



The Cobbett Association's Chamber Music Journal

Vol. VIII, No.2, June/July 1997

Purcell's Fantasias

by Audrey West

In 1995, during the tricentenary of Purcell's death (he lived from 1658-1695), there were many performances of his works. Purcell's compositions were mostly for voices but his string fantasias, although very unusual, are



interesting and very rewarding to play. I am sure chamber music players would find them a very useful addition to the repertoire.

The greater part of Purcell's music is innovative and forward looking but his fantasias, written for varying numbers of string instruments, are in the style of earlier masters, for example that Orlando Gibbons. This was a style which had become archaic by the time Purcell was writing.

The "Fancy" or "Fantasia" was a form frequently used in Elizabethan instrumental music. Thomas Morley called it "the most principal and chiefest kind of music which is made without a ditty." Purcell probably wrote his Fantasias about 1580 (when he was in his early twenties).

Purcell wrote fifteen fantasias in all: 3 for three parts, 9 for four parts (in our edition 5 are for 1 Violin, 2 Violas and Cello), a Fantasia of 5 parts upon one note (where one viola plays the same note throughout), and 2 In Nomine, one for 6 parts and one for 7. Purcell left all these unpublished. The manuscript is a bulky volume now in the British Museum.

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The String Quartets of George Onslow Part II

By R.H.R. Silvertrust

(This is the second of a twelve part series on the string quartets of George Onslow. The first part of this article appeared in Vol. VIII, No.1, March 1997 of the Journal. Since then, what is most likely the only detailed work in English about the Composer—a doctoral dissertation by Dr. Richard Nelson Franks—previously unobtainable, is now available from Univeristy Microfilms, Inc. Tel:313-761-4700)

In the first part to this article, I covered Onslow's early life and discussed his first three string quartets, Op.4 Nos.1-3, which were composed around 1807. These works were, as I pointed out, for all practical purposes written without Onslow having had the benefit of any formal composition lessons. The reader can only appreciate the

significance of this fact by either listening to or playing these surprisingly fine works.

This brings me to the subject of whether the sheet music to any of Onslow's string quartets can be obtained and which if any of his quartets can be heard on disk. Sadly all of the music is long out of print, however the Cobbett Association does have the parts to several quartets which are listed in the Catalogue. This probably will be the easiest way to get the parts. As to recordings, only a few of his 36 quartets have been recorded, but most of these have appeared in the last 5 or 6 years on the medium of CD and are thus of good quality. I have created a table which appears on page 4 listing recorded quartets.

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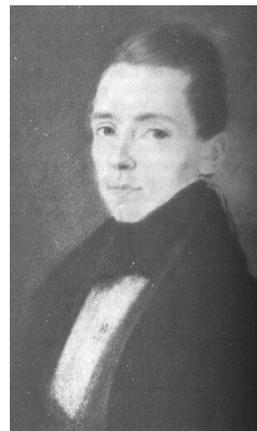
More Septets for Winds & Strings

By John Wilcox

Two years ago, I wrote an article discussing "companion" pieces for the Beethoven *Septet, Op.20.* for Violin, Viola, Cello, Bass, Clarinet, Horn and Bassoon. (See: Vol.VI, No.3, September 1995) Since then, some additional pieces have come to my attention, and I have received further information about some of the pieces I originally discussed. The purpose of this article is to share that information with readers.

First, to begin, at the time I wrote my original article, I was not aware of the excellent 1985 Bärenreiter edition of one of my favorite septets, the **Franz Adolf Berwald *Stor Septet in Bb***, written in 1817 and revised in 1828. I was only aware of the older, harder-to-find Edition Suecia version from Stockholm. The Bärenreiter edition is readily available by ordering from your local music store and it contains both the original and the vastly more cohesive, revised version of the last movement of the piece.

Berwald was born in Stockholm in 1796 and died there in 1868. The 1980 *New*



Grove claims that Berwald was "the most individual and commanding musical personality Sweden has yet produced." Strong praise. The scherzo of this composition is cleverly contained within the work's slow movement.

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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.

Kodaly Intermezzo Now On Disk

In the last issue of the *Journal*, in answer an inquiry, you wrote that you knew of no recording of the Kodaly *Intermezzo* for string trio. A recording is, however, available on Virgin Classics CDC7-45015-2.

Gunther Fonken
Kalamazoo, Michigan

Thanks. That reader was also in need of the last page of a Saint Saëns piano quartet. Several of our members were good enough to provide a copy to us which was forwarded to our reader. I wish to thank them for responding to our call for help.

Onslow's Cello Parts & the Treble Clef

Congratulation on another excellent issue of the *Journal*. Certainly, your article on the Onslow string quartets was a highlight. Although some cellists read the 'false treble' well, many of us do not. In this day of beautiful computer printing, you would do us and Onslow a service to put out an edition with 'standard' notation.

Marshall Sparberg, MD
Chicago, Illinois

There is no question, that the insertion of the the so-called false treble clef is a major obstacle for cellists wishing to sight read the quartets George Onslow as well as those of several other composers writing in the late 18th and early 19th centuries. (See: Dr. Whitby's article on this subject in the June 1995 issue of the Journal) In truth, perhaps the greatest obstacle in playing the quartets of Onslow is finding the music, none is in print. If we are able to begin publishing music, Onslow will certainly be among those whose music we will bring out and we would certainly attempt to remedy this problem.

News From The Mazer Society

Just as John Wilcox wrote in his March 1996 article on nonets, I made the 30 plus phone calls necessary to get a nonet together. We rehearsed and eventually performed the Spohr Nonet, Op.31 at the Christmas Feast of the Mazer Society. (The Mazer Society was founded in Stockholm in the early 19th Century and is one of the oldest, if not the oldest, existing chamber music societies. It attracts both amateurs and professionals and played a pivotal role in introducing the quartets of Beethoven, and many others, to Swedish audiences—ed.) At a later session we

played the Rheinberger and Onslow nonets and especially enjoyed the Onslow. Interestingly, the first few bars of the Onslow sound a great deal like the opening to Spohr's First Double Quartet, Op.65

David William-Olsson, President
The Mazer Society, Stockholm

Thanks for your news and your letter. Mr Olsson also included an interesting report (unfortunately in Swedish) of a recent Mazer Society get-together. Though my Swedish leaves a lot to be desired I learned that 67 players in all congregated for their most recent session. 52 were Mazers, 15 were guests. Among their number was Lars Fresk, whom many will recognize as the leader of the well-known but now disbanded Fresk Quartet. Some 75 works of 22 different composers were played. Several 'Cobbett' works were among them including Arriaga Qt. No.1, August Bungert's Piano Qt. in Eb, Op.18, Donizetti's String Qt. No.18, Joseph Krause's Flute Qt. in D, Onslow's Nonet, Spohr's String Sextet, Op.141, Dag Wiren's String Qt. No.3 and Johann Wikmanson's String Qt. No.1.

Miami Qt Records Saint Saëns & Fauré

I thought your readers would be interested in knowing that we have just finished recording the Saint Saëns String Quartets as well as Fauré's for BMG. The CD will be available in October.

Keith Robinson, Cellist
Miami String Quartet

Still More Music Shops

I really appreciated your article (Dec. 1996) on where to shop for music in Europe. May I share some music stores I have discovered? In Madrid there is Real Musical (near the opera house) in Valencia there is Penades, in Frankfurt there is Petroll Musikalien and Lothar Rohr Musik Cabinet, in Köln (Cologne) there is Tonger and in Hamburg there is Karl Dieter Wagner Musikalien and Steinway Haus.

Vincent Lioni
Rye Brook, New York

Thanks for these finds. Now I can look for music as well as Havana Cigars when I next visit Spain.

More News From The Trenches

In a recent quartet session, my group played

: | At The Doublebar

This issue marks the first time (but unfortunately, probably not the last) during my editorship that the *Journal* has come out late. Excuses are tiresome to read, so I will not trouble you except to note that the joy of a one person editorial and publishing staff is related to this situation.

I am happy to note that Records International is not (as reported in the last issue of the *Journal*) going out of business. Rather than closing down, owners David Nelson & Joseph Cooper have sold the business to Jeff Joneikis & Chris Rice. The company can now be reached at P.O. Box 343 / Bridgewater, CT 06752. Readers should be aware that Records International is a major source of non-standard repertoire recordings.

I wish to thank new member, Melisander Wildberger for donating copies of several out of print chamber works for piano and strings. These, as all new acquisitions, are added to our catalogue of library holdings. Since purchasing the original Maas library, close to 200 works (not including those on microfilm donated by Dr. James Whitby) have been added to our collection. Updated catalogues may be obtained at anytime and cost \$5.

Though the date has not yet been finalized, the Board of Advisors will be meeting sometime in early November. The main subject of this meeting will be the feasibility of holding a Chamber Music Workshop Week during the summer of 1998. This will provide an opportunity for Cobbett Members, and others who are interested, to play and hear 'Cobbett Music' performed. We are hoping to arrange for a professional string quartet or piano trio to be available for coaching and to give a formal public concert of 'Cobbett Music.'

Dr. James Christensen has resigned from the Board of Advisors, but not the Association, due to very demanding time constraints.

➤ **For those of you who have yet to pay your 1997 dues, this is your last issue.**

Henry Purcell's Fantasias

(Continued from page 1)

It seems that Purcell had planned many more fantasias than he completed, as he had marked his album into sections. The first page is inscribed "Here begineth ye 3-part Fantazias" and is followed by three fantasias. After this there are 16 blank pages and then come the 4 part fantasias and then more blank pages. Then the fantasias for larger groups. They are all very short pieces. A theme is given out and then the other parts enter in close imitation of the theme. Then another theme is introduced.

In each fantasia there are different sections joined without a break but with speeds

indicated by English words such as "Brisk", "Drag". It is not known for what purpose Purcell composed these fantasias, whether for home performance by friends, or to the order of some patron or what. Nor is it known whether they were ever performed in his lifetime but it is thought that they were probably written for viols rather than modern string instruments. It was Philip Heseltine (alias Peter Warlock) who first transcribed the manuscript in the 1920s and published the fifteen fantasias that Purcell had completed.

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Letters to the Editor (continued)

Hyacinth Jadin's Quartet Op.4 No.3 and **Anton Rubenstein's Op.47 No.1.** All of us were quite thrilled even though we finished up with major master, **Dvorak's Op.2.** On the Quintet Front (2 violins, viola, cello and bass), a recent session was much less satisfying. We opened with **Dvorak's Waltzes Op.54 Nos. 1 & 4** (*also versions for orchestra and for string quartet—ed.*) The 1st violinist then agitated for a Schubert string quartet (even though I had a bag full of quintets). This, of course, left our bassist with no choice but to listen. After the break, I pulled out **Joseph Eybler's Quintet, Op.6 No.1.** Four of us liked it—the 1st violinist didn't. We ended with Schubert's Quintet for 2 cellos, Op.163 (again the choice of the 1st violinist) I have played quartets with this gentleman before, and usually avoid him. He is one of those individuals who seems to have a closed mind; if it doesn't have Haydn, Mozart, Beethoven, Schubert, or a 'Major' composer on it, it is automatically consigned to the garbage heap. Unfortunately, he can't play the masters any better than the 'Kleinmeistern.'

There have been quite a few CDs of unusual chamber music, but I will wait to see what you have in the next issue of the *Journal*, and then fill in some that may have been overlooked. I am happy to see the appearance of a few of the quartets of **Franz** and **Ignaz Lachner.** The Lachner brothers are under appreciated and need to be heard again. I find that the record companies spend too much effort reviving obscure Baroque composers and fail to

mine the output of those of the Classic and Romantic eras. Fortunately, there have been some adventurous companies who have sought out interesting works from this latter period. I wish them success.

T. David Kuehn
Philadelphia, PA

I couldn't agree with you more. There are also those companies and professional ensembles who believe, for example, that we must have yet another edition of Beethoven's Op. 18 string quartets. Good luck to them! Certainly, it is nice to have a selection from which to choose, but I for one am not likely to put more than two, let alone 5 or 6 different recordings of the same work on my shelves.

I am sure most Cobbett members have probably experienced evenings with 'broadminded' people like your 1st violinist. Haven't such evenings led to our 'raison d'être?' By all means, let us know of you CD discoveries. It is difficult, if not impossible, to keep up with it all, and sometimes space considerations also make it hard to include all of the things coming out.

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.

The String Quartets of George Onslow

(Continued from page 1)

Continuing on then with Onslow's life and string quartets, one of Onslow's early biographers, (Fetis) comments that about a year after the publication of his first three quartets, Onslow became concerned that he had no thorough training in the art of composition. To this end, in the winter of 1808, Onslow sought out Antonin Reicha, who had just arrived in Paris from Vienna, as his teacher. Given the fact that Reicha was Onslow's only teacher of composition, his influence on Onslow is worth considering. Reicha, though today better known than Onslow (especially to wind players for his marvellous quintets), is hardly a household word. A proficient violinist, flautist and pianist, Reicha and his compositions were quite well-known during his lifetime, especially in France, where his books on theory became the standard texts for nearly half a century. During his considerable time spent in Vienna, Reicha became a close friend

of both Haydn and Beethoven, the latter, who on several occasions, highly praised Reicha's compositions. It may well have been from Reicha that Onslow acquired his 1808 edition of Beethoven's Rasumovsky Quartets, the Op.59. There can be little doubt that Reicha was responsible for Onslow's thorough knowledge of and esteem for the Vienna classics, especially the works of Beethoven, whose music was at the time, little known and little loved in France. As pointed out in Part I, some of Onslow's biographers believed, because his compositions clearly show a knowledge of Beethovenian developments, that Onslow actually studied with Ludwig in Vienna. Of course, he did no such thing.

Contemporary reports indicate that Reicha was a superb teacher and most French students with any promise eventually found their way to him. Reicha was not inflexible, a pedant, or like Cherubini—the other great teacher in Paris at the time—an inflexible traditionalist. He stressed freedom of expression and avoided imposing his will on those he taught. One of Reicha's biographers states his method of teaching was 'open-ended, but complete, too thorough for those who wanted merely the barest essentials of technique.' Berlioz recounted that he had learnt a lot from Reicha in a short time and considered Reicha's discussions "extremely clear and concise and unlike most eachers, he hardly ever failed to give his pupils the reason for the rules he recommended to them." Reicha was very fond of chamber music and was considered an expert in the art of the quintet, both string and wind, having apparently made an exhaustive study of Mozart's great quintets. Without doubt, Onslow was exposed by Reicha to the new technical possibilities

of musical instruments and the up until then unheard of possibilities of combining them in performance. Onslow's studies lasted only until the spring of 1809, but given Reicha's economical and thorough methods, this was probably all Onslow needed in view of his already extensive instrumental training. In sum, Reicha's greatest influence on Onslow's technique was in the realm of both harmony and rhythm. Reicha placed great importance on these two elements in his teaching and it was Onslow's own lack of confidence in harmonic writing which had led him to Reicha in the first place. Onslow himself subsequently wrote that he remembered his 'witty and instructive sessions' with Reicha with enthusiasm and great gratitude.

The year 1808 was a propitious one for other reasons as well. In that year, he married an heiress and daughter of a Chevalier from an old French noble family, Charlotte-Delphine-Françoise de

Recorded String Quartets of George Onslow			
String Qt. No.	Performers	Type	Disk Name & No.
No.7, Op.9 No.1	Mandelring Quartet	CD	CPO 999 060 2
No.7 2d Movmt	Coull String Quartet	CD	ASV DCA 808
No.9, Op.9 No.3	Mandelring Quartet	CD	CPO 999 060 2
No.10, Op.10 No.1	Trio a Cordes Francais	LP	CCV 1002
No.10, Op.10 No.1	Trio a Cordes Francais	CD	Koch 3-1623-2
No.19, Op.46 No.1	Coull String Quartet	CD	ASV DCA 808
No.22, Op.47	Mandelring Quartet	CD	CPO 999 060 2
No.23, Op.48	Quatuor Debussy	CD	Advidis Valois 4749
No.30, Op.56	Coull String Quartet	CD	ASV DCA 808
No.35, Op.66	Quatuor Parrenin	LP	CCV 1004

Fontanges or Delphine as she was generally known. The marriage made Onslow wealthy in that his own father, Edward, settled considerable property, in France as well as England, with their rents, on George as part of the marriage contract. And, Delphine brought with her a large dowry and as well as her future inheritance. From those who knew her, Delphine was described as a 'model of charm, wit and beauty.' Between 1808 and 1813, George and Delphine had

three children: two girls and a boy, the first born in 1809. According to Dr. Franks, Onslow was quite fond of his children, spent considerable time with them and made sure that their early education was properly carried out.

It is worth remembering that during the period with which we are dealing, France was continually at war. Onslow, unlike his younger brothers, never served in the French Army. He certainly was subject to the draft under French law. However, being the eldest, he was able to gain exemption under a 'privilege of primogeniture and also under a law granting the wealthy the right to hire a substitute or enlist a volunteer in their place. Dr. Franks comments that there is no evidence Onslow had any enthusiasm for the Napoleonic struggle or 'La Gloire.' Certainly the fact that he was half English with very close family ties to his English relatives may have created divided loyalties.

Between 1809, the time when he finished his lessons with Reicha, and the fall of the Empire in 1814, Onslow wrote one more set of string quartets. Just which set this was, is the subject of some speculation. Pleyel, Onslow's earliest and primary publisher, brought out three new string quartets, Nos. 4-6 as his

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Opus. 8. Dr. Franks believes these were actually composed after Onslow's Opus 9 quartets, also a set of three. He suggests they were written in 1815 and states they were published in 1816. According to Dr. Franks, the quartets which are known as the Op.10, (String Quartets Nos.10-12) are actually numbers 4-6. To support this supposition, he notes that a manuscript to the Op.10 quartets exists which lists them as Op.8. Franks does not state if this manuscript is in Onslow's hand, but writes that it is not known why Pleyel chose to publish these quartets, believed to be written sometime between 1809 and 1814, as Op.10. He postulates that Onslow 'may have delayed publication in order to make revisions, a practice which seems to reoccur throughout his life.' If that was the case, then, in actual fact, though begun before the Op.8, they were finished after and are later works. Having not seen this manuscript or the other evidence in support of this theory, and having no reason to believe that Pleyel, like Simrock, intentionally falsified opus numbers, I am not willing to automatically conclude that the quartets which Pleyel published as Op.8 were composed after those known to us as Op.10.

Whatever the case may be, it seems less confusing to refer to the quartets in the order they appeared throughout the 19th Century when editions of Onslow's quartets were readily available. (His quartets were published by Pleyel and Schlesinger in France, Cocks in England and by Kistner and Breitkopf & Härtel in Germany as well as several other companies over the course of the 19th and early 20th centuries.)

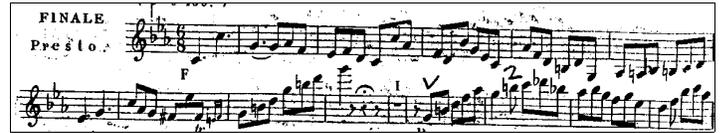
Onslow's first 21 quartets were published in sets of three and each quartet within a set shares the same Opus number. These sets are Op.4, Op.8, Op.9, Op.10, Op.21, Op.36, and Op.46. The individual quartets are differentiated as Haydn's or Beethoven's were, e.g. Op.8 No.1, Op.8 No.2 etc. or by an actual string quartet number, such as String Quartet No.18, Op.36 No.3.

The Opus 8 quartets are dedicated to Pierre Baillot (1771-1842), one of the great French violin virtuosos then in ascendancy. The first, and perhaps the strongest, of the set, **String Quartet No.4, Op.8 No.1** is in c minor. Upon hearing the first few brooding measures of the introductory *Largo*, one is immediately impressed by the advance in both ideas, emotion and tonal resources available to the composer:



In both the *Largo* and the whirling *Allegro agitato*, itself a *tour d'force*, the cello is given a very strong, in many cases a leading, but not solo, role. This is an important development. Other than Mozart's *Prussian Quartets* (K.575, 589 & 590), Haydn's Op.20 No.2 and Beethoven's Op.59 Quartets, there are no comparable examples and in truth, only Beethoven's Op.59 truly bring the

cello to the level of an equal voice in a non-novelty way. So, one can see the fruit of Onslow's association with Reicha had an almost immediate affect. (Remember, we know that it was Reicha who familiarized Onslow with the Op.59) The second movement, *Adagio*, begins as a dreamy pastoral song but the middle section features a stormy interlude, reminiscent of Beethoven's Sixth Symphony. The third movement, *Minuetto Allegretto* combines a charming, Haydnesque minuet with a musette trio section. The opening theme to the finale, *Presto*, in 6/8 is a downward plunging passage of considerable force:



The viola then begins a fugal development of the main theme. The second theme clearly conjures up the mood of Marchand's galloping *La Chasse*. As the movement progresses, the listener is led to prepare for a rousing finish but Onslow surprises by racing away on tip-toe *pianissimo*. This is a first rate work which would ornament any quartet's repertoire. The sound of this quartet is very original, it does not bring to mind the music of anyone else. It can be recommended to amateurs and professionals alike.

String Quartet No.5, Op.8 No.2 is in F Major. One does not hear much, if any, advance in the *Allegro con brio* over the Op.4 Quartets. The main theme is based on an interesting grace note melody. Although well-written, the first violin part dominates almost as much as one finds in Mozart's early quartets. The *Andante grazioso* is a set of variations based on a theme, in d minor, which might be called a shepherd's plaint. The variations are workmanlike but unremarkable except for one tremendous variation, nearly a third of the piece, in which the first violin is given an almost virtuosic part. Next is a *Minuetto Vivace* which features a spritely dance-like subject presented in canonic fashion. Here the part writing is better. The middle section, which is quite clever, is also presented in a canonic way. The last movement, *Allegretto Scherzo* has for its main theme a bravura melody. Once again, most of the thematic work is given to the first violin. In this Quartet, one can clearly see that Onslow had his dedicatee (Baillot) in mind. The first violin part requires a facile finger hand and elegant bow style. One feels it was written for the Paris Salon Concerts of the early 19th Century. While the music is tuneful, refined, and enjoyable to play, I don't think it belongs in the concert hall. Amateurs, however, will get considerable pleasure from it as long as the first violinist is up to the challenge.

The last quartet of this set, **String Quartet No.6, Op.8 No.3** is in A Major. Its opening movement, *Allegro*, is based on a 5 note motif stated first by the cello and first violin and then the second violin. Here, we find, the part writing is better. Several emotional peaks are reached in duets between the first violin and cello. There is also an excellent second theme. Onslow cleverly ends it with a swift scale passage. The next movement, *Andante non troppo lento* is perhaps the most striking of the Quartet. In the original manuscript the movement is subtitled *al Hispanuola*. This was due to the fact that it is based on a popular late 18th Century Spanish dance, the *Seguidilla bolera*. This dance is

(Continued on page 6)



New Recordings



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

String Quartets

Rutland BOUGHTON (1878-1960) Qt in F "From the Welsh Hills", Qt. in A "On Greek Folk Songs"; Hyperion CDA 66936 / Benjamin FRANKEL (1906-73) Nos.1-5, CPO 999-420-2 / Franz LACHNER (1803-1890) Nos.5-6; Amati 9601 / Fernando LOPES-GRAÇA (19-6-1994) No.1 Op. 160, Rustic Suite No.2 Op.166 & Fourteen Annotations, Op.170; Strauss/Portugal-som SP4036 / Alan RAWSTHORNE (1905-1971) Nos.1-3; ASV CD DCA 983 / Vladimír SOMMER (1921-) Nos.1-2 Panton 71 0357

Strings Only-Not Quartets

Frank BRIDGE (1879-1941) Sextet in Eb /

Eugene GOOSSENS (1893-1962) Phantasy Sextet Op.37; Concertino for String Octet, Op.47 all on Chandos CHAN 9472

Piano Trios

Mario CASTELNUOVO-TEDESCO (18-95-1968) Nos.1-2 Dynamic CDS 136

Piano Quartets & Quintets

Friedrich KUHLAU (1786-1832) Piano Quartets Nos.1-3; Marco Polo i.224044-25

Winds & Strings

Rutland BOUGHTON (1878-1960) Oboe Quartet No.1 & 3 Songs Without Words for Oboe Qt; Hyperion CDA 66936 / Louise FARRENC (1804-1875) Nonet in Eb, Op.38; Carlton Classics 6600392

Winds, Strings & Piano

Louise FARRENC (1804-1875) Trio in e for Flute, Cello & Piano, Op.45 / Carlton Classics 6600392 / Wolfgang MOZART (1756-1791) Grand Quintetto K.361 for Piano, Oboe, Violn, Viola & Cello (Arr. Schwencke); Nuovo Era 7276

Piano & Winds

Louise FARRENC (1804-1875) Sextet in c, Op.40; Carlton Classics 6600392

Winds Only

Usko MERILÄINEN (1930-) Partita for Brass Septet / Einojuhani RAUT-AVAARA (1928-) A Requiem in our Time for Brass Septet / Jean SIBELIUS (1865-1957)3 works for Brass Septet (Overture in f min, Petite Suite & Allegro); all on Marquis Classics ERAD 205

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generally stately in nature, of moderate tempo, in a minor key and usually in either 3/4 or 3/8 time. Onslow is able to create a very convincing effect by the use of a regular and repetitive accompanimental figure in the viola and cello set against staccato and syncopated melody in the 1st violin. (See example below):

This exotic effect is further enhanced by Onslow's ability to conjure the strumming sound of a guitar, an instrument to which the *Seguidilla bolera* is usually performed. He

achieves this through the use of rapid, staccato notes in repetition passed from voice to voice at various points. (Note the last line of the above example). With the exception of Boccherini, who spent his life in Spain, there is little or nothing that is contemporary which compares with this marvellous movement. In the *Minuetto Allegro*, Onslow once again reaches into his stock of tonal colors to create 'a call to the hunt,' no less effective than the third movement of Schubert's famous cello quintet, Op.163, D.956. The first section begins with an unusual trumpet-like theme given to the first violin while the rest of the voices are made to sound like horns. This is very tight writing and the melody is quickly passed from voice to voice. In the excellent trio section, the first violin presents a lovely contrasting tune to a bagpipe-sounding accompaniment in the lower voices. The finale, *Vivace*, as the title suggests, is a very spirited affair. A rondo in 2/4 which



stylistically, but not tonally, clearly shows the influence of Beethoven's Op.18 Quartets. The interesting second theme composed of triplets takes both player and listener alike by surprise. A fugal episode is suddenly introduced as the means of leading to an exciting conclusion.

This work, in my opinion is nearly as strong as Op.8 No.1 and can be recommended to both professional and amateur alike.

(1809-14) of their composition, there is really nothing which sounds comparable melodically. Onslow's passion for opera and flair for the dramatic allowed him to serve as a trail-blazer of Romantic melodic writing, not just during this period, but throughout his fruitful career. This fusion of chamber music form with the operatic is essentially unique to Onslow and is rarely, if ever, duplicated in the works of other composers so successfully and harmoniously as in Onslow's works.

In considering this set of quartets as a whole, what is astounding is that, given the time period

This series will continue in the next issue with a discussion of String Quartets Nos.7-9

More Septets for Winds & Strings

(Continued from page 1)

work's slow movement. This piece, in my opinion, has very enjoyable and interesting parts for all. There are several recordings available.

I am delighted to report that in 1996, the Sir **Charles Wood** *Septet in Eb* was published by Phylloscopus Publications, 92, Adcliffe Road, Lancaster, United Kingdom LA1 5BE. Wood was born in Armagh, Northern Ireland, but spent most of his adult life in London and Cambridge. He lived from 1866 to 1926. He studied with Charles Villiers Stanford at the Royal College of Music in London and later was on the faculty there, succeeding Stanford. He was also associated with the Cambridge University Music Society. Wood wrote some chamber music, works for voices with orchestra, Irish songs, and later in his life, much music for the church. The *Septet* is quite romantic in character, with very interesting but accessible parts for all players. There are many "juicy" French horn passages. My manuscript score has 1889 written on the cover. I know of no recordings of this fine work.

Writing these articles has its rewards. As a result of my last septet article, I discovered a new, very worthwhile piece. My previous article prompted Society member Roland Driessen from The Netherlands to inform me of the **Jan Koetsier** *Septett, Op. 4* (1932, revised in 1952) which is available from Donemus in Amsterdam. Mr. Driessen was so kind as to send me a copy of the parts and score! Koetsier was born in Amsterdam in 1911, studied in Berlin, and was a conductor of the Hague Philharmonic Orchestra and "second" conductor of the Concertgebouw Orchestra from 1942-49. In 1950, he was appointed principal conductor of the Bavarian Radio Orchestra, and in 1966 he became a professor of conducting at the Munich Hochschule für Musik. Koetsier has composed orchestra suites, vocal music, and some chamber music. To quote from *New Grove*, "His work has developed under the influence of Hindemith and is characterized by craftsmanship and clear, spontaneous invention." This description certainly fits the *Septett*. Difficult—but not cruelly difficult—passages and rhythmic figures occur in all parts, but the work is very rewarding to play.

Another septet I should mention is the **Friedrich Witt** *Septetto* for clarinet, horn, bassoon, 2 violins, viola, cello, and optional bass. The bass part in this work doubles the cello, making normally for a Schubert-sized ensemble, but I persuaded my friends at Phylloscopus Publications, the 1991 publishers of this work, to make a special part for me (converting the original viola part to a cello part), and the piece then functions quite well as a standard Beethoven-sized septet. (The 2nd violin part is low--and boring--enough that it can be easily read by the viola.) In all honesty, this work has fairly interesting parts for the 3 winds, but I cannot say the same for the string parts, especially the 2nd violin and viola. If any members wish to have a copy of my special cello part, I would be happy to send it to them. Witt lived from 1770 to 1836. From 1789 until 1796, he was a cellist in the orchestra of the Prince of Oettingen-Wallerstein. (As a side note, I believe there is some fine yet-to-be-discovered chamber music

in the Oettingen-Wallerstein library.) Witt is the composer of the "Jena" symphony, which for a while at the turn of the century was thought to have been composed by Beethoven.

One final septet I would like to mention is the **Peter von Lichtenthal** *Settinino* which I recently received from a friend in Italy, who found the manuscript in a conservatory library in Milan. The manuscript is quite hard to read, and I have not yet had the nerve to ask a septet group to try to read it, to determine if it is worthy of publication. Lichtenthal (1780-1853) was an Austrian-trained doctor of Medicine, who lived in Milan working as a government censor (and part-time composer and amateur musician). He was a friend of Mozart's son Karl. If anyone has more information about this septet, I would certainly appreciate hearing from you.

In closing, I am reminded of an inadvertent error I made in my earlier article as to another thoroughly enjoyable composition for septet, the **Adolphe Blanc** *Septuor*, I mistakenly reported that the opus number was 20. The correct opus number is 40. I have provided the Cobbett Association with a copy of my Richault edition of the *Septuor*, should other members wish to borrow it. However, I have been recently told by Mike Bryant, a member of the Board of Advisors of the Cobbett Association, that his new publishing firm, Rosewood Publications, is going to be including this fine work in its first group of editions. Bravo, Mike! The address for Rosewood Publications is 61 Oakhill, Surbiton, Surrey, United Kingdom KT6 6DY. Mike expects the Blanc (and other pieces) to be available in early 1998. The Frenchman Blanc lived from 1828 to 1885. As I mentioned in my first article, the short Tarentelle movement in this work is a very delightful dance movement. In my opinion, there is nothing else in the septet literature like it. The Andante maestoso introduction to the last movement is difficult to count during the violin quasi-cadenza. It helps if one of the non-playing winds looks over the shoulder of the violin and indicates time to the other (playing) string players. When Rosewood publishes a score for the work, that section can be more easily rehearsed.

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In Memoriam

It is with sadness that we note we have received word, since the last issue of the *Journal* was published, informing us that two of our members have recently passed away:

Donald Bernhardt of Mansfield, Ohio and **Helen Blachley** of St. Augustine, Florida.

Hot Off the Press: Newly Published Chamber Music

First the disclaimer: This is not an all-inclusive list but merely those works which have come to your editor's attention and which he feels would be of interest to the general membership. Listed are composer, dates, name of work, instrumentation and, where possible, publisher.

Strings Only

Walther AESCHBACHER (1901-1969) String Quartet in a, Op.32, Amadeus BP600 / Johann ALBRECHTSBERGER (1736-1809) 2 String Qts. in C & D Major, Amadeus BP2261 / Teresa CARREÑO (1853-1917) String Quartet in b min, Amadeus BP1011 / Gottfried von EINEM (1918-1996) Op.87 String Quartet No.5, Doblinger 06-147 / Niels GADE (1817-90) String Quartet in D, Op.63, Amadeus BP619 / Peter Gast (1854-1918) String Quartet, Amadeus BP1004 / Friedrich GERNISHEIM (1839-1916) Quintet in D Op.9 2Vln, 2Vla & Vc, Amadeus BP1012 / Theodor KIRCHNER (1823-1903) String Quartet, Op.20 BP2206 / Volker David KIRCHNER (19-) *Gethsemani*, Nottorno for String Sextet, Schott ED 8327 / Ernst NAUMANN (1832-1910) String Trio, Op.12 in D, Amadeus BP2357 / Pietro NARDINI (1722-93) Six String Qts., Amadeus BP2266 / Michael RADULESCU (1943-) Sextet for 2 Vln, 2Vla & 2 Vc, Doblinger 06-269 / Georg RAUCHENECKER (1844-1906) String Quartet in c minor, Amadeus BP1015 / Carl REINECKE (1824-1910) String Trio, Op.249 in c minor, Amadeus BP1007; also String Qt. No.4 in D, Op.211 Amadeus BP1002 / Joseph RHEINBERGER (1839-1901) String Quartet in F, Op.147, Amadeus BP1008 / Nicholai ROSLAVETS (1880-1944) String Qt. No.1, Schott ED 8126 / Philipp SCHWARWENKA (1847-1917) String Quartet in d minor, Op.117, Amadeus BP1014, also String Quartet in D, Op.120, Amadeus BP 1014 / Ludwig SPOHR (1784-1859) Double Quartet No.4, Op.135, Wollenweber 177 / Josef STRAUSS, (1827-70) for either string quartet or quartet & bass: Op.13, *Wiener Polka*, Doblinger 06-205, Op.230 *Im Flug*, Doblinger 06-204 / Johann STRAUSS, SR. (1804-49) for either string quartet or quartet & bass: Op.86 *Ballnacht Galopp*, Doblinger 06-207 / Herbert ZIPPER (1904-) *Fantasia for String Quartet 'Experiences of My Life'*, Doblinger 06-163

Strings & Piano

Louise FARRENC (1804-75) Piano Quintet No.1 Op.30 / Mikhail GLINKA (1804-57) 3 Russian Lieder for Vln, Vc (or Vla) & Pno, Amadeus BP2515 / Gustav JENSEN (1865-1920) *Fantasiestücke*, Op.27 for Vln, Vla & Pno, Amadeus BP2243 / Theodor KIRCHNER (1823-1903) Piano Quartet in c minor, Op.84, Amadeus BP2207; also Op.58, 15 *Kindertrios* for Pno, Vln & Vc, Amadeus BP2204; Op.59 *Novelletes* for Piano Trio, Amadeus BP2205 / Richard STRAUSS (1864-1949) *Ständchen*, *Festmarsch*, *Arabischer Tanz* & *Liebeslied* all for standard Piano

Quartet, Schott ED 8458 / Franz TISCHHAUSER *Salonata*, Quintet for 2 Vln, Vc, Kb & Pno, Amadeus BP 2238 / Robert Volkmann (1815-83) Piano Trio No.2, Op.5 in b min, Amadeus BP2550

Strings & Winds

Gottfried von EINEM (1918-1996) Op.85 Quartet for Flute, Vln, Vla & Vc, Doblinger 07-768 / Harald GENZMER (1909-) Quintet for Cln & Str. Qt., Schott ED 8379 / Willy HESS (1906-) Op.141, Qt. for Eng Hrn, Vln, Vla & Vc, Amadeus BP2245 / Paul HINDEMITH (1895-1963) Quintet for Cln & Str. Qt., Schott ED 4560-50 / Franz Anton HOFFMEISTER (1754-1812) Qt for Fl, Vln, Vla & Vc, Amadeus BP1006 / Augustinus KROPFREITER (1936-) *Trittico* for Vln, Cln & Vc, Doblinger 06-741 / Franz LACHNER (1803-90) Septet for Fl, Cln, Hrn, Vln, Vla, Vc & Kb, Amadeus BP2670 / Ernst NAUMANN (1832-1910) Op.10 Nonet for Fl, Ob, Bsn, Hrn, 2 Vln, Vla, Vc & Kb, Amadeus BP2623 / Joseph Miroslav WEBER (1854-1906) Septet for Vln, Vla, Vc, Cln, 2 Hrn, & Bsn, Amadeus BP2405

Piano, Strings & Winds

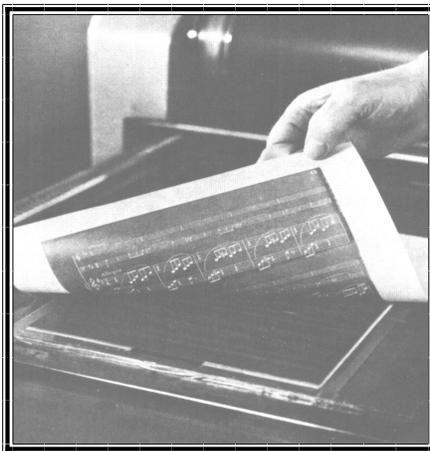
Gottfried von EINEM (1918-1996) Op.97 *Verdehr Trio* for Vln, Cln & Pno, Doblinger 07-335 / Jean FRANÇAIX (1912-) *Pour Remercier l'Auditoire* sextet for Fl, Cln, Hrn, Vln, Vc & Pno, Schott ED 8393 /

Piano & Winds

Jean FRANÇAIX (1912-) *Trio* for Ob, Bsn & Pno, Schott ED 8417 / Johann SCHOBERT (1738-67) *Trio in Eb* for Cln, Hrn and Pno, Kunzelmann GM1640 / Franz TISCHHAUSER, Quintet for Fl, Ob, Cln, Bsn & Pno, Amadeus BP2596

Winds Only

Philipp FAHRBACH, JR. (1843-1894) Op.340 *Im Kahlenbergerdörfel* for standard wind quintet, Doblinger 06-487 / Johannes HOLIK (1961-) *Peppone* for 2 Ob & Eng Hrn, Doblinger 06-336 / Augustinus KROPFREITER (1936-) *Torro* for 2 Ob, 2 Cln, 2 Hrn & 2 Bsn, Doblinger 06-588 / Joseph LANNER (1801-43) Op.165 *Steyrische Tänze* for standard wind quintet, Doblinger 06-486 / Alfred PRINZ (1930-) *The Merry Black Widow*, a take off on Lehar's *Merry Widow*, for standard wind quintet, Doblinger 06-493 / Johann SCHRAMMEL (1850-1893) *Wien Bleibt Wien* for standard wind quintet, Doblinger 06-488 / Josef STRAUSS (1827-1870) for standard wind quintet: Op.133 *Auf Ferienreisen*, Doblinger 06-494, Op.93 *Tag u. Nacht*, Doblinger 06-496 / Johann STRAUSS, JR. (1825-99) Op.463, *Fledermaus-Quadrille* for standard wind quintet, Doblinger 06-495 / Johann STRAUSS SR. (1804-49) all for arranged for standard wind quintet: Op.257 *Perpetuum Mobile*, Doblinger 06-463, Op.335 *Egyptischer Marsch*, Doblinger 06-471, Op.336, *Im Krapfenwaldl* Doblinger 06-484 /



Original Works for Three & Four Cellos Part Two

by Andrew Marshall

[The first part of this article appeared in Vol.VIII, No.1, ar.1997] There are many original 20th Century pieces to choose from for cello ensemble. Leading the field in teaching material is **Sheila Nelson** with her *Threes and Fours* (sc.pts) [B&H]. This is well written and very effective for cellists of limited standard. Also worth considering for teaching purposes are **Trew Duets and Trios** (p-sc) [OUP] and **Ridout Music for Three Cellos** (sc.pts) [Schott]. The latter is a four-movement work in contemporary idiom which uses only a small set number of notes per part yet is still very effective. On a slightly harder level, but still rated easy would be the following: **Bye Six Diversions** for three cellos (pts) [B&H Archive] and his *Suite Galante* for four cellos [B&H Archive] written in an approachable tonal style. **Depelsenaire's A L'Orée du Bois** (sc.pts) [Delrieu] is a one-movement piece written in alternating Largo and Adagio tempi. The *Three Easy Pieces* (sc.pts) [Delrieu] by **D'Ambrosi** are all slow movements with effective sonorous and expressive writing. **Charles Dakin's The Jungle Book** (p-sc) [B&H] consists of various movements for 2, 3 or 4 cellos or double basses. This is imaginative and descriptive writing for the medium. Easy pieces for cello quartet are to be found in **Desloges & Arnold 6 Pièces Faciles** ("pts") [Billadaut] The "pts" is in quotes as all four parts are laid out one by one on the same page, so players still a copy each. The recently published *Mellow Cellos* by **Thompson** (sc.pts) [Bardic] has proved popular. This is sonorous writing with occasional discords which need a keen ear for tuning. The bowings are not well edited.

At a moderate level of difficulty, cellos are climbing into the tenor clef with a freer use of tonality and rhythms. **Anita Hewitt-Jones' Serenade** for four cellos (sc.pts) [Musicland] is gently lyrical despite some angular writing in cello 3. **Walther Aesbacher** (1901-69) has written music for 3 and 4 cellos. His *Suite op 27* for 3 cellos (sc.pts) [Amadeus] is in 4 movements and is more or less tonal! **Imre Mező's Trio** is published in **Antal Friss's Cello Tutor vol. 5** (p-sc) [Editio Musica Budapest] (Friss was Mező's cello teacher.) There are three short movements, the last one has novel effects such as glissandi. *Eight Short Studies* by Sebastyén (sc.pts) [Editio Musica Budapest] is another Hungarian work for three cellos in contemporary style. Two cello quartets of moderate difficulty are to be found in **Rakov Pieces for Cello Ensemble** (sc.pts) [Sovetsky Kompozitor] - a volume of works for cello ensemble plus piano. From **Bruce Fraser** comes the recently published *Deux Dances* (sc.pts) [Lomond] with exciting rhythms in the second dance. **Sehlbach's Kleine Serenade** (sc.pts) [Möseler] is idiomatic, contemporary writing but not too adventurous tonally. It ends in C major! As a contrast, consider **Robert Pascal Paysages à Composer - Vallon Calme, Vallon Secret** (p-sc) [Éditions du Visage], 2 contemporary cello quartets, part of a larger scale work, with cluster harmony, slow glissandi and no bar lines. The 2nd piece is preferably for cello orchestra. Despite the leanings towards the avant garde, this is still rated of moderate difficulty. Very popular amongst cello quartets are the *Three Spanish Dances* (sc.pts) [OUP] by **Bryan Kelly**. In performance, it is best to swap the 2nd (fast) and 3rd (slow) movements. The exciting 2nd movement has a better ending.

The best two cello quartets of moderate difficulty are stylistically worlds apart. **Marie Dare's Elegy** (sc.pts) [Chester] is a truly beautiful quartet with echoes of Vaughan Williams from this Scottish composer. Wonderful rich harmony at the climax.

The image shows a musical score extract for Marie Dare's 'Elegy' (extract), marked 'Adagio ma non troppo'. It features four staves for cellos, labeled 'cello 1' through 'cello 4'. The notation includes various dynamics such as 'f' (forte) and 'sf' (sforzando), and articulation like 'cresc.' (crescendo). The music is written in a key with one flat and a 4/4 time signature.

As a contrast consider the jazz style, *DMO* (sc.pts) [Latham] by **Shirl Jae Atwell**. This is very popular and is highly recommended.

The image shows a musical score extract for Shirl Jae Atwell's 'DMO (1993)' (extract), marked 'Moderate Swing'. It features four staves for cellos, labeled 'cello 1' through 'cello 4'. The notation includes dynamics like 'p' (piano) and 'sf' (sforzando), and articulation like 'cresc.' (crescendo). The music is written in a key with one flat and a 4/4 time signature.

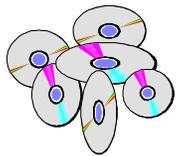
And finally onto works rated advanced. These involve treble clef passages, with fluent, often virtuosic writing. Designed as a teaching introduction to contemporary music is **Sergio Bianchi's Original Studies** for three cellos (p-sc) [Universal], this is actually technically very difficult and has some impossible page turns.

All the other items under consideration are for cello quartet. From 1923 come two quartets by **Luigi Forino: Preghiere no 3 (op 27/3)** (sc.pts) [Ricordi] and *Two Pieces op 27/4* (sc.pts) [Ricordi]. The latter's first movement uses Bach's *Prelude* from the 4th Cello Suite in cello 4 with added material in cellos 1-3. In the second movement, the *Gavotte* from the 6th Suite is shared around the quartet. Unusual, and both pieces are rhythmically complex.

Also rhythmically complex is the second of **Ernst Krenek's Two Studies** (p-sc) [Bärenreiter] This is for any number from one to four cellos, taking any of the parts. This could get rhythmically congested with four cellos, as each part has an independent line.

Christopher Bunting's Three Pieces for Cello Ensemble (sc.pts) [SJ Music] is also bordering on the virtuosic. The first movement *Fanfare* needs a cello orchestra—all parts divide—but the other two movements are possible for cello quartet. This is rich sonorous writing from a master cello technician. The third movement, *Vivace*, especially, demands agility.

(Continued on page 11)



Diskology: Piano Qts. by Zelenski, Noskowski & Herzogenberg; Music for Piano, Strings & Winds by Glinka & Herzogenberg



Unfortunately, by and large, the chamber music of Polish composers has remained unknown and unplayed. This is a shame as this Olympia CD (OCD 381) clearly shows. On it we have the piano quartets of two excellent 19th Century composers. These are works which clearly belong in the repertoire and are stunningly performed by

The Polish Piano Quartet. The first work, *Piano Quartet in c minor, Op. 61* is by **Wladslaw Zelenski** (1837-1921). Zelenski served for many years as Director of the Cracow Conservatory and had several symphonic, operatic and chamber works to his credit including, two string quartets, a piano trio and this piece. The first movement, *Allegro con brio*, is a big spacious affair which clearly shows Zelenski was abreast of current developments in European music, especially the works of Brahms. A marvellous *Romanza, Andante sostenuto* comes next. This is followed by an *Intermezzo* which serves as a searching scherzo. The finale, *Allegro appassionato*, is also quite a big movement and has much of the restless quality from the *Intermezzo*. Zelenski is sometimes mentioned as continuing the tradition of Moniuszko (The Polish Weber) and serving as a link in the Romantic tradition of Schumann and Brahms. This very fine piano quartet supports that view, but reveals nothing in the way of a national style such as one finds in much of Dvorak's music. Rather, tonally it adheres to, and sounds like it was written by a German during the last 25 years of the 19th Century.

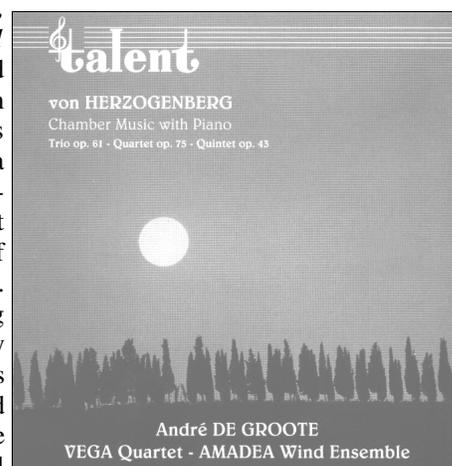
The second work on this disk is by Zelenski's slightly better known contemporary, **Zygmunt Noskowski** (1846-1909). Today Noskowski is remembered, if at all, as one of Karol Szymanowski's main teachers. Besides chamber music, he wrote in virtually every genre including ballet, opera and pure orchestral music, much of it in what might be called a Polish national style. However this work is also very Germanic in structure and tonal ideas. It features no Slavic tunes, but rather the heavy, rich musical expression of late German Romanticism. Noskowski's *Piano Quartet in d minor, Op. 8*, though presumably an early work, judging from its opus number, nonetheless sounds incredibly mature. It opens with a brooding very Brahmsian *Allegro con brio* which is almost too heavy to be played *con brio*. There are some very fetching melodies in this movement. The *Molto andante cantabile*, is a hugh lied of quiet beauty. However it becomes a bit monotonous due to its length and the fact that the secondary themes provide little contrast in mood. The third movement, *Moderato assai energico*, is wonderful in conception. It opens in an intermezzo mood but with a theme of considerable drive; this is followed by a light and contrasting somewhat Mendelssohnian scherzo. The finale is powerful and well

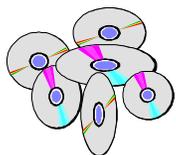
wrought. This is a most welcome disk and both of the piano quartets recorded here unquestionably deserve to be heard in the concert hall.

When one hears the works of **Heinrich von Herzogenberg** (1843-1900), as is so often the case with other composers with whom the Cobbett Association is concerned, one is forced to wonder how it is that he and his music have fallen into oblivion. Perhaps the foremost reason for this can be traced to the fact that Herzogenberg was not only a good friend and strong admirer of Brahms (whose influence can often be found in the former's chamber music), but also from the fact that Brahms frequently and publicly criticized Herzogenberg's works. Similar criticism of Bruckner and Mahler delayed their popularity for more than half a century. Further, there is considerable evidence Brahms was not only jealous of his friend (a titled aristocrat with a beautiful and gifted piano-playing wife) but also that he viewed Herzogenberg as a serious musical rival. Perhaps Brahms realized, as many a diligent listener today might, that despite his influence, Herzogenberg was a composer with an important original voice and his own ideas. There is no question but that several important musicians, including Joseph Joachim (who engaged Herzogenberg as a professor of composition at his famous Hochschule für Musik in Berlin) considered him an important composer.

The first work on this Talent CD Dom 2910-23 is his *Piano Quartet in e minor, Op. 75*. It is a late work dating from 1892. The themes and working out of the *Allegro ma non troppo* (a big movement, virtually half the length of the quartet) could well have been penned by Johannes B. Nonetheless, it is very, very fine. A brief, mostly calm and sometimes brooding *Andante quasi allegretto* follows. The third movement is an even briefer *Vivace*. The concluding *Moderato* strikes a lovely valedictory note, scaling no passionate heights but dying quietly away. The *Trio in D for oboe, horn & piano, Op. 61* is the second recorded work. Though written in 1889, not only does this work have a modern, almost neo-classical feel to it but it also shows none of Brahms' influence. The opening *Allegretto*, primarily pastoral in mood, is both original and charming. In the excellently conceived *Presto*, Herzogenberg

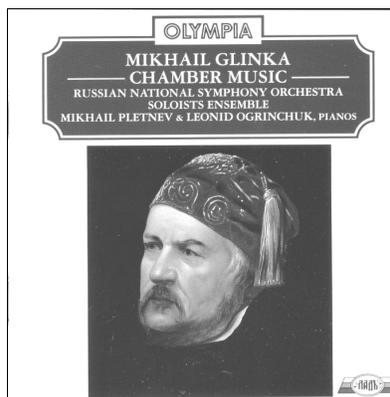
reveals how well he knows the instruments and the way they combine. The writing for oboe and horn is masterful and shows them off to their best advantage. A short, reflective *Allegretto* comes next. The vigorous, tuneful finale, *Allegro*, brings this





Glinka: 2 Sextets for Piano, String Quartet & Double Bass, Septet for Winds & Strings & A Septet for Piano, Harp, Winds & Strings

charming, first rate trio to a satisfying finish. The last work on this CD is his *Quintet for oboe, horn, clarinet, bassoon and piano, Op.43 in Eb* which dates from 1888. It opens with an *Allegro* which clearly exhibits some of the influence of Schumann but in an updated fashion. This is an excellent movement of many moods which once again integrates all of the instruments seamlessly. A long, leisurely, *Adagio* follows, very peaceful. In the short and spirited *Allegretto*, there is not only humor, but writing which sounds very advanced for its time, again in a neo-classical tradition. Surprisingly, there is a French feel to it, as if one of *Le Six* had written it. The concluding *Allegro giocoso*, thematically is a continuation of the previous movement. The *Quintet* would surely be great fun for any wind and piano party. I strongly recommend this disk to one and all.



the *Divertimento Brillante on Themes from Bellini's 'La Sonnambula.'* It, too, was dedicated to a young Italian piano virtuosa and has as a result a very demanding piano part. Though charming in its way, the ideas are more pedestrian than in the *Grand Sextet*. Next is the *Septet in Eb* for oboe, bassoon, horn, two violins, cello and bass. Dating from 1823, Glinka

Some might argue that Mikhail Glinka (1804-1857), the so-called father of Russian Music, is hardly unknown, but his chamber music certainly is. Including the four on this disk, he wrote around a dozen works for chamber ensembles including two string quartets and the *Grand Sextet in Eb* for piano, string quartet and bass. Currently in print from Kunzelmann, the *Sextet*, which is in three movements, was composed in 1833 at Lake Como and dedicated to a gifted young lady pianist which explains why the piano is treated in a rather soloistic way rather than integrated into the group. The strings do get their innings, but are primarily treated as a small orchestra. Lovely to hear, the *Sextet* is not particularly Russian-sounding, but is instead shot through with Italian lyricism. The other work for this combination on disk is

departs from the instrumentation used by Beethoven substituting an oboe for the clarinet and an extra violin for the viola. This can be explained in that he composed the work for a specific group of musicians. Although Glinka later referred to the *Septet* as dating from a time when he was 'ignorant of music,' it is by no means an inferior work and shows his familiarity with the Viennese classics. In four movements, it is a pleasure to hear and, I imagine, to play. The last work, also a septet, is unlikely to be played or performed because of its instrumentation. Composed in Italy around 1832 with a specific group in mind, the *Serenade on Themes from Donizetti's Anna Bolena* is for horn, bassoon, viola, cello, bass, piano and *harp*, the latter being rather prominently featured. Glinka heard it performed at La Scala in Milan, which is more than you're likely to do, with Rolla, the famous virtuoso, on viola.

(Continued from page 9)

Andante religioso op 95e (sc.pts) [Simrock] by **Bertold Hummel** features fluctuating tempi changes, passages in artificial harmonics, contemporary harmonies and high treble clef passages. Of a somewhat calmer perspective is **Krein's Lyrical Fragment op 1a (sc.pts) [IMC] although there are some high passages for cellos 1-3. **Werner Thomas-Mifune** has contributed quite a lot to the massed cello repertoire, but his cause is not helped by his *Vergnigliche Etuden* sc.pts [Kunzelmann]. Perhaps these five quartets are "amusing" (*vergnigliche*) after the players have mastered the notes, rhythms and solved the ensemble difficulties. Or is Thomas-Mifune amused at our shortcomings? The Polish born **Piotr Moss** (b 1949) gained first prize in the 1978 Carl-Maria-von-Weber Composers' Competition for his *Quartet for Four Cellos*. (sc.pts) [Peters], a substantial 4-movement work featuring many facets of cello technique. Passages often move in block semitones. This is undoubtedly a very exciting piece in the hands of skilled cellists. Rating: very advanced.**

Slightly more approachable is the *Notturmo* (pts) [Forliveni] by **Enrico Mainardi**. A sonorous opening opens an emotionally charged work with high writing in cellos 1-3 and double stops in all parts. Recommended.

This survey will continue with a look at arrangements for cello trios and quartets. Following that, works for larger cello ensembles will be considered. In the meantime, if anyone has a copy of Moór's *Cello Quartet*, I would be delighted to see it!

Back Issues of the *Journal* Are Available

Many members have written to us to inquire whether it is possible to obtain back copies of the *Journal*. The answer is yes at a cost of \$5.50 per issue. (This includes postage) The *Chamber Music Journal of the Cobbett Association* or just *Journal* started out life as a newsletter and was known as such during the editorship of Robert Maas from October 1990 until October of 1993. As many of you know, Mr. Maas died in February of 1994. After his death, the Newsletter was renamed the *Journal* and its format changed.

Volume I. No.1 (Newsletter No.1) October 1990. Announcement of Organization. Statement of purpose. Who was W.W. Cobbett. Introduces Advisory Council. Defines Non-Standard Chamber Music.

Volume II. No.1 (Newsletter No.2) January 1991. How to Find Rare Music. Short Review of 8 Piano Trios. Short Review of 8 Sonatas for Violin & Piano.

Volume II. No.2 (Newsletter No.3) April 1991. Pro Arte Quartet Celebrates 50th Anniversary. Brief Review of 10 Piano Quartets.

Volume II. No.3 (Newsletter No.4) July 1991. Lark Quartet's Success. James Friskin Remembered. Very Brief Review Wilhelm Stenhammar's String Quartets. Bernard Herrmann's Clarinet Quintet. Very Brief Review of 13 String Trios for Vln, Vla & Vc. Very Brief Review of 14 Piano Quintets

Volume II. No.4 (Newsletter No.5) October 1991. Guide to Darius Milhaud's 18 String Quartets. Review of 7 Sonatas for Cello & Piano

Volume III. No.1 (Newsletter No.6) January 1992. Mirecourt Trio. George Onslow Revival. Max Reger's Chamber Music

Volume III. No.2 (Newsletter No.7) April 1992. Manhattan String Quartet. Listing of Quartets for Flute & Strings Brief Review of 12 Little Known Works For Piano & Strings. Sergei Taneiev's Chamber Music.

Volume III. No.3 (Newsletter No.8) July 1992) Muir String Quartet. Some of Heitor Villa Lobos' Chamber Music

Volume III. No.4 (Newsletter No.9) October 1992. Philadelphia Piano Trio. Bohuslav Martinu's Chamber Music

Volume IV. No.1 (Newsletter No.10) January 1993. Da Vinci String Quartet. Robert Maas, Cellist. Fanny Mendelssohn & Clara Schuman compared.

Volume IV. No.2 (Newsletter No.11) April 1993. Glazunov's Chamber Music. Brief Review of 12 Octets & 4 Double Quartets.

Volume IV. No.3 (Newsletter No. 12) July 1993. Bergonzi Quartet. William Alwyn's Chamber Music.

Volume IV. No.4 (Newsletter No.13) October 1994. Portland Quartet. Frank Bridge's Chamber Music

Volume V. No.1 July 1994. Death Notice & Memorial Issue in Honor of Robert Maas

Volume V. No.2 September 1994. Wilhelm Stenhammar's String Quartets. Luigi Cherubini's String Quartets.

Volume V. No.3 December 1994. String Quartets Dedicated to Haydn Part I. Apgar Rating System. Eric Zeisl's Chamber Music. Diskology: Ethel Smyth String Quartet & Quintet, Friedrich Kiel Piano Quintets. Johann Nepomuk Hummel's Piano Trios.

Volume VI. No.1 March 1995. Vagn Holmboe's String Quartets. Problem of Rating Chamber Music. Recently Published Music. String Quartets Dedicated to Haydn-Part II. Max Bruch's Chamber Music. Diskology: Wilhelm Berger Piano Quintet, Vincent D'Indy String Quartet Nos.1-2

Volume VI. No.2 June 1995. String Quartets of Lesser Known 18th & Early 19th Century Composers-Part I. Body Movement & Performance. Chilingirian String Quartet. Beyond Brahms & Mozart-Other Clarinet Quintets. You've Played the *Trout*, Now What? Hurdles to Playing 18th & Early 19th Century Music. Diskology: Korngold String Quartets 1 & 3, Spohr String Sextet & Quintet for Piano & Winds, Boccherini String Trios Op.47, Vienna Biedermeier Composers.

Volume VI. No.3 September 1995. Companion Pieces for Beethoven's Septet. Coaching Tips from the Bridge Quartet. Ars Antiqua, Treasure Trove of Old Recordings. Lesser Known Quartets of the 18th & Early 19th Centuries-Part II. The Miami String Quartet. Trios for Clarinet, Cello & Piano. Diskology: Septets by Joseph Miroslav Weber & Adophe Blanc, Paganini's 15 Guitar Quartets

Volume VI. No.4 December 1995. William Hurlstone & His Contemporaries. Humor in Chamber Music. Chamber Music of Robert Volkmann Part I. Recently Published Music, Diskology: Kuhlau's Piano Quartet Nos. 1-2, Flute Quintets of Andreas Romberg & Ferdinand Ries, George Chadwick String Quartet Nos.1-3

Volume VII. No.1 March 1996. Nothing but Nonets—A Survey. Do Dogs Like Chamber Music. Cassart String Quartet. Leckerbissen fur Klaviertrio: Donizetti, Frank Bridge, Theodor Kirchner, Fritz Kreisler, Heinrich Marschner, Anton Filtz, Victor Herbert & Carl Bohm. Chamber Music of Robert Volkmann-Part II. Emergency No.3—Trios for 2 Violins & Cello. Diskology: George Chadwick String Quartet Nos. 4-5 & Piano Quintet, Bruch's Viola Quintet & String Octet, Paul Wranitzky Op.16 String Quartets, Carl Czery Grande Serenade.

Volume VII. No.2 June 1996. Erwin Schulhoff's Chamber Music. Quartets for Clarinet & String Trio-Part I. Franz Krommer's String Quartets Currently in Print. Angeles String Quartet. Diskology: String Quartets of Charles Dancla, Pierre Rode, George Onslow, Carl Abel, William Shield, John Marsh, Samuel Webbe Jr., Samuel Wesley, Sibelius Early Chamber Works, Quartets for Piano, Flute, Violin & Cello by Hummel, Rheinberger & Danzi

Volume VII. No.3 September 1996. Alberto Ginastera's Chamber Music. Some Little Known Chamber Music for Amateurs. Quartets for Clarinet & String Trio-Part II. Dvorak's Unknown String Quartets. Diskology: Jan Bella's String Quartets & Viola Quintet, Onslow String Quartets, Krommer Wind Octets, Gretchaninov's Piano Trios

Volume VII. No.4 December 1996. Saint Saens Piano Quartets. Music of Charles Villiers Stanford. Importance of Patronage. String Trios of Hermann Berens. Shoppers Guide to New Published Music, Diskology: String Quartets by Dutch composers including Jan Brandt-Buys, Julius Rontgen, Marius Flothuis & Hendrik Andriessen. Hindemith's Clarinet Quintet & Flying Dutchman Overture for String Quartet, Viotti 3 String Quartets, Sibelius Chamber Music for Brass.

Volume VIII. No.1 March 1997. String Quartets of George Onslow-Part I, Grazyna Bacewicz's Chamber Music, W.W. Cobbett Turns 150, Original Works for 3 & 4 Cellos-Part I, Diskology: Works for 4 Cellos by Danzi, Offenbach, Fitzehagen, Tansmann & Hoffmann, Music for the cafe houses of Berlin & Vienna.

