



The Cobbett Association's Chamber Music Journal

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The Importance of Patronage

by Veronica Jacobs

Would Haydn have written as many string quartets if he had not been employed by a musical prince? Would Mozart have written more quartets if he had found the financial support he and his family required? Would Quantz have written so much for flute if he had not been in the service of Frederick the Great, a fellow enthusiast, for more than thirty years? This idle speculation is fruitless when we consider our unalterable legacy, but the present problems of the National Endowment of the Arts caused me to think, with gratitude, about three individual patrons of chamber music during this century: E. de Coppet, W.W Cobbett, and E.S. Coolidge.

Walter Willson Cobbett, in his Cyclopedic Survey of Chamber Music, describes Elizabeth Sprague Coolidge as the "Lady Bountiful of Chamber Music." She organized the Berkshire Festival in 1918 where concerts were given on South Mountain, Pittsfield, Massachusetts, concentrating on chamber music and including many new works chosen by prize competitions open to composers of all nations. She donated large sums of money to the Library of Congress to build its auditorium and to commission new works, many of which we can fully appreciate today.

Monday, September 16th, at 4 p.m.
The Berkshire String Quartet

Hugo Kortschak, 1st Violin Sergei Kotlarsky, 2nd Violin
Clarence Evans, Viola Emmeran Stoerber, cello

Program

I. Quartet Op.127 in B flat major..... Beethoven
II. Quartet in E minor Alois Reiser
(Second composition chosen from 82 manuscripts for public performance)
(Dedicated to Mrs. E.S. Coolidge) First Performance
III. Quintet for Piano and String Qt, Op.20..... Thuille
Mrs F.S. Coolidge at the Piano

—Program from an early Berkshire Festival Concert—

These programs give us an idea of her inspired patronage and also tell us that she used her husband's initialed first name Frederick when she performed.

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Saint Saëns: The Piano Quartets

By R.H.R. Silvertrust

It may come as a shock to many readers to learn that Camille Saint Saëns (1835-1921), the famous orchestral composer devoted a great deal of time and effort to writing chamber music. Not only does he have two string quartets to his credit, but he also wrote three works for piano trio, a serenade for piano, organ, violin and viola (or cello), a quintet for piano, two violins, viola and cello, a Caprice on Danish & Russian Aires for piano, flute, oboe and B flat clarinet and his Septet for piano, trumpet, two violins, viola, cello and bass, known the world over to music lovers in



its orchestral version as *The Carnival of the Animals*. (There was also an arrangement made by the composer for piano trio). And, in addition to all of these works, we have two works for standard piano quartet. But readers shouldn't feel too badly if they were unaware of this, especially when the most detailed book to appear on chamber music in recent years, Melvin Berger's 450

page *Guide to Chamber Music*, makes no

**Our Offices will be closed between
January 1st and January 14th**

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A Brief Look at Sir Charles Villiers Stanford

By Audrey West

Charles Stanford (1852-1924) was born and brought up in Dublin (Ireland) where his parents were in the legal profession. He had a good all-round education including music and learning to play the organ. He read classics at Cambridge and was a choral scholar at Queens' College. He was also organist at Trinity College. After graduating he made music his career and studied composition in Germany. He was a well-known conductor and professor of composition at the Royal College of Music and Professor of Music at Cambridge. He was knighted in 1901 and is buried in Westminster Abbey near to Purcell.

after being overshadowed for so long there may be a reappraisal of the worth of his neglected music.

We first made the acquaintance of his chamber music when we discovered his **String Quintet Op.85** for 2 violins, 2 violas and cello. We liked it very much and tried to find more of his works. We eventually managed to get hold of the parts of his second **String Quintet Op.86**. This is unpublished, still in manuscript and housed in the Stanford Archive in the University Library in Newcastle upon Tyne. I think the parts

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As Stanford was a prolific composer (operas, choral and orchestral works, piano and organ solos, songs etc.) and also the teacher of many well-known composers, including Vaughan Williams and Frank Bridge, it is amazing that for many years his own compositions were rarely heard, except perhaps for some church music and *Songs of the Sea* and *Songs of the Fleet*. Recently, however, I heard one of his symphonies on the radio and his *Irish Rhapsody*. Perhaps

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R.H.R. Silvertrust *Editor*

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The International Cobbett Association for chamber music research is dedicated to the preservation, dissemination, performance, publication and recording of non-standard, rare or unknown chamber music of merit. To this end, The Cobbett Association maintains a copying and lending library for its members. Contributions of rare or non-standard repertoire are warmly appreciated.

Musisca Closes Shop

Please inform your readers that our music shop in Topsham is closing but our publishing department continues at the following address: 34 Strand, Topsham, Exeter EX3 0AY, United Kingdom. Our fax number (01392 877737) remains the same. We hope you will continue to show interest in our catalogue, details of which I enclose.

Philippe Oboussier, Publisher
Exeter, England

Readers may recall that Musisca publishes *String Quartets* by Pierre Vachon Op.5 & Op.7, *Hyacinthe Jadin*, Op.1 No.3, Op.2 No.1, Op.3 No.1 & Op.4 No.3, as well as quartets by Baudron Op.3 No.4, Gossec, Op.15 No.6 and Davaux, Op.9 No.6

Wenzel Veit, Who Was He?

I keep coming across the name Wenzel Veit in your *Journals* and elsewhere. Who was he and just what did he write?

Arnold Zimmermann
Washington, DC

Not exactly a household name in most chamber music circles nowadays, this Austrian composer's music was at one time much sought after and admired by such luminaries as Robert Schumann. Wenzel Heinrich Veit (1806-1864 or Vaclav Jindrich Veit as the Czechs now insist on calling him) was trained as a lawyer and accepted the Kaiser's penny serving as an Austrian official. Though largely self-taught, he was prodigiously talented as a pianist, and was popular as a composer as well. He wrote four string quartets, Op.3,5,7 & 16 and five string quintets Op.1,2,4,20 & 29 which are for two cellos though most also appeared with the composer's arrangements for two violas. His chamber music is quite romantic showing the influences of Mendelssohn and Schumann but in particular of Spohr and Onslow. The writing presents no undue difficulties to amateurs and my experience has been that it is generally enjoyed by all. Unfortunately his music has been long out of print although it is occasionally available from antiquarian dealers in Europe. To the best of my knowledge, there are no recordings past or present of his music. Herr Veit is scheduled to be the subject of an article sometime in 1997 or 1998.

Will There Be Cobbett Workshops

I have heard you mention workshops in your editorial column, *At the Doublebar*, from time to time. Do you plan to hold workshops? Do you have any details about them?

Bill Hinson
Houston, Texas

Yes, we plan to hold workshops or chamber music weeks. Details are a little hard to come by at this point, but I hope that the Board of Advisors, at the very least, will work out a plan some time during 1997. At this point it seems logical to hold workshops in Chicago. Not only is Chicago centrally located and a transportation hub, it is the cite of The Cobbett Association Library. Since the purpose of such a workshop or week would be to play 'Cobbett-type Repertoire' having the library available would be a big plus. Further, Professor Oddo, our liaison with Northeastern Illinois University, has told me he believes practice rooms (some with pianos) could be made available to us at the University. Further, a concert stage would also be available for us to hold concerts. When to hold such a chamber music week would depend on several factors including: 1) Availability of facilities from the University, and 2) Availability of a professional string quartet or other chamber music group.

Why Orders Take So Long To Fill

It took over three months to get two string quartets that I ordered from you. Why is this? Is there anything that can be done to reduce this time?

George Wilberson
Los Angeles, California

As I mentioned in the editor's column, 'At the Doublebar,' delay has been caused by a combination of things. Initial demand has been high and I am the only person doing the copying and my time is limited. We may decide to hire a copier which will speed things up, but this will then add to the cost of the copies.

We welcome your letters and articles. Letters to the Editor and manuscripts 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.

At The Doublebar

I have learned, quite by accident that we now have a page on the Internet. (The good Samaritan who has done this remains unknown to me) As I understand it, for the present it is only information on how to get in touch with us. Now that it is up, we will have to consider if there are other uses to which we may wish to put it.

I am happy to report that we are approximately 80% caught up on our copying orders although there continues to be one ongoing problem which the Board of Advisors will have to address this coming year, namely: How to get the copying done more quickly. I am the only person who is doing it and this is the greatest bottleneck in the system. It is more than likely that we could hire graduate students at Northeastern Illinois University where the library is located, but this will add to the cost of the copies considerably. Several members have suggested that this is the way to go, but I imagine many others might not agree. Perhaps we can offer a choice. Another problem which should be solved by 1998 is the fact that the library is in temporary quarters while a new library building is being constructed at Northeastern. This will be the permanent home of The Cobbett Association Library. In the interim, however, the library is housed in a classroom and access is rather restricted.

As noted in a previous issue, we have found that some of the works listed in the catalogue are either not in the library or have been misfiled during the rather tortuous shipping process and cannot be found. I wish to thank those of you who have come forward to fill the gap in the interim by donating copies. I especially wish to thank Messrs. Charles Garbett and Lester Gershan.

The Journal continues to gain new subscribers including university libraries. 1997 looks to be an exciting year quite possibly with the first Cobbett Workshop.

Your suggested tax deductible donation (dues) for 1997 is now due. Please return it promptly as we cannot operate without it.

(Continued from page 1)

Importance of Patronage

Edwin Rice—father of Helen, the founder of the Amateur Chamber Music Players—gives us a detailed description of E.J. de Coppet in his book *Musical Reminiscences*, privately printed in 1943. We can see from these programs that there must have been an enviable sense of exploration for performers and audiences.

October 13, 1904

Sinigaglia.....Variations, Op.22
 C. Anserge.....Quartet, Op.13 A Flat
 Messrs. Pochon, Betti, Ara and d' Archambeau

The only persons present on this occasion were the de Coppet family and the quartet. On October 30th about fifty friends were invited to hear the Flonzaley Quartet for the first time in the following program:

Dvorak.....Quartet No.5, Op. 96 in F
 Boccherini.....String Trio, Op.11 in C
 d'Indy.....Piano Quartet, Op.7, A minor
 Mrs. de Coppet, Messrs. Pochon, Betti, Ara and
 d' Archambeau

Thus began the brilliant career of the Flonzaley Quartet and ended seventeen years of what might be called domestic chamber music.

—Taken from Edwin Rice's *Musical Reminiscences*—

Edwin Rice also writes that “Cherubini, Spohr, Veit, Onslow, Volkmann, Rubinstein, Gernsheim, (and) Bazzini were read with grateful appreciation.” From 1904 until his death in 1916 Edward de Coppet gave generous support to the Flonzaley Quartet (named after his estate in Switzerland) and other musicians, although I am not sure that he commissioned any new compositions.

W.W. Cobbett speaks for himself in his *Cyclopedia* and his article “Chamber Music Life” (Volume I, page 254) strongly evokes an atmosphere that was to be devastated by two world wars. In 1905 he instituted a series of chamber music competitions mainly designed to bring to light the talents of young British composers. Notable are the Phantasy works by Frank Bridge, John Ireland, and Eugene Goossens, etc. It was interesting to read this description of Cobbett in Goossens' Memoirs:

“In the autumn of 1915, the London String Quartet gave the première of my “Phantasy Quartet.” There was at this time a revival of the old English ‘phantasy’ form, in which an initial motto subject serves as the basis for the thematic material of a one-movement work. The

idea was sponsored by a rich amateur, W. W. Cobbett, who offered cash prizes for the best phantasy, and who himself played the violin, indifferently but unremittingly! He edited the “Cobbett Cyclopedia of Chamber Music”—a standard work of reference in which is to be found the following: ‘Circulation of the Goossens string quartet in C major, Op.14, written in a dissonant vein, should in my opinion be confined to friends of the extremely talented artists to whom it is dedicated. It is little more than what in Germany is known as a ‘musikalischer spass.’ But the Phantasy Quartet is on an altogether higher plane: a work in which one discerns the quality of genius’ (Cobbett either blew very hot or very cold!) ‘It is not written for amateurs [sic], the ensemble being somewhat intricate, but it richly repays the expenditure of time in extra rehearsals needed by professional quartet players who desire to add it to their repertory.’”

It is also interesting to read Goossens' description of chamber music sessions at Cobbett's house:

“This wealthy amateur violinist, who gave his name and money to the ‘Phantasy’ competition...carefully selected his colleagues for evenings of chamber music. Eminent quartet players were invited to participate in supper and music, and if at times the zeal of the keen amateur host prompted him to tackle—on a magnificent Stradivarius—works slightly outside his technical capacity, his associates never failed him in conscientious support. (Cobbett is reputed to have played with the likes of Heifetz, Kreisler and Elman!-ed)

It has been difficult for many players to appreciate much of the music written during the last 50 years because it was not written for home consumption, but for concert performance (often discouragingly without repeats). Also, the vast array of recorded music of four—and more when we include composers like Hildegard von Bingen—centuries that can be enjoyed without lifting a finger may—or may not?—encourage future musicians to continue communicating with their friends and acquaintances. In the meantime there is a wealth of music for us (albeit photocopied), and time will show whether patronage of live music will survive into the next century.

The String Trios of Hermann Berens

By R.H.R. Silvertrust

Of Hermann Berens (1826-1880), there is pitifully little information to be had, at least in English. One finds nothing in *Bakers Dictionary*. There is but one sentence in *Cobbett's*



HERMANN BERENS
STREICHTRIO
op. 85/2 in c-moll

AMADEUS

Cyclopaedia to the effect that he was a German composer, a student of Carl Reissiger and the son of Carl Berens (for whom there is no entry). One does learn, however, that Berens composed five piano trios, four piano quartets, a string quartet and three string trios, Op.85 Nos.1-3, which are the subject of this article. As late as the 1950s, there was no entry for Berens in *Groves* and even the usually reliable Bernhard Päuler of the Amadeus Verlag did not see fit to include any biographical information when

bringing out a new edition of these works in the late 1970s. (They are readily available, Amadeus Nos. GM648a-c) It is only in the *New Grove* that one finds anything and that is a one paragraph thumbnail sketch. From this one learns that Berens, who was born in Hamburg and studied piano and composition in Dresden, spent most of his life in Sweden eventually becoming the director of a prominent Stockholm music drama theater and a professor at the Stockholm Conservatory. In addition to his chamber music, he wrote several operas in Swedish and a considerable number of works for piano.

Of his chamber music, these trios are the only works of his, to my knowledge, currently in print. And judging from Wilhelm Altmann's excellent *Handbuch für Streichquartettspieler*, they were also the best known or at least, the most deserving of any comment in the 19th and early 20th centuries. Of them, Altmann, before briefly analyzing each trio, writes: "*Berens, who survives through his piano etudes, published three string trios in 1873, the Opus 85. While perhaps not overly long or prolix, one would not perform them in the concert hall. But amateurs appear to show a great predilection for them. This composer simply doesn't understand how to write a good movement although the melodies are quite acceptable...These trios are of middle difficulty but for all practical purposes require talented ensemble players.*"

Over the years, I have found myself to be in agreement with most of Altmann's judgments. In this case, however, I (and presumably Mr. Päuler and Amadeus Verlag who took the time and expense to reprint these works) find myself in disagreement. It was as a member of a string trio which gave concerts regularly over an eight year period, that I came to meet, perform and intimately know these trios. First, it must be said that the string trio literature, by comparison to that for string quartet, is relatively small. (The key word here is relatively. One of our members, Gunther Fonken, who is compiling an exhaustive listing of string trios for the Notre Dame String Trio, has told me that he has found more than 1,000!) From Schubert until Dohnanyi, not one major composer turned his pen to this genre. Quite possibly this may have been due to the fact that then, as

now, there were few if any professional touring string trios before the public. Although there may be no compositions for string trio from the famous composers of the 19th Century, the string trio was not ignored. Besides these three works of Berens, the following 19th Century composers (to mention but a few), composed very worthwhile pieces, and in some cases masterworks for string trio: Charles Alkan, Wilhelm Berger, Joseph Eybler, Robert Fuchs, Peter Hansel, Heinrich von Herzogenberg, Johann Hummel, Ernst Naumann, Carl Reinecke, Julius Röntgen, and Sergei Taneiev.

Certainly two of the Berens trios, all of which show the influence of Mendelssohn, Schumann, and Brahms, to my mind must be put toward the front of such works from the middle of the Romantic Movement. Having played these works in concert to great audience satisfaction many times, I cannot believe that Professor Altmann's critique entirely comes from a performance angle so much as from having considered them purely from a musicological standpoint. This is not to suggest that they are entirely without blemish, but this is music which, for the most part, any amateur or professional string trio can play and perform with pleasure. There is a recording of Op.85 No.2 currently available, Erasmus WVH 017

The first trio, **Op.85 No.1 in D Major** is clearly the weakest of the set. Here the composer does not seem to have got the measure of the medium for which he was writing and in the two outer movements, one feels that the music best belongs on the piano and not with a string trio. In the opening *Allegro vivace* the problem is given away at once by the short first subject which ends with a very pianistic flourish. Overall the movement is perhaps the least effective of any he wrote. While certainly not 'concertante' in style, the violin is given far too much thematic material while the viola and cello for the most part come away with rather thin accompaniment. It is not at all easy to make this movement sound good. The *Andante Maestoso*, a Schumannesque funeral march that follows, stands in sharp contrast. This is an excellent movement. The string writing is very good and the composer brings forth rich deep sonorities from the two lower voices. Pizzicato is also used to telling affect. Berens seemed to have an affinity for moderately slow movements. Each of the trios features a fine somewhat slow movement, arguably the strongest and most emotion charged of the trio. The third movement, *Menuett, Allegro non troppo*, is a charming, chirpy kind of up-dated Mozart with a contrasting trio of slightly darker hue. The effective coda ends with a clever trill in the cello. Although the main subject to the *Rondo-finale, Allegro non troppo*, is meant to be graceful, perhaps even elegant, it is, however, very difficult for strings to achieve. Though a considerably stronger movement than the first, in that the two lower voices have somewhat more important things to do, it is chock-a-block full of fast downward-plunging and upward-rocketing passages that are meant for the piano. The ensemble demands are considerable and the viola part is especially difficult to fit in cleanly. The final 30 measures though exciting to hear in your mind's ear, are fiendishly difficult for a trio to bring off

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though probably 'a piece of cake' on the piano.

The opening, *Allegro agitato*, to **Op.85 No.2 in c minor** is superb. Filled from the first notes with emotional tension the composer is able to deliver on the captivating first subject.



The string writing throughout this big, exciting movement is masterful. (Altmann wrote that it reminded him of the drive one hears in the opening movement to Beethoven's Op.18 No.4.) Especially noteworthy is the soft Mendelssohnian ending, reminiscent of the *Hebrides Overture*. This is followed up by a lovely, primarily pastoral *Andante con moto*. Again we have a very effective movement which is not really slow although there is a kind of Brahmsian drag to it. Two very sweet episodes given to the viola as well as the overall pensiveness further remind one of Brahms. The third movement, *Allegro patetico*, while certainly not overly fast, is full of forceful forward propulsion. The naive trio, provides a striking contrast and features a sweet country dance melody, which must be played 'simplice,' but its gracenotes and rhythmic intricacies are anything but simple. The exciting finale, *Allegro vivace*, never fails to please the audience but it makes considerable, though not unviolinistic, technical and ensemble demands on the players. Having said this, Op.85 No.2



belongs in the concert hall and most certainly deserved the recent recording it has received.

The *Allegro* which opens the last of the set, **Op.85 No.3 in F Major**, is massive both structurally and in thematic material. Though the players are given what, on paper, looks to be the same sort of downward and upward charging passagework found in Op.85 No.1, these are not pianistic but quite suitable and effective for strings. Perhaps a bit long, this movement, filled with melodic yearning, has enough thematic material to clothe an entire trio! Again what follows is not really a slow movement. Marked *Andante*, the sheer profundity of the writing and the richness and depth of the tonalities and not the tempo give it a somber, brooding and mournful sense of grandeur. For its kind and time, there is nothing which surpasses it.



There is a Halloween, witches and goblins, quality to the music of the *Allegro scherzando*. Complete with telling pizzicati and very tricky rhythms. The finale, *Allegro vivace e con brio*, is all of this and more. Played well, it brings down the house, but to do this requires fairly good players. The technical demands on the violin almost rise to the level of a concerto. The demands placed on the viola and cello are in the nature of ensemble and are nearly impossible. They are called upon to react lightning like to finish small snippets of phrases as if they were the left hand of the pianist. As convincing as this movement can be in performance, one has to admit that Berens did, for several measures as a time, forget that he was writing for three string players and not a pianist with six hands. Still, for professional trios seeking something from the Romantic period, this trio, too, can be recommended.

In conclusion, while Op.85 Nos.2-3 are clearly the strongest, trio enthusiasts should not miss the pleasure of also playing the two fine middle movements to Op.85 No.1.

Michael Bryant Joins The Cobbett Association Board of Advisors

On a recent trip to London, I had the good fortune to meet Michael Bryant who had already contributed an excellent article to the *Journal*. Knowing no shame, I immediately asked if he would serve on our Board of Advisors and was rewarded by his gracious acceptance.



An amateur clarinet player, he has taken a special interest in rediscovering and playing forgotten and unpublished chamber music for members of the clarinet family, the Eb clarinet, basset horn and bass clarinet included. He has a modest collection of manuscripts and out-of-print early editions of music for wind alone, wind and strings, wind and piano, and wind, strings and piano. The collection is strong in wind quintets and octets, since he has played regularly in these ensembles for many years. New editions of some of the works switched to found have been prepared by several publishers, (including Compusic in Amsterdam, Phylloscopus in Lancaster, summer schools and weekends for amateurs players.

Michael Bryant was trained as a metallurgist, but switched to broadcast engineering and has worked for the BBC World Service in London for nearly 30 years. He studied music at IHM in Stevenage, England and the Morley College, London and London Tecchler Press, Columbus Ohio). He has contributed occasional articles and reviews to specialist Journals and magazines in Britain and the United States and prepared the chapter on the history of clarinet repertoire on record for the Cambridge Companion to the Clarinet, (CUP 1995). He has been a member of the team behind the compact disc label 'Clarinet Classics' launched in 1992. He continues to advise students, collectors and professional players on rare repertoire, its recovery and research methods. He has served as a committee member, secretary and vice president of the Clarinet and Saxophone Society of Great Britain and administers and assists several annual chamber music



New Recordings



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

String Quartets

Elfrida ANDREE (1841-1929) Qt. in d minor, Caprice 21530 / Arthur BLISS (1891-1975) Qt. Nos.1-2 Troubedisk 1412 / Benjamin BRITTEN (1913-1976) Qt. Nos.1 & 3 + 3 Divertimenti, Chandos 9469 / Gaetano DONIZETTI (1797-1848) Qt. Nos. 10-12, CPO 999 279 2 / Haflidi HALLGRIMSSON (b.1941) Qt. No.1, Eye of the Storm 5004 / Herbert HOWELLS (1892-1981) Phantasy Qt., Op.25, Metier MSV CD 92003 / Otto LUENING (1900-1996) Qt. Nos. 2-3, CRI CD 716 / William MATHIAS (1934-1992) Qt. Nos.1-3, Metier MSV CD 92005 / Hans PFITZNER (1869-1949) 2 Qts. Op.13 in D & Op.50 in c minor, CPO 999 272-2 / Kaljo RAID (b.1921) Qt. & Suite in Olden Style, Kaljo Raid KRCD 02 / Edmund RUBBRA (1901-1986) Qt. Nos.1-4, Conifer 75605 / Vadim SALMANOV (1912-1978) Qt. Nos.1, 3-4, Russian Disc 10 061 / Ludwig SPOHR (1784-1859) Qt. Nos.20-21, Marco-Polo 8.223259

Strings Only-Not Quartets

Paul HINDEMITH (1895-1963) String Trio Nos. 1 & 2, CPO 999283-2 / Kaljo RAID (b.1921) Trio for Violin, Cello & Bass, KRCD 02

Piano Trios

Mario CASTELNUOVO-TEDESCO (1895-1960) Trio No.1, Op.49, Troy 191 / Paul JUON (1872-1940) Rhapsody No.1 in D, Op.37 also Minatures, Gallo CD 875 / Leopold KOZELUCH (1747-1818) 3 Trios, P.IX 14,15 & 18, CPO 999 311-2 / Buxton ORR (1924-) Trio Nos.1-3, Marco Polo 8.223842 / Antonin REICHA (1770-1836) 3 Trios, Op.101 Nos.1-3, Supraphon SU 3024-2

Piano Quartets & Quintets

Elfrida ANDREE (1841-1929) Piano Quintet in e minor, Caprice 21530 / Mario CASTELNUOVO-TEDESCO (1895-1960) Piano Quintet No.1, Op.60, Troy 191 / Edward Elgar (1857-1934) Piano Quintet, Op.84, EMI 55403 / Herbert HOWELLS (1892-1981) Piano Qt. Op.21, Metier MSV CD 92003

Winds & Strings

Benjamin FRANKEL (1906-1973) Clarinet Quintet, Op.28 Metier MSV CD 92005 / Herbert HOWELLS (1892-1981) Clarinet Quintet, Op.31 / Metier MSV CD 92003 / Josef MYSLIVECEK (1737-1781) Trio in D & Wenzel PICHL (1741-1805) Divertimento in A both for Flute, Violin & Cello, Arta F1 0051 / Kaljo RAID (b.1921) Clarinet Quintet, KRCD 02 / Antonin REICHA (1770-1836) Grand Trio in G for Flute, Violin & Cello, Arta F1 0051

Winds, Strings & Piano

Max BRUCH (1838-1920) 8 Pieces for Clarinet, Viola & Piano, Op.83, Supraphon 3014 / Benjamin FRANKEL (1906-1873) Trio for Clarinet, Cello & Piano, Op.10

Winds Only

Unless otherwise specified, all works below are trios for Oboe, Clarinet & Bassoon. Francois DEVIENNE (1759-1803) Trio No.1, Op.27 Georg DRUZECKY (1745-1819) Suite/ Frantisek DUSEK (1711-1799) Parthia in C / Franz KROMMER (1759-1831) Trio in F all on Supraphon 2195

A Brief Look at Charles Stanford

(Continued from page 1)

were written by a copyist but we find them difficult to read and for that reason never feel we really do justice to the work.

Stanford wrote 8 string quartets but only Nos. 1-3 and 5 have been published. We have played the second, third and fifth and like them all very much, although I think we prefer the second. No.5 was written as a memorial to Joachim.

Although Stanford was interested in Irish folk music, this has not much influenced his chamber music which is based on German classical tradition. Some of our friends say his work is reminiscent of Brahms, Schumann or Dvorak but I don't think that matters. The quartets are very well written for all the instruments. They are not easy because the interplay between the various voices is by no means predictable and so everyone must concentrate. The themes he uses are always very tuneful and original with a sort of Irish charm. It could be said that these quartets are not serious enough—but heavy, gloomy quartets are easy to find

and it is rare to come across works which are so deftly written and so interesting to play.

We have unfortunately not been able to locate the parts of Quartet No.1 and would be grateful if someone could let us know where we could find them. The other quartets are still in manuscript, some in the library of the Royal College of Music and some in Newcastle University Library but there is not a complete set to No.4. We have not yet had the courage to tackle these but I feel we ought to someday.

The Piano Quartet Op.15 and Piano Quintet Op.25 are both well worth playing. He also wrote 3 piano trios. We have enjoyed playing Op.35 and Op.73 and hope that Op.158 will be just as rewarding to play as the other two. As well as various sonatas and pieces for Violin and Piano, Cello and Piano, Clarinet and Piano there is a Serenade in F major for strings and wind instruments (Nonet) op.95 which has recently been published by Phylloscopus Publications.

The Piano Quartets of Camille Saint Saëns

(Continued from page 1)

mention whatsoever of the composer. Nowadays, piano quartet parties are hard to come by and I know of only two such professional ensembles that tour. In fact, when one hears works for piano and strings in concert, it is almost always a piano trio or occasionally a piano quintet. That piano quintets are heard more frequently than piano quartets can only be attributed to financial considerations chamber music societies face when programming. Touring string quartets are plentiful, string trios are not, and thus it is far easier to procure a pianist to play with an entire quartet than to arrange for one of the violinists to leave and make room for a pianist. But in the 19th Century, this must not have been the case for most composers spent more time writing piano quartets than quintets. For example, Brahms, Mendelssohn and Dvorak all wrote more piano quartets than quintets.

I have made this brief aside as a lead in to my next question, namely: Why is it that the second Saint Saëns piano quartet has not made its way into the repertoire? (The first was not published until 1992) Actually, a better question would simply be why isn't it better known. Since there are so few piano quartet concerts, it is probably fair to say there is no longer an established concert repertoire. What there is now are recordings. And the frequency of the recordings more or less dictates what one hears in those rare piano quartet concerts. From works written before 1800—Mozart; from the 19th Century, the piano quartets of Schumann, Mendelssohn, Dvorak and Brahms and occasionally Fauré. Of course, as members of The Cobbett Association are only all too aware, this has become a problem in every branch of the concert repertoire.

As to why it is that Saint Saëns' Piano Quartet No.2, Op.41 in B flat major is not better known, the answer, most emphatically, is not because it is inferior to contemporaneous piano quartets. To the contrary, it is as fine. Perhaps the answer is to be found in two facts: 1) the time it was published, 1875; and 2) that it does not sound particularly French but is more in the tradition of mainstream 19th Century German music. Bizet toward the

middle of the last century, out sheer of frustration, remarked that in order for a composer to be successful, he had to be either German or dead. Saint Saëns was neither.

The **Piano Quartet No.1 in E Major** (without opus number) was composed in 1853. It is not clear why Saint Saëns chose never to have it published although the fact that Beethoven, Schubert and Schumann served as inspiration may well explain it. (Bizet's comment expresses French musical opinion around the mid-19th Century at the time when Saint Saëns composed this work. French composers simply could not get their works published. It is worthwhile remembering that for a long time Georges Onslow though famous in England and Germany was virtually unknown in France. Later when Saint Saëns had become better known, French musical taste had changed and tended to abhor anything German or German-sounding)

I had the good fortune to play Piano Quartet No.1 on a recent visit abroad. It was published in 1992 by Editions Musicales du Marais and though my host had a copy, I have been unable as yet to get one though I am assured it is available. It opens with a brief early-Beethoven-sounding introduction, *Poco andante*, which leads to an *Allegro vivace* which is quite attractive and lyrical. In no way does the piano dominate the music. Excellent use is made of the singing qualities of the strings, particularly the viola and cello. In the Schumannesque *Andante*, the balance between piano and strings is again masterful. At one point each instrument is given a brief mini-sonata with the piano while the second theme features a string duet with the voices changing and replacing one another. An pizzicato episode toward the end, tonally brings to mind Beethoven's Op.74, *The Harp*. The finale to this three movement work, *Allegro con fuoco*, opens with a unison passage which then leads to a fiery theme full of furious scale passages and broken chords reminiscent again of Schumann.

In sum, this is a very good work, certainly strong enough for the concert hall, yet it makes no undue demands on the players

and should be able to be played with little difficulty by capable amateurs.

Piano Quartet No.2 in B flat, Op.41 was composed in 1875 and performed with great acclaim at its premiere (with Sarasate on violin and the Saint Saëns on piano). It has remained in print, for the most part, since that time. I am, for the life of me, unable to fathom why this work has not taken its rightful place among the other masterworks for piano quartet, for it is surely one.

The opening *Allegretto* shows that Saint Saëns had assimilated the progress Brahms had made, but one also hears a dreamy French lyricism. The *Andante Maestoso, ma con moto* is a tour de force. It begins as a powerful march more *allegretto* than *andante in tempo*. A marvelous fugal development follows in which every aspect of theme is explored, Bach-like in conception and feel. Upon playing this music, I ask myself how it could be the Fauré quartets, which to be sure are wonderful, could be so much better known than this fine music. In the next movement marked, *Poco Allegro piuttosto moderato*, Saint Saëns changes the mood with a whirlwind scherzo. The syncopated rhythm to the first subject gives the music its macabre atmosphere.



In the finale, *Allegro*, one does not hear the influence of any of the better known German composers, yet there is an undeniable relationship with German romantic music of that time. The movement does all that a finale should do and its rousing ending suitably brings this fine work to a close.

Saint Saëns demonstrates excellent understanding of the balance problem between piano and strings, in many ways far better than Brahms ever did. The writing is such that the strings never have to be slung together and pitted against the piano to offset the larger instrument's volume. Fortunately, recordings of both these works now exist.

A Shopper's Guide to Finding Newly Published Music

Here it is at long last, the article which many of you you have been breathlessly awaiting. Finally, your editor comes clean and lets you in on one of his best kept secrets—where does he get all of this newly printed music. First, a few disclaimers: This is hardly an exhaustive list. Though I am fortunate to travel frequently and try to take advantage of this opportunity to check out the local music stores, obviously I haven't done this everywhere. One important destination, for example, where I've just never had time to do this is Paris. (I am sure you will be able to think of others) So while I think you will find the listings and comments informative, I hope that many of you will come forward and send me the names of other "good places to shop" so that I can share them with our readers. One last caveat, in some cases I have not visited certain destinations for many years and it is not entirely impossible that the shop named is gone. Nothing, alas (*pace* Ian Fleming) is forever.

Living near Chicago, which has two serviceable music shops, I must admit, outside of New York, I have not gone traipsing around the country trying to look for music shops. In **Chicago** we have **Carl Fischer** (which is also in Boston & New York). While not what it used to be in its heyday, one can still find much which is newly printed. They tend to order, however, but once or twice a year. **Performers Music** is more conscientious and has not only a better selection of what Wollenweber, Amadeus, Kunzelmann and others are putting out, but it will order for you at anytime.

In **New York** there are the two venerable old standbys: **Padelson** and **G. Schirmer**.

London, once the Mecca of music shops can no longer lay claim to this title, although there are probably more of them here than elsewhere. At one time, not too long ago, Peters, Breitkopf & Hartel, Weinberger, Universal, Musica Rara and several others all maintained shops. The redoubtable Eric Forder, now at Schott's even put together a *Music Publishers Map of London*. Now your best bet is either **Schott**, which has taken over as broker for Universal or **Boosey & Hawkes** which

serves as broker for Peters. **Foyles**, the behemoth book merchant, also has a great deal of music and once was a fine place to shop. Nowadays, unfortunately, no one seems to tend to their shelves and the music is not only out of order but crushed together, bent or otherwise mutilated.

Chappells, the piano dealer, at one time had a good selection but has cut back and nothing new is likely to be found there. If you're going to be in **Oxford** or **Cambridge** they each have good shops although only at **Blackwells Music of Oxford** will you perhaps find things that were not in London.

Across the channel, and down the street from the Concertgebouw in **Amsterdam**, is probably one of the two best music shops in Europe, if not the world: **Broekmans en Van Poppel**. If it's not there, their knowledgeable English speaking staff will get it. Worth a quick look, if you have time, is **Saul Groen**. Forty five minutes away in **The Hague** are the very fine **Albersen** shops each with extensive, and not necessarily repetitive stock.

Down in **Brussels**, one is not likely to find a whole lot, but **Allegro** is the place to go.

Austria, as one might expect, should be on every shopper's destination. In **Vienna** is found that other 'holy grail' of music shops, **Doblinger**. The problem with Doblinger's is that the chamber music is in the back room and no way are they going to let you back there. (although, I must admit to often gaining admission—I cannot unfortunately share the secret of how I accomplish this.) Without being able to get at the shelves, browsing becomes a very tedious task and while they will bring it all out for you shelve by shelve, its going to take a long, long time for you to get through it all, since after they bring out one shelf, they rush off and serve other customers. The Viennese cling to the old-fashioned idea that you do not enter a shop unless you know exactly what you want. Two other shops are also worth quick looks: **Robitschek** which is nearby off the Graben and **Bosworth** off Dr. Karl Lueger Platz. Unlike the Viennese, the **Salzburgers** do not mind browsers and shoppers will find **Mayerisch**, with its extensive collection, a delight.

In **Budapest**, the place to visit is **Rozsavolgyi** (named after Mark Rozsavolgyi, the 18th Century Hungarian national composer) This is a large shop with a good selection. For more modern Hungarian music, try **Ferenc Erkel**

I have not been in **Prague** since Vaclav Havel took over and so much may have changed but at the time, **Panton** was the place.

Copenhagen sports two reasonably good music shops: **Wilhelm Hansen** and **Engstrom and Sodrting**, which has a more extensive collection.

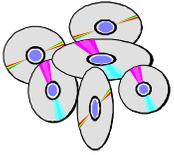
In **Milan** and **Florence** the honorable **Ricordi** more or less stands alone but sadly they are pretty thinly stocked.

I have not traveled extensively in Germany, but **Bauer & Hieber** in **Munich** has a large selection, a knowledgeable, helpful staff and shelves which are easy to browse. They have three shops in Munich, but only the one on Landschaftstrasse by the Rathaus sells chamber music.

Switzerland, though it may come as a surprise to some, overall is perhaps the best country of all in which to search for music. Every medium-sized city has a decent shop and the ever thorough Swiss see that they are well stocked. **Zurich** is at the top of the list with two fine shops that take a back seat to none. **Music Hug** is the largest music shop in Switzerland, selling everything from drums and pianos to Stradivarius violins and chamber music. They have shops all over the country though the one in Zurich is the largest. Just a short distance away is **Jecklin** which depending on when you 'hit it' may even have a wider selection than Hug.

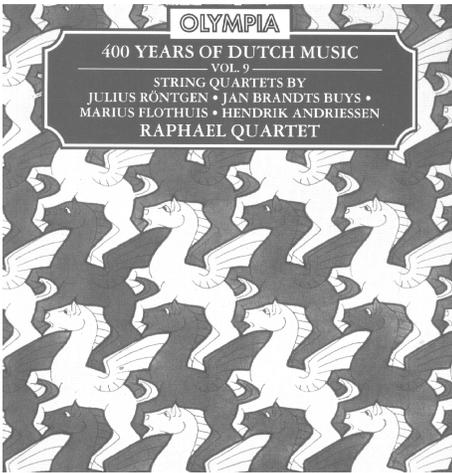
In **Geneva**, there is **Music Hug** and **Music Prior**, both well stocked. In **Lucerne** (Luzern) one finds **Music Hug** and the excellent **Koch**. In **Lausanne** once again we find the ubiquitous **Music Hug**.

Well, now I've shared my shopping secrets with you, I look forward to hearing what yours are.



Diskology: Qts by Dutch Masters & Viotti, Hindemith's Clarinet Quintet & Humorous String Qts; 19th Cent. Music for Brass

Over the years, I have come to know the chamber music of Sweden, Norway, Belgium, Switzerland, the Ukraine and many an other country, but somehow had managed to skip over Holland. This recording piqued my interest and helped to fill a long existing gap in my knowledge. As the cover suggests, it is part of a multi-volume set spanning four centuries of Dutch music. This disk was entirely devoted to string quartets written in



the late 19th and 20th Centuries and performed by the Raphael Quartet on Olympia CD OCD 508. The first composer featured is **Julius Röntgen** (1855 -1932) who studied with Franz Lachner and Carl Reinecke. A prolific composer, according to *The New Grove*, he wrote some 19 string quartets none of

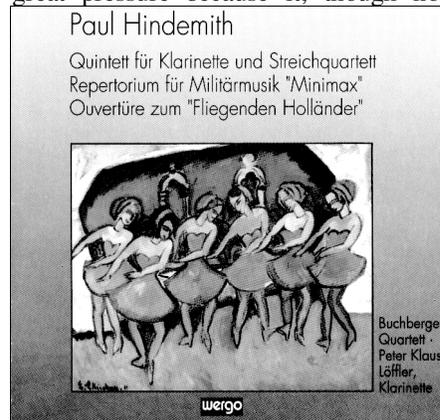
which were apparently published. The **String Quartet in a minor** was composed in 1874 and revised in 1885. It is a fetching piece of good solid writing. The opening theme to the *Allegro* is a lovely lyrical melody given to the violin and then viola before being given a fugal treatment. The *Andante* is a gentle and quiet folk tune, played *simplice*. The *Intermezzo* is perhaps the most striking and original sounding of the movements. It is a kind of mysterious oriental minuet. The finale, *Allegro molto* begins with a heavily syncopated theme, conjuring a horse galloping. A second and more lyrical theme is then put forth by the viola.

Jan Brandts Buys (1868-1939) was born in the Netherlands, educated in Germany and lived most of his life in Austria. He wrote some ten chamber works, four of which are for string quartet, with the **Romantic Serenade, Op.25** being the best known. This five movement work begins with a *Nocturne* in which the viola leads the others through this haunting and exquisite movement filled with the sounds of the jungle at night. There is an almost Latin feel reminiscent of Villa Lobos in his Fifth Quartet. Then comes an *Alla marcia*, a slowish Berlin/Vienna salon march from the period just before the First World War. However, this is not 'soupy' sentiment run wild but a superb little gem, seriously written, perfect of its kind. The exotic middle section is particularly fine. The following *Serenade, Allegro molto vivace*, again gives the viola the leadership throughout as it plays a very lyrical theme to a frenzied accompaniment in the other three voices. It is altogether more modern sounding than the preceding two movements. Next is *Schmen, Allegro molto*. This very short scherzo, though it ends on a calm note sends the strings buzzing about like insects expressing a kind of frantic angst. The last movement is also a *Nocturne*, very melancholy in feeling. The cello, which has up

until this point been melodically used rather sparingly is given a big singing solo in the middle section. The music, which presents no undue difficulties, is currently in print although no publisher is listed which leads me to believe that it may have been published by Broekmans & Van Poppel, the large Amsterdam music store from which I purchased the parts in late 1993.

String Quartet No.1, Op.44 by the contemporaneous Dutch composer, **Marius Flothuis** (b.1914) is, unlike much modern music and without making any concession, accessible to home music makers. While perhaps more challenging than Shostakovich, it is certainly less so than Bartok. The *Allegro impetuoso*, while not traditionally melodic nonetheless is tonal and expresses the lyricism of modern tonality. Surprisingly, it did not sound very impetuous the way it was played by the Raphael and since Flothuis did the jacket notes one can only assume he did not disapprove of their performance. The *Lento* is an introspective melody played to a pulsing bass pedal. An *Allegro appassionato* though beginning as an intermezzo rises to great emotional heights. The finale, *Allegretto*, is a danse-grotesque. The final composition of this CD, **Il pensiero** is a one movement work by the twelve tone composer, **Hendrik Andriessen** (1892-1981)

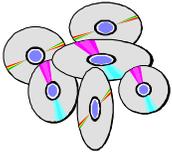
Paul Hindemith's (1895-1963) **Clarinet Quintet, Op.30** was written in 1923, according to the composer, in 4 days time under great pressure because it, though not actually existing, had



nonetheless been scheduled for performance at a prestigious international festival for new music where apparently it was not a success. Thus it was that his publisher, Schott, refused to print it until they were convinced to do so some 30 years later in 1954. The parts remain

available. It is in five movements which are to be played without interruption. To be sure, it is a very difficult work, (which most will probably find unpleasant the first time through) but it can nonetheless be tackled by experienced amateurs who are proficient. Though at times quite strident, as at the very beginning, it is not by any means atonal but mostly polyphonic and, in parts melodic. The third movement, a kind of medley of 20th century waltzes, calls for a clarinet in Eb. It is an extraordinary movement which repays the effort necessary to learn it. It is performed here by Peter Löffler and the Buchberger Quartet on this Wergo CD 6197.

Also on disk are two humorous works for string quartet. The first, **Minimax, String Quartet Military Music Repertory**, should be tried by all quarteters with a sense of humor. Most of

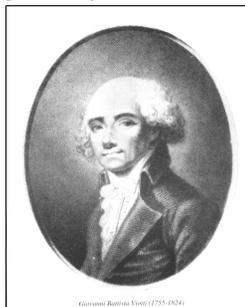


Hindemith's Minimax & Flying Dutchman Overture for Qt. 3 Quartets by Viotti & 19th Cent. Music for Brass Ensemble

the pieces are well within the reach of amateurs. The music is published by Schott and in print. Minimax made its premiere in 1923 at the Donaueschingen Music Festival of which Hindemith was the director. Dedicated to Princess Wilhelmina and Prince Max von Furstenburg the chief financial backers of the festival and good friends of the composer, it was performed by the Amar Quartet. (Hindemith was its violist) There is an existing photo which shows them marching out onto the stage clown-like, wearing old-fashioned military hats made out of paper and carrying their bows on their shoulders as if they were rifles. It has six movements which parody the typical military band repertoire which Hindemith had come to know all too well as a drummer in such a band during the First World War. **Armee March 606** is a parody of a Prussian march which had been popular since the time of Frederick the Great. During the middle of it, one of the tuba's (cello) valves becomes stuck with unfortunate and hilarious results. The overture **Wasserdichter und Vogelbauer** is a play on von Suppé's famous Poet & Peasant Overture. Next is **An Evening at the Source of the Danube**, a duet for two distant trumpets (violin & viola) who "quote" the great works of Beethoven and Wagner in parallel thirds. This is followed by the marvelous **Dandelions by the Bank of the Brook**, a waltz medley which sends up just about every famous waltz that came out of Vienna but is also very pretty.

The last piece on this disk, again written for string quartet, is the marvelous **Overture to the Flying Dutchman as Sight Read by a Second Rate Spa Orchestra in the Main Fountain Square at 7:00 in the Morning**. The music to this has also been recently published by Schott although it requires rather good players to pull it off. To quote Giselher Schubert in her notes to the parts, "[This] is *not* a parody of Wagner's music, but rather exactly the kind of music-making described in the title. Hindemith knew this kind of music making only all too well from personal experience as he had played in various concert orchestras in his youth. Hindemith shows how over-tired and uninterested musicians wade through a score with a certain stoic routine, a score which they probably know but which they have never previously performed together. Unmoved by false intonation or wrong entries the musicians show us all the tricks they use to battle their way through their self-made musical chaos. They finally slip into another piece altogether, which seems to suit them better, but then confidently end up with a finale which makes one shudder!" For this piece alone, this CD is worth owning.

Giovanni Battista Viotti (1753-1824), a violin virtuoso, is generally considered the precursor of Paganini. Today it surprises us to learn that a famous violinist who enjoyed a long and successful solo career, also wrote an amazing amount of chamber music, including some 27 string quartets according to Vidal. Though many were still in print during the 19th Century, the three presented on this disk are, to the best of my knowledge, the only ones currently in print. (Edition Zanibon 3826). Composing chamber music was



Giovanni Battista Viotti (1753-1824)

something he occupied himself with throughout most of his active musical life beginning with his Op.1, a set of six quartets dedicated to the Princess of Prussia in 1783. The ones presented here were published in 1817 as "**Trois Quatuors Concertants**" (G. 112 in F, G.113 in B flat & G.114 in G) Each of these charming quartets is in four movements. Written in concertante style, they are no mere showcase for the first violin as were Paganini's and many of Spohr's. While the first violin is certainly *primus inter pares*, all of the other voices are given solos and chances to shine. Although no one would confuse these works with those of Haydn or Mozart, Viotti shows that he is not unaware of some of the developments being made by the Viennese Classical composers. The most important feature is the warm Italian melodies with which each quartet is amply infused. In listening and playing these works (which are not overly difficult, even for the first violin) one can hear the heavy debt Paganini owed to Viotti.



Brass players are not often asked out for an evening of chamber music with their string playing friends. A few works for horn and a couple for trumpet come to mind and then they are left to their own devices. For most string players, this is *terra incognita*. This Hyperion CD 66470 is devoted to showing the listener that it is not *terra horribilis*. Here we find the

works of **Sibelius, Rimsky Korsakov, Beethoven, Cherubini, Dvorak, Franz Lachner and Felicien David**. They are for groups of five to nine brass. Perhaps the most surprising finds are those of Sibelius. His Overture in F for four trumpets, horn, two trombones and tuba is exciting and well written. It sounds more like Victor Ewald than Sibelius. Not so his Allegro, Andantino, Menuetto and Praeludium. All but the Praeludium, which adds a fourth trumpet, are for three trumpets, horn, trombone and tuba. Here one glimpses the broad and spacious Finnish panoramas. The jacket notes tell us that in 1874, the Horn Septet became the standard instrumentation in all Finnish battalions and subsequently the norm for Fire Brigade and Working Men's Clubs bands. Both Sibelius' father and grandfather came from the village of Loviisa. The jacket cover shows the Loviisa Fire Brigade Band for whom some of these pieces were written. Beethoven's Three Equale for four trombones are somber and funereal. Cherubini composed six marches for the Colonel of the Prussian Horse Guard occupying Paris after Napoleon's abdication. Hard to believe that so serious-minded a composer would spend time with such trifles but the Colonel's brother was Director of the Berlin State Theater. There's a good chance Luigi 'had his eye on the main chance' hoping to ingratiate himself so as get his works put on in that capital. David's excellent romantic Nonet in c minor composed in 1839 is exciting. The scherzo movement is truly ingenious. A thoroughly enjoyable work.