

# THE CHAMBER MUSIC JOURNAL

## *The String Quartets of Antonin Reicha* Part I

By Ronald Drummond

### Introduction

As a composer, **Anton Reicha (1770-1836)** is best known today for his extraordinary series of 24 wind quintets. He is considered the father of the wind quintet in the same sense that Joseph Haydn is considered the father of the string quartet: one whose exploration of the form's unique sonorities and potentialities was so thorough that it became an essential study for all subsequent composers working in the form.

Yet Reicha wrote prolifically in numerous other genres as well, producing a large body of work that has remained almost wholly unknown since his death. Only now is the full range of his compositional output beginning to receive the committed attention of scholars and performers. With every modern premiere of a Reicha work, it becomes increasingly clear just how richly deserved that attention is.

As prolific as he was in the wind quintet, Reicha was even more so in the string quartet, composing well over thirty. Yet these works are rarely performed, and none has been commercially recorded, though that may soon change. What's astonishing is that the core works of Reicha's string quartet oeuvre—the eight quartets published by Breitkopf and Härtel in 1804-1805—were without a doubt the most radically experimental string quartets ever published up until that time, and appear to have had a significant influence on the middle and late



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## Baillot, Berlioz, Beethoven & Tango 3-Quartets by Pierre Baillot

by Ronald Erickson



With all the attention being given to Berlioz this year, it may be reflected that very little French chamber music from the time of Napoleon survives in the repertory, if in fact it ever achieved that status. Onslow, Cherubini, and Reicha are the only names that survive from the period 1800-1840. To remedy this, I have made an new edition and have published of the string quartets by Napoleon's own violinist, Pierre Marie Francois de Sales Baillot.

Some years ago I toured as violinist with the Argentine revue *Forever Tango* and found that my work with these dedicated musicians from the tradition of *la orquesta tipica* suggested a connection with the performance of music from the Napoleonic era, particularly of Beethoven. In Pierre Baillot's *L'art du violon* (1834 or 1835: Northwestern University Press 1991), still the most comprehensive treatise on the French style of violin playing, I found references to the sharp attack, the use of *au talon*, and the *rubato* espressivity of the classic tango style. I explore this connection in the preface to my edition of Stravinsky's *Concertino* for string quartet, a work from 1920 not enough appreciated for its derivation from the tango craze of First-World-War Paris, which Stravinsky absorbed. Baillot's three string quartets, Op. 34 (1823) are a vehicle for putting those stylistic references common to tango playing into practice in his own music and in music of his time.

Many reference works praise Baillot's contributions to the beginning of modern violin playing. Fetis, the eminent musical encyclopaedist of the time, says his was "*a rare, I should say unique, talent which permitted him to adopt as many*

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## Musical Roads Less Traveled Or What The Cobbett Association is About

By Nick Cunningham

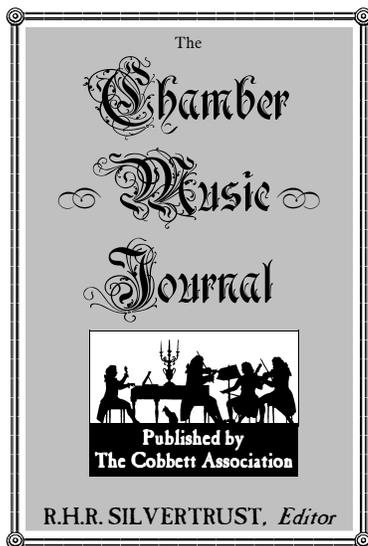
(Nick Cunningham, a member of the Board of Advisors of both *The Cobbett Association* and the *Amateur Chamber Music Players (ACMP)*, was, as he puts it, a "Cobbetteer" years before there ever was a Cobbett Association. As a peripatetic pediatrician, he has traveled the world over for many good causes and, along the way, has acquired a great deal of interesting music. He was one of five major contributors to the ACMP's List of Recommended Chamber Music (1984) and has from time to time contributed to the Journal. Nearly 25 years ago, we met by phone and began exchanging notes. I owe to Nick my discovery of George Onslow and many other fascinating composers. This article very cleverly describes the life of a "Cobbetteer"—editor)

The ACMP or Amateur Chamber Music Players consists of chamber music lovers/players from all over whose avocational joy is to get together with each other or anyone similarly inclined to share that particular intimate kind of music-making. Mostly we select music of the great masters of the genre, playing our favorites

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The International Cobbett Association is dedicated to the preservation, dissemination, performance, publication and recording of non-standard, rare or unknown chamber music of merit. To this end, The Association maintains a copying and lending library for its members. Contributions of such music are warmly appreciated.

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# The Sounding Board-Letters to the Editor



## Another Susan Spain-Dunk Quartet

We were very interested to read the article about Susan Spain-Dunk's string quartets but surprised that no mention was made of her first quartet. This work is in Leeds University Library (Fulford Collection). It is in manuscript. We do not know whether this is the original manuscript or a copy. The title page reads "Quartet (No.1, added, as it is a different pen) in Bb minor by Susan Spain-Dunk, March 1914, 49 Castletown Road, West Kensington, W" (presumably London W). There are four movements:

- |                           |                      |
|---------------------------|----------------------|
| i) allegro moderato       | ii) allegro vivace   |
| iii) adagio ma non troppo | iv) allegro con brio |

This quartet is well written for all instruments. The harmonies are slightly modal in flavor, which is well suited to the long lyrical main theme. The first movement is in sonata form. This is followed by an *Allegro* with a central fugue. The slow movement is a beautiful adagio making a strong contrast to the preceding *Allegro*. The last movement is again in sonata form and based on a vigorous version of the main theme. The quartet is very attractive and a pleasure to play. As far as we know, it has not been published. Any information about it would be greatly appreciated.

Alan & Audrey West  
Leeds, United Kingdom

If readers have any information about this work they should either e-mail the Wests at [pmt6aw@maths.leeds.ac.uk](mailto:pmt6aw@maths.leeds.ac.uk) or The Cobbett Association at [CobbettAssn@cs.com](mailto:CobbettAssn@cs.com).

## Bottesini Quintet in Print

I wanted to inform you of a new edition, I believe the only one in print, of the four movement *Gran Quintetto in C* for string quartet and double bass. It was prepared from a manuscript found in the library of the Conservatorio Niccolò Piccinni, in Bari, Italy. Rather than the expected virtuosic double-bass part one usually thinks of in regard to Bottesini, this piece uses the ensemble in a more traditional manner, with the first violin having the more active and melodic part. Especially noteworthy are the third and fourth movements: the former, an *Adagio* in dramatic operatic style, and the latter an energetic 'tarantella' with a wonderful grand fugato finale. This piece has an immediate appeal and should be played. It adds much to the meager repertoire for string quartet and bass. This edition coordinates the parts and corrects earlier errors and discrepancies. It has been copied meticulously to allow

for page turns and is very clearly written using the latest music copying technology. A score and parts are available for \$44.95 (Shipping and handling \$5.00 within the U.S.) I am able to take credit sales.

Jeffrey Levine  
New York, NY

Readers interested in obtaining this music can write Mr. Levine at 77 Seventh Avenue #17P, New York NY 10011, e-mail him at [bass-comp@rcn.com](mailto:bass-comp@rcn.com) or phone him at 212-741-8846. There is a recording available of some of Bottesini's string quartets on Dynamic CD #S-2006 which may give you an idea of what his music sounds like.

## Wants to Purchase Chaminade Piano Trio

After buying the recording you mentioned (ASV CD#DCA 965) in your excellent article on Cécile Chaminade's piano trios, I fell in love with her first trio, the Op.11. But I have been unable to locate anyone who has the music. Can you help?

Janice Miller  
Little Rock, Arkansas

The parts to her First Piano Trio are in print from Durand. Try ordering from two of the finest music shops in the world, both of whom are Cobbett Association members: Performers Music / 410 S. Michigan Ave. Ste. 904 / Chicago, IL 60605, ☎: 312-987-1196 or Broekmans en Van Poppel / Van Baerlestratt 92-94 / Postbus 75228 / 1070 Amsterdam / The Netherlands / ☎ 31 20 6796575 or on the Internet at [Broekmans](http://Broekmans.com).

## Ditto for Rheinberger's Trios

I have played Rheinberger's *Nonet* and after reading your article wanted to play his piano trios. Of course, we don't have them here so I wrote to my cousin in New York who says he cannot find them either. Please help.

Sheldon Blum  
Tel Aviv, Israel

All 4 piano trios, as I wrote in my article, are now in print. They were reprinted by the German firm, Carus Verlag. If Padelson's does not have them, you should contact the shops listed in the response to the letter above.

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

Our booklet making machine has arrived at last and allows us to send out this issue of *The Journal* in what will be its new format. The booklet making machine binds *The Journal* in a more attractive and professional manner than we have heretofore been able to manage. We are now printing on 11 inch by 17 inch white paper, saddle stapled down the middle so that it will appear in magazine or booklet format. (institutional libraries already receive *The Journal* in this format) As previously mentioned, we will no longer be printing on buff-colored paper because it is not readily obtainable in this larger size.

I wish I could say that the booklet maker works flawlessly, but like most technology, it only does some of the time. One problem we have been unable, as yet, to solve is the fact that the collator rollers seem to remove some of the ink and push it to the margins where it is deposited. We are working to solve this problem and ask you to bear with us in the meantime.

Our thanks to Ron Drummond for the first part of his interesting article on the unjustly neglected string quartets of Anton Reicha. This is surely a composer who deserves to have several of his works republished. Thanks are also in order to Ron Erickson for another fascinating article, this time about Baillot, Berlioz, Beethoven & Tango. I am sure that readers will also take pleasure in Nick Cunningham's engaging description of our intriguing pass-time. Lastly, I hope you will enjoy my interview of the youthful Theo Wyatt whose Merton Music has made so many fine works available to us, and who at 80+ years serves as an inspiration to us all. Hats off to Theo!

Most of you have renewed your subscription and membership. However if you receive a "Second Renewal Notice" it means our records indicate that you have not. Remember that as a small not for profit organization, we cannot continue to operate without your prompt renewal, which also saves us the extra cost of printing and mailing additional renewal notices. Your renewal contribution plus any additional gift is (for Americans subscribers) tax deductible as the Internal Revenue Service has classed the Cobbett Association as a public charity under IRS rules.

## Musical Roads Less Travelled: What The Cobbett Association is About

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over and over, hearing things we've missed before, attempting to plumb their depths, and endeavoring, sometimes even with the help of coaches to get them right. Some ACMPers are pros, others are excellent amateurs but most are just good, (and rate themselves accordingly) so that the quest for proper performances is endless.

Of course we all relish the masters and their by-now nicknamed masterpieces, the *Sunrise*, the *Ghost*, or the *Harp*, but after decades of "warhorses", some of us develop a taste for things new and different, hence The Cobbett Association. Bartok, Rothberg or even more contemporary music appeals, but often can't be read at sight, and the contrast between what, even with practice we can produce as compared to the CD sounds we can hear any time and know well, is just too obvious. Besides, some of us (like me) just don't practice that much, if at all! So we tend to start searching about for older more accessible stuff, that just might turn out to be good or even excellent. After all, Dvorak's or even Mozart's early works can be rather uninteresting; conversely, prolific composers like Albrechtsberger, Krommer, or Bridge might and have occasionally produced a masterpiece. And then there are all those countless other composers, unknown or forgotten by all but graduate students in search of a thesis topic. We start looking in old stores, library sales, the Philadelphia Free Library, while those of us who travel start planning our itineraries to pass through Vienna (Doblinger's underground cellars!), the Hague, London (that tiny street named Cecil Court!), or in my case Tallin, Budapest and Ljubljana, or wherever Antiquariats are sufficiently specialized to offer rare chamber music in piles that they allow you to sift through.. Some of us ( Jim Whitby and Peter Lang come to mind ) prefer owning their finds in first editions. Others like me are content with photocopies, (or now Merton!) Many adventurers (or their partners) don't want to invest in this stuff and are content to rent or use the Cobbett or Rice or Stockholm collections for what they wish to play through. Obviously, money is also a factor. Furthermore, few of us have time to play all that we collect. A significant obstacle is the widespread lack of good string players willing to sit down on a regular basis to play the stuff!

Finding fellow chamber musicians inclined to do this is what Cobbetteers do. Sometimes compromises are required. For years I played regularly with a freelance pro (Laura Corcos) on first, my dentist (Jack Levy, also dentist to many other NYC musicians) on 2nd, a pathologist and fellow faculty member at Columbia "P@S" Med school (Phil Urcell, who I suspect didn't really appreciate off the beaten path music, but in whose superb but diabolic duplex apartment we played, while his infant daughter crawled among the stands) on viola. (Diabolic, because that was where we all first appreciated the full potential of a ceiling fan to Dopplertize our sounds!) We called ourselves the "Sandwich" Quartet, and the deal was this: we'd start out as usual (and, as I'm told is required under Connecticut state law) with a Haydn and close with a familiar name such as Beethoven, Brahms or Schubert, or even a quartet by some less familiar but not unknown composer like Spohr, Glazounov or Reger. But in between, we'd taste whatever filler "sandwich" ingredient I could come up with, (Gradener, Sokolov, Weiner etc.)—the weirder the better. Sometimes it was spat out, sometimes tolerated, occasionally savored...but as quasi Cobbetteers, they could tolerate the unfamiliar if sandwiched within the comfort zone. Also, Phil's infant daughter came out early on, and to her father's amazement, in favor of Jongen over Haydn.

With confirmed, chronically infected Cobbetteers, it's quite different. We know who we are (e.g.: Bert & Veronica Jacobs, the Whitbys, David William Olssen, and of course our fearless leader Ray Silvertrust, and by now many others worldwide). We might start with a non-berühmte Haydn, from then on, the stranger the better.

Last night my regular piano quartet broke new ground in this regard, or so I believe. Our violist Al Novikoff, a veteran Cobbetteer (and co-founder of the American Onslow Society), whose wife is French, therefore visits Paris on his way to the Auvergne every summer. While strolling the quais Al, like many of us, soon finds himself in one of those tiny shops shuffling through stacks of old music, selecting what looks plausible, bringing it home to hide or lie about or get stuffed here and there,

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regularly shedding bits of yellowing acid paper all over, to the consternation of our significant others. Eventually it emerges and gets played. This crap shoot (forgotten music often having earned its fate) regularly ends in disappointment. The odds of finding a gem in these historical dust heaps are admittedly poor, but we are confirmed gamblers and occasional “finds” fuel the addiction.

Last night we hit the jackpot. We started with Reber, Henri, or as we later discovered, Napoleon-Henri!—an obscure student of Reicha’s. Cobbett devotes only 4 sentences to him in his *Cyclopedic Survey of Chamber Music*. Actually, though ultimately successful at least academically, Reicha thought little of Reber, who apparently flunked out of the Conservatoire. None of us had heard of him. We were playing his Opus 29 in f minor and our pianist (Denise Kahn a pro who can read anything) didn’t like the first movement: “too many arpeggios” she said, and I believe she even used that quintessentially New York (Yiddish?) word: “schlock”. We, Albert Wray, (an excellent violinist who years ago played in the Halle Orchestra with Veronica Jacobs), Al Novikoff and I however found it melodious, well developed and satisfying. The second movement, a *larghetto* was even better. Apart from the five flats (and a few secondary intonation effects), it was, even on first playing, rich and sonorous with something for everyone. The finale, a feather light *allegro molto* was equally attractive. I gave the piece a preliminary “8” on my “APGAR III” scoring system with 2 for melody, 2 for rhythm, 2 for harmony, 1 for development and 1 for inspiration and originality. (*Those interested in Nick Cunningham’s Apgar system of rating music should consult Vol.V, No.3 of the Journal in which an article on the system appears—ed.*) Apparently composed in 1866, this piano quartet while well-written, sounds older, which is consistent with Saint-Saens’ assessment (mentioned in Groves) of Reber: “...he seemed like a forgotten man from the 18th century, wandering through the 19th as a contemporary of Mozart might have done, surprised and somewhat shocked by our music and our ways.” Still, Saint-Saens (also an eclectic!) must have liked Reber’s music, since he apparently played the first performances of his piano trios. Furthermore, Jim Whitby, whom I phoned for help, has played several of Reber’s

quartets and also his quintet (Op.1) and thought them worthwhile. Reber was considered, along with Mehul, one of the major French symphonists of the middle 19th century. He also wrote seven piano trios and was a longtime composition teacher at the Paris conservatory, numbering Sarasate among his pupils. For these reasons, he seems to me like a musical road worthy of more not less travel. Certainly I will share this work with other Cobetteers, who will, I’m quite sure, enjoy it.

After the usual palaver about this discovery, we ventured down another even more obscure byway: the 1927 piano quartet of Oscar (*not Otto*) Klemperer. This composer was unknown not only to us, but also to Cobbett, Groves and even to Jim Whitby, who seems to have wandered down just about every forgotten musical path and can remember the details of each! Even Nicholas Slonimsky’s exhaustive (Google accessible) list of known composers ignores Oscar Klemperer. The music was impressionistic, original but clearly in the style of Ravel. We only had time for the first movement, but found it accessible, nuanced, well balanced and often quite beautiful. I will reserve my own APGAR scoring for the Klemperer until I’ve played all four movements, but I’m sure “O.K.” will earn at least an okay grade of 7 if not more, which means I’ll want to play it again. (Only those pieces scoring 5 or less get consigned to my personal trash heap, never to be played again.)

That particular evening, we’d gotten a late start and had dallied in our amazement and speculation over where these two composers had come from and why they got lost to our consciousness, and how many other Cobetteers may have wandered or might want to venture there. But to come upon two rewarding, truly unknown pieces by two forgotten composers on one night is exhilarating. It combines the excitement of anticipation, the joy of discovery, the pride in giving what is almost certainly a first new world performance, and the sharing of these obscure paths with kindred Cobetteers wherever they lurk. Meanwhile, my appetite is whetted to discover and access other works by these two mystery men and then to venture down those other less traveled roads that branch off from the ones which we so much enjoyed exploring last night!

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## Baillot, Berlioz, Beethoven & Tango—3 String Quartets by Pierre Baillot

*manners of playing as there were styles in the music he performed. [A]s quartet player he was, more than a great violinist, a poet,*” Fetis quotes Baillot’s poem on the string quartet, reproduced in *Cobbett’s Encyclopedia*: “the new republicanism governs the quartet, in which the violin persuades through the passions of the heart, and the cello regulates the harmony of this group of friends.” Expressed as a true child of the Revolution—perhaps also to impress its leaders, including Napoleon.

Though best known today as a teacher associated with Kreutzer and Rode at the Paris Conservatoire, **Pierre Baillot (1771–1842)** was particularly esteemed as the first interpretive violinist, and the first to search out and play the “ancient music” of previous eras, as Ferdinand David did a generation later. He acquired copies of Bach, Corelli, and Handel to perform along with contemporary and classical works. *Cobbett’s* offers a tantalizing description of Baillot’s significance as the founder of the modern chamber music tradition in France, with a (poorly attended) public series beginning in 1814, mostly of Haydn and Mozart but including his own music and that of other contemporaries and associ-

ates, such as Anton Reicha. Cherubini is said to have written his six quartets (1814–1835) with Baillot’s interpretive qualities in mind. Baillot read for Mendelssohn in Paris in 1825 and again in 1831. As quoted in Bruno Schwartz’s *Great Masters of the Violin*, Mendelssohn reports that in 1825, Baillot read the *Piano Quartet Op. 3*, and the more lively the movement the more on fire was Baillot, playing “crazier, faster, and louder, tearing into the strings so that I was frightened by my own quartet”. In 1831, Baillot played the *Octet* for Mendelssohn as well as *String Quartet No.1, Op.12*: “The man plays beautifully....if there is anyone in the world to play the Octet, it is he. All the players hit into it with furor and rage.” Mendelssohn also reports enjoying reading Bach sonatas with the violinist. Baillot met Haydn and played for Beethoven in Vienna in 1805, enroute to Russia with Napoleon, where he led a quartet in Moscow for three years. His admiration for Beethoven led to the earliest estimable performances of Beethoven’s violin music, particularly of the *Violin Concerto* (1828), the Op. 131 *Quartet* (1829), and the *Kreutzer Sonata* (1834).

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Beyond Baillot's contributions and documentations regarding playing style, I became intrigued by Cobbett's description of Baillot's published compositions: the three string quartets, 9 concertos, 24 preludes for violin, and 15 string trios. In his tantalizing account under "French Chamber Music After The Revolution," Cobbett remarks that these works are "far from contemptible....they make little concession to the popular taste of the day for trivial and facile melody. There is a certain daring in the harmony, and a disturbing roughness and lack of correctness. The public found Baillot's music odd. Its difficulty terrified amateurs, who preferred at their meetings to play the quartets of Onslow."

I determined to check out these quartets. Finding original prints, I began editing them soon after I finished the tango tour. Reading them with other players, I found suggestions of French and Italian opera, the music of Mendelssohn and Beethoven, and of folk music, presented with an obsessiveness characteristic of Beethoven and of the later Schumann and laced with the quirky humor of Haydn—and, again of Beethoven. The many examples in *The Art of Violin* from the quartets of Haydn and Boccherini support Cobbett's observation of a dependence on German models. Most of all, Baillot's music is evidence of a musical mind extraordinarily aware of the directions of the time toward the explorations of the future and desiring to step out of the mainstream. This is music written by a string player for musicians.

The original edition of the quartets is replete with discrepancies, omissions, and ambiguities of bowing and dynamics. My edition resolves the more evident of these and brings the others to notice for players' own resolutions. **Purchase information is at <http://home.earthlink.net/~ronerick>.** These works are a refreshing interlude from the standard repertory—that is, they will refresh your approach to the standards, if only to appreciate those more.

Though musically the quartets may not be up to the masterworks we look forward to in today's playing sessions, they are the record of an imaginative and thoughtful artistic intellect. Baillot shows an enthusiasm for the music of his time that he put into a form through which we can take part in his enthusiasm as if we were there. That's the validation of music as a window on history, the only way we can really participate in historical moments in the real time of sound as well as through art and literature. Baillot gives us plenty of material—the march rhythms glorified by Berlioz, the sustained arias of Verdi's predecessors, the ethnic references, such as the *Menuetto a l'Espagnole*

in String Quartet No.1 and also the cadences of Polish and Hungarian national airs, and Italian *tarantellas*. Lots of weird music, such as the bagpipe rondo of Quartet No.2 where the 2<sup>nd</sup> violin

crisscrosses with the 1<sup>st</sup>. Play through a Beethoven Op.18 after this, or think of the tunes in *Carmen* or *Symphonie fantastique*, and you will get a better idea of the popular music that was all around those composers.

Where did this diversity come from? As a child Baillot heard Viotti play and Viotti became his patron and life-time model. But the younger man did not find an opportunity to follow violin as a profession as he wanted it to be until well into his twenties. Prior to this time, he had studied in Italy for five years and then worked as a personal secretary and a businessman before entering the military. In 1795, he was appointed to the Conservatoire on the strength of his performance of a Viotti concerto and remained there for life. In addition to his service in Napoleon's chapel (and that of his successors') from 1802 until 1830, he led Louis XVIII's string quartet from 1820, was principal violinist for the Paris Opera between 1821-1831 and as then in 1835 served in the same position for Louis' royal orchestra.

In 1815, following his three years in Russia, Baillot concertized in England. He toured in Italy in 1833. Though he established preeminence during his last 15 years, after the death of Rode and the retirement of Kreutzer, towards the end, his style of playing was eclipsed by the spectacular virtuosity of Paganini. Spohr, always jealous of the successes of others, had damned Baillot's playing and music with faint praise (as cited in Moser's *Geschichte des Violinspiels*) and treated Paganini similarly. Nevertheless, the incisive and sonorous tone production of the French tradition that Baillot absorbed from Viotti was carried on by his successors and later inherited by Kreisler, Capet, and Galamian.

Judging from the comments about his quartets, Baillot's music had the same effect on audiences of his time as did Berlioz'. Both seemed to have paid a price for their originality. While there is no record of any contact between them, there is nevertheless a connection. Chretien Urhan, a fine violinist and composer (much more strange than Baillot) served as second violin in Baillot's quartet for many years. Urhan, greatly interested in the viola d'amore, had inspired Berlioz to write the ponticello arpeggiation in the "Pilgrim's March" of *Harold in Italy*. Urhan premiered the solo part in 1834. Though 20 years younger than Baillot, Urhan was Baillot's predecessor at the Opera.

While Baillot had a relatively conventional training in theory from Reicha and Cherubini, his taste was eclectic. He was likely influenced by the extremes and unconventionalities in Berlioz' music. He was egalitarian in his consideration of new music unlike Mendelssohn who had a strong distaste for Berlioz. But Baillot was also influenced by Mendelssohn's suave and aristocratic writing, and examples Mendelssohn's motor-driven passage work occur not infrequently in Baillot's own quartets.

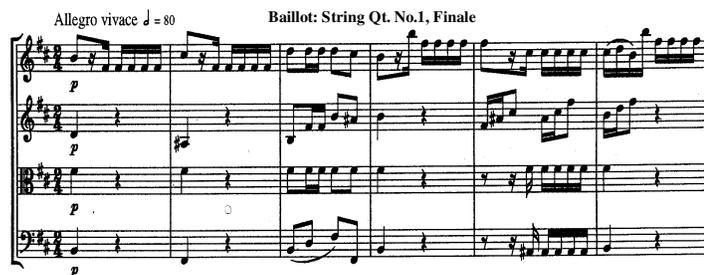
Each of his quartets is in the four-movement classical model. Baillot includes specific marks "au metronome de Maelzel" for each movement in the 1<sup>st</sup> Violin part only. The opening allegros tend to be in the symphonic overture style, with lots of rapid dynamic and mood contrasts and syncopated accompaniments. The *Allegro non troppo* of **String Quartet 1 in b minor, Op.34 No.1**, is far from the relaxed classical model, with metronome 84 to the half-note. The inner movements alternate in order between minuets and a larghetto or andante. The Spanish minuet of String Quartet No.1 is followed by a 6/8 *Larghetto* in the sustained style

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## Baillot, Berlioz, Beethoven & Tango—3 String Quartets by Pierre Baillot

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of the opera aria, opening with an ominous pulsing portato accompaniment to an Italianate melody giving way to increasing activity in all voices towards an active conclusion. Baillot observes the egalitarian spirit of the Revolution in sharing the interest of the voices (though he recommended the 1<sup>st</sup> violinist play standing to project the sound). The last movement to Baillot's String Quartet No.1, *Allegro vivace* is close in energy and rhythm to the tango style.



Compare this to the last movement of contemporary Argentine composer Eduardo Rovira in his *Tango Quartet, Op.14 No.3*



Though of course the tango as we know it today is only a hundred years old, elements of ancient folk dances seem to have survived in an undercurrent sort of way for centuries to surface in both popular music and classical.

Baillot's **String Quartet 2 in B flat, Op.34 No.2** takes us forward in time, anticipating the nervous energy of the unexpected silence developed as a composition device by Schumann and Verdi (and Haydn), with the *Allegro con moto* beginning on the last two notes of a triplet figure as an upbeat. A 6/8 *Andante* moves to a stormy *risoluto* middle section. The *Menuetto*, with no trio, is more like a scherzo in its pulse to the measure and its quick Beethovenian and Haydnesque humor of silences. The finale, *Presto non troppo*, opens with the bagpipe figure referred to above but comes to center on a polka-like figure reminiscent of the Russian finale of Beethoven's Op. 18 No. 2, perhaps a souvenir of Baillot's years in Moscow.



**String Quartet No. 3, in d minor, Op.34 No.3**, begins with a tarantella movement, moves to a *Menuet* in canon, a *March* in major-minor-major that calls to mind Bizet, and concludes with a furious *Allegro vivo*, again in minor.

Most often Paul Theroux, the travel writer and novelist, found the locations he was warned against to be rewarding side trips. I found the same for the Baillot quartets. And beyond their musical excitement, interesting originality and references to music of his time, I find them great vehicles for the bow strokes and expressive devices that the composer described ten years later in his violin book. Among his many examples, Baillot cites Viotti's concertos, so it would appear that his book is the culmination of a whole generation of development and practice of those ideas. Since his interest was mainly chamber music, we can assume these ideas apply to other composers in that genre as well.

We of course have no historical sound models for period-minded performance practice before recordings. We can only guess how Baillot's examples were meant to sound. However, he is explicit on how the great variety of technical resources he enumerates with its own terminology and shade of emphasis, serves to convey the affects of the music. Passion, nuance, and color are his keywords. On page 287 of the English translation of *L'art du violon*, Baillot explains that "*the tendency toward the dramatic style [in this time] made it necessary to increase the number of notational signs and to note each inflection in order to come closer to the will of the composer. This is what modern composers have done...*" The implication is that the composers of his generation had to develop new notation to convey the expressive elements of the new style. This has significance for us as well, today, for how to perform their music. Through Baillot, we can sense the struggle of Beethoven and Berlioz to be sure their music was played right, just as Quantz, C.P.E. Bach, Muffat and earlier composers tried to create and explain notation for the unfamiliar changes of their times. We gain a new appreciation of the communication of interpretation from these efforts. Baillot's descriptions bring us, almost as if through our presence, into the moment of his musical world.

There are clues to the lineage of classic tango playing that allow it to be traced back at least, to Baillot's time, perhaps earlier. Gidon Kremer seems to have discovered this, to judge by his incisive playing of Vivaldi's *Seasons*, coupled with Piazzolla's *Seasons*, on his 1998 CD. The European heritage of the Argentine musicians may have ongoing roots in the urban folk culture of the past several hundred years. Tango may be one of the last living urban traditions from the distant past.

# The String Quartets of Antonin Reicha—A Survey

(Continued from page 1)

quartets of Beethoven, and the mature quartets of Schubert as well. These eight works, together with at least some of Reicha's other string quartets, constitute a singular and unique contribution to the history and evolution of the string quartet as a form, one that remains unacknowledged and unexplored.

In November 1997, I began to actively collect copies of Reicha's string quartets—not an easy task, as none of the twenty published quartets had been reprinted since Reicha's lifetime, and the remainder existed only in manuscript form at the Bibliothèque Nationale in Paris. Nevertheless, over the next year and a half, I was able to acquire microfilm copies of the parts for 17 of the 20 published quartets. In the summer and fall of 1998, with violist Thane Lewis, I organized a series of string quartet readings, and one public recital, in which a half dozen of Reicha's quartets were played. As my score-reading has never been so proficient that I can “hear” the music in my head, this was the only way for me to get to know the music. Many of the detailed descriptions of individual quartets included herein are based on the sometimes impressionistic journal notes I wrote at the time.

## Life

He was born Antonín Rejcha in Prague on 26 February 1770. His father died ten months later. Raised by a mother and stepfather who were unable to provide for his education, he ran away from home at age 11 and made his way to Wallerstein in Swabia, where he was taken in by his uncle, Josef Reicha, a composer and principal cellist in the celebrated orchestra of the Count, Kraft Ernst Oettingen-Wallerstein. Germanicizing his name to Anton Reicha, the boy immersed himself in the study of flute, violin, and piano.

In 1785, Josef Reicha was appointed Kapellmeister to the court of Maximilian Franz (brother of Joseph II) at Bonn. Young Anton joined the orchestra there, playing flute and befriending another youngster, a fifteen-year-old violist named Ludwig van Beethoven. Their friendship would last a lifetime. Anton took music lessons from Ludwig's teacher, Christian Gottlob Neefe (who introduced him to Bach's Well-Tempered Clavier), and on his own initiative began composing. Along with Beethoven, Reicha enrolled at the University of Bonn, and pursued his studies in philosophy, mathematics, and logic with a passion that would remain lifelong. In his memoirs, he wrote that he and Beethoven “were inseparable companions” during the Bonn years.

Reicha fled the French invasion of Bonn in 1794. Settling in Hamburg, he taught music to survive and continued his academic studies. He gave up performing, and began a lifelong devotion to the philosophical and theoretical explication of music and music pedagogy, backed up with ceaseless compositional experimentation.

In 1799, Reicha moved to Paris with two completed operas in hand, seeking success in that most competitive of fields, a success that would always elude him. But two new symphonies were well received, and he made numerous important friends, among them Cherubini and Méhul. Still, his repeated failure to negotiate the politics surrounding French opera and secure a commission, soured him on the process. These experiences led him to develop, as he later wrote, “a peculiar aversion to taking the steps neces-

sary to have my works performed. I considered this a waste of time, and preferred to remain at work in my study.” (This no doubt contributed to the posthumous neglect of Reicha's music.)

It also led him to quit Paris for Vienna late in 1801, where he renewed his friendship with Beethoven, and became a devoted friend to the aged Joseph Haydn. Reicha's seven years in Vienna were quite probably the most important years of his life from a compositional standpoint. The fifty-odd works written during this time are without question his most stylistically diverse and radically experimental. They include the 36 Piano Fugues, Opus 36, written “according to a totally new method” that left its traces in Beethoven's Eroica and late fugues; *L'art de varier*, an encyclopedic set of piano variations; at least eight and possibly as many as 20 string quartets; ten string quintets; and numerous other chamber works, symphonies, and choral works, including a Requiem.

Reicha settled permanently in Paris in late 1808, where, as in Vienna, he supported himself teaching privately, and continued to compose. Around 1812, at the behest of the professors of flute, oboe, clarinet, horn, and bassoon at the Paris Conservatoire, he began the series of 24 wind quintets that would make him famous. Reicha systematically explored the possible permutations of wind quintet sonority, and simultaneously perfected large scale sonata structures that could accommodate as many as five principle themes.

In 1814 he published the first of the musical treatises that would secure his posthumous fame, *Traité de mélodie*. Together with the *Cours de composition musicale*, published in 1816, it led to Reicha's appointment as Professor of Counterpoint and Fugue at the Paris Conservatoire in 1818. These and other works were widely translated (by Carl Czerny among others) and became standard teaching tools through most of the 19th century. In his most controversial work, *Traité de haute composition musicale* (1826), he advocated the development of quarter-tone notation, proposed speaking choruses, and formulated a 200-piece orchestra.



Though he continued to experiment compositionally, in general the music of Reicha's Paris years was relatively conservative. In this as in so much else, Reicha's path was the opposite of Beethoven's: Beethoven's experiments grew bolder with time, became more self-assured even as they staked out increasingly rarefied musical territory. Reicha, on the other hand, was at his most radical early on (indeed, one could argue that no other composer in history was as insistently experimental). Out of the many new structural and expressive possibilities he explored during the Vienna years, he chose those few that he found to be the most promising, and spent the rest of his life refining them. During the Paris years, then,

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Reicha, with increasing self-assurance, walked with meticulous care and dedication the narrower musical path he'd so carefully chosen. Understanding this is absolutely crucial to understanding Reicha's development as a composer. Though he continued to write opera, and even occasionally managed to get them staged, none was successful; however, he considered his *Sapho* (1822) to be among his greatest achievements.

The fame that the wind quintets and treatises brought him meant that Reicha was able to find publishers not only for his new music but for many older works as well. Unfortunately, the fact that both old and new works received high opus numbers has made establishing an accurate compositional chronology problematical.



Grave of Anton Reicha—Paris

Though Reicha outlived Beethoven by nine years, he ceased writing large-scale musical compositions after 1826, perhaps in homage to his old friend. Instead, Reicha concentrated on finishing his last great treatise, *Art du compositeur dramatique*, published in 1833. He was granted French citizenship in 1829, and received the Legion of Honor in 1831. Amongst his many students, Reicha counted Liszt, Berlioz, Gounod, Franck, Onslow, Farrenc, and Arriaga. Indeed, Reicha's influence on the Romantic generation of composers was so extensive and so varied that one modern scholar describes him as the secret pivot-point of the Romantic Era. He died on 28 May 1836.

### A Brief Overview of the String Quartets

We don't yet know how many string quartets Anton Reicha actually wrote. Twenty were published during his lifetime; none has been reprinted since his death. Another three manuscript quartets have been cited in the literature, along with a few fragments and extended musical examples written for his treatises. But as recently as Spring 2002, the preëminent Reicha scholar, Henrik Löwenmark of Stockholm, discovered at least a dozen previously unknown manuscript string quartets in the Reicha collection at the Bibliothèque Nationale in Paris.

Dating Reicha's quartets is problematical. The autograph scores of the three programmatic quartets carry relatively precise dates. Through the careful application of Alan Tyson's findings in the area of paper studies, it should be possible to date the other surviving autographs. But if, as appears likely, the autograph scores for most of the published quartets did not survive, we might never be able to establish their order of composition with certainty, especially those published during Reicha's Paris years.

In the following list, the twenty published quartets are listed in the order of their publication, with, for the first eight, my paren-

thetical suppositions as to their dates of composition. Note the fourteen-year gap falling between the publication of the eight quartets of 1804-5 and the twelve of 1819-24. Also note that the first eight quartets were only published once, whereas the latter twelve were published two or three times and thus achieved much wider circulation.

### Listing Of Reicha's String Quartets

Three String Quartets, Opus 48: in C, G, E flat (Vienna, late 1801-Jan 1803) Breitkopf und Härtel, Leipzig, 1804

Three String Quartets, Opus 49: in c, D, B flat (Vienna, 1802-3) Breitkopf und Härtel, Leipzig, 1804

Grand Quartet in C Major, Opus 52 (Vienna, 1803-4) Breitkopf und Härtel, Leipzig, 1804-5

String Quartet in A Major, Opus 58 (Vienna, 1804-5) Breitkopf und Härtel, Leipzig, 1805

Six String Quartets, Opus 90: in E flat, G, C, e, F, D Ph. Petit, Paris, 1819, Simrock, Bonn & Köln c. 1821, Breitkopf und Härtel, Leipzig, 1821

Three String Quartets, Opus 94: in A, E flat, f Paccini, Paris, 1824 Hynard, Bordeaux, 1824?

Three String Quartets, Opus 95: in E, D, C Paccini, Paris, 1824 Hynard, Bordeaux, 1824?

Of the unpublished string quartets, three are of particular interest:

Quatuor Scientifique, Vienna, 1806 Bibliotheque Nationale [BN], Ms 12020 [This massive quartet is in twelve movements, eight of which are fugues!]

La Pantomime, Fantasia for String Quartet, Vienna, 24 April 1806 BN, Ms 12020

General Overture for String Quartet Sessions, or: Verification of the Accord of String Instruments, Paris, 816 BN, Ms 12035

In addition to these, there is a fragment in E flat (BN, Ms 12107) from circa 1799. Also, in Reicha's book, *Treatise on Musical Composition* (1824-26), included as extended musical examples are a number of original works for string quartet: five fugues, a variation set, a "Harmonie retrograde a 4", and a funeral march. The Library of Congress has the manuscript of an "*Armonia al revescio*" for quartet (ML 96.D44. 29), written (or completed) on 11 June 1834—quite possibly Reicha's final musical composition. Finally, there are the dozen previously unidentified manuscript quartets discovered by Henrik Löwenmark in 2002. I hope to publish a detailed listing of those works in Part Three of this article.

In Part Two, we will take an in-depth look at Reicha's Vienna-era string quartets. They are works that arose from and contributed to an extraordinary creative rivalry between Anton Reicha and Ludwig van Beethoven—an intellectual engagement that proved to be of crucial (and hitherto unsuspected) importance in the evolution of the string quartet. (*Portions of this article originally appeared, in substantially different form, on Classical Net, at www.classical.net. Part II to this article will appear in the next issue of the Journal—ed.*)



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### Strings Only-Not Quartets

Ralph VAUGHN WILLIAMS (1872-1958) 2 Scherzi & Nocturne for Str Qt, Hyperion CDA67381 / Heitor VILLA LOBOS (1887-1959) String Trio, CPO 999 827

### Piano Trios

Xaver SCHARWENKA (1950-1924) Nos.1 & 2, Hyperion Dyad 22046 / Rick SOWASH (1950-) No.5 Eroica, www.sowash.com / Germaine TAILLEFERRE (1892-1983) Piano Trio also Calme sans lenteur, Timpani 1C11063

### Piano Quartets & Quintets

John Alden CARPENTER (1876-1951) Qnt (1937), Naxos 8.559103 / Eduard FRANCK (1817-93) Qnt Op.45, Audite20.033 / Enrique GRANADOS (1867-1916) Qnt in g, Op.49, Columna Musica 1CM0082 / Xaver SCHARWENKA (1850-1924) Pno Qt Op.70, Hyperion Dyad 22046 / Ralph VAUGHN-WILLIAMS (1872-1958) Qnt in c for Pno, Str Trio & Kb, Hyperion CDA67381

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Arthur BLISS (1891-1975) Conversations for Fl, Ob, & Str Trio, Naxos 8.557108 / Vratislav CERNIK (1941-) Nonetto per il Re, Cesky Rozhlas 0079 / Antal DORATI (1906-88) Capriccio for Ob & Str Qt, MD&G 603 1126 / Georg DRUSCHETZKY (1749-1819) Qt for Ob & Str Trio also Qnt for Ob & Str Qt also Octet for Ob, Cln, Bsn, Hn, Str Trio & Kb all on Ambroisie AMB 9925 / Svatopluk HAVELKA (1925-) Nonet also Miroslav HLAVAC (1923-) Epizoda pro noneto, Cesky Razhlas 0079 / Franz KROMMER (1759-1831) 2 Qts in C & F for Ob & Str Trio also Qt No.2 for Bsn & Str Trio all on Supraphon

SR3620 / Jan NOVAK (1921-84) Balletti a 9 for nonet, Cesky Rozhlas 0079 / Rick SOWASH (1950-) A Little Breakfast Music for Ob, Cln & 2 Vln, www.sowash.com / Jan TAUSINGER (1921-80) Hukvaldsy Nonet, Cesky Razhlas 0079

### Winds, Strings & Piano

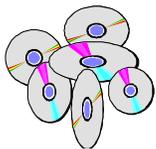
Maurice DURUFLE (1902-86) Prelude & Variations for Fl, Vc & Pno, ASV DCA 1139 / Charles LOEFFLER (1861-1935) 2 Rhapsodies for Ob, Vla & Pno, ASV DCA 1139 / Gabriel PIERNE (1863-1937) Sonata for Fl, Vc & Pno, ASV DCA 1139 / Rick SOWASH (1950-) Sunny Days, for Vln, Cln & Pno also Cape May Suite for Ob, Vln, Vc & Pno, www.sowash.com / Ralph VAUGHN WILLIAMS (1872-1958) Qnt for Pno, Cln, Hn, Vln & Vc, Hyperion CDA67381

### Piano & Winds

Vladimir SVATOS (1928-) Serenade for 3Fl and Pno, Cesky Rozhlas 0147

### Winds Only

Chrad KOHOUTEK (1929-) Novelettes for Ob, Cln & Bsn, Cesky Rozhlas 0147 / Jan RYCHLIK (1916-64) Trio for Cln, Bsn & Trmpt, Cesky Rozhlas 0147 / Jan SIMICEK(1942-) 4 Pictures for Wind Trio, Cesky Rozhlas 0147 / Rick SOWASH (1950-) Impressionist Suite No.1 for Ob, Cln & Bsn, www.sowash.com



## Dobrzynski: String Sextet / Elsner: Septet for Winds, Piano & Strings Wind Trios by Mayr / Piano Trios by Herzogenberg, Schynder, Ives & More



To write that **Ignacy Feliks Dobrzynski** (1807-67) is not a household name among chamber music lovers is no exaggeration. That this is so is truly a tragedy, if his **String Sextet in E, Op.39** (2 Vln, 2 Vla, Vc & Kb) recorded on this world premier Acte Prelable AP0067 CD is anything to go by. It is full of glorious melodies, inventiveness and originality. Hear it and weep that such a work could fall into oblivion. Strong words, but this is such an excellent piece that they are surely justified. Dobrzynski's father

served as kapellmeister to a Polish count and had much the same duties that Haydn did with the Esterhazys. Training from his father and experience with the count's orchestra provided Dobrzynski's early musical education. Later he went to Warsaw where he studied piano and composition with Josef Elsner (see below). He was never able to achieve any success in his native Poland where his works were often criticized as being inferior to those of European, and in particular German masters. Yet during his tours to Germany, his works were highly praised, and critical reviews in newspapers, such as those in the influential city of Leipzig, were very favorable. The Sextet, composed in 1845, was performed to considerable acclaim by the Leipzig Gewandhaus concertmaster Ferdinand David and his colleagues in 1849. The first of four movements, a lovely *Allegro moderato ed espressivo*, is reminiscent of Spohr. The unusual *Minuetto, allegro* which follows begins as a fugue and only gradually transforms itself into a minuet. The trio section is a very attractive, sentimental waltz. The third movement, *Elegia, andante espressivo e sostenuto*, was said to have created the greatest impression upon audiences. It was known as *Hommage a Kosciuszko*. It begins with a funereal dirge and has a brief stormy middle section. The finale, an energetic *Allegro*, is replete with fine melodic material.



Also on this disk is the **Septet in D** for piano, flute, clarinet, string trio and bass by **Jozef (Josef) Elsner (1769-1857)**. Elsner, a Silesian ethnic German, adopted Poland as his homeland. Today, if remembered at all, it is as the teacher of Chopin, but Elsner headed the Polish National Theater in Warsaw and founded the forerunner of what became the Warsaw Conservatory. This septet dates from 1830. It is a surprisingly good work—as good as anything I have heard for this combination from this period.

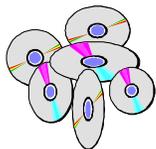
Elsner, who had grown up during the classical era, despite being 61 when he wrote the septet, shows he had assimilated the new developments of the early romantics. The music bears an affinity to both Beethoven's Septet and Schubert's Octet. The opening *Allegro* features robust and fetching melodies. The charming *Andante* has the feel of Schubert's Octet. The use of each instrument could not be improved upon. A *Minuetto, Allegro* with a fine contrasting waltz-like trio follows. As in the preceding movements, there are lovely themes. Here and there one hears writing akin to Spohr. The bouncy finale, an *Allegro*, is at times Mozartian, at

other times it has a touch of Hummel & Czerny, but the writing surpasses these two. I have heard no composer, except Schubert, use the piano so seamlessly in chamber music. As for the other voices, they are used perfectly. This is a little early romantic masterpiece. Highly recommended. Listeners won't be disappointed.

**Giovanni Simone Mayr (1763-1845)** was born Johann Simon Mayr in Bavaria but from the age 24 on lived in Italy, primarily in Bergamo, where he taught Donizetti among others. I must admit that I had never heard of him, but his contemporaries certainly did. His fame was such that Napoleon commissioned him to write the music for his coronation in 1805. Rossini wrote, "*Composers of our age spend a lot of effort in looking for new dramatic forms; which is an ill spent pursuit...If they studied the works of our dear Mayr, who is always dramatic, always sings and is always melodic, they would find everything they are looking for...and many other things they are not looking for but which they would find extremely useful.*" An amazingly fecund composer, Mayr wrote 900 sacred works for soloists, 70 theater works, 50 cantatas and various concertos and chamber works. On this Rainbow CD#9608 we are presented with Mayr's **12 Bagatelles** for flute, clarinet and bassoon. Written between 1812-22, these charming works, which will surely be of interest to wind players and fans of wind music, clearly show Mayr's style with its clear delineation of the instrumental lines to be *au current*. Also on disk are variations by Beethoven and Rossini.

The 100th anniversary of the death of the Austrian composer **Heinrich Herzogenberg (1843-1900)**, at least temporarily, sparked some interest in his music, most of which has fallen into oblivion. Chamber music constituted a fair amount of his output and this perhaps explains why several of his chamber works have been recorded recently. The rap against Herzogenberg has always been that he was nothing more than a Brahms imitator. While it is true he greatly admired Brahms and that he was strongly influenced by Brahms, it is not true that he was a mere imitator. Those who have taken the trouble to listen to or play his music have found works by a master craftsman that are usually fresh and original sounding. Antes CD#31.9152 presents Herzogenberg's two piano trios. **Piano Trio No.1 in c, Op.24** dates from 1877. This is a big work, nearly 40 minutes in length. There's no denying that the massive and brooding, but powerful, *Allegro* which opens the trio sounds like Brahms, especially to the uncritical listener. Be that as it may, it is a wonderful movement, tuneful and superbly written. A quiet and less striking *Andante* is followed by a restless and original sounding *Presto* which serves as a fine scherzo. It sounds nothing like Brahms. The finale, *Lento—Allegro*, begins by brooding, but then becomes quicker and heavily syncopated with a hint of gypsy perfume. It too reminds of Brahms but that does not detract from its fine quality. Phillip Spitta the music historian, critic and famed Bach biographer, to whom Herzogenberg showed the music before publication, agreed with me only as to the trio's excellence. He told the composer, who was not then his friend, not only that it was "perhaps the greatest piano trio written





## Piano Trios of Herzogenberg, Piazzolla, Schnyder, Ives & Juon Two String Quartets by Alexander Alyabiev

in recent times.” but also that he found “nothing derivative about it.” Either way, there is no denying what a fine work this is. **Piano Trio No.2 in d, Op.36** was written in 1882. Not as massive as the First Trio, it is nonetheless substantial and does not show the influence of Brahms. Though marked *Allegro*, the first movement begins in a very relaxed and somewhat subdued fashion and remains mostly reflective throughout. The following *Andante* takes the mood of a pastoral elegy, lyrical and of great beauty. Next comes an *Allegro molto*. In  $\frac{3}{4}$ , the opening pizzicatti measures create a striking affect: an original blend between a scherzo and a minuet. The beginning to the relaxed finale, *Allegro moderato*, gives little indication that this is a final movement. Herzogenberg builds very slowly and carefully to a satisfying conclusion. Both these trios belong in the repertoire. They are not beyond amateurs. Highly recommended



There are three unusual and disparate piano trios presented on Claves CD#50-2106. The first is **Four Seasons in Buenos Aires** (Primavera Porteña, Verano Porteño, Otoño Porteño, and Invierno Porteño) by **Astor Piazzolla (1921-1992)**. They were originally for Tango quintet but here transcribed by Jose Bragato. Piazzolla is yet another example of the old adage that an artist only

achieves fame after death. While it is true that Piazzolla created a stir in his native Buenos Aires during the 1960's and 1970's with his *Nuevo Tango*, it is really only in the years since his death that he has achieved a wider fame. Classically trained, Piazzolla sought to merge Tango with modern developments in classical music. He was excoriated in his native Buenos Aires but now much of his music has suddenly found its way into transcriptions and is being performed by professional groups. Each of these tangos has a fast section and a contrasting and moody slow section. They all combine elements of jazz and classical music with the tango. The effect is both attractive and surprising. This is very appealing music. These transcriptions are in print from Tonos publishing. Both pros and amateurs should check out this music.

The second work on disk is the **Piano Trio** by **Daniel Schnyder (1961-)**. Schneider a Swiss saxophonist and composer who lives in New York and writes in what might be called a “fusionist” style. In his own words he writes, “my Piano Trio...reflects on the piano trio literature and tradition but incorporates at the same time the rhythms and ideas of the New World... [Y]oung classically trained artists have the wish to play new music, that relates to our time. I think, that chamber music, written by my generation, must reflect on our musical reality and environment. Ravel or Beethoven did it in their time. There must also be a holistic approach to music today. I strongly believe that we have to find a way back to that kind of interaction with the audience without losing the complexity of the counterpoint, form, textures colors and dynamics of chamber music as we know it from the great masters.” The trio has 4 movements, the first two are simply metronome markings: ♩ = 132 and ♩ = 66. The third movement is marked *Scherzo* and the finale, *Tempo di Funk*. This a very attractive work full of nerv-



ous energy, ingenuity, originality; at times incredibly beautiful at others very harsh, but entirely tonal. This trio is what good modern chamber music ought to be. It does exactly what Schnyder sets out to do: speak to us in music of our own time. It builds on the past but is fresh. Very highly recommended.



The last work on this disk is **Charles Ives' (1874-1954) only Piano Trio** which dates from 1911. In many ways this three movement work sounds far more modern than the preceding two. To say that Ives was ahead of his time is a great understatement. The opening *Moderato* begins with a long, moody cello and piano duet as Ives climbs the keys in Bachian fashion. In the rollicking middle movement marked TSIAJ—

This Scherzo is a Joke—Ives indulged his passion for inserting American folk songs and ditties into his music. The scherzo includes well-known New England church hymns but also such tunes as *Tah rah rah Bum Dee'ay* and *She'll be Coming Around the Mountain When She Comes*. One after another Ives ingeniously weaves these into a captivating fabric. The long finale, *Moderato con moto* is slower than a normal concluding movement. It is more reflective and intricate but still full of musical “Americana” though better hidden than in the scherzo.

Challenge Classics CD#72002 (a 2 disk set) has released nearly all of **Paul Juon's (1872-1940)** fine music for piano trio. This includes: **Piano Trio Nos.1-3 Opp.17, 39 & 60**, as well as **Litanie Op.79** and **Suite, Op.89**. As Dr. Horne discussed these at length in his excellent article (See: Vol.XI No.3), I will only alert listeners to the fact that this music is available on disk.

**Alexander Alyabiev** (sometimes Aliabiev **1787-1851**) lived a rather romantic life. He joined the Tsar's army which marched all the way to Paris defeating Napoleon but later was exiled for the greater part of his life based on a false accusation of murder. He began composing his 500 works long before Glinka was on the scene and probably was just as deserving of the title *Father of Russian Music*. (He wrote several operas on Russian subjects long before Glinka did, e.g. *Prisoner of the Caucasus* based on Pushkin. Fate is quixotic.) Alyabiev wrote 3 string quartets. Bohme CD#907086 is a re-release of a 1948 LP of two. **String Quartet No.1 in Eb** dates from 1815. In four movements, stylistically it sounds like late Haydn. The use of the cello is quite good throughout. The brooding slow introduction to the jaunty finale is very effective, perhaps operatic. **String Quartet No.3 in G** (1825) is also in four movements. but does not show any advance over No.1. However the third movement, *Adagio*, has an effective set of variations on the fetching, famous Russian song, *Nightingale*. These quartets are very good. It might be easy to write Alyabiev was behind the time, but it is not really true. He was living far away from the musical centers of Europe, but even those who were nearer (Beethoven, Onslow and Hummel and a few others excepted) were not writing in a more advanced fashion at that time. Recommended.

