



The Cobbett Association's Chamber Music Journal

Vol.X. No.4, Dec. 1999

Hot Off the Press Newly Printed Music

Hot Off the Press usually appears once every 12 to 18 months. As always, the following disclaimer must be made. This is not an all inclusive list, but merely those works which have come to your editor's attention and which he feels would be of interest to the readership. The listings are by composer, name of work, instrumentation and where possible, publisher.

Strings Only

Rabih ABOU-KHALIL (19??-) Arabian Dance for Str. Qt., Universal Ed / Antonio BAZZINI (1818-97) Str. Qt. No.5 Op.80, Merton Music / Luciano BERIO (1925-) Gloss for Str. Qt. / Luigi BOCCHERINI (1743-1805) Str. Qnt (2Vla or Vc) in C, Op.46 No.3, SJ Music / Max BRUCH (1838-1920) Str. Qt. No.2, Wollenweber, Octet (4 Vln, 2Vla, Vc & Kb) Op. Post., Simrock / Antonio BRUNI (1759-1823) Str. Trio Op.36 No.1, Merton Music / Friedrich CERHA (1926) Qt. No.3, Panton / Antal DORATI (1906-1988) Str. Qt. (1980) / Robert FUCHS (1847-1927) 2 Terzetti Op.71 for Str. Trio /Friedrich GERNISHEIM (1839-1916) Str. Qt. in A, Op.83 & Str. Quintet (2Vla) Op.9, Amadeus / Charles Friedrich GOLDMAN (1941-) Str. Qt. / Glenn GOULD (1932-82) Str. Qt. / Edvard GRIEG (1843-1907) Unfinished Str. Qt. in F / Charles GRIFFES (1884-1920) Str. Qt. / Cristobal HALFFTER (1930-) Zeitgestalt for Str. Qt. / Friedrich HERMANN (1828-1907) Qt. in e, Op.8 Merton Music / Heinrich v HERZOGENBERG (1843-1900) Str. Qt. No.4 Op.43 No.3, Merton Music / Andreas HÖRLICHT (19??-) WYHIWYG (What You Hear Is What You Get) Op.7, Schott / Theodor KIRCHNER (1823-1903) Str. Qt. / Wolfgang KORNGOLD (1897-1957) Str. Qt. No.3 in D, Op.34 / Gustav KRUG (1844-1902) Str. Qt. / Ignaz LACHNER (1807-1895) Str. Qts in G & C, Opp.104 & 106, Amadeus / Edouard LALO (1823-92) String Quartet Op.45,

(Continued on page 4)

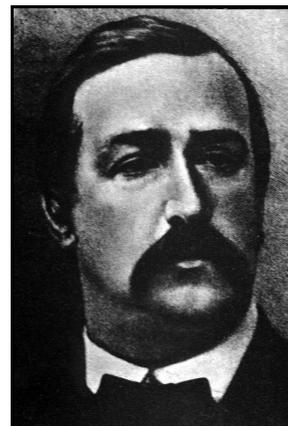
The Chamber Music of Alexander Borodin Part II

by Larius J. Ussi

In the first part of this article the author discussed Borodin's early life up to 1862 and covered his string trios, his quartet for flute, oboe, viola and cello, and his string quintet (2Vc)

As mentioned in the first part of this article, most of Borodin's chamber music was composed during the early part of his life, especially during the years 1853-1862. Borodin, in later life, may not have taken these early works seriously and at least once referred to them as "*petits péchés de jeunesse.*" Certainly, he made no effort to have these pieces published but nonetheless he did not make any effort to destroy the manuscripts which were used in performance on several occasions in various concerts. Sometime around the middle of the 20th Century, it became clear to Russian musicologists that many of these

works are far better than mere amateur attempts. This certainly applies to the next



three rather charming works to be discussed. The first of these is the **String Sextet in d minor** of which, unfortunately, only the first two movements survive. First published by the Soviet State Music Publishers in

1946, it was reprinted by Kunzelmann in 1996 (GM 1200) and is readily available. It is thought to have been composed dur-

(Continued on page 8)

George Onslow's String Quartets Part XII

by R.H.R. Silvertrust

The first eleven parts of this series dealt with the composer's life from 1784 to 1842. The first thirty three quartets, Op.4 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, Op.46 Nos.1-3, Op.47, Op.48, Op.49, Op.50, Op.52, Op.53, Op.54, Op.55, Op.56, Op.62, Op.63 and Op.64 were presented and analyzed.)



By 1842, Onslow's reputation was reaching a pinnacle, not only in Germany, Austria and England, but at last in France as well.

Concert programs from this period indicate that his works were being performed regularly in all of the major cities of the above countries. Furthermore many arrangements of his works, especially for piano, had been made and were available in music shops

for amateurs. In France, at this time, Onslow was regularly placed in the first rank of composers for chamber music and nowhere was he held in higher esteem than in Paris. He had unquestionably become one of the leading figures of Parisian musical life and as such could be considered one of the leading contenders for the next vacant seat at the Institut de France or more correctly the section of the Institut known as the Academie de Beaux-Arts. That vacancy occurred in March of 1842 with the death of Cherubini, who had been the senior member of the Academie. To be elected as his replacement was then held to be the highest honor obtainable by a musician.

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Chamber Music Journal

R.H.R. Silvertrust, *Editor*

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The Sounding Board-Letters to the Editor



More of Onslow's Works are In Print

I note in the autumn issue of the *Journal* that among the published versions of Onslow's quintets you did not mention Opp.24, 25 & 58 published by Merton Music

Theo Wyatt
London, England

Could you bring to the attention of your readers that SJ Music has also published Opp.39 and 78 in addition to Op. 38. In addition, our latest publication is George Onslow's String Quartet No.5, Op.8 No.2 which we consider to be a most enjoyable piece with interest in all parts.

Judith Rattenbury
Cambridge, England

Theo Wyatt, of Merton Music, and Judith Rattenbury, of SJ Music, are both members of The Cobbett Association. Thank you very much for drawing these unintentional omissions to my attention. Updating last issue's list, I can now write that among the quintets in print are Nos.8, 9, 11, 15, 16, 23, 26, 30 & 32. Nos.8,9 & 23 (Opp.24, 25 & 58) from Merton Music / No.11, Op.33 from Wollenweber / Nos. 15, 16 & 32 (Opp.38, 39 & 78) from SJ Music / No.26, Op.67 from Phylloscopus and No.30, Op.74 from Doblinger. This may not be a complete list and I would be grateful for further information if readers are aware of any additional quintets of Onslow's now in print.

Wismer von Morgenstern— The Croatian Mozart?

For many years I played quartets with a charming elderly gentleman from Zagreb who has, alas, since passed away. He frequently spoke very highly of a composer whom he called the Croatian Mozart and recollected how he had often enjoyed playing this music when he had lived in Zagreb. But, unfortunately, he had not brought it with him when he moved out here. I believe the composer's name was Juraj Wismer. Can you tell me anything about him. Is his music available?

Peter Smith
Johannesburg, South Africa

Karl Georg Wismer von Morgenstern, (1783-1855) also known as Juraj Karlo Wismer, was an Austrian composer born in Arad, then part of Hungary, which itself did not exist as a separate nation at that time. To say that he is not widely known would be a huge understatement. None of the standard reference works

(Cobbett, Altmann, Groves etc.) have a listing for him. There is a brief reference to him on the Internet at a Croatian web page and, believe it or not, on the back of an LP upon which some of his music has been recorded.

Wismer (it is unclear why he is not known as von Morgenstern), having worked in the service of the well placed music enthusiast, Count Erdödy, may have known both Haydn and Beethoven, each of whom had dedicated works to Erdödy. In 1819, Wismer emigrated to Zagreb (then Agram and in Austrian possession) and remained there for the rest of his life. Though he was said to have written a great deal of music, his works appear to have vanished like proverbial lead sinkers in a pond. To my knowledge none of them are in print, but then I have not visited the music shops of Zagreb. Perhaps some of our more peripatetic readers might be more in the know.

According to the jacket notes of Jugoton LP#LSY-66186, Wismer was "...the soul and leader of the musical movement in Zagreb... (T)here was hardly a concert during his time without at least one of his compositions being performed or without his taking part as conductor or soloist." Recorded on this LP are a string quartet movement, thought to date from 1849, a movement for string quintet (3 violins, viola and cello), a quartet for clarinet and string trio, and a movement for solo viola and string quartet. Having heard the above works, (and admittedly, this is a small sample), Wismer might better be called the Carl Maria von Weber rather than the Mozart of Croatia. All of the works are in concertante style and pretty simplistic for their time—1830-1850. Be that as it may, Wismer clearly had a gift for composing pleasant melodies.

Off hand, I would say that your chances of finding this LP outside of Eastern Europe are not great. Your best hope, in my opinion, would be to contact David Canfield of Ars Antiqua / 3378 Disk Drive / Ellettsville, IN 47429 / USA / Tel: 812-867-6553. Ars Antiqua is the largest dealer of used LPs in the world. (Mr. Canfield is also a member of The Cobbett Association. He and his staff will be more than happy to give your request as well as that of any Cobbett Member their prompt attention.

Writes Clarinet Chamber Music

I love the clarinet and have written many chamber works that express this. Over the past three decades, I have tried to write memorable

(Continued on page 3)

: | At The Doublebar

I hope that readers will share in my excitement at seeing so many newly reprinted works coming out. These past few years have witnessed an incredible amount of reprints coming on the market. Most of the work is from just a few houses such as Amadeus, Wollenweber, Kunzelmann and now Merton Music. But some of the larger publishers, such as Schott, Simrock and Doblinger, and some smaller ones, such as SJ Music, are also helping to open up the horizon to many beckoning works, the parts to which have been unobtainable.

In addition to all of these new publications of which there are many, there is even more good news. Theo Wyatt of Merton Music in London has begun a copying service, with dozens of exciting titles available for reproduction. A short article about this service appears on page ten. And Broekmans en Van Poppel of Amsterdam, also has established a copying service under the guidance of Mr. Jan Hollanders. They too are offering many titles which Cobbett members will want. A somewhat more detailed description appears on this page in the Letters to the Editor section.

The Board of Advisors is exploring a number possibilities for situating our library in addition to the one mentioned in the last issue of the *Journal*. We expect to be able to announce a solution to our library problem by the time the next issue is published.

Next year will be our 10th Anniversary and we have several exciting articles planned as well as a new release of chamber music ratings you won't want to miss. Now is the time of the year we send out renewal notices. Please keep in mind that we rely on your prompt payment to continue operating. For those of you living in the United Kingdom or other European countries, we are pleased to be able to offer you the choice of paying in £ to our British remitting agent, Mr. Theo Wyatt for whose help we are very grateful. Details of how to pay are included on the renewal notice.

If there are things you'd like to see in the *Journal* or if you have suggestions on how we can improve, please send them along. Remember, this is your Association and member-driven. Remember too that we now have an e-mail address: it is **Klossbruehe@cs.com**. Season's Greetings and a happy holiday season with much chamber music for all.

(Continued from page 2)

melodies for the instrument underpinned by attractive tonal harmonies and what I hope are interesting counterpoints. Some of these works have now been copied into *Finale* (a computer music notation program) and are available at Performer's Music in Chicago. They include:

Quintet in A for clarinet and strings (1995) This piece was written for the French clarinetist, Lucien Aubert who premiered it in Paris in June of 1996.

Anecdotes and Reflections for violin, clarinet, cello and piano. (1989) My most eclectic work, attempting to express the staggering variety of American culture.

Daweswood for violin, clarinet, cello and piano (1989) Cheerful, serene contemplation of growth patterns in plants

Sonsa Suite for violin, clarinet and piano (1994) Based on Belarus folk songs but the overall effect still sounds distinctly American.

Trio for Bb clarinet, cello and piano. (1998) Moves from a brooding neo-Baroque opening movement in a minor to an exuberant Romantic closing movement in Eb.

Rick Sowash
Cincinnati, Ohio

This letter was recently forwarded to me by Mr. Lee Newcomer of Performers Music in Chicago. Mr. Newcomer wrote me that at the time (1998) we featured a series of articles about chamber music for clarinet and strings, he mentioned this to Mr. Sowash who wondered whether we were interested in listing his works which can be obtained through Performers Music / 410 S. Michigan Avenue / Suite 904 / Chicago, IL 60605 / ☎: 312-987-1196.

News From Broekmans & Van Poppel

Herewith is the list of works compiled by Mr. Jan Hollanders which are available for reproduction as promised with your last visit to us. I also want to draw your attention to our new website: **www.broekmans.com** with a database of our exclusive representations.

Piet Ganzinotti
Amsterdam, The Netherlands

Those who have been reading the Journal should know that Broekmans en Van Poppel is one of the finest music stores in the world. Mr. Ganzinotti is one of the proprietors of Broekmans and a Cobbett member as well. Readers by now should also know that one of the quickest way to get that chamber music you have been unable to obtain is to contact Broekmans en Van Poppel / Van Baerlestraat 92-94 / Postbus 75228 / 1070 AE Amsterdam ☎ 020-6796575 or on the internet at www.broekmans.com—Mr. Hollanders, a long time employee of Broekmans en Van Poppel has assembled a collection of reproducible chamber works. While I am unable to include the entire list here, I have excerpted many things which I hope our readers will find of interest.

String Quartets by—Adolph Barjansky (1850-1915) Op.6 / Jan Brandt-Buys (1868-1939 Sicilian Serenade Op.28 / Jan (Johannes) van Bree (1801-57) No.1 / Leonhard von Call (1768-1815) No.1 / Nicolas Dalayrac (1753-1809) Op.7 Nos.3 & 5 / Charles Dancla (1818-1907) Op.228 No.2 / Benjamin Godard (1849-95) No.1 / Leopold Jansa (1795-1875) Op.65 Nos.1-3 / Franz Krommer (1759-1831) Op.10 Nos.1-3 / George Onslow (1784-1853) Nos. 16-18, Op.36 Nos.1-3 / Ignaz Pleyel (1757-1831) Op.15 Nos.1-3 / Hubert Ries (1802-86) Op.20 Nos.1-2 / Pierre Rode (1774-1830) No.2 / Friedrich Wollanck (1783-1831) Op.1

String Quintets—Luigi Boccherini (1743-1805) Op.28 No.4 (2Vla or 2Vc) / Brahms Op.34 (2Vc) / Carl Goldmark (1830-1915) Op.9 (2Vc) / Franz Krommer Op.107 No.3 (2Vla) / George Onslow Nos 4,6,28 (2Vla or 2Vc) / Ethel Smyth (1858-1944) Op.1 (2Vc)

String Octets by Carl Grädner (1812-83) Joachim Raff (1822-82), Carl Schuberth (1811-1863), Ferdinand Thieriot (1838-1919)

Flute Quartets (Fl, Vln, Vla, & Vc) by Haydn, Hoffmeister, Kreusser, Kreutzer, Schmitt, Thieriot, Vachon, Weiss Wranitzky.

A Quintet for flute & strings by Franz Danzi (1756-1826) and a quintet for oboe and strings by Paul Wranitzky.

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.

Hot Off the Press——Newly Published Music

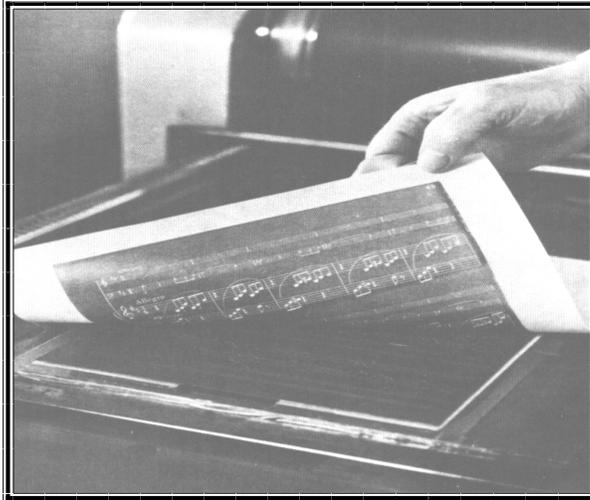
(Continued from page 1)

Amadeus / Siegfried MATTUS (1934-) Death & the Maiden (1996) / Mihaly MONSONYI (Michael Brand 1815-1870) Str. Qt. No.7 / Andrew MOORE (1954-) 5 English Watercolors / George ONSLOW (1784-1853) Str. Qt. No.5 Op.8 No.2, SJ Music; Str. Qt. No.16 Op.36 No.1, Merton Music; & Str. Qnt No.11, Op.33, Wollenweber / Nicolo PAGNINI (1782-1840) 2 Str. Qts / Sergei RACHMANINOV (1873-1943) 2 Movts for Str. Qt. / Carl REINECKE (1824-1910) Str. Trio Op.249 in c, Merton Music / Ottorini RESPHIGI

(1879-1936) Double Qt. in D / Joseph RHEINBERGER (1839-1901) Str. Qt. No.2, Op.147, Merton Music / Julius RÖNTGEN (1855-1932) Quartettino, Donemus / Erwin SCHULHOFF (1894-1942) Str. Sextet / Václav SHOOT (1941-) Serenade for Str. Qt. / Ludwig SPOHR (1785-1859) Str. Qt. No.22, Op.74 No.3, Merton Music / Charles STANFORD (1852-1924) Str. Qt. No.1 in G, Op.44, Merton Music & Str. Qt. No.5 in Bb, Op.105, SJ Music / Josef STRAUSS (1827-70) Sehnsucht Polka, Op.22 & Saus und Braus Polka Op.69 both for Str. Qt., Hofmeister / Josef SUK (1874-1935) Str. Qt. Nos.1-2, Panton / Ludwig THUILLE (1861-1907) Str. Qt. in G, Wollenweber / Robert VOLKMANN (1815-83) Str. Qt. No.2 Op.14 / Georg TELEMANN (1681-1767) Trio Sonatas for 2Vln & Vc, Amadeus / Jorg WIDMOSER (19??-) Präludium & Fuge for Str. Qt., Schott

Strings & Piano

Alexander ALIABIEV (1787-1851) Piano Trio in a minor Wollenweber / C.P.E. Bach (1714-88) Trio Sonatas Wq 147 & 151 / Carl BOHM (1844-1920) Piano Trio in G, Op.330 No.2, Piano Trio in D, Op.352 No.1 Broekman en Van Poppels / Gaspar CASADO (1897-1966) Piano Trio / Chick COREA (1942-) Adendum for Piano Trio / Robert FUCHS (1847-1927) 7 Phantasy Pieces Op.57 for Piano Trio, Amadeus / Cornelius GURLITT (1820-1901) Piano Trio Op.129, 2 Piano Trios, Op.200 Nos.1-2, Broekmans en Van Poppels / Engelbert HUMPERDINCK (1854-1921) Selections from Hansel & Gretel for 2vln & Piano, / Theodor KIRCHNER (1823-1903) Bunte Blätter Op.83 for Piano Trio, Amadeus also 2 Serenades for Piano Trio No Opus / William LLOYD-WEBBER (1914-82) Fantasy Trio (1936) for Piano Trio / Prince Ludwig Ferdinand HOHENZOLLERN (1772-1806) Pno Qt. in f, Op.6 / Federico MOMPOU (1893-1987) Evocation for Piano Trio / Vitezslav NOVAK (1870-1949) Piano Trio quasi una Ballata, Simrock / Carl REINECKE 3 Easy Piano Trios, Op.159 Nos.1-3, Broekmans en Van Poppel / Erik SATIE (1866-1925) Le Piccadilly for Piano Trio / Philipp SCHARWENKA (1847-1917) Piano Trio in A, Op.105, Amadeus / Václav SHOOT (1941-) Con Passione for Piano Trio (1995) for Pno Qt / Friedrich SEITZ (1848-1918) 3 Easy Piano Trios / Rodion (1932-) Pno Terzetto & 3 Bright Pieces / Joseph SUDER (1892-1980) Walzerzyklus+Suite in Olden Style both for Piano Trio / Amadeus / Gaetano VALERI (1760-1822) Sonata No.1 for Piano Trio / Charles WIDOR (1845-1937) Pno Qt.. Op.66



Strings+Winds

Hans BARTEL (19??-) Qt. for Ob & Str. Trio / Frans COENEN (1826-1904) Nonet for Fl,Cln,Ob,Bsn, Hn, Str. Qt. & Kb / Edison DENISOV (1929-) Qt. for Fl, Vln, Vla & Vc / Gottfried v EINEM (1918-) Qt.. Op.85 for Fl, Vln, Vla & Vc / Robert FUCHS (1847-1927) Qnt for Cln & Str. Qt. / Franz Anton HOFFMEISTER (1754-1812) Qt. for Ob, 2 Vla & Vc / Herbert HOWELLS (1892-1983) Rhapsodie Op.31 for Cln & Str. Qt. / Johann JANITSCH (1708-63) Qt. No.5 for Fl, Ob, Vln & Vc / Franz KROMMER (1759-1831) Qnt in G, Op.109 for Fl & Str. Qt. / Jose LIDON (1746-1827) Qt. for Hn, 2Vln & Vc / Thomas PITFIELD (1903-) Divertimento for Ob, Vln, Vla & Vc / Ignaz PLEYEL (1757-1831) Qt. in Bb for Fl & Str. Trio / Antonin REICHA (1770-1836) Trio in G for Fl, Vln & Vc, Amadeus also 2 Qnts for Fl, Cln, Bsn, Hn & Vla / Franz RIES (1784-1838) 3 Qts Op.145 Nos.1-3 for Fl & Str. Trio / Franz Anton ROSSETTI (1750-92) Qt. in B for Bsn, Vln, Vla & Vc / Ludwig SPOHR (1784-1859) Romanze for Cln, 2Vln, Vla & Vc / Adam VOLKMAR (1770-1851) Qt. No.3 for Cln, Vln, Vla & Vc / Eugene WALCKIERS (1793-1866) Qnt in A for Fl & Str. Qt.

Strings, Winds & Piano

Harald GENZMER (1909-) Trio for Cln, Vc & Pno / Kaspar KUMMER (1795-1870) Serenade Op.81 for Fl, Vla & Pno / Charles LEFEBVRE (1843-1919) Ballade Op.37 for Fl, Vc & Pno / F. MENDELSSOHN (1809-47) Trio Op.49 for Fl (Vln),Vc & Pno / Franz SCHRECKER (1878-1934) Der Wind for Vln, Cln Hn & Pno / Josef SUK (1874-1935) Bagatelle for Fl, Vln & Pno / Gaetano VALERI (1760-1822) Sonata No.1 for Vln, Bsn & Pno

Winds & Piano

Theodor BLUMER (1881-1964) Sextet Op.45 for Fl, Ob, Cln, Bsn, Hn & Pno / Roderick ELMER (19??-) Sextet for Fl, Ob, Cln, Bsn, Hn & Pno / Ernesto KÖHLER (1849-1907) Blumenwalzer Op.81 for 2 Fl & Pno / Joseph SUDER (1892-1980) Walzerzyklus for Fl or Ob or Cln, Bsn & Pno also Suite in Olden Style for same / Kurt WEILL (1900-1950) Aus die Dreigroschenoper for 2 Cln & Pno /

Winds Only

Hector BERLIOZ (1803-69) Rackoczy March for Fl, Ob, Cln, Bsn & Hn / William BLEZARD (1921-) Behind the Wheel for 2 Bb Cln & Bass Cln / Theodor BLUMER (1881-1964) Qnt. Op.52 for Fl, Ob, Cln, Bsn & Hn also Tanzsuite, Op.53 for same / Nicolas CHÉDEVILLE (1705-1782) Les Galanteries Amusantes for 2 Fl & 2 Ob / Gabriel FAURE (1845-1924) Nocturne Op.33 No.1 for Fl, 2 Ob, 2 Cln, 2 Bns & 2 Hn / Zoltan GARDONYI (1906-86) Qnt. For Fl, Ob, Cln, Bsn & Hn / Antonin REICHA (1770-1836) Qnt. Op.91 No.1 for Fl, Ob, Cln, Bsn & Hn / Johann STRAUSS (1825-1899) Fledermaus Suite for Ob, Cln, Bsn, Hn / Josep VINYALS I GALÍ (1772-1825) 6 Quintets for 2 Ob, 2 Hn & Bsn.

George Onslow's Last 3 String Quartets, Nos.34-36 (Continued from page 1)

cian. For a number of reasons, the election did not actually take place until some 7 months later. All through the summer, newspapers speculated that the main contenders were Berlioz, Adolphe Adam, Ambrose Thomas and Onslow. The names of these composers had been submitted immediately as the most worthy. But as the summer wore on dozens of other names of lesser composers were also submitted out of respect for their accomplishments. French newspapers in various editorials often wrote in favor of Onslow, so much so, that several friends of the composer asked the papers to back off for fear that this would have a negative affect on his election chances. From the long list, four names were finally submitted to the members of the Institute: Adam, Thomas, Onslow and Desire-Alexandre Batton, a then popular opera composer. On the first ballot from the 36 electoral votes Adam received 18, Onslow 17, Batton 1 and Thomas none. In the runoff between Onslow and Adam, Onslow received the vote that had gone to Batton and one which had gone to Adam and thus was elected to Cherubini's seat on the Institut.

The election to the Institut marked the beginning of the final phase of Onslow's life in that, for the first time, he had official duties which included attending weekly meetings and serving on several commissions as well as participating in the supervision of the Prix d'Rome. While it has been noted by other biographers that Onslow had been elected to replace Cherubini as head of the Conservatoire, this is inaccurate. Auber was given that position after Cherubini resigned due to health reasons. Nonetheless, Onslow was frequently involved in the affairs of the Conservatoire although he neither taught as a professor nor served as its director.

Of the various commissions upon which Onslow sat, perhaps the most famous was that charged with the responsibility of reorganizing French military music. Formed in 1844, other members included Auber, Spontini, and Halevy. The major issue confronting the commission was whether to approve the use of Adolph Sax's new invention, the saxophone, by army bands. The commission was asked to act speedily so that Sax could obtain a patent and furnish the instruments to the French army. It was greatly feared that if the instruments were first acquired by the Prussians, Austrians or Russians that France would lose what was then considered its superiority in military music.

Onslow began work on **String Quartet No.34, Op.65 in g minor** in the summer of 1843 and completed it by the autumn. It is dedicated to Charles Dancla, a student of Baillot, and one of France's most famous violin virtuosos. It is known that the Quartet was popular immediately after it was published and performed at a special festival in Cologne during the Spring of 1846. From the general format of this Quartet as well as that of No.35, it appears Onslow's schematic thinking had changed little from when he wrote the preceding three quartets. He begins with a downwardly chromatic *Introduzione*, *Lento* first stated by the cello and then taken up by the others:

QUARTETTO
N° 34.

INTRODUZIONE.
LENTO.

pp

The first part of the opening theme of the *Allegro* is given to the cello, but the rest is completed by the first violin. Very quickly, it becomes quite busy in the first violin part:

ALLEGRO. ♩ = 112.

1 p

C161.

The second theme is syncopated but not well-developed. The conclusion to the movement is effective. The only criticism I have of this movement is the florid first violin part.

The second movement, *Adagio cantabile, sostenuto molto*, is perhaps the showcase of the Quartet. It begins in the style of a bucolic idyll:

♩ = 36

ADAGIO CANTABILE
SOSTENUTO MOLTO.

dolce.

f *dimin.* p

The music rolls along peacefully with a sense of poetic beauty until the second theme is introduced. Based on a triplet motif, it begins quietly enough but then builds to a climax:

B *molto espressivo.*

deciissimo.

f *grandioso.*

cre - *cen* - *do.* *f* *f*

Against this, the bottom three voices play tremolo. Perhaps the other voices might have been given more of a role in the presentation of the lovely melodies but they are used so effectively that it seems somewhat petty to carp.

The third movement, *Allegro moderato*, begins with an unusual and rhythmically tricky theme of the sort to which Onslow was often drawn:

♩ = 128.

ALLEGRO
MODERATO.

Con delicatezza.

p

pp

However, as the tempo indicates, it is fairly relaxed and lacks the normal excitement one finds in opening bars to most Onslow

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scherzos. It is the trio section that has the excitement. Played slightly faster than the main section, at first it rushes forward with a set of chromatic triplets but then gently collapses:

1^o 2^o Poco più animato.
p leggiero.

In the second section to the trio, the music finally takes off. This leads to the recapitulation.

The finale, *Allegro vivace* is one of those galloping 6/8 affairs full of excitement with the inner voices given repeated 8th notes *staccato leggiero* to keep the tension while the outer voices charge ahead:

♩ = 144. ALLEGRO VIVACE.
p staccato e leggieramente. f *dim.* p

The second theme has a very Italian quality to it and sounds like a distant cousin to one of the themes in Wolf's *Italian Serenade*.

p

Who knows, perhaps Wolf heard this quartet. It provides excellent contrast without losing any of the excitement that the first theme generated. Toward the end, Onslow has the cello play an arpeggio background of the sort we found in Opp.55 and 56. When it comes to endings, Onslow never disappoints. The coda leads to a satisfying conclusion. To sum up, though not a masterpiece, I think this is a very good quartet which deserves to be heard. Amateurs will undoubtedly enjoy making this work's acquaintance but will want a technically self-assured first violinist.

String Quartet No.35, Op.66 in D was begun immediately after No.34 and was completed in late 1843. It is dedicated to Louis Javault a well-known and much-admired soloist and quartet performer at that time. This quartet appears to have achieved great popularity both during Onslow's lifetime and after. Performed in Russia with success, the 35th entered the repertoire of the Müller Brothers Quartet, the premiere quartet ensemble before the public at that time. It was also performed at concerts given by the Société de Quatuors Français during the 1860's and 70's. The Société de Quatuors Français was formed with the sole purpose of performing important string quartets which had been composed within the past 30 years.

Onslow once again begins with a slow chromatic, descending, introduction, *Adagio non troppo lento*. And again, it is the cello which states the theme. (see top of next column)

ADAGIO NON TROPPO LENTO. G. Onslow Op. 66.
QUARTETTO
N° 35.
pp

As usual, the minor creates a sense foreboding which the following *Allegro moderato* does not entirely dispel the mood even though it is in D Major. The main theme is quite original. In what might be called a 'stutter stop' opening, each voice is successively given an ascending quarter note and dotted half while the others play pizzicato chords. The triple repetition of this might be likened to a car being driven by someone learning how to use a manual transmission for the first time—a little bit forward, a little bit forward, but at last, the first violin takes it away:

ALL^o MODERATO. (♩ = 116).
1. p Arc. PIZZ. *dim.*

This is a very good movement although there are some tricky 16th note scale passages, especially in the violin. The *Scherzo, Allegro vivace* is extraordinarily well put together. Its excellence makes it a candidate to serve as a proto-type for Onslow's late scherzos. The opening theme, entrusted to the first violin, is light and rushes forward like the wind p:

(♩ = 116) ALLEGRO VIVACE.
SCHERZO. p *creo - cen - do.*

The development section, led by the cello is both powerful and thrusting but later again gives way to the whirlwind. The short trio, which however appears several times, is an effective and dramatic basso solo of the sort one finds in the opera. The cello, who alone is in 2/4, begins in a whisper while the others, still in 3/4, play six 8th notes to a bar, which because of the 2 against 3 creates a tremolo effect. Meanwhile, the theme, that has begun deep in the cello's bass register, slowly begins to climb. Tension and dynamics rise as well:

Poco più lento. *creo sempre:*
pp *sempre più cre.*
creo - cen - do.

The recapitulation appears to be taking the movement to its close when without warning, it is interrupted by the ominous theme from the trio, this time played by the first violin, *forte grandioso*. Rising to what appears to be a decisive resolution, it instead turns back and fades away *pp pizzicato*. Three measures of rest follow. Only the players know the movement is not finished. Then softly and *presto*, the viola begins to whisper the first theme. Onward in dynamics and speed, the scherzo rushes to its powerful finish.

A moody and marvelous *Andante molto sostenuto* stands in stark contrast to the high spirits of the *Scherzo*. The effect is rather like an unexpected tragedy occurring amid great gaiety; as if the host of a boisterous celebration suddenly fell dead. Against the soft

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pizzicati in the lower voices, the muted first violin dolefully sings a melancholy and haunting theme:

72)

ANDANTE
MOLTO ESPRESSIVO.

Con sordini,
Viol. 1.

Onslow briefly brightens the mood from the *pathetic* of b minor to B Major with a short, chorale-like middle section, which is still somber but hopeful. This is but one of many movements which plumb the depths of emotion and are in every way equal to the emotionally charged movements of Mozart and Beethoven. Readers of this series by now know this, and it is astonishing that Woollett in his article on Onslow in *Cobbett's Cyclopaedia* could write, "...his ideas are unemotional." I believe Cobbett (who wrote a long, historically inaccurate and abysmal addenda to the article) himself would blanch in shame if shown his words after hearing this movement or dozens of others like it. He wrote, "...there is an absence of deep feeling in his slow movements which accounts for the oblivion into which his chamber music has fallen..." This is absolute rubbish!

Readers will not believe me when I write that I am almost at a loss for words to describe the excellence of the finale, marked *Allegretto*, Onslow begins with an attention-getting downward plunging chromatic passage, played in unison twice:

112)

FINALE.

Allegretto.

pp

A4

accipere più cres.

One might expect 'all hell to break loose' after this kind of an introduction, but the first theme is quite congenial. However as the movement proceeds, a great deal of excitement and lively dialogue occurs. The opening downward attention-getter reappears in several guises—as development, bridge passage and at one point as a bit of a third theme. The part writing is superb and the music simply bubbles over with ideas. The unexpected ending, though piano, is very effective. This movement is, as is the entire quartet, an absolute gem. It should be in print (Publishers are you listening?) It is first rate from start to finish. Within the grasp of competent amateurs, any professional quartet which puts this work on the stage will certainly be rewarded by the audience. Unfortunately, there is no CD of this masterpiece, but it was recorded in the early 1980's on a CCV LP #1020.

Two years passed before Onslow composed his last **String Quartet, No.36 in A, Op.69** in 1845. Dedicated to Charles Leonard, another French violin virtuoso, it never gained much popularity or became part of the repertoire. For despite Kistner's (Onslow's German publisher) advertisement that players "*would easily recognize this quartet as the prescribed offspring of the capable master Onslow,*" it does not sound like his earlier quartets, espe-

cially the first movement, *Allegro non troppo presto*. To begin with, Onslow abandons his the slow and often ominous introduction and starts right in with the opening theme, split between the cello and first violin. The melodic austerity has more in common with middle or late Beethoven than Onslow:

The reason for the *non troppo presto* marking becomes quite clear in the development section as all of the voices (but especially the viola and 1st violin) are presented with considerable technical challenges in the form of rapid *sciolte* passage work. By no means an easy movement to put together, it conveys a sense of searching for new directions. Almost certainly, Onslow must have examined the Middle and Late quartets of Beethoven. (unknown and unplayed in France at that time) This can clearly be heard in the opening bars of the *Adagio molto espressivo*:

ADAGIO
MOLTO ESPRESSIVO.

Whereas in the first movement, the second theme could be characterized as "Onslow-like," here the entire movement shows the composer breaking away from the pathos and drama of the opera or the lovely lied toward something tonally thinner. Perhaps it is a kind of mid-19th Century music of the spheres. This is not the kind of movement where one goes away singing the melodies but there is a sense of universality to the music. As in the first movement, the viola is given a very prominent role in presenting the thematic material.

In the last two movements we do clearly hear the Onslow who had written the preceding two quartets. A *Menuetto, Moderato e molto grazioso* features a lovely, somewhat old-fashioned theme, first presented by the cello:

MINUETTO.

MODERATO E MOLTO GRAZIOSO.

The violin and then the viola take it up in turns. The second theme is closely related to the first rhythmically. As in Quartet No.34, the trio, rather than being slower or more gentle, is faster and provides more excitement than the minuet itself:

The finale, *Presto agitato*, is the most typical of the four movements. It is very exciting with each of the voices being given plenty to do. The first theme, in a minor, sets the mood. After a sudden fermata, a martial second theme is stated. A marvelous bridge passage leads to the third theme and with the viola leading the way, the coda rushes to another thrilling conclusion. This is a fine quartet. The fact that Onslow seems, at least in the first 2 movements, to be striking out in new directions must have affected its popularity and is certainly a reason why this should not be among the first quartets to be revived in the concert hall. The last part of this series will appear in the next issue

The Chamber Music of Alexander Borodin (Continued from page 1)

ing 1860 while Borodin furthered his chemistry studies in Heidelberg, where he divided his time between the laboratory and frequent chamber music evenings. He may well have written the work for performance at one of these evenings. Of the Sextet, Borodin himself referred to its as 'Mendelssohnian.' although this is nowhere near as apparent as in the String Quintet in F (discussed in the last issue). Even though only the first two movements of this extraordinary piece have survived, the Sextet still stands as a tribute both to Borodin's musical imagination as well as his compositional skill. As such, it demolishes the argument often bandied about by critics that Borodin either had no compositional skill, or what skill he had, he gained from Rimsky Korsakov and Mussorgsky. While it is true that he did receive help, especially in his later years with the opera, *Prince Igor*, and also true that after his death, Korsakov and Glazunov did complete several works which he had nearly finished, after hearing this Sextet—especially the first movement—it is impossible to maintain that Borodin was without substantial compositional talent prior to his membership in the Mighty Five.

There are three separate themes in the first movement, *Allegro*. The first theme is quite sprightly. While the following example shows it being presented entirely by one voice, this example was taken from the opening measures. Throughout the rest of the movement, Borodin did not generally allow this to happen again as part of it would be stated by one voice, continued by another and finished ingeniously by yet a third.



The second theme is richly textured and characterized by jumps of wide intervals. The tonal quality Borodin produces here bears more than a passing resemblance to Tchaikovsky's *Souvenir d'Florence* written some 30 years later. While in no way implying that this Sextet is the equal of Tchaikovsky's, one cannot but wonder if he somehow heard the Borodin performed in concert. A beautiful third theme provides a contrast both in mood and tempo:



The part writing throughout is not just good, but fabulous. Each voice is given very serious consideration and has many opportunities thematically. The interweaving of the theme from voice to voice is a *tour de force*. In 1860, no major composer had written a string sextet for more than 50 years. Brahms had not yet written his Op.18, nor Dvorak his Op.48. Only Spohr had tried his hand

with his Op.140 and it is unlikely Borodin had come across it. The second movement, *Andante*, is quite short. It is based on a sad but lovely Russian folk melody given forth by the first violin:



Three variations follow, each lovely. The use of pizzicato is remarkably effective. All too soon the movement and the Sextet end. One can only dream of the remaining two movements which are now lost. Even in its two movement form, every sextet party should make this work's acquaintance. In addition to the parts, there are a number of recordings on CD.

The **Piano Trio in D Major** dates from the same period as the Sextet. It may have been written a few months after while Borodin was in Italy, but there is no absolute proof of this. The Piano Trio, which has three movements, is generally thought to be either unfinished or missing its finale as it ends with a minuet, which would have been rather uncharacteristic for this time period. Again, there is no conclusive evidence one way or the other as to whether the finale was lost or never written. Published for the first time by the Soviet State Music Publishers in 1950, it was recently reprinted by Wollenweber (No.56) and is readily available. While there is nothing wrong with the Piano Trio, it does not seem as striking or original as the Sextet.

In the first movement, *Allegro con brio*, one does not have to listen very hard to hear the influence of Mendelssohn. The music leaves no doubt that Borodin clearly had been influenced by Mendelssohn's First Piano Trio, the Op.49 in d minor. Surprisingly, the piano part is even more florid than the one Mendelssohn wrote. The writing however is sound and effective. The cello introduces the first theme:



As can be seen, it is actually quite simple. From this, however Borodin develops it quite credibly. In general, the strings are given long sustained lines over a rushing piano background. Interestingly, the bridge passage and second theme are related to the second and third movements. The conclusion to this movement is quite intense and well handled. Those who have written about this trio find Schumann in the first movement and Mendelssohn in the second. I, on the other hand hear just the reverse. While Andre Lischke (author of a set of CD jacket notes) has written he hears one of Mendelssohn's songs without words in the, *Romanze, Andante*, I hear Schumann. In any event, the Piano leads off with a long, unaccompanied introspective solo which sets the mood. In the second theme, there are certain thematic elements which to musicologists have seemed Italian. This has

led to the hypothesis that Borodin may have composed the trio during his trip to Italy in 1861-2, but it is only a surmise. The last movement, *Minuetto*, is the most original of the three. It is not a true minuet but rather a kind of hybrid cross:



Although in 3/4 the actual thematic material shows a clear affinity to the mazarinka as the opening measures above illustrate. The Piano Trio is a welcome addition to the repertoire and if Beethoven's Op.1 deserve on occasion to be aired, so too does this. The string parts are easy but the bar is set much higher for the pianist.

Again from this same period, comes the **Piano Quintet in c minor**. As previously noted, Borodin met Ekaterina Protopopova, his wife to be, in Heidelberg. Suffering from tuberculosis, she was advised by doctors to spend time in Italy. She went to Pisa and Borodin soon followed. It was there during 1861-2 that the Quintet was composed. Protopopova was an excellent pianist, and admirer of Schumann. And while Schumann's famous Piano Quintet, the first for piano and string quartet (there were earlier ones but for *The Trout* instrumentation), must have served as a model for Borodin, the Russian's effort does not resemble that of the German master tonally.

Also in three movements, the Quintet, unlike the Sextet and Trio, appears to be complete although the first movement is an *Andante*. The main theme, Russian-sounding and based upon a turn, is introduced by the piano:



The movement is relatively short and Borodin takes no trouble to develop what is a promising theme but simply passes it from voice to voice. It is a trip to nowhere. When all is said and done, one feels that the whole thing is nothing more than a prelude to something else. A *Scherzo* comes next. The fresh and lively first theme, entrusted to the viola, seems perfect for a fugue:



There is, however, no fugue and precious little development before Borodin springs the lovely second theme upon us:



Unfortunately the trio spoils what is otherwise a fine movement. It is repetitious and dull. The theme is again based on a turn but Borodin seems to have run out of creative gas. The finale, *Allegro Moderato*, is bigger than the other two movements together. Clearly Russian-sounding, the thematic material is adequate though not overly distinguished. Again a kind of turn is employed in the main theme which creates a vague sense of déjà vu. For the material he had, Borodin drags the movement out too long.

It seems clear that he was feeling his way and even struggling at points in the Quintet. The fluidity and self-assurance found in the Sextet and Trio seem entirely missing here although it must be said that the part writing is very good and that all of the voices get their innings. The Quintet is technically undemanding, even for the piano, which is not given the kind of florid treatment it received in the trio. Certainly amateurs will enjoy this work, the parts to which are in print (Belwin Mills #9658). I do not think we should agitate just yet to have it brought onto the concert stage just yet when there are so many better works which are always being edged out by the inevitable Schumann or Dvorak. This article will be continued in the next issue of the *Journal*.

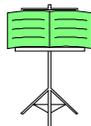
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New Recordings



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

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Strings Only-Not Quartets

Krzysztof PENDERECKI (1933-) String Trio, MD&G 304 0917 / Michele REVERDY (19??-) 10 Musiques Minutes for Str. Trio, MFA 216009 / Gunter STEINKE

(1956-) Str. Trio, Wergo 6541 / Ermanno WOLF-FERRARI (1876-1948) String Trio in A Op.32 also String Trio in b, CPO 999 624

Piano Trios

Amy BEACH (1867-1944) Trio in a, Op.150, Chandos 9752 / David DIAMOND (1915-) Trio, Dux 0142 / Richard FESTINGER (1948-) Tapestries, CRI 832 / Wolfgang FORTNER (1907-87) Trio, Wergo 6624

Piano Quartets & Quintets

Alexander ALYABIEV (1787-1851) Qnt in Eb, Russian Compact Disk 30203 / Elfride ANDREE (1841-1929) Qnt in e, Centaur, CRC 2448 / Anton ARENSKY (1861-1906) Qnt in D, Op.51, Russian CD 30203 / Amy BEACH (1867-1944) Qnt in f#, Op.67, Chandos 9752 / Nikolai MEDTNER 91880-1951) Qnt in C Op. Post, Russian CD 30203 / Tokuhide NIMI (19??-) Garden in the Light for Pno Qnt, Camerata 30 CM 525

Winds & Strings

Amy BEACH (1867-1944) Theme & Variations for Fl & Str. Qt, Op.80, Chandos 9752 / Abraham BINDER (1865-1967) Variations on a Prayer Motif for Cln & Str. Qt, CPO 999 630 / Frits CELIS (1929-) Qboe Qnt Op.57, Phaedra 92014 / Samuel GARDNER (1891-1984) Hebrew Fantasy for Cln & Str. Qt., CPO 999 630 /

Alexander GRETCHANINOV (1864-1956) Variations Op.172 for Cln & Str. Qt, CPO 999 630 / Alexander KREIN (1883-1951) Esquisses Hebraïques Op.12 for Cln & Str. Qt, CPO 999 630 / Boris LEVINSON (1884-1947) 2 Jewish Folksongs for Cln & Str. Qt, CPO 999 630 / Krzysztof PENDERECKI (1933-) Clarinet Qt, MD&G 304 0917 / Samuel SECUNDA (1894-1974) A Gemore Nigun for Cln & Str. Qt, CPO 999 630 / Jan Kritital VANHAL (1732-1813) 6 Trios for 2 Cln & Kb, Arts F1 0092 / Jakob WEINBERG (1879-1956) Clarinet Qnt Op.40, CPO 999 630

Winds, Strings & Piano

Carl CZERNY (1791-1857) Fantasia Op.256 & also Grand Trio Op.105 for same, Talent DOM2910-33 / Gunter SCHULLER (1925-) Sextet for Bsn, Pno & Str. Qt., Bridge 9093 / Ludwig SPOHR (1784-1859) Septet for Pno, Vc & Winds, Op.147, Centaur CRC 2448

Piano & Winds

Gaetano CORNICELLI (1804-1840) 3 Terzetti for Ob, Bsn & Pno, Bongiovanni 5091 / Richard FESTINGER (1948-) Trio for Fl, Cln & Pno, CRI 832 / Sigfrid KARG-ELERT (1877-1933) Jugend Op.139 for Fl, Cln, Hrn & Pno, Centaur CRC 2448

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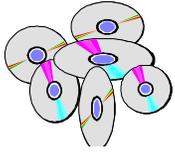
Double Quartet No.3 in e minor, Op.87

Johan Svendsen (1840-1911)

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Diskology: A String Quartet & Piano Quintet by Theodore Gouvy 3 Wind Quintets by Henri Brod; Piano Trios by Mihaly Monsonyi

Theodore Gouvy (1819-1898) was a man held hostage by the events of European history. He was born in Saarlouis (Saarland) which was given to Prussia in 1815 by the Treaty of Paris after Napoleon's defeat. Although his family was French (of Belgium origin), he received a forced Prussian citizenship. Despite this, he



was educated in France and sent to Paris to study law. But there, having already had piano lessons, he decided that he wanted to become a composer and studied for a few years at the Paris Conservatory in aid of this goal. Attracted to instrumental music, he primarily wanted to be a Symphonist.

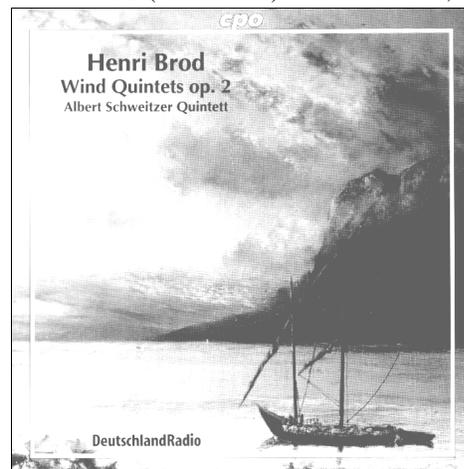
But in the Paris of the of the mid 19th Century, this was more or less a dead end. A leading French music critic of the time ascerbically quipped, "...vocal music is the only way leading to success whereas the other only leads to the Institutes." Gouvy composed symphony after symphony but achieved little notice. He also devoted himself to chamber music, producing 5 string quartets, a string quintet (2 Vc), a piano quintet, 5 piano trios, a piano quartet, a quintet for clarinet and string quartet, 2 sextets for flute, string quartet and bass, a wind octet for flute, oboe, 2 clarinets, 2 horns and 2 bassoons and a wind nonet, *Petite Suite Gauloise*, for flute, 2 oboes, 2 clarinets, 2 horns and 2 bassoons. Although he ultimately won a measure of recognition in France, he spent most of the last part of his life in Germany. When asked why, he answered, "...because my room is heated, because here I can hear something whereas over there (France) there is nothing to hear, because here I have contact with true artists while over there there is no one and because here I can find publishers." Gouvy remained French but grew to admire the respect with which the Germans treated their symphonists and instrumental composers in contrast to the French who seemed to idolize second rate opera composers and ignore those who primarily wrote instrumental music.

On this K617 CD #K617054, Gouvy's **Piano Quintet in A, Op.24** and his **String Quartet No.5, Op.68 in c minor** are presented (along with some songs). Fifty opus numbers and perhaps 20 years separate these two works. The Piano Quintet was composed around 1850. It is in three movements and full of youthful exuberance and vitality. From the opening measures of the excellent first movement, *Allegro giocoso*, the listener is captivated by the exciting and lovely melodies. The feel is sometimes Mendelssohnian sometimes Schubertian. The second subject even has the piano playing *Trout-like* arpeggios to the strings' sustained melody. Having said this, I do not wish to convey the idea that this music is derivative. To the contrary, it is

fresh and full of pleasing ideas. The middle movement, *Larghetto*, is as long as the outside movements together. The opening theme, introduced by the piano, has a baroque quality to it but then shows a French delicacy when the strings join in. Although this is a long movement, Gouvy is able to keep the listener's interest without ever altering the elegiac quality of the music. In the brilliant sounding finale, *Allegro con brio*, one can discern the influence of Mendelssohn, but the treatment is very original. This is an absolutely first rate work, a masterpiece, if you will, which without doubt deserves to be revived!

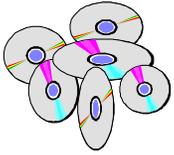
String Quartet No.5 in c minor dates from the late 1860's or early 1870's. The big first movement, *Allegro con brio*, I feel is a misnomer. It begins with a brooding and dramatic, but not particularly quick melody. This then gives way to an even more relaxed theme which seems to indicate that Gouvy had studied the late quartets of Beethoven. This is a different kind of music than the Piano Quintet. It is more disjointed, and at times as tonally daring as Beethoven's last quartets. For its time, one might almost say it's in the vanguard. The writing and the ideas are first rate. The opening theme to the following *Allegro moderato* has a fetching oriental and exotic quality which Gouvy seems to cheapen a little by brightening it up so quickly after introducing it. It serves as an intermezzo, neither scherzo nor minuet. An *Andante con moto* is a set of variations based on a somewhat stately old French roccoco theme. I found this movement workmanlike but not memorable. The finale, *Allegro agitato*, perhaps expresses what the composer felt when he was composing the music rather than how it sounds. Although it begins with an original theme full of yearning that does have a kind of dejected air of agitation about it, this is the agitation of the parlor on a warm Sunday afternoon and nothing more. The short development and bridge sections are the strongest part of this music which would have made a better intermezzo than a finale. I have mixed feelings about this quartet. Parts of it, in particular the first movement, are unquestionably very fine—the rest, one might say, "good but not great."

Henri Brod (1801-1838) in his short life, nonetheless, became an



important figure in the history of wind music. The fact that he was born in Paris around 1800 may well have contributed to this fact. While Vienna was at the time becoming the undisputed capital of the symphony and string quartet, Paris was to lead with way in wind music, in large part because

Antonin Reicha chose to settle there and spent some 30 odd years



Two works for Piano Trio by Mihály Monsonyi; And Turn-of-the-(last) Century Salon Music

teaching at the Conservatory. His wind quintets, for flute, oboe, clarinet, bassoon and horn were pioneering efforts, as Haydn's string quartets had been. Most of Reicha's quintets were written in Paris and premiered there between 1815-30 by one of the greatest group of wind soloists that ever performed together: Joseph Guillou on flute, August Vogt on oboe, Louis Duprat on horn, Nicolas Henry on bassoon and the clarinetist, J.J. Bouffille. Brod became a student of Vogt and an virtuoso in his own right. As a result, he became interested in the possibilities of improving the instrument and in the course of time became an instrument builder and designer. The result of his work led to huge improvements in the Oboe and today Brod is considered the father of the modern French oboe. The **Wind Quintets Op.2, Nos 1-3** presented on this CPO CD#999 498 2 by the Albert Schweitzer Quintet are an absolutely stunning surprise. They need fear no comparison with the works of Reicha, or of any other contemporary then writing for winds, and seem incredibly mature works for an Op.2. By turn, charming then exciting, these quintets (all in 4 movements) are always tuneful, full of surprises and mood swings. The part-writing is excellent and makes artistic demands on each voice. Classically conceived, the Quintets begin Allegro, two with slow introductions, then an Andante, a Menuetto and a Presto (or Allegro) follow. Works of this caliber deserve revival in concert and should be sought out by all wind players. Fortunately a new edition was brought out by Edition Comusic in Amsterdam, edited by our own Michael Bryant.

Mihály Mosonyi (1815-1870), who until he changed his name in

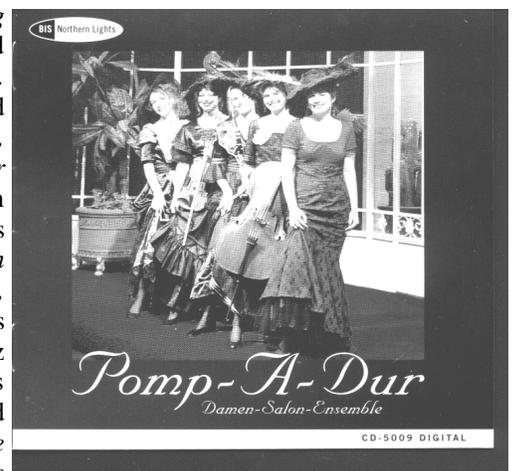


1859, was known as Michael Brand. Born in the Austro-Hungarian town of Frauenkirchen (Boldogaszonyfalva), he studied piano and composition with unknowns and learned what he did from studying the Viennese Classics along with textbooks by Reicha and Hummel. Up until 1859, he wrote in the German Romantic style. After that time he wrote Hungarian Romantic music. **Piano Trio in B flat, Op.1** dates from 1842 and is in four movements. It begins with a massive, overly long but effective *Allegro*. This is clearly mainstream Austro-German romantic music. It comes closest in style to the trios of Hummel. The piano part is both prolix and florid and certainly requires the same kind of deft touch as do the Hummel or, for that matter, the Mozart trios. The *Scherzo, Presto* which comes next is very well written. Full of catchy melodies it makes a stronger impression than the *Allegro*. The opening theme to the following *Adagio, Religioso* sounds Beethovenian. The middle section provides excellent contrast. The finale, *Presto*, is very presto indeed, especially in the florid piano part. The string themes are good. This is a solid piano trio. Monsonyi-Brand knows how to write for all three instruments. The thematic material is consistently better than, say the Rubenstein trios

reviewed in the last issue. The only criticism which can be leveled at the work is the florid piano writing. But in the hands of a pianist such as those of the Kassai Trio (on this Marco Polo CD #8.225042) this is unnoticable. In sum, I liked this work and would certainly be pleased to have the opportunity to play it. The **Grand Nocturne for Piano Trio in D** is without date but judging from the music appears to have been written around the same time as the Op.1. In 5 movements, it begins with a wonderful attention getting *Marcia*. The middle section is another kind of march, more operatic in nature. The part-writing here is the best so far. The *Menuetto* is a very romantic version of a classic form. Monsonyi is careful to keep the piano part under control. This is followed up with a big (more than twice as big as any other movement) and very romantic *Andante, tema con variazione*. It is a striking and virtuosic set of variations in which the composer unerringly writes for all three instruments. There is nothing second-rate about this music. In the brilliant *Scherzo allegro molto quasi presto*, Monsonyi takes a rhythmic quote from the scherzo to Beethoven's 9th Symphony as his main theme. This is both exciting and very effective writing. The short but lovely trio section has an italyente melody which provides excellent contrast. The finale, *Tempo di valse* is very original and ever so slightly tinged with Hungarian flavor. The Grand Nocturne is first rate and belongs in the concert hall where it will undoubtedly be a great success. Amateurs can only hope that the music will be made available by some enterprising soul. In the meantime, this CD can be whole-heartedly recommended.

To finish off this issue's Diskology, allow me, or rather, allow the lovely ladies from Pomp-A-Dur on this BIS-Northern Lights CD#5009 to take you back to 'yesteryear' as the announcer used to say on *The Lone Ranger*. But instead of the Wild-West, Pomp-A-Dur takes you back to those lovely Turn-of-the-Century cafes of London, Paris, Vienna and Berlin where people like ourselves might have gone after an evening of chamber music. The Pomp-A-Durs are a salon sextet. (2 vln, vc, kb, cln & pno) On this disk you will hear such treats as Elgar's *Salut d'amour* or Gerhard

Winkler's *Frühling in Sorrent* and until 1859, he wrote in the German Romantic style. Then there is Fred Raymond's *Abends, wenn die Lichter glühn*, Friedrich Schrodler's *Träume kann man nicht ver-bieten*, Fritz Kreisler's *Liebeslied*, Lutz Heleger's *Geigengalopp* and Walter Kollo's *Die Männer sind alle*



Verbrecher along with several other selections which are all lovingly presented. After a fine entrée, a good dessert is always welcome, especially when its well-prepared as it is here.