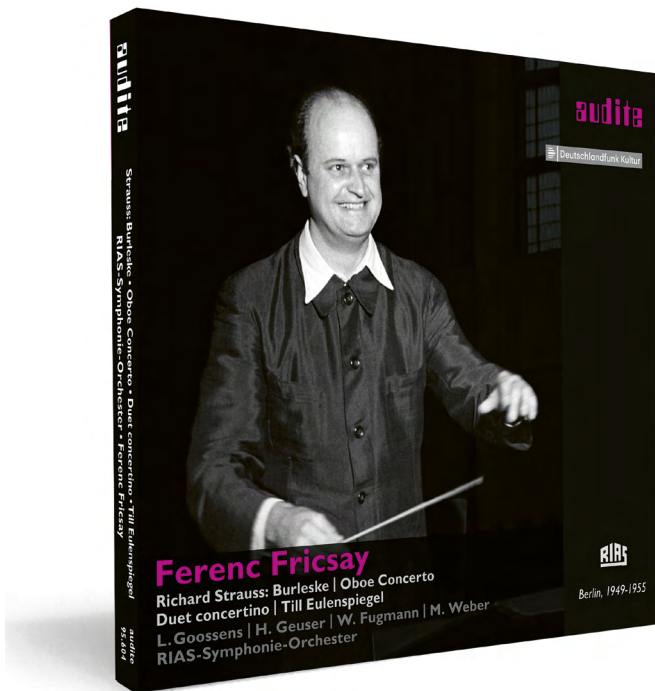


Strauss brushed against the grain:  
Ferenc Fricsay with the RIAS-Symphonie-Orchester and soloists in recordings from 1949 and 1955.



Léon Goossens, oboe  
Heinrich Geuser, clarinet  
Willi Fugmann, bassoon  
Margrit Weber, piano  
RIAS-Symphonie-Orchester  
Ferenc Fricsay, conductor

**RICHARD STRAUSS**  
Burleske • Oboe concerto • Duet concertino • Till Eulenspiegel


**Don Juan**

(additional download available from all major platforms)

Ferenc Fricsay seldom pursued the œuvre of the late-romantic sound magician Richard Strauss. Though when he did conduct Strauss, he preferred the rarities, the late works or the burlesque repertoire. In doing so, he offered astonishing insights, as can be heard in these four recordings with the RIAS-Symphonie-Orchester: Strauss brushed against the grain.

The Hungarian conductor Ferenc Fricsay was considered to be the man for modernism when, in 1948, he was appointed Chief Conductor of the RIAS-Symphonie-Orchester that had just recently been founded. Thus it was only logical for him to focus on the latest works by Richard Strauss: the *Oboe concerto* and the *Duet concertino* for clarinet, bassoon and strings, both of which the composer created after World War II. Despite their retrospective musical language, these pieces at that time belonged to the most topical works of contemporary music production. Also, the small instrumentation presented the opportunity for Fricsay to train the soloistic potential of his musicians. The remarkable level that Fricsay, in such a short time, was able to guide his young orchestra to is also to be heard in the recordings of *Till Eulenspiegel* and the *Burleske* where Fricsay's unsentimental, anti-romantic interpretation is astonishing.

There is a "Producer's Comment"  from producer Ludger Böckenhoff about this production available at <https://www.audite.de/media/file/00/33/68/Producer-s-Comment.pdf>

 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.

As an additional track, *Don Juan* is available for purchase as download: it allows the fascinating comparison with the work's recording by Kirill Karabits and the Staatskapelle Weimar ([audite.de/97755](http://audite.de/97755)).

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