

THE
CHAMBER MUSIC
JOURNAL

*The Essential Guide
For Players & Listeners
To The Wider World
of Chamber Music*

Hans Sitt's Piano Trios

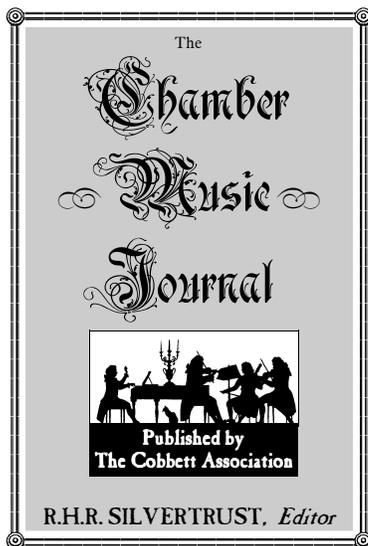
***A Bibliograph of the
Wind Repertoire***

***The String Quartets of
Anton Reicha-Part 2***

Volume IVX No.2

Summer 2003

ISSN 1535 1726

**Directors**

Dr. Ronald Goldman
Professor Vincent Oddo
R.H.R. Silvertrust, MA (Oxon), JD

Board of Advisors

Michael Bryant, Dr. Nicholas Cunningham, Sally Didrickson, Dr. Ronald Goldman, Dr. William Horne, Dr. Bertrand Jacobs, Veronica Jacobs, Peter Lang, Andrew Marshall, Professor Vincent Oddo, Professor Keith Robinson, Dr. James Whitby, John Wilcox

The Chamber Music Journal is published quarterly by The Cobbett Association, Incorporated, a Not for Profit Organization. **Unsolicited manuscripts are welcome** and will be handled with all reasonable care but responsibility cannot be assumed for such materials. Return postage must be enclosed to insure any return of same. Subscription is available by joining The Cobbett Association, Inc., and making a donation of US\$20 (US\$25 outside the U.S.) per year. Student rates available on request. Back issues of The Chamber Music Journal are available at a cost of \$6 per issue.

Offices of The Cobbett Association 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

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.

The contents of The Chamber Music Journal are under copyright and are not to be reprinted or reproduced without the express written permission of the publisher. All rights reserved. ISSN 1535-1726



The Sounding Board-Letters to the Editor



Chaminade's Piano Trio No.1 More Than One Edition

In the last issue of the *Journal*, you informed a reader who was seeking the parts to Cécile Chaminade's Piano Trio No.1, Op.11 that it was available from Durand, a publisher known for its rather high prices. Your readers may be interested to know that it is also available in less expensive editions from both Music Masters and Hildegard Publishing.

Lee Newcomer
Chicago, Illinois

Thanks for this information. Mr. Newcomer heads up the fine shop Performers Music which always stands ready to help our membership locate Cobbett type works. Performers Music is located at 410 S. Michigan Avenue, Suite 904, Chicago, IL 60605. ☎: 312-987-1196.

Recordings of Reicha's String Music

I appreciated the first part of Mr. Drummond's article on Reicha's string quartets which appeared in the last issue. Are there any recordings of these or of his other chamber music for strings?

Hans Maier
Frankfurt, Germany

Unfortunately, there are no recordings of Reicha's string quartets available. There are, however, several CDs of works for winds and strings; for example, the Op.98 quartets for flute and string trio, a quintet for bassoon, and string quartet WoO (1826), a quintet for flute and string quartet, Op.105, a quintet for clarinet and string quartet Op.89, a quintet for horn and string quartet Op.106, and a quintet for oboe and string quartet, Op.107. His six piano trios, Op.101 and his octet for clarinet, flute, bassoon, horn and string quartet Op.96 are also on CD. A recent recording of his Quintet for Piano and String Quartet in c from 1826 is reviewed on page 15.

How Many Reicha Wind Quintets?

Twice in Ronald Drummond's otherwise very fine article (See: Vol.XIV No.1, Spring 2003), he states Reicha wrote a series of 24 wind quintets. 25 have survived and there are three additional slow movements in which the English horn replaces the oboe. The manuscripts of the three slow movements (1817 & 1819) are in Paris and were published by Universal Edition in 1971. The additional Wind Quintet has no opus number and predates the four sets of six. The manuscript is dated 22 June 1811 and is in Prague. It circulated in a modern hand-written copy for some time. It was first recorded in 1981 and published by Panton in 1989 and Compusic shortly afterwards.

Michael Bryant
Surbiton, UK

Mr. Drummond replies: My listing of Reicha's works in other genres, including his 24 wind quintets, was to suggest the breadth and variety of his compositions. No pretense of completeness was intended. As for the 25th wind quintet, a journeyman work, Reicha never considered it worthy of publication.

Joseph Küffner String Quartets

A while back you reviewed a CD with some of Joseph Küffner's chamber music for clarinet and strings. Did he write any string quartets, and if so are they available?

Jason Stein
Los Angeles, California

A prolific composer, Küffner (1776-1856) was a violin virtuoso as well as an excellent performer on the clarinet, the organ, the harpsichord, the bassett horn and the guitar. The publisher Schott is thought to have brought out perhaps as many as 400 of his works. Today, virtually nothing of his, with the possible exception of few works for guitar, is in print. He was quite well-known for his excellent arrangements of opera, such as those of William Tell and Die Freischütz. Many were for string quartet. Dr. James Whitby, an authority about string quartets from this period, has informed me that Küffner did indeed compose string quartets. A title page from his Op.48 quartets, a set of three appears below. Dr. Whitby believes Küffner wrote 10 string quartets.



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.

The String Quartets of Anton Reicha

Part II: The Vienna Quartets

By Ron Drummond



(In Part I of this article, the author discussed Reicha's life and presented an overview and a listing of his string quartets)

The full extent of the creative rivalry between Anton Reicha and Ludwig van Beethoven will probably never be known. Yet their friendship has not received even a fraction of the scholarly attention it deserves. There is much to learn.

Reicha's seven years in Vienna, from late 1801 to late 1808—the heart of Beethoven's heroic decade—was a crucial period in his own development. As Reicha later recalled, "The number of works I finished in Vienna is astonishing.

Once started, my verve and imagination were indefatigable. Ideas came to me so rapidly it was often difficult to set them down without losing some of them . . . I always had a great penchant for doing the unusual in composition. When writing in an original vein, my creative faculties and spirit seemed keener than when following the precepts of my predecessors."

Reicha wrote at least eight of his published (and two of his unpublished) string quartets in Vienna. On the first close examination they've enjoyed in over a century, they are proving to be amongst his most radically experimental works. These experiments, though rooted in a thorough understanding of the innovations of Haydn and Mozart, were so bizarre for their time that they afford glimpses into the musical future. It's as if, listening at the dawn of the nineteenth century, Reicha in his string quartets overheard late Beethoven and late Schubert, overheard Schumann

(Continued on page 8)

Hans Sitt's Piano Trios

by R.H.R. Silvertrust

Many violinists have at least heard the name **Hans Sitt (1850-1922)**, probably because, among other things, he was, during his lifetime, regarded as one of the foremost teachers of violin. Most of the orchestras and conservatories of Europe and North America then sported personnel who numbered among his students. He held the august position of Professor of Violin at the Leipzig Conservatory from 1883 on, and authored several important studies for that instrument, some of which are still used.

Born in Prague, Sitt's father was a prominent violin maker there.

Hans' musical talent manifested itself early and from all accounts, he could easily have enjoyed the typical career of a "wunderkind" had his parents chosen to exploit him, but they wisely refused this course. Instead, he was allowed to have a normal life and received a regular education at a gymnasium (high school) before being sent to the Prague Conservatory where he studied violin and composi-

(Continued on page 6)



A Bibliography

of the

The Wind Repertoire

By Michael Bryant

I.

A Brief Summary of the Articles on Wind Music in Cobbett's Cyclopedia

The Flute

The French flautist Louis Fleury (1887-1926) was head of the *Société Moderne des Instruments à Vent* from 1905-1926. Debussy composed *Syrinx* for him. He died at about the time that Walter Willson Cobbett finished work on his *Cylopedic Survey of Chamber Music* (1929). Fleury's contribution on flute music is the longest essay on wind music in Cobbett, beginning with the Baroque period and continuing to 1926. Sometimes he is a little harsh in his criticisms, for example of Reicha's wind quintets: 'Almost all were purely mechanical and quite devoid of inspiration'. His commendation of the little played Wind Quintet by Carl Rorich is sound.

(Continued on page 4)

IN THIS ISSUE

Letters to the Editor	2
Hans Sitt's Piano Trios.....	3
A Bibliography of the Wind Repertoire	3
String Quartets of Antonin Reicha-Part II	3
At the Double Bar.....	4
New Recordings	12
Diskology: Enescu, Canales, Tailleferre, Loeffler et al.13	

At The Doublebar

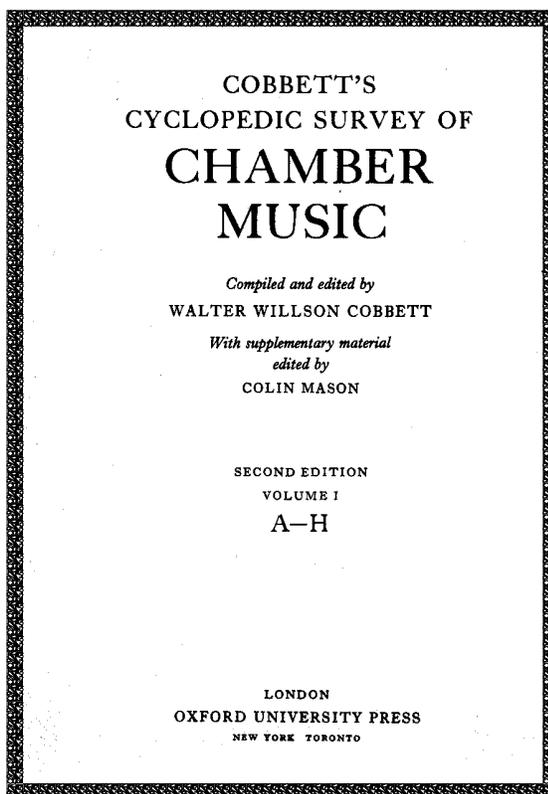
While the arrival of our booklet-making machine has allowed us to print and bind *The Journal* in a more attractive and professional manner, it has also brought with it a downside, which according to the manufacturer is not the fault of the booklet-making machine. The persistent problem we experienced concerns the collator rollers smearing ink on the page margins, most noticeably on the cover pages. The manufacturer assured us it was no fault of the collator rollers and noted that the ink used by certain copiers does not hold fast to the paper and the pressure of the collator rollers removes it. We were told that ink used by Xerox and Ricoh copiers has this problem. Our digital copier is a Toshiba and though the booklet-maker manufacturer had no such record of its ink being a problem, nevertheless, it is. In the time since we printed the last issue, we have tinkered with margins and tried other remedies. The only one which has somewhat alleviated this problem is the switching to a front and back cover with much less ink, especially in the locations where the collator wheels meet the paper. Several designs were tried and eventually we found one which seems to reduce the smear problem, and is, we believe, at the same time, tasteful. By creating a front and back, we were faced with either losing two pages of text or else adding two pages. This is because each sheet we print upon consists of four pages of *The Journal*. We must print in sets of four pages. Given the fact that many of our articles have musical examples, we preferred to go to a 16 page format (which includes the front and back covers). It is hoped this may allow us to make musical examples bigger and hence easier to read, and also give us extra space for text. We are not yet sure of the additional cost of postage and supplies but are hopeful it will not increase to the point where we will have to raise the cost of membership. All of this is by way of explaining the change in appearance of this issue which we hope you like.

Our thanks to Ron Drummond for the second part of his very fine article on the unjustly neglected string quartets of Anton Reicha. We are grateful to Michael Bryant for his article on the wind repertoire, which I believe readers will find an excellent resource in their musical quests.

Most of you have renewed your membership. However, if you have received a "Third and Final Renewal Notice", it means our records indicate you have not. As a small not for profit organization, we cannot continue to send you *The Journal* without your prompt renewal.

A Bibliography of the Wind Repertoire

(continued from page 3)



The Oboe, Clarinet and Horn

Burnet Tuthill (1880-1982) was the son of the architect of Carnegie Hall. He wished to play the oboe, an instrument his father disliked intensely. Instead, Tuthill was allowed to take up the clarinet and went on to study music at Columbia University. He founded and administered the Society for the Publication of American Music in 1919, which continued its work for fifty years, and the National Association of Schools of Music (1924-59) while directing a music college in Memphis. He began to compose in later life. The essay on the clarinet is excellent, but quite short. The list of music suggested is quite extensive. The short article on the oboe demonstrates that the writer is a knowledgeable enthusiast. In 1928, he was in

contact with Leon Goossens, whom he quotes several times. A short list of works is added. The horn entry is very brief, but quite well balanced.

The Bassoon

Edward Dubrucq or De Bruccq (1873-after 1935) was of Belgian origin, but was born at Gipsy Hill, London. He studied bassoon and organ at the RCM (1892-95) and became first bassoon of the London Symphony Orchestra, also playing in the Royal Philharmonic Orchestra, Covent Garden Opera and the Scottish Orchestras. He played an instrument made by the Belgian family firm of Mahillon. He was the dedicatee of the Bassoon Sonata (1904) by William Hurlstone and a member of the Century Wind Quintet (1900-06), whose other members were Eli Hudson (fl), his brother E. C. Du Bruccq or C. W. Nightingale (ob), Charles Draper (cl) and B. J. Muskette (hn). Dubrucq's short contribution is totally inadequate and is out of keeping with the generally high standard set by other Cobbett's contributors. In his editorial note, Cobbett himself demonstrates a greater understanding of and interest in the bassoon in chamber music.

II.

Other Repertoire Bibliography

Those wishing to explore repertoire thoroughly will find that many potentially useful references are unfortunately out of print. A good starting-point is *Music Reference and Research Material* by Vincent Duckles, Free Press, New York, first published in 1964. My progress towards the realisation that these books contain partial key solutions to repertoire research has been rather slow. Here is a brief description of some of them. The works may be known to some readers. Therefore the full titles, publishers and dates of publication are given at the end of this article.

(Continued on page 5)

A Bibliography of the Wind Repertoire

(Continued from page 4)

A) Composers

Grove I to V are all useful. However New Grove I and II are now not enough, since some composers have never been provided with entries and others have been removed. Grove's lists of works at the end of entries on composers are incomplete and inaccurate. These gaps can be partially repaired with the use of Pratt, Slonimsky/Baker, Wier, Thompson, Greene, David Ewen (on American composers), Cohen (women composers), Fetis (19th century, in French) and Blume's *Die Musik in Geschichte und Gegenwart*, (in German). MGG is generally more scholarly than Grove and includes composers absent from Grove. Many twentieth century composers, who are not otherwise represented, may be found in *International Who's Who in Music*, first published in 1935 and thereafter erratically to the present day.

B) Chamber Music

Private ownership of the major handbooks on music literature by Meysel, Whistling and the Pazdírek family is virtually impossible today. The best practical alternative is to search for Wilhelm Altmann's *Kammermusik-Katalog* (1944) and J. F. Richter's *Kammermusik-Katalog* (1958). They provide data on works, dates and publishers for all types of ensemble. I do not own a copy of Arthur Cohn's *The Literature of Chamber Music*, Chapel Hill, NC, Hinshaw Music, 1997, 3 volumes. He is reputed to be subjective in his comments, but no one could be more subjective than Cobbett himself.

C) Chamber Music Including Wind Instruments

Lyle Merriman produced a bibliographical index entitled *Woodwind Research Guide*, The Instrumentalist Co., 1978. This includes repertoire references to articles in journals and books in chapters devoted to the flute, oboe, clarinet, bassoon and saxophone, but not the horn. Sanford Helm's *Catalog of Chamber Music for Wind Instruments*, (1952 and 1969) is quite small. A *Conductor's Repertory of Chamber Music* (9-15 instruments - 1993) by William Scott is costly and contains some mistakes and misunderstandings at quite a basic level, to the extent that, if the title of a work is known in the original language and in English, it is treated as two works. Barbera Sechrist-Schmedes' *Wind Chamber Music* (1996) does not advance the cause much further than Miroslav Hošek's *The Woodwind Quintet* (1979) than the years between them. Some of the former's timings are inaccurate. In the 1970-80s Himie Voxmann and Lyle Merriman produced several volumes of repertoire called Woodwind Studies Guides published by The Instrumentalist Company in Evanston, Illinois. These included a volume (No. 2) on wind instruments and piano and another (No. 3) on wind ensembles. All are believed to be out of print. Roy Houser's *Catalogue of Chamber Music for Wind Instruments*, 1962 and reprinted 1973, modestly states that its lists are "selective". *Piano Duet Repertoire* by Cameron McGraw contains a cross-referenced appendix (II) for piano four hands and other instruments, including winds.

The most advanced stage of research is reported in three expensive volumes, published by the Greenwood Press compiled by Stoneham, Gillaspie and Clark. They have written two books entitled *Wind Ensemble Sourcebook and Biographical Guide* (1997) and *The Wind Ensemble Catalog* (1998). Clark alone has written *Appraisals of Original Wind Music* (1999). These works demonstrate an enormous amount of presentational discipline and contain many references to harmoniemusik, only found in a few other sources. A major contribution to our knowledge of the music for harmony groups is to be found in the volumes collected, compiled and published by David Whitwell. The series was entitled *The History and Literature of the Wind Band and Wind Ensemble*, (1984). Volume 4 is devoted to Classical period (1750-1800) history and its corresponding repertoire is in Volume 8. Harmoniemusik of the 19th Century is examined in Volume 5 and its repertoire is listed in Volume 9. An important factor, with regard to rare editions and manuscript copies, is the inclusion of library locations in Whitwell's lists. Roger Hellyer's doctoral thesis, *Music of Small Wind Bands in the Late Eighteenth and Early Nineteenth Centuries* (1973), has not been published, but was deposited in the Bodleian Library, Oxford. Bespoke copies may be requested from the British Library Document Supply Centre, Boston Spa, West Yorkshire, LS23 7BQ.

III. Separate Studies

Flute

The flute's repertoire (including concertos) is very thoroughly presented by the Dutch flute-player Frans Vester's *Flute Repertoire Catalogue* (1967) and by the French language publication *Flute Littérature* by Bernard Pierreuse (1980).

Oboe and Cor Anglais (English Horn)

The lists provided in *Oboe Technique* (1953) by Evelyn Rothwell and *Oboe* (1977) by Goossens and Roxburgh are fine, but only for beginners. Miroslav Hošek's *Oboen Bibliographie I* (1975) is much more detailed and versatile. Hošek has now produced a second volume. I have not seen Bruce Haynes' *Music for the Oboe*. A useful checklist of 19th century chamber music for the oboe by Julia C. Combs, (University of Wyoming), can be found at the website of the IDRS (International Double Reed Society). I have not seen William Wallace McMullan's *Soloistic English Horn Literature* (1736-1984). Bo Eriksson in Stockholm has produced a slim volume on the cor anglais that includes some repertoire listings. Limited stocks remain at Howarth's in London and Em-erson's in Yorkshire, England. The rôle of the cor anglais in chamber music is quite small, but certainly worth seeking out.

(Though not intended by the author to be presented in two parts, space constraints require us to present the rest of this article complete with its extensive bibliography in the next issue of *The Journal—Editor*)

(Hans Sitt's Piano Trios Continued from page 3)

tion. Subsequently, he pursued a successful solo career for a short time before being appointed concertmaster of the Breslau Opera Orchestra at age 17, the first of many such appointments. Later, while at Leipzig, he helped Adolf Brodsky form the renowned quartet of that name, and served as its violist for many years. In addition to all this, he was a conductor of repute holding positions with orchestras in France, Austria and Germany.

Besides his pedagogical works, Sitt wrote several pieces for violin and orchestra, including six concertos and a number of sonatas for various instruments. Sadly, the only chamber music of his we have are two piano trios which were composed during the 1880's and published by Peters (Nos. 2835a & b) separately in 1895 and 1900. It is sad because these trios are of a type one does not often encounter: Works which present no technical difficulty to either the professional or the good amateur, but at the same time they are so well written that they deserve to be heard in concert. Quite often, one comes across works which may be, from a technical standpoint, without challenge, but the thematic material itself, or the treatment of the material, is of such a quality that the music is scarcely of use beyond home music making. While Sitt's trios are not massive chamber works which attempt to "scale the heights" neither are they trivial. Sitt is a master of the genre. The writing for all three instruments leaves little to be desired, each is exploited to its best advantage. There is no doubt that we are listening to Central European romantic music written between 1860—1890, but the melodic ideas are fresh and worthwhile.

The first **Piano Trio in G Major, Op.63 No.1** is the lighter of the two works. There is a certain Sunday afternoon drawing room concert air to it. The genial and beautiful opening theme to the first movement, *Allegro moderato*, is given to the strings and sets a mood perhaps just a little reminiscent of Schumann.

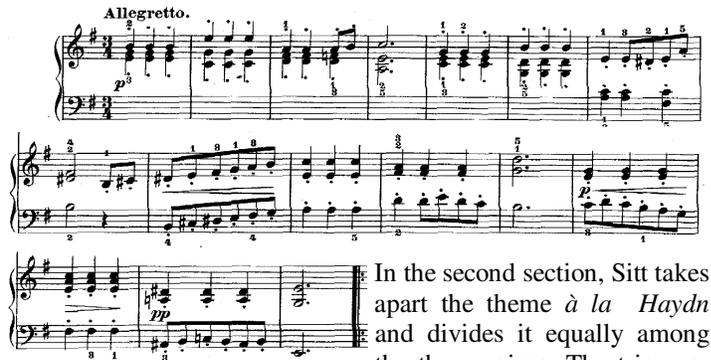


The second theme is more exciting as the piano is given a series of sparkling passages



Sitt dispenses with a slow movement and an *Allegretto* in e minor comes next. The mood is a mixture of minuet and scherzo. The

piano is given the thematic material while the strings perform in an ornamental fashion during the first part:



In the second section, Sitt takes apart the theme *à la Haydn* and divides it equally among the three voices. The trio provides an excellent contrast not only tonally (it is in E Major), but also in mood. It is a pastorale sung, at first, entirely by the strings in unison. But then the theme is subtly shifted back and forth between them so seamlessly that one barely perceives these changes. In the bright finale, *Allegro non troppo*, the piano is initially entrusted with the buoyant Schumannesque main theme.



HANS SITT

(Continued on page 7)

(Hans Sitt's Piano Trios Continued from page 6)

In contrast to the light quickness of the main theme, the second, introduced by the cello, is quite lyrical.



Although more lyrical, the forward motion of the music is in no way relaxed. After the restatement of the main theme, Sitt finishes with a short but excellent coda. Here then is a work which makes no great pretensions, yet is perfect in its way. It could be used in concert where a shorter work is needed between two more substantial trios.

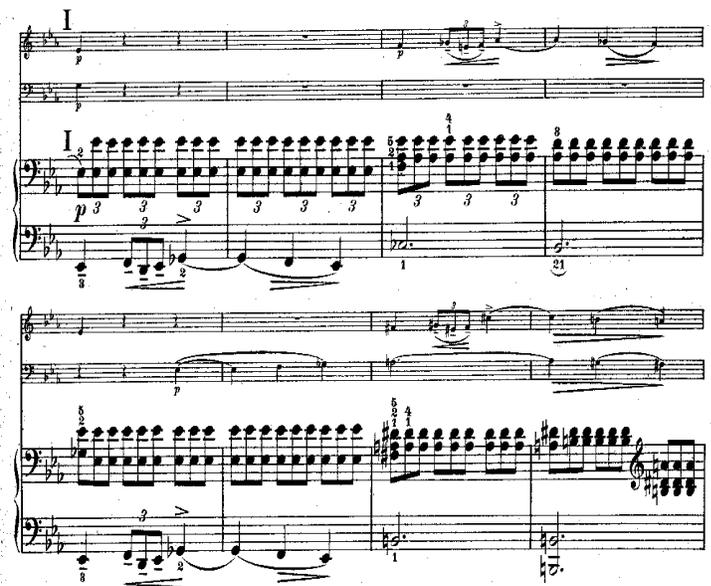
Although Peters (No.2835b) did not bring out Sitt's **Piano Trio No.2 in B Flat Major, Op.63 No.2** until 1900, five years after they published his first trio, it is unlikely that these two works were separated by five years, let alone composed shortly before they received publication. Given that they are numbered Op.63 No.1 and Op.63 No.2 it seems certain they were composed one after the other. Further, stylistic similarities also suggest this. Sitt most likely composed both trios sometime between 1875 and 1885. The first movement to the second trio, *Allegro*, is of a heroic nature and given to the strings almost in unison.



The piano accompaniment of pulsing eighth notes provides the tension to the broad and lyrical melody, more non troppo than allegro. A subdued, limp, mysterious and long-lined 2nd theme is given to the strings, but the piano's octaves and chromatic 8ths are vital to the completion of the melody. In the recapitulation the strings no longer carry the theme together but compliment each other. The coda is very well done. This is perhaps the strongest movement of both trios. Next follows an *Andante* that serves as the slow movement. The reflective and finely-wrought opening theme is stated by the piano with the strings tacit.



There is a certain air of moodiness which one often encounters in Brahms. The very broad second theme starts low in the piano's left hand and brings the *Andante* to its emotional climax. Tension is created by means of triplets in the mid-base register. Almost immediately, the violin restates the theme and it is then given out more fully by all three voices.



This in turns leads to a brief animato section before both themes are repeated, but it is the second theme which serves as the conclusion. The finale, *Allegro vivace*, might perhaps be styled as a tarantella. The piano gives forth with the dance theme in 6/8 to the brief rhythmic accompaniment of the strings.



The strings then take an equal share of the material before a second, slower theme is presented by the piano, but more tellingly sung by the strings moments later. As in the 2nd movement, both themes are repeated, but the broader second theme leads to an *animato* coda which is quite exciting. Both of these works can be warmly recommended. A reprint would be quite welcome. Op.63 No.2 is in the Cobbett Library. There is a recording of Op.63 No.1 on Da Camera Magna LP# SM92107.

The String Quartets of Anton Reicha (continued from page 3)

and Brahms and Dvorák, overheard Bartók and modern jazz. Some of these experiments Reicha later expanded upon; most he did not. There are even, incredibly, musical juxtapositions in Reicha's quartets the implications of which no composer has yet explored.

Reicha and Beethoven saw one another regularly during these years. Beethoven particularly praised Reicha's cantata *Lenore*. At least one scholar has written of the influence of Reicha's 36 Piano Fugues Opus 36 on Beethoven's *Eroica*. Aside from a close knowledge on each man's part of the other's symphonies, it is increasingly apparent that their fiercest engagement as friends and fellow journeymen was in the arena of the string quartet. Yet it would be a mistake to characterize a very real (if mostly friendly) creative rivalry as being essentially competitive. It wasn't. The innovations of one man tended to inspire or help the other to the deeper and richer exploration of the territory he was already surveying on his own. Beethoven and Reicha, innovators *par excellence*, tended to push away from one another in their explorations. It was perhaps inevitable that they would eventually lose sight of one another completely. Indeed, from the Classical Era, you will not find two composers whose compositional styles and career paths are more divergent than those of Ludwig van Beethoven and Antonín Reicha.

Reicha's first six string quartets, published in two groups of three as Opus 48 and Opus 49 by Breitkopf und Härtel in 1804-5, constitute a very explicit response to Beethoven's Opus 18. Five of the quartets share key signatures with the Beethoven. Three of those occur in the same positions in their respective sets: in both sets, No. 2 is in G, No. 4 is in C minor, No. 6 is in B flat. But Reicha had no interest in besting Beethoven at Beethoven's chosen procedures. Reicha's achievement is precisely that he develops procedures that are wholly his own, procedures as intricately and rigorously worked out as Beethoven's, and as unique.

Reicha delighted in creating thematic puzzles. In his use of sudden, unprepared modulations into remote key areas, he expanded on the work of Emanuel Bach. His rhythmic, harmonic, melodic, and textural juxtapositions elicit insights and emotions arising not so much from the material juxtaposed as from the juxtaposition itself. By the careful orchestration of such dislocations, Reicha is able to imply musical effects not explicitly contained in the music; he evokes what is absent from the music by what is present. In the Classical Era, only Beethoven in his final string quartets, written twenty years later, would realize the full potential of such techniques, and thereby transcend them.

Yet it appears that Beethoven did not wait twenty years to take up the challenge. There is a very real sense in which the three quartets of Opus 59 (written in 1806) are a response to Reicha, especially the two quartets Reicha published one-to-an-opus in 1805: the Grand Quartet in C Major, Opus 52, and the Quartet in A Major, Opus 58.

The Opus 48 String Quartets

A recently published document sheds light on the dating of Opus 48. On 22 January 1803, Carl van Beethoven, acting as his older brother's secretary, wrote to the Leipzig music publishers Breit-

kopf und Härtel, enclosing, along with several of Beethoven's works, a number of works by Reicha for the publisher to consider. (Such advocacy by Beethoven or his proxies of another composer's work is all but unheard of.) Among these was a set of three string quartets—almost certainly the three quartets of Opus 48 that Breitkopf und Härtel published the following year (plate # 215). If so, then this letter sets an outside date of 22 January 1803 for completion of those quartets. Given the fact that Reicha arrived in Vienna in late 1801, this places the composition of Opus 48 much closer to the publication of Beethoven's Opus 18, the latter half of which appeared in the fall of 1801. It makes sense that, in the heat of his renewed friendship with Beethoven, who was quickly becoming world famous, Reicha would hunker down and get to work on a set of quartets as radical in its own way as Beethoven's.

In reading my comments on each of the ten Vienna quartets, bear in mind that I have only had the opportunity to hear four of them, and part of a fifth. Two others were read by the Coull String Quartet, an English group that records for Hyperion; I'm grateful to cellist Nick Roberts for allowing me to quote his informal remarks regarding those works. (As of this writing, none of Reicha's quartets has been commercially recorded and only a handful of them have been performed in our lifetimes.)

String Quartet No. 1 in C Major, Opus 48 No.1

Allegro non troppo; Adagio; Menuetto: Allegro & Trio (assume M.D.C.'s unless otherwise stated); and a lengthy Presto Finale.

Nick Roberts, the cellist of the Coull Quartet, wrote to me of the group's first impressions of Reicha after reading several of his quartets in December 2002: "We all sensed that he was striving for new paths of expression and was determined to strike out ahead of the rest of the pack". The group was particularly delighted with the C Major, Reicha's first published quartet.

String Quartet No. 2 in G Major, Opus 48 No. 2

Allegro; Adagio un poco Andante; Menuetto: Allegro & Trio (with "staccato," "pizzicato," and "colarco" performance directions); Finale: Allegretto—Allegro vivace—Allegretto.

On Friday, 17 July 1998, an informal quartet gathered in Seattle to play through the second published string quartets of Beethoven and Reicha, both of which are in G Major, respectively Opus 18 No. 2 and Opus 48 No. 2. It is quite possible that this was the first time the Reicha quartet had vibrated air molecules in our lifetimes. In my journal two days later, I wrote: "Reicha wouldn't be caught dead imitating Beethoven! His quartet is original in the extreme. Indeed, a couple of the players, commenting on the dense difficulties of the first movement, said it sounded like something written fifty years later—Brahms was mentioned. When the players first dug into the opening movement, there was a breakdown almost immediately; within a few moments, they found the problem and took it again from the top. But during the

(Continued on page 9)

(Continued from page 8)

break, the cellist squinted at his part and said, 'Reicha sure as hell was on different drugs than Beethoven!'"

Later, the second violinist said Reicha's G Major Quartet struck him as being wholly new and yet something he's always known. I will admit however that the slow movement (see left) disappointed me—a theme and variations, the melody remained rather boringly *unvaried* from beginning to end, save a progression through remote key areas, including G flat, and fairly extensive shifts in the harmonic underpinnings. My guess, after only a single hearing, is that this was precisely Reicha's point—he's varying everything *but* the melody.

The minuet and trio were a particular delight, though the most traditional movement in the quartet. We all enjoyed the finale immensely.

The tone of these impressions is echoed by Nick Roberts of the Coull Quartet. On 17 March 2003, he reported: "We finally managed [Reicha's] G major towards the end of today's rehearsal—an interesting contrast to Prokofiev 1! We were all delighted by it. There is a good combination of energy and elegance in it, and, above all, it is fun to play". Indeed, the Coull players were so taken with Reicha's second string quartet that they've decided to give the modern premiere of the work at this year's Cambridge Music Festival.

ADAGIO
un poco
Andante

214

String Quartet No. 3 in E flat Major, Opus 48 No. 3

Allegro moderato; Largo; Menuetto: Allegro assai & Trio; and, in keeping with Reicha's extensive fugal experiments of these years, Fuga: Allegro vivace.

Nick Roberts writes: "It seems to be more experimental in style and isn't as readily accessible as the first two. At first sight the experiments don't quite seem to work! However, as with the later quartets that we tried, we haven't played it enough to make a serious assessment of it, or to find ways round his style that might actually work. We do feel that the Opus 48 set as a whole is worth considering both for performing and recording, [and] we are looking forward to playing the G major in November!"

Roberts' comments point up another difference between Beethoven and Reicha: Beethoven's failed experiments tended to fall by the compositional wayside as he endlessly polished and refined his ideas. Reicha wasn't afraid to have his experiments fail: part of the point of experimentation, for him, was, having established a set of experimental procedures, to follow them to their logical conclusion, regardless of the result. Only then could one learn from the full range of those results! But again, as Roberts emphasizes, determining the relative success of Reicha's string quartet experiments will require a much more thorough-going knowledge of these insistently challenging works.

The Opus 49 String Quartets

The Breitkopf und Härtel plate number for this set of three quartets is 257—and therein lies a mystery, as the plate numbers

for the two stand-alone quartets, Opera 52 and 58, also published by B & H, are lower, respectively 246 and 254. It may have been a simple matter that all three of these publications were in press at the same time (along with several other of Reicha's chamber and solo piano works), and that the stand-alones, less demanding from a production standpoint, were completed first. (In the quartet work-list published in Part I of this article, the publication dates for Opera 49, 52, and 58 should be corrected so all three read 1804-5.) Certainly there is good reason to believe, given the almost total absence of duplicate opus numbers in Reicha's published oeuvre (an absence highly unusual for the time), that Reicha himself assigned the opus numbers, at least in the case of the B & H publications. That Reicha intended Opus 49 to form a set with Opus 48 seems

(Continued on page 10)

The String Quartets of Anton Reicha (continued from page 9)

clear, given the correspondences of key signature and placement with the six works of Beethoven's Opus 18 — the two halves of which, despite the single opus number, were published separately, six months apart, in a manner not unlike Reicha's six. (Indeed, both forms of publication for sets of six, under two opus numbers and under one, occurred in Haydn's oeuvre.)

Of the four Reicha quartet publications from B & H, Opus 49 appears to be the most error-ridden typographically. In the C minor, most of the errors are minor and easy to correct, but a whole measure was dropped from the first violin part, the contents of which fortunately could be at least playably guessed at given the initiating nature of the phrase in the measure that precedes it. With the B flat, however, the situation is even worse — and it will take a fair amount of effort just to fully identify the locations of all the lapses. (The D major quartet was not included in the reading series.)

String Quartet No. 4 in C Minor, Opus 49 No. 1

Allegro assai; Adagio sempre piano e sostenuto; Menuetto: Allegro & Trio; Finale: Allegro.

Though it has been almost five years since I last heard this work, in the summer and fall of 1998 I heard the C minor more times than any other Reicha string quartet. I believe it is a masterpiece, a hauntingly beautiful work that deserves a firm place in the repertoire.

I first heard it on Thursday, 2 July 1998, and noted in my journal the next day, "I was quite prepared for it to not be all that impressive . . . The music, however, was amazing . . ." A week later, on 9 July, the quartet reading group organized by violist Thane Lewis played through it again, and this time I wrote at length about the work: "If there was any doubt before, there is none now: the work is a flat-out masterpiece. The violist said afterwards: 'After this quartet gets out, every ensemble in the world will want to play it.' After every movement, the players ex-

claimed over its extraordinary felicities. The first violinist couldn't stop grinning as he played—and there were more than a few moments when he burst out in delighted, marveling laughter.

"First movement: an ominous slow opening, eery and tense. It blossoms into allegro, the first violin rushing up and taking a long descent over the thrumming of the other strings. The sudden veerings in harmony and direction surprise with their inevitability. After the exposition and its repeat (which includes the slow introduction), there's a long hushed moment, initiating the development, where the music fragments, shatters into its component parts: the music stutters from one instrument to another, no two instruments playing at once. Then the lines rejoin, and rise. There are stunning moments of unanimity, a play of shifting voice leading. On second hearing, it's as though I've always known this music: it turns with the profound rightness of seasons or stars.

"The second movement — adagio sempre piano e sostenuto — opens with a plaintive melody on second violin alone. The first joins a few measures in, followed, at similar intervals, by viola and cello. The structure is shy of fugue; it's like a round in its simplicity. The profile of the melody, though distinct (and distinctly lovely) is almost baroque in its open-endedness; the mood is not melody-driven, but deepens through accretion, the development of ever-shifting layers of juxtaposed sound. Harmony moves not by the dictates of logical progression, but by the incidences of staggered periodicity. One thinks of wind moving over a layer of still air close to the ground, stirring up only languid eddies in a litter of autumn leaves.

"The minuet begins in the major, turns darkly minor in a series of emphatic rising unison chords. The trio prances, a grave dancer.

"The finale (See below) features a drop-dead beautiful melodic hook, that gets tossed around more by the ways in which the various instruments *avoid* playing it than by the ways they do! Near the end, the first violin and cello playfully toss it back and forth a few times. An exhilarating finish! "There's no question: this masterpiece *must* be recorded, and published in a modern edition."

The image shows a page of musical notation for the finale of String Quartet No. 4 in C Minor, Opus 49 No. 1 by Anton Reicha. The score is written for four staves (Violin I, Violin II, Viola/Cello, and Double Bass). The key signature is C minor (three flats) and the time signature is 6/8. The tempo is marked 'FINALE Allegro'. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also trills marked 'tr'. The score is presented in a standard musical notation style with a treble clef for all parts.

(continued on page 11)

(Reicha's String Quartets Continued from page 10)

Five years on, the C minor quartet remains unrecorded. But in September 1998 a reading group consisting of John Kim and HyeKyung Seo on violins, Thane Lewis on viola, and Rich Eckert on cello chose the C minor quartet as the work to feature in a recital that November. As a result, I was able to hear this work several more times in the course of their preparations.

On 4 October I wrote of “violinist John Kim’s thrice-made comment on the C minor: in the course of their first read-through, once during a breakdown and twice between movements, John said, ‘This sounds like Franz Schubert!’ The latter two times he actually played the relevant passages from the Reicha: a rhythmical figure in the first case, a melodic shape in the second. My jaw dropped: honestly, in three-plus hearings, the Schubert resemblance simply hadn’t occurred to me, yet having John provide specific musical illustrations made it so obvious it hurt!” (Unfortunately, I failed to note the specific passages.)

My journal entry continues: “It was suddenly clear as day that the Schubert family’s quartet readings during the second decade of the 19th century *must* have included the first eight published quartets of Antoine Reicha (recall that the last twelve published quartets didn’t start appearing in print until 1819, but the first eight—including the C minor—were *all* in print no later than 1805). All in a flash I was absolutely certain that Schubert knew those eight quartets intimately. The thing about it is this: the rhythmical and melodic figures John quoted are *so* dead-on characteristic of late Schubert, and they are figures so completely and exclusively associated with Schubert, that I can’t help but wonder whether John’s discovery constitutes the first demonstrable antecedent to musical gestures heretofore thought to be wholly Schubert’s invention. Mind you, the quartet as a whole does *not* sound like Schubert—just certain rather prominent features of it.”

On 19 October, after hearing another rehearsal, I wrote a letter to violinist John Kim: “About the Finale of the Reicha C minor: the phrasing of the principal theme—the melodic hook that’s tossed back and forth between the first violin and the cello—is crucial, I think. I urge you to devote an extra amount of time to exploring its articulation. May I make bold, in the spirit of exploration? I don’t have the parts to hand, but the first two notes—one long, one short, tied together—must soar, while the answering phrase is a tumble of (mostly? or wholly?) untied notes: a tumbling fall, a tumbling rise. If you think of the forward momentum of the Allegro as being a wave, then the rhythmic locus, whatever tempo is decided upon, should be situated past the crest, down the wave’s far slope, close to the foamy lip: a rhythm that is always about to crash but never quite crashes, a rhythm that is almost out of control in its head-long rush.”

Anton Reicha’s fourth string quartet received its modern premiere (following performances of the Haydn 23rd and the Vranický 15th) at the Church of the Ascension in Seattle on Friday, 20 November 1998, before an audience of about 70 people. For the occasion, the group called itself the Vranitzky String Quartet (conflating the Czech and German spellings of the name in an effort to render it pronounceable to untutored American tongues). “There was no doubt as to where the audience stood on Vranitzky and Reicha,” I exulted in an email message a few days later. “They loved them both! I swear, I have never attended a chamber music recital where the audience was so palpably happy. . . . A

marvelous experience. The Reicha is truly stunning—the Finale in particular just blew us all away. A great performance!

“We had a reception afterwards, and the good energy was extraordinary — the players received countless compliments and thank-yous. What vindication! You work in isolation for so long, occasionally scratching your head and wondering if you’re crazy, and then a roomful of people cheer the music and make it emphatically clear that you’re on the right track — what a blessing that is. At least three friends came up to me after and said “Wow, Ron, you’re not crazy after all!”

Reviewing the recital for the Czeck/Slovak Music Society Newsletter, John Pastier wrote of the Reicha, “On first impression, this is a substantial work that deserves to be heard and pondered many times . . . It changes character more than once, sometimes sounding like the early 19th-century Viennese classical-tradition work that it is, and sometimes sounding uncannily modern, and mysterious . . . Without being as overtly profound as the late Beethoven string quartets, it demonstrates a late-period-Ludwig-like fearlessness in its sudden shifts of compositional gears . . . an elusive work that can support many divergent readings.”

String Quartet No. 5 in D Major, Opus 49 No. 2

Allegro ma non troppo; Adagio; Menuetto: Allegro & Trio; Finale: Allegro.

String Quartet No. 6 in B flat Major, Opus 49 No. 3

Allegro assai (with, at a couple of points, the direction “sub una corda”); Adagio; Menuetto: Allegretto & Trio: Allegro staccato; Allegro: Fuga.

The Vranitzky Quartet players read through the B flat quartet on 21 August 1998. A problem arose because of numerous printer’s errors, which were so bad in the slow movement that they all but rendered it unplayable—very frustrating for the players. Yet what came through in the slow movement suggested Dvorák at his lushly romantic best! Frustrating indeed, and the printer’s errors pointed up the need to locate the autograph scores. I assume that most of those that have survived are to be found at the Bibliothèque Nationale, though both Olga Sotolova in her thematic catalog and Peter Eliot Stone in his New Grove work-list make no mention of autographs for the published quartets. One can only wonder at the completeness of the Breitkopf und Härtel archives.

In my journal, I wrote, “The players struggled admirably through the material, the first and last two movements proving to be more readily playable than the slow second movement.

“The opening movement is lyrical, fairly traditional—though Reicha, as always, gets in his twists. Slow movement: Dvorák 70 years early. Minuet: in memory I hear the fading echo of a single phrase, a unison stomp startling both for the textural contrast it creates with, and the remoteness of its harmonic veering from, the call-and-response that surrounds it. The finale is another fugue, demented circus music; Rich said it reminded him of the theme from an Albrechtsberger fugue for violin and cello. Given the fact that, in the 36 piano fugues Reicha completed around the same time as his first quartets, he several times subjected themes

(Continued on page 12)

The String Quartets of Anton Reicha (continued from page 11)

from his predecessors' works to his new fugal procedures, it wouldn't surprise me if the fugue theme here is the Albrechtsberger."

One thing is abundantly clear from this admittedly haphazard and incomplete survey of Anton Reicha's first six published string quartets: As a group, they are unlike any other set of quartets produced during the height of Viennese classicism, and they remain a unique contribution in the history of the string quartet, one that includes at least one and possibly several masterpieces. That they remain almost wholly unknown to today's performers and audiences is nothing less than a musical tragedy.

(The Coull String Quartet is scheduled to perform Reicha's Second String Quartet on 23 November 2003 in Cambridge, England. Mr. Drummond is seeking information about research and other grants that might help underwrite his attendance at this modern premiere and the performance of related research and writing. Readers with information about such grants or other suggestions may contact him at vranizky@speakeasy.org.

In Part III, the author will examine the remaining Vienna-era quartets—the two stand-alones, Opera 52 and 58, and the unpublished, 12-movement Quatuor Scientifique and the Pantomime for string quartet)

©2003 Ron Drummond & The Cobbett Association



New Recordings



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

String Quartets

Javier ALVAREZ (1956-) Metro Nativitas, Challenge Classics 720009 / Vytautas BACEVICIUS (1905-70) No.3, Vilnius Recording 079 / Arnold BAX (1883-1953) No.3, Naxos 8.555953 / Sally BEAMISH (1956) Opus California, Challenge Classics 72009 / Luciano BERIO (1925-) No.1, Naïve Montaigne 782155 / Gavin BRYARS (1943-) Nos.1-3, Black Box 1079 / Mikalojus CIURLIONIS (1875-1911) 2 Canons, Vilnius Recording 079 / Elena FIRSOVA No.10, Challenge Classics 72009 / Julius GAIDELIS (1909-83) No.4, Vilnius Recording 079 / Nancy GALBRAITH (1951-) Inquiet Spirits, Albany Troy 556 / Adolf GEBAUER (1941) Qt C-B-B, Vars 0063 / Juozas GRUODIS (1884-1948) Qt in d, Vilnius Recording 079 / Joseph HOLBROOKE (1878-1958) Nos.1-2, Dutton Epoch CDLX 7124 / Tunde JEGEDE (1972) No.2, Challenge Classics 72009 / Jeronimas KACINSKAS (1907-) No.4, Vilnius Recording 079 / Bohuslav MARTINU (1890-1959) Nos.3 & 6, Naxos 8.555783 also Nos.4-5 & 7, Naxos 8.555784 / Jonas NABAZAS (1907-) No.2, Vilnius Recording 079 / Onute NARBUTAITE (1956-) Nos.2-3, Finlandia 0927 43437 / Juozas NAUJALIS (1869-1934) The Dream, Vilnius Recording 079 / Ludolf NIELSEN (1876-1939) Nos.2-3, CPO 999 698 / Juozas PAKALNIS (1912-1948) Little Prelude, Vilnius Recording 079 / Phillip RHODES (1940-) 2 Applachian Settings, Centaur 2597 / Bright SHENG (1955-) Nos.3-4, BIS 1138 / Dmitri SMIRNOV (1948) No.6, Challenge Classics 72009 / Richard STRAUSS (1864-1949) Op.2, MD&G 307 1142 / Joseph SPECH (1767-1836) Op.2 Nos.1-3, Hungaroton 31945 / Joby TALBOT (1971-) Nos.1-2, Black Box 1078 / Karen TANAKA (1961-)

At the Grave of Beethoven, Challenge Classics 72009 / Ernst TOCH (1887-1964) Nos.6 & 12, CPO 999 776 / Viktor ULLMANN (1898-1944) No.3, Praga Digitals 250 180 / Kevin VOLANS (1949-) Nos.1-2 & 6, Black Box 1069

Strings Only-Not Quartets

Richard ARNELL (1917-) Quintet Op.60, Dutton Epoch CDLX 7122 / Arnold BAX (1883-1953) Lyrical Interlude for Quintet, Naxos 8.555953 / Michael HAYDN (1737-1806) Divertimento for 2 Vln & Kb, Cavalli 252 / Onute NARBUTAITE (1956-) Hoquetus for Vln, Vc & Kb, Vilnius Recording 075 / Antonin REICHA (1770-1836) Trio for 3 Vc, Praga Digitals 250 179 / Ludwig SPOHR (1784-1859) Quintet Nos.5-6, Naxos 855967 / Richard STRAUSS (1864-1949) Sextet from Capriccio & Metamorphosis for Septet, MD&G 307 1142

Piano Trios

Richard ARNELL (1917-) Op.47, Dutton Epoch CDLX 7122 / / Salomon JADASSOHN (1831-1902) No.4, Real Sound 051 0036 / Joby TALBOT (1971-) Diving Swan, Black Box 1078 / Bright SHENG (1955) 4 Movements, BIS 1138

Piano Quartets & Quintets

Richard DUBUGNON (1968) Quartet, Naxos 855778 / Salomon JADASSOHN (1831-1902) Quartet Op.77 & Quintet Op.126, Real Sound 051 0036 / Onute NARBUTAITE (1956-) Quartet, Vilnius Recording 075 / Antonin REICHA (1770-1836) Piano Quintet in c, Praga Digitals 250 179 / Ferdinand RIES (1784-1838) Nos.1-2, CPO 999 885 / Stasys VAINIUNAS (1909-82) Quartet No.2, Vilnius Recording 079

Winds & Strings

Antonio CARTELLIERI (1772-1807) Clarinet Quartet No.3 & Qt in D also Diverti-

mento for Fl, Ob, Cln, 2 Hn, 2Vln, Vla, Vc, & Kb, MD&G 301 1098 / Milos HAASE (1948-) Clarinet Quintet, Cesky Rozhlas 0116 / Michael HAYDN (1737-1806) Quintet for Vln, Vla, Cln, Hn & Bsn, Cavalli 252 / Joseph HOLBROOKE (1878-1958) Clarinet Quintet, Dutton Epoch CDLX 7124 / Gordon JACOB (1895-1984) Clarinet Quintet, Helios 55110 / Henri MARTEU (1874-1934) Clarinet Quintet Op.13, Thorofon 2428 / Onute NARBUTAITE (1956) Winterserenade for Fl, Vln & Vla, Vilnius Recording 075 / Max REGER (1873-1916) Clarinet Quintet, Thorofon 2428 / Arthur SOMERVELL (1863-1937) Clarinet Quintet, Helios 55110

Winds, Strings & Piano

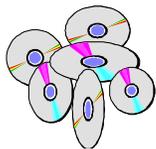
Richard ARNELL (1917-) Trio for Fl, Vc & Pno, Dutton Epoch CDLX 7122 / H. EBRENFRIED (17??-????) Magic Flute for Fl, Vln, Vla & Pno, MD&G 311 1138 / Roman NOVAK (1967-) A Look in the Mirror for Cln, Vc & Pno, Cesky Rozhlas 0116 /

Piano & Winds

Nils BENTZON (1919-2000) Sextet for Pno & Quintet, Dacapo 8.224208 / Herman KOPPEL (1908-98) Sextet for Pno & Quintet, Dacapo 8.224208 /

Winds Only

Grazyna BACEWICZ (1906-1969) Wind Quintet, Acte Prealable 0044 / Nils BENTZON (1919-2000) Quintet No.5, Dacapo 8.224208 / Victor EWALD (1860-1935) Brass Quintets Nos.1-3, Deux-Elles 1042 / Wojciech KILAR (1932-) Wind Quintet, Acte Prealable 0044 / Jiri KOLLERT (1943-) Kaleidoscope for Wind Octet, Cesky Rozhlas 0116 / Pavel KOPECKY (1949-) Ritorny for Ob, Cln & Bsn, Cesky Rozhlas 0116 / Tadeusz SZELIGOWSKI (1896-1963) Wind Quintet, Acte Prealable 0044 /



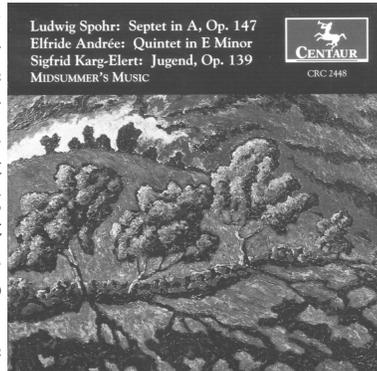
Diskology: Georges Enescu's Piano Quintet & Piano Quartet Spohr: Septet for Winds, Strings & Piano / Elfrida Andrée's Piano Quintet



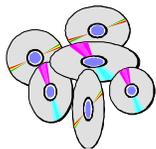
The lack of programming imagination by the groups currently performing before the public is, as most readers know, appalling. When I once commented in the program notes I prepared for a concert series that it was a pity, in view of the fact there are so many wonderful piano quintets, that we had to hear the Schumann Piano Quintet yet again, the pianist Joseph Kalichstein angrily came on stage before performing and castigated “whoever had written the program notes” for this barbaric view. I happened to be sitting in the front row some three feet away as he sputtered forth, irate that someone had the temerity at last to call attention to the fact that all we ever get when there’s to be a piano quintet is the Schumann, the Dvorak or very occasionally the Brahms—great works all. But what about Shostakovich, Dohnanyi, Franck, Granados, Saint Saens, Beach, Foote, Bartok, Borodin, Bridge, Martinu, Novak, Suk, Reger, Elgar—well, you get the idea, and I have not even mentioned the dozens of lesser known composers, such as Gouvy, who have written wonderful piano quintets. So then, are all these other works garbage, not worthy to be glanced at by the likes of the great Joseph Kalichstein and his cohorts (in this case it was the Colorado Quartet). I think not! **Georges Enescu’s (1881-1955) Piano Quintet, Op.29** also belongs on this list of worthy works we never hear. Enescu needs no introduction. Famous in his lifetime primarily as a violin virtuoso and teacher, he studied composition with Massenet and Faure, becoming a talented composer of considerable breadth, writing in many formats and leaving us with several wonderful chamber works. The Piano Quintet, recorded on **Naxos CD 8.557159** dates from 1940 and was not publicly performed while Enescu was alive. In three movements, the first, *Con moto molto moderato*, is dark and brooding. The haunting opening, presented by the first violin and piano, sets the mood for the rest. The tonality is both traditional and yet searches for new modes of expression. French impressionism perhaps is the greatest influence. A huge second movement, *Andante sostenuto e cantabile*, begins very introspectively and stays that way. The massive concluding *Vivace ma non troppo* goes through a whole gamut of moods, beginning in a light and airy almost neo-classical style. It is a mood which extends over the greater part of the movement, finally being replaced by a very impassioned and exciting coda. The **Piano Quartet No.2, Op.30** dates from 1944. It is dedicated to the memory of Faure. It might be a soul-mate to the Quintet. The opening *Allegro moderato* is moody and haunting. Passion lurks just beneath the surface but is restrained. These were dark times in Europe and the music reflects what must have been the overall mood. Traditionally tonal but wandering always in search of a home base. There is some likeness to the funereal chamber music of Shostakovich but without the grotesqueries, burlesque dances, and vicious anguish of the Russian. The title to the second movement, *Andante penseroso ed espressivo*, is an excellent description of the music which is quiet and reflective and which shows a debt to late French impressionist music upon which it builds. It is a perfect combination of opposites, a mixture which yields a lan-

guid passion. The finale, *Con molto moderato*, though completely tonal, exhibits some harshness which appears necessary to achieve the effect of the restless theme which characterizes it. Both these works deserve to be heard in concert. Recommended.

Centaur CD#CRC 2448 produced by a group called Midsummer’s Music under the direction of Cobbett member James Berkenstock presents three rare and excellent works. The first is **Ludwig Spohr’s (1784-1859) Septet in A, Op.147**. Spohr appears often enough in these pages to obviate the need for any biography. Dating from 1853, the Septet for piano, violin, cello, flute, clarinet, bassoon and horn is clearly a late work. There are not that many septets for piano, winds and strings to begin with, and there cannot be said to be any standard instrumentation for the combination. Among the composers you may have heard of, there are septets for piano, winds and strings from Ignaz Moschelles, Johann Hummel, George Onslow, Leos Janacek, Bohuslav Martinu, Saint Saens and Stravinsky—none with the same instrumentation. I was delighted to come across this lovely piece having never heard it before. Certainly one is unlikely to hear it on the concert stage as there are so few mixed groups, such as the New York Philomusica, before the public. The opening *Allegro vivace* is full of tuneful and happy melodies. The part writing is perfect. The opening theme to the *Pastorale, Larghetto*, which comes next is at the same time both stately and dreamy. The middle section in minor shows a bit more life, but the passion is muted. Spohr’s scherzi rarely fail to please, this *Scherzo, Vivace* is no exception. In the trio, the clarinet is given a rather substantial and lovely solo. The finale, *Molto allegro*, might serve as a typical example of Spohr, complete with a martial second theme, telling chromaticism and tuneful melodies. This is a very fine work, the part writing is excellent and the piano is particularly well integrated and tastefully used.



Also on disk is **Piano Quintet in e** by the Swedish composer, **Elfrida Andrée (1841-1929)**. Andrée was not only an organ and piano virtuosa, but also a leading feminist in her country. Niels Gade was among her teachers. In three movements, this lovely work dates from 1865. The influence of Mendelssohn and to a lesser degree Schumann can be heard in the opening *Allegro molto vivace*. The following *Andante maestoso* is an elegy with very lovely themes. In the finale, we again hear the spirit of Schumann in the triumphant opening bars, but the melodic inspiration is better. The second theme almost turns the movement into a Romanza. While there are obvious reasons why this first rate work



Karg-Elert: Quartet for Piano & Winds / Germaine Tailleferre's Piano Trio Six String Quartets by Manuel Canales

was consigned to oblivion, *there are no good reasons*. The fact that it is a full-blooded Romantic work in the Schumann tradition would not have helped it survive after WWI even if it had been known outside of Sweden.



The last work on disk **Jugend** (Youth) for Flute, Clarinet, Horn & Piano is by **Sigfrid Karg-Elert (1877-1933)**. Karg-Elert trained at the Leipzig Conservatory and abandoned the career of concertizing pianist for that of composer. He attracted the attention of Grieg and Reger and with the latter is considered in the first rank of early 20th century composers for the organ. This work dates from 1919 and consists of one

lengthy movement divided into several sections. The music is a mixture of post-Brahmsian romanticism with contemporary French developments. The fine writing might pass for Florent Schmitt or even Jean Françaix. This striking combination has a great dreamy quality to it. A wonderfully evocative piece. I highly recommend this CD.

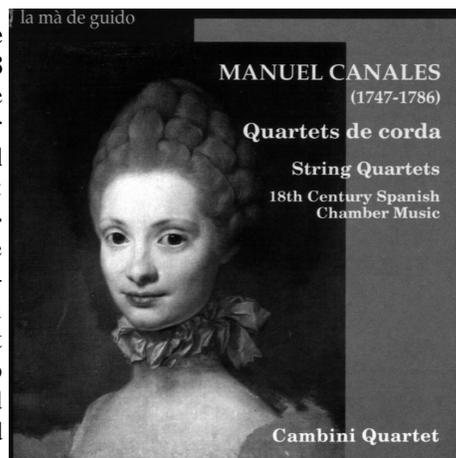
Germaine Tailleferre (1892-1983) was a star at the Paris Conservatory and became part of the famous group of composers (Auric, Durey, Poulenc, Honneger & Milhaud) known as *Les Six*. She was perhaps France's best known woman composer of the 20th century. Besides her ties with *Les Six*, she was also on friendly terms with Stravinsky and Ravel as well as many of the most important avant garde writers of her time.

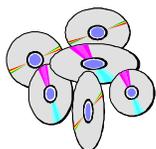


In addition to several works for violin and piano, this **Timpani CD #1C1063** includes two works for piano trio. The first is her four movement **Piano Trio (1978)**. Begun in 1916 and completed the following year, it was originally in three movements: *Assez animé*, *Calme sans lenteur*, and *Trés animé*. It was never published. Then in 1978, Tailleferre received a commission from the French Ministry for Culture. She decided to use the outer movements of the 1916/17 trio and wrote two inner movements. The opening *Allegro animato* is full of lush tonalities against a background of nervous energy. It shows the strong influence of Debussy. This is followed by an *Allegro vivace* which is a short engaging march, filtered through the lens of late French impressionism. A gentle and lyrical *Moderato* comes next and serves as the work's slow movement. In the sparkling finale, *Trés animé*, some very interesting and beautiful melody is sandwiched between the fast sections. Critics have commented, with some wonder, at how the four movements stylistically seem of the same cloth and make a remarkable whole. This is quite true, but this surely must have been Tailleferre's intent once she decided to recycle her earlier writing. It is a short and excellent work. Recommended. Also on disk is the **Calme Sans Lenteur**, the one movement she discarded for her 1978 trio. It is darker and somewhat more sad than the *Moderato* which was substituted for it. One is left to wonder why she chose not to include with the other 2 movements. It is a lovely, and evocatively moody piece.

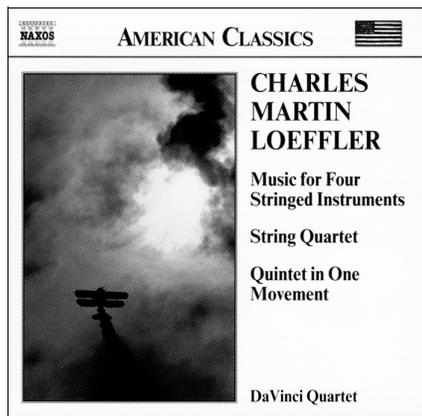
LMG (La má de guido) CD Nos.2038 & 2049 present the only known chamber music of **Manuel Canales (1747-1786): String Quartet Nos.1-6, Op.3**. He wrote other quartets (Opp.1-2) but these have been lost. Information about Canales is not easy to come by. He is ignored by all of the standard reference sources in-

cluding *Cobbett's Cyclopedia* and *The New Grove*. He was born and trained at Toledo and joined the service of the 12th Duke of Alva in Madrid in 1770, about the same time Boccherini arrived from Italy. On the title page to the Op.3 Quartets, which were published in London in 1780, appear the words "Composer to the King of Spain." Space does not permit a discussion of each movement from every quartet, however, an impression of the whole is certainly in order. The German scholar Ludwig Finscher has written that Haydn's Op.9 quartets seem to have influenced Canales who used 4 movements, rather than the three typical of the Mannheim school; a minuet always appears as a 2nd movement. In this recording, period instruments are used but not, in my opinion, to any particular advantage. It also makes it difficult to compare these works to those of Haydn which one rarely hears on period instruments. In fact, if anything, the effect created emphasizes the influence of Boccherini (which for whatever reason, one *does* hear played on periodic instruments fairly frequently). From a compositional standpoint, Boccherini's influence can be heard in the filigree work given to the first violin and in certain extended chords. The middle voices are never given anything but simple supporting roles. (But then who was giving anything more to the middle voices back in the 1770's?) Interestingly, the cello is sometimes given short solos and even bursts of virtuosic melody, perhaps because Canales, a fine violinist, was also an excellent cellist. This is an important set of quartets not because they are great by today's standards—after all, are Haydn's Op.9 quartets considered great by today's standards?—rather these quartets are historically important because, like Haydn's Op.9, they were for their time in the vanguard in Spain and because they show the work of an indigenous Spanish composer. Also, unlike so many works from this period, they are not written in concertante form. While the 1st violin dominates, it does so no more egregiously than in Haydn's or Boccherini's quartets of the same period. Each of these quartets begins with a fast movement, generally an *Allegro Maestoso*, a *Minuet* with trio follows, then a slow movement—a *Largo* or an *Adagio*, and lastly a *Presto* or *Allegro*. The writing is always competent; the melodies, while perhaps not extraordinary, are not threadbare, and several movements have remarkably original effects such as the *Largo* and *Allegro non molto* of Op.3 No.3. Wollenweber (WW 140) reprinted the parts to Op.3 No.1 in 1988. These quartets are well worth hearing.





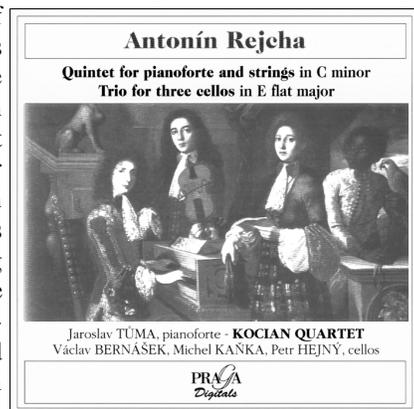
Charles Loeffler: Music for 4 Stringed Instruments, String Qt & String Quintet Antonin Reicha Piano Quintet / Anton Eberl: 3 Piano Trios



In Vol. XII No.2 of *The Journal*, David William-Olsson wrote of his discovery of the music of **Charles Loeffler (1861-1935)**. I don't believe that he discussed the works on **Naxos CD 8.559077**. Loeffler was an ethnic German violinist, who because of the treatment his father received at the hands of the Prussians considered

himself French. He immigrated to the U.S. in 1882 and served for many years as assistant concertmaster of the Boston Symphony. By the time of his death, he was considered one of America's most important composers. The first work on disk is his **Music for Four Stringed Instruments** which dates from 1917. It was clearly meant for string quartet since it was premiered by the famous Flonzaley Quartet and one is left wondering he did not call it a quartet. It was a memorial to the son of a close friend killed in the First World War. The notes state that themes from the Mass for Easter are used throughout. The first movement, *Poco adagio*, is punctuated by many stormy episodes and is rarely slow enough to be considered even a little *adagio*. With tinges of French impressionism, the mood is mostly robust late 19th century New England. The second movement, entitled *Le Saint Jour de Pâques* (Easter Sunday) was originally a tone poem about the French countryside. The music evokes tonal landscapes but also the mysticism of the church service. The big finale, *Moderato*, begins in a jaunty fashion. One hears martial melodies evocative of soldiers marching along but then a somber curtain of tone falls. Though not tragic, it is nonetheless fitting for a memorial. The cello is given a rather large part in bringing forth the melodies in this very fine work. Next on disk is his **String Quartet in a**, dating from 1889. It is one of Loeffler's earliest works. Here we find no influence of French impressionism, but rather Central European romanticism. Echoes of Schumann can be heard along with a rich Brahmsian tonal texture in the opening *Allegro moderato*. This is followed by a canonic *Tempo de Minuetto* and then an *Andante assai*, a theme and variations based on a German folksong. An energetic finale, *Rondo pastorale: Allegro* rounds out this solid quartet. The final recorded work is **Quintet in One Movement for Three Violins, Viola & Cello** composed in 1894. Although there is only one movement, *Allegro commodo*, there are in fact several mini-movements within it. A wealth of excellent thematic material graces this very attractive sounding music. Exotic tonalities are mixed with Slavic folk tunes. Extensive double stopping in the lower voices gives the music a heavier feel than one might expect with three violins. It almost sounds like a string sextet. This is a superb piece and it is a pity that one will probably never hear it live because of its instrumentation. If it were to be published, I would suggest the publisher include an alternate viola or cello part for the third violin, otherwise it is likely to languish when it deserves to be played by professionals and amateurs alike. A very engaging CD, warmly recommended.

With Ron Drummond's series on **Anton Reicha's (1770-1836)** string quartets (of which there are no recordings) readers might be interested in obtaining a recent **Praga Digitals CD, HMCD90**, on which his **Piano Quintet in c** (1826) is recorded. This is a very big (almost 45 minutes) work. A dark, majestic and captivating introduction begins the opening *Adagio-Allegro*. The *Allegro* section is a stormy affair. The writing is mostly in concertante style. The melodies are exciting and memorable, sounding a bit like Hummel or Weber. In the following *Lento poco andante*, the piano serves as accompanist to the first violin, and then the cello, as each present long operatic arias. The piano takes a turn by itself. By 1826 this style of writing was backward-looking and Reicha, a professor of composition at the Paris Conservatory, must have known it. But one is loath to cavil that he was not breaking new ground or even keeping up with modern developments when the melodic writing is so charming. In the bouncy *Allegro-vivo-Menuetto*, the piano and violin are given the lead in both the minuet and contrasting trio section. A huge finale, *Allegro*, is full of captivating melodies and the writing achieves its aim perfectly. Strong enough to stand performance in concert, a reprint would be very welcome. Also on disk are three trios for three cellos.



Anton Eberl (1765-1807) came from a family of Viennese imperial civil servants and would have become a lawyer had his father not gone bankrupt. Highly talented musically, a career in this direction was then planned and Eberl spent two years studying composition with Mozart, whom he came to know fairly well. Eberl's ability was such that even during Mozart's lifetime several unscrupulous publishing houses brought out Eberl's works under Mozart's name. A touring piano virtuoso, he was eventually hired as kapellmeister and piano teacher to the Tsar's children. The **Three Piano Trios, Op.8** on this **Christophorus CD 77237** date from 1798. In my opinion, they represent an advance in style over those of Mozart, even his late trios, and certainly over those of Haydn as well as Beethoven's Op.1. For one thing, Eberl makes far better use of the cello than either Mozart or Haydn. The style of writing, especially for the piano, is Mozartian—hardly a surprise from a favorite student. Each trios has three movements in fast—slow—fast sequence. The music is filled with excellent melodies and fine ideas but is spoiled by the use of period instruments, particularly that of the violin, a modern copy of a Jacobus Steiner that sounds harsh and very uncongenial, a real shame. Recommended despite this caveat.

FEATURED IN THIS ISSUE



Hans Sitt



Anton Reicha



Andrée



Enescu



Eberl



Tailleferre



Karg-Elert

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE

WRANITZKY, RIES, GOVY, REICHA, TURINA, TOCH, PFITZNER, ROTA

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV