



Press Info:

P. Tchaikovsky: Violin Concerto in D major*
G. Tartini: Violin Sonata in G minor 'Didone abbandonata'
A. Vivaldi: Violin Sonata in D major (arr. Ottorino Respighi)
G. Tartini: Corelli Variations (arr. Fritz Kreisler)
F. Kreisler: Schön Rosmarin
F. Kreisler: Caprice Viennois
J. Brahms: Waltz, Op. 39 (arr. Paul Klengel)
H. Wieniawski: Capriccio-Waltz, Op. 7


ERICA MORINI, violin
RIAS-SYMPHONIE-ORCHESTER
FERENC FRICSAY, conductor
MICHAEL RAUCHEISEN, piano



Berlin, 1952 (live*)

Erica Morini (1905-1995), born and trained in Vienna, managed, as one of the first female violinists of the first half of the twentieth century, to build an international career.

This was unusual at a time when the concert platforms were still dominated by male soloists. Morini started out as a "wunderkind"; following sensational débuts with the Gewandhaus Orchestra Leipzig and the Berlin Philharmonic under Arthur Nikisch, she performed at Carnegie Hall in New York for the first time in 1921. Morini, who was of Jewish descent, emigrated to the US in the late 1930s, extending her career in that country. Her artistic career lasted for over five decades; however, she only made few commercial recordings. Morini is particularly impressive in live recordings, including this concert recording of the Tchaikovsky Violin Concerto made in 1952 with the RIAS Symphony Orchestra Berlin and Ferenc Fricsay. Her enormous violinistic art becomes apparent in an exemplary fashion, explaining why Morini was considered by some to be the greatest violinist of the twentieth century. Her sophisticated mastery of virtuoso pieces and baroque sonatas is also impressively documented by the RIAS recordings with Michael Raucheisen.

There is a "Producer's Comment"  from producer Ludger Böckenhoff about this production available at <http://www.audite.de/en/download/file/301/pdf>.



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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