

PRESS COMMENTS

(Continued)

The most important number was the new Kreisler composition, Quartet in A minor, never before presented here, and its introduction was most interesting. Hans Letz and his companions were given an ovation at its conclusion.—*Syracuse Journal*.

In the field of chamber music there is no more honorable name than The Letz Quartet. Although the personnel of the quartet changes from time to time, the high standard of musicianship for which it stands remains constant, and the concert given by the Quartet last evening in the Genesee Valley Club left no room for doubt that here is an organization of unique artistic value. — *Rochester Herald-Chronicle*.

The Letz people play it (Kreisler "Quartet in A Minor") superbly, and to one hearer at least this quartet was made one of the most stimulating pieces of performance heard here in a long routine of concerts.—*Rochester Post-Express*.

Though one of the younger organizations of the sort, it already plays with the unity and plasticity of one of the greatest, and the tone is lovely, especially that of Mr. Letz, though he is an artist of sufficient stature not to obtrude himself on that account.—*Pittsburgh Gazette-Times*.

No other quartet concert in the writer's experience of the last ten years has met with such enthusiastic and spontaneous response, and none deserved it more. The Letz players are a group of artists with consummate skill and mastery; they possess the attributes of elegance and refinement; their playing has beauty of color and charm of expression and they are flexible.—*Madison (Wis.) Journal*.

The Brahms quartet in A minor, a virile, finely adjusted and rhythmically impressive performance, was disclosed. The many supernal beauties of the score were revealed with intellectual insight that made a deep impression, which the enthusiastic applause reflected.—*New Haven Courier*.

Each individual member of the quartet was, in himself, a master of his instrument, but withal there existed a perfect subordination of self to the collective whole. The tone quality was uniformly good, the intonation absolutely true, and unanimity of attack and of shading remarkably accurate, indicating splendid ensemble work.—*Baltimore News*.

These four players are surpassed in real artistry by few similar organizations which visit St. Louis. Their interpretations are replete with musical understanding, and their tones, individual and in the ensemble, are of surpassing sweetness and clarity.—*St. Louis Post-Dispatch*.

The playing of this admirable quartet revealed with pellucid clarity the infinite variety of rhythm the delicacy of tone color and the half wild, half tender pathos in which Grieg's music abounds.—*Atlanta Journal*.

The Charleston Musical Society has favored Charleston in bringing many accomplished artists here during the present season, but none have been more genuinely appreciated than the members of The Letz Quartet. Each member of the quartet proved a true artist and the large audience which filled the theatre appreciated to the fullest extent the various numbers.—*Charleston (S. C.) American*.

The members of The Letz Quartet proved themselves yesterday morning before an audience which taxed the capacity of the ballroom of the Ritz-Carlton hotel, worthy successors of The Kneisel Quartet. The Letz Quartet have the essential quality of the interpreters of chamber music, namely the combination of performance which makes for smooth dialogue rather than unwonted prominence of any one contributor to the musical conversation.—*Montreal Gazette*.

New York has heaped praises on this quartet, and for Tampa to follow would be an empty honor, but the quartet has that honor, however empty it may be, for before the four finished the "Andante Cantabile," almost at the close of the evening, the entire house was wishing it were only the beginning.—*Tampa Times*.



THE LETZ QUARTET

HANS LETZ, First Violin

EDWARD KREINER, Viola

EDWIN BACHMANN, Second Violin

HORACE BRITT, 'Cello

EXCLUSIVE MANAGEMENT

DANIEL MAYER

Aeolian Hall

NEW YORK

THE LETZ QUARTET

ENTERING upon its fifth season, The Letz Quartet finds itself firmly established in a foremost place among American chamber music organizations. In direct succession to The Kneisel Quartet, Mr. Letz, the founder and leader, having played with the Kneisels during the concluding years, it has followed the traditions of its famous predecessor in its adherence to the best music that the realm of chamber music has to offer. The engagements already booked for the season of 1921-22 now approach the century mark, proving that its popularity is greatly on the increase. In New York City alone it will make sixteen appearances, and elsewhere will be heard at the leading colleges and schools, and under the auspices of the principal clubs and chamber music societies.

Mr. Letz is widely known throughout the country, both on account of his former connection as concertmaster of The Chicago Symphony Orchestra and also because of his solo appearances with leading orchestras in New York, Boston, Chicago, Pittsburgh, Cincinnati and Philadelphia. As his associates he has chosen a trio of young men, all of whom have won unusual recognition in their respective branches in Europe and America. Mr. Bachmann, the second violinist, was for several years concertmaster of the State Orchestra in Buda-Pesth and on his arrival in America in 1911 was first associated with the New York Symphony. Later he joined The Little Symphony, founded by Georges Barrere and the coming season will be a member of The Letz Quartet for the first time. Edward Kreiner, player of the viola, is a native of Poland, who studied with Henri Marteau in Berlin and later was chosen for the famous Marteau Quartet, with which he toured extensively abroad. Mr. Britt, the 'cellist, of Belgian parentage, studied at the Paris Conservatoire, winning the first prize at the age of fourteen. He has been first 'cellist of the Philadelphia, New York Philharmonic, Metropolitan Opera and Boston Opera Orchestras and comes to The Letz Quartet after five seasons as first 'cellist of both The San Francisco Symphony Orchestra and Chamber Music Society.

The repertoire of The Letz Quartet not only includes the great masterpieces of the classic and romantic school, but also the most worthy contributions to the literature of chamber music by leading modern composers. The visit to Europe which Mr. Letz made during the past summer has resulted in some very important and interesting additions. He will also retain the exclusive performing rights to the Quartet in A minor, by Fritz Kreisler, a highly melodious work in the composer's finest vein, first introduced by The Letz Quartet in the spring of 1919.

PRESS COMMENTS

In a sense, it may be regarded as the natural successor of the Kneisel Quartet, as Mr. Letz was for some time second violin of that historic organization. But it is its successor also in the deeper sense that it has remained true to the standards it set American chamber music at a time when we had fewer groups of high attainment and less established tradition than we have now.—*The Outlook, New York.*

The Letz Quartet has already established a place for itself in the musical life of New York; in the short time in which it has been in existence it has reached excellence in the difficult art of quartet playing. Mr. Letz is a musician of real insight into the deeper problems of chamber music. His reading of the quartet by Mozart was spirited, rhythmically elastic, and conveyed its sense of urbane gayety and especially the capricious humor of the last movement.—*New York Times.*

Especially remarkable for precision, balance, dynamic elasticity, purity of intonation euphony and sympathetic unanimity, was the performance of the four players in Beethoven's Quartet in E-flat major.—*New York American.*

Mr. Letz and his associates gave a good concert. Their playing has smoothness and a well-balanced ensemble to commend it. In their performance there is sincerity, to which is added sound musicianship, aided by good taste.—*New York Sun.*

These artists—who know so well, or rather so artistically, how to subjugate themselves to each other—devoted themselves with their characteristic zeal to the classicists, Grieg and Brahms. The artists were enthusiastically received and the size of the audience speaks well for the popularity of this, the most absolute of all forms of music.—*Brooklyn Citizen.*

Their blended or contrasted voices were smooth, sound, finely textured, warm; while in balance, euphony and finesse of modulation and inflection, they draw nearer toward "The Flonzaleys" than any quartet that Bostonians currently hear.—*Boston Evening Transcript.*

The two things by Beethoven and Mozart were interpreted in a manner which did full justice to their familiar beauties and obscured none of their significance, and there were much spirit and brilliancy in the sympathetic rendering of Kreisler's interesting and musicianly score.—*Philadelphia Enquirer.*

The work of The Letz Quartet in these intensely trying compositions was superb. Mr. Letz and his associate artists covered themselves with glory in a highly successful attempt to realize the almost impossible coloristic and technical demands of the composers.—*Philadelphia Evening Ledger.*

Mr. Letz and his comrades by dint of talent and hard labor have won their way to the highest pinnacle in their profession.—*Philadelphia Public Ledger.*

It was a splendid exposition of finished and tonally polished ensemble playing such as the memory of the artistic achievements of the London and Flonzaley quartets recalls to mind.—*Cleveland Press.*

An excellent organization this. Its members are well-skilled performers. The tone they disclose, whether in clear, individual song or in ensemble, is smooth, persuasive, never forced beyond the limits of genuinely musical quality. In their readings they are content to be interpreters, in a pretty strict sense, of the composer's message.—*Cleveland Plain Dealer.*

El Quarteto Letz

Al comienzo de su quinta temporada, el Quarteto Letz se encuentra firmemente establecido en un lugar prominente entre las organizaciones Americanas de música de cámara. En sucesión directa al Quarteto Kneisel, el Sr Letz, su fundador y director, habiendo tocado con los Kneisels durante los últimos años de esta organización, ha seguido las tradiciones de su famoso predecesor en su adherencia a la mejor música que el ramo de música de cámara pudiera ofrecer. Los contratos ya obtenidos para la temporada del 1921-1922 se aproximan a la centena, demostrando que su popularidad aumenta cada día. En New York solamente aparecerán ante el público diez y seis veces, y en otros lugares serán oídos en los principales colegios y escuelas, y bajo los auspicios de los Clubs y sociedades de música de cámara mas conocidos.

El Sr Letz goza ya de gran popularidad en los Estados Unidos, tanto por su anterior colaboración como Principal primer violín de la Orquesta Simfónica de Chicago, cuanto por haber tocado como soloista en las principales orquestas de New York, Boston, Chicago, Pittsburgh, Cincinnati y Philadelphia. Como asociados suyos, el Sr Letz ha escogido tres artistas de ya gran reputación en sus respectivos ramos, tanto en Europa como en America: El Sr Bachmann,

segundo violín, fue por varios años principal primer violín de la Orquesta de Estado de Buda-Pesth y a su llegada a América en 1911 estuvo primeramente asociado con la Orquesta Sinfónica de New York. Mas tarde se unió a la Little Symphony fundada por Georges Barrère, y es ahora miembro del Quarteto Letz.

Edward Kreiner, viola, es natural de Polonia; fue discípulo de Henri Marteau en Berlín y mas tarde fue escogido para el famoso Quarteto Marteau con el cual viajó extensamente. El Sr Britt, violoncelo, es de nacionalidad Belga; estudió en el Conservatorio de París ganando a la edad de catorce años el primer premio ofrecido por esta famosa institución. Ha sido sucesivamente principal violoncelo en las Orquestas de Philadelphia, New York Philharmonic, Metropolitan Opera y subjefe de Orquesta de la Boston Opera Company y se une al Quarteto Letz después de cinco temporadas como principal violoncelo en las Orquestas Sinfónica y Sociedad de Música de Cámara de San Francisco.

El repertorio del Quarteto Letz incluye no solamente las obras maestras de las escuelas clásicas y románticas, sino también las mas valiosas contribuciones a la literatura de música de cámara de los compositores modernos. La visita a Europa que el Sr Letz hizo durante el verano pasado ha dado por resultado varias importantes y interesantes adquisiciones. Retendra también los derechos exclusivos para la ejecución del Quarteto en "La" menor por Fritz Kreisler, una composición sumamente melodiosa en el estilo mas puro de este notable músico y presentado por primera vez por el Quarteto Letz en la primavera de 1919.