

EDITH PEINEMANN

Edith Peinemann was born in Mainz on 3 March 1937.

Her father was the concert master of the local orchestra and came from a musical family and had studied the violin with Gustav Havemann.

Havemann was born on 15 March 1882 and while still young was a concert master of various German orchestras. He joined the faculty of Leipzig Conservatory in 1911. From 1915 to 1920 he was concert master of the Dresden State Opera and from thence to 1945 he was a professor at Berlin Hochschule where he had been a student. He had formed the Havemann String Quartet and, much later, composed a Violin Concerto in 1938. He died on 2 January 1960.

Her father taught her until she was fourteen years of age when she went to Heinz Stanke. In 1954 with sponsorship from Gunter Henle renowned in industry and as a political figure who had a love for music and founded the Henle Publishing House in October 1948. With Henle and other people in industry's support she came to study with Max Rostal in London.

Rostal was born in Austria on 7 July 1905 and he had studied with Carl Flesch. Later, Rostal became a British citizen living and teaching in London. Among his other pupils were Yfrah Neaman, Igor Ozim and Bryan Fairfax. Not only was Rostal a fine teacher who was entrusted with many premieres he wrote books such as his book explaining how to play the Beethoven sonatas.

In 1956 she won the ARD International Competition in Munich with the Sibelius Concerto conducted by Robert Heger. Over the years other winners in the violin class have been Igor Ozim, Konstanty Kulka, Eugen Sarbu, Oliver Charlier and Christian Tetzlaff.

Her career took off and she appeared with such conductors as Hans Rosbaud and her American debut was in Cincinnati with Max Rudolph. But the two main sources of encouragement came from William Steinberg and George Szell with whom she had her Carnegie Hall debut in 1965. As well as Mozart, Beethoven, Brahms and Dvorak she played Pfitzner and the Reger concertos and concertos by Prokofiev, Bartok and Stravinsky.

William Steinberg was born of a Jewish family in Cologne on 1 August 1899 and studied with Hermann Abendroth and Lazzaro Uzielli at Frankfurt. He became the music director of Frankfurt Opera from 1929. In 1936 he bravely emigrated to Israel but, in 1938, went to the USA. He was a guest conductor at the San Francisco Opera and principal conductor of the Buffalo PO (1945-1953). He was appointed to the Pittsburg SO until 1976 as well as conducting the London PO from 1958- 1960. He was with the Boston SO from 1969 to 1972. He died on 13 April 1979.

(See article about [George Szell](#) on this site)



She also had an affinity with the gorgeous Berg Concerto and recorded it at the Royal Festival Hall on 18 February 1976 with the BBC Symphony Orchestra conducted by the great Rudolph Kempe.

(See [CD Review 50](#) and [CD Review 75](#) on this site)

As a child she had an old family violin a Fieke. For the Munich Competition she had a Petrus Guarneris and then a Niccolo Bergonzi which was purchased for her by the Kulturkries der Deutschen Industrie. They were surprised that she paid them back the money it had cost.

She made few recordings because of difficulties with agents. This is a great pity since, along with Ginette Neveu, she is the finest violinist of her time.

She has given master classes at the Cleveland Institute of Music, Indiana University at Bloomington, Kasatsu Festival in Japan and at the Lucerne Conservatory.

From 1976, she was professor of violin at the Frankfurt University of Music and Performing Arts. It was also the year she made her first appearance at the elitist Salzburg Festival. In 2005, she was International President of ESTA, the European String Teachers' Association.

In recitals she was often accompanied by Jorg Demus who was born on 2 December 1928 in Polten, Lower Austria. He entered the Vienna School of Music at the age of eleven and has had a successful award-winning career. He was a fine Lied accompanist to people like Elizabeth Schwarzkopf, Dietrich Fischer-Deskau and Peter Schreier as well as instrumentalists like Josef Suk and Antonio Janigro. He would play piano duets with Paul Badura-Skoda.

It is lamentable that she made such few recordings but what we have is of the very highest quality. Like Ginette Neveu she was, and remains a superlative violinist and a complete musician.

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