



At The Double Bar

With this issue, we begin a new column, *New Recordings*, which will probably appear in most issues. Unlike *Diskology*, which is a record review column of CDs some of which are not necessarily brand new, *New Recordings* will give readers an idea of the more interesting things which are presently coming out, but it will not be a review, merely a listing. Naturally, over time, some of these items may well be reviewed in *Diskology* but from a practical standpoint, most never will. So many good things are coming out, it is simply not possible, at this time, to attempt to review them all, or even most of them. I wish to make clear that the focus of the Association is not changing. To the contrary, this increased coverage of recorded music is based on the fact that a recording is an excellent tool for determining if one wishes to own a piece of music and, unfortunately, for the most part is the only way that we will be able to hear a professional group perform this repertoire.

As noted in our lead article, a catalogue of the Cobbett Association Chamber Music Library is now available. The original database was prepared by students who had access to the collection before we received it. There were numerous gaps and errors in it. Over the past weeks, I have done my best to complete and correct it, but there are still some gaps where I was unable to find missing information and there are certain to be errors which will only be corrected over time. One further disclaimer, while we believe the music listed in the catalogue is in our library, we will not be able to verify this until sorting and shelving are completed.

About 20% of you have not yet sent in your Annual Membership Renewal. Please do so as soon as possible. For your convenience a reminder notice is enclosed, if you get one of these and believe that you have paid, let us know. Finally, we are a public charity & will gratefully accept all of your tax deductible donations.

Library Arrives, Catalogue Now Available

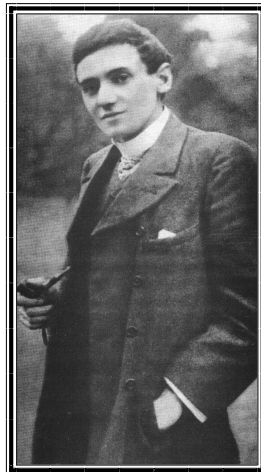
At last, we are able to announce that we have actual physical possession of our new library. It arrived at Northeastern Illinois University just after we mailed out the last issue of the *Journal* in mid-September.

Professor Vincent Oddo of Northeastern, and a member of our Board of Advisors, is our liaison with the Music Library there. Unfortunately, the music, due to packing considerations had to be boxed by size and is not, as far as we know, in any particular order. The sorting and shelving of the music, some 900 works, is going to take a while, but arrangements have been made for it to begin soon. We therefore fully expect to announce in the March 1996 issue of the *Journal* that we are able to begin making parts for members of the Association and of the ACMP.

Between now and then, the Board of Advisors will be formulating a policy which will govern our charges for making parts or the deposit necessary to borrow music that cannot be reproduced due to copyright problems.

In the meantime, I am pleased to announce that we do have a catalogue of the works in the new Cobbett Association Library and are able to make it available for those desiring it. Because of the copying and postage costs involved, the cost of the catalogue is \$5. (\$8 airmail outside U.S.) The data is on disk in Microsoft Access 2.0 format and can be made available on 3.5 inch floppy disk, also for \$5. (\$9 outside the U.S.) The Catalogue will be updated at least once a year, but mostly likely more frequently as our new collections grows.

William Hurlstone & His Contemporaries



About 10 years ago we came across the Piano Quartet by Hurlstone and were thrilled when we tried it. We then found his Phantasy Quartet and his Trio. We liked them immediately and the more we have played these 3 works, the more we like them.

William Yeates Hurlstone was born in London on 7th January 1876. At an early age he showed great interest in music, went to concerts and played the piano brilliantly. Unfortunately his activities were hampered by bronchial asthma, from which he suffered all his life, and also by declining family fortunes. His father became almost totally blind due to smallpox and was unable to pursue his career and life was made more difficult for the family by some unfortunate financial investments. Hurlstone won a scholarship to the Royal College of Music when he was 18

and was greatly helped by a wealthy amateur. He studied piano and composition at the R.C.M. and his teachers included Sir Charles Stanford, Sir Walford Davies and Sir Frederick Bridge. He later worked as an accompanist, conductor, teacher and also composed orchestral works, songs, piano works and, of course, chamber music. In 1905, he was appointed Professor of Harmony and Counterpoint at the Royal College but unfortunately, less than a year later, in May 1908, he died.

Sir Charles Stanford thought that Hurlstone was his best pupil and among so many other brilliant pupils, that was indeed a

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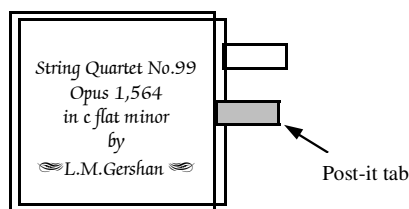
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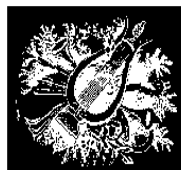
The Sounding Board-Letters to the Editor

Ingenious Page Turning Invention; No More Bent Page Corners

I am enclosing my latest invention which I would like to patent. I find that "Post-It" tabs are extremely helpful in turning music pages and eliminating turned up bottom corners, which, after repeated foldings, can and do fall off. The tabs, despite initial doubt, do not come off in ordinary use. I buy the smallest "Post-it" notes (size 2 in x 1½ in) which yields three tabs. I would like to disseminate this information to fellow Cobbett members. No money please, just plaudits.



I would also like to share Lord Chesterfield's wonderful letter to his son. It has never failed to amuse and produce a few chuckles. I had my agency set it in type and print it. If you would like more copies just let me know.



LORD CHESTERFIELD, in one of his instructive letters to his son in Venice, wrote (in 1749):

IF YOU LOVE MUSIC, hear it; go to operas, concerts, and pay fiddlers to play to you; but I insist upon your neither piping nor fiddling yourself. It puts a gentleman in a very frivolous, contemptible light; brings him into a great deal of bad company; and it takes up a great deal of time, which might be much better employed. Few things would mortify me more, than to see you bearing a part in a concert, with a fiddle under your chin, or a pipe in your mouth."

Lester M. Gershan
Milwaukee, Wisconsin

Mr. Gershan provided an example of his invention, which we have tried to reproduce in the above diagram. It appears to work very effectively and might be just the thing to

stop those inveterate page corner benders. Mr. Gershan was gracious enough to send us half a dozen copies of Lord Chesterfield's letter. It is approximately 11 by 13 inches in size. [multiply by 2.54 to get cm.] I will be happy to mail one to the first six who request it.

Internet Calling; Where Are We?

Do we have an e-mail address? What an efficient way to communicate!

Jo Margaret Farris
Huntington Station, New York

It could be, depending on the length and type of the communication. Personally, though I am a touch-typist, I speak faster than I type, but see below.

Do you know that there is an e-mail address for all ACMP members? There are a lot of inquiries about music circulating and I have replied to one or two recommending that they become members of the Cobbett Association. If you have access to a network yourself, perhaps you would be better able to reply to some of these queries and make contact with prospective members.

Alan West
Leeds, England

No, we don't have an e-mail address yet. We could though. Access is not the problem, time is. Having spent countless hours "chatting" on bulletin boards 13 years ago when I first "got into" computers, I am not as enamored of the Internet as some "Newbies". Personally, at the risk of sounding rather low-tech, I prefer the phone, the fax and, of course, the post. But there are advantages to the Internet, perhaps the chief one being that for the price of a local call one can "chat" with people or access databases all over the world, and certainly, there is the potential for reaching prospective members by having an e-mail address on the Internet. An example of this is the fact that Alan, whom I wish to thank, and who lives 5,000 miles from our headquarters, referred a new member to us who lives but 20 minutes away. While I personally do not have the time to man it, one of our computer-literate

members could if the membership feels there is a need. It probably is a good thing. In the meantime, I would also encourage members who wish or need to communicate with me faster than the Post Office, The Pony Express or FedEx can do it, to call...you know, using that old thing Bell invented back in the 19th Century.

Adventures in Good Music, A Report from the Trenches

I recently obtained **Pleyel's Op.23**, a set of 6 string quartets dedicated to the King of Naples in 1810 in an edition by Forster. My group played the first two and were charmed. Everybody had something to do and went away satisfied. They're not exceptionally difficult to play. We also played the recently published quartet by **Woldemar Bargiel, Op.15b**. This too is a worthwhile work. Again, all had a good time with it. We followed this with **George Onslow's String Quartet No.36, Op.69**, his last. This went over very well with many outstanding moments.

In the June issue of the *Journal*, you mentioned the recent recordings of **Leopold Kozeluh's Op.32 & 33 string quartets**. I obtained an old Sieber edition of them shortly before the recordings appeared and knew they would be a treat. My group has enjoyed them very much. I believe the quartets are available in a modern edition in the series "Music of the Classical Era" in A-R Editions, 801 Deming Way, Madison, Wisconsin 53717

With regard to the article on septets (*September issue*), if the bassoonist is a good pianist and willing to trade, you could play **Moscheles' Septet, Op.63**.

T. David Kuehn
Philadelphia, Pennsylvania

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.

Humor in Chamber Music

by Dr. Nicholas Cunningham & R.H.R. Silvertrust

Cobbett, in his Encyclopedic reference to "Humor in Chamber Music" starts with a definition invoking the finales to a number of Haydn's string quartets, "in which is to be found humour of the inimitable kind which holds the sense of the ludicrous and the sense of beauty in one..." Amen!



But he also acknowledges 14 lesser composers starting with one Carl Friedrich Graf who wrote and Economical Duet for 2 Performers On One Violin, [Op.27 and originally published by Hummel of Berlin]. Of the 14, only one is actually

recommended: **Moritz Kässmayer**, "spoken of by Riemann as a musical humourist of the first order." Although I haven't played the others [A. Haensel, Alfred Heitsch, A. Hermann, Joseph Holbroke, A Neumann, J. Piber, August Richter, Johann Schenk, Simon Sechter, Richard Thiele, J.G. Werner & H. Wetzel], I certainly endorse Riemann's opinion of Kässmayer.

Later, I hope to contribute a more scholarly article on Kässmayer and his chamber music, but right now, probably inspired by listening Peter Schickele on P.B.S, I should like to draw Cobbett Association members to Kässmayer's **Volkslieder für das Streichquartett** "Humorisch und contrapunktisch bearbeitet" in 13 volumes. All are all fun indeed, and some are quite clever. I have all but numbers 6 and 11. (Good news, your editor has all but number 3, this means, the Association Library, which now has none of these pieces, will eventually receive copies of all of them.) They are ideal for warming up, conversely (perhaps after a late evening libation), to wind down an evening of quartets.

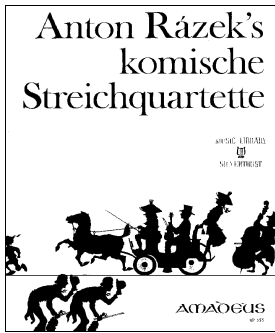
Kässmayer (1831-1884) was an Austrian violinist who also wrote five other, presumably more serious string quartets and a string quintet for 2 violas. The *Volkslieder* were composed between 1853 and 1880. The humorous ones were apparently composed over a span of years and range from Op.14 to Op.41. Interestingly, they were not all

published until after the composer's death in 1885, the first appearing in 1873. Schlesinger was the the original publisher. Cobbett's *Cyclopedia* makes reference to another set, Op.40 which was for standard string trio, violin, viola and cello, which Schlesinger brought out in 1855. I have never come across a copy of this.

Playing Kässmayer reminds us to laugh. When is the last time you heard an audience laugh at a "humorous" finale to a Haydn string quartet?! The folksongs are German, Bohemian, Styrian, Hungarian, Norwegian, Norwegian, Austrian and Viennese—a different nationality to hear both the Wieners and say the Tyrolians on the subject.

Nick Cunningham and I did not set out to collaborate on an article about humor in chamber music. Rather, he surprised me by kindly providing the preceding article. In the interests of filling the rest of the page, I continue on in the hopes that the reader will find what follows also of interest.

In recent years there have been several humorous things appearing in the shops. For the most part, they are not on the level of Kässmayer's very fine pieces which can be enjoyed with or without laughs. Nor are they, Razek excepted, original pieces but "take offs" or "send ups" of famous pieces. Still some are well worth adding to one's library.



and "Coffee Sisters" [the English translation of *Kaffeeschwestern*, Ein böse Quartet does not quite capture the flavor] Particularly fine are his Variations on the Austrian National Anthem as played by the different nationalities of the old Hapsburg Empire, the *Kaiserlied* taken from Haydn's Op.76 No.3. The pieces which have never before been published in one volume are now available from Amadeus BP555.

For some reason, the song "Happy Birthday" seems to inspire some to mirth.



Many efforts have been made to make this funny, some are better than others, in my opinion. Tibor Istvanffy's "To Each His Own Birthday Serenade", a Bosworth edition, leaves me stone-faced. Peter Heidrich's "Happy Birthday Variations" from

Sikorski is much better, but for my money the best of the lot comes from Claus-Dieter Ludwig's "Happy Birthday, A Five Course Birthday Dinner" from Schott ED 7717.

The talented composer and editor, Werner Thomas-Mifune is probably the finest living practitioner of the "send-up." Perhaps his best effort is Haydn's Südamerikanische Saitensprünge. Here he takes the first



movement to Haydn's "Quinten" Quartet Opus 76 No.2 through sudden episodic visits to Brazil, Argentina, Mexico and other Latin destinations. From Kunzelmann GM 1124. He has also written Komisches

Streichquartett über Die 5 Symphonie von L. van Beethoven quixotically translated by the editors of Kunzelmann as "Fanny String Quartet" Sadly, I understand this error has now been fixed. It doesn't require a chamber music knowledgeable audience to get the humor. Also from Mifune, is Grosse Eisenbahn or Big Train for String Sextet, Kunzelmann 799b.

Of note are Wolfgang Schröder's excellent Eine Kleine Lachmusik, Moseler 12.427, Gerald Schwertberger's Kongress der Gartenzwerge (Garden Gnomes Congress) Doblinger 07-531, and Friedrich Zipp's Variations on "O du Lieber Augustin" in the style of famous composers, Merseburger 2035.

Board of Advisors Profiles *(continued from last issue)*

As you may remember from the last issue, we have 13 members who are serving on the Association's Board of Advisors. The Board will be responsible for formulating many of our policies and help to insure that we are able to realize the important goals that we have set.

Vincent Oddo holds a Ph.D. from Indiana University and is Professor of Music and also Theory Coordinator at Northeastern Illinois University in Chicago. He is the author of five texts in the areas of music theory, string pedagogy, and chamber music editions. He is past Illinois president of the American String Teachers Association [ASTA]. He has held research fellowships in computer assisted music instruction, and is a five-time recipient of Northeastern's Presidential Merit and Faculty Excellence Awards for teaching and research. In addition to his activities in teaching, publication and arranging, he is a member of the Highland Park Strings, an active chamber music player and principal violist of the Evanston Symphony Orchestra. While at Indiana University, he studied violin with Daniel Guilet of the Beaux Trio and viola with William Primrose.

James Christensen, was born in 1932 in Ames Iowa, the son of Iowa and Nebraska pioneers. His father, a chemical engineer, moved the family frequently during his youth but eventually settled in Lincoln, Nebraska where he attended high school and university. Dr. Christensen, his twin sister, a brother and an older sister formed a string quartet when he was in junior high school. Later, he and his twin sister continued their chamber music activities while at university. In medical school, he supported himself playing the cello in community orchestras and doing gigs. He came to Iowa City, where he now resides, in 1960 to do his residency. Here he and his wife, a violist, have found many playing opportunities with a large number of gifted musical friends. Now a full professor in the College of Medicine at Iowa University, he plays a Thomas Dodd cello made in about 1810. Former Director of the Division of Gastroenterology, he has authored approximately 250 scientific papers and articles and has lectured at medical schools throughout the world. He also the author of the excellent book, *Chamber Music: Notes for Players*.

James Whitby graduated in Medicine from Cambridge University and The Middlesex Hospital Medical School in 1949, and later specialized in Medical Microbiology, with a subsidiary interest in Tropical Medicine and in Infectious Diseases, holding positions in the University of Birmingham (UK) 1959-71 and University of Western Ontario, Canada 1971-92. In music, he won The School Music Prize at Eton College, and The Jasper Ridley Prize at King's College, Cambridge and was Secretary of the Musical Society at both these institutions. He has taken part in chamber music sessions for the past 54 years and has been a member of the ACMP for 35 years. He played in the viola section of the Orchestra London (Canada) for 21 years. Always interested in Music History, he started a collection of string chamber music parts, predominantly string quartets, 25 years ago. This collection now includes nearly 2,000 string quartets as well as numerous trios and quintets. He has specialized in the period 1760-1860 and his collection is pretty well complete as to the quartets of Abel, Boccherini, Fesca, Gyrowetz, Hänsel, Krommer, Onslow, Pleyel, the Rombergs (Andreas & Bernhard), Spohr and the two Wranitzkys (Paul & Anton). It is intended that as copies of these become available (photocopying is not the method of choice for

primary copying of old editions) they will be lodged with the library of The Cobbett Association. Viola is Dr. Whitby's preferred instrument, but he can play 2nd violin if the need arises and is currently learning Bass in the community orchestra of London, Ontario where he now resides.



Keith Robinson, cellist, a founding member of the Miami String Quartet, has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. A member of the Thouvenel and Montani quartets, before he helped to found the Miami in 1988. Since winning the Grand Prize at the Fischhoff Chamber Music Competition, The Miami has gone on to win prizes at the Evian, London, and most recently, the Concert Artists Guild

Competition in New York where they were the first string quartet in ten years to take the first prize. Mr. Robinson has made numerous solo appearances and in 1989 won the Pace Classical Artist of the Year Award. He can be heard with the Miami String Quartet on CDs released by the Pyramid and Audiophon labels. In addition to his work with the Quartet, he serves as Associate Professor of Cello at the New World School of Arts in Miami. Hailing from a musical family, his siblings include cellist Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bassist of the Philadelphia Orchestra. Both of his parents were members of the Houston Symphony. Mr. Robinson plays on an Italian instrument attributed to either Joseph Rocca or Stephano Scarampella. Mr. Robinson and the Miami Quartet have graciously agreed to take part in our rating survey to give us the input of a professional performing group.

Nicholas Cunningham, started studying cello at age 8 with Edith Otis at the Mannes School, after his parents made him wait an entire year to further whet his appetite and induce embarrassment if he didn't practice later on. David Mannes, then neigh on 85, taught Dr. Cunningham that the fleshy part of finger must be used for pizzicato. His father, and all of his family played string instruments, practiced with him for a half hour daily. Poignantly, Dr. Cunningham notes that while he never thanked his father for this kindness while alive, but that when he did the same for his own son, he gave thanks with interest! His father's practice of allowing him to take part in chamber music hooked him at an early age. Luigi Silva, Phillippe Abbas and Jean Bedetti were later teachers. Bedetti often cried over his poor practicing of Servais, but as Dr. Cunningham put it, "this guilt trip paid off as I have never practiced except just before a concert." He became acquainted with the ACMP at Helen Rice's Soirees and was introduced to the world of Onslow, Spohr, Krommer, Jongen & Kässmayer by Bert and Veronica Jacobs, the Whitbys and his telephone pal, Edgar Thompson of the U.S. Navy. A Pediatrician who resides in New York, he has indulged his taste for such music by hunting it down in places like Vienna, Basel, and The Hague on the way back from frequent trip to Africa on public health assignments. Two of his three children now play quartets and one son has written two to date.

Robert Volkmann & His Chamber Music (Part I)

by R.H.R. Silvertrust



Friedrich Robert Volkmann (1815-1883) was almost an exact contemporary of Wagner, however, he certainly did not tread the same path as his fellow countryman. Volkmann forever kept Beethoven in front of him as his model although he was later to fall under the sway of Mendelssohn and then Schumann. While some readers may have heard of Volkmann, many will not and it is worthwhile recording here that such was not always the case. Hans von Bülow, the famous conductor, noted that when Liszt had a stranger visiting him, for whom he wished to provide a superlative enjoyment, he played a Volkmann trio with his countryman, Joachim and the cellist Cossman. High praise indeed for a composer who today has only one of his six quartets in print and that by a publisher who specializes in printing the works of "unknown" composers. During his lifetime, Volkmann's music was regularly compared to and considered the equal of Schumann or Mendelssohn. His second piano trio was often mentioned in the same breath as Beethoven's Op.97, "The Archduke." Alas, *Ars Longa* but for Volkmann it was not only *vita brevis* but also *fama brevis*!

Though born and schooled in Germany, (he studied at Freiburg & Leipzig), Volkmann, after a brief stint in Prague, got a job in Pest in 1841 and made friends among the large German community there. Though he went to Vienna in 1854, he missed Pest and moved back in 1858 where he remained for the rest of his life. Excepting some sonatas, Volkmann's chamber music consists of two piano trios, Op. Nos.3 and 5 and six string quartets, Op. Nos.9, 14, 34, 35, 37 & 43. As this article will be in two parts, I will begin with the earlier quartets and in part two

consider his late quartets and the piano trios.

Like Beethoven, Volkmann waited until after he was 30 to pen a string quartet. **Quartet No.1, Op.9 in a minor** was composed in 1847-8 during his first sojourn in Pest, but not published until he moved to Vienna in 1854. It was actually composed a few months after what later became his second quartet, but it found a publisher before that work. Regarded as modern-sounding at the time, today it does not sound so to us, but one should keep in mind that it was published when Brahms was but 21 and Schumann still alive. The slow introduction of the *Largo-Allegro non troppo* is reminiscent of middle or even late Beethoven structurally with its long silences. After it fades away *ppp*, without warning the *Allegro* opens *f* and moves forward with tremendous energy and drama. The center of gravity in this quartet is clearly in the mammoth *Adagio molto* which

Allegro non troppo. M.M. # 152.

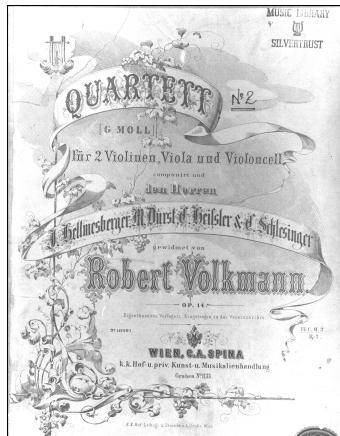
is longer than the third and fourth moments together. It begins in 3/4 and the first subject, which is of great simplicity, is made to sound, through the use of triplets, like a slow-motion minuet. But what develops is of considerable complexity, not only rhythmically but thematically as well. The second half of the movement involves the slow but steady building of tension to a great pitch which is only dissipated by a lengthy silence followed by a soft recitativ for the first violin before fading away *pppp*. The *Presto* is especially captivating, a headlong gallop which only stops for breath in a somewhat slower and more lyrical middle section. In the

Presto. M.M. # 140.

finale, *Allegro impetuoso*, one hears echoes of Beethoven, especially in the opening sustained notes, but the writing is pure Volkmann. While perhaps not entirely first rate, this quartet has many fine moments, would give much pleasure to amateurs and could withstand performance in concert. It presents no great technical demands on the players. All six of Volkmann's string

quartets, were recently recorded on a set of three CDs CPO 999 115 by the Mannheimer Quartet who give excellent performances. I can recommend these recordings without reservation. There is, unfortunately, no modern edition of the work and while the Cobbett Library does not have it, I will make copies available to it.

If indeed Volkmann's **Quartet No.2, Op.9 in g minor** is his first, it is a very good first. Volkmann shrewdly deicated thework to theHellmesberger Quartet of Vienna, perhaps at the time, the most famous in Europe. They quickly made the work well-known throughout Central Europe and a reputation for its composer. From the opening measures of the *Allegro con spirito* the listener is "taken by the throat." The



drive and dramatic thrust of the thematic material never lets up from start to finish in this extraordinary movement. A charming *Andante*, said to be based on the German

Allegro con spirito.

folksong, *Kommt a Vogerl geflogen*, follows. It is, without so being marked, a set of six variations. A superb *Scherzo, Allegro moto* comes next. Marked in 6/8, in reality it must be played in 2. There is a short slower section, marked *meno*, which appears twice, the last time just before the end where it is truncated without warning by an *a tempo con fuoco*. Really quite outstanding in everyway. The *Andantion-Allegro energico-Presto* is a fairly large movement and actually gives the

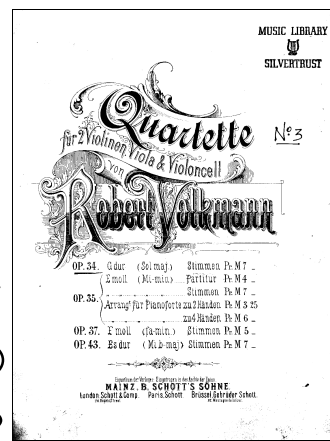
impression of being two, if not three movements. The *Andantino* is by way of introduction and begins with a leisurely viola solo. The *Allegro energico* lives up to its name and is forceful and full of passion. There is no real development but a very starkly contrasting interlude tonally and thematically. It is a kind intermezzo before the storm. The movement follows an A-B-A-B pattern before the *Presto*, used as a coda, is introduced and hurtles the Quartet to its thrilling finish. A little more difficult to play than his first quartet, it is of only average technical difficulty for works of this period. It deserves public performance and, in my opinion, belongs in the repertoire as much as any of the Mendelssohns. Again, there is no modern edition, but The Cobbett Association Library has a copy of it.

published prior to Silcher's with this melody, including one for the piano by the 14 year old Beethoven. Further more, the *Lorelei Song* did not become well-known throughout Germany until around Bismark's unification in 1871 so Volkmann living in Hapsburg Hungary might well not have heard of it in 1857 at the time he composed this work. You can decide.

In what is, for the most part, a satisfactory if



overly long movement, there are some very fussy rhythmic patterns which, besides their unnecessary difficulty, add nothing. The second movement, *Andante con moto*, is based on a plain but pretty theme and to me seems better executed. The music has charm and the writing is good throughout. Volkmann follows this up with a quick movement which is neither scherzo nor minuet but simply an *Allegro con spirito*. It's construction is similar to the last movement of the Second Quartet in that the contrasting



section is a short intermezzo whose purpose seems to be to relieve the tension. It is used a second time to bring the movement to a soft and uneventful conclusion.

The Quartet is rounded out by an *Allegretto sostenuto* which despite a few dramatic moments is, though pleasing, strangely devoid of either excitement or any sense of finality. In many ways, this work seems softer and more reflective than his earlier ones. Though certainly a welcome addition for amateurs, I do not think it is strong enough to justify a permanent place on the concert stage. No modern edition exists, but our library has the parts.

Volkmann's remaining string quartets and his two piano trios will be discussed in Part II of this article which will appear in the March

Recently Published Chamber Music

The good news is that there is a lot of out of print music which is being republished. The bad news is that no one person, and certainly not your editor can track all of it. This column is only an attempt to bring, what appears to be, the more interesting items to your attention.

STRINGS ONLY

Johann BRANDL (1760-1837) Trio Op.19 for 2 Vla & Vc / Alfredo CATALANI (1854-1893) Serenade for Str. Qt. / Felix Draeseke (1835-1913) String Qt. No.3, Op.66 / DVORAK Str. Qt. No.2, B.17 / Joseph EYBLER (1765-1840) Quintetto II for Vln, 2-vla & 2 Vc / Rudolf GLICKH Barcarole for Str. Quintet-Qt. & KB / Paul HINDEMITH (1885-1963) String Qt. No.1 in C Major / George(s) ONSLOW (1784-1853) Str. Quintet, Op.38 "The Bullet" 2 Vln, Vla & 2 Vc / Carl REINECKE (1824-1910) Str. Qt. Op.211 / Alexander ROLLA (1757-1841) Six Trios, Op.18 Vln, Vla & Vc / Alexander TANSMAN (1900-) Str. Qt. No.5; Sextet 2Vln, 2Vla & 2 Vc /

STRINGS & PIANO

Johann DUSSEK (1760-1812) Piano Qt. Op.56 in E / Sergei RACHMANINOV (1873-1943) Trio Elegiaque in g minor / Albert ROUSSEL (1869-1937) Piano Trio, Op.2 / Alfred WAGNER (b.1918) Kindertrio Pno, Vln & Vc

STRINGS & WINDS

Johann AMON (1763-1825) Qt. No.2, Op.106 Cln, Vc, Vla & Vc / Frank BEYER (b.1928) Quintet for Clarinet & Str. Qt. / Bernard CRUSELL (1775-1838) Quartet in D, Op.7 for Cln, Vln, Vla & Vc / J. HAYDN Divertimento, Hob II:8 for 2 Flutes, 2 Hns, 2 Vln & KB / Franz Anton HOFFMEISTER (1754-1812) Terzetto for Flute, Vla & Vc / Bernard MOLIQUÉ (1802-1869) Quintet Op.35 for Flute, Vln, 2 Vla & Vc / Krzysztof PENDERECKI Qt. for Cln, Vln, Vla & Vc / Andreas Romberg (1767-1821) Op.41 No.1, Quintet for Flute, Vln, 2 Vla & Vc / Johann Strauss Jr. Man Lebt nur einmal, Op.167 Quintet. for Cln, 2Vln, Vla & Vc

STRINGS, WINDS & PIANO

Max BRUCH (1838-1920) Op.83, Eight Pieces for Cln, Vla & Pno / Johann SCHOBERT (1738-1767) Trio for Cln (or Vln) Hn & Pno / Jan ZELENSKA (1679-1745) Sonata III for Vln, Oboe, Bsn & KB

WINDS ONLY

Georges BIZET (1838-1875) Prelude from L'Arlesienne for Fl, Ob, Cln, Hn & /Bsn / Franz DANZI (1763-1826) Quintet Op.67 No.3 Fl, Ob, Cln, Hn & Bsn / Joseph LANNER (1801-1843) Op.165 Steyrische Tanze Fl, Ob, Cln, Hn & Bsn / Ferdinand RIES (1784-1838) Notturmo No.2 for Fl, 2Cln, Hn & 2Bsn / Johann Schrammel (1850-1893) Wien Bleibt Wien for Fl, Ob, Cln, Hn & Bsn.



New Recordings



With this issue, we kick off a new column dedicated to bringing our readers up to date on what of interest, in the world of chamber music is being recorded. This is not a record review column but only a listing of recently recorded non-standard chamber music on CD. There is no one good way to do this. It could be done by listing what is entirely on a CD, however, we have opted to list works by category despite the fact this leads to some duplication of CD listings.

String Quartets

Carl Friedrich ABEL (1723-1787) Op.8 No.5, Hyperion 66780 / Ján Levoslav BELLA (1843-1936) Quartet in c minor, Op.25, Marco Polo 8.223658 / Earle BROWN (b.1926) Quartet, Vox Box 5143 / Ferruccio BUSONI (1866-1924) Quartet Nos. 1 & 2, CPO 999 264 / Luis de los COBOS (b.1927) Quartet Nos. 3 & 4, Tanidos 817 / George CRUMB (b.1929) Black Angles, Vox Box 5143 / Charles DANCLA (1817-1907) Quartet No.8, Valois 4749 / Gaetano DONIZETTI (1797-1848) String Quartet Nos.7-9, CPO 999 170 / Jacob DRUCKMAN (b.1928) Quartet No.2, Vox Box 5143 / Morton FELDMAN (1926-1987) Structures, Vox Box 5143 / Brian FERNEYHOUGH (b.1943) String Quartet Nos.2-3, Montaigne 789002 / Alexander GLAZUNOV et.al. These are Belaeiev's Boys (i.e. Rimsky & his pupils, Glazunov, & Borodin) Quartet B-L-A-F, Jour de Fete, etc. Olympia OCD 575 / Théodore GOUVY (1819-1898) Qt. No.5, DCSQ K 617 054 / Lejaren HILLER (1924-1994) Quartet No.5, Vox Box 5143 / Vincent d'INDY (1851-1931) String Qt. No.3, Marco Polo 8.223691 / Hyacinthe JADIN, Op.3 No.1 & Op.2 No.1 & brother Louis Emmanuel JADIN, Quartet No.2, Valois 4738 / Sven-Eric JOHANSSON (b.1919) Quartet No.7, Phono Suecia 76 / Fernando LOPES-GRACA (1906-1994) String Quartet No.1, Portugalsom 4036 / John MARSH (1752-1828) Qt. in B flat, Hyperion 66780 / João Pedro de ALMEIDA MOTA (1744-1817) 2 String Qts. from Op.5, Portugalsom 4047 / Sulkhan NASIDZE (b.1927) Quartet No.5, Sony SMK 66363 / George(s) ONSLOW (1784-1853) Quartet No.23, Op.48, Valois 4749 / Goffredo PETRASSI (b.1904) String Quartet, Stradivarius 33341 / Hans PFITZNER (1869-1949) Quartet Nos.2 & 3, Vox Box 5134 / Willem PIJPER (1894-1947) Quartet Nos.1-5, Olympia 457 /

Ildebrando PIZZETTI (1880-1968) 2 String Quartets in A & D, Marco Polo 8.223722 / Max Reger (1873-1916) 5 String Quartets: in d minor W.O., Op.54 No.1 in g minor, Op.54 No.2 in A, Op.74 in d minor, Op.109 in E flat & Op.121 in f# minor, CPO 999069 / Nicholai RIMSKY-KORSAKOV (1844-1908) Quartet, Op.12 & occasional pieces, Meridian CDE 84293 / Pierre RODE (1774-1830) Quatour Brilliant No.2, Valois 4749 / Gerhard SAMUEL (b.1924) Quartet Nos. 1 & 2, Centaur 2238 / William SHIELD (1748-1829) Op.3 No.6, Hyperion 66780 / Ervín SCHULHOFF (1894-1942) Divertimento, Supraphon 11 2167 / Ludwig SPOHR (1784-1859) Quartet Nos. 20, Op.74 No.1 & 21, Op.74 No.2, Marco Polo 8.223259 / Rudolf TOBIAS (1873-1918) Quartet Nos. 1 & 2, Bis 704 / Sulkhan TSINTSADZE (1925-1995) Quartet No.6, Sony SMK 66363 / Henri VIUXTEMPS (1820-1881) Str. Qt. Nos.2-3, Koch-Schwann 3-1720 / Samuel WESLEY (1766-1837) Qt. in E flat, Hyperion 66780.

Strings Only-Not Quartets

Max BRUCH (1838-1920) Octet & Quintet in a minor 2-Violas, Premier 1048 / Josef MYSLIVECEK (1737-1781) Six String Quintets-2 Violas, Panton 81-1399 / Ervín SCHULHOFF (1894-1942) Sextet for Strings, Supraphon 11 2167 / Ludwig SPOHR (1784-1859) Quintet No.3, Op.69 & No.4, Op.91-both for 2 violas, Marco Polo 8.223599 also Quintet No.5, Op.106 & No.6, Op.129-both for 2 violas, Marco Polo 8.223598

Piano Trios

Malcolm ARNOLD (b.1921) Trio, Op.54, Koch Intl 3-7266 / Muzio CLEMENTI (1752-1832) 4 Trios, Op.27 Nos.1-3 & WO.6, Dynamic 19 & 6 Trios, Op.29 Nos.1-3 & Op.35 Nos.1-3, Dynamic 32 / John IRELAND (1879-1962) Piano Trio Nos.2-3 & Phantasy Piano Trio, Chandos CHAN 9377 / Vincent d'INDY (1851-1931) Trio No.2, Op.98, Marco Polo 8.223691 / Theodor KIRCHNER (1823-1903) Piano Trio arrangements of Op.18 & Op.36 string sextets authorized by Brahms, Koch-Schwann 3-1365-2 / Ildebrando PIZZETTI (1880-1968) Trio in A, Marco Polo 8.223812 / Philipp SCHARWENKA (1847-1917) 2 Trios, Op.100 & Op.112, MD+G 303 0532 / Ludwig SPOHR (1784-1859) Trio Nos. 2 & 4, Marco Polo 8.553205

Piano Quartets & Quintets

Max BROD (1884-1968) Quintet Op.33, Supraphon 11 2188 / Ernst Von DOHNÁNYI (1877-1960) Quintet No.1 in c minor, Op.1, & No.2 in e flat minor, Op.26, ASV DCA 915 / Armando Jose FERNANDES (1906-1983) Quartet for Piano & Strings, Portugalsom 4041 / Théodore GOUVY (1819-1898) Op.24, DCSQ K617 054 / Vincent d'INDY (1851-1931) Quintet in g minor, Op. 81, Marco Polo 8.223691 / Carl REINECKE (1824-1910) Quintet, Op.93, MD+G 304-0478

Winds & Strings

Max BRUCH (1838-1920) Septet for Violin, Viola, Cello, Bass, Clarinet, Horn & Bassoon, Premier 1048 / Johann Nepomuk HUMMEL (1778-1837) Quartet for Clarinet & Strings in E flat, L'Oiseau Lyre 444 167 or Talent DOM 2910 37 / Conradin KREUTZER (1780-1849) Quartet for Clarinet & Strings in E, Talent DOM 2910 37 / Franz KROMMER (1759-1831) 3 Clarinet Quartets, Op.69, 82 & 83, Dynamic 120 / Jan Baptist VANHAL (1739-1813) Quartet in B flat for Clarinet & Strings, Talent 2910 37.

Winds Only

Arthur BIRD (1856-1923) Suite in D for double wind quintet, Premier 1042 / Carl REINECKE (1824-1910) Sextet, Op.271, Octet, Op.216, MD+G 304 0478

Winds, Strings & Piano

Ernst von DOHNÁNYI (1877-1960) Sextet in C, Op.37 for Violin, Viola, Cello, Clarinet, Horn & Piano coupled with Zdenek FIBICH (1850-1900) Quintet in D for Violin, Cello, Clarinet, Horn, & Piano, ASV DCA 943 / Paul HINDEMITH (1895-1963) Quartet for Clarinet, Violin, Cello & Piano & Trio Op.47 for Viola, Heckelphone & Piano, MD+G 304 0537 / Sven-Eric JOHANSSON (b.1919) Trio for Clarinet, Cello & Piano, Phono Suecia 76

Piano & Winds

André CAPLET (1878-1925) Quintet for Piano, Flute, Oboe, Clarinet & Bassoon, MD+G 603 0599

William Hurlstone & His Contemporaries

(Continued from page 1)

compliment. He wrote in *A History of Music*: “Hurlstone is a greatly pathetic figure in the history of music in this country. As a scholar at the R.C.M. he gave evidence of remarkable creative gifts. Their true development was only prevented by physical weakness which ended his career as soon as it was begun...He was happiest in his chamber music.”

As always when someone dies young one wonders what he might have done if he had lived. However in his short life Hurlstone produced some excellent chamber music. A brief survey of it follows:

Quartet in E minor for Pianoforte and Strings, Op.43, *Allegro moderato, Andante cantabile, Vivace ma non troppo.* First performed in 1904. Romantic tunes perhaps influenced to some extent by Brahms. **Phantasy String Quartet** one movement in A minor and major. This won the 1st prize in the first Cobbett Competition held in 1905. **Trio in G for Piano, Violin and Cello, *Allegro moderato Andante, Molto vivace*** *Allegro comodo.* A delightful work, especially the scherzo-like 3rd movement. Very singable tunes. The cello part has many beautiful passages in thumb positions. His other published chamber works are: Sonata for Cello and Piano, a Sonata for Violin and Piano, a Sonata for Bassoon and Piano and some pieces for Clarinet and Piano. There was also quite a lot of unpublished music including a piano trio composed at the age of 15.

When his sister published a biography of him in 1947, consisting of memories of him by his friends, this unpublished music could be borrowed from her. I wonder what has happened to it now. His chamber music is not now in print and so is unavailable except from libraries or from secondhand shops, nor are there any recordings of it. (*There was an LP made of the Piano Trio in G and the Piano Quartet in e minor, Op.43 on Lyruta SRCS 117 in 1984. The Cobbett Library contains the string quartet & piano trio—ed.*)

Hurlstone’s contemporary students at the R. C.M. in the early 1890s must have been a remarkably brilliant set. They include so many well-known musicians.

His close friend was **Samuel Coleridge**

Taylor (1875-1912), remembered now for his *Hiawatha*. When he was at the College he also had the reputation of being a good composer of chamber music, mainly on account of a Quintet for winds and piano. He also wrote a string quartet, **Fantasiestücke**, which is very enjoyable to play. [*For a discussion of his Clarinet Quintet, see the June 1995 issue of the Journal. The Cobbett Library has the string quartet—ed.*]

Frank Bridge (1879-1941) who won 3rd prize in the 1st Cobbett competition, is probably the best known of Hurlstone's contemporaries. He wrote a lot of chamber music. See *Newsletter No. 13, October 1993* for an excellent and detailed article.

Thomas Dunhill (1877-1946) was a student with Hurlstone and also appointed professor at the R.C.M. at the same time. He wrote quite a lot of chamber music including a Piano Quintet, a Phantasy Quartet Op.47, Piano Quartet Op.16 and 2 piano trios. It seems very neglected these days. We have only played the Phantasy Quartet, which is very jolly in the English folksong style. (*There appear to have been no recordings of Dunhill’s chamber music. The Library has Op.16, Op.34 a trio for piano, violin and viola and Op.47—ed*)

James Friskin (1886-1967), who was much younger than Hurlstone and also a pupil of Stanford, won a consolation prize in the first Cobbett Competition with a Phantasy Quartet in d minor. In 1908, he got 2nd prize with his Phantasy Trio. Probably his best work though is his Piano Quintet, Op.1. He went to America in 1914 and was eventually a piano teacher on the staff of the Juilliard School in New York but unfortunately wrote no more chamber music. (*The Library appears to contain two piano quintets, a string quartet and a piano trio by Friskin. His music does not appear to be recorded—ed*)

Joseph (Josef) Holbrooke (1878-1958) studied at the Royal Academy of Music and won a consolation prize in the 1st Cobbett Competition. He was a prolific composer of chamber music, including a string sextet and several string quartets, but it never seems to be played these days. His works all seem to be very difficult both technically and musically. We have not managed to appreciate them. (*The Library has String Quartet No.1. His Clarinet Quintet, Op.27 is*

available on a Testament CD 1002 and two String Quartets, Suites of folksongs, Op.71 & 72 were recorded on LP-Blenheim 44—ed)

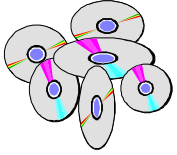
Gustav Holst (1874-1934) is very well known for his orchestral music but he composed little chamber music. The only work I have come across is a piano quintet, *Seven Scottish Airs*. This is only one movement and not very difficult. (*He also wrote three pieces for oboe & string quartet, Op.2, available on CD Chandos ABR 1114—ed*)

John Ireland (1879-1962) was another pupil of Stanford. He wrote 2 piano trios, the first of which is a Phantasy Trio which won a Cobbett prize in 1908, and 3 string quartets. There are many recordings available of his chamber music. (*There are modern reprints of two string quartets by Boosey & Hawkes*

Harry Waldo Warner (1874-1945), another consolation prize winner in the 1st Cobbett Competition, was at one time the viola player in the London String Quartet. He composed two Phantasy Quartets, in F major and in D, and a trio Op.22 which won a Coolidge prize. They are all difficult works. (*The Library has four string quartets of his. There appear to be no recordings of his music—ed*)

Ralph Vaughan Williams (1872-1958) is not a real contemporary of Hurlstone as he left the R.C.M. the year before Hurlstone started, in order to continue his studies at Cambridge University. He has written a beautiful Phantasy Quintet (2 violas), 2 string quartets and *Household Music* which is an arrangement of Welsh airs for string quartet

Haydn Wood (1882-1959) was a child prodigy on the violin and studied at the R.C. M. from the age of 15. He studied composition under Stanford and won the 2nd prize in the 1st Cobbett Competition with a quartet which is reckoned to be a very good quartet but this seems to be his only chamber work, although he wrote lots of other music, violin pieces, a piano concerto, orchestral works and songs. (*The Library has his Phantasy String Quartet—ed*)



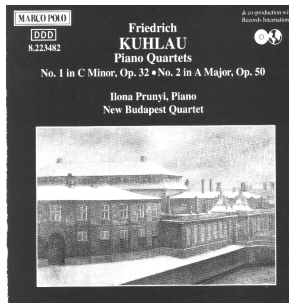
Diskology: Kuhlau's Piano Quartets, Quintets for Flute & Strings by Romberg & Ries, The Chamber Music of George Chadwick

Friedrich Kuhlau (1786-1832) often called the "Beethoven of the Flute" is well-known to flute players, if few others, for the many fine pieces that he composed for that instrument. Though it is generally assumed, by those who have heard of him, that he was a flute virtuoso, (*see for example Cobbett's Cyclopedia*) ironically, he never played the instrument. Born in Germany, after being blinded in a freak street accident, he studied piano in Hamburg. In 1810, he fled to Copenhagen to avoid conscription in the Napoleonic Army, which overwhelmed the many small principalities and duchies of northern Germany, and in 1813 he became a Danish citizen. Outside of several lengthy trips which he took, he resided there until his death. During his lifetime, he was known primarily as a concert pianist and composer of Danish opera, but was responsible for introducing many of Beethoven's works, which he greatly admired, to Copenhagen audiences. Considering that his house burned down destroying all of his unpublished manuscripts, he was a prolific composer leaving more than 200 published works in most genres.

Beethoven, whom Kuhlau knew personally, exerted the greatest influence upon his music. Interestingly, few, if any, of Beethoven's contemporaries showed greater understanding or ability to assimilate what the great man was doing than Kuhlau. Certainly with regard to form, Kuhlau was clearly able to make sense and use what Beethoven was doing in something as advanced as his Middle Period. Thus, for those encountering his chamber music for the first time, there is always a surprise at how fine the music is structurally and also how well he handles the instruments. Beyond this, he definitely had, like Mozart, Schubert or Hummel, a gift for wonderful melodies which bubble forth from his music effortlessly. The piano quartets on this disk are his only two and ought to take their place in the standard repertoire. They are performed here by the New Budapest Quartet & Ilona Prunyi, Piano, on a Marco Polo CD 8.223482.

Dating from 1820, **Piano Quartet No.1, Op.32** was the better known of the set. In fact, H.M. Fitzgibbon, the contributor on Kuhlau to the *Cyclopedia*, was unaware of the second. (In fact, though he lists some

chamber works which are not for flute, all that he discusses are flute works) The opening *Allegro*, to this three movement work, is on a grand scale and is probably longer than the remaining two movements which follow. The writing is certainly as advanced as Beethoven's in say *The Geistertrio, Op.70*. As Spohr, in his music, was fond of chromatic runs, Kuhlau is said to have been partial to scale passages. Here they are prominently featured. The *Adagio*, whose first theme is a simple folk melody, is extraordinarily beautiful and full of lyricism. The concluding *Allegro* is a rondo which begins in c minor and is full of dramatic rhythmic drive leading to a very original and bright finish. Though the piano is given some bravura passages and even a cadenza in the first movement, it must be emphasized that the writing for the strings is good and for the whole ensemble extremely effective.



Piano Quartet

No.2 in A Major was written two years after the first and at the conclusion of four months of study in Vienna. It seems that, both in form and style,

this quartet shows the marked influence of the Vienna Classics, especially Schubert. In four movements, it begins with an *Allegro* which showcases the piano rather more than the earlier work although the writing is still quite good for the strings. The movement starts off sounding rather classical but quickly switches into a dramatic, Romantic idiom. The *Adagio* is strikingly beautiful, filled with Schubertian perfume. The rhythmically driving *Scherzo*, it must be said, anticipates what Schubert did in his piano trios. The short and contrasting trio section with its use of a Ländler also foreshadows what the Viennese master was later to do in his most mature works. The finale, *Allegro di molto* flits along lightly at a very good clip, again scale passages are featured prominently. It is a strong, concise and effective last movement.

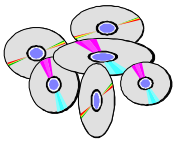
Jecklin CD, 633, features three quintets for flute and strings performed by William Bennett, Flute, The Novsak String Trio and Mile Kosi. Viola. The quintets, however, are

all for the unusual instrumentation of Violin, 2 Violas, Cello and Flute.

Of the three quintets, the three movement **Quintet in b minor, Op.107** by **Ferdinand Ries** (1784-1838) is the most dramatic, but in my opinion the least satisfying from a chamber music standpoint in that the flute is given a very dominant role. Ries, a pianist who studied with Beethoven for four years, toured throughout Europe, including a trip to Russia with Andreas Romberg's cousin Bernhard, the virtuoso cellist. From a listener's standpoint, the Quintet is pleasant enough, but Ries does not seem to be able to integrate the Flute into the ensemble. Rather it is often given lengthy solos of a virtuoso nature and even frequent cadenza passages. As such it comes close to a Quintet "Brilliant" for flute. The melodic writing is fetching and the strings are given some telling episodes, but almost always when the flute is *tacit*.

The two other flute quintets on this disk are by **Andreas Romberg** (1767-1821), his **Op.21 Nos.4 & 5**. These must have been part of a set of six or perhaps eight. For a violin virtuoso, it is interesting to note just how much chamber music he wrote; and a surprising amount of this is for flute or clarinet with strings. It is rare to find a string player lavishing so much effort upon wind instruments and writing so well for them. Perhaps this can be attributed to the fact that his first and main violin teacher was his father, a clarinetist!

Among his many chamber works, Romberg wrote at least a dozen quintets for flute and strings, but interestingly, he seems to have preferred using two violas to a standard string quartet. Certainly, hearing these works, it is quite clear that he not only knows how to write for both the flute and the strings, but more importantly, he knows how to integrate the flute into the total ensemble. Op.21 No.5 is especially fine. As a string player, I would certainly want to play these over the Ries. It is not the flute against the strings, or the flute being accompanied by the strings, rather the flute is an equal member of the group. At most, it is as if there are two first violins, and not with parts that dominate the other voices. The writing, classical in nature, is assured, fluent and melodious. These works are recorded here for the first time.



Diskology: The Chamber Music of George Chadwick



“Chadwick’s writer’s estimation, student works. chamber Chadwick, as he completed **Quartet No.1 in c h a m b e r g minor**, wrote to a friend and said, “[it’s] compositions occupy an going to be pretty good.” And it was, both important and Reinecke and Jadassohn thought it the best distinguished work of their students. The opening *Allegro con brio* immediately captivates the listener. place in American music...” writes Its big brooding theme, announced by the Carl Engel at the beginning of his cello, is brought forth in turn by all four article on the voices. The part writing is masterful, and the composer in scoring for each each instrument is completely effective. His use of color, especially in the lower voices, is very Cobbett’s original. Christened Op.1 by Chadwick, it *Cyclopedia*.

Cobbett, himself, adds at the end of the article, “I, for one, am very grateful to Mr. Chadwick for the pleasure of his chamber music.”

Having read the above, one might wonder what has become of **George Chadwick’s** (1854-1937) chamber music, but after listening to his five string quartets and his piano quintet, found on these three fine Northeastern CDs, Nos.234-6, one can only marvel that music this magnificent could disappear. It is, in my opinion, no less than an outrage. Much of this music can stand comparison with anything that was being written contemporaneously. All but one of the works on these disks is first rate, strong enough to be in the repertoire and heard regularly on stage. The Portland String Quartet, who lavish much effort on this music, are to be highly praised. Those performing American quartets looking for a 19th or early 20th century entry for their programs would do well to examine Chadwick, that is if they can get the music. The first three quartets were never published. Schirmer published the 4th and 5th String Quartets around 1900; the Piano Quintet was published by A.P. Schmidt about the same time.

Chadwick was a student of Carl Reinecke and Salomon Jadassohn at the Leipzig Conservatory and later briefly with Joseph Rheinberger. It is unfortunate his first two string quartets, dating from 1878, were written while he was a student at the Conservatory, because even though they were to receive very high honors and were praised as far away as London, they were ever after to be tarred with the brush of being ‘student works.’ Although works of a composer, who was at the time a student, they are not, in this

was not his first work, but the first that satisfied him. The *Adagio* which follows is lyrical and accomplished. By 1878, few composers were labeling their movements, *Menuetto*, and though so titled, from the opening pizzicati, this excellent movement bears no resemblance to any such dance but rather to a full blown scherzo complete with off-beat accents. It does, however, make use of a traditional Yankee dance tune, *Shoot the Pipe*. Touches such as these, nearly 20 years before Dvorak may have used some American thematic material, gave Chadwick a reputation as an exotic and pioneer among his European peers. Full of nervous energy, the finale, *Allegro ma non troppo*, shows his clear affinity for dance rhythms. In no way inferior to Dvorak’s use of Slavonic dances, Chadwick fuses a polka, a march and even a kind of New England hymn into a fiery and extraordinary finish.

Quartet No.2 in C Major was written only a few months later and shortly before he graduated. Both of his famed teachers noted he possessed extraordinary compositional talent as demonstrated by works “far above the student level.” Chadwick never pressed for his first quartet to be performed publicly and outside of its Leipzig performances, there is no indication that it ever was. However, after the tumultuous and apparently unparalleled reception the Second got, he felt confident in allowing public performance of it and there is record of it being performed on several occasions in Boston, including performances by the famed Kneisel Quartet. The opening *Andante-Allegro con brio* almost seamlessly slides from a pastorella to a quick, frenetic movement full of drive. There is something fresh about it, a kind of New World, American “can-do” dynamism. The writing is mid to late Romantic. One cannot

say the music sounds like Brahms or Dvorak for it does not, to the contrary Chadwick speaks with his own original voice, but one can tell the period in which the music has its spiritual home: it bears the stamp of great music which was produced in the last quarter of the 19th Century. The *Andante espressivo ma non troppo lento* shows a wide range of moods and colors and builds to a powerful climax. The *Scherzo, Allegro risoluto ma moderato* is exactly what the titles indicates, a very resolute, almost plodding, theme made interesting by the embellishments around it. The middle section, with its more dainty subject, makes a fine contrast. The finale, *Allegro molto vivace*, is an invitation to jump out of your chair and throw your hat in the air. Its dance rhythms beckon with American vigor. If Aaron Copeland had lived then and had studied at Leipzig and not with Nadia Boulanger, this is what he would have written. It is a very fine movement, satisfying in every way.

Quartet No.3 in D Major, was written about nine years later. Chadwick was already a leading musical figure in Boston and was a close friend of Franz Kneisel, concertmaster of the Boston Symphony and leader from 1885-1917 of what was then America’s premier string quartet. This friendship may well have been responsible for the impetus to write chamber music. For whatever reason, this quartet seems a step backward from his first two. Perhaps, it is simply that it lacks the same dramatic emotion with which the first two grab at one. The opening *Allegro di Molto* is accomplished with out being noteworthy but the *Tema con variazioni* which follows is of a much higher caliber. Here Chadwick takes a heavy, funereal theme in d minor and makes five original and contrasting variations. One is reminded of Rheinberger’s very effective Op.93 Theme & Variations for Quartet. The *Allegretto semplice* is so simple and short as to be more of an interlude than a movement. The first theme to the concluding *Allegro vivace* sputters along but just can’t seem to get off the ground, the second theme is altogether more ingenious. As for the ending, if I had been told, after hearing the final bars to the last movement, that this was a student work, I would not have been shocked. I doubt Reinecke or Jadassohn would have approved. The recordings of Quartets 4 and 5 along with Chadwick’s Piano Quintet will be reviewed in our next issue.