whose contribution to the Piano Quintet, and the finale in particular, is powerfully communicative. Which leaves Bruckner's F major Quintet (1957), lovingly played from start to finish (movingly emotional in the Adagio) and Verdi's E minor Quartet (1962), not quite in the same class musically as the Bruckner but very well played.

So, in closing, I'd say that of the six volumes of this invaluable edition, perhaps Volume 5, 'Romanticism', is the most treasurable of all, given the number of Amadeus repertoire rarities it includes. The transfers, all from excellent mono radio tapes, are consistently excellent. [...]

[www.musicweb-international.com](http://www.musicweb-international.com) Tuesday November 14th (Jonathan Woolf - 2017.11.14)

source: <http://www.musicweb-international.com/cl...>



The fifth volume in Audite's superbly refurbished boxed series covers a two-decade period from 1950-69 during which time the Amadeus Quartet set down numerous broadcast recordings at the Siemensvilla studios of RIAS. The fifth volume covers the Romantic period – from Mendelssohn and Schumann to Brahms, Bruckner, Grieg, Verdi and Dvořák. The great value – one of many, but the principal one nonetheless – is that several of the works are new to the quartet's discography.

The first three CDs are largely given over to Brahms. In the case of the C minor Quartet, Op. 51 No. 1 the recording is slightly shrill in the strings' upper register – this is something that is noticeable in a number of these earliest incarnations – though not enough to limit one's enjoyment of the performances. What one may lose in this acidic quality is more than made up when the playing is so vitalised and dramatically purposeful. The tonal breadth of the Romanze survives any possible aural impediment. It's the quality of refinement that demarcates the Op. 67 Quartet where one finds Norbert Brainin's beautiful phrasing in the Andante one of the most distinguishing markers of excellence. The 1957 recording quality is decidedly warmer, aerating the ensemble's textures to considerable advantage. A couple of days after the Op. 51 No. 1 performance the quartet returned to the radio studio to play the Piano Quintet in F minor, Op. 34 but not with one of their familiar colleagues, Clifford Curzon, but instead with Conrad Hansen. He is perfectly in tune with the conception, his own contribution being eminently well-balanced: playing of strong identity but selfless integration. Note his pizzicato-like paragraphs in the first movement, and the scaled question-and-response between the strings and piano, as well as the expressive inner voicings in the slow movement and the Scherzo's sweep. In the beautifully phrased Clarinet Quintet, chronologically the last work in the box to have been composed, the Amadeus is joined by Heinrich Geuser. A distinguished orchestral principal, teacher and soloist he had a considerable influence on the succeeding generation of clarinets, one of whom – Karl Leister, the most famous German player of his generation – was later to record the Clarinet Quintet with the Amadeus.

For the String Quintet, Op. 111 they are joined by their violist of choice, Cecil Aronowitz, for a September 1953 performance of vivid communicative power where the rhythmic pointing in the finale is as persuasive as the elements of rusticity embedded in the music. The Bruckner Quartet is sonorously declaimed but they manage to locate the wit in the Scherzo that prefaces the sustained gravity of the Adagio. Though they performed Schumann's chamber music in concert and for radio broadcast they never took any of the music into the studio, which makes the appearance of the Op.44 Piano Quintet and the A major Quartet, Op. 41 No. 3 so exciting. The former is again with Hansen in a performance dating from February 1962 notable for the flowing lyricism of the second movement and in the sensitive balance maintained in the finale. The A major's fugal and rustic predilections are happily brought out, the country dance that courses through the finale being a particularly good example of the Amadeus' art. The recording quality is generous enough to make the quartet sound more characteristically themselves here than in some of the earliest readings. Even in a box this fine, disc four is therefore particularly valuable for reasons of repertoire and interpretation.

But then so too are the final discs. The Amadeus never recorded Mendelssohn's E flat major – listen to the lavishly applied tone in the Beethoven-inspired slow opening section of the first movement – but they certainly don't stint the expressive intensity of the slow movement. They did record the Capriccio from the Op. 81 Quartet as a stand-alone, and reprise that here. Perhaps surprisingly they'd had the Verdi Quartet in their repertoire right from their 1948 Wigmore Hall debut so by November 1962 it had been under their fingers for a decade-and-a-half. They'd learnt to mitigate any inherent problems in the writing whilst remaining excitingly earthy in the Prestissimo third movement. It's perhaps strange too to realise that they left behind only a single Dvořák work – inevitably, the American quartet – so the A major Piano Quintet, Op. 81 is another item new to their now-expanding discography. Hansen is again good in this 1950 reading – one can draw parallels between this interpretation and that of Curzon and the Vienna Philharmonic Quartet at around the same time, as well as on the wing with the Budapest Quartet. The Amadeus drive when required though their rhythms aren't quite as pungent as the best Czech ensembles. Finally, there is yet another newbie, the Grieg Quartet. If your standard is the impossibly high pre-war 78rpm set by the

Budapest, then you will find the Amadeus not too far behind in matters of tonal breadth. It's a stylish reading and very communicatively presented.

The six CDs in this box offer great rewards for the Amadeus collector. The items new to their work list are clearly of the greatest interest and it's doubly valuable that the performances of these are no less compelling than the companion works. It's also good to hear from their collaborative artists – Aronowitz, the only violist they performed with, the great clarinetist Geuser and, of course, Hansen who makes a consistently fine impression. The original broadcast tapes have been outstandingly well realised: they're all mono with the single exception of the Mendelssohn Op. 12. In short, exemplary presentation, and a richly valuable box.

[www.artalinna.com](http://www.artalinna.com) 8 October 2017 (Jean-Charles Hoffelé - 2017.10.08)  
source: <http://www.artalinna.com/?p=8345>



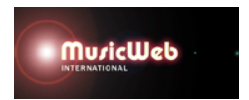
### La vérité sur les Amadeus

Sommet de l'album, le Quatuor de Grieg, œuvre géniale qu'ils ne gravèrent jamais au disque et qu'ils magnifient par un engagement de tous les instants [...]

*Full review text restrained for copyright reasons.*

[www.musicweb-international.com](http://www.musicweb-international.com) December 2017 (Jonathan Woolf - 2017.12.01)

source: <http://www.musicweb-international.com/cl...>



### Recording of the Year

Volume 5 in Audite's survey of the Berlin broadcasts of the Amadeus Quartet is undoubtedly the most important yet. Works wholly new to the quartet's discography, superbly performed, ensure that the box is of far more than archival interest. And then there are the three guest artists – Cecil Aronowitz, Heinrich Geuser and Conrad Hansen. A box to savour.

**Record Geijutsu 2017.5 ( - 2017.05.01)**



Japanische Rezension siehe PDF!



## The RIAS Amadeus Quartet Mozart Recordings

Wolfgang Amadeus Mozart

5CD aud 21.427

WDR 3 TonArt 17.07.2014, 15.05 - 17.45 Uhr (Marcus Stäbler - 2014.07.17)



Das Amadeus Quartett stellt die Konturen deutlich heraus – und modelliert die dynamischen Kontraste der Musik dabei mitunter überraschend schroff.

*Full review text restrained for copyright reasons.*

**Musica** N° 260 - Ottobre 2014 (Massimo Viazzo - 2014.10.01)



[...] c'è tutto il piacere della scoperta, il vigore della gioventù, una fantasia inesausta e grande dinamismo. Sono interpretazioni davvero elettriche, a volte anche spigolose, e che non paiono sempre sovrapponibili a quelle ufficiali. Qui si ascolta un Mozart sbalzato, vivo, carnale come non mai.

*Full review text restrained for copyright reasons.*

**The Strad** October 2014 (Carlos Maria Solare - 2014.10.01)



### Berlin Memories

*Carlos Maria Solare reviews a box of archive radio recordings of Mozart from a veteran ensemble*

[...] each movement in this set was recorded in one unedited take, but no concessions whatsoever need to be made. You get the best of both worlds: performances that are in every sense of the word 'live', but with nothing in the way of audience noises.

*Full review text restrained for copyright reasons.*

**International Record Review December 2014 (Nigel Simeone - 2014.12.01)**



**Reissues and historic recordings**

*Mozart in Berlin*

The Amadeus Quartet recorded all the Mozart 'Haydn' and 'Prussian' Quartets for RIAS in Berlin between 1950 and 1953, along with the Clarinet Quintet with Heinrich Geuser in 1952 and the String Quintets, K515, 516, 593 and 614, with Cecil Aronowitz in 1953 and 1957. These performances are more or less contemporary with the studio versions released by DG in a box of 1950s Amadeus Quartet Mozart (474 0002, now download only), which included some of this ensemble's freshest and most unaffected playing. Now Audite has released the RIAS radio recordings of virtually the same repertoire. These are similarly marvellous and in amazing sound (as usual Audite has achieved astonishing results with the master tapes), which is at least as good as that of the DG records from the period. Anyone troubled by the later Amadeus style (including a tendency to over-phrase) and the occasional unpredictability of Norbert Brainin's tone will surely warm to these performances as I did (I prefer their greater spontaneity to the DG stereo studio set). With an interesting note as well as superb remastering this is an exceptional Mozart collection (Audite 21.427, five discs, 5 hours 34 minutes).

**Gramophone December 2014 ( - 2014.12.01)**

**GRAMOPHONE**  
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

**The Amadeus Quartet**

The third instalment of Audite's Amadeus Quartet recordings, all of them taken from Berlin RIAS broadcasts and dating from the period 1951-57, covers works already available in the Quartet's capable hands, principally in later (stereo) recordings available from DG. Comparisons reveal an impressive level of interpretative consistency, more spontaneous early on perhaps, and with most principal first-movement repeats omitted.

Most of the differences concern the sound quality, which on these RIAS tapes is appealingly intimate. Take Quartet No 18, K464, the opening Allegro, where, as presented here, dynamic contrasts tell with expressive impact but on DG, where the balance suggests listening from the rear of a medium-size concert hall, the effect is less immediate. In this instance the stereo 'pay-off' is minimal compared to the advantage of having the players sound as if they're in the room with you. And with playing as musically sympathetic and stylistically 'on the button' as we're offered here, who can complain?

Viewed overall there is some extraordinarily beautiful playing on offer: the heart-stopping Adagio from the Quintet in D major, K593, with Cecil Aronowitz, for example. The opening of the C major Quintet, K515, is perfection, an amiable but lively Allegro with a spring to its step, while the dialogue with Aronowitz in the Andante could hardly be bettered. And then there's the tragic Adagio that opens the finale of the G minor Quintet, K516, so full of implied regret. The performance of the Clarinet Quintet with Heinrich Geuser is another highlight. I'm not suggesting you replace your DG versions but you could profitably use these marvellous recordings as musically nourishing supplements to them. Superb transfers.

**Diapason N° 631 Janvier 2015 (Nicolas Derny - 2015.01.01)**



Du Mozart des Amadeus, l'honnête mélomane sait déjà tout. Que dire alors du fidèle lecteur de Diapason, dont le magazine favori redorait l'intégrale réalisée pour DG (cf. na 600), et glissait quelques documents contemporains de ceux-ci dans le premier coffret de sa «Discothèque idéale»...

Comme on s'y attendait, les quatuors enregistrés entre 1950 et 1955 pour le RIAS diffèrent peu des gravures ultérieures. Du style et de la conception des pièces, tout ou presque semble fixé sous les archets de la jeune équipe. On y entend déjà les quatre compères tout en fraîcheur, en lyrisme lumineux (merci Norbert Brainin), en tendresse, en cohésion et en subtilité (les voix «internes»!), mais avec quelques années de moins qu'en stéréo – comprenez: avec parfois un rien de vigueur supplémentaire dans le coup d'archet. Et à ceci près que les micros de la radio nous rapprochent à ce point des cordes que l'on croit presque parfois pouvoir sentir l'odeur de la colophane. On en vit d'autant mieux chaque frémissement. En toute intimité.

Même constat pour les quintettes de 1953 et 1957 (le na 6) avec Cecil Aronowitz, cinquième membre du quatuor. Si ce n'est que cette photo de jeunesse les flatte plus que celle, bien connue, réalisée pour le label à l'étiquette jaune entre 1968 et 1975. Tout ici sonne de manière plus resserrée, plus fusionnelle et plus vivante – en dépit de quelques tempos un rien plus lents.

Pas une once de vibrato dans le jeu du clarinettiste Heinrich Geuser qui les rejoint pour le KV 581 (normal chez un germanique, qui plus est en 1952). Les prodigieux Amadeus, eux, ne changent rien au leur. Et comparé à la version de 1976 avec Gervase de Peyer, c'est le printemps – dans l'Allegro, surtout! Décidément irrésistible.

**Das Orchester 01/2015 (Matthias Roth - 2015.01.01)**



Das Quintett KV 614 schließlich (November 1957) zeigt das Ensemble auf dem Gipfel seiner Mozart-Kunst: Spielerischer Witz und technische Meisterschaft gehen hier eine faszinierende Liaison ein, die – auch wenn sich stilistisch seither wieder vieles verändert haben mag – immer noch beeindruckt.

*Full review text restrained for copyright reasons.*

**Scherzo N° 304 - febrero 2015 (Guillermo Pérez de Juan - 2015.02.01)**



Sin ningún género de duda, capaces de competir con las versiones oficiales que los mismos integrantes grabaron para DG. Nitidez y frescura como principales baluartes. Un complemento ideal para ponerle la guinda a un pastel que, cocinado durante siete años de grabaciones, endulzará decididamente todos nuestros sentidos. [...] Que lo disfruten!

*Full review text restrained for copyright reasons.*

Record Geijutsu 10/2014 ( - 2014.10.01)



Japanische Rezension siehe PDF!

[ionarts.blogspot.com](http://ionarts.blogspot.com) Friday, December 02, 2016 (jfl - 2016.12.02)

source: <http://ionarts.blogspot.com/2016/12/paul...>

IONARTS

SOMETHING OTHER THAN POLITICS IN WASHINGTON, D.C.

**Paul Johnson "Mozart: A Life" — The Discography, Part 1 (Keyboard Sonatas, Chamber Music)**

*Chamber Music: String Quartets*

Johnson: "But it is clear from a study of these quartets (K.168 – 73) that Haydn had a steadying, calming, and deepening effect on Mozart's chamber music style, without in any way diminishing his natural effervescence. The two final works in the group, K.172 and K.173, are among the most perfect he wrote, violins, viola, and cello wreathing into each other with magical grace, so that it seems at times as though the four players are working one gigantic integrated instrument." Also: "The king of Prussia got a magnificent String Quartet in D Major (K.575). The other "Haydn" and "Prussian" Quartets get mention only in passing ("In his last string quartet, K.590 of 1790, he gives some splendid solos to the viola, demanding great virtuosity but showing off the tremendous resources of the instrument, especially in the chromatic passages"), but they are – even if one concedes that the quartets are, as a genre, not as strong in Mozart's output as, say, his quintets and trios – such important and wonderful works, they need to be included. Aside, they are so easily had together.

I would, without the least bit of hesitation, recommend the set of the impeccably and inspired playing Quatuor Mosaïques (which came out of Nikolaus Harnoncourt's Concentus Musicus). Their recordings of Haydn and Mozart set a standard for original instrument performances and elevated the genre from niche to mainstream. Alas, these recordings are always in and out of print and the Naïve label seems to re-issue them only piecemeal or when the Amazon price for used copies has reached \$500. Keep your eyes peeled. Meanwhile, the modern instrument Klenke Quartet(t)'s liveliness and precision in sparkling renditions equally set a very high standard indeed. For old-world Mozartean beauty, there's little that goes beyond the Amadeus Quartet, whose box of early recordings on Audite would make a splendid recommendation, alas I try to stay away from catch-all boxes. On the other side, that set includes most of the String Quintets and the Clarinet Quintet, too... which makes for a whole lot of essential Mozart in one place. Although I don't easily fall in love with the Emerson Quartet's Mozart (and their classical repertoire performances in general), the undeniable quality and convenience of their recording of the last three quartets gives them the nod here. There's an air of disinfected to the affair, but not unlike the Hagen Quartet's 'X-Ray' vision in late Beethoven, the total neatness has intriguing merits all of its own. As for the early quartets, there are not many recordings outside of yet more boxes where they can be found (the Hagen Quartet recordings on DG are out of print), but fortunately the Éder Quartet performances on Naxos are very enjoyable, indeed, with a bit of a boom and broadness to them, that make these quartets sound perhaps a little more mature, still, than they are.



## Ferenc Fricsay conducts Richard Strauss

Richard Strauss

CD aud 95.604

[www.opusklassiek.nl](http://www.opusklassiek.nl) juni 2018 (Aart van der Wal - 2018.06.01)

source: <https://www.opusklassiek.nl/cd-recensies...>



de uitvoeringen zijn dat meer dan waard. De vier solisten behoorden in hun tijd tot de beste musici die voorhanden waren.

*Full review text restrained for copyright reasons.*

[www.pizzicato.lu](http://www.pizzicato.lu) 01/07/2018 (Remy Franck - 2018.07.01)

source: <https://www.pizzicato.lu/notizbuch-eines...>



### Notizbuch eines Rezensenten – CD-Kurzrezensionen von Remy Franck (Folge 201)

*Wichtiges Fricsay-Dokument*

Dem ungarischen Dirigenten Ferenc Fricsay, der 1948 zum Chefdirigenten des kurz zuvor gegründeten RIAS-Symphonie-Orchesters berufen wurde, widmet Audite eine CD mit Werken von Richard Strauss: neben einer unglaublich spritzigen Burleske (mit Margrit Weber am Klavier) und einem draufgängerischen 'Till Eulenspiegel' sind zwei damals relativ neue Werke zu hören, das Oboenkonzert und das Duett-Concertino für Klarinette, Fagott und Streicher, die das Niveau des jungen Orchesters zeigen, auch wenn die Oboe von Léon Goossens nicht den reinen Ton hat, an den unsere Ohren heute gewöhnt sind. Auf jeden Fall ist dies ein wichtiges Dokument in Sachen Fricsay, einem Dirigenten, für den sich kein anderes Label so sehr eingesetzt hat wie Audite.

[Der neue Merker](http://Der neue Merker) 01.07.2018 (Dr. Ingobert Waltenberger - 2018.07.01)

source: <https://onlinemerker.com/cd-ferenc-frics...>



### Strauss-Raritäten mit dem legendären ungarischen Maestro auf Basis sorgfältig überarbeiteter Originalbänder zu hören

[Es] fallen besonders die heute von vielen Interpreten idealisierte Transparenz im Klang und eine wie besessene Detailarbeit auf.

*Full review text restrained for copyright reasons.*



Audio 8/2018 (Otto Paul Burkhardt - 2018.08.01)



Sinfonik: Richard Strauss

Zum Klangzauber eines Richard Strauss ging er auf Distanz: Nur fünf von dessen Werken hat Ferenc Fricsay je eingespielt. Die gibt's jetzt wieder – in einem exzellenten Remastering. Zum Beispiel die selten zu hörende Burleske für Klavier und Orchester, die der Widmungsträger Hans von Bülow einst partout nicht einüben wollte. Hier spielt die von Fricsay entdeckte Schweizer Pianistin Margrit Weber. Und sie glänzt in diesem schräg-humorigen Werk mit Brillanz, dunklen Farben und mitreißendem Elan. Die Intensität, mit der Fricsays RIAS-Symphonie-Orchester musiziert, wirkt schlichtweg packend, der Klang ist straff und elastisch. Ein Wunderwerk geistreicher Ironie!

hifi & records 4/2018 (Uwe Steiner - 2018.10.01)



Kaum ein Label erschließt die Wunderkammern der Rundfunkarchive mit einer derart glücklichen Hand wie Audite in Detmold. Zudem bieten Ludger Böckenhoffs Kommentare noch manch erhellende Einsicht in das Geschäft des sorgfältig restaurierenden Produzenten.

*Full review text restrained for copyright reasons.*

**Classical CD Choice August 27, 2018 (Barry Forshaw - 2018.08.27)**

source: <http://www.cdchoice.co.uk/?p=1540>



Leonard Bernstein, John Williams and a rediscovered female composer

Although inevitably the age of the recordings accords everything a somewhat constricted aural picture, the performances blaze out with conviction and remind us what a great interpreter of Strauss Fricsay was.

*Full review text restrained for copyright reasons.*

Diapason N° 673 - Novembre 2018 (Hugues Mousseau - 2018.11.01)

Ferenc Fricsay a fort peu dirigé la musique de Richard Strauss. Le programme du présent CD recoupe, pour l'essentiel, ce que le chef hongrois enregistra pour Deutsche Grammophon. La Burleske, captée live en mai 1955, diffère peu de la gravure réalisée en studio quatre mois plus tard. Flattée par le soutien quasi chambriste ajusté par Fricsay, Margrit Weber y séduit par une musicalité et un jeu plus retenus que Byron Janis.

Absent jusqu'ici de la discographie de Fricsay, le Concerto pour hautbois de 1949 est une pépite d'autant plus précieuse qu'on y retrouve Léon Goossens (1897-1988), star du London Philharmonic en ses glorieuses années Beecham, qui avait gravé l'œuvre de manière inoubliable avec Galliera deux ans auparavant.

Du Concertino pour clarinette et basson, Audite reprend simplement l'enregistrement officiel d'avril 1953. Servi notamment par Heinrich Geuser, légendaire clarinettiste solo du RIAS, il ne lui manque qu'un supplément de finition pour égaler tout à fait la version Kempe/Dresde. Le Till l'Espiegle qui referme l'album

provient d'un concert donné au Titania-Palast en février 1952. Par rapport à la ravageuse version studio de 1950 avec les Berliner Philharmoniker, on perd légèrement en qualité instrumentale, sans pour autant gagner en spontanéité. Mais l'adrénaline propre au live est bien palpable. Magnifiques documents, qui s'adressent aux fanas du chef hongrois.

**Fanfare December 2018 (Barnaby Rayfield - 2018.12.01)**

fanfare

Lauded for his taut and lean Mozart and pioneering recordings of Bartók and Kodály, Ferenc Fricsay is not a name one associates with Richard Strauss. Like his even rarer excursions into Mahler, Fricsay's sporadic Straussian ventures follow no particular performing tradition like Fritz Reiner, Karl Böhm, or Herbert von Karajan and consequently feel very fresh and new for their vintage. Recorded between 1949 and 1955, most of these works are included in Deutsche Grammophon's complete boxes devoted to Fricsay. Indeed, I assumed (wrongly) that Audite had simply packaged up the same performances. The soloists are identical confusingly but these live performances were made some time apart from DG's accounts. Aside from these repertory duplications Audite's well-filled album also includes Strauss's Oboe Concerto, which does expand Fricsay's recorded legacy.

Fricsay mentored the young Swiss pianist Margrit Weber, and their 1951 performance (on DG) of Strauss's busy, thorny "piano concerto," *Burleske* is endearingly warm-hearted if sober and unvirtuosic. Audite's account from four years later with the same team is a very different animal. Brisker, brighter, and keener toned, Weber still lacks the fingerwork for Strauss's climatic moments but she is otherwise splashy and reflective. Fricsay's accompaniment is lean, gleaming, and transparent, and in those intervening years recording quality could finally do justice to the RIAS strings. DG's *Burleske* is a dusty relic by comparison.

Leon Goossens, who gave the UK premiere of the oboe concerto, makes a rare appearance with this Berlin ensemble. Closely recorded, Goossens and Fricsay don't overplay the chamber aspects of this overtly light and classical-sounding oboe concerto. Despite the interconnected movements and melodic echoes of Strauss's operatic writing, Fricsay's expertise in Mozart comes to the fore here.

Recorded on April 20, 1953, Strauss's little known Duet concertino is the identical performance on both DG and Audite, although the latter's remastering is brighter and more forward. Charmingly played by Heinrich Geuser and Willi Fugmann, Fricsay's fights a good case for this slight, late period work. On grander, better-known territory, *Till Eulenspiegels lustige Streiche* dates from roughly a month after his studio recording for DG, clearly benefiting from all that time spent in the studio. Timing and phrasing are virtually identical, so there are no revelations other than both performances being punchy, playful with shattering climaxes. Fricsay is never afraid to accentuate the theatricality of these tone poems, obtaining colorful, strongly contoured playing from all sections. It's a terrific end to this collection.

The sound is mono, of course, and in-your-face-close and spotlit. I personally love that sort of "pop record" sound quality, but hi-fi fetishists won't have read this far anyway. Expect some tape hiss and chalky decay on headphones; otherwise these performances leap out of the speaker. Generously filled as it is, Audite also point you to Fricsay's spirited version of *Don Juan* online, which I think is identical to that in the DG box. We Fricsay fans are being spoilt with what is commercially a historical and niche product. Like so much of his work, this disc is so bracingly modern and fresh sounding that my plea is for younger record buyers to sample this and understand that modern performance practice didn't begin with John Eliot Gardiner. There's no affected Munich tradition or sentiment: This is Richard Strauss scrubbed clean and placed under the spotlight, with only the recording technology belying the age of these radio tapes. A thrilling album.

Classica Numéro 210 - Mars 2019 (Yannick Millon - 2019.03.01)



Les Strauss de Fricsay, si fins et mozartiens, à l'image du compositeur à la baguette, n'ont quoi qu'il en soit par pris la moindre ride (un Till génialement corrosif, sans doute dans le trio de tête de la discographie). Sentiment tout aussi valable pour la collaboration avec Margrit Weber dans une Burleske peu ébouriffante techniquement mais parmi les plus tendres, où l'on oubliera vite les débuts un peu incertains de la bande, en dépit d'une prise de son très satisfaisante comme dans l'en-semble de cette anthologie.

*Full review text restrained for copyright reasons.*

**Audiophile Audition Jul 5, 2018 (Gary Lemco - 2018.07.05)**

**source:**

<https://www.audaud.com/r-strauss-burlesk...>



This may well become your preferred reading of a long "familiar" score.

*Full review text restrained for copyright reasons.*

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