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## Quartetto Italiano Haydn & Mozart

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Quartetto Italiano (English: Italian Quartet) was a string quartet founded in 1945. They made their debut in 1945 at Carpi when all four players were still in their early 20's. They were originally named Nuovo Quartetto Italiano before dropping the "Nuovo" tag in 1951. They are particularly noted for their recording of the complete cycle of Beethoven string quartets, made between 1967 and 1975. The quartet disbanded in 1980.

Borciani, Pegreffi and Rossi met in 1940 at the Concorso Nazionale in La Spezia. In summer 1942 they met again at the Accademia Musicale Chigiana in Siena, where the cellist Arturo Bonucci (head of the chamber class, husband of Pina Carmirelli) put them together with the viola player Lionello Forzanti for the study session. They worked together on the Debussy quartet and performed it in September 1942. In August 1945 the group began to study together again at the Borciani house in Reggio Emilia. Their debut followed on 12 November 1945 at the Sala dei Mori in Carpi, as the 'Nuovo Quartetto Italiano', in the inaugural concert of the Società degli Amici della Musica. By the end of the year they had also performed in Reggio Emilia and in Milan. In March 1946 they were winners at the Concorso della Accademia Nazionale di Santa Cecilia, and also in the Concorso of the Accademia Filarmonica Romana. A performance for the Milan Quartet Society followed, and the first foreign engagement was at the Zürich Tonhalle.

In February 1947 Piero Farulli replaced Forzanti at the viola desk, and the first performance in the new (and permanent) company was at Mantua. Debuts followed that year in Austria, England, at the Venice International Festival, and at the Engadin Konzertwochen (where their collaboration with clarinettist Antoine de Bavier in the Mozart quintet K 581 occurred). They also gave the world premiere of the Villa-Lobos quartet no. 9 at the Accademia Filarmonica Romana. Appearances in Italy, England, Scotland, Spain and France followed in 1948, totalling 63 concerts, and the group began recording for Decca Records. Concerts rose to over 100 in 1949, with visits to Sweden, Czechoslovakia, Denmark, Norway and Holland. At Stockholm Royal Academy they gave a series of lecture-recitals with Gerda Busoni, widow of Ferruccio Busoni. Another century of concerts was given in 1950.

In 1951 (having dropped the word 'Nuovo' (i.e., new) from their name) the Quartet performed at the Edinburgh Festival and at the Salzburg Festival. It was at Salzburg that they had a long and very influential interview with Wilhelm Furtwängler, who urged them to work towards a much greater freedom of expression which would access for them the world of Grand Romanticism. This was much later acknowledged as a critical turning-point for the group.

*Notes from Wikipedia continue online*

### Restoration notes

The recordings presented here span the end of the 78rpm era and the start of the LP era - the 1952 recordings were given standard 78rpm matrix numbers (IAR551-2 and IAR563-68) though is it uncertain whether they were ever issued on 78s, and would have been recorded onto tape. The earlier recording, 1948's Haydn E flat Quartet, most certainly was issued on 78s (AK2159-60) and must have been among Decca's last recordings made direct to disc - this was clearly apparent when restoring the recording from their own LP transfer, in this case a mint ten-inch 33rpm German pressing, where remnants of surface noise and swish clearly indicated original 78rpm rotation. Also appreciable is the decrease in general surface noise with the advent of tape, coupled with increased general recording fidelity between 1948 and 1952. That said, each of these recordings has benefited greatly from 32-bit XR remastering, in which I've been able to bring out a great deal of clarity and fine detail, whilst retaining an open, organic sound. I was also able to enhance the originally rather dry sound of the Santa Cecilia recordings, using precisely mapped acoustic models of the hall in which the recordings were made, to "place the listener" in the centre of the seventh row of the auditorium - thus allowing the sound of the hall itself to round out the tone of the quartet in a pleasing and entirely authentic manner. **AR**

FULL PROGRAMME NOTES, SCORES ETC. CAN BE FOUND ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)

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## QUARTETTO ITALIANO

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PLAY

## HAYDN & MOZART



HAYDN STRING QUARTET IN G Op. 77, No. 1

HAYDN STRING QUARTET IN E FLAT Op. 64, No. 6

MOZART STRING QUARTET IN D K155

RECORDED IN LONDON & ROME, 1948 & 1952

## Quartetto Italiano Haydn & Mozart

### HAYDN String Quartet in G major OP.77 NO.1

- 1 1st mvt. - Allegro moderato (5:33)
- 2 2nd mvt. - Adagio (7:28)
- 3 3rd mvt. - Minuetto (Presto) (4:44)
- 4 4th mvt. - Finale (Presto) (5:14)

### MOZART String Quartet in D major K155 (K134a)

- 5 1st mvt. - Allegro moderato (3:49)
- 6 2nd mvt. - Andante (4:54)
- 7 3rd mvt. - Allegro molto (1:43)

### HAYDN String Quartet in E flat major OP.64 NO.6

- 8 1st mvt. - Allegretto (5:08)
- 9 2nd mvt. - Andante (5:01)
- 10 3rd mvt. - Menuetto (Allegretto) (3:45)
- 11 4th mvt. - Allegro molto (3:36)

**Paolo Borciani violin**

**Elisa Pegreffì violin**

**Piero Farulli viola**

**Franco Rossi cello**

XR remastering by **Andrew Rose**

Transfers from Decca  
LXT2811 & LW50170

Cover artwork based on a  
photograph of **Quartetto Italiano**

#### Haydn 77/1 and Mozart

Recording producers:  
**Victor Olof & John Culshaw**  
Recording Engineer: **Gil Went**  
Recorded 1-10 July, 1952  
Santa Cecilia, Rome

#### Haydn 64/6

Recorded 11 & 20 November, 1948  
West Hampstead Studios, London  
Total duration: **50:55**

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