

THE
CHAMBER MUSIC
JOURNAL

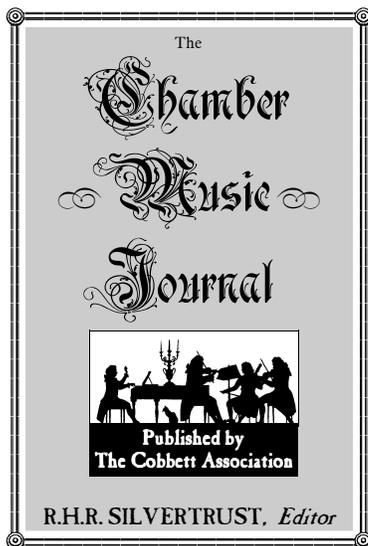
*The Essential Guide
For Players & Listeners
To The Wider World
of Chamber Music*

***Louise Farrenc's Trios
For Winds, Strings & Piano
Boccherini's Cello Quintets
The Russell Diaries:
45 Years of Chamber Music Soirees***

Volume XV No.3

Autumn 2004

ISSN 1535 1726

**Directors**

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

Board of Advisors

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

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

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

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

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



The Sounding Board-Letters to the Editor



Exploring the Repertoire.

Hundreds of interesting but little-known chamber works were listed in the 2002 edition of my book, *Chamber Music Repertoire for Amateur Players* (3d Edition, Distributed by SJ Music). Since then, by listening to BBC Radio broadcasts and recent recordings, I have surveyed hundreds more works, including several premieres; around half of these needed players of professional standard. For those who want to venture into the less well-known repertoire, I have selected the works for 3 to 8 players which in my opinion are the best for amateurs. The first group of eight (relatively "outstanding works") approach the standard of Beethoven's string trios; the rest are slightly less satisfying, for example, rather uneven. Many (in particular the Sculthorpe quartet) need a better than average leader. In most cases judgments have had to be made just by listening, without the score.

I. Eight Outstanding Works

1. Max Reger : Trio for flute, violin & viola Op. 77a (In my opinion the best trio for wind & strings in the whole literature since 1750. (Op. 77b for violin, viola & cello is less impressive)
2. John Carpenter (1876-1951) : String Quartet (1927)
3. Jonathen Dove (contemporary): 'Out of Time' In Memoriam for string quartet
4. Peter Sculthorpe (Australian contemporary): String Quartet No. 6 (1964/5) Published by Faber
5. Hans Gal (1890-1987): Variationen uber ein Wiener Heurigenmelodie Op.9 (1914) for Piano Trio
6. Robert Kahn (1865-1951): Serenade Op.73 (1922) Trio for piano, clarinet & cello
7. Toivo Kuula (1883-1918): Scherzo in f minor (1905) for Piano Quintet
8. Richard Strauss: Metamorphosen for String Septet (2 violins 2 violas 2 cellos & double bass; the usual version is for 23 solo strings). A long sad piece.

II. Other String Quartets

Norbert Bürgmuller (1810-1836): String Quartet No.4 Op. 14 in a minor
Gaetano Donizetti (1797-1848): String Quartet No. 18 in a minor (1836)
Zdenek Fibich (1850-1900) String Qt No.1 in A (1874) and String Qt. No.2 in G Op.8 (1879)
Reynaldo Hahn (1874-1947): String Quartet No. 3 in a minor (1939)
Alan Hovhaness (1911-2000): String Qt. No.3 Childhood Fantasia In New England (1964)
Gustav Jenner (1865-1920): String No. 3 in F (1911)
Adolf Lindblad (1801-1878): String Quartet No. 3
Antonin Reicha (1770-1836): String Quartet No.2 in G, Op. 48
Andreas Romberg (1767-1821): No. 2 Published by Merton Music

III. Other Piano Trios

Judith Bingham: "Chapman's Pool" (1997)
Alexander Borodin (1833-1887): Op. post. in D (1867) Published by Belwin Mills
Julius Chajes (1910-1981) Piano Trio in D
Hans Franke (1882-1971): Piano Trio No. 4 in d minor, Op. 792 & No.5 in D Major, Op. 801
Solomon Jadasohn (1831-1902) Piano Trio No.4, Op.85
Paul Juon (1872-1940) Miniatures, Opp.18 No.3 & 24 No.2, also Suite in C, Op.89 (1932)
Daniel Shalit (b.1940): Divertimento (1972)
Georgi Sviridov (1915-1998) Trio (1945)

IV. Piano Quartets

Renaldo Hahn: Piano Quartet No.3 in G (1946)
Joseph Holbrooke (1878-1958): Op. 21 in g minor
Gustav Jenner: Piano Trio in F

V. Piano Quintets

Elfriede Andrée (1845-1929): Piano Quintet in e minor (1865)
John Carpenter: Quintet (1937)
Margot Wright (1911-2000): Pain Quintet in d minor
Ralph Vaughan Williams (1872-1958): Piano Qnt in c minor (1903 for Pno, Vln, Vla, Vc & Kb)

VI. String Trios

Luigi Boccherini (1743-1805): Op.34 No.1, G.101 for 2 violins and cello
Joseph Haydn: Baryton Trios Nos.43 & 96 (Arranged such that the violin, the viola or the cello can lead)

Harold Haynes
Cambridge, United Kingdom

Thank you for your suggestions. Many of these works have been reviewed in The Journal and readers are directed to their Index to Back Issues of Articles in The Chamber Music Journal. Cobbett Members who would like an up-to-date Index are invited to write us.

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.

Boccherini & the Challenge Of the Cello Quintet

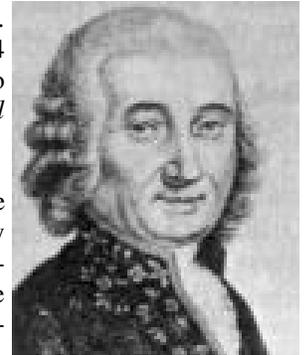
By Ron Erickson

By 1800 Luigi Boccherini's fame had passed with the taste for his style and he died in poverty five years later. His cello quintets were not generally appreciated again until the collected edition of his music by Janet et Cotelle, around 1820. It may be serendipity that a modest resurgence in such quintets occurred in the post-Napoleonic era, beginning with the republications of Boccherini and the popularity of George Onslow (1784-1853), continuing with the 8 quintets of Moscow-based Franz Xaver Gebel (1787-1843, see the March 1998 and Summer 2002 issues of *The Chamber Music Journal*) which were published at the end of his life, Schubert's of 1828, and Cherubini's of 1837. Further on, Cobbett's *Cyclopaedia* cites three quintets by the Chopin student Ignaz Felix Dobrzynski (1807-1867, mentioned in the Autumn 2003 issue of the *Journal*). Of works not discussed in the first part of this article, my list rounds out with Borodin (discussed in the Autumn 1999 issue of the *Journal*) and Ethel Smyth, whose Leipzig-

period Op.1 quintet (*Journal*, Dec. 1994) was published by Peters in 1884 (also as *Suite for Strings* and for piano 4-hands). The Summer 2000 *Journal* includes a list from Merton Music.

I became better acquainted with the quintets of Boccherini at the lovely post-Deco Berkeley hills home of Mildred and the late Dick Been, who were long appreciated not only for their exceptional hospitality and warm personalities but also for Dick's stewardship of the Janet et Cotelle edition, of which the first sixteen volumes include 93 cello quintets.

Of the composer's astounding output, there are about 125 cello



(Continued on page 11)

Louise Farrenc's Trios for Winds, Strings & Piano

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, her nonet for winds and strings, Op.38, and her sextet for piano and winds, Op.40—Editor)



As I noted in my article on Louise Farrenc's piano trios (Vol.XIV No.4, Winter 2003), there is some confusion as to how many she composed. If by piano trios one means those works originally conceived for violin, cello and piano, then we can say Farrenc wrote two: Opp.33 and 34. However, her last two pieces of chamber music were also issued by her for this combination although they were not originally conceived for it. The first of these works is her **Trio in E Flat Major, Op.44 for Bb Clarinet, Violoncello and Piano**. It appeared after a gap of more than ten years during which she composed no chamber music. Published in 1861 for the unusual

combination of cello, clarinet and piano, the trio was dedicated to Adolphe Leroy, an important French clarinetist who, like Farrenc, taught at the Paris Conservatory. Again, we find Farrenc attracted to what was, at least at the time, an exotic combination, something very much to the French taste back then. The work was published by her husband's firm, Editions Farrenc and, upon his suggestion, it appeared with an alternate violin part for the clarinet. No doubt, this was done with a view toward widening sales. The number of works for this combination which appeared before hers can be counted on one hand.

(Continued on page 8)

The Russell Diaries 45 Years of Chamber Music Soirees

By Veronica Jacobs

(Occasionally, we include articles about Cobbetteers and their experiences exploring the wider literature where those experiences capture the mood of Cobbetteering and present information about the works played which readers might find useful. The *Russell Diaries* do both of these things.—Editor)

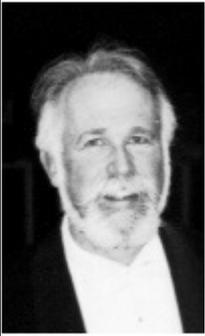
John and Rita Russell lived in a compact, 5 room apartment on West 71st Street between Broadway and West End Avenue. For over forty years, they organized chamber music evenings in their home, providing the essential ingredients for an unforgettable atmosphere which I can only describe as "gemutlich". The players just had to bring their instruments plus their willingness to play whatever was suggested. The stands, lights and (not too comfortable) chairs were already in place, close to the Steinway upright in the living room, and there were 2 sofas, one against the wall and the other under the window that looked out on the street.

(Continued on page 4)

IN THIS ISSUE

Letters to the Editor	2
Boccherini's Cello Quintets	3
The Russell Diaries	3
Farrenc's Trios for Winds, Strings & Piano	3
At the Double Bar	4
A New Quartet by Stenhammar is Published	10
New Recordings	10
Diskology: E. Franck, Brandl, Giardini, Juon <i>et.al.</i>	14

:| At The Doublebar



I hope that readers will enjoy Veronica Jacobs article about the chamber music evenings of John and Rita Russell. I know I did and, while doing so, felt a little bit envious that they were able to find like-minded and adventurous souls with which to play for so long a period of time.

My own experiences have been filled, all too often, by longish bouts with players who refuse to “go beyond Beethoven and Brahms.” Such players take the position that if they have never heard of the composer, the music can’t be any good. Or perhaps, they may have played one work by a lesser-known composer and, based on such scanty evidence, have drawn sweeping and false generalizations. A good example of this is the Boccherini cello quintets which Ron Erickson writes about in this issue. I have played the famous cello quintets and must admit that I was of the opinion that Boccherini’s standard *modus operandi* was to give the first cello a virtuoso part beyond the average player’s ability to sight read while writing a very easy and boring the second cello part. As you will learn in Ron’s excellent article, nothing could be further from the truth.

Harold Haynes (author of the useful *Chamber Music Repertoire for Amateur Players* distributed by SJ Music of Cambridge, UK) has worked hard to dispel the myth that “if the composer’s not known or not famous, it can’t be any good.” He was kind enough to send an excellent letter, which we were pleased to reprint in its entirety (see: *The Sound Post* on page 2) about his explorations of the wider chamber music literature. He presents a list of over 30 works he considers to be well worth discovering and eminently suitable for amateurs as well as professionals.

The last of our series of articles on the complete chamber music of Louise Farrenc appears in this issue of *The Journal*. The opportunity to write about Mme Farrenc’s fine chamber music provided me with the delightful opportunity to reacquaint myself with these wonderful works, many of which are in print.—Ray Silvertrust, Editor

The Russell Diaries

(Continued from page 3)

On the coffee table was a small bowl of candy which would be offered to players and guests on arrival. On the opposite wall was a long bookcase full of books in English and German, mostly about music and musicians. All around there were portraits of composers or musical scenes framed by Johnny himself. Instruments were placed in the bedroom until everyone had arrived, when it would be time to unpack. To avoid anxiety, punctuality was of the utmost importance. Two to three hours of intense music making would be followed by a delicious repast in the dining room. There was stimulating conversation and laughter, while consuming cold cuts or cocktail frankfurters, cheeses, including Rita’s famous Liptauer, potato salad, special cookies or cake and always enough cold beer, followed by strong coffee. There was no awareness of cholesterol control in those days.

The Russells, a childless couple, first met in New York, during the Second World War, after being forced to escape from Nazi persecution. He had been an important antiques restorer in Vienna and continued his business in the U.S., having anglicized his original name. Rita, who came from Nurnberg, was very pretty, with sparkling eyes and a ready smile. Competent, generous and good-humored, she was a wonderful wife for Johnny, who had some strong opinions, especially against compositions written after 1950. They shared a passion for music, attending concerts and operas, playing piano duets, singing, and collecting a large library. They had numerous friends including eminent musicologists, and the diaries describing chamber music in their home name professional musicians playing along with semi-professionals and amateurs. The important element was what Mozart called *prima vista*—being able to sight read and not get lost too often! Perfection was not sought since performance was not the goal. Arrogance was not tolerated—the music came first.

We acquired the lists of players and works in 1994, meticulously recorded in 8 small volumes, because my husband Bert was literary executor for the Russells. At the front of the first one is a musical quotation from *The Creation* by Haydn, the Chaos. And then follows: “*In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep*”-----Then a gap on the page followed by “*And God said: Let there be light and there was*----- (next page) *1944–Light* (underlined) *and sometimes* (sic) *our chamber music began*” The entry for 1945 is: Haydn Op.64 No.6, Rimsky--Korsakov (movement from B--L--A--F Quartet comprising movements from different Russian composers) and Beethoven Op.18 No.4. No names of players until November 1945 when we meet Theodr. N. Bera (cello), Armand Pushman,(viola) Anahid Ajemian and a fourth indecipherable name. They played Haydn, Dvorak’s E Flat major (Op.51) and Beethoven. Until the end of 1945, programs continue with standard fare except perhaps for the Cesar Franck Quartet, *La Oracion del Torero* by Turina and a quartet by Boccherini.

Helen Rice, the founder of the Amateur Chamber Music Players, makes her first appearance in January 1946. One joyous occasion, February 1, 1946, had an unusual comment: “*all players in excellent shape and spirit!*” This program included Reger Op.121. Tucked between pages for 1947, we find a favorable review of a recital given by Anahid Ajemian, a newspaper article about Florence Zamora, violinist--dancer (“---when a gypsy makes his violin cry-----also very fetching with castanets”) and a program for a violin recital by Edmund Weingart. They had each participated in chamber music at the Russells.

The second volume records regular weekly meetings, usually with an audience of two or more. Dittersdorf, Magnard, Taneiev and Humperdinck join the lists of composers as well as Hindemith, Shostakovich, Prokofiev and Bartok (the latter has the comment “we tried it!”). On August 5, 1949, Haydn Op.50 No.2 (first time) gets a rating of “++” as does Spohr Op.4 No. 2. On December 2, 1949, there is the signature of a new participant, Mariana Lowell Barzun (violin and viola). Born into a so-called Boston Brahmin family, she had been on the music faculty of Bennington College, before mar-

(Continued on page 5)

(Continued from page 4)

rying Jacques Barzun, erudite scholar and author of many books including a two-volume biography of Berlioz. They lived in an apartment on Fifth Avenue and her introduction to the Russells was due to a last-minute cancellation by the second violinist and a hasty alphabetical search through the A.C.M.P. Directory. There began a long association which lasted until her death in 1979. A week later the entries show they played the Beethoven Septet, Schubert Octet and Dvorak Serenade Op.22—a rare departure from the usual routine of quartets. On March 3, 1950, Orrea Pernel, an English violinist who was teaching at Bennington, was there. They played Mozart Divertimenti, including *A Musical Joke*, and the Beethoven Sextet—described as “*Most beautiful evening*”.

On April 14th, Mrs. MacGregor and Mrs. Barzun are there for string trios, along with Jacques Barzun in the audience. (Ruth Macgregor, cellist, Helen Rice's close friend, was one of the founders of Greenwood Music Camp and New York's School for Strings) A week later Mrs. Barzun at last becomes *Marianna*, a spelling mistake she often had to correct. The Barzuns were both present on April 30th, when an apparently firm favorite, Spohr Op.4 No.2 was played in addition to *four* other quartets, including one of Mozart's “Milanese” quartets composed in 1773. Two cello quintet evenings included works of Boccherini and Goldmark in addition to Schubert.

Later in 1950, we find Meyer Katz (violin), Mariana Barzun, Armand Pushman (viola) and Theodor (“*Tudor*”) Bera attending regularly. On March 28, 1952 “*To the Russells (sic) with thanks for an enjoyable evening of chamber music*” signed Eugene Istomin, who played the Dvorak piano quintet, and one movement from Brahms’ Op.34 and the Brahms A major (Op.26) piano quartet. Entries which follow include composers heard less often: Krommer, Pichl, Gyrowetz, Franz Ries, Hummel, Brevall—all respected contemporaries of Beethoven. On December 19, 1952 we find “*Christmas Festival and a great evening of music*” which consisted of Bach’s Brandenburg No.3, Telemann’s *Polish Concerto*, Mendelssohn’s Octet, Vivaldi’s Concerto for Four Violins and Spohr First Double Quartet, Op.65.

Walter Liebling (violin and viola) then joins the ranks of regulars. To describe him as semiprofessional would be insufficient because he was also an amateur in the best sense of the word. His knowledge and appreciation of music was astonishing. He was excessively modest and notoriously absentminded. One day he left his violin in a telephone booth, fortunately it was returned. He escaped from Berlin after the war began, having believed that being in the orchestra organized for Jewish musicians by Goebbels would keep him from harm. He lived into his 90’s, only failing eyesight prevented him from playing chamber music to the end.

There are seldom comments or criticisms, but on March 6, 1953, after a program of Haydn and Mozart: “*A very sad evening*” this was because a visiting violinist, whose playing left a lot to be desired, had ranked herself in the ACMP directory as a top player. But this was offset by “*a great evening*” on May 1, 1953, when Paul Doktor, one of the finest violists of the 20th century visited. A huge program, longest program, ensued with quintets of Boccherini, Bruckner, Brahms, and Mozart followed by Locatelli’s Concerto for Viola and Strings (in manuscript) which is awarded

“+++”. They finished with Andante by Tartini.

Volume IV covers from June 1953 to June 1956. The programs and the cast of players are varied and there are many “great evenings.” Between June and September 1955 there is no chamber music because “*We had a wonderful time in Europe*”—the first return trip since coming to New York. (During the early sixties they visited Dr. Franz Strauss, son of Richard Strauss, at the family villa in Garmisch, near Munich and I want to emphasize that unlike some present-day musicologists, they never showed rancor or resentment towards the composer, in fact quite the opposite.) On February 17, 1956 the violinist Charles Treger (who was a founder member of the Lincoln Center Chamber Music Society ten years later) is given “!!!” and “+++” and four “standard” quartets were played.

On September 6, 1957 in Volume V, the signature of Dr. Bertrand Jacobs, who was to become my husband ten years later, appears. Listed, in addition to Haydn and Mozart, is a quartet by Zdenko Fibich. This first visit to the Russells surely whetted Bert’s appetite for playing less well known works as well as masterpieces. He must have enjoyed his next visit in November, because it included Spohr’s double quartet Op.65. Looking through Volume VI, I am amazed and amused to see that Bert, who is a frequent guest violinist is still called Dr. Jacobs until March 1959. The same formality was shown to Dr. Paul Moss (cello) and his wife, Gail (Paul was their dentist). On April 25, 1959, they celebrated the 200th anniversary of the death of Georg Friedrich Handel. There were ten guests and eleven “participating players”, not to mention the Russells. Julius Baker, principal flute of the New York Philharmonic, who lived in the same building, plus soprano Inge Borg-Thumann and a harpsichordist, joined the regulars. So many people in their living room must have been a tight squeeze but there is the underlined comment “*we will not forget a great evening*”.

There is a gradual retirement of the original players. Tudor Bera, who hosted many chamber music evenings himself in his small 2 room apartment (filled with paintings—he was an art dealer), subsequently joked that there was too much Mozart but I suspect there was a personality clash with Johnny, who after all had the extensive library and suggested the programs. On June 5, 1960, is the entry Edgar Ortenburg. He had been 2nd violinist of the Budapest Quartet from 1943 to 1949. Edgar’s serious approach to music was offset by his lighthearted banter. He became something of a mentor to my husband and remained a close friend until his death at the age of 95. Unfortunately, he stopped playing in 1967, which was the year I came to the U.S., so I played quartets only once with him. The cellist on that occasion was his friend from his Berlin days during the 1920’s—Stefan Auber, who had been principal cellist of the Pittsburgh Symphony Orchestra under Fritz Reiner and had also played with the Kolisch Quartet. I remember that Edgar advised me not to be afraid of playing with Stefan because he was really “*a sheep in wolf’s clothing*”. I was to discover that Stefan’s gruff exterior belied the extreme sensitivity of his playing and he kindly enabled me to join Local 802 of the Musician’s Union without an audition. I also remember that he held a cigar from his mouth, with an ashtray nearby, while playing—those days are gone forever! Another characteristic was to discourage discussion about the music, tempi etc. We just played

(Continued on page 6)

(Continued from page 5)

and let it speak for itself. Veronica Jochum, pianist and daughter of the conductor, Eugen Jochum was there on an evening in June and played the Schumann 3rd Piano Trio—a momentous event, not only because they were celebrating Schumann's 150th anniversary but also because very special and lasting friendships were formed. The last entry for 1960, December 30, lists Haydn's Op.71 No.1, Beethoven Op.127 and the 2 Mozarts with important cello parts played by Stefan Auber. Edgar Ortenberg was leading, with Bert Jacobs and Walter Liebling on violin and viola respectively. "*Gorgeous Evening*" and "*Happy New Year*". Incidentally, Stefan enjoyed playing works by lesser-known composers such as Joachim Raff or Robert Volkmann and did not do any teaching, whereas Edgar was a dedicated teacher, coached quartet groups and attended concerts of music that was so familiar to him, well into his nineties.

Looking through Volume VII, I begin to feel a little strange. There are names of players closer to my generation that I came to know well so that I not only have some nostalgia but also a sudden sense of invading privacy. However there is the name of someone I never met but who is well-known—perhaps due to his tender years (nearly fifteen), just "Pinky" is entered for May 26, 1962, when 2 Haydns, one Beethoven and 2 Mozart quartets were played. Then in March 1965, there is Pinchas Zukerman's signature after a strenuous program of Haydn, Beethoven Arriaga, Dvorak, Verdi and Smetana. Phew! Bert, who played that night, remembers driving him home (in those days it was easier to have a car in Manhattan) and hearing him describe admiringly fellow student Itzhak Perlman. He came to play a third time, with Sergiu Luca—this was a "*disappointing evening!*" My guess is that these two "hot shot" violinists may have been too overwhelming for the other players—also there was a considerable generation gap. A new cellist appears in 1961; she is Jean Swain—to become much loved and appreciated for her musical versatility and good humor. She had been a member of an all-girls vocal quartet called the Hi-Los, which had been quite successful on radio and early TV. (She and her sister actually had a comeback, doing some touring with 2 others during the 1980's—we heard them perform their skilful arrangements of once-- popular songs at Don't Tell Mama, the cabaret on West 46th Street) On December 22, 1963 Beethoven's Cavatina was played, in Memory of John F. Kennedy. On May 15, 1964, Bert is listed as first violinist, with Dr. Lilienfeld, (who soon becomes Al), close friend and fellow psychiatrist as second. I must mention Sylvia, Al's wife, because she, unlike some non-playing wives, she was very supportive, always being there to listen, make intelligent comments and join in the general fun.

Speaking of wives, it is time for me to come into the picture---my name (spelt Veromka) appears, bracketed with Bert's, on December 2, 1967. We had been married on November 9, and not long after I was taken to meet what seemed like his second family and then he told me that we would often go to play at the Russells on Friday nights. I have to confess that it took me a while to appreciate this situation and I wonder whether, in spite of their warmth and eagerness to include me, they had doubts as to how well I would fit into their circle. In fact, years later Bert told me that there was some criticism "*she is a typical orchestral player*" which I had been in fact for more than ten years, in England. At first, I found it hard to adjust to this different way of music-

making. I missed the discipline of rehearsing for performances, the jokes in the viola section (*not* viola jokes); also I failed to appreciate Johnny's occasional gestures of conducting while we played. But I could not overlook the enthusiasm, the vast knowledge of the chamber music literature and last but not least, Rita's little dinner bell which announced supper after a hard night's work.

On January 30, 1970, I played the piano part of the Elgar Quintet—there is no comment, possibly owing to the German notion that there have been no great English composers since Purcell. Actually the diary had changed—whereas there used to be one event to a page, now there are two or three programs listed and the dates are less frequent. There was always a special gathering close to the New Year when we would bring presents to be opened at the dining room table after we had played for our supper. On December 30, 1970, we celebrated the 200th anniversary of Beethoven's birth, with the viola quintet Op.29 and 2 sextets—string arrangements of the Pastoral Symphony and Op. 81b, originally with 2 horns.

Now for the last volume, which, like the piano piece by Beethoven, should be called Happy and Sad. The first sign of change is that it is mistakenly called Volume VII instead of VIII. The handwriting is larger, there are no more comments except for year end greetings and the book is only half-filled. However in 1971 there were many explorations and discoveries; works by Pleyel (Sextet), Salieri (*Scherzi Instrumentale* which gets "++++", a Stamitz which gets "++", and Taneiev. In December of 1971, we played viola quintets by Albrechtsberger, Michael Haydn, Dvorak, Mozart and Taneiev. Since I came on the scene as a violist, I was extremely fortunate to be introduced to quintets other than those by Mozart, much as I love him. In 1972 our daughter was born and we were not able to attend as regularly as we would have liked. Bert sometimes went without me. We had many invitations to play away from home which meant finding babysitters for those evenings. *Music at the Russells* between 1973 and 1976 took place about fourteen times a year, partly because of the long summer breaks between June and October. Also there are fewer guests and no comments except for one "*terrible evening*" (we were not involved!).

Nicholas Cunningham, cellist and Board member of the A.C.M.P. and Cobbett Association, has his own rating system founded on the Apgar scale for newborn babies. After we have played an unfamiliar work he will reach into his shirt pocket to pull out a card and write down our assessment of each movement graded from 1-10. John Russell's method was less precise and reflected just his opinion. If I had read these diaries sooner, I would have been interested to replay certain works in order to make a comparison.

In 1976 there is a reappearance of violinist Meyer Katz who had not been on the scene since the 1950's. Was he abroad during the intervening years? His name is listed on three occasions, close in succession, then he disappeared again.

In 1977, there is no playing until April and no explanation for this unprecedented gap. December 30, 1977 listed works by our then current favorite composers which the Russells accepted with enthusiasm. I played the piano part of Vitezslav Novak's quintet,

(Continued on page 7)

then we introduced them to the string sextet by Frank Bridge, and the Onslow Quintet op.44. All received “+++”. Korngold’s Intermezzo from Sextet Op. 10 was also on the menu. This may have been overdoing the rarities because in 1978 there are just a dozen evenings with standard fare, except for Serenade by Sokoloff. In May 1978 Mariana Baraun played there for the last time---she was to die of lung cancer the following year, at the age of 74. She once told me that playing chamber music at the Russells had enhanced her life tremendously and certainly if I were to count the times she was there I think she would outnumber everyone except, perhaps, for Walter Liebling There was a memorial concert for her at Helen Rice’s spacious duplex apartment where Bert and I played Bach’s Fifth Brandenburg Concerto with Carleton Sprague Smith, flute, whose name I don’t see in the diaries. On a date (not entered) in March, the month that Mariana died, Helen Rice and Ruth McGregor, two of her closest friends, came to play quartets at the Russells and we apparently got through one movement of Fritz Kreisler’s delightful quartet, in addition to Haydn and Beethoven. On the same page is the ominous word “Sickness!” and there was no playing until October of 1979, when Jacques Barzun was invited to listen to Haydn. Richter, Beethoven and Hummel.

The actual day of the first meeting in 1980 is not recorded but the works are: “Peter Winter quartet Op.6 No.2, Frank Bridge piano quintet and Spohr string quintet Op.33 No.2—this was awarded “++++”. On April 26, 1980, we brought another passionate collector whose library would have “boggled the mind” of John Russell. The diary simply notes “Dr. Jim Whitby Canada” The next date is November 1, 1980 when we played with Florence Zamora (remember the violinist—dancer with castenets back in 1947).

The three evenings of 1980 are followed by five in 1981. We were present for three of them, including the last Christmas party on December 19 when we played two string trios by Boccherini, one by Schubert—and then the following string sextets: Beethoven op.81a, Pleyel, Brahms No.2, Richard Strauss’ from “Capriccio” and Dvorak. What a Grand Finale! The words Merry Xmas were underlined. However there was to be no Happy New Year in 1982 because Johnny, unknown to us, was very ill. Just two chamber music evenings are recorded and we were present at

the last one which happened to be their 40th wedding anniversary. The program included Haydn Op.74 No.3 (*The Rider*), Dvorak Op.80, Spohr Op.141 and Mozart’s Hunt Quartet K.458. There are two more dates, in Rita’s handwriting--4 November 1985 and 25 October 1986, the first recording Johnny’s death and the second the death of Stefan Auber.

Rita made a brave attempt to carry on. She relied on Bert to choose the programs and provide some of the musicians. We were not good at recording the dates for her and actually it was easier for us to invite her to our evenings. I tried very hard to emulate her style but of course that was impossible. The tradition from the “Old World” upheld by the Russells and others in New York City is, like the word “gemutlichkeit” virtually untranslatable. Nowadays there are many factors that have changed the atmosphere and I hardly need to describe them. Radio, TV, CDs, DVDs and iPods provide easy listening. The technical level of playing has improved due to the prevalence of coaching for amateurs, whereas people merely used to gain from playing with others more experienced than themselves.

We were fortunate to acquire some of the music mentioned above, adding it to Bert’s even more extensive collection so we have an endless supply of works never heard in concert halls. It is thrilling to read from old editions (The advent of copying machines and computers has made it possible for more people to acquire out of print music from libraries although this has already caused a problem for music publishers and distributors. I wonder if a digital music stand with an illuminated screen will be the way

of the future.) Over the years we have enlisted players to join us in reading these works rather than inviting people who only want to show their mettle with a well-known piece. We have reached a stage of realizing that we can never “get through” everything, however often we play, which is somewhat depressing. However the thought of leaving our library to an institution that will truly appreciate these treasures after our demise, gives us the hope that future chamber musicians can taste the pleasures that we have enjoyed. Sadly, few people are left who remember the Russells and I realize it was important to me to write this article expressing our debt of gratitude for so many happy memories.

©2004 Veronica Jacobs
&
The Cobbett Association

NOW AVAILABLE
WORLD PREMIERE

ALBERTO NEPOMUCENO
STRING QUARTET NO.3
“BRASILIERO”

PAUL WRANITZKY
STRING QUARTET OP.23 NO.5
“KING OF PRUSSIA”
EDITED BY
LOREN SILVERTRUST

EDITION SILVERTRUST
601 TIMBER TRAIL
RIVERWOODS, IL 60015 / USA
☎: 847-374-0111
E-MAIL: EDITNSILVERTRUST@CS.COM

EDITION
SILVERTRUST

Louise Farrenc's Trios for Piano, Winds and Strings *(continued from page 3)*

The trio is in four movements and opens with a short dignified introduction *Andante*. The first subject of the main movement, *Allegro moderato*, is a lovely melody in the clarinet which recalls Carl Maria von Weber. (see below)

20
dolce

27
cresc. **11** *f*

The interweaving of the thematic material is very skillfully handled and the writing for clarinet and cello is perfect. The piano, as is typical in most Farrenc first movements, is given a somewhat florid but glittering part. The

long series of triplet passages must be played lightly and with grace to avoid ruining the effect of the long-lined melodies in the other voices. The second theme, (see below) introduced by the cello, is somewhat finer than the first and more representative of mid-19th

century romanticism. Many of Farrenc's fine chamber works are somewhat marred by first movements in which the piano runs wild and overwhelms the other parts, not so here when played correctly.

In the *Adagio*, first the cello and then the clarinet

Adagio
dolce

are given complete control of the thematic material of the first subject (see above). It has a Beethovenian formality and feel to it and it is quite possible that Beethoven's Op.11 may have served as her model. In the middle section, the clarinet gives forth the slinky

second theme, clearly related to the first, but in the minor. This is a quiet movement, lovely and languid, though devoid of drama.

Minuetto
Allegro

f
f
Allegro
f

Next comes a *Minuetto, Allegro*. The clarinet is given the lion's share of the thematic material, which again recalls the writing of Weber. (see left) Clearly more a sparkling scherzo than a stately minuet, the writing is tuneful and well-suited for the clarinet. The thematic material of the trio, however, while it provides good contrast, is not particularly memorable.

mf
mf
mf

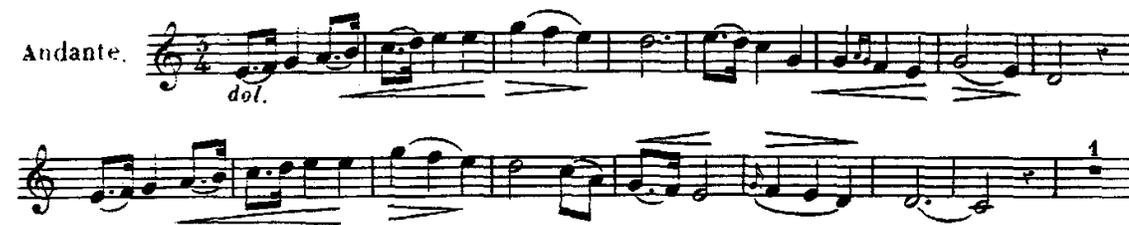
In the finale, *Allegro*, the entire first theme and its restatement are like a little clarinet concerto by Weber. While the piano joins in, the cello is almost missing. This is rather a surprise and a bit of a disappointment after such fine balanced writing in the first two movements. Breitkopf & Härtel have reprinted the Musica Rara edition but without the violin part. It was recorded on Ambache CD #6004.

16
cresc. *tr.* **1.** **2.**
cresc. *tr.* **1.** **2.**
cresc. *tr.* **1.** **2.**

Louise Farrenc's last chamber work is her **Trio in e minor, Op. 45 for Flute, Cello and Piano**. Once again, it was a combination for which there were few precedents, the most well-known being Weber's Op.63. Farrenc finished the Op.45 shortly after completing her trio for clarinet, cello and piano. It was originally published by Alphonse Leduc in 1862 and dedicated to another of her contemporaries who became a professor at the Paris Conservatory, the flute virtuoso Louis Dorus. Hildegard Publishing reprinted the Leduc edition complete with alternate violin part in 1998. There are at least two recordings available. This trio is also in four movements. It opens with a short *Allegro deciso* fanfare unrelated to what comes next, a *Piu moderato ed espressivo*. The attractive and dramatic opening theme is given forth by the flute and cello. (see left) As usual, the development involves long, florid passages in the piano, but these do not any way mar the music. The second theme, somewhat more relaxed, is closely related to the first. Here the part-writing is good and takes advantage of each instrument's strong qualities.



The attractive and dramatic opening theme is given forth by the flute and cello. (see left) As usual, the development involves long, florid passages in the piano, but these do not any way mar the music. The second theme, somewhat more relaxed, is closely related to the first. Here the part-writing is good and takes advantage of each instrument's strong qualities.



The main subject (left) of the second movement, *Andante*, is a romantic almost too sweet vocal melody entrusted to the flute. Taking a page out of Onslow's book

(another contemporary and friend teaching at the Conservatory), Farrenc includes a dramatic and turbulent middle second section, a storm interlude. It is found entirely in the thundering bass of the cello part. (right) After calm is restored the main subject is repeated followed by a solo restatement of the second theme by the cello. From here on out, the thematic material is shared by all of the parts equally.



A restless *Scherzo vivace* comes next. This is brilliantly conceived and executed. The flute and piano are given running passages which must be lightly played while the cello hangs in the back-

ground with sustained notes, which nonetheless perform an important atmospheric function. In the trio, it is the cello which first gives the melody high in its tenor register. This a first rate movement, memorable and highly effective.

In the superb *Presto* finale, the flute and the left hand of the piano take the breathless, running theme (see left) in turns and then together while the cello is mostly saved for the longer-lined parts, including the wonderful second theme which is full of pathos. I would say that this trio, if not a masterwork, is at the very least absolutely first rate all the way through. It surely belongs in the concert hall and will also be enjoyed by amateurs. As an aside, satisfying as the version with flute is, I think the substitution of the violin makes the work even more effective.



A New String Quartet by Wilhelm Stenhammar is Published

By Krister Persson (Assisted by Theo Wyatt)

Towards the end of the 1890s Wilhelm Stenhammar wrote a string quartet in f minor. Certainly he was inspired by the collaboration with the Aulin Quartet, Sweden's most distinguished string ensemble at that time. The quartet was probably composed in the autumn of 1897 and the first performance took place on 21st February 1898.¹ The musicians were the Aulin String Quartet, Tor Aulin, Edvin Sjöberg, Christian Sandqvist and Berndt Carlsson². One month later, March 17, the ensemble appeared at a meeting of the Mazer String Quartet Society.³ On that occasion the composer joined the quartet, playing the Piano Quintet in f minor by Johannes Brahms.

Later on the composer apparently felt dissatisfied with his quartet and decided not to publish it. A letter exists in which Stenhammar refers to the piece as "my quartet No. 3 with the poor finale". In the meticulously maintained journals of the Mazer Society one can read that the f minor quartet was performed at least twice more: April 24, 1903 and March 9, 1906, but there is no mention of a performance since then, either by the Aulin ensemble or anybody else.⁴ Stenhammar may not have felt entirely negative about this music. The very first motif of the 1st movement is re-used in another form in his last string quartet (No.6, D minor, Op. 35). Although this latter has an entirely different texture one can easily recognize the reappearance of the motif. This example may be the most obvious, but there is other music by Stenhammar that shows a great deal of similarity with the f minor quartet. It definitely is a logical result of a composer's effort to master the string quartet medium. (*This quartet has been published and is available from Merton Music—ed.*)

Sources

There is a fascinating trilogy by Bo Wallner, "Wilhelm Stenhammar och hans tid" describing musical life in the Swedish capital at the turn of the last century. The first book of the trilogy mentions the f minor quartet in its description of activities of the Aulin Quartet, and it was this mention that prompted the production of this edition. Investigation showed that the Music Library of Sweden owned a copy of the score. There was also a transcription for piano four hands by the Swedish composer Leif G. Bratt⁵ extending over the first movement and the initial bars of the second movement. There is an interesting detail: On a separate sheet of music there is an alternative version of eleven bars (bars 64-74) of the first movement. The alternative version (ten bars 64-73) is printed at the end of the movement. In the Music Library of Sweden there is also an autograph in lead pencil, of an attempt to write a new finale. It is some 90 bars of music and extends over two pages. The date of the first page is July 9 1904. On the first page there is also a plan for the whole quartet: "Quartett—1. Allegro con brio, f minor, 2. Adagio, A major, 3. Scherzo, Presto, F major, 4. Attempt at Finale in F minor" Above the note system there is "Allegro" written. It is interesting that in this plan a Scherzo, Presto in F major replaces the existing third movement Allegro giocoso in C major. Were there plans to make a revision of the quartet as a whole? It is impossible to tell today.

Editorial decisions

The score contains a detailed commentary on editorial decisions.

1. On the occasion Stenhammar took part in a performance with Swedish music of Emil Sjögren and Franz Berwald. In May there was a performance in Copenhagen. Bo Wallner: "Wilhelm Stenhammar och hans tid", part 1 of 3, p 499.
2. Bo Wallner: "Wilhelm Stenhammar och hans tid", part 1 of 3, p 445.
3. The Mazer Quartet Society was formed in 1849 as a result of a generous donation by the silk merchant and devoted chamber musician Johan Mazer. The society has ever since been playing chamber music with each other, for each other. Nowadays the society counts professionals and amateurs among its 400 members.
4. Following a conversation with Gert Crafoord, member of the Mazer Quartet Society, violinist and former member of the Kyndel Quartet the editor contacted the Swedish Broadcasting Corporation, who revealed that the music had been broadcast three times in the 1960s. Thus there exists a recording of the piece.
5. Nephew of the composer's wife, Helga Westerberg.



New Recordings



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

String Quartets

Frank BRIDGE (1879-1941) No.4, Redcliffe 020 / Benjamin BRITTEN (1913-76) *Chacony in g*, Redcliffe 020 / Alan BUSH (1900-95) *Suite of Six*, Redcliffe 020 / Daniel GODFREY (1949-) Nos.2-3 & *Romanza*, Koch Int 7573 / Paul HINDEMITH (1895-1963) Nos. 1-6,m Praga 350 113-14 / Carl LOWE (1796-1869) Op.24 Nos.1 & 2, Muiscaphon 56840 Akira NISHIMURA (1953-) Nos.2-3 & *Heterophony*, Camerata 28CN-524 / Nikolai ROSLAVETS (1881-1944) No.3, MD&G 307 1192 / Cyril SCOTT (1879-1920) Nos.1-3, Dutton Epoch 7138 / Vilem TAUSKY (1910-) *Coventry*, Nimbus 5730

Strings Only-Not Quartets

Joseph EYBLER (1765-1846) Trio Op.2, Hungaroton 32219 / Eduard FRANCK (1817-93) 2 Sextets, Opp. 41 & 50, Audite 97.501 / George ONSLOW (1784-1853) 2 Qnts (Qt & Kb)

Opp.34 & 35, MD&G 603 1253 / Ignaz PLEYEL (1757-1831) Op.11 Nos.1-3, Hungaroton 32219 / Louis SPOHR (1784-1859) Qnt (2Vla) Nos.3-4, Naxos 8.555966

Piano Trios

Max BRUCH (1838-1920) Op.5, Romeo 7225 / Harald GENZMER (1909-) Nos.1 & 2, Thorofon 2495 / Clara SCHUMANN (1819-96) Op.17, Romeo 7225 / Jean SIBELIUS (1865-1957) *Korpo Trio, Lovisa Trio* & 5 Movements, BIS 1292 / Heitor VILLA LOBOS (1887-1959) Nos.2-3, Meridian 84475

Piano Quartets & Quintets

Ernst von DOHNANYI (1877-1960) Qt in f# & Qt in c, Op.1, Hungaroton 32148 / Zdenek FIBICH (1850-1900) Qt in e, Op.11, Supraphon 3487 / Paul LE FLEM (1881-1984) Qnt, Timpani 1C1077 / Josef SUK (1874-1935) Qt in a Op.1 & Qnt in g Op.8, Hyperion 67448

Winds & Strings

Herbert HOWELLS (1892-1983) Cln Qnt, Naxos 8.557188 / Egon WELLESZ (1885-

1974) Octet for Cln, Hn, Bsn & Str Qnt, Nimbus 5730

Winds, Strings & Piano

Zdenek FIBICH (1850-1900) Qnt Op.42 for Cln, Hn, Vln, Vc & Pno, Supraphon 3487 / Harald GENZMER (1909) Qt for Cln, Vln, Vc & Pno, Thorofon 2495 / Rick SOWASH (1950-) *Voyage de l'Espirt, Enchantement d'Avril, Ombres de Novembre* & *The Voice from Careto* for Cln, Vc & Pno, available at Sowash.com

Piano & Winds

None this Issue

Winds Only

Franz KROMMER (1759-1831)2 Partitas Opp.57 & 69 & *Harmonie* Op.76 for Octet, Pan 510 142 / Franz REIZENSTEIN (1911-1968) Wnd Qnt, Nimbus 5730 / Rick SOWASH (1950-) *Impressionist Suite No.2 f* for Ob, Cln & Bsn, Sowash.com / Anton WRANITZKY (1761-1820) Trio for 2 Ob & Eng Hn, Naxos 8.554550

(Continued from page 3)



Boccherini playing the cello

quintets, of which more than five sets were published in his lifetime, and almost as many string quartets. I think I got that right, but to double check, consult the modern catalog by Yves Gerard (*Catalogue of the Works of Luigi Boccherini*, 1969).

Identification of these quintets is jumbled. The published sets carry opus numbers up to 62 (1802), but the numbering was duplicated in sets of his other genres. Boccherini compiled his own catalog. The J&C edition provides the opus numbers but also its own numbering, as with the Peters edition of the Haydn Quartets,

which itself is a juxtaposition of the numbering of the Complete Edition and that assigned by editors Joachim and Moser. The few modern editions, if they bother with numbers at all, sometimes assign their own unrelated identifications. Pleyel, whom Boccherini trusted for publication, sometimes assigned incorrect opus numbers, delayed printings, and was not always careful to return a share of profits to the composer. The important numbers today would be the original opus (if any) and the Gerard catalog number, identified by the given tonality.

As I read the quintets with the Beens, I learned several things that belied the established canon: the works with the fabled virtuoso 1st cello parts were the exception; his architecture was profound yet subtle in the musical context; and the minuettos were the focus of his style. Dick emphasized that the minuettos and allegro moderatos should be played at a deliberate tempo, like a slow movement (as with Haydn's string quartets, to some extent), to bring out their lyric qualities and avoid the Haydnesque energy associated in modern times with the High Classical mode.

Dick also emphasized, as does cellist Anner Bylsma, the lighter, more resonant approach to sounding the instrument that an effective reading of Boccherini's music requires (not to mention that of Haydn and Mozart, or the fact that this is achieved most easily with the lower pitch, earlier bow, and instrument setup of their time). My introduction to the quintets was with Bylsma some ten years earlier, when he held a Collegium session at the University of California in Berkeley, which led eventually to his seminal 1991 recording (Harmonia Mundi 05472-77159-2) of quintets from Op. 11 (including the infamous *Minuetto* which put Boccherini on the map for his contemporaries in the way Rachmaninov was pegged for his C-sharp minor *Prelude* and Ravel for *Bolero*). Dick, a retired agricultural official and an excellent violinist as well as cellist, had already been living with the music of Boccherini and over the succeeding years quietly imparted his understanding of the music to all who took part in the readings at the Been's home. I think of him now as a modern counterpart to Boccherini himself – an institution of even-paced temperament, recreating the multi-dimensional world of Boccherini's time in playing, as Boccherini did through his compositions.

The Haydn scholar Robert Sondheimer, in his excellent article on Boccherini for Cobbett's, writes: "*Boccherini is the first great perfecter in modern music.*" He worked out a blend of lyric continuity, expressive variety, and technical play, in a structure of balances rather than conflicts, that became a foundation for the

principles of contrast and development that characterize the High Classical style. In Madrid, immune from the impending chaos of revolutionary Europe, Boccherini composed, literally and figuratively, in "a tropical world," secured by the patronage of the Infante Don Luis from 1769 to 1786. He recorded that world in a language that transformed the pre-classical devices of Sammartini, Pugnani, Gossec, and Stamitz into a technique "of the utmost flexibility....Boccherini may be considered the first to have definitely fixed the style of modern chamber music." Sondheimer quotes from his edition of Op. 12, No. 2, to show how even Beethoven adopted not only his methods but many of his idioms.

Beyond their historical value, his music introduces the modern player to an undervalued side of the European music tradition. In response to my publication of Op. 18, No. 2 (search the web for "Erickson Editions" to view my descriptive catalog), Bylsma wrote: "knowing Boccherini is like knowing a secret door to the worlds of Beethoven and Schubert." The transforming medium that divides Boccherini's world from later ones is the piano, he wrote. To enter that world is to leave behind the effect the piano has had on string sound and embrace the world of cooperative interaction, formed before the piano came to define the dynamic of the High Classical style as a competitive and dramatic expression. In the intimate string ensemble, beginning with the viol consort of the English Renaissance, individual voices emerge momentarily in motivic interplay, then immerse again in a sea of resonance. One could go so far as to say that Boccherini's music is suspended between two worlds, that of the moment (Sondheimer: "the intensity of the instantaneous impression") and that of the eternal. Of course, that worked against Boccherini's placement in the changing face of Europe; representation of the moment lost its meaning when the context of the moment was gone. But in the sense that the moment is an expression of the eternal, the written record, given enough detail, can recall the moment for a later time, such as the present.

Dick chose four quintets from J&C that he thought would be particularly attractive and representative for me to publish in a clean edition. I chose to begin with Op. 18, No. 2 (1774, in D major, J&C No. 20, Gerard 284) partly because I was amused by the numerical connection with Beethoven, but mainly because of its remarkable extended *Trio*, really the centerpiece of the entire quintet. Since Boccherini's music often carries a descriptive title: "*del Fandango*," "*Birds*," or "*Night Music in the Streets of Madrid*," which concludes the set of (originally) piano quintets, Op. 57. I titled my edition of Op. 18/ 2 "*Trio Concertante*." After a short and conventional *Minuetto*, the violins drop out and the lower voices commence a ravishing dialog that calls to mind (should it be within experience) the ornamental arabesques of the French viol literature. Indeed, though the outer movements of the D major have the operatic energy and brilliance of Sammartini and the Mannheim orchestra, and point the way to Rossini and Donizetti, the quiet nobility and elegant restraint of the slower movements arise from the French decorative tradition of Couperin and Marais, and of Rameau (who had died shortly before Boccherini arrived in Paris), as well as the lyrical mid-18th century world of the late works of Vivaldi and Tartini, and of Gluck.

This is not to say that the outer movements are primarily orchestral, but illustrates the often made point that just past 1750 the intimacy of transitional classical chamber music was becoming

(Continued on page 12)

defined from the overture and sinfonia on one hand and the contrapuntal textures of the late Baroque (consider the ambiguity of Haydn's earliest quartets). Both allegro assais could work for multiple strings as well, with some passages, at least in the first movement, better taken by single players for their delicacy. Boccherini's fast movements are often of such varied homophonic textures, through detailed figuration and other devices, that they seem to move perceptibly between their origins and their innovations within the same movement. On the other hand, where the High Classic sonata-allegro changes every few phrases to a different "topic" (as defined by Leonard Ratner, referring to the stylistic archetypes of the music of its day, particularly in Mozart), Boccherini stays with a single topic and it is from movement to movement, or even quintet to quintet, that the topic changes, but it is still the same range of topics. Though ensconced with his family in a sleepy court residence in Madrid at the height of his career, Boccherini had spent enough time in Paris and Italy to be well acquainted with the musical developments that his better-known colleagues promoted more aggressively, and to contribute significantly to them.

Menuetto D.C.

The outer movements in the D-major are in fact deliberately less dimensioned, less adventurous, and rhythmically more obsessive than many of his other works, probably in order to frame the languorous beauties of the inner movements. The *Adagio* may be a disappointment to the 2nd cellist who wants to participate more in the dialog between the pair of violins and the 1st cello, but the *Trio* that follows more than compensates for that restraint. And what a pleasure for the violins to step back and provide the audience for the lovebirds. (see example to left)

Mozart enters the picture in several ways. Alfred Einstein is sure that Mozart knew Boccherini's string music as early as 1773, when he wrote his first viola quintet, K. 174, in B-flat major, though it could also have been a response to Michael Haydn's less memorable quintets (*Mozart*, pp. 188-189). Einstein observes that in Boccherini's viola quintets the 2nd viola is marked "alto violoncello" though it is always in alto clef, then seems to conclude that Boccherini wrote no cello quintets at all, so that the first such work was Schubert's. Further, Einstein claims that in Boccherini's "viola quintets" the predominant voices are the 1st violin and the "alto violoncello," which give them more the *concertante* character of the divertimento or serenade than of true chamber music.

(continued on page 13)

Mozart is likely to have been motivated to include the piano in his chamber music for more than three players by Boccherini's pioneering set of sonatas, Op. 5 (Venier, Paris 1769) for pianoforte and violin. Sonatas and trios for the new instrument had appeared, particularly in France, since the 1740s, which included string accompaniments of secondary musical importance. Boccherini's set balanced the roles of both instruments, and attracted considerable attention. In 1800 Pleyel published Boccherini's first set of piano quintets, Op. 56 (composed in 1797, long after Mozart's two piano quartets), which the Marchese di Benavente, his later patron in Madrid, had commissioned him to arrange with guitar substituting for the piano (subsequently arranged further for viola quintet), under protest from Boccherini that he was being forced to sell out at the expense of time for writing new works for strings.

It is ironic that the evolved piano, which Boccherini embraced in its infancy, when it blended well with strings, should become a major cause (or symptom) of the neglect of Boccherini's music after his death. On the other hand, because of the more spare idiom of the pianoforte before Beethoven's time, the piano quintets lend themselves not only to the guitar arrangement but possibly to the harp, whose idiom developed in part out of the keyboard as well as of other instruments (Roslyn Rensch, *Harps and Harpists*, 1989, p. 169), as with Mozart's Concerto for Flute and Harp. There must have been a revival or sustaining of interest in Boccherini's keyboard works, as the second set, Op. 57, composed in 1799, was first published by Simrock in 1820, long after Boccherini's death (though he had pressed the publisher Nouzou to print them right away), and around the time of the J&C collection. While eminent musicians such as Spohr derided Boccherini's music as hopelessly naïve, simplistic, and old-fashioned (he was referred to as Haydn's wife), others (principally Pierre Baillot) championed it, inspired by the epochal collection of early violin music published by Jean-Baptiste Cartier in 1798.

Recently I came across the score of a modern edition of the Op.18 quintets preceding mine of the D-major, and was curious to compare the two representations of that quintet. Where I keep the dynamics and other notations as given by J&C, even when they are inconsistent between the voices, noting questionable changes with brackets, the other edition reconciles them, hence making decisions the player might prefer to make. There is one change of rhythm in the 1st movement (measure 11 in the viola), which seems wrong to me; a *dim.* added at the end of the 2nd movement; a mistaken change of rhythm in the 3rd movement (measure 16); a repeat sign added for the Trio; and *dolce* added to the viola melody that begins the Trio; otherwise that editor avoids interpretive additions. Most arbitrary is the frequent and distracting alternation of the F clef and the C clef in the 1st cello whenever the pitch moves above the staff. But this is certainly preferable to the old use of the G clef played an octave lower (that is, the SATB tenor clef), common from Boccherini through Dvorak and Brahms. The only serious problem with that edition is the total absence of bar numbers or rehearsal letters. Perhaps it was intended mainly as a reference edition.

Why are there so few cello quintets by the major composers? Haydn is said to have responded, when asked that question of himself, that he was never commissioned to write one. An acoustic reason is that, almost by definition, the cello quintet is bottom-heavy. The most supreme achievement of the Schubert is to keep the 2nd cello interesting but not interfering with the clarity of the ensemble, by virtue of passages in octaves or unison with the 1st cello. Some of my favorite quartet-plus string music is from the English Renaissance, but I cannot find any quintets for 2-1-2 in my library of early music. Some wonderful sextets, yes, by Jenkins and Lawes, and 2-2-1 quintets, but not the former. Even the 6-part consorts read as over-rich if not played with transparency (easier with viols).

Another consideration, with an historical basis (prepare for a play on the word), arises from an anecdote in Grove's 5th. Georges Onslow had one of his cello quintets prepared for a performance in London, but the second cello player did not appear. The bass virtuoso Dragonetti was in the audience and offered to take the part. Reluctant at first, Onslow was so taken with the additional depth of sonority that he subsequently included a part for the bass in most of his quintets for both cello and viola, offering the option of using one or the other instrument as preferred or as necessary. It may in fact be more satisfying, when practical, to make the substitution wherever the 2nd cello part is significantly less demanding than the other voices. Onslow further provided a 2nd viola part to substitute for the 1st cello, presumably because the latter was generally written in tenor G-clef and tended to be in a high range.

Finally, as with some of the Boccherinis, the 1st cello part is so much more active than the 2nd cello that it may seem better to include or substitute the more acoustically supportive

double bass in his works as well. Rather than going to those seemingly laborious alternatives to compensate for the challenges to sonority and range of the cello quintet, composers have generally chosen to use the format of the viola quintet, as Einstein suggests. But, relatively few in number as works for the former combination may be, those few include some first-rate examples of its potential. All the more astonishing that, even considering the unusually favorable opportunity Boccherini had for pioneering that combination, he should have produced so many that would find great favor today, if musicians today would learn to adopt a style of playing that gives their intended effect, rather than that trying to compensate for the music's supposed deficiencies.

Erickson Editions

525 Sanford Drive / Fort Myers, FL 33919 / USA

Pierre Baillot: Three String Quartets Op.34

Luigi Boccherini: Cello Quintet in D Major, Op.18 No.2 (G.284)

Arthur Farwell: Piano Quintet (1937)

Gabriel Faure: String Quartet, Op.121 (Following composer's original markings)

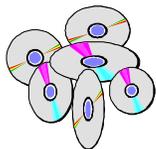
Larry London: "California" String Quartet (1974)

Maurice Ravel: String Quartet (New Edition—Reset & Corrected)

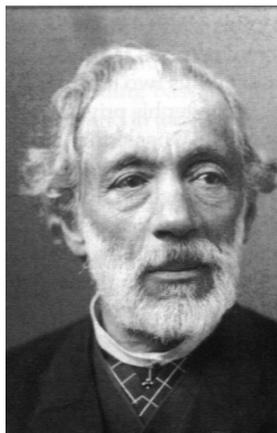
Argentine Tangos for String Quartet

Purchase information is at:

<http://home.earthlink.net/~ronerick>.



Diskology: Eduard Franck 2 String Quartets / Giardini's String Trios Brandl: Quintets for Piano, Bassoon & Strings/ Juon & Taneiev: Piano Qts



Eduard Franck (1817-93) is another fine composer whose works have fallen by the wayside despite the high opinion held of them by Schumann and Mendelssohn. Franck, unlike Spohr, Onslow or Rheinberger, never really made it big in his own lifetime. From a family of bankers, he studied piano and composition with Mendelssohn in Dusseldorf and Leipzig. Franck enjoyed a career as a concert pianist and teacher for more than 4 decades. Teaching eventually came to occupy most of his time. During the course of his life, he held several teaching positions in Germany and

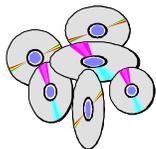
Switzerland, eventually spending the last 25 years of his life teaching in Berlin. Although highly critical of his own works, he allowed quite a number of them to survive. He is thought to have written some 60 chamber music works, including 3 string quartets, the last two of which are presented on **Audite CD 20.032**. Altmann highly praises them in Cobbett's *Cyclopaedia*. The first work on disk, **String Quartet No.3 Op.55 in c minor**, was composed around 1874. (The English translation of the jacket notes transpose the 7 and 4). The opening *Allegro* begins in an excited fashion with a pounding rhythm in the bass to a fetching long-lined melody in minor. The second theme, sweeter than first, is given the cello and wanders high into the tenor register. There are echoes of Mendelssohn to be heard. A big *Allegretto* follows. It is a romanza and is the center of gravity for the work. On disk it is played *andante* and this tempo seems more fitting as it adds weight to the fine melodic lines. A scherzo, *Allegro vivace*, comes next. Full of energy, the thematic material is of the Halloween type. The trio section is a lovely, innocent round dance. The finale, also *Allegro*, begins softly but rises to a fevered pitch very quickly. Rhythmically as well as thematically, there are hints of middle and late Beethoven although the melodic material is firmly rooted in the mid-19th century romantic tradition. This is a fine work indeed, complete with a powerful ending reminiscent of Schubert's *Death and the Maiden*. It surely deserves to be performed in concert and to be republished. **String Quartet No.2 in E Flat, Op.54** appears as the second work on disk. It begins with a substantial *Adagio molto* introduction with many jarring tonalities of the type found in late Beethoven. It is searching music. It leads to a triumphant *Allegro*. Again there is much here that has the feel of mid-late Beethoven, which must have served as the inspiration. There is even an episode of furious arpeggios in the first violin that is surely a descendant of those found Beethoven's *Harp*. Yet for all this, the music does not sound derivative. This movement is written on a grand scale and hung upon a massive and extraordinary architecture. This is an impressive achievement. A big *Adagio molto espressivo* is placed second. The mood is deeply sad, the main theme funereal. As if to leave no doubt of his intent, Franck quotes the melody from Bach's aria *Es ist vollbracht* (It is done) from the *St. John Passion*. This is profound music, superbly written and highly effective. The light and jaunty scherzo, *Allegro*, seems somewhat out of place after such profundity, but there is nothing wrong the music other than the fact that

it provides such a jarring contrast to what has come before. The finale, a short *Allegro*, is a theme and set of 11 variations. One wonders if the *Harp* served as inspiration for such an ending. Very few composers, who have used variations as a finale, have successfully managed it. The format does not seem to lend itself to finales. Many feel Beethoven failed in the *Harp* and I cannot say that Franck's effort is an unqualified success. While his variations are very good and provide excellent contrast with each other, the theme itself is somewhat trite. Perhaps the problem is that the first two movements are as good as anything from this period, but the last two movements, though more than adequate, still suffer by comparison by being merely good. There is no doubt, however, that this quartet would be successful in concert and also should be republished. This CD is highly recommended.



Felice Giardini (1716-96) was born in Turin and sent at an early age to study in Milan where he quickly established himself as a violin virtuoso. He served for many years as a leader in various opera orchestras. He embarked on a solo career in the 1740's arriving in England in 1750, where for many years he was

universally acknowledged as the best violinist in England. He spent the next 35 years leading London's Italian opera. But he also directed music festivals around the country and was regularly engaged by eminent musicians such as Karl Abel and Johann Christian Bach as soloist for their concert series. A fecund composer, Giardini wrote for all of the genres of his time, leaving a large body of chamber music, including at least 18 string trios. The 3 CD set **Hungaroton 837-39** purports to be the complete recording of these, 3 sets of 6 each: **Op. 17, Op.20 and Op.26**. Obviously, space does not allow for a review of each work, but Giardini's style can be described as transitional, influenced by both the Mannheim school and by Christian Bach, it is a synthesis of these. These trios are written in what has been called the *Style Galant*, a concertante format which combines virtuosity, vocal melody and brilliant, elegant and clever effects. The string trio reached the height of its popularity between 1770 and 1800 and was primarily designed for home music making rather than a critical audience in a concert hall. Nonetheless, these are very pleasing works, well written with very fine melodies, Giardini is a total master of string writing and uses the instruments tellingly. While there are always solos for all three voices, the roles of the instruments are to some extent clearly differentiated though they sometimes alternate. Generally, the viola is used to tie the bass and treble together, while the cello often soars to its highest register before plunging to its lowest. The parts to the Op.20 have long been available from Zanibon (but all three sets have recently been



Johann Evangelist Brandl: 3 Quintets for Bassoon, String Trio & Piano Piano Quartets by Paul Juon & Sergei Taneiev

published by Akkord) and I have had great enjoyment playing and on occasion performing them. For their time and their genre, they are as good as anything written. It is a great pleasure to hear this lovely music on disk. Highly recommended.



The life of **Johann Evangelist Brandl** (1760-1837) follows that of so many others of his time. Born in Bavaria to poor parents, he was shipped off to a monastery to become a priest. His musical talent as a chorister and violinist was such that he was able to escape this fate and pursued a career which was primarily

spent trying to obtain a post as a musical director—something he never was able to achieve. The closest he came was second kapellmeister in Karlsruhe under Franz Danzi. Brandl, though he studied with no great luminaries, was known to have assiduously studied the string quartets of Haydn whose works clearly influenced his style. Another fecund composer who left a large body of chamber music, he seems to have been fond of the bassoon, quite possibly because the proximity of a wealthy amateur bassoonist who was a client. **MDG CD 603 1175** is the second of a series presenting the quintets by Brandl. On this disk are his three quintets for bassoon, piano and string trio **Op.13** (also Op.63), **Op.61** and **Op.62**, all of which appear to have been written around the end of the 18th century. The style is mostly concertante, focusing attention on melody without creating independent middle or bass parts. All three quintets exhibit the same characteristics in that the piano has the primary solo role. The writing for piano is in the light and fluent Mozartean tradition as extended by Hummel. The violin and bassoon are given frequent chances to shine while the viola and the cello are the glue of the unremarkable middle parts. Of interest is the way in which Brandl often uses the bassoon. We find it perfectly blending in with the strings as if it were a second cello or viola. Each of the works is in 3 movements: fast—slow—fast. Brandl clearly has a gift for melody and his are fresh, graceful, elegant and attractive throughout. He is a master of concertante style and the writing completely succeeds in its aims. Of his contemporaries, the music seems most like that of Johann Nepomuk Hummel. I recommend these enchanting works not only to bassoonists but also to fans of the transitional style between the classical and romantic periods.

Dorian CD 93215 is entitled *The Russian Piano Quartet*. The first work on the disk is the highly charged 1906 **Rhapsody, Op.37** of **Paul Juon** (1872-1940). This is a remarkable work, a masterpiece. Juon was a student of Taneiev's and his teacher's thorough-going treatment of harmony is apparent. However, Juon was clearly influenced by the programmatic and heroic style then

being popularized by Richard Strauss and Sibelius, and his Rhapsody bears some similarity in feel to *Ein Heldenleben* and the *Lemmenkainen Suite*. The opening *Moderato* begins with an arresting cello solo which rises from its depths to the intensity of its highest register. This intensity is taken over by all three strings in the expansive opening theme. Tonally, one hears some Sibelius in the restless brook-like babbling background but there are also tonal episodes which clearly anticipate



Gershwin! Passionate, powerful, and highly romantic, this riveting music never loses focus for one second. The second movement, *Allegretto*, has an oriental, gypsy flavor to it, perhaps Hebraic, perhaps Caucasian. The piano is given an exotic filigree part while the strings sing in an updated Schubertian vein. The huge finale, *Sostenuto*, begins slowly with a deeply felt, melancholy and powerful theme which eventually evolves into a faster and lighter subject. Juon makes the finale both a third and fourth movement. But each section reappears episodically. Toward the end, the Gershwinian theme along with others from the opening movement are reintroduced. After reaching an heroic climax, the music ends quietly. This is unquestionably a *tour d'force*.



The **Piano Quartet in E Major, Op.20** by **Sergei Taneiev** (Taneyev, 1856-1915) also dates from 1906. As one might expect from a man who was a generation older than Juon, Taneiev's music is more firmly rooted in late 19th century romanticism. The opening *Allegro* to the 3 movement quartet begins with a florid piano fanfare followed by massive, almost orchestral, outpouring of sound when the strings join in.

The main theme has an amorphous quality to it making it hard to grasp and requiring several reiterations before it can be clearly identified. Surprisingly, for so much sound and fury, it is actually of a gentle and relaxed nature. One can hear there is considerable complexity and sophistication of form but in the absence of really convincing thematic material, all of this only gets in the way. In the second movement, *Adagio piu tosto largo*, the strings alone are entrusted with the main subject, a tender though somewhat plodding vocal melody. It is more immediate than the thematic material of the first movement. The same is true for the agitated middle section. In the finale, *Allegro molto*, Taneiev does not even allow the violin to complete the first theme before he treats it contrapuntally and then has the viola introduce the second theme. Both subjects are better than those of the first movement but not so extraordinary, in my opinion, as to justify the lengthy and extensive treatment they are given. While the music has all of the hallmarks of a big work, to my mind, the thematic material is too weak to make the music very memorable. But others may well feel differently, as did the author of the article on Taneiev in the *Cyclopaedia*. This CD is well-worth purchasing if only for the Juon *Rhapsody*. There is also an arrangement of Borodin's *Polvetsian Dances* for piano quartet on disk.

FEATURED IN THIS ISSUE



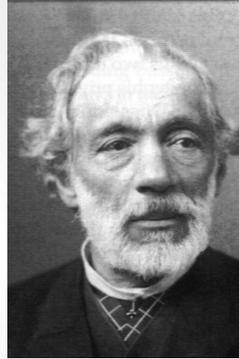
Louise Farrenc



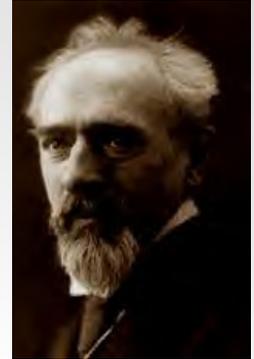
Luigi Boccherini



Sergei Taneiev



Eduard Franck



Paul Juon

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANEYEV, REINECKE