

22 TRACKS

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Deutschlandradio Kultur

THE **RIAS**

AMADEUS QUARTET

RECORDINGS

VOL. IV



1st
MASTER
RELEASE
ORIGINAL TAPES

MODERNISM

Berlin, 1950-1956

recording location: Siemensvilla, Berlin-Lankwitz
 Studio Kleistsaal, Berlin-Schöneberg (Tippett)
 recording producer: Hermann Reuschel (Bartók, Britten, Seiber)
 Salomon (Purcell, Tippett)
 recording engineer: Max Lude (Bartók 4, Seiber, Tippett)
 Neumann (Purcell)
 Heinz Opitz (Bartók 6, Britten)

Deutschlandradio Kultur

Eine Aufnahme von RIAS Berlin
 (lizenziert durch Deutschlandradio)
 recording: © 1950 - 1956 Deutschlandradio
 research: Rüdiger Albrecht
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 art direction and design: AB•Design

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THE **RIAS**

AMADEUS QUARTET
 RECORDINGS

VOL. IV MODERNISM

AMADEUS-QUARTETT

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

HD-DOWNLOADS

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BENJAMIN BRITTEN (1913-1976)
String Quartet No. 2 in C major, Op. 36 **26:49**

- | | |
|-------------------------------|-------|
| I. Allegro calmo senza rigore | 8:50 |
| II. Vivace | 3:41 |
| III. Chacony. Sostenuto | 14:18 |

recording date: 12.11.1956

MICHAEL TIPPETT (1905-1998)
String Quartet No. 2 in F-sharp major **21:54**

- | | |
|--------------------------|------|
| I. Allegro grazioso | 6:36 |
| II. Andante | 5:44 |
| III. Presto | 3:06 |
| IV. Allegro appassionato | 6:28 |

recording date: 8.6.1950

HENRY PURCELL (1659-1695)
Chacony in G minor, Z 730 **6:29**
Fantasia No. 4, Z 738 **3:42**
Fantasia No. 6, Z 740 **2:50**

recording date: 8.10.1954

MÁTYÁS SEIBER (1905-1960)
String Quartet No. 3 'Quartetto lirico' **22:35**

- | | |
|--------------------------------------|------|
| I. Andante amabile | 7:39 |
| II. Allegretto scherzando e leggiero | 5:13 |
| III. Lento espressivo | 9:43 |

recording date: 9.5.1955

BÉLA BARTÓK (1881-1945)
String Quartet No. 4, Sz 91 **22:51**

- | | |
|------------------------------|------|
| I. Allegro | 5:32 |
| II. Prestissimo, con sordino | 3:04 |
| III. Non troppo lento | 5:29 |
| IV. Allegretto pizzicato | 3:12 |
| V. Allegro molto | 5:34 |

recording date: 8.5.1955

String Quartet No. 6, Sz 114 **31:43**

- | | |
|---------------------------------|------|
| I. Mesto – vivace | 7:42 |
| II. Mesto – Marcia | 8:05 |
| III. Mesto – Burletta. Moderato | 7:42 |
| IV. Mesto | 8:14 |

recording date: 12.11.1956

The Amadeus Quartet explores musical byways from the Baroque to Modernism

Once the name of the Amadeus Quartet is mentioned, a consistent picture soon emerges: that of an unusually steady ensemble playing together for nearly four decades without any changes in personnel – almost unbelievable, considering what tensions and conflicts of both musical and human nature can arise amongst an ensemble of four (ideally) equal players. And another element seems to be an unshakeable certitude: the homogeneity and roundedness of the Amadeus Quartet's musical repertoire. For decades, they acted as guarantors of reliable and valid performance of the masterpieces for string quartet, espe-

cially those by Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. But the story of the four musicians also includes surprises – and this album undoubtedly is one such instance, shedding light on a previously undiscovered aspect of the four musicians around Norbert Brainin.

The story told here takes its course during the Amadeus Quartet's early years, the late 1940s. To begin with, a basic collection of works had to be rehearsed in order to give first performances – in July 1947 the ensemble initially called itself "Brainin String Quartet", switching to "The Amadeus String Quartet" in January 1948 (which later was abbreviated to "Amadeus Quartet" in English-speaking countries). But then their repertoire needed developing and extending. Focussing

on the Classical composers (Mozart, Beethoven and Haydn) certainly corresponded to the players' musical preferences. Particular late Romantic works, such as Giuseppe Verdi's only string quartet of 1873, as well as contemporary works, were also added to the quartet's repertoire. Further suggestions came from performers and composers from amongst their circle of friends and colleagues. In addition to their studies with Max Rostal, the four musicians also repeatedly visited Morley College – an adult education college in London. Its music director Michael Tippett introduced them not only to his own quartets but also to the works of other English composers, including Benjamin Britten, Peter Racine Fricker and Mátyás Seiber. English seventeenth century composers such as

Orlando Gibbons, Matthew Locke and, particularly, Henry Purcell also played an important role. (In October 1944, Tippett had invited the countertenor Alfred Deller to sing Purcell Odes at Morley College).

At that time, Fricker and Seiber were – alongside Tippett – teaching at Morley College, and Peter Racine Fricker became Tippett's successor as music director in 1952. The South African-British composer Priaulx Rainier, who was professor of composition and music theory at the Royal College of Music from 1943, was another important source of inspiration to the four musicians. Her first String Quartet of 1939 was much played by the Amadeus Quartet and recorded on 14 March 1949 for their very first disc.

Michael Tippett

The Amadeus Quartet went on their first tour of Germany in May and June 1950. On the occasion of their Berlin performance, the RIAS – Radio in the American Sector – invited them to make studio recordings. Once again, a contemporary work was chosen as a sonic calling card: Michael Tippett's Second String Quartet. The first session at the Kleistsaal in Berlin in the afternoon of 8 June 1950 was dedicated to this piece. The composer – born in London in 1905, where in 1998 he also died – had studied at the Royal College of Music. He joined Morley College as conductor in 1933, and served as music director between 1940 and 1951, succeeding Gustav Holst. Tippett's compositions during these years, clearly directed against mainstream English

music of that time, reveal strong influences of the music of Paul Hindemith and Igor Stravinsky. The Second String Quartet amalgamates both stylistic spheres within its four movements. Madrigalian references to Purcell, especially in the first movement, stand alongside the urging and often syncopated rhythms of the first and third movements. The finale nods towards formal strategies found in Beethoven's late quartets.

Muriel Nissel, wife of the Amadeus Quartet's second violinist, remembered that the players, some time later, visited the composer at his home in Wiltshire to discover his opinion on their interpretation of his Second Quartet. Having played it many times, they feared that they might have moved too far away from the composer's

intentions. To their surprise, however, Tippett was deeply moved by the rendition of his music and, with tears in his eyes, uttered the words "Damn it, it makes me cry".

Music in Britain after 1900

Musical life in Britain in the nineteenth century, occasionally sneered at from a continental viewpoint, as it produced hardly any significant composers between George Frideric Handel and Edward Elgar, received its creative impulses from its rich and intensely cherished choral culture. British composers after Handel trod a different path to Austrian, German or French composers. The existential tone of a Beethoven, the pondering style of a Brahms or the narcotic quality of a Wagnerian music drama seemed alien

to them. British sonorities originated from folksongs, or singing in general. At the beginning of the twentieth century, composers such as Percy Grainger, Ralph Vaughan Williams and many others created music whose specific tone was owed to a devotion to the idyll of nature. Vaughan Williams' Third Symphony, the "Pastoral", gave this movement its name, the "Pastoralist School". The works of these composers stood in the greatest possible contrast to the monumental late nineteenth century works of the continent, such as Gustav Mahler's symphonies or Richard Strauss' tone poems. The music of the "Pastoralist School", which drew its inspiration from a different mindset to that of the Austro-German tradition, and which was firmly anchored in the middle-class music institutions of

the country, did not have to acknowledge or even imitate the fractures and paradigmatic changes of continental modernism. Thus a few, single works from the revolutionary oeuvre of the Viennese School around Arnold Schoenberg, of Igor Stravinsky or Béla Bartók were acknowledged without leaving profound marks in the works of the British *fin de siècle* composers. It would be their successors who took up modernist ideas, developing an entirely unique, English modernism.

Benjamin Britten and Henry Purcell
Although Benjamin Britten, the most influential and successful English composer of the middle third of the century, had no affiliation with the circle of composers at Morley College, his models in the 1930s and early 1940s

were similar to those of his contemporary Michael Tippett: modern composers Béla Bartók and Igor Stravinsky as well as the Baroque and pre-Baroque music of his native country, first and foremost the works of Henry Purcell. Britten's experience of Arnold Schoenberg's music, to which he had been introduced by his first teacher Frank Bridge, had been intensive but bore little relation to his own works. Crossing the boundaries of tonality was not an option for Britten, for his lifelong quest for beauty and his search for an expression of humanity within music (not unlike Hans Werner Henze in Germany) required a different musical language, able directly to address the listener – which seemed moderate to continental ears. The theme of suffering is present in many of Benjamin Brit-

ten's major works, not just his operas. The première of *Peter Grimes* in June 1945 achieved an international breakthrough, leading Britten to the top of British music life.

In preparation for the 250th anniversary of Henry Purcell's death on 21 November 1945, Britten embarked on intensive studies of Purcell's music. He produced numerous arrangements, even into the late 1960s, chiefly for performances but, more significantly, to immerse himself in the compositional style, and for self-assurance. In a commemorative publication of 1945, Britten characterised Purcell as an eminent but nonetheless underestimated English composer:

"Henry Purcell was the last important international figure of English music. Ironically the continent of Europe has been

more aware of his greatness than this island which produced him. But that he should be to the English public little more than a name in history books is not altogether strange, for he is the antithesis of the music which has been popular for so long in this country. Think of his unfettered rhythms, boldly discordant harmonies, his long soaring melodies without automatic repetitions of "memorable" phrases, and especially his love of the virtuoso, the operatic, and conscious exploitation of brilliant sounds; then remember the bulwarks of music in 19th century England."

Another element which made any serious study of Purcell's works well nigh impossible was the unsatisfactory editorial situation – bad and unreliable editions not worthy of the composer's significance:

"But almost the greatest importance of

Purcell for us today is the example of his prosody. Here surely is the way to make the English language live again in song. He is successful in every kind of prosody: the natural declamations (as in the recitatives of 'Saul at Endor'); the elaborate and artificial coloraturas (as in 'If Music be the Food of Love') and the simple regular tunes (such as 'Fairest Isle'). No composer can ever have loved his native tongue as Purcell did. He was indeed the Orpheus Britannicus."

In October of the same year, 1945, Britten wrote his Second String Quartet. For its expanse alone, the third movement forms the centre of the work. It is approximately twice as long as the first, and nearly six times as long as the scurrying, scherzo-like second movement. Its deeply serious prevailing mood intensifies at times into pas-

sages of the greatest despair. Britten headed it "Chacony", paying tribute to his predecessor. Britten followed Purcell's example in the rhythmic treatment of the ostinato theme. In contrast to Purcell, however, his quartet writing in each variation increasingly distances itself from the original theme.

Purcell achieves a sense of formal piquancy by having the ground bass move through all the parts, and even goes as far as superimposing one ostinato part on a second one for a duration of three bars. Variation 13, marking the golden mean, is followed by thirteen bars without any reference to the chaconne theme. Britten, on the other hand, deviates from the reprise form by producing a developing model in which the density and intensity of the writing increases from variation to

variation. Blocks of six variations each are interrupted by cadenzas from the cello, the viola and finally also the first violin.

For the première of his Second String Quartet on 21 November 1945, Britten arranged another piece by Purcell, the *Golden Sonata* (Z810), which was played in the same concert. And for a concert in Zurich three years later, Britten revisited the *Chacony in G minor* as the basis for a transcription.

Since their days at Morley College, the Amadeus Quartet had regularly programmed works for strings by Purcell. Imogen Holst, daughter of Gustav Holst, had raised considerable objections to the Amadeus Quartet's style of playing Purcell – even then, years before historically informed perfor-

mance practice started expanding, she felt that the use of vibrato and the quartet's "full" tone were on the wrong stylistic track – but fortunately that did not detract the musicians from playing these pieces. Thanks to this fortuitous circumstance we are still able today to accompany the Amadeus Quartet on their explorations of unknown terrain. Today, when the ideological battles over the question of appropriate performance of historical music have become history themselves, we no longer brand these recordings of the Amadeus Quartet as interpretational errors: in hindsight, one perceives a quality of expression which would, not long ago, have been derided.

Norbert Brainin was not only interested in performing Purcell's music, he also worked alongside Michael Tippett,

producing many new Purcell editions from the early 1950s.

There are no specific scorings for the two four-part *Fantasias*. Even if these works have become a component within the repertoire of viol ensembles, it is legitimate to perform them with the instruments of a string quartet. Henry Purcell had composed these pieces in 1677. The then eighteen-year-old eagerly studied all music he could lay his hands on in the libraries to which he had access. This also included Matthew Locke's consort music. This early form of Baroque chamber music was performed by viols and lutes. Its origins from the tradition of English madrigalists such as William Byrd, Orlando Gibbons, Thomas Morley or Thomas Weelkes (between 1560 and 1620) led to a form of music in which the traces

of vocal polyphony are still distinctly noticeable: instead of stressed bar accents which would become characteristic of Baroque music, this music is dominated by fluid rhythms and sophisticated polyphony. Purcell's *Fantasias* belong more to the late Renaissance than to the early Baroque period. During the time of Purcell's revival, the use of extreme dissonances and harmonic temerity were rated as expression of the young genius, in the sense of registering progress. In fact, however, by using these devices, Purcell looks back to the then already outdated style of consort music of his teacher Matthew Locke, who had died that year (1677), and whose successor Purcell became at court. Matthew Locke's final works for viol consort were then already eighteen years old. As examples of a form

of creative adoption, the *Fantasias* represent fascinating documents of a young composer on the way to finding his own style. At the same time, they provide illuminating insights into the birth of an independent new musical genre – chamber music.

Mátyás Seiber, born in Budapest in 1905 and died in 1960 in Kruger National Park, South Africa, following a car accident, was another composition lecturer at Morley College. He had attended Zoltán Kodály's composition classes at the Budapest Music Academy between 1919 and 1925. He subsequently joined the musicians of a dance orchestra on a transatlantic ship. In New York, he became acquainted with jazz – not only as a listener but soon also as a practicing musician.

Back in Europe he founded the first worldwide jazz courses in 1928 at the Hoch Konservatorium in Frankfurt am Main. Soon after the Nazis had come to power, these courses were closed down. In 1935 Seiber emigrated to England: as a Jew, life and work in Germany had become impossible for him. Following Michael Tippett's invitation, he taught composition at Morley College from 1942; amongst his students were Peter Racine Fricker, Ingvar Lidholm, Peter Schat and Hugh Wood.

Seiber's musical development was anything but straightforward. From the influence of Kodály and the music of Béla Bartók he leapt to jazz, thanks to his journey to America, later veering off to dodecaphony, which he used as one of the first composers who were independent of Schoenberg. His

choice of musical genres was markedly diverse, and his contributions extensive. Alongside orchestral and choral works, chamber music and a few piano works, he also accepted commissions for film scores and audio plays. Numerous arrangements and pieces of light music were written to secure a living – his hit song *By the fountains of Rome* even entered the top ten of the pop music charts in 1956. His *Improvisations for Jazzband and Orchestra* of 1959 were deemed to be a work of the “Third Stream” – a term coined by Gunther Schuller in the 1950s describing the attempt to combine elements of composed and improvised music. All of Seiber’s ambitious works written from the mid-1940s are based on a freely treated serial technique. His music is thus a result of two syntheses – the

combination of elements of the works of Bartók and Schoenberg on the one hand, and the blending of serious and light music on the other: an amalgamation of the music styles of his time, as it were. Seiber was held in high esteem by his colleagues, both as composer and as teacher – György Ligeti, whom he had met in 1956, dedicated his orchestral piece *Atmosphères* to Seiber – and he was ever-present in England’s music scene of the 1950s.

Mátyás Seiber composed his three string quartets between 1924 and 1951, at intervals of ten and fifteen years respectively. The Third Quartet was written between 1948 and 1951 and was premièred by the Amadeus Quartet in London on 8 April 1952. In a letter to Norbert Brainin, written shortly

after completing the piece, Seiber asks for permission to dedicate it to the Amadeus Quartet (the printed score, however, bears no dedication) and characterises his work thus:

“I thought of you often whilst writing this piece, which is a much more “warm” and “romantic” work than the second quartet which you so heroically played some years ago. It is much easier, too, with a light, almost “Mendelssohnian” Scherzo and a slow last movement.”

One may speculate as to whether this description may be considered euphemistic. All the same, Seiber called his Third Quartet *Quartetto lirico*, which may be understood as a reference to Alban Berg’s *Lyrical Suite* of 1925-26. Numerous musical details point to the model, and Seiber’s characterisation of the last movement as “desolate” is

reminiscent of the last movement of the suite, “Largo desolato”. However, the opening motif of the first movement and its treatment clearly takes up the opening of Alban Berg’s String Quartet Op. 3.

Béla Bartók

The month of October in 1945 provided a momentous event for London’s music lovers: a concert cycle featuring all six string quartets of Béla Bartók. For many concertgoers this represented their first encounter with the oeuvre of the Hungarian composer, who had died in New York only days before, on 26 September. The enormous success of this concert series helped not only ultimately to establish Bartók’s name in Britain’s music scene, but also resulted in many further per-

formances of single quartets, both in concert and for the radio. Concert cycles such as this led to these six quartets being perceived as one coherent musical cosmos. To accompany these concerts, a booklet had been published – *The String Quartets of Béla Bartók*, written by his fellow countryman, Mátyás Seiber. In his introduction, Seiber already leaves no doubt that, in his estimation, these works ranked very highly – indeed he considered them to be on a par with Beethoven's late quartets:

“The String Quartets of Bartók are probably his most representative works. They form the backbone of his whole output; they show in a clear line the growth and development of the composer. In this respect Bartók reminds us of Beethoven, whose quartet writing also occupied such

a central position among his works. But in more than one respect are we reminded of Beethoven: Bartók, too, seems to express his most essential thoughts through the medium of the string quartet. Bartók's style in his quartets, just like Beethoven's, is particularly concentrated and intense; his ideas are most convincing and expressed with the utmost clarity and economy. I believe that for generations to come the string quartets of Bartók will be looked upon as the most outstanding and significant works of our time.”

In his analyses, Seiber does not emphasise the sonic achievements of the middle quartets, but more the abundance in interrelations within the formal architecture. Bartók interprets the development of musical syntax – as it manifests itself in the Fourth String Quartet, for instance – as inherent to

the musical material, and thus as consistent. In his essay *The Problem of the New Music* he writes:

“The music of our times strives decidedly toward atonality. Yet it does not seem to be right to interpret the principle of tonality as the absolute opposite to atonality. The latter is much more the consequence of a gradual development, originating from tonality, absolutely proceeding step by step – without any gaps or violent leaps.”

According to him, there cannot be a musical revolution for precisely that reason – progress can only be the result of evolution.

The Fourth String Quartet (1928) is surely one of Béla Bartók's most complex works. Although its outer, arching form is simple – the first and fifth, and the second and fourth movements

form pairs, framing the central, third movement – there seems to be a hidden semantic level, superimposing the absolute musical element: sudden fractures and insertions, as for instance the “leggiero, grazioso” episode in the fifth movement point towards this.

Bearing in mind that studio productions for the radio were almost live recordings – the musicians, after warming up, often had to put down tracks in one take without having the opportunity to patch later – one may forgive the fact that the first and second movements do not quite match the musicians' usual high level of playing. The third, central movement, however, is animated with the highest expression, and not only in Martin Lovett's beautiful cello solo; the finale bears a fervent sense of conclusion with increasing intensity.

The Sixth String Quartet derives from an entirely different expressive sphere. Bartók had written it in the Bernese Oberland and in Budapest, shortly before emigrating to the USA. His short stay in the Swiss mountains is said to be one of the happiest phases of the composer's later years, which apparently finds expression in the character of the work. The Sixth String Quartet certainly is characterised by a relaxed and, at the same time, melancholy tone, as most of his late works that were written in the depressing circumstances of his American exile.

All movements begin with a "mesto" (sad) introduction, with the texture increasing from the viola alone in the first movement to all four instruments playing in the finale. The latter develops solely out of the introduction,

eventually leading into dissolution and silence. Bartók's last string quartet is a work whose beauty only gradually manifests itself – a deeply melancholy farewell to his native Hungary. The music is carried by great inner calm, which may indeed be explained by the circumstances of its genesis. However, it is without doubt a valediction before an uncertain future in America. The sense of melancholy, foiled by a march in the second movement and pierced by grotesque elements ("Burletta") in the third movement, leads into deep, inscrutable sadness at the end of the fourth movement. A certain proximity to the conception of Gustav Mahler's Ninth Symphony cannot be denied.

On the whole, the Amadeus Quartet's tempi in Bartók's Sixth String Quartet are a little restrained. The

intricate rhythms, particularly of the third movement, are thus realised with great differentiation. The extraordinarily rich performance of this piece unquestionably creates a climax for this edition.

In the Burletta of the third movement, Bartók asks for quartertones in order to make the sound more incisive – this technique had long been familiar to him thanks to Hungarian folk music. It is plain how Norbert Brainin briefly touches on quartertones, before returning to unison playing. This may have been a boundary that Brainin and his colleagues were not happy to cross. In a conversation with a school class from the Erich-Hoepner-Gymnasium, Berlin, broadcast by RIAS in 1970, the musicians explained why they had not

gratuitously extended their repertoire towards the newest music. On the one hand, they were apprehensive of departing their normal terrain by departing from tonality and involving noise elements, as prescribed in many new works. On the other hand, promoters asked them to play classical repertoire. And in contrast to the LaSalle Quartet, they never considered themselves missionaries for new music. But they completely backed every contemporary work that they considered worth rehearsing. The première of Benjamin Britten's Third String Quartet a few days after his death in December 1976 was a moving highlight in the Amadeus Quartet's career, though Bartók's String Quartets Nos 4-6 (they had never rehearsed Nos 1-3) represented an important repertoire focus

during the entire, four-decade existence of the Amadeus Quartet.

The group of composers around Michael Tippett who were connected with Morley College in the 1940s and 1950s may not have been epoch-making, but their best results are certainly still worth performing and hearing. Thanks to the long-sighted repertoire policies of German post-war radio we are now able to accompany the Amadeus Quartet on their explorations of significant byways of their repertoire.

Rüdiger Albrecht

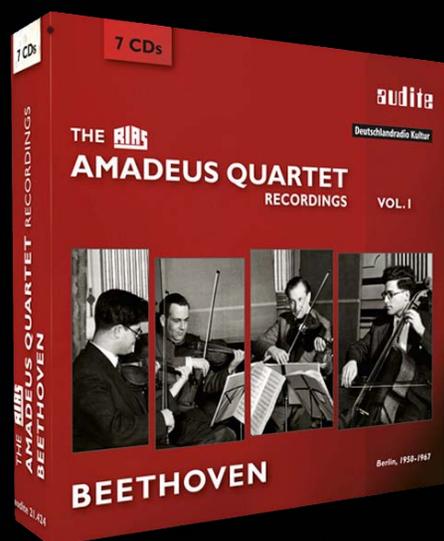
Translation: *Viola Scheffel*

A comment about the recordings:

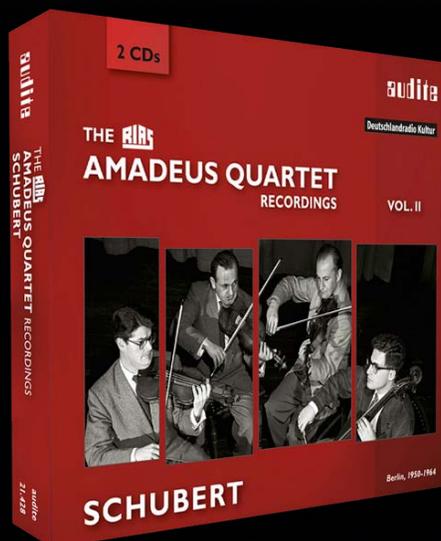
All recordings in this edition are based on original tapes from the RIAS archive which today is in the possession of Deutschlandradio – all are released on CD for the first time. Only a few of the works were ever recorded on disc: for Decca, the Amadeus Quartet recorded Benjamin Britten's Second String Quartet in 1963; His Master's Voice (HMV) released the two string quartets by Seiber and Tippett in 1954, but never re-released these recordings at a later date. All other works (Bartók as well as Purcell) are now available for the first time, as the Amadeus Quartet never recorded them for release on disc.

Thank you for your interest in this audite recording – we hope you enjoy it.

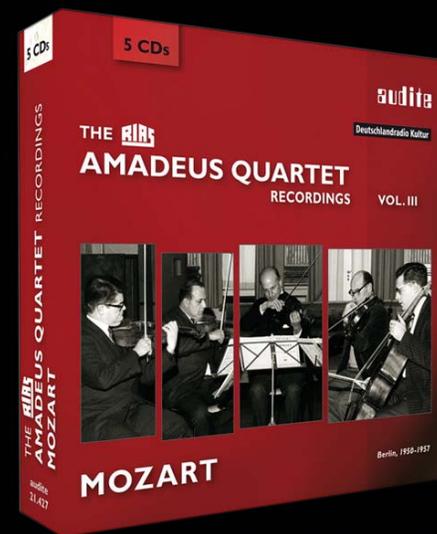
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audite 21.427 (5 CDs)

DOCUMENTATION SHEET

Veranstaltende Abteilung Musik/Rittel		Schallaufnahme		Datum 6.6.50	Auftrag Nr. 35 - 723
Titel: Archiv - Aufnahme Quartett-Aufnahmen Amadeus-Quartett				Veränderung und Wiedergabe	
Mikro-Ort: Kleistsaal				Dauer der Aufnahme 100 Minu.	
A u f n a h m e					
	Datum	Zeit	in Schallaufnahme	auf Band bzw. Platte	Ton. Ing. Name
Probe o. T.					
Probe m. T.					
Aufnahme	8.6.50	16.00-20.00	Regieraum	Band	<i>Smrky</i>
Aufnahme					
Mitschnitt					
W i e d e r g a b e					
Datum:	Zeit	in Schallaufnahme	Zweck	von Band bzw. Platte Nr.	Erledigt Technik Name

Lfd. Nr.	Auftrag Nr.	Inhaltsangabe	Dauer	Aufgen. bei Hz. Masch. l. r.
I		STREICHQUARTETT NO II - FIS VON MICHAEL TIBBETI		495 $\frac{1}{2}$
		1) ALLEGRO GRAZIOSO	6'28	
		2) ANDANTE	5'41	
		3) PRESTO	3'06	
		4) ALLEGRO APPASSIONATO	6'19	
			<u>21'34</u>	
		NORBERT BRAININ - VIOLINE SIGMUND NISSEL - " " } AMADENS- PETER SCHIDLOF - VIOLA } QUARTETT MARTIN LOUFT - CELLO }		

Bemerkungen:
(jede Änderung eintragen)

ACHTUNG, SENDUNG !! ZWISCHEN
BAND I UND II $\frac{8}{=}$ SEKUNDEN
PAUSE

DOCUMENTATION SHEET



Ableitung / Referat E-Musik/Prof. Draeger	Schallaufnahme	Ausstelldatum 5.5.55	Auftrag Nr. 114 - 186
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Titel und Mitwirkende:

Matyas Seiber

~~Joseph Haydn~~ : Streichquartett # 3

Amadeus-Quartett

Regie / Dirigent:

für Sendung am:

vorgesehene
Sendezeit in Minuten:

Mikro-Ort: Lankwitz

Überspielung
nach:

Art	Datum	von	bis	Kontr. R. Tontr.	erledigt Technik	Bandcharge
Probe ohne Technik						
Probe mit Technik						
Original-Sendung						
1. Aufnahme	8.5.55	14.00	18.00	Lankwitz	<i>mm</i>	
2. Aufnahme	9.5.55	18.30	22.30	Lankwitz		
3. Aufnahme	10.5.55	10.00	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)

DOCUMENTATION SHEET

Probe mit Technik					
Original-Sendung					
1. Aufnahme	8.5.55	14.00	18.00	Lankwitz	<i>[Signature]</i>
2. Aufnahme	9.5.55	18.30	22.30	Lankwitz	
3. Aufnahme	10.5.55	10.00	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)					
<i>20</i>					
Termin begonnen <i>18⁵⁰</i> Uhr, beendet <i>22⁴⁵</i> Uhr			sendefertig		
Bandempfang	Min.: <i>20</i>	Ton-Techn.: <i>Bulg.</i>		Datum: <i>11.5.55</i>	
	<i>40</i>	Aufn. Leiter: <i>Ruschel</i>			
Aufgenommene Bandzahl: <i>2</i>	Min.: <i>35</i>	Gesamtzahl der Bänder: <i>2</i>			
Verschnitt	Min.: <i>—</i>	Gesamtdauer: <i>22</i> Min. <i>18</i> Sek.			
Rest	Min.: <i>5</i>	Bemerkungen: <i>38</i> <i>16.2.77</i>			

DOCUMENTATION SHEET



Nur in Block- oder Maschinenschrift ausfüllen!

Lfd. Band Zahl	Lfd. Nr.	Titel - Inhaltsangabe	Dauer	Hz.	(A) Autor (K) Komponist (T) Textdichter (B) Bearbeiter	Verlag	Auftrag Nr.: 114-186
							Besetzung
		Streichquartett Nr. 3 (Quartetto lirico)	22'18		(K) Matyas Seiber	Schott (London)	Almadesis - Quartett
I	I	1. Andante amabile	7'32				Vorbost Brainin (1. Violine)
		2. Allegretto	5'12				Siegfried Nissel (2. Violine)
	II	3. Satz: Lento espressivo	9'34				Peter Schidlof (Bratsche)
							Martin Lovett (Cello)
Verwendete Musik bei Wortaufnahmen							