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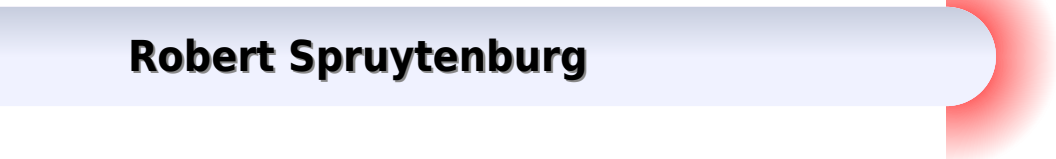
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Amadeus Quartet

Robert Spruytenburg



Amadeus Quartet:

The Amadeus Quartet Daniel Snowman, 1981 *The Amadeus Quartet* Daniel Snowman, 1981 *Married to the Amadeus* Muriel Nissel, 2012-07-18

The Amadeus Quartet which was active from 1948 until 1987 when its viola player Peter Schidlöf died is probably the most famous and distinguished string quartet of the 20th century. It played to a wide variety of audiences on innumerable occasions in all the major countries of the world and produced a galaxy of recordings many of which are still available. The intensity of its music making was breathtaking. Muriel Nissel, the author of *Married to the Amadeus*, is the wife of Siegmund Nissel, the second violinist. Her book tells the extraordinary and moving story of the Quartet with its many triumphs and its periodic setbacks and traumas from the inside for the forty years from its inception during the time after the Second World War up to the 1980s. She reveals how it moulded the lives of the four players and their wives and families in unexpected ways and how they all became inextricably involved in this unique joint enterprise. The fashion in which work and family life interacted was crucial to the Quartet's survival. She returned to her professional life as a statistician when the children went to school and describes how difficult it was in the 1960s for a married woman with children to achieve equal status with men at work and she tells of the problems she also had to face at home finding satisfactory ways of caring for her family. Remarkably the four members of the Quartet remained unchanged throughout. They each of them had exceptional qualities. Norbert Brainin, the first violin, Siegmund Nissel and Peter Schidlöf, all refugees from Vienna, had first met in internment camps in Britain in 1940. Martin Lovett, the cellist, joined them not long after the war at a moment when the musical climate was sympathetic to chamber music and the record industry was booming. They never looked back. Nobody who has read Muriel Nissel's absorbing book will ever be able to listen to a string quartet again without being aware of the immense commitment such a group demands of the players and of their families too and of the longstanding emotional, aesthetic and organizational complexities it entails. Andrew Green, in *Classical Music*, a thoroughly absorbing well-written account of the Amadeus Quartet story observed from the inside. It has the benefit of many penetrating insights not simply into how wives and families are affected by the lifestyle adopted of necessity by the members of a top notch ensemble but into the true nature of that lifestyle itself. It is a book in truth about an octet with all the characters utterly believable, aided by an excellent photographic record plus an appendix containing not just a complete discography but a list of all the quartets who have benefited from the Amadeus International Summer Course. Very revealing. Patrick Carnegy, in *TLS*. There are memorable sketches of musician colleagues: Cecil Aronowitz, Alfred Brendel, David Oistrakh and of the Amadeus playing Britten's Third Quartet privately to the composer only months before his death. The legacy of the Amadeus lives on in their recordings and in the many fine ensembles they have coached. Looking back on the forty years of their pre-eminence in the classic string quartet repertoire it is amazing how much of their reputation was won by the sheer quality of their performances, unaided by the marketing and image making that is par for the course today. The story of the invisible life

of the Wolf Gang is never less than candidly and engagingly told **The LaSalle Quartet** Robert Spruytenburg, 2014 The definitive study of the LaSalle Quartet for forty years the premier exponent of the new music for string quartet The LaSalle Quartet 1946 1987 was the premier exponent of the new music for string quartet Founded in 1946 at the Julliard School in New York it became famous for its performances of works by the Second Viennese School and its commissioning of many new pieces by contemporary post war composers As a result the quartets by Lutoslawski Ligeti and Nono have since entered the standard repertory sitting comfortably next to those by Schoenberg Berg and Webern The LaSalle Quartet's brilliant advocacy of the quartets by Alexander Zemlinsky resulted in best selling recordings for Deutsche Grammophon In an informative and critical dialogue between new and old the LaSalle Quartet was also an incisive interpreter of the classical quartet repertory many of its recordings are still in print Its record as a teaching quartet is equally impressive numbering among its students at the University of Cincinnati the Alban Berg Brahms Prazak Artis Buchberger Ponche and Vogler Quartets The LaSalle Quartet's founder and first violinist Walter Levin is himself a highly influential teacher whose students have included the conductor James Levine and the violinist Christian Tetzlaff as well as many third generation string quartets This book based on extensive interviews with Walter Levin conducted by Robert Spruytenburg over five years is in equal measure autobiography history of the Quartet reminiscences of the contemporary composers who figured so prominently in its career and penetrating commentary on the LaSalle Quartet's wide ranging repertory All these aspects are artfully woven into a uniquely valuable informative and entertaining document of musical life in the twentieth century ROBERT SPRUYTENBURG lives in Basel He was introduced to Walter Levin in 1988 and took part in his chamber music courses Since 2003 Spruytenburg has been working on the LaSalle Quartet's archives located at the Paul Sacher Foundation in Basel He is a frequent contributor to classical music programmes for Swiss radio Catalogue of Music British Museum, 1889

Amadeus Quartet Ludwig van Beethoven, 1963 **The Cambridge Companion to the String Quartet** Robin Stowell, 2003-11-13 This Companion offers a concise and authoritative survey of the string quartet by eleven chamber music specialists Its fifteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume It focuses on four main areas the social and musical background to the quartet's development the most celebrated ensembles string quartet playing including aspects of contemporary and historical performing practice and the mainstream repertory including significant mixed ensemble compositions involving string quartet Various musical and pictorial illustrations and informative appendixes including a chronology of the most significant works complete this indispensable guide Written for all string quartet enthusiasts this Companion will enrich readers understanding of the history of the genre the context and significance of quartets as cultural phenomena and the musical technical and interpretative problems of chamber music performance It will also enhance their experience of listening to quartets in performance and on recordings Catalogue of (printed) music. Music. Accessions, pt.[1]-94 British museum dept. of pr. books, 1884 *Émigré*

Voices Bea Lewkowicz, Anthony Grenville, 2021-11-22 In *migr Voices* Lewkowicz and Grenville present twelve oral history interviews with men and women who came to Britain as Jewish refugees from Germany and Austria in the late 1930s. Many of the interviewees rose to great prominence in their chosen career such as the author and illustrator Judith Kerr, the actor Andrew Sachs, the photographer and cameraman Wolf Suschitzky, the violinist Norbert Brainin, and the publisher Elly Miller. The narratives of the interviewees tell of their common struggles as child or young adult refugees who had to forge new lives in a foreign country and they illuminate how each interviewee dealt with the challenges of forced emigration and the Holocaust. The voices of the twelve interviewees provide the reader with a unique and original source which gives direct access to the lived, multifaceted experience of the interviewees and their contributions to British culture. **String Quartets**

Mara Parker, 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication: chapters for general references, histories, individual composers, aspects of performance, facsimiles, and critical editions, and miscellaneous topics, and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre, social aspects, newly issued critical editions, doctoral dissertations. It also offers commentary on online links, databases, and references. **1001 Classical Recordings You Must Hear Before You Die** Matthew Rye, Steven Isserlis, 2017-10-24 A thick and informative guide to the world of classical music and its stunning recordings, complete with images from CD cases, concert halls, and of the musicians themselves. **Britten** David Matthews, 2003 David Matthews was an assistant as well as a life-long friend and fellow composer of Benjamin Britten, making this a uniquely personal, sensitive, and authoritative account. **Unity and Plurality** Massimiliano Carrara, Alexandra Arapinis, Friederike Moltmann, 2016 *Unity and Plurality* presents novel ways of thinking about plurality while casting new light on the interconnections among the logical, philosophical, and linguistic aspects of plurals. The volume brings together new work on the logic and ontology of plurality and on the semantics of plurals in natural language. Plural reference: the view that definite plurals such as 'the students' refer to several entities at once; the individual students is an approach favoured by logicians and philosophers who take sentences with plurals to be committed to entities beyond individuals, entities such as classes, sums, or sets. By contrast, linguistic semantics has been dominated by a singularist approach to plurals, taking the semantic value of a definite plural such as 'the students' to be a mereological sum or set. Moreover, semantics has been dominated by a particular ontological view of plurality, that of extensional mereology. This volume aims to build a bridge between the two traditions and to show the fruitfulness of nonstandard mereological approaches. A team of leading experts investigates new perspectives that arise from plural logic and non-standard mereology and explore novel applications to natural language phenomena. **Distant Melodies** Edward Dusinberre, 2022-11-08 An engaging blend of memoir and music history, *Distant Melodies* explores the changing ideas of home, displacement, and return through the lives and chamber music of four

composers How does music played and heard over many years inform one's sense of home Writing during the COVID 19 pandemic when travel is forbidden and distance felt anew Edward Dusinberre first violinist of the world renowned Takács Quartet searches for answers in the music of composers whose relationships to home shaped the pursuit of their craft Antonín Dvořák Edward Elgar Béla Bartók and Benjamin Britten Dusinberre has lived abroad for three decades At the age of 21 he left his native England to pursue music studies at the Juilliard School in New York Three years later he moved to Boulder Colorado Drawn to the stories of Dvořák's Bartók's and Britten's American sojourns as they tried to reconcile their new surroundings with nostalgia for their homelands Dusinberre reflects on his own evolving relationship to England and the idea of home As he visits and imagines some of the places crucial to these composers' creative inspiration Dusinberre also reflects on Elgar's unusual Piano Quintet and the landscapes that inspired it Combining travel writing with revealing insights into the working lives of string quartet musicians *Distant Melodies* is a moving and humorous meditation on the relationship between music and home

Mysterious Mozart Philippe Sollers, 2010 Both a beguiling portrait of the artist and an idiosyncratic self-portrait of the author *Mysterious Mozart* is Philippe Sollers's alternately oblique and searingly direct interpretation of Wolfgang Amadeus Mozart's oeuvre and lasting mystique audaciously reformulated for the postmodern age With a mix of slang abstractions quotations first and third person narratives and blunt opinion French writer and critic Philippe Sollers taps into Mozart's playful correspondence and the lesser known pieces of his enormous repertoire to analyze the popularity and public perceptions of his music Detailing Mozart's drive to continue producing masterpieces even when saddled with debt and riddled with illness and anxiety Sollers powerfully and meticulously analyzes Mozart's seven last great operas using a psychoanalytical approach to the characters' relationships As Sollers explores themes of constancy prodigy freedom and religion he offers up bits of his own history revealing his affinity for the creative geniuses of the eighteenth century and a yearning to bring that era's utopian freedom to life in contemporary times What emerges is an inimitable portrait of a man and a musician whose greatest gift is a quirky companionability a warm and mysterious appeal that distinguishes Mozart from other great composers and is brilliantly echoed by Sollers's artful tangle of narrative

Chamber Music John H Baron, 2010-06-10 *Chamber Music: A Research and Information Guide* is a reference tool for anyone interested in chamber music It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002 Most of the literature is books articles in journals and magazines dissertations and theses and essays or chapters in *Festschriften* treatises and biographies In addition to the core literature obscure citations are also included when they are the only studies in a particular field In addition to being printed this volume is also for the first time available online The online environment allows for information to be updated as new research is introduced This database of information is a live resource fully searchable and with active links Users will have unlimited access annual revisions will be made and a limited number of

pages can be downloaded for printing **Adolf Busch** , Music and Familiarity Elaine King,Helen M. Prior,2016-04-29

Familiarity underpins our engagement with music This book highlights theoretical and empirical considerations about familiarity from three perspectives listening musicology and performance Part I Listening addresses familiarity as it relates to listeners behaviour and responses to music specifically in regulating our choice and exposure to music on a daily basis how we get to know music through regular listening how comfortable we feel in a Western concert environment and music s efficacy as a pain reliever Part II Musicology exposes the notion of familiarity from varied stances including appreciation of music in our own and other cultures through ethnomusicology exploration of the perception of sounds via music analysis philosophical reflection on the efficiency of communication in musicology evaluation of the impact of researchers musical experiences on their work and the influence of familiarity in music education Part III Performance focuses on the effects of familiarity in relation to different aspects of Western art and popular performance including learning and memorizing music examination of groove in popular performance exploration of the role of familiarity in shaping socio emotional behaviour between members of an ensemble and consideration about the effects of the unique type of familiarity gained by musicians through the act of performance itself **Imogen Holst** Christopher Grogan,2010 Extensively revised with new material the book also includes a study of Imogen Hoist s music and a chronological list of her works revealing her as a composer of tremendous talent whose music deserves to be much more familiar **The Cambridge Companion to Michael Tippett** Kenneth Gloag,Nicholas Jones,2013-01-17 Sir Michael Tippett is widely considered to be one of the most individual composers of the twentieth century whose music continues to be performed to critical acclaim throughout the world Written by a team of international scholars this Companion provides a wide ranging and accessible study of Tippett and his works It discusses the contexts and concepts of modernism tradition politics sexuality and creativity that shaped Tippett s music and ideas engaging with archive materials relevant literature and models of interpretation Chapters explore the genres in which Tippett composed including opera symphony string quartet concerto and piano sonata to shed new light on his major works and draw attention to those that have not yet received the attention they deserve Directing knowledge and expertise towards a wide readership this book will enrich the listening experience and broaden understanding of the music of this endlessly fascinating and challenging composer

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