

Wolfgang Amadeus Mozart (1756-1791) String Quintets

	STRING QUINTET No.2 in C major, KV.515 (1873)		31:51
	STREICHQUINTETT Nr.2 C-Dur KV.515		
	QUINTETTE à CORDES nº2 en ut majeur K.515 (nov.1780)	
1.	I. Allegro	09:44	
2.	II. Menuetto: allegretto	05:50	
3.		08:41	
4.	IV. (Allegro)	07:38	
	27777 (D. 1700)		25:16
	STRING QUINTET No.5 in D major, KV.593 (Dec 1790)		23.10
	STREICHQUINTETT Nr.5 D-Dur, KV 593		
	QUINTETTE à CORDES n°5 en ré majeur K.593		
5.	I. Larghetto (allegro)	07:55	
6.	II. Adagio	07:18	
7.	III. Menuetto: allegretto	05:21	
8.	IV. Allegro	04:44	
	STRING QUINTET No.1 in B flat major, KV.174 (Dec 177	3)	22:46
	STREICHQUINTETT Nr.1 B-Dur, KV 174 QUINTETTE à CORDES nº1 en si bémol majeur K 174		
9.	I. Allegro moderato	07:11	
100000000		06:43	
10.		04:09	
	III. Minuetto ma allegretto	04:46	
12	IV. Allegro	04.40	

TOTAL PLAYING TIME: 79:57

	STRING QUINTET No.3 in G minor, KV.516 (Dec 1788) STREICHQUINTETT Nr.3 g-Mol! KV.516 QUINTETTE à CORDES n°3 en sol mineur K 516			33:48
1.	Allegro	08:31		
2.	Menuetto: allegretto	05:36		
3.	Adagio ma non troppo	09:38		
4.	Adagio: allegro	10:04		
	STRING QUINTET No.4 in C minor, KV.406/516b (July.17	782)		22:23
	STREICHQUINTETT Nr. 4 c-Moll KV 406			
	QUINTETTE à CORDES nº4 en ut mineur K 406			
5.	Allegro	06:19		
6.	Andante	04:46		
7.	Menuetto in canone, trio in canone al Roveesio	04:40		
8.	(Allegro)	06:30		
	STRING QUINTET No.6 in E flat major, KV.614			23:30
	STREICHQUINTETT Nr.6 Es-Dur KV 614			
	QUINTETTE à CORDES n°6 en mi bémol majeur K 614			
9.	Allegro di molto	05:31		
10.	Andante	08:25		
11.	Menuetto Allegretto	04:18		
12	Allegro	05:18		

TOTAL PLAYING TIM 79:45

THE BUDAPEST STRING QUARTET

Joseph ROISMAN, Alexander SCHNEIDER, violins Boris KROYT, viola – Mischa SCHNEIDER, cello

Walter TRAMPLER, viola

A FABULOUS ANTHOLOGY

We know six Mozart string quintets, which range in character from the divertimento-like conversational manner of the early Quintet in B flat, K.174, to the esoteric Quintet in E flat, K.614, and which cannot be considered to form a homogeneous body of music owing to the long period over which they were composed. The String Quintet in B flat, K.174, was written at Salzburg in 1773; it was apparently four-teen years later in Vienna (probably early in 1787) that Mozart arranged his Wind Serenade K.388, written in the summer of 1782, to form the String Quintet in C minor, K.406 (516 b). From the same year 1787 date the Quintets in C major, K.515, and in G minor, K.516, sister works far more dissimilar than the String Quintets in D major, K.593, and in E flat major, K.614, which Mozart completed in 1790 and 1791 respectively. In all these cases we know virtually nothing about the background to their composition; Mozart's correspondence tells us nothing in this respect. It is possible to guess at reasons which may have led him to write these works, and which seem to fit in with the known facts, but such speculation remains pure surmise.

String Quintet in B flat major, K.174

Even Wolfgang Amadeus Mozart had to travel a long road before reaching that goal. The road began early in 1773 after the Mozart had returned to Salzburg following their third visit to Italy. It seems, however, to have been influences at Salzburg rather than from Italy which led the 17-year-old Mozart to compose his first *String Quintet in B flat*, K.174, for two violins, two violas and bass. During February 1773

Michael Haydn had completed his first String Quintet in C major at Salzburg; this work and Mozart's Quintet, begun a little later, have a surprising number of features in common. Apart from the classical four-movement layout, which Mozart was to retain in ail his string quintets without exception, certain elements point to the example of Michael Haydn, such as the dialogue between the first violin and first viola in the first and third movements, the grouping of the ensemble into violins on one hand, violas and bass on the other, and finally the tendency towards symphonic construction, in marked contrast to the intended chamber music individualization of the instrumental parts. After his visit to Vienna during the summer of 1773 Mozart revised the Quintet in B flat, which emerged in a new, final form that December. The opening Allegro and the muted, wholly intimate Adagio remained untouched, but the swaying Minuet received a new 'Echo' Trio, and the finale was completely rewritten, although some use was made of the original themes. Why was this? Two explanations present themselves. For one thing, on the 1st December 1773 Michael Haydn had completed his second String Quintet in G major, which was naturally of immense interest to his young friend Mozart. The other fact which may have led to the revision of Mozart's Quintet was his composition of the String Quartets K.168-K.173, which he had written during his visit to Vienna after becoming acquainted with Joseph Haydn's sets of Quartets Op.17 and Op.20. Those works were a revelation to Mozart, not only as a quartet composer but as a chamber musician generally. No wonder if he wanted this new experience to be reflected in his first String Quintet. Hence, perhaps, the fact that Mozart composed for it a new sonata form finale whose length and whose stylistic contrast to the divertimento nature of the earlier movements, coupled with a certain contrapuntal seriousness, bear witness to the influence of Haydn. This work has since been described as only a 'stylistic exercise'.

String Quintet in C major, K.515

Fourteen years later, on the 19th April 1787, Mozart entered into his 'Catalogue of all my works' the completion of a 'Quintet for 2 violini, 2 viole and violoncello'. This was the String Quintet in C major, K.515, evidently the first of the three quintets offered on a subscription basis in 1788. No bridge seems to lead to this masterpiece from the Quintet in B flat, K.174. We do not know whether this work was commissioned, whether Mozart wrote it for private performance, whether it was influenced by commercial considerations, or was a result of a creative impulse of his own. We do know, however, that by this time Mozart had become a great master of chamber music, whose wide-ranging experience in the composition of string quartets he could bring to bear on the string quintet. Its problems were substantially different from those which he faced in string quartet writing. In particular it was problems less of structure than of texture, sound and expression whose solution necessarily differed not only externally but also in essence from those posed by the string quartet. Despite his wealth of string quartet experience, which he had acquired since 1782 while working on the quartets dedicated to Joseph Haydn up to the single D major Quartet, K.499, of 1786, even Mozart found this no easy tasK.The Köchel-Verzeichnis details no fewer than seven quintet fragments dating from 1787 until 1791, which shows how intense was Mozart's

striving to master the new genre. His achievement was already out-standing in the C major Quintet, K.515. There is some doubt about the correct order of this work's inner movements, resulting from the pagination of the original manuscript in another hand. It is very probable, however, - by analogy with the following String Quintet in G minor, K.516 - that here, too, Mozart deliberately departed from the customary sequence of movements by placing the Minuet before the slow movement. This is not contrary to musical logic. The work's stylistic maturity is demonstrated by its breadth of conception, the organic strength of its development, the richness of its motifs and their associations, and especially by the way its C major has darkened into a tonality marked by strength and depth rather than mere festive brightness. This C major Quintet has a dual nature, as is indicated by the springy opening movement, and especially by the wistful Minuet, whose F major Trio takes on full ternary form. The imaginatively ornamented Andante is a reminder that 1787 was the year of 'Don Giovanni', which is also suggested by the finale; here again sonata and rondo form are combined with perfect assurance. Is this really the 'conclusion of blissful harmony' to which the Mozart authority Alfred Einstein referred? One may well question this view, and not only on account of the sister work which was to follow.

String Quintet in G minor, K.516

Mozart completed this *Quintet in G minor*, K.516, on the 16th May 1787, only a month after the C major Quintet whose sombre counterpart it is. Here too, the music clearly reveals the fact that Mozart wrote it while working on 'Don Giovanni'. None of his other string quintets have been

described in such colourful and highly imaginative terms as this work in G minor, which with the intimacy of chamber music anticipates what Mozart achieved in the symphonic sphere a year later with the Symphony in G minor, K.550. However, no-one can say whether these interpretations are correct. There is talk, as Ernst Hess put it, 'of melancholy, of depression and pessimism, of a lonely man's prayer, the Garden of Gethsemane, of sadness and hopeless tragedy, and then - in relation to the finale - of the overcoming of suffering by means of serenity'. All these metaphors and interpretations have one thing in common: the probably correct assumption that Mozart composed this String Quintet as a result of inner compulsion, so that it became a wholly personal confession. This likelihood is not left in doubt by any of the four movements, the inner two of which are again in the order Minuet - Adagio. In the opening sonata form Allegro the exposition ends in the major, but later there is an uncompromising return to the minor. The dynamics of this movement so vividly suggest flashes of lightning that no further description is necessary. Nor is there any need to account for the repeated tutti strokes on the third beat of the bar in the Minuet, whose bitterness is to some extent dispelled by the consoling G major Trio. Shadows also darken the wholly inward-looking Adagio in E flat major, whose muted colouring should not entirely obscure the wonderful shaping of the instrumental les. Significantly enough, Mozart caused the atmosphere of the Adagio to extend to the finale; a deeply expressive Adagio introduction precedes the concluding Rondo. This is in G major, but the turn to the major tonality emphasizes the work's expressive tension - it does not represent a conventionally sunny ending dispelling earlier mists. On the contrary, no finale less comforting could well be imagined here. Was this apparently bright conclusion a concession to the taste of the time, or did Mozart's inborn optimism finally break through, to do away with resignation and fatalism?

String Quintet in C minor, K.406/516 b

There had been among Mozart's earlier works an interesting parallel to this Quintet, a work to which his mind no doubt went back with good reason. This was the Serenade in C minor, K.388, which he probably wrote in Vienna at the end of July 1782, soon after the completion of 'The Seraglio', as a piece of 'Night Music' scored for 2 oboes, 2 clarinets, 2 horns and 2 bassoons. This work may well have perplexed Mozart's contemporaries, firstly because the individual instruments were treated with the intimate touch of chamber music, and secondly because of the almost complete lack of the ingratiating lightness expected of a serenade. This is, indeed, a work of tragic tensions whose inner drama, passion and overcast atmosphere in the minor are dispelled only towards the end of the finale by a consoling turn to C major. This may have been the reason why Mozart arranged the Serenade as this String Quintet in C minor, K.406/516 b, or perhaps it was merely lack of time which made him arrange an earlier work when he needed to make up the traditional number of three string quintets for his subscription offer to the public. We know neither this nor the exact date of the arrangement, which was made some time between the beginnings of 1787 and 1788. While making the transcription Mozart kept fairly strictly to the original, in so far as that is possible when reducing eight wind parts for five stringed instruments. Naturally the contrasting tone colours of the original had to be sacrificed, but what emerged was 'a masterwork executed with supreme artistic understanding' (E. Hess), of whose wind origins only the expert could be aware. The uncompromising earnestness of the opening C minor Allegro extends beyond the lyrical Andante to the 'Minuetto in canone', whose brusqueness Mozart modified by means of felicitous contrapuntal part-writing, with an inverted canon in the Trio. The finale, a set of variations, remains true to its original character until its concluding shift to the major, when we remember that listeners to a serenade could hardly be left with a minor chord.

String Quintet in D major, K.593

It was not the profoundly personal character and the expressive world of the String Quintets K.515 and 516 but the technical experience which those works provided, their tonal finesse and new use of instrumental colour, with which Mozart concerned himself a few years later when he composed his String Quintets K.593 and 614. His own catalogue of his works contains the following entry under 1790: 'In December, a Quintet, for 2 violin, 2 viola e Violoncello'. This was the Quintet in D major, K.593, which ended a break of three and a half years in Mozart's composition of string quintets. As with the previous works, we do not know the reasons why Mozart produced it. Possibly the first edition, which appeared posthumously in May 1793, gives us a due, because it bears the words 'composto per un amatore ongarese'. We can only guess at the identity of this anonymous 'Hungarian music lover'. Was he the same enthusiast as the one who, according to a publisher's announcement on the 15th May 1793, made the 'very urgent entreaties' which are said to have prompted Mozart to compose this and the Quintet in E flat, K.614? It has been suggested, although there is no evidence to support the idea, that the man

in question may have been Johann Tost, to whom Haydn's String Quartets Op.64 were dedicated. This has always been a disputed subject, because 'the identification of the rich merchant Tost with the Esterhàzy violinist' is not entirely certain. ('Haydn's Tost Quartets': It is marked by ail the characteristics of Mozart's late style, his sovereign mastery of construction, rich variety of dynamic and harmonic elements, and by the use of the finest contrapuntal writing to produce what is really a spiritual character, because in all four movements, including a deeplyfelt Adagio, it creates an uncommon sense of inner peace and serene resignation. Sometimes it almost seems as though the music is remote from the world of reality. Mozart's musical language has here taken on a new dimension: the poetry of distance. How difficult this music was to comprehend at the time is shown by the finale, because alterations were made to the original manuscript which represents repeated attempts to give a more diatonic shape to the chromatic opening motif.

String Quintet in E flat major, K.614

Only four months after K.593, on the 12th April 1791, Mozart completed a further string quintet, K.614, which was to remain his last major chamber work. Eight months later, an the 5th December, he died. Despite the maturity of its late style, this String Quintet cannot be said to have the character of an epilogue, because that would imply that Mozart already knew his life's work ta be nearly over, and we have no evidence that this was the case in April 1791. It is certain, however, that he found the composition of this work no easy task. He had to make several attempts before being able to complete this String Quintet which is almost abstractly 'distanced' in character. As in the case of K.593 the question of

whether this work was commissioned or far what purpose it was intended must remain open, if the latter question is not answered by its introversion, taken so far that the music suggests a play in masks, despite the crystalline transparency of its sound. In no other string quintet did Mozart so strive after concentration of thematic and harmonic ideas as in K.614, in which not only is the opening Allegro practically monothematic, but the relationship between the thematic material of the 1st, 3rd and 4th movements is unparalleled among his works. The music's steady growth towards the finale already suggests Beethoven, while the Minuet and the last movement, which again combines sonata and rondo form, are reminiscent of Joseph Haydn. At the same time, however, the esoteric nature of the music clearly differentiates it from that of Beethoven and Haydn, and emphasizes the extent of the step beyond the expressive bounds of the string quartet which Mozart made with this Quintet in E flat.

The Budapest String Quartet was a string quartet in existence from 1917 to 1967. It originally consisted of three Hungarians and a Dutchman; at the end, the quartet consisted of four Russians. 1st Violin: Josef Roisman (1900-1974) from 1932 to 1967). 2nd Violin: Alexander Schneider (1908-1993), from 1932 to 1944 and from 1955 to 1967, Jac Gorodetzky (1913-1955, from 1949 to 1955); Viola: Boris Kroyt (1897-1969), from 1936 to 1967), Cello: Mischa Schneider (1904-1985) from 1930 to 1967)

The Quartet was formed in 1917 by four friends, all members of opera orchestras that had ceased playing owing to World War I, with clear rules:

1. All disputes, musical or business, were to be resolved by a vote.

2. In case of a tie – no change.-Players were not allowed to take engagements outside the quartet.

3. Players were paid equally – no preference was given for the leader (first violin).

4. No wives or girlfriends were permitted at rehearsals or discussions.

The original members were Emil Hauser, aged 24, from Budapest; Alfred Indig, aged 25, from Hungary; István Ipolyi, aged 31, from Újvidék in Hungary; and Harry Son from Rotterdam, in the Netherlands. In November 1936, all members of the quartet reached New York and critics were impressed as never before, comparing them with Toscanini and Schnabel. On April 25, 1938, they recorded the Mozart Clarinet Quintet with Benny Goodman for the Victor label. This recording sold well although Goodman regretted not having first made a live performance. He and the quartet made only three concerts together: October and November 1938 and August 1941. Each time reviewers felt the result was accurate but lacked the inspirational feel that they expected. In 1939 they again had good results in Paris, Amsterdam, Brussels, Norway and Britain but not in Spain and Italy, where people were more concerned with political issues. From the US they received a request to play five Stradivarius string instruments which needed regular use at the Washington Library of Congress. In the summer 1939 they were back spending three months in the US at Mills College in Oakland California, a place where they could relax. The Pro Arte Quartet normally did this but this year they preferred to be in Belgium. They never returned and the Budapest went to Mills for the next fifteen years. That first year at Mills they learned that World War II had started in Europe and their European contracts were now

void. The Library of Congress offer now sounded more attractive and they accepted it. Their concerts at the library continued for many years and created an important relationship for them. The quartet felt that with their increasing reputation in the US they could do better with Columbia Recording Company. Columbia were delighted to sign a deal and make as many recordings as the quartet wished as they had no existing stocK. The deal was made and kept secret as long as possible. When they finally learned about it RCA wrote, 'We are astonished...close to a definite breach of faith'. They should have realized that they had no right to be the only negotiators in a deal. Over 35 years the quartet recorded 89 pieces, some of them several times In 1950 the quartet went to Europe for the first time after the war. They agreed not to go to Germany, especially because Schneider had lost his mother and sister at Auschwitz. This tour, together with the continual demand in the US put heavy stress on Gorodetzky. He developed stage fright, sometimes demanding extra rehearsals of works they had already played. Then in September 1952 they played in Japan. There were the first quartet to arrive there after the war. As the 1960s approached the quartet was very happy. It was the most popular and famous quartet, with 55 record albums published by Columbia and two million copies sold and playing in many famous venues and festivals. In March 1962 they played their final concert in the Library of Congress. There had been a number of issues of which Joe's intonation had been the worst. Critics and listeners had complained and Mrs. Coolidge herself had complained. They were replaced by the young Juilliard Quartet. Then in the autumn they were in Europe when suddenly Joe suffered a slipped disc. He restarted playing in early

1963 and they returned to Australia after twenty six years away. Joe's energy was declining and they cut down the number of concerts year by year. In later years the Budapest played fewer concerts and saw each other only for concerts. Audiences filled the halls and they were admired but they did not practice very often either individually or together. There were errors of detail but the general effect was still good. Sasha felt he wanted to share what he was still learning but Joe wanted to stay as he was. In January 1965 the group spent twelve days recording Dvořák's 'American' Quartet and Smetana's Quartet 'From My Life; The Budapest String Quartet had a huge influence on chamber music in the United States and at international level. When they began in the late 1930s it was hard to get big audiences. The concerts in Washington and New York, the radio broadcasts and the many records gradually raised audience numbers, made them famous and wealthy and set a high standard which was influential on many later players

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UNE 'LIVRAISON' À LA COMPOSITON AUSSI ATTRAYANTE QUE FORTUITE

Le **Quintette à cordes n° 1** en si bémol majeur, K.174, a été composé à Salzbourg en décembre 1773, sous l'influence de Michael Haydn.

Le Quintette à cordes n° 2 en ut mineur K.406/516b, a été composé en juillet 1787, transcription pour deux violons, deux altos et violoncelle de la Sérénade n° 12, K.388, pour quintette à vent datant de 1782. La partition comporte les quatre mouvements traditionnels. Successivement : I. Allegro en ut mineur - II. Andante, en mi bémol majeur - III Menuetto in canone en ut mineur, comportant un Trio in canone al roverscio en ut majeur - IV. Allegro en ut mineur, s'achevant en ut majeur.

Le Quintette à cordes n° 3 en ut majeur K.515 aurait été terminé le 19 avril 1787, soit moins d'un mois avant le célébrissime Quintette en sol mineur K 516 qui révolutionna l'écriture tout comme les finalités expressives d'une partition de musique de chambre. La partition suit encore le schéma traditionnel en quatre mouvements, si ce n'est que le menuet précède le mouvement lent. Successivement : I. Allegro en ut majeur - II Menuet-Allegretto en ut, comportant un trio en fa - Andante en fa - IV. Allegro en ut majeur.

Le manuscrit original du Quintette n°4 en sol mineur K 516 aurait été terminé dès le 16 mai 1787. Le diptyque qu'il forme avec le Quintette K 515, terminé moins d'un mois auparavant, forme un sommet resté quasiment sans précédent dans la littérature de chambre, On rapproche fréquemment, au même titre, les deux dernières symphonies, n° 40 K 550 et n° 41 "Jupiter" K 551, si ce n'est que le caractère sombre et mélancolique, pour ne pas dire

dépressif, du K 516 est à rapprocher avec le climat de la Symphonie en sol mineur, l'intimité de "la chambre" en moins. Toujours quatre mouvements : Allegro en ut mineur, de forme sonate - II. Menuet-Allegretto en sol mineur de forme ternaire, comportant un trio en sol majeur - III. Adagio ma non troppo en mi bémol majeur, sans développement - IV. Adagio en sol mineur, suivi d'un Allegro en sol mineur - IV. Final allegro en sol majeur reprenant la forme sonate introductive.

Le Quintette n°5 en ré majeur K.593 a été achevé en 1790, devenant ce troisième "quintette avec altos" peu pratiqué à l'époque. La partiton se conforme à la forme classique en quatre mouvement: Successivement : I. Larghetto - Allegro - Larghetto - Primo Tempo en ré majeur - II. Adagio en sol majeur III. Menuetto-Allegretto en ré majeurr, comportant un trio en ré majeur - IV. Allegro en ré majeur. L'édition de la Neue Mozart-Ausgabe a repris la version originale du thème principal du finale qui comportant une échelle chromatique descendante, adoptant cette fameuse "Zickzackform".

Le manuscrit du Quintette à cordes n° 6 K 614 en mi bémol majeur aurait été achevé le 12 avril 1791 et demeure la dernière partition de chambre totalement achevée avant la mort du compositeur. La partition comporte toujours les quatre mouvements traditionnels à savoir : I. Allegro di molto en mi bémol majeur - III. Andante en si bémol majeur - III. Menuetto-Allegretto en mi bémol majeur avec un trio dans la même tonalité - IV. Allegro final en mi bémol.

Le Quatuor de Budapest Ensemble était formé à l'origine de solistes de l'orchestre de l'opéra de Budapest. Dans les années 1930, il garde cependant son patronyme lors de l'arrivée de musiciens russes. En 1938, les membres du quatuor émigrent aux États-Unis. Il devient le quatuor résident de la Bibliothèque du Congrès à Washington dès 1940 et jusque 1962. Le quatuor peut alors jouer sur les Stradivarius de la Collection Whittall (Gertrude Clarke Whitall Fondation) composés du Betts (violon de 1704), de deux instruments appelés Castelbarco (violon de 1699 et violoncelle de 1697), le Cassavetti (alto de 1727). Pendant cette période, ils créent de nombreuses œuvres contemporaines et enregistrent pour le label Columbia. De 1962 à 1967, le quatuor quitte Washington pour être résident à l'Université de Buffalo. Le groupe met fin à ses activités en 1967. Les membres fondateurs étaient: Emil Hauser, Alfred Indig, Istvan Ipoly: Harry Son de nationalité hollandaise En 1920, le second violon est remplacé par Imre Poganyi; en 1922, Poganyi est à son tour remplacé par le russe Joseph Roisman; en 1930, Harry Son est remplacé par un lituanien, Mischa Schneider, puis en 1932, Joseph Roisman prend le premier violon et c'est le frère de Mischa, Alexander Schneider qui occupe le second pupitre.

En 1936, le dernier membre fondateur hongrois quitte la formation. Il est remplacé par l'altiste russe Boris Kroyt. Alexander Schneider quitte à son tour le quatuor en 1944. Il est successivement remplacé par Edgar Ortenberg (1944-49) puis par Jac Gorodetzky (1949-55) qui mettra fin à ses jours, provoquant le retour d'Alexander Schneider. Ce Quatuor a laissé une profonde trace dans le monde musical, donnant à ces musiciens européens d'origine juive, émigrés du fait de la guerre, un rôle essentiel dans la promotion de la musique de chambre qui ne sera plus l'apanage des seules intelligentsias des capitales du triangle Vienne-Berlin-Budapest. Paris avait tenté de prendre le relais dans l'entre-deux guerres, mais c'est Londres, après 1945, qui devint le entre culturel international, juxtaposant école moderne américaine et héritiers de la trilogie viennoise. Les Budapest eurent des héritiers locaux immédiats: le Quatuor Juilliard conduit par Robert Mann de 1946 à 1997.

> Musical and biographical sources: Wikipédia © Ekkehart Kroher, Leipzig, 1975

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The Budapest String Quartet plays Mozart

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- 5-8 STRING QUINTET No.5 in D major, KV.593 25:16
- 9-12 STRING QUINTET No.1 in B flat major, KV.174 22:46

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- 5-8 STRING QUINTET No.4 in C minor, KV.406/516b 22:23
- 9-12 STRING QUINTET No.6 in E flat major, KV.614 23:30

THE BUDAPEST STRING QUARTET

Joseph Roisman, Alexander Schneider, violins - Boris Kroyt, viola - Mischa Schneider, cello Walter TRAMPLER, viola



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