

BROSA QUARTET



For
Vacant Dates, Terms, etc.

apply
IBBS & TILLET LTD.,
124, Wigmore Street,
London, W.1.



THE BROSA QUARTET.

THE BROSA QUARTET was formed early in 1925 but made no public appearance until November 1926. The interim was devoted to acquiring and perfecting a comprehensive repertoire. The QUARTET has a definite ideal; to present the works of the great masters in a manner as nearly as is possible in accordance with the indications and intentions of the composer. Since its first public appearance the QUARTET has met with remarkably enthusiastic reception wherever it has played both in England and on the Continent.



A. BROSA, born in the province of Tarragona, Spain. From an early age received lessons in violin playing from E. Ainaud and made his first public appearance at the age of ten. As the result of a concert in Barcelona in 1910 was awarded a Municipal grant to enable him to study in foreign countries. Went to Brussels, becoming a pupil of M. Crickboom, with whom he remained until the finish of his studies in 1912. Gave first London recital in 1919 and has since appeared as soloist at Queen's Hall and Albert Hall concerts with great success. Has also toured the provinces and Spain, meeting everywhere with remarkable reception from both the Public and Press.

SOME "A very brilliant young artist."

PRESS "An exceptionally fine fiddler."

NOTICES. "Brosa's playing at Wignore Hall showed him a powerful violinist."

"His intonation is perfect, his bowing easy and sure, his left hand technique equal to the highest modern standards, his phrasing thoroughly musical."

"A violinist with good technique, serious and artistic."

H. GREENBAUM, born in Brighton, where he appeared as a prodigy at the age of nine. Won a scholarship at the Royal College of Music in 1912. Since the war has appeared before the public as a violinist, composer and conductor: in the latter capacity has directed performances of his own works at three successive Queen's Hall Promenade Concert Seasons.

SOME "The music of Mr. Greenbaum, surging impulsive, often powerful and cleverly controlled."

PRESS "The composer has a dramatic sense and a distinct individuality."

NOTICES. "The young composer knows all that is to be known about modern scoring."

"He shows great command of orchestral tone-colours and their blending to produce distinctive effects."



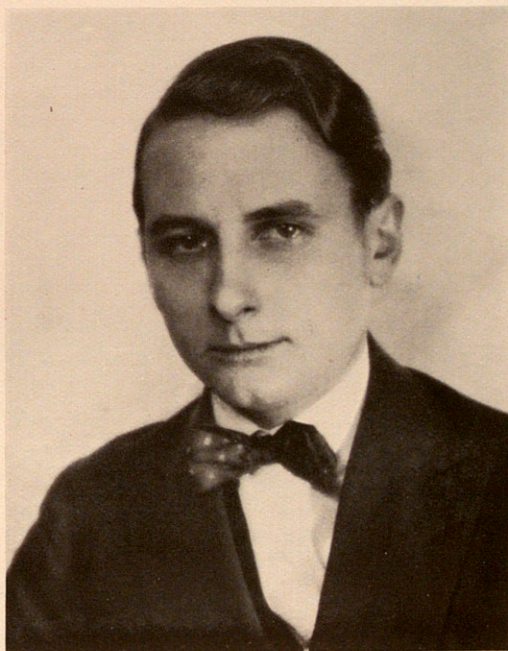


L. RUBENS, born in Bangor, N. Wales. Received his early musical training from his father. Won an open scholarship at The Guildhall School of Music at the age of 12. On the completion of his studies went to America and has toured both the North and South as a soloist of repute.

SOME "The viola has a beautiful tone and a glowing
PRESS rhythm."
NOTICES. "Mr. Rubens' viola tone and phrasing were specially commendable."

C. A. PINI, born in Buenos Aires, Argentine. Came to England at an early age to complete his education. His first public appearance as a soloist was at a recital in Glasgow. Since that time he has toured England, particularly the North, as a soloist, with considerable success.

SOME "Mr. Pini played with fine expression and
PRESS beauty of tone."
NOTICES. "Revealed a complete command of his instrument."
"Has achieved absolute mastery over his instrument."
"Brought out with exquisite effect the beauty of his instrument."



A Selection of British and Continental Press Opinions.

".....Beethoven's Op. 59, No. 3, was played, and, while the andante stood out by reason of the complete refinement of the expression, the finale went with real mastery, technically and structurally, and there was a breadth and sweep in the coda which was exhilarating to hear....."

"THE TIMES," *April*, 1927.

".....These players can not only recreate for us the beauty of very diverse types of music, but they have also in a notable degree the capacity to create beauty on their own account in terms of lovely sound....."

"DAILY TELEGRAPH," *March*, 1928.

".....Their performance of Beethoven's Op. 59, No. 3, was wholly admirable, full of youthful fire yet impeccably neat, delightfully rhythmical, yet never rough, never coarse.....Better even than the Beethoven was the Haydn 'Emperor' quartet, with that loveliest of slow movements in which Austria was lucky enough to find her national anthem. This movement in particular was very beautifully played. Indeed, I do not think I ever heard a more satisfactory performance of it. Tone, balance, feeling, all were just as good as they could be....."

"MORNING POST," *April*, 1927.

".....These players are a real pleasure to hear for their zest and vigour and the way they carry a thing through....."

"THE OBSERVER," *March*, 1928.

".....It is an excellent quartet, with an admirable ensemble, and abundant vitality which never oversteps the bounds. Their phrasing is always clear and precise without any loss of flexibility, and they are, when required, full of romantic feeling...."

"THE STAR," *April*, 1927.

".....Their ensemble is *absolute perfection*; and that is the highest praise to be expressed by the inadequate medium of words. Such beauty and refinement of tone I have seldom heard... Their pianissimo was never once insipid, and their fortissimo never once degenerated into 'gut-scraping'.... In my opinion, such as it is, their performance was beyond all criticism."

CYRIL SCOTT in the

"MONTHLY MUSICAL RECORD," *June*, 1927.

".....THE BROSIA QUARTET made the early Fantasy by Goossens as airily agreeable as possible by their quite unusual precision of team work and purity of tone....."

"MANCHESTER GUARDIAN," *October*, 1927.

".....The proverbial pin could have been heard had it been dropped at almost any point during the progress of the movement. The audience hung breathlessly on the performers' utterance of the music. This was true interpretation; I do not suppose that any of us who listened had suspected that the music could be made to express a quarter of what the BROSIA QUARTET gave to us....."

"IRISH TIMES," *January*, 1928.

".....Such blending as was shown in the slow movement of the Beethoven quartet in F and in the melting sweetness of the Lento in Dvorak's quartet in the same key was exquisite. The scale of the 'cello and viola ran in one continuous line as if it were a single instrument. The viola was incomparable and the 'cellist superb. The ensemble was not merely one of good chording, well measured crescendos or unanimous accentuation. It was rather one of feeling.....BROSIA, GREENBAUM, RUBENS and PINI are a perfect team."

"IRISH INDEPENDENT," *January*, 1928.

".....This quartet, composed of MM. BROSIA, GREENBAUM, RUBENS and PINI, astonished us by reason of their beautifully uniform ensemble, technique and splendid musicianship....."

"DEUTSCHE TAGESZEITUNG," *January*, 1928.

".....MM. BROSIA, GREENBAUM, RUBENS and PINI not only play with a highly cultivated style, but also with great spirit and musicianship..... It is a veritable joy to listen to them."

"DEUTSCHE ALLGEMEINE ZEITUNG," *January*, 1928.

".....The playing of the BROSIA QUARTET is polished and pellucid, carefully controlled and therefore most impressive in the employment of expression. A marvellous evening."

"BERLINER BORSEN COURIER," *January*, 1928.

".....If an analogy with wine may be allowed, one might say that this Quartet has acquired a state of mellowness and balance that can be reached only by the subtle ripening of the choicest vintages."

"VOSSISCHE ZEITUNG," *January*, 1928.

".....The often-played Cesar Frank was presented in a masterly manner with all its bizarre and unusual effects like a dimly realised dream. Brosia and his colleagues made a beautiful and strong appeal to our senses in this work and the applause was sincere and tremendous."

"BERLINER FREMDENZEITUNG," *January*, 1928.

".....BROSIA, GREENBAUM, RUBENS and PINI reveal most splendid qualities in their uniform and polished ensemble playing."

"DER TAG," *February*, 1928.

".....THE BROSIA QUARTET earned for themselves a position equal to the finest combinations of this kind by reason of their well balanced and tonally marvellous interpretations."

"BERLINER LOKAL ANZEIGER," *January*, 1928.

".....Their ensemble is perfection itself, and their interpretations well considered and lucid, always noble in conception and never exaggerated. Brosia himself, as leader, commands always, but without unduly asserting his personality over the whole....."

"BERLINER MITTAG," *January*, 1928.

".....Their beautiful performance of Haydn's 'Emperor' Quartet was characterised by their magnificent ensemble and technique, and by the carefully balanced tone of their instruments..... Their capabilities in building up a noble and well differentiated interpretation were admirably exemplified in the 'Poco Lento' of the Cesar Frank Quartet, while their marvellous virtuosity in the fantastic 'Scherzo' of the same work was a further revelation."

"ALLGEMEINE MUSIKZEITUNG," *January*, 1928.

".....One may rightly place the BROSIA QUARTET among the ranks of the 'chosen,' as they are true professional musicians who have been called to the Art, and are possessed of the finest musicianship. These four super-musicians gave the first perform-

ance of Bax's Second Quartet.....and thereby aroused sincere admiration both for themselves and the composer."

"DER JUNGDEUTSCHE," *February*, 1928.

".....Four instrumentalists of the first rank in a perfect ensemble."

"COURIER MUSICAL," *February*, 1928.

".....A very detailed and precise execution brought to the highest point in Beethoven's Op. 59, No. 3, the quartet by Frank and the Second by Arnold Bax. Here is a young group that must be followed."

"PARIS-SOIR," *January*, 1928.

".....They interpreted Cesar Frank's Quartet with a superb and infectious animation, disentangling the lines and planes of the music with real felicity. The name of the BROSIA QUARTET is one to be remembered."

"LE FIGARO," *January*, 1928.

".....The warmth of accent, vivacity of attack and the fusion of ensemble are the merits that one is forced to recognise, and which they particularly affirmed in their vigorous and expressive interpretation of Frank's Quartet."

"L'INTRANSIGEANT," *February*, 1928.

".....They have a united ensemble, great enthusiasm and a remarkable understanding of the works they interpret."

"LE GAULOIS," *January*, 1928.

".....The success of these interpreters was unanimous, in addition to the purity of their style and exquisite sonority they bring great care not only to the predominance, but also when required the effacement of each individual part."

"MONDE MUSICAL," *February*, 1928.

".....Four instrumentalists full of assurance and understanding, aided by an incomparable technique. A remarkable sensibility, equality, absolute affinity of accentuation and security of style are some of the many qualities possessed by MM. BROSIA, GREENBAUM, RUBENS and PINI....."

"REVUE INTERNATIONALE DE MUSIQUE ET DE DANSE," *February*, 1928.

PHOTOGRAPHS BY
MAURICE BECK AND HELEN MACGREGOR
LONDON.

PRINTED BY
SILK & TERRY LTD.,
BIRMINGHAM.