

*Signale fur die Musikalische Welt, 1910:* "The four young artists possess all the virtues desirable in a quartet. Every player has a perfect and well-matched technical equipment; their ensemble is beyond reproach; their execution full of style and intelligence. Their tone and rhythm and fire are all admirable. It was amazing to note how successfully they moved from the half-veiled tones of Debussy through the crystal-clearness of Mozart, to the profundity and manliness of Beethoven."

*Signale fur die Musikalische Welt, 1911:* "Their youth lends to the playing of these gentlemen its freshness and boldness of spirit; but an inborn musical sense prevents them exceeding the bounds of beauty. Their nationality is doubtless responsible for their keen rhythmical sense."

*Signale fur die Musikalische Welt, 1912:* "In technical culture and temperament they are already the equals of the old renowned quartets. A great reputation will not fail to be theirs."

*Allgemeine Musik Zeitung, 1914:* "Their ensemble as regards balance of tone as well as rhythmic and dynamic sensitiveness is of the highest perfection. A wonderful sensuous charm of tone seems to be their outstanding feature."

*Allgemeen Handelsblad, 1919:* "Extraordinary technique, musicianship and intelligence are required by Reger's Quartet, Op. 109. Reger's peculiar harmony requires a special technique and a keen ear. His polyphony demands complete independence from each player. All must be perfectly in accord and yet expect no support from one another. The Hungarian Quartet realised every possibility. Theirs was a splendid interpretation, and we owe them gratitude for performing this little known but splendid work."

*Berliner Lokalanzeiger, 1914:* "What mature artistic reflection they show. After this test I must place them among the best quartets."

#### HAAG.

*Het Vaderland, 1910:* "This quartet possesses a unity of execution and a homogeneity, both as regards detail and general conception, that are quite extraordinary. Moreover, the unity of tone is equally remarkable. Debussy's quartet was played with great technical ability, in the Scherzo, with vigorous, yet gracietul, rhythm; in the Andantino with beautiful and tender delicacy of expression."

*Haagsche Courant, 1910:* "How fluent yet clear sounded the Allegro of the Mozart Quartet. How right the typically Mozartian melancholy of the Trio of Minuet. How the Andante sang! We sat still and held our breath in order not to miss anything. The finale added the crowning touches to the whole performance. The Hungarian Quartet has a special aptitude for Mozart. They have something even better than that, for when they played Beethoven's Op. 95 they showed themselves at home in the most exacting of styles."

*Haagsche Courant, 1919:* "The 'Vereinigung für Kammermusik' had the good fortune to obtain the services of the Hungarian Quartet for its first concert. We have the best possible memoirs of this quartet. Their appearance before the War left such a deep imprint that time could not efface it. They have not lost their spontaneous execution and technical control; they are still possessed of their wonderful powers of ensemble, but their playing now is even more profound, even more original and even more masterly."

*Nieuwe Courant, 1911:* "Waldbauer and his colleague gave a fine proof of their first talent not only as individuals but as an ensemble. Only the greatest could sound so clear in definite as regards general effect."

*Nieuwe Courant, 1913:* "What a wonderful fervent ensemble! Their playing reaches the ideal of technical homogeneity. It is not only their technique that arouses our admiration, it is their pure and deep musical feeling, their noble, artistic intelligence. They are all masters of their instruments; they all have individuality; and yet they display a splendid unity. Everybody received the impression that quartet playing is simple and easy. We know this is not so. That the Hungarians should give such an impression is yet another feather in their cap."

SOCIEDAD MUSICAL DANIEL

MILES & CO. LTD. WARDOUR ST. W.



## HUNGARIAN STRING QUARTET

### Press Opinions



SOLE AGENTS:

THE E. L. ROBINSON DIRECTION  
(E. W. P. Taylor)

EMPIRE HOUSE, 175, PICCADILLY, LONDON, W.1

## LONDON, 1922.

*The Times*: "The Hungarians gave vivid pleasure. They have a manner of swift bowing, which gets a keen penetrating sound out of the string, and this they keep for the climax of a long sustained crescendo with great effect. The rhythm is purposeful in plan and accurate in detail: the intonation perfect: the tone thoroughly satisfying. We applauded heartily at the end."

*Daily Telegraph*: "The Hungarians are first class artists, of whom we hope to hear more in the future, so unified was their playing of the Bartok work."

*Daily Mail*: "The Hungarian Quartet's performance was brilliant and the players should have a successful visit among our music lovers."

*Pall Mall Gazette*: "Splendid ensemble. The Hungarians certainly are brilliant performers with a remarkable sense of ensemble."

*The Sunday Times*. "The Hungarian Quartet showed a form so refined and highly organised..."

*Westminster Gazette*: "Bartok's work was splendidly played by the Hungarian Quartet who are a fine combination."

*Morning Post*: "It was a pleasure to meet the Hungarian Quartet. They prove qualities that place them in the first rank. They played Bartok with the maximum of effect."

*The Referee*: "The Hungarian Quartet is a well-balanced party of musicians."

*The Musical Times*: "A new quartet, officially styled the Hungarian, arrived in our midst. It is difficult to avoid comparisons, but it may be said that this party need not fear its predecessors. It has earned many golden opinions abroad and when it appeared at the L.C.C. Society's meeting, had no difficulty in proving that the reports which had preceded its coming, were well founded. This quartet made its first appearance in a work by Bartok of which it gave the first London performance. It was beautifully played, every point being made to stand out with the requisite character."

*The Times*: "The Hungarian String Quartet gave a first performance of a quartet in E flat by Leo Weiner. The Hungarian players, by their thorough co-ordination and understanding of its impulse, made the work exceedingly enjoyable, primarily by making every feature of it sound intensely alive."

## PARIS, 1913 and 1917.

*Le Monde Musical*: "I do not believe the Debussy Quartet could have been played with greater refinement and subtlety. Here are born Debussy players. Every ounce of effect was extracted from the third movement in particular."

*Comœdia*: "Having decided to conquer the Parisian Public, they came and they saw, and having seen, they conquered. As for us, we just listened to them. The Hungarian Quartet achieved the greatest possible success."

*Revue Musicale S.I.M.*: "Their whole soul was in the Bartok and the Radnoi. This admirable combination of musicians gave a performance of the Debussy quartet absolutely amazing as regards taste and clearness of vision."

*Le Gil Blas*: "These young men display the most wonderful qualities of expression and rhythm. They have also that homogeneity of accent indispensable to Chamber music."

*Guide Musical*: "Exceptionally fine tone in the softer passages, precise execution, excellent style—what more need be said of these young artists? Here is real Chamber music! The Andante of Debussy's quartet can seldom have been interpreted with more delicacy. Finally Beethoven's 11th played as it ought to be but so seldom is."

*Le Courier Musical*: "The reception given to the Hungarian Quartet by a numerous public of connoisseurs proved the interest taken by Parisians in the performances of this group. A superb performance of the Debussy quartet was given in the presence of the obviously delighted composer. Beethoven's 11th quartet was equally well played."

*Comœdia Illustrée*: "Of all the concerts during the last fortnight, that of the Hungarian Quartet seems to me to have been the most interesting. These excellent musicians threw new light on the music that they played to us."

*Mercure de France*: "These gentlemen are artists of truly exceptional merit. They seem literally aglow with the love of their art, to the greater glory of which they devote a supreme technical excellence, animated by an intensity of emotion that precludes any suspicion of a desire for mere self-advertisement. The sacred fire is indubitably theirs as well as a positively apostolic conviction of their musical mission."

## BUDAPEST.

*Pester Journal, 1910*: "These four artists play with youthful vigour and strength, with warm devotion and ardent temperament. Further, they display a clarity and an intellectuality which testify to their penetrating artistic understanding, ideal unity of perception, and devoted attention to the technical whole."

*Pester Journal, 1920*: "The Quartet opened this series of concerts in the fulness of its mature art, of its established and ever increasing popularity. Its clear playing is so animated with enthusiasm that it appears as a positive Sesame opening the gates of a world of peace and beauty."

## VIENNA.

*Neue Freie Presse, 1911*: "The Hungarian Quartet surpasses the . . . Quartet in fulness of tone and virtuosity. That was clearly manifested in Debussy's Quartet."

*Neues Wiener Journal, 1914*: "Their playing is of the fiery kind which we expect from Hungarian artists, fierce, compelling, irresistible."

*Die Zeit*: "The Hungarian Quartet shewed themselves to be extremely fine chamber-musicians. The intimate manner in which they performed Schubert's quartet convinced us that here we have four musicians with a real vocation. The marvellous beauty and poetry of the slow movement was remarkable and the interpretation of the whole full of meaning. As for the performance of Debussy's quartet, it was quite wonderful. Neither in general conception nor in any shade of detail, nor in beauty of tone was anything lacking. The Hungarian Quartet must be reckoned amongst the outstanding quartets of the day, and even among these one of the first places should be reserved for them."

## MUNICH.

*Munchener Neueste Nachrichten, 1911*: "As an instance of the capacity of the Hungarian Quartet, mention must first be made of their performance of the quartet of Debussy. They possess all the requisite qualities. Their distinguished, subtle and discreet playing is peculiarly adapted to Debussy's sensitive music."

*Munchener Neueste Nachrichten, 1912*: "They played Ravel's quartet with perfect virtuosity, while their ensemble showed unbounded temperament. The performance of Beethoven's quartet in F minor was so beautiful in every way, so mature and powerful, that we could not have wished for a better."

*Munchener Zeitung, 1912*: "The concert of the Hungarian Quartet, was one of the best of the season as regards ensemble, beauty of tone and energy of rhythm."

*Allgemeine Zeitung, 1912*: "One of the best Quartets. Exceptional purity of ensemble, admirable exactitude of rhythm, and a general conception full of throbbing life are their chief characteristics."

## AMSTERDAM.

*Der Telegraaf, 1910*: "The legend, that to apprehend the beautiful and to be able to reproduce it only comes with age, and that the combined ages of the members of a quartet must together average at least two-hundred years was refuted once again by the Hungarian Quartet last night. The Quartet is formed of four young artists who, as regards purity and delicacy of ensemble playing have little or nothing more to learn. They are penetrated with the gravity of art to an extent that is rare in few of their older colleagues. Before these gentlemen are ten years older the whole musical world will be at their feet."

*Algemeen Handelsblad, 1910*: "Even the most spoiled amateurs—and we have been spoiled by the . . . Quartets,—were justified in being enthusiastic. All their playing is hall-marked with youthful vigour, ennobled by real artistic feeling. The Hungarian Quartet interprets music not only with the greatest technical qualities imaginable, but with a masterly self control. The highest praise is due to their clear and sensitive playing of Mozart. It was ideal Mozart playing."

## BERLIN.

*Berliner Tageblatt, 1910*: "These four young Hungarians, who are all perfect masters of their instruments, show real musical genius. Their temperament is restrained by taste and understanding."

*Vossische Zeitung, 1914*: "The Hungarian Quartet's performance, as is well known, is always excellent. but on this occasion there was an exceptional sense of joy and beauty in their playing."