

THE  
**CHAMBER MUSIC**  
**JOURNAL**

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

***Franz Schubert's  
Unknown String Quartets***

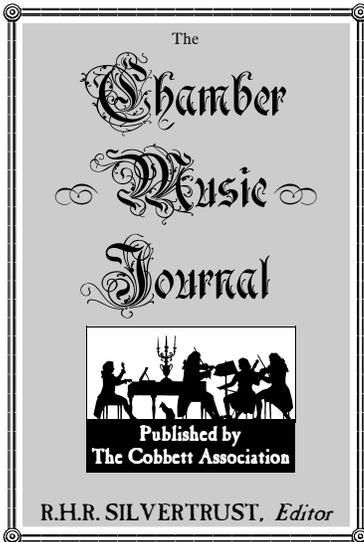
***The Piano Quintets  
Of Louise Farrenc***

***Wind Repertoire Bibliography***

**Volume IVX No.3**

**Autumn 2003**

**ISSN 1535 1726**

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

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# The Sounding Board-Letters to the Editor



## Mystery Radio Piece

On the Swedish Radio every summer, there is a music quiz show called *The Music Hunt*. A different composer is featured each week. On Monday morning, they play a rare piece which is difficult to identify. On each succeeding day the mystery piece is less difficult to identify. By Friday, the piece chosen is usually quite well known. Listeners can send their answers by post, e-mail or fax. From those answers which are correct, a winner is drawn. The winner on Monday receives five CDs, the winner on Tuesday receives four and so on through Friday, whose winner receives only one CD. The first Music Hunt mystery piece this summer was so difficult that no listener was able to identify it. It was a chamber music piece with Piano, French Horn, Clarinet and Strings. I thought about the Dohnanyi Piano Sextet which I actually performed many years ago. The answer was a Quintet for Piano, Horn, Clarinet, Violin and Cello by Ralph Vaughan-Williams. It was played from a record with the Nash Ensemble. I did not know this Quintet existed. I recently asked for the first movement in a request program. It was beautiful and seemed to be nice to play. I have asked for the music from an English music shop but they did not know it. Can anyone tell me more about this piece and how to get the music.

David William-Olsson  
Stockholm, Sweden

*I did not know the answer to this but Michael Bryant told me that Vaughn Williams did not want this Quintet to be heard again. However, nearly 50 years after his death, the Vaughn Williams trust and his daughter Ursula gave permission for this work and several others to receive publication. Mr. Bryant and also John Wilcox informed me that Faber printed the work in 2002, and Ron Ganzinotti of Broekmans en van Poppel tells me that it is available and can be ordered from them. (Internet: Broekmans.com)*

## Wants More Dobrzynski

After reading the review of Ignacy Dobrzynski's String Sextet (reviewed in Vol. XIV No.1, Spring 2003), I purchased the CD and have very much enjoyed listening to this delightful music. I liked the Elsner Septet in D which is also on the disk. Here is my question, are there other recordings of Dobrzynski's chamber music? Are parts to any of it available?

Michael Hansen  
Seattle, Washington

*Dobrzynski wrote a fair amount of chamber music including three string quartets Opp.7, 8 & 13, a piano trio Op.17, at least two and perhaps as*

*many as five string quintets Cobbett's list Opp.20, 38 & 40. The New Grove only lists Opp.20 & 40, while the notes to Acte Preamble CD AP0048, on which Opp.20 & 40 are recorded, mention two other quintets, Opp.26 & 27. Furthermore there is an arrangement by Dobrzynski of the Sextet Op.39 for quintet. Besides the Opp.20 & 40 quintets which are for 2 Violins, Viola & 2 Cellos, there is also a recording of his String Quartet No.1. Parts to the Sextet Op.39 and to the String Quintet Op.20 are available from Merton Music (E-mail mertonusa@yahoo.com or mertonmusic@argonet.co.uk) String Quartet No.1 is published by the Polish firm of PMW.*

## Joseph Rheinberger's String Quintet

Your series on Rheinberger turned me into a Rheinberger fan. I have bought all four of his piano trios and his two string quartets. But I have been unable to find the parts to his String Quintet (2 Violas) Op.82 in a minor or his Theme and Variations for String Quartet, Op.93. Are they in print.

Stanley Ditkowski  
Cleveland, Ohio

*Carus Verlag in Germany was supposed to have brought out all of Rheinberger's Chamber Music. While they did bring out his four piano trios and two string quartets, as far as I know, they have not yet brought out the two pieces of which you speak. However, they are both available from Merton Music.*

## Bias Against Period Instruments?

In the past few Diskology reviews, I have noticed that you do not seem to think much of recordings made on period instruments. Why? Period instruments allow us to hear what the composer would have heard or had in his mind's ear when he composed the piece.

Allan Silverstein  
Elizabeth, New Jersey

*To me, it seems far from clear that period instruments allow us to hear what contemporaries then heard (even without getting into the area of performance practices). I have enjoyed recordings and concerts with period instruments when they have been properly set up and sound well. In the last issue, I noted that a period instrument sounded harsh and uncongenial. Modern instruments can also sound harsh and uncongenial. The fact that it was a period instrument, in and of itself, was not the reason I complained.*

*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.*

# Louise Farrenc: The Chamber Music

## Part I: The Piano Quintets

By R.H.R. Silvertrust

### Life And Accomplishments

It is beyond question that Western society's general view of women, up until recent times, was in large part responsible for them not being taken seriously as composers and for their works being ignored. Certainly in the realm of chamber music, the claim can be made that Louise Farrenc's works are, if not the most deserving of notice, then at least as deserving as any woman composer writing in the 19th century. Her chamber music is on a par with most of her well-known male contemporaries. The good news is, that in the past decade, her chamber music has been rediscovered by the recording industry and by some music publishers so that we are now able both to hear and play these wonderful pieces.

Although her chamber works never achieved the renown they deserved and fell into oblivion shortly after her death, Louise Far-

renc (1804-1875 born Jean-Louise Dumont) enjoyed a considerable reputation during her own lifetime as both a performer and a teacher. Mlle Dumont hailed from a long line of royal artists. Her father was a successful sculptor. She began piano studies at an early age with a Senora Soria, a Clementi student, but when it became clear she had the talent of a professional pianist, she was also given lessons by such masters as Ignaz Moscheles and Johann Nepomuk Hummel. Because she also showed



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## Franz Schubert's Unknown String Quartets

By Larius J. Ussi

### Introduction & Discussion of Why These Works Are Unknown

It is generally acknowledged that Franz Schubert wrote 15 formal string quartets, this is if you consider the one movement *Quartettsatz* in c minor D.703 as counting for one quartet. (Otto Deutsch, Schubert's cataloger puts the number at "about 20" but three are lost and two appear to be nearly identical to D.87) Of these extant 15 quartets, few chamber music lovers have either heard in concert or themselves played more than four. These four famous works are the above-mentioned *Quartettsatz* (which generally goes by the designation of Quartet No.12), Quartet No.13 in a minor D.804, Quartet No.14 in d minor D.810 (*Death & the Maiden*) and Quartet No.15 in G Major D.887 (sometimes called the *Titanic* because of its great length).



Franz Schubert in 1813—Aged 16

Of course, there are a few hardy souls who have wished to explore more of the Master's quartets. They have purchased the so-called "complete" edition from C.F. Peters. But this edition is not complete. It only contains his last nine string quartets, Nos.7-15. That this is so is almost certainly due to the fact that Peters was unable to obtain the rights to Schubert's first six quartets. How this came about is as follows: In 1870, Peters obtained the original rights to Quartet Nos.7-8 and published them in 1871. But Nos.9-15 were originally published by the

firms of Jos. Czerny, B. Senff, C.A. Spina and A. Diabelli, each of which for various reasons eventually sold its rights to Peters, who was then able to bring out its "complete" edition toward the end of the 19th century. As for the first six quartets, they remained on publishers shelves slowly disintegrating and were only published for the first time, and in book form, as part of the Gesamtausgabe or Collected Edition in 1890. Shortly thereafter, Breitkopf and Härtel and Doblinger obtained the rights to these works and made the parts available. They

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## A Bibliography of the Wind Repertoire

### Part II

By Michael Bryant

(Though not intended by the author to be presented in two parts, space constraints required us to present it as such. In the first part of the article, the author began with a summary of articles on wind music in Cobbett's *Cyclopedic Survey of Chamber Music*. He then dealt with other repertoire bibliography and lastly, separate studies for the flute, oboe and cor anglais were covered.—Editor)

### Separate Studies (continued)

#### Clarinet, Basset Horn and Bass Clarinet

F. Gerrard Errante's *A Selective Clarinet Bibliography*, Swift Dorr, 1973, provides a good overview of the material available up to that time in Chapter 10, pages 66-75. Published studies of clarinet repertoire have had a varied history. Apart from his contribution on the clarinet in Cobbett, Burnet Tuthill wrote several valuable annotated surveys, which ap-

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## At The Doublebar



It is gratifying that so many of you wrote to express your pleasure with our enlarged format and with the addition of a front and back cover. These were, as I explained in the last issue, really dictated by our desire to solve an infuriating technical problem with ink smearing and not from any artistic considerations. Equally gratifying is that the addition of four pages did not increase our domestic postage costs.

I have just returned from a visit to Europe during which I dropped in on a few music stores, including our good friends at Broekmans en Van Poppel in Amsterdam. I continue to be amazed that so many works which have long been out of print, as well as some which were never published, are now being made available to us from enterprising publishers such as Amadeus, Kunzelmann, and Merton Music. A listing of these works will be presented in the next issue of *The Journal* in one of our periodic "Recently Printed Music" articles.

Although this is good news indeed, for many North American players, the problem remains obtaining this music as fewer sheet music stores take the trouble to bring such music across the Atlantic. To this end I remind readers that all is by no means lost. Two fine music shops, both of whom are Cobbett Members, have taken it upon themselves to help our members obtain this music and I encourage the membership to support their efforts by ordering from them: **Performers Music** located at 410 S. Michigan Avenue, Suite 904 / Chicago, IL 60605 / ☎ 312-987-1196; and **Broekmans en Van Poppel** Van Baerlestratt 92-94 / Postbus 75228 / 1070 Amsterdam ☎ 31 20 6796575 / Internet: Broekmans.com. In addition, publisher and Cobbett Member Theo Wyatt of **Merton Music** has a North American agent: Merton Music / Attn: Meriel Ennik / 811 Seaview Drive / El Cerrito, CA 94530 ☎ 510-527-6620 / E-Mail: mertonusa@yahoo.com. Between the above sources and the Cobbett Library at the University of Western Ontario in London, Ontario, members should be able to obtain the parts to most of the music discussed in these pages. And, of course, I would remind members that one of the additional services we provide is helping them find music.—Ray Silvertrust, Editor

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peared in periodicals, on sonatas (*Journal of Research in Music Education*, Fall 1966 and Fall 1972), and clarinet quintets and quartets (*Woodwind Magazine*, December 1949, January 1950 and April 1950; *NACWPI Journal*, Summer 1974). These may have reached only a small readership. It would be worthwhile seeking permission to republish them. A *Directory of Clarinet Music* by Levin Wilson Foster was published in Pittsfield, Mass., in 1940. Now a collector's item, its structure is somewhat disorganized. I have not seen Walter Distelhorst's *Clarinet Chamber-music Repertory*, reputedly published by the author in Louisville, Kentucky in 1946<sup>1</sup>. The clarinet repertoire lists provided by Rendall (1954), Kroll (1965), Brymer (1976), Pino (1980), and Georgina Dobrée in Thurston's *Clarinet Techniques* (3<sup>rd</sup> and 4<sup>th</sup> editions) are useful for beginners and students. More thorough studies were produced by Kalman Opperman (1960) and by Wayne Wilkins at "The Music Register", in 1975-77. (Wilkins also produced repertoire indices for the flute, oboe, bassoon, violin and viola). Eugen Brixel's *Klarinetten Bibliographie I* (1978) was a major milestone for the clarinet, though not without a few omissions and small errors. Almost the complete, but small, original repertoire of the basset horn is surveyed by John Newhill's book (1983), which is now in its third edition (2003). The German language publication *Das Bassethorn* (2002), by Thomas Grass and Dietrich Demus, also provides a detailed list including arrangement. The authors plan to produce an English translation. The chalumeau is represented solely by Colin Lawson's *The Chalumeau in the 18<sup>th</sup> century*, UMI 1981. Music of the baroque period is examined in Albert Rice's *The Baroque Clarinet*, OUP 1992. There is an extensive bass clarinet repertoire list, (including contemporary works requiring advanced techniques), on the Internet at <http://www.new-music.org/bassbib.html>. A CD-ROM entitled *Klarinettenbibliographie* containing references to 35,000 works is available from Heribert Haase, [www.klarinettenbiblio.de](http://www.klarinettenbiblio.de). Richard Gilbert's Clarinet discographies have now passed through four editions, since 1972, the latest in 1996. Pamela Weston has written four important books on clarinetists impinging upon the historical background to many forgotten works as well as the better-known repertoire. They are all highly recommended. Norman Heim has produced several surveys of music for the clarinet, including *Clarinet Literature in Outline*, Norcat 1984.

Jean-Marie Paul, now at Vandoren, the clarinet reed and mouthpiece makers in Paris, is working on a worldwide project listing all known repertoire for the clarinet and now has information on thousands of scores and sets of parts, including out-of-print editions and manuscripts over three centuries. The Vandoren Sheet Music Store, which he founded, sells 12,000 different scores. A catalogue of music for sale is available from him at [jmpaul@vandoren.fr](mailto:jmpaul@vandoren.fr) at Vandoren, 56 rue lepic, 75018 Paris, France.

### Bassoon

Bassoonists have been nobly served by the *Bassoon Bibliography* by Bodo Koenigsbeck (1994). This useful volume is reasonably thorough and accurate, and its coverage is extensive. It is highly recommended. June Emerson Wind Music also recommends Burchard Bulling's *Fagott Bibliographie* (1989) but I have not seen it.

### Horn

Good horn music lists are provided by Gunther Schuller in *Horn Technique* (1992) and Robin Gregory's *The Horn* (1961). The two-volumes compiled by Bernard Bruechle (1970-75) extends these studies.

1. After completing this article a friend in Columbus, Ohio, checked Worldcat online for me and discovered the following: Walter Distelhorst, (1886-?): *Clarinet Chamber-Music Repertory* is Chapter 7 in Volume III of a book called *Dramatic Soprano of the Woodwind*. A copy (dated 1953) is kept locked in the safe in the Archive Room at the University of Louisville, School of Music Library. It is typed and hand-written and has 89[?] leaves with interleaved concert programmes, postcards, letters and newspaper clippings, and has been put in a spring binder. It is an extension of the first version that was deposited in the Library of Congress in 1946. Walter Distelhorst was a resident of Louisville, Kentucky for over fifty years gave all the time he could spare from his business to the pursuit of clarinet playing and repertoire. The book was intended for clarinet enthusiasts interested in classical ensemble repertoire for clarinet. Access is restricted. Scholars interested in clarinet repertoire may view *but not copy*. Researchers apply to Head Music Librarian. First version (1946) is in the Library of Congress: / LC Shelfmark:ML128.C58 LC Accession No.19880518 / *Clarinet chamber-music repertory*. From chap. 7, v. 2 of the notebook of Walter Distelhorst. Louisville [1946?] 37 leaves. 29 cm. (LC card 47-28337\*). / Organization: Typescript book organized into: (1) an alphabetical index of composers, (2) paragraphs on composers and their works in chronological order, (3) composers without dates in alphabetical order, (4) compositions listed with their composers by ensembles, (5) list of miscellaneous works, mostly in ms. form, produced by composers in Hollywood. This material been largely superseded by other clarinet music bibliographies.

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# A Bibliography of the Wind Repertoire *(continued from page 4)*

## The Saxophone

Walton finished *Balshazzar's Feast* in 1931 and it was first performed in Leeds. The bishops of the Church of England took such a dim view of it that performances in churches were not permitted for about three decades. The reason for the ban was the presence in the orchestra of the socially unacceptable saxophone. It is therefore not surprising that Cobbett did not include an entry on The Saxophone in Chamber Music.

Jean-Maire Londeix's *150 years of Music for the Saxophone* (1994) and Stanley L. Schleuter's *Saxophone Recital (and Concert) Music—A Discography* was published by Greenwood Press (1993) bring the subject up to date. Stanley Schleuter has executed 78 rpm recordings, but provides sections listed by composer, player, ensemble and record label.

## Other combinations

Selected piano chamber music, with wind or with wind and strings, has been annotated by Maurice Hinson (1978). Margaret Farish's *String Music in Print* (1965) lists some music that includes wind. Specific works are discussed by Kilburn (1904 and 1932), Dunhill (1913), Ulrich (1948), Robertson, (Ed.) (1957), Ferguson (1964), Berger (1985), and short introductions to the general subject have been written by A. Hyatt King (1948), Fiske (1969) and Headington (1982).

Some good-humoured criticism has been provided by John D Haywards: *Chamber music for Amateurs* (1923) and by Aulich and Heimeran in *The Well Tempered String Quartet* (1936). Some works with wind are included. The repertoire of the entire series of Sunday concerts between 1887 and 1987 at South Place, London has been presented by Frank Hawkins (1987).

## National Music Information Centres

The International Association of Music Information Centres (IAMIC) has forty three members: Australia, Austria, Belgium: CeBeDem, Belgium: Muziekcentrum Vlaanderen, Brazil, Bulgaria, Canada, Colombia, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany: MIZ, Germany: Darmstadt, Great Britain, Hungary, Iceland, Ireland, Israel, Italy, Japan, Lithuania, Luxembourg, Mexico, Netherlands: Muziek-Groep Nederland, Netherlands: Gaudeamus, New Zealand, Norway, Poland, Portugal, Scotland, Slovakia, South Africa, Spain, Sweden, Switzerland, Ukraine, United States, Wales and Yugoslavia. Its website address is: [www.iamic.net/members/index.html](http://www.iamic.net/members/index.html). This site provides mailing addresses, telephone and fax numbers, email addresses, website addresses, and the names of key staff members. Access to biographical information and catalogues is provided in many cases.

I should like to record my thanks to John Wilcox for his generous help and suggestions after reading the final draft of this article.

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## Franz Schubert's Unknown String Quartets (continued from page 3)

have remained in the active catalogue of these firms until this day. Although this explains why it is that Peters did not bring out all 15 quartets, it does not explain why the others (meaning Nos.1-11) have become virtually unknown. As for the first six, Breitkopf and Doblinger must in part be blamed. They have only sold these works individually and never in a collected volume as Peters did theirs. Everyone knows that it is far more economical to buy works which appear in a collected edition rather than individually. Hence, obtaining the first six quartets was no economic bargain. Beyond this, because all of Schubert's quartets, save the last four, have been ignored, there has been little interest in discovering, playing and performing the early quartets, even those which appear in the Peters edition. Then there is, of course, the issue of their relative merit.

Interestingly, in Schubert's case, his early quartets have been summarily dismissed, in most instances without any kind of proper examination. Few would argue that Beethoven's Op.18 Quartets reach the level of his Late Quartets or that Haydn's Op.33 (let alone his Op.17 which we still often hear in concert) match those of his Op.76 or 77, but the early efforts of these composers have neither been dismissed nor consigned to oblivion. What happened in Schubert's case? First, it must be noted that Schubert was unable, with the exception of No.13, to get any of his quartets published in his lifetime. He had incredible difficulty even getting them performed in public. There is only one known instance where a quartet was performed at a public concert in Vienna while Schubert was still alive, and this not that long before he died. It's worth remembering that the greatest string quartet player of the day, Ignaz Schuppanzigh, told Schubert, after playing through *Death & the Maiden*, "*Brother, this is nothing! Forget it and leave well enough alone. Stick to your Lieder.*" (So much for Schuppanzigh's much-touted taste, although it must be admitted that he did not trash No.13, which Schubert dedicated to him. And it was in no small part due to Schuppanzigh's efforts that Beethoven's early quartets became known in Vienna)

Hence we have a situation where all but one of the composer's string quartets languished, unpublished until after his death. And, keep in mind that there is a huge and startling difference between Schubert's last quartets and his early ones, just as in the case of Beethoven. However, where a composer's works are all discovered at once, and this after his death, it is far more frequent that the early works are dismissed and ignored. Had Schubert's early works received publication and performance during his lifetime, this almost certainly would not have been the case.

Then, we come to the fact that Schubert himself did not set much stock in his early quartets some of which were written for his family string quartet. In 1824 (about the time he began writing his late and great quartets), Schubert received a letter from his brother Ferdinand relating that he was again playing Franz's early quartets with much pleasure. Franz wrote back, "*[I]t would be better for you to play quartets other than mine, because there is nothing to recommend them, except that you like them, as you do everything I write.*" However, we must keep in mind a composer's judgment on his own early works is often overly harsh or flawed. Beethoven hated and wished that he had never written his Op.20 Septet, which during his lifetime became his most popular

piece of chamber music. (It remains among his most popular to this day).

Lastly we come to the critics. Many of these of have done their part to make sure that Schubert's early quartets would be consigned to oblivion by dismissing them as juvenile experiments full of aimless harmonic wandering. But as Homer Ulrich, one of the most respected critics of modern times, has written, Schubert was not attempting to imitate "Classical Form" and his so-called errors of form amount to nothing in view of the fact that his efforts were aimed at discovering a new tonal texture and lyricism. The variety and even the extravagance of his modulations "*served to develop in Schubert a surety of touch and the harmonic imagination that are such large factors in his later style.*" In short, Schubert's early quartets, and by this I mean Nos.1-11, show the path that had to be traveled from Classicism to Romanticism.

But no matter how respected a critic may argue for a work, in the end, it is the music itself which must convince. And Schubert's early string quartets do convince those listeners and players who take the trouble to get acquainted with them. Some of his most lovely melodies are to be found in these works and one can clearly hear that the foundation upon which he built his masterpieces lies in this early body of work.

### Background to the Early Quartets

In 1808, Schubert's father (himself a keen amateur chamber music player) enrolled the eleven year old boy, who already knew how to play the violin, piano, and organ, in the K.u.K. (Royal & Imperial) Stadtkonvikt where he could receive a musical as well as general-education at the state's expense. (Actually, Schubert won a competition for one of two open spots which made his enrollment possible) That the education on offer was good was beyond question, but the Habsburgs were not wasting much money on the living conditions within the school. Schubert referred to the bleak and uninviting institution where he spent five years as "the prison." He was often forced to send begging letters to his older brother Ferdinand asking for a few kreutzers to buy the occasional roll or apple to bridge the long gap between his mediocre lunch and his paltry supper. But the musical training Schubert received at the Konvikt was thorough and gave him the necessary tools to begin a compositional career. Even more important, as far as chamber music went, his long experience and considerable exposure to it within his family circle left him in no doubt as to what each instrument could do. The many hours he spent in the family quartet and piano trio gave him a far better grasp than many if not most of his contemporaries as to what sounded well and worked and what did not. During holidays and summer vacation, Schubert usually returned home and had the opportunity to immediately hear and play his newly created quartets. His older brothers Ignaz and Ferdinand took the violin parts, he manned the viola and his father played the cello, it is often said poorly. Critics, who clearly have not taken the trouble to examine the early quartets, have erroneously noted that the "particularly weak" and or "unimaginative" cello parts found in these early works must have been due his father's lack of ability on the cello. If this is so,

(Continued on page 7)



(Franz Schubert's Unknown String Quartets Continued from page 7)

Schreiber and Craz) ever chose to publish the work. By the time the Gesamtausgabe editors began work (1890), one of the four completed movements as well as part of a second had been lost. The editors therefore only chose to publish the completed movements. (There had also been a partially completed fifth movement, apparently Schubert's first thought for a slow movement) The missing pages eventually did turn up in the collection of a German diplomat, Otto Taussig. Maurice Brown, the English Schubert scholar, obtained photostats of these pages with the help of Otto Deutsch and then served as the editor of the first complete edition, brought out by Breitkopf & Härtel (Wiesbaden) in 1954. In the first movement, *Presto*, the compositional technique resembles that used by Haydn, i.e.: The taking of a fragment and developing it into a theme. The fragment is a mere dotted half note followed by a triplet.

After several unisono passages, which serve a longish introduction, some but not all of the theme is finally given out.



As the movement progresses in this fashion, the triplets take on a life of their own, as in his Great C Major Symphony, and become part of the theme. Though it seems to be impending at points, a second theme is never introduced. The second movement, *Andante*, is one of the two which were originally lost. The sad and pleading main theme given to the first violin, has that vocal quality and divine spark which only Schubert could produce. A simple yet extraordinarily powerful movement.



Next comes a *Minuetto Allegro*. It is a straight forward and simple minuet, but the layered tonal texture of the part-writing creates a chamber orchestra sound. *Allegro non troppo* should really be the tempo marking, but perhaps this kind of thing would have been understood by the Viennese of Schubert's day. In the trio section, we are presented with a lovely Ländler, given to the first violin alone.



Only the first part to the finale, *Allegro con spirito*, was lost. It too was found in Counsel Taussig's papers. It is as long as the other movements put together and uses the same kernel or fragment technique found in the first movement. From the opening two measures comes part of the lovely second theme while the running eighth notes provide the first theme.



This movement is another reproof to those critics who mistakenly claimed the cello parts to Schubert's early quartets are inordinately easy. Though there is nothing here in thumb position, there are long and important 8th note passages, full of accidentals, of the kind one finds in Haydn's Op.74 and 76 quartets. The cello also participates, as an echo, in the presentation of the beautiful second theme.



Of course, it is not just the cello which is given a fair share of the thematic material, the viola and second violin are in no way treated as poor sisters. Though still relatively simple, the Second Quartet does show an advance in technique, especially in the final movement. Again we find things which are entirely characteristic of Schubert—such as the use of massed 16th notes and of highly vocal melody—which he was to continue to use and develop in his later works.

### String Quartet No.3 in B Flat Major, D.36

Schubert completed his Third Quartet in the last part of February 1813. He had successfully finished his course of instruction under Ruzicka the previous term and was passed on to Imperial Court Kapellmeister Antonio Salieri, the teacher of the most advanced students. Ruzicka noted in his final evaluation of Schubert, "He has learned it from God." Salieri, who taught Schubert harmony, counterpoint and Italian vocal composition, was no less impressed. His end of term reports included such remarks as "A remarkable musical talent." and "...an exceptional talent for music." Though by today's tastes, Salieri's compositions seem dry and anemic, no one can accuse him of being unable to recognize talent. So jealous was he of Mozart that he was forced to make a sworn public statement that he had had no hand in poisoning him. Beethoven, with whom Salieri was quite impressed, studied with the Italian off and on for nearly 10 years. As for Schubert, Salieri became a mentor. Beyond his role of teacher, he interested himself in all of the young man's early compositions, not just those written for class. Several of Schubert's manuscripts from this time are copiously annotated by Salieri, String Quartet No.3 is among them. The opening movement is an *Allegro* in B Flat Major. The interplay between the fetching main theme in the violins (Example 1) and the harmony of running 8th notes in the bass,



(Example 2) is quite interesting. It starts as counterpoint but eventually morphs into the second theme. If this were not



# Franz Schubert's Unknown String Quartets (continued from page 8)

enough, two brilliant contrapuntal fugal episodes grace this by turns charming, dramatic and very original sounding movement. The part-writing, in particular the treatment of the lower voices, is excellent and, from the standpoint of equality, exceeds virtually all of Haydn's quartets (with the possible exception of Op.20 No.2) and matches Beethoven's Op.18. The second movement, *Andante*, begins with a fine melody which is begun by the cello and then taken over by the violin.



But far more striking is a lengthy chromatic episode which appears dramatically in the cello's lower registers. It ends in a sudden tremolo, an effect Schubert would use time and again, most notably in his last quartet, with great success.



The third movement, *Menuetto, Allegro non troppo*, is an "echt

Wiener Minuet"—a real Viennese Minuet in sound and feel. That this is so is really quite extraordinary since the thematic material is quite slight and extremely simple. The treatment shows a considerable advance over his First Quartet. The thematic material of the trio is perhaps even slighter than the Minuet, yet again Schubert makes it into something quite effective. Perhaps some of this may be attributed to his lessons with Salieri. The finale, *Alle-*



*gretto*, begins with a genial theme. Schubert develops, perhaps overdevelops, this subject exploring many different possibilities. (It is not hard to take a few salutary cuts which create a length more suitable for the material involved) There is also a lovely second theme which makes two rather brief appearances but is not developed. The part-writing is good, though not as fine as in the first movement. 32nd notes, just short of creating a pure tremolo, make their appearance at the dramatic heights on two occasions. For the first time, the lead violin is taken into its highest registers while the second plays octaves below with telling effect. By far the best of the first three quartets, this work will not only please amateurs but could be used by professionals as a fresh substitute for a Haydn or Mozart quartet. Parts and recordings to all of these quartets are available. (This article will continue in the next issue of *The Journal*)

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## New Recordings



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

### String Quartets

Sylvie BODOROVA (1954-) *Dignitas Homini*, Cesky Rozhlas 0151 / Attila BOZAY (1939-99) Nos.1-3, Hungaroton 32117 / Norbert BURG-MULLER (181-36) Nos.1 & 3, MD&G 336 0994 / Ferruccio BUSONI (1866-1924) Nos. 1-2, Tactus TC 860201 / Gottfried von EINEM (1918-96) Nos.1-5, Orfeo C098 101 & 201 / Lubos FISER(1935-99) Qt, Cesky Rozhlas 0151 / Alexander GRETCHANINOV (1864-1936) Nos. 2 & 4, MD&G 603 1157 / Jan GROSSMAN (1949-) *Music for Painting of Haruda*, Cesky Rozhlas 0151 / Ivo JIRASEK (1920-) No.3, Cesky Rozhlas 0105 / Wilhelm KIENZL (1857-1941) Nos.1-3, CPO 999 805 / Herman KOPPEL (1908-98) Nos.1 & 3, Danacord 565-66 / Ernst KRENEK (1900-91) Nos.1 & 7, Capriccio 67 015 / Rafael KUBELIK (1914-96) No.2, GZ L1 0422 / Vaclav KUCERA (1929-) *The Awareness of Context*, Cesky Rozhlas 0151 / Vaclav LIDL (1922-) No.3, Cesky Rozhlas 0151 / Jiri MATYS (1927-) No.1, Cesky Rozhlas 0105 / Viroslav NEUMANN (1931-) Qt, Cesky Rozhlas 0105 / Vaclav RIEDELBAUCH (1947-) No.1, Cesky

Rozhlas 0105 / Jan Krtitel VANHAL (1739-1813) Op.1 No.3, Op.2 No.3, Op.6 Nos.1-2 & 6, Multisonic 31 0583

### Strings Only-Not Quartets

Erno von DOHNANYI (1877-1960) *Serenade* (Vln, Vla & Vc) Op.10, Naxos 8.557153 / Miroslav KUBICKA (1951-) *Conversation* for 2Vln, 2Vla & Vc, Cesky Rozhlas 0105 / Alessandro ROLLA (1757-1841) Op.1 6 Trio Concertante (Vln, Vla & Vc), Hungaroton 32020

### Piano Trios

E.T.A. HOFFMANN (1776-1822) Grand Trio, CPO 999 309 / Herman KOPPEL (1908-98) Op.88, Danacord 565-66 / Anton REICHA (1770-1836) Op.101 Nos.1-3, GZ L1 0366

### Piano Quartets & Quintets

Arthur BLISS (1891-1975) Piano Qt, Naxos 8.5455931 / Herman KOPPEL (1908-98) Piano Qt, Danacord 565-66

### Winds & Strings

Arthur BLISS (1891-1975) Oboe Qnt, Naxos 8.555931 / Arnold COOKE (1906-) Cln Qnt, Helios 55105 / Benjamin FRANKL (1906-73)

Cln Qnt Op.28, Helios 55105 / Luigi GATTI (1740-1817) Oboe Qnt, Sextet for Eng Hn, Bsn, Str Trio & Kb, Settina Concertante for Ob, 2Hn, Str Trio & Kb Ambrosie 9925 / Joseph HOLBROOKE (1878-1958) *Eileen Shona* for Cln Qnt, Helios 55105 / Herbert HOWELLS (1892-1983) Cln Qnt Op.31, Helios 55105 / Wilfred JOSEPHS (1927-97) Cln Qnt, Metier MSC 92058 / Elizabeth MACONCHY (1907-94) Cln Qnt, Helios 55105

### Winds, Strings & Piano

Erno von DOHNANYI (1877-1960) Sextet for Pno, Str Trio, Cln & Hn, Naxos 8.557153 / George FLYNN (1937-) *American Rest* for Cln, Vla, Vc & Pno, Southport S-SSD0094 / John HARBISON (1938-) *Variations* for Cln, Vln & Pno, & *Twilight Music* for Vln Hn & Pno, Naxos 8.559173

### Piano & Winds

None this issue

### Winds Only

Gioacchino ROSSINI (1792-1868) 6 Wind Qts Arr. Behr, MD&G 301 0207 / Klement SLAVICKY (1910-99) Trio for Ob, Cln & Bsn, GZ L1 0422

# Louise Farrenc's Piano Quintets *(continued from page 3)*

great promise as a composer, her parents decided to enroll her when she turned 15, at the Paris Conservatory where she studied composition with Anton Reicha. It was at the Conservatory that she met Aristide Farrenc, a flute student ten years her senior. She married him in 1821. She then interrupted her studies to concertize throughout France with her husband. He soon grew tired of the concert life and decided to open a publishing house in Paris, which as Editions Farrenc, was one of France's leading music publishers for nearly 40 years. Louise returned to her studies with Reicha. At first, during the 1820's and 1830's, she composed exclusively for the piano. Several of these pieces drew high praise from critics abroad including Schumann. In the 1840's, she finally tried her hand at larger compositions for both chamber ensemble and orchestra. It was during this decade that much of her chamber music was written, including the piano quintets which are the subject of Part I of this article. While the great bulk of Farrenc's compositions were for the piano alone, chamber music remained of great interest to her and she continued to produce chamber works for various combinations of winds and or strings and piano throughout her life. These include a string quartet, two piano quintets, a sextet for piano and winds which later appeared in an arrangement for piano quintet, two piano trios, a nonet for winds and strings, a trio for clarinet (or violin), cello and piano, a trio for flute (or violin), cello and piano, and several instrumental sonatas. In addition, she wrote a few overtures and three symphonies. The one area which is conspicuously missing from her output is opera, an important lacuna, which in no small part resulted in the fact that she was not known as a composer to the Parisian (read French) musical public either during her lifetime or thereafter. More on this later.

After completing her studies at the Paris Conservatory, Farrenc embarked on a concert career and gained considerable fame as a performer, primarily in France, during the 1830's. By the early 1840's, her reputation was such, that in 1842 she was appointed to the permanent position of Professor of Piano at the Paris Conservatory, a position she held for thirty years and one which was among the most prestigious in Europe. (No woman in the 19th century held a comparable post.) Despite this, Farrenc was paid considerably less than her male counterparts for nearly a decade. Only after the triumphant premiere of her nonet, at which Joachim took part, did she demand and receive equal pay. Beside her teaching and performing career, she also produced and edited an influential book about early music performance style. For several decades after her death, Farrenc's reputation as a performer survived and her name continued to appear in such books as Marmontel's *Pianistes célèbres*. But beyond a brief burst of popularity which the nonet achieved around 1850, her other compositions were virtually ignored.

## Why Did Farrenc Remain Unknown as a Composer?

The answer to this question is almost exactly the same as it was for George Onslow, the composer of 36 string quartets, several of which are masterpieces, the rest nearly all first rate, and none duds. In a word the answer is, opera. For nearly the entire 19th century, French musical opinion was completely dominated by opera, be it lyrique, comique or grand opera. A French composer could not gain any reputation without having first had a success

at the opera. Indeed, commenting on this sorry state of affairs, Saint Saëns lamented, "*The composer who was bold enough to venture out into the field of instrumental music had only one forum for the performance of his works: a concert which he had to organize himself and to which he invited his friends and the press. One could not even think of attracting the public, the general public; the very mention of the name of a French composer on a placard—especially that of a living French composer—was enough to send everyone running.*" Saint Saëns found himself forced to create an organization whose sole purpose was to remedy this problem, but it was not until the 20th century that the general public began to frequent the concerts of the Société Nationale de Musique in any number. Fetis, perhaps France's greatest 19th century music biographer and critic, wrote in his new edition of the *Biographie universelle des musiciens* of Louise Farrenc, only three years after her death, as follows: *Unfortunately, the genre of large scale instrumental music to which Madame Farrenc, by nature and formation, felt herself called involves performance resources which a composer can acquire for herself or himself only with enormous effort. Another factor here is the public, as a rule not a very knowledgeable one, whose only standard for measuring the quality of a work is the name of its author. If the composer is unknown, the audience remains unreceptive, and the publishers, especially in France, close their ears anyway when someone offers them a halfway decent work...Such were the obstacles that Madame Farrenc met along the way and which caused her to despair. This is the reason why her oeuvre has fallen into oblivion today, when at any other epoch her works would have brought her great esteem.*"

There you have it in a nutshell. Her works were recognized by the savants and connoisseurs of the time as first rate, but this was not enough to gain her any lasting fame as a composer. Unlike Onslow, Farrenc never tried her hand at opera. This sealed her fate. If one looks at those French composers who were known during most of the 19th century, they are all opera composers to a man. So, even though Farrenc was able to get most of her works published, usually, but not always, by Editions Farrenc, in the end it did not add up to much.

## Piano Quintet No. 1 in a minor, Op. 30

The first thing that must be said about this work is that it is for Piano, Violin, Viola, Cello and Bass—the so-called Trout instrumentation. This appears to have puzzled various commentators who have wondered why she chose it rather than the so-called "standard" instrumentation of piano and string quartet. But in 1839-40, the time she was composing this work, there was no such standard instrumentation. Schumann, whose own piano quintet did so much to bring about this "standard" instrumentation, had not yet composed his work. There were earlier examples of both instrumentations. Schubert and Hummel had written piano quintets with Bass during the 1820's, while her own teacher Reicha had composed a Grande Quintet (see—last issue for a CD review) for Piano and String Quartet in 1826. The most likely explanation for her choice of instrumentation is that Schubert's *Trout Quintet*, first premiered in Paris in 1838, had become very

*(Continued on page 11)*

(Louise Farrenc: *The Chamber Music Continued from page 10*)

popular. The second possible explanation was her friendship with the great bassist of the Paris opera, Achille-Victor Gouffé. But judging from the Bass part which is rather simple, (far more simple than Schubert's), I think it more likely that she preferred the added depth of sound which the bass provides and the fact that the the cello is then freed up to sing its tenor and treble registers. The main theme of the opening movement, *Allegro*, is full of possibilities. Farrenc understands how to write well for strings and the development of this theme, which takes place primarily in the strings is the most attractive part of this rather long movement. One must admit that she gives the piano several lengthy solo passages of concerto virtuosity that surpass anything Mendelssohn ever put into his chamber works. The fact is these passages could be eliminated altogether with no loss to the quality of the music. This error is all the more apparent because the rest of the piano writing is absolutely first rate. Farrenc's style is clearly

*Allegro*  $\text{♩} = 60$

VIOLIN  
VIOLA  
CELLO  
BASS

[2nd time only]

5

pp

9

(sfz)

that of the Romantic era with all the parts being integrated and with no trace of concertante style. (What is given to the piano goes far beyond the bounds of concertante writing) Happily, there is none of this in the lovely the second movement, *Adagio non troppo*. The difference is really astonishing. It is as if her teacher had taken her to task and pointed out what she had done. In this movement, the piano is perfectly integrated into the ensemble *for the entire movement*. A beautiful, dreamy Schumannesque opening theme is entrusted to the cello, high in its tenor register. (see left). The development is quite deftly handled with seamless interplay between the

*dolce cantabile*

6

parts. The second theme, which appears but once, is in the minor. The presentation of it by the viola, (see right) though dampening the dramatic affect, intensifies the aura of unrest which disturbs this otherwise peaceful Idyll, perfect in every way.

31

36

*non legato*

(continued on page 12)

# Louise Farrenc's Piano Quintets *(continued from page 11)*

*SCHERZO: Presto* ♩ = 112

Next comes a marvellous breathtaking *Scherzo: Presto*. The piano and the violin present most of the thematic material chasing after each other at breakneck speed. The theme of the scherzo (see left) is both effective and appropriate to the moto perpetuo effect Farrenc

is trying to create. The brilliant passages given to the piano are entirely appropriate to the music and in no way draw attention to the piano part but rather further the cause of the music. The buoyant trio or middle section is every bit as good as the excellent scherzo which precedes it. The violin introduces a lively melody (see right) full of high spirits and at virtually the same tempo. Anyone who hears this little *tour d'force*, of less than four minutes duration, will concur that it has come from the hand of a real master composer. In the convincing finale,

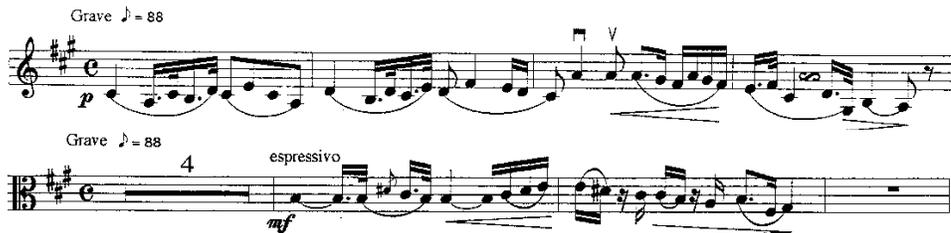
Farrenc allows her pianistic exuberance to run away with her at times and the piano is given a part more or less comparable to that which it has in Mendelssohn's Piano Trio in d minor Op.49. It is a part which is busy but which does not harm the beauty or effect of the music and which, it must be admitted, generally adds to the overall excitement. The opening theme begun by the violin (see right) but soon taken over by the piano and the others is full of forward thrust. It goes through considerable development before the second theme is introduced by the cello. (see below) It has a jaunty quality, a little like an Elgaresque March Militaire. Farrenc clearly recognized the possibilities not only for development but also for interplay with the first theme and lavished considerably more effort in working out her material. This is a finale which holds the listener's attention from its dramatic opening bars to its surprisingly hushed conclusion. But for the piano writing in the first movement, I would not hesitate to call this quintet an unqualified masterpiece. It is still a very fine work and deserves concert performance. I would highly recommend it to professionals who can be assured that it will not fail to delight audiences. Amateurs will enjoy it as well, but they will need a pretty strong pianist whose technique is up to the kind of challenge presented by the aforementioned Mendelssohn Op.49 Trio, as well as a cellist who does not mind occasionally soaring into the treble clef at crucial moments. Parts are available from Hildegard Publishing Company.

*FINALE: Allegro* ♩ = 132

## Piano Quintet No.2 in E Major, Op.31

The critical (if not public) success of the First Quintet's premiere at a private concert encouraged Farrenc to write another. The Second Quintet is for the same instrumentation and bears certain other outward resemblances to her first effort. The opening and longest movement has a short, pregnant *Andante sostenuto* introduction which slowly builds to a climax not entirely suggestive of the relaxed and somewhat limpid theme of the following *Allegro grazioso* presented by the strings. (see left) When the piano joins in, one hears that Farrenc has not entirely learned her lesson. It's not as serious an offense as she committed in the opening move-

ment to the First Quintet, nonetheless, the piano writing is really too florid. This does not occur during the piano's limited and tasteful solos but during its accompaniment sections. It is a sin Mendelssohn and countless other virtuoso pianists have committed time and again when writing chamber music. The problem here is that all these notes given the piano in accompaniment are rather too noticeable because the thematic material, unlike the finale of the First Quintet, cannot withstand such writing. It is neither heavy enough nor dramatic enough to sustain such an assault.



Again, as in the First Quintet, we find this is not a problem in the slow movement, here a *Grave*. The first four bars are given to the violin, then the viola finishes the phrase. (see left) The melody is backward looking, almost baroque-sounding. Though it is not pedestrian or threadbare, neither is it very

original sounding or particularly memorable. The writing for the piano is entirely tasteful without any non-essential or florid episodes. In general, her treatment creates one long instrumental sonata with the piano generally in accompaniment. First one string instrument, then the next and so on. The second theme, which appears once in the middle section, is more romantic and original.



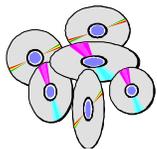
A very fine *Vivace*, though not marked as such, is obviously a scherzo. The thematic material is far stronger and fresher than the preceding two movements. The opening theme is full of forward motion. The strings minus the Bass give forth the opening four bars (see above left) and the piano finishes the rest of what is the first theme. (see above right) Farrenc does not develop it but immediately



introduces a buoyant and lyrical second theme begun by the cello but immediately taken up and finished entirely by the violin. (see left) It provides an excellent contrast to the first theme and also an opportunity for the piano to execute lengthy running passages which are meant as accompaniment and which in this situation are entirely suitable. The opening measures to the short trio sound a little like part of the *Trout* but the mood is quickly changed which helps to effect an entirely unnoticeable segue back to the scherzo. A few moments later, all too soon really, this exquisite little movement is over.

The finale, *Allegro*, is a very engaging movement. It begins with a short four measure fanfare in the piano which is actually half of the opening theme, the development to which is, at first, a little bombastic. However it quickly becomes lighter and more graceful and we hear several tonal echoes of Schubert, especially in the longer and more lyrical lines given to the strings. But there are also Schubertian *Trout-like* touches in some of the piano's accompanying parts, particularly in certain triplet passages. Of course, it is unlikely that Schubert would have written a piano part in the fashion Farrenc did here. He was no virtuoso and his chamber music piano parts always serve the music rather than showcase technique. Again the piano does have a lot of notes, but unlike the first movement, I don't think many people would feel that they, in anyway, spoil the effect of this lovely movement. In part, this is because the thematic material is rich and the melodies fresh and appealing. The work is brought to a racing finish by the spectacular coda which passes through a series of striking modulations and finishes in a flourish with an exciting chromatic run in the piano. In comparing the relative merits of the two quintets, I would say the opening movement of the First is marred more by the piano writing than the opening to the Second. But the last three movements of the First are stronger than those of the Second. This is especially true of the slow movements. The scherzi are both excellent and both finales are good. Because of the excellence of the final two movements of the Second, I believe it could be performed successfully in concert. As for amateurs, the same caveats I mentioned for the First hold true: they will need a fine pianist with a light touch, and a cellist not afraid of the upper registers. This quintet has also been recorded on CD and the parts are available from Hildegard Publishing Company. (To be continued in the next issue.)

Louise Farrenc  
Quintet No. 2, Opus 31  
for piano, violin, viola, cello, bass  
Susan Eileen Pickett, editor  
Hildegard Publishing Company



## Diskology: Georg Druschetzky: Chamber Music for Winds & Strings Two String Quartets by Louis Glass

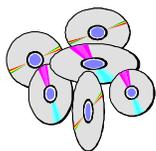
**Georg Druschetzky (1745-1819)** is among that large group of Bohemian musicians (which includes Krommer, the brothers Wranitzky, & Vanhal) who migrated to Austria and Vienna in particular because of the opportunities that were available there. He studied oboe and composition with Besozzi and served as a grenadier and regimental musician in the Imperial Army until 1775. He was active in Vienna during the 1780's but eventually moved to Pest where he stayed for the rest of his life, serving as the Archduke's house composer and music director of his wind ensemble. Druschetzky's output, again like many of his contemporaries, was large. Today, we wonder at the sheer amount of works these men wrote, in Druschetzky's case some 26 symphonies, 36 string quartets, countless concerti and chamber works for winds, several operas and on and on. But we must keep in mind that most musicians from this period viewed themselves more as artisans than as artists. They had neither the luxury of time nor the desire to linger over a few compositions. According to the *New Grove*, the great bulk of his output remains unsurveyed. Judging from the three works on this **Ambroserie CD #9925**, this seems a pity. All three of these pieces date from the first decade of the 19th century and are mature works composed about the time Druschetzky entered the Archduke of Pest's service. The style is that of the late Viennese classics. The first work on disk is a **Quartet for Oboe, Violin, Viola & Cello in g minor** composed around 1806. The short and slow introduction to the first movement, *Adagio—Allegro*, is a dramatic recitativ for the oboe, but the spritely allegro involves all of the voices. The part-writing is often in concertante style with each instrument getting its in-nings, but at other times, the parts are more integrated and each becomes an equal part of the whole. Mostly though, the music showcases the oboe but not to the point of making it a quatuor brillant. Perhaps, it is more accurate to say the oboe assumes the role the first violin would play in a string quartet from this period. The second movement, *Andante*, is a theme and variations based on the notes B-A-C-H. The oboe is featured for most but not all of the variations. The finale, *Allegro*, has some striking use of chromaticism in the oboe and cello parts and sounds like some of Mozart's later divertimenti. (K.361, 375 & 388) This is a charming short piece with very attractive writing. The next work, **Serenata for Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello and Bass in E Flat Major** is thought to date from 1809. Beethoven's Op.20 Septet of 1800 may have been the inspiration just as it was thought to have been for the octets of Schubert and Reicha. However, Druschetzky's work substitutes an oboe for the second violin. There are seven movements: *Maestoso-Allegro*, *Menuetto*, *Un poco Adagio*, *Menuetto Allegretto*, *Tema con variazione*, *Polonese*, & *Rondo Allegro*. The style is that of the Classical Serenade and the part writing is excellent. The *Un Poco Adagio* is especially fine with lovely solos for strings. The Variations and the Polonaise are also very well done. Of its time and kind, this is really a first rate piece. The last work featured is a **Quintet in C Major for Oboe and String Quartet**. Dating from 1808 the Quintet is in four movements: *Allegro*, *Menuetto Allegro*, *Adagio & Allegretto*. In the opening movement, the oboe appears more as a soloist and the strings a mini-orchestra. The clever *Menuetto* is a group affair, but the oboe is the again the soloist for the rest of the trio. The writing is fluent and the melodies convincing. I

would note that while the wind players perform on modern copies of period instruments, the string players are all using actual period instruments. Whether it is because the modern copies might sound louder than original period wind instruments or because the period set-up of the string instruments makes them far less penetrating than they would be with a modern setup, I cannot say, but their softer, less penetrating sound does put them at a much greater disadvantage than string instruments with a modern set up would be. Having said this, these period strings instruments sound very good indeed and in no way detract from the recording. This is an attractive CD with music by a composer whose works we need to hear more about, recommended.



The Danish composer, pianist and cellist **Louis Glass (1864-1936)** received his training from his father (also a pianist and composer), Niels Gade, and several distinguished teachers at the Brussels Conservatory including the pianist Joseph Wieniawski (Henryk's brother). While in Belgium, he discovered the music of Cesar Franck and, not long after, that of Anton Bruckner. The music of both greatly influenced his own style. For several years he was one of Denmark's leading concert pi-

anists until a paralysis in one arm made him retire from the stage. He then devoted himself primarily to composing. A highly introspective and retiring man, once he left the concert stage, he became somewhat of an outsider in Danish musical circles. Almost an exact contemporary of Carl Nielsen, the fact that he (as virtually all other Danish composers of the time) was outshone by Nielsen did not prevent him from developing his own original style and idiom. Like Nielsen, his most important works were either for orchestra or chamber music ensemble. He actively played chamber music throughout his life. Besides four string quartets, three of which are unpublished, he also wrote a piano trio, a piano quintet and a string sextet. This **Dacapo CD#8.224048** presents two of his string quartets. **String Quartet No.3 in a minor** was originally composed in 1896 and reworked in 1929. The CD cover lists it as his No.2 but the jacket notes make it clear that his No.2 was Op.18 and refers to this work as his No.3. The opening *Allegro* begins with a series of descending minor thirds, one in each voice, before a highly romantic theme is presented. The development is achieved by using only fragments of this theme, a Brucknerian technique, and the strong influence of that composer can be heard both tonally and structurally. The following *Allegro giocoso* has a subdued march-like quality to it. Again there are echoes of Bruckner but also tinges of Nordic and Slavic melody. The beautiful third movement, *Andante molto espressivo*, could just as easily have been marked adagio. It is dark and introspective and quite original sounding. The finale, *Allegro*, tensely begins with a gust of rapid triplets which sound more like a tremolo. This is but an introduction for the lyrical but tonally wayward main theme. The tremolo passage returns at the very



## Piano Trios by Carl Loewe and Charles de Beriot

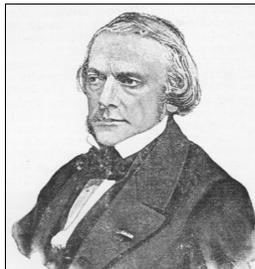
### Three Late Piano Trios by Anton Reicha

end in the coda and gives the work a hair-raising and extraordinary closing. This is a first rate work in every way. A pity it is not in print. The massive **String Quartet No.4 in f#minor, Op.35** was composed in 1907 and brought out by the Danish publisher, Wilhelm Hansen. The spacious opening *Allegro, ma non troppo* is redolent of Bruckner, not tonally, but in the leisurely way in which the many themes are developed. The highly lyrical second movement, *Adagio, molto espressivo*, begins with a very spacious presentation of what appears to be a folk theme. It is calm and assured. The second subject has a dark and mystical quality with a strange section where the strings are made to sound like a reed organ. The rhythmically disjointed main theme to the *Scherzo* that follows has an imploring, pleading and downcast quality to it. The plucked trio section provides an excellent contrast. The huge finale, *Allegro marciale*, almost breaks the bounds of chamber music, not only because of its length but also by virtue of the wealth of wonderful thematic material presented, all of it highly effective. This quartet is a masterwork which belongs in every performing quartet's repertoire. In sum, these two highly attractive quartets must be heard.



**Carl Loewe (1796-1869)** is a name many have know but few, outside of the aficionados of song, have actually heard any of his music. Known as the so-called "inventor of the ballade", most of Loewe's output, like Schubert's, was for voice. An industrious composer, he did try his hand at many different genres including opera and chamber music. The **Grand Trio Op.12** recorded on this **Signum CD X115-00** is his only piano trio and dates from 1830. In four movements, a mammoth *Allegro* begins in very dramatic fashion. It is really a ballade and many different tempi appear across this large tonal landscape. The treatment of the captivating main subject shows Loewe's unusual ability to alter the mood and character of a theme simply by handing it over to a different voice without altering either the notes or the tempo. His attention to the smallest of details also helps to accomplish this effect. Another big and fast movement, *Allegro molto agitato*, follows. Though in a minor key, it is a bumptious and robust dance full of exuberance. In the elegant middle section, the strings present a lovely waltz. The beautiful slow movement, *Larghetto*, is an object lesson of how to write cantabile for three very different instruments based on their own individual characteristics. His skill as a vocal master, though apparent throughout the trio, really comes to the fore here. The beginning to the finale, *Allegro assai vivace*, sounds a bit like a spooky parody of Rossini's overture to the *Barber of Seville*. Jocular and full of many unexpected rhythmic twists and changes of mood, it is a wonderful denouement to a superb romantic piano trio. I would love to obtain the parts to this work.

Also on disk is **Piano Trio No.2 Op.58** from the famous violin virtuoso and teacher, **Charles de Beriot (1802-70)**, today remembered primarily for his violin pieces *Scenes de Ballet* and *Air Variables*. The highly romantic main theme to the opening *Moderato* of this three movement trio features some very lovely instrumental



writing, particularly duet episodes in the strings. Virtuosity is not on display here yet brief faster interludes provide enough contrast to maintain the listener's interest. The second movement, *Adagio*, opens with a gorgeous "love duet" between the strings. The middle section in minor brings great dramatic intensity of an almost operatic nature. Only in the short finale, *Allegretto*, does the composer ask for a little virtuosity from his players as he showcases the strings in some magnificent duets, which are part of the music rather than some extraneous display. The main theme is a charming rondo full of bounce, but also complete with a more lyrical component. The piano is no mere accompanist to the strings but is integrated perfectly into the ensemble. Though this is not music that scales the heights, it's still very worthwhile and deserves concert performance. I hope the parts will be available soon and warmly recommend this CD.

We have in these pages been hearing a fair amount recently about **Anton Reicha (1770-1836)**. While there seem to be no recordings of his string quartets, there are recordings of some of his other chamber music, including his three **Piano Trios Op.101 Nos.1-3** which are recorded on **GZ CD#L1 0366-2 131**. It is thought that Reicha who was a prolific composer—a definitive catalogue of his works has yet to appear—wrote at least 12 piano trios. The three recorded here can definitely be dated to 1824. Clearly well into the mature phase of his career, Reicha would have been familiar not only with Haydn and Mozart's efforts, but also Beethoven's ground-breaking treatment of the strings in his piano trios. The music itself is proof that Reicha's conception of a piano trio went beyond the classics and accepted the notion that there was a need for equality between the instruments. He wrote in the forward to the first edition of the Op.101 trios that it was his goal to achieve a harmonic interaction between the voices. The players were instructed not to view the music as a mere piano score. The outward arrangement of each trio is more or less the same. They are all in four movements, generally *Lento-Allegro*, *Menuetto*, *Andante & Allegro or Presto*. While space does not permit detailed examination of each, certain important details should be commented upon. From the opening notes of Op.101 No.1's *Lento-Allegro assai*, it is immediately clear Reicha's conception of the role each voice must play is far beyond anything Mozart thought of. Even though the piano is regularly given rather long and sometimes virtuosic solos, so are the strings. Each instrument's solos is in character with its nature. If the piano's are virtuosic, those for the strings are highly lyrical. It would be impossible to view these trios as mere piano scores. The strings are true equals throughout. Though the part-writing is often concertante in style, there are occasions when all three voices work to create the harmonic whole Reicha described as his goal. After hearing these three trios, I find it hard to understand how they went out of print. They would be very welcome and sure to be successful on the concert stage where an early romantic era work is required. Each movement is full of fresh and original sounding ideas. Amateurs would certainly derive immeasurable pleasure from being able to play these works if they were in print. Publishers take note.

FEATURED IN THIS ISSUE



Louise Farrenc



Louis Glass



Carl Löwe



Franz Schubert



Charles de Bériot

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV