audite

The RIAS Amadeus Quartet Mozart Recordings

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Das Orchester 01/2015 (Matthias Roth - 01.01.2015)

das Orchester

Das Quintett KV 614 schließlich (November 1957) zeigt das Ensemble auf dem Gipfel seiner Mozart-Kunst: Spielerischer Witz und technische Meisterschaft gehen hier eine faszinierende Liaison ein, die – auch wenn sich stilistisch seither wieder vieles verändert haben mag – immer noch beeindruckt.

Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.

Diapason N° 631 Janvier 2015 (Nicolas Derny - 01.01.2015)

DIAPASON

Du Mozart des Amadeus, l'honnête mélomane sait déjà tout. Que dire alors du fidèle lecteur de Diapason, dont le magazine favori redorait l'intégrale réalisée pour DG (cf. na 600), et glissait quelques documents contemporains de ceux-ci dans le premier coffret de sa «Discothèque idéale»…

Comme on s'y attendait, les quatuors enregistrés entre 1950 et 1955 pour le RIAS diffèrent peu des gravures ultérieures. Du style et de la conception des pièces, tout ou presque semble fixé sous les archets de la jeune équipe. On y entend déjà les quatre compères tout en fraîcheur, en lyrisme lumineux (merci Norbert Brainin), en tendresse, en cohésion et en subtilité (les voix «internes»!), mais avec quelques années de moins qu'en stéréo – comprenez: avec parfois un rien de vigueur supplémentaire dans le coup d'archet. Et à ceci près que les micros de la radio nous rapprochent à ce point des cordes que l'on croit presque parfois pouvoir sentir l'odeur de la colophane. On en vit d'autant mieux chaque frémissement. En toute intimité.

Même constat pour les quintettes de 1953 et 1957 (le na 6) avec Cecil Aronowitz, cinquième membre du quatuor. Si ce n'est que cette photo de jeunesse les flatte plus que celle, bien connue, réalisée pour le label à l'étiquette jaune entre 1968 et 1975. Tout ici sonne de manière p lus resserrée, plus fusionnelle et plus vivante – en dépit de quelques tempos un rien plus lents.

Pas une once de vibrato dans le jeu du clarinettiste Heinrich Geuser qui les rejoint pour le KV 581 (normal chez un germanique, qui plus est en 1952). Les prodigieux Amadeus, eux, ne changent rien au leur. Et comparé à la version de 1976 avec Gervase de Peyer, c'est le printemps – dans l'Allegro, surtout! Décidément irrésistible.

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Gramophone December 2014 (- 01.12.2014)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

The Amadeus Quartet

The third instalment of Audite's Amadeus Quartet recordings, all of them taken from Berlin RIAS broadcasts and dating from the period 1951-57, covers works already available in the Quartet's capable hands, principally in later (stereo) recordings available from DG. Comparisons reveal an impressive level of interpretative consistency, more spontaneous early on perhaps, and with most principal first-movement repeats omitted.

Most of the differences concern the sound quality, which on these RIAS tapes is appealingly intimate. Take Quartet No 18, K464, the opening Allegro, where, as presented here, dynamic contrasts tell with expressive impact but on DG, where the balance suggests listening from the rear of a medium-size concert hall, the effect is less immediate. In this instance the stereo 'pay-off' is minimal compared to the advantage of having the players sound as if they're in the room with you. And with playing as musically sympathetic and stylistically 'on the button' as we're offered here, who can complain?

Viewed overall there is some extraordinarily beautiful playing on offer: the heart-stopping Adagio from the Quintet in D major, K593, with Cecil Aronowitz, for example. The opening of the C major Quintet, K515, is perfection, an amiable but lively Allegro with a spring to its step, while the dialogue with Aronowitz in the Andante could hardly be bettered. And then there's the tragic Adagio that opens the finale of the G minor Quintet, K516, so full of implied regret. The performance of the Clarinet Quintet with Heinrich Geuser is another highlight. I'm not suggesting you replace your DG versions but you could profitably use these marvellous recordings as musically nourishing supplements to them. Superb transfers.

International Record Review December 2014 (Nigel Simeone - 01.12.2014)

INTERNATIONAL RECORD REVIEW

Reissues and historic recordings

Mozart in Berlin

The Amadeus Quartet recorded all the Mozart 'Haydn ' and 'Prussian' Quartets for RIAS in Berlin between 1950 and 1953 , along with the Clarinet Quintet with Heinrich Geuser in 1952 and the String Quintets, K515, 516, 593 and 614, with Cecil Aronowitz in 1953 and 1957 . These performances are more or less contemporary with the studio versions released by DC in a box of 1950s Amadeus Quartet Mozart (474 0002, now download only), which included some of this ensemble's freshest and most unaffected playing. Now Audite has released the RIAS radio recordings of virtually the same repertoire. These are similarly marvellous and in amazing sound (as usual Audite has achieved astonishing results with the master tapes), which is at least as good as that of the DG records from the period. Anyone troubled by the later Amadeus style (including a tendency to over-phrase) and the occasional unpredictability of Norbert Brainin's tone will surely warm to these performances as I did (I prefer their greater spontaneity to the DG stereo studio set). With an interesting note as well as superb remastering this is an exceptional Mozart collection (Audite 21.427, five discs, 5 hours 34 minutes).

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ionarts.blogspot.com Friday, December 02, 2016 (jfl - 02.12.2016)
Quelle: http://ionarts.blogspot.com/2016/12/paul...

IONARTS
SOMETHING OTHER THAN POLITICS IN WASHINGTON, D.C.

Paul Johnson "Mozart: A Life" — The Discography, Part 1 (Keyboard Sonatas, Chamber Music)

Chamber Music: String Quartets

Johnson: "But it is clear from a study of these quartets (K.168 – 73) that Haydn had a steadying, calming, and deepening effect on Mozart's chamber music style, without in any way diminishing his natural effervescence. The two final works in the group, K.172 and K.173, are among the most perfect he wrote, violins, viola, and cello wreathing into each other with magical grace, so that it seems at times as though the four players are working one gigantic integrated instrument." Also: "The king of Prussia got a magnificent String Quartet in D Major (K.575). The other "Haydn" and "Prussian" Quartets get mention only in passing ("In his last string quartet, K.590 of 1790, he gives some splendid solos to the viola, demanding great virtuosity but showing off the tremendous resources of the instrument, especially in the chromatic passages"), but they are – even if one concedes that the quartets are, as a genre, not as strong in Mozart's output as, say, his quintets and trios – such important and wonderful works, they need to be included. Aside, they are so easily had together.

I would, without the least bit of hesitation, recommend the set of the impeccably and inspired playing Quatuor Mosaïques (which came out of Nikolaus Harnoncourt's Concentus Musicus). Their recordings of Haydn and Mozart set a standard for original instrument performances and elevated the genre from niche to mainstream. Alas, these recordings are always in and out of print and the Naïve label seems to re-issue them only piecemeal or when the Amazon price for used copies has reached $500. Keep your eyes peeled. Meanwhile, the modern instrument Klenke Quartet(t)'s liveliness and precision in sparkling renditions equally set a very high standard indeed. For old-world Mozartean beauty, there's little that goes beyond the Amadeus Quartet, whose box of early recordings on Audite would make a splendid recommendation, alas I try to stay away from catch-all boxes. On the other side, that set includes most of the String Quintets and the Clarinet Quintet, too… which makes for a whole lot of essential Mozart in one place. Although I don't easily fall in love with the Emerson Quartet's Mozart (and their classical repertoire performances in general), the undeniable quality and convenience of their recording of the last three quartets gives them the nod here. There's an air of disinfectant to the affair, but not unlike the Hagen Quartet's 'X-Ray' vision in late Beethoven, the total neatness has intriguing merits all of its own. As for the early quartets, there are not many recordings outside of yet more boxes where they can be found (the Hagen Quartet recordings on DG are out of print), but fortunately the Éder Quartet performances on Naxos are very enjoyable, indeed, with a bit of a boom and broadness to them, that make these quartets sound perhaps a little more mature, still, than they are.

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Musica N° 260 - Ottobre 2014 (Massimo Viazzo - 01.10.2014)

[...] c'è tutto il piacere della scoperta, il vigore della gioventù, una fantasia inesausta e grande dinamismo. Sono interpretazioni davvero elettriche, a volte anche spigolose, e che non paiono sempre sovrapponibili a quelle ufficiali. Qui si ascolta un Mozart sbalzato, vivo, carnale come non mai.

Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.

Record Geijutsu 10/2014 (- 01.10.2014)

Japanische Rezension siehe PDF!

Scherzo N° 304 - febrero 2015 (Guillermo Pérez de Juan - 01.02.2015)

Sin ningún género de duda, capaces de competir con las versiones oficiales que los mismos integrantes grabaron para DG. Nitidez y frescura como principales baluartes. Un complemento ideal para ponerle la guinda a un pastel que, cocinado durante siete años de grabaciones, endulzará decididamente todos nuestros sentidos. [...] Que lo disfruten!

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The Strad October 2014 (Carlos Maria Solare - 01.10.2014)

Berlin Memories

Carlos Maria Solare reviews a box of archive radio recordings of Mozart from a veteran ensemble

[...] each movement in this set was recorded in one unedited take, but no concessions whatsoever need to be made. You get the best of both worlds: performances that are in every sense of the word 'live', but with nothing in the way of audience noises.

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WDR 3 TonArt 17.07.2014, 15.05 - 17.45 Uhr (Marcus Stäbler - 17.07.2014)

Das Amadeus Quartett stellt die Konturen deutlich heraus – und modelliert die dynamischen Kontraste der Musik dabei mitunter überraschend schroff.

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