

THE
CHAMBER MUSIC
JOURNAL

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

***Trios for Winds, Strings and Piano
By Carl Reinecke***

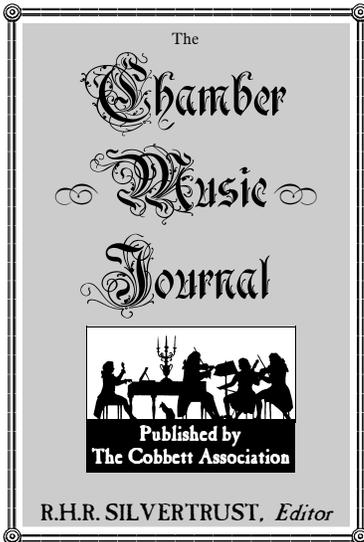
***Ernst von Dohnanyi:
Serenade for String Trio / String Qt. No.2***

***The Op.33 String Quartets of
Leopold Kozeluch***

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R.H.R. SILVERTRUST, *Editor*

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The Sounding Board—Letters to the Editor



Offer to Perform Cello Quintet Arrangement of Beethoven's Kreutzer Sonata?

I have read the letters which have appeared in the past several issues of *The Journal* about the arrangement for cello quintet of Beethoven's *Kreutzer's Sonata*, with interest. During the 1980's I found a first edition printed by Simrock in 1833 in a second hand bookstore in San Francisco. Why this piece did not become famous is a mystery to me as it has added body to the thinly orchestrated sonata version. In 1991, I enlisted a world-famous quartet to play the arrangement in concert, but for some unknown reason, it did not take place. The offer still stands.

Leonard Levin
Tacoma, Washington

Professional groups interested in taking up Mr. Levin's offer should contact The Cobbett Association (cobbettassociation@sbcglobal.net) and we will put them in touch with Mr. Levin.

Rheta Goldberg

Sadly, we learned from her husband Morrie that long-time Cobbett Member Rheta Goldberg has passed away. Mr. and Mrs. Goldberg of Lafayette, California have been Cobbett Members since the Association's inception in 1990 and could boast of playing with its founder Robert Maas at the chamber music workshop in Bozeman, Montana back in the "early days." She will be missed by all who knew and played with her.—ed.

Chamber Music for Sale

David Canfield, a former director of the Association writes: "Having moved to a smaller house, I am down-sizing and have the following Non Standard Chamber Music for sale:"

Alman, Samuel: "Ebraica" Str Qt (Oxford) score & pts \$20
Bacewicz, Grazyna: String Quartet no. 4 (PWM) parts \$15.00
Casella, Alfredo: 5 Pieces for Str Qt (Universal) parts \$15.00
David, Thos Christian: String Qt no. 5 (Doblinger) parts \$15.00
Fuleihan, Anis: Piano Quintet (Boosey) score & parts \$15.00
Gnessin, M.: Variations on a Jewish Fk Theme (SQ) parts \$15
Haba, A.: Str Qt, op 7, in quarter tones (Universal) parts \$15.00
Harbison, John: Str Qt no. 2 (Assoc Music) score & parts \$20
Heiden, B.: Pno Trio (composer's autograph) score & pts \$15
Husa, Karel: String Qt no. 2 (Schott) score & parts \$15
Humperdinck, Engelbert: String Quartet (Schott) parts \$15
Onslow, G.: Str Qt, op 9.3 (Tobias Haslinger reprint) parts \$15
Onslow, G.: Str Qt in c minor (Kistner reprint) parts \$15.00
Reicha, A.: Qnt in F (oboe, str qt) (Mus. Rara) score & pts \$15
Rheinberger, Jos.: Pno Qt, Op. 38 (Augener) score & pts \$20
Rubenstein, Ant.: Str. Qt no. 3 in F, op 17.3 (B & H) parts \$25
Shostakovich: Str Qt no. 8, op 110 (Masters Music) parts \$15.00
Suk, Jos.: Barcarolle+Ballade (Str Qt) score & pts \$15
Schollum, R.: Str Qt no. 2, op 72 (1966) (Doblinger) parts \$15

All in good condition with few if any markings. I can offer multiple copies of the Onslow string quartets. If interested please write or phone me at the following address or telephone number:

David Canfield
3052 Ramble Rd. West
Bloomington, IN 47408
812-333-5454

Mazer Society Doings

The Mazer String Quartet Society is one of the oldest continuing chamber music organizations in Europe. It is dedicated to the performance of string quartets. Its members (as those of The Cobbett Association) are both amateurs and professionals, many of whom are among Sweden's leading chamber musicians. They happily play side by side with amateurs. Informal gatherings are held from September to May. The program committee strives after variation between string quartets, trios, duos and larger ensembles. The majority of performances are given by groups put together for the occasion. These groups are often built by individual initiative, while in some cases the music director and program council help in the organization. The purpose of these informal concerts is to perform chamber music in an intimate environment, with a limited audience and without restrictive quality demands. David William-Olsson, a Cobbett member, and president of the Mazer Society regularly sends us updates of what has recently been played. Space only permits me to list some of the things,, but its enough to make a Cobbetteer envious—ed.

Alain, Jehan: Adagio for String Quintet
Andrée, Elfrida: String Quartet d
Arensky, Anton: String Quartet Op. 35a
Asplmayr, Franz: String Quartet Nos.1 & 12
Bargiel, Woldemar: String Quartet Op 15a
Bazzini, Antonio: String Qt. No.2 & String Quintet (2Vc)
Berger, Wilhelm: String Quartet Op. 75
Berwald: Piano Quintet in c
Borodin: String Quartet No.1
Bridge, Frank: 3 Noveletter for String Qt.
Bruch, Max: String Octet (Kb)
Bruni, Antonio: String Trio Op. 36 Nos.1 & 6
Buonamuci, Giovanni: String Quartet in G
Danzi, Franz: Bassoon Quintet Op.40 No.3
David, Ferdinand: String Quartet Op.32
Dessoff, Felix Otto: String Quartet Op.10
Elgar, Edward: Piano Quintet Op.84
Farkas, Ferenc: String Trio Op.2
Gade, Niels W: Sextett Op.44 & Octet Op.17
Hahn, Reynaldo: Piano Quintet
Hummel Johann Nepomuk: Piano Quintet (Str.Trio & Kb)
Kirchner, Theodor: "Nur Tropfen" for String Qt.
Kozeluch, Leopold: String Quartet Op.33 No.1
Klughardt, August: String Quartet Op.62
Kuhlau, Friedrich: Piano Quartet Op.32
Lindblad, A F: String Quartet No.1
Malling, Otto: Piano Quintet Op.40
Massenet: Duo for Vc & Kb
Ölander, Per August: String Sextet
Onslow: String Quartet Nos.4 & 15 & Nonett Op.77
Onslow: String Qnts Opp.1 Nos.1 & 3, 24, 25 & 44
Pleyel, Ignaz: String Trio Op.41 No.5
Puccini: Crisantemi for String Quartet
Rota, Nino: Nonett
Schaffner, Nicolas: Sextett Op.48
Sinding, Christian: Piano Quintet Opus 42
Smith, Ethel: String Quintet Op.1
Spohr, Louis: String Qt. Op.74 No.2 & Nonett Op.31
Stanford: String Qt. Op.85 & Piano Quintet
Stenhammar, Wilhelm: Allegro Brillante for Piano Qt.
Svendsen, Johan: Octet Op.3
Veit, Wenzel: String Quintet No.1
Wikmanson, Johan: String Quartet No.1
Wood, Charles: Septet

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.

Carl Reinecke: Trios for Winds, Strings & Piano

by Emil Lindbach

It isn't often that groups of three, consisting of of such disparate characters as pianists, violists, oboists, clarinetists and hornists, get first-rate works written for them by a composer as accomplished as **Carl Reinecke** (1824-1910). Nowadays, Reinecke has been relegated to that group considered as good but not great. This seems rather a strange judgment for a man who excelled in virtually every musical field with which he was involved. As a performer, Reinecke was, during the mid-19th century, reckoned for three decades as one of the finest concert pianists before the public. As a composer, he produced widely respected and often performed works in every genre running the gamut from opera, to orchestral to chamber music. As a conductor, he helped turn the Leipzig Gewandhaus Orchestra into a group with few if any peers. As its director, he helped the Leipzig Conservatory become



what was widely regarded as the finest in the world. As a teacher of composition and of piano, he was considered to have few if any equals. Among his many students were Grieg, Bruch, Janacek, Albeniz, Sinding, Svendsen, Reznicek, Delius, Arthur Sullivan, George Chadwick, Ethel Smyth, Felix Weingartner, Karl Muck and Hugo Riemann. In his time, Reinecke and his music were unquestionably regarded as first rate. So then, what led to the devaluation of his reputation. The answer, which applies to several other very fine German composers, who were contemporaries of Brahms, can perhaps best be summed up by a quip Rossini once made in explaining the lack of success of another Italian opera composer, "He had the poor judgment to be born while I was alive." Joking aside, there is no question but that the 20th

(Continued on page 11)

ERNST von DOHNANYI

Serenade for String Trio & String Quartet No.2

by R.H.R. Silvertrust

In the first part of this article, which appeared in the last issue, the author provided an account of the composer's life as well as the political controversies which surrounded it and discussed his First Piano Quintet, Op.1 and two earlier works without opus.



It was a very different Dohnanyi who sat down between 1902 and 1904 to write the **Serenade for String Trio in C Major, Op.10** from the boy-wonder who had astounded Brahms and the rest of Vienna with his Piano Quintet, Op.1. The intervening nine years between the two works had served to present Dohnanyi with a wealth of new experiences, not to mention the fact that these were not just any nine years but the nine years between 17 and 26, perhaps the most important years of change for any individual. In the interim, he had completed his studies and graduated from

the Budapest Conservatory. He had put the finishing touches on his piano technique after a summer with the famous virtuoso and Liszt pupil, Eugene d'Albert and had, after tours throughout Europe and the United States, become a well-known virtuoso in his own right. All of the other eight compositions which preceded the *Serenade* had achieved varying degrees of success. For example, his First Piano Concerto, Op.5, had won the prestigious Bösendorfer Prize while his First Symphony, Op.9, had been premiered amid great critical acclaim. It was the *Serenade*, however, a half century after its composition, which was recognized as a turning point, a seminal work, in that one finds within it all of the hallmarks of his mature style. It is also his best-known piece of chamber music and generally ranked as the best modern works for string trio.

It was interesting that Dohnanyi should have turned to the string trio at all. It was a combination, which had clearly been neglected by comparison with the string quartet, the string quintet, the piano trio or the piano quartet. Boccherini and Haydn had, between them, written over 50 string trios, but none were exceptionally noteworthy. It was Mozart's *Divertimento*, K.563, which was the first real masterpiece

(Continued on page 4)

Leopold Kozeluch's String Quartets-Part 2

by Andreas Zoglauer

(In the first part of this article, the author discussed the details of Kozeluch's life and of his first set of string quartets, his Op.32)

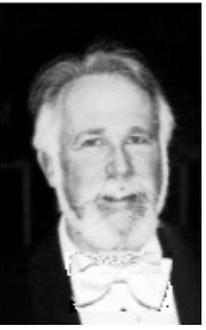
As I noted in the first part of my article, Kozeluch's string quartets appeared in two sets of three: Op.32 and Op.33. It appears, though it is not entirely certain, that they were written one after the other. Kozeluch published his quartets himself in 1791, having started a publishing house, *Musikalisches Magazin*, in 1784. Stylistically, it is impossible to say that the second set, the Op.33, show any advance over the earlier works. It is frustratingly difficult to categorize these works. In some respects they are no more advanced than those of Stamitz and other composers of the Mannheim School. This is most apparent during long stretches where only the first violin is given the thematic and or melodic material and where the writing for it almost approaches the nature of a solo. At other times, Kozeluch produces astonishingly up-to-

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At The Doublebar ERNST VON DOHNANYI—THE CHAMBER MUSIC



I want to thank all of you who have quickly renewed and ask those of you who have not to send in your renewal notice form as soon as you can. We have no other source of income and are entirely dependent upon renewals for our operating funds.

With regard to the renewal forms, there is one thing to which I would like to draw your attention and that is that several of you are leaving blank the lines for your telephone number and or e-mail address. This information is extremely important to us in the event we need to contact you with regard to a question you may have asked or your membership or with regard to a copying order you may have placed etc. Having your e-mail address saves us the cost of a long distance telephone call, not to mention that it is fast and efficient. Occasionally, things are best straightened out by phone. But if we have neither of these, we are forced to resort to regular mail which is both cumbersome and time-consuming. So please supply this information to us. Occasionally, we have received notes from some of you expressing concerns that your information may be sold or given out. Let me assure you, we do not give out and have never given out any information about our members. The only reason we want it is to be able to contact you in an inexpensive and timely way

I would like to thank Andreas Zoglauer for his fine article on Leopold Kozeluch's string quartets and Emil Lindbach for the interesting piece on Reinecke's excellent trios which certainly deserve our attention.

I want to remind readers about our website—www.cobbettassociation.org. Now, in addition to the sound-bites of reviewed CDs (which will allow you to determine if you'd like to add them to your collection), you can also hear sound-bites of the works which are discussed in our articles. I encourage you to take advantage of this new feature. If you have yet to visit, please drop by. In addition to our sound-bites, our indexes and databases can now be viewed and downloaded at no cost.—Ray Silvertrust, Editor

(Continued from page 3)

for this genre. Next we have Beethoven. Unlike most who came after him, Beethoven stood in awe of the string quartet and constantly delayed writing one. He thought the writing of string trios considerably less daunting and hence we find one of his earliest compositions, his Op.3, is for that combination. He returned to it again writing a serenade for string trio, his Op.8, and then followed this up with the best set of trios ever to be published at one time, his Op.9. These consisted of three works and, after Mozart's *Divertimento*, are probably the best known and most often performed. For some reason, the Op.8 *Serenade*, although not sinking into oblivion, did not achieve the same status as the Op.9 trios. Nonetheless, it was the Op.8 *Serenade* which was to serve as Dohnanyi's model.

It has been my experience that the few who have written about string trios are not very familiar with the genre. (The only people writing are about string trios that I know of are those producing notes for LPs or CDs). I base this conclusion on the fact that one regularly comes across the statement—it appears in 2 or 3 variants—that nothing was written for string trio between the time of Beethoven and Dohnanyi; or nothing of significance was written; or no masterwork for string trio was written. The last statement comes closest to the truth, but it is not true. What is true is that after Beethoven not many important composers turned their attention to this genre. Hence we have no string trios from Mendelssohn, Schumann, Brahms, Liszt, Bruckner, Mahler or Wagner. Schubert left us a pleasing work, D.471, and a one movement fragment, D.571. But D.471 cannot really be considered first class because, although the melodies are lovely, the instruments are not treated as equals and all of the interest is confined to the first violin part.

However, from composers, who today are less well-known or even unknown, there are some first class works. To wit: Hummel's two trios without opus in G and E Flat. Although it probably is not fair to mention them since they were originally for violin and 2 violas, I include them because Peters upon publication simultaneously issued a version for violin, viola and cello. While they plumb no great depth, they are charming and well-written, and although not masterworks, they still would be placed in the front rank if one were creating such a ranking. At least four or five other works must also be mentioned. Hermann Berens' three Op.85 trios of 1873 (see *Journal* Vol.VII No.4) in a Mendelssohnian-Schumannesque vein are good works. Heinrich von Herzogenberg's two Op.27 trios from 1879 (See: *Journal* Vol.XII No.4) are better yet. Wilhelm Berger's Op.69 trio which appeared in 1898 is, if not a masterpiece, unquestionably first class. Lastly, there is Carl Reinecke's Op.249 (*Journal* Vol.XII No.1), dating from 1901—and it must be ranked as a masterpiece. Arguably, there are several other works that could be included in such a list.

So there were plenty of fine works to which Dohnanyi might have turned as models had he wished, and unlike today's musicians, he probably knew of them. Thus, it was not true that Beethoven's Op.8 *Serenade* served as his model, as jacket note writers have suggested, because no other worthy trios had been composed after Beethoven. To the contrary, Dohnanyi intentionally chose Beethoven's Op.8 because he had a specific goal in mind: To produce an updated version of the classical serenade for string trio.

Beethoven begins his Op.8 *Serenade* quite ceremoniously, as was the custom, with a relatively short march. So does Dohnanyi. Beethoven's movement marking is *Marcia. Allegro*. So is Dohnanyi's. Traditionally, of course, a march has a contrasting trio section which serves as the middle portion of the movement after which the march reappears and is used to conclude the movement either with or without a coda. Beethoven follows this procedure. Dohnanyi does not.

Instead of simply repeating the march of 21 measures in its entirety, he compresses it into five bars by means of representing the original 16th note runs that lead to the main dotted rhythm of the march into a run of only three notes while retaining the dotted rhythm. This compression creates a heightened tension which is missing in the original

march. It was a technique that is found in all of his later works. Rhythmically, Dohnanyi's *Marcia*, unlike Beethoven's, is not a straight forward affair. Instead, it is complicated and requires precise and intricate ensemble playing with each voice having to enter at rather unexpected times and in a precise fashion, as the example on the left clearly illustrates. There is not much tonality to this march. This is not to say that it is atonal, merely that the melody is slight. However, the theme of the middle section, entrusted entirely to the viola and cello, is quite powerful. Post-Brahmsian in tonality, it is a wailing lament. At this point, it is impossible to know that Dohnanyi will return to use it as a coda in the final movement.

beat pizzicati in the violin and cello, the viola, in a long solo, presents the calm main theme (below) to the second movement, which Dohnanyi entitles *Romanza*. It has a folk tune quality to it but is devoid of any real emotion. Contrast is provided in the brief, some-

what quicker middle section, *Poco piu animato*. Here, the first violin explodes forth with a highly dramatic outburst that begins deep in its lowest register on the G and rockets upward 2½ octaves, while the cello, like a sidekick who chimes in after the main damage is done, explodes with aftershocks. Against this, the viola, seems to have suddenly gone mad, frantically playing rapid 32nd note arpeggios, eight to a measure. Suffice it to say, the contrast is extreme. The movement concludes much the way it begins, only with the violin playing the opening theme. This theme, while tonal, has a peculiar quality to it. After researching it a bit, I learned in Donald Tovey's article on Dohnanyi's chamber music in *Cobbett's Cyclopedic Survey of Chamber Music* that it employed the so-called Mixolydian mode.

Beethoven follows his *Adagio* with a *Menuetto, allegretto* before inserting a scherzo. Dohnanyi, not feeling himself slavishly beholden to Beethoven's model, skips the minuet and uses a *Scherzo, vivace* for his third movement. It is the longest of the five movements from the stand-

point of number of measures, not performance time. The playful main theme (above left) is introduced in a fugal fashion, first with the violin, then the viola and lastly the cello. The theme bears some similarity to that used by Dukas in the middle of his *Sorcerer's Apprentice*. The syncopation, off-beat rhythm and incidentals make this the hardest of the movements to perform. What starts out as a trio section with a very lyrical theme (below right) in the first violin part is not allowed to continue past its first statement. There is no restatement, no development. Instead, the scherzo returns immediately. But then, something very interesting happens. Dohnanyi starts to fuse to the two themes together and in the process creates a double fugue.

After his scherzo, Beethoven produces what is probably the most memorable movement of his *Serenade*, an *Allegretto alla Polacca*. This was a novelty and perhaps a concession to popular taste (late 1790's) as polaccas had become the rage in Vienna. He follows this with an *Andante quasi Allegretto*, which is a theme and set of five variations. Dohnanyi apparently saw no reason to insert a polacca or any other kind of dance movement and makes his next movement, *Andante con moto*, a theme with a set of five variations. This is the most serious movement of his *Serenade*.

Andante con moto.

(Continued from page 5)

The theme itself (right), which all three instruments present together, is reflective and elegiac in nature and full of harmonic surprises. These carry over into the variations which are one of the most extraordinary sets ever composed, and characterized by a very high degree of craftsmanship. Taking the longest time to perform of any of the five movements, the *Serenade's* center of gravity is to be found here, although it is probably not the movement which makes the greatest impression upon the listener at first impression.



Rondo, Allegro vivace



was just as traditional to end a serenade with a rondo as the way in which Beethoven did. The main theme (above left) to the *Rondo* is really only a short kernel of four measures. It is frenetic and full of nervous energy. Although it begins as an entirely independent theme, as the movement progresses, it starts to bear a distant relationship to the thematic material in the opening movement. But then, without any warning, the coda, marked *L'istesso Tempo*, offers up the lyrical theme of the march from the first movement in the violin, echoed by the cello, against the inexorable drumming rhythmic figure in the viola (see right). The effect is quite dramatic not only because of the sudden interjection of a lyrical theme but also because the tempo slows down despite the marking since Dohnanyi shifts to notes of longer value. Hence Dohnanyi not only brings the work to a powerful close but also, by reintroducing the theme from the first movement, does it in a way which approaches that of the traditional classical serenade.

That honor belongs to the finale. *Rondo, Allegro vivace*. Beethoven concluded his *Serenade* simply by reinserting the opening *Marcia* in its entirety. Dohnanyi appears to do nothing of the kind, although it could be argued that it



The *Serenade* is without question one of the great masterpieces of the string trio literature and should not be missed by anyone who has the opportunity to play string trios. Within Dohnanyi's oeuvre, it is of considerable significance because it marks a definite point of departure from his earlier and entirely traditional late romantic compositions. Further it bears all of the hallmarks of his later works. The parts are readily available from several publishers and there are many recordings from which to choose.

Ernst von
DOHNÁNYI

Op. 15

STREICHQUARTETT
Des dur
für
2 Violinen, Bratsche und Violoncell

*
STRING QUARTET
D flat major
für
2 Violins, Viola and Violoncell

*
QUATUOR À CORDES
en Ré bémol majeur
pour
2 Violons, Alto et Cello

ELITE EDITION NR. 551

N. SIMROCK

Approximately two years separate the *Serenade* from Dohnanyi's next piece of chamber music, his **String Quartet No.2 in D Flat Major, Op.15**. It was originally published by Simrock in 1906 and remains available from them to this day. (see left). Of Dohnanyi's three previous pieces of chamber music, the Op.1 Piano Quintet and the Op.10 Serenade each entered their respective repertoires immediately. (Keep in mind that during the first part of the 20th century, a far wider selection of chamber music appeared on concert bills than is today the case. This is due in large part to a combination of unadventurous series programmers and to many performing groups who no longer wish to take the time to explore and learn worthwhile works from the wider literature. It is certainly the reason why an amazing work like Dohnanyi's First Piano Quintet is seldom, if ever, heard live in concert.) As for the Op.7 String Quartet No.1, while generally well-received, it was not adjudged a masterwork, as Op.1 and Op.10 had been, and hence suffered by comparison.

At the time of publication of the Second String Quartet, Dohnanyi, who had been engaged by Joseph Joachim, was teaching at the Berlin Hochschule. It was premiered by the then famous Klinger Quartet to great critical acclaim. It is in three movements. The first movement, *Andante*—*Allegro*, begins with a slow, broad rising 8 measure introduction. But this is no mere preparatory phrase, it is the most important melodic theme of the entire quartet. It is, if you will, the motto-motif of the work. This is immediately interrupted in non-sequitur fashion by a brief five measure *Allegro* burst of energy. A two measure *Adagio* which begins on the same note as the motif interrupts the *Allegro* momentarily before the *Allegro* is allowed to begin in earnest. It is several measures before one realizes that what appears to be

Andante—*Allegro*, begins with a slow, broad rising 8 measure introduction. But this is no mere preparatory phrase, it is the most important melodic theme of the entire quartet. It is, if you will, the motto-motif of the work. This is immediately interrupted in non-sequitur fashion by a brief five measure *Allegro* burst of energy. A two measure *Adagio* which begins on the same note as the motif interrupts the *Allegro* momentarily before the *Allegro* is allowed to begin in earnest. It is several measures before one realizes that what appears to be



the opening theme of the *Allegro* is actually the development of the opening motto-motif, but unlike the theme which is calm and peaceful, the development is restless and full of energy. What is particularly striking about this development is the fact that it takes place at a rapid tempo while simultaneously,



played at its original slow tempo. So, in fact, it sounds as if one is hearing two widely different tempi at once. It is an extraordinary effect and makes an incredible impression upon the listener. Only with the introduction of the lyrical second theme introduced by the first violin to an important pizzicato accompaniment in the cello (see above) is any degree of relaxation achieved. In addition to the simultaneous introduction of two tempi, there is also some of the best interweaving of themes to be found anywhere. A particularly dramatic example of this interweaving occurs toward the end of the *Animato* with the two violins in their highest registers. It is among the finest moments in the quartet literature. After many restatements and further interruptions, the movement is brought to an end much the way it began with the statement of the motto.

Presto acciaccato.



It would be hard to find a greater contrast between two sections than between those of the second movement, *Presto acciaccato*. The movement, which is essentially a scherzo in 3/4 time, opens with a relentless, driving rhythm in the cello (see left). Superimposed periodically on top of this rhythm are warning chords in the inner voices which create a menacing mood of evil. Not only does the cello's rhythm serve as the opening theme, later it is the harmonic accompaniment to the second theme which is introduced by the viola.

Though it is rhythmically close and equally as restless as cello's theme, the second subject nonetheless dispels the gloom of the preceding measures and its further development is quite upbeat and creates a sense of optimism. It is not allowed to continue, however, and the punishing rhythm of the cello along with the earlier warning chords lead to a soft and somewhat strident bridge passage before the trio, which follows immediately without any pause. Marked *L'istesso tempo* and in 2/4, the trio section though technically the same tempo as the preceding scherzo section sounds much slower because it consists entirely of tied half notes. The theme is pristine, and could easily have been marked *religioso semplice* for it is akin to an innocent choral prayer. The contrast is extreme, to say the least. It is as if one were yanked from hell to heaven all in the course of a few measures. The trio melody is played in unison (rhythmically, not tonally) by all of the voices except for the second violin who has a series of very soft flowing eighth notes, perhaps a reminder that the scherzo must ultimately return, which, of course, it does to conclude the movement albeit not with any real sense of finality.



Apotheosis might well be a suitable subtitle for the final movement to this wonderful quartet. Although beginning *Molto Adagio*, it cannot merely be called that for it consists of several other important sections. More accurately it should be entitled *Molto Adagio—Animato—Adagio—Andante—Allegro*. The movement opens in D Major, slowly, hushed

and in a mood similar to the trio section of the preceding scherzo (example above left). There is the same choral texture and religious quality. At the extremely slow tempo Dohnanyi requires, this 40 measure adagio is not an introduction but nearly a third of the finale. At last, it dies away *ppp*. Then, suddenly, there is a powerful, angry outburst as the *Animato* dramatically explodes full of passion *ff*. The theme, given to the first violin, is breathtaking and dramatic. (see right) The inner voices play impassioned 16th notes not quite tremolo throughout, while the cello growls angrily with

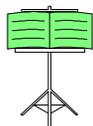


(Continued from page 7)

a rhythm that is very close to the first theme of the scherzo. In the final part of the *Animato*, we hear for the first time the entire exposition of the opening *Adagio* powerfully stated by the viola against an ethereal accompaniment in the violins, playing high on their e strings. Slowly, the *Animato* peters out and the tempo settles into an adagio. Each of the themes from the preceding movements is slowly brought forth again starting with the rhythmic opening theme to the scherzo. The dramatic high point is reached toward the end of the *Andante* when it comes time for the re-statement of the opening motto. The two violins slowly climb ever higher, the second echoing the first each step of the way (right). Movement in one voice takes place while the other plays its recurring half notes. At last the pinnacle is reached and the dramatic tension is finally relaxed. The soft, concluding *Allegro* is a short coda bringing peace and finality.

This is one of the greatest, if not the greatest, post-Brahmsian romantic quartet—a superb masterpiece. Nearly all who hear it agree. But sadly, very few are lucky enough to hear it live in concert—an incredible shame. The only recompense is that there are several recordings of it available. And, of course, there is always the option of playing it yourself. Though not easy, it is certainly well within the range of competent and experienced amateurs. I encourage our professional member quartets to include this fine work in their repertoire and bring it into the concert hall again. Part III of this article will appear in the next issue of *The Journal*.

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New Recordings



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

String Quartets

George ANTHEIL (1900-59) Nos.1-3, Other Minds 1008 / Juan Crst. ARRIAGA (1806-26) Nos.1-3, Naxos 8.557628 / Luigi BOCCHERINI (1743-1805) G.177, 194, 213, 223 & 248, Capriccio 49463 / Bernhard MOLIQUE (1801-69) Op.18 Nos.1-2, CPO 777 149 / Carter PANN (1972-) *Love Letters*, Quartz 2003 / Ignaz PLEYEL (1757-1831) Op.2 Nos.1-3, Naxos 8.557496 / Kevin PUTS (1972-) *Dark Vigil*, Quartz 2003 / Paquito d'RIVERA (1948-) *Village Street* Quartet, Quartz 2003 / Piet SWERTS (1960-) No.2, Phadera 92045 / Dimitri TERZAKIS (1938-) No.5, CPO 777 044 / Matthew TAYLOR (1964-) No.3, Toccata 0015 / Michael TORKE (1961-) *Corner in Manhattan*, Quartz 2003 / Louis VIERNE (1870-1937) Qt, Timpani 2C2098 / Dag WIREN (1905-86) Nos.2-5, Daphne 1021

Strings Only-Not Quartets

Luigi BOCCHERINI (1743-1805) 5 Qnts G.280, 293, 324, 326 & 401, 4 Sextets G.454, 456-7, 459, Capriccio 49463 / Felix DRAESEKE (1835-1913) *Stelzner* Qnt, AK Coberg 0010 / Arnold KRUG (1849-1904) Sextet Op.68, AK Coberg 0010 / Charles STANFORD (1854-1924) Qnt Op.85, Hyperion 67505

Piano Trios

Ernest AUSTIN (1874-1947) No. 4, Meridian 84478 / Paul BEN-HAIM (1897-1984) Op.22, Centaur 2766 / Thomas DUNHILL (1877-1946) Op.36 (Vln, Vla & Pno) Dutton Epoch 7152 / also Trio in C no op., Meridian 84478 / Rosalind ELLICOTT (1857-1924) No.2, Meridian 84478 / Prince of Prussia Louis Ferdinand HOHENZOLLERN (1772-1806) Opp. 2 & 10, MD&G 303 1347 / Johann Nepomuk HUMMEL (1778-1837) Opp.22 & 35, Naxos 8.557694 / Hans KOESSLER (1853-1926) Suite Vln, Vla & Pno, Hungaroton 32331 / Sergei TANEYEV (1856-1915) Op.22, Dutton Labs 6882 / Matthew TAYLOR (1964-) Op.17, Toccata 0015 / Alice VERNE-BREDT (1868-1958) *Phantasie*, Meridian 84478

Piano Quartets, Quintets & Sextets

Adolphe BIARENT (1871-1916) Pno Qnt, Cypres 4611 / Johann Nepomuk HUMMEL (1778-1837) Qt Op. Post., Naxos 8.557694 / Charles STANFORD (1854-1924) Qnt Op.25, Hyperion 67505 / Richard STRAUSS (1846-1949) Qt Op.13, MD&G 643 1355 / Sergei TANEYEV (1856-1915) Qt Op.20, Dutton Labs 6882 / Louis VIERNE (1870-1937) Qnt, Timpani 2C2098

Winds & Strings

Luigi BOCCHERINI (1743-1805) 3 Flute Qnts G.438, 440 & 442, Tactus 740205 also 6 Oboe Qnts G.431-36, 4 Flute Qnts G.461, 464-6, Capriccio 49463 / Thomas DUNHILL (1877-1946) Op.6 Qnt for Hrn & Str Qt, Dutton Epoch 7152 / Louise FARRENC (1804-75) Nonet, Naïve V 5033 / Louis MASSONNEAU (1766-1848) 3 Oboe Qts, Audite 92.562 / Piet SWERTS (1960-) Cln Qnt, Phaedra 92045

Winds, Strings & Piano

Max BRUCH (1838-1921) Op.83 8 Pieces for Cln, Vc & Pno, Naxos 8.557347 / Thomas DUNHILL (1877-1946) Op.3 Qnt for Vln, Vc, Cln, Hrn & Pno, Dutton Epoch 7152 / Vincent d'INDY (1851-1931) Trio for Cln, Vc & Pno, Op.29, Naxos 8.557347

Winds & Piano

Gustav JENNER (1865-1920) Trio for Cln, Hrn & Pno, MD&G 1343 / Eduard v LANNOY (1787-1853) Qnt Op.2, Passacaille 939

Winds Only

Franz Anton HOFFMEISTER (1754-1812) 4 Partitas for 2Cln, 2Hrn & 2Bsn, CPO 777 133 / Martin MENGAL (1784-1851) 4 Qnts, New Classical Adventure 60138

The String Quartets of Leopold Kozeluch

(Continued from page 3)

date effects which show that he had assimilated most of the advances made by Haydn and Mozart. At such moments, his work prefigures early Beethoven. This would put him in that small group of those few composers who had understood and used these advances in their own music. Like his fellow countrymen, the Wranitzkys and Franz Krommer, Kozeluch was often able to come up with clever and unusual turns of phrase, though on the whole it would not be fair to say that his quartets can in anyway compare with the best of those composers. The term uneven is perhaps the inevitable judgment one makes after playing them.

There is no better illustration of the above proposition than that of his **String Quartet No.4, Op.33 No.1 in C Major**. The genial opening theme is prosaic and not particularly memorable.



The first violin is given virtually all of the thematic responsibility although the other three voices are occasionally allowed to restate the theme. Then, just when you are convinced that the movement is going to be nothing but ordinary, he suddenly produces an original and interesting section worthy of Paul Wranitzky.



The above example is first played by the violins in thirds against a simple, but surprisingly effective accompaniment in the lower voices. Then the pattern is reversed and viola and cello are given the lead. The effect is all the more striking when contrasted with what has come before. But, even these episodes cannot raise the overall impression of the movement above ordinary.

By contrast, the second movement, *Poco largo*, is extraordinarily powerful. After a more or less unison introduction, the music gets underway with the first violin playing a dramatic solo. After it completes the phrase, the cello answers it. All of this takes place against the pulsing 8th notes in the other voices.



There was nothing at all like this in the literature up to this point except for the magnificent slow movement in Haydn's Op.20

No.2 quartet. Strangely, the more I played this work, the more I felt that Kozeluch had "borrowed" huge chunks of that movement. What made me decide to conduct an investigation was when later in the movement the first violin is given a long lyrical melody against a moving accompaniment of triplets (sextuplets). Not only the effect, but the melody itself sounded very familiar:



I was surprised to find that the Haydn was not anywhere near as similar as I had thought. From the example below, it can be seen that there are some similarities but it would be unfair to accuse Kozeluch of having lifted the music from Haydn's quartet.



In sum, Kozeluch, after opening with a lackluster effort, follows it up with a really first rate movement which can stand comparison with the work of Haydn and Mozart. It should be remembered that Haydn never wrote a slow movement which equaled the marvelous *Adagio* of his Op.20 No.2 right up until the slow movement of Op.76 No.1 which was not composed until 1796.

The finale, *Andante con variazione—Allegro*, begins with a theme which seems to require playing at a tempo faster than a normal andante. There is nothing particularly special about the theme or the first two variations. The march-like third variation rises above average and attracts attention by virtue of its strong rhythm. The fourth variation consists of nothing more than long 32nd note passages and is a long solo for the first violin. The fifth variation makes good rhythmic use of the cello, which plays against the theme in the other three voices. The bright coda is marked *Allegro*, but the tempo really has been allegro all along. Here, the first violin is given a lengthy solo which is quite attractive.



This solo comes with a very effective orchestral accompaniment reaches but almost reaches concerto proportions. Briefly, in the middle, Kozeluch introduces a darker moment given to the cello. This is soon over and the music ends with a rousing orchestral coda typical of the Mannheim composers.

String Quartet No.5 in A Major, Op.33 No.2 is only in two movements. It begins *Un poco vivace*. Again, the main theme is

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The String Quartets of Leopold Kozeluch

(Continued from page 9)

“nothing to write home about.” Although there is a part of it which momentarily is vaguely reminiscent of the fourth movement to Haydn’s Op.50 No.6, *The Frog*. The pedestrian opening theme is partially saved from reaching the level of boring by another very effective orchestral interlude, sounding much like the works written by Haydn decades before during his *Sturm und Drang* period. Amid pulsing 8th note sextuplets, the first violin brings forth a dramatic melody.



Although the part-writing is relatively good, in the end, it must be admitted that this movement is far too long for the thematic material presented and, for once, the coda does not come to the rescue.

The concluding movement starts off with a very good, moody 20 measure *Andante* introduction in 6/8 worthy of Haydn’s better efforts. But to be really effective, it must be played *adagio* and not *andante*.



If the repeats are taken, and they should be, then it becomes a middle movement, which I am sure is what Kozeluch must have intended. This leads, *attacca*, to an excellent *Allegro*. The main theme and Kozeluch’s treatment of it are the equal of the best of Paul Wranitzky’s efforts.



The thematic material finds its way to all of the voices and the movement is brimming with of clever effects. In the middle, the *Andante*, makes a dramatic and telling reprise before Kozeluch brings the movement to an exciting finish.

String Quartet No.6 in F Major, Op.33 No.6 is Kozeluch’s last venture into the realm of the string quartet and arguably his best work in the genre. The opening theme to the first of its three movements, *Allegro*, while hardly of the highest caliber, nonethe-

less, holds one’s interest and certainly is a cut above those themes he uses in his other opening movements.



Its development, shared by the first violin and cello, is particularly fine. Again we have a movement which is too long and involves too much repetition of the thematic material which is on offer. This would not be as noticeable if there were more of it.

In the second movement, *Adagio ma non troppo*, Kozeluch reaches into his bag of melodies and pulls out a lovely theme which is only entrusted to the first violin.



The cello is given some accompaniment of interest but the middle voices are bereft of interest until well into the development.

Kozeluch saves the best for last and this finale, *Allegretto—Scherzando*, is really first rate. The lively Czech dance, which as the main theme, is in the best tradition of the Wranitzkys.



There is no doubt that this quartet is strong enough to justify performance in the concert hall. Whether this is likely to happen outside of the Czech Republic is highly questionable since we never even hear anything of the Wranitzkys or Krommer.

To sum up, it would not be fair to say that Kozeluch’s string quartets are a huge treasure trove of masterworks. On the other hand, some of these works are really very good and though all are not uniformly good, each has its moments and can certainly be recommended to amateurs without hesitation. The parts are available from A-R Editions and also Merton Music.

Trios for Winds, Strings & Piano by Carl Reinecke

(Continued from page 3)

century has consigned many first-rate, late romantic German composers to near oblivion simply because they were not Brahms.

Reinecke was born near Hamburg in the town of Altona, then in the possession of Denmark. Most of his musical training was obtained from his father who was a widely respected teacher and author. Starting in 1845 at the age 21, he began concertizing across Europe, in the course of which he was appointed court pianist to the King of Denmark. Mendelssohn, Schumann and Liszt all were favorably impressed by him and helped him gain an appointment at the Cologne Conservatory under the directorship of Ferdinand Hiller, himself a famous pianist. A series of important appointments soon followed and by 1860, Reinecke's reputation was such that he obtained a teaching position at the Leipzig Conservatory, which had been founded by Mendelssohn, and eventually rose to become its director. His reputation and excellence as a teacher can be attested to by the aforementioned list of famous students. It was also during this period that his excellence as a conductor was recognized and he was appointed to lead the Leipzig Gewandhaus Orchestra and turned it into an orchestra with few if any equals. He was succeeded by Arthur Niksch when he retired in 1895.

His chamber music is generally regarded as being among his best compositions and he is one of those few composers (Haydn and Richard Strauss also come to mind) whose works continued to improve right into very old age. The **Trio in a minor for Oboe, Horn & Piano, Op.188** is the earliest of works to be reviewed. It dates from 1887. Reinecke, who was then 63, was at the height of his professional career. His fame as a teacher and conductor was world-wide and kept him extremely busy.

In four movements, the opening *Allegro moderato* begins somewhat darkly with a short piano introduction before the oboe states the main theme which is a dragging and sad march. It must be played more moderato than allegro or the effect is ruined. The horn joins in after a complete statement of the theme and its entrance changes the mood to one of reflection rather than sadness. A bridge passage in G Major is given to the piano. It has a vague Scandinavian quality to it. The second theme, closely related to the first, is entrusted to the horn. It also has a lumbering, march-like quality. Tension, lacking up to this point, builds in the development section through the use of, what was for that time, rather advanced chromaticism. Just as the high point is reached, the oboe is given a short, *ad libitum*, cadenza which releases the tension. When the passage is repeated a second time, it is the horn which is given the lead. The overall mood is dreamy.

The lively, short second movement, *Scherzo, molto vivace*, is in C Major. Optimistic and bouncy, the main theme, is shared by the oboe and horn as equal partners, which given the rhythmically agile theme, is quite an accomplishment. The writing for the horn here is very deftly handled. The piano stays in the background until the second theme with which it is entrusted. In the slower trio section the horn introduces the theme and the oboe follows. The piano plays filigree passages in the background—echos of Schumann perhaps. This is an incredibly fine movement. The

thematic material is not only excellent but the use of the three instruments could not be better.

The third movement, *Adagio*, also begins in the major. After a brief introduction by the oboe, the horn takes center stage and brings forth a lovely, valedictory melody. If it were sung by a cello it would be gorgeous, as sung by the horn it is stately and dignified as if it were giving a eulogy. The oboe comes to the lecturn second and gracefully adds to the tribute being made.

The finale, *Allegro ma non troppo*, begins in A Major with the piano giving out an almost jazzy, exuberant main theme, which is more rhythm than melody. Whereas in the *Scherzo* the horn and oboe are made to work as a team and Reinecke takes pains to make their interaction seamless so that the listener is almost unaware of the differences in their nature, here the two instruments are given parts which more clearly contrast their different qualities. The horn is given long legato passages, including a quote from the opening theme of the *Adagio* in its mid to low range, while the oboe is given both quick rhythmic exchanges with the piano as well as a lyrical melody in a high, though not its highest, range. The coda is short but effective. This is a very fine work, perhaps one of the very best for this combination. The parts are in print and can be obtained from Breitkopf & Härtel as well as International Music.

In 1903, Simrock brought out Reinecke's **Trio in A Major for Clarinet, Viola & Piano, Op.264**. It is still available from them (see right) and at least five other publishers. I can say beforehand that it is an unqualified masterwork. It is a lengthier and thematically more substantial work than the preceding trio, perhaps the darker tonalites of the instruments. Reinecke, who had retired a few years before to devote himself entirely to composing, was

just short of his 80th birthday. While Reinecke's trio does not tonally sound like Mozart, still, the ghost of the *Kegelstatt Trio, K.498*, hovers over it. It is truly uncanny how well the *Kegelstatt's* spirit can be felt without any melodic imitation. Perhaps this is not be so surprising, considering Reinecke was widely regarded as one of the very best Mozart interpreters, and it may be this shared affinity which comes through. As several critics have noted, both trios share a relative uniformity of tempo in each of their movements. That is to say, there are no extremes in tempo between the movements. This is a striking similarity and one which few feel can have been by accident.

The opening movement, *Moderato—Allegro*, begins with an introductory section, the theme to which is "in the process of becoming". We actually never hear it in its entirety as all of the

(Continued on page 12)



instruments tip-toe around it, presenting only fragments. The mood is dark and confused, as if one were trapped in brackish water. There is a building process, light begins to shine, the tempo imperceptively quickens, but not too much. At last amid trilling, the clarinet presents a hopeful melody. Serenity still reigns, as the tempo settles back down almost to its earlier moderato pace. For much of the movement, the piano's triplets serve as the underpinning, while beautiful long-lined melodies, primarily in the clarinet, create a strange aura, an amalgam if you will, of Brahms and Mozart. Like the most successful of the new fusion cuisines, this is a delicious and fresh combination. The viola plays the varied role, sometimes the rhythmic foundation, occasionally adding to the emotional thematic high points, but most often serving as help-mate to the clarinet.

In the second movement, *Intermezzo*, Reinecke at first creates a duet by fusing the viola and clarinet as if they were one instrument, giving them unison passage work or combining them in such a way that their timbre seems to be an extension of each other. The piano, of course, is the second instrument. The theme is hesitant and in the minor. As the theme is developed, a Schubertian sense of ambivalence between the minor and the major settles upon the music. An interesting canonic section between the clarinet and viola gives way to a highly lyrical episode where the viola takes the lead, high in its treble register and, momentarily, almost approaches the sound of a violin. Overall, the mood is dreamlike, reminiscent of Schumann's better character pieces, but the tonalities are, of course, more advanced—a really fine movement.

The third movement, *Legende—Andante*, is slower than the *Intermezzo*. This feeling is accentuated by the rather plodding melody. The syncopated rhythm gives the main theme a Hungarian sound. It has that slow, deliberate but also dramatic quality one so often hears in the *Lasso*, the slow, emotive first section to many Hungarian dances. Here, there is no faster section. Instead, the middle part of the movement features a brief, tonally wayward fugue followed by a lovely cantilena outpouring by the viola. *Legende* seems an ill-fitting name for this moody music. Full of temperament, it is not dark so much as brooding. Above all, it is certainly an outstanding example of what can be done with these three instruments.

The finale, *Allegro moderato*, also seems to take the *Kegelstatt* as its model. There, Mozart has the piano and clarinet optimistically giving forth, but the viola is having none of it and continually interrupts with doleful, almost angry responses. In the coda, an air of joviality is restored. Reinecke begins with the clarinet presenting a bright, almost jaunty, theme, but when the viola briefly breaks in, it is with a passion all out keeping with what has come before. The clarinet and the piano try and keep things on the pleasant side, but the viola doesn't join in. Instead, it makes urgent, pleading responses which seem uncalled for. The second theme has a darker, calmer quality. Then, just as in the *Kegelstatt*, the sun breaks through and a buoyant coda brings the trio to a joyous end.

This is truly a very fine work that surely deserves to be heard in concert. In this regard, I have rather a sad anecdote to relate. Recently, I was at a concert given by a clarinet, viola & piano trio. All three performers were well-known in their own right, but

had joined forces and were touring in this combination. Surely, they must be one of the few, if not the only such group. Anyway, at this concert, of course, the *Kegelstatt* was presented. Next we heard Schumann's rather ordinary *Märchenerzählungen* written shortly before he went insane. Then, as if they could find nothing more, the violist switched to the violin for the rest of the concert. What a shame! To think, we could have heard the Reinecke trio and perhaps Max Bruch's Eight Pieces or Alfred Uhl's Kleines Konzert, or Gordon Jacob's fine trio to name but a few.

Age in no way dried up Reinecke's creative juices and two years later in 1905, not long before his 82nd birthday, he produced his **Trio in B Flat Major for Piano, Clarinet & Horn, Op.274**. Like the two preceding trios, it is in four movements but gives the feeling of being more substantial and weightier than either. The brightness of the oboe, which is hard-pressed ever to sound very dark, is gone, and the viola's softer quality is replaced by the lower-voiced and slower moving horn. But even more significant is the fact that the piano is given a different role to play. Besides being one of three, it also takes the role of orchestral background and sometimes that of soloist, shifting the entire feeling of the trio to something which at times is almost beyond the realm of chamber music.

One hears this greater weight immediately as the horn, quite alone, blasts forth the first part to the main theme deliberately, almost triumphantly. Immediately, the clarinet enters and the mood becomes more hesitant. The development is quite dramatic and the role given the piano approaches the orchestral while the wind momentarily become soloists. When things quiet down, there is a mood of dark, almost Brahmsian, introspection. This a substantial movement painted on a big canvas—rich in ideas, updated harmonies and with a instrumental treatment which shows the sure hand of a master composer.

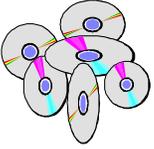
The second movement is entitled *Ein Märchen—Andante*. Briefly, the piano creates the atmosphere of a Schumann fairy tale. But when the others join in, this aura quickly evaporates and there is not much which sounds program music. The gentle theme has a lethargic quality to it and is devoid any drama. Only toward the end, briefly, does one hear something dramatic—sinister, jarring discords—which bear no relationship to what has come before. This seems the least convincing of the four movements.

Next comes a rhythmic, muscular *Scherzo* with two trios. The use of the horn is really first rate as it given the lead for virtually the entire movement. In the first trio, a long, lyric and especially telling solo passage is assigned to it. In the second trio, the clarinet and piano provide a soft and wonderfully contrasting theme. An excellent movement.

The finale, *Allegro moderato*, begins with a dance motif. Of particular interest is the fine use of harmony and chromaticism, which is well in advance of Brahms and shows the extent to which Reinecke continued to evolve. The dramatic and exciting middle section is rather orchestral but the part-writing is very good. Interest is maintained right up until the last few measures of the coda, which inexplicably, it must be admitted, is a little disappointing, having all of the excitement of a train braking and slowly rolling to a stop. Still, this is a good work which should be explored and performed.

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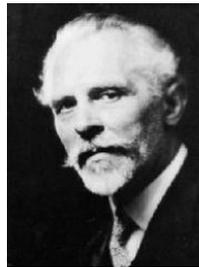
George Onslow: A Piano Quintet & A Sextet for Piano & Winds Two String Quartets by Joseph Jongen



George Onslow (1784-1853) and his chamber music have appeared in these pages on several occasions and longtime readers will recall the 13 part series on his string quartets which ran between 1997 and 2000. For those of you unfamiliar with his work, let me just say that most of those familiar with it would agree that the bulk of his chamber music is not only first rate and but also studded with masterpieces of the highest quality. The two pieces pre-

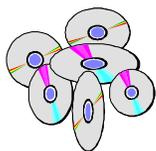
sented on **Signum CD SIG X119-00** are mature works composed in the late 1840's toward the end of his life. They are both unusual in that they are for combinations for which he did not often write. The first work on disk, **Grand Quintet for Piano and Strings, Op.76**, is for the "Trout" instrumentation, i.e., piano, string trio and bass, rather than the standard combination of piano and string quartet. The powerful opening movement, *Introduzione Largo—Allegro* begins with a slow introduction which creates tremendous suspense before quietly leading to the main part of the movement. The *Allegro* is written on an epic style as one might expect of a work entitled "Grand". There are frequent mood shifts between the lyrical and the dramatic. The second movement is a very fine, *Scherzo, Allegro vivace*. Onslow was a master of this genre and his scherzos rarely disappoint. Here, the scherzo, while not a whirlwind affair, nonetheless moves along at a good clip and is full of surprising accents on normally unstressed beats. The beautiful trio provides excellent contrast. A lovely *Romanze, Andantino molto cantabile* follows. The cello is entrusted with presenting the almost painfully beautiful main theme. More striking, however, is the extraordinarily powerful middle section which bursts forth without warning and is full of drama and excitement. Onslow gives the finale, *Allegro animato*, a programmatic subtitle, *Le coup de Vent*—a gust of wind—and the music does indeed give the impression of wind blowing in what is a memorable movement. Of its kind this work is truly a masterpiece. The second work, **Grand Sextet for Flute, Clarinet, Bassoon, Horn, Bass & Piano, Op.77^{bis}** was clearly written with an eye toward French chamber music audiences who, at the time, were greatly enamored with combinations that utilized winds with strings and piano. And it is for this reason that the writing is of a somewhat different kind than that of the quintet. Here, virtuosic playing is often required, especially from the pianist, and no doubt this was also done to showcase the individual members of the ensemble. The main theme to the attractive and impressive opening movement, *Allegro spiritoso*, begins in heroic fashion; the piano leaping about with spirited runs while the others are, in turn, given solos and accompanying roles. Of particular note is the highly successful manner in which Onslow integrates the piano part with the winds. The tonal balance is perfect and one only hears the piano as an integral part of the group rather than *primus inter pares*. Onslow follows this up with a *Minuetto, agitato*. It is not clear why Onslow did not simply call it a scherzo or perhaps intermezzo for it is in no way a minuet. In the sedate trio section, especially fine use is made of the horn's singing qualities. The big

third movement, *Andante con moto*, is clearly the Sextet's center of gravity. It is a theme and set of five variations. The theme is not particularly noteworthy but some of the variations which follow are. Of particular interest is the fourth variation which showcases the piano and flute, both of whom are given brilliant virtuosic parts. The lovely fifth variation, in the minor, effectively combines the horn and bassoon. Again in the finale, *Allegretto quasi allegro*, Onslow provides another example of how well he could integrate these six voices to make a seamless whole. This is another very good work and while one might, from this era, find its equal, you will not find anything better. Highly recommended.



Joseph Jongen (1873-1953), on the strength of an amazing precocity for music, entered the Liege Conservatory (in Belgium) at the extraordinarily young age of seven, and there he spent the next sixteen years. The admissions board was not disappointed. Jongen won a First Prize for Fugue in 1891, an honors diploma in piano the next year and another for organ in 1896. In 1897, he won the

prestigious Grande Prix de Rome which allowed him to travel to Italy, Germany and France. He began composing at the age of 13 and immediately exhibited extraordinary talent. By the time he published his opus one, he already had dozens of works to his credit. His monumental and massive **String Quartet No.1 in c minor, Op.3** was composed in 1894 and entered in the annual competition for fine arts held by the Royal Academy of Belgium where it was awarded the top prize by the jury. Its extraordinary power and virtuosity was immediately recognized not only in Belgium but also in France, England and Germany, where it was performed with regularity until after the First World War when highly romantic works went out of fashion. The first movement, *Adagio-Allegro risoluto*, begins with an incredibly powerful and pregnant slow introduction. The main part of the movement combines an almost frantic, headlong-rushing main theme with a more lyrical second. The next movement, a massive *Adagio--Allegro agitato--Adagio*, begins and ends with a beautiful and highly romantic slow section. The dance-like middle part approaches the grotesque due to its highly unusual and original rhythm. The third movement, *Allegro scherzando--Prestissimo--Tempo di Scherzando*, is basically a scherzo with a trio section—but here the scherzando is heavier and slower than the powerful trio section which blasts forward at incredible speed. The satisfying finale, *Allegro molto*, is written on a huge tonal canvas, combining rhythmic force with lyrical melody. In my opinion, this work is an unqualified masterpiece. The parts are available from Edition Silvertrust. **String Quartet No.2 in A Major, Op.50** dates from 1916 and was written while Jongen lived in England because of the German occupation of Belgium. While the first quartet has an affinity with traditional Central European musical language and perhaps shows some influence of César Franck, the Second has assimilated the advances made by the French impressionists. In three big movements, it opens with an *Allegro moderato*. While the main theme is heroic, the music



Alexander Gretchaninov's First Two String Quartets Philipp Scharwenka: A Piano Quintet & Two String Quartets

lacks the aggressive edge found in the First Quartet. The mood throughout is unmistakably early 20th century French, highly melodic and atmospheric. The second movement, a very pensive, almost dreary and tonally wayward *Lento*, is also unmistakably French. The upbeat finale, *Molto vivo*, is lively and optimistic. This is a very fine work but, to me, it lacks the originality one finds in his first quartet. The music, while not sounding of any one composer, nonetheless is an amalgam of the whole impressionist movement. Both works are on **Pavane CD# ADW 7483**.

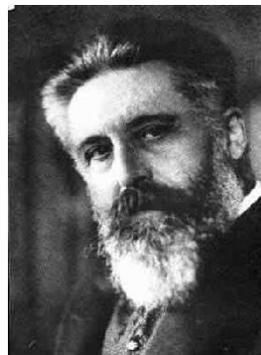
Moscow born **Alexander Gretchaninov** (1864-1956) started his musical studies rather late because his father, a businessman, had expected the boy to take over the family firm. Gretchaninov himself related that he did not see a piano until he was 14 and began his studies at the Moscow Conservatory in 1881 against his parents' wishes and without their knowledge. His main teachers there were Arensky and Sergei Taneyev. In the late 1880s, after a quarrel

with Arensky, he moved to St. Petersburg where he studied composition and orchestration with Rimsky-Korsakov until 1893. Korsakov immediately recognized Gretchaninov's extraordinary musical imagination and talent, giving him much extra time as well as considerable financial help, which allowed the young man, whose parents were not supporting him, to survive. Out of this came an important friendship, which only ended in 1908 with Rimsky's death. As such, it is not surprising that Rimsky's influence can be heard in Gretchaninov's early works, such as his String Quartet No.1, a prize-winning composition. His works, especially those for voice, achieved considerable success within Russia, while his instrumental works enjoyed even wider acclaim. By 1910, he was considered a composer of such distinction that the Tsar had awarded him an annual pension. Though he remained in Russia for several years after the Revolution, ultimately, he chose to emigrate, first to France in 1925 and then to the U.S. in 1939 where he remained for the rest of his life. His first two string quartets were recently released on **MDG CD# 603 1157**. **String Quartet No.1 in G Major**, Op.2 was completed some months after Gretchaninov finished his studies at the Petersburg Conservatory. It was entered in the competition of 1894 where it won first prize with the result that it was published both in Russia and Germany. The first movement *Andante--Allegro non troppo* begins with a slow and highly romantic brief introduction which quickly builds to a climax and then gives way to the main movement, overflowing with attractive melodies. These gorgeous melodies, of folk origin, are surely part of the reason this quartet took the top prize. The extraordinarily beautiful second movement, *Andante*, again takes traditional Russian folk music for its inspiration. The vocal quality of the music is very apparent and is of the highest quality. Next comes a scherzo, *Presto*, full of high spirits. The finale, *Andante--Molto vivace e con brio*, begins pensively in a somewhat sad vein but quickly dissolves into the highly accented and rhythmically pulsing first theme of the main movement. The lyrical second theme provides a wonderful contrast. This is a superb quartet which would be an ornament in any professional quartet's repertoire but will pose no

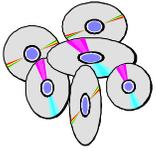


difficulties for amateurs. Long out of print, the parts are now available from Edition Silvertrust. **String Quartet No.2 in d minor, Op.70** dates from 1913. It, too, won a prize but is an entirely different work both in mood and tonality. As one contemporary critic put it, "*It would be hard to ascribe the two quartets to the same composer.*" While the First show the influence of Rimsky Korsakov and to a lesser extent Tchaikovsky, the Second is a kind of synthesis of Sergei Taneyev, Scriabin and the French impressionists, but it really sounds like none of them. The opening movement, *Andante--Allegro non troppo*, begins with a moody, brooding introduction which only slowly picks up in tempo and never really becomes fast. It is a searching movement, the music gives the impression of approaching new frontiers, but remains conventionally tonal. The lively, captivating *Scherzo* which follows is a masterly example of polytonality and counterpoint. We can hear the beginnings of the neo-romantic movement here. Next comes a *Largo* in which the tonalities are more conservative. There is an extraordinarily attractive fugue in the middle. In the wonderful finale, a bright *Allegro*, both the mood and melodies are the closest to his old style but there are also forward-looking moments as well. Another first rate work, the parts out of print for the better part of a century have been republished by Edition Silvertrust.

Philipp Scharwenka (1847-1917) was born near Posen, then part of Prussian Poland. He moved to Berlin in 1865 to complete



his musical education. A good pianist, he primarily devoted himself to composition and teaching at several of Berlin's leading conservatories, finally joining the faculty and serving as director of the conservatory founded by his younger brother, Xaver. Otto Klemperer was among his many students. During his lifetime, his orchestral compositions were featured regularly in German concert halls, but the common consensus is that his chamber music was his best work. Besides several instrumental sonatas, he wrote two string quartets and a Piano Quintet, the last three featured on **MDG CD#336 0889**. All three of these are late works and written within a short time of each other, around 1910. The idiom is late German Romantic, which by that time was certainly a retrospective style. The appearance of these works in 1910, rather than say in 1890, no doubt played a role in their not receiving the attention they should have for they are very accomplished works. **String Quartet No.1 in d minor, Op.117** begins restlessly with a somewhat Mendelssohnian *Allegro moderato*. There is no sense of tragedy or doom, but of striving, tinged with melancholy. The second theme is more hopeful and unhurried. An engaging fugue is made out of the first theme. The short and spirited second movement is in the major. Marked *Intermezzo, allegretto vivace*, it is actually a scherzo without a real trio. The beautiful third movement, *In memoriam, Andante tranquillo*, is not at all funereal but more in the nature of a romanza. The finale, *Allegro ma non tanto ma con spirito*, though a little livelier than the first movement, more or less shares the same mood. There is much to



Dohnanyi: A Piano Quartet & Two Works for Piano Quintet E.T.A. Hoffmann: Grand Trio for Piano, Violin & Cello

be said in favor of this quartet—fine writing, good ideas, all well executed. That it does not reach the highest rank is perhaps due to the fact that the ideas, good as they are, lack a certain spark of originality. **String Quartet No.2 in D Major Op.120** begins with a restless *Allegro moderato* that conveys the forward motion of travel. The short second movement, *Tempo di minuetto*, bears no resemblance to a minuet other than it is in 3/4 time; a cross between an intermezzo and a scherzo, there appears to be no trio. A lengthy, sad and searching *Andante tranquillo e mesto* follows and would have made a more suitable memorial than the one found in the First Quartet. Here the writing reaches the very highest standard. The finale, *Pastoral, Die Kohlhasenbrücker Fuge* is not pastoral, but a kind of boisterous rustic dance, lively and quick. With the exception of the absolutely first rate slow movement, my comments with regard to his First Quartet apply also to the Second. The parts to both are available from Amadeus. The three movement **Piano Quintet in b minor, Op.118** begins with a very forceful *Allegro ma non tanto ma energico* that features several lyrical interludes. The writing is good but the thematic material is only average. In the following *Adagio con intimo sentimento*, the piano by itself introduces the delicate and fragile main theme. The entrance of the strings brings richness and later hints of drama. Although the melodic material could be somewhat more memorable, this is a first rate movement. The finale, *Moderato—Allegro*, begins quietly and slowly, quoting the main theme to the prior movement. The cello and violin are given short declamatory recitatives which build tension and lead to the *Allegro*. It is a powerful and dramatic movement full of lyrical melody and further enhanced by its very original and effective opening. Of the three works, the Piano Quintet is, in my opinion the strongest, deserving of concert performance.

In Part I of my article on the chamber music of **Ernst von Dohnanyi** (1877-1960), I discussed his **Piano Quintet No.1 in c, Op.1** but also briefly touched upon two other works, all three of which are recorded on **Hungaroton CD 32148**. I do not wish to repeat my comments about the Quintet other than to say that it is an absolutely first rate work. It is the two other works I wish to discuss here. The first is the amazing **Piano Quartet in f# minor**. Although Dohnanyi composed it in 1891 at the age of 14, it displays an incredible maturity. Had Brahms heard it, he would have thought himself in the presence of a second Mozart. There is no question in my mind, as the jacket notes opine, that this work ranks alongside those of the great masters. The attractive main theme to the opening *Allegro moderato* is brooding and weighty. From the opening notes, Dohnanyi makes clear he is in the camp of Beethoven, Schubert, Schumann and Brahms and not that of Liszt and Wagner. The clever second movement, *Scherzo, allegretto vivace*, is a somewhat bizarre, pulsating dance. The gorgeous *Adagio molto espressivo* which comes next begins in a mock baroque style but quickly migrates to the chromaticism and intense feeling of the late German romantic period. The finale, *Allegro con brio*, is a lively rondo permeated with the characteristics of a Hungarian dance. If you can, listen to the sound-bites on our website of this



extraordinary work. The second work, which exists only in manuscript is the **Hochzeitsmarch for Piano Quintet**. This is a march of sorts but not really a wedding march. Composed in 1910, it was a loose transcription of music written for a pantomime. By then his tonalities have advanced considerably. There is a direct reference in the music to Beethoven's *Der schwer gefasste Entschluss* with its *Muss es sein* rhythmic motif. It is engaging with fine writing for all, if published it could serve as an occasional piece or encore. Well worth hearing.

E(rnst) T(heodore) A(madeus) Hoffmann (1776-1822), outside of the German-speaking world, is remembered today because of Offenbach's opera, *The Tales of Hoffmann*. But in the 19th century, Hoffmann's fiction was widely translated which is why not only Offenbach but also Tchaikovsky, who based his *Nutcracker* on one of Hoffmann's stories, came to hear of him. He is often regarded as the creator of the horror and fantasy short story. His writings influenced the likes of Edgar Allan Poe and Nathaniel



Hawthorne. But Hoffmann came late to writing. Although he was trained as a lawyer and made his living as a Prussian bureaucrat, he aspired to be both a painter and a composer. Totally enamored of music, as a young man, he changed his middle name from Wilhelm to Amadeus in honor of Mozart. At various times, he held positions as a conductor, music critic, and served as theatrical musical director. Around 1814, he recognized that he would never be a great composer, and so turned to writing. But before he did, he wrote a considerable amount of music including a symphony, several operas and a **Grand Piano Trio in E Major** which is presented on **CPO CD#999 309**. It was composed in 1809 but rejected for publication by the Swiss publisher Nägeli. The manuscript to the trio was found among his papers after his death. It remained unpublished until 1970. The large, opening movement, *Allegro moderato*, is nearly half the length of the work. I was very surprised to find that it showed a considerable affinity with Beethoven's trios. Perhaps this was no accident. Hoffmann was very conversant with those compositions, having recently reviewed several of them. This movement shows the influence of Beethoven's Op.1 trios. But there are also passages in the strings which surprisingly anticipate Schubert's trio writing. The main theme is full of bravura, the other melodies are tuneful and the part-writing is quite good. The use of the cello is better than Beethoven's in his Op.1. The second movement is a short, dramatic and highly accented *Scherzo*. Again Beethoven's Op.1 comes to mind. This is effective, if not extraordinary, music. The very short slow movement, *Adagio*, with its lovely string writing, might just as well have been an introduction to the lively finale, *Allegro vivace*. Here the atmosphere is Mozartean rather than Beethovenian. Full of verve and forward motion, it provides a satisfying conclusion to what is really a pretty good work. In fact, outside of Beethoven's trios, I can't think of anything better being written for piano trio from this period (around 1809). The trio is well worth hearing and playing. Parts are available from Edition Schott.

FEATURED IN THIS ISSUE



Carl Reinecke



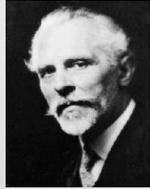
Ernst von Dohnanyi



Leopold Kozeluch



George Onslow



Joseph Jongen



Alexander Gretchaninov



Philipp Schwarenska



E.T.A. Hoffmann

ON SLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV