

# THE CHAMBER MUSIC JOURNAL

## Joseph Rheinberger's Chamber Music Part IV

By R.H.R. Silvertrust

*(The first three parts of this article traced the composer's life from his birth in 1839 into the mid 1870's. His First Piano Trio, Op.34, his Piano Quartet, Op.38 and his String Quintet (2Vla) Op.82 were presented and examined.)*

The year after completing his String Quintet (1874), Rheinberger began work on what was to become known as his **String Quartet No.1, Op.89 in c minor**, but like Brahms, it was not his first string quartet. Rheinberger, during his years of study with Franz Lachner in the 1850's and 60's, had been intensively interested with this genre and had actually composed some 12 string quartets during these years. It is hardly surprising that someone as preoccupied with structure in musical composition (and an acknowledged master of form) should have been so interested in the string quartet, which many regard as the ultimate challenge. What remains a mystery however is that Rheinberger chose never to have any of these quartets published. Certainly, it cannot have been because of adverse criticism. As early as 1857, when Rheinberger was only 18, one of his quartets was performed at a public concert series by a professional quartet. Following the performance, the critic for the *Neue Münchner Zeitung* wrote, "Rheinberger knows precisely what he is after; he patterns himself after Haydn and Mozart and the results demonstrate, if not yet an individual style, at least the three cardinal virtues of an up-and-coming composer: a good deal of sensitivity, a feeling for clarity and a sense of balance." On the whole, criticism such as this was quite positive and not grounds for him to hide his work. Strangely, this is exactly what he did. Eighteen years passed from the composition of the last youthful quartet until he approached the genre again in late 1875.

The First String Quartet was dedicated to the then well-known Florentine Quartet

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## Arthur Farwell—Answer to a Dearth

by Ronald Erickson



Is it fair to speak of a dearth of attractive piano quintets for the general enthusiast? A handful of repertory pieces come to mind: Schumann, Brahms, Dvorak, Franck, Shostakovich – five, yes, that's a handful. Throw in Dohnanyi, Elgar and Faure. Before digging up more obscure European works, intrepid players generally try the less familiar works of establishment 20<sup>th</sup>-century Americans: Piston, Finney, Carpenter, Persichetti, Kennan. Excellent predecessors are Chadwick, Foote, Stillman-Kelley, Beach. Several individualistic composers have excellent quintets perhaps not to everyone's taste or technical means: Roy Harris, Samuel Gardner, Ruth Crawford, Wallingford Riegger.

These American works have been published and kept in many libraries for some time (not so long for Crawford), but despite the need for more variety, for one reason or another they rarely disturb the dust from their shelves. The **Piano Quintet in E minor** of 1937, by the virtually unknown American composer **Arthur Farwell**, is at least as worthy of attention. Through the Musical Heritage Society, Farwell's quintet came to public attention while still in manuscript in 1978, as the first major work of his ever recorded. In 1997 it became the first of his major works to see publication. The recording is long out of print, and the publication is privately printed. Wider exposure to this work would encourage a long-overdue interest.

Farwell lived from 1872 to 1952. At the time of his death, with a recording of his

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## String Quartets by Women Composers Part II

by Sally Didrickson

*(In part one of this series (which appeared in Volume XII, No.1 Spring 2001), the author discussed the string quartets of Maddalena Lombardini (1756-85) and Maria Theresia von Paradis (1759-1824)*



**Fanny Mendelssohn** was born in 1805 to a well-educated Jewish family in Hamburg. Her grandfather, Moses Mendelssohn (1729-1786), followed his teacher,

Rabbi Frankel from the Dessau ghetto (Moses' birthplace) to Berlin, where Frankel became Oberrabbiner, the chief rabbi. Moses spent his first four years there working as a copyist and studying languages, mathematics, and philosophy as well as religion. Then he won employment as tutor to the children of a silk merchant, eventually becoming accountant in the silk business, and later, partner in the business.

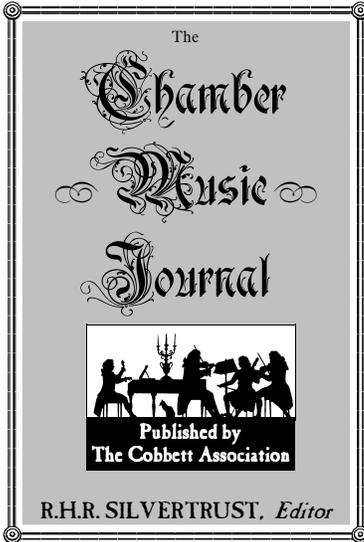
He championed the acceptance of the ghetto-bound Jews into the German culture, and translated much of the Old Testament (the books of Moses, Psalms, and Song of Songs) into German from the original Hebrew. He became known as the 'German Socrates' and the 'Father of Emancipation' in Germany, and was visited by many European intellectuals.

Abraham Mendelssohn, Moses' fifth child (of 6), became a banker, and in 1804 married Lea Salomon, a cultured, wealthy friend of his sister Henriette's. Using Lea's dowry, Abraham joined his eldest brother Joseph (who was also a banker with his own small Berlin bank) in starting Brothers Mendels-

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Offices of The Cobbett Association are located at 601 Timber Trail, Riverwoods, IL 60015, USA. ☎: 847 / 374-1800. Please remember when calling that we are located in the Central Time Zone of the United States, 6 hours earlier than GMT (Greenwich Mean Time) E-mail address: Cobbett Assn@cs.com

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# The Sounding Board-Letters to the Editor



## More "Friends" for Schubert's Octet

Here is a reply to Alex McGuinty's query (See: The Sounding Board, Vol.12 No.2) about works to play with the Schubert Octet: FRANCAIX, Jean (1912-1997) Octuor / MARTINON, Jean (1910-1976) Octuor Varens, Opus 57. Much of the literature has slightly different instrumentation, making the scheduling of performances and reading sessions complicated. Some of the works to consider are: BALAKIREV, Mili (1837-1910) Oktet, E-flat major (1/1/1/1/pno/fl/ob/hn) / BEETHOVEN, Ludwig von (1770-1827) Septet, Opus 20 (1/1/1/1/cl/hn/bsn) / BERWALD, Franz (1796-1868) Grand Septet (1/1/1/1/cl/hn/bsn) / BRUCH, Max (1838-1920) Septet, E-flat major (2vln/cello/bass/cl/hn/bsn) / FARRENC, Louise (1804-1875) Nonetto, opus 3 8 (1/1/1/1/fl/ob/cl/hn/bsn) / FUTTERER, Carl (1873-1927) Oktett (2/1/1/1/cl/Eng hn/bsn) / GILSE, Jan van (1881-1944) Nonet (2/1/1/1/ob/cl/hn/bsn) / HINDEMITH, Paul (1895-1963) Oktett (1/2/1/1/cl/hn/bsn) / HOFMANN, Heinrich (1842-1902) Oktett, F, Opus 80 (2/1/1/1/fl/cl/hn/bsn) / KREUTZER, Konradin (1780-1849) Grand Septet, Opus 62 (1/1/1/1/cl/hn/bsn) / LACHNER, Franz (1803-1890) Septet, E-flat major (1/1/1/1/fl/cl/hn) / MARTINU, Bohuslav (1890-1959) Nonet (1/1/1/1/fl/ob/cl/hn/bsn) / MOSCHELES, Ignaz (1794-1870) Grand Septuor, Opus 88 (1/1/1/1/pno/cl/hn) / ONSLOW, Georges (1784-1853) Nonetto, Opus 77 (1/1/1/1/fl/ob/cl/hn/bsn) / PISTON, Walter (1894-1976) Divertimento for Nine Instruments (2/1/1/1/fl/ob/cl/bsn) / POULENC, Francis (1899-1963) Mouvements Perpetuels (1/1/1/1/fl/ob/cl/hn/bsn) / RHEINBERGER, Josef (1839-1901) Nonet, E-flat major (1/1/1/1/fl/ob/cl/hn/bsn) RIES, Ferdinand (1784-1838) Octet, Opus 128 (1/1/1/1/pno/cl/hn/bsn) / RUBINSTEIN, Anton (1830-1894) Oretto, d, Opus 9 (1/1/1/pno/fl/cl/hn/bsn) / SAMAZEIULH, Gustav (1877-1947) Divertissement et Musette (2/1/1/fl/ob/cl/hn/bsn) / SCHICKELE, Peter (aka PDQ Bach) Schleptet in E-flat (1/1/1/1/fl/ob/hn/bsn) / SPOHR, Louis (1784-1859) Nonett, Opus 31 (1/1/1/1/fl/ob/cl/hn/bsn) / STRAVINSKY, Igor (1882-1971) Septet (1/1/1/pno/cl/hn/bsn) / THIERIOT, Ferdinand (1839-1919) Octet in B, Opus 62 (2/1/1/1/cl/hn/bsn) / WEBER, Joseph Miroslav (1854-1906) Septet (version of octet)(1/1/1/cl/2hn/bsn).

Sally Didrickson  
Evanston, Illinois

Thank you very much for this listing. I'm sure readers will find it of great interest. For the

sake of completeness, I repeat the short list I included in my response to Mr. McGuinty: All of the Octets by the following composers are for the same instrumentation as Schubert's: Henk Badings, Boris Blacher, J.B. Breval, Ferenc Farkas, H.W. Henze, Paul Hindemith, Gunther Schuller & Egon Wellesz.

## Did Ignatz Lachner Write String Qts?

Upon your recommendation, I went out and purchased the 2-CD set of Ignatz Lachner's six piano trios for piano, violin and viola. They are, just as you said, tremendous. While I play piano trios and will be trying to get the music, I play string quartets more often. Can you tell me whether he wrote any other chamber music, and more specifically, whether he wrote string quartets.

Leonard Johnson  
New York, NY

The answer to your question in a word is "yes." You are in luck. Ignatz Lachner, the second of the three Lachner brothers, was quite interested in chamber music and wrote a fair amount throughout his life. In addition to the six piano trios, he wrote 9 string quartets although two among his last are for unusual combinations. Op.106 is for 3 violins and viola and Op.107 is for 4 violins. The seven others are all for standard quartet. They are No.1 in F, Op.43; No.2 in G, Op.51; No.3 Op.54; No.4 in A, Op.74; No.5 in G, Op.104; No.6 in a minor, Op.105; No.7 in Bb, Op. Post. Out of print for a very long time, these past few years have seen the reprint of some of these works. Merton Music has recently brought out his last three quartets Opp.104, 105 & Op.Post. Opp.104 & 105 are also available from Amadeus as is Op.106 for 3 violins and viola. I have had the chance to play Opp.104 & 105. They are very tuneful are fairly well-crafted although I am not sure that I would put them on the same level as the piano trios. Nonetheless they are certainly worth investigating. Wilhelm Altmann, in his Handbuch für Streichquartettspieler, speaks quite highly of Op.74 which unfortunately is not in print. It is however on disk. The Rodin Quartet, a few years back, recorded four of his quartets including Opp.43, 74, 105 & Op. Post., on the Amati label.

We welcome your letters and articles. Letters to the Editor and manuscripts should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015, USA. Letters published may be edited for reasons of space, clarity and grammar.

## At The Doublebar

I am pleased to inform readers that in late August, The Cobbett Association Library was transferred to the University of Western Ontario in London, Ontario, Canada. The cost of transferring our collection, given the Association's "rather modest" financial situation was of considerable concern and professional movers seemed an exorbitant luxury. In the end, your editor rented a truck for 3 days, drove to North-eastern Illinois University (NIU) in Chicago some 25 miles away, and with the help of Professor Vincent Oddo and Loren Silvertrust spent 2 unpleasant hours loading the Library from the basement of NIU onto the truck. Ms. Silvertrust (currently Assistant Concertmaster of the Berkshire Symphony Orchestra and a sophomore at Williams College, Massachusetts) graciously donated her time and services to the Association and accompanied your editor on the 9 hour drive from Chicago to London (Ontario). In London, we received warm hospitality and much needed help from the Drs. Whitby, James and Margaret, who thoughtfully arranged for an evening of Onslow quintets. The transfer of the Library from the truck to UWO went off with ease as UWO provided a loading dock and employee to do the unloading. I have since been in communication with Ms. Lorraine Busby, Coordinator of Collections Management and head of the Music Library at UWO. She has assured me that UWO will be ready to start making copies for members by the time the next issue of the *Journal* goes out. The actual procedure for placing orders has not yet been established, however, at this point, I believe orders will be placed with and payment made to The Cobbett Association. Orders will then be transmitted to UWO who will make the copies and send them out.

Many of you have written or e-mailed impatiently asking when we would be printing the next installment of *String Quartets by Women Composers*. I am pleased we are able to include in this issue the second in this series and wish to thank Sally Didrickson for her fine article which she worked on under very trying personal conditions. I also wish to thank Ron Erickson for his valuable article on Arthur Farwell's Piano Quintet. While I have purchased the parts, I have not yet had the chance to play it although I have heard it performed on CD and can heartily recommend it.

## The Chamber Music of Joseph Rheinberger

(continued from page 1)



Commemorative Stamp

led by Jan Becker. It was premiered throughout Europe by them during the first part of 1876 and was received to acclaim and published shortly thereafter.

Examination of the music shows that this quartet, Op.89, cannot be simply linked to the Viennese Classicists as part of their direct lineage. From the first notes of the opening movement, *Allegro non troppo*, it is clear that the style is quite individualistic. The movement is dominated by the rhythmic main theme which at first has the hint of mystery to it but then is almost transformed into a kind of exotic oriental dance:



The surprising tempo gives it an unexpected slackness. This is a huge movement. The middle section could conceivably have been tightened up where the thematic material loses some direction. At one point, Rheinberger seems to be toying with the idea of a fugue but rejects it. The conclusion is vigorous and well-conceived. It bears some similarity to the coda of the last movement of the Viola Quintet, Op.82:



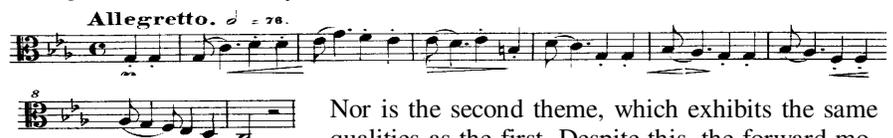
A very fine and extraordinary *Adagio espressivo* is next. The opening theme is hymn-like, and is elegiac without being sad. Emotion is built slowly. A second theme is very beautiful and redolent of nature. Then comes a brief intermezzo section followed by a romantic duet between the viola and 1st violin. The intermezzo returns again and this time threatens a cloud burst, but the sun returns in a hymn of affirmation. The movement softly closes with all 4 voices taking part in what was earlier the romantic duet.

The slinky opening theme to the *Scherzo non troppo vivo* begins in unison



It bounces along in a genial fashion with the theme thrown back and forth between the voices quite cleverly. The trio is a muscular affair which provides a good contrast to the main section. Very original, this movement perhaps makes the greatest impression.

The viola introduces the rhythmically syncopated and restless opening theme to the finale, *Allegretto*. It is not overly melodic:



Nor is the second theme, which exhibits the same qualities as the first. Despite this, the forward motion is very convincing. Surprisingly, this is the shortest of the four movements, yet

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once again in the middle section, the music seems to wander with no direction, albeit briefly. In the coda, the tempo is gradually increased and a frenzy breaks loose. While I think this is a very good quartet which deserves to be performed in concert, it does not reach the heights of excellence found in the Viola Quintet or the work we come to next. The parts are available from Carus Verlag No.50.089/14 and present no extraordinary difficulties. It was recorded on Thorfon CD 2102.

Rheinberger's mind must still have been full of ideas for string quartet after completing Op.89, for within weeks of finishing it, he composed his **Theme and Variations for String Quartet, Op.93.** (Thema mit Veränderungen) This is surely one of the most extraordinary and effective pieces written for string quartet ever. Rheinberger brings a sense of focus to his task which is sometimes momentarily missing in his other works for quartet. Here there is not a superfluous note.

It is the cello playing solo which softly gives out the theme upon which the subsequent 50 variations are based:

**Thema mit Veränderungen.**



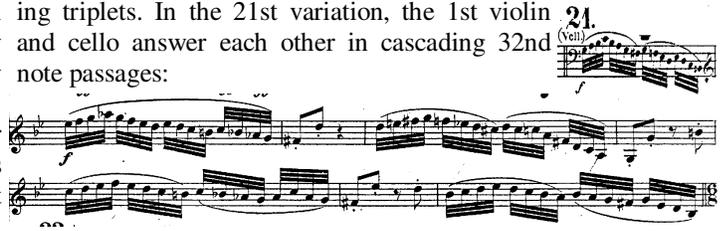
While none of the variations, each of which is only eight measures long, is repeated, the magnitude and tremendous scope of this work cannot but impress both listener and player. Rheinberger's highly sophisticated manner of treating a theme and variations is literally a compendium of techniques for composers which even surpasses Beethoven in this aspect. Except for purposes of a composition class where such an exposition would be well justified, a discussion of all 50 variations would be both tedious and would amount to overkill. However, I think the more unusual variations are certainly worth a brief visit.

After the opening theme, the others join in and the next five variations are similar in mood, dynamics and tempo to the original theme. In a sense it might almost be a kind of development section. However, in the 6th variation represents the first strong contrast to what has come before. Against a forceful, almost obstinate statement of the theme in the cello's base register, played *ff*, the other three voices sing a moving response which leads seamlessly into the 7th variation in which 16th notes are introduced for the first time with a restless figure in the 1st violin:



In the 9th variation, parts of descending chromatic scales in 16th notes are given to each instrument in rapid succession while in the 10 variation, the 1st violin leads with a marvelous 8 measure-chromatic passage as the tempo appears to pick up. The next several variations restore the original and calmer mood which is not altered in the least by a modulation in the 14th & 15th variations. In the 18th variation, all four voices play a chromatic 8th note

passage which in the 19th gives way to a virtuoso episode of racing triplets. In the 21st variation, the 1st violin and cello answer each other in cascading 32nd note passages:



Handel-Halvorsen's Passacaglia for violin & viola (or cello) written some years later is very similar. The next series of variations are so superbly woven together that words cannot adequately convey their ingenuity. The 22nd restores the original tempo but introduces a energetic, syncopated figure. The 23rd is a cantilena. Then gradually the tempo is sped up in each succeeding variation. By the 26th, upward-thrusting 16th note scales in the 1st violin are juxtaposed against a background moving pedal chord 16ths in the viola. After a number of lively and related variations, Rheinberger changes the mood again in the 31st after a fermata-rest. A muted hymn is followed by a moderately paced canon. The 33rd variation brings forth a highly unusual, languid interlude of the most luscious and exotic chromaticism far more modern than its time. One can hear something similar in the Brazilian jungle movements of Villa Lobos 5th Quartet. The 34th variation consists of an interesting series of syncopated 16ths in all the voices. This leads to several variations in which the quartet sounds rather like a church organ playing recessional after a service (as in Ives' 1st Quartet). This bright mood is wiped away by the "wave" of a  $\frown$  over the double bar line. The 40th variation is in g minor, but its sadness is gone by the 41st and the organ-like affirmation returns. The 42nd, begun by the viola, brings a sinister, rustling unrest, but this too is swept away by the following variations, each one more positive than the preceding one. Finally, in the 48th, one senses a climax coming as the first violin, followed by each voice in turn, races through 2 upward octaves signaling a resolution, which the 49th teasingly withholds. But then, in the final and 50th variation, the only one to be given a name—*Capriccio*—all the rules are thrown out, as the cello in its middle register, propelled forward by the off-beat 16ths in the three other parts, delivers the captivating answer to the question posed in the original eight measure theme:



The other voices then join to produce what is perhaps the most powerful episode of all. It does not last long; an anthem in the 1st violin's highest register restores calm and then the music slowly descends in pitch and dynamic to a lovely and quiet conclusion.

Those who write about music regularly, I think, are most aware of how hard it is to capture in words the sense of what a piece is like. This is particularly true for so excellent a work as Op.93 and I am not at all sure I have done it justice. Let me just say that it is a little masterpiece not to be missed by either professionals or amateurs. The parts can be obtained from Merton Copying Service. (It is also in the Cobbett Library) There is a very fine recording of it on Thorofon CD 2061 with the Sonare Quartet.

# Arthur Farwell and His Piano Quintet (continued from page one)

orchestra work *Gods of the Mountain*, Karl Krueger called him “America’s most neglected composer.” Those were most formative years for American culture, but Farwell was a confirmed post-Romantic and drew for formal inspiration on such 19<sup>th</sup> Century models as Schubert, Wagnerians such as Humperdinck and Pfitzner, and Gallicists such as Franck and Guilmant, with some of whom he studied. His mission, though, was to awaken America to its indigenous music, as called for by Dvorak, both acquired (as in folk and African) and native. As founder of the Wa-Wan Press in Newton Centre, Massachusetts, he published and encouraged small-scale compositions on native themes. Though he left Wa-Wan Press in 1927 to begin a twelve-year tenure at Michigan State College, history fixed him as an “Indianist.” He retired to New York to write his last music and a book on developing intuition as a creative power in world order.



Through my researches in American music during the US Bicentennial, I discovered both the composer and his music. A catalog published by his family in 1972 lists works in virtually every genre, from song to chorus, from sonata to symphony. The chamber music includes a one-movement Indianist string quartet (*The Hako*, 1922, performed at the Ojai Festival as part of the Berkshire Festival); a violin sonata (1928); a

cello sonata, Op. 116 (his last completed composition, 1950); and the *Quintet*. I have lived with the *Quintet* now for 25 years, and still regard it as the musical equal of any of the works composed by his above-named colleagues. Besides demonstrating a first-rate sense of motivic development and formal structure, it shows evidence of an extraordinary musical ear. The composer’s son Brice passed to me a story of Farwell’s first assignment for his teacher Humperdinck. The master looked at one passage and muttered, “Es geht nicht.” He looked at it more closely and exclaimed, “Es geht!” (*It doesn’t work...It works!—ed*)

In the *Quintet*, Farwell’s tonal vocabulary belies excursions into polytonality and non-hackneyed chromaticism, sustained with an urgent sense of motion tempered by moments of great tenderness (called for as such in the score). There is excitement from fast repeated rhythms, and passionate arrivals, with unusually effective interplay of texture between the piano and the strings. Dramatic silences and rhetorical figures, themes rushing to an abrupt precipice, all speak of the stormy and monumental landscape of the American Southwest where Farwell first noted his original material during his travels to the Santa Fe area 30 years before.

The *Quintet* is in four movements. It opens with a call to the spirit of Dvorak, in a quotation from the Scherzo of the “American” *Quartet*, Opus 96, in its original key of F, punctuated by a piano chord in the dominant of the home key of E minor and followed by a sombre main theme in the lower strings (see example at top of next column). Dvorak’s theme comes again at the end of the movement, this time in the home key. Farwell reminds us here that Dvorak was his inspiration for promoting indigenous music. But the writing calls to mind above all the

Franck *Quintet*. It may remind some also of Florent Schmitt’s *Quintet* of 1910. Cobbett’s cites the 1908 *Quintet* of Farwell’s teacher Hans Pfitzner as his best chamber work, but my unfamiliarity with it cannot speak for any connection with Farwell’s.

The slow movement is harmonically the most dense. It is meant to carry the play of overtones suggested by the effect of a large Chinese gong sounding repeatedly, building with what Irving Lowens, in his review of the recording, called an “almost hypnotic effect.”

The scherzo, “Moderately fast”, has the lively thematic exchange of the best Mendelssohn, but with surprises that bring the listener and player back to the 20<sup>th</sup> Century. The *Quintet* ends with a grandiose and driven finale with ghostly tones, sinister scurrings and ecstatic arrivals leading to a wholly effective conclusion.

Like Piston and Finney, Arthur Farwell was not a modernist. But, unlike them, he was also not an “establishment” composer. His musical allegiance was rooted in a nostalgia for the composers of his youth, before the influence of Boulanger, Hindemith, Stravinsky, and Schoenberg on academic music, though a passage such as one in the first movement may call to mind Shostakovich or

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sohn & Company Bank in Hamburg, a free city and important port. The bank flourished.

Fanny, the first of Abraham and Lea's four children, was born in 1805. Lea noted with pleasure the infant Fanny's *Bach'sche Fugenfinger*; long, well-shaped fingers appropriate for playing Bach fugues. In 1806, Napoleon forbade trade between England and the Continent. For the next 6 years, smuggling enriched many businesses in Hamburg, including Mendelssohn Brothers. However, the appointment of a new French governor in 1812 forced the Mendelssohn families to flee in disguise to Berlin, which had just that year emancipated the Prussian Jews.

Abraham and Lea's next child, Felix, was born in 1809. He was always closest to Fanny among the siblings. The third child was Rebecka, and the last, Paul. All of the Mendelssohn children were extremely well-educated, the girls as well as the boys, which was quite unusual for that era, when girls were assumed to be destined for a domestic career. Lea started Fanny early with mini-lessons on piano (she did the same for the other children in their turn), then enrolled her and later, Felix, with Ludwig Berger and Marie Bigot, a fine French pianist much admired by Haydn, for piano and with Carl Friedrich Zelter (1758-1832), a champion of the music of Johann Sebastian Bach and his sons. From early childhood, Fanny and Felix showed exceptional musical talent. Their training was firmly rooted in Bach, Haydn, Mozart and Beethoven, and also the technique-masters Clementi and Cramer. Fanny always took it upon herself to help Felix with his musical studies. The two maintained a closeness their whole lives, exchanging numerous letters when they were far from each other. (For a closer look at these letters, see: *The Letters of Fanny Hensel to Felix Mendelssohn*, collected, edited and translated by Marcia Citron, Pendragon Press.)

Fanny and Felix excelled at piano and composition. Rebecka was a fine singer, and was adept at languages. Poor Paul was merely an ordinary bright child. Fanny began composing piano pieces and songs very early. As a young teenager, she wrote a lied for her father's birthday and played from memory the 24 Preludes of J.S. Bach, as a birthday present. Felix considered Fanny to be a better pianist than he, and valued her songs so highly that he published some of them as his own Opp. 8 and 9 (*Heimweh Italien, Suleika und Hatem, Sehnsucht. Verlust, and Die Name*). During one of Felix's court appearances for Queen Victoria, the Queen chose *Italien* to sing to Felix's accompaniment. He told her that the song had been written by his sister Fanny.

The Bartholdy surname was adopted in connection with the Mendelssohn family members converting to Lutheranism. The Mendelssohn children were baptized in 1816, though their parents did not convert until 1822, after which Abraham retired from banking and immersed himself in the education all four of his children. The family took an extended educational trip to Switzerland, stopping to see musicians and scholars all along the route.

In 1821, Zelter took the 12-year-old Felix to be evaluated by the poet Johan Wolfgang von Goethe (who Françoise Tillard describes as "God's representative in Germany" in her excellent book, *Fanny Mendelssohn*, translated by Camille Naish, Amadeus Press). Fanny, then 16, was not even considered in this un-

dertaking, having been relegated by her family and her society to a future of marriage and womanly pursuits. Felix brought Goethe some of Fanny's songs. Goethe's daughter-in-law sang them for him, and he so enjoyed them that he wrote Fanny a poem of praise.

Ignaz Moscheles (1794-1870) accepted Fanny and Felix as piano students in 1824. By this time, the Mendelssohns' Sunday morning salons (*Sonntagsmusik*) were well established. In 1825, the family bought and restored a Berlin mansion with spacious grounds, formerly the von der Rick palace. It served as a luxurious refuge from the anti-Semitic atmosphere in Prussia. In this setting, the Mendelssohn children developed well, though Rebecka and Paul were somewhat eclipsed by Fanny and Felix. The new home was a perfect setting for the Sunday concerts, which became increasingly sophisticated.

Fanny's family embraced the general view that it was not quite acceptable for women to have careers outside the home other than that of wife and mother. The Mendelssohns therefore did not encourage Fanny to publish her works or perform (other than in the Sunday concerts). In fact, Fanny gave only one public performance; she played Felix's Piano Concerto in a minor for a charity function in 1838.



Fanny married the artist Wilhelm Hensel (1794-1861) in 1829. His copperplate drawing of her from that same year appears to the left. During much of the couple's 5-year courtship, Hensel was far away as artist to the Prussian Court. Lea, citing Fanny's youth and their religious differences, forbade correspondence between the two friends. Wilhelm therefore wrote long letters to Lea, containing many wonderful drawings of her children, and eventually won her approval of the match. Fanny and Wilhelm had one son, Sebastian (1830-1898), who later published an history of the extended family, *Die Familie Mendelssohn 1729-1847* (B. Behr, Berlin 1908).

Fanny became increasingly involved with the Sunday Salons, as composer and conductor as well as performer. After Lea's death, Fanny took over the organization of these concerts. Wilhelm encouraged Fanny to compose and to publish. Her output, estimated to number 400-500 pieces, includes approximately 250 songs, some orchestral pieces, (notably the Overture in C Major), *Hero and Leander* (a "dramatic scene"), 28 choral works, 125 piano pieces, quite a number of organ works, and some very interesting chamber music. The probable time-line for the chamber works is:

- 1822—Piano quartet, A-flat major
- 1823—Adagio, E major (violin/piano)
- 1823—String Quartet, A-flat major
- 1829—Capriccio, A-flat major (cello/piano)
- 1829—Die fruhen Graber (Vla/2 Vc/Kb)  
(Listed in New Grove II, though elsewhere I have so far only found it listed as a song)
- 1830—Fantasia, g minor (cello/piano)
- 1834—String Quartet, E-flat major
- 1847—Piano Trio, Opus 11

# String Quartets by Women Composers *(continued from page 7)*

Her Opp. 1-6 were published during her lifetime by Schlesinger and by Bote & Bock. After her death, Fanny's relatives published her Opp. 7-10 and the Piano Trio Opus 11. Many of Fanny's manuscripts are to be found in the Prussian State Library in Berlin, in the Mendelssohn Archive. Some also are owned by the Bodlean Library (Oxford University), the Library of Congress, and the New York Public Library.

One of the best times of Fanny's life was an Italian sojourn in 1839-40. The Hensels spent many stimulating hours with Charles Gounod (1818-1893) and the other artists at the Villa Medici in Rome. Fanny played for hours from her prodigious memory, sharing music of past masters and of her own and Felix's. She received from this group real admiration and inspiration, and luxuriated in being accepted as a true artist. Her *The New Year, Twelve Characteristic Pieces for the Piano-Forte*, was written under the influence of this idyllic period. After the

Though her use of the recitative style is homage to the Baroque masters she so loved, the harmonies are distinctly Romantic, and she makes liberal use of dissonances to move the music along.



The second movement, *Allegretto*, also begins in c minor, with sprightly imitative entrances and mischievous pizzicati interspersed with thematic statements.



She makes excellent use of grace-notes to add snap to the movement. There are traces here of what became known as the 'Mendelssohn scherzo' style as in Felix's *Midsummer Night's Dream*.



The C Major ending to the movement sounds slightly unfinished, as if it should modulate to F Major and a more cheerful section.

*Romanze*, the third movement, also starts in a minor key (one begins to wonder where the "Es-dur" designation came from), with repeated chords and little chromatic sighs [Ex.A] and some daring and beautiful dissonances. [Ex.B] The final g minor chord of this movement seems poised to modulate back to c minor.



The finale, *Allegro molto vivace* (which actually starts in E-flat Major) is in typically 'Mendelssohn scherzo' style, and is techni-

*(Continued on page 9)*



Hensel's return to Berlin, Fanny devoted herself again to the Sunday Salons, attracting many famous musicians to attend and participate. Franz Liszt (1811-1886) was among the luminaries attending the performances; Felix often took part; and Gounod visited. About 1847, shortly before her death, Fanny developed a close friendship with the Schumanns, especially Clara.

Fanny died of a stroke on May 14, 1847, in the midst of rehearsing her own "Faust II".

She was 41 years old. Both Wilhelm and Felix suffered greatly from her death. Felix wrote his String Quartet No.7 in f, Op. 80 while mourning her loss, and died of a stroke (obviously a hereditary weakness) in 1848.

The **String Quartet in E-flat Major** (1834) has been republished by Furore-Edition and well edited by Renate Eggebrecht-Kupsa. *(It has also been reprinted by Breitkopf & Härtel, Kammermusik-Bibliothek No.2255, edited by Gunther Marx—ed.)*

**Adagio ma non troppo**

The first movement, *Adagio ma non troppo*, opens in c minor with a graceful violin melody, accompanied in recitative style, (See left)

alternating with fugal entrances. (example below)



(Continued from page 8)

cally the most difficult to play.

**Allegro molto vivace**

Fanny pairs the violins and the viola/cello quite often in running 16th notes. There is an amusing section which is reminiscent of the piano accompaniment to a silent movie:

An athletic arpeggio passage in the second violin

leads to a frenzy of 16ths for all 4 voices which ends the piece.

Much less scholarship has been devoted to English composer **Alice Mary Smith** (1839-1884). She was the daughter of a London lace merchant and showed early promise as a composer. By this time, thanks to the pioneering careers of Fanny Mendelssohn, Clara Schumann, and others, it was becoming more acceptable for women to aspire to musical careers. Smith studied composition at the Royal Academy of Music with Sir William Sterndale Bennett and Sir George McFarren, both well-known English composers. Her early music shares some stylistic characteristics with that of Sir Arthur Sullivan (1842-1900), another Bennett student of the period. He is most famous for his comic operettas, but, like Smith, Sullivan wrote several string quartets. And each wrote an overture entitled *Lalla Rookh* based on Thomas Moore's poem, *Lalla Rookh: An Oriental Romance*. In an interesting coincidence, Fanny Mendelssohn's husband, Wilhelm Hensel, staged a tableaux vivants based on this colorful poem, with music and exotic costumes. It was designed to be acted out by nobles and 'splendid-looking' actors. It was his much acclaimed handling of this production that won him his post as portraitist to the King of Prussia.

When Smith was 21, her First Piano Quartet in B-flat Major attracted favorable attention at a competition of the London Musical Society. The Society later facilitated performances of her First String Quartet in A Major, one of her symphonies, and some of her other orchestral pieces.

In 1867, Smith married Frederick Meadows White and was honored as a Female Professional Associate of the Philharmonic Society, and she became an honorary member of the Royal Academy of Music in 1884.

She was a prolific composer throughout her life. She wrote a great deal of vocal music, some quite famous. Her orchestral writing includes two symphonies, four or five overtures (including *Lalla*

*Rookh*), an acclaimed clarinet concerto (1872), *Introduction and Allegro* for piano and orchestra (1865). Her chamber music includes four string quartets (A, Bb, D & G), four piano quartets, a piano trio, and *Melody & Scherzo* for cello and piano.

The **A Major String Quartet**, probably dating from 1870, is available from Hildegard Publishing Company. It is a four-movement work, starting with a cheerful, bouncy *Allegro* in English- graduation- march style, somewhat reminiscent of Sullivan's music. It is played almost exclusively by the first violin, with the other three parts relegated to accompanimental (though interesting) figures.

The second theme, appearing in bar 44 [Ex.A], is the same later used by Gabriel Pierne (1863-1937) in *Nightwatch of the Guardian Angel* [Ex.B].

The development presents the first theme in a minor, then returns to A Major. The second theme reappears, then Smith alternates the themes to a satisfyingly loud climax to end the movement.

The opening theme to the second movement, *Andante*, starts in the first violin before moving onto the other parts. The second theme is first stated in the cello part.

Movement III is a charming *Scherzo*, which would sound quite at home in one of Sullivan's operettas. The 1st theme is played by each instrument in turn, with the others playing pizzicato.

The 1st subject of the 4th movement is a light, graceful *Allegro*,

The second theme appears in the viola and is similar in style to the first theme.

Smith develops both theme, then crescendos to a fortissimo, tuneful finish.



## New Recordings



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

### String Quartets

Grazyna BACEWICZ (1909-69) No.4, Dux 0142 / Gustavo BECERRA-SCHMIDT (1925-) No.2, SVR HE 3006-10 / Prospero BISQUERTT (1881-1959) Aires Chilenos, SVR HE 3006-10 / Carlos BOTTO (1923-) 3 Carateres Op.53, SVR HE 3006-10 / Zbigniew BUJARSKI (1933-) Qt for a House Warming, Dux 0142 / Thomas ERSKINE (1732-81) Qt in A, Meridan CDE 84445 / Fernando GARCIA (1930-) 4 Introspecciones, SVR HE 3006-10 / Henryk GORECKI (1933-) No.1, Dux 0142 / Franz LACHNER (1803-90) No.2 Op.76 & No.4 Op.120, Amati 0003 / Aleksander LASON (1951-) Relief for Andrzej, Dux 0142 / Pavel LUKASZEWSKI (1968-) Qt, Dux 0142 / Alexander MacKENZIE (1847-1935) Qt in G, Meridan CDE 84445 / Teizo MATSUMURA (1929-) Qt, Camerata 28CM-617 / Eduardo MATURANA (1920-) Str. Qt., SVR-HE 3006-10 / John McEWEN (1868-1948) No.8, Meridan CDE 84445 / Juan ORREGO-SALAS (1919-) No.1, Op.46, SVR HE 3006-10 / Miklos ROZSA (1907-95) Nos.1-2, ASV DCA 1105 / Giacinto SCELISI (1905-88) No.4, Kairos 0012162 / Charles TOURNEEMIRE (1870-1939) Musique Orante, Memoire Vive IMV006 / Santiago VERA-RIVERA (1950-) Glipticas, SVR HE 3006-10 / Heitor VILLA LOBOS (1887-1959) Nos.4, 9 & 11, Dorian 93229 / Thomas WILSON (1927-) No.4, Meri-

dan CDE 84445

### Strings Only-Not Quartets

Heinrich HERZOGENBERG (1843-1900) String Trio No.1, Op.27 No.1, CPO 999 765 / Anselm HUTTENBRENNER (1794-1868) String Quintet (2Vla) in c, CPO 999 801 / David STOLL (19??-) String Trio, Meridan CDE 94448

### Piano Trios

Paul JUON (1872-1940) No.1 Op.17, Trio Caprice Op.39, No.2 Op.60, Litanie Op.70, Legend Op.83, Suite Op.89, Challenge Classics 72002 / Artur MALAWSKI (1904-57) Trio, Accord 087 / Teizo MATSUMURA (1929-) Trio, Camerata 28CM-617 / Ib NØRHOLM (1931-) Nos.1-3, Kontrapunkt 32315 / Andrzej PANUFIK (1914-91) Trio, Accord 087 / Hans PFITZNER (1869-1949) Trio in Bb (1886) & Op.8 in F, CPO 999 736 / Joachim RAFF (1822-82) Nos. 1 & 4, CPO 999 616; Nos. 2 & 3, CPO 999 800 // Romuald TWARDOWSKI (1930-) Trio, Accord 087 / Hermann ZILCHER (1881-1948) Rameau Suite, Op.76b, Schubert'sche Tanze, Op.95a, Largo 5145

### Piano Quartets & Quintets

Edward ELGAR (1857-1934) Piano Quintet Op.84, EMI CZS 5 73992 / Heinrich HERZOGENBERG (1843-1900) Piano Quartet in e, Op.75, CPO 999 765 / Teizo MATSUMURA (1929-) Musique for Piano Quintet, Camerata 28CM-617 / David STOLL (19??-) Piano Qt, Meridan CDE 84448

### Winds & Strings

Robert FUCHS (1847-1927) Clarinet Quintet in Eb Op.102, Helios 55076 / Vagn HOBBOE (1909-96) Qt for Fl & Str. Trio Op.90 & Sextet for Fl, Cln, Bsn, Vln, Vla & Vc Op. 114, Rondo Records 8362 / Andreas ROMBERG (1767-1821) Clarinet Quintet in Eb, Op.57, Helios 55076 / Ludwig SPOHR (1784-1859) Nonet, Op.31, MD & G 307 0848 / Charles STANFORD (1852-1924) 2 Fantasies for Clarinet Quintet, Helios 55076

### Winds, Strings & Piano

Charles CAMILLERI (19??-) Trio New York for Cln, Vln & Pno, Meridan CDE 84407 Teizo MATSUMURA (1929-) Courtyard of Apsaras for Fl, Vln & Pno, Camerata 28CM-617 / Hermann ZILCHER (1881-1948) Trio for Cln, Vc & Pno, Op.90, Mozart'sche Tanze for Cln, Vc & Pno, Op.96b, Largo 5145

### Piano & Winds

Charles CAMILLERI (19??-) Divertimenti Nos.1 & 2 for 2 Cln & Pno, Meridan CDE 84407

### Winds Only

Franz DANZI (1763-1826) 3 Wind Quintets, Op.68, Naxos 8.554694 / Gustav HOLST (1874-1924) Wind Quintet in Ab, Op.14 Paul PATTERSON (1947-) Comedy for 5 Winds, Wind Quintet & Westerly Winds, Meridan CDE 84429 / Luis TINOCO (1969-) Autumn Wind, Meridan CDE 84429 / Klement SLAVICKY (1910-) Trio for Ob, Cln & Bsn, Clarton CQ 0012

## Cobbett Library Moves to the University of Western Ontario Parts Will Be Available By Year's End

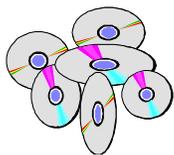
Many readers and Cobbett Association members are no doubt aware of the fact that our Library has been boxed and unavailable for the past 2½ years. Some may recall the terms of a 1995 matching grant the Association received from the ACMP: an educational institution or public library had to be prepared to house and maintain the Library prior to the Association receiving the grant, which was essential to the purchase of the Library. Several external circumstances at that time (which space does not allow me to detail here) forced the Association to act rather quickly to avoid both losing the grant and the chance to purchase the library. Unfortunately, neither educational institutions nor public libraries move quickly when it comes to accepting a collection which is less than an outright gift. Lawyers inevitably become involved and the speed with which such a transaction takes place often grinds to a halt.

We were very fortunate, through the good offices of one of our advisors, Professor Vincent Oddo, to obtain such a commitment in writing (albeit preliminary and non binding) from the Dean of the Music Department of Northeastern Illinois University (NIU). Things went ahead as expected. The Association purchased the Library, transferred it to NIU in Chicago, and established a temporary system of making copies for members. The system consisted of Professor Oddo physically transferring music to your editor, some 25 miles distant, for the making of copies. Unfortunately, due to several factors, over time, it became unworkable. It was never, in any event, intended to

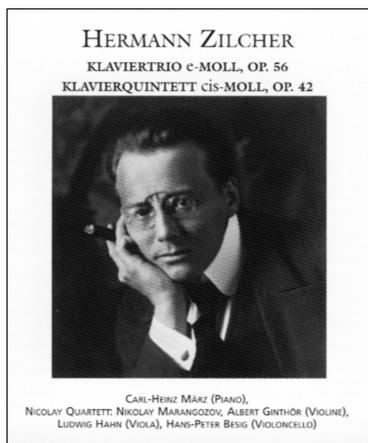
be a permanent solution but only a stop-gap measure until NIU took over. By the time (1998) the Association and NIU entered negotiations to formalize their relationship, NIU was no longer interested in keeping the library. New people were in place, both the original Dean of the school and chairman of the music department had left. Unfortunately NIU prevaricated and it took more than a year before we determined it would not meet its responsibilities.

At this point, The Board of Advisors sought to relocate the Library. By early 2000, we learned that the University of Western Ontario (UWO), one of Canada's best universities, was interested. Contact was made and negotiations began immediately. Because the Association was making a gift with strings attached, and after our previous experience, we recognized that UWO's lawyers needed to become involved from the start. Unfortunately, UWO's lawyers became so busy, they were unable to spend time on our agreement for nearly half a year. However, by the spring of this year, the Association and UWO were able to enter into an agreement.

I am happy to report that in late August, the Association transferred the Library to UWO, which is located in London, Ontario. UWO is currently involved in un-boxing and compiling an inventory. We have received assurances that UWO will be in a position to start making copies for members by year's end. Details of the procedure for placing orders will appear in the next issue of the *Journal*.



## Diskology: Hermann Zilcher's Piano Quintet & Trio / Str. Trios & Qts by Alessandro Rolla Jan Vanhal: Quartets for Oboe & Str Trio / Franz Anton Hoffmeister Qts for Str Trio & Bass



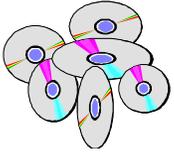
works presented on disk, his **Piano Quintet in c# minor, Op.42** is the earlier, dating from 1918. None of the 2nd Vienna School here, rather it is, at least in the first movement, the influence of Brahms and to a lesser extent Schumann that one finds. The first movement, *Leidenschaftlich bewegt*, opens with a dark theme in the violin which later is taken up by the lower voices whilst the piano remains entirely in the background. I found the way the piano was integrated into the ensemble particularly fine. This is very attractive writing which is full of tone color and dynamic variation. Although this is a massive movement, it does not appear overly long as the broadness of the thematic material justifies the length. The second movement, *Langsam bewegt, ausdrucksvoll*, is not only highly original, but far more modern-sounding tonally. The opening slow, march-like theme begins softly and somberly—there is an unmistakable funeral quality to it, but with a slight hint of mystery as well. The middle section literally comes out of nowhere. It is a gossamer scherzo—a whirling dance in the strings against the ostinato funeral march in the piano. The tension is gradually brought to a very high pitch but there is no real resolution, just a gradual release as the music retreats back to the slow first theme. The finale, *Frei in Zeitmaß, fließend, sehr bewegt*, begins with a short and powerful shout from the string quartet alone. The themes are full of agitation. Given the year of composition, 1918, it is not surprising that Zilcher's thoughts were on the First World War and he uses as one of his themes, the melody from his own then well-known volkslied, *The Austrian Cavalryman's Song*. However, after all of the early unrest, the Quintet is brought to an end quietly with a meditative chorale. The musical language is Post-Brahmsian, but still quite tonal. The ideas are very evocative and effective. There is no question but that this Quintet is first rate. It can stand comparison with any of the other "greats" and is deserving of being included in the concert repertoire. The **Piano Trio in c minor, Op.56** was composed in 1927 and dedicated to his daughter. It is in two big movements. The first, *Ruhig, fließend beginnend*, is, despite the title, not very peaceful but rather full of strenuous striving. It is characterized by considerable unisono playing in the strings, punctuated by loud chords. The music, while still tonal, is even more adventurous than the last two movements of the Quintet, and exhibits occasional grating dissonances. The more gentle middle section has an appealing, almost French impressionist

quality to it. Briefly and unexpectedly, snippets of Schumanesque melody burst forth only to quickly disappear into a sea of modernity. This is a very engaging movement which runs the entire gamut of musical emotions. The last movement, *Variations über ein walisisches Volkslied*, takes the Welsh tune *All Through the Night* as its theme. Beginning quietly and maintaining the simple chorale quality of Welsh song, the variations imperceptibly shift tonally into the rarified atmosphere of impressionism. The emotional range of the variations is narrow and the music mostly remains calm and peaceful in keeping with the quiet nature of the theme. This CD is highly recommended and let us hope that the parts to both works will also become available.

**Alessandro Rolla** (1757-1841) lives on as the famous teacher to whom Paganini was brought and who upon hearing the boy play is reputed to have said, "I can teach him nothing more." Anyone, who has either played or listened to Rolla's music, knows this story is unlikely to be true. Those who have not are in for a revelation, for without Rolla (and to a lesser extent Viotti), Paganini's musical idiom would be unthinkable. Paganini's music language is not original, it is Rolla's. More than just the origins of the magnificent music of Paganini's violin concertos can be found in Rolla's chamber music. (Rolla wrote an incredible amount of chamber music perhaps as much as Boccherini. No standard reference source even gives a hint of the great quantity) While most of Rolla's chamber music remains in manuscript, a considerable amount was published during his lifetime. Today, however, only his duets (he is thought to have written 200) for Violin & Viola and Violin & Cello are occasionally found in print, and little of his music can be heard on disk.



Hence the importance of this 4-CD set from Symphonia #SY 99167 which presents **3 String Quartets, Op.2, 3 String Trios Op.1** and 3 Duets for Violin and Viola, Op.7 as well as two piano sonatas and some other short pieces for piano. The sheer number of works presented make it impossible to discuss them all in detail. However,



## Six Quartets for Oboe & String Trio by Jan Křtitel Vaňhal Franz Anton Hoffmeister: 3 Quartets for Double Bass & String Trio

they all give ample evidence of how Rolla, in his compositional style, marks the passage from the so-called classical school of Haydn and Mozart to what is generally considered the Paganini model. Beginning with the 3 String Quartets, Op.2 we find the music is rich in melodic surges, filled with trills, ornaments, and rapid passage work which is grafted on to the Italian bel-canto. The style is concertante, that is, each instrument in turn is given its chance to shine, while the others tastefully accompany, as an orchestra does in a Paganini violin concerto, rather than perform the task of purveying supporting harmonies. If you are looking for an Italian version of the Vienna classics, you won't find it here. What you will find are great melodies with bravura passages, especially in the first violin part, that are every bit as hard as those to be found in Paganini's concerti and string quartets. In this sense, there is a bit of the *Quatour Brillant* that one finds in the quartets of Kreutzer and Rode and in some of the quartets of Spohr. However, Rolla's quartets are not mere vehicles for the violinist to show off. The others *do* get rather substantial in-nings...and don't let the low Opus number fool you. No way are these Rolla's second effort. The First Quartet on disk, Op.2 No.1 is his 410th work! (Rolla's oeuvre appears to have been catalogued by someone whose initials begin with "BI") The Quartets date from 1823 and were published as *Tre Gran Quartetti Concertanti*. They all are in 4 movements and tempo-wise are similar: Allegro—Minuetto (Allegro)—Adagio—Allegro (or Polonaise). If you like the music of Paganini, you will like these quartets a lot. Great stuff. The *Tre Trii Concertante* Op.1 (they bear BI numbers of 341, 346 & 347 respectively) were written a good 25 years before the quartets and show more of the 18th Century in the thematic material. While the music is filled with lovely melodies and brilliant passage work (in all three parts), it is gentler and more refined and bears a closer affinity to the style found in Mozart's violin concerti than to those of Paganini. There are, however, many clear indications of what was to come later. This wonderful 4 CD Set has consistently been sold for the price of 2-CD's, which makes it even more attractive.

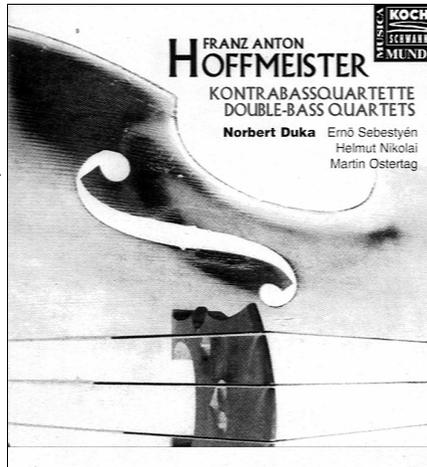
I have known of **Jan Křtitel Vaňhal** (1739-1813) primarily through his *15 Easy Trios* (2 Vln & Vc), just about the only chamber music composition of his which has remained in print. From time to time, there has been the occasional recording of some piece of his. I have a



an old LP. Vanhal is one of several prominent Bohemian musicians (such as Hummel, the Wranizky (or Vranicky) brothers, and Krommer) who was active in Vienna at the same time that Mozart and Haydn were there. Michael Kelly, the famous Irish tenor and friend of Mozart, wrote of hearing a string quartet concert with Dittersdorf on 1st violin, Haydn on 2nd, Mozart on viola and Vanhal on cello. As there are

**6 Quartette Concertante, Op.7 for Oboe (or Flute) & String**

**Trio** on the Helios CD#65033, I am unable to review all of the works but must speak generally of them. Dating from 1771, the music shows Vanhal was completely conversant with current developments in Mannheim. Each quartet is in four movements: Fast-Slow-Minuet-Fast. Usually, the solos are given to the oboe and 1st violin. The string trio is sometimes used in unison against the oboe, other times it accompanies. The music is elegant and graceful and, above all, full of melody characteristic of the time. Certainly there is much to recommend here.



**Franz Anton Hoffmeister** (1754-1812) not only was a contemporary of Mozart, he was the composer's close friend, loaning money and never asking for it back. He is the dedicatee of K.499, *The Hoffmeister String Quartet*—the only way Mozart could pay his friend back. Hoffmeister besides composing also opened a publishing firm in Leipzig around 1800

whose purpose was to edit the manuscripts and publish the music of Haydn, Mozart and Beethoven. The firm eventually became C. F. Peters. I have known Hoffmeister primarily through three fine duos for violin & cello which I thought were quite well-written. These **3 Quartets for Double Bass & String Trio** (Nos.2-4) on Koch Schwann CD#3-6727 are concertante in style and, as you might expect, vehicles for the bass, which usually sounds like a cello. The writing is excellent and the melodies fetching. The quartets sound as if they date from the late 1770's. The overall tonal quality of a bass and string trio together is quite attractive.

We at Diskology subscribe to Fritz Kreisler's dictum, "*If you won't play salon music, you do not have the heart necessary to be a good musician.*" Hence we, and Claves CD#50-9611, bring you **Prima Carezza** (2 Vln, Vc, Kb, Cln, Pno & Accordion) the international salon music champions in an absolutely stunning album containing dazzling performances of such works

as *Hallo Budapest, Tango Nora, Afrika & Tokay* (by Georges Boulanger), *Valse Triste* (Nedbal), *Miniature Viennese March* (Kreisler), *Espania* (Waldteufel), *Spanish March* (Rixner), *Mariska* (Lehar), *Reverie* (Bazzini), *Hora Martisourului* (Dinicu). We hope you'll hear it. Many of these works are now appearing again in editions for piano trio, piano quintet or for string quartet at music shops.

