



**Wilhelm Furtwängler conducts
Schumann & Beethoven**

aud 23.441



**Audiophile Audition 21/03/2018 (Gary
Lemco - 2018.03.21)**

source:

[http://www.audaud.com/schumann-m
anfred-o...](http://www.audaud.com/schumann-m
anfred-o...)



What transcends the sum of the music's collective parts lies in Furtwaengler's capacity to evoke a sense of mysticism from the players, who generate a homogenous, intensely refined sound that the Audite personnel have captured with blazing authority.

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BBC Music Magazine 2/2018 (Erik Levi - 2018.04.01)



Wilhelm Furtwängler's intellectually and emotionally penetrating Lucerne Festival Beethoven and Schumann performances (with the Swiss Festival Orchestra) include a compelling previously unreleased account of the Manfred Overture.

**Classica – le meilleur de la musique classique & de la hi-fi Numéro 202 - Mai
2018 (Yannick Millon - 2018.05.01)**



Un inédit de Furtwängler, voilà qui ne tombe pas du ciel tous les quatre...

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Crescendo Februar-März 2018 (CK - 2018.02.01)

crescendo

Sensationsfund

Furtwängler näherte sich der Musik aus einer inneren Dringlichkeit heraus, die beim Anhören dieser Aufnahmen spürbar wird. Im Adagio-Satz der Schumann-Sinfonie beispielsweise brodeln Emotionen, die nie in übertriebenes Pathos münden. Ein empfehlenswertes Album, nicht nur für Furtwängler-Fans.

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Diapason N° 665 fevrier 2018 (Hugues Mousseau - 2018.02.01)

Voici publiée pour la première fois l'intégralité du concert que Furtwängler donna le 26 août 1953, dans le cadre des Semaines musicales internationales de Lucerne. L'« Eroica » et la Symphonie n° 4 de Schumann étaient connues de longue date (mais dans un son bien inférieur, en termes de relief, de profondeur, de présence, à ce qu'Audite nous révèle ici, en transférant les bandes originales ré – cemment découvertes). Inédite à ce jour, l'Ouverture de Manfred – une des œuvres dans lesquelles l'art de Furtwängler trouvait le mieux à s'exprimer – apparaît moins noire, moins haletante en sa partie centrale (à partir de 5'59"), moins convulsive aussi que dans l'affolant concert berlinois capté trois mois auparavant (DG). L'architecture y est également moins saillante, Furtwängler étirant les lignes à l'extrême, tandis que les deux ultimes mesures tenuto et pianissimo n'offrent plus tout à fait cette lueur tremblante et blafarde.

Le même constat s'impose pour la 4e de Schumann, d'un cantabile et d'une effusion certes irrésistibles, mais dans laquelle l'orchestre – em – mené par un Michel Schwalbé de trente-trois ans – ne semble pouvoir aller partout où Furtwängler aspire à l'entraîner. Manquent notamment ces imprévisibles et fatals coups de rein qu'y délivrait Berlin dans la version studio de 1951, où la transition conduisant au finale s'ouvrait tel un gouffre alors que nous demeurons ici tranquillement au bord du ravin. Par ailleurs, les scories instrumentales qui étaient à Berlin quantité négligeable passent ici moins bien.

Parmi les différentes « Eroica » de Furtwängler, celle de Lucerne n'est pas au nombre des plus indispensables. Les limites de l'orchestre suisse (le trio du Scherzo) concourent à mettre trop en avant le pathos qu'y insufflait le chef, à laisser même affleurer une lourdeur dont les versions viennoises de novembre 1952 et, surtout, décembre 1944 étaient exemptes.

Un détail convaincra certain(e)s d'acquiescer à tout prix ce double album : dans le livret, deux clichés rarissimes montrent le maître en baignade, arborant, par un bel après-midi, le plus auguste et affriolant slip kangourou qui soit.

[Facebook](#) 23. November 2017 (Wilhelm Furtwängler Journal - 2017.11.23)

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The Audite SACD/CD (91.441) featuring a recording of the Schumann Manfred overture previously thought to have been lost, has arrived. This double SACD/CD is remastered from newly discovered tapes from the Swiss Radio, of the concert on 26 August 1953.

We are lucky to have this new addition to the discography of Furtwängler, as this Manfred overture is apparently finer than the other 2 extant recordings: the 18 Dec 1949 Berlin live and the 24 Jan 1952 Vienna studio. Here his rendition is more dramatic, with pulsating urgency intermingled with relaxing lyricism.

The sound is good compared to previous releases of the Eroica and Schumann Symphony No. 4 in the same concert using a private amateur tape as the sound source, e.g. Tahra, Elaboration (thought to be pirate copies of the SWf CDs). It is full-bodied with a slight emphasis on the bass and quite prominent reverberations. The sound palette is quite different from that heard in the Tahra or Elaboration CDs. It is the interesting thing about historical recordings as the impressions on the music can be affected by the sound source, the remastering process and even the medium in which it is presented.

Gramophone May 2018 (- 2018.05.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Another first release featuring a fêted maestro arrives via Audite as part of its Lucerne Festival series: Wilhelm Furtwängler conducts the Swiss Festival Orchestra in Schumann's Manfred Overture – a dark, malleable performance that rages or relaxes according to the dictates of the moment. Schumann's Symphony No 4 was also on this August 26, 1953, concert programme, and it's fascinating to compare it with Furtwängler's famous Berlin Philharmonic recording (DG) from a few weeks earlier. The overall timing is more or less identical, as is the interpretative approach, but the contrast between 'studio' and 'live' is at its most marked in the transition to the finale, where the Swiss performance – though comparatively raw in tone – generates more tension. The third work is Beethoven's Eroica Symphony, and here there are many Furtwängler-led alternatives, some darker-hued than this one, though few (if any) achieve such an overwhelming sense of release at the close of the first movement (from 14'13"). The transfers are superb.

Gramophone June 2018 (Rob Cowan - 2018.06.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

[...] Another first release featuring a fêted maestro arrives via Audite as part of its Lucerne Festival series: Wilhelm Furtwängler conducts the Swiss Festival Orchestra in Schumann's Manfred Overture—a dark, malleable performance that rages or relaxes according to the dictates of the moment. Schumann's Symphony No 4 was also on this August 26, 1953, concert programme, and it's fascinating to compare it with Furtwängler's famous Berlin Philharmonic recording (DG) from a few weeks earlier. The overall timing is more or less identical, as is the interpretative approach, but the contrast between 'studio' and 'live' is at its most marked in the transition to the finale, where the Swiss performance—though comparatively raw in tone—generates more tension. The third work is Beethoven's Eroica Symphony, and here there are many Furtwängler-led alternatives, some darker-hued than this one, though few (if any) achieve such an overwhelming sense of release at the close of the first movement (from 14'13"). The transfers are superb.

hifi & records 2/2018 (Uwe Steiner - 2018.04.01)



Auch mit diesen SACDs bestätigt Audite seine Vorrangstellung bei der Wiederveröffentlichung historischer Aufnahmen: Erstmals wurden die bekannten Luzerner Mitschnitte von Beethovens Eroica und Schumanns Dritter auf der Basis der originalen Rundfunkbänder und damit in deutlich besserer, wenn auch immer noch eher dokumentarischer Tonqualität ediert.

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[Wilhelm-Furtwängler-Gesellschaft](#) 01.02.2018 (- 2018.02.01)



Sensationeller Archivfund

Furtwängler dirigiert Schumann und Beethoven in Luzern (1953)

Es ist der ausgesprochene Wunsch vieler Furtwängler-Fans, die Atmosphäre sowie die Aura der Aufführungen auch in den Konzertmitschnitten maximal erleben zu können. Dem dient die SACD-Version mit zwei zusätzlichen Tracks [...] Die Auftrittsatmosphäre, der Applaus und die einkehrende Ruhe im Publikum zu Beginn der Werke lassen eine besondere Stimmung entstehen, die Anklänge an eine Live-Aufnahme hat.

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www.artalinna.com 18 January 2018 (Jean-Charles Hoffelé - 2018.01.18)
source: <http://www.artalinna.com/?p=8941>



L'Ouverture perdue

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www.ClassicsToday.com March 2018 (David Hurwitz - 2018.03.20)
source: <https://www.classicstoday.com/review/fur...>



Furtwängler collectors will want this as a matter of course.

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www.musicweb-international.com Tuesday February 20th (Jonathan Woolf -
2018.02.20)
source: <http://www.musicweb-international.com/cl...>



I last reviewed Furtwängler's 26 August 1953 concert in Lucerne back in 2005 when the matter was complicated by virtue of Tahra's inclusion of Menuhin and Furtwängler's 1949 studio recording of the Brahms Concerto, extra Beethoven items and a rehearsal extract. That stretched things to a twofer and Audite also runs to two discs though the second one, which contains the Schumann Symphony, lasts only 30 minutes. However, there is significant news for collectors: this release includes the Manfred overture, long held to be lost, and never previously issued, and all the material derives from original broadcast tapes. The transfer on Tahra FURT1088-89, already cited, used a recording made off-air in a studio by an amateur enthusiast.

So, this Manfred sits alongside the live 1949 Berlin performance, and the 1951 Vienna studio inscription for EMI. It's not wholly impeccable in terms of ensemble, even though the conductor had been coming to the Lucerne festival for almost a decade, first performing in 1944 and again in 1947 but it is powerful. Significantly he brought both symphonies on his first visit.

Furtwängler recorded Schumann's Fourth Symphony commercially in Berlin in 1953. As for the Lucerne reading, there is again great power and direction and a sense of a huge organism running throughout. The buoyancy manifests itself in the Lebhaft and the sense of spiritual power that is evoked in the Langsam introduction of the finale is colossal. True there are numerous examples of tempo modifications and some will doubtless prefer greater weight of dynamics to the sense of elasticity Furtwängler indulges in. But the reasons for this level of metrical displacement are clear; this is a sometimes overwhelming reading that conjures up German Romanticism in all its tensile strength and fluid emotionalism.

There are numerous examples of his way with the Eroica. The wind chording is not always unanimous here but otherwise this is an impressive document. His way with the Funeral March is entirely characteristic; from a halting, almost reserved apologetic to an overwhelming climax full of the bleakest foreboding.

There's a good, succinct booklet with tape specifications and numerous photographs – including the orchestra, Furtwängler at play on the beach and at work with his orchestra. The uncredited man on the right-hand side on page 12 is surely Walter Legge.

The question is whether the advance in sound justifies purchase. If you don't want to hear overloading and distortion, especially in the bass frequencies, and at shrill fff in both symphonies, you will welcome Audite's work with its refinement and spatial depth. One can now appreciate the dynamic gradients in all their considerable glory and without peak distortion.

www.opusklassiek.nl december 2017 (Aart van der Wal - 2017.12.01)

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



De door het Duitse label Audite uitgebrachte originele radiobanden (tot dan waren er alleen slecht klinkende privébanden van in omloop) van het concert dat Wilhelm Furtwängler op 26 augustus 1953 in Luzern in het kader van de daar gehouden jaarlijkse Festspiele dirigeerde, zal - in ieder geval qua klank - voor menige verzamelaar een ware verrassing zijn.

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www.pizzicato.lu 18/11/2017 (Remy Franck - 2017.11.18)

source: <https://www.pizzicato.lu/furtwangler-in-...>



Furtwängler in Luzern, 1953

Wilhelm Furtwänglers diverse inspelingen der 'Eroica' u.a. aus Wien und Berlin weisen für die Sätze 1, 3 und 4 relativ konstante Tempi aus. Abweichungen gibt es nur für den Trauermarsch, der zwischen sechzehneinhalb und neunzehn Minuten variiert.

1953 in Luzern war der Dirigent mit 16'31 am schnellsten im zweiten Satz. Überhaupt ist diese 'Eroica' für Furtwängler relativ frisch und zupackend in den Allegro-Sätzen. Aber welche Tiefe, welche zwingende intellektuell-emotionale Kraft erreicht er doch trotz nur 16'31 im Adagio assai...

Nicht weniger inspiriert und auch sehr dramatisch ist die Aufnahme der Vierten Symphonie von Robert Schumann.

Nun sind diese Aufnahmen zuvor schon bekannt gewesen, mit Ausnahme der 'Manfred'-Ouvertüre, die lange als verloren galt und nun hier zum ersten Mal zu hören ist.

Die Tonqualität der von Audite bearbeiteten Aufnahmen ist allen anderen zuvor veröffentlichten Veröffentlichungen bei weitem überlegen. Tatsächlich wurden hierfür zum ersten Mal die Originalbänder des Schweizer Rundfunks benutzt, die anderen Verlegern nicht zur Verfügung standen. Der Klang hat dadurch viel mehr Relief und Korpus. Furtwängler-Sammler sollten diese neue Edition nicht verpassen.

Mostly well-known recordings with the Swiss Festival Orchester conducted by Wilhelm Furtwängler. The difference with former releases on other labels comes from the sound quality. Here, the original broadcast tapes have been used and remastered. The improvement is stunning...

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