

60 tracks

audite

Deutschlandradio Kultur



PILAR LORENGAR

*Bellini | Puccini | Händel | Granados | Verdi | Leoz
Scarlatti | Mozart | Guridi | Nin | Rodrigo | Toldrà*

Berlin, 1959 - 1962

VINCENZO BELLINI (1801-1835)

Norma (Felice Romani)
Casta Diva, che inargenti –
Ah! bello, a me ritorna

11:07

Cavatina of Norma, Act I

RIAS-Kammerchor, Radio-Symphonie-Orchester Berlin
 Arthur Rother, conductor
 recording: 02-03-1959 / Siemensvilla, Berlin-Lankwitz

GIACOMO PUCCINI (1858-1924)

Turandot (Giuseppe Adami, Renato Simoni)
Signore, ascolta! Ah, signore ascolta
Aria of Liù, Act I

2:34

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 02-03-1959 / Siemensvilla, Berlin-Lankwitz

GEORG FRIEDRICH HÄNDEL (1685-1759)

Giulio Cesare in Egitto, HWV 17
 (Nicola Francesco Haym)
Piangerò la sorte mia

7:37

Recitative and aria of Cleopatra, Act 3, Scene 3

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 24-03-1959 / Siemensvilla, Berlin-Lankwitz

ENRIQUE GRANADOS (1867-1916)

Goyescas (Fernando Periquet y Zuaznabar)
La Maja y el Ruiseñor
Scene of Rosario (Scene 3)

6:33

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 24-03-1959 / Siemensvilla, Berlin-Lankwitz

GIACOMO PUCCINI

Madama Butterfly
 (Luigi Illica, Giuseppe Giacosa)
Un bel dì vedremo levarsi un fil di fumo
Aria of Butterfly, Act 2, Part I

4:42

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 16-02-1960 / Siemensvilla, Berlin-Lankwitz

La Bohème (Luigi Illica, Giuseppe Giacosa)
Mi chiamano Mimi
Aria of Mimi, Act I

5:01

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 16-02-1960 / Siemensvilla, Berlin-Lankwitz

ALESSANDRO SCARLATTI (1660-1725)

Pirro e Demetrio (Adriano Morselli)
Le Violette
Arietta (Canzone)

2:16

Radio-Symphonie-Orchester Berlin / Arthur Rother, conductor
 recording: 16-02-1960 / Siemensvilla, Berlin-Lankwitz

WOLFGANG AMADEUS MOZART (1756-1791)

Die Zauberflöte (Emanuel Schikaneder)
Ach, ich fühl's
Aria of Pamina, Act 2, No. 17

4:31

Berliner Philharmoniker / Ferdinand Liva, conductor
 live recording: 11-04-1961 / Hochschule für Musik, Berlin

WOLFGANG AMADEUS MOZART

Don Giovanni (Lorenzo da Ponte)
Crudele

7:10

Recitative and aria of Donna Anna, Act 2, No. 10

Berliner Philharmoniker / Ferdinand Liva, conductor
 live recording: 11-04-1961 / Hochschule für Musik, Berlin

GIUSEPPE VERDI (1813-1901)

Ernani (Francesco Maria Piave)
Ernani, involiami

4:42

Scene and Cavatina of Elvira, Part I

Berliner Philharmoniker / Ferdinand Liva, conductor
 live recording: 11-04-1961 / Hochschule für Musik, Berlin

La Traviata (Francesco Maria Piave)
E strano

7:29

Scene and aria of Violetta, Act I, No. 3

Berliner Philharmoniker / Ferdinand Liva, conductor
 live recording: 11-04-1961 / Hochschule für Musik, Berlin

JOAQUÍN RODRIGO (1901-1999)

Cuatro Madrigales amatorias

1. *Con qué la lavaré?*
2. *Vos me matásteis, niña en cabello*
3. *De dónde venís, amore?*
4. *De los álamos vengo, madre*

2:36

2:24

1:07

2:10

RIAS-Orchester / Fried Walter, conductor
 recording: 01-11-1961 / Siemensvilla, Berlin-Lankwitz

JOAQUÍN NIN (1879-1949)

20 Cantos populares españolas

14. *Asturiana*

3:14

15. *El Paño Murciano*

1:48

Hertha Klust, piano
 recording: 27-01-1960 / RIAS Funkhaus, Berlin – Studio 7

JESÚS GARCÍA LEOZ (1904-1953)

Triptico de Canciones (Federico Garcia Lorca)

1. *Por el aire van los suspiros de mi amante*

1:10

2. *De Cádiz a Gibraltar que buen caminito*

0:53

3. *A la flor, a la pitiflor*

1:18

Hertha Klust, piano
 recording: 27-01-1960 / RIAS Funkhaus, Berlin – Studio 7

JESÚS GURIDI (1886-1961)

Seis Canciones Castellanas

4. *No quiero tus avellanas*

3:30

5. *Cómo quieras que adivine*

2:15

6. *Mañanita de San Juan*

3:37

Hertha Klust, piano
 recording: 27-01-1960 / RIAS Funkhaus, Berlin – Studio 7

ENRIQUE GRANADOS (1867-1916)**II Tonadillas escritas en estilo antiguo**

(Fernando Periquet y Zuaznabar)

- | | |
|--------------------------------------|------|
| 2. El Majo discreto | 1:40 |
| 3. El tra la la y el punteado | 1:15 |
| 8. El Mirar de la Maja | 3:25 |

Hertha Klust, piano

recording: 27-01-1960 / RIAS Funkhaus, Berlin – Studio 7

EDUARDO TOLDRA (1895-1962)**Seis Canciones**

- | | |
|--|------|
| 2. Madre, unos ojuelos vi (Lope de Vega) | 2:33 |
| 5. Cantarcillo (Lope de Vega) | 3:12 |
| 6. Después que te conocí
(Francisco Gómez de Quevedo y Villegas) | 3:29 |

Hertha Klust, piano

recording: 27-01-1960 / RIAS Funkhaus, Berlin – Studio 7

GIUSEPPE VERDI**Composizione da camera**

- | | |
|--|------|
| La Zingara (Manfredo Maggioni) | 2:14 |
| Ad una stella (Andrea Maffei) | 3:30 |
| Stornello (Anonymus) | 2:04 |
| Lo Spazzacamino (Manfredo Maggioni) | 2:35 |
| Perduta ho la pace
(Johann Wolfgang von Goethe / Luigi Balestri) | 4:22 |

Hertha Klust, piano

recording: 28-12-1962 / Siemensvilla, Berlin-Lankwitz

VINCENZO BELLINI**Dolente immagine di fille mia**

(Maddalena Fumaroli)

2:37

Siegfried Behrend, guitar

recording: 28-12-1962 / Siemensvilla, Berlin-Lankwitz

WOLFGANG AMADEUS MOZART**Lieder / Kanzonen****Zufriedenheit, KV 349 (367a)**

(Johann Martin Miller)

2:05

Komm, liebe Zither, KV 351 (367b)

(Anonymus)

2:03

Das Kinderspiel, KV 598

(Christian Adolf Overbeck)

1:47

Ridente la calma, KV 152 (210a)

(Anonymus)

3:24

Siegfried Behrend, guitar

recording: 28-12-1962 / Siemensvilla, Berlin-Lankwitz

GEORG FRIEDRICH HÄNDEL**Nò se emenderá jamás**

(Anonymus)

6:15

Cantata spagnuola, HWV 140

Richard Klemm, viola da gamba / Siegfried Behrend, guitar

recording: 05-10-1960 / RIAS Funkhaus, Berlin – Studio 7

II SPANISCHE RENAISSANCELIEDER

arr. José de Azpiazu

ANONYMUS (1st Half of the 16th Cent.)
Tres morillas me enamoran

1:45

JACOBUS DE MILARTE (1st Half of the 16th Cent.)
A la sombra de mis cabellos

1:43

ESTEBAN DAZA (1537-1591)
Enfermo estaba antioco

1:29

JUAN BERMUDO (~1510-1565)
Mira nero de Tarpeya

1:06

LUIS DE NARVÁEZ (1505-1549)
Con qué la lavaré

3:31

JUAN VÁSQUEZ (1500-1560)
De los álamos vengo

0:49

ALONSO MUDARRA (1510-1580)
Triste estaba el rey David

1:56

LUIS DE MILÁN (1500-1561)
Durandarte

3:57

DIEGO PISADOR (1509-1557)
Guarte el rey Don Sancho
La mañana de San Juan

1:06

0:47

ENRÍQUEZ DE VALDERRÁBANO(1st Half of the 16th Cent.)
Ay, de mi

1:26

Siegfried Behrend, guitar

recording: 05-10-1960 / RIAS Funkhaus, Berlin – Studio 7

9 ALTSPANISCHE LIEDER UND ROMANZEN

collected by Federico Garcia Lorca (1899-1936)

harmonised and freely arr. Siegfried Behrend

- | | |
|---------------------------|------|
| 1. Zorongo | 2:21 |
| 2. Las tres hojas | 1:40 |
| 3. El café de chinitas | 2:45 |
| 4. Las reyes de la baraja | 1:14 |
| 5. Anda jaleo | 1:52 |
| 6. Los cuatro muleros | 1:38 |
| 7. Romance de Don Boiso | 3:38 |
| 8. Los Pelegrinitos | 2:59 |
| 9. La Tarara | 1:15 |

Siegfried Behrend, guitar

recording: 21-12-1959 / RIAS Funkhaus, Berlin – Studio 7

All lyrics available on www.audite.deAlle Liedtexte erhältlich auf www.audite.de

Pilar Lorengar during the RIAS-Classroom-Dialogue on October 23rd 1973 with students of the Erich-Hoepner-Oberschule Berlin (today: Heinz-Berggruen-Gymnasium). Please refer also to original sound excerpt from 1973 on www.audite.de.



THE SPANISH ARCADIAN WOMAN IN PRUSSIA

Saragossa, the city that was called “Colonia Caesaraugusta” during Roman times, later belonging to the caliphate Córdoba as “Saraqusta”, did not develop the imperial majesty of Madrid amongst major cities of Spain, nor the magisterial magnificence of Barcelona, nor the profoundly Andalusian magic of Seville. Amongst the quintet of Spain’s five largest cities, Saragossa – Zaragoza in Aragonese – the capital of the region of Aragon, prefers to speak with a voice combining cordiality with distinction and measured urbanity with luminous harmony. The landmark of the city located at the middle course of the Ebro River is the magnificent baroque structure Basilica del Pilar. This church is consecrated to the Virgin Mary; the “Virgen del Pilar” is said to have appeared to the faithful on a column inside, and the square in front of the Basilica is also named after her. Saragossa is the native city of Pilar Lorenza Garcia, known by her stage name, Pilar Lorengar. She was not a prima donna, but had character; not a celebrity, but an unobtrusive world citizen of the melodious sound. Purity was always of greater importance to her than sheer volume. The Aragonese singer made her chosen home in Berlin and one of the opera houses there – first called Städtische Oper and then (from 1961 onwards) Deutsch Oper - became “her own” regular opera house.

She was immediately assigned the role of first soprano in the choir of a convent – it had been noticed that she had the highest voice. At home, her mother called her “cricket”, half in desperation, and the neighbours asked her family to keep the windows closed because she could not stop singing. She received private instruction from a concert singer free of charge. When she was 17, the family moved to Madrid; Pilar was certain that she wanted to sing *zarzuelas* – a Spanish musical genre, by turns serious, comic and review-like, with a tradition extending back to Calderón and Lope de Vega. She earned money to pay for and continue her vocal training by appearing on the radio and in music cafes. She sang everything that the occasion happened to offer – Spanish romances, art songs, folk songs, arias from *zarzuelas* and operas, German Lieder (without being able to speak a word of German), the soprano solos from the Brahms Requiem and the 4th Symphony of Mahler – and unconcernedly continued to develop a highly versatile, excursive and unsystematic repertoire. A *zarzuela* aria became a popular hit thanks to her rendition, and this hit made her a local celebrity.

In 1952, at the age of 23, Pilar Lorengar celebrated her “official” stage debut at the Teatro de la Zarzuela in Madrid. After that, one recording contract promptly followed another; during the first years of her career, Lorengar participated in a total of 30 complete *zarzuela* recordings and gave many recitals. She attracted attention outside her homeland with Butterfly’s aria *Un bel dì vedremo* on English television. She had never before sung Cherubino in *Figaro* when she learned the role especially for a surprising invitation to the Festival of Aix-en-Provence in 1955. This marked her recording debut in the field of opera, and the complete production has survived to the present day. It was impossible not to notice the brilliance, illuminating power and lightness of her voice. She did not, by any means, have an extensive repertoire or knowledge of roles; she diligently applied herself to acquiring a stock of integral roles in constant alternation between theatrical offers, her own eagerness and her teacher’s instruction. *Goyescas* by Granados in New York, a tour of Lieder along the east coast of the USA, *La Traviata* in English (which she had not yet mastered) at London’s Covent Garden Opera, with repeated appearances in Madrid in between – Pilar Lorengar used every opportunity to make up for lost time in her mastery of languages and repertoire, fighting hard to give the utmost to her public – and thereby endowing herself most abundantly.

Carl Ebert, director of the Städtische Oper in Berlin and artistic director of the Glyndebourne Festival – despite a certain scepticism due to her limited command of German – decided to engage her as Pamina for his opera festival. In addition to Pamina in German, she also sang the Figaro Countess in Italian at Glyndebourne. There was a condition attached to accepting Ebert’s offer of an engagement – she would have to sing the Countess (and not only this role) in German there, as was still required by the theatrical practice of that time, fixed as it was on the national language of the place of performance. It was not as Countess Almaviva, as originally planned, that she celebrated the debut that made Berlin sit up and take notice, however – her fear due to lack of experience was still too great – but with the soprano solo in *Carmina Burana* by Carl Orff. Apparently, she had no difficulty with Latin. And also no more trouble with the German language, either, as she soon proved with her Countess Almaviva and then with the role of Regina in *Mathis der Maler* of Paul Hindemith.

Puccini’s heroic victims of suffering: Manon, Mimi, Tosca, Cio-Cio-San, Suor Angelica and Liù; Mozart’s Countess, Donna Elvira, Fiordiligi and Pamina; Verdi’s

Violetta, Elisabetta and Alice Ford were amongst the classic roles with which Pilar Lorengar enchanted the public at the Städtische and the Deutsche Oper in Berlin over the course of three decades. Naturally, a singer of her brilliance, radiance and lyrical intimacy made guest appearances throughout the world, frequently in Vienna, London, Milan, San Francisco and New York, as well as Brussels, Strasburg, Buenos Aires, Tel Aviv and, time and again, at the Glyndebourne and Salzburg Festivals. But Lorengar was – unusually for an artist of her rank – not born for the logistical seductions of the jet-set age, the suspension of the laws of time and the ever-present limelight, the thirst for fame and renown. She was committed to two native countries: Spain in her heart and Germany as the place where she lived. She did not feel like she was in exile in Berlin, and her origins were only noticeable in her unusually rapid, effervescent eloquence when speaking German.

She would have liked to make the soprano roles of Richard Strauss her own, and Strauss, if he had heard her voice, would probably have granted her a form of address similar to the one he had reserved for Lotte Lehmann: “My dear Frau Sun.” But a certain shyness, a certain timidity in taking up the finely woven, select poetry of the librettist Hugo von Hofmannsthal prevented her from risking anything more on stage than the small, highly exposed role of Echo in *Ariadne auf Naxos* in Glyndebourne. In 1961, at the opening premiere of the Deutsche Oper Berlin with *Don Giovanni*, she sang Donna Elvira under the direction of Ferenc Fricsay. With the jubilant sound of her silvery voice, Pilar Lorengar gave distinction to Gluck’s Eurydice, Weber’s Agathe, Wagner’s Elsa and Eva, Smetana’s *Bartered Bride*, Bizet’s Micaëla and Janáček’s *Jenůfa*. For all that, the shadowy tones of melancholy and desperation were not at all foreign to her.

Between 1959 and 1962, Pilar Lorengar and Arthur Rother, conductor and companion during her first operatic years in Germany, were able to offer the Berlin operatic scene some compensation for what it had previously lacked. They did this in cooperation with the former RIAS, with samples of Bellini, Granados and Alessandro Scarlatti (his Neapolitan opera *Pirro e Demetrio* of 1694) produced in the studio or recorded in the concert hall, with Donna Anna’s recitativo accompagnato and rondo *Crudele... Non mi dir, bell'idol mio* from *Don Giovanni*; with the entreaty for rescue from the mouth of a likewise Spanish and, again, Italian-singing heroine named Donna Elvira and with the female protagonist in Verdi’s early opera *Ernani*. Then, accompanied by the orchestra, there were the *Four Madrigals of Love* by Joaquín Rodrigo, the Catalo-

nian from Valencia who developed his style in Paris under the influence of his composition teacher Paul Dukas, simultaneously deriving it from the folkloristic knowledge of his Andalusian colleague Manuel de Falla. Lieder and canzone by various Spanish composers and Verdi were accompanied at the piano by Hertha Klust, Lorengar’s important and preferred mentor. Finally Siegfried Behrend, a representative of the 16th-century vihuela players transcending time and space, adapted pieces for Lorengar’s voice and for his own guitar, or took recourse to foreign adaptations in Lieder by Bellini und Mozart, in Handel’s cantata *Nò se emenderà jamás* (also with viola da gamba), Spanish baroque art songs and folk songs collected by Federico García Lorca.

Verdi’s field was opera – he did not become the embodiment of mastery in the field of the art song. Nor did Mozart, incidentally, despite the deserved popularity his Lieder enjoy. Verdi’s Lieder, barely 30 in number, are overshadowed by his stage works but not entirely with justification. They cannot be measured by the criteria of the German Lied (of Schubert, for example), but are to be understood as dramatic miniatures in which the composer did exercises in preparation for an opera, making initial attempts at its gestures and general air. Prior to his first opera *Oberto*, Verdi presented a cycle of 6 Lied romances to the public. Gretchen’s verses *Meine Ruh’ ist hin* from Goethe’s *Faust* were amongst them. Schubert’s famous setting left an impression on *Perduta ho la pace*, but Verdi offers a different interpretation of the Lied’s climax, on the word “bacio”. He emphasises the “kiss” with a surprising harmonic twist, whereas Schubert reaches the highest note of the entire Lied on the word “Kuss”, supported by an open, unresolved harmony. The Maestro wrote the last of his art songs under depressing conditions: his librettist of many years’ standing, Piave, suffered a stroke in 1867 and was to remain confined to his bed for eight more years and in dire financial straits. Verdi appealed to his colleagues to take part in a benefit campaign; he himself contributed a “Stornello” (folksong) to the issue of an *Album Piave*.

Among Pilar Lorengar’s programme of art songs accompanied at the piano are works by Spanish composers written between the turn of the twentieth century and the Second World War. These include the “Tonadillas” (“cheerful folksongs” in Andalusian style) by Granados, the “Castilian Songs” by the Basque Jesús Guridi, the “Lieder Triptych” by Jesús García Leoz, songs from Asturias and Murcia by Joaquín Nin and Catalan songs by Eduard Toldrà. Enrique Granados studied with Ricardo Viñes, the most famous Spanish pianist of his time, and with Felipe Pedrell,

the leading music theoretician (and also the teacher of Albéniz and de Falla), who called for a renewal of his country's music from the spirit of folklore. The works of the painter Francisco Goya – himself a brilliant pianist – first inspired Granados to compose the piano cycle *Goyescas* before the First World War. Later, in response to a commission from the Opéra in Paris, he adapted it into an opera with the same title. The most famous piece from it is *La Maja y el Ruiseñor* (The Maiden and the Nightingale). Jesús Guridi, who hailed from the city of Vitoria (immortalised by Beethoven's musical battle scene), was inspired not only by the folksongs of the Basque country, but also by the music of Richard Wagner, whereas Eduard Toldrà, also a violinist and conductor, testified to his predilection for the folklore and poetry of Catalonia.

The Iberian peninsula, surrounded by seas, separated from the European continent by the massif of the Pyrenees and from the African continent by the narrow Strait of Gibraltar, was a melting pot of contrasting ethnic, political, cultural and religious traditions which, in felicitous phases of history, joined together to form the utopian models of *convivenza*, or coexistence. Alfonso X, King of Castilia and León, himself a poet and musician known as „El Sabio“ (the Wise One), initiated the collection of the *Cantigas de Santa Maria*, an inventory of over 400 songs and poems that made manifest, in documentary unity, the cultural variety of the music, literature and art of his country in the 13th century. The first pictures of the vihuela have been handed down to us in the *Cantigas*. In the “Siglo de oro”, the “Golden” 16th century, it was the art of the vihuelistas who achieved outstanding esteem for Spanish and Portuguese music throughout Europe. The vihuela, a relative of the lute, can also be regarded as the predecessor of the modern guitar with which Siegfried Behrend accompanies Pilar Lorengar. In 1547 the vihuelist Enríquez de Valdarrábano from Burgos published the musical treatise *Silva de Sirenas* (Forest of the Sirens) containing, amongst other compositions, approximately 70 pieces for singer and vihuela. With *Il Maestro* in 1535, Luis de Milán produced the first collection of vihuela music in history, including some works with voice. Alonso Mudarra, musician and priest at Seville Cathedral, was also amongst the first composers to publish a collection of songs with the vihuela. For Luis de Narváez, the court musician in the service of the Spanish King Philipp II, vihuela songs were rather the exception. The imaginative, sensitive musician and pedagogically committed theoretician Diego Pisador from Salamanca (who is also supposed to have belonged to

Philipp II's entourage) and Esteban Daza from Valladolid already belong to the rear guard of Spanish vihuelistas. Daza, with a collection of his own and other pieces, dedicates a swansong to the musical culture of his time.

Federico García Lorca, the poet and dramatist from the Province of Granada, was a friend of the painter Salvador Dali and maintained close, friendly and musically informed relationships with Manuel de Falla and other composers such as Turina and Jimenez. He himself had a practical relationship with music, composing songs, improvising at the piano and on the guitar, turning his interest to the art of the people and, like de Falla and Pedrell, to folklore. He conducted research into the structures of Flamenco, the songs in the villages and in the country, orally handed down over the generations, and fathomed the secrets of the “cante jondo”, the “deep singing” of his Andalusian homeland. When the singer “La Argentina” performed songs from his collection *Canciones españolas antiguas*, he accompanied her at the piano or on the guitar.

Karl Dietrich Gräwe
Translation: David Babcock



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recording location: Siemensvilla, Berlin-Lankwitz
Hochschule für Musik, Berlin
RIAS Funkhaus, Berlin – Studio 7
recording producer: Hermann Reuschel 2. + 24.3.1959, 17.2.1960, 11.4.1961
Destinn 21.12.1959, 27.1. + 5.10.1960, 28.12.1962
Wolfgang Gottschalk 1.11.1961
recording engineer: Siegbert Bienert 2.3.1959, 1.11.1961
Heinz Opitz 24.3. + 21.12.1959, 27.1. + 17.2.1960, 11.4.1961
Alfred Steinke 5.10.1960, 28.12.1962

Deutschlandradio Kultur

Eine Aufnahme von RIAS Berlin
(lizenziert durch Deutschlandradio)

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Abteilung / Referat Musik / Mittel	Schallaufnahme	Aussteldatum 29.9.60	Auftrag Nr. 202 - 817
Titel und Mitwirkende: Spanische Lieder und Kantate von Handel Filar Lorenger, Sopran Siegfried Behrend, Gitarre Richard Klemm, Gambe Regie / Dirigent:			
für Sendung am:		vorgesehene Sendezeit in Minuten: 50	
Mikro-Ort: Studio 7		Überspielung nach:	
Art	Datum	von	bis
Probe ohne Technik			
Probe mit Technik			
Original-Sendung			
1. Aufnahme	5.10.60	13.00	16.00
2. Aufnahme			
3. Aufnahme			
4. Aufnahme/Mitschnitt			
Außen-Aufnahme			
Unschnitt / zus. Schnitt			
Überspielung			
Wiedergabe			
Zur Aufnahme - Unschnitt - Überspielung - Wiedergabe wird benötigt: (Band- bzw. Platten-Nr. angeben)			
Termin begonnen 16.13.00 Uhr, beendet 16.00 Uhr Bandempfang Min.: 60 Aufgenommene Bandzahl: 2 / Min.: 60 Verschnitt Min.: Rest Min.: Aufn.-Leiter J. Behrend Ton-Technik And.			
sendefertig Ton-Techn.: Wiermann Datum: 6.10.60 Aufn.-Leiter: S. Behrend Gesamtzahl der Bänder: 3 Gesamtdauer: Min. Sek. Bemerkungen:			

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Band Zahl	Nr.	Titel - Inhaltsangabe	Dauer	Hr.	(K) Komponist (T) Textdichter (B) Bearbeiter	Verlag	Besetzung
Band I	I	Spanische Kantate "No se emendera jamas" für Sopran, Gitarre und Viola da Gamba	6,10 1,10	50	G.F.Händel Herausg u Bearb: Siegfried Behrend	Sikorski	Pilar Lorengar, Sopr Siegfried Behrend Siegfried Behrend, Gitarre Richard Klems, Gambe
Band II	II	Spanische Lieder 1. Pavana f. Sologit. und 2. Tres Morillas me enamoran Weissband	0,42 1,44 2,26		Enriquez de Valderrabano Herausg. u. B: S. Behrend K: Anonymo XV f. Ges. u. Git. Jose de Aspiasu " " " K: Jacobus de Milarte XV K: Esteban Daza 1576 f. Ges. u. Git. wie 2 B: Siegf. Behrend Manusk.	" Siegfried Behrend P. Lorengar, Sopran Siegfried Behrend, Gitarre	
		2. A La Sombra De Mis La Bellos und Enfermo E Staba Antioeo Weissband	1,40 1,26 3,06		K: Padre Bernardo XV f. Ges. u. Git. Jose de Aspiasu " " " K: Juan Vazquez 1554 Alonso de Mudarra 16. Sikorski	Union Musical Espanoles " " " " " "	
		3. Variationen über "Folia" Sologit. und Mira Nero De Tarpeya Weissband	1,55 1,03 2,58		K: Lays de Narvaes 1538 für Ges. u. Git Jose de Aspiasu " " " K: Juan Vazquez 1554 Alonso de Mudarra 16. Sikorski	" " " "	
		4. Con qué la Lavaré und De Los Alamos Vengo Weissband	3,28 0,48 4,16		K: Alonso de Mudarra XVI. " " " für Ges. u. Git Jose de Aspiasu K: Alonso de Mudarra XVI.	Musie Espanoles	
Verwendete Musik bei Wortaufnahmen		5. Gallarde No I (Sologitarre) und Triste Estaba El Rey David und Gallarde No II f Sologit. Weissband	1,06 1,52 1,03 4,01				
		Übertrag	16,47				