

Victor Records by The Flonzaley Quartet

After long experiment the Flonzaley Quartet and the Victor Company were first to produce effective records of string quartet music.

You will enjoy hearing these Flonzaley Quartet records. The nearest dealer in Victor products will gladly play them for you.

The personnel of the Flonzaley Quartet when these Victor Records were recorded was Adolfo Betti, First Violin; Alfred Pochon, Second Violin; Iwan d'Archambeau, Violoncello; Louis Bailly, Viola.

	Number
Canzonetta (from String Quartet in E Flat) (Op. 12) Mendelssohn	626
Drink to Me Only With Thine Eyes Arr. by Alfred Pochon	626
Interludium in Modo Antico (from "Five Novellettes") Glazounow	6117
Molly on the Shore (Irish Reel) Percy Aldridge Grainger	6121
Music of the Spheres—Molto Lento ("Sphärenmusik") Rubinstein	1012
Nocturne A. Borodin	6361
Quartet in A Major—Assai agitato (Op. 41, No. 3) Schumann	6118
Quartet in A Major—Theme and Variations (Op. 18, No. 5) Beethoven	6114
Quartet in A Minor—Adagio (3rd Movement) Schumann	6425
Quartet in A Minor—Scherzo (Op. 41, No. 1) Schumann	6115
Quartet in C Major—Fugue (Op. 59, No. 3) Beethoven	6114
Quartet in C Minor—Allegretto (Op. 51, No. 1) Brahms	6120
Quartet in C Minor—Scherzo (Op. 18, No. 4) Beethoven	6120
Quartet in D Major—Presto Beethoven	6119
Quartet in D Major—Allegro moderato (Op. 64, No. 5) Haydn	6116
Quartet in D Major—Adagio cantabile (2nd Movement) Haydn	6116
Quartet in D Major—Minuetto and Finale (Op. 64) Haydn	6361
Quartet in D Major—Andante Mozart	6115
Quartet in D Major—Menuet Mozart	6121
Quartet in D Major—Adagio (3rd Movement) Mozart	6425
Quartet in D Minor—Allegretto ma non troppo Mozart	6117
Quartet in E Minor—Allegro moderato a la Polka Smetana	6449
Quartet in E Minor—Scherzo (2nd Move., Op. 44, No. 2) Mendelssohn	6119
Quartet in F Major—Lento (American Quartet) Dvořák	6449
Quartet in G Major—Allegro moderato (1st Movement) Haydn	6486
Quartet in G Major—Menuetto (3rd Movement) Haydn	6486
Quartet in G Major—Finale Mozart	6118
Quartet No. 3, in E Flat Minor—Scherzo (Op. 30) Tchaikowsky	1012



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ADOLFO BETTI
First Violin

ALFRED POCHON
Second Violin

IWAN d'ARCHAMBEAU
Violoncello

NICOLAS MOLDAVAN
Viola

The Flonzaley Quartet

22nd Season

Founded in 1903 by E. J. de COPPET

Management: LOUDON CHARLTON, Carnegie Hall, New York

The Flonzaley Quartet

IN the twenty-two years of its existence the Flonzaley Quartet has made its name the standard in chamber music by which all other string quartets are judged. Its European record is as brilliant as its history in America. The Flonzaley perfection is the result of self-sacrifice and cooperation of its members actuated by an unwavering artistic ideal. They have the reward of their life-long effort in the international recognition of the supremacy of the Flonzaley Quartet.



Adolfo Betti, first violin, a native of Italy, studied under César Thomson at the Liège Conservatory, obtaining the gold medal in 1896. Toured Austria, Italy, Belgium and Germany as violin virtuoso. In 1900 was appointed Assistant Professor to César Thomson in the latter's virtuoso class at the Brussels Conservatory, and remained there until he became a member of the newly founded Flonzaley Quartet in 1903.

Alfred Pochon, second violin, Swiss by birth, also studied with César Thomson. Was graduated from the Liège Conservatory, and later became a member of the Thomson Quartet. Played first violin at the Concerts Ysaye in Brussels, and then toured Europe as virtuoso. In 1902 he came to the United States with Mr. E. J. de Coppet, and with him planned the formation of the Flonzaley Quartet, which was organized in the following year.



Nicolas Moldavan, viola, was born in Odessa, Russia. He is a graduate of the Petrograd Conservatory. After his graduation he toured with the Zimro Ensemble, visiting Japan, China, and India. In 1920 he came to America, where his valuable qualities as an ensemble player were speedily recognized. He joined the Flonzaley Quartet in 1925.

Iwan d'Archambeau, 'cello, of Belgian nationality, studied his instrument with Alfred Massau in Verviers, Belgium, and later with Edouard Jacobs in Brussels and Hugo Becker in Frankfort, where he won highest honors in his class. Toured Belgium, Germany, and Scotland as 'cello virtuoso and quartet player until 1903, when he joined the Flonzaley Quartet.



Outstanding Facts

Since the organization of the Flonzaley Quartet twenty-two years ago, it has played in more than four hundred American cities, has made nineteen hundred appearances in America, and over five hundred in Europe. Its name is inseparably connected with the growth of chamber music art in this country. Beginning at a time when few Americans were interested in this, the highest form of musical art, it has been the principal factor in making universal the appreciation of chamber music, in the accomplishment of which it has been tremendously aided by the popularity of its Victor records, which perpetuate its art.

The Flonzaley Quartet has never been predominantly influenced by any single nationalist tendency of music. The whole range of chamber music art has been its only interest. It has introduced to the American public Opus 7 of Schönberg, Opus 74 of Max Reger, works still in manuscript by Rosario Scalero, Paul Roussel, Alberic Magnard, Igor Stravinsky, and unfamiliar compositions of Albert le Guillard, Darius Milhaud, Emmanuel Moor, and masters of the eighteenth century.

It has aided in the development of an American music by playing for the first time works by Charles Martin Loeffler, Daniel Gregory Mason, David Stanley Smith, Templeton Strong, Charles T. Griffes, Samuel Gardner, John Beach, A. Lilienthal, Victor Kolar, E. Grasse, Albert Spalding, and Ernest Schelling.

It has given first performances in America of works of Vincent d'Indy, Bourgault Ducoudray, Hugo Wolf, Chausson, Sinigaglia, Dohnanyi, Anserge, Novak, Zemlinsky, Klose, Suter, Samazeuil, Thirion, Lekeu, Sibelius, Dalcroze, Kodaly, Kaun, Paul Vidal, Georges Enesco and Arnold Bax.

INTERNATIONAL PRESS COMMENTS

"When all has been said in praise of other famous organizations, there is still something to be said which is true of the Flonzaley Quartet alone."—*London Daily Telegraph*.

"In the finish of its execution, in its research of sonorous effects, in the spirit of lightness, subtlety of its interpretations, the Flonzaley Quartet has attained perfection."—*Paris Figaro*.

"A unity of expression of which no similar organization is quite capable."—*New York Times*.

"If perfection in ensemble is attainable—which we think possible—the Flonzaleys have surely achieved it."—Wilson G. Smith in *Cleveland Press*.

"The string quartet in its perfection is what the Flonzaley Quartet represents."—*San Francisco Chronicle*.