

ANTONIO JANIGRO & ZAGREG SOLOISTS



audite

Deutschlandradio Kultur



Berlin, 1957-1966

**ARCANGELO CORELLI** (1653-1713)**Concerto grosso in D major, Op. 6/4**

I. Adagio – Allegro	2:32
II. Adagio	2:03
III. Vivace	1:09
IV. Allegro –	1:58
V. Allegro	0:41

**Gunhild Stappenbeck, Cembalo Continuo**

recording: 14-01-1957

**GIOACHINO ROSSINI** (1792-1868)**Sonata for Strings No. 6 in D major**

I. Allegro spiritoso	6:32
II. Andante assai	2:39
III. Tempesta. Allegro	5:12

recording: 19-04-1964

**PAUL HINDEMITH** (1895-1963)**Trauermusik (Funeral Music)  
for Solo Viola and Strings**

I. Langsam	4:28
II. Ruhig bewegt	1:25
III. Lebhaft	1:32
IV. Choral „Für deinen Thron“	2:24

**Stefano Passaggio, solo viola**

recording: 12-03-1958

**DMITRI SHOSTAKOVICH** (1906-1975)**Octet for Strings, Op. 11**

II. Scherzo

recording: 17-04-1964

**SAMUEL BARBER** (1910-1981)**Adagio for Strings**

recording: 19-04-1964

**MILKO KELEMEN** (\*1924)**Concertante Improvisations for Strings**

I. Allegretto	2:20
II. Andante sostenuto – Allegro giusto	2:05
III. Allegro scherzando	1:15
IV. Molto vivace quasi presto	2:05

recording: 12-03-1958

**MAX REGER** (1873-1916)**Lyric Andante for String Orchestra** 5:18

recording: 16-03-1966

**WOLFGANG AMADEUS MOZART** (1756-1791)**Divertimento in B-flat major, K. 137**

I. Andante	4:10
II. Allegro di molto	2:44
III. Allegro assai	2:17

recording: 19-03-1961

**ROMAN HOFFSTETTER** (1742-1815),former attrib. to **JOSEPH HAYDN** (1732-1809)**Serenade in C major** (from Op. 3/5)

recording: 11-11-1958

**ANTONIO VIVALDI** (1678-1741)**Concerto in D major, RV 230 (Cello Version)**

I. Allegro	2:57
II. Larghetto	5:03
III. Allegro	2:36

*Antonio Janigro, solo cello*

recording: 16-03-1966

**ANTONIO JANIGRO** (cello / director)**ZAGREB SOLOISTS**

ANTONIO JANIGRO & ZAGREG SOLOISTS

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### **A Chamber Orchestra as Cultural Ambassadors – The Early Years of the Zagreb Soloists**

The Zagreb Soloists (Zagrebački solisti) were amongst the world's most successful chamber orchestras during the 1960s and 1970. As ambassadors of their homeland, Croatia, part of the former Yugoslavia, they ceaselessly toured the world. Thanks to their small forces of 12 musicians, they were able to meet the demands of the everyday life of touring; through their string sound – three first and three second violins, three violas, two violoncellos and double bass – they clearly distinguished themselves from other chamber orchestras.

The Zagreb Soloists were founded in late 1953. The 20th of December of that year is considered the hour of the ensemble's birth, for it was on that day that a group of Zagreb musicians under the aegis of Radio Zagreb's music department director, Ivo Vuljević, formed an ensemble of virtuoso string players. The radio intended to ensure the financial basis of the new chamber orchestra and itself obtained an attractive flagship with the Zagreb Soloists. Two names, Vaclav Huml and Antonio Janigro, were the decisive catalysts for the formation of the new string ensemble: Vaclav Huml, first violinist of the Zagreb String Quartet, was considered – in his function as Professor at the Zagreb Music Academy – the founder of the Zagreb school of violin-playing. After his death in early 1953, a prize for the graduates of the string classes was brought into being. The first generation of the Zagreb Soloists was composed entirely of pupils of Vaclav Huml. No less important was the fact that Antonio Janigro, one of the most renowned cellists of his day, had already been living in Zagreb for several years.

The first concert took place just a few days after the founding of the ensemble, on 5 January 1954 in Bjelovar. The decision to hold the inaugural concert in the country, away from major musical centres, was certainly made so that the ensemble could first try things out, more or less without being observed.

The success story of the ensemble has continued to the present day; its members are still graduates of the Zagreb Music Academy. They have performed in the world's great concert halls, from Carnegie Hall in New York and Tchaikovsky Hall in Moscow to the Teatro Colon in Buenos Aires. They have also been welcome guests at important music festivals, ranging from the Salzburg Festival and Prades Music Festival to the Edinburgh Festival. Numerous soloists have chosen them as musical accompanists and made recordings with them, including Henryk Szeryng, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Stephen Kovacevich, Maureen Forrester and Katia Ricciarelli.

In addition to the many tours that have taken the orchestra all over the world, the Zagreb Soloists have become famous through many recordings and CD productions. The ensemble has so far released over seventy recordings and CDs.

The repertoire of the Zagreb Soloists is very wide-ranging. Their first priority is the numerous instrumental concertos of the late Baroque period. They have presented over twenty works by Antonio Vivaldi alone, as well as concertos and string sonatas by Tomaso Albinoni, Johann Sebastian Bach, Arcangelo Corelli, George Friedrich Handel, Henry Purcell, Georg Philipp Telemann and others. The earliest music performed by the Zagreb soloists dates from the time of the late Renaissance to the early Baroque, by the Venetian masters Andrea Gabrieli and Claudio Monteverdi. Musical classicism is represented by divertimenti and serenades by Joseph Haydn and Wolfgang Amadeus Mozart as well as their Italian contemporaries Luigi Boccherini and the early Gioachino Rossini. The tone of romantic music is rather foreign to the Zagreb Soloists and is therefore almost entirely missing from their repertoire, with the exception of individual works such as Sibelius's *Valse triste* (especially since there is hardly any romantic literature for the specific scoring of the Zagreb Soloists). The music of the twentieth century, however, forms a thoroughly equal balance to that of the Baroque period. This part of their repertoire primarily includes composers who espouse a rather light, playful tone in their works for strings, as do Benjamin Britten in his *Simple Symphony* and Ottorino Respighi in his *Antiche Danze ed Arie*. A notable exception is Anton Webern's *Five Movements for String Quartet*, Op. 5, also available in a version for string orchestra – an ambitious work of the Second Viennese School.

A central component of the concert programmes of the Zagreb Soloists resulted from their founding principle: to travel the world as ambassadors of Yugoslavia, later of Croatia. Most of the concerts contained at least one work by a Croatian composer. At the forefront of these is Milko Kelemen, who remained closely associated with the ensemble for a long time. This composer, born in 1924, founded the Zagreb Biennale in 1959, at which the Zagreb Soloists performed regularly from 1961 onwards. Other contemporary Croatian and Slovenian composer in the Soloists' repertoire were Fran Lhotka (1883-1962), Lucijan Marija Škerjanc (1900-1973), Stjepan Šulek (1914-1986) and Ivo Malec (born in 1925).

The overwhelming majority of the works in the Zagreb Soloists' repertoire embrace sensual sounds and virtuoso playing; autonomous music of the Classical-Romantic period is less frequently represented. For example, one looks in vain for the name Beethoven.

During the first stage of the ensemble's existence, between 1954 and 1968, the Zagreb Soloists performed under their conductor Antonio Janigro; since then, they have performed without a conductor. The artistic direction was assumed by the concertmaster at the given time – this was Dragutin Hrdjok in the beginning; today the artistic director is the French cellist Marc Copepy. Since 2012, Sreten Krstić has served as concertmaster.

This transformation shows a turning away from the (original) autocratic model of the symphony orchestra to the more democratic ideal of an ensemble made up of independent soloists; this development may also be interpreted as a turning away from the hierar-

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chical idea of the orchestra to the egalitarian form of chamber music. The great success of the ensemble is largely due not only to their attractive, accessible repertoire, but also – resulting from the sum of the achievements of all its members – to the homogeneity of its sound. In a review in the *Berliner Tagesspiegel* of 24 March 1961, one could read: “Of the large number of travelling chamber orchestras, the Zagreb Soloists have rapidly achieved international stature. The vibrant, well-defined colour of this ensemble, posed on the podium in a semicircle, is convincing; the transparent manner of performance precisely presenting each individual tone is extraordinary. It has the effect playing ‘without pedal’ and makes hardly any echo in the acoustics of the academy hall. The strong unity of the musical conception of these twelve ensemble members reveals a special sense for the melodic aspects of the music.”

Antonio Janigro, cellist, conductor and pedagogue, was born in Milan on 21 January 1918 as a Yugoslavian of Italian origins; this was also the city where he died, on 1 May 1989. He received his first piano instruction at the age of six, taught by Gilberto Crepax at the Milan Conservatory. In 1929 he went to Paris to study at the École Normale de Musique by recommendation of Pablo Casals and studied the violoncello with Diran Alexanian. He completed his studies there in 1937. Already in 1934 he began his international career as a soloist, and won numerous national and international prizes. As a cellist, Janigro was especially renowned for his individual sound. Early on, he was placed in a series of important cellists of the twentieth century alongside Emanuel Feuermann, Janos Starker and Pierre Fournier. Alongside his solo career, Antonio Janigro soon made a name for himself in the area of chamber music, performing with Dinu Lipatti, Carlo Zecchi and Jörg Demus, as well as with George Enescu, Paul Badura-Skoda and Pierre Fournier.

After the end of the Second World War, Antonio Janigro increasingly desired to combine performance as a soloist with conducting. He conducted several ensembles beginning in 1947; in 1953 he took over the leadership of the newly-founded chamber orchestra of Radio Zagreb. In the same year he participated in the founding of the Zagreb Soloists and remained their permanent conductor (and occasional soloist) until 1968. Janigro also conducted the Angelicum Orchestra in Milan from 1965 to 1967. In 1968, as successor to Karl Ristenpart (1900-1967), he took over the post of conductor of the Saarland Radio Chamber Orchestra, which he held until 1971. During the ensuing years, 1971 to 1974, he conducted the Camerata Academica of the Salzburg Mozarteum.

Antonio Janigro was very successful in his efforts to promote new talent. Between 1965 and 1974 he taught the master class in violoncello at the Music Academy in Düsseldorf, also at the Mozarteum in Salzburg beginning in 1971 and at the Stuttgart Music Academy from 1975 on. Firmly anchored in the tradition of the Casals era as far as aesthetics were concerned, he succeeded in training and fostering a large number of cellists who themselves became successful later on. His great achievement as a pedagogue was especially due to his ability to impart clear principles whilst encouraging the musicians’ individuality at the same time. The result was

a spectrum of widely varied artistic personalities. His most prominent pupils included Antonio Meneses, who won the Tchaikovsky Competition in 1982, Mario Brunello, Thomas Demenga and Giovanni Sollima.

Antonio Janigro liked to emphasise his conviction that composers have given the cello too little consideration, as he explained in an interview: “Composers generally insist that the violoncello is a magnificent instrument, but they don’t write for it. By the age of 20 I had performed in concert everything that had been written for the violoncello. Since those days I have always played the same music – it is always the same. Bach’s suites, Beethoven’s five sonatas, two Brahms sonatas, a few concertos with orchestra – that’s more or less all. Even Mozart, who alone wrote more than an entire generation of composers together, completely ignored us.” This may sound a bit exaggerated today, but fifty years ago one knew neither the plethora of rediscovered baroque music nor the repertoire of important new cello works being written right up to the present day. Janigro made a virtue of necessity and transcribed, for example, violin concertos of Antonio Vivaldi for violoncello and strings. In the repertoire of the Zagreb Soloists, there are a number of works that have been assembled from individual movements and adapted for a solo instrument and string ensemble. This practice was not unusual in the middle of the past century; one need only think of the Oboe Concerto by Domenico Cimarosa that Arthur Benjamin compiled and orchestrated from single movements from various Cimarosa piano sonatas (no original oboe concerto by Cimarosa has been handed down). The viola concerto once attributed to Johann Christian Bach, on the other hand, proved to be a new composition by Henri-Gustave Casadesus, who later admitted having written the work in the style of Bach (around 1900, Fritz Kreisler wrote most of his encores himself in accordance with this pattern and for the same reason, also publishing them under the names of minor baroque masters).

The transcribed version of a violoncello concerto by Vivaldi originally composed as a violin concerto concludes the programme of the present CD. The works compiled here form an arc beginning and ending in the Baroque period. In between, the journey takes the listener to highlights of the Classical and Romantic periods and all the way to the mid-twentieth century. The opening work, Arcangelo Corelli’s Concerto grosso in D major, Op. 6 No. 4, presents the typical sound of the Zagreb Soloists, enriched here by the basso-continuo harpsichord playing of Gunhild Stappenbeck. It is a transparent, slender and flexible sound, capable of blossoming out into Baroque fullness despite the small number of instruments. Gioachino Rossini’s string sonatas, of which No. 6 in D major is included here, belonged to the core repertoire of the Zagreb Soloists from the very beginning. These are charming and effective early works by the Italian opera composer in which the soloistic achievements of the individual musicians result in a brilliant, virtuoso overall impression. Paul Hindemith’s *Funeral Music*, written on the occasion of the death of King George V of England on the day before its premiere at the obsequies, preserves the baroque gestures of funeral music by incorporating Bach’s Chorale

“Vor deinen Thron tret ich hiermit” and in its sound design. The *Adagio for Strings* by the American composer Samuel Barber, also composed in 1936, is permeated by a similarly melancholy tone. It was taken from his First String Quartet in 1938 and adapted for string orchestra. The clamorous Scherzo by Dmitri Shostakovich, from his Octet for Strings composed in 1924/1925, could not form a greater contrast between the two Adagios. The motor rhythms and wild sonic imagination that has made this small work so attractive in Western concert halls prevented it from becoming widely known behind the Iron Curtain; this was due to the debate over so-called “formalism”. Milko Kelemen’s *Concertante Improvisations* of 1955, a moderately modern composition with folkloristic traits, belongs to the works by native composers of which the Zagreb Soloists performed at least one in almost every programme. Kelemen wrote the *Concertante Improvisations* to a commission from the Zagreb Soloists; they took the piece all over the world and thus made it one of Kelemen’s most successful works. The *Lytic Andante* by Max Reger leads us back to the end of the nineteenth century; the composer dedicated this occasional work, published posthumously, to his friends the couple Gemünd on their wedding day in 1898. Wolfgang Amadeus Mozart’s Divertimento in B-flat major, K. 137 is one of the few works of this composer regularly performed by the Zagreb Soloists. As so often with Mozart, the title of the work is deceptive. Instead of an entertaining string serenade, we hear densely worked-out, four-part writing that forms a link to Mozart’s early string quintets (including the Divertimenti, K. 136-138) and also makes a symphonic impression. The Serenade in C major, attributed today to Roman Hoffstetter and no longer to Joseph Haydn, attained the status of a classical hit during the 1950s and 1960s alongside Luigi Boccherini’s so-called *Minuet* when the Zagreb Soloists enjoyed playing it as an encore. Both minuets were extracted from a string quartet or quintet and adapted for string orchestra. With Vivaldi’s Violin Concerto in D major, RV 230 the recording returns to the starting point of the musical journey with the Zagreb Soloists. Thanks to the version for violoncello, probably made by Janigro himself, Antonio Janigro can now also be heard here as the soloist.

All of the performances on this compilation are taken from radio productions made between 1957 and 1966 for the Berlin RIAS (today Deutschlandradio Kultur). During the course of their numerous tours, the Zagreb Soloists frequently visited Berlin (mostly West Berlin before 1990, occasionally East Berlin as well) and made studio productions at the Siemensvilla in Berlin-Lankwitz. The radio tapes made there were used extremely often in programmes with entertaining classical music. The history of the Zagreb Soloists, continuing to the present day, can thus be regarded as the successful capital of a cultural export beyond the Iron Curtain.

Johannes Rabisch / Rüdiger Albrecht

Translation: David Babcock



Abteilung / Referat Musik/Rittel		Schallaufnahme		Ausstelldatum 11.1.57	Auftrag Nr. 142 - 370 <i>J-V</i>	
Titel und Mitwirkende: . . . . . Musik von Rossini, Vivaldi, Corelli, Albinoni, Jarnovic Zagreber Solisten (ca. 14 Mann) Solist: Antonio Janigro Regie / Dirigent:						
für Sendung am:				vorgesehene Sendezeit in Minuten: 120		
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	14.1.57	15.00	18.00	Lankwitz		
2. Aufnahme	14.1.57	20.00	23.00	Lankwitz		
3. Aufnahme						
4. Aufnahme / Mitschnitt						
Außen-Aufnahme						
Umschnitt / zus. Schnitt						

*pro Op. 12.*

Außen-Aufnahme			
Umschnit. / zus. Schnitt			
Überspielung			
Wiedergabe			
Zur Aufnahme - Umschnitt - Überspielung - Wiedergabe wird benötigt: (Band- bzw. Platten-Nr. angeben)			
<p>Bel: US auf 38 5 an 10.8.72, 17 Schele                  Philippou</p>			
Termin begonnen 15 <sup>00</sup> Uhr, beendet 23 <sup>00</sup> Uhr		sendefertig	
Bandempfang	Min.: 100	Ton-Techn.: befrei	Datum: 15.1.57
Aufgenommene Bandzahl: 7	Min.: 100	Aufn.-Leiter: Resner	
Verschnitt	Min.: —	Gesamtzahl der Bänder: 6	
Rest	Min.: —	Gesamtdauer: 52 Min. 17 Sek.	
Aufn.-Leiter	Ton-Technik	Bemerkungen: Band [II, III, IV, V, VI] (3.572) 76/38 [26.5.72] T 7 'dunkel' / 'klar'.	

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Auftrag Nr.: 142 - 370

Lfd. Band Zahl	Lfd. Nr.	Titel - Inhaltsangabe	Dauer	(A) Autor (K) Komponist (T) Textdichter (B) Bearbeiter	Verlag	Besetzung
I		Suite in A-dur für Streicher	11'30	Jarnovic	Man.	Zagreber Solisten Itg. und Solist Antonio Janigro (Cello)
		1. Allegro	4'50			
		2. Andante	3'51			
		3. Allegro	2'49			
II		Sarabanda, Giga u. Badinerie (3'16) (2'04) (1'06)	6'26	A. Corelli	Man.	
III		Concerto grosso op. 6 Nr. 4 D-dur	8'13	Arcangelo Corelli	Ricordi	
		1. Adagio-Allegro	2'30			
		2. Adagio	2'05			
		3. Allegro Vivace	1'06			
		4. Allegro	1'57			
		5. Allegro	0'35			
IV		Konzert in D-dur f. Cello u. Orch.	9'52	Antonio Vivaldi	Man.	Solist A. Janigro
		1. Allegro	2'45			
		2. Larghetto	4'37			
		3. Allegro	2'30			
V		Sonata III (G-dur) f. Viol. I, Viol. II, Cello u. Kontrabaß	10'22	Gioacchino Rossini	Carisch/Mailand (Pesaro)	
		1. Allegro	3'55			
		2. Andante	4'00			
		3. Moderato	2'27			
VI		Concerto für Streicher d-moll	5'57	Albinoni	Zanibon	
		1. Allegro	2'46			
		2. Adagio	1'13			
		3. Allegro	<del>5'57</del>			
			1'55			
Verwendete Musik bei Wortaufnahmen		Bd. 1. H. 1. Aufn. v. 16. 5. 73 gel. / Dan	5'27			

DER TAGESSPIEGEL

MAR. 24. 1961

Aus der großen Zahl der herumreisenden Kammerorchester haben sich die „Zagreber Solisten“ schnell zu internationalem Rang emporgespielt. Bestechend ist die schwingende, pastose Tongebung dieses in flachem Halbbrund auf dem Podium postierten Ensembles, ungewohnt die durchsichtige, den Einzelton präzisierende Vortragsweise, die wie ein Spielen „ohne Pedal“ wirkt und in der Akustik des Hochschulsaaus fast ohne Nachhall bleibt. Sinn für das Melodische kennzeichnet die Musikauf-

fassung dieser zwölf Mitglieder starken Vereinigung; für Südeuropäer ist er selbstverständlich, Voraussetzung unbeschwerten Musizierens.

Antonio Janigro, temperamentvoller, die Partituren subtil beherrschender Dirigent und virtuoser Violoncellist, ist ein Musiker von hohen Graden. Die eingangs gespielte Sinfonia von Vivaldi klang ohne Cembalo, mit schwach besetzten Mittel- und Baßstimmen, etwas mager. Das Violoncello-Konzert von Boccherini war zu sehr auf den Geschmack von 1860 friert und daher trotz Janigros wunderbar blühender, ins Feinste ausgewogener Tongebung kaum als Boccherini wiederzuerkennen. Rossinis Streichersonate C-Dur — vor allem der schwermütig-romantische, langsame Mittelsatz — und vollends das Violinkonzert C-Dur von Joseph Haydn, dessen Solopart Jelka Stanic, das einzige weibliche Mitglied des Ensembles, mit kraftvollem, rundem Ton und musikan-tischer Verve gestaltete, waren die Höhepunkte des Abends, der in Roussels tänzerische Sinfonietta Opus 52 und Mozarts frühes Divertimento KV 137 ausklang. ce

DIE WELT

MAR. 23. 1961 ✓

### Gastspiel der Zagreber Solisten

Boccherinis Cellokonzert B-Dur war der Höhepunkt des Konzerts, das die „Zagreber Solisten“ in der Musikhochschule gaben. Antonio Janigro — bei den anderen Stücken Dirigent — spielte die Solostimme ideal; aber fast noch mehr faszinierte die Begleitung durch das kleine Streichorchester.

Schon von der Komposition her fesselt der Orchesterpart: er verbindet die Rolle der Klangfolie mit sublimen motivisch-farblichen und harmonischen Reizen. Die Zagreber musizierten das großzügig und elegant, dabei geradezu penibel artikulierend; mit selbstverständlicher Exaktheit folgten sie dem Rubato Janigros.

Wie in den anderen Werken — von Vivaldi, Rossini, Roussel, Mozart — war der Klang schlackenlos, weich, aber auch metallisch federnd, ohne ihr Eigenleben aufzugeben.

Jelka Stanic interpretierte Haydns Violinkonzert C-Dur vorzüglich; ihre Freiheiten im Tempo — ähnlich wie die Janigros — setzten die gliedernden Impulse des Taktschemas nicht außer Kraft, betonten sie vielmehr. -ic-

DER TAG

MAR. 23. 1961 ✓

### MUSIK IN BERLIN:

#### Dreizehn jugoslawische Musikanten

Rasch sind sie gerngesehene Gäste in Berlin geworden: die „Zagreber Solisten“, die zusammen mit ihrem Dirigenten, dem Cellisten Antonio Janigro, ein kleines Streichorchester bilden, das durch die Einmütigkeit, den klanglichen Adel und den Schwung des Musizierens entzückt. Aristokratische Gesellschaftsmusik aus der Zeit der italienischen und deutschen Klassik wird unter ihren Händen sprechend lebendig. Würdevoll und anmutig gibt sich da Vivaldi, leichtsinnig, plötzlich aber auch schwermütig Rossini, göttlich heiter der junge Mozart. Der Franzose und weitgereiste Weltmann Roussel, der mit seinen eigengeprägten Werken noch fast in unsere Zeit hineinreicht, ist im Programm mit seiner kraftvoll-männlichen Sinfonietta Opus 52 vertreten.

Janigro bewährt sich nicht nur als geschmeidiger, fein akzentuierender Dirigent, er betretet virtuos und mit freiem Vortrag auch den Solopart des Cellokonzertes in B-dur von Boccherini. Die einzige Frau unter den dreizehn, Jelka Stanic, erringt bei der Wiedergabe des Haydnschen C-dur-Konzertes durch ihren großen blühenden Geigenton und ihre sichere, kraftvolle Bogenführung die Gunst der den ganzen Abend über beifallsfreudigen Hörer. -II-

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recording location: Siemensvilla, Berlin-Lankwitz (studio recordings, mono)  
 recording producer: Hartung: 11.11.1958 / 16.3.1966  
 Praetzel: 17.-19.4.1964  
 Reuschel: 14.1.1957 / 12.3.1958 / 19.3.1961  
 recording engineer: Siegbert Bienert: 17.-19.4.1964  
 Klaus Kiehn: 11.11.1958  
 Heinz Opitz: 14.1.1957  
 Steinke: 19.3.1961 / 16.3.1966

#### Deutschlandradio Kultur

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