

52 TRACKS

audite

Deutschlandradio Kultur

THE **RIAS**

AMADEUS QUARTET

RECORDINGS

VOL. III



1st
MASTER
RELEASE
ORIGINAL TAPES

MOZART

Berlin, 1950-1957

recording location: Siemensvilla, Berlin-Lankwitz
Studio 7, RIAS Funkhaus, Berlin (K. 428)

recording producer: Salomon
Hermann Reuschel (K. 421, K. 614)
Lehmann (K. 590)

recording engineer: Siegbert Bienert (K. 614)
Peter Burkowitz (K. 515, K. 516, K. 593)
Max Lude (K. 421)
Michna (K. 465, K. 575, K. 589)
Ribbentrop (K. 428, K. 581)
Schmidt (K. 464, K. 590)

Deutschlandradio Kultur

Eine Aufnahme von RIAS Berlin
(lizenziert durch Deutschlandradio)

recording: © 1950 - 1957 Deutschlandradio

research: Rüdiger Albrecht

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art direction and design: AB•Design

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THE **RIAS**
AMADEUS QUARTET
RECORDINGS

VOL. III MOZART

AMADEUS-QUARTETT

violin I Norbert Brainin
violin II Siegmund Nissel
viola Peter Schidlof
cello Martin Lovett

viola II Cecil Aronowitz
clarinet Heinrich Geuser

String Quartet No. 14 in G major, K. 387 27:10
'1. Haydn Quartet'

I. Allegro vivace assai	5:53
II. Menuetto. Allegro	8:35
III. Andante cantabile	8:30
IV. Molto allegro	4:12

recording date: 10.6.1950

String Quartet No. 15 in D minor, K. 421 (417b) 24:23
'2. Haydn Quartet'

I. Allegro moderato	5:53
II. Andante	5:18
III. Menuetto. Allegretto	3:39
IV. Allegro ma non troppo – Più allegro	9:33

recording date: 9.5.1955

String Quartet No. 16 in E-flat major, K. 428 (421b) 24:00
'3. Haydn Quartet'

I. Allegro non troppo	4:58
II. Andante con moto	6:50
III. Menuetto. Allegro	6:49
IV. Allegro vivace	5:23

recording date: 30.10.1950

String Quartet No. 18 in A major, K. 464 32:57
'5. Haydn Quartet'

I. Allegro	7:29
II. Menuetto	6:17
III. Andante	13:40
IV. Allegro non troppo	5:31

recording date: 23.4.1951

String Quartet No. 19 in C major, K. 465 25:46
'6. Haydn Quartet' Dissonance

I. Adagio – Allegro	7:56
II. Andante cantabile	7:23
III. Menuetto. Allegro	4:53
IV. Allegro molto	5:34

recording date: 2.12.1953

String Quartet No. 21 in D major, K. 575 19:57
'1. Prussian Quartet'

I. Allegretto	5:06
II. Andante	3:49
III. Menuetto. Allegretto	5:20
IV. Allegretto	5:42

recording date: 2.12.1953

String Quartet No. 22 in B-flat major, K. 589 **20:45**
'2. Prussian Quartet'

I. Allegro	4:34
II. Larghetto	6:00
III. Menuetto. Moderato	6:17
IV. Allegro assai	3:54

recording date: 2.12.1953

String Quartet No. 23 in F major, K. 590 **22:00**
'3. Prussian Quartet'

I. Allegro moderato	6:26
II. Andante	6:34
III. Menuetto. Allegretto	4:14
IV. Allegro	4:46

recording date: 23.4.1951

Clarinet Quintet in A major, K. 581 **28:48**

I. Allegro	6:14
II. Larghetto	6:19
III. Menuetto	6:53
IV. Allegretto con variazioni	9:22

Heinrich Geuser, clarinet

recording date: 16.12.1952

String Quintet No. 3 in C major, K. 515 **31:04**

I. Allegro	9:14
II. Menuetto. Allegretto*	5:33
III. Andante	8:49
IV. (Allegro)	7:28

Cecil Aronowitz, viola

recording date: 19.9.1953

String Quintet No. 4 in G minor, K. 516 **30:37**

I. Allegro	7:24
II. Menuetto. Allegretto	5:00
III. Adagio ma non troppo	8:09
IV. Adagio – Allegro	10:04

Cecil Aronowitz, viola

recording date: 19.9.1953

**The Menuett is played as the second movement, rather than the third, according to the first edition (Vienna: Artaria, 1789). Only once the Neue Mozart-Ausgabe had been published in 1956 did the Amadeus Quartet play the Andante before the Menuett.*

String Quintet No. 5 in D major, K. 593**23:08**

I. Larghetto – Allegro* ¹	7:37
II. Adagio	6:37
III. Menuetto. Allegretto	4:47
IV. Allegro* ²	4:07

Cecil Aronowitz, viola

*recording date: 19.9.1953***String Quintet No. 6 in E-flat major, K. 614****21:46**

I. Allegro di molto	5:28
II. Andante	7:27
III. Menuetto. Allegretto	3:42
IV. Allegro	5:09

Cecil Aronowitz, viola

recording date: 29.11.1957

^{*1} *On the original tape, the opening moments of the first movement are missing. Since the slow introduction of the movement is repeated verbatim, the missing opening was replaced with the corresponding section from the repeat (bars 233-237).*

^{*2} *The divergent passages in the fourth movement are a consequence of the fact that, until the publication of the Neue Mozart-Ausgabe in 1956, the chromatic runs had appeared as diatonic passages (according to an alteration in an unknown hand).*

The Amadeus Quartet plays Mozart – a matter of the heart

The idea to name a young string quartet the Amadeus Quartet was doubtless a stroke of luck and genius: for several decades, from the 1950s until the 1980s, this ensemble was regarded as a guarantor for promulgating the classical quartet repertoire. The playing of these four musicians was in a league, certainly in the beginning, where they did not need to fear much competition: at the time, only the Juilliard Quartet and the Quartetto Italiano and a handful of other ensembles performed at the same level.

Naming a string quartet almost always carries a deeper significance, for soon after the name becomes a label that is intended to focus the listener's expectations towards a certain direction. Frequently, it is the name of the first violinist that becomes the mark of quality; often it can also be a geographic name which is intended to indicate a regional or cultural affinity. The Quartetto Prometeo and the Quatuor Diotima were even inspired by the works of Luigi Nono. Sometimes,

coincidence may also play a role in naming an ensemble – however, to name a quartet after a composer necessarily draws attention to a particular direction. For the Alban Berg Quartet this meant that each concert given by the ensemble was to contain a twentieth century piece; for the Soviet Beethoven Quartet, who premièred nearly all the Shostakovich string quartets, the name was more a reference to Western culture. The Amadeus Quartet were surely aware of the fact that their name, which had been suggested by Sigmund Nissel, the second violin, would evoke the person and the oeuvre of Wolfgang Amadeus Mozart. Indeed, this name referred both to the players' deep connection to the composers of Viennese Classicism – Mozart, Haydn and Beethoven – and also to the Austrian heritage of the quartet's members (with the exception of the British cellist, Martin Lovett). The middle name "Amadeus" denotes more than the person of Wolfgang Amadeus Mozart (who sometimes signed as "Amadé", though this name is not listed on his baptismal register): in the Latinised form, this name, over time, became synonymous with classical culture

(and even a style icon of pop culture thanks to a film and a pop song of the 1980s).

The musicians were not able to reveal a recipe for their lasting success, although they realised that their continual presence in the greatest concert halls across the globe and their well-balanced repertoire played an important role in it. Possibly even more important was the human aspect – four distinctive individuals, each contributing their own interests, abilities and problems to the group, though at the same time they achieved and maintained a sense of homogeneity which enabled them to remain without any changes in personnel for over forty years: a record which has hardly been achieved, let alone surpassed, by any other quartet formation. It was not until the death of Peter Schidlöf in September 1987 that the Amadeus Quartet was dissolved.

Questions of interpretation

On one occasion, Siegmund Nissel commented on the relationship between the four string instruments: “A string quartet is like a bottle of wine. The first violin is the label. The cello is like the bottle. And

the inner voices are the content, the wine; they are the quality. [...] The first violin has – day after day – to play the most difficult part, often much more challenging than those of a normal solo violinist playing concertos. [...] [The cello] is the glue that keeps everything together, providing form. It is not just the bass part, but the basis of good intonation. It provides harmony and everything connected with that.” And the inner parts? “The key for quality perhaps is great, continuous reliability”. (It is not known whether Norbert Brainin agreed with Nissel’s metaphor.)

Within a quartet formation, every single member has a clearly defined, particular function within the whole. Norbert Brainin, the first violin, was, from the outside, considered the driving force of the ensemble. Often he was accused of dominating the proceedings with his top line and using too much vibrato, though at the same time it was commented that he tended to produce a small tone. The surviving sound documents only partially confirm this; however, it cannot be denied that Brainin’s style of playing significantly shaped the characteristic tone of the Ama-

deus Quartet. There were nights when he rose above himself, so to speak, but he also had weaker moments. In an interview with Ursula Hübner (RIAS, 1990) Siegmund Nissel described the part of the second violin as a great challenge, for although the instruments (i.e. the first and second violins) were the same, the second violin played in a lower register. According to Nissel, it was necessary to be able to characterise in order to create a good balance; the second violin did entirely its own thing. Therefore, he explained, it was wrong for the two violinists in a quartet to change their positions. The two inner parts (second violin and viola) often determined the tempo for they frequently played pulsating lines.

Musical details were determined according to majority rule; compromises were not acceptable as solutions. Thus, particularly during the early years, there were often strong arguments which occasionally tested the limits. Later on, the musicians tended to reach a consensus intuitively. Norbert Brainin was convinced that a quartet leader had to be able to make the best case for certain points, for

otherwise he would not be worthy of his position. The members of the Amadeus Quartet often spoke about questions of interpretation and performance practice. In a conversation with a Berlin school class, recorded by RIAS in 1970, Brainin answered a question about routine as follows: “Of course that is a problem, normally. But that problem can be overcome if, whenever one plays the same work again and again, one plays it in such a way as if it were the first time one had ever set eyes on it. In my opinion, and I believe my colleagues agree with me on this, that the better one knows a particular work, the more one can improvise.” And his colleague Siegmund Nissel added at this point: “And the freer one can be in the interpretation.” In answer to a question about spontaneity in interpretation, Brainin said: “Oh yes, to a certain extent [the performance] is spontaneous, since the feeling has to be spontaneous. One can compare this to an actor – playing his part, he also knows what he will say, and when and how he will say it. However, the final element depends on the moment. [The agreement which does not need to be discussed], that is

something which we possess. That means great sympathy for each other, for our playing together and a sense of concurrence in matters of taste and opinions. Of course we have that, otherwise we would not be able to play together.”

The works

Mozart's twenty-three string quartets form two blocks which are separated from each other by a period of nine years. The first thirteen string quartets are attributed to the composer's early period. They were mostly written in 1772 and 1773, when Mozart was sixteen and seventeen years old. His three Divertimentos, K136-138, form part of the beginnings of the string quartet genre; his six "Milanese Quartets" (K155-160), on the other hand, pick up on the tradition of the Neapolitan *sinfonia*. Mozart's six "Viennese Quartets" (K168-173) reveal that he studied Joseph Haydn's quartets Opp. 9, 17 and 20. Despite many beautiful details and formal experiments, all these pieces are overshadowed by his mature quartets.

At the same time as his *Singspiel Die Entführung aus dem Serail*, and between

his "Haffner" and "Linz" Symphonies, Mozart composed a set of six string quartets in 1782/3 whose first edition he dedicated to Haydn. This dedication, addressed to a revered composer, was remarkable since dedicatees, at that time, typically tended to be patrons or commissioners. The high regard expressed here was mutual: when Mozart, shortly after completing his "Dissonance" Quartet, played his six "Haydn" Quartets to their dedicatee, Haydn said to the composer's father, Leopold: "I say to you before God, as an honest man, your son is the greatest composer that I know in person and by name: he has taste, and therewithal possesses the greatest compositional prowess." Today, the "Haydn" Quartets – which, due to their complex structures, disconcerted Mozart's contemporaries – are considered a peak of the classical style, works which present musical classicism in its greatest perfection. The dichotomies between the first two quartets define the scope for the remaining four pieces. In the finale of the G major String Quartet, K387, Mozart's writing is dominated by Bach's world of

the fugue. In April 1782, shortly before setting out on his work on the string quartets, Mozart was in Berlin and frequently visited Baron Gottfried van Swieten who introduced him to the music of Johann Sebastian Bach and George Frideric Handel. Mozart arranged several fugues from Bach's *Well-Tempered Clavier* for string quartet, adding his own preludes (as van Swieten's edition of the 48 did not contain any preludes). Whilst in Mozart's youthful works the fugue was hardly more than a historical reference, a stylistic quote, it had now become a component of his compositional process. In the G major Quartet, the constructive element advances right to the sonic surface. The D minor Quartet, K421, on the other hand, is markedly different: all four movements are dominated by a tragic tone. The fourth movement in particular, a set of variations, pushes forward into completely new expressive realms. Various twists and turns, as well as the wide expressive spectrum, seem to anticipate the movements with variations of Franz Schubert which would not be written for another forty years.

One year after finishing his "Dissonance" Quartet, K465, Mozart planned once again to start work on a series of quartets. Personal circumstances, however, prevented the completion of this project: he only wrote the one quartet, in D major (K499). Its sobriquet of "Hoffmeister" Quartet referred to the publisher of the first edition which appeared in Vienna, Franz Anton Hoffmeister. (Neither this work nor the "Hunt" Quartet in B flat, K458, were recorded for this edition.)

Whilst visiting the Prussian king Friedrich Wilhelm II in Berlin in the spring of 1789, Mozart began his final quartet cycle, intending to dedicate it to the king. One year later, this project was abandoned after the third piece. Even though he did not dedicate these quartets to the king, they have become known as the "Prussian" Quartets. These last quartets by Mozart seem lighter and more concisely argued than the "Haydn" Quartets. In the movements he composed first, the cello part takes on a soloistic role, paying tribute to the cello playing king.

The Amadeus Quartet plays Mozart

Mozart's ten great string quartets represented, from the beginning, a central part of the Amadeus Quartet's repertoire. Most concert programmes – except of course the Beethoven cycles and a small number of special programmes – included a Mozart or a Haydn quartet. The thirteen early quartets, which even today are not played much by the great string quartets, were apparently only rehearsed by the Amadeus Quartet from the mid-1970s for a complete recording of the Mozart quartets. When the Amadeus Quartet embarked on its international career in the early 1950s, there were just a handful of recordings of Mozart quartets available; in some cases, only individual movements had been recorded. The D minor Quartet K421 remained the most popular one for a long time. In the mid-1950s, the small American label Westminster set out to make a complete recording of the Mozart string quartets (including the early works) with the Barylli Quartet and the Vienna Konzerthaus Quartet. The Amadeus Quartet had made the first recordings, but then

left the label and therefore this project.

It is not at all unusual for a string quartet to expand into a string quintet by adding a second viola or cello. However, it is remarkable how intensively the Amadeus Quartet explored the variety of Mozart's chamber music which includes the clarinet quintet and the flute quartets, the oboe and the horn quintet and much more besides. On the one hand this shows that the four musicians had no qualms about working with other musicians. On the other it reveals the significance that Mozart's works held for the Amadeus Quartet; taking into account the Amadeus Quartet's legacy of recordings for radio and on disc, no other composer is as well represented as Mozart (adding records and German radio recordings results in around one hundred recordings!).

About the recordings

The recordings presented in this edition were made mainly between 1950 and 1953; two were made in 1955 and 1957, respectively. The Amadeus Quartet realised them during their annual sessions at

the then West Berlin radio station RIAS which, following the German reunification, became part of today's Deutschlandradio in 1994.

Mozart string quartets were already scheduled for the first two sessions at the RIAS: here, a very early and quite experimental interpretational approach of the ensemble becomes noticeable. The complete technical mastery and the sense of creative assurance hint at the intensive rehearsal phase that must have preceded these recordings. The most important interpretational concept is the endeavour to unite under one arc the formal process of an entire movement, even of an entire work. This unity is not disturbed by any caesuras added to the score. At no point do the players leave the stable tempo or interrupt the musical flow; once chosen, the pulse is not watered down. Never is there any hint of rushing or urging: choosing a "natural" pulse is the prime objective (which is why the chosen tempi are often more moderate than those of other quartet ensembles of the time). The Amadeus Quartet faces the danger of neglecting phrasing by concentrating on detail.

Articulation, bow changes and intonation are rehearsed so carefully that the musicians (as well as the listener) never lose sight of the details. The Amadeus Quartet do not indicate phrase endings by modifying the tempo but by imperceptibly lessening the bow pressure. In the few cases where the flow does falter due to a *ritardando*, this becomes particularly noticeable: in the first movement of the G major Quartet, K387, two imperfect cadences occur towards the end of the exposition – played in this manner, they seem like exclamation marks.

The quasi-experimental approach of these early recordings made in 1950 is down to the reading of the dynamic indications in the score. In this case, forte and piano are defined with widely separated degrees of volume which sometimes results in a harsh tone. The literal realisation of the dynamic indications defines the form (not just) of the first movement of the E flat major Quartet K428, when two sections of two bars each are treated as blocks opposing each other.

It is not known whether this extreme stylistic device was intended, at the time,

shortly after the war, to expel all sentimental elements from Mozart's music. The quasi objective presentation of the music, however, avoiding technical devices of the past such as *portamento*, as well as audible shifts, would indicate such an aim. Merely the fact that Mozart's works are never played like this makes these recordings precious documents.

As rapidly as 1951, just one year later, the dynamic indications were no longer taken as an absolute, but as gradations of a scale. (The limitations of the technique described above become obvious in a movement such as the minuet of the String Quartet in E flat major, K428, when a fortissimo, which occurs very rarely in Mozart's chamber music, can hardly be distinguished from a forte.)

The recordings made during the sessions in September and December 1953 were particularly successful: not only is the playing technically accomplished, but it is also exceedingly inspired – as for instance in the *Larghetto* of the B flat major Quartet, K589. The sessions of September 1953 were exclusively dedicated to recording string quintets – the

fact that three string quintets were recorded in a single session on the evening of 18 September 1953 reveals how intensively the music must have been rehearsed. (The E flat major Quintet, K614, was recorded later on, in 1957.) Mozart had composed the two String Quintets K515 and K516 in April and May 1787, six months before he embarked on *Don Giovanni*. In their contrariness they create a pair which has been compared to his two final Symphonies, K550 in G minor and the “Jupiter” Symphony in C major, K551. During the last two years of his life, Mozart composed the Quintets in D major, K593, and E flat major, K614, which are both constructed in a more concise manner than their predecessors. All four string quintets (there are also two earlier ones) are now considered unrivalled peaks of Mozart's chamber music. The second viola part was played, as always, by the British violist Cecil Aronowitz. Born in 1916 in King William's Town, South Africa, he studied violin at the Royal College of Music in London and switched to the viola in the mid-1940s. He played with all major London orches-

tras and was principal viola of the English Chamber Orchestra, the London Mozart Players and other London-based chamber orchestras. Occasionally he appeared as a soloist but perhaps became most famous through his work with the Amadeus Quartet. This began during the very early years of the Amadeus Quartet's career and ended in 1978 when Cecil Aronowitz suffered a stroke during a concert and died on the following day. Both musically and personally, Aronowitz was well-matched to the players of the Amadeus Quartet and was considered the fifth member in their frequent joint performances. As he did not play a particularly precious instrument, the musicians jestingly asked themselves how he was able to conjure such beautiful sounds from such an old orange box.

The Clarinet Quintet in A major, K589, was written in September 1789 when Mozart was in the middle of finalising his three “Prussian” Quartets. He composed it for his clarinetist friend Anton Stadler, for whom he also wrote his clarinet concerto two years later. The extraordinary popularity of the piece stems from

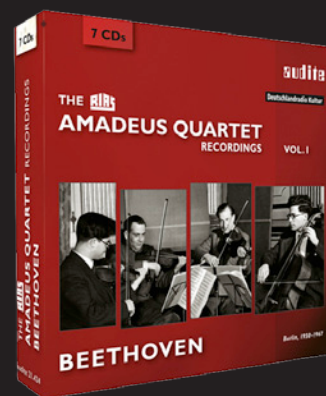
the *cantabile* melodic lines and the “bitersweet” tone of the clarinet which is often treated as a soloist. In this radio recording, the Amadeus Quartet perform alongside Heinrich Geuser. Born in 1910 in the Bavarian town of Nördlingen, the clarinetist had studied at the Akademie der Tonkunst in Munich from 1926 until 1929. He died in 1996 in Bayreuth. Wilhelm Furtwängler discovered him in 1936 in Coburg and gave him a position in the orchestra at the Berlin Staatsoper Unter den Linden. In 1939 Geuser became a member of the Bayreuth Festival Orchestra. In 1949 Ferenc Fricsay engaged him as principal clarinet of the then newly formed RIAS Symphony Orchestra. At the Hochschule für Musik in Berlin he took on a clarinet class and in 1961 was duly appointed as a professor. He became famous with his recording of Mozart's clarinet concerto under Ferenc Fricsay. At RIAS he took part in many dozens of studio recordings up until the 1970s. It is remarkable that the great majority of these recordings were dedicated to the then contemporary music. The recording of the clarinet quintet presented here

demonstrates Heinrich Geuser's masterful technical control in combination with a blossoming, flexible tone. Perhaps he would have agreed with Siegmund Nissel's comment about Mozart (from the aforementioned conversation with Ursula Hübner): "His perfection is such that one can hardly comprehend it. Beethoven achieved things in the development of music which Mozart did not experience; a development in musical history. However, Mozart perfected something which already existed in outline. That is also a development. But something as perfect as Mozart – I feel shivers going up and down my spine just thinking about it".

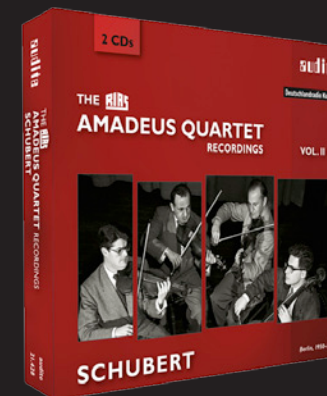
Rüdiger Albrecht
 Translation: *Viola Scheffel*

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audite 21.424 (7CDs)



audite 21.428 (2 CDs)

DOCUMENTATION SHEET

audite



Abteilung/Referat Musik/Rittel		Schallaufnahme		Ausstelldatum 15.9.53	Auftrag Nr. 87 - 413	
Titel und Mitwirkende: Quintette von Mozart C-Dur, g-moll und D-Dur Amadeus-Quartett und Cecil Aronowitz, Bratsche Regie/Dirigent:						
für Sendung am:				vorgesehene Sendezeit in Minuten: 120 - 150		
Mikro-Ort: Studio Lenkwitz				Überspielung nach:		
Art	Datum	von	bis	Kontr. R. Tontr.	erledigt Technik	Bandcharge
Probe ohne Technik						
Probe mit Technik						
Original-Sendung						
1. Aufnahme	18.9.53	18.15	23.00	Lenkwitz		
2. Aufnahme	19.9.53	10.00	15.00	Lenkwitz		
3. Aufnahme	19.9.53	18.15	21.45	Lenkwitz		
4. Aufnahme/Mitschnitt						
Außen-Aufnahme						
Umschnitt / zus. Schnitt						
Überspielung						
Wiedergabe						

Zur Aufnahme - Umschnitt - Überspielung - Wiedergabe wird benötigt: (Band bzw. Platten Nr. angeben)

DOCUMENTATION SHEET

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Nur in Block- oder Maschinenschrift ausfüllen!

Auftrag Nr.: 87 - 413

Lfd. Band-Zahl	Lfd. Nr.	Titel - Inhaltsangabe	Dauer	Hz.	(A) Autor (K) Komponist (T) Textdichter (B) Bearbeiter	Verlag	Besetzung
	I	Streichquintett C-Dur KV 515		50	Wolfgang Amadeus Mozart	Peters	Norbert Brainin-Violine Sigmund Nissel - " Peter Schidloff - Viola Cecil Aronowitz - " Martin Lovett - Cello
		1) Allegro	9,09				
		2) Menuetto - Allegretto	5,36				
		3) Andante	8,48				
		4) Allegro	7,23				
			<u>30,56</u>				
	II	Streichquintett g-moll KV 516		"	"	"	wie oben
		1) Allegro	7,18				
		2) Menuetto - Allegretto	5,01				
		3) Adagio ma non troppo	8,10				
		4) Adagio	2,55				
		5) Allegro } attacca	7,10				
			<u>30,34</u>				
	III	Streichquintett D-Dur KV 593		"	"	"	wie oben
		1) Larghetto - Allegro	7,32				
		2) Adagio Adagio	6,38				
		3) Menuetto - Allegretto	4,46				
		4) Finale - Allegro	4,04				
			<u>23,00</u>				

I

II

III

*zu 3 Bänden zusammen gefasst.
Umschlag 76/88 am 20.5.77/77
siehe durchgelbtes Foto!*

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Achtung Sendung! Bitte zwischen Band I und II 5 Sekunden Pause
" " III " IV 5 " "
" " V " VI 4 " "

Danke!



Ableitung / Referat <i>Musik/Rittel</i>		Schallaufnahme			Ausstelldatum 28.11.53	Auftrag Nr. 90 - 962
Titel und Mitwirkende: Mozart: Streichquartett KV 575 <input checked="" type="checkbox"/> " " " 589 " " " 465 <input checked="" type="checkbox"/> Amadeus-Quartett Regie/Dirigent:						
für Sendung am:				vorgesehene Sendezeit in Minuten: 200		
Mikro-Ort: Studio Lankwitz				Überspielung nach:		
Art	Datum	von	bis	Kontr. R. Tontr.	erledigt Technik	Bandcharge
Probe ohne Technik						
Probe mit Technik						
Original-Sendung						
1. Aufnahme	<u>2.12.53</u>	18.30	23.00	Lankwitz	} <i>Musler</i>	
2. Aufnahme	3.12.53	10.00	13.00	Lankwitz		
3. Aufnahme	4.12.53	10.30	13.00	Lankwitz		
4. Aufnahme / Mitschnitt						
Außen-Aufnahme						
Umschnitt / zus. Schnitt						
Überspielung						
Wiedergabe						

Zur Aufnahme - Umschnitt - Überspielung - Wiedergabe wird benötigt: (Band bzw. Platten Nr. angeben)

Aufnahme technisch unrollbar, da die

2. Aufnahme	3.12.53	10.00	13.00	Lankwitz	
3. Aufnahme	4.12.53	10.00	13.00		
4. Aufnahme / Mitschnitt					
Aufgen-Aufnahme					
Umschnitt / zus. Schnitt					
Überspielung					
Wiedergabe					

Zur Aufnahme - Umschnitt - Überspielung - Wiedergabe wird benötigt: (Band bzw. Platten Nr. angeben)

X Aufnahme technisch unvollkommen, da die geeigneten Mikrofone durch Sendereinfall ausfielen. Aufnahme erfolgte mit M1-1 (1-2a) *Mitnahme*

Termin begonnen <i>18⁰⁰</i> Uhr, beendet <i>23⁰⁰</i> Uhr	BAND I <i>5/12/53</i> sendefertig <i>Kone</i> <i>19/53</i>
Bandempfang Min.: <i>20'</i>	BAND II - V <i>5/12/53</i> Datum: <i>8.12.53</i>
<i>Hills 2.12.53</i> Aufgenommene Bandzahl: <i>11 Bd 60 Min</i>	Ton-Techn.: <i>8. Dert</i>
<i>Kwan 3.12.53</i> Aufgenommene Bandzahl: <i>11 " 60 "</i>	Aufn. Leiter: <i>Sarauer</i>
Verschnitt Min.: _____	Gesamtzahl der Bänder: <i>5</i>
Rest Min.: _____	Gesamtdauer: <i>66</i> Min. <i>02</i> Sek.
Aufn. Leiter: <i>Sarauer</i>	Bemerkungen: <i>Sendung teils Pan werden</i>
Ton-Technik: <i>geg. Sticker</i>	

DOCUMENTATION SHEET



Nur in Block- oder Maschinenschrift ausfüllen!

Auftrag Nr.: 90 - 962

Lfd. Band Zahl	Lfd. Nr.	Titel - Inhaltsangabe	Dauer	Hz.	(A) Autor (K) Komponist (T) Textdichter (B) Bearbeiter	Verlag	Besetzung
I	I	I Streichquartett D-Dur KV 575		50	Wolfgang Amadeus Mozart	Peters	Norbert Brainin-Violine Sigmund Nissel - " Peter Schidlof - Viola Martin Lovett - Cello
		1) Allegretto	5,00				
		2) Andante	3,49				
		3) Menuetto. Allegretto	5,20				
		4) Allegro	5,45				
			<u>19,54</u>				
	II	II Streichquartett C-Dur KV 465		50	"	"	"
		1) Adagio - Allegro	7,47				
		2) Andante cantabile	7,26				
		3) Menuetto. Allegro	4,59				
		4) Allegro	5,29				
			<u>26,41</u>				
	III	III Streichquartett B-Dur KV 589		50	"	"	"
		1) Allegro	4,26				
		2) Largo	6,00				
		3) Menuetto. Moderato	6,16				
		4) Allegro assai	3,45				
			<u>20,27</u>				
Verwendete Musik bei Wortaufnahmen		BEI SENDUNG ZWISCHEN 5 SEKUNDEN PAUSE ZWISCHEN BAND I UND II					
		UND " 5 " " " " " " " " IV " V					