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THE **RIAS**

AMADEUS QUARTET

RECORDINGS

VOL. VI



1st
MASTER
RELEASE
ORIGINAL TAPES

HAYDN

Berlin, 1950-1969



AMADEUS QUARTET

<i>violin I</i>	<i>Norbert Brainin</i>
<i>violin II</i>	<i>Siegmond Nissel</i>
<i>viola</i>	<i>Peter Schidlof</i>
<i>cello</i>	<i>Martin Lovett</i>



JOSEPH HAYDN

String Quartet in G major, Op. 9/3, Hob. III:21

- I. Moderato 2:49
- II. Menuet. Allegretto 2:27
- III. Largo 6:20
- IV. Finale. Presto 2:44

recording date: 15.12.1952

String Quartet in F minor, Op. 20/5, Hob. III:35

- I. Allegro moderato 5:12
- II. Menuet 5:19
- III. Adagio 5:57
- IV. Finale. Fuga a due Soggetti 3:03

recording date: 25.5.1952

String Quartet in E-flat major, Op. 33/2, Hob. III:38 'The Joke'

- I. Allegro moderato 5:50
- II. Scherzo 3:28
- III. Largo e sostenuto 5:36
- IV. Finale 3:35

recording date: 20.11.1951

String Quartet in C major, Op. 54/2, Hob. III:57

- I. Vivace 5:29
- II. Adagio 3:19
- III. Menuet. Allegretto 3:36
- IV. Finale. Adagio – Presto – Adagio 6:02

recording date: 18.11.1969

String Quartet in C major, Op. 54/2, Hob. III:57

- II. Adagio 3:40

recording date: 10.6.1950



String Quartet in B-flat major, Op. 64/3, Hob. III:67

- I. Vivace assai 4:16
- II. Adagio 5:45
- III. Menuetto. Allegretto 4:05
- IV. Finale. Allegro con spirito 3:50

recording date: 8.2.1956

String Quartet in G major, Op. 64/4, Hob. III:66

- I. Allegro con brio 3:31
- II. Menuetto. Allegretto 2:56
- III. Adagio. Cantabile e sostenuto 5:00
- IV. Finale. Presto 3:28

recording date: 10.12.1959

String Quartet in C major, Op. 74/I, Hob. III:72

- I. Allegro (moderato) 6:37
- II. Andantino (grazioso) 5:42
- III. Menuet. Allegro 4:05
- IV. Finale. Vivace 3:46

recording date: 19.11.1951

String Quartet in G minor, Op. 74/3, Hob. III:74 'The Rider'

- I. Allegro non troppo 3:44
- II. Largo assai 6:29
- III. Menuet. Allegretto 3:29
- IV. Finale. Allegro con brio 4:22

recording date: 29.11.1957



String Quartet in G major, Op. 76/1, Hob. III:75

- I. Allegro con spirito 4:19
- II. Adagio sostenuto 6:43
- III. Menuet. Presto 2:24
- IV. Finale. Allegro ma non troppo 4:27

recording date: 8.12.1960

String Quartet in C major, Op. 76/3, Hob. III:77 'Emperor'

- I. Allegro 5:07
- II. Poco Adagio. Cantabile – Variation I-IV 7:34
- III. Menuet. Allegro 4:40
- IV. Finale. Presto 4:13

recording date: 24.4.1951

String Quartet in B-flat major, Op. 76/4, Hob. III:78 'The Sunrise'

- I. Allegro con spirito 6:02
- II. Adagio 5:51
- III. Menuet. Allegro 4:06
- IV. Finale. Allegro ma non troppo 4:22

recording date: 25.5.1952

String Quartet in G major, Op. 77/1, Hob. III:81

- I. Allegro moderato 7:32
- II. Adagio 5:51
- III. Menuet. Presto 3:59
- IV. Finale. Presto 4:04

recording date: 2.2.1969



String Quartet in F major, Op. 77/2, Hob. III:82

- I. Allegro moderato 7:22
- II. Menuet. Presto ma non troppo 4:19
- III. Andante 7:14
- IV. Finale. Vivace assai 5:32

recording date: 30.10.1950

String Quartet in D minor, Op. 103, Hob. III:83 (unfinished)

- I. Andante grazioso 5:19
- II. Menuetto ma non troppo Presto 5:19

recording date: 25.5.1952

The Seven Last Words of Our Saviour on the Cross, Op. 51, Hob. III:50-56

- Introduzione. Maestoso ed Adagio 5:25
- Sonata 1. Largo 7:27
- Sonata 2. Grave e cantabile 6:00
- Sonata 3. Grave 7:03
- Sonata 4. Largo 5:26
- Sonata 5. Adagio 6:11
- Sonata 6. Lento 5:16
- Sonata 7. Largo 6:28
- Il Terremoto. Presto e con tutta la forza 1:43

recording date: 15.12.1952

“Playing Haydn is like walking a tightrope: one can hear the fleas cough”

It may be an oft-cited platitude that Joseph Haydn’s string quartets are loved by musicians, but respected by audiences. However, it is also true that ingrained listening habits – from a perspective which has itself become historic – as well as Haydn’s historical position between the late Baroque period and the heyday of Viennese Classicism form an awkward alliance. Even if the problematic reception of the nineteenth century stood in the way of a “genuine” Haydn image, this much is certain: such findings should be seen within an up-to-date, re-appraised context, detached from the musical content of Haydn’s music, for Haydn’s music has been undergoing a renaissance in recent years.

Peter Schidlof, the violist of the Amadeus Quartet, came straight to the point during a conversation with the German newspaper *Die Welt* on the occasion of the 250th anniversary of Haydn’s death in 1982: “We never tire of the Haydn quartets. And the audience think they are nothing special at all.” Siegmund Nissel, the second violinist, expanded on his colleague’s comment: “Haydn was so inventive! You often hear that claim that if one knows one Haydn quartet, one knows all of them. Nothing could be further from the truth. Despite the enormous oeuvre of eighty-two quartets, each work has its own little personality. Haydn never repeats himself. In each piece at a certain point he experiments with new inventions.” Similar assessments are recorded by numerous musicians, including Walter Levin, the leader of the LaSalle Quartet, in conversation with Robert Spruytenburg: “The Haydn quartets are an absolute basis for quartet playing.” This implies not only the historical perspective, but also the technical aspect – in relation to both the professional musician and the amateur. Martin Lovett, the cellist of the Amadeus Quartet, confirmed this in a conversation with students from a Berlin upper school broadcast by RIAS in 1970: “Rehearsing new works requires a lot of effort. You can play a Haydn quartet for pleasure, but not one by Lutoslawski. Even Bartók can’t be sight-read.” In the conversation with *Die Welt*, he differentiated: “It is a mistake to think that Mozart and Haydn are easier than the Romantics, just because they often sweep along. I find Haydn more difficult.” And Norbert Brainin: “Everything that one plays in public is difficult. And the easier it is, the more difficult it becomes, as one then hears the fleas cough. Haydn and Mozart are a tightrope act.”

With the exception of a few specialised ensembles (for instance in New Music), Haydn’s string quartets continue to represent the core repertoire of nearly all quartets. In concert programmes, they often appear at the start, which has earned them, as well as other instrumental works by Haydn, the reputation of being warm-up repertoire. In recent years, however, his music has started to undergo a reassessment; young ensembles, trained in historically informed performance practice, often place Haydn at the centre of their programmes. The seemingly easy accessibility of Haydn’s music paradoxically also hampers and veils the recognition of what lies beneath the sonic surface, since at times Haydn was, and still is, reproached for a lack of “depth”. But these quartets are chamber music in more senses than one: in the exceptional case of four performers playing without an audience, players and listeners are one and the same.

Corresponding to the societal upheavals at the end of the eighteenth century, listening habits and music perception also changed. Haydn’s employers, until his first journey to London in 1790, had been aristocrats. The occasion for writing the first String Quartets, Opp. 1 and 2, had arisen due to coincidence: Baron Karl Joseph Weber von Fürnberg, who commissioned the pieces, happened to have four players of these instruments (i.e. two violins, one viola, one cello) at his disposal. The pieces which Haydn composed during his first productive decade, from the mid to late 1750s, for the most part had five movements; he called them Divertimento, Cassation or Notturmo. They were intended to entertain, and often written for open air performances. The predominantly aristocratic audience expected to be diverted by this music: it had to compete with other forms of entertainment. In his sets of usually six quartets, Haydn experimented with the disposition of movements and keys, use of baroque (polyphonic) forms and other devices. It was not until the String Quartets Op. 33, written in 1781, almost twenty-five years after the first Divertimenti Op. 1, that Haydn had reached a new compositional level, as he explained himself: “they [the String Quartets Op. 33] are written in an entirely new, special style, for I have not written any for ten years.” Alongside the thematic work, now

frequently employed, developing motifs through all four parts, he also returned to catchy, folk-like and song-like themes. What started slowly to emerge was what Charles Rosen called “The Classical Style”. Novelty, intellectual depth, but also humour and wit were the characteristics which contemporaries identified as criteria for the great success of this quartet series. However, the pinnacles in Haydn’s quartet oeuvre are doubtless the six Op. 76 Quartets (the Erdödy Quartets) and the two Lobkowitz Quartets, Op. 77, composed around 1797 and 1799 respectively. During the course of approximately forty-five years between Haydn’s first and last string quartets, a new audience had emerged: the educated (enlightened) bourgeoisie whose self-conception included creating their own listening spaces – concert halls which were not reserved for the nobility. Listening to music was no longer mere entertainment, but a counter-value was demanded in the form of admission fees.

At the same time trade in sheet music flourished as, alongside professional ensembles, countless music lovers gathered privately to study quartets. Such domestic music-making became a fashionable pastime not only in Vienna around 1800, but also in London and Paris. In the latter city, Ignaz Pleyel published a complete edition of the Haydn String Quartets in 1801 in single parts, following the custom of the time. Thanks to their great success and the wide dissemination of these prints, Pleyel issued some of Haydn’s most popular quartets between 1802 and 1805 as (the first ever) pocket scores. Interested music lovers, who had perhaps even studied the music themselves using the parts, were now able to follow the scores in concerts (as contemporary witnesses report from the London music scene around 1810).

No composer of a similar profile to Haydn composed as many string quartets as did he. More recent catalogues of his works name sixty-eight works. A whole series of works whose authenticity has, in the meantime, been disproved, as well as the quartet version of *The Seven Last Words*, are no longer included (which explains the previous counting of over eighty works). Paradoxically, the Quartet Op. 3 No 5 was once one of the most-performed works of Haydn. Today, however, the six Op. 3 Quartets have vanished from concert programmes, ever since, in 1964, H. C. Robbins Landon and Alan Tyson were able to prove that Roman Hoffstetter, otherwise hardly known as a composer, was likely to be the author of these works. Paradoxical also since the second “Serenata” movement of this work enjoyed astonishing popularity during the first half of the twentieth century. Separated from the context of the work and arranged for the most diverse combinations, it developed an independent existence, appearing in countless radio and musical request shows, alongside other classical hits (such as Luigi Boccherini’s so-called “Minuet”). Around 1950, towards the end of the shellac record era, the *Serenade* was the most-recorded piece by Haydn: around twenty different versions were available at the time. The Amadeus Quartet also chose the *Serenade* for their very first Haydn record, albeit as a filler piece. For their second Haydn disc, however, made in 1951 for the *Westminster* label, they recorded the Quartet Op. 3 No 5 in its entirety, adding two further exterritorial Haydn quartets: *The Seven Last Words* in quartet version and the torso of the composer’s final work, the two movements of Op. 103. Thereafter, the Amadeus Quartet’s discographic exploration of the Haydn quartets was hesitant: during the 1950s, their interest in the composer clearly waned somewhat as they only recorded single works. A systematic survey did not begin until 1963 and was completed in 1982 for the Haydn anniversary – this was their third major recording project, following the recording of the complete Beethoven Quartets (running until 1963) and the complete Mozart Quartets (running until 1976). In contrast to these, the Amadeus Quartet did not realise a complete Haydn series, but instead focussed on the cycles from Op. 54 onwards. Not all works formed part of their concert repertoire and had, as Martin Lovett explained to Tully Potter, to be prepared specially for the recording.

If the players of the Amadeus Quartet had initial reservations to document their Haydn repertoire onto disc, they were nonetheless happy to take it to the radio studios on a frequent basis. Could this imply that they felt their view of Haydn at that time was not a definitive one? Around two weeks after their recording of the *Serenade* they made a radio recording of the String Quartet in C major, Op. 54 No 2, for RIAS Berlin (their first recording session for a Ger-

man radio broadcasting corporation) at the Siemens Villa in the Berlin district of Lankwitz. Of this production, only the second movement survives. Interestingly, it was also this very quartet which had been put onto the music stands for the ensemble's final RIAS recording session at Lankwitz in November 1969.

This second *Adagio* movement from Op. 54, No 2, mixes vocal and instrumental traits. The chorale-like funeral music, initially in four, then three parts, is joined by an expansive virtuoso solo for the first violin. Whether it was Hungarian or Croatian folk music, or other sources which inspired Haydn, Norbert Brainin's exceptionally free, but idiomatically convincing, interpretation of this music evokes, within only a few bars, the most diverse expressive ranges encompassing happiness and longing, mourning and despair. The early studio recording of 10 June 1950, which survives as a fragment, brings off these qualities in an even more spontaneous and intensive manner, which is why it has been included in this edition as a bonus track.

In their concert repertoire, the Amadeus Quartet focussed on around ten quartets from the work cycles from Op. 54, whilst also performing three or four quartets from Opp. 9, 20 and 33. Since the Amadeus Quartet did not record any early quartets on disc (with the exception of a movement from Op. 20 No 6), we can consider ourselves all the more fortunate to have these radio recordings – three sonic documents of their approach to the early Haydn quartets. Op. 9 No 3 is characterised by an exceptionally virtuoso line for the first violin; the Quartet Op. 20 No 5 was presumably chosen thanks to its magnificent baroque fugue “a due soggetti”, whose climax, “al canone” is interpreted by the Amadeus Quartet with the greatest intensity. And the E flat major Quartet, Op. 33 No 2, has become famous through its sobriquet of “The Joke”: Haydn plays with his listeners' expectations, especially in the final bars of the fourth movement.

The reliability of the available sheet music was barely questioned until well into the first half of the twentieth century. Printed editions which, at best, were based on authorised prints of the early nineteenth century, were deemed to be a quasi-objective representation of the music. As part of the exploration of historical performance practice, scholars and performers began comparing the old print editions to the sources. From the 1960s, new editions of Haydn's string quartets were published, so-called Urtext [“original text”] editions, which had been preceded by a re-evaluation of the available sources. In Haydn's case, there are considerable discrepancies between first prints and Urtext, mostly in relation to phrasing and articulation. These discrepancies do not always encroach on the musical substance, as for instance in the first bars of Op. 76 No 1. During the course of their exploration of the Haydn quartets, the members of the Amadeus Quartet instinctively detected inconsistencies in the music. By analysing the writing, they arrived at solutions which, years later, they found to be correct when they were able to study copies of the source material sent to them by libraries and archives. In his 1982 conversation with *Die Welt*, Martin Lovett explained: “Haydn was quite business-minded. He was effectively the first composer whose works were published on a large-scale basis.” And Peter Schidlof added: “Not necessarily a blessing. Now we have the Urtext edition. When we first started performing and recording Haydn, that was unthinkable. And the old editions are so unreliable. We then reworked and corrected them following our instincts, but we came quite close to the truth.” Norbert Brainin: “We just knew: what is printed is impossible.” His viola colleague added: “But they were not errors made while reading the autographs, as has often been the case with Beethoven – no wonder, given his messy handwriting. It was simply a lack of diligence and of the errors mounting up with each republication.” Brainin again: “And interpretations of the editors were inserted. As well as fingerings, bowings, phrasings, crescendos, diminuendos. All wrong. Haydn never provided many instructions: he left a lot to the player. These editions, however, were not intended for musicians but for idiots who were not able to make sense of the music itself, which is why all sorts of things were added. We had to try and scrub all that off.” It may be a slight exaggeration that gratuitous additions made by publishers were recognised instinctively and corrected by analysing the musical style and writing, but if one listens to these radio recordings whilst following the various sheet music editions it will become clear that the Amadeus Quartet, in the 1960s, diverged considerably from the old Peters editions in certain details. Individual twists of Haydn's, such as glissandi in the trio of the second movement of Op. 33 No 2, satirising drunk musicians, naturally escape any degree of musical causality – they cannot simply be extrapolated from the logic of the musical structure.

A special case within the entire string quartet repertoire, as well as one of Haydn's most popular works, is the passion music on *The Seven Last Words of Our Saviour on the Cross* of 1786 which he had originally conceived for large-scale orchestra. He had received a commission from José Antonio Sáenz de Santa-maria, Marqués de Valde-Iñigo, the superior of the Brotherhood of the Holy Grotto, for a performance during the Good Friday service. This brotherhood gathered in the Spanish city of Cádiz at the Chapel of Santa Cueva which had been constructed in a grotto underneath the church of Santa Rosario. For the performance, which most probably took place on Good Friday in 1787, the interior of the church (according to Haydn's biographer Georg August Griesinger who described this in the preface to the first edition of *The Seven Last Words* which was authorised by Haydn) was shrouded in black cloth, the only light emanating from a lamp in the middle of the space. After the reading of one of the seven bible verses from the four gospels, the bishop recited a meditation on this bible verse. He descended from the pulpit, and knelt in front of the altar, whereupon the respective instrumental movement was played.

Soon after the first performance Haydn prepared the score for print and at the same time produced a piano reduction and the version for string quartet. A few years later Haydn attended a performance of his work in Passau where the cathedral *Kapellmeister*, Joseph Frieberth, had adapted it for solo voices, choir and orchestra. Apparently Haydn was so convinced by the concept of an oratorio version of his work (though not in Frieberth's realisation) that he, together with Gottfried van Swieten, began preparing his own vocal version. Haydn was very pleased with his work, performing it in his final concert which he gave as a conductor.

Today, the oratorio version is rarely performed. This may partly be due to the fact that the meditative character of the music is diminished, foiled even, when voices are added. Judging by the number of performances, the string quartet version has become prevalent. And this even though it does not form part of the string quartet genre: neither had this music been conceived for this scoring (having been written as an afterthought, reducing the orchestral writing), nor does it satisfy the typical configuration of different movement characters within a structure of (mostly) four movements. In addition, Haydn bursts the restriction of autonomous music. *The Seven Last Words* is sacred music which, as Haydn wrote to his publisher, "is expressed in such a manner that it makes the greatest impression on the soul of the least experienced person". Haydn had the bible verses printed underneath the first violin part both in the orchestral and in the string quartet versions – they were intended to be read silently by the musicians. The practice of placing extra-musical significance into a work in the shape of an "inner voice" can also be observed in two key works of the twentieth century, both string quartets: Alban Berg inserted words by Charles Baudelaire into a personal copy of his *Lyric Suite* which were intended as a secret message to his lover (and were thus not printed). And in his string quartet *Fragmente - Stille, An Diotima*, Luigi Nono headed each of the fragments with a Hölderlin quote which was to be "sung" silently by the musicians during the performance. The Amadeus Quartet enjoyed performing *The Seven Last Words* but rarely had the opportunity to do so. A highly regarded performance in Louisville during a US tour was given spontaneously on the day of John F Kennedy's assassination.

All the recordings in this CD edition are being released for the first time. And the three String Quartets from Opp. 9, 20 and 33 can be heard for the first time played by the Amadeus Quartet.

Rüdiger Albrecht
Translation: Viola Scheffel

recording location:

Siemensvilla, Berlin-Lankwitz
 Jesus-Christus-Kirche, Berlin-Dahlem (Op. 64,4)
 Studio 7, RIAS-Funkhaus, Berlin (Op. 77,2)

recording producer:

Klaus Bischke Op. 54,2 • Wolfgang Gottschalk Op. 77,1
 Hartung Op. 76,1 • Reuschel Op. 64,3 / 64,4 / 74,3
 Salomon Op. 9,3 / 20,5 / 33,2 / 51 / 54,2 (Bonus) /
 74,1 / 76,3 / 76,4 / 77,2 / 103

recording engineer:

Bazin Op. 54, 2 • Siegbert Bienert Op. 64,3 / 74,3
 Peter Burkowitz Op. 9,3 / 51 / 74,1 • Hehmann Op. 54,2 (Bonus) / 77, 1
 Heinz Opitz Op. 64,4 / 76,1 • Preuss Op. 20,5 / 33,2 / 76,3 / 76,4 / 103
 Ribbentrop Op. 9,3 / 51 / 77,2

Deutschlandradio Kultur

Eine Aufnahme von RIAS Berlin (lizenziert durch Deutschlandradio)

recording:

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 studio recordings, mono (stereo: 54,2 • Op. 77,1)

research:

Rüdiger Albrecht

remastering:

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DOCUMENTATION SHEET



1

Veranstaltende Abteilung Musik/Rittel	Schallaufnahme		Datum 21.4.51	Auftrag Nr. 49 - 180	
Titel: Archiv - Aufnahme und sendefertig machen Haydn: Streichquartett C-Dur op. 76,3 Amadeus-Quartett			Vermerke		
Mikro-Ort: Lankwitz	Dauer der Aufnahme				
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	23.4.51	9.00 - 13.30	Lankwitz	Band	<i>[Signature]</i>
Aufnahme	24.4.51	18.30 - 22.30	Lankwitz	Band	
Mitschnitt xxxxx Aufn.	25.4.51	9.00 - 13.00	Lankwitz	Band	

DOCUMENTATION SHEET



Aufnahme	23.4.51	9.00 - 13.30	Lenkwitz	Band	<i>Ap...</i>
Aufnahme	24.4.51	15.30 - 22.30	Lenkwitz	Band	
Mitschnitt Aufn.	25.4.51	9.00 - 13.00	Lenkwitz	Band	
Wiedergabe					
Datum:	Zeit	in Schall- aufnahme	Zweck	von Band bzw. Platte Nr.	Erledigt Technik Name
Nicht sendefertig			Sendefertig		
Ton. Techn.:	<i>Melville</i>		Ton. Techn.:	<i>Downs</i>	
Datum:	<i>24.4.51</i>		Datum:	<i>25.4.51</i>	
Bandzahl:	<i>1</i>		Aufnahmeleiter:	<i>J...</i>	
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			Dauer der fertigen Sendung		
			<i>21</i> Min. <i>11</i> Sek.		

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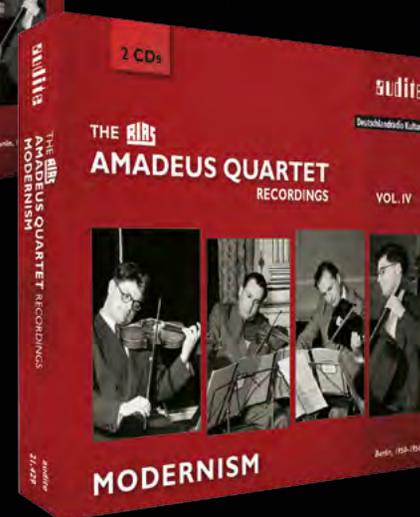
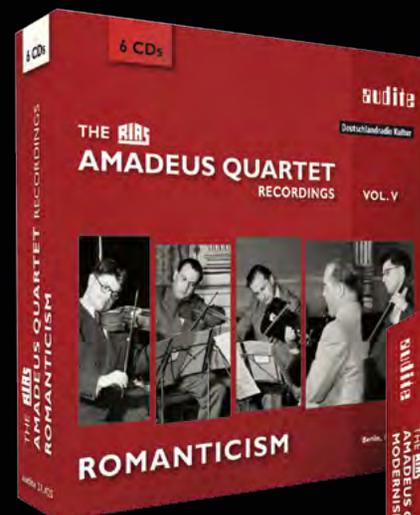
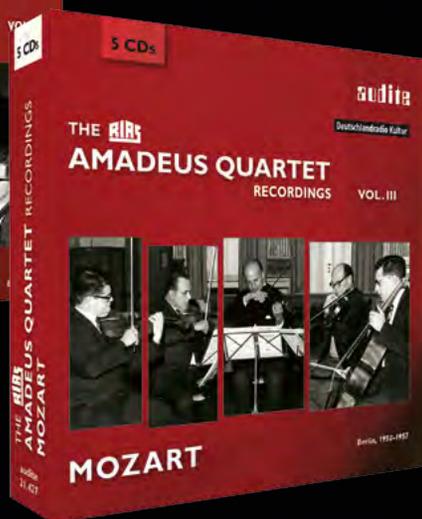
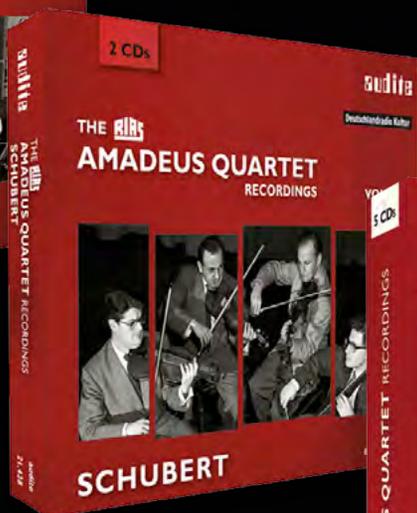
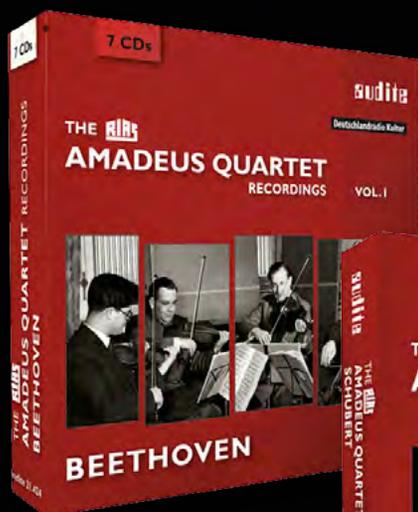


Lfd. Nr.	Inhaltsangabe	Dauer	Aufgen. bei Hz. Masch. l. r.
I	STREICHQUARTETT C-DUR OP. 76/3 VON JOSEPH HAYDN	4:50	50
	1) ALLEGRO	5:00	
	2) POLO ADAGIO CANTABILE	7:26	
	3) MENUETT - ALLEGRO	4:40	
	4) FINALE - PRESTO	4:05	
	" NORBERT BRAININ - VIOLINE SIGMUND NISSEL - "	<u>21:11</u>	

DOCUMENTATION SHEET

audite

	4) FINALE - TRISTO	705
	NORBERT BRAVIN - VIOLINE	<u>21''</u>
	SIGMUND NISSEL - "	
	PETER SCHIDLOF - VIOLA	
	MARTIN LOVET - CELLO	
<p>Bemerkungen: (jede Änderung eintragen)</p>		
Ton. Techn.:	Datum:	Aufnahmeleiter:



audite.de/21424



**VOL. I
BEETHOVEN
STRING QUARTETS**

AMADEUS QUARTET
Cecil Aronowitz, viola

7 CD box

audite.de/21428



**VOL. II
SCHUBERT
STRING QUARTETS**

AMADEUS QUARTET

2 CD box

audite.de/21427



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MOZART
STRING QUARTETS**

AMADEUS QUARTET
Heinrich Geuser, clarinet
Cecil Aronowitz, viola

5 CD box

audite.de/21429



**VOL. IV
MODERNISM**

AMADEUS QUARTET

2 CD box

audite.de/21425



**VOL. IV
ROMANTICISM**

AMADEUS QUARTET
Conrad Hansen, piano
Cecil Aronowitz, viola
Heinrich Geuser, clarinet

6 CD box