



The Cobbett Association's Chamber Music Journal

Vol.IX. No.2, Jun. 1998

Hot Off the Press— Newly Published Music

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

First I would draw your attention to Merton Music's 1998 catalogue, a copy of which is reprinted on the last page of this issue. This is an impressive selection of string chamber music, most of which is out of print and at prices which you will not find anywhere else. Merton Music is owned by Theo Wyatt, a member of The Cobbett Association, and has been very responsive to the needs and interests of our membership. Because Merton's catalogue is reprinted in its entirety, I have not integrated those works into this article.

Strings Only

Laurent BAUDRON (1743-1834) Str. Qt. Op.3 No.4, Musisca / Luciano BERIO (1925-) Str. Qt. No.3 / Luigi BOCCHERINI (1743-1805) Six String Trios Op.14 also La Ritirada di Madrid Qnt for 2 vln, vla & 2vc / Muzio CLEMENTI (1752-1812) Canone for 2 Vln & Vla / J.B. DAVAUX (1742-1822) Op.9 No.6, Musisca / Gaetano DONIZETTI (1797-1848) Str. Qt. No.1 / Jean FRANCAIX (192-97) Str. Qt. No.1 / F.X. GOSSEC (1734-1829) Op.15 No.6, Musisca / Helmut EDER (18—19??) Str. Quintet, Doblinger 06 256 / Alexander GRETCHANINOV (1864-1956) String Qt. No.1, Kevin Mayhew 3611143 / Peter HEIDRICH (19??-) Variations on Mendelssohn's Wedding March for Str. Qt. / Ignatz LACHNER (1807-1895) Str. Qt. in a, Op.105, Amadeus / Maurice JAUBERT (1900-1940) String Trio / Tigran MANSURIAN (1939-) Str. Qt. No.3 / Siegfried Bruno MADDERNA (1920-73) Str. Qt. / MATTUS (1934-)

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Music for Clarinet, Strings & Piano-A Survey Part 3

By Michael Bryant

(The first two parts of this article appeared in Vol.8 No.4 (Dec. 1997) and Vol.9 No.1 (Mar.1998) of the *Journal*)

Sextets for Clarinet, String Qt and Piano

Sergei Prokofiev's *Hebrew Overture* for clarinet, string quartet and piano was first performed in New York in 1920, by the Zimro ensemble. In the English language edition of his autobiography (1960), the composer gave the following account of how it came to be written. In the fall of 1919 the Jewish-Russian ensemble called Zimro (Hebrew: song or melody), arrived in the United States. It consisted of a clarinetist, (Simeon Bellison), a pianist and a string quartet, all former students of Prokofiev's in St Petersburg. They approached Prokofiev, asking him to write a work for them, and gave him a notebook



of Jewish themes. Prokofiev initially refused on the grounds that he only used his own musical material. Elsewhere in his music, folk themes can only be found in his *Second String Quartet*, (1942)

written while an evacuee in the Caucasus. Prokofiev kept the notebook of Jewish themes and glanced at them one evening while improvising at the piano. He noticed that some wellknit material emerged from this exercise. He completed the overture ten days later. It is in sonata form and uses two contrasted folk themes, the first comic and sad, played by the clarinet, the second lyrical, played by the cello. Prokofiev did not attach much significance to this work,

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The String Quartets of George Onslow Part VI

by R.H.R. Silvertrust.

(The first five parts of this article covered the composer's life from his birth in 1784 through 1822. The first fifteen quartets, Op.4 Nos.1-3, Op.8 Nos.1-3, Op.9 Nos.1-3, Op.10 Nos.1-3 and Op.21 Nos.1-3 were presented and analyzed)



A little known painting of Onslow circa 1830 about the time the Op.36 Qts. appeared.

From the time Onslow completed his Op. 21 Quartets (1822), nearly eight years were to pass before he returned again to this genre. In the interim, he became occupied with the prospect of enhancing his reputation among his native countrymen and Parisians in particular. Strange to relate, but by 1824, he was already better known in Germany, Austria and England than in his native

France. He could not help but notice that in Paris, composers who were regarded as being in the first rank (men such as Auber, Bofeldier and Hérold) were composers for the opera. This conclusion was further strengthened after many of his friends suggested to him that the reason he was not better known by the Parisian public was because he had limited himself to composing instrumental music. They urged him to apply his talents 'to the stage.'

Thus it was that in 1824 Onslow composed his first opera, *L'Alcade de la Véga*. It was in 3 acts and written for the Théâtre Royal de l'Opéra-Comique. It was not a success. According to the critics, it was not the music

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Chamber Music Journal

R.H.R. Silvertrust, *Editor*

The Chamber Music Journal is published quarterly (March, June, September & December) by The Cobbett Association, Incorporated, a Not for Profit Corporation. **Unsolicited manuscripts are welcome** and will be handled with all reasonable care but responsibility cannot be assumed for such materials. Return postage must be enclosed to insure any return of same.

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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.



The Sounding Board-Letters to the Editor



Chamber Music by Hermann Berens

A while back, you wrote an article (*see: Vol. VII No.4, December 1996*) about Hermann Berens' String Trios, Op.85 which I have enjoyed playing very much. Did he write any other chamber music, and if so, is it in print?

Mary Davilla
Los Angeles, CA

There is not a lot information available on Berens in English. He spent most of his life in Sweden and made a name for himself in Stockholm as a pianist and opera composer. The only other chamber works I am aware of are a string quartet, Op.78 and four "Gesellschaftsquartette" for piano four hands, violin and cello, Opp.23, 48, 72 & 80. Unfortunately, none of these are in print.

Wants to Hear & Play Onslow's Qts.

I have enjoyed your series on the Onslow string quartets tremendously and have been trying desperately to get some of the music or at least to hear some recordings. I have called several music shops around the U.S. and even telephoned Broekmans en Van Poppel in Amsterdam but have had no success. No record store here seems to have any string quartets. Can you help.

Peter Nageli
Dallas, TX

You have had no success in obtaining the music from music stores because up until now there have been no string quartets by George Onslow in print. This has now changed with Merton Music's bringing out (see back page of this issue for details) of two of his string quartets: String Quartet No. 7, Op.9 No.1 and String Quartet No.14, Op.21 No.2. The Op.9 quartets were reviewed in Vol.VIII No.3 (Sept.1997). The Op.21 quartets were reviewed in the last issue of the Journal, Vol. IX No.1 (Mar.1998). These are two very fine quartets well worth obtaining. (There are some string quintets for either two vc, or two vla or vc & kb) of Onslow's which have been brought out: Op.38, Op.39, & Op.78 by SJ Music, Op.67 by Phylloscopus and Op.74 by Doblinger—all excellent). As for recordings of the string quartets, the following have been recorded: String Qt. No.7, Op.9 No.1, String Qt. No.9, Op.9 No.3 and String Quartet No.22, Op.47 are on a CPO CD #999 060. String Qt. No.19, Op.46 No.1 & String Qt. No.30, Op.56 are on ASV DCA 808. String Qt. No.23, Op.48 is on Avidis Valois 4749. String Qt. No.10,

Op.10 No.1 is on Koch 3-1623-2. There is also a brand new recording of String Qt. No.1, Op.4 No.1, No.10, Op.10 No.1 and No.21, Op.46 No.3 on CPO 999 329.

Chamber Music for Winds in Library

Has there been any progress in obtaining chamber music for winds or at least winds and strings in the Cobbett Association Library.?

Michael Casadoccio
Jacksonville, FL

Yes and no. The executive board met in November and decided we would make a concerted effort to solicit members who have extensive collections of such music to begin a program of making us copies of out of copyright music. However, to date, we have not yet received any substantial contributions. Those of you reading this who have such collections, again please consider sending us copies of wind chamber music.

Sending Us Articles

I am thinking of writing an article about the string quartets of the Austrian composer, Franz Schmidt (1874-1939). I know that you have encouraged Cobbett Members to get involved and do this. I have a couple of questions, however, before I begin. Can we find out in advance if a subject is acceptable for the *Journal*? Also, I am about to get a computer (my typewriter is broken and no one can fix it). Do you prefer articles printed or can I send them on disk. If on disk, what work processor?

Junius J. LeDouce
Arlington, VA

*I will look forward to your article on Schmidt! Just drop us a line or call to verify that a subject is suitable. **Your articles are very welcome!** Our membership is probably the most knowledgeable group about chamber music in existence. We print the Journal using Microsoft Publisher (Version 2.0). You may use Microsoft Word 6.0, or WordPerfect or Publisher. A disk would be appreciated but you may also send hardcopy and we will scan it.*

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

We have reproduced Merton Music's catalogue in the *Journal* because the works there cannot be obtained in the music shops and also because Theo Wyatt, a Cobbett Association Member, and keen amateur chamber music player is dedicated to catering to our passion of finding, reproducing and playing deserving works which have long been out of print—and for a price which won't break anyone's pocketbook. Hence, printing the catalogue is, in my opinion, a service to our readership.

With regard to the continuing saga of our copying situation, Professor Oddo informs me that we have engaged a graduate student to handle our copying orders beginning on June 28. By the time you receive this issue, most of people who have placed orders will have been contacted to confirm their months old orders. We realize how important it is to be able to make copies available of works in our library (which are out of copyright) for members. Out of concern for the quality of the copies and the price, I had initially thought it necessary that I should either do or oversee the copying personally. This quickly became impossible because of the volume and even filling small orders is very time consuming. Next, we thought the Association might be able to use university students who would be paid by the university. We lost a lot of time trying to arrange this and in the end were unsuccessful. Finally it became clear that the only way our copying orders could be filled was by hiring individuals to do this work, the most likely being students since the library resides at a university. We hope to keep our costs to you the same as in the past i.e. 25¢ per copy—50¢ per double-sided page. Our shipping & handling charge, \$3 within the U.S. will remain the same as will our binding charges \$5 per work (without piano). Again, we appreciate your patience and understanding and hope that we can now get on with sending out the works which so many of you have

In Memoriam

It is with sadness that we note we have received word since the last issue of the *Journal* was published that Cobbett Association Member **Donald Fagin** of Southfield, Michigan has passed away.

Hot Off the Press—Newly Published Music

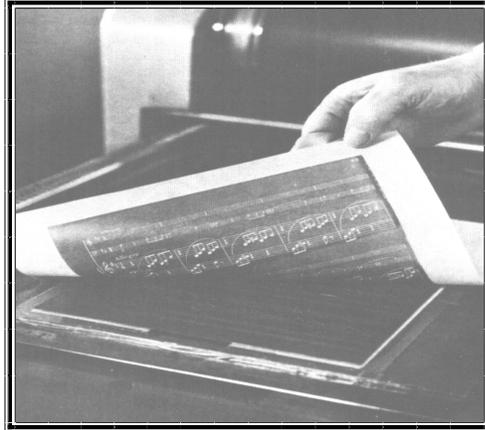
(Continued from page 1)

Windspiel for String Trio / Ernest MOERAN (1894-1950) Str. Qt. in a / George ONSLOW (1784-1853) Str. Quintet No.26 2vln, vla, vc & KB or 2vc, Phylloscopus / M i c h a e l R A D U L E S C U (1943-) Str. Sextet / Alan RIDOUT (19—) Str. Qt. Nos.1-6, Keven Mayhew Nos.361133-38 / Theodor SCHACHT (1748-1823) Str. Qt. in B / Johann Franz SCHUBERT (1797-1828) Overture D.8 for 2vln, 2vla & Vc, Peters / STRAUSS JR. (1825-99) Einzugsmarsch for Str. Qt. Doblinger / Johann STRAUSS SR. (1804-1849) Die Friedensboten & Einzugs Galopp both for Str. Qt., Doblinger / Arnold TROWELL (1887-19??) Str. Qt. in G Op.25, Kevin Mayhew 3611145 / Giovanni Battista VIOTTI (1755-1824) 3 String Quartets, Op.22 Nos.1-3 / Eugene WALCKIERS (1793-1866) Quintet No.1 2Vln (or Vln Fl), vla, vc & KB

Strings & Piano

Bruno BETTINELLI (1913-) Piano Trio / Johannes BRAHMS transcribed by T. Kirchner the Op.18 \$ 36 Str. Sextets as Piano Trios / Feruccio BUSONI (1866-1924) Andante & Scherzo Op.18 for Pno Trio / Robert CASADESUS (1899-1972) Piano Trio No.2 / Franz DANZI (1753-1832) Quartet for Pno, Vln, Vla & Vc / Manuel Albert DIETRICH (1829-1908) Trio in F, Wollenweber / FALLA (1876-1946) el Amor Brujo for Pno, Str. Qt. & Bass / Theodor KIRCHNER (1823-1903) Bunte Blatter for Piano Trio, Op.83, Amadeus 2210 / Edouard LALO (1823-95) Pno Trio No.2 / Franz Liszt (1811-86) Complete music for Piano Trio, Vol XI Liszt Society / Gustav MAHLER (1860-1911) Piano Quartet Movement, Rahter / Leopold MOZART (1719-1787) Musikalische Schlittenfahrt for 2vln & pno / Philipp SCHARWENKA (1847-1917) Piano Trio in A, Op.105, Amadeus BP1027 / Johann SCHROETER (1752-1788) Sonata for

Pno, Vln & Vc / Hans SITT (1850-1922)



Piano Trio No.1, Op.63 No.1, Broekmans & Van Poppel 1759 / Joseph SUK (1874-1935) Piano Trio No.1 Op.2, Rahter / Joseph SUDER (1892-1980) Walzerayklus for Piano Trio, Amadeus BP1047

Piano, Strings & Winds

Kaspar KUMMER (1795-1870) Trio for fl, vla & pno, Op.75, Mayhew 361 / Anna Amalie Duchess of SACHSEN-WEIMAR (1739-1807) Divertimento for Pno, Cln, Viola & Vc, Doblinger DM1234 / Joseph SUDER (1892-1980) Suite in Olden Style for Pno, Vln, Ob, Cln, Vc, Amadeus BP1048

Strings & Winds

Franz BERWALD (1796-1868) Septet for Cln, Bsn, Hrn, Vln, Vla, Vc & Kb, Barenreiter / Friedrich DOTZAUER (1783-1860) Qt. for Fl & String Trio Op.29, Meyhew 3611209 / Franz KROMMER (1759-1831) Quartet Op.46 No.1 for Bsn, vln, vla & vc / Juan PLA (1710-70) Trio for Ob, Vln & Vc / Ignatz PLEYEL (1757-1831) Qt. for Fl & String Trio in Bb, Meyhew 3611276 / Georg TELEMANN (1681-1767) Parisian Qt. Nos.4-6 for Fl, Vln, Vc & Kb, Amadeus Nos.834-6

Winds & Piano

Andre PREVIN (1934-) Trio for Oboe, Bassoon & Piano.

Winds Only

Carl DITTERSDORF (1732-99) Partita for 2 Ob, 2 Hrn & Bsn / Franz KROMMER (1759-1831) 4 Partitas for Wind Octet, Op. 57,67, 69 & 79 / Eduard STRAUSS (1835-1916) Hectograph for Wind Quintet, Doblinger No. 06 483 / Josef STRAUSS (1827-70) Auf Ferienreisen, Brennende Liebe & Tag u. Nacht all for Wind Quintet, Doblinger Nos. 06 494, 06 489 & 06 496

The String Quartets of George Onslow (continued from page 1)

but the poor choice of libretto which was not suited to comedy. The overture to the opera, however, became quite popular taking on a life of its own with frequent performances in Vienna, Leipzig and other German cities. Although the his opera was not a great success, it nonetheless did not harm his name within Parisian cultural circles. Meanwhile, Onslow's reputation within the Auvergne was growing. He was elected a member of the Académie de Clermont an ancient literary and cultural association composed of the 30 most prominent writers, musicians and artists of the department of Clermont-Ferrand.

After the opera, Onslow returned to composing chamber music and toward the end of 1824 wrote another three string quintets, Nos.7-9. These were followed up by two more piano trios, Nos.8-9, Opp.26 & 27, and set of variations for piano entitled *Thème Anglais*, Op.28. Not long after this came a sonata for violin and piano, Op.29. All of these works were printed by Pleyel in France and Breitkopf & Härtel in Germany almost immediately after their composition. Additionally, the piano trios were printed in England by two firms, Boosey and Novello.

In his next work Onslow struck out a new direction and wrote a sextet for piano, flute, clarinet, bassoon, French Horn and Double Bass, Op.30 in E flat. There are several possible explanations for his sudden interest in woodwind chamber music. Reicha, who played a rather important role in the development of the woodwind quintet, was Onslow's only teacher. Still this did not explain why Onslow waited 20 years from his last lesson with Reicha to write such a work. Two other factors provide better explanations as to why he did it then. Woodwind music had become extremely fashionable in France during the first part of the 19th Century and Onslow, after the failure of his opera and his attempt to raise his reputation yet higher, looked for another vehicle to accomplish this same goal. The actual inspiration was probably the famous Septet, Op.74 (for piano, flute, oboe, horn, viola, cello and bass) of Johann Nepomuk Hummel. In fact, Onslow's Sextet is dedicated to Hummel. The Sextet was received with great critical acclaim and was quite popular, especially in Austria and Germany.

The Sextet was followed by several songs for voice and piano. In 1826, he began work on his second opera, *Colporteur ou l'Enfant du Bûcheron*, which was written for the Opera Comique. *Colporteur* premiered at the end of 1827 and was a success. The critics spoke of it in the highest terms and Onslow must surely have been gratified. By 1831, the opera had been performed in Belgium, throughout Germany and Austria, and also in Denmark and England. The overture to the opera remained in the orchestral repertoire throughout the 19th Century.

After the opera came a sonata for violin and piano, Op.31 and his 10th String Quintet for 2 cellos, Op.32. At the first performance of this quintet (in London), the second cellist failed to appear. Finally, Onslow leapt onto the stage and took the second cellist's part. Dragonetti was also in the audience and when one of the other performers asked Onslow if he did not wish the famous Italian to execute the part on the bass. Onslow is said to have replied:

No! No!! A hundred times no! My 10th Quintet is being performed

for the first time, and, notwithstanding all the talent which I recognize in Signor Dragonetti, I am sure the contrabass will have a detestable effect. It will howl in the middle of the other instruments; and how will he be able to soften its formidable sound?

The Quintet which opens with a passage in the second cello for some reason gave Onslow difficulty and finally, he agreed to allow Dragonetti to play it. After the first 8 measures, the audience, including Onslow, sprang to its feet and burst into applause. Based on the performance, Onslow decided to make a bass part for all of his quintets for two cellos. Three more quintets, Opp.33,34 & 35, were composed in 1828.

Finally, in 1829, Onslow returned to the genre of the string quartet, finishing his Op.36, a set of 3 quartets. Given the superb quality of these works, it is surprising to learn they were transcriptions of his Op.14 piano trios. Onslow's biographer, Dr. Franks, states that the composer left the violin and cello parts to the trio alone and gave the majority, but not all, of the keyboard melody to the inner voices, the second violin and viola. The quartets were published by Pleyel and Breitkopf and Härtel in 1830 and dedicated to M.J. de Sayve, an amateur musician in Paris. These quartets met with considerable critical success. For example, Johann Philipp Schmidt, a composer himself, and reviewer of Onslow's Op.36 String Quartets for the highly respected *Allgemeine Musikalische Zeitung*, wrote of the Quartets that they were of "...elegant character. Every piece is well developed exhibiting a profound realization of motive with great diversity of invention." Comparing these works with the Late Quartets of Beethoven, to which I may add they bear no resemblance, Schmidt comments that Onslow's Op.36 Quartets "may pass beyond the comprehension of the listener. Nonetheless, they represent 'genuine quartet music' and call for expert performance." And they did get expert performance. Quartet Nos.16-17, Op.36 No.1-2 were played throughout Germany and abroad—especially in Russia—by the famous Müller Brothers Quartet, perhaps the premiere quartet before the public at that time. Quartet No.18, early on, was championed by Ferdinand Ries' ensemble. This quartet is but one of a few which remained popular long after Onslow's death and remained in the repertoire of many groups until the end of the 19th Century.

The *Allegro* to **String Quartet No.16, Op. 36 No.1 in e minor** opens with a dramatic dialogue between the first violin and cello, which immediately captivates the listener. The dramatic effect is heightened by the fact that the melody rises in the violin and then plunges in the answering cello part. Few could match Onslow in achieving such an effect, which he, time and again was able to replicate with ease:

The melodic material is passed from voice to voice. The second theme is an organic outgrowth of the first melody which almost makes its appearance unnoticed because of its close relationship

The image shows two staves of musical notation. The top staff is for the first violin, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. It is marked 'Allegro.' and begins with a dynamic marking of *p*. The bottom staff is for the cello, starting with a bass clef, the same key signature and time signature. It is marked '16? (♩ = 120) Allegro.' and 'QUARTETTO. Op. 36.' and begins with a dynamic marking of *p*. Both staves show a melodic line with eighth and sixteenth notes, and rests.

to the first theme. This movement is an excellent example of one

The String Quartets of George Onslow (continued from page 4)

makes its appearance unnoticed because of its close relationship to the first theme. This movement is an excellent example of one of the individualistic characteristics which marks Onslow's quartet music—it is a perfect fusion of operatic drama and melody with chamber music style. In the following *Andante Grazioso*, the lovely opening theme is given to the cello in its tenor register, although it is written in treble clef. A long (29 measure) and difficult passage of 32nd notes of almost obbligato writing in the first violin creates a gauze-like filigree while still remaining within the bounds of chamber music. The *Minuetto Presto*, in actuality a scherzo, is of the type of which Onslow always excelled—it is at once haunting and full of propulsive motion:

A stately trio section in E major is a wonderful contrast to the e minor presto. The finale, *Allegretto*, is a big movement. The first theme has an Italian vocal quality to it that one might associate with Viotti. The ingenious second theme, passed from voice to voice each time modulated to increase tension, is full of bravado in a French military fashion.

This quartet is first rate and deserves to be heard in concert. It should pose no problems to experienced amateurs with a strong first violinist.

String Quartet No.17, Op.36 No.2 in E flat major is another excellent work. The first movement, *Allegro* begins with a heroic rising theme based on a turn. Each of the voices is given a chance to participate in this solidly written and typically chromatic movement. The second movement, *Menuetto, Allegro*, is not a scherzo, but a real minuet, which nonetheless must be played at lightening speed (104 to the dotted half-note). The arresting trio, which also must be played rapidly, is a kind of march. The first violin, alone, is given the melody throughout to a drum-like accompaniment in the other strings. Next comes an *Andante* which is a theme and set of five excellent variations. The theme is yet another *Air Populaire des Montagnes d'Auvergne*.

Few composers have written so often and so well in this format. The finale, *Allegro vivace*, a sure-fire audience pleaser, is in 6/8. It might just as well have been subtitled *La Chasse*. It is a breakneck gallop conjuring up images of horses racing across open fields and over hedges. This Quartet also should be of interest to both professionals and good amateurs.

It fruitless to talk about 'bests' and 'strongests' however, it is surely fair to say that **String Quartet No.18, Op.36 No.3 in D** belongs in the first rank of not just Onslow's quartets but of the literature as a whole. The opening *Allegro vivace* begins with a jaunty, song-like tune played in a canon:

No sooner do the lower voices finish the canon than the second theme bursts forth with tremendous

forward energy: A very exciting movement. An *Andante non troppo lento* follows.

This is a simple country melody which Onslow elegantly embellishes. The *Minuetto Allegretto* is a scherzo par excellence, of the sort for which Mendelssohn became famous. The catchy,

syncopated first theme is developed with military modulations: The dazzling conclusion to this outstanding movement is the equal of the most famous scherzos. I have performed it in front of

audiences who knew better but yet applauded at its conclusion, such was its affect.

The light, buoyant *Finale, Presto* is yet another gem which strikes just the right touch:

This wonderful quartet belongs in everyone's collection. It should be in the professional quartet's repertoire and on disk. How can music like this disappear? Our series will continue in the next

Music for Clarinet, Strings & Piano (Part II)

(Continued from page 1)

but it remains one of his most popular. It was orchestrated in 1934.

The Russian composer **Nicolai Berezovsky** (1900-1953) studied violin, piano and singing in St Petersburg. He toured with the Bolshoi Theater Orchestra and managed to get a United States visa in Poland and arrived in New York in 1922. He played in the New York Philharmonic 1923-6 and therefore would have met the clarinetist, Simeon Bellison who remained the first clarinet in that orchestra until 1948. Berezovsky played in and conducted several other leading orchestras later. His music is romantic with impressionistic and Russian overtones. His *Theme and Variations* Op 7 for clarinet, string quartet and piano, dedicated to the music patron Mrs Elizabeth Sprague Coolidge, was completed and performed in 1926. He died of a drug overdose.

In addition to Berezovsky's Variations, other sextets in the Bellison Collection in Jerusalem include **Joseph Achron's** *Children's Suite* 1925; **Julius Chajes** (1910-?) *Hebrew Suite* (Chajes was Bellison's piano accompanist); **Alexander Spendiarov** (1871-1928) *Tartar Sketches* (1918); **W Torkanowsky** *Variations* 1950; **Jacob Weinberg** (1879-1956) *In Memoriam Sergei Taneyev, Yemenite Rhapsody Op 18* (1926) from the opera *Hechaluz* (Pioneer). *In Memory of Heim Pedotzer* (1926.) There is also *From Jewish Life* (1924) by Weinberg. This is for the unique ensemble of clarinet, 3violins, viola, cello, double bass and piano. The sextet *Fantasy on Chassidic Life* by **Michael Stillman** does not appear to be in the Bellison Collection but was published by Universal Edition in 1932.

Felix Petyrek (1892-1951) was born in Brno. He studied with Schreker in Vienna, then taught in numerous cities - Salzburg, Berlin, Athens, Stuttgart, Leipzig and at Abbazia in Italy - settling in Vienna in 1949. His compositions have a somewhat exotic atmosphere and were strongly influenced by late romanticism and Mahler in particular. His *Sextet*, written in 1921, bears a dedication to his wife, the pianist Helene Renate Lang and was published by Universal Edition in 1924. It is a sophisticated work, full of minutely detailed tempo markings, which present some ensemble difficulties.

Aaron Copland's angular *Sextet* (1937) is a distillation of his *Short Symphony* (1923-4). The symphony was dedicated to Carlos Chavez and was first performed by him in 1934 in Mexico. Several early American performances were announced by Koussevitsky and the Boston Symphony Orchestra and Stokowsky and Philadelphia Orchestra but did not take place. The rhythmic difficulties of the work were such that the required standard of performance could not be reached within the allocated rehearsal time. It was recorded by Harold Wright, the Juilliard



String Qt. with the composer playing the piano part.

Roy Harris (1898-1979) wrote his *Concerto for clarinet, string quartet and piano Op 2* in Paris in 1926. It was first performed

in May 1927 with the clarinetist, Louis Cahusac, Nadia Boulanger with the Roth Quartet. French critics heralded it as the outstanding work of that concert. It was subsequently played in the U.S. in 1928 and broadcast in 1933, then recorded by Columbia.

The Austrian **Karl Schiske** was born in Hungary (1916-1969) His *Sextet Op 5* is an early work (1937) and published by Universal Edition in 1940.

The Chilean composer **Juan Orrego-Salas** (1919-) wrote his *Sextet Op 38* in response to a commission from the Samuel Wechsler Foundation in New York. It was first performed in 1954 at Tanglewood and was published by Peer International in 1967

The German composer **Hans Pfitzner** was born in Moscow in 1869. He died in Salzburg in 1949. His *Sextet for Clarinet Violin, Viola, Cello and Double Bass, Op. 55*, a miracle of



serenity and perfect simplicity, is not without a certain quirky humor, playfulness or eccentricity in parts, especially remarkable considering when it was written in 1945. Pfitzner's world lay in ruins, his house in Munich, destroyed, he had taken refuge in an

old people's home in Vienna. The Vienna Philharmonic took pity on him and gave him a better home in Salzburg, a city whose way of life was alien to him. The *Sextet* was performed by members of the Vienna Philharmonic in Berlin in 1945 and later in Salzburg. It was published by Oertel in Berlin in 1947. It has been recorded twice: by an Austrian group for Preiser in monophonic sound (c.1953) and by Consortium Classicum for Orfeo on CD in 1993 [C 231 931A]

Septets: Schoenberg's Suite Op 29

The *Suite* (1924-6) is scored for three clarinets of different sizes, three strings (violin, viola and cello) and piano. The earliest sketches for the *Suite* date from shortly after the completion of the symphonic *Wind Quintet*. The first two middle movements date from 1925 and the Gigue was completed in 1926. It was first performed on 15th December 1927 in Paris under the composer's direction. Schoenberg originally conceived a lighthearted work in seven movements in a similar vein to the *Serenade* Op 24. Finally it consists of four movements: Overture, Dance-steps (Tanzschritte), Theme and Variations and Gigue. The Overture is

in clearly defined ternary form and the longest of the movements. The binary Dance Steps presents two contrasting

(Continued on page 7)



New Recordings



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

String Quartets

Giovanni BOTTESINI (1821-89) Nos.1-3, Dynamic S2006 / Martin BOYKAN (1931-) No.4, CRI 786 / Walter BRAUNFELS (1882-1954) Nos.1-2, CPO 999 406 / Elliott CARTER (1908-) No.5, Auvidis Montaigne 782091 / Paul DESSOFF (1835-1892) Op.7 in F, Antes BM31.9023 / Jean FRANCAIX (1912-97) Qt., Erol 98004 / Morton GAATHAUG (1955-) No.1, Hemera 2925 / Paul HINDEMITH (1895-1963) Nos.0-6 & Overture to Flying Dutchman, Praga 250 113 15 / Lev KNIPPER (1898-1974) No.3, Arte Nova 48722 / Joachim KREBS (1952-) No.2, Wergo 6526 / Luca LOMBARDI (1945-) No.1, BMG Ricordi 5047 / Bohuslav MARINU (1890-1959) No.7, Panton 71 0533 / Alexander MOSOLOV (1900-73) No.1, Arte Nova 48722 / Josef Myslivecek (1737-1781) 4 Qts., Agora 11 / George ONSLOW (1784-1853) No.1 Op.4 No.1, No.10, Op.10 No.1, No.21 Op.46 No.3, CPO 999 289 / Nicolai ROSLAVETS (1881-1944) Nos ! & 3, Arte Nova 48722 / Peter SCULTHORPE 1929-) Qt. Nos.6-9, Tall Poppies 089 / Harvey STOKES (19??-) Nos.1-3, TROY 288 / Josef SUK (1874-1935) No.2, Panton 71 0533 / Pavel VRANICKY (Paul Wranitzky 1756-1808) Op.23 Nos.4-6

Strings Only-Not Quartets

Arnold BAX (1883-1953) Str. Qnt., Chandos 9602 / Henry COWELL (1897-1965) 7 Paragraphs for String Trio, New World 80285 / Paul DESSOFF (1835-92) Qnt. Op.10 in G, Antes BM31.9023 / Lou HARRISON (1917-) String Trio, New World 80285 / Ludwig SPOHR (1784-1859) Double Qts. Nos.1-4, Hyperion Dyad 22014

Piano Trios

Beth ANDERSON (1950-) Dream in d, North-South 1015 / Ernest CHAUSSON (1855-1899) Trio Op.3, Hyperion 67028 / Nancy DEUSSEN (19??-) Trio, North-South 1015 / Zdenek FIBICH (1850-1900) Trio in F, Panton 71 0534 / Roberto GERHARD (1896-1970) Trio, Metier 92012 / Mikhail GNESIN (1883-1957) Op.63, Arte Nova 48722 / Stefania de KENNESSEY (19??) Beating Down, North-South 1015 / Luca LOMBARDI (1945-) Addii, BMG Ricordi 5047 / Vitezslav NOVAK (1870-1949) Trio quasi una ballata, Op.27, Panton 71 0534 / Max REGER (1873-1916) Op.102 & Trio for Vln, Vla & Pno, Op.2, Md&G303 0751 / Richard STRAUSS (1864-1949) Nos.1-2, Arts 47267 / Josef SUK (1874-1935) No.1 / Panton 71 0534

Piano Quartets & Quintets

João BONTEMPO (1775-1842) Pno. Qnt. Op.16, Portugalsom SP4162 / Jean FRANCAIX (1912-97) Divertissement for Str. Trio & Pno, Erol 90004 / Mikhail GNESIN (1883-1957) Pno.Qnt. Op.11, Arte Nova 48722 / Giovanni SGAMBATI (1841-1914) No.1 in f, Op.4, ADV DCA 1029 / Ruth Crawford SEEGER (1901-1953) Suite No.2 for Pno Qnt, New World 80285 Giovanni SGAMBATI (1841-1914) No.1 in f, Op.4, ADV DCA 1029

Winds & Strings

Robert BAKSA (1938-) Clarinet Qnt & Bsn Qnt, Col Legno 20012 / Richard Rodney BENNETT (1936-) Clarinet Qnt., Premier 1062 / Henry COWELL (1897-1965) Qt for Vln, Vla & 2 Fl, New World 80285 / Louis DAUPRAT (1781-1868) Qnt. Nos.1 & 3 for Hrn & Str. Qt., Zuk 311 / Jean FRANCAIX (1912-97) Nonent & Dixtour for Wnd Qnt & Str. Qnt., Erol 90004 / Wilhelm HAUFF (1755-1807) Qnt. for Hrn & Str. Qt., Zuk 311 / Stephan KREHL (1864-1924) Clarinet Qnt,

K617 084

Winds, Strings & Piano

Arnold BAX (1883-1953) Octet for Hrn, Pno & Str. Sextet, Chandos 9602 / Nicolaus HUBER (1939-) La Force Vertige for Fl, Cln, Vln, Vc & Pno, Ars Musici 1224 / Johann HUMMEL (1778-1837) Military Septet Op.74, Opus 91 2623 / Dick HYMAN (1927-) Sextet for Cln, Pno & Strings, Premier 1062 / Bohuslav MARTINU (1890-1959) Sonata for Fl, Vln & Pno also Trio in F for Fl, Vc & Pno, Hyperion Dyad 22039 / Svend NIELSEN (1958-) White Light for Fl, Vln, Vc & Pno, Marco Polo 8.224079 / Nina ROTA (1911-1979) Trio for Cln, Vc & Pno, Premier 1062

Piano & Winds

Hans HUBER (1852-1921) Sextet for Pno & Winds, Koch Discover 920481 / Svend NIELSEN (1958-) Crossing Styx for Fl, Ob, Cln, Bsn, Hrn & Pno., Marco Polo 8.224079 / Andre PREVIN (1929-) Trio for Ob, Bsn & Pno, Arabesque Z6701

Winds Only

Luciano BERIO (1925-) Ricorrenze & Op. No. Zoo for Wind Qnt., Sonori 90075 / Elliott CARTER (1908-) Wind Qnt., CPO 999 453 / Paul JUON (1872-1940) Trio for Ob, Cln also Wind Qnt Op.84, Koch Discover 920481 / Bohuslav MARTINU (1890-1959) 4 Madrigals for Ob, Cln & Bsn, Hyperion Dyad 22039 / Wallingford RIEGGER (1895-1961) Wind Quintet, New World 80285 / Arnold SCHÖNBERG (1974-1951) Wind Qnt., Op.26, Berlin Classics 9255, Alexander TANSMAN (1897-1986) Suite for Ob, Cln & Bsn, Arion ARN 55401

(Continued from page 6)

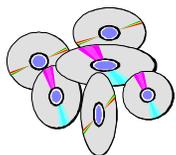
types of material. The theme of the slow movement is based on the folk song 'Annshen von Tharau' and is first stated by the bass clarinet by selecting the appropriate notes from the 12-note row in the piano. The Gigue is also binary with several references to earlier movements. It is given sympathetic treatment and generous space in Cobbett in a long article on the composer by Egon Wellesz. It was recorded in Britain in 1965 and in Czechoslovakia in 1967 and several times since.

Larger Ensembles

The Dutch composer and violinist, **Hugo Godron** (1900-71) was active as a sound engineer and music producer for Radio

Netherlands in Hilversum and Amsterdam between 1939-69. He taught composition in Utrecht and Hilversum. Slominsky in *Baker's Dictionary*, is not known for pulling his punches. In the 7th edition (1984), his comment about Godron is generous to a fault. "His music is generally joyful, almost playful in character." His *Amabile-Suite* written for the unusual ensemble of Clarinet, 4 violins, 2 violas, 2 cellos, double bass and piano (written in 1943 and published in 1947) consists of four movements: Carillon, Barcarolle, Nocturne and Cortege. It has a duration of 27 minutes.

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Diskology: Juliusz Zarebski's Piano Quintet, Alexander Taneiev's String Quartets & Chamber Music by Werner Wehrli & Wenzel Pichl

The pianistic talent of the little-known Polish composer, **Juliusz Zarebski** (1854-1885), was recognized early. At 16 he was sent first to Vienna and subsequently to St. Petersburg to study. After



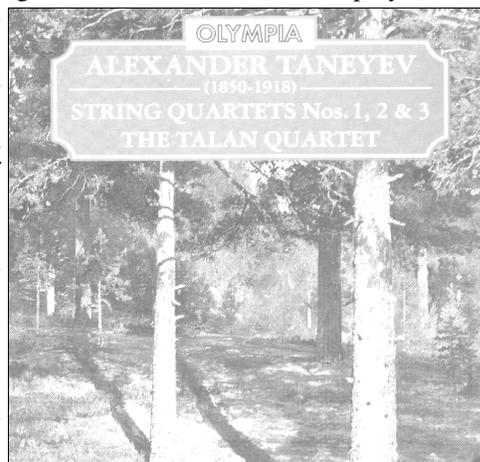
tuberculosis in 1885. The **Quintet for Piano and Strings in g minor**, recorded on this Accord CD 201332 along with a set of pieces for solo piano, was composed in the year of his death. It is a work on a grand scale, lasting nearly 40 minutes. Zarebski knew that he was dying and almost certainly felt that this quintet would be an important part his musical testament. The opening *Allegro* is at once brooding, lyrical and powerful. The music is an interesting blend, showing the influence of Brahms as well as that of Cesar Franck. The integration of the piano with the strings—always a concern, especially when the composer is a piano virtuoso—leaves nothing to be desired. The piano fits in seamlessly and does not dominate the strings. The following *Adagio* seems to break all bounds of time and space. Tonally interesting, the strings speak amongst themselves in subdued and leisurely voices. The second theme is derived from the first movement. Perhaps the most striking movement is the *Scherzo* with its driving main theme and two trios with their use of pizzicato and harmonics. There is more than a hint of Ravel, who was but 10 at the time. The last movement, marked *Finale*, begins with a French flavor which switches almost imperceptibly to a Brahmsian theme and then back to a French atmosphere. Liszt, to whom the Quintet was dedicated, judged it perfect. Certainly, it is a work of great originality and deserves to join the foremost rank of piano quintets and be heard in concert.

The name Taneiev (spelled, at least in English, many different ways—Taneyev, Tanaiev, Taneieff, Taneyeff, etc.—due to the difficulty of transliterating the Cyrillic alphabet) is not, outside of Russia, that well-known. Those who have heard of it invariably associate it with Sergei Taneiev (1856-1915), sometimes known as the “Russian Brahms” not because of any tonal resemblance but because of the complexity and intricateness of his compositions. **Alexander Taneiev** (1850-1918) was a distant cousin and not, as is sometimes claimed, the uncle of Sergei. He inherited an enthusiasm for music from his parents, but as a member of the Russian upper class, was dissuaded from pursuing a career as a professional musician. After studying at university, he entered the Russian civil service, eventually succeeding his father as Director of the Imperial Chancellery. However, Taneiev also pursued musical studies both in Germany and later in Petersburg where he became a student of Rimsky Korsakov. Per

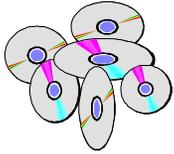
Skans, author of the jacket notes to this Olympia CD #543, comments that it is easy to draw a parallel between the lives of Alexander Taneiev and Alexander Borodin both of whom pursued non-musical professional careers. However, whereas Borodin might easily slip away from his test tubes in the laboratory to a nearby room to note down some theme which suddenly occurred to him, Taneiev, as a bureaucrat, was unable to just get up and leave his desk. It was rumored, nonetheless, that he kept a score that he was working on hidden beneath official documents so that he might pen a few notes between appointments. Judging from his output—two operas, three symphonies, several pieces for orchestra, several choral works, and a considerable amount of chamber music—his appointment schedule could not have been too heavy. Taneiev wrote 3 String Quartets, all of which are recorded here. It is

thought that they were composed between 1898-1900. The first movement, *Maestoso-Allegro* to **String Qt. No.1 in G, Op.25** begins with a short American Indian sounding introduction. This quickly gives way to a lovely Russian theme. The evidence of Rimsky Korsakov—for those who are familiar with Borodin, Kopylov and some of Rimsky's other students—is quite evident. This very well put together movement is followed up by a short,

but superb scherzo marked *Presto*. There is no trio but the energetic main theme is punctuated by two episodes of a slower more relaxed melody. Excellent. Next is a very lyrical *Andante sostenuto* with some interesting chromaticism. The vigorous finale, *Allegro risoluto*, is



clearly based on a Russian folk melody. This Quartet, which reminds me of Alexander Kopylov's First Quartet, is without doubt a very fine quartet which, were it in print, would be quite enjoyable for both amateurs and professionals alike. **String Qt. No.2 in C, Op.28** is in 5 movements. The opening *Moderato assai* does not sound like an opening movement at all but perhaps could have served as a second movement. Chromatic and gentle in feel, even in its somewhat faster middle section which features a small fugue. The second movement, *Intermezzo*, is immediately gripping with its pleading opening theme introduced by the violin and then taken up by the cello. The trio section features a clever *Valse melancolique* which in truth is nowhere near as sad as the main section. Next is a slight *Minuet con moto*, an updated, chromatic and Russified version of the Viennese classic. A *Larghetto*, which begins as if it had been penned by Haydn, eventually develops into something more romantic in the middle section. Without any great passion, it is nonetheless a fetching movement. The finale, *Alle-gro con fuoco*, opens with an



Werner Wehrli: Two String Quartets & a Trio for Violin, Horn & Piano Wenzel Pichl: 3 Quartets for Clarinet & String Trio

extraordinarily tumultuous introduction which gives way to the first theme, a fugue. Here and there, one hears some influence of late Beethoven. All and all an interesting work, tonally independent of Rimsky and even Russian influence. **String Quartet No.3 in A, Op.30** in the traditional four movements, structurally resembles the First Quartet. The opening *Allegro comodo* features of gentle but lovely opening theme. Rimsky's influence can be heard but there is also a somewhat French sound as well. For the most part, the movement seems to wander aimlessly and the powerful conclusion is a bit of a surprise. Next is another short *Scherzo, Allegro molto*, a rapid elves dance with a very brief trio of darker tonality. A reflective *Larghetto* is elegiac in mood. The finale, *Allegro molto*, rhythmically vigorous, is perhaps the strongest and best of this work which, outside of the first movement, in no way sounds Russian. These Quartets are interesting works.

The Swiss composer, **Werner Wehrli** (1892-1944) studied both music and natural sciences in Munich and later in Berlin. While in Berlin, his **String Quartet No.2 in G, Op.8** won the Frankfurt Mozart Foundation's first prize beating out the works of several better-known composers including Hindemith. *Poco Adagio* is the misleading tempo to the first movement which in actuality is at times fast, at times moderate but not particularly slow. The tonalities show the influence of Richard Strauss. This is a hard movement to describe. It alternates between emotionally charged episodes and nearly total limpness. The next movement, *Allegro vivo*, begins slowly but picks up speed. It is a dance-like serenade. The third movement, *Un poco animato, allegro moderato*, is, from the standpoint of tempo, all over the place. Occasionally very lyrical, the writing is primarily neo-classical idiom; although sometimes harsh, the music is always tonal. The finale, *Vivacissimo* brings back, *a la Wagner*, the themes from earlier movements. The integration of these ideas is excellent. This is, for the most part, an effective work, however, there does not seem to



be much contrast between the movements in that there is rarely a tempo that is kept constant for more than fifteen seconds. This coupled with the way themes are constantly interrupted in mid-iteration, creates a lack of smoothness and tends to kill what emotional strength the writing has. The **Trio in d minor, Op.11 No.3** begins with a beautifully written, pastoral *Ziemlich langsam*. The writing for the instruments is quite effective. Next up is a very

theme is given to the horn to introduce. Every possible mood is explored in this marvelous set of variations with the last, a superb *presto stretta*. No doubt, people do not often get together to play Violin, Horn and Piano trios, but this trio can stand comparison with that of Brahms or anyone else (e.g.—Berkeley, Holbrook, Dussek, Czerny) who has written for this combination. **String Qt. No.3 in B, Op.37** from the opening notes of the first movement, marked *Bewegte Viertel*, shows a very wayward tonality. While not atonal, this is probably Wehrli's most experimental sounding work. Written in 1933, the themes are abstract and not always easy to grasp without considerable concentration. The second movement, *Fliessend*, with its pizzicato effects is more approachable and interesting. The writing seems more effective. A *Choral:Langsam* serves as a third movement and is desolate and bleak, the mood descriptive of the dead lying on fields after some battle. The finale, *Fuge*, is angular and powerful. Though at times harsh, this quartet is well worth hearing. These works are presented convincingly by the Euler Qt. *et.al.* on Jecklin CD JS 301-2.

Wenzel Pichl (1741-1805) was, in his own lifetime, known both as a violin virtuoso (originally discovered by Dittersdorf in Prague) as well as a composer. He wrote over 700 works and it is not clear whether the **Three Quartets for Clarinet, Violin, Viola & Cello, Op.16 No. 1-3** recorded on this Arta CD F1 0079, are his only works for this

combination. (Michael Bryant briefly mentions a set of three, the manuscript of which is in the British Museum. See: Vol.7 No.2, June 1996) The Op.16 were published in 1798. The string parts were found in Prague, the clarinet part in Milan where Pichl worked for the Habsburg Archduke Ferdinand for over 20 years. The concertante-style of these enjoyable pieces is that of Viennese Classicism. The influence of Joseph Haydn is unmistakable, although there is perhaps greater melodic affinity to the music of the Wranitzkys, Vanhal and Krommer—all of whom were born in Bohemia and later moved to Vienna. Each quartet is in three movements, fast—slow—fast. The clarinet, while definitely *primus inter pares*, does not trample all over the strings despite its many virtuosic passages. The strings, especially the violin, are given similar passages periodically. Pichl seems to know the clarinet and its tonal possibilities quite well and makes good use of them. These are—despite the early opus number—clearly mature works enjoyable to hear. Unfortunately, at least for now,





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 Robert Fuchs (1847-1927)
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 Otto Dessoff (1835-1892)
 Constantin Dimetrescu (1847-1920)
 Ernst von Dohnanyi (1877-1960)
 Gaetano Donizetti (1797-1848)
 Zdenek Fibich (1850-1900)
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 Arthur Foote (1853-1937)
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 Wilhelm Kienzl (1857-1941)
 Alexander Kopylov (1854-1911)
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 Vítězslav Novák (1870-1949)
 George Onslow (1784-1853)
 Joachim Raff (1822-1885)

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 Anton Rubinstein (1829-1894)
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 Wilhelm Stenhammar (1871-1927)
 Josef Suk (1874-1935)
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 Sergei Taneyev (1856-1915)
 Ambrose Thomas (1811-1897)
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 Leó Weiner (1885-1960)
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 Hugo Wolf (1860-1903)
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 Alexander Zemlinsky (1871-1942)

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 Arthur Foote (1853-1937)
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 Carl Reinecke (1824-1910)
 Camille Saint Saëns (1835-1921)
 Xaver Scharwenka (1850-1924)
 Chas Villiers Stanford (1853-1924)

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 Louise Farrenc (1804-1875)
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