

Excerpt of the "Preface" in the Fricsay memorial book, written and compiled by Takeo Noguchi in Japanese, as a memory of the conductor's centenary



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.... Fricsay made many recordings. Although I don't know all of them, he is a conductor whom I have been interested in, because I am so powerfully and deeply impacted by his records.

I think Fricsay was one of the pioneers among conductors who played music for records. He was actually aware of the advantage of recordings and worked actively during the time when the quality of records became good enough to be compared with live performance and the great change from monaural to stereo in recordings was made by LPs

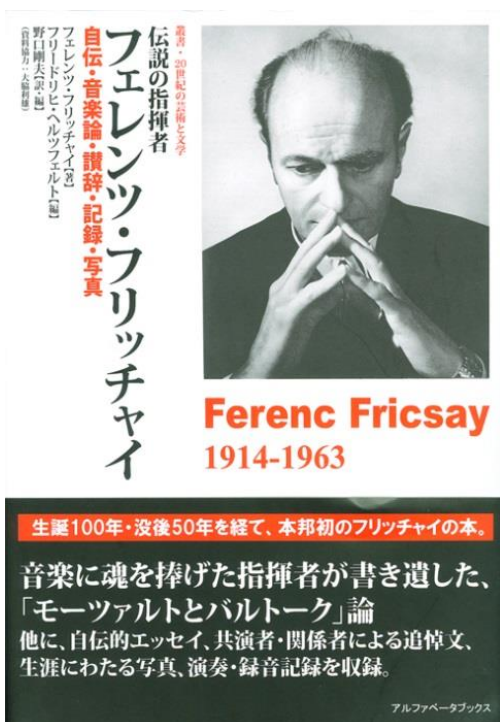
From that point of view, Karajan, who was a little older than Fricsay, would also be a typical conductor of the recording age, and if we speak highly of Fricsay as his precise and amazing performance in his records, we might have to praise Karajan as well

However, it seems for me, that Fricsay is a conductor whose innate qualities are quite different from Karajan's; they have ostensibly something in common, but they are totally different internally. - I would say that is because Fricsay had essentially philosophical and religious attitude toward art and life ...

... his approach to life was sincerity itself from his youth, and it is obvious that he was seeking to make musical and personal progress through every experience of his life

.... a talented person like him would surely enjoy reputation as the most foremost conductor even today. However admirably he worked, he lived for music, not for business - there is a great difference

He worked in spurts caused by the passionate devotion for music. I always feel strongly that Fricsay's music is definitely discharging the emotion of devotion with a kind of enthusiasm, as if he were even ready to sacrifice everything to the great music.



.... It can be argued that he represented modern age in the sense that he understood the significance of the technological innovation well and proactively took advantage of it for the music

Fricsay could advance toward something more universal by making full use of modern technical means, without losing himself by temptations mentioned above.

In other words, his devotion to music didn't come from the narrow supremacy of music, but from the reverence for the artists whom he devoted and also for nature.

The expression of Fricsay's face is beautiful indeed. He has not only beautiful lineaments, but I feel it is showing his strong will

This is the face of a man who devotes his soul to music it shows a vigorous determination to lead a spiritual life. - You cannot judge someone only by his or her face of course, but human nature can be reflected by it. - Now we can hardly see a face with such an impressive beauty like his