

THE LONDON STRING QUARTET

ON COLUMBIA RECORDS

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"We congratulate you upon the excellence of the Columbia Records
we have made for you. The essence of our work lies in the success with
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value, and the Columbia recording process faithfully represents this."*

Recent additions include the Quartettes of

**RAVEL; BEETHOVEN (in G); BRAHMS (Op. 67);
McEWEN (Biscay); MOZART (No. 14); SCHUMANN
(A major); Quintette—BRAHMS (in B minor),
with Chas. Draper, Clarinet.**

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ELWES**, with **LONDON STRING QUARTET**
(**F. B. KIDDLE** at the Piano).

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Kennedy, Kennerley Rumford, Thorpe Bates, Frank Mullings, &c.

Columbia

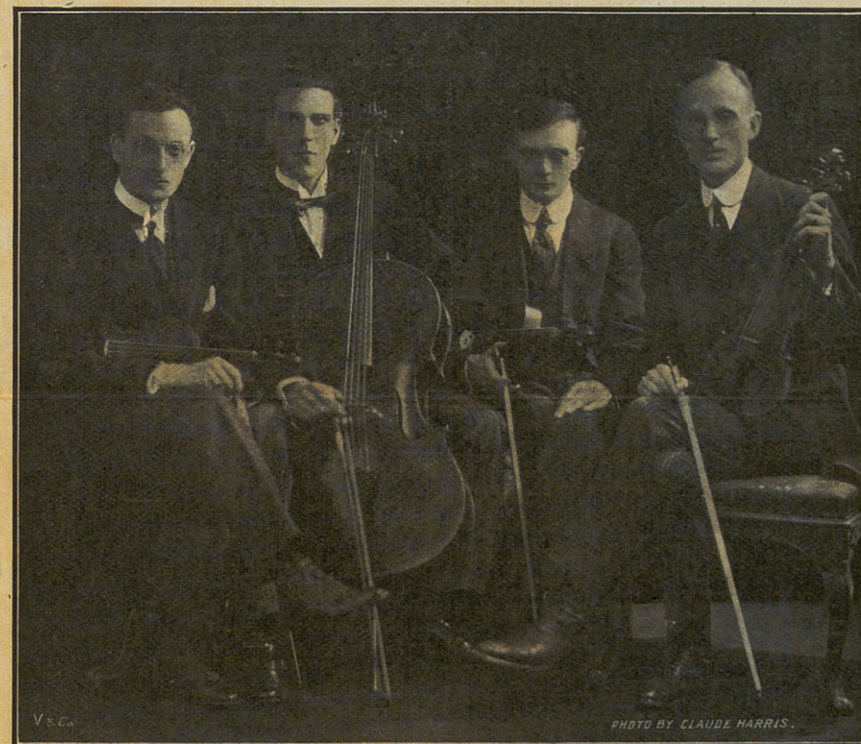


*"Columbia Records are more faithful to the original,
whether the human voice or instrumental music."*

ÆOLIAN HALL,
NEW BOND STREET

THE LONDON STRING QUARTET "POPS"

Two Special Holiday "POP" Concerts



EMPRESA H. DANIEL
LOS MADRAZO, 14 - MADRID

1st Violin—JAMES LEVEY

'Cello—C. WARWICK-EVANS

2nd Violin—~~HERBERT KINSEY~~
(In absence of THOMAS W. PETRE on Military Duty)
Viola—H. WALDO WARNER

Programs of the
Two Special Holiday L.S.Q. "POPS"

THURSDAY AFTERNOON (Boxing Day) DECEMBER 26th, at 3.15

PROGRAM

Beethoven Quartet for Strings in F minor, Opus 95

- 1—Allegro con brio.
- 2—Allegretto ma non troppo.
- 3—Allegro assai vivace ma serioso.
- 4—Larghetto espressivo. Allegretto agitato.

LONDON STRING QUARTET.

Schumann Piano Solo—"Papillons"

ARTHUR DE GREEF.

Quartet movements—

Speaight (a) "The Lonely Shepherd"

Grainger (b) "Molly on the Shore" (Irish Reel)

Cesar Franck.... Quintet for Piano and Strings in F minor

- 1—Molto moderato quasi lento. Allegro.
- 2—Lento con molto sentimento.
- 3—Allegro non troppo con fuoco.

ARTHUR DE GREEF.

AND

LONDON STRING QUARTET.

Subscription Tickets for the Two Concerts—Stalls, 14/6 and 9/6 (including Tax)

Singles—Sofa Stalls, 8/6; Stalls, 5/9. Unreserved, 3/- (and 1/3. Doors only).

At Box Office, Æolian Hall, Chappell's Box Office, Queen's Hall, and 50, New Bond Street; the usual Agents, and

SATURDAY AFTERNOON, December 28th, at 3.15

PROGRAM

Dvořák Quartet for Strings in F, Opus 96 (Nigger)

- 1—Allegro ma non troppo.
- 2—Lento.
- 3—Molto vivace.
- 4—Vivace ma non troppo.

LONDON STRING QUARTET.

Brahms-Paganini Piano Solo—Variations

BENNO MOISEIWITSCH.

J. B. McEwen

Quartet movements—(a) "Peat Reek"
(b) "Red Murdock"

LONDON STRING QUARTET.

Brahms Quintet for Pianoforte and Strings in F minor,
Opus 34

- 1—Allegro non troppo.
- 2—Andante un poco adagio.
- 3—Scherzo. Allegro.
- 4—Finale. Poco sostenuto—Presto non troppo.

BENNO MOISEIWITSCH.

AND

LONDON STRING QUARTET.

The Next Series of L.S.Q. "POPS"
Saturday Afternoons, Feb. 1st & 15th, at 3.15.

Two Concerts only prior to their Scandinavian Tour.

March 3	...	CHRISTIANIA	March 12	...	STOCKHOLM
" 4	...	SANDJEFORD	" 14	...	COPENHAGEN
" 6	...	CHRISTIANIA	" 15	...	MALMÖ
" 8	...	GOTHENBURG	" 17	...	COPENHAGEN
" 10	...	STOCKHOLM	" 18	...	LUND
" 11	...	UPSALA	" 20	...	BERGEN

PRESS OPINIONS of the London String Quartet

AMSTERDAM.

Nieuws van den Dag.

Every one of them is an excellent artist and master upon his instrument. . . . Applause greeted them not only after each work, but even after each movement, something we have not been accustomed to for many, many years.

N. Rotterdam Courant.

We have had the great privilege to become acquainted with a Chamber Music Organisation whose artistry and enormous executive powers are beyond cavil.

Telegraaf.

These Artists have a deservedly good name in London. . . . The ensemble of these four compels our highest respect.

Handelsblad.

They are thorough masters of their instruments, and agreeably surprise the hearer with their most beautiful tone, individually as well as collectively. . . . Contrary to our custom in the concert room, spontaneous and hearty applause was heard between the movements. . . . It was a real delight to listen to the virtuose and rhythmic playing.

PARIS.

Comœdia.

These English artists excelled themselves. They played with an ease and virtuosity unsurpassed by any foreign combination that has ever visited Paris.

LONDON PRESS.

The Daily Telegraph.

They need fear nothing from those famous Continental quartets which so often pay visits to London.

The London String Quartet . . . have won for themselves a great reputation.

The Times.

A place is assured for the young players among the best chamber-music organizations.

It would be difficult by any other musical means to experience so much delight in the given amount of time.

The Morning Post.

Can challenge comparison with any possible rival, English or Continental.

Nothing could have been more beautiful than the quality and balance of tone.

The Standard.

A body of English musicians who are second to none of their foreign contemporaries.

The Globe.

Need fear no comparison even with those great Continental combinations.

In beauty of tone, in ensemble, and in artistry they are second to none.

The Daily News.

This quartet party can be compared with the best foreign combinations.

The London String Quartet has now definitely established a place in the first rank.

The Referee

Few quartet parties have gained the public's esteem and confidence so quickly.

The Sunday Times.

At no disadvantageous comparison with many of our foreign visitors.

The Onlooker.

It may be said at once that they play quartets in a way which few other combinations could hope to.

The Ladies' Field.

I have heard most of the Continental quartets that have visited London, but none have excelled the London String Quartet in beauty of ensemble, rich tone, and technical ability.

The World.

A British quartet which can rank with the best on the Continent.

Lady's Pictorial.

No need to import foreign combinations to give performances in our concert-rooms.

The Lady.

It is flattering to national vanity that one of the best string quartets of recent years should be composed of Englishmen.

Musical News.

Those finished instrumentalists, the London String Quartet.

The height of perfection was reached, and the ensemble was superb.

Musical Times.

Its purity, unanimity, and refinement, and warmth of expression could hardly be excelled by even the most famous Continental organizations.

PROVINCIAL PRESS.

Glasgow Herald.

The finest combination of players we have yet heard.

The Scotsman.

Nothing left for the critic to cavil at.

Manchester Courier.

It is not difficult to understand their sudden leap into fame.

Birmingham Daily Mail.

A triumph for the London String Quartet.

Yorkshire Post.

Such a finely-adjusted ensemble one very seldom hears.

Wakefield Express.

The ensemble was absolutely perfect.

Maidstone Journal.

For delicacy and refinement, for perfection of ensemble playing, they have reached a point rarely attained.

CONCERT DIRECTION H. DANIEL
Calle de Los Madrazo, 14-MADRID

LONDON STRING QUARTET

Records **EXCLUSIVELY** for

Columbia
New Process **RECORDS**

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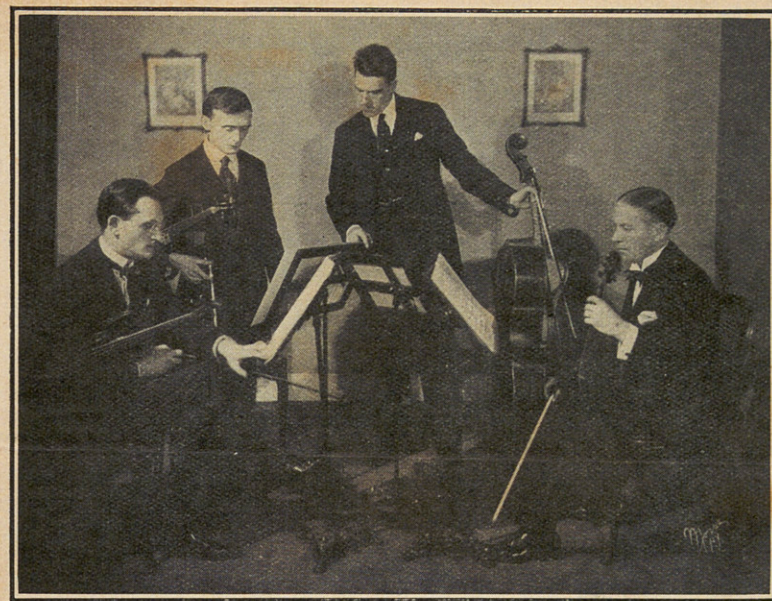
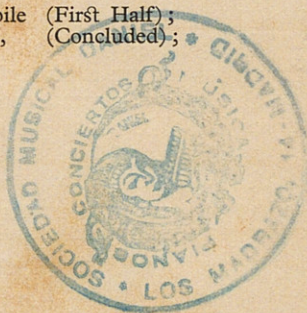
THE LONDON STRING QUARTET was the first organisation to make records of chamber music for the gramophone, and to the Columbia Company belongs the honour of having introduced this music to gramophone lovers.

With the coming of the "New Process" Records (without scratch) the recording of such music has been raised to a new height of achievement, and the newest records of the London String Quartet reveal a quality of string tone and beauty of detail previously unknown.

THEIR MOST RECENT RECORDINGS INCLUDE THE FOLLOWING:

12-inch Double-Sided, 7/6 each.

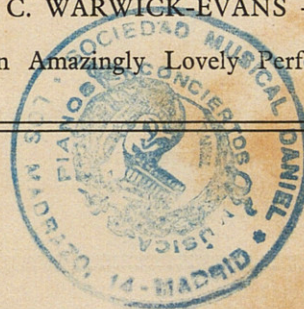
- | | | |
|--------------|---|--|
| L1633 | { | QUARTET IN C MAJOR ("Emperor" Quartet)
(Haydn—Op. 76. No. 3). In Six Parts.
Parts 1 and 2.—Allegro (In Two Parts); |
| L1634 | { | Part 3.—Poco adagio cantabile (First Half);
Part 4.—" " " (Concluded); |
| L1635 | { | Part 5.—Menuetto;
Part 6.—Presto. |



London String Quartet

JAMES LEVEY	-	-	1st Violin
THOMAS PETRE	-	-	2nd Violin
H. WALDO WARNER	-	-	Viola
C. WARWICK-EVANS	-	-	'Cello

"An Amazingly Lovely Performance"—*Daily Telegraph.*



The London String Quartet

HE LONDON STRING QUARTET, founded in 1908, has been playing together for sixteen years. They have given over two hundred concerts in London, they have made three tours of Norway, Sweden and Denmark, three tours of Spain and a tour of South America in 1923. They have made six tours of the United States and Canada, visiting Honolulu twice. They have played in France and Holland seven times and have produced more than a hundred and fifty new works.

The Quartet consists of James Levey, first violin; Thomas Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, 'cello. The London critics have said of them: "What we heard last night was a *perfect ensemble*, in which everything had the ring of conviction. The expressive phrases were brought out with a rare combination of tenderness and strength," said the *London Times*, while the *London Morning Post* declared: "Can challenge comparison with any possible rival, English or Continental. Nothing could have been more beautiful than the quality and balance of tone."

The Spanish newspapers declared unequivocally that the London String Quartet is "the finest quartet in the world," and the Paris "*Comedia*" reported: "They played with an ease and virtuosity unsurpassed by any foreign combination that has ever visited Paris." In Barcelona, Spain, they played to an audience of 4,500, and were declared a "marvellous ensemble," and in Santiago, Chile, they gave thirteen concerts in seventeen days in a theatre holding three thousand. "*La Prensa*" described them as "the finest artists that have visited Buenos Aires." Their last recital in New York was given in the Carnegie Hall, and was sold out.

They were the first Quartet to give the entire cycle of Beethoven Quartets in CHRONOLOGICAL order, in six consecutive concerts, and have played this cycle, known as the BEETHOVEN FESTIVAL WEEK, in:—

London (4 times)
Edinburgh (twice)
Glasgow
Newcastle
Leeds
Nottingham
Berlin

New York
Boston (*America*)
Norway (*Kristiania*)
Sweden (*Stockholm*)
Bournemouth
Cambridge
Manchester

THE TIMES.—The last three concerts of the Beethoven Festival week, which the LONDON STRING QUARTET brought to an end at Æolian Hall on Saturday afternoon, led from the E flat of the second period to the "big five" and included even the Grosse Fugue, originally written for the finale of the B flat quartet and is still to-day a formidable work to hear. The LONDON STRING QUARTET's soft playing, as in the Cavatina of the B flat, or the sombre opening of the C sharp minor, is beautiful—their rhythm is perfect—they comprehend the Composer's wide range of feeling. This comprehension of Beethoven has been the great achievement of the big undertaking of the past week.

NEW YORK TIMES.—The LONDON STRING QUARTET made its first public appearance of the season in this city yesterday afternoon in Carnegie Hall, and in so doing provided the finest quartet playing that has been heard this winter in New York. Seasons ago this organization gained the admiration of lovers of chamber music for its technical and musicianly qualities. Since that time the LONDON STRING QUARTET has consistently grown in precision, flexibility, beauty of tone and sensitiveness of feeling.

Carnegie Hall is a large auditorium in which to listen to chamber music, but the clarity and resonance of the tone of the London players did much to offset this disproportion, and it is an interesting fact that there are times and conditions under which a very few instruments have far more sonority, proportionately speaking, than a great many. Yesterday afternoon appeared to be a case in point. The performers appeared to adjust themselves particularly well to the acoustics of the hall.

This delightful music was played with the utmost sympathy and loveliness of tone. The Quartet performed as one man, and that man a highly imaginative and versatile interpreter, able to meet composers of strongly contrasted personalities, each on his own ground. There was a very enthusiastic audience.

CHARLES PHILPOTT, 25, Tavistock Crescent, London. W.11 (Manager)
Telegrams: "Quartetral, London." Telephone: Park 3943.

[See over