10 STRATFORD PLACE

HAMBLEDON HILL, for amplified string quartet and (four-channel) tape* (1985)

TIM SOUSTER

commissioned by the Arditti String Quartet
with funds provided by the Arts Council of Great Britain

* 2-channel version also available.

The work was originally written for the RAAD electronic string instruments, but can also be played on the acoustic instruments. In live performance, these should be amplified by means of close mic-mikes or good contact mikes. (These are not needed when the work is to be recorded.)

The amplification in concert performance should be "in the round". The quartet (with monitor speakers if using the RAAD instruments) form the tightest, central circle. Around them is positioned a ring of medium-sized speakers and finally, if possible all around the audience, the largest ring of the largest speakers. (When using acoustic instruments, the players can also use monitor speakers or headphones to hear a mono mix of the tape part.)

Equipment:-

1. 4 microphones for amplification of quartet
2. 1 mixing console (8 inputs minimum, 8 outputs minimum, preferably 12)
3. 2×4 loudspeakers, arranged in circles around quartet and audience (3×4 loudspeakers ideal)
4. 2-track or 4-track tape recorder (tape @ 15 ips stereo, 15 ips + dbx in 4-track format - for Tascam A-3440).

Preview File Only

SPAN-A3 18 STAVE

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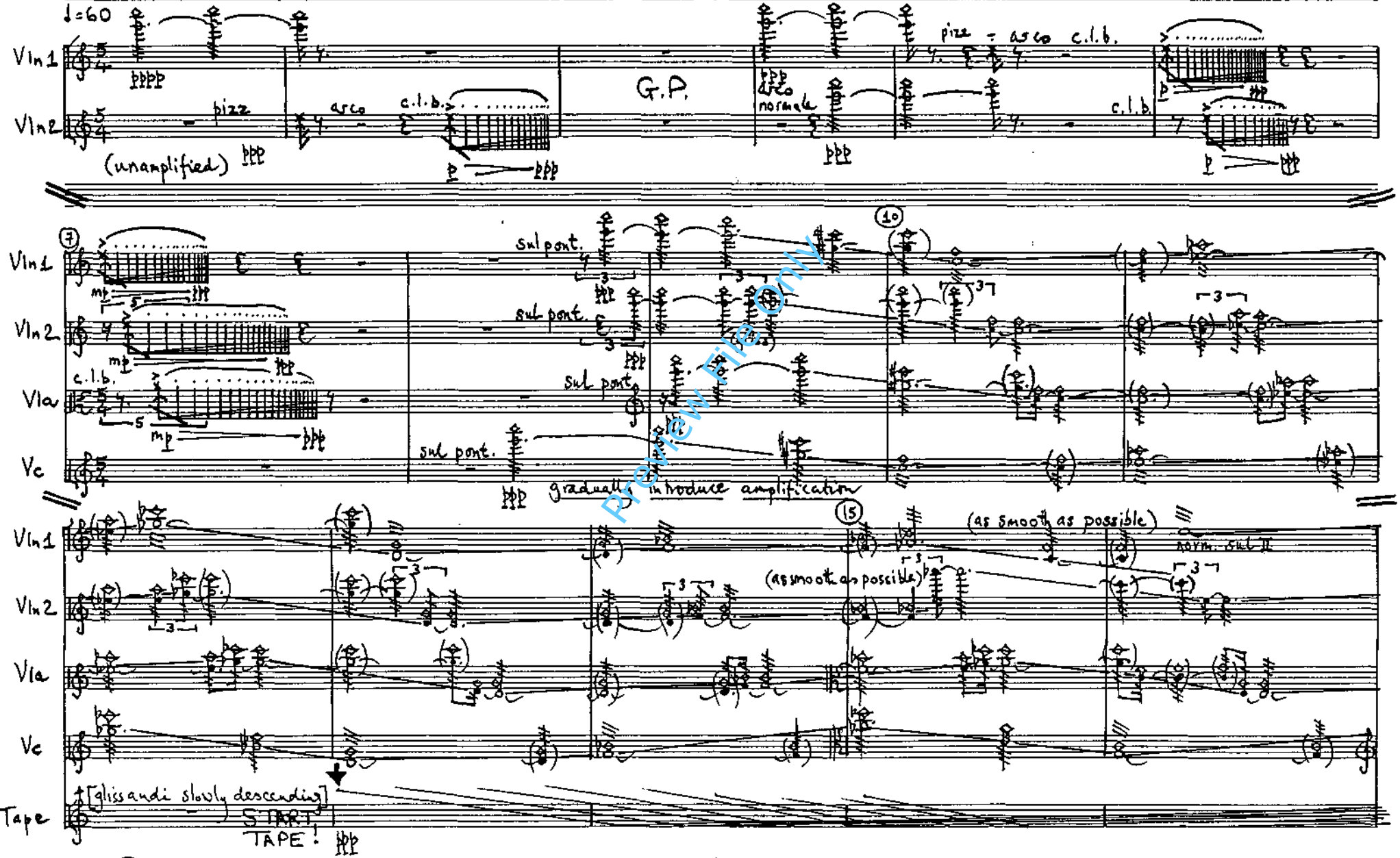
"Hambledon Hill" for amplified string quartet and four-channel tape (1985)

Commissioned by the Arditti String Quartet with funds provided by the Arts Council of Great Britain.

dedicated to Elizabeth Frink and Alex Csaky



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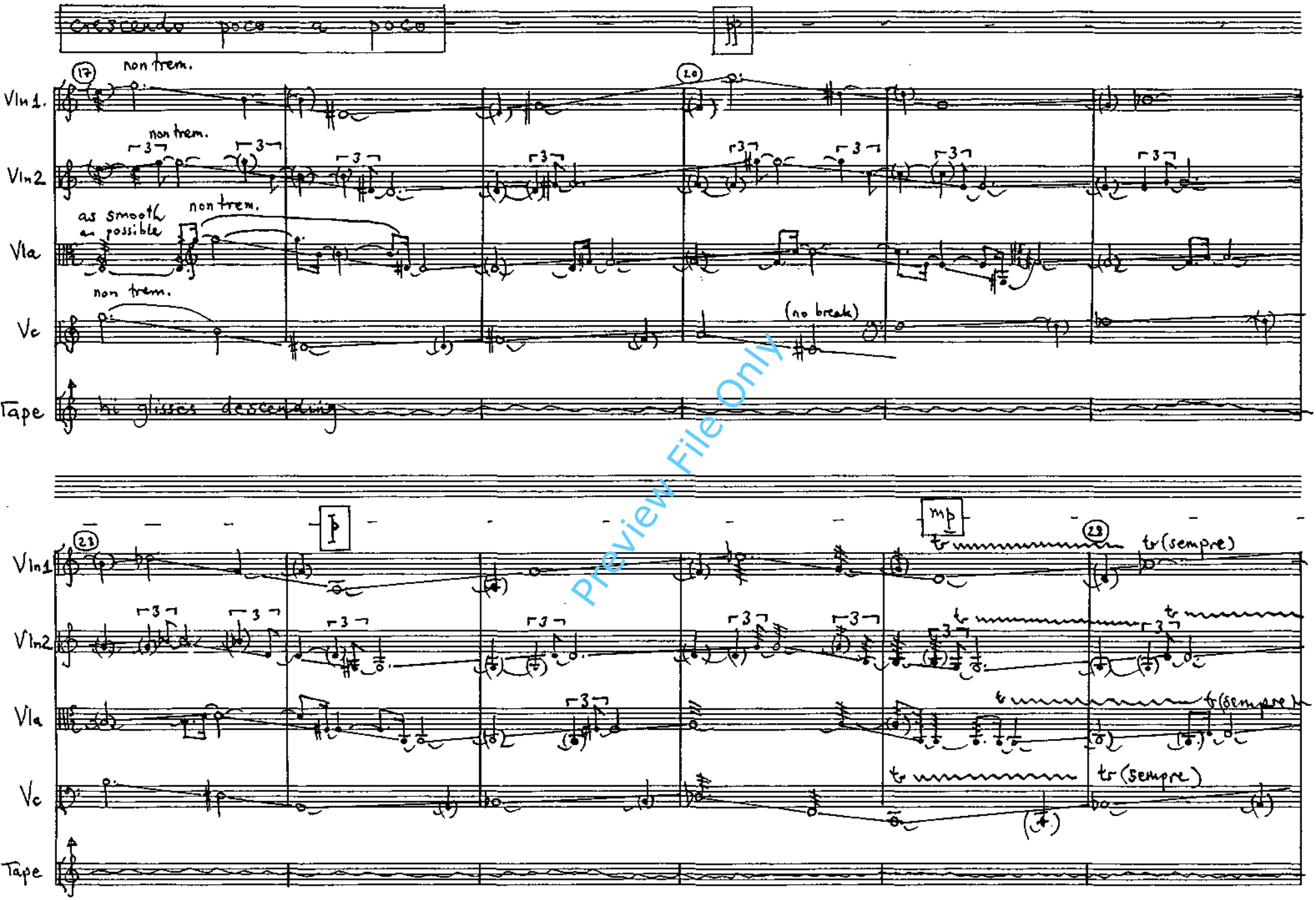

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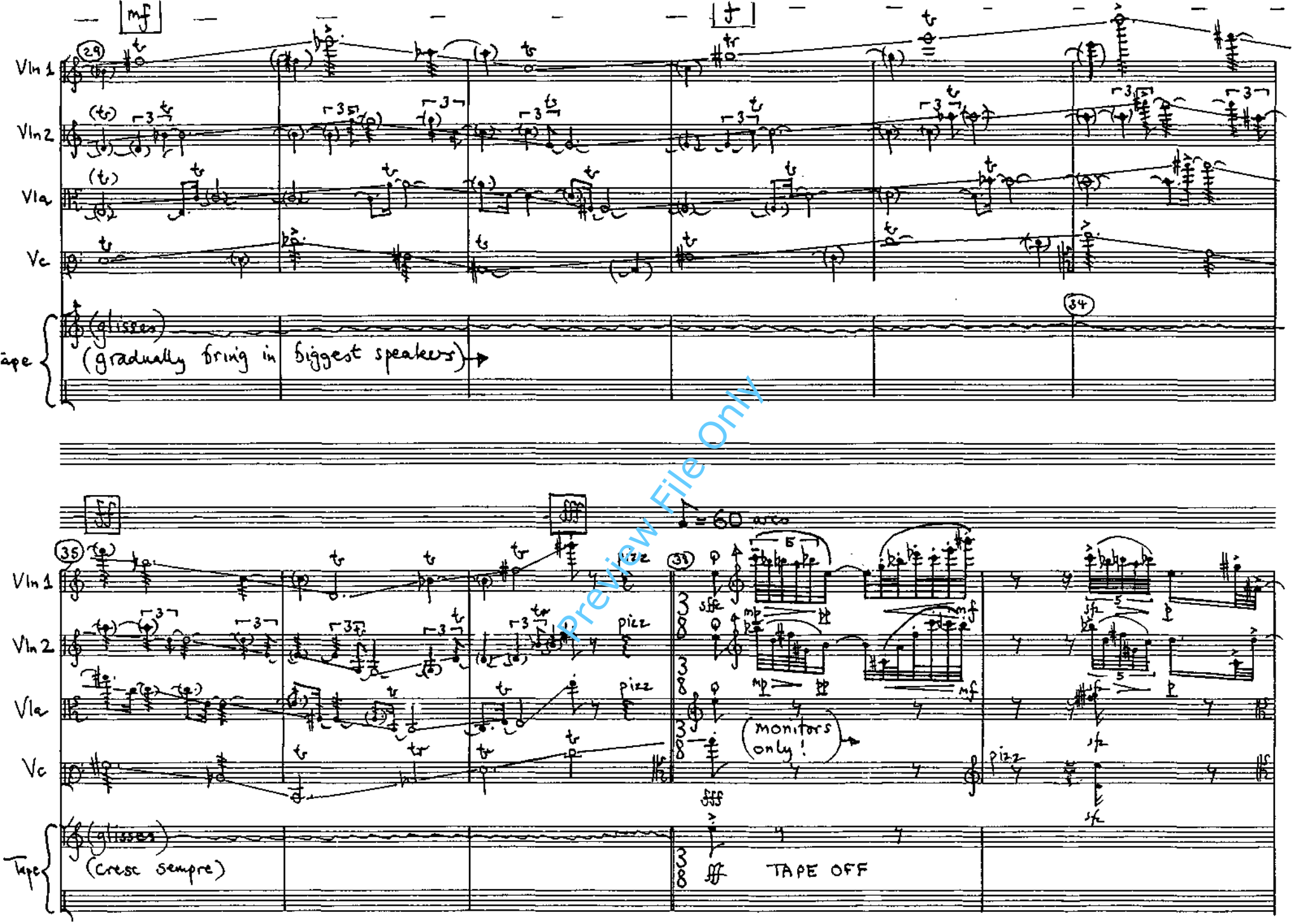

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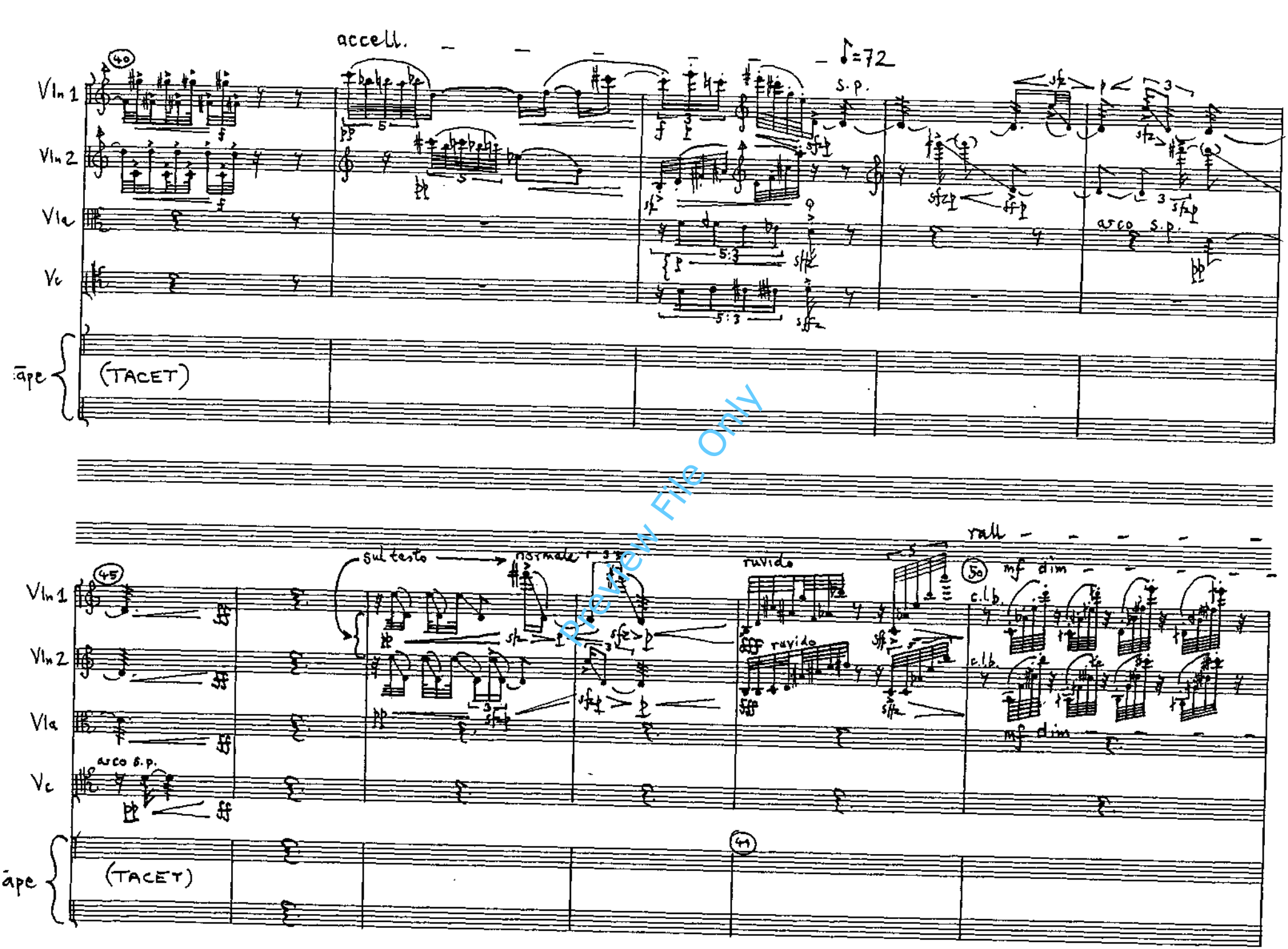

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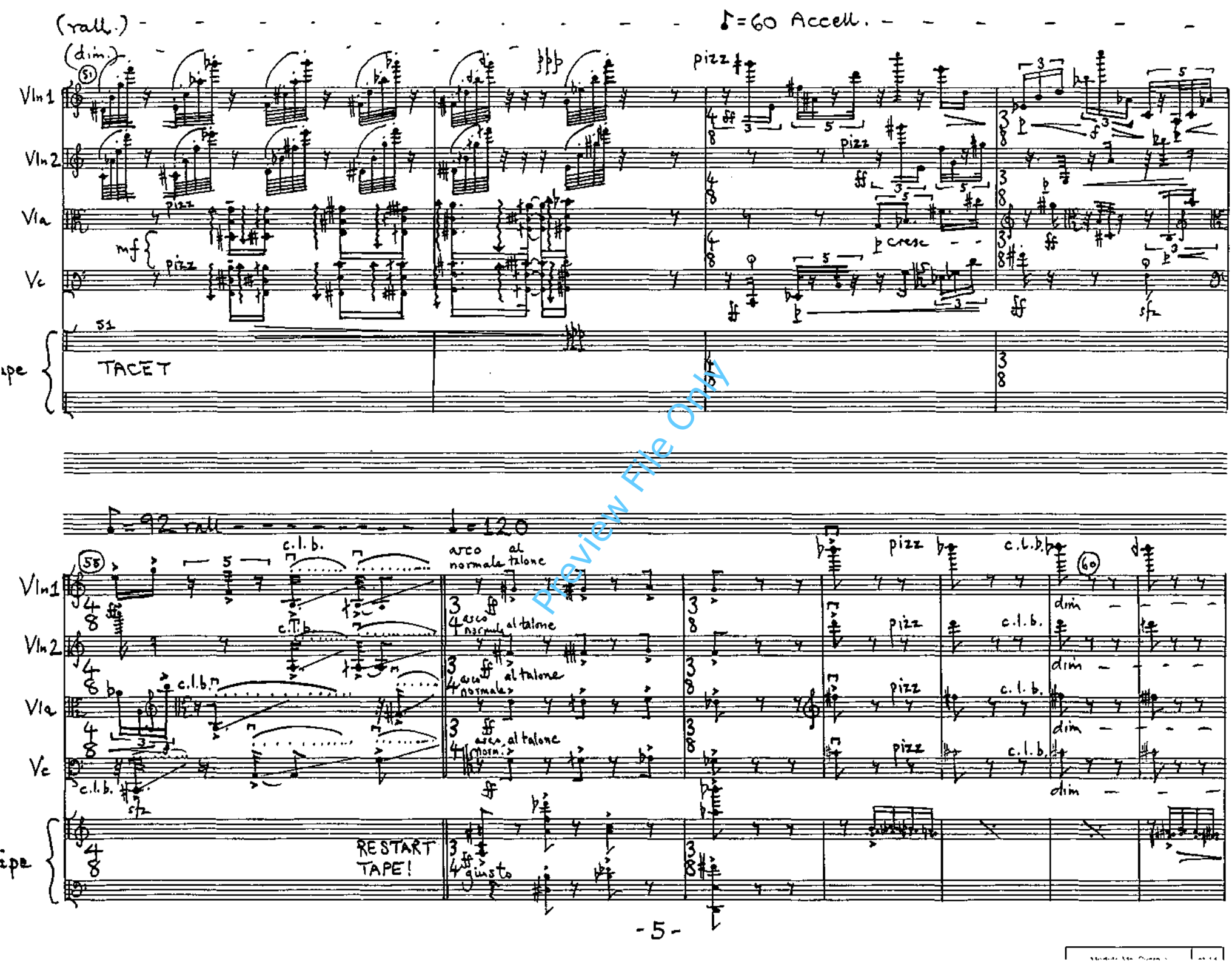

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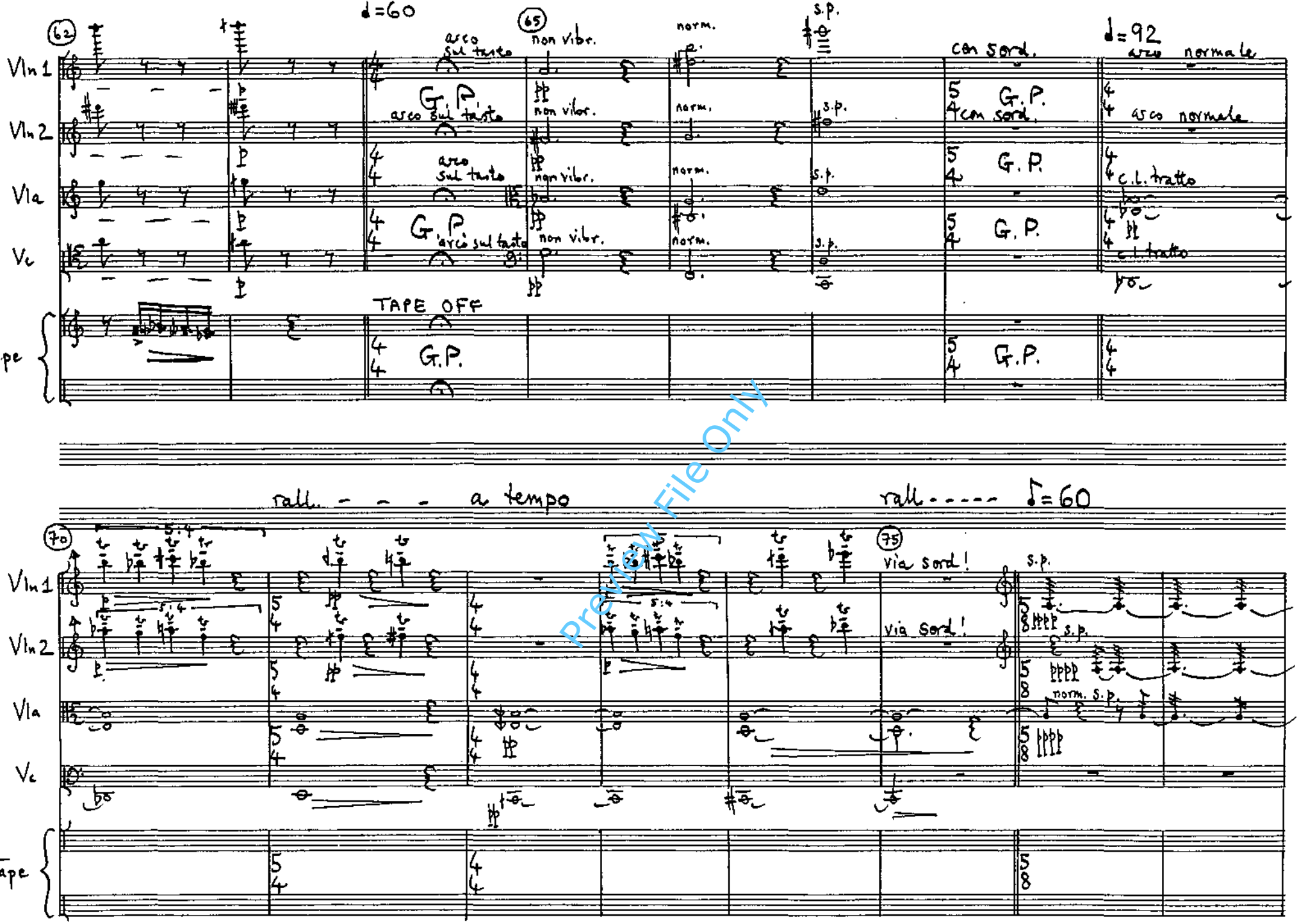

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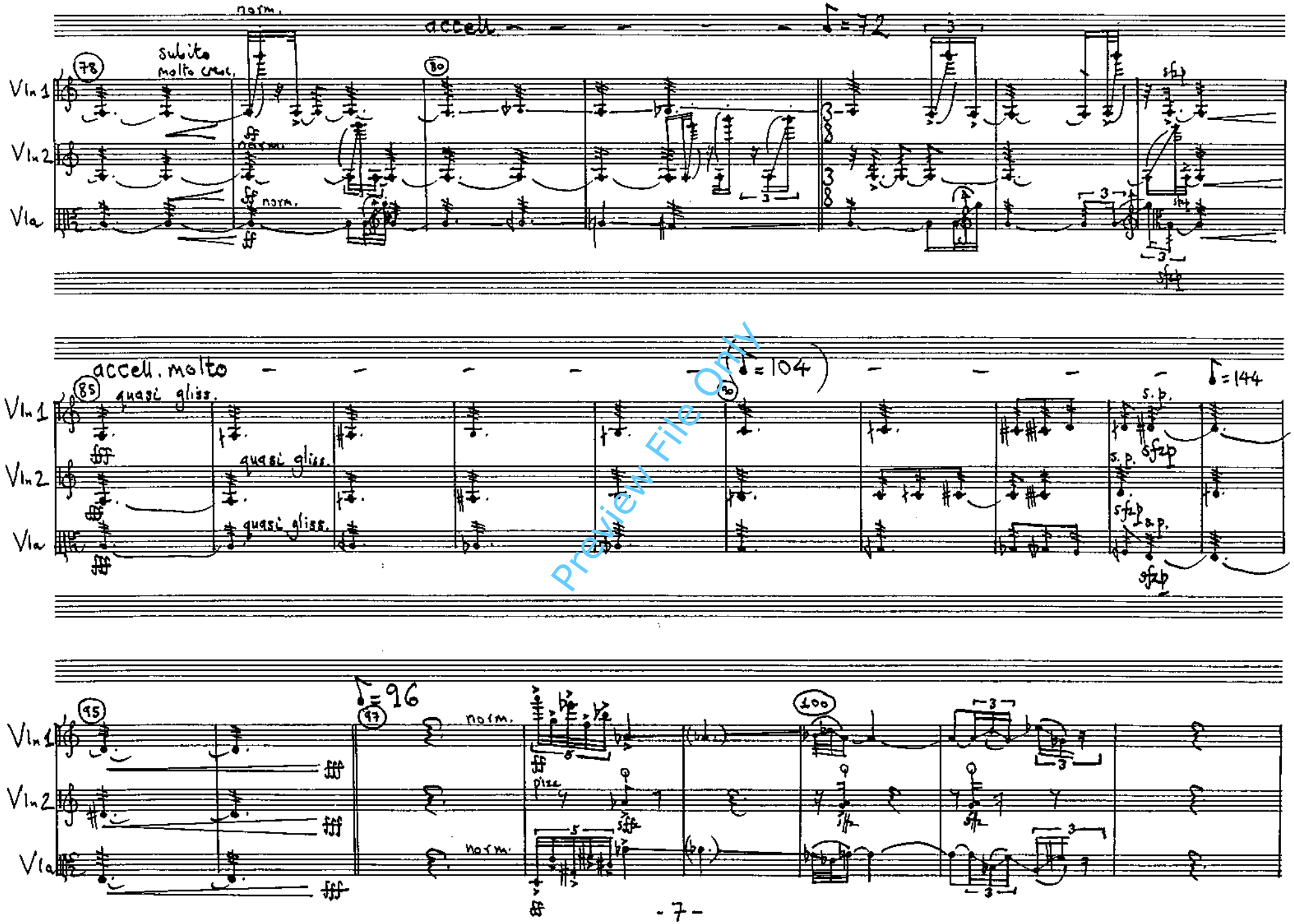

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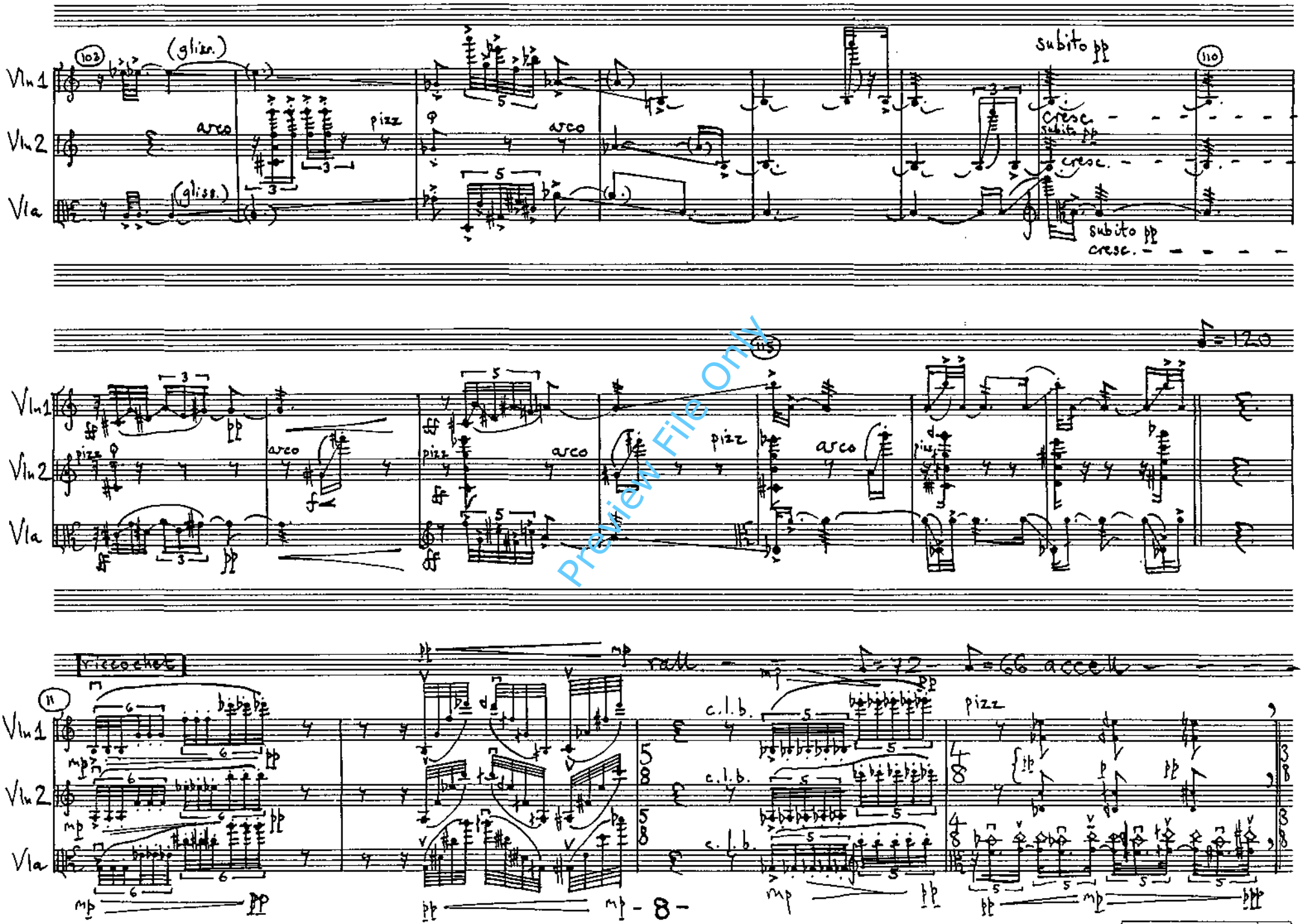

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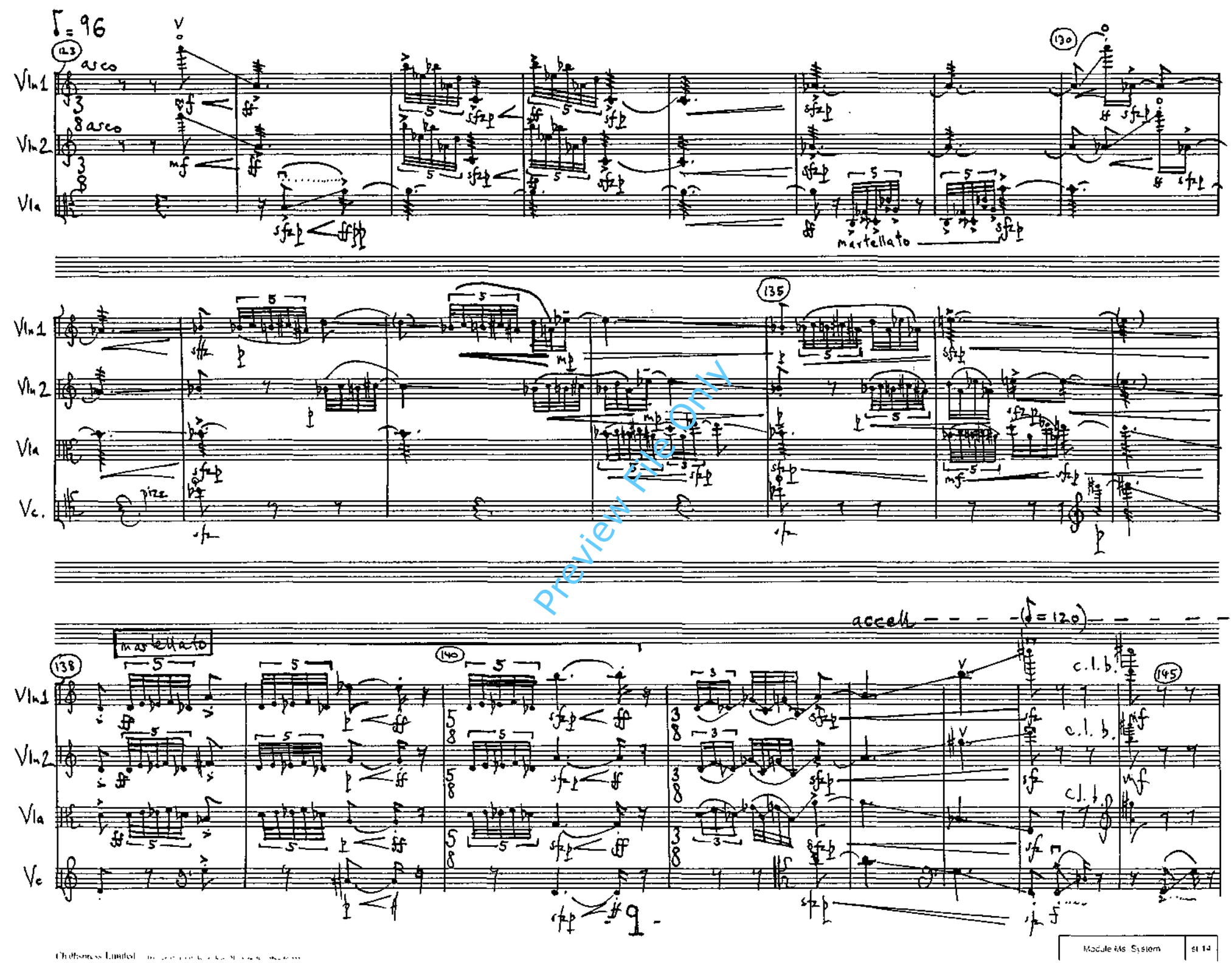

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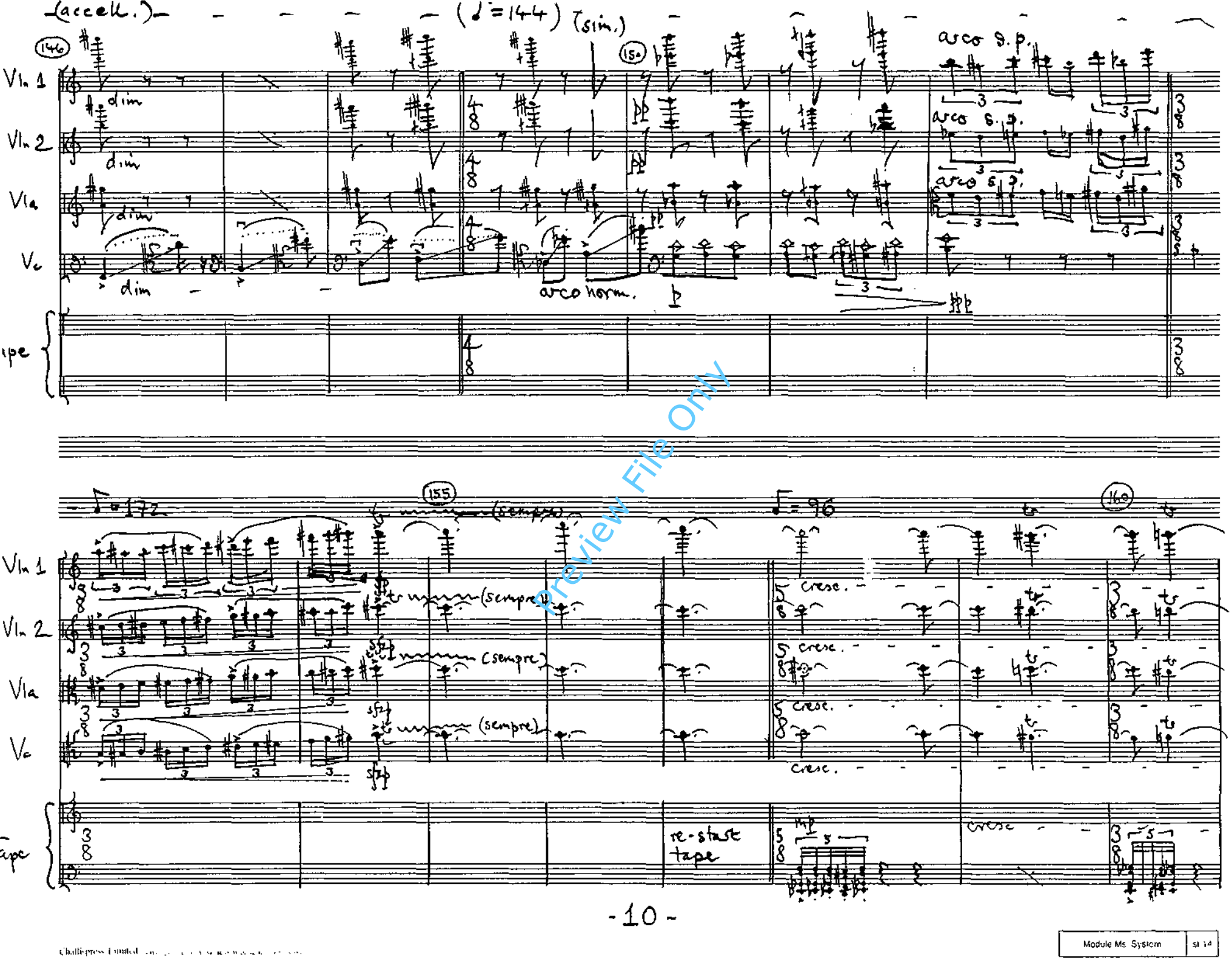

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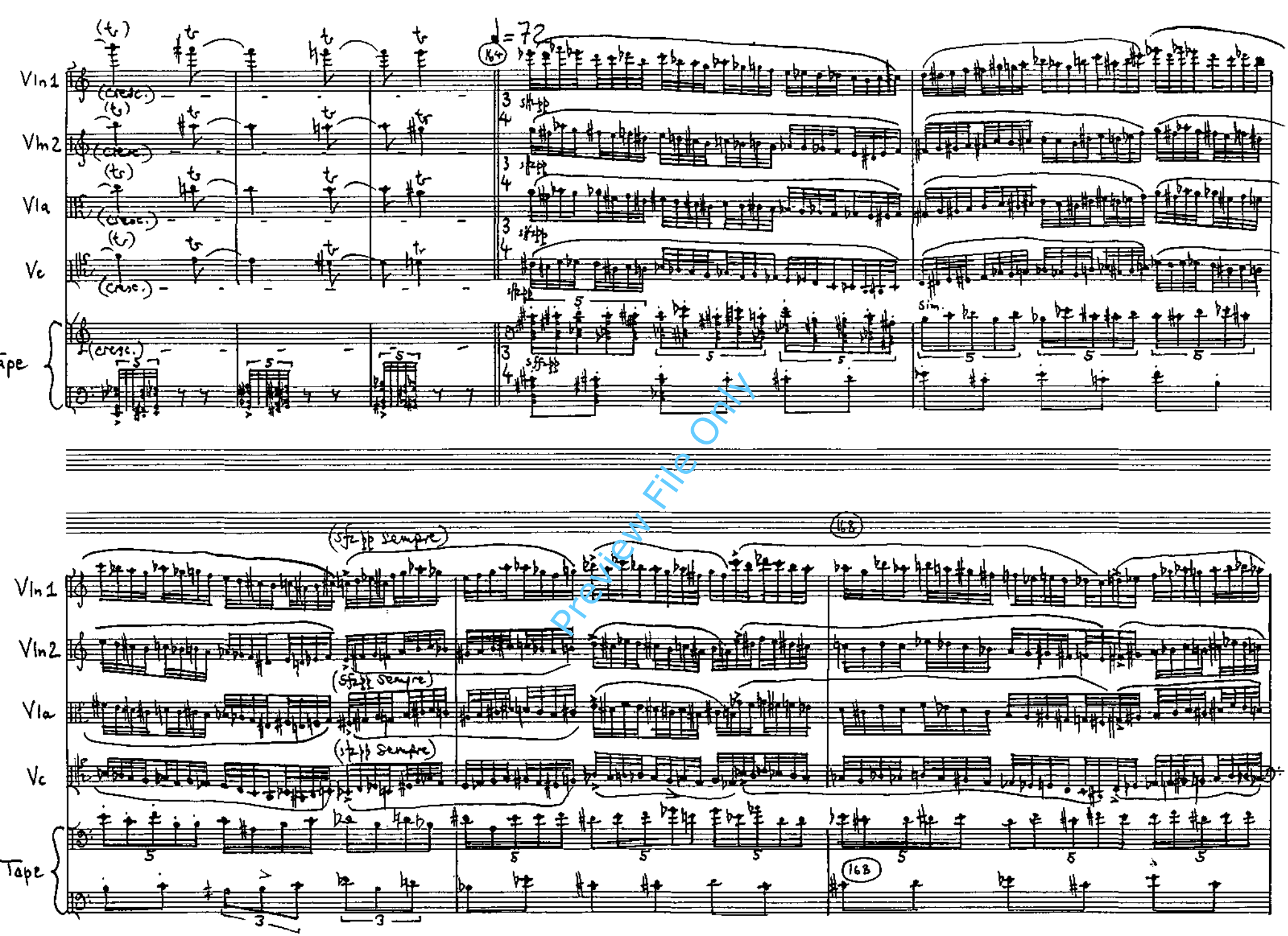

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