

THE CHAMBER MUSIC JOURNAL

The Three Piano Trios of Woldemar Bargiel

by Renz Opolis



The opportunities which led to whatever success and recognition **Woldemar Bargiel (1828-97)** enjoyed during his lifetime were in large part due to the fact that he was Clara Schumann's half brother. This fact may also be responsible for the recent discovery of some of his music by recording companies, if not music publishers. Bargiel's father Adolph was a well-known piano and voice teacher while his mother Mariane had been unhappily married to Clara's father, Friedrich Wieck. Clara was nine years older than Woldemar. He worshipped and admired her throughout his life and they enjoyed a warm relationship. Bargiel received his first lessons at home and later with the well-known Berlin teacher of music theory, Siegfried Dehn. Thanks

to Clara, Bargiel was introduced to both Robert Schumann and Mendelssohn. Upon the suggestion of the former and the recommendation of the latter, Bargiel at age 16 went to study at the Leipzig Conservatory, probably the leading music school in the world at that time. There he studied with such luminaries as Ignaz Moscheles (piano) and Niels Gade (composition). After leaving Leipzig in 1850, he returned to Berlin where he tried to make ends meet by giving private lessons. Eventually, Clara and Robert were able to arrange for the publication of some of his early works, including his First Piano Trio. Ferdinand Hiller, the well-known piano virtuoso, was made aware of Bargiel through Clara and in

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Joseph Rheinberger's Chamber Music Part VII

by R.H.R. Silvertrust

(In the first six parts of this series, the author traced the composer's life from his birth in 1839 to 1884 and discussed the chamber works which he published. These included—in order of composition: Piano Trio No.1, Op.34, the Piano Quartet Op.38, the String Quintet (2Vla) Op.82, String Quartet No.1, Op.89, Theme & Variations for String Quartet, Op.93, Piano Trio No.2, Op.112, Piano Quintet, Op.114, Piano Trio No.3, Op.121 and his Nonet, Op.139.

Although the decade of the 1880's began well enough for Rheinberger, by 1885 storm clouds began to gather over what had heretofore been a rather happy personal life. His marriage to Franziska von Hoffnaass, the a well-known Munich poet, had especially been a source of strength and satisfaction. When Franziska began to show signs of mental illness, Rheinberger was devastated. Although honors from Germany and the world continued to pour in (during this time he was elected a member of the Berlin Royal Academy as well as those of Paris and Florence), this was small compensation alongside the severe illness his best friend and soul mate suffered. In 1892 Franziska died. Rheinberger continued on as a professor at the Royal Conservatory busying himself with his teaching. He also continued to compose, as he had throughout his entire life, diligently producing a considerable

volume of work. Most of it, after his wife's death, was either church or organ music. While not as prolific as Mozart or Schubert, one notices that Rheinberger's output was much larger than that say of Brahms, Bruckner or Wagner—and most of it was of very high quality. Wagner, in the face of such fecundity felt threatened and remarked, "Well now, this Professor Rheinberger is surely a great artist; he composes every day from five o'clock to six o'clock. I'm only an amateur—I can only compose when I get an idea." (See

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Quintets for Oboe, Clarinet, Bassoon, Horn & Piano Part III

by Michael Bryant

(This survey is presented in three parts. Part I, Classical and Romantic appeared in Vol. XII No.4, Winter 2001. Part II covered the 20th Century and appeared in the last issue. Part III, appearing here, covers Lost and Recovered Quintets, Phantom Citations, Errata and Arrangements.

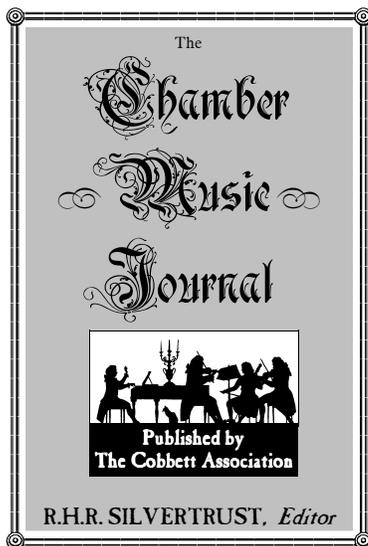
Lost and Recovered Quintets Phantom Citations and Errata

The Quintets by **Albert Ketèlbey (1875-1959)** and **Charles Swinnerton Heap (1847-1900)** are listed respectively in New Grove (1980), Grove V (1954) and James D. Brown's *Biographical Dictionary of Musicians* (1886). The precise wind instrumentation of these Quintets is not specified. Heap's Quintet was written in 1882, two years after the Clarinet Sonata, published by Breitkopf and now republished by Lazarus Edition. If the manuscripts of these Quintets still exist, their locations are currently unknown. Heap

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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: CobbettAssn@cs.com

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The Sounding Board—Letters to the Editor



Rheinberger Nonet Published By Breitkopf

In the article on Rheinberger's *Nonet* Op.139, (Vol. XIII No.1, Spring 2001) you stated the parts were available from Phylloscopus. That is incorrect. They are published by Breitkopf and Hartel.

Michael Bryant
Surbiton, England

Only 100 Opus Numbers Off!

In the last part of your article on Rheinberger's chamber music, you list his *Nonet* as Op.39. You have left off a "1". The correct opus number is "139".

Rob Filson
San Francisco, California

Seeks Alternate Parts to Hummel's Cello Sonata

If any reader knows of or has an alternate violin and or clarinet part to Johann Hummel's Cello Sonata, Op.104, I would be grateful if they would contact me.

David Swift
Honolulu, Hawaii

Readers who have this information should either write Mr. Swift at 420 Hao Street / Honolulu, HI 96821, phone him at either 808-956-8722 (also 808-373-4922), fax him at 808-956-3703 or send him an e-mail: dswift@hawaii.edu

Score Available to Arriaga's Quartets

You may be interested to hear that a score for Arriaga's Three String Quartets has recently been published by Red Frog Music, Heiloo, The Netherlands. It should be available through dealers such as Broekmans & van Poppel, Amsterdam. Apparently a score to these quartets has not been available before.

Roland Driessen
Valkenburg, The Netherlands

Isaac Albeniz—Chamber Music?

I am very fond of the music of Albeniz but have never been able to find any chamber music. Did he write any?

Peter Stapenski
Jersey City, New Jersey

To the best of my knowledge, Albeniz never wrote any chamber music or instrumental so-

natas. However several of his works have been made into successful arrangements for various combinations. His Tango in D Major, Op.165 No.2 for piano solo is perhaps his best known work and has been arranged for many different combinations including piano trio and string quartet. It can usually be found in encore or salon music albums. However, recently Edition Kunzelmann (GM 1714a) brought out a marvelous arrangement for string quartet by Werner Thomas-Mifune of five of Albeniz's works. The collection is entitled España. The five works are Asturias, Cadiz and Sevilla from the suite Iberia, Córdoba from Chants d'Espagne Op.232 No.4 and, Mallorca Op.202. This is a very successful arrangement. Hats off to Herr Thomas-Mifune. I have played them all and recommend the collection which can be ordered through Performers Music in Chicago or Broekmans en Van Poppel in Amsterdam—two of the best music shops around and both Cobbett members.

Chamber Music of the Great French Composer André Grétry

What can you tell me about the chamber music of the great French composer André Grétry?

John Harmon
Niles, Illinois

Well, first I can tell you that Belgium considers Grétry Belgian, but it is true that he moved to Paris in his 20's and lived in France from then on. He is generally considered the most important writer of French comic opera in the last half of the 18th century. He wrote little else. The entry in Cobbett's Cyclopedic Survey lists two quartets for piano, flute, violin and cello, Op.1 and six string quartets, Op.3 which were published by Breitkopf & Hartel. These are both very early works, the latter were written when Grétry was studying in Rome, circa 1765. I have listened to all of these works. I would not call them "great" but they are charming period pieces, entirely dominated, as one might expect, by the first violin. Interestingly, in *Quartet No.1*, there is a passage which Mozart appears to have quoted in his *Divertimento K.136*. I doubt any parts to these works are currently in print, however, a CD was made some years ago of the six quartets, Koch Schwann #310 158.

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 suppose it could be expected after writing in my last column that we appeared to be experiencing no problems with our copying program, that I would immediately learn we are in fact experiencing some. As with any new arrangement such as the one we have with the University of Western Ontario, there are bugs to be worked out and it really was to be expected that there would be some difficulties. Most of these problems have to do with the quality of the copies, such as missing notes at the bottom of a page or missing pages, and are not due to the people making the copies. Although Dr. Canfield and I examined Mr. Maas' collection (which as most of you know consists primarily of xerox copies of originals) after his death, and although we noted that in some cases works had been carelessly copied, it was impossible at that time, given the size of his collection, to determine just how serious these defects were. The magnitude of the problem has only become entirely clear in the past months as people have begun to place orders with UWO. The good news is that we are able, in almost every case, to supply missing pages or pages with notes missing. It is a somewhat time consuming process but it can and is being done. At first, UWO was not entirely aware of our program to supply missing pages or pages with notes cut off before anything was sent out. This misunderstanding led to orders being sent with pages missing etc. While copiers will now check for such defects, it is still foreseeable that this problem will, to some degree, continue until we have fixed the entire collection. Our plan is to fix the deficiencies on a needs be basis. That is to say when an incomplete work is requested, we will fix it. This means it will take longer to fill that order. In the meantime, Drs. James & Margaret Whitby have graciously agreed to undertake improving our library catalogue to indicate such problems.

Thanks again to Michael Bryant for his fine survey of quintets for oboe, clarinet, bassoon, horn and piano and also to Renz Opolis for his excellent article on Bargiel's piano trios. I have played the first and have heard the others. They are to be recommended

Finally, if you have a Renewal Notice enclosed with this issue, it means our records show you still have not renewed. This will be your last issue unless you renew now.

Quintets for Oboe, Clarinet, Bassoon, Horn & Piano



Albert Ketèlbey

(December 1898, page 271) reported that "Mr Ketèlbey's compositions are numerous, including... a quintett (sic) for oboe, clarinet, bassoon, horn and pianoforte." The composer studied piano, cello and horn at Trinity College, and later accounts add the oboe and clarinet to that list, though this doubtful.

Quite late in preparing these notes came the discovery that Heap's Quintet was for flute, clarinet, horn, bassoon and piano. The date of composition was confirmed as 1882 and that it had at least two movements (an Adagio and Rondo Finale). It was performed by Nicholson (flute), Lazarus (clarinet), Probin (horn), Trout (bassoon) and Heap (piano) at one of the Birmingham Philharmonic Union "Miscellaneous Concerts" on 11 February 1884, which also included a performance of the Spohr Nonet. The concert was reviewed in the *Birmingham Daily Post*: "... the two movements of Dr. Heap's Quintet (we should have preferred the whole work) were welcome, and afforded gratifying proof that the composition will bear repetition" (B.D.P., 12 Feb 1884). The nature of this review might suggest that this was a first performance.

György Ránki (1907-92) studied with Kodály, collaborated with Laszlo Lajtha on ethnographic research and was, for a year or two, head of music at Hungarian Radio (1947-9), otherwise he devoted himself entirely to composition. He made his début as a composer with the Quintet for wind and piano in 1929, which was played by students at a concert at the Academy of Music in Budapest. It was one of many of his compositions that were lost in a house fire, when Budapest was besieged by two Russian armies and bombed by the Romanian air-force in December 1945.



Gustav Holst (1874-1934) wrote his Quintet in a minor for wind and piano as a student at the Royal College of Music in 1896. If he intended to play the piano part himself, he probably did not do so, as shortly afterwards he gave up the piano in favour of the trombone as his first instrument, as he suffered from neuritis. There is no record of the work being performed in public before the composer gave the manuscript to the clarinettist George Clinton, professor at Kneller Hall, who never returned it. The manuscript then "disappeared" for more than 70 years. It is now known that the autograph score was at Kneller Hall, Twickenham, Middlesex, England, the Royal Military School of Music, and that the professor of bassoon there, Frank Rendell, had a fair copy and a set of parts made for his personal use. These parts are now in a private collection and I have copies of them. Novello acquired

the work from Kneller Hall through the Holst Foundation in about 1988 and have published the score, which is for sale, but at greater expense to the user, the hand-written

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wind parts are only available from the Novello Hire Library. It was recorded on a CD for Chandos (CHAN 9077) in 1992. There are four movements: *Allegro moderato*, *Scherzo (allegro vivace)*, *Adagio*, *Allegro con Brio*. An A clarinet is used throughout, (this would have been a rarity at Kneller Hall). It is a pleasant and quite effective work, but less successful than the Wind Quintet, which the composer gave to Alfred Fransella, the flute player, who likewise never returned it.

Bodo Koenigsbeck's Bassoon Bibliography lists a Suite for oboe, clarinet, horn, bassoon and piano by the Dutch composer **Sem Dresden** (1881-1957). Staff at Donemus have confirmed that all four of Dresden's Suites are for wind quintet and piano. One is an arrangement of music by Rameau.

Arrangements

The better of Mozart's two Piano Quartets K 478 has been successfully arranged for wind instruments and piano by the horn player Geoffrey Emerson, (June Emerson Edition No. 59). This is highly recommended.

Musica Rara produced an edition of **Mozart's Sinfonia Concertante** K.297b (1778) for oboe, clarinet, horn, bassoon with piano accompaniment (MR 1046 (1961)). The piano part is not very interesting. **Werner Eck** (1901-1983) made an arrangement of this work for 2 wind quartets and double bass in 1982/3. It is now

available from Schott. Originally Mozart's *Sinfonia Concertante* was for flute, oboe horn and bassoon, written for Wendling, Ramm, Punto and Ritter. Mozart sold the music to the singer Joseph Legros (1732-1811), manager of the Concert Spirituel, before leaving Paris. It was never played and Mozart never returned to Paris. The orchestral parts and score appear to have been 'lost', possibly due to a conspiracy against Mozart by Giuseppe Cambini (1745-1825), the composer of many less brilliant *Sinfonia Concertante*, and Joseph Legros (1730-93). The solo parts are probably original and the orchestral score that we know comes from the anonymous reconstruction in an unknown hand found among Otto Jahn's papers after his death (1869). Jahn did not leave any explanation as to its source. In 1964 the experts disowned it as inauthentic Mozart. It had not been listed in the first edition of Köchel's Catalogue (1862) but in the sixth edition it was banished to the appendix of spurious works. The *Neue Mozart-Ausgabe* placed it in a volume of doubtful authenticity. A book by Robert D. Levin, published by Pendragon Press in 1988, examined claims that the work was a forgery. This was reviewed in the *Musical Times* in March 1990 with a full summary of the findings.

I should like to record my grateful thanks for the specialised help given to me in preparing these notes by Tom McCanna at Sheffield University (Ketelbey) and Martin Harlow at Birmingham University (Heap)

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New Recordings



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

String Quartets

Henriette BOSMANS (1895-1952) Qt, NM Classics 98020 / York BOWEN (1884-1961) Nos.2-3, Brit Music Soc 426 / David DIAMOND (1915-) Nos.3 & 8, Conerto for Str. Qt., Albany Troy 504 / Alexander GRETCHANINOV (1864-1956) Nos.2 & 4, Pan Classics 510 129 / Hermann HALLER (1914-) No.2, Divox 25231; No.3 Divox 25230 / Hikaru HAYASHI (1931-) *Legende*, Fontec 2534 / Toshio HOSOKOWA (1955-) No.2, Fontec 2534 / Franz KROMMER (1759-1831) Op.18 Nos.1-3, Tudor 7083 / Fernando LOPES-GRACA (1906-94) No.2, Portugalsom 870036 / Frank MARTIN (1890-1974) Qt., Divox 25231 / Akira MIYASHI (1933-) No.2, Fontec 2534 / Alexander MOSOLOV (1900-73) No.1, NM Classics 98020 / Moses PERGAMENT (1893-1977) No.1, Phono Suecia 711 / David POPPER (1843-1914) Qt in c, Op.74, Vars 0131 / Edmund RUBBRA (1901-86) No.2 & 4, Dutton 7114 / Camille SAINT SAENS (1835-1921) Nos.1-2, Pan Classics 510 133 / Leonard Salzedo (1921-2000) Nos.2-3 & 7, Dutton 71113 / Dmitri SHOSTAKOVICH (1906-75) *Adagio+Allegro*, Challenge Classics 72093 / Vladimir SOMMER (1921-)

Nos.1-2, Panton 71 0257 / Wilhelm STENHAMMAR (1871-1927) Nos.1-6, Caprice 21536 / William Grant STILL (1895-1878) *Danza de Panama*, Lyric Qt, Prince & Mermaid Suite, Summerland, Koch 7546 / Karol SZYMANOWSKI (1882-1937) No.2, Divox 25231 / Ernst TOCH (1887-1964) Nos.8-9, CPO 999 686 / Bernard VAN DIJEREN (1887-1936) No.6, NM Classics 98020 / Wladimir VOGEL (1896-1984) *Colori e Movimenti*, Divox 25231; *Klangexpressionen*, Divox 25230 / Peter-Jan WAGEMANS (1952-) Qt, Cybele 660.701

Strings Only-Not Quartets

York BOWEN (1884-1961) *Phantasy* Qt for Qt & Kb, Brit Music Soc 426 / Niels GADE (1817-90) Sextet, Op.44 & Octet Op.17, MD&G 308 1102 / Dmitri SHOSTAKOVICH (1906-75) 2 Pieces for Octet Op.1, Challenge Classics 72093

Piano Trios

Josef Bohuslav FÖRSTER (1859-1951) Nos.1-3, Supraphon 3603 / Alexander GRETCHANINOV (1864-1956) Nos.1-2, Hyperion 67295 / Dmitri SHOSTAKOVICH (1906-75) 5 Pieces for 2 Vln & Pno, Challenge Classics 72093 / Gabrio TAGLIETTI (1955-) No.1 & 3, BMG Ricordi 1058

Piano Quartets & Quintets

Arthur BLISS (1891-1975) Qt in a, ASV DCA 1128 / Fernando LOPES-GRACA, Portugalsom 870036 / Carl REINECKE (1824-1910) 2 Piano Qts, Opp.34 & 272 also Piano Quintet Op.83, CPO 999618 / Edmund RUBBRA (1901-86) *Lyric Movt* for Piano Qt Cyril SCOTT (1879-1970) Piano Qt Op.16, & Piano Qt, Dutton 7116 / Joaquin TURINA (1882-1949) Sextet Op.7, Qt. Op.7, Quintet Op.1, Meridian 84443

Winds & Strings

Luigi BOCCHERINI (1743-1805) *Divertimenti* (Septets) Fl, 2 Vln, Vla, 2Vc & Kb Op.16 Nos. 2-3 & 5, Symphonia 01188 / Franz KROMMER (1759-1831) Clarinet Quartet, Op.69, Clarinet Quintet Op.95, 13 Pieces for 2 Cln & Vla Op.47, Tudor 7089 / Antonin REICHA (1770-1836) Octet Op.96, Bonton 71 0145 / Karl STAMITZ (1746-1801) Qts & Trios for Fl & Str. Trio, Op.4 No.6, Op.8 No.1, Op.11 No.3, CPO 999 737 / Antonin VRANICKY (Wranizky 1761-1820)) Qt for Ob, Str. Trio & Kb, Bonton 71 0145

Winds, Strings & Piano

None this issue

Piano & Winds / Winds Only

None this Issue

Joseph Rheinberger: The Chamber Music (continued from page 1)

Observations & Recollections by Richard Strauss) This attack was no accident since Rheinberger, a witness to the Wagnerian supremacy over Munich opera, had become a pronounced anti-Wagnerian. Like many successful composers and writers, Rheinberger diligently set aside some time every day to write, something beyond the comprehension of the undisciplined Wagner.

Although his reputation had reached its zenith by around 1890, throughout the following decade Rheinberger continued to receive various accolades. In 1894, the King of Bavaria conferred a baronetcy on him and henceforth he was known as von Rheinberger. In 1899, the University of Munich awarded him an honorary doctorate. Still none of this made up for the loss of Franziska or the fact that his reputation inexplicably appeared to be declining. His final years, though comfortable materially, were nonetheless depressing ones for him. In the autumn of 1901 he retired from his professorship and then died a few weeks afterwards, sad and disappointed.

Allegretto. $\text{♩} = 72$. Jos. Rheinberger, Op. 147.

Violino I. *p* *dolce*

Violino II. *p*

Viola. *p* *poco marc.*

Violoncello. *p* *sf*

Almost three years passed from the composition of the Nonet Op. 139 (which itself was no more than the reworking of an 1861 octet) and his **String Quartet No.2 in F Major, Op.147**. It was completed toward the end of 1886, premiered in 1887 and published in 1888. From the start it was a success and entered the repertoire of many of the touring quartets then before the public. The opening theme to the first movement, *Allegretto*, structurally, if not tonally, has a very Mozartian quality to it. For the most part the first violin carries the melody against the important rhythmic elaboration in the other parts. This is joyous music, no clouds, no great drama, just lovely melodies worked out very thoroughly. Whatever unhappiness he was experiencing in his private life, there is no sign of it here. An *Adagio* follows. Critics praised it for its “wonderful timbre mixtures and daring modulations” which were viewed as a concession to modern trends. The

Adagio begins very peacefully and the mood remains quite reflective until the middle section when the first violin brings forth a melody of more passion and greater immediacy high above the others. The architecture of the movement shows the hand of a master builder. One marvels at the involved development as it rises to a climax and then fades back calmly the way it began. As good as the first two movements are, it is the final two movements which, by virtue of their great originality, leave a lasting impression. The main theme to the third movement, *Tempo di Menuetto—moderato* is quite attractive and though it has a slight drag to it because of the emphasis on the third beat as well as on the first beat, it is still full of swing. In the highly unusual trio section, the

Tempo di Menuetto-moderato.

f *p dolce* *sf*

Trio. 29

sempre pp *sempre pp*

pizz. *p*

32

35 *sf* *ten.*

F. E. C. L. 4021

viola is given a rather blunt melody in its middle/low register while the first violin plays a rapid series of triplets high up in “bird land”. Meanwhile, the second’s triplets are such that they sound as if it is playing tremolo. Had the cello been given this melody, the effect might have been likened to a “dance of the elephants” but by using the viola, the comic element is toned down considerably. There is still something slightly clownish about the music but there is also a sense of the macabre. The rocketing propulsion and the sheer speed and dynamism of the violin parts draws the listener’s attention, despite the fact it is played *pp*, and in so doing, creates an extraordinary effect. It almost seems as if two things are going on at once. It is a bit difficult to paint a word picture describing what one hears. This is not an elves dance because the theme is not in the violin parts and yet, neither is it a creepy night dance of the woodland creatures because there is simply too much going on. The mood perhaps comes closest to certain passages of Duka’s *Sorcerer’s Apprentice*. The main theme of the Trio is very closely related to that of the Minuet and Rheinberger uses a bridge passage at the end of the trio to segue back to the Minuet rather than abruptly returning. This highlights the relationship the two themes bear to each other. In the finale, *Introduction & Fugue*, Rheinberger creates what is surely one of the best fugues ever written for string quartet. The introduction, in 3/4 time, is marked *Adagio non troppo* and immediately takes the listener’s attention. A sense of drama is created as the music, played *ff* and unisono, is interrupted by a series of rests on the third beat of the first four measures. Interestingly, Rheinberger does not choose to build on this clear “portent”. Rather, for most of the remaining 32 measures, the music moves forward gently but in a tonal language which definitely bears kinship to some of Beethoven’s thoughts in his *Late Quartets*. I would wager

(Continued from page 5)

that this is not a coincidence, but Rheinberger intentionally “doffing his cap” to the great man before he began his own large scale fugue for quartet, which while entirely different in mood from Beethoven’s, nonetheless equals the virtuosity and compositional perfection of the *Grosse Fuge*. But whereas Beethoven begins his fugue “in medias res”, jumping into the pool, so to speak, feet first; Rheinberger begins from the beginning and gently wades into the water a little at a time.



The fugue starts quietly in the 2nd Violin. The theme is merely four notes, a “cuckoo” motif if you will, a call and an answer. Yet from this tiniest of beginnings great things spring. When the viola enters next, it is not merely to repeat what the second has started. On this foundation, Rheinberger creates a magnificent edifice—437 measures long—in which his incredible compositional ability and skill is clearly displayed as he gives a lesson in the art of fugue. But one is hardly aware of it because the thematic material is melodically attractive and rich enough to distract throughout much the fugue. Finally in the coda, the fugue is brought up short and interrupted with the opening 8 measures of the *Adagio* from the introduction. A *Con fuoco* coda, based on the viola’s entrance in the opening measures of the fugue, immediately follows and leads to a powerful close. This quartet belongs in the front rank of those written during this period. It belongs in the repertoire and in the concert hall and can also be recommended to amateurs, although the trio section of the third movement is somewhat difficult to put together. The parts are in print and available from Carus Verlag No.50.147/01. A recording, still available, was made several years ago on Thorofon CD#CTH 2102

Ten years were to pass before Rheinberger published another piece of chamber music, his last, the **Piano Trio No.4 in F Major, Op.191**. When Franziska died, Rheinberger had seriously considered giving up all of his professional activities, a desperate decision by a very depressed man. Fortunately, he was talked out of it by several of his friends. Rheinberger, unlike some, was never a man to wear his heart on his sleeve and the music written after his wife’s death does not reveal any of the depression and loneliness he endured. Composed toward the end of 1898, the Fourth Piano Trio is for the most part positive with considerable vigor. The attractive opening theme of the first movement, *Moderato*, given to the cello, has a somewhat autumnal quality to it:

Ten years were to pass before Rheinberger published another piece of chamber music, his last, the **Piano Trio No.4 in F Major, Op.191**. When Franziska died, Rheinberger had seriously considered giving up all of his professional activities, a desperate decision by a very depressed man. Fortunately, he was talked out of it by several of his friends. Rheinberger, unlike some, was never a man to wear his heart on his sleeve and the music written after his wife’s death does not reveal any of the depression and loneliness he endured. Composed toward the end of 1898, the Fourth Piano Trio is for the most part positive with considerable vigor. The attractive opening theme of the first movement, *Moderato*, given to the cello, has a somewhat autumnal quality to it:



The tonal warmth and congeniality reminds one a bit of Brahms. The second theme is closely related to the first and does not initially change the mood. Here and there, the music builds to a brief dramatic climax, but overall this is amiable music with no great tension or pathos. The long-lined and fine melodies are given exclusively to the strings and some of the loveliest piano trio writing for cello can be found here. The piano part, though lacking any virtuosic episodes (unusual for Rheinberger), is nonetheless the glue which holds the music together. The second movement, *Adagio molto*, has a brief introduction which is a slightly sad and march-like, but the main theme first stated by the cello is one of more affirmation. It turns out that the second part of the main theme is composed of the sad march. Tension is built as the thematic material is equally shared between



all of the voices. Again, the piano is used in an entirely appropriate way for chamber music without any virtuosic outbursts. Like so many of his slow movements, this, too, is one of great power with marvelous writing. A high-spirited *Tempo di Menuetto* comes next. With the ♩ = 144, it is an allegro bordering on presto yet the music shows no sense of hurry. The trio section is slower and is more muted in spirit but eventually rises to a joyful crescendo in several spots. The main theme to the finale, *Allegro moderato*, is a happy choice. (see left) It carries the music forward effortlessly while creating a vibrant sense of excitement. Neither the development nor the successive themes cloud this music of joy. Again we have a very

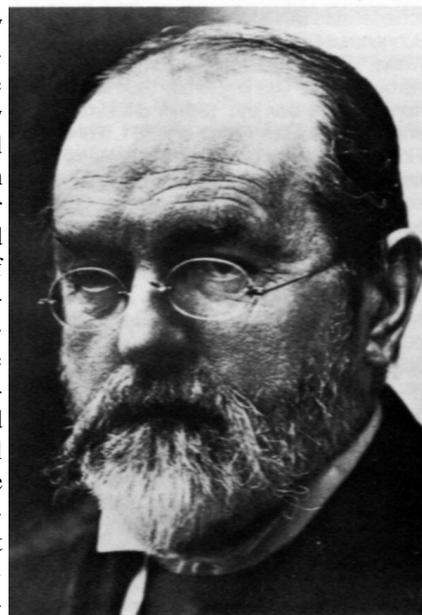
(Continued from page 6)

good work well within the grasp of amateurs and certainly suitable for the concert hall. The parts are available from Carus Verlag #50.191/01 and at least two recordings of the work exist on CD.

Rheinberger also created another version of the Fourth Trio, the **Sextet, for Wind Quintet and Piano, Op.191b**. Just why he did so, I have not been able to determine but since he allowed both works to be published, it cannot be because he was dissatisfied with the Piano Trio. The most likely explanation is that he had a request to make such a version. Certainly, as the Nonet clearly shows, he could write well for winds. (I have either performed or played all of the previous works discussed. However, as a string player, I could not, unfortunately, play the Sextet and my comments must be confined to having only heard the work performed on disk.) In the Sextet, the opening *Moderato* has a more sedate and pastoral quality than the version for Piano Trio. The bassoon is given most of the cello's part while the clarinet, oboe and flute share the violin part. The dramatic climaxes are far less intense. This is a textural thing. The music has considerably more depth with the winds and piano, but then they do not bring the same focused sound to the music. It is very attractive, but I thought it suffers by comparison to the Piano Trio when one listens to it immediately after hearing the Trio. On the other hand, if one hears it alone or is unfamiliar with the piano trio version, it is far more satisfying. Rheinberger is able to handle this combination quite well and the writing for the wind instruments is informed and effective. In the *Adagio molto*, the mood on occasion comes close to that of the piano trio because the piano, through the use of chordal emphasis, produces considerable drama. Yet there is no getting around the fact that none of the groupings presented by a wind quintet can produce the kind of intensity that a violin and cello do. Rheinberger surely must have been aware of this and for the most part does not try to recreate the mood of the Trio. Instead, using the timber of the winds to their best advantage, he brings forth a rich texture which, if not as intense as the trio, is darker and more varied in nature. But the *Tempo di menuetto* sounds lighter than the Trio. It floats more than it sails. Despite this, it is here the Sextet comes closest to the Piano Trio in mood. Conversely, the finale, *Allegro moderato* sounds a little heavier with less forward motion. However, the piano, which is brought more to the front, along with the massed winds, create a very successful sense of drama. Although I have compared and contrasted the Sextet to the Fourth Piano Trio, it was not for the sake of arriving at a verdict as to which is better. I believe that both works can stand alone on their own merits. The Sextet is an entirely successful work in itself and is recommended both for public performance and to amateurs. A recording is available on Thorofon CD #2078. The parts are available from the Dutch music publisher, Compusic, No.416.

During his lifetime, Rheinberger was recognized as one of the greatest living composers and probably the greatest teacher of composition. (His students included Humperdinck, Wolf-Ferrari, Thuille, Buonomici, George Chadwick, Horatio Parker, Wilhelm Furtwangler and many others) Of course, to his contemporaries, neither he nor anyone else was on a par with Brahms or Wagner, but after them, Rheinberger's name was almost always mentioned next. The question then inevitably arises, as it does with so many other worthy "Cobbett" composers, as to why he and most of his music fell into obscurity. Before answering this, one should remember that the name of Joseph Rheinberger, unlike that of George Onslow, did not sink into total oblivion after his death. For one thing, Rheinberger, both during his lifetime and thereafter, has been commonly acknowledged as the most important composer for organ since Bach. As such, his organ music (along with much of his church music—especially that for male chorus) has lived on, keeping alive what reputation he has. But unfortunately, it is true that Rheinberger's chamber music, with the possible exception of the Nonet Op.139 (and how often are nonets heard in public), has all but disappeared. This is truly a misfortune since so much is first rate and some rises to the level of masterpiece.

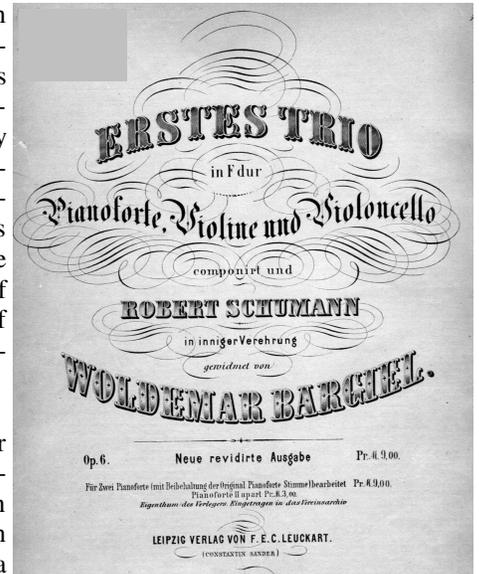
Interestingly, Rheinberger's reputation, like that of Onslow, was built primarily on the quality of his chamber music. That the two of them rose so high in the estimation of their contemporaries, based almost entirely on their chamber music, seems extraordinary. But it should be remembered that in the 19th century, not only was chamber music held in higher regard by much of the musical public, but chamber music concerts were far more numerous. Beyond this, a greater percentage of the educated middle and upper classes of Europe and North America either played the piano or a string instrument and made music at home—chamber music. While I would not make the claim that 19th century chamber music concerts could rival opera performances in their popularity, it is fair to say that public performances of chamber music were attended by a far wider swatch of society than now. Further, the tradition of amateur music making declined radically in the 20th century perhaps due to the competition of electronic media such as the radio, television and phonograph. As less people played chamber music, less was republished and less was performed. At present, most performing ensembles shun anything which has no name recognition unless it is a commissioned work by a contemporary composer. Today, nearly all of the composers whose names are still remembered wrote successful public music, i.e. symphonies or opera. Rheinberger wrote little (less even than Onslow) large scale music if one excepts his church music. Neither his symphonies nor his operas enjoyed any success. Under these circumstances, it was inevitable that his reputation would suffer. But for those whose interest is chamber music, the name of Joseph Rheinberger deserves a place of honor and his chamber works deserve revival and restoration to the front ranks of performance.



Joseph Rheinberger, 1900

Woldemar Bargiel's Piano Trios *(continued from page 1)*

1859 offered him a job as a piano and theory teacher at the Cologne Conservatory. In 1865, Bargiel accepted a position in Rotterdam where he distinguished himself as a conductor. Then in 1874, Joseph Joachim, whom Bargiel had become friends with during his days at Leipzig, invited him to teach at the Berlin Hochschule which Joachim had recently founded. Bargiel accepted and taught there for the rest of his life. Among his many students were Paul Juon and Leopold Godowsky. Besides teaching and composing, Bargiel served with Brahms as co-editor of the complete editions of Schumann's and Chopin's works. While Bargiel did not write a lot of music, most of what he composed was well thought out and shows solid musical craftsmanship. His chamber music—he wrote four string quartets, a string octet and three piano trios—represents an important part of his output. This was in part due to the influence of the Leipzig Conservatory (several of his chamber works date from his Leipzig days) but also from the fact that in Berlin, Bargiel became quite friendly with a number of prominent chamber music players.



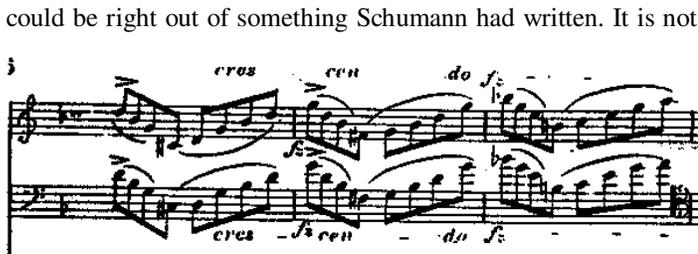
Bargiel's **Piano Trio No.1 in F Major, Op.6** dates from 1851 and was begun just after he left Leipzig. Schumann gave him considerable help in the way of suggestions and criticism. In gratitude, Bargiel dedicated the Trio to him. It met with immediate success upon its publication in 1855 and became one of Bargiel's best known works. This trio is written on a grand scale and takes nearly three quarters an hour to perform. It begins with a lovely, pensive *Adagio* introduction. No sooner is this concluded than we hear the hand of Robert Schumann in the opening notes of the *Allegro energico*. The triumphal march-like theme sounds as if it would be quite at home in Schumann's own piano quintet.



It is repeated a second time by all three voices before a very pretty melody is brought forth by the strings, the violin leading the way while the cello supports and responds.

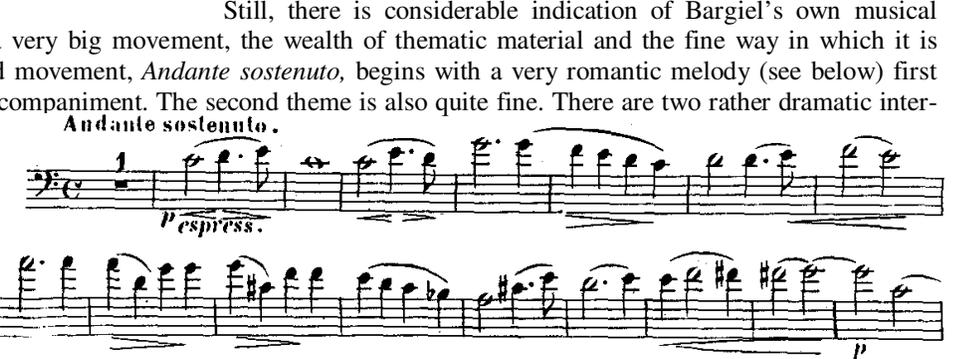


The working out of this theme is quite masterful and engages the listeners attention. There then follows another episode which again



could be right out of something Schumann had written. It is not my intention to carp or to suggest that Schumann wrote the movement for Bargiel, but one must factor into the equation that the young Bargiel idolized his brother-in-law, who at that time was Germany's greatest living composer. (Brahms was only 18 and Wagner and Liszt had at this point written little of consequence). One scholar mentions that the Trio was written under Schumann's "supervision." Inevitably, this heady mix of admiration and supervision must have led to the great resemblance one encounters here.

Still, there is considerable indication of Bargiel's own musical thought. Although the *Allegro energico* is a very big movement, the wealth of thematic material and the fine way in which it is worked out justify its great size. The second movement, *Andante sostenuto*, begins with a very romantic melody (see below) first given out by the cello over a subtle piano accompaniment. The second theme is also quite fine. There are two rather dramatic inter-



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which surpassed that which Schumann himself was able to achieve. The third movement is a *Scherzo* to be played *presto*. The rhythm of the syncopated main theme bears some resemblance to the scherzo from Beethoven's Symphony No.9 but this is Halloween music, a dance of ghosts or goblins. In the striking development section, the piano takes over the syncopated rhythm while the strings emit long drawn-out sighs, an original and successful effect. In the trio, *Commodo*, *molto piu lento* (see above), Bargiel takes us into a fairy world as the strings play sustained background chords to a tinkling melody in the piano. Another excellent movement. This brings us to the finale,



Allegro con fuoco, in which Bargiel creates a massive fugue. The opening theme is stated first by the piano with the cello entering next and then the violin. What makes this fugue particularly interesting is the fact that it is a breathtaking *moto perpetuo*. The music whizzes along at an incredible speed. Again we hear Schumann, this time in a passage closely resembling the trio section of the Scherzo from the Piano Quintet. The finale is nearly as long as the first movement but

there is enough going on to sustain the listener's interest. In 1861, the *Neue Zeitschrift für Musik* wrote, "This trio (Op.6) belongs to the most important works of the post-Schumann era in the field of chamber music." The article continues by placing the Op.6 "in the very front rank of piano trios" along with Brahms' Op.8—strong praise indeed. While it is undeniable that the perfume of Schumann has heavily scented Bargiel's Op.6, it is not a work by Schumann. There are some important differences, one being that Bargiel had a more felicitous gift for melody. The Op.6 outshines all of Schumann's own piano trios and I believe it would be in the repertoire today had Schumann composed it. This outstanding work deserves to be heard and played. It is not beyond the ability of able amateurs.

By the time Bargiel came to write his **Piano Trio No.2 in E Flat, Op.20** (1857-8), Schumann was dead, and the music of this trio reflects that Bargiel had, by and large, escaped the great man's thrall. While this was obviously all to the good from the point of originality, the tight structure and architectural perfection, a Schumann hallmark, are no longer so apparent. When the trio was published in 1860, it did not receive the unstinted praise the First had. The various musical reviews were puzzled by what they called certain harsh harmonizations. Brahms, who maintained a close relationship with Bargiel wrote to Clara, "I saw to a certain extent some progress but I have a genuine fear of everything that has a Lisztian air about it. A lot of things go through my mind when I look at the work. Along with the good...there are instances of harmonic arbitrariness that my ear can't bear and polyphonic textures in which the counterpoint seems to me to be empty and at times even ugly. It is unlikely that Brahms continued to feel quite the same about the harmonization as time passed. Certainly our ears, from the vantage point of 150 years on, do not take offense at any of the harmonizations we hear, but Brahms' criticism as to the emptiness of the counterpoint at certain moments remains valid and highlights other problems. The first movement, *Allegro moderato*, as in the Op.6, is the longest of the four movements. The piano gives out the kernel of the powerful main theme which is expanded upon in a dramatic fashion and developed in great detail as the music progresses. The part-writing is quite good and the strings are not eclipsed by the piano. The piano part is effective, without being virtuosic. No trace of Schumann here, but now and again, one hears a touch of late Schubert. The rather long and solemn sec-



(Continued on page 10)

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ond movement, *Andante*, seems even longer than it is because the thematic material, in my opinion, is rather threadbare. Although the writing is fine, the melodies are rather feeble and even in the stormy middle section, characterized by quick upward rushing figures, the music fails to convince. The following *Scherzo, molto allegro*, is shorter. Again Bargiel opts for creating a kind of Halloween-like mood. It is based on the unusual rhythm of the opening phrase. This is a grotesque dance of the goblins, not a spritely dance but one where the dancers might be called "lead-footed." The middle section, *Tranquillo*, is quieter and provides a suitable contrast to the main section. In



the coda, we hear some of the harmonies which Bargiel's contemporaries may have found harsh but to my modern ear, they sound entirely appropriate. On the whole this is an effective movement, structurally compact and well conceived. Bargiel begins his finale

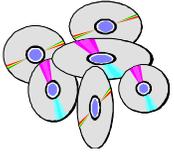


with an introduction, *Andante poco Adagio*. He could just as well have dispensed with it since it seems to serve no particular purpose. The melodic material is feeble and does not really build suspense, which I suspect was the intent, so much as a sense of impatience to get to the main course, the *Allegro*. The syncopated theme to the *Allegro* (see left), which is first stated in its entirety by the piano, is upbeat and full of bounce. As the music is developed, it retains its excitement and interest. The second theme, played by the strings, is more vocal. Perhaps there are some traces of Schubert and a little Schumann but one has to strain to hear them, they do not leap off the page as in Trio No.1. Not overly long, the finale satisfies entirely. Trio No.2 is within the range of good amateurs. I believe it could succeed in the concert hall although because of

the weak slow movement, it must be admitted that it is of uneven quality. Still this work does not deserve to be ignored.

Piano Trio No.3 in B Flat, Op.37 was completed around 1868 and published by Breitkopf and Härtel in 1870. It was well-received and was not attacked for its harmonic harshness as its predecessor had been, probably because by then the music of Liszt, Wagner and the so-called *New German School* had made considerable headway. Here is another work which Bargiel might well have entitled "Grand" Trio. The opening movement, *Allegro moderato, con grazia*, starts in rather dainty fashion with the strings and piano almost shyly presenting the attractive and happy main theme. The well-done development unfolds rather leisurely giving a sense spaciousness. The second theme is somewhat more emotional with several dramatic climaxes. The first theme to the following *Andante, molto sostenuto*, though perhaps not so memorable as one of Schubert's, is nevertheless of considerable beauty and an immeasurable improvement over the melodic material in the Second Trio. This theme is quiet and valedictory, perhaps based on a folksong. The development is skillful and raises the tension without becoming stormy. The second theme is also quite lyrical. The *Andante* is the longest of the four movements and primarily autumnal in mood but Bargiel is able to maintain interest throughout. The loud unison opening chords of the *Scherzo, Allegro* come as a violent shock to the quiet closing of the *Andante*. They announce something really special, a movement which leaves nothing to be desired from its fiery and heavily accented opening theme, complete with a clever dialog between violin and cello, to its dream-like trio. First rate all the way. The finale, *Allegro moderato*, begins with a very fetching and lyrical melody given to the cello. The development section is more buoyant and almost becomes a march. The imaginative use of triplets is quite striking. We hear them first as a piano accompaniment figure to the lyrical main theme, then they serve to create a march, and finally they briefly appear as the theme in a fairy dance episode. There is also a second and more heroic theme. In the highly effective coda, the music plunges into almost complete silence before quickly building to a triumphant conclusion. This is really a superb work which should be in the repertoire. It is a great pity that it has been ignored by today's performing trios.

Unfortunately, none of these works is currently in print (please take note Messers Pübler, Wollenweber Kunzelmann & Wyatt) although it is possible, from time to time, to find a set of parts from antiquarian dealers. A recent recording of these works has been made (MDG 303 0805 & 0806) so at least readers may hear these fine trios. I wish to thank Mr. Peter Lang and the Cobbett Association for making the parts to Piano Trio Nos. 2 & 3 available to me. (Space considerations and late arrival of the musical examples for Bargiel's Piano Trio No.3 made it impossible for us to include them. Our apologies to Mr. Opolis and our readers—Editor)



Diskology: Arthur Foote: The String Quartets & Works for Piano & Strings Gambaro: Wind Quartets / Taneiev Trios / Lessel: String Quartets



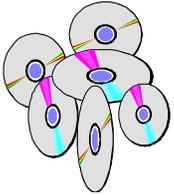
Although recorded in 1995, the distributor HNH did not issue the two CDs discussed here until a few years ago. They appeared to be part of a project to record all of the chamber music of **Arthur Foote (1853-1937)**. I waited for the third volume but to date I do not believe it has come out. On the two disks released, one will find everything but his two piano trios. I do not count the sonatas. Born in Salem, Massachusetts and trained entirely in America (his main teacher was

John Knowles Paine) Foote was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms. If his name is not entirely unknown, it is fair to say that his music is. This is a shame especially as far as we chamber musicians are concerned. Foote's chamber music is first rate, deserving of regular public performance.

The first disk, Marco Polo CD #8.223875 presents what is perhaps Foote's best known chamber work his **Piano Quintet in a, Op. 38**. A modern edition of the parts was published by Da Capo some years ago. It is in four movements: *Allegro giusto*, *Allergretto*, *Scherzo Vivace*, and *Allegro giusto*. The author of the jacket notes quite accurately points out that while one can feel the influence of Brahms and Dvorak, it is an "organic" influence, not one that is obvious. There is no replicating of melodies. The melodies are fresh and the part-writing sure handed. Especially praiseworthy is way in which the piano is treated. It does not dominate but serves as a true partner. Each of the movements is a gem. The Scherzo is particularly fine and the rousing finale beyond reproach. I believe that the only reason this work never received the audience it deserved and deserves is because it was written by an American who was "out of the loop." But this work is in no way inferior to its great European counterparts. Certainly American quartets considering performing a piano quintet should give the Foote a chance. It will surely be an audience pleaser. The next work presented is Foote's **String Quartet No.2 in E, Op.32** which dates from 1893 and is in four movements. After its first public performance, Foote withdrew the work from publication although he did not destroy the manuscript. He eventually allowed the third movement, *Theme & Variations* to be published as his Op.32. Masters Music has republished the parts. From this vantage point, it is hard to see what bothered Foote about the opening *Allegro giocoso* which is well-written and in no way feeble or boring. The same could be said for the finely wrought *Scherzo vivace* which follows. Foote did eventually release it for publication in 1918 as a work for Flute and String Quartet. The *Tema con variazioni* is the longest movement and perhaps Foote felt that it did not fit together well with the other movements as part of a set. Certainly it can stand alone as a short piece for quartet and might work well as a stunning encore. Beginning with the poignant *Andante espressivo* theme, six superb variations follow,

each is strikingly different in mood, color and tempo. The finale, *Allegro assai*, a kind of moto perpetuo is not an anti-climax to what has come before. The Quartet is recorded for the first time in its entirety here. The last work on the CD is the **String Quartet No.3 in D, Op.70**. Foote's last quartet dates from 1911. In this work, Foote shows that he had remained *au current* with the latest trends coming out of Europe. His melodic language has moved far away from Schumann or Mendelssohn and even beyond that of Brahms and Dvorak. This can be heard at once in the more wayward tonality of the main theme to the opening *Allegro*. It shows the influence of the French impressionists as well as the post-romantics and is certainly more modern in feel than say Dohnanyi's Second Quartet (Op.15) Again in the excellent *Scherzo* we have classical structure with updated tonality. It shares much in common with those composers such as Karl Weigl or Ernst Toch who chose not to follow Schonberg into the land of atonality but still were searching for new ways of melodic expression. In the following *Andante espressivo*, there is a tribute to Brahms but again Foote goes beyond that master. The finale, *Andante espressivo—Allegro non troppo marcato*, features a powerful but melancholy introduction to the restless and faster main section. This is without doubt an early 20th century masterpiece, as good as anything being written at the time. American Quartets owe it to their audiences to bring this work to the concert hall. When one looks at how Foote evolved and assimilated new developments throughout his life and contrasts this to a relatively major composer like Max Bruch (1838-1920), who began with Mendelssohn as his model and barely went beyond him, it becomes obvious that Foote does not belong in the back ranks.

In Volume 2, Naxos CD#8.559014, we are presented with 3 works, the first is **Piano Quartet in C, Op.23**. It is one of Foote's earlier works and one of his most popular. This 4 movement work is magnificent. Beginning with an engaging and joyous *Allegro comodo*, continuing with a stormy *Scherzo, allegro vivace*, a lovely *Adagio ma con moto* and concluding with an exciting *Allegro non troppo*. First rate all the way. I really was knocked out by this work and think it is as good as any late 19th century piano quartet. This is a must hear! The second work presented is the 2 movement **Nocturne and Scherzo for Flute and String Quartet**. Foote released it in 1918. The flute is given the lead for much of the Nocturne, which also appeared separately as *Nightpiece for Flute & Strings*. It is languid and haunting. In the scherzo, which originally came from the Second Quartet, the flute is better integrated into the ensemble. It is fine music for this combination. The last work on disk is the **String Quartet No.1 in g, Op.4**. This is Foote's earliest chamber work. The captivating and somewhat nervous *Allegro appassionato* immediately shows him as a master of this genre. The *Scherzo, allegro con spirito*, fine though it is, sounds more like an opening movement than a traditional scherzo. A gorgeous *Andante con moto* leads to the finale, *Molto allegro*. While perhaps not as rich in thematic material as the preceding movements, it is nonetheless effective with an exciting coda. This is a very mature work for an Op.4. All of these works should be in the repertoire. Both of the CDs are highly recommended. Foote is a Cobbett composer whose banner deserves to be flown high in the front rank of his contemporaries.



Vincent Gambaro: Wind Quartets / Sergei Taneiev: String Trios Franciszek Lessel: Quartets / Franz Xaver Gebel: String Quintets

The charming wind quartets of **Vincent (Vincenzo) Gambaro (17??-18??)** on MDG CD#301 1009 are presented by Dieter Klöcker & company: the Consortium Classicum. Klöcker has little information to relate about Vincent, but speaks of a relative (Dieter does not know if it is his cousin, brother or what), one Giovanni Gambaro (1785-1828), an Italian clarinetist. Vincent is thought to have been born in Genoa and to have lived in Trieste and Vienna before settling in Paris where he owned a publishing firm. His arrangements were well-known and he was friendly with several famous Viennese composers of his time. These late classical—early romantic quartets for flute, clarinet, horn and bassoon are in concertante form. The works are full of lovely melodies which just seem to flow off Gambaro's pen one after another, as if nothing could be easier. Klöcker aptly writes that the quartets are on a par with the lovely wind quartets by Rossini. As a string player, I don't go out of my way to collect wind music, but I am glad to have come across this CD. Recommended.



Sergei Taneiev (also Taneyev, Tanieff, Tanayeff etc., 1856-1915) wrote a considerable amount of chamber music, most of which deserves to be far better known. This is especially true of his string trios for violin, viola and cello. Although this MSG CD #634-1003 purports to present three trios for this combination, Taneiev really only completed one, the

String Trio in D (no opus dating from 1879/1880) Despite the fact that the parts to this trio have always remained in print, the work is virtually never heard in concert and was recorded in the West for the first time but a few years ago. In 4 movements, it is a big scale work (as are most of Taneiev's) and superb in every way. I have performed this trio several times, it never fails to please. The opening *Allegro* is in a romantic cast but has a hint of the baroque, especially in its middle fugal section. Most unusual is the *Scherzo in contrapunto alla riversa* in which the counterpoint is played in reverse. A short but powerful and elegiac *Adagio* is then followed by a very exciting finale, *Allegro molto*. Without doubt, this trio, with its wonderfully rich part-writing, should be in every string trio group's library. Taneiev's **Trio in E Flat, Op.31** dates from 1910 and was originally written for violin, viola and tenor viola. I have seen the parts from time to time but have never been tempted to buy them although the jacket notes claim "*Nowadays performers replace the tenor viola by violoncello with a rearrangement of some places in the score.*" First, given the fact that there are virtually no touring string trios before the public, it is fair to say this work is never publicly performed, although no doubt the Bel Canto Strings to whom we are indebted for this recording, did make the necessary rearrangements. This is a huge and impressive work. Beginning *Allegro con brio*, the trio often sounds more like a quartet because of the

rich part-writing. Again there are elements of the romantic combined with the baroque. The *Scherzino, Allegretto vivace* which follows has a delicate but elegant filigree quality to it. An *Adagio espressivo* is a tender and ethereal affair while the interesting finale, *Presto*, shows some of the influence of Beethoven's *Middle Quartets*. This is a fine work and someone would be doing us a service if they were to bring out an edition for cello rather than tenor viola. The final work, the **Trio in b minor** (1913) for violin, viola and cello was Taneiev's last instrumental work. He only completed the first two movements which are recorded here. A forceful and brooding *Allegro*, which though written in late 19th century romantic idiom, nonetheless shows the influence of Beethoven's *Late Quartets*. The pitch remains quite low for much of this very effective movement. It is followed by a sad, albeit not tragic, theme and 7 marvelous variations. Like Schubert's *Unfinished Symphony*, one can only wonder at the incredible edifice being erected. These two movements can stand alone. Again publication would be very welcome. Highly recommended.

The jacket notes to Acte Preamble CD#AP0006 inform us that **Franciszek Lessel (1780-1838)**, along with Jozef Elsner and Ignacy Dobrzynski, was one of Poland's leading representatives of the late classical style. Lessel, the son of a Czech musician living in Warsaw, was sent to Vienna to study medicine. It is doubtful that Haydn, with whom he studied between 1799-1808, taught him anything about that subject. After returning to Poland, Lessel supported himself as a concert pianist and composer. He is said to have written at least 11 string quartets of which the **String Quartet in B, Op.19**, is the only one known to have survived. In four movements, it is written in concertante style. It comes pretty close to being a *quatour brillant*, i.e. a work for solo violin with accompaniment. The music is charming and to some extent, form aside, perhaps justifies the claim that Lessel was one of Haydn's leading students. In the **Flute Quartet in G, Op.3**, as might be expected the flute is given a leading role to play but the violin is also given material and in fact the strings as a whole are sometimes allowed to present snippets of melody. While there is nothing particularly special about these works, to their credit, they do not disappoint as far as their melodic content is concerned.

Who says The Cobbett Association is not leading the way? In the March 1998 issue of the *Journal* (Vol.IX. No.1), we published a detailed article about **Franz Xaver Gebel's** cello quintets. (Actually about No.1, Op.20 and No.8, Op.27) A year or so later, MDG released a CD (#603 0956) recording of two Gebel **String Quintets** (2Vc), the above-mentioned **No.1, Op.20** and **No.6, Op.25**. For those of you who weren't convinced by Larius Ussi's article to run out and buy the parts to this music, I recommend you run out and buy this CD. These quintets are a welcome addition to the literature for this genre. (I own the parts to all three—you can get them from Merton Music and Edition Gravis) Unlike the Boccherini quintets which sport a virtuoso 1st cello part and a boring 2nd part, Gebel uses both cellos. Written in early romantic style with good melodies, you won't be disappointed.