



At The Double Bar Cobbett Association Board of Advisors Named

As you read this, our newly acquired library is in transit to Northeastern Illinois University in Chicago where it will be housed and maintained.

We would, in the future, like to collect the annual suggested contribution (dues) in January as this would give us operating funds to begin the new year.

After many months and countless telephone calls, the search is over. The directors of The Cobbett Association are pleased to announce that a Board of Advisors has been selected.

Members of the Board of Advisors will play an important role in The Cobbett Association's future as they work together in helping us to achieve many of our goals such as the increasing of our membership, the building of our library into a world class resource, and the sponsoring of concerts, chamber music workshops and recordings.

contributors to the Journal, members of the Board of Advisors will be responsible for establishing policies governing such things as the copying and lending of works in our library.

Every effort has been made to insure that members of the Board of Advisors would be chosen from as broad a spectrum as possible, musically as well as geographically. Of the twelve members, three play the violin, two the viola, four the cello, one the clarinet, one the piano, and one is both a pianist and violist.

Companion Pieces for Beethoven's Septet

By John Wilcox

At long last, you have successfully arranged to play the Beethoven Septet, Opus 20, with six other like-minded chamber music enthusiasts one evening.

My favorite "starter" piece for a septet evening is the Franz Adolf Berwald (1796-1868) Stor Septet in Bb, written in 1817 and revised in 1828. "Stor" means "grand" in Swedish, Berwald was born in Stockholm and described by the New Grove as "the most individual and commanding musical personality Sweden has yet produced."

Edition Suecia in Stockholm. There are several recordings including one by Consortium Classicum (SCH-CD-310056) and clarinet, horn, and bassoon. and another by the Czech Nonet (Supraphon 11 1270-2).

Another great piece for septet night is by the Frenchman, Adolphe Blanc (1828-85) Septuor, Op. 20. (Note the opus number, the same as Beethoven's) I am also familiar with Blanc's Trio Oeuv. 23 for piano, cello, and clarinet and with his Quintette Oeuv. 37 for piano, flute, clarinet horn and bassoon. I enjoy playing all of these pieces.

(continued on page 8)



Cobbett Ass'n Uses Musical "Enforcers"

We have tried to couch our request in a pleasant non-threatening tone, but we will have no alternative but to instruct our "enforcers" to pay you a musical visit to make you sing, if you don't cooperate.

IN THIS ISSUE

Cobbett Association Names Board of Advisors..... 1
Companion Pieces for Beethoven's Septet..... 1
Letters to the Editor..... 2
Coaching Tips from the Bridge Quartet..... 2
Ars Antiqua: A Treasure Trove of Old Recordings..... 3
Lesser Known Quartets of the 18th & 19th Centuries..... 5
Diskology: Joseph Miroslav Weber, Blanc and more..... 6
Meet the Miami String Quartet..... 7
The Cobbett Library Update..... 8
Trios for Clarinet, Cello & Piano..... 10



The Sounding Board-Letters to the Editor

Divergent Opinions On Haydn's Viola Quartet Parts

What an interesting letter from Leonard Levin (*in the June issue of the Journal*) expressing the view that Haydn's String Quartets have "some musical value," and that anything Haydn wrote for the Viola is "simple junk." This must mean that, however favourably others may evaluate them, playing String Quartets first published before 1800, with the probable exception of Mozart, will give him little pleasure. However his letter is the excuse for my offering the following solace to their *amour-propre*, to those Violists who feel underemployed in 18th century music. The passage comes from Charles Avison's *Essay on Musical Expression*, 2nd Edition 1753.

"In the four principal Parts there ought to be four Performers of almost equal Mastery; as well in regard to Time as Execution; for however easy it may seem to acquire the former, yet nothing more shews a Master than a steady Performance throughout the whole Movement, and therefore chiefly necessary in the leading Parts. But this Rule is generally neglected by placing one of the worst hands to the Tenor; which, though a part of little Execution, yet requires so much Meaning and Expression that the Performer should not only give a fine Tone, (the peculiar Quality of the Instrument) but by Swelling and Singing of the Notes, and entering into the Spirit of the Composer, knows, without destroying the Air, where to fill the Harmony; and by boldly pointing the Subject, keep it up with the greatest Energy."

I personally, at age 70, still get untold pleasure, from the high quality of the music, when playing the Viola part in Joseph Haydn's String Quartets.

James Whitby
London, Ontario

You must not underestimate the difficulty of evaluating works. Mr. Levin who writes that the viola parts to Haydn's Quartets are "simple junk" and that his compositions have "some musical value," is entitled to that opinion, but for me, it's an inflammatory statement.

And On Bruch's Viola Quintet

Your opinion of Max Bruch's *A Minor Viola Quintet* disappointed me. I believe it is a late work, the score of which was found in the BBC Library by a friend of mine, John Beckett, who is married to my former stand partner in the BBC Radio Orchestra. He sent me the score and parts and we played it several times—even if there is more prominence in the 1st violin part, I found it a more than welcome addition to the quintet repertoire.

Veronica Jacobs
New York

I am glad to have sparked some disagreement and discussion over the Bruch (see Mr. West's letter in the June issue) although this was not my intention when I wrote the article. Unfortunately, disagreement over the value of works is bound to occur. It is unavoidable and will admittedly make the task of evaluating difficult, but it is a worthy goal, despite all of the inherent pitfalls and problems lurking ahead. I hope with more than one group reviewing a work, where possible, that we will ultimately produce evaluations which are even-handed and include varying viewpoints where such exist.

As to the date of the Quintet's composition, although 1918 appears on the score, research from German sources I came across in preparation for my article suggested that the three or four chamber works thought to be completed in the years just prior to Bruch's death, were based on thematic material fleshed out, if not entirely completed, in his youth. While there is no way to know for sure how much he changed the Quintet while completing it, or if it was in fact entirely composed late in life as a British biographer suggests, to me it seems vastly different in quality and style from his more mature instrumental compositions, such as the Op.70, 75, 83 or 88, and far more similar to the style of his two early string quartets, Op.9 & 10.

More Clarinet Quintets To Try

In your June issue, you reviewed clarinet quintets other than Mozart & Brahms. In the future, I hope you will include the one by **Gordon Jacob** published by Novello, No.17161. While it requires an expert

clarinetist, the string parts are not in the least dull. We have found it great fun. A recording was made by Thea King on Hyperion LP A66011. Also worth considering is a quintet by **Arthur Bliss**, Novello No.15899. This, too, is interesting but much more difficult than the Jacob. I look forward to the day when we can obtain or borrow copies from the Cobbett Library, there is just so much that is out of print.

Charles R. Garbett
Los Altos Hills, California

That day, happily, is not too distant, see the update on the Library in this issue. The core library is only a beginning and has many gaps and holes which we hope, over time, to fill through the help of our members and our own search program.

I certainly enjoyed your comments on clarinet quintets and might add that **M. Rechtman's** arrangement of **Beethoven's Op.104, Quintet in c minor**, recently published by June Emerson, is quite nice. It, too, requires only one violin and two violas. Another work for this unusual combination is **F. Backofen, Quintetto**.

I am searching for the parts or score to the **Septet** by **Johann Fr. Nisle** for flute, clarinet, horn, bassoon, violin, viola and cello. While the Gesellschaft der Musikfreunde in Vienna has a copy, they are unable to help as their library is currently under reconstruction. Dieter Klöcker, the clarinetist who recorded the work told me his set of parts were lost in a fire. Would any member per chance have the work or know where it could be obtained?

John Wilcox
Edina, Minnesota

Anyone who can help Mr. Wilcox with this should write or phone us. One of our functions is to serve as a "clearinghouse" for all such searches.

I am an amateur clarinetist and hope you will not take it amiss if I correct some omissions and errors from your short article on Clarinet Quintets (*Beyond Mozart & Brahms, A Brief Survey of Clarinet Quintets*) in the June issue.

(Continued on page 3)

Letters to the Editor, *continued*

Bärmann's Quintet, Op.23, was reprinted in 1981 by Musica Rara, MR 2046. Romberg's Quintet, Op.59 was also reprinted by Musica Rara. Stanford's two Fantasies (1921, 1922) are not available from Stainer & Bell but will be published next year. Robert Fuch's Quintet has been reprinted by Wollenweber, No.23. A recording of Coleridge-Taylor's Quintet is available on Koch CD 37 056. Dvorak did write a clarinet quintet, but it is on his list of works he destroyed. The Neukomm Quintet was recorded by Dieter Klöcker on an EMI LP IC 185-30 663/67.

I would like to draw attention to some other good works: **Bliss's Quintet** published by Novello in 1933, a fine and demanding work. **York Bowen's Fantasy Quintet** uses a bass clarinet. **Howell's Phantasy Quintet** one movement work is very colourful and interesting. **Gordon Jacob's Quintet** published by Novello in 1946 is well-written and fun to play but too long for its ideas. **Robert Simpson's Quintet (1968)** published by Lennick. **Sir Arthur Somervell's Quintet** published by June Emerson No. EE157, is a work of some charm.

Finally, I have a request for help. I would like to obtain a copy of the score to the Fuch's Quintet, Op.102, if one exists.
Michael Bryant
Surbiton, England

More Thoughts On Our Survey

The older I get, the harder they get! I have been playing chamber music for sixty years

plus so I find it hard to put myself in the position of one who is just discovering the delights of Haydn. In other words, there is the experience factor.

Lee Farley
McLean, Virginia

Looking at our classification, one sees a distinct shift towards the difficult. In other words, nothing seems easy especially if one thinks of performance standard, where if it is high enough, everything becomes difficult. The most important point here is that it should be possible to classify objectively by individual parts on the one hand and ensemble playing on the other. The Sibelius quartet may be a good example of reasonably easy parts and difficult ensemble, the Verdi of difficult parts and difficult ensemble. Mozart is invariably difficult to perform well. Professionals sometimes open with *'un petit Mozart,'* as some people say here, only to find they have not hit their stride at the opening of the concert and thus fall foul of what Wolfgang intended.

H.J. & M. Sinclair
Cartigny, Switzerland

I define the ratings as follows: Average is what I can sight read with my friends without large problems. Difficult is what we can manage after hard work. Very Difficult means rather impossible like trying to fill in this survey.

David William Olsson

President, Mazer Society
Stockholm, Sweden

In checking my records I found I sent a check for \$5.00 for the parts to David Canfield's Quartet dedicated to Bob Maas. What has become of this?

Elizabeth Martin
Sarasota, Florida

I was told that publication of the Quartet has been delayed by temporary printing difficulties. We have forwarded all requests to Dr. Canfield. For more information please write to him at 6060 McNeely St., Ellettsville, IN 47429.

Letters to the Editor should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015, USA. Letters published may be edited for reasons of space, clarity and grammar.



Performance Tips From the Bridge String Quartet

By Andrew Marshall

The Bndge String Quartet undertook some 12 hours of chamber music coaching in March, 1995 in Cleethorpes, England. Herewith is a summary of their main coaching points.

Leaders must give better indication to their colleagues at the start of pieces. Think the mood of the piece--before indicating the beat--is it happy or sad? Players should be able to communicate to an audience the mood from the beginning of a piece.
Find places where the players can lead together
In tuning a chord, start with the member who is playing open strings and focus tuning on that player's notes. Let that

player play open strings rather than stopped notes especially if a perfect fifth is concerned.

Think rhythm and tonal blend much more within the group. Don't just whack it (*sic!*) when you see f or ff. Modify p and pp to suit the balance. The dynamic p in classical pieces means *calm* not necessarily *small*. Change bowings to help dynamics and balance as well

A counter-melody in a lower part can often be played more strongly; the upper part to be aware of what lower part is doing.

Baroque pieces rely on block dynamics to give interest to the piece. Emphasize the

sudden changes.

Players should be aware of the piece as a whole, rather than concentrating on their individual part and contribution.

Playing with colleagues is of primary importance--the notes are second!

In performance, it is often wise to go for easier fingerings at the start of a piece to give more confidence.

Use eye contact to bring parts together with the same rhythm.

Know the length of pauses. Decide, e.g., to do a semibreve (whole note) pause 1-2-3-4-off. Do down-up bow if necessary.

Ars Antiqua, A Treasure Trove of Old Recordings

Ray Silvertrust Interviews David Canfield, Owner of the Largest Used Classical LP Business in the World

RS: How did you get into the classical record business?

DC: My business, perhaps not surprisingly, was an outgrowth of my activities as an avid collector of records. I was given my first records by my father when I was a small child. I didn't really begin buying records for myself, however, until my second year at college. My collection began when I discovered that surplus scholarship funds from Stetson University, where I was enrolled, could be spent in the University bookstore, which had a selection of budget records for a dollar or two each. In 1974, I moved to Bloomington, Indiana to attend graduate school in music composition. By this time, my collection had burgeoned to two or three thousand disks, and in Bloomington, I became familiar with several mail-order dealers who published lists more or less regularly. During those days, I also visited my grandmother in Cincinnati frequently, and every time I went, I would check out the used record stores. I kept seeing titles in those stores, and also in the several which were in Bloomington, which I knew were out-of-print and desirable, but in which I had no interest personally. I kept thinking to myself that surely there were collectors out there who would love to buy these records if they only knew about them. Finally, in April of 1978, I decided to make a list comprised largely from the more desirable items which I knew were lurking in these used record stores in Cincinnati and Bloomington. Since I had no money, I could not actually purchase these records, and even had to go to the local bank and borrow the princely sum of \$75.00 to print and mail out my lists. (I had traded 10 records from my first list for the names and addresses of 250 collectors from a regular dealer). When those initial orders from my modest first list came in, I had to go back to the stores in which the records were still residing, or so I hoped, and buy them. Fortunately, most were still there. After that, I was always able to buy the records ahead of time, by becoming a regular customer at the bank which lent me that first modest sum.

RS: When did you realize a living might be made from the used classical record business?

DC: Well, certainly not when I issued that

first list! My initial thoughts were simply to find other record collectors out there, obtain some items for my 'want list' through trades, and in my rosiest scenario, to perhaps make enough extra money to support my 'vinyl habit.' About this time, I took a job as music library supervisor at Indiana University, thinking that library science might make an interesting career, but after two or three years of library work, I became totally bored, and by then, I was making more money at Ars Antiqua part time than the modest salary I received working full time for IU. Nevertheless, I didn't give up the University job until 1981, when a music store went bankrupt in just the place I had hoped to start a used record store. Shortly after I heard about the music store going under, I found out who owned the building and arranged to rent that location. It was particularly good since it was located next to the largest store for new classical records in the state of Indiana. So, I gave up my 'steady income' and took the plunge into supporting myself solely by selling records and sheet music.

RS: But you no longer have a store?

DC: No. After three years of running the store, it became clear that 75% of our sales were coming from our mail order catalog. I eventually decided to sell the store and made up my mind to convert my business to records only, as they generated most of my income. At about this time, I began to computerize my lists and business, which allowed it to grow many times larger and more efficient (we were already, by that time, the largest such business around, but computerization expanded our trade almost overnight by 400%).

RS: Has the advent of the compact disk affected your business?

DC: Yes, in fact, it's probably had virtually the same affect on the LP that the LP had on the 78 rpm disk-that is, it has devalued the majority of records in that format while increasing the value of certain collectable disks by making the format generally less easy to obtain. Classical LPs still sell very well for us, but certain titles are worth only a fraction of what they were worth five or ten years ago, while other titles may have gone

up in value tenfold or more. Record values, depend on supply and demand. The valuable items are relatively few and far between, so that most collections will have only a handful (if that) of real 'collector's items.'

RS: Do you think that unusual chamber music, of the sort that our membership seeks out, has been well served on compact disk?

DC: If, when CDs were introduced, you had told me that within 10 years we would be offered such a wealth of interesting material, I wouldn't have believed you, for such was certainly not the case within the same span of time for the LP era. Still, there is an awful lot of interesting music recorded on LPs which has not been issued yet on CD, and someone who is seeking to build up a comprehensive library of chamber music recordings cannot really afford to ignore any format.

RS: How are you able to help the members of The Cobbett Association?

DC: Well, people should keep in mind that we're an LP specialist (although we do handle modest quantities of 78s, CDs, tapes, etc.) So if someone is looking for a particular work on records, the chances are, we either have it in stock or can at least tell them what label and number it appeared on, or if it was ever recorded at all. We have, by now, a computer database of more than 150,000 different classical records, mostly LPs. We have published a Discographic Encyclopedia of Classical Composers (a similar Encyclopedia for performers is in the works) and also a price guide for classical records. We appraise and/or purchase classical collections for those who no longer collect LPs or 78s. We also issue free monthly catalogs for anyone interested in buying classical recordings.

RS: How can readers obtain copies of these?

DC: By writing us at 3378 Disk Drive, Ellettsville, IN 47429.

RS: Well, thanks for sharing something about your very interesting work!

DC: It's been a pleasure.

Lesser Known String Quartets of the 18th & Early 19th Centuries [Part II.]

By Dr. James L. Whitby

Paul Wranizky (Pavel Vranický 1756-1808), and **his brother Anton** (1761-1820) both wrote string quartets and other chamber music. Paul was the more prolific and better composer. His quartets are Haydnesque but usually in 3 rather than 4 movements. The slow movements are often rather pleasing serenades, where an embellished first violin part is accompanied, in a simple but well written manner, by the other strings. Interest for the other parts in other movements is usually obtained in concertante passages, and such development as there is comes from tossing these passages around between the different instruments. Gypsy and rustic elements occur in some and are enjoyable. One quartet by Paul is published by Artia (wrongly attributed to Anton in *String Music in Print*. We heard a delightful piece for Violas by Anton at this summer school 2 years ago.

There are other 18th century composers worthy of attention **Franz Xaver Richter** (1709-1789) wrote 6 excellent quartets, that went through many contemporary editions and obtain honorable mention in Dittersdorf's Autobiography. Op.5 No.1. was published in the Collegium Musicum series [by *Breitkopf & Härtel No.1902*] and 5 of them are published in score as *Divertimenti for Strings* by Artia.

Carl Ditters von Dittersdorf (1739-1799) himself had 6 quartets published by Artaria in 1788, four of which are apparently in print in modern editions. One sometimes comes across the six in second-hand music stacks as they were republished in the 19th century. **Antonio Sacchini** (1734-1786) wrote 6 quite good ones that have been recorded but so far not republished. There is no dearth of other material but it would be futile to deny that the finest composers of string quartets in the 18th century were Haydn and Mozart and anyone who has yet to possess all the Haydn quartets would do best by first making a purchase of those not in his or her possession.

The Early 19th Century

The last remark in the previous paragraph applies equally well here. The established masters have achieved their preeminence for good reason, and, although there is a lot of

other good material, if everything has to come up to Beethoven's standard, there is bound to be disappointment. On the other hand in this age, where there is constant music in the air, even the radio stations and record companies have come to recognize that there is need for a change at times, and it is alternatives that are likely to give pleasure that I am discussing.

Composers worthy of attention include: **Ferdinand Ries** (1784-1838). Born in Bonn, his father taught Beethoven. In 1801 Ferdinand went to Vienna, where he studied with Beethoven. He was on friendly terms with Beethoven most of the time though, like others, he had his contretemps with the great man. His music has the feel of Beethoven without quite the same mastery. Beethoven himself is said to have remarked of Ries "He imitates me too much," nowadays perhaps more of a commendation than a condemnation. Ries wrote lots of music, his opus nos. reached to 186 and include a lot of chamber music for different combinations including 11 published string quartets and 5 string quintets, none of which have been republished. I am sure they would be enjoyed if they were republished. The writing is good and interesting for all players, and sounds like music Beethoven's middle period, but with rather less skill in the development section. slow movements are good, as are minuets or scherzi. The clarinet trio Op.28 [*Musica Rara No.1207*] is in print and a number of chamber compositions have been recorded, no string quartets among them. At the moment the photocopier is the most likely source of quartet material. [*Good news, the Cobbett Library has five of Ries' string quartets*]

The work of **Louis (Ludwig) Spohr** (1784-1859), the famous violin virtuoso and prolific composer, has been, after a long phase in the wilderness, undergoing a substantial revival of interest. There is an active Spohr Society enthusiastically promoting the recording of his works so that by now 13 of the 40 string quartets have been recorded (33 were published). Eight of the string quartets Op.11, 27, 30, 43, 61, 68, 83 & 93 are "*Quatuors Brillant*" and are not recommended unless one has a real virtuoso 1st violin, and even then only if violin one does not want to spend hours working on the ensemble. They were presumably

intended for Spohr to play on tour in private houses, where a scratch support group could be rustled up at short notice. [*Ed-It has also been written that Spohr, as a touring violin virtuoso, soon came to realize that most small towns did not have enough decent players to form an orchestra to play the accompanying parts to his violin concerti, although one could usually find at least a violinist, a violist and a cellist of mediocre ability. Thus these "Quatuors Brillant" were chamber music violin concerti with undemanding accompanying parts that could be played on the stage of the townhall in lieu of his concerti requiring an orchestral accompaniment*]

However Spohr's other quartets are not in this mode, and it is quite unfair of Paul Griffiths [*The String Quartet, 1983 Thames & Hudson, London*] to suggest that they are. True they still need an excellent 1st violin, but all the other parts are interesting and at times demanding. Spohr's weakness, noted by Beethoven among others, is that his writing is very chromatic and he modulates with such facility with enharmonic changes etc. This may lead to problems of intonation, and at times to there being no strong sense of key. But the movements overall are extremely well written, the melodies fine and the slow movements exquisitely beautiful. There will be bursts of exuberant virtuosity for the first violin in places, particularly in the trios of scherzo movements. By now some of the string quartets have been republished 3 by Barenreiter: Op.15 Nos. 1 & 2] and Op.29 No.1, and 3 by Hans Schneider: Op.58 No. 1, and Op.74 Nos 2 & 3, for which a score is also available. The 2 quartets of Op.4 and Op.45 No.2 were republished by Peters in 1889 and may occasionally be found. [*Op.4 No.1 was recently reprinted by Wollenweber No.171*] All these are recommended. The Cobbett Association evaluated the 4 double quartets recently, and recommended 3 of them. I think most of you would enjoy Nos. 1 & 4 the most, the 1st movement of No.3 is excellent but the variation movement gets a little scary. evaluators did not recommend No.2 Op.77. I think the Scherzo of Op.77 and particularly its Trio is one of Spohr's finest movements. There is quite a lot of other music in print including the Nonet 8 Octet Op.31 832 and the String Quintet Op.33 No.2, all are recommended.

Lesser Known String Quartets of the 18th & Early 19th Centuries

The Cobbett evaluators did not recommend No.2 Op.77. I think the Scherzo of Op.77 and particularly its Trio is one of Spohr's finest movements. There is quite a lot of other music in print including the Nonet Op.31 and Octet Op.32 and the String Quintet Op.33 No.2 [just reprinted by SJ Music No.Q1993-7], all are recommended.

George(s) Onslow (1784-1853) 1784 seems to have been a vintage year for the birth of lesser known but important chamber music composers! Onslow was the grandson of the first Lord Onslow. His father had to flee England on account of some scandal and settled in France where he acquired an estate in the Auvergne, which Georges inherited. Georges initially studied piano but later became a talented cellist, who enjoyed playing the chamber music of Mozart and Haydn with his friends. He studied composition with Hüllmandel and Dussek in London and later as his interest in composing music developed, with Reicha in Paris. His first compositions the 3 quintets of Op.1 were published in 1807 and thereafter he eventually completed 36 String Quartets and 34 String Quintets, most of the

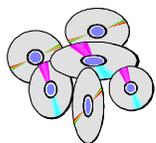
latter for 2 cellos, the most prolific composer after Boccherini to fill this important need. The Cobbett Association has reviewed Onslow's chamber music and this review should be consulted by those interested. [Ed—Actually it was a rather short, incomplete and unsatisfactory effort hastily scratched out by the current editor. Plans had been made by then editor, Robert Maas, just prior to his death, to have the present editor write a full length article on Onslow in a later issue. Subsequent events have delayed this project, but a full feature article on this very important composer, spanning several issues of the Journal, is in the works and will premiere sometime during 1996]

Cobbett's Cyclopaedia itself also contains a long article on Onslow, which seems to damn him with faint praise. I think this is unfair. It is true there is a certain sameness about many of the Onslow quartets and some of the early ones are clearly, as was acknowledged by the composer, modeled on those of Haydn and Mozart. Yet he did develop a style of his own and his later works are put together better and more

interesting. He does make for ensemble difficulties of the type for which Dunhill [Chamber Music A Treatise for Students, 1913, Macmillan London] pillories Robert Volkmann, in which rapid passages are passed from one voice to another with no overlap, making perfect integration very difficult to achieve. All parts will have a lot to play. Some of the later slow movements are beautiful and well constructed, and the Scherzi are usually quite good, though there is a certain sameness about them if you play a lot one after the other. I think a well stocked chamber music library should certainly include some Onslow. He was the only serious contributor to French chamber music in the first half of the 19th century. Some of the quintets have now been republished, but I am not aware of any modern publication of the Quartets. However they occasionally turn up at antiquarians shops.

There are other interesting works from the 19th century but none from composers who contributed so many to the chamber music literature.

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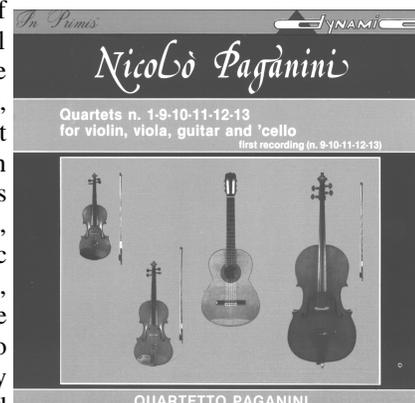


Diskology: Septets by Blanc, Rudolph Habsburg, & Joseph Miroslav Weber, Paganini's Guitar Quartets

As we have had an article about Septets, it is only fitting to bring to your attention the fact that CDs of several are now available. The German company Orfeo has taken the lead and on C 182891A present Septets by the **Habsburg Archduke Rudolph** (1788-1831) and by the Czech composer **Joseph Miroslav Weber** (1854-1906) Though Rudolph gets top billing on the CD, his Septet in e minor is the weaker of the two, taking in account that they were written in different eras. This is not to imply that it is a negligible work., its not. Written in six movements shortly before the Archduke's death, the work is very pleasant to hear and shows that he had clearly assimilated and gone beyond the style of Mozart and the composers Viennese classical period, but it is also clear that he had not assimilated anything of style of his teacher Beethoven. The Weber Septet in E Major, subtitled "From My Life" is quite striking for its fine composition. It was awarded a prize by the Society of Viennese Composers (Wiener Tonkünstlerverein). Weber was something of a violin virtuoso as well as a gifted composer who spent most of his life outside his native Bohemia, this work clearly shows his longing for it and its influence upon him. Each of the four movements to this big work is subtitled. It opens with "A Boy's Dreams by the Banks of the Moldau" the following scherzo is marked "Student Days", a beautiful adagio is entitled "By the Grave of His Love" and the finale is entitled "Struggle of Disappointed Hopes and Memories of Youth." It is first rate. No modern reprint is available.

Adolphe Blanc's (1828-1885) **Septet in E Major, Op. 40** is coupled with **Antonin's Reicha's** (1770-1836) **Op.96 Octet** for string quartet, oboe, clarinet, horn and bassoon on this Orfeo CD C282921A. Mr. Wilcox discusses the Blanc in his article herein and the Reicha is a relatively well-known work which as been recorded many times. The performers on both CDs are Collegium Classicum under Dieter Klöcker's direction.

It is hard to resist the music of **Paganini** full of tuneful melodies evocative of the sunny Italian vocal style and, of course, the brilliant pyrotechnics. This first edition of all 15 of the master's quartet's for Violin, Viola, Cello & Guitar on Dynamic CD Nos.17-2, 46, 80, & 98, was only possible because the performers, Quartetto Paganini, tracked down many of his unpublished compositions. The Quartets are not mere vehicles for the violin but explore each of the instruments possibilities. While not all of the quartets is first rate, many are stunningly beautiful.



Meet the Miami Quartet, Cobbett Members Since 1993

As I took over the stewardship of The Cobbett Association in the wake of Bob Maas' death, it was fascinating for me to see the large number of professional groups he had interested in becoming members of The Association. I hope these groups have joined because they share our goals and enthusiasm for finding and performing lesser known but deserving chamber music works be they classical, romantic or modern. Unfortunately, during the past months, I have had precious little time to correspond or contact individual members and this includes our professional groups.

But I have, at last, set myself the project of contacting all of them during the course of the next 12 months to determine what role, if any they wish to play in the future of The Cobbett Association. We will need their experience and evaluation in helping us determine if works are suited for performance on stage in today's concert environment, and we will need them to champion deserving works both in live concerts and in recordings. Therefore it is crucial to make certain that those professional members who have joined do share our interest in rare and neglected works and are not merely interested in using us as a publicity platform for reaching a wider audience.

I am happy to say that the Miami Quartet is one group that shares our enthusiasm. Not only has Keith Robinson agreed to serve on our Board of Advisors, but the Miami Quartet has agreed to help us in our evaluation project.

Formed in 1989, all four members of the Quartet studied at the Curtis Institute. And, in fact, it was at the behest of John Delancie, a former Dean of Curtis and at that time the Dean of the New World School of Arts, that the group was formed and invited to serve as Quartet in Residence. This is a challenging undertaking because of the unique nature of the New World School of Arts, a combination high school, college and conservatory.

From their inception, the Miami Quartet has

gone from triumph to triumph. Praised in the *New York Times* as having "everything one wants in a quartet: a rich, precisely balanced sound, a broad coloristic palette, real unity of interpretive purpose and seemingly unflagging energy," they have quickly established themselves among the most respected young quartets in America. In 1989, The Miami was Grand Prize Winner of the Fischhoff Chamber Music Competition. They were 1991 Laureate of the London Quartet Competition and in 1992, they became the first string quartet in a decade to

Time" contemporary music series as well as their Mostly Mozart Festival. The Miami String Quartet has performed at important festivals throughout the U.S. including for the Concert Society at Maryland, at Spivey Hall in Atlanta, at Carnegie-Mellon University in Pittsburgh, and at Northwestern University's Pick-Staiger Concert Hall. at the Mostly Mozart Festival with the Chamber Music Society of Lincoln Center, and in Bellingham, Kent/Blossom, Maverick, and Princeton.



Ivan Chan
Violin

Cathy Meng Robinson
Violin

Keith Robinson,
Cello

Chauncey Patterson
Viola

win First Prize of the Concert Artists Guild New York Competition. The following year saw them 1993 Laureate of the Evian String Quartet Competition.

The musical world has taken notice and the Miami String Quartet has performed at both regular concerts and festivals throughout the U.S. and Europe, and in Iceland and Panama.

They have appeared regularly in concert with the Chamber Music Society of Lincoln Center, including performances in New York and Washington of Bach's Brandenburg Concertos, and concerts in New York for the Society's "Music of Our

The Quartet has just released the first recording of Alberto Ginastera first two quartets on the the Pyramid label and has collaborated with Seymour Lipkin & Aaron Rosand in a recording of Chausson's Concerto for Violin, Piano & String Quartet on the Audiophon marque. They are the resident ensemble of WTMI-FM in Miami, through which they were featured on their own weekly radio program. The residency was part of Concert Artists Guild's national program, "Artists-in-Radio," or "A-i-R."

While their repertoire includes the Vienna Classics and most of the standard Romantic works, the ensemble's great interest in new music has led to the commissioning and premiering of many new works from American composers including Maurice Gardner's String Quartet No.2, as well as a piano quintet, a quartet by Bruce Adolphe, titled *Whispers of Mortality*, a work by Deborah Drattell for quartet and mezzo-soprano, Robert Starer's *Quartet No. 2*, David Baker's *Summer Memories* and a work from Jeffrey Mumford. But in addition to this interest in contemporary music, Keith Robinson told me that the Quartet is always interested in discovering deserving works from the past.

Coming concerts performances on Jan.14, 1996 in Sanibel Florida, Jan.21 at the University of Illinois in Champaign-Urbana, Jan.28 in Middlebury, Vermont, March 19 &20 in Del Ray Beach, Florida and April 15-28 at the Quad City Concert Arts Series in Rock Island, Illinois. Cobbett Members in these locales should make every effort to hear this exciting young quartet.

Companion Pieces for Beethoven's Septet

(Continued from page 1)

I will provide The Cobbett Association with a copy of the *Septuor*, should other members wish to use it. The first movement of the work should be taken very fast, at the 160 bpm marked, if possible. Don't expect your clarinetist to actually tongue all the notes so marked in the first movement, unless he's related to Charles Neidrich. If your group is like mine, you will probably want to play the short *Tarentelle* movement twice. Second time through, take it as fast as you can. Delightful dance movement. There is nothing else in the septet literature like it. The *Andante maestoso* introduction to the last movement is difficult to count during the violin quasi-cadenza. It helps if one of the non-playing winds looks over the shoulder of the violin and indicates time to the other (playing) string players. Consortium Musicum recorded the *Septuor*, along with **Antonin Reicha's** *Octet* (Orfeo C 282 921 A).

Max Bruch (1838-1920) wrote his *Septet* (Op. posth.) apparently when he was 11 years old. This work--remarkably mature for such a young composer--calls for 2 violins (no viola), but since many ensembles have players available to cover either instrument, the piece bears mentioning here. Don't, however, try this work with a viola reading the 2nd violin part, the part goes way too high. Bruch's model for this work is clearly Beethoven's *Op. 20 Septet*. Try to play the *Scherzo* at a good quick tempo. This piece is published by Simrock and I believe is still available.

The German, **Conrad Kreutzer's** (1780-1849) *Grand Septet, Opus 62*, was published

by Musica Rara in 1966. It is a septet which, as with Bruch's, appears to be modeled after Beethoven's in terms of structure. Kreutzer's movements are: *adagio/allegro*, *adagio*, *minuet*, *andante* (instead of Beethoven's theme and variations), *scherzo*, and *finale* (without the Beethoven andante opening). But the overall structure is remarkably similar to Beethoven's. So are the chosen keys. Note that the published clarinet part is missing a second flat in the key signature of the *adagio* movement. In my opinion, the movement sounds better with that second flat added.

Another work that can be played on Beethoven evenings is **Mikhail Glinka's** (1804-1857) *Septet* for oboe, horn, bassoon, 2 violins, cello, and bass, but only in its original form if your clarinetist can transpose (or has a C clarinet) and your violist can play lots of treble clef (or can also play violin). This composition was written in 1823. Glinka later wrote of this work, along with another work, "If these pieces have survived....then they may merely serve as evidence of how little I knew then about music." He might have been a little harsh on himself, but then again he might not. Perhaps your French horn player will agree with Glinka, it's not much of a part. Willard Elliot, the Chicago Symphony bassoonist, has published this work through his Bruyere Publishing Company, 9538 Central Park, Evanston, Illinois 60203. Mr. Elliot noticed the boring horn part and did something about it; he provides an "alternative" part that your local hornist may find more to his/her liking. Just last year, Rachael Malloch also published the work through her Phylloscopus Publications, 92 Aldcliffe Road, Lancaster

LA1 5BE United Kingdom. Ms. Malloch has provided alternate clarinet/oboe and viola/2nd violin parts. All right-thinking people will agree that the work sounds better in the clarinet version. (I play the clarinet.)

Speaking of Willard Elliot, he also published, in 1991, the contemporary Brazilian composer **Luiz Otávio Braga's** *Variações sobre um Tema de Guerra Peixe* for septet. Braga dedicated the work to Mr. Elliot. The piece is very nationalistic in style, as I am told is the case with all of Mr. Braga's compositions. Performance time is listed as 7.5 minutes. There are six short movements, most with interesting frequent meter changes. The work can be read by good amateurs, but I think it requires several readings by most groups in order to be played in a way the composer would approve. But then, that statement could be made for almost all compositions!

Another septet with interesting rhythms is the **Talivaldis Kenins** *Septuor*. Kenins is, I believe, a contemporary Canadian composer. His work is certainly challenging rhythmically, but frankly does not appeal to my tastes. To each his own. The work is available, free of charge to Canadian citizens, through the Canadian Music Center.

One work which I have not yet read is the **Charles Wood** (1866-1926) *Septett in Eb*, which I have in photocopied, somewhat-readable handwritten form from a friend in England. Wood was an Irish composer and was a student of Stanford. My score has 1889 written on the cover.

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Update On The Cobbett Association Library

Although we received word in May from the ACMP Foundation that they were prepared to give us a conditional matching grant to help us purchase the Maas Library, we were not able to actually acquire the money until August despite our having satisfied the conditions of the grant by early June. This was due to various additional concerns voiced by some members of the ACMP Foundation Board. These were finally satisfied by late July. By the time, we received the grant in August, Professor Oddo, who is our liason with Northeastern Illinois University in Chicago, was with an orchestra

in Italy on a summer concert tour. His return in early September has now set the stage for the actual shipping of the library to the University.

We expect this to be completed by the end of September. Unfortunately, we understand that the music is not in any particular order which means that it will have to be inventoried, sorted and cataloged by hand. This is going to take some time. We are hoping that this work will be done for us by graduate students at Northeastern Illinois's Music School. While I cannot promise

definitely, every effort will be made to produce a catalog in time for our December issue. However, whether we will have the works physically ready for copying that soon is less likely. This may take another two to three months.

Between now and December, the Board of Advisors will be working on a policy which will govern the lending and making of copies of this music to our member and other interested parties.

Cobbett Association Names Board of Advisors

members are from Canada and England. I have asked each member of the Board of Advisors to provide the *Journal* with a short biographical sketch, and if possible, a photograph that we could publish so as to better acquaint our readers with the Board members. Because there are 13 board members, it was impossible, for space reasons, to print all of these biographies in this issue. So, over the next issue or two, we shall be presenting our Board Members to you. Please understand that there is no particular significance as to the order in which these appear except perhaps to note that those who responded quicker or who sent me their sketch on computer disk have got into this issue.

John R. Wilcox, 42, of Edina, Minnesota is Director of Mergers & Acquisitions for Honeywell Inc. An amateur clarinet player, Mr. Wilcox plays chamber music on average once or twice a week with friends in Minneapolis. While in college at the University of Illinois, he played clarinet and bass clarinet in the band and wind ensemble. Mr. Wilcox's private chamber music collection consists of approximately 7000 works, including many photocopies of old and unique works from libraries and other private collections from around the world. His collection is particularly strong in the area of works for winds with strings for 6-10 players. Mr. Wilcox has spent many enjoyable hours over the last several months locating, purchasing, and watching the complete rebuilding of an 1881 Steinway "C" grand piano for his home.

Andrew Marshall, (born 1953) of Grimsby, England, had violin and piano lessons whilst at school and taught himself the cello, viola and double bass. After diplomas in violin and music education, began a career as a teacher of all four stringed instruments in Grimsby. Became full time cello and double bass teacher in 1981-a diploma in cello performance followed in 1987. Recently appointed County Head of String Teaching for Humberside County, overseeing 35 members of staff. Continues to teach the cello to about 80 pupils in 21 schools. Enjoys playing and coaching all types of string ensembles. Very proud of extensive, fully catalogued music library (over 1500 chamber music items; over 1200 cello items). An enthusiastic speaker of Esperanto since mid-teens. Marriage to a Japanese Esperantist in 1978 ensured the continued use of Esperanto on a daily basis. Ongoing project-to write a Music Terminology in Esperanto. Work has been seriously hampered by the arrival of Emily Charlotte Harumi Marshall in 1990! [Mr. Marshall has compiled and very kindly continues to update, on behalf of The Cobbett Association, a comprehensive index of composers to all back issues of the *Journal* which can be obtained by those interested for the cost of copying and postage by writing us]

Veronica Jacobs was born in England in 1936 and evacuated to Canada during WWII where she started studying piano at the age of seven. Returning to England in 1945, she continued with her piano studies and acquired a love for sightreading. At 13, she reluctantly began to study the viola for her school orchestra. Three courses a year with the National Youth Orchestra "inspired me to practice" as she put it. After her third year at the Royal Academy of Music, she switched from piano to viola as her principal study because of the

chamber music opportunities. There, she was awarded the Theodore Holland Viola Prize in 1958 and began a professional orchestral career for nearly ten years with stints in the Birmingham, Hallé, Boyd Neel, Sadlers Wells Opera, Martha Graham and BBC Radio orchestras. Since 1967, she has lived in New York where she has taught piano, accompanied soloists in recital, played chamber music including recorder music, and written transcriptions for the viola. Her transcription of Bridge's cello sonata was recently published. She noted that she inherited her interest in music from her father the British composer, Walter Leigh (1905-1942), who is mentioned in *Groves* but not, alas, *Cobbetts*.



William Horne of Mill Valley, California grew up in Mississippi and studied piano from age six to eighteen, attending the Cincinnati Conservatory of Music one summer before deciding against a full-time career in music. He attended Baylor College of Medicine in Houston, married and then

migrated to California for internship, residency and the practice of psychiatry. For several years during that era, he had no access to a piano, but whenever he did, he was reminded of how much pleasure it offered. After his two sons were grown and a mid-life identity crisis weathered, he began playing chamber music with friends. After 30 years without instruction, he began attending summer workshops and taking regular piano lessons. Fortunately, sight-reading is one of his loves. After attending the San Diego and Humboldt State Chamber Music Workshops, he joined a local organization, the Chamber Musicians of Northern California, which fosters three workshops a year for its 400 members. He has served on its board of directors and gained experience running workshops and developing their music library. His interest in less familiar chamber music led him to Bob Maas and The Cobbett Association.

Bertrand R. Jacobs presently of New York City began his violin studies at age seven in Philadelphia. His solo and orchestral activities unfortunately ceased upon his entering the University of Pennsylvania Medical School. He served in the U.S. Army of Occupation in Germany after WWII but took his violin along with him. It was there that he gained his earliest quartet experience. After military service, he established a psychiatric practice and affiliation with the Mt. Sinai Medical School and Hospital of New York. He resumed his chamber music activities with European emigrés and other New Yorkers and was influenced by and fortunate to frequently play with Edgar Ortenberg, formerly of the Budapest Quartet. His musical activities consists of soirees at home augmented by his wife Veronica a professional pianist and violist. The unpopularity of certain Haydn quartets stimulated his lifelong interest in neglected music and led to his amassing an extensive library of antiquarian and out of print editions including violin and piano salon pieces. and relevant books and recordings.

When Clarinet, Cello & Piano Meet

by R.H.R. Silvertrust

This is one of those combinations wherein the opinion of each player about the piece being played is often radically different. This may to some extent be due to the disparate nature of the instruments involved. Tonally there is a bit of the exotic in the combination. While I find it a very satisfying ensemble sound, especially where the writing is good, unfortunately, there is not exactly a plethora of original literature from which to choose. I must admit, I would probably never have had the chance nor would have chosen to play Clarinet, Cello & Piano trios had I not been placed in such an ensemble at a chamber class where there happened to be one too many cellists for an even number of string quartets. At first, I was disappointed about this, but after a half year of our weekly rehearsals and a few concert performances, I felt rather privileged for the opportunity to “have done time” playing such trios.

It is probably safe to say that Beethoven's Op.11 and Brahms' Op. 114 are the best known work from this little heard genre. As Beethoven and Brahms hardly qualify for the sobriquet of “lesser-known” no discussion of these fine pieces ensues, except to note in passing that the opening theme to the excellent set of variations in the last movement of the Beethoven bear a remarkable resemblance to “*When the Saints Come Marching In.*”

I have, from time to time, been shown lists of works for this combination by clarinetists. On some, there were as many as 80 works, but it has been my experience that the great majority of these were not originally for this combination but rather for Clarinet, Bassoon and Piano or Violin, Cello and Piano or Clarinet, Viola and Piano.

In any event, space does not permit a discussion of more than a few works. Of those with which I am familiar, **Wilhelm Berger's** (1861-1911) **Trio in g minor, Op.94** is the equal of any. Born in Boston, but brought back to Germany the following year, Berger studied in Berlin under Friedrich Kiel. Berger was a truly first rate composer, clearly influenced by Brahms, but with original, inventive and effective ideas of his own. This trio, published in 1974 by Musica Rara, No.1652 is in four movements.

While it was written for the same clarinet virtuoso who had inspired Brahms, Mühlfeld, the part writing in no way whatsoever favors or shows off the clarinet. Rather, the goal of the composer is the integration of these three very different voices. The opening *Allegro* is of great breadth and has that calm dreamy quality one feels so much in the Brahms trio. The *Adagio* which follows is for the most part a pastorally quiet movement although episodes of passion burst through. It is rhythmically very intricate in parts. The *Poco vivace e con passione* is in the form of a scherzo and quite fine. The concluding *Allegro con fuoco* is superb. This is a first rate work on a broad scale, and it is a work that should be heard on the concert stage (but sadly one seldom, if ever, hears live concerts for this combination) or at least in recording. *Schwann* lists no CD, although it was recorded on an Edition Brockhaus LP No. FSM 53-225.

Alexander von Zemlinsky's (1872-1942) **Op.3, Trio in d minor** is another excellent work from the post-Brahmsian period. Zemlinsky belongs to the Vienna circle of Arnold Schönberg who became his brother-in-law. Like Schönberg, Zemlinsky was, early on, primarily influenced by Mahler. Composed in 1896, the Trio is in three movements. The first movement, *Allegro ma non troppo*, is clearly where the trio's center of gravity lies. It is nearly as long as the other two movements together. The opening and development is big and heroic in quality, in the heavily syncopated trio section, the Composer warns the performers to play it “*Mit Schwung und Wärme.*” The slower *Andante con molto espressione* requires a clarinet in A. While the middle section is somewhat quicker and a fantasia, the overall feeling of the movement is of great calm. The concluding *Allegro* opens with a spritely theme which leads to a beautiful song played in unisono, first *pp* and then suddenly *ff*. If composers have “trade marks,” so to speak, that one can find in many of their works, such as Schubert's use of the tremolo, then one can point to this effect as something Zemlinsky favored in his early chamber works. (It can, for example, be found in his first String Quartet, Op.4) This, too, is a first rate work and is a very mature for an Op.3, to be sure. The part writing is excellent, with none of the instruments dominating at the

expense of the others. It was well enough thought of, to have been published also as a trio for violin, cello and piano. Simrock published the original version. Happily there are several CDs from which to choose.

There is a trio, **Op.28** for this combination by **Ferdinand Ries** (1784-1838) arguably Beethoven's most accomplished composition student. Ries, primarily studied piano performance with Beethoven and was well-known during his lifetime as a virtuoso on this instrument. This is an important point, because unfortunately, piano virtuosi when they turn to writing chamber music often give the piano far too soloistic a role in relation to the other voices. Ries, for the most part, avoids this here. In the first two movements, *Allegro* and *Scherzo Allegro vivace*, he writes in a pretty balanced style. These are good movements with fetching themes, the *Scherzo* being particularly effective. In the *Adagio* which follows, the clarinet and cello are clearly relegated to second place. However, Ries in the closing *Rondo Allegro*, is able to get a grip on himself again and all three voices collaborate successfully in this generally effective work. Published by Musica Rara No.1207. I know of no CD

Anton Eberl (1765-1807) is said to have written two trios for this combination, **Op.36, Grand Trio** and **Op.44 Potpourri**. In 1973, Musica Rara republished the former as its No.1643 and it is of this I write. Eberl was a student and very good friend of Mozart's. The Trio is in four movements and written in concertante style. While the piano really does dominate in each movement, the other voices are given telling opportunities. Eberle knows how to write for the combination, and does so effectively. The melodies are well-wrought. In the idiom of the Vienna Classics, had either Mozart or Haydn's name appeared on this manuscript, the work would be better known.

There are other works such as Max Bruch's Op.83 or Mendelssohn's Op.114 which one often associates with this combination, but as they were not originally for this instrumentation, they are better left for another time.