

MILANO

Ancora un' accolta di artisti eletti: una istituzione nel senso esatto della parola, quale è difficile sperare tra noi, perchè non si giunge a simili risultati che attraverso una preparazione, una disciplina, una rinuncia che sembrano incompatibili non solo col carattere proprio di noi italiani, ma perfino colle nostre necessità di vita.

I quattro esecutori del "Quartetto Lehner"—Lehner, primo violino; Smilowits, secondo violino; Roth, viola; Hartmann, violoncello—sanno così bene assottigliare i suoni dei loro strumenti, ammorbidirli, fonderli, da metterli al servizio della migliore arte quartettistica e dei più seri e convincenti criteri d'interpretazione. E così che essi ci hanno offerto nello due sedute avutesi alla "Società del Quartetto" delle esecuzioni ottime per intendimenti espressivi, e perfette tecnicamente.

Il Secolo, li 30 Gennaio, 1922.

Colore, espressione, equilibrio dominarono in tutte queste riproduzioni, alle quali la sicurezza tecnica ed il bel suono del Lehner conferiscono un valore speciale. Ad ogni tempo gli applausi scoppiati nella sala attestarono il gradimento dell' uditorio.

Corriere Della Sera (Edizione del pomeriggio), li 30 Gennaio, 1922.

PARMA

Il "Quartetto Lehner" è uno dei migliori quartetti d'Europa. Non sarebbe facile, precisare in questo momento, vicino a quale quartetto si potrebbe classificare secondo.

Il Lehner è un primo violino che potrebbe tener testa a molti fra i più celebri solisti ed è degnamente coadiuvato dal secondo violino: Joseph Smilowits, La viola (Sandor Roth) ha tutti i pregi che si richiedono ai virtuosi di questo strumento e l'Hartmann è un violoncellista e oltre a ciò "un musicista" che sbalordisce.

Ebbene, nonostante le loro energie individuali i quattro artisti che compongono il quartetto Lehner, hanno il coraggio di suppressere quella stupida ambizione personale, che rende quasi impossibile l'esistenza di buoni quartetti nel nostro paese, e ciascuno sa diventare la quarta parte di quel meraviglioso organismo che è appunto il quartetto Lehner.

Francesco Molipieso, Gazzetta di Parma, li 4 Febbraio, 1922.

LONDON

Stevenson says somewhere that he only desired wealth because it would have allowed him to keep a yacht and string quartet.

Most people at Wigmore Hall last night would probably have agreed with him, on condition that the quartet should be the magnificent combination named after its leader M. Jenó Lénér. It would be difficult to imagine playing more completely in accord with Mozartian delicacy and grace than these fine artists gave us in the G major Quartet No. 1. In the blend and delicacy of its tone and the distinction of its phrasing the Lénér Quartet is surpassed by no body of players to-day, while the tremendous energy of their rhythm was a thing to marvel at in a rhetorical work by Leo Weiner.

Daily News, October 7, 1922.

One of the events that distinguished the last musical season in London was the first appearance there of the Lénér String Quartet, and their immediate acknowledgment as one of the leading chamber-music parties of the day. After that their welcome was assured when they came to Wigmore Hall last night. A large audience received them cordially, and they gave good value in exchange. First in Mozart the Quartet in G known as No. 1—they gave their hearers that rare sense of ease and comfort which comes only when string players are masters of style and offer perfect intonation. They intruded neither bad playing nor bad judgment between the composer and the listener, and it takes exceptional faculties to achieve this in Mozart's music. One of these is, of course, homogeneity, which the Lénér Quartet have to a nicety—not so much the agreement acquired by practice as the correspondence of style and ideas among four players of intelligence.—*Morning Post, October 7, 1922.*

At the Lénér concert there could be no question as to the adequacy of the performance; the playing in a Mozart quartet had already shown us that the Quartet was in its best form, which is equivalent to saying that no chamber music combination that has been heard in London in recent years could have surpassed it, while only one might have equalled it.—*Ernest Newman, Sunday Times, October 8, 1922.*

The Lénér Quartet made a welcome reappearance at the Wigmore Hall last night. They gave us a practically flawless performance of a quartet of Mozart, beautifully finished technically, but chiefly characterized by a sort of subdued fire which gave a wonderful life to every phrase and yet neither disturbed the exquisite balance of the writing nor in the slightest degree created any feeling of distorted or exaggerated rhythm. The remarkable eloquence of expression achieved in the andante made this movement seem to stand out above the others, but each one, as a matter of fact, was played in a memorable way.—*Times, October 7, 1922.*

The playing was what we expect from this accomplished party, who were also heard with delight in Quartets by Mozart and Hadyn. There was a large audience.—*Evening News, October 7, 1922.*

The Lénér Quartet, from Budapest, who made so many friends on their first visit to London last season were heard again at Wigmore Hall on Friday night. They played delightfully in quartets by Mozart and Hadyn, and also gave the first European performance of a quartet in F sharp minor by Leo Weiner. It was finely played and well received.—*Observer, October 8, 1922.*

The Lénér Quartet of Budapest found a large audience awaiting them at Wigmore Hall on Friday night. Those who had listened to their playing of classical music here a year or so ago knew well what to expect when the programme contained, as it did, Mozart's G major No. 1 and the "Larks" Quartet of Hadyn. And truly lovely playing it was—in its own way. The delicate, rythmical impulse of the first allegro of the Mozart carried through to that last perfect close; the mingled strength and gracefulness of the menuetto; the joyous pace of the last movement—these were all expressed with absolute oneness of feeling.—*Daily Telegraph, October 9, 1922.*

There may be a better quartet than the Lénér Quartet, but I find it difficult to believe. I am sure, at any rate, that no four human beings ever played anything better than they played a Mozart Andante the other evening at the Wigmore Hall. For balance and flexibility and sheer beauty of tone their performance could not have been surpassed. Suffice it is to say that it was worthy of the music. I have never spent a more pleasant twenty minutes. Those accomplished musicians also played very well a quartet, new to Europe, by Leo Weiner.—*Daily Express, October 10, 1922.*

The outstanding event of the week was the return of the Lénér Quartet. If I were asked to summarise in a few words the predominant quality which makes of this Quartet one of the finest, if not the finest, combination of the world, I should say that for sheer beauty of tone it stands unrivalled. Such wonderful music as the Andante of Mozart's Quartet in G, or the adagio of Haydn's so-called the "Larks" Quartet, was literally bathed in beauty of sound. The performers disappeared, as it were, in the radiance of the music that issued forth from their instruments. It is only deep study and temperamental similarity that can produce renderings such as these. Nor is tone alone the reason why this quartet conquered London by storm when it first appeared a year ago. As with all great artists, it is in the simple perfection of their phrasing, in the subtlety and the suppleness of their rhythm, on the driving power of their artistic impulse that their hold on the listener lies.

The very first phrase of the Mozart Quartet, with its curve from forte to piano, played as it was by them, set an atmosphere which persisted until the last note of the finale of the last quartet. I am inclined to dissent from the very fast tempo in which they took the Minuetto, which is only an allegretto; it was not to my mind in keeping with the character of the Minuet, nor with that of the music (it is necessary to remember in this connection that Mozart's middle-movements adhere, as a rule, more strictly to the Minuet than Haydn's, who, in this respect as in many others, was a more immediate forerunner of Beethoven than his younger contemporary), but the execution was so perfect, the difficult accents so accurately and discreetly rendered, that even where one disagreed, one could but admire. And how marvellously alive was their playing of the fugal opening to the finale, how exact and refined the trio from Hadyn's Minuetto—yet without a shadow of pedantry, pulsing life in every note—how firm the unison in the Minuet itself.—*Arts Gazette, October 14, 1922.*

The Lénér Quartet proved itself to us last spring to be one of the great quartets. Its essence is refinement. Each player is full of an artistic restraint, so that the "ensemble" becomes remote and precious. He who hears is filled with that same restraint and awe. He may hear and kneel and worship, but he may not touch.—*Daily Telegraph, November 13th, 1922.*

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"The Finest Quartet since Joachim"

LÉNER QUARTET

OF BUDAPEST



1st Violin JENO LENER
2nd Violin: JOSEPH SMILOVITS

Viola: SANDOR ROTH
'Cello: JMRE HARTMAN

We have heard the Lénér Quartet now three times. It is difficult to think of anything a Quartet could be or do, which they are not or do not. Each of the Quartets stood out as something distinguished enough in itself to make a reputation of any four players, whether it was the lace-work of Ravel, or the refined diction of Haydn, or the warm harmonies of Dohnanyi.—*The Times, March 28th, 1922.*

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APPRAISALS BY THE LEADING PRESS

ON THE LÉNER QUARTET

ZUERICH

Im Lehner-Quartett haben sich vier erstklassige, ebenbürtige junge Künstler zusammengefunden, deren Spiel von subtilster Klangwirkung ist und deren tiefgefühlter Vortrag von der ersten bis zur letzten Note von einem streng künstlerischen Ernst getragen ist. Sowohl in den beiden klassischen Quartetten von Haydn und Beethoven, als auch in dem ungemein schwierigen modernen Werk von Ravel, verstanden es die Künstler, das Publikum vollkommen zu faszinieren.—*Tages-Anzeiger*, 17 September, 1921.

Das Lehner-Quartett aus Budapest gab am 19. September im Tonhallsaal einen Brahms-Abend, der den zahlreich erschienenen Hörern einen starken Genuss vermittelte. Zu den genannten Künstlern hatte sich diesmal die Pianistin Olga Loeser-Lebert gesellt. Wir lernten in ihr eine Künstlerin von prächtigem Temperament kennen, eine Kammermusikerin *par excellence*. Niemals wird sie durch ihr grosses fein geschliffenes Können zu solistischem Vordringen verleitet, stets weiss sie sich in schöner Anpassung dem Ganzen des Kunstwerkes einzufügen und dabei ihre charaktervolle Eigenart zu wahren; er war ein schönstes Sichhingeben und Ausleben, das im Verein mit dem klangschönen Spiel der übrigen Künstler die Werke des Meisters in blühender Frische aufleben liess.

Neue Züricher Zeitung, 23 September, 1919.

Das Lehner-Quartett besitzt vier Künstler, deren harmonischer, persönlich musikalischer Ausgleich einen vollkommen harmonischen Leistungsfähigkeit herbeiführt. Jenó Lehner ist ein Künstler, der auf Grund des geschmeidigsten technischen Rüstzeuges als Virtuose im besten Sinne des Wortes gelten darf, und auf Grund seiner prächtigen Tonentfaltung, seine violinistische Kunst zu edelster Entfaltung bringt. Der zweite Geiger Herr Joseph Smilovits, kennt die Selbstzucht des Unterordnens und Begleitens, versteht aber gleichfalls aus dieser Reserve hervorzutreten, so dass er gewiss als "the right man in the right place" bezeichnet werden darf, unsomewhat, als auch seine musikalische wie technische Betätigung allen zum Gelingen des Ganzen nötigen Voraussetzungen entspricht. Sandor Roth, der Bratschist, versteht gleichfalls, herrlich zu differenzieren zwischen motiviertem Solospiel und bescheidenem Zurückhalten; sein Ton ist sonor und rein und der Timbre der vier Saiten wohl ausgeglichen. In mystisches Halbdunkel hüllt sich oft das interessante Spiel des hochmusikalischen Cellisten Imre Hartmann, um sich aber im Solo und im rhythmischen Akzent mit passionierter Verve zu helleuchtender Kraft emporzuheben. Gross ist die Skala der Nuancen, durch welche diese vier Künstler ihr reiches Empfinden äussern.—*Tages-Anzeiger*, 24 September, 1922.

Durch den in weiche Poesie getauchten Klang, durch die gespannte Rhythmik und das in jeder Kleinigkeit sich verrätende ursprüngliche Musikertalent der vier Ungarn war man allsogleich für ihr Spiel eingenommen.—*Züricher Volkszeitung*, 23 September, 1921.

Das Lehner-Quartett ist wohl der stärkste Eindruck den wir in diesen Wochen gewonnen haben. Wir standen hier vor einer durch und durch bewährten, innerlichen und absolut ehrlichen Künstlerschaft.—*Dr. MINNICH*.

Züricher Rundschau, 21 September, 1921.

PARIS

Une attestation de M. Maurice Ravel sur le Quatuor Léner qui donne deux séances à Paris les 7 et 8 octobre:

"Il serait fâcheux que l'un des premiers quatuors du monde passât à Paris inaperçu. J'ai pu apprécier, à Vienne, leurs qualités de premier ordre et, si je ne m'étais trouvé si loin, je me serais occupé activement de ces remarquables artistes."—*La Semaine Musicale*, 7 Octobre, 1921.

Ce quatuor d'archets, parfaitement secondé par Mme. Loeser-Lebert, au clavier, mérite d'être compté parmi les meilleurs qu'il nous soit donné d'entendre.—*Le Courrier Musical*, 1er Novembre, 1921. MAURICE IMBERT.

Un quatuor hongrois, le Quatuor Léner, vient de donner deux concerts remarquables. La qualité des sonorités, leur moëlleux, la finesse et la multiplicité des nuances et la discipline parfaite de ces artistes sont vraiment extraordinaires.—ROBERT DEZARNAUX. *La Liberté*, 11 Octobre, 1921.

Deux remarquables soirées du Quatuor Léner ont excellé surtout dans l'interprétation des quatuors en ré mineur de Schubert, en mi bémol de Beethoven et en ut mineur de Brahms, ce dernier exécuté au piano avec une souple autorité par Mme. Olga Loeser-Lebert. Souhaitons prompt retour à de tels quartettistes si parfaitement unis dans le rythme, la nuance, la sonorité et, pour tout dire, dans la Musique.—LOUIS VUILLEMIN. *La Lanterne*, 11 Octobre, 1921.

Un jeune quatuor, encore inconnu à Paris, s'y faisait entendre à la Salle des Agriculteurs, le Quatuor Léner. Ces artistes hongrois nous étaient annoncés d'Autriche-Hongrie, de Suisse et d'Italie comme de remarquables interprètes. Nous attendions beaucoup d'eux. Ils n'ont point trompé notre espoir. Le quatuor Léner est certainement un des meilleurs d'Europe. Sonorité fine et chaude, beaucoup de cohésion et de souplesse, une vive sensibilité, une grande intelligence artistique.—PAUL LANDERMY.

La Victoire, 11 Octobre, 1921.

LE QUATUOR LÉNER DE BUDAPESTH.

MM. Jenó Léner, Joseph Smilovits, Sandor Rót et Imre Hartman forment un quatuor excellent, remarquable surtout par la cohésion et aussi par l'ardeur communicatrice qui les anime. Beaucoup de feu et d'esprit.—C. ALLIX, *Le Monde Musical*, Octobre 1921.

At the two concerts given in the Salle des Agriculteurs, Paris, on Friday and Saturday, the Léner String Quartette more than justified the favourable criticisms it had enjoyed in Switzerland and Italy and it received applause which testified to the hearty appreciation of its Paris audience. Composed of artistes who, without exception, could hope for great success in solo work, the Quartette presents an ensemble which is remarkable. M. Jenó Léner has evidently the instinct of a great quartette leader, as well as the talent of a violinist of high order. He and his associates have not only a technical mastery of their art, but, what is quite different, a passion for perfection.—*New York Herald*, October 10th, 1921.

To redeem chamber music from the reputation of being dull and tiresome is their aim, and they are splendidly equipped to fulfil their purpose. They have youth, their technical resources are comprehensive and they are four artists of energy and vitality, all united by the same musical spirit.—*The Chicago Tribune*, October 9th, 1921.

STUTTGART

Die Budapester Kammermusikünstler zeigen in ihrem Quartettspiel den mitreissenden Temperamentzug und die weiche Beweglichkeit und Ueberschwenglichkeit ihrer musikalischen Eigenart in kräftigster Ausprägung. Es sind echte Klangschwelgende, in ihrem rhythmischen Empfinden leicht erregbare und heissblütige, in romantischen Tonräumen weich hinschmelzende Musikernaturen. In diesem Sinne wirkte auch die Pianistin Olga Loeser-Lebert mit leicht beweglicher Auffassung und fein färbender Auschlagkunst mit.—*Stuttgarter Neues Tagblatt*, 15 Oktober, 1921.

Die Herren, welche das Lehner-Quartett bilden und gestern in der Liederhalle konzertierten, sind ebenso ausgezeichnete Einzelwie Kammermusikspieler.—*Wuerttemberger Zeitung*, 21 Oktober, 1921.

MUENCHEN

Das Lehner-Quartett hat uns auch in seinem zweitem Konzertabend Genüsse unvergleichlicher Art geboten.—*Muenchener Zeitung*, 28 Oktober, 1921.

Das Buderpester Lehner-Quartett, das sich mit zwei Konzerten hier einführte, dürfte bei öfterer Wiederkehr eine begeisterte Anhängerschaft gewinnen. Auch hier wird unter Führung eines vorzüglichen Geigers mit kaum zu überbietender leidenschaftlichen Inbrunst und mit einer geradezu beseligender Klangschönheit, Reinheit und Tonfülle musiziert.

Muenchener Neueste Nachrichten, 22 Oktober, 1921.

BUDAPEST

Zwei Wanderjahre durch die Kunstzentern Europas haben genügt, um dem ungarischen Streichquartett Weltruhm zu erwerben. Und da wir die Herren heute wieder im Akademisaal begrüßen konnten, gewannen wir die Erkenntnis, dass sich das glänzende Können der jungen Künstlervereinigung zu einer Meisterschaft entwickelt hat, die ihr einen Rang neben den berühmtesten Quartettgesellschaften der Musikgeschichte sichert. Man weiss nicht, was mehr bewundern: die ideale technische Vollkommenheit, im Spiele der Herren, den absoluten Gleichklang des rhythmischen, dynamischen Empfindens, die von jeder, auch der kleinsten materiellen Schlacke befreite Schönheit und Reinheit der sublimen, feindifferenzierten Tongebung oder die Tiefe der künstlerischen Durchgeistigung ihrer Wiedergabe, hinter welcher auch die austrahlende Wärme der Persönlichkeiten steht.

Neues Pester Journal, 30 Oktober, 1921.

Diese Künstler werden überall gepriesen und umjubelt werden, denn der brennende Durst nach Harzensmenschen ist international, und diese vier jungen Leute sind solche in Aufrichtigkeit glühende Naturen; sie sind es gewiss, nebst ihrer splendiden, ganz in Gesang aufgehenden Technik, ihrer alle Zartheiten und Zärtlichkeiten umfassenden Sprache und nebst der reinen Flamme urgesunder Sinnlichkeit. Im gedrängt vollen Akademisaal erreichte heute die Begeisterung der Hörer einen genau südlichen Hitzegrad; nach dem ersten Quartett erhob sich alles von den Sitzen und es begann eine endlose Reihe von Ovationen.—*Pester Lloyd*, 30 Oktober, 1921.

Teljes egybeolvadás, pompás ritmika és finom kidolgozottság jellemzi előadásukat, minden hangjukat visszafojtott lélekzettel lestük s minden fázisukban megérettük a tökéletességet.—*As Ujság*, 20 Okt., 1921

ROMA

I "Lehner" suonano le composizioni più diverse e ad ognuna di esse imprimono un nuovo suggello di bellezza. Sono quattro diavoli infaticabili, quattro temerarii acrobati che—oh miracolo gentile!—posseggono un'anima trepida, un cuore riboccante di poesia. Ascoltare simili artisti è un diletto; render loro un omaggio di ammirazione è un piacere singolarissimo.—*La Tribuna*, li 17 Gennaio, 1922.

Il "Quartetto Lehner" si è rivelato attraverso la dovizia delle sue virtù tecniche e le risorse di una fervida fantasia riproduttrice in perfetto equilibrio con le precedenti, un organismo artistico di prim'ordine tale da non temere rivali di sorta.

Tutt'ora permane viva nella nostra anima la commozione suscitata dal beethoveniano "quartetto degli eroi," op. 59, il cui spirito è stato colto e comunicato nella sua integrità dall'acuto senso interpretativo dei quattro maghi componenti il quartetto.—*Il Piccolo*, li 10/11 Gennaio, 1922.

Il "Quartetto Lehner" ha meritato una nuova clamorosa consacrazione. Gli eminenti artisti hanno saputo conferire al quartetto in la minore del Brahms e allo squisitissimo quartetto in re maggiore di Mozart un fascino inespugnabile. Non accade spesso di assistere ad esecuzioni di tanta geniale vivacità e di tanta perfezione tecnica. Il pubblico, ieri, appariva entusiasta al massimo grado e il suo entusiasmo era perfettamente giustificato. Il programma recava il quintetto op. 1 di Ernesto von Dohnanyi. La parte pianistica—di eccellente effetto—è stata sostenuta in modo mirabile dalla Signora Olga Loeser-Lebert, leggiadra, disinvolta, piena di ardore; è superfluo aggiungere che la pianista, così valorosa e simpatica, ha ricevuto omaggi cordialissimi, oltremodo lusinghieri.

La Tribuna, li 18 Febbraio, 1922.

TORINO

Il "Quartetto Lehner" nei due concerti di domenica e lunedì dati nella sala del Liceo si dimostrò un magnifico complesso strumentale, tale da reggere ai più difficili confronti. Jenó Lehner è un forte violinista: voce ampia e robusta, impeccabile correttezza di suono, fraseggiare efficace; tali le sue doti precipue. Degni del Lehner gli altri componenti il quartetto; molta fusione tra le quattro voci, e costantemente dominata da un vigilante senso di equilibrio e di misura l'interpretazione, tuttavia piena di slancio e di giovanile energia.—*Gazzetta del Popolo*, li 27 Gennaio, 1922.