



At The Double Bar

Several exciting developments and projects are afoot as I write. First, I am happy to report that after a few snags and delays, we have begun at last making copies from our library. There are still some problems probably caused during the shipping of the collection and others which are due to the poor quality of the paper on which some works were copied. Nonetheless we have begun.

Professor Oddo, curator of our collection, is attempting to obtain grant money which would allow the Cobbett Association to hold a workshop for members during which a professional quartet will give master classes and perform. We are also looking into the possibility of bringing out Cobbett Editions of works.

At the moment, our top priorities are continuing to build our membership, adding to our collection and getting universities to subscribe to the *Journal*. Again, we ask those of you attending workshops this summer to talk up the Association with your colleagues. We can send you membership applications.

I am pleased to announce that Dr. James Whitby, a member of our Board of Advisors, has graciously offered us the opportunity to obtain microfilm copies of several hundred string quartets currently in his collection.

Andrew Marshall, also a Board member, has updated his composers index to the *Journal*. It is now current through December 1995 and available for \$5.

I wish to thank those of you who have submitted articles for the *Journal*. They are much appreciated by all. I maintain that there are few people more qualified to write on these subjects than our members. After all, we are almost the only ones who know about and are

The Chamber Music of Erwin Schulhoff

by Dr. William Horne

Recently, I attended a concert by the Petersen Quartet of Berlin and was so immediately intrigued by a piece I heard, that I began a search to discover what I could about the composer and his chamber music. The composer was Erwin Schulhoff, and the piece, his *String Quartet #1*.

Schulhoff is a fascinating character, whose tragic story represents the horrors of our century; and yet he seemed curiously able to absorb and to respond to the differing musical genres of his experiences, in the maelstrom, mirroring his times in a sense.

He was born to a well-educated, talented German-Jewish family in Prague in 1894. His grandfather was a famous orchestra

leader; his great-uncle a pianist; and his sister, an artist. He was ten years old when he began studying at the conservatory in Prague, at the recommendation of Dvorak. and continued studies in Vienna.

In Leipzig he studied piano with Robert Teichmuller and composition with Max Reger. He won the Mendelssohn Piano Competition in Cologne in 1913, and even had a few lessons with Debussy. The next year in 1914, he wrote his first major chamber work, the Sonata for Cello and Piano. This early work, although somewhat youthful, suggests intensive study of Reger, Debussy, Scriabin, as well as Strauss and Mahler.

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Quartets for Clarinet & String Trio (Part I)

By Michael Bryant

The advent of the clarinet quartet preceded the more famous clarinet quintet. A large number appear to have been written during the late classical and early romantic period, then the fashion changed. After being neglected during the remainder of the nineteenth century, they have enjoyed a slight revival in more recent times. About 70-80 quartets are known and it is intended to discuss here the best of these with reference to early and modern editions and LP and CD recordings.

In 1929, the article entitled *Clarinet in Chamber Music* in Cobbett's *Cyclopedic Survey* was contributed by Burnet Tuthill (1888-1982), the composer and conductor. He grew up in a home atmosphere where string quartets were a weekly affair. He wished to play the oboe, but his father, (the architect of Carnegie Hall), disliked the instrument so much that he would not have one in the house. However having heard Brahms' Clarinet Quintet, Mr. Tuthill Senior was won over. Burnet could have a clarinet.

Burnet Tuthill devoted only a few lines to the genre of the clarinet quartet. He noted that the first clarinet quartets were by Karl Stamitz and lists only a few other works. These include (the original publisher is in parens) Heinrich Barmann, Op 18 (Schott); Henry Kinzi (Schott); Friedrich Müller, Op 80 (Hoffmeister) and 3 Quartets by Cesaré Pagni (Ricordi).

The Classical & Romantic Periods

The exceptionally talented group of wind players at Mannheim in the last part of the 18th Century included the Czech clarinetists Johannes Hampel and Michael Quallenburg, and later the Germans Jacob and Franz

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The Sounding Board-Letters to the Editor

We Need Wind Music

As the wind-playing half of a clarinet/violin couple, I have eagerly devoured many of your previous newsletter articles which featured chamber music for wind and string combinations. It was with this same eagerness that I requested a copy of the Cobbett Association Library holdings. Imagine my surprise, then, when I perused the list to discover only *two* pieces (a Blanc septet and a Hennessy quartet) of the list's 900+ works which include any winds at all!

In the short term, I feel you owe it to the Association's members to inform them of the Collection's composition to prevent other unsuspecting wind players from making my mistake. In the long term, I hope you will aggressively acquire music with winds in the near future for your collection. Your journal makes clear that the world does not revolve around string quartets; I hope this fact will soon be reflected in the Library's collection.

Frank David
New York, NY

You are absolutely right about the dearth of chamber music for winds and strings in our collection. Mr. Maas, from whose estate the collection was purchased, was a violinist and apparently did not interest himself in such combinations. However the Cobbett Association is very interested in acquiring chamber music for winds and strings and will be making efforts to remedy this problem.

All is not lost, however, for you and other wind players. Fortunately, in the meantime, there are several of our members with extraordinary collections of such music. One of the things we can and are doing is serving as a clearinghouse for requests. That is to say, when we do not have the music, we can contact members we believe might have it and attempt to get copies. And as I have said many times, those seeking things are encouraged to write to us and to use this column as a search tool.

As mentioned in the last issue, our core library is only a starting point, we wish to make our library one of the biggest and best resources in the world. To do so, we will have to aggressively add to it. There are many ways this can be done such as

going around to other repositories and getting copies of things. However, in my opinion, the place to begin is with our own members, a great number of whom have world-class collections. We will be encouraging our membership to help us add to our collection and making direct appeals to do this.

Any Cobbett's For Sale?

Does anyone know of or have a copy of *Cobbett's Cyclopedic Survey* for sale? Can it still be purchased?

David Swift
Honolulu, Hawaii

If any member knows of a copy of the Survey for sale please contact us so we can put Mr. Swift in touch with you. Published by Oxford University Press, it is my understanding that it is still in print, but, I would check with the publisher.

More on the Music-Eating Dog

I would like to add a few words about the dog story in the March issue of the *Journal*. Dick Lederman and I became chamber music friends many years ago at a summer music camp. For the past 10 years, I have been the resource person helping the camp's string players to locate obscure pieces. After the incident involving the dog, which you related, Dick called me to ask if I could locate the Winkler Viola Quintet part which he needed. None of my local libraries here in the DC area had it, but I recalled it being on a Cobbett Ass'n annotated list of string quintets in 1993 and guessed it might be in the Cobbett Library. I reported this to him with the happy result so entertainingly described in the *Journal*.

Morton Raff
Chevy Chase, Maryland

Too Close to the Edge

I am enjoying my copies of the Cobbett Association *Journal* very much and appreciate the effort it takes to make the publication full and interesting. I have just one request: Could you make the inner margin (either to the left or right,

depending on the page number) a little bigger. I save the *Journal*, as I suspect many others do, in a three ring binder after punching holes. The margin is so small no that holes punch out bits of text. I believe that an increase to $\frac{3}{4}$ inch from the current $\frac{1}{2}$ inch would be enough to prevent the problem

A. Thomas King
Potomac, Maryland

We certainly want to encourage people to save their Journals. After examining our margins, I found they are not even $\frac{1}{2}$ inch (1.125cm), but only slightly over $\frac{1}{4}$ inch. In taking a standard three ring punch and measuring the distance of the end of the hole it makes to the page end, I have determined that the end of the ring hole is $\frac{1}{2}$ inch from the edge of the page. To accommodate those of you who save your Journals in this fashion, the margins will be increased to that distance.

More Kudos for Rheinberger, Kuhlau & Hummel

I must add an enthusiastic Amen to your positive appraisal of Joseph Rheinberger. I brought a CD of his Op.93 Theme & Variations for String Quartet to play for my quartet expecting that we would play the music the following week. After hearing it, they insisted on playing it at once!

After listing to a stunning recording of Kuhlau's String Quartet, Op.122, I simply had to acquire the music. It is a most attractive and exciting work; fun to play, it requires a strong first violinist.

In one of the *Journals*, you spoke favorably of the Hummel string quartets, Op.30, Nos.1-3. We have played them and they are most charming. They are not difficult and should be in every group's repertoire.

Lester Gershan
Milwaukee, Wisconsin

It is gratifying to learn of members who are discovering these treasures. The Kuhlau is in print from Dan Fog in Copenhagen. The Hummel is also in print from SJ Music. The Rheinberger is not.

Letters to the Editor (continued)

Some Information on Carl Bohm

Re Carl Bohm (whose Piano Trio, Op.330 was briefly discussed in the March issue and about whom you were unable to find background): I looked him up in my 1939 *Oxford Companion to Music*. The entry reads: "Bohm, Carl (1844-1920) A German composer of great fecundity and the highest salability-songs (such as *Still as the Night*), light piano music, etc. He occupied an important position in the musical commonwealth inasmuch as his publisher, N. Simrock, declared that the profits on his compositions provided the capital for the publication of those of Brahms..." There are some very sardonic comments in this dictionary—I love it!

Veronica Jacobs
New York, NY

Thank you for this. Where I can get a copy of the 1939 Oxford Companion to Music?

Of Books & Publications

The 1st edition of my book *Chamber Music Repertoire for Amateur Players* has sold out. I am happy to announce that a 2nd revised and enlarged edition is now

available from SJ Music, 21-23 Leys Rd, Cambridge CB4 2 AP, UK. The price is £6 plus postage. (£1.75 surface mail, £3 airmail. Mastercard & Visa are accepted.

Harold Haynes
Cambridge, England

This is great news. I can warmly recommend this excellent guide to all of our members. The 2nd edition besides listing most of the standard repertoire now lists many lesser-known, or what might be called "Cobbett Composers." Works are rated for difficulty and have comments with much insight. An article by Mr. Haynes discussing his rating system will be featured in a future issue.

I've just had a letter from Prof. James Whitby suggesting you might be interested in what I have been doing for the last 20 years to make the French "classical" quartet repertoire available.

Philippe Oboussier
Exeter, England

Mr. Oboussier is the publisher of MUSISCA LTD. which has recently published, among other things, several

quartets by Hyacinthe Jadin, Pierre Vachon, Gossec, Baudron et. al. To obtain a listing write to Musica Ltd at 27 Fore St. / Topsham / Exeter, Devon EX3 0HD, UK

Enclosed find my check and application for membership. Perhaps you might mention my publishing activities to Cobbett Members.

Steven Wernick
Bristol Connecticut

Mr. Wernick is the publisher of RARITIES FOR STRINGS. He has published several works for string ensembles by such composers as Alessandro Rolla, Paganini, Puccini, Bononcini, and Donizetti. A catalogue can be obtained by writing Rarities for Strings / Bel Eden House / 50 Bellevue Ave / Bristol, CT 06010 USA.

We welcome your letters and articles. Letters to the Editor and manuscripts should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015. Letters published may be edited for reasons of space, clarity and grammar.

Franz Krommer's String Quartets Currently in Print

by R.H.R. Silvertrust



There is no listing for the Austrian composer, **Franz Krommer** (1759-1831), in the huge *Baker's Biographical Dictionary of Musicians*. And in *Cobbett's Survey* one is given little information. Rather the editor feels bound to repeat a derogatory "smear" attributed to Schubert. "*How can anyone play such stuff?*" little Franz was reputed to have remarked after being forced to play one of Krommer's symphonies while a student at the Imperial Music Academy in Vienna. The story is almost certainly apocryphal.

Schubert would have been no more than 11 or 12 at the time. Besides, it is known that he often played some of Krommer's music along with his own early efforts in his family string quartet. The entry from the *New Groves* is somewhat better. Here, we learn Krommer was one of the most successful composers in Vienna at the turn of the 18th Century. His reputation was attested to by the fact that his works were frequently republished throughout Germany, England, France, Italy, Scandinavia and the U.S. "...*(he) was regarded (with*

Haydn) as the leading composer of string quartets and as a serious rival of Beethoven." Franz Krommer, as he called himself and was known until recently throughout the world (Czech nationalists now anachronistically insist on calling him by a name he probably never used-Frantisek Kramár), was a violinist of considerable ability who came to Vienna around 1785. For the following 10 years he held appointments at various aristocratic courts in Hungary. He returned to Vienna in 1795 where he remained until his death, holding various positions including that of Court Composer (Hofmusiker) to the Emperor, Franz I. There are more than 300 compositions which were at one time or another published, much of which is chamber music. And certainly, in my opinion, no string or wind chamber music enthusiast should miss playing his delightful works. He wrote 69 string quartets, 26 quintets, the bulk being string quintets with 2 violas, but also several for winds and strings including a quintet for clarinet & strings, Op.95 and 9 quintets for flute and strings (all for Vln, 2Vla & Vc). His works for winds are frequently recorded and few 18th Century composers wrote better for them than Krommer, a violinist! Until recently, there was only one string quartet of his in print, **Op.5 No.1** which was available from Musica Antiqua Bohemica (MAB 5) In the past year or so four more have appeared. **Op.24 Nos.1-3** from Kunzelmann No.GM 1610 and **Op.72 No.1** from Merton Music MM116.

Franz Krommer's String Quartets Currently in Print

Krommer's violin skills can be deduced from the first violin part to most of his quartets. While they do not require a virtuoso, the first violinist had better have a secure technique of the sort necessary to play a Mozart Concerto. Having said this, his quartets are not simply the *Quatuors Brillant* one so often finds in Spohr. But it must be acknowledged as Wihlem Altmann writes in his *Handbuch für Streichquartettspieler*, the first violin part is often given the "lion's share." So what—this is true of most quartets written in the 18th Century, including Haydn's, as well those of many famous composers (such as Mendelssohn) who were writing well into the 19th Century.

Op.5 No.1 is a work in three movements, following the so-called Mannheim pattern. It is primarily written in concertante style, meaning that each of the instruments is often given solos while the others are playing mere accompaniment. To say that Krommer's sound is something like Mozart's or Haydn's while true is not particularly telling in that most late 18th Century composers sounded somewhat alike, but Mozart and Haydn wrote with originality. So too did Krommer. His melodies are fresh and do not sound like those of others. The second theme of the brilliant *Allegro moderato* is an excellent example:



A charming theme and set of variations, *Allegretto*, serves as the second movement. Here the writing is not in *concertante* form and each instrument when it is not leading is given a role in the harmony. The finale, a *Rondo*, again provides an example of Krommer's originality:

And Krommer does not forget the other voices, each in turn gets several lovely solos. Of the works in print, this to my mind, remains one of the best from the point of view of part writing. The work is recorded on Panton CD 81-1011-2131.

The **Op.24, Nos.1-3** came out last year. Of the three, while there is nothing particularly wrong with No.1, I find the last two the strongest. The Op.24 quartets, written in the mid 1790s but published in 1802, show that Krommer was keeping abreast of musical developments and had switched to a four movement (fast-slow-minuet-fast) pattern then prevalent amongst the leading Viennese composers. This Opus is the only one in the *Handbuch* discussed by Altmann who writes "...one who plays

them will be amazed at how much they remind one of Haydn's quartets. He knows how to write for string instruments; the works are always good and sound brilliantly." There are resemblances to late Haydn, but Krommer has his own sound, always the mark of important composer. In Op.24, the thematic material is quite original and does not sound like Haydn. It is filled with fetching melodies for which Krommer surely had a gift. The opening to **Op.24 No.2** provides yet another excellent example of his art.

A very lovely *Romanza*, full of feeling, comes next. Altmann admired Krommer's slow movements in particular noting the richness of the passages adorned by the fine use of ornaments. The *Minuetto-Allegretto* is as good as any of Haydn's and the finale is a real "foot-tapper."

Op.24 No.3 begins with a pleasant *Allegro moderato*. Violinists frequently look at his movements which have this tempo marking and find them too slow for their taste, only later to regret their choice of a quicker tempo. This phenomenon permeates all modern performance and reflects today's overconcern with speed. Krommer's writing forces the players to ultimately choose the right tempi. An excellent *Adagio* anticipates the slow movements of Beethoven's Op.18. A very characteristically Viennese *Minuetto-Allegretto* precedes a superb Hungarian *Rondo*, no surprise considering his time spent in Hungary.

Op.72 No.1 was originally published in 1808 and according to the new publisher, Merton Music, it was not reprinted again until this year. It features the same four movement layout. In some ways, this quartet is the weakest of those in print, for though full of the charming melodies for which Krommer is justly admired, it does not, unfortunately, match the equality of part writing found in the Op.24 as the first violin part is particularly dominant.

Though we can be thankful we now have 5 of Krommer's 69 quartets currently in print as opposed to a mere one, still this is less than 10% of what he wrote. It is a travesty. I have played several others in antiquarian editions and have always been pleased. They are effective, full of original ideas and lovely melodies. Let us hope more are coming.

We welcome the Angeles Quartet as New Cobbett Members

Many of you will have heard our newest professional members, The Angeles Quartet, in concert or perhaps on disk. Their rise has been meteoric. After conversations with Bill Horne, one of our Advisors, the group decided that the work we are doing here at The Cobbett Association is of interest to them. And in my conversation with violinist, Steven Miller, it was confirmed that the Angeles are always on the lookout for unusual works.

Over recent seasons, word has spread among music lovers across the country that a distinguished new string quartet has appeared among the ranks of the very top chamber ensembles.

Following the success of its unanimously acclaimed 1989 performances in major West Coast concert halls, invitations began to arrive from discerning presenters coast to coast. The momentum continues, and the Angeles is increasingly in demand on campuses and concert series across the continent.

The ensemble was formed seven years ago, when four of the finest string players

in Los Angeles were invited to play together as a quartet for a single performance.



The extraordinary rapport the artists—**Kathleen Lenski, Violin; Steven Miller, Violin; Brian Dembow, Viola and Stephen Erdody, Cello,** experienced

during that concert led to the creation of the Angeles String Quartet. Within months, the Los Angeles Times had noted the ensemble's "perfect intonation, natural balances, clean attacks, and a degree of unanimity and polish that might be envied by quartets with years of experience."

Just a few years later, a review in the same publication called the Angeles "unequaled as a polished ensemble."

The Quartet has an active touring schedule throughout the United States and Canada, and its reputation has been enhanced by the highest praise from critics in St. Louis and Houston, New York and Boston, Cleveland and Washington, where the Washington Post admired its 'passion and superb ensemble sound.'

The first in a series of recordings for Koch International, quartets by Fritz Kreisler and Erich Korngold, was released in June, 1995. The Angeles String Quartet is also engaged in a 5-year landmark recording project of Haydn's entire output for string quartet, supported by the Joseph Haydn Society.

Library Update

The good news is that the Library has arrived and has been shelved. Professor Vincent Oddo, curator of the library and our liaison at Northeastern Illinois University, did Herculean duty in convincing Northeastern to hire graduate students to do this time consuming and thankless task at no cost to us. Works arrived in no particular order and were shipped basically on size.

Unfortunately, in the course of shelving the library, it was determined that a few of the works listed in the catalog are not there. Most probably they were misfiled during the shipping process. With over 900 works involved, it might take awhile to discover just what happened.

Another problem with the library is the quality of paper used by Mr. Maas to copy. It is no better than 20lb bond and certain works copied many years ago are not in a good state. The copies that we will make will be on 70lb paper. Such paper stands up easily on all music stands and is easy to read off even when copied in duplex as performing copies must be.

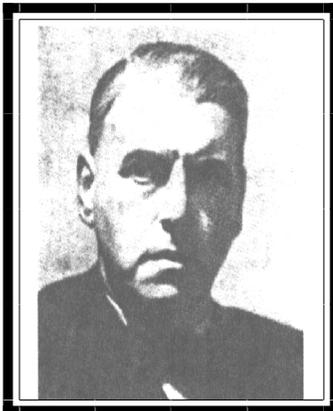
Now that we are finally ready, as luck would have it, the copier the Association uses is being repaired. (I have given the Association the use of the copier from my business at no cost in an effort to control prices.) I expect repair to take no more than 10 days. If we were to resort to commercial copying services, this would greatly increase our costs so please be patient.

There is also the problem of the labor involved in copying the music. In an initial burst of enthusiasm, which of course is quite gratifying, many of you have requested quotes on dozens of works. We have orders for thousands of pages and simply do not have the staff to quickly make so many copies.

This being the case, while we have so many orders, we will have to place a limit on how many works per order can be sent out in any one month. For now it will have to be two or three. Once we catch up, or if demand should slacken we might be able to take larger individual monthly orders. In the meantime, we ask your patience and understanding.

Erwin Schulhoff & His Chamber Music *(continued)*

He was conscripted into Austrian army and spent World War I on the grisly Italian front. He wrote his *String Quartet in G, op. 25* in 1918 in Cologne, during a leave from the front. It has been described as a blend of late Romanticism and Impressionism.



After the war he found his newly nationalized Czech homeland more anti-German and anti-Semitic, so he emigrated to Germany. The social chaos of this period coincided with a decisive transformation in his style, completed within a year, and described by himself as: "*I became a grotesque, a burlesque, a humoresque...And now I stand on the threshold of the land of the future, wretched and defiant.*"

He met kindred souls--socially critical artists in Dresden, and the Dadaist group in Berlin (e.g. George Grosz), and founded a group "Werkstatt der Zeit" (Workshop of the Time), to showcase to the public "the music of the future", including the Second Viennese School, Schoenberg, Schnabel, Egon Wellesz, and others. In the maelstrom of the demi-monde of Berlin cabarets, he came upon syncopation and a new language in jazz music, with which he experimented copiously, while playing jazz piano. He became obsessed with rhythm and radicalism, as well as developing an acerbic sense of humor. A divergent trend of the 1920s was toward Neo-Classicism which moderates slightly, his basic Expressionism. By 1923 he had returned to Prague, due probably to the catastrophic economic conditions in Germany which were leading toward totalitarianism and repression. In the next seven to eight years he produced most of his significant chamber music.

The *String Sextet* was begun in Dresden in 1920, but not completed until 4 years later. It is a profound work of four movements, and although not truly atonal, represents a deep study of Schoenberg's music. A three-note cell (C-D flat-G) is significant throughout the piece. The brooding flavor of the work yields a bit in the second movement to a calmer 'cantilena', but the third movement, a fiendish 5/8 "Burlesca" is riveting. The last movement is a more lyrical meditation upon earlier material. The work was performed at Donaueschingen Festival in 1924, by the Czechoslovak Zika Quartet with Paul Hindemith & brother Rudolf on second viola & cello. It remained however unpublished until 1978.

The *Fuenf Stuecke (Five Pieces) for String Quartet* were introduced three weeks later at the Salzburg Festival, and immediately became popular and were published soon after by Universal Edition. They are entitled "Alla Valse Viennese", "All Serenata", "Alla Czeca", "Alla Tango milonga", and "Alla Tarantella".

The success of the *Five Pieces* encouraged Schulhoff to write a

new string quartet premiered in Venice in 1925, later assigned *String Quartet No. 1*, the piece which first intrigued me. The first three movements are as lively rhythmically as the *Five Pieces*, except the second becomes more grotesque. The third movement, Allegro giocoso, alla Slovaca, shows his increasing interest in Slavic folk dance rhythms. The fourth movement however is quite strikingly different -- a morose nocturne, accompanied by interrupted funereal tolling on the viola, which dissolves into nothingness.

The *String Quartet No. 2* was produced at a summer resort in 1925, concurrently with his First Symphony, in a quick flurry of creative activity, and performed that November in Berlin. It greatly resembles the first quartet with rhythmic intensity pervading most of the work. Of note is the Tema con variazioni movement.

1925 was probably a high point in Schulhoff's compositional career. In that year he published two other great chamber works. The *Duo for Violin and Violoncello* is an interesting work of four movements, with an exciting 'Zingaresca'. The second is his fascinating study in eastern Slovakian folk motifs, the *Concertino for Flute, Viola, and Contrabass*". What an captivating development of contrasting timbres and shifting poly-rhythms it is, reminding one of Bartok's studies in folk-music.

His creative outburst continued into 1927 with the publication of his *Sonata for Flute and Piano*. In this four movement work, I hear echoes of his jazz syncopations, but always rather subtly. He also wrote a *Sonata for Violin and Piano No. 2* that year again with a 'Burlesca' movement, an aggressively active and dissonant work. A really charming work for woodwinds is the *Divertissement for Oboe, Clarinet, and Bassoon*, a composition of great humor and wit in seven brief movements. Again it seems very focused on rhythmical variety, e.g. Romanzero, Charleston, Florida, Tema con variazioni e fugato, and again a 'Burlesca'. (I refer you back to the quote by Schulhoff about the future.)

The year 1930 marks the beginning of another stylistic change in Schulhoff. As a response to the decade of social and political chaos in the West, he became increasingly affected by Communism, which he began to view as a possible savior for human society. He came under the sway of Communist artistic ideology with its goal of thematic simplification, and harmonic conservatism. He wrote an oratorio of monumental proportions setting the Communist Manifesto of Engels, in German, to music. He wrote five more symphonies in the new "hard, inexorable, and uncompromising" style abandoning the "formalistic fooling around" with "stereotypes of the international New Music", or musical "frivolity" of his earlier, hothouse years, as he wrote in his diary in 1941.

Schulhoff did not emigrate when the Nazis marched into the Sudetenland in 1938 and it was too late to leave the following year when the rest of Czechoslovakia was annexed. As both a

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New Recordings



A listing of recently recorded non-standard chamber music on CD by category.

String Quartets

Frank BRIDGE (1879-1941) Phantasy Qt, Novelletten, Three Idylls & famous folksongs for Qt, Naxos 8.553718 / Karel GOEYVAERTS (1923-1993) The Seven Seals, Megadisc MDC 7853 / Howard HANSEN (1896-1981) Str. Qt, Citadel CTD 88116 / Paul HINDEMITH (1895-1963) Nos. 3 & 5, Wergo WER 6283 / Vagn HOLMBOE (1909-) Nos.2, 5 & 6, Marco Polo 8.224026 / Michael KUREK (1955-) No.2, New World 80497 / Lars Erik LARSSON (1908-86) Qt. No.3, Bis CD 788 / Frederick MAY (1911-85) Qt in c, Marco Polo 8.223788 / Ildebrando PIZZETTI (1880-1968) Nos. 1 & 2, Marco Polo 8.223722 / Ottorino RESPIGHI (1879-1936) Quartetto Dorico, Theorema TH 121193 Franz SCHMIDT (1874-1939) Nos.1 & 2, Nimbus NI 5467/ Jean SIBELIUS (1865-1957) Adagio in d minor Ondine ODE 850 / Bent SØRENSEN (1958) Angel's Music, Montaigne MO 782033 / Ludwig SPOHR (1784-1859) Qt Nos. 20 & 21, Marco Polo 8.223812 / Randall THOMPSON (1899-1984) Nos. 1 & 2, Citadel CTD 88116 / Boris TISHCHENKO (1939) Nos 1, 3-5, Olympia 547/552. Giovanni Battista VIOTTI (1755-1824) Nos. 1-3, Dynamic CDS 138

Strings Only-Not Quartets

Ljubica MARIC (1909-) Archaia for String Trio, Emergo EC 395 / Albert

ROUSSEL(1869-1937) String Trio, Op. 58, Channel Classics 8595 / Jean SIBELIUS (1865-1957) Duo in C for Violin & Viola, & "Waterdrops" for Vln & Cello, Ondine ODE 850

Piano Trios

Robert FUCHS (1847-1927) Trio for Violin, Viola & Piano, Centaur CRC 2278 / Niels GADE (1817-1890) Trio in F, Op.42, Novelletten, Op.29 & Peter HEISE (1830-1879) Trio in Eb, Symphonia SY 95137 / Ludwig SPOHR No.1, Op. 119, Naxos 8.553206 / Ildebrando PIZZETTI (1880-1968) Trio in A, Marco Polo 8.223812 / Jean SIBELIUS (1865-1957) Trio in C, Ondine ODE 850

Piano Quartets & Quintets

Jan DUSSEK (1760-1812) Qnt in f, Op.41 & Qt in Eb, Op.56, Studio Matous MK 0020 / Alois FLEISCHMANN (1910-1992) Qnt, Marco Polo 8.223788 / Ludwig SPOHR (1784-1859) Qnt in D, Op.130, Naxos 8.553206 / Juliuz ZAREBSKI (1854-1885) Qnt in g minor, Accord 201332

Winds & Strings

Vincent D'INDY (1851-1931) Suite for Trmpt, 2 Fl, & Str. Qnt, Channel Classics 8595 / Gordon JACOB (1895-1984) Quintet for Clarinet & Strings, Premier PRCD 1052 / Charles KOEHLIN (1867-1950) Sonatina No.2 for Ob, Fl, Cl, Str. Sextet & Harpsichord, Channel Classics

8595 / Magnus LINDBERG (1958-) Quintet for Clarinet & Strings, Montaigne MO 782033 / Josef MYSLIVECEK (1737-81) Trio in D for Fl, Vln & Vc / Vaclav PICHL (1741-1805) Divertimento in A for Fl, Vln & Vc / Antonin REICHA (1770-1836) Grand Trio in G for Fl, Vln & Vc, all on Artia F1-0051

Winds Only

Joan AMARGÓS (1950-) Trio for Fl, Cln & Eng Hn, Harmonia Mundi HMC 905232 / Giulio BRICCIARDI (1818-1881) Quintet in D, Op.124 & Giuseppe CAMBINI (1746-1825) Wind Quintet Nos. 1-3, Naxos 8.553410 / Franz KROMMER (1759-1831) Six Octet Partitias, Op.67, 69 & 77, Mastersound DECDI 035 & Op.57, 71 & 78, Naxos 8.553498 / Lars Erik LARSSON (1908-86) Quattro Tempi, Op.55 for Wind Quintet, Bis CD 788 / Bohuslav MARTINU (1890-1959) 4 Madrigals for Ob, Cln & Bsn., Panton 81-1348

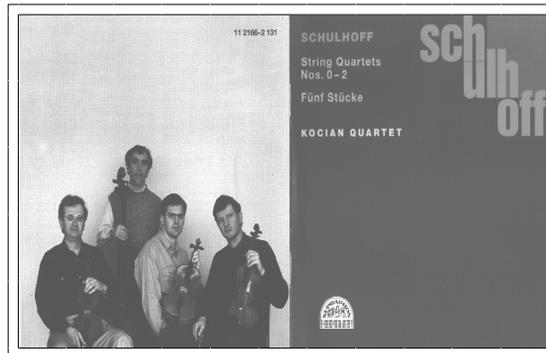
Winds, Strings & Piano

Gordon JACOB (1895-1984) Trio for Clarinet, Viola & Piano, Premier PRCD 1052 Paul JUON (1872-1940) Trio for Cln, Vc & Pno, REM 311267 / Michael KUREK (1955-) Matisse Impressions for Wind Qnt & Pno, New World 80497 / Bohuslav MARTINU (1890-1959) Les Rondes for Ob, Bn, Cln, 2 Vln & Pno, & Sextet for Pno & Winds Panton 81-1348 & Musique de chambre No.1 for Ob, Cl, Bn, Trpt, Vln, Vla, Vc, Pno & Harp, Kontrapunkt 32227

The Chamber Music of Erwin Schulhoff

Communist and a Jew he was in grave danger, but did not have to go to Theresien-stadt with the rest of Prague's talented Jews. He had been granted Soviet citizenship which protected him until the Nazi invasion of the USSR in 1941. Then he was whisked away to the notorious Wulzburg concentration camp in Bavaria where he died in 1942 of tuberculosis.

I quoted liberally from program notes by Hans-Heinrich Raab and Robert Matthew-Walker in the compact discs listed below. There was little data about Schulhoff in Grove's Encyclopedia. I have discovered a score to *String Quartet No. 1* and *Divertissement* for Winds, and the *Flute Sonata* in UC Berkeley Library, and I found the music to *String Quartet No. 1* and the *Five Pieces* in the Philadelphia Free Library. The *String Quartet No. 0 in G major* exists only in the Czech State Music Library. I am actively looking for the *Sextet* and the parts to the *Divertissement*.



(String Qt. Nos. 0, 1 and 2, and the Five Pieces are recorded by the Kocian Quartet on Supraphon 11-2166-2 131.

The String Sextet as well as the Martinu Sextet are recorded by the Raphael Ensemble on Hyperion CDA66516. The other chamber pieces mentioned above are recorded on Koch 3-1232-2H1 and 3-1167-2H1)

Music for Clarinet & String Trio

(Continued from page 1)

Tausch. Clarinets were first appointed at Mannheim in about 1758 and were noted 20 years later with admiration by Mozart (since there were no clarinets in Salzburg). In a letter from Mannheim to his father dated December 3, 1778. "Oh, if we only had clarinetti! You cannot think what a splendid effect a symphony makes with flutes, oboes *and* clarinets."

Karl Stamitz (1746-1801) and **Christian Cannabich** (1731-1798), in some of their quartets, suggested the clarinet, flute or oboe as an alternative to the violin, however, Karl Stamitz's Op.19, a set of three quartets, were written specifically for the clarinet. A copy of the Seiber, Paris edition (c.1780) is to be found in the Library of Congress. Musica Rara has produced modern editions (MR 2063, 1247 and 1238) and they have been recorded by Eduard Brunner on a 1988 Koch CD 310 003. (*Interestingly, there is a set of six duets for violin and cello by Karl Stamitz currently in print listed as Op.19 and edited by Wilhelm Altmann-available from Peters No.5952,-ed.*)

Three Quartets by **Mozart** have appeared in two modern editions (Musica Rara MR 2141, 2142 and 2143 (1985) and Kunzelmann) having previously been almost completely lost to science. The Andre editions were found in the Bibliotheque Nationale in Paris. They are based on 2 Violin Sonatas K.317d and K.374f and the Piano Trio K.496. These are very fine arrangements, but it is extremely unlikely that they were made by Mozart himself. There is no mention of them in any of Mozart's correspondence, in his own list of works or even in Otto Jahn's biography. It is thought that the music publisher, **Johan André** (1741-99), (He brought out Mozart's Clarinet Quintet K.581 in 1802) may have been the author of these arrangements which appear to have been written at the behest of a wealthy amateur, Michael Puchberg. They have been recorded by Nina Buer in Norway (Signum SIGX 03-00), Jozsef Ballogh in Hungary (Naxos 8.550390 & 8.550439), Jog Farrall in Britain (Meridian CDE 84212) and Dieter Klöcker in Germany (Telefunken 6.43046).

There is much confusion about the opus numbers of **Franz Krommer's** (1759-1831) works as several appear to have been used more than once. There are five quartets listed in Zdenek Zouhar's catalogue of Krommer's works (University Library, Brno, 1959). They are Op 21 Nos.1-2, 69, 82 and 83. Op 21 Nos.1-2 have been republished by Hans Pizka in Munich and recorded in Prague by the blind clarinetist Jan Budin on Panton 81 1185-2131 (1992). Op 69, Op 82, and Op 83, (entitled Grand Quartet have been published by Musica Rara in 1975 (MR 1677, 1687 and 1688). Op 69 and 83 are also wind octet partitas, part of a set of 13 partitas that were published simultaneously in Vienna. All the quartets have been recorded by Dieter Klöcker on CPO 999141/142. The Quartet in D, Op 82 is essentially the same work the Bassoon Quartet in Eb Op 46 (bassoon, 2 violas and cello). The editions of Op 82 and 83 were prepared by Georgina Dobrée. Although quite simple in their construction, and with unambitious string parts, Krommer's Quartets are not without charm or humour. Recommended.

There is a copy of the three quartets by the Austro-Czech composer and violinist, **Wenzel (Vaclav) Pichl** (1741-1805) in the British Library. They were published about 1798. There is no modern edition or recording.

Franz Anton Hoffmeister (1754-1812) was a prolific composer. He published the works of Mozart and Beethoven and his company was eventually purchased by C. F. Peters. His two quartets were published in a modern edition by Simrock in 1964 (Elite Edition 3264). They provide suitable educational material for young players.

Charles-Simon Catel (1773-1830) studied with Gossec and became a professor of composition at the Paris Conservatoire. His chamber music includes 6 string quintets (2 vla), 3 quartets for wind (fl cl hn bn) and 3 clarinet quartets. The third of the clarinet quartets, first published c.1796 was issued by Musica Rara in 1984, edited by Himie Voxman. It has three movements; a sonata Allegro moderato, an intricate

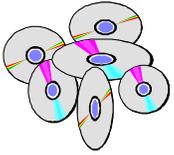
Adagio and a rondo Allegro.

Tuthill thought highly of **Peter Winter's** Quartet, describing it as "very charming and fun to play, with nice dialogue between clarinet and violin." Winter (1754-1825) studied composition with Vogel and became famous for his operatic successes in Vienna. This quartet was written for Franz Tausch. It was published by Musica Rara in an edition by Dieter Klöcker in 1969 from an early print at the Gesellschaft der Musikfreunde in Vienna and recorded by him on Bayer BR 100065 (together with quartets by Leopold Kozeluh's (1747-1818) Op 39 No.3, which is excellent, and Bernhard Crusell's Op 7. Regrettably this Musica Rara edition is now out of print, available only by special order.)

The above mentioned compact disc (Bayer 100065) lists **Leopold Kozeluh's** (1747-1818) Quartet as Op.39 No.3, but it is placed second in the set of three quartets issued by Seiber in Paris as Op 39. There may therefore be another edition with a different order. The frontplate of the Seiber edition states that these quartets have been drawn from the works of Kozeluh by the clarinetists Georg Fuchs (1752-1821) Fuchs studied composition with Cannabich. The first quartet, for Bb clarinet, consists of three movements, a sonata form Moderato, an Adagio and a rondo Allegro finale. The third is for C clarinet, consists of a three movements, of which the first is in sonata form and in 6/8 without a tempo marking, the second movement is an Adagio non troppo, the third is an Allegretto scherzando. A copy of these quartets, in the Seiber edition, can be found in the Gesellschaft der Musikfreunde in Vienna. There is no known modern edition.

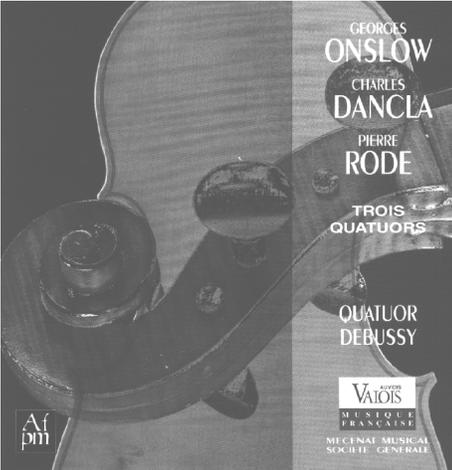
One of the Austro-Czech **Johann Baptist Wanhal's** (Jan Křitel Vanhal 1739-1813) two quartets has been republished by Musica Rara (MR 1506) in an edition prepared by Georgina Dobrée, from a set of manuscript parts in the Bibliotheque Nationale In Paris, which is not complete, in that some accompanying figures had not been written out in full on their restatement.

(Continued on page 10)



Diskology: String Quartets by Onslow, Dancla, Rode, Abel, Shield, Marsh, Webbe & Wesley; Sibelius-Early Works

The purpose of this attractive Valois CD, V4749, is to present to the listener three 19th Century French composers of string quartets. The first on the disk is by **Georges Onslow** (1784-1853). Perhaps no composer, more than Onslow, illustrates the fickleness of fame.



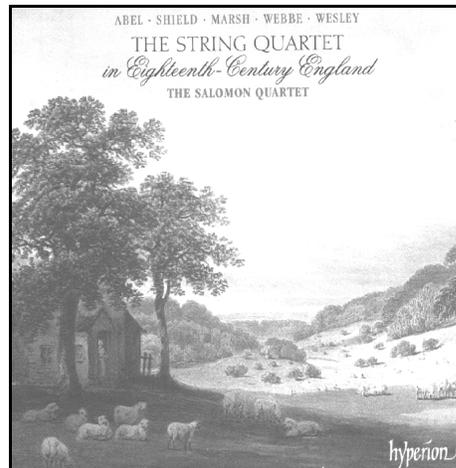
Onslow wrote 36 string quartets and 34 string quintets among other chamber works which, during his own lifetime and perhaps up to the end of the 19th Century, were held in the highest regard, particularly in Germany and England where he was regularly placed in the front rank of composers. Publishers

such as Breitkopf & Hartel and Kistner were among many which fought to bring out his works. In France, which was mad about opera and had little interest for chamber music, Onslow succeeded Cherubini as Director of the prestigious Académie des Beaux-Arts based on the strength of his foreign reputation. His work was admired by both Beethoven and Schubert, the latter modeling his own 2 cello quintet (D.956) on Onslow's and not as is so often claimed on Boccherini's. But for the whole of this century up until 1984, the bicentennial of his birth, his reputation vanished. Since then a few LPs and CDs have brought forth a few wonderful examples of what, in your editor's opinion, is the largest body of unknown chamber music in existence of unparalleled excellence. The quartet which appears on this disk is his **Quartet No. 23, Op.48**. Written in 1833, it dates from Onslow's middle period. In his earlier works (Op.4,8,9 & 10), Haydn and Mozart serve as his structural, but not tonal, models. In Op.48, we find that Onslow has assimilated some of what Beethoven had accomplished in his Middle Quartets although the work itself does not sound like Beethoven. In fact, once you have heard or played enough Onslow, it is clear that no one else sounds like Onslow. Op.48 bears witness to the fact that he had mastered the Scherzo which he, from this period on, generally used to replace the minuet. This exquisite work is concise and focused and has considerable emotional intensity. One feels there is no surplussage, not a wasted note, each one has been made to count. There is no modern reprint, and the Library does not have it, but as several members do, it will hopefully be in our collection before long.

Charles Dancla (1817-1907) was a composer whom I, as a cellist, had heard of but whose music I had never played until I chanced upon some duets for violin and cello. The writing was masterful, they were easy to play and perform and left a very strong impression upon listeners. Dancla, a famous violinist, became a sensation while Beethoven was still alive and, amazingly, was still active after the birth of Heifetz finally dying

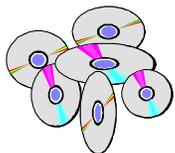
as the *avant garde* in art was becoming popular. Such a comparison doesn't particularly mean much, as the jacket notes point out, unless the artist in question was, like Dancla, active from his youth through his old age. Dancla's last compositions date from just after 1900. His career as a soloist and orchestral musician blossomed in Paris until 1848 when the Revolution caused him to leave the capital and take work as a postmaster. This happenstance, however, gave him the needed time to compose. For the following 10 years he was able to devote himself to this and he produced several chamber works. The quartet on this disk, **No. 8, Op.87** dates from his last year in the postal service, 1857. The Quartet won him first prize in a Bordeaux competition, and in part, led to his appointment as a professor of violin at the Paris Conservatory. The French, during the so-called Second Empire period, considered Dancla to be Onslow's successor. However, unlike Onslow, whose works clearly show the influence of Beethoven and other contemporaries, Dancla moved no farther than Haydn and Mozart who for the most part served as his models. This tuneful quartet is in four movements. The first violin part is rather dominant but this is not a *Quatuor Brillant*. The other parts do get some chance beyond playing mere accompaniment. Particularly fine is the minuet marked *Molto moderato e fieramente*. The finale, a spirited whirling affair, is also very well executed. The work is not in print nor is it in our Library.

Pierre Rode (1774-1830) was a student of the famous Viotti. Though his performing career (c. 1790-1815) was relatively short, he was generally considered by most to be the finest violinist of his time. Appointed in 1795 as the first professor of violin at the Paris Conservatory, he was later Soloist to Napoleon and then Alexander I, Tsar of Russia. Beethoven was quite taken with his playing and dedicated his second Romance, Op.50 to him. The work which appears here was published posthumously as his **Quatuor Brillant No.2** and is dedicated to Cherubini. It is one of five. Though wonderful to hear, it is little more than a chamber violin concerto.



Hyperion's CDA 66780 promised to be an interesting disk, after all, few of us know much about 18th Century English quartet composers. And, in its way, it did turn out to be an unusual potpourri. The first work is by a German, **Carl Friedrich Abel** (1723-1787) who settled in London

around 1758. His Op.8, dating from 1769, is reputed to be the
(Continued on page 10)

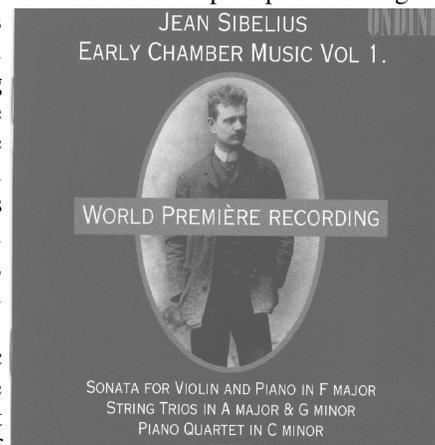


Jean Sibelius-A Piano Quartet & 2 Early String Trios Mozart's Linz Symphony for Piano, Flute, Violin & Cello by Hummel!

first string quartet published in England. It is an unremarkable three movement affair sounding like something C.P.E. Bach might have written. Next up is a piece by **William Shield** (1748-1849), a quartet, Op.3 No.6 dating from 1782. Shield was a violinist and theater composer. The quartet featured here is also in three movements. It, too, is not particularly memorable. Then there is a quartet from what the jacket notes say was the "most prominent amateur English composer of his time, **John Marsh** (1752-1828) The frontispiece to his Quartet in Bb, dating from 1784, states it is "Composed in imitation of the Style of Haydn's Opera Prima." It is, in fact, actually based on Haydn's Op.1 No.1 a piece completed in 1758. Suffice it to say that Marsh's oeuvre sounds as if it predates Haydn's! Then there is **Adestes Fideles**, "...after the Manner of Haydn's Celebrated Hymn to the Emperor," by **Samuel Webbe Jr.** (1770-1843) a London organist. Given what it is, this is not a half bad work. The best work on the disk by far is the last one, a **Quartet in Eb** by **Samuel Wesley** (1766-1837) This quartet which was never published exists in the British Library as a manuscript with the composer's autograph. It is thought to have been written around 1820. The part writing, though partially in concertante style, is generally good with all of the instruments being given opportunities to shine. It is tuneful and appealing and indicates the composer was familiar not only with the Viennese classics but also of the work of early Beethoven.

Until recently, the only chamber music of **Jean Sibelius'** (1865-1957) that was known was his string quartet, *Voces Intimae*. This was due to the fact that Sibelius was not interested in having the public learn about his early works. In 1982, the manuscripts of these works were donated to Helsinki University and scholars have discovered that the composer had penned a number of string quartets as well as the two string trios and piano quartet on this disk. Most of these works date from his period of post graduate study in Berlin and Vienna during the years, 1889-91. Busoni was present at the first performance of his **Suite for String Trio in A** and described it as "well beyond a student work." Unfortunately the final two movements of what was a

five movement work are now lost. It is a superb piece coming at a time when string trios were not being written. The **String Trio in g minor** is thought to date from 1895. Only one movement has survived intact, a Lento. This is beyond his early period. Though incomplete, publication would certainly be welcome. The **Piano Quartet in c minor** dates from the Vienna period, 1891. It is a theme and set of seven variations. This is a very interesting work, and as all of the works featured on this Ondine CD No.ODE 826, well worth hearing.



On a Musica Bavarica Disk, MB 75106, entitled "Mozart-Raritäten (Mozart Rarities) comes several interesting works. First is **Johann Nepomuk Hummel's** (1778-1837) excellent arrangement of Mozart's Symphony 36, *The Linz*, for piano, flute, violin & cello. It is clear that the composer took a great deal of trouble with this. One might wonder why. The answer most likely lies in the fact that Mozart, himself, set Hummel this task. Hummel, a 7 year old piano prodigy, was Mozart's only full-time student. The master wished to supervise every aspect of the boy's development including composition. **Franz Danzi** (1763-1826) the German cellist composed a string quartet using arias from Mozart's *Figaro* as themes. Were it not for this, the work would be of little interest or originality. There are also a set of improvisations for piano by **Joseph Rheinberger** (1839-1901) based on the *Magic Flute* which are very good; also on disk, a Romance thought to be Wolfgang, KV Anh.205.

A Survey of Clarinet Quartets

(Continued from page 8)

There are three quartets of movements from various string quartets by **Haydn** arranged by **Vincenzo Gambaro**. He was an Italian who spent some time in Vienna and Paris. They were presumably written for his brother or nephew the brilliant first clarinetist Giovanni Baptista Gambaro at the Theatre Italien in Paris. All three have been recorded on MD+G L 3315 by Dieter Klöcker and No 1 has been published by Musica Rara edited by John Newhill. The first movement of the first quartet is interesting. Gambaro may have felt that Haydn's second subject In Op 76 No.4, *Sunrise*, was not sufficiently substantial. He therefore added the second

subject of Op. 74 No.3, *Rider*. This is so well done that listeners who are not familiar with Op 76 No.4 In detail will be entirely satisfied.

The quartet by **Johann Nepomuk Hummel** (1778-1837) was published by Musica Rara In 1958 (MR 1104). The manuscript, dated 1808, is in the British Library. One may deduce from the date that the composer was probably in Eisenstadt when he wrote it, working for the Esterhazy family. How the manuscript came to London is a mystery. Tuthill contends that it contains "good writing for ensemble fun." It is a fine chamber work in four equal parts, which is

rewarding to play and to hear, although it does not make use of the full range of the clarinet. The second movement is a scherzo entitled *La Seccatura* (The Nuisance). On paper it is full of metrical complexities which are transparent to the listener. At the outset the instruments each have different time signatures: 2/4, 12/8, 3/4 and 6/8. During the LP era It was recorded various clarinetists including David Glazer, Lux Brahn and Alan Hacker. There is a compact disc recording of this Quartet on period instruments with Charles Neidich clarinet-Sony SK 57968.