



THE
CHAMBER MUSIC
JOURNAL

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

Amy Beach's String Quartet

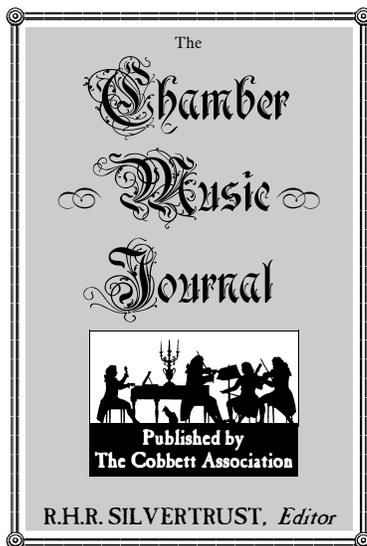
***Exploring the Literature
For Clarinet Quintet***

***Louise Farrenc's Sextet
For Piano & Winds***

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The Sounding Board-Letters to the Editor



Addendum to Wind Bibliography

I regret that when I wrote my notes on books on wind repertoire (*See Vol.14 Nos.2-3*) I did not know of the *third* volume of Bernhard Buechle's *Horn Bibliographie*, Heinrichshofen, 1983 compiled jointly with the Swiss author, Daniel Leinhard. It is nearly as large as the first two volumes combined. They appeared in 1970 and 1975. A most valuable work.

Michael Bryant
Surbiton, United Kingdom

Reicha's Piano Trios

In the autumn issue (*Vol.XIV No.3*), you wrote quite enthusiastically about a recording of three piano trios by Reicha, Op.101 Nos.1-3. All six trios from this opus have been recorded. The recording you refer to is the Kubelik recording. They have recorded the last three trios as well. But the Guarneri Trio has also recorded Nos.1-3 and I think theirs is the better of the two. The Kubelik Trio has some very peculiar cuts, one of which makes the slow movement in No.4 very truncated. You write that there are at least 12 piano trios. I assume that you have had that information from Rudolf Felber's article in *Cobbett's Cyclopedia*. The article has several errors and to my knowledge there are only 7 piano trios: Op.101 (the last of the six is in A major, not in minor) and Op.47 (which I also have performed, a very special work and very different from the later ones), and perhaps one in a library in France (not in Paris) according to the list in the New Grove. As for the sextet for two clarinets and string quartet it wasn't published as far as I know but I have a copy of the manuscript, interesting music with a beautiful slow movement. Rudolf Felber lists a lot of works as being published but it seems that only three of the big six string quintets (with double viola) were published and several years after they were composed. I would like to stress that there is a lot of incorrect and contradictory information circulating in dictionaries and sleeve notes. They cannot be trusted. Unfortunately, there's not one catalogue that can be trusted completely, not even the work list in Olga Sotolova's ground-breaking biography. She did a huge job and created a platform for further research, but she missed some obvious works which makes one wonder how she proceeded. There are several interesting chamber music pieces that have been recorded that she didn't know, for instance, the first three quartets (of 6 in Op.98) for flute and string trio. Konrad Huntele, the excellent flute player, found them in Budapest. Sotolova also states Op.101 No.6 is

incomplete. But the Zetter edition is complete. It must be emphasized that there is a lot of unfounded and unfair criticism of Reicha's works as well as nonsensical judgments such as his wind quintets being the best pieces. Since you have discovered some of the piano trios, I'm convinced you would agree with me that they are beyond the quintets.

Henrik Löwenmark
Sollentua, Sweden

I did use Felber's article in Cobbett. Interestingly, while he states there are 12, he only lists 7. (Op.101 and Op.47. Too bad he didn't let us in on his secret knowledge about the others. One thing is for sure, Reicha wrote a lot of good chamber music, most of it waiting to be rediscovered)

Sowash's "A Little Breakfast Music"

I enjoyed reading the article about Rick Sowash, his music and his recordings which appeared in the last issue. I have known Rick for 30 years. I was especially interested in his comments about *A Little Breakfast Music*. I have always thought that the unusual instrumentation—2 violins, oboe & clarinet—was because he wrote it for two couples here in Mansfield: Larry and Clarissa Kramer (clarinet and violin) and Donald and Carol Bernhardt (violin and oboe). The four of us performed it on a program of Rick's music shortly after he wrote it. I still have the tape of that performance as well as the manuscript of the music

Carol Berhardt
Mansfield, Ohio

Onslow Viola Quintet Op.80 Unavailable

I recently received a rather large order from Broekmans en Van Poppel with a letter from Mr. Ron Ganzinotti informing me that the George Onslow Quintet (2 Violas) in c minor, Op.80, which you mentioned in *Hot Off the Press* in the last issue is not presently available. The publisher, according to Mr. Ganzinotti is bankrupt and the business is for sale so no deliveries are possible.

T. David Kuehn
Philadelphia, Pennsylvania

This quintet is also available from Merton Music. In the US at 811 Seaview Dr, El Cerrito, CA 94530, ☎: 520-527-6620. E-Mail: mertonusa@yahoo.com.

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Amy Beach's String Quartet

By
Sally Didrickson



Amy Marcy Cheney (also known as Mrs H H A) Beach (1867-1944) was an acclaimed American composer and pianist, probably the most important female composer of the Post Romantic era in America. An only child of established New England family background, she inherited the best of her parents' talents. Her father was a successful paper magnate, and a talented linguist. Her mother was a talented singer, pianist

SATB hymns from church. By 5, she was sight-reading on the piano. And her precocity was not limited to music; she early recited psalms and poems (a notable poem was 13 minutes long!) in Sunday school and had her father's ear for languages. On the other hand, she was an extraordinarily sensitive child, overreacting to the sound of laughter, saddened by music in minor keys, and associating keys with colors (G major=red, A major=green, F# minor=black). Her mother was her first piano teacher, and encouraged her to perform in public by the time she was 7, playing Beethoven, Chopin, Handel, and her own compositions. The family moved from New Hampshire to Boston when Amy was 8, and she was enrolled in a private school, where she studied piano with Ernst Perabo and Carl Baermann, and had her only formal training in theory from Junius Hill. Thereafter, her theory studies were self-taught; she translated the principal treatises from the original languages, translated bird songs into musical notation, wrote out Bach fugues in order to study their form and voice

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and teacher. Amy was a musically precocious child, and had a phenomenal memory. By age 1 she reportedly had a 40-song repertoire; by age 2 she could improvise an alto harmony to her mother's soprano melodies, and by age 4 she reproduced on piano

Exploring the Literature For Clarinet Quintet

By Dr. John Macfarlane

(This article, originally entitled *The Clarinet Quintet—A Personal View*, appeared in the Dutch publication, *De Klarinet*, and subsequently in *Clarinet & Saxophone*, the official publication of the clarinet and saxophone society of Great Britain)

This article is essentially a plea for the recognition of clarinet quintets other than those by Mozart or Brahms. In my exploration of the quintet repertoire it was fascinating to find 56 works listed in an index in 1975¹; this surpasses the lists included in the clarinet bibles by Kroll² and Brymer³. An unsuspecting amateur string quartet might wish to try the Mozart with a clarinetist who has an A instrument but the piece is extraordinarily difficult to pull off. No one player can place a single note wrong without it spoiling the effect. It is common to think that Mozart wrote for an A clarinet but we forget that it was written for Anton Stadler's basset clarinet (with an extension to written low C), a subject well reviewed in Lawson's monograph⁴.

From extensive searches it seems unlikely that anyone preceded Mozart in writing a clarinet quintet and even he had at least two other attempts to judge by the incomplete fragments recorded by the Nederlands Solistenensemble⁵. The two contenders for the first composer to follow Mozart's example would seem to be Romberg and Krommer.

Andreas Jacob Romberg, (1767-1821) a violinist and composer, often toured with his cousin, the cellist Bernhard Romberg and their respective fathers. Though Andreas' father was a clarinetist, it seems likely that Andreas' meeting with Spohr in 1810 led to an acquaintance with Johann Simon Hermstedt for whom the quintet may have been intended. The work, Op. 57, was completed in 1818 and is fortunately scored for the B-flat instrument. It is very playable and is a fine example of the genre. Though originally written for a



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Louise Farrenc The Chamber Music

Part 3: Sextet for Piano & Winds

Quintet for Piano & Strings

By R.H.R. Silvertrust

(The earlier parts of this series dealt with Madame Farrenc's two piano quintets, *Opp.30 & 31*, her second piano trio, *Op.34* and her nonet for winds and strings, *Op.39*—Editor)

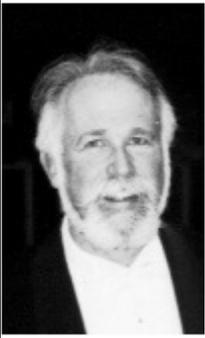
The public success, her only, of the Op.39 Nonette no doubt encouraged Farrenc to strike out with another piece of chamber music also for an unusual ensemble. The **Sextuor for Piano and Wind Quintet in c minor, Op.40** was begun during 1851 and completed the next year. There appears to be no one who composed for piano, flute, oboe, clarinet, bassoon and horn before her, although there were examples of quintets for piano and winds with which she might have been familiar such as Mozart's K.452, Beethoven's Op.16 and Spohr's Op.52. That she chose this combination may well have been due to the attraction of the French chamber music public (small though it was) for mu-

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At The Doublebar



As we begin the Association's 15th season, and my 12th at the helm, it seems an appropriate moment to reflect upon our progress. Certainly the two most important accomplishments have been the 1994 purchase of a large chamber music library and the improvement of our publication. It took us nearly a year to raise the necessary funds to purchase the library and then once we took possession of it, we were unable to use it because the university, which had agreed to house it, was no longer interested. Nearly three years passed until we were able to find a new home for it. Now located at the University of Western Ontario in Canada, the library is available to our members, and to scholars and performers all of whom are now able to obtain copies in a timely fashion. The library, as many readers will remember, consisted of roughly 870 works, most long out of print and copyright. (Over 400 additional works have been donated since then) The library consisted almost entirely of photocopies made by Robert Maas, our founder. He spent much of his life going around to both public and private libraries throughout the country acquiring long forgotten works, many of which are masterpieces. In his small and chatty newsletter, he talked about his "finds". Most of us found these revelations very interesting but also frustrating as he provided us with no help on how we might obtain this wonderful music. Our library, despite the fact that it is far from perfect (several works were poorly copied, often with notes missing), is nonetheless incredibly important in that it provides a way for readers to obtain the music about which they are reading. But as important as the library is, it is not as important as our publication, *The Chamber Music Journal*. Without the *Journal* the Association would be nothing more than a copying library. Not only is the *Journal* the thread which unites all of us into an organization, but it also performs the crucial function of introducing and evaluating works to our members. It serves as a reference tool for both players and listeners. We hope you have enjoyed the improvements we have made to its appearance and to its content.—Ray Silvertrust, Editor

Amy Beach's String Quartet

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leading, and studied folk music of the Americas much as did Bartok and Kodaly of Eastern European folk music. She gave many piano recitals while in her teens. At the age of 16 she debuted with the Boston Symphony, playing the Moscheles Concerto in g, Op. 60, and the Chopin Rondo in E Flat. The following year she soloed with them again with the Chopin Concerto in f minor. She also played with Theodore Thomas' Orchestra in Chicago, These appearances met with great critical acclaim. That summer she consulted Dr HHA Beach about an injured finger, and though he was 24 years her senior and a widower, the two were immediately attracted to one another, and were married in December of 1885. He was a widower, a cultured Back Bay physician, music-lover, pianist, art collector, and published poet. He encouraged Amy to continue her musical growth; to compose and to practice. He enjoyed being, as he said, a "tail on her kite". She concertized widely, sometimes giving solo recitals, sometimes voice and piano collaborations, soloing with orchestras, and playing chamber music (she performed her own Piano Quintet and other works often with the Kneisel, Hoffman, and Bendix Quartets). In addition (but not solely, as claimed by some sourcebooks), she gave benefit concerts for charitable groups. The Beaches also maintained their own Wednesday night house concerts. They maintained two residences, wintering in Boston and summering on Cape Cod. Neither money nor ego were problems in their marriage, and Amy was able to develop her talent to the fullest.

After 25 years of marriage, Dr Beach suffered an accident, and Amy nursed him til his death in 1910 (she was then 42). Shortly thereafter, her mother suffered a sharp decline, and Amy nursed her in her final illness; Mrs Cheney died in 1911.

Amy recuperated in Europe for 3 years, the first of which she spent recovering from her double loss. Once she regained her strength, she resumed performing and composing, and gained recognition as a truly international artist.

She remained in Europe until the Fall of 1914, then returned to the US to great acclaim, and concertized extensively for the following 4 years.

In 1919, she began to experience heart and respiratory problems, and had to curtail her performing and composing schedules. She spent her winters in Hillsboro, New Hampshire, anti at the McDowell Colony in Peterborough, New Hampshire, and still summered on Cape Cod. In 1930, when she was 63, she moved to New York City, and spent the remaining winters of her life there,. She died in 1944, aged 77.

In the 1960s there was a revival of interest in Beach's works, and in 2003 a lovely performance of her piano concerto won a Grammy. A timeline of Beach's compositions follows:

1890 Opus 5	Mass in Eb (SATB/organ/orch)
1895 early works	songs, oratorios, piano pieces
1897 Opus 32	Gaelic Symphony
1899 Opus 34	Violin Sonata in a
1900 Opus 45	Piano Concerto, c#
1901 Opus 46	Sylvania, a Wedding Cantata
1909 Opus 67	Piano Quintet, f#
1916 Opus 86	Theme and Variations for Flute and Strings
1921 Opus 89	Pastorale (f lute/cello/piano)
1929 Opus 79	Quartet for Strings
1932 Opus 140	Cabildo, an Opera in One Act
1939 Opus 150	Trio (pno/vln/cello)

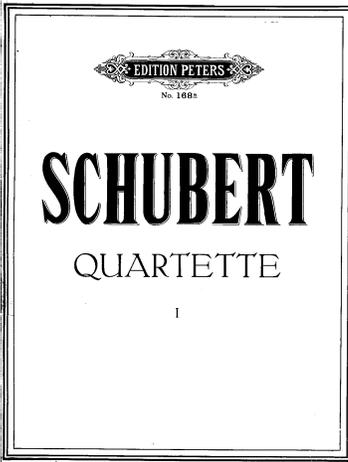
The Quartet for Strings (in one movement), opus 89, was probably begun in 1917, set aside, and finished in 1929 in Rome.

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Franz Schubert's Unknown String Quartets-Part III

By Larius J. Ussi

(In the first two parts of this article, the author examined the reasons why Schubert's early string quartets have remained unknown. Quartet Nos. 1-6 (D.18, 32, 36, 46, 68 & 74) were discussed and analyzed in depth—editor)



One of the primary reasons why Schubert's first six string quartets have remained unknown, as we have seen, is because they have been hard to obtain. They have never been brought out as part of a set, as have his others, but only sold singly. Hence their purchase has never been economical, but beyond that, they simply have not been readily available even though they have putatively remained in the Breitkopf & Härtel and Doblinger catalogues. This argument cannot, however, be made for

the 19th century, finally obtained by Peters who was then able to bring out its so-called "complete" edition in two volumes. And for this reason alone (for they represent no huge leap forward as do Beethoven's Op.59), these five works are better known than the preceding six. However, they are not well-known and this is because of the company that they keep. In Volume I, we find No.13, "The A Minor", then No.10 followed by No.11 and then No.14 "Death & the Maiden". Volume II begins with No.15, "The Titanic", and is followed by Nos, 8, 9, 7 and 12, "Quartettsatz." It would be an understatement indeed to state that Quartet Nos.12-15 represent a quantum leap forward from the 11 earlier works—a advance which was greater than that which Haydn's and Mozart's late quartets over their earlier works and every bit as great as the advance Beethoven's Op.59 represented over his Op.18. Therefore, it is not to hard to see why critics could also dismiss Nos.7-11 as jejune efforts of little significance along side of such towering masterpieces. Neither Beethoven's nor Mozart's early quartets appeared side by side in the same volume with their early works but were, to their advantage, published separately. Only Haydn's quartets received this treatment

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Quartet Nos.7-11. The rights to these quartets were, by the end of

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It opens with a slow, soft *Grave* section, a chromatic labyrinth full of tritones. The principle theme, based on Eskimo melodies, is stated in the viola then travels through all the other parts. The tempo is gradually increased. There is a fragmentary, sinuous countermelody which is also passed around the quartet.



129 heralds the reentry of fragments of the principal theme; development follows, with alternation between the 2 themes.



The putative third movement begins at bar 263, with a fugue based on the second theme [see below]. This is stated by each voice in the quartet, and developed, and eventually winds down to several bars of repeated F naturals in the cello, followed by a weaving of all the themes together, building to a *fff* climax in bar 381. Beach then inserts a verbatim recap of the original *Grave* section, then a final version of the principal Eskimo theme, ending slowly and quietly.



The quartet is an accessible and readable work, and should be part of every quartet enthusiast's library. Recordings are still available.

Franz Schubert's Unknown String Quartets *(continued from page 5)*

(from Peters among others) and as a result, many of his earlier works which are not at all bad, have been consigned to oblivion.

Because Quartet Nos.7-15 are easier to obtain and do get an occasional airing, at least by amateurs, they cannot be said to be "unknown" and for this reason, I do not intend to discuss them in the same depth as his earlier works. Here it will be my intention to paint a broad outline and draw the readers attention to what are, in my opinion, the particular excellences which can be found therein.

String Quartet No.7, D.94 in D Major was composed in 1814, about a year after his sixth. The history of the manuscript to this quartet is typical of what happened to many other of his works. After Schubert's death, it passed to his brother Ferdinand. Upon his death in 1857, a Viennese friend of Ferdinand obtained it. By 1866 it was in the possession of a professor from Marburg in Germany. From there it found its way to Brussels and then finally to a well-known Berlin music antiquarian dealer before being acquired by the Vienna City Library. Opinion about this work has been rather polarized with many critics considering the work one of Schubert's most inept while a few have found it novel and in some ways visionary. The first movement, *Allegro*, opens with an attractive theme which bears some similarity to that of the first movement of No.13.



Though big, it is not as extended as what we find in No.6 and the part-writing, though hardly even is an improvement also. The coda sounds like it will end as a rousing affair but dies away pianissimo with a quote from the opening bars. The following *Andante con moto* once again mainly features the first violin with the others in a supporting role. The melodies, especially that of the main theme (*see below*), are quite fecund and the accompaniment is well done.



The minuet, *Allegretto*, is unremarkable but the trio is a lovely chromatically descending Austrian ländler. The opening theme to the finale, *Presto*, reminds one of the last movement to No.4 in style. It is hard to tell if it is developed or whether the second theme is just very similar, short and very effective. Overall, it is much stronger than the Sixth though it probably represents no advance over the Fourth.

Next comes a very interesting fragment, a second Quartettsatz (though it predates the first), which does qualify for the sobriquet "unknown". The **Grave—Allegro in c minor, D.103** dates from 1814. It is widely believed to be most of the first movement to a complete string quartet to which the last three movements have

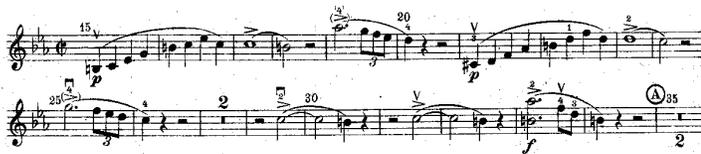
been lost. Even the last part of the first movement was missing by the time the manuscript came into the possession of the Gesellschaft der Musikfreunde of Vienna. It was completed by analogy with earlier passages by Professor Alfred Orel in 1939 so that it could be performed. One does not hear it in concert but it has been recorded, in the Orel edition, on a number of occasions by such groups as the Juilliard and Melos string quartets among others. Recently, Brian Newbould, at the request of the Maggini string quartet, produced another version which has been published by SJ Music. 296 measures of the original are extant. Orel completed it with 140 additional measures, Newbould in 203. *(The author wishes to thank Ms Judith Rattenbury of SJ Music for graciously providing him with the parts to Mr. Newbould's edition)* The Orel edition, in my opinion, is superior and more convincing than that of Newbould and for that reason I shall confine my analysis of the music to that edition. However in fairness, it must be noted at the outset, that while Orel's purpose was to complete the work in a manner which Schubert himself most probably would have at the time of the composition (1814), Newbould's was not. Newbould, in the notes to his edition, indicates he did not think the Orel edition could be improved upon, given its stated purpose. He therefore set himself the goal of completing the work as if Schubert had returned to it after a lapse of some 10 years, something Schubert did on other occasions. Newbould thus attempted to finish the work as if some older and wiser Schubert was writing. I have had the opportunity to play the Newbould edition with three different quartet parties and none were convinced that he succeeded in achieving his goal. In the Newbould, it is hard to hear anything of the Schubert of 1824—28—at least anything from a chamber music standpoint. What one hears are two separate pieces, any relationship to what has come before is thin and almost nonexistent. It seems highly unlikely Schubert would simply have ignored what he had written 10 years earlier and would finish off the movement by merely inserting some new thematic material which bore little if any relationship to the earlier motifs. Even if this were not so, most importantly, is the verdict that the Newbould simply does not sound like Schubert—neither the Schubert of 1814 nor the Schubert of 1824. Curiously, it sounds like Beethoven. By 1824, Schubert might well have heard the Opp.59, 74 and 95 but what is there of his that is extant to show that he was influenced by any of those works? However, readers are encouraged to obtain both versions (harder to do in the case of the Orel—it is published by Robitschek of Vienna) and draw their own conclusions. Certainly, Newbould's effort is thought provoking. Orel's task was not one of pure speculation because what has survived of the music extends to the thematic recapitulation so that basically the only thing we cannot be certain of is the nature of the coda, whether it would be short, long, end predictably or in a surprising fashion as the first movement to No.7 does. The opening and ominous, *Grave*, though it is but a short introduction set the mood for the explosion which follows. Once again, as in the First and Fourth Quartets, Schubert begins in a rather unique fashion, one for which there was, with the exception of Mozart's *Dissonant* K.465, no precedent. The theme is found in lower voices.



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(Franz Schubert's Unknown Quartets continued from page 6)

What follows is unlike Mozart's sunny Allegro, it is a torrential storm full of youthful emotion.



The lower voices are given an effective, tension building rhythmic accompaniment reminiscent of the Fifth Quartet. And, in fact, very good use of both the cello and viola is made throughout, better than what one finds in the Sixth and Seventh Quartets. There is a very happy, vocal second theme (see below) which



provides an excellent contrast, but the movement ends (in Orel's opinion) with a thundering coda. This is certainly one of the better movements the young Schubert penned for quartet and it would make an excellent encore.

String Quartet No.8 in B Flat Major, D.112 (Op. Post.168) was composed about 6 months after D.103 and was, according to the Schubert scholar Monika Lichtenfeld, originally intended to be a string trio. This may explain the fact that for the first time the frequent orchestral quality one finds in much of the earlier quartets, is missing. There is a greater intimacy and chamber music style. But the use of the lower voices is nearly as weak as in the Sixth Quartet and certainly not on a level with D.103. Particularly striking is the opening theme to the first movement, *Adagio ma non troppo*. It is illustrative of the love affair Schubert had for chromaticism.



The violins share in a very busy and intricate *Andante*. The use of the lower voices is effective though the part-writing is uninteresting. The melody of the following *Menuetto allegro* is an archetypal Austrian country dance. If there is a certain familiarity about the music, it is because Mozart himself incorporated such tunes, often in his symphonies.



The trio is a pretty, long-lined song. The finale, *Presto*, is quite original. The almost too simple melody of dotted half notes is given to the lower three voices while the first violin is given a racing filigree part. It is quite striking.

String Quartet No.9 in g minor, D.173 dates from early 1815. It is known that Schubert was exceptionally fond of both of Mo-

zart's g minor symphonies as well as the g minor Viola Quintet, and they may well have served as the inspiration for this work, his first quartet in the minor. Echoes of the Quintet can be heard in the opening theme of the first movement, *Allegro con brio*



As the movement develops, the music almost sounds orchestral, virtually void of any transparent or linear writing, but Schubert was still at this time primarily concerned with the slow unfolding of blocks of sound which were to constitute the harmony and to create a tremendous sense of space. A pizzicato role given to the cello is particularly striking and effective. In the following *Andantino*, one finds a technical link with Schubert's late great slow movements, particularly with that of No.14. One example is the use of octave triplet 16th notes as an accompaniment figure. While the vocal, sweet and simple melody is of a kind only Schubert could write, the complexity of the rhythmic accompaniment seems to have taken quite a leap forward. Also of note is the use of the cello, in its lowest register, to echo the theme stated by the first violin. The *Menuetto, Allegro vivace*, is very similar in spirit to that of No.8. The affinity with a Mozartian symphonic minuet is even more apparent here. The melody is in the violins alone, in the finely contrasting trio, another ländler, only the First has it. From a part-writing standpoint, the finale, *Allegro*, cannot be viewed as an advance as once again it is only the first violin which is given the thematic material. But the material itself has a maturity, or perhaps sophistication, more indicative of his later works. One is vaguely reminded of the final movement of No.15. It is very exciting to hear. This is a quartet which certainly deserves to be heard from time to time on the concert stage.

String Quartet No.10 in E Flat, D.87 dates from 1813 and was written shortly after No.6. But for nearly 100 years it was thought that the quartet had been composed in 1824. The manuscript disappeared entirely some time after Schubert's death but not before it was published by Czerny who baptized it as Op.125 No.1. If this were not enough, the publisher changed the order of the movements placing the scherzo second, perhaps in an attempt to create the impression that this was later work. But the reality is that Schubert virtually never altered the order of his movements. (Peters, who had bought the rights from Czerny, brought out the work with the movements in the same order, before it was learned that this was erroneous. Yet to this day, the movements appear in that edition incorrectly—probably too expensive to change the plates. Eventually the autograph manuscript reappeared after the First World War and was found to bear an inscription "November 1813" in Schubert's hand. It is surprising so many critics were taken in for so long especially given the simplicity and similarity of the opening movement's themes to those of his early works.



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(Franz Schubert's Unknown Quartets continued from page 7)

The thematic material is confined mostly to the first violin, but the others, including the cello, occasionally join in. In the short but charming *Scherzo, Prestissimo*, the influence of Haydn is strongly felt.



The Turkish-sounding theme of the trio is played by the violins over a long-held drone in the lower voices, an effect akin to the Dudelsack or bagpipes. It provides an excellent contrast. The *Adagio*, which in the manuscript is placed second, is based on a simple and naïve melody. There are shades of Beethoven's Pastoral Symphony without any storm interlude. The exciting finale, *Allegro*, if played up to speed has a tremolo-like accompaniment in the inner voices. Echo sequences between the first violin and cello are also effective. The part-writing is good. I have heard this work in concert (in Vienna) once. It was quite well-received.

String Quartet No.11 in E Major, D.353 was also published by Czerny at the same time as No.10 and given the spurious work

number of Op.125 No.2. It, too, was thought by earlier scholars to have dated from 1824 since it came out as part of a set. It was in fact composed in 1816. The tempo marking to the opening movement, *Allegro con fuoco*, except for the opening few bars of introduction, seems pretty far off the mark. Both subjects have little fire to them and might almost be called languid. The style of the part-writing, though not the mood, shows a clear relationship to No.9. The following *Andante*, must be played more adagio. It is rather lengthy by Schubertian standards. Mostly first violin, the thematic material, though sweet, is not particularly memorable. A *Menuetto, Allegro vivace*, is a scherzo, not a dance. With much forward motion, created by running 8th note triplets, the music makes a greater impression than the *Andante*, it reminds one of Haydn as does the trio. The thematic material of the finale, *Rondeau, Allegro vivace*, is not particularly inspired and the excessive length of the movement only serves to emphasize this fact. Along with No.6, this quartet must be ranked as one of the two weakest early works.

This concludes my survey. I hope that readers will by now have recognized that among Schubert's early string quartets, there are many fine works well worth investigating, some of which are even strong enough to be brought to the concert stage by professional ensembles.

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New Recordings



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

String Quartets

Anton ARENSKY (1861-1906) Op.35 (2Vc), Ariz Friends of Chamber Music F03 / Juan Crisostomo ARRIAGA (1806-26) Nos.1-3, Harmonia Mundi 987038 / Amy BEACH (1867-1944) Op.89, Chandos 10162 / Frank BRIDGE (1879-1941) Nos. 1 & 3, Naxos 8.557133 / Ernesto HALFFTER (1905-89) Qt & Rodolfo HALFFTER (1900-87) No.2, Ensayo 9802 / Mitchell HAMPTON (1961-) No.1, MMC 2084 / Michael HAYDN (1737-1806) Qnts (2 Vla) C. 108 & 109, Camerata 28013 / Henri LAZAROF (1932-) No. 7, Centaur 2629 / William McKINLEY (1938-) No.9, MMC 2084 / David POST (1949-) No.1, MMC 2084 / Chevalier de SAINT-GEORGES (1745-99) 6 Quartetti Concertanti, Afka SK-557 / Max STERN (1947-) In Grief & Rage, Stern MS5 / Virgil THOMSON (1896-1989) No.1, MMC 2084 / Anton ZIMMERMAN (1741-81) Op.3 Nos.1-3, Naxos 8.553952

Strings Only-Not Quartets

Leo SAMARA (1951-) Sextet Op.55, Donemus CV 106 / Sergei TANEIEV (1856-1915) Qnt (2Vc) Op.14, Arizona Friends of Chamber Music F03 / Luigi TOMASINI (1741-1808) 4 Trios (2Vln & Vc), Tactus 742001

Piano Trios

Adolf BUSCH (1891-1952) Op.15, VMS 109 / Armand-Louis COUPERIN (1727-89)

Op Nos.1-3, Op.3 Nos.1-3, Hungaroton 32143 / Richard FRANCK (1858-1938) Opp. 20 & 32, Audite 97.487 / Adalbert GYROWETZ (1760-1850) Notturmo in Eb, Studio Matous 0053 / Louis Ferdinand HOHENZOLLERN (1772-1806) Op.2, Zephyr 125-03 / Arthur HONEGGER (1892-1955) Trio in e, Hungaroton 32013 / Franz KROMMER (1759-1831) Op.32 (Vla, Vc & Pno), Studio Matous 0053 / Barbara PENTLAND (1912-2000) Trio, CBC Perspective 2028-5 / Jan VANHAL (1739-1813) Sonata in A, Studio Matous 0053 / Nikos SKALKOTTAS (1904-49) Trio 8 & Variations, BIS 1224 / Sandor VERESS (1907-92) 3 Quadri & Trio in Eb, Hungaroton 32013

Piano Quartets & Quintets

Elliott CARTER (1908-) Qnt, Mode 128 / Jiri GEMROT (1957-) Qnt, AFCM-F03 / Herman GOETZ (1840-76) Qt, Op.6 & Op.16, ASV DCA 1157 / Louis Ferdinand HOHENZOLLERN (1772-1806) Qt, Op.6, Zephyr 123-03 also Qnt Op.1, Zephyr 123403 / Kent KENNAN (1913-) Qnt, Pierian 0017 / Franz Xaver MOZART (1791-1844) Qt, Op.1, Divox 29309 / Arnold SCHOENBERG (1875-1950) Verklarte Nacht (arr Steuermann), Divox 29107 / Eduard STEUERMANN (1892-1964) Trio, Divox 29107

Winds & Strings

Allessandro BESOZZI (1702-93) 6 Trios for Ob, Vln & Bsn, Tactus 700202 / Louise

FARRENG 1804-75) Nonet Op. 38, Divox 29205 / Franz KROMMER (1759-1831) 3 Flute Quintets Opp. 66, 92, & 104, VMS 102Leo SAMARA (1951-) Clarinet Quintet Op.51, Donemus CV 106 / Milan SLAVICKY (1947-) Shadings for Cln, Vln & Vc, Studio Matous 0051

Winds, Strings & Piano

Sylvie BODOROVA (1954-) Helios for Fl, Vln, Vc & Pno, Triga EM ART 0001 / Maurice DURUFLE (1902-86), 3 Pieces for Fl, Vla & Pno, Naxos 8.557194 / Louise FARRENG (1804-75) Trio for Cln, Vc & Pno, Divox 29203 / Ilja HURNIK (1922-) Sonata de camera for Fl, Vln, Vc & Pno, Triga EM ART / Ottomar KVECH (1950-) Shakespear-ean Echoes for Fl, Vln, Vc & Pno, Triga EM ART 0001 / Zdenek LUKAS (1928-) 3 Rondos for Fl, Vc & Pno, Triga EM-ART 0001 / Bohuslav MARTINU (1890-1959) 6 Madrigals for Fl, Vln & Pno, Triga EM ART 0001 also Qt for Ob, Vln, Vc & Pno, ARFC-F03 / Tatiana NICOLAIEVA (1924-94) Romanesque for Fl, Vln & Pno, Naxos 8.557194 / Max STERN (1947-) Qt for the East for Cln, Vln, Vc & Pno, Stern MS5 / Moise VAINBERG (1919-96) Trio for Fl, Vln & Pno, Op.127, Naxos 8.557194

Piano & Winds

Elliott CARTER (1908-) Qnt, Mode 128

Winds Only

Amy BEACH (1867-1942) Qnt, Op.151, Chandos 10162

Exploring The Clarinet Quintet Literature *(continued from page 3)*

string quartet comprising two violas, Musica Rara produce an alternative 2nd violin part (instead of 1st viola). Mozart's influence is particularly discernible in the inclusion of a menuet with two trios of which the first is for strings only. The 4/4 time of the last movement is clearly *alla breve*. Musica Rara's edition contains the occasional misprint but not the additional bars in the recapitulation of the slow movement that Thea King includes in her recording.



Franz Vincenz Krommer (1759-1831) became in 1818 the last official director of chamber music and court composer to the Habsburg monarchy. He was highly regarded for his accomplished concertos for wind instruments and wrote much chamber music. His quintet Op.95 was published in 1820 and reflects the slightly earlier styles of Stamitz and of his own near contemporary, Pleyel. Like the Romberg, it is scored for the B-flat clarinet and is readily playable by the proficient amateur and not too demanding for

the string players. Krommer also chose a 2-violin quartet but Musica Rara provides parts for the conventional instrumentation.

The contribution of **Carl Maria von Weber** (1786-1826) to the quintet repertoire, Op.34, is much more in the concertante style with a florid and very demanding solo part comparable with his two concertos. As Dieter Klöcker's recording shows, some of the faster runs should be taken a bit freely and treated as short cadenzas. In contrast, there are relatively few tricky passages for the strings though it is difficult to maintain the accompaniment rhythm in the last movement.



There remains a little confusion about the two quintets written by **Anton Reicha**. (1770-1836) The first in B-flat major is sometimes graced with the opus number 89 and was written or published in the period 1809-1820. The second quintet (in F major, Op.107) appears to have started life as an oboe quintet and was later transposed for clarinet. It was also clearly modified for the clarinet because it includes passages in the chalumeau register, too low for the oboe. The

composition/publication dates include the period 1829-1835. Both works are scored for the B-flat instrument and contain some tricky and interesting passages for all players. They tend to be a bit long-winded and a judicious cut (or simply the avoidance of a repeat or two) can be beneficial.

In the history of the clarinet quintet we have now landed in the doldrums. For about 50 years no major quintets were written. Weber's clarinetist **Heinrich Bärmann** (1784-1847) wrote at least one quintet (Op.23 in E-flat) whose *Adagio* was erroneously

attributed to Wagner for many years. He also made a quintet version of Mendelssohn's violin concerto in D minor and inspired **Meyerbeer** to write both a quintet and a *Fantasie*, in a concertante and, unsurprisingly, operatic style.



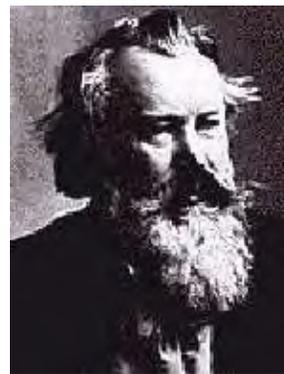
The only recently printed Suite by **Ferruccio Busoni** (1866-1924) predates the more famous peaks of Brahms and Reger. This early composition was probably written in 1881 at the request of his clarinetist father who was often away on tour. There are three published movements which, though differing in speeds and character, share the same basic structure. The Suite (for B-flat clarinet) is simple and attractive and a good introduction to the genre for the budding clarinetist. Busoni's later

clarinet pieces (*Concertino* 1918, *Elegy* 1920) are more difficult and were written for Edmondo Allegra, the first performer of Stravinsky's *Three Pieces*.

Alexander Glazunov's short "Oriental Reverie" probably started life as a clarinet duo before being orchestrated. The composer later requested that it be published in the original version, namely for clarinet and string quartet! It is a short programme filler and more demanding of the string players than the clarinetist.



In the 1880s **Johannes Brahms** (1833-1897) was very enamoured of the clarinet playing of Richard Mühlfeld in Mozart's quintet and this resulted in the Indian summer of the trio



(Op.114), the quintet (Op.115) and the two sonatas (Op.120). The quintet is well known and admirably detailed in Colin Lawson's monograph⁶. Like Mozart, Brahms writes for the A clarinet and the last movement is also a theme and variations which incorporates material from the first movement to give the work a cyclic and very satisfying close, a serenity admired by Bliss⁷. It is very demanding, particularly rhythmically in the slow

movement but it is a work in which the occasional bluffed note is less likely, than in the Mozart, to stick out like a sore thumb. Considered by many to be the top piece in the chamber music repertoire for any combination of wind and strings, the quintet owes a lot to the Hungarian tradition, particularly in the slow movement where one feels that Brahms is not fettered by his academic skills and can give free rein to his emotions. The notoriously tricky arpeggios in this movement are believed to have been played by Mühlfeld on the B-flat instrument.

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The Brahms quintet appears to have stimulated many other composers to produce their own. An early performance of it in London in 1895 led to an unusual challenge from Stanford to his composition class which included **Samuel Coleridge-Taylor** (1875-1912) The dare to produce a similar work—but unlike Brahms—resulted 6 weeks later in a masterly quintet which was performed the same year by Mühlfeld and first published by Breitkopf & Härtel in 1906. Its neglect since then is staggering despite the support from the contemporary clarinettist Oscar Street (a Stanford dedicatee) who said *‘that in my opinion (it) deserves a place alongside those of Mozart and Brahms’* (cited in 6). Having performed it twice I support this view. There are four movements, fairly technically and musically demanding for all the players, with hints of folksong in the slow movement, varying rhythms in the scherzo and a very Bohemian, Dvorak-like furiant as the last movement. In the Musica Rara parts, the notation of the unmarked 3/4 and 9/8 bars in the scherzo requires some study.



It is likely that Coleridge-Taylor’s tutor, **Charles Villiers Stanford** (1852-1924), was also inspired by the Brahms’ quintet, producing his own two Fantasias for clarinet and string quartet in 1921-2. Both are interesting, eminently playable by an amateur ensemble and use the B-flat instrument.

Arthur Somervell (1863-1937) had already written a quintet in 1913 but it was not performed until 1919 and then disappeared, almost without trace. It requires both B-flat and A clarinets and is a very good example of the early 20th century British pastoral tradition, also readily playable. More taxing and more rhapsodic is the quintet by **Herbert Howells** (1892-1983), written in 1919. I



cite from Palmer’s excellent review: *‘the formal scheme of the music is only rhapsodic in that it evolves its own logical structure out of the nature of the two contrasting musical ideas themselves. The work is in one continuous movement, and is pastoral in flavour throughout; it is difficult to imagine a deeper or surer peace than that invoked by the long clarinet appoggiatura in the closing bars.’*⁸

Brahms’ followers on mainland Europe are more numerous than first meets the eye. **Stephan Krehl’s** quintet in A major, Op.19 has been recently reissued and is well crafted but a little uninspiring. The finale is a theme and variations. On the other hand, the **Max Reger**



(1873-1916) work is an outstanding piece and requires long breaths and superb control of volume and subtle changes of tempo. The clarinet part, in A, is, in my opinion, less problematic than a lot of the string writing. Like his famous predecessors Mozart and Brahms, Reger also finishes with a set of variations. The second movement with its

charming viola solo has been used as an encore piece with success. There is a strong Dutch connection with two of the recordings of this work: an historical LP from 1961 features the

Keller Quartet and Rudolf Gall, once principal clarinettist in the Concertgebouw Orkest, and, more recently, a CD with Pierre Woudenberg.



The contribution of **Robert Fuchs** (1847-1927) has been overshadowed by the Brahms and Reger quintets and possibly by the fame of his pupils who included Mahler, Sibelius, Schreker, Wolf and Zemlinsky! Brahms admired his early compositions but was long dead and buried by the time the clarinet quintet Op.102 in E-flat major appeared in 1919. It is a substantial and rewarding piece in four movements and features the B-flat instrument.

Round about the same time at least three other German composers produced substantial quintets in four movements. The piece by **Hans Stieber** (1886-1969) requires some fluent playing in the slow movement but is otherwise very manageable. **Ewald Straesser** (1867-1933) is believed to have written two quintets (F-sharp minor, Op.18 and G major, Op.34) of which I have only seen the latter. I regard this work as musically more interesting and inspired than the Stieber; both require an A clarinet. One of the reference books suggests that **Günter Raphael** (1903-60) also wrote two clarinet quintets in 1924. Again I have found only one and it is an intriguing work, subtitled “Serenade” and with a hint of Reger, Mahler and Hindemith in its four movements. Competent amateurs could tackle this piece.

Paul Hindemith (1895-1963) wrote a quintet in 1923, apparently composing the parts directly for a performance with the Amar quartet (in which he played viola) and Philipp Dreisbach, Mühlfeld’s successor. The work is very demanding, not least for the fact that the clarinettist must be very capable on both the B-flat and E-flat instruments. He revised the piece considerably in 1954 and this is the version that is usually obtainable. It is worth noting that the Dabringhaus und Grimm CD recording is of the original version. For me the work remains unsatisfying and not in the same league as two other works featuring the clarinet, namely the Sonata and the *Kleine Kammermusik*.



An equally difficult venture is the superb 1932 quintet by **Arthur Bliss**, (1891-1975) requiring an A clarinet and nigh-virtuoso abilities from all players. Like many other composers he was inspired by Frederick Thurston. The first movement is a conversational prelude, the second an extended scherzo, the third a rhapsodic romance while the fourth is full of sprightly brilliance and cross-rhythms. The composer provides a very good outline.⁷ Though Thurston inspired the work, it is dedicated to the Dutch-born composer, scientist, linguist, violinist and writer Bernard van Dieren.



Gordon Jacob (1895-1984) was also influenced by Frederick Thurston, a fellow student. He himself had studied under Stanford, Boult and Howells before being invited to write for his colleague and the Griller Quartet. The piece is written for B-flat clarinet and was first performed during the Second

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(The Clarinet Quintet Literature continued from page 10)

World War. As Brymer points out: “it is fluent and well written, as well as easily digested by audiences”³. Mozart’s example of a theme and variations is again found in the last movement.. The third variation hints of the “Shadow March” from the Three Pieces for clarinet and piano by **Armstrong Gibbs** who has also written a short quintet for the clarinetist, Jack Brymer. This work is still regrettably only in manuscript.

Landré’s “Four Miniatures” were dedicated to a certain Herman van Eembergen (on the occasion of his 60th birthday) and the dedicatee’s initials provide the motif for the four short movements which are played without a break. Rather more substantial is **Koetsier’s** four movement work with a rewarding part for the A clarinet. It is well written, is essentially tonal and a rumba-like rhythm creeps into both outer movements. In the finale, a passage in 7/8 will keep all players on their toes and the

clarinetist requires a certain fluency to accomplish the final flourishes. **Tristan Keuris’** quintet was written in 1988 for George Pieterse and the Orlando Quartet. For the premiere in 1989 Keuris wrote that he was not tempted to use harsh colours and thought his quintet to be autumnally coloured. He had always considered the clarinet quintet form to be chamber music of a high caliber (a high specific gravity) and that it was inappropriate to write a divertimento style piece for the combination. As Marianne Broeder wrote: “you must have what it takes to offer something in this genre after all the peaks in the romantic chamber music repertoire. Keuris’ clear, finely nuanced and coloured work with its balanced instrumentation and tangible expression just proves that he does”⁹.

The eminent clarinetist Eduard Brunner is the inspiration behind, and the dedicatee of, **Jean Françaix’s** lighthearted showpiece in four movements, some of which are linked. His elegant writing is clearly discernible and the characteristic French fluency is needed both for finger speed and tonguing. The tremolos across the break in the introduction are nigh on impossible to perform convincingly but the rest is within reach. The slow movement requires some careful thought about the mathematical relationships between the slow 2 and 3 beat patterns; the ending is whimsical.

Far from lightweight are some quintets from North America. **Ezra Laderman** (1924-), a prolific composer in many genres, wrote a 23-minute work in four movements which was premiered in 1987 but only published in 1993. An examination of the score (thoughtfully included by the publisher) suggests the piece is technically demanding and rhythmically

complex for all players. I have not yet been able to trace a recording. On the face of it, **Bruce Adolphe’s** intriguing quintet, whose three movements are entitled *Aria*, *Meditation* and *Dance*, seems more manageable. The parts would have fewer lines if he were to choose crotchets rather than quavers as the basis of the metric

markings which in themselves are already reminiscent of Stravinsky’s shock tactics. **John Corigliano** (1938-) adapted the second movement of his clarinet concerto (written in 1977) for clarinet and string quartet. The original was conceived as an *in memoriam* for his father and this isolated movement carries the title *Elegy*

(Continued on page 12)



The Nazi oppression before World War II had its repercussions on several composers of clarinet quintets. **Günther Raphael**, mentioned above, fled to Sweden; the Austrian **Hans Gal** (1890-1987) was invited by Donald Tovey to Edinburgh where he had a second half-century of composing, lecturing and music-making. His quintet, Op. 107, is a work from

this second period but it is a little atavistic as befits this devotee of Brahms. It is in four movements and very approachable, but requires an A clarinet. The German **Ernest Meyer** (1905-88) was helped by his fellow communist sympathizer and composer Alan Bush to escape to England. After the war he returned to Berlin to become professor at the Humboldt University. His quintet was reputedly written in 1944 but not published until 1970. It is more challenging than the Gal quintet, is in three movements of which the last is variations on “Die Gedanken sind frei”, requires an A clarinet and includes—for most contemporary instrumentalists—one impossible (written) low E-flat. A much more accessible piece for the same combination but with a B-flat instrument, is his *Kleine Eröffnungsmusik*; it has three short movements and is clearly designed to introduce beginners to the genre. **Theo Goldberg** (1921-) emigrated from Germany to Canada in 1954 but not before completing his Quintet Op. 7 whose second movement comprises variations in the style of George Shearing. Jazz is an obvious influence in the third (and final) movement of this interesting and manageable piece.



There is also a jazz background to **Benjamin Frankel** (1906-73), a prolific film composer whose own chamber music was influenced by Bartok, Sibelius and Shostakovich. He embraced serialism in the 1950s and his clarinet quintet was commissioned by the BBC, dedicated to Thea King in memory of her late husband Jack Thurston and first performed in 1956 by Gervase de Peyer. I personally find the work extremely dissonant and it takes guts to keep the minor seconds and major sevenths

correct. It is written for the B-flat instrument and a score is available which can be very helpful in understanding the rhythmic complexities. The British contribution to the genre continues with contrasting examples from **Arnold Cooke** (1906-) and **Elizabeth Maconchy** (1907-94). These quintets appeared almost simultaneously in the 1960s. Cooke’s quintet is well written, playable and reveals his Hindemithian background; Maconchy’s owes probably even more to European influences and is taut, and here too, the score is very useful.

The Dutch contribution includes works by **Guillaume Landré** 1905-68), **Jan Koetsier** (1911-) and **Tristan Keuris** (1946-97).



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(The Clarinet Quintet Literature continued from page 11)

though the word *Soliloquy* heads the four string parts. The piece is tricky in that it requires soft and legato playing of the highest order and in the upper reaches of the instrument, coupled with a good sense of pitch. In my view this is worth mastering because it can be very effective.

This review of the quintet repertoire would not be complete without a recommendation or two. For the clarinetists possessing only a B-flat instrument, the following works, in approximately increasing order of difficulty, are worth trying: Meyer (1968), Busoni, Romberg, Krommer, Reicha, Stanford, Raphael, Howells, Goldberg, Jacob, Fuchs, Adolphe, Corigliano, Françaix and Weber. For the A-clarinetists hardly any simple pieces exist, apart from the Somervell, and hence grading is more difficult. Only an approximate idea of difficulty is suggested by the following order: Gal, Reger, Stieber, Coleridge-Taylor, Mozart, Straesser, Brahms, Bliss and Laderman. The above lists are by no means exhaustive as a quick glance at the chapter on *the legacy of Brahms's clarinet music* will reveal⁶. For the more adventurous, quintets by Harrison Birtwhistle, Frank Michael Beyer, Tristan Keuris, Elizabeth Maconchy, Martin Christoph

Redel, Joseph Suder, Egon Wellesz and Isang Yun have been sighted! The last demands such techniques as quarter-tones, glissandi with and without vibrato, and flutter-tonguing at the extremes of the range in pianissimo! Franz Schmidt's name appears in some quintet lists but the instrumentation is for clarinet, string trio and piano whereas David Diamond's quintet calls for 2 violas and 2 cellos. I cannot close this review without mentioning one very felicitous arrangement for clarinet quintet of Dvorak's violin sonatina by Jack Brymer (publisher Emerson).

All in all, there is large repertoire to explore!

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Louise Farrenc's Chamber Music: The Piano Sextet / Quintet *continued from page 3*

sic with exotic combinations. The Sextuor was published shortly after it was composed and, not surprisingly, quickly fell into oblivion. (It was republished by Furore Verlag) Somewhere along the way, it must have been pointed out to her that in its original format the work was unlikely to see the light of day and Farrenc later produced a quintet version for piano and string quartet. Inexplicably, it remained unpublished until 1996 when it too was finally brought out by Furore Verlag. There is a recording of the Sextuor for piano and winds (Carlton CD#30366 00302) currently available. As a cellist, I obviously could not play it in this format, however, I have played the piano quintet. My discussion is based both on hearing the wind version and playing the string version. In three movements, the Sextuor/Quintet opens with an *Allegro* that begins with a ceremonious introduction, reminiscent of Hummel. The catchy main theme in the wind version is entrusted to the clarinet and oboe, which give it a slightly slinky quality that is lost in the string version where the violins and viola produce a more intense effect. One finds this throughout. The wind version is lighter, more airy and more suitable to the florid piano writing with which the work is infused. In addition, several short wonderful episodes given to the horn draw the listeners attention away from the whirling piano part which is in the background. The string version, while of greater warmth and emotion because of the nature of the instruments, on the other hand, does not entirely work because the busy piano part often seems overly intrusive. For example, when the cello plays the horn episodes in the quintet version, the effect is not so striking, nor the sound so penetrating. The result is that the listener is not drawn away from the flying piano part in the same way, and the awareness of it becomes noisome. Again, this is most apparent in the opening movement. For some reason, many of Farrenc's works have this problem but improve markedly as they go along. Here, as the above example illustrates, a sense of restless energy and excitement is created

The image displays two systems of musical notation for Louise Farrenc's Piano Sextet/Quintet. Each system consists of five staves: two for the piano (treble and bass clefs) and three for strings (treble, alto, and bass clefs). The first system is marked with a piano (p) dynamic and includes a measure number '11'. The second system is marked with a measure number '14'. The piano part features intricate, flowing sixteenth-note patterns, while the string parts provide a rhythmic and harmonic accompaniment.

(Continued on page 13)

(Louise Farrenc's Chamber Music continued from page 12)

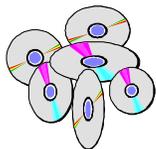
by the piano writing. But the overall effect in the string version is to sap the excitement from the music. The second theme has a dreamy quality to it in the wind version as the piano relaxes. In the quintet version, the strings do not create this same effect. In the following *Andante sostenuto*, the piano is given a rest as the winds (Sextet) and strings (quintet) are allowed to present the slow and stately opening theme (see left). The piano goes on to restate it by itself and then, at last, all join in together. In the wind version, there are lovely solos for the clarinet and oboe which are given to the first violina and viola in the quintet version. As in Farrenc's other slow movements, the piano writing is kept under control, it does not play so many notes as to draw the listener's attention to it. This is a quiet movement, tasteful and very competently executed. The melodic material is charming but rises to no great emotional heights.

The writing in the finale, *Allegro vivace*, is the best of the work. First off, the thematic material is the strongest and most memorable. The piano writing, though unquestionably florid, *does fit in* and in no way dominates the music. Farrenc's feel for the instruments is the surest here. The movement starts off with the piano being given a lengthy passage in which it alone (the others are tacit) presents the exciting main theme as well as the supporting harmony. (see right). One has an immediate sense of apprehension that it is going to be all piano, but once this solo is past, the writing for all five wind instruments turns out to be excellent and exploits their individual timbres to great effect. Unfortunately, these wonderful effects are lost in the string version as the violin, viola and cello, though obviously different in sound, simply do not possess the variety of tonal effects the flute, oboe, clarinet, bassoon and horn do. Nor do they sound so different from each other. The horn episodes which are particularly fine in the Sextuor, when given to the cello or in some instances the viola, fall entirely flat as do many of the passages originally written for the bassoon. Sustained notes in the horn, for example, lose their effect entirely when played by the cello. The feather-light buoyancy created by a wind quintet, which fits so well with the filigree running passages in the piano, simply evaporates when transmitted to the string version. And this fact, more than anything else, leads me to conclude that, although Farrenc did a good job of taking the wind parts and giving the material to the strings, nonetheless, the version for piano and strings is not a success. For one thing, there are too many fine piano quintets which easily eclipse this one on several counts, the most important being a better integration of the piano into the whole. But as a Sextuor for winds, the work is can be placed in the forefront. Not only because there are so few works for this combination—virtually none from this period—but also because the writing for pian'o seems more suitable for this combination. This series will continue in the next issue.



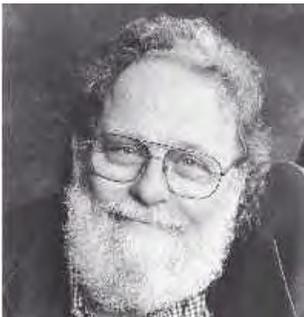
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Diskology: Peter Schickele—2 String Quartets & a Piano Quintet Bohuslav Martinu: The Nonette for Winds and Strings

Peter Schickele (1935-), for many readers, needs no introduction. Although widely known for his comic creation P.D.Q. Bach and for his film scores to such hits as *Fantasia* and *Where the Wild Things Are*, Schickele's wonderful chamber music is virtually unknown. **Centaur CD CR2505**, which presents two of his string quartets along with a piano quintet, goes some way toward remedying this. **String Quartet No.1**, subtitled *American Dreams*, dates from 1983 and was commissioned by the Audubon Quartet, who are the performers here. Schickele, who wrote the jacket notes and who joins the Audubon as pianist in the quintet, writes that there are several kinds of American music to be found in the work, generally transformed or presented from a distance, but which



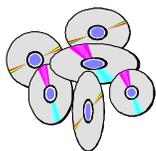
nonetheless give the quartet an unmistakably American feel. Each of the five movements bears a title. Schickele notes that the melodies of the *Opening Diptych*, which makes extensive use of harmonics and pizzicato, sounded Appalachian to him. The unusual second theme is a long striking plucked solo for cello. It is clearly related to the blues. The second movement, *Four Studies*, is inspired by jazz, but also shows the episodic influence of be-bop, fox trot and the blues. *Music at Dawn* presents as its main subject, a birdsong. This is a tip of the hat to the Audubon Quartet (named after the famous ornithologist). The next movement, *Dance Music* borrows from fiddle music of the square dance and from the Navajo Indians, the latter which is turned into a kind of waltz. In the finale, *Closing Diptych*, the themes from the first movement are reintroduced, this time in reverse order. This is an absolutely first rate work which ought to be taken abroad by every touring American string quartet. It is full of gorgeous melodies, easily accessible to audiences without pandering, and does not sound beyond the means of good amateur players. The second quartet on disk, **String Quartet No.5**, subtitled *A Year in the Country*, dates from 1998. Schickele, who mostly resides in New York City, relates that he and his wife were able for the first time in twenty years to spend the better part of a year at their country home in upstate New York. During this time he composed his 5th quartet and gave it the subtitle. Each of the eight movements has a programmatic title. *Spring Dawn* begins the work. The quiet, subdued main theme is repeated in many forms over and over, creating a hypnotic effect. One can imagine lazing on a porch early in the morning staring across some grass as the day gently unfolds. Two short scherzi, entitled *Birds* and *Bugs*, follow. The first scherzo is rather hectic, more reminiscent of some big city rush hour than of birds in the country, its brilliant short trio is not more evocative of things avian. Although the main part of *Bugs* is played entirely pizzicato, it is the brief bowed trio which successfully conjures up insects. A slow elegiac movement, *At John Burroughs' Grave*, follows. The grave of the well-known naturalist is not far from Schickele's home and a favorite place of his to visit for a quiet rest. The lovely music is somber but not funereal. There is a long, lovely solo for the viola. The music, which in part has the quality of a New England church hymn, is a fine memorial. The shortest movement, barely a minute, in length is entitled

Leaves. It begins with a loud, pronounced slow jazzy theme which is not developed but leads immediately to the next movement, *Three Fiddles*. It is definitely fiddle music, mostly restless. Schickele writes that the idea for the music came from all the fine classical, jazz and country violinists who come to a nearby annual music festival. *By the Ashokan*, was inspired by the composer's frequent walks along Ashokan lake, not far from his country home. Here the music is evocative of a lovely stroll, tender and melodious. The finale, *Winter Goodnight*, follows without pause. It is valedictory, quiet, a little mysterious. The dense chordal scoring brings the organ to mind. Though programmatic, the music is by no means "lightweight". Rather we have a mature masterpiece by an extraordinary talent. Highly recommended. The last work on disk is his **Piano Quintet No.1** which dates from 1995-6. The Audubon Quartet wanted a work they could perform with Schickele on tour. Schickele, a good pianist of average ability, writes that (unlike Brahms, Schumann and Dvorak), he made sure he did not write anything that he could not perform in public. An attractive and energetic but very short *Prelude* begins this work of barely 15 minutes duration. It would make a great encore. An *Intermezzo* with two short trios follows. The main section has a subdued almost mystical quality, the first trio is quicker and quite jazzy. The second quicker yet, almost wild. The third movement, *Elegy*, is slow and reflective, a kind of hymn in a blues idiom. The *Finale* begins rather softly before the joyous but rather restless main theme bursts forth. This is developed until the very American-sounding music of *Prelude* is reintroduced as an exciting coda. The Quintet is a very nice work which, for once, has a manageable piano part. A very worthwhile CD.



There is some very interesting chamber music for rather unusual combinations by **Bohuslav Martinu** (1890-1959) on **Timpani CD 1C1060** but most of us are unlikely to ever play it or hear it in concert because of this fact. To wit there is his *Musique de Chamber No.1* for piano, harp, clarinet and string trio followed by *Fantasia* for theremin (a kind of vibraphone) piano, oboe and string quartet as well as his *Les Rondes* for oboe, clarinet, bassoon, trumpet, piano and 2 violins.

They are all great works but space does not allow a review. The only work most of us might either get to hear or play is his *Nonette* for wind quintet, string trio and bass. This is a short three movement work which dates from 1959, the last year of his life. It was commissioned by the Czech Nonet to celebrate their 35th anniversary. The opening *Poco allegro* is full of joy and high spirits and fine melody. But in the beautiful *Andante* which follows, we can hear a definite sadness and a sense of reflection, probably from the knowledge that he was seriously ill with cancer and did not have much longer to live. Though short, the music could have been a fitting memorial. The finale, *Allegretto*, is playful rather than boisterous. It ends softly rather than with a bang. The part-writing is perfect in every way. This is a little masterpiece, entirely tonal, a synthesis of his Czech roots with the music of France, his adopted homeland for more than 17 years.



Johannes Spech: Three String Quartets / Clarinet Quintets by Arthur Somervell & Gordon Jacob / Gaetano Braga: Piano Trio de Salon



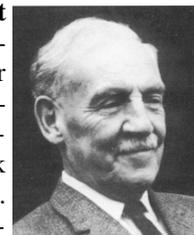
There has, as of late, been a spate of string quartet releases of unknown or long-forgotten composers from the 18th century. Many of these releases, such as a recent one of the quartets of Florian Gassmann, only serve to confirm why these works have been deservedly forgotten. So it was with some skepticism that I approached **Hungaroton CD #31945**, a release of **Three String Quartets, Op. 2** (g minor, E Flat Major & C Major) by one **Johannes Spech** (1767-1836). The Hungarians claim him now and style him Janos. However, he was more or less your typical Austrian, born in Poszony then Hungarian, now Slovak (Bratislava). He studied composition in Vienna with Haydn and then spent most of his time in Buda and Pest, then German enclaves in Austrian Hungary. There he sought out patrons from the Hungarian nobility as had Haydn. The Op. 2 quartets are dedicated to M le Comte François de Koháry. (Ferenc [Franz] Graf von Koháry) They were published in 1803. What a surprise to find, despite the low opus number, very finished and mature works which the equal of Haydn's Opp. 71 and 74 quartets, if not those of Op. 76. All three works are in 4 movements, and follow an *Allegro*, *Andante*, *Menuetto*, *Allegro molto* pattern. His use of all of the voices in the presentation of thematic material is exceptional for the time and superior to that of Haydn. The melodies are fresh and tuneful, never threadbare. The performance on period instruments is quite successful. These works are, in my opinion, a real find. I hope they will soon be republished. Enjoyable listening, recommended.



Arthur Somervell (1863-1937) studied composition with Stanford in England and then with Friedrich Kiel and Woldemar Bargiel in Berlin. The two latter were friends and admirers of Brahms and Somervell's **Clarinet Quintet in G Major**, written in 1913 and recorded on **Helios CD 55110**, though it certainly shows Brahms' influence, is quite original rather than merely imitative. In four movements, the opening *Sostenuto—Allegretto*,

quasi andante, *grazioso*, is absolutely first rate; wonderful tunes for all and wonderfully executed. The clarinet blends in so seamlessly. Next comes a lovely *Intermezzo* infused with a Brahmsian languidity. The middle section is an updated musette. This is followed by a *Lament*, *Adagio non troppo* that begins more as a solemn hymn rather than a dirge. But as the music is developed in variation format, it transforms into a rather quiet and reflective funeral march which is succeeded by a series of striking and exotic episodes. The finale, *Allegro vivace*, begins in a sprightly, celebratory fashion but then slowly calms down and receives a serenade and march-like development. An abrupt and quite short coda brings the work to a close. The excellent clarinet writing must in part be due to the fact that Somervell, though he received no formal training, could play the clarinet quite well. What a find! This is a late romantic masterpiece. Highly recommended.

Also on the same Helios disk is the **Clarinet Quintet in g minor** by **Gordon Jacob** (1895-1984). Though an entire generation younger than Somervell, Jacob also studied with Stanford. Composed in 1942, the work was commissioned by the British clarinetist Frederick (Jack) Thurston and the Griller String Quartet. The principal theme to the lovely first movement, *Tempo Moderato*, is introduced by the clarinet and has what Jacob (who wrote the notes for this recording) describes as an autumnal mood. The second theme apparently was not intended to provide much contrast to this mostly reflective and calm music. An *Allegro con brio* was placed second, Jacob explains, because of the need for "complete contrast." It is a very restless scherzo underpinned by a robust, angular and repetitive rhythmic figure. There is a short wandering trio which though contrasting seems to lack focus. Next comes *Rhapsody: Poco lento*. It begins as a depressed lament with the clarinet wandering high above a dirge in the strings. Jacob notes he was "aiming at expressing the eloquence inherent in this richly evocative medium." The finale, *Allegro vivace*, is a theme and set of five variations. The theme is presented as a slow introduction with a phrase from which the preceding movement ends. The tempo is varies from variation to variation and helps to increase the contrast of each. Perhaps the most striking is the third, a march. Although Jacob eschews atonalism, there is no obvious influence from the past which permeates this work. The music is clearly post romantic, perhaps with a few elements of jazz, but on the whole, it cannot be pigeon-holed. This is an important work, well deserving of concert performance



Gaetano Braga (1829-1907) was a Neapolitan cellist and composer of opera, who above all else was fond of the bel canto style of playing. *The cello must sing* was his credo. No fancy Paganini tricks for him. Today, if remembered at all, it is for his soulful *Angel's Serenade*. The *New Grove* informs us he wrote chamber music but does not say what kind. **Bongiovanni CD #5119**, gives the listener many examples of his credo, mostly in works for cello or violin and piano. Tuneful and operatic in feeling they are. Also on disk is his piano **Trio de Salon**. The jacket notes provide no information (not even tempo markings) about this short, lovely work which appears to be in two movements. It opens in an andantino tempo with a flowery and ornate melody presented first as a series of string solos and then as duets with the piano accompanying, parlor music par excellence. The second movement is a fetching dance-like scherzo. Here the writing is in true chamber music style rather than that of the vocal-solo. The contrasting trio showcases all three parts with the piano playing light, sparkling passages, now solo, now accompaniment. The compositional technique is masterful throughout. The title makes it clear what purpose this work was intended to serve and that it does perfectly. Equally at home on the concert floor of an ocean liner or in the homes of amateurs, this lovely music is well worth hearing.

FEATURED IN THIS ISSUE



Amy Beach



Bohuslav Martinu



Peter Schicke



Arthur Somervell



Gordon Jacob

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV

ON SLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE