



# The Cobbett Association's Chamber Music Journal

Vol.IX, No.4 Dec. 1998

## The String Quartets of J. C. de Arriaga

by Larius J. Ussi

The Venice of the North, the Rome of South America, the Paris of the Middle East—each epithet intended as a compliment, but with the subtle reminder that the subject is not as good that to which it's being compared. In the case of the so-called 'Spanish Mozart,' as Arriaga has come to be known, by the few who know of him, a reminder is hardly necessary. There is only one Mozart. Still, there is something to the comparison. Arriaga (1806-26) died shortly before his 20th birthday but during his short life showed tremendous promise. What would we have thought of Mozart had he died at 20? Certainly, he would still be known, but he would have had a vastly different reputation. The fact is, there are not too many composers with whose names we would be familiar if they had died so young.

Juan Cristostomo Jacobo Antonio de Arriaga y Balzola was born in the Spanish-Basque city of Bilbao to a family of means—his father ran a successful shipping business but had also been a musician of some accomplishment, having served as a church organist and music director. Apparently, music was one of the father's loves. And, it did not escape him that his son had been born on the 50th anniversary of Mozart's birth. As a result, the first two Christian names of both composers are the same.

In Bilbao, Arriaga received some sort of musical training, presumably from his father on organ and at the local music academy on violin and composition. This presumption is supported by the fact that his first work is dedicated to the Music Academy of Bilbao. By age 10, he was said to be playing 2nd violin in a professional string quartet and had written an Octet for String Quartet, Bass, Trumpet, Guitar and Piano interestingly titled *Nada y Mucho*  
*(Continued on page 3)*

## George Onslow's String Quartets (Part VIII)

By R.H.R. Silvertrust

*The first seven parts of this series dealt with the composer's life from 1784 to 1831. The first twenty one quartets, Op. Nos.1-3, Op.8 Nos.1-3, Op.9 Nos.1-3, Op.10 Nos.1-3, Op.21 Nos.1-3, Op.36 Nos.1-3 and Op.46 Nos.1-3 were presented and analyzed.)*

Information on Onslow's life between 1831 and 1833, the dates separating his 21st from his 22nd Quartet, is hard to come by. Apparently, after composing the Op.46 Quartets, he did not devote himself to composition but concentrated on recovery during this period as nothing else was written. The Onslow family typically spent their winters in Paris and the rest of year in the Auvergne. We have no reason to believe they altered this pattern during these two years.

The next work that Onslow wrote was **String Quartet No.22 in C, Op.47** which was composed in the spring of 1833 and published that same year by Kistner and Troupenas. This work is unusual for at least two reasons. This was the first time Onslow published only one quartet rather than a set of three under an opus number. All of the other quartets had been issued as sets of three and assigned to one opus number in the same manner as Beethoven's Op.59 quartets. It is not clear why Onslow made the change and his biographer, Dr. Franks, provides no explanation nor even gives any indication that he was aware of the fact. In the case of the string quintets, Onslow only issued one set of three, the Op.1 which date from 1806. After that, each quintet was issued with its own unique opus number. It may

*(Continued on page 6)*

## The Chamber Music of Ludwig Spohr (Part II)

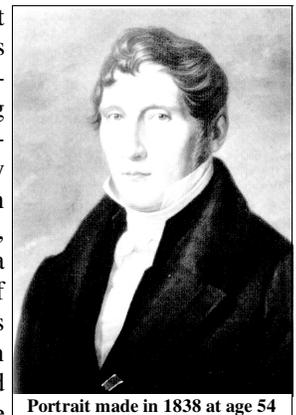
by Dr. Bertrand Jacobs

*The first part of this series appeared in Vol. VIII No.3 (September 1997) of the Journal. In that article, Dr. Jacobs discussed and examined Spohr's String Quartets.*

The seven viola quintets are hardly ever played—I have never heard a public performance of these either. In general the two violas enrich the harmonization in these works although the first viola does get to play some important solos, often in response to an initial statement by the first violin. The other instruments should have no complaints concerning their importance, since they too are required to execute prominent passages, sometimes quite unexpectedly.

The **first two quintets** are **Op.33 Nos.1&2**. Actually No.2 is the earlier work (publisher's error) and is more interesting than No.1. It received full recognition when it appeared and belongs to the same period as the highly inspired Op.30 string quartet. As with all the quintets, the first violin part is never as de-manding, technically, as in the "brilliant" quartets. For that reason there is even less justification for their neglect.

The first movement is beautifully written in a flowing style. The *Scherzo* is very original, with daring leaps, and the trio is a model of gracious tranquillity. In the theme and variations of the andante all instruments play important roles. Compared to this quintet, Op.33 No.1 has a significantly more soloistic first violin part. *(continued on page 7)*



Portrait made in 1838 at age 54

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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.

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Subscription is available by joining The Cobbett Association, Incorporated and making a suggested donation of US\$20 (US\$25 outside the United States) per year. Student rates available on request. Back issues of the Chamber Music Journal are available at a cost of \$6 per issue.

Offices of The Cobbett Association, Incorporated are located at 601 Timber Trail, Riverwoods, IL 60015, USA. Our telephone is: 847 / 374-1800. Please remember when calling that we are located in the Central Standard Time Zone of the United States, 6 hours earlier than GMT (Greenwich Mean Time)

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## The Sounding Board-Letters to the Editor



### What String Octets are in Print

In an early issue of the *Newsletter*, Mr. Maas reviewed several string octets including those of Afanasiev, Bargiel, Enescu, Gade, Gliere, Malling, Raff, Svendsen and Theriot. None of these works are in the Cobbett Library. I wonder how he reviewed them. Anyway do you know if any of these octets are currently in print?

Janice Baker  
Manchester, England

*You're right, none of these octets are in the library, however, Mr. Maas may well have borrowed copies from other libraries. Two of these octets were recently reprinted by Wollenweber: Svendsen's Octet Op.3 (WW 76). and Gade's Octet, Op.17 (WW 105) I also recall seeing new editions of the Gliere and the Enescu octets, but I am not 100% sure about this. Perhaps readers know of others. Some of these works, such as the Bargiel and Raff, can occasionally be found at antiquarian shops. Wollenweber also reprinted Spohr's Double Quartet No.4 (WW177)*

### Who was Wilhelm Altmann

In many of the articles you print, there are frequent references to Wilhelm Altmann who was, judging from the remarks made, obviously some sort of expert on chamber music. What can you tell me about him? Did he write any books?

Maurice Bauer  
Duluth, Minnesota

*Wilhelm Altmann (1862-1951) is regarded by many as the greatest expert of all time on chamber music of the 18th, 19th and early 20th centuries. Sort of a Renaissance Man, Dr. Altmann studied violin and music theory but took degrees in mediaeval history and classical philosophy at Marburg and Berlin Universities. He then studied library sciences and became a librarian at the Royal University Library in Breslau. Subsequently, he became Director of the Music Department at the Royal Library in Berlin where he played an important role in creating and amassing the huge holdings of the Prussian State Music Library. Although he retired from his post in 1927, he remained active for another 20 years writing several essential and invaluable reference books (in German) which have no peer. Among these works are his Handbuch für Streichquartettspieler (Handbook for String Quartet Players) originally published*

*in 9 volumes in 1931 and republished in 4 volumes by Heinrichshofen in 1972. This nonpareil work gives brief descriptions and evaluations of string trios, quartets, quintets, sextets and octets composed between 1750-1930. Companions to this book are Handbuch für Klaviertriospieler (Handbook for Piano Trio Players) published in 1934, Handbuch für Klavierquartettspieler and Handbuch für Klavierquintettspieler published in 1936 & 1937. He also published a very important list of chamber music works, Kammermusik Katalog in 1910 and updated in 1945. Additionally, Altmann was a very active chamber music player, though not professionally, and played nearly all of the works about which he wrote.*

### Cherubini String Quartets

I know that Cherubini's First String Quartet is in print and put out by International but my group would like to play some of the others. Does the Cobbett Library have copies? Did he write any other chamber music?

Larry Kalteneck  
Orlando, Florida

*The Cobbett Library does not have any of Cherubini's string quartets. Peters lists String Quartet Nos.1-3, published as a set, in their catalog (No.1346), however, I think it is out of print and have never been able to find it. String Quartet No.2, which was Cherubini's transcription of a symphony written for the London Philharmonic Society, was reprinted by Heinrichshofen in 1963 (PE 6041) and has remained in print. String Quartet No.4 was also reprinted by Heinrichshofen in 1967 (N 1223) and it, too, is available. String Quartet No 5 has not been reprinted and String Quartet No.6 was reprinted by Eulenberg in 1973 (GM 138) Of the ones which are still in print, No. 6 is probably the easiest to obtain, and in my opinion, the best to play. In addition to the string quartets, Cherubini also wrote a string quintet (2 Vc) and some other one-movement pieces for the same combination.*

*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

# J.C. de Arriaga's String Quartets (contintue from page 1)

I hope that many of you will be pleasantly surprised to find that it was possible to get the fourth issue of the *Journal* out in relatively short order—literally just a few weeks after Vol. IX No.3. In no small part credit must be given to Cobbett Members Dr. Bertrand Jacobs and Mr. Larius Ussi for their timely contributions and excellent articles on Spohr and Arriaga which helped to make prompt publication a reality. I also wish to belatedly thank Cobbett Members Dr. Horne and Professor Robinson for their fine articles on Pavel Haas and Saint Saëns and to note that without their contributions, it would not have been possible to go to print at all with Vol.IX No.3.

I wish to take the rest of this column to emphasize that the Association is in need of your participation when it comes to contributing articles. I have personally spoken with many members who are knowledgeable about composers and subjects which are of interest to our readership; members who because of their knowledge could easily have submitted articles and who for whatever reason have not done so. I cannot over-emphasize this is not only a great disservice to the Association but also threatens its continued existence by making the publication of the *Journal* ever more difficult.

Some of you who are reading these words are probably thinking 'that's well and good, but I am not a professional musician, I only play this music, what do I know?' Well, as I have written on several occasions, most of you know a lot more than 95% of all the performing artists in front of the public. They don't know about the composers who appear in the *Journal*. They only know about Haydn, Beethoven, Mozart, Brahms and little else. In my years as editor, I have had numerous inquiries and made several recommendations to adventurous professionals which have led to Cobbett Association Works getting played and in some instances recorded.

Perhaps some of you think the main function of The Cobbett Association should be copying or lending works which are in its Library, but I would remind you that when Robert Maas ran the Association, there was no library, nor any plans for a library and the sole goal was to

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(*Nothing & A Lot*). Like Mozart, Arriaga composed his first opera, *Los Esclavos Felices (The Happy Slaves)* at the age of 13. It was performed immediately and enjoyed considerable local success. Recognizing that their son was more than just talented, Arriaga's parents decided to send him to Paris to further his musical education. There he studied violin with Baillot and composition with Fetis, the well-known music historian, from whom we have virtually all there is to know of the composer. Fetis later wrote that Arriaga mastered harmony in three months and counterpoint in under two years. By 1824, at the age of 18, Arriaga was appointed to teach harmony and counterpoint at the Conservatory and issued the only works that were published during his lifetime, the three string quartets which are the subject of this article and upon which, for the most part, his scanty reputation rests. During the remainder of his life, Arriaga composed at a furious rate producing several works, including a symphony, a mass and several songs. Never of robust health, Arriaga died in 1826. Despite Fetis's making much of the great loss the musical world sustained when Arriaga died, both he and his works were nonetheless promptly forgotten until the 20th century when he was rediscovered by the Spanish musical community in search of their roots. Few others seem to have heard of him. He receives but a very brief paragraph from Cobbett himself in the *Cyclopedia* and was not mentioned until the most recent edition of Grove's, i.e. the *New Grove*. Wilhelm Altmann does not include him in his *Handbuch für Streichquartettspieler* and you will find him in few if any of the other guides to quartet playing that have appeared. This is really a pity.

The Quartets were probably composed during 1821-22 while Arriaga was still a student and were dedicated to his father. They have been in print for as long as I can remember, (International and Kalmus have both kept editions in print) yet I can never recall anyone I played with bringing them out for a try. It was not until I purchased the set myself that I began my rewarding relationship with these charming works. Since then, I have played and performed all of them.

In my opinion, the quartets do not sound much like either Mozart or Haydn. If they show any resemblance to a well-known composer, it might be to Schubert or early Beethoven. But it is unlikely that Arriaga ever heard either of these composers' works performed as very few of Schubert's were published during his lifetime and Beethoven was not generally held in high regard at that time in France.

**String Quartet No.1 in d minor** is perhaps the most striking of the set because of the Spanish melodies which appear throughout. The first theme to the opening *Allegro*, while not particularly Spanish, is dark and forceful and played in unison to create a powerful effect:

**Allegro**  $\text{♩} = 76$ .

The music is at one and the same time unsettled and restless, energetically charging here and there. It is with the captivating second theme, introduced by the first violin, that we initially hear Spanish melody:

In most works of this period, there is usually an interlude in a major key before the minor returns to conclude the movement, but Arriaga surprises, keeping the whole movement in minor until the coda during which he suddenly switches to major.

The second movement, *Adagio con espressione* is rhythmically very intricate and full of long 32nd note passages primarily in the first violin part. The opening theme is tender and expressive while the the second theme, full of pathos, reminds me of a similar utterance in Schubert's *Death & the Maiden*:

In the third movement, *Minuetto*, we find a rather conventional, but effective treatment which is probably the only part

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of the quartet which shows any influence by Haydn. The trio, however is an altogether different matter. To the pizzicato accompaniment of the lower three strings, the first violin is given a formal 18th century Spanish dance:



It is a precursor of a modern day flamenco dance with guitar.

The finale, *Adagio-Allegretto*, has a slow introduction followed by a riding-type theme in 6/8.



There is a danger in playing it too quickly which not only results in the loss of elegance but also a nasty surprise when 'all hell breaks loose' in the second theme with its furious 16th note passages. Despite the turbulent episodes, the quartet closes on a soft note. Certainly the most original sounding of the three works, the First Quartet in some ways is also the weakest. The passage work in both the first and last movement involves several tricky handoffs from voice to voice and it is difficult at times to avoid a herky-jerky performance of the music. But there is no doubt that the quartet should be heard in concert and would provide welcome relief from the inevitable and over-performed Haydns and Mozarts that we are so often force-fed by unimaginative ensembles and programers.

**String Quartet No.2 in A** opens with an attractive bravura theme which has a rhythm which seems to be based on his surname, at least in English:



The cello cleverly answers in its lower register finishing the phrase. Arriaga seems particularly alive to the cello's possibilities without actually having to give it a solo as he did in the first quartet.

The second movement, *Andante*, is a theme and set of five variations. The theme is very simple, on the order of a children's nursery melody but but the variations are ingenious and well-constructed. In Variation 1, the first violin plays long 16th note etude like passages against against a pulsing 8th note accompaniment with accented off-beats in the other voices. Variation 2, *Piu mosso* is given over to the 2nd violin and cello who answer each other by means of running triplet passages. The third variation is a doleful *Lento* sung by the viola while the fourth variation is a lively unisono pizzicato affair full of off-beat accents. In the fifth and last variation, two themes square off against each other and lead directly to the coda in which the theme reappears. This is a very fine movement, well-conceived and finely written.

The *Minuetto* which follows is slight and has a classical Viennese sound to it. The gentle trio though unremarkable provides a good contrast.

In the finale, *Andante ma non troppo-Allegro*, we have a stop-go or slow-fast situation a little like one finds in the last movement to Beethoven's Sixth Quartet, *La Malinconia*. The skill, contrast and change of mood all illustrate Arriaga's skill in what is a very good movement.

The first theme to the opening movement, *Allegro*, of **String Quartet No. 3 in Eb** gives the feeling of beginning almost in mid-phrase. The development is basically upward and downward scale passages passed back and forth between the violins and cello. There is a lot of rushing about but the melodic material seems somewhat thin.



The second movement, *Pastorale-Andantino*, more than makes up for any shortcoming in the first. The first theme is a gentle and liltng lullaby:



The extraordinary middle section is reminiscent of Beethoven's Sixth Symphony where a storm of great turbulence breaks loose. The cello and first violin trade outbursts to the pulsing tremolo in the inner voices. The storm starts to wane but then bursts forth yet again. At last it subsides and the gentle pastorale melody breaks forth. This is a very striking and effective movement.

The following *Menuetto* is competent and shows, as do the other minuets, some influence from Haydn. The trio is almost a rhythmic quote from the introduction to last movement of the Second Quartet.

The finale, *Presto agitato*, opens in dramatic fashion with an attractive melody, and it only gets better as it progresses. A fetching second theme, which sounds somewhat Spanish, is passed from voice to voice with telling effect throughout this fine movement:



In sum, these three quartets by Arriaga deserve to be heard in concert and to be played by all chamber music lovers. The music is tuneful, original sounding and has good part writing. And not only is the music in print, but there are also good recordings available.



## New Recordings



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

### String Quartets

Benjamin BRITTEN (1913-1976) Nos.1-2 & 3 Divertimenti Op.36, Naxos 8.553883 / also Qt in F (1928), Qt in D (1931) and No.2 Chandos 9664 / Gloria COATES (1938-) No.3, Troubadisc 01418 / Violeta DINESCU (1953-) No.1, Troubadisc 01418 / Zdenek FIBICH (1850-1900) Nos.1-2, Orfeo C 439 981 / Michael FINNISSY (1946-) Plain Harmony Nos.1-3 et.al, Metier 92011 / Paul GLASS (1934-) No.1, Musikszene Schweiz CTS-P43 / Marin GOLEMINOV (1908-) No.3 & No.7, Gega 129 / Karel HUSA (1921-) No.1, Pantan 81 9009 / Viktor KALABIS (1923-) Nos.3-6, Pantan 71 0440 / Erich KORNGOLD (1897-1957) Nos.1-2, ASV DCA 1035 / Theodor LESCHETITZKY (1896-1948) Variations, CPO 999 588 / Elisabeth LUTYENS (1906-87) No.6, Troubadisc 01418 / Fanny MENDELSSOHN HENSEL (1805-1847) Qt in Eb, Troubadisc 01418 / Darius MILHAUD (1892-1974) Nos.6-8, Troubadisc 01411 & Nos.6-7, 13 & 16 Auvidis Valois 4782 / Ernest MOERAN (1894-1950) Nos.1-2, ASV DCA 1045 / George NICHOLSON (1949-) No.3, Metier 92016 / Lorenzo PEROSI (1872-1956) Nos.1-3, Bongiovanni GB 5075 / also No.4, Bongiovanni 5079 / Einojuani Rautavaara (1928-) Nos.1-2, Ondine ODE 909 / Herman ROELSTRAETE (1925-1985) No.1 ind, Eufoda 1233 / Nicholas SACKMAN (1950-) No.2, Metier 92016 / Le Chavalier de SAINT-GEORGES (1739-99) Nos.1-6, Arion 55425 / Peter SCHICKELE (1935-) No.2, Arabesque Z6719 / Peter SCULTHORPE (1929-) Nos.10-11, Tall Poppies 090 / Ethel

SMYTH (1858-1944) Qt in E 4th Mov, Troubadisc 01418 / Richard STRAUSS (1864-1949) Op.2 in A & Qt Movt in Eb, Arts 47264 / Germaine TAILLEFERRE (1892-1983) Qt, Troubadisc 01418 / Dimitri TERZAKIS (1938-) Nos.2-3, CPO 999 572 / Karl-Erik WELIN (1923-92) Nos.1,6-7 & 9, BIS 958

### Strings Only-Not Quartets

Robert FUCHS (1847-1927) Str. Trio in A, Op.94, MD&G 634 0841 / Walther GEISER (1897-1993) Str. Trio, Musikszene Schweiz CTS-M21 / Guuseppe GIORDANI (1751-1798) 4 Nocturnes for Str. Trio, Bongiovanni 5080 / Lorenzo PEROSI (1872-1956) Str. Trio No.1 & Str. Quintet No.1, Bongiovanni 5079 / Einojuani RAUTAVAARA (1928-) Unknown Heavens for Str. Quintet, Ondine ODE 909 / Carl REINECKE (1824-1910) Str. Trio in c Op.249, MD&G 634 0841 / Antonio SACCHINI (1730-1786) 6 Trios for 2 Vln & Bass, Agora AG 034.1 / Peter SCHICKELE (1935-) Sextet, Arabesque Z6719 / Richard Strauss (1864-1949) Variations for Str. Trio, Arts 47264

### Piano Trios

Malcolm ARNOLD (1921-) Op.54, Naxos 8.554237 / Carl CZERNY (1791-1857) No.4 in a, Op.289, Signum X94-00 / George Onslow (1784-1853) Trio in c, Op.26 / Ernest MOERAN (1894-1950) Trio in D, ASV DCA 1045 / George ROCHBERG (1918-) 3 Trios, Gasparo 289

### Piano Quartets & Quintets

Zdenek FIBICH (1850-1900) Qt in e, Op.11, MD&G 304 0775 / Karel HUSA (1921-) Variations for Pno Qt., Pantan 81

9009 / Peter SCHICKELE (1935-) Quintet, Arabesque Z6719 / Arnold SCHOENBERG (1874-1951) Weihnachts musik for 2Vln, Vc & Pno (Hrm), CPO 999 588

### Winds & Strings

Johann Chr. BACH (1735-1782) 4 Qts for 2 Fl, Vln & Kb, CPO 999 579 / Christian CANNABICH (1731-1798) Quintets for Fl, Str. Qt. Nos.3-6, CPO 999 544 / Ernest MOERAN (1894-1950) Qt for Oboe & Str. Trio, ASV DCA 1045 / Antonin VRANICKY (Wranitzky 1761-1820) Sextet No.7 for Ob, Fl, Vln, 2Vla & Vc, Pantan 81 9002 / Pavel VRANICKY (Paul Wranitzky 1756-1808) Sextet Nos.3-4 & 6 for Ob, Fl, Vln, 2Vla & Vc, Pantan 81 9002

### Winds, Strings & Piano

Zdenek FIBICH (1850-1900) Quintet in D, Op.42 for Vln, Cln, Hn, Vc & Pno, MD&G 304 0775 / Ignaz HOLZBAUER (1711-1783) Quintets for Fl, Pno & Str. Trio, CPO 999 580 / Johann STRAUSS JR (Arr. A. Schoenberg) Emperor's Waltz, Roses from the South, also Schwanztzer (Arr. A. Webern), also Wine, Woman & Song (Arr. A. Berg) all for Str.Qt, Cln, Fl, Pno (Hrm), CPO 999 588

### Piano & Winds

Jindrich FELD (1925-) Trio giocoso for Cln, Bsn & Pno, MMC 2057

### Winds Only

Karel HUSA (1921-) Wind Qt, Pantan 81 9009 / Robert MUCZYNSKI (1929-) Wind Qt, OP.45, Naxos 8.559001 / George TSONTAKIS (1951-) 3 Sketches for Wind Qt, CRI 788 / Bruce ADOLPHE (1955-) Chiaroscuro for Dbl Wind Qt, CRI 788

(Continued from page 3)

disseminate information about works that deserved to be rediscovered and played. The Library was obtained to further realize this goal and not as a substitution for it. There are plenty of libraries throughout the world which have collections that absolutely dwarf our holdings and from which this music can, in some cases quite easily, be obtained. But if you don't know of its existence, if your curiosity and interest have not been aroused by someone telling you about it, you'll never have the chance to play it.

The goal of The Cobbett Association has not changed and the *Journal* remains the *sine qua non* of its existence. Without it, the

Association is nothing more than another collection of unplayed works moldering away in some archive.

Cobbett Members, for the most part, are *the* people who have discovered and are playing this music and who can help reawaken interest in these works by writing about them. In 1999, make a resolution to do something about it. Send us an article.

With regard to the Library, we continue to add to our collection and are committed to streamlining the copying and sending of music to you. I am hopeful that this problem will be solved once and for all this coming year.

# George Onslow's String Quartet Nos. 22-24 Part VIII

(Continued from page 1)

simply be that in France, the practice of issuing quartets in sets lasted longer than in Austria. The second unusual thing about this quartet is that it does not have a real tonal center, but alternates between c minor and C Major. The opening movement begins in c minor with an *Introduzione-Lento*. From the first utterance of the nightmarish double-stops, which are interspersed with ghost-like broken-chord pizzicato in the cello, the listener senses that this is no ordinary quartet:



One hears all of the power of Beethoven's Opp.74 & 95 and then some. A tremendous sense of impending tragedy and doom hangs over these outbursts, which are clearly raised in defiance of some implacable fate. The main part of the movement, *Allegro*, is in C Major but is no less dramatic. The rhythmically pulsing opening theme, with a destiny motif, is first entrusted to the viola. The second theme is broad and more spacious but also conveys this same feeling of destiny as well as a mood of hope:



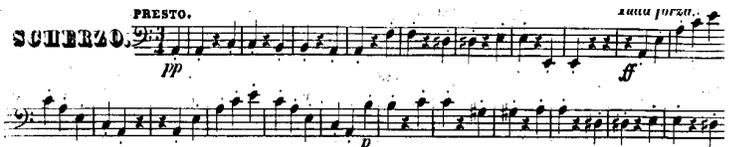
Here especially, the tonal center keeps shifting back and forth with tremendous effect. The part-writing is superb. The second movement, *Menuetto Allegro*, is really a scherzo. Played at breakneck speed, it is every bit as powerful and fine as the first movement.



You are not going to find music more exciting than this. The trio, a marvelous viola solo, *sciolto e leggero*, is every bit as good as the main section. In the lovely *Andante*, the cello's pizzicato gives out the first half of a classic folk tune to which the first violin replies with the rest. The second theme, full of yearning, is shared by the first violin and cello both playing in high registers an octave apart, later it is given to both violins again in octaves. The finale, *Presto*, is opened by the viola with a hunt-like theme. The whole movement is reminiscent in feel and construction to the exciting last movement of Mozart's K.387 (Keep in mind, I am not talking about sounding like Mozart—it is pure Onslow). Now at last clearly in major, the thematic material has all the same joy, buoyancy and happiness of Mozart's and generates the same tremendous excitement from its 'hell for leather' pace. There is even an exciting fugual section to boot. This quartet is a masterpiece in every way. It should be considered by any performing quartet. Throughout the 19 century, it appeared on programs with

the likes Beethoven's Op.59, 74 & 95 and Haydn's Op.76 and judging from contemporaneous critical reviews, it did not come out second best. No less a personage than the then editor of the most prestigious musical journal in Germany, the *Allgemeine Musikalische Zeitung*, recognized Op.47's tremendous qualities. He found it 'modern, turbulent, full of pathos, variegated, exciting and mysterious.' He went on to note that Onslow "did not owe the success of his music to Beethoven or Haydn, with whom he is often compared, but to himself. For he has developed the manner of his writing independently and thoroughly."

**String Quartet No.23, Op.48 A Major** was completed a year later in the summer of 1834 and published early in 1835. The opening movement, *Allegro grazioso e moderato*, has a certain limpness to it that is uncharacteristic of Onslow's opening movements. The first theme, which is gentle and genial, has a Biedermeier parlor quality to it. It eventually leads to a somewhat more interesting but concerto-like section for the first violin, which is given a more prominent role than one normally finds in Onslow. The second movement, *Andante*, is more in the manner of brisk intermezzo. It has charming themes with the same forward movement as the *andante scherzoso* of Beethoven's Op.18 No.4. Of the *Scherzo presto* which comes next it would be best to characterize it as "Seldom equalled, never surpassed." The cello and viola introduce the spooky, lop-sided, off beat opening theme:



The trio, the slowest music in the quartet, is but a brief 16 measure interlude in this helter-skelter, amazing movement. The modern-sounding tonalities, for that time, clearly indicate Onslow was keeping abreast of, if not pioneering developments. The finale, *Allegro vivace*, has an exciting opening theme:



Surprisingly, Onslow snuffs out the excitement with the second theme, a series of drawing-room chromatic passages. When the first theme is reintroduced, it is then followed by long running, virtuosic passages in all the voices that do not really give any direction to things. This is a very difficult quartet to evaluate as a whole because of the unevenness of the movements. The middle two movements are very good (the *Scherzo* is on a par with the writing in Op.47) but the outer movements are not strong enough, in my opinion, to justify the reintroduction of this quartet onto the concert stage. I say this with some hesitation because I would not like to see these middle movements consigned to oblivion. This is still a quartet well-worth playing and can be recommended to amateurs with a strong first violinist. There is a good recording of Op.48 by the Quatuor Debussy on an Advidis Valois CD #4749.

(Continued on page 11)

## The Chamber Music of Ludwig Spohr (Part II) (continued from page 1)

**Quintet No.3, Op.69**, is adorned by its last movement. *Rondo*, which is in fact a barcarole, with the cello describing the gondola's motion. The first movement of the **Quintet No.4, Op.91**, has such intonation difficulties because of chromaticism in all parts that it might deter further reading of this piece. Similarly the *Larghetto*, with all its charm, has a chromatic section in D flat major. The mazurka-like minuet is a study in contrast between forte and piano phrases, with Spohr's instructions to start "*pousse*" (up bow) for piano and "*tire*" (down bow) for forte. The trio section, marked *Scherzo-Presto*, is a quiet gliding waltz. Both dances reappear in the lengthy coda with entrancing mood swings ending with morendo. Spohr indicates an unusually large number of fingerings in the first edition which should be observed because of their special effects on sound and phrasing.

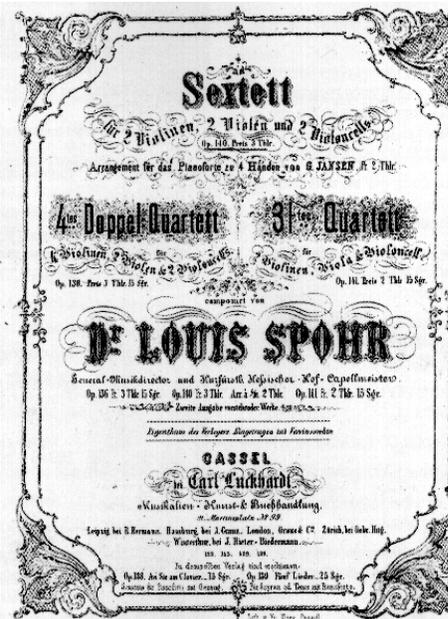
**Quintet No.5, Op. 106**, is in my opinion the best of them all. Altmann says that this work should be the friend of every chamber music player. The first movement proceeds in a dramatic and declamatory manner, in a stately tempo with rich sonorities, and a stirring conclusion. Both players and listeners are immediately engaged. The *Larghetto* is full of sentiment. The drama of the forceful *Scherzo* is heightened by several stretches of 2/4 bars. At the end, a short bridge in harmonics is linked to continuing harmonics throughout the Finale *Pastorale*, which is a highly witty and original movement.

The most notable movement in the **Quintet No.6, Op. 129**, is the *Scherzo* (6/8) which has numerous passages in *pp* with up-bow Spohr staccato played together by first and second violins and first viola, always preceded by explosive *fz* chords. Trios 1 and 2 are in 4/4 time and have the same melody as each other but starting in two different keys. The last movement is a whirlwind *Presto* with a melodic second theme.

The final quintet **No.7, Op. 144** is a formidable work. One immediately notices the "*bebung*" marking over certain notes. This is to indicate a rocking motion of the single finger on that note, showing that Spohr was probably more restrained, in comparison with the frequent wall-to-wall vibrato of today! Incidentally, the same wavy line over a note is sometimes seen in old editions of Boccherini's chamber music. There is very thick writing in the noble *Larghetto*. The *Minuetto* has a very sad mood which one does not easily forget. On the other hand, Spohr creates a more easy going atmosphere in the finale by writing it in G Major instead of the main key of g minor and, as in Op. 69, the barcarole tempo. This unusual piece, one of his last works, has elicited much enthusiasm among players.

The **Sextet, Op.140**, a lyrical and exuberant work, is being played with increasing frequency. It is surprisingly youthful in spirit considering that it is a late work. Spohr commented when he wrote it that his spirits were raised by the current events concerning the unification of Germany and the peoples' freedom movement. His liberal views were well-known. Clive Brown in his biography describes at length Spohr's writings about this. Altmann characterized the Sextet, (one of his most magnificent works), as a piece that every friend of chamber music must know. Boccherini's set of six and Pleyel's *Sestetto Concert-ant* seem to

be the only important predecessors. Brahms wrote his Op.18 only eleven years later. The piece opens with the first viola singing the theme and the first violin takes up the second subject. Both melodies are so inspired that they leave an indelible memory. The *Larghetto* has the dramatic expression of a poem. The *Scherzo* has an elfin-like wistfulness and leads into an exciting *Presto*, where the *Scherzo* reappears several times before



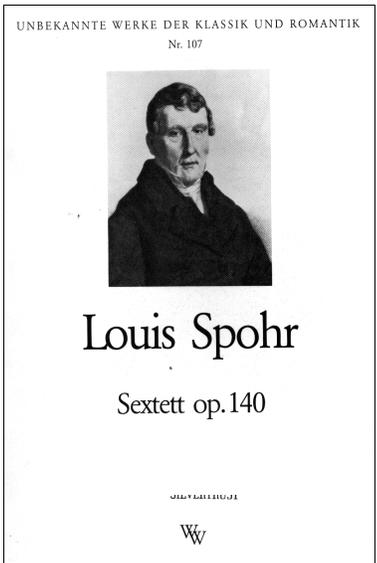
Title Page from the First Edition

the ending in *prestissimo*.

We come now to the unusual format that seems unique for Spohr. He wrote that the idea of the double quartet came to him from Andreas Romberg, to whom he had dedicated the Op.29 Quartets some years before. The concept of a duo for two groups is one that he used for the seventh symphony and some choral works. When people congregate in the living room to play the double quartets the seating arrangement can be problematic. Obviously the usual octet seating is not optimal. To this end we have Sir George Smart to come to the rescue. He describes in a visit to Spohr's house in Kassel in 1825 what must have been an early reading of the first double quartet, which Spohr, his host had organized. The two first violins need to be in constant contact with each other and their respective quartets around them. Sir George Smart describes the actual seating plan and the place for the audience.

The **First Double Quartet, Op.65**, was immediately successful and the piece has remained in print ever since. There were various arrangements made, one of them for string quartet! This double quartet was recorded by Heifetz years ago and left many music lovers with the impression that it was the only one. The opening theme is played in unison by both Quartetto I and II. In general, Quartetto II plays a subsidiary role. In the later double

(Continued on page 8)



Less Ornate Title Page from 1989

## Chamber Music of Ludwig Spohr (Part II)

(Continued from page 7)

quartets, Quartetto II is more prominent.

The character of the music changes significantly with the three later double quartets. The **Second Double Quartet, Op.77**, has a *Minuetto* that has dramatic interplay between the two quartets. In the *Larghetto* there are sections with syncopated 32nd notes which pose a formidable difficulty, especially when reading. The final *Allegretto* has a very crisp rhythm with interesting interplay between the two groups and can be read easily.

The **Third Double Quartet, Op.87**, was a favorite of Joachim who played it in London with Spohr himself and often programmed it thereafter. An *Adagio* introduction is quite intriguing and the *Allegro* starts right in with a sweeping melody. Accidentals abound in all parts. The *Andante* with variations is especially interesting owing to the eight voices. The *Scherzo* makes much of the interplay between the two quartets, as does the last movement.

The **Fourth Double Quartet, Op. 136**, is, in my opinion, the most inspired of them all. The two violas set a melancholy mood which is offset by the syncopated second theme, stated by one quartet and answered by the other with a climbing arpeggio, and then these roles are reversed. The writing and interplay of all parts is fascinating. In the *Larghetto*, which is truly sublime, the dialogue continues, punctuated by descending two note pizzicatos, one instrument at a time. The final measures depict solemn resignation and I know of no section in Spohr's chamber music that is so moving. The *Scherzo* is unique, with forte triplet scales in contrary motion and long stretches of up-bow staccato. The triumphant finale, a brisk *Vivace*, has two time signatures —  $2/2$  for the first theme and  $6/4$  for the second but the beat remains the same which is obvious when the time signatures sometimes differ. The last section switches to major mode.

When two quartets are assembled to play the Mendelssohn octet, the opportunity to do Spohr double quartets, particularly the later ones, should not be missed.

Spohr's fourteen duos for two violins should occupy a special place in the repertory. They were composed over the time of his entire career, starting with **Op.3** in 1802 during his trip to Russia with Franz Eck., his violin teacher, and ending with Op. 153 in 1855. The three **Op. 39** duos, were written in 1816, the same year as the very famous Violin Concerto No.8 the *Gesangszene* and they show much sophistication. One might start by considering the *Adagio* and *Presto* movements of **Op. 39 No.1**. The *Adagio* is poignantly beautiful and the *Presto* brilliantly written for both violins. **Op. 39 Nos.2-3** have movements where both violins play double stops continuously, creating a rich texture. The next set, **Op.67**, is perhaps the best of the lot. The American violinist, Isaac Stern, featured **Op.67 #2**, with its elegant rondo, in concert with the then young violinist Pinchas Zuckerman. **Opp. 148, 150 and 153** are three late duos that are masterfully written and could be done as grand concert pieces. In fact, they are dedicated to Alfred and Henry Holmes, the two English brothers who were already known as violin duo performers.

*In the next part of this series, Dr. Jacobs will examine Spohr's chamber music with piano and a few early works for solo violin and strings (potpourris et. al. ). In the meantime, he recommends that readers visiting Germany try and travel on the officially named Louis Spohr express train—No. ICE 798 (with dining car) which can be started at Munich. It goes through Kassel and Braunschweig, the two most important cities in Spohr's life.*

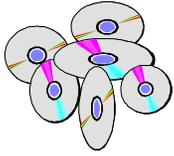
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# It's Time To Renew

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## Diskology: Carl Reinecke Trios for Piano & Winds, Wranitzky: Qts Stenhammar Music for Piano & Strings; Jos. Gehot Trios & Qts.

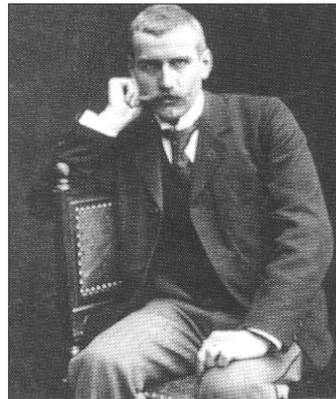
Carl Reinecke (1824-1910) was a fairly prolific composer whose works, while never perhaps placed in the first rank, were



nonetheless very highly regarded. The author, Laurie Shulman, of the jacket notes to this Klavier CD #KCD-11050 sadly notes that the composer, although a major talent, is almost always consigned to “that group of composers seldom referred to in terms of themselves, but usually in relation to others.” He goes on to lament that Reinecke has been undeservedly relegated and regarded as a “minor 19th-century figure.” It was not an opinion held by his contemporaries. Based on the strength of his compositions, Reinecke was chosen to the directorship of the Leipzig Conservatory, arguably the most prestigious in the world at that time. The position included directorship of the equally highly regarded Leipzig Gewandhaus Orchestra. He held these posts for 37 years. No mere administrator, he served as a full-time professor of piano and composition. Isaac Albeniz, Hans Huber, Leos Janacek, Edvard Grieg, Christian Sinding, Felix Weingartner, George Chadwick, and Rafael Joseffy numbered among his students.

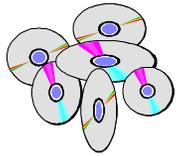
The first work on disk is **Trio in a minor for Piano Oboe & Horn, Op.188**, dating from 1887. At the outset, let it be said that this is a striking if little heard combination. The opening *Allegro moderato* has a syncopated theme entrusted to the oboe. A pastoral and more optimistic melody is then introduced by the horn. The piano provides a necessary weightiness to a movement whose mood ranges widely but reaches a dramatic highpoint during a brief oboe cadenza. This is an excellent movement which is followed by a short but charming *Scherzo molto vivace* featuring a very clever dialogue between oboe and horn. The trio section although in A major does really provide a change in mood. The languid theme given to the horn in the ensuing *Adagio* manages this. The finale, *Allegro ma non troppo*, is, for its time, quite modern sounding. The themes and writing very nearly sound neo-classical. This is a first rate work in every way. The mastery of the writing is apparent everywhere. The instruments work hand and glove, the piano especially is used in a true chamber music style. The second work presented, **Trio in A for Clarinet, Viola & Piano, Op.264** was composed in 1903 when Reinecke was 80. This is an instrumental combination first made famous by Schumann. It darkly begins with a *Moderato* which then gives way to an *Allegro*. The writing is assured and in a late-Brahmsian mode. The thematic material is very laid-back and, to me, lacking dramatic interest. An *Intermezzo-Moderato* surprisingly has very nearly the same mood as the preceding movement. There is a limpness about it. It is a muted pasturale.

Next is a *Legende-Andante*. It has a beautiful and sad, slow folk song as the main theme. The mood is dark and resigned. The finale, *Allegro moderato*, is the only movement which provides any contrast from the others and it is not a great contrast. This is one of the darkest, least-lively works you might imagine in the primary key of A Major. While the thematic material is first rate, the writing creates a lack of contrast in timbre coupled with a monotony in mood in part because so much of it is in the lower registers of the instruments. The third and final work, **Trio in Bb for Piano, Clarinet & Horn, Op.274**, dates from 1905. The listener might well think they are hearing a work by Brahms. The expansive approach to the thematic material, the cross rhythms and the full texture of the music are there, but even with the obvious influence, this is not second rate music. From the dark, dramatic opening notes, this trio is, in my opinion, much more engaging than Op.264. The big opening *Allegro* is marvelous. The lovely second movement, *Ein Märchen, Andante* tonally looks back toward Schumann. The *Scherzo* which follows is both effective and exciting and challenging for the horn which is given most of the melodic material. The finale is big and genial. In all a very attractive piece.



Regular readers of the *Journal* will have heard of Wilhelm Stenhammar (1870-1927) but only in connection with his six very important string quartets which were reviewed at some length in Vol V. No.2 (Sept. 1994). Stenhammar was a first rate pianist and one might have expected that he would have produced considerable literature for the instrument, but he did not. The life of a piano virtuoso did not interest him and, while

not neglecting the instrument by any means, he did not favor it. The performing career that Stenhammar did embark upon was that of chamber music collaborator with the Aulin Quartet, Sweden's best known string quartet. Together, they would usually present a trio, quartet or quintet for piano and strings as part of every concert program. On this Bis CD #764, part of a series of his complete piano music, we are presented with two works for piano and strings. This includes includes a violin sonata as well as two chamber works. The first is one movement, **Allegro ma non tanto in A for Piano Trio**. No opus number is given and I do not think the music was ever published. The manuscript is in the Royal Music Academy of Stockholm. It was composed in 1895 and intended as the first movement of a piano trio which Stenhammar planned to perform with members of the Aulin Quartet. It was said to show the influence of Mendelssohn and Berwald. While it is true that the famous opening theme to Mendelssohn's Op.49 d minor trio is briefly quoted, the music sounds nothing like Mendelssohn. The movement has a parlor room quality to it. By this, I mean it is gentle and lacking the drama one associates with an opening movement for the

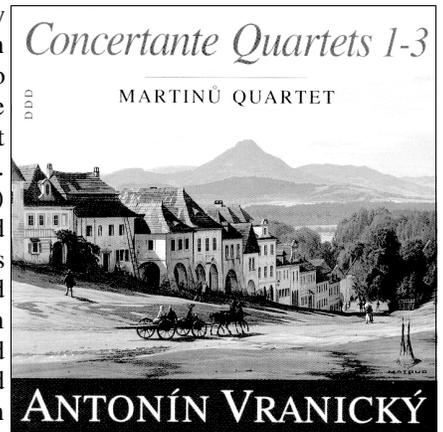


## Joseph Gehot's String Trios & String Quartets Antonin Wranitzky: 6 String Quartets Concertante

concerthall. It is the kind of music one imagines the subjects of a Biedermeier painter listening to in their parlor as they knit or gaze out of a window. Don't get me wrong, there is nothing substandard about this music, it would surely have been very suitable as a middle movement for a piano trio.. Stenhammar for reasons unknown never attempted to complete it. The second chamber work on disk is **Allegro brillante in E Flat for Piano Quartet** Very little is known about this work except that it was composed in 1891 and as such could not have been intended for performance with the Aulin Quartet as his collaboration with them did not begin until 1894. It, too, is without opus number and most likely has not been published. It is a very big movement and from the opening measure demands the listener's attention. The opening theme shows the influence of Brahms and to a lesser extent Mendelssohn, something one sees little if any of in the Quartets where Beethoven so often served as an ideal. The thematic material is very attractive and even includes a Hungarian melody which is a brief quote from some chamber work of Brahms which I can't quite place. The work is long enough (over 12 minutes) and strong enough to stand on its own and could certainly be presented on a program in concert.

Mannheim composers such as Stamitz or perhaps like some of the lesser Viennese composing in the 1750s & 1760s (but not particularly like Mozart or Haydn). Space does not allow for a detailed review of any of the individual works on this disk, however, in general it may be said that while the thematic material will not strike anyone as sounding particularly original, the music is pleasant. Gehot does not write with a voice that is identifiable, the music could have been composed by any number of faceless souls writing before 1780. Although the music is not monotonous, I do not think it would hold the interest of modern day listeners in concert.

In Antonin Wranitzky (Vranicky as the Czech now emphatically refer to him and his brother) we have an almost exact contemporary to Gehot. Wranitzky (1761-1820) was born in Moravia and moved to Vienna after his brother, Paul, had established a reputation there as a violinist and composer. He studied composition briefly with



Joseph Gehot (1756-1820) is not a name I have come across, until recently, in my 30 years of Mozart, Haydn and rummaging through the shelves of music shops throughout the world. Gehot was born in Brussels and studied the violin as a boy. His talent led to his being trained by the music master of the Habsburg Archduke governing what was then the

Albrechtsberger. This in itself may well explain why his music is greatly superior to that of Gehot. While it is foolish to compare Wranitzky with either Mozart or Haydn, listening to his compositions quickly bears out that he must be placed in the first rank of those other composers then active, such as Krommer or Paul Wranitzky. Furthermore, his talent as a composer, conductor and performer were well-respected by those who counted, including such men as Mozart, Beethoven and Haydn. A fairly prolific composer, he is said to have written some 30 string quartets. Studio Matous has brought out six of these on 2 CDs # MK0038-39. **Op.5 Nos.1-3 (1800) and Op.13, Nos.1-3.** To the best of my knowledge, these are the only quartets of his currently on disk. While the form of these works does not go beyond that of the Mannheim School in that most are in 3 movements, they are nonetheless clearly superior to works by the likes of Gehot & Co. There are no flat spots, the part writing is creative, especially in the inner voices and the use dynamics are also interesting. Wranitzky has a felicitous talent for melody and though the writing is *concertante* in style, the first violin does not dominate. All four voices are treated more or less equally. Again, unlike the music of Gehot, this music is fresh. There are twists and turns that the listener to Mozart or Haydn, let alone Johann or Karl Stamitz, has not heard before. Wranitzky definitely speaks with his own voice which can be identified after some hearings. These two disks are a welcome addition and begin to fill the gap which exists in our knowledge of a composer about whom we know far too little. On these disks we hear the true heart-beat of late 18th century Viennese Classical Music. Unfortunately the parts to these works are not in print.

Austrian Low Lands. In the early 1780s, Gehot moved to London and became one of many familiar, if not prominent, figures on the London music scene during the ensuing decade. In 1792, he emigrated to the U.S. where he remained to his death. The jacket notes to this Koch CD #3-1558-2 explain that the revival or exploration of Gehot's music can be attributed to the resurgence of interest in "the music of the pre-classic era." One would not have thought that Gehot, who was born in Brussels the same year as Mozart and some 32 years after Haydn, would have fallen into the classical era. If by pre-classical music what is meant is Mannheim-style music not evidencing the advances made by Mozart and Haydn in the 1780s, this music qualifies. Seven works are presented here, three string quartets (Op.1 Nos. 2 & 4, Op.7 Nos.4 & 6), two string trios (Op.1 No.2, Op.5 No.3) and a duet for violin and cello. (Op.9 No.6) The quartets are in either three (fast-slow-fast) or two movements. Almost all of the melodic material is given to the first violin. The music sounds like some of the

## George Onslow's String Quartet Nos. 22-24 Part VIII

(Continued from page 6)

String Quartet No.24 in e minor, Op.48 was completed at the same time as No.23. It was dedicated to Ferdinand Hiller, a fairly important musical personality at that time and a well-known,



pianist, composer and conductor. With the captivating opening unison theme to the first movement, *Allegro espressivo e molto moderato*, we find that Onslow has regained his dramatic touch: The part writing and distribution of thematic material is more evenly dispersed among the voices and each makes important contributions. The second movement, *Menuetto—Moderato e grazioso* is for once a minuet, although an updated one. Unlike the minuet in Op.47, which has as much power as a Beethoven



*scherzo*, here there is elegance and grace. However, in the trio section, we are treated to a light military style march. The violin is given the syncopated melody to drumbeat quarter notes in the other parts:



Onslow begins the following *Andante* with a lovely folk melody which is somber but not sad. It is to be played *pp* and *legato*. With the second theme, he then changes the mood to that of a military march that might be played at the funeral of a fallen general:

This is followed then followed in turn with the somber first theme and then a third theme in 16th notes played *molto staccato*. Again the first them is brought back in the lower voices but the first violins plays a filigree obbligato of 32nd notes which gives it a very different feel from the other times it was played. At last the movement creeps away as Onslow's disembodies the first theme. The whole thing comes close to being a theme and set of variations but it is not. There is a relationship between the themes but it is not the same theme which appears but really A—B—A—C—A&D—A. Furthermore, unlike most variations where now the cello has it, now the viola & cello, now the first & viola



etc., etc., all four instruments work together as they do in normal contrapuntal writing. This whole thing is finely put together as well as being fun to play and good to hear. The finale, a *Presto* in 6/8, begins in unison, softly and with the kind of pregnant pause which signal the listener that something is about to happen.

This violent storm which is then unleashed takes the listener and player alike on an unbridled and exciting gallop from start to finish in which all four parts have their say. While not quite on the level of Op.47, this quartet is a very good work. There is no very great disparity in the quality of the movements. It should be examined by both professionals and amateurs alike and is strong

## Index to Back Issues of the *Journal*

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 \$6 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. Since then, 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

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- 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** (Newsetter 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
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- Volume VIII. No.3** Sept/Oct. 1997. Chamber Music of Ludwig Spohr-Part-I, Mendelssohns String Symphonies, The Philadelphia Trio—An Interview, The String Quartets of George Onslow-Part III, Diskology: Louise Farrenc Sextet for Winds & Piano, Nonet for Strings & Winds & Trio for Piano, Flute & Cello, Tomas Breton's Piano Trio in E & String Quartet in D, Xaver Schwarenka Piano Trio No.2 & Piano Quartet, Vaclav Pichl Six String Trios, Op.7
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- Volume IX. No.1** Mar/Apr 1998. Music for Clarinet, Strings & Piano-Part II, Franz Xaver Gebel's Cello Quintets, The String Quartets of George Onslow-Part V, Diskology: Elfrida Andree's Piano Trio No.2, Valborg Aulin's String Quartets, Alfred Hill String Quartet Nos.5-6 & 11, Richard Flury String Quartet No.5 & Piano Quintet in a
- Volume IX. No.2** June 1998. Music for Clarinet, Strings & Piano-Part III, Recently Published Music, The String Quartets of George Onslow Part VI, Diskology: Juliusz Zarebski's Piano Quintet, Alexander Taneiev's 3 String Quartets, Werner Wehrli String Quartet Nos.1-2, Wenzel Pichl 3 Quartets for Clarinet & String Trio, 1998 Merton Music Catalogue
- Volume IX. No.3** Autumn 1998, The Chamber Music of Pavel Haas, The String Quartets of Camille Saint Saens, The String Quartets of George Onslow-Part VII, Diskology: Ferdinand Thieriot Octet for Winds & Strings & Quintet for Piano & Winds, Rudolf Tobias String Quartet Nos.1-2, Joseph Triebensee Concertino for Piano, Winds & Bass and Grand Quintet for Piano & Winds, Ferdinando Paer 3 Piano Trios.