



DDD

8.572164

Playing Time
71:13

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As an elite string player, whose Amar Quartet was one of Europe's most exploratory chamber groups, Hindemith was perfectly placed to write his powerful sequence of string quartets. One of the greatest quartets of its time, the technically sophisticated *No. 5, Op. 32* reveals Hindemith as a master of the medium. Twenty years were to pass before *No. 6 in E flat*, written in America, which reveals similar qualities of control, whilst *No. 7 in E flat* was written for himself to play in a domestic setting with female students from Yale University and his wife, an amateur cellist. It concludes one of the twentieth century's greatest cycles of quartets.

DRS 2

Paul
HINDEMITH
(1895-1963)

String Quartets • 2

	String Quartet No. 5, Op. 32 (1923)	30:17
1	Lebhaftes Halbe	6:21
2	Sehr langsam, aber immer fließend	10:43
3	Kleiner Marsch: Vivace, sempre crescendo	1:59
4	Passacaglia	11:14
	String Quartet No. 6 in E flat (1943)	24:34
5	Very quiet and expressive	5:31
6	Lively and very energetic	4:15
7	Quiet, Variations	8:20
8	Broad and energetic	6:28
	String Quartet No. 7 in E flat (1945)	16:22
9	Fast	2:55
10	Quiet. Scherzando	2:34
11	Slow	6:02
12	Canon: Moderately fast – Gay	4:51

Amar Quartet

Anna Brunner, Violin I (1-8) and II (9-12) • Igor Keller, Violin I (9-12) and II (1-8)

Hannes Bärtschi, Viola • Péter Somodari, Cello

Recorded at the Großer Saal, Radiostudio Zürich, Schweizer Radio DRS, Zürich, Switzerland
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