

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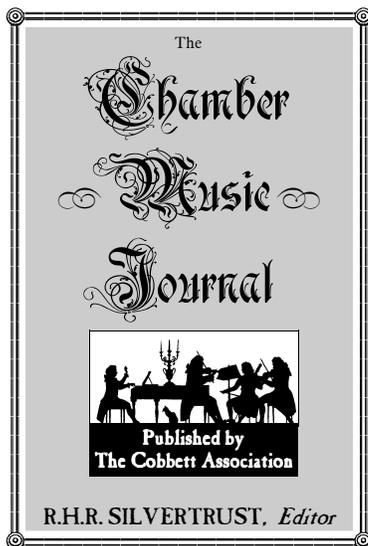
*The Essential Guide
For Players & Listeners
To The Wider World
of Chamber Music*

***The Piano Trios Of
Heinrich von Herzogenberg
Alexander Glazunov's Novelletten, Suite
& Occasional Pieces for String Quartet
The Wind Quintets
Of Franz Danzi—Part III***

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The Sounding Board-Letters to the Editor



New Book On W.W. Cobbett Published

I joined The Cobbett Association last year. This past May, I graduated with a DMA in Accompanying and Chamber Music. I have a great interest in rare works of chamber music and wrote my dissertation on W.W. Cobbett's contribution to the British musical renaissance. My dissertation is being published as a book and will be available from amazon.com in early 2009. Cobbett members and other readers might be interested in reading it. The book is titled: *W.W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Musical Renaissance*.

I also have some questions for your music research staff. In researching Cobbett, I found that he had donated his chamber music collection to the Society of Women Musicians. They later disbanded and I'm unsure of what happened to his collection of chamber music (especially if it included more compositions from his competitions for "phantasies.") It seems like the collection was probably spread out among college and public libraries in England. Are you aware of what happened to Cobbett's personal collection of chamber music and where it might be? If so, I would love to know any information you might have.

I've enjoyed reading The Journal and look forward to the upcoming ones. I'm also part of a professional piano trio (the Rothko Piano Trio) and we love finding new works to play!
Betsi Hodges
Mill Valley, California

Unfortunately, I am unable to tell you what happened to Mr Cobbett's private collection of chamber music. But perhaps one of our readers may come to the rescue. It would be interesting to know what the contents of that collection were.

Glazunov—Chamber Music with Piano?

While I am enjoying Mr Shevitovsky's article on Glazunov's string quartets, as a pianist, I am never going to have a chance to play any of them. I am wondering whether he composed any chamber music works with piano. For example, are there any piano trios, quartets or quintets by him.
Miles Conklin
Lincoln, Nebraska

To the best of my knowledge, Glazunov wrote no standard chamber music works which include piano, that is to say, none which have

been published. One would have thought that as a pianist, he would have written some chamber music works which included the piano and perhaps somewhere there is manuscript of a piano trio, quartet or quintet. However, one would also expect that if such a work existed, it would already have been published or at least included in his works list.

Problems finding Reviewed CDs

I must say, I very much enjoy and appreciate your Diskology section. It is very useful indeed. However, living in a relatively small city, I find myself virtually unable to find any of the CDs you feature in the local shops. Can you give me some idea how to find them.

David Willis
Helena, Montana

The sad truth is that most of the CDs in which Cobbett members are interested cannot be found in record shops anywhere. Online merchants are your best bet. Among those which stock a wide selection are JPC, Arkiv Music, HB Direct, CD Universe and Amazon.

Did Otto Nicolai Write Chamber Music?

I recently heard a performance of Otto Nicolai's *The Merry Wives of Windsor*. If I am not mistaken, he was the first director of the Vienna Philharmonic. Did he write any chamber music and is any in print.

Nigel Jones,
Bristol, UK

Otto Nicolai wrote at least one string quartet. It was published by Edition Schott back in 1985 And is, to the best of my knowledge, still available.

Franz Mittler's String Quartet No.1 Now Available

The interest generated by CPO CD#777 329 of the heretofore unpublished String Quartet Nos. 1 and 3, by the Viennese composer Franz Mittler (1893-1970) has led to several requests for parts. I am pleased announce that the parts and score to String Quartet No.1 are now available from Edition Silvertrust (www.editionsilvertrust.com) String Quartet No.3 and his Piano Trio will be published later this year.—editor

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.

Heinrich von Herzogenberg's Piano Trios

by Ulrich Krausskopf



Wilhelm Altmann, perhaps the greatest chamber music authority of all time, writing in *Cobbett's Cyclopedic Survey of Chamber Music*, has this to say about Heinrich von Herzogenberg (1843-1900): "A composer of great refinement, he unfortunately gained the reputation of being a dry contrapuntist, which was far from being deserved. He was, in his way, an original thinker, and a musician whose genuine emotional and poetic qualities should endear him, particularly

to all Brahms lovers, once they become acquainted with his work. His chamber works in particular stand out...for they are not only masterly from the technical point of view, but interesting on the intellectual side."

Much work has been done in the past twenty years by scholars who have revisited the music of Herzogenberg and the fruit of

their work, which has resulted in several of his fine chamber music pieces being reprinted, has gone a great distance toward establishing the fact that Herzogenberg was indeed a composer of great gifts. And while his larger compositions do not perhaps deserve the same accolades as his chamber works, the latter unquestionably belong in the front rank of such efforts.

Ten years younger than Brahms, Herzogenberg spent most of his life living in the latter's shadow because many of his works showed the influence of Brahms. Unfortunately, on rare occasions that influence almost rose to the level of imitation. Yet despite this, one can clearly hear that many of his works are of such excellence that they could well have been written by the master. Brahms himself grudgingly recognized this fact, which in no small part led to his generally hostile attitude toward Herzogenberg, for it is one thing to write a second rate work which shows the influence of great composer, but quite another to write a piece that is every bit as good. The truth was, that beneath this aura of

(Continued on page 7)

GLAZUNOV'S NOVELETTES, SUITES, & OCCASIONAL PIECES FOR STRING QT

By Moise Shevitovsky



The first two parts of this article presented an overview of the composer's life and discussed his seven string quartets.

It is an undeniable fact that Glazunov's best loved, and perhaps his best works for string quartets were not formal string quartets at all, but occasional or programmatic works, the most famous being his Op.15 Novelettes and his Op.35 Suite.

There appears to be considerable confusion over just how many these works and pieces Glazunov composed and quite possibly the actual amount will never be known. It is said that he penned a piece nearly every week for Belaiev's Friday evening concert banquets. If so, there must be dozens of movements we have never heard or seen, since the Belaiev evenings continued for a period of more than twenty years. It was only after Belaiev's death that Glazunov and Rimsky Korsakov selected what they considered to be the best 15 works of those submitted by Korsakov, Borodin, Glazunov, Liadov and others. These were then published in two volumes as *Les Vendredis*. They are still available today from Belaiev (and their agent C.F. Peters) in Frankfurt.

The most serious confusion concerns the Novelettes and when they were composed. This confusion is in part due to the fact that they consist of five movements. There is also an earlier set of five pieces for string quartet, sometimes known as "Suite", which was composed between 1879-1881, Keith Anderson, author of the jacket notes to the recent (2007) Naxos CD recording of the Novelettes, writes "Glazunov wrote his Five Novelettes, Op.15 in 1881, originally giving them the less evocative title of "Suite", to be replaced by the suggestion of Hans von Bulow, distinguished pianist and conductor." I do not know where Anderson got his informa-

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The Wind Quintets Of Franz Danzi—Part III

by Krzysztof Kowalski

In the first two parts of this article, the author briefly dealt with the composer's life and discussed his first six wind quintets, Op.56 and Op.67 in detail.

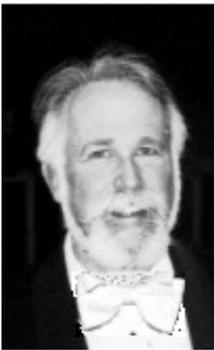
Although, in each of the first two parts of my article, I have made the point that Franz Danzi (1763-1826) was not a wind player, nonetheless, since these parts are appearing separately, some months apart, I think it worth repeating in light of the fact that his best known music is for wind instruments. Danzi was a cellist and later a music director. You will remember that Danzi, having noticed that Anton Reicha had scored a major success by publishing wind quintets in Paris, thought he would try his hand at them. His Op.56, the first three quintets, achieved great popularity in several countries and led to him attempting to repeat his initial triumph. He wrote three more, his Op.67, a few years later. Unfortunately, these works did not match the excellence of his first three. And two

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At The Doublebar



Readers will recall that in the Spring 2008 issue, I wrote that beginning with the Spring 2009 issue (which will appear in May), we will have to raise our subscription rates in response to fact that the U.S. Post Office had raised theirs several times since our last increase about a decade ago. I wrote this in April of 2008. In May 2008, the post office raised their rates substantially, and then again in January 2009 there has been a rate increase, with talk of further increases later this year. I mention this solely to remind you that with our next issue (Spring 2009), you will see our rate increase on your renewal forms. You can be assured that this is not something we do lightly, especially in this economy. However, to continue operating at all and to break even, we must take this measure.

I want to thank Messers Shevitovsky, Krausskopf and Kowalski for their informative articles. I have had the opportunity to play Glazunov's Novelettes and his Op.35 Suite. Certainly the latter, though harder to obtain, ought not to be missed. I have also played Quatour B-L-A-F, Jour de Fete and the Variations, all interesting in their own way. As for the Herzogenberg Piano Trios, these are two extremely fine works which truly deserve a place in the repertoire. With regard to the Danzi wind quintets, as a string player, I yield to the opinions of my friends who are wind players. They tell me that at least some of these quintets are in the repertoire. If you have not met their acquaintance, you should.

About a year ago, we switched to a slightly different publication schedule. For years, I tried to adhere to that established by Bob Maas of Mar/Apr, June/July, Sept/Oct and Nov/Dec, but for several reasons this did not work out and we were appearing in May, August, October and December. The problem has been in the first quarter and now we will try to follow a May, August, October, and January progression. Unfortunately, this issue is later than normal due to an unscheduled sojourn in the hospital.—
Ray Silvertrust, Editor

Franz Danzi's Wind Quintets

(Continued from page 3)

of the three could be styled as prosaic. Nonetheless, they did enjoy a modicum of success.

And this may well have led to Danzi composing yet another set of wind quintets, his Op.68 in 1824. On the other hand, the consecutive nature of the opus numbers as well as the fact that the Op.68 appeared less than a year after the Op.67, strongly supports the supposition that he composed the Op.68 either at the same time or immediately after he finished the Op.67. The Op.68 quintets, just as the Op.67, were sent to the German publisher Andre in Offenbach and not Schlesinger in Paris. They bore no dedication to Reicha or anyone else.



Each of the Op.68 quintets has four movements. The opening movement to **Op.68 No.1 in A Major** is an Allegro moderato of stately nature, a kind of hybrid Viennese march.

Allegro moderato

Flöte

Oboe

Klarinette in A

Horn in E

Fagott

8

16

23

dolce

dolce

dolce

p

f

f

f

p

p

p

cresc.

f

f

f

The main theme is quite appealing and as you can see from the above example, the part writing is far better than what typically appeared in the Op.67 quintets. As was Danzi's

(Continued on page 5)

This is a very substantial movement, but Danzi has a wealth of thematic material at his command and as such, interest is never forfeited. The style of composition is primarily concertante in nature with the flute and the oboe having the bulk of the material, although the other voices are by no means forgotten. The second movement, *Andante-Allegretto*, is a theme and set of variations. Beginning with the Oboe, each instrument is given a chance to shine. Again, it is entirely in concertante format. Although there are copious repeats, I would not recommend taking them as the material, in my opinion is not strong enough to support this. In the *Menuetto allegretto* which followed, once again the influence of Mozart can be heard. (see example on right) The finale is an *Allegretto* in the form of a rondo. The horn gives out the jovial and leisurely main theme. It is taken up next by the oboe and then the others. The style might be called quasi-concertante and although the pace is rather slower than one expect for a finale, the melodic material is appealing and holds one's interest.

Minuetto allegretto (Oboe part)

Finale Allegro assai

The finale quintet, **Op.68 No.3 in d minor**, begins with a quiet, somewhat haunting *Andante sostenuto*, an extended introduction in the minor. The part-writing is really quite good. The main part of the movement, *Allegretto*, is characterized by a jaunty theme which brings to mind a relaxed steeple chase. However, here the treatment is pure concertante with very long gurgling solos to be found in both the flute and oboe parts.

Next comes a charming *Andante*, perfect in everyway, although perhaps it should be played poco larghetto. Again the part writing and integration of the voices is first rate. No concertante writing to be found here. One wonders if tempo had something to do with this, as it seems in the faster movements, Danzi was unable to maintain the same style of writing. A sprightly *Menuetto* is marked allegretto but ought really to be played presto to be effective. It has a nicely contrasting trio.

The exciting finale, *Allegro assai*, might be called an exception to the rule I just noted.. It is a fast movement which is not written in concertante style and integrates the parts quite nicely. (see the example on left) Danzi makes

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hero-worship, Herzogenberg was a master composer in his own right. In the end, what stopped him and his works from receiving the recognition they ought to have received is the fact that they often showed such strong resemblance to those of Brahms. But Brahms was certainly not the only composer whose music had an influence upon Herzogenberg. The music of Bach, and Schumann as well that of the composers of the so-called New German School, such as Liszt and Wagner, all, at one time or another, had a strong influence upon his work.

Herzogenberg was born in Graz, the provincial capital of Steiermark (Styria) and was the son of a minor Austrian imperial bureaucrat. He had the typical education then given to children of the middle and upper classes in the German-speaking world: gymnasium and university. At the University of Vienna, where he matriculated in 1861, he initially pursued law studies but soon dropped out to study composition with Otto Dessoff, who was not only a professor at the Vienna Conservatory and conductor of the Vienna Philharmonic but also a friend and staunch admirer of Brahms. It was through Dessoff that Herzogenberg met Brahms. Herzogenberg's relationship with Brahms was straightforward and constant, that of admirer and friend. But Brahms' was rather more complex. Although Brahms found Herzogenberg useful, he generally was rather critical of his music and paid little attention toward Herzogenberg's opinions. It has been said that he may only have tolerated Herzogenberg at all because of his great fondness for Herzogenberg's wife Elizabeth, herself a talented pianist who had at one point briefly studied with Brahms. Several scholars today believe that Brahms' feelings toward Elizabeth led to his animosity to Herzogenberg. But Brahms being Brahms, he repressed anything overt leaving only hints to be surmised.

After completing his studies Herzogenberg worked for some years as a composer in Graz during which time his interest in Bach became particularly strong. Eventually he helped to found the Bach-Verein (Bach Society) of Leipzig and served as its director for a decade. It was this which gained him what reputation he achieved and eventually led to a professorial appointment at the Berlin Hochschule für Musik in 1885. Although he wrote in most genres, the common consensus is that his best works are those for chamber ensembles. Among these are two string trios, five string quartets, a string quintet (2 Violas), two piano trios, two piano quartets, a piano quintet, a quintet for piano, oboe, horn, clarinet and bassoon and a trio for piano, oboe and horn.

Herzogenberg's two piano trios are certainly among his very best works. **Piano Trio No.1 in c minor, Op.24** dates from 1877. It is a big work, nearly 40 minutes in length. There's no denying that the massive and brooding, but powerful, *Allegro* which opens the trio sounds like Brahms, especially to the uncritical listener.



Be that as it may, it is a wonderful movement, tuneful and superbly written.

The second movement, an *Andante*, is a lovely folk melody and a set of variations.



A very original, highly syncopated Scherzo, presto comes next. It sounds nothing like Brahms.



The finale, *Lento—Allegro*, begins by brooding, but becomes quicker and heavily syncopated with a hint of gypsy perfume.



It, too, reminds of Brahms but that does not detract from its fine quality. Phillip Spitta the music historian, critic and famed Bach biographer, to whom Herzogenberg showed the music before publication told the composer, who was not then his friend, not only that it was "perhaps the greatest piano trio written in recent times." but also that he found "nothing derivative about it." Whether or not one hears the influence of Brahms, there is no denying what a fine work this is.

"As for the Op.36 piano trio, it is innocent of artificiality; it is unaffected and natural, both in inspiration and in character." This was the opinion of Wilhelm Altmann. **Piano Trio No.2 in d minor, Op.36** was written in 1882. Not as massive as the First Trio, it is nonetheless substantial and does not show the influence of Brahms. Though marked *Allegro*, the first movement begins in a very relaxed and somewhat subdued fashion and remains mostly reflective throughout. From its opening notes the music conveys a downtrodden sense of defeat.



The tempo, in keeping with the mood, is moderate. It is only much later that hope is injected into the music with the introduc-

tion of the second theme in the cello. The following *Andante* takes the mood of a pastoral elegy, lyrical and of great beauty. The theme is first given out by the violin.

Andante.

p espress. *sf* *dim.* *p* *cresc.* *mf* *p*

Later the cello joins in and creates a duet of almost excruciating loveliness. Next comes an *Allegro molto*. In 3/4, the opening pizzicati measures create a striking affect: an original blend between a scherzo and a minuet.

Allegro molto. *pizz.* *f* *pizz.* *Allegro molto.* *p*

p *f* *mf*

The beginning to the relaxed finale, *Allegro moderato*, gives little indication that this is a final movement.

Allegro moderato.

Allegro moderato. *p espressivo*

As attractive as the main theme is, the second theme, given out first by the violin

espress. *mf* *p* *8*

espress. *mf* *p* *8*

and then taken up by the cello is better yet and begins to build forward motion, which Herzogenberg then very slowly and carefully brings to a fever pitch and a satisfying conclusion.

To sum up, both of these trios belong in the repertoire. They are truly first rate and I would encourage professional piano trios to take the time to make their acquaintance. Further, the trios are in no way beyond the reach of amateurs to whom I also warmly recommend them. Parts are available from at least two different publishers: Carus Verlag and Edition Silvertrust.

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The Op.68 Wind Quintets Of Franz Danzi

44 *solo* *p*

49

(Continued from page 6)

magnificent use of the horn throughout, giving it the chance to lead on several occasions, the most notable being the introduction of a Fucik-like second theme, (example on left) although here it is the oboe who is given the opportunity to repeat and elaborate upon it at some length. All in all a very good movement.

In conclusion, I believe that wind quintet players certainly should take the time to acquaint themselves with the Opp.56 and 68 quintets of Danzi. These six works present an attractive alternative to Reicha's works not only because of the fine melodic writing but also because Danzi avoids writing parts which would require players of an almost virtuosic technique. Hence these works are accessible to the average player. Parts are available from several different publishers and there are any number of recordings which can be had.

(Continued from page 3)

tion, but he is obviously mistaken. In the first place, virtually all reliable sources date the Novelettes from 1886. Anderson clearly has confused the Novelettes with the earlier set completed in 1881 no doubt because they both consist of five pieces. However, this earlier set is *not* the Novelettes.

In Russia this work which has no opus number, is more often known as **Five Pieces for String Quartet** and only occasionally called Suite. I believe this is so as to distinguish it from Glazunov's Op.35 which is known as Suite for String Quartet and which also consists of five movements. Although I have heard this work performed while I was at the Moscow Conservatory and while I have an old Melodya recording of it, I have never played it. It was published by the Soviet State Music Publishers, When one considers the Five Pieces were begun by a boy of 14 and completed when he 16, one must admit that their maturity is truly amazing. While not as ambitious as either the Novelettes or the Op.35 Suite, the Five Pieces are nonetheless quite fine and show tremendous compositional skill. Of course, we cannot know how much help Rimsky Korsakov gave to the boy, but we can certainly appreciate how impressed he must have been with his student's talent. The first movement is a pensive and reflective *Lento*. The second movement is a *Scherzo presto* which makes a fine impression. The following *Intermezzo*, in which the cello is consistently given the lead, makes an even greater impression. A brief *Allegro vivace* scherzo leads to the work's crowning glory, a *Hungarian scherzo*. The main theme is not at all Hungarian and what we have is a rather straight forward Russian scherzo. It is the middle section which combines an evocative orientale with a very typical Hungarian slow dance. This movement would make an excellent encore. Relatively short, the Five Pieces are strong enough for concert and certainly would appeal to amateurs. The problem is that, as far as I know, the music is not in print.

Next we have what is Glazunov's best known work for string quartet, his **Five Novelettes, Op.15**. They date from 1886. The opening movement is entitled *Alla spagnuola, allegretto*. It is hard to imagine a more typical treatment. The cello opens with guitar like pizzicato accompaniment to the unmistakably Spanish rhythm of the main theme.

Allegretto M.M. ♩=80. ALEXANDER GLAZUNOV, Op.15 (1865-1936)

In the short trio section, the cello is given the melody in its treble register which makes it all the more striking.

The second movement, *Orientale, allegro con brio*, also begins with pizzicato in the cello, the main melody is not particularly oriental but rather more like a rustic peasant dance.

The middle section does have a more oriental sounding melody, but it is not particularly exotic or captivating and certainly does not have the heavy exotic perfume of the Orientale found in his Op.35 Suite. The third movement, *Interludium in modo antico, Andante*, uses the Dorian scale and hints at the music of the Russian orthodox service. There is a sense of solemnity and dignity. This is followed by a light-hearted and romantic *Valse*. The wistful main theme is found high in the violin registers.

Allegretto ♩=66.

This is a lengthy movement full of many exquisite vignettes and changes of tempi all wonderfully executed. To my mind this is the most impressive movement of the set. The finale, *All ungherese* also begins with a pizzicato accompaniment. The main subject is in no way Hungarian but rather a rustic, energetic Russian folk melody. It reminds me of a similar movement in Quartet Slav which he entitled *Une fête Slave*.

Allegretto ♩=116.

But buried deep in the middle of the movement is a brief, and perhaps not instantly recognizable Hungarian interlude. Like the movement in the earlier Five Pieces, it is a slow Hungarian

Andantino sostenuto. Capriccioso ♩=80.

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dance. This, too, is an effective movement which provides a suitable conclusion to the work. Though I am obviously in the minority, in my opinion the Five Pieces for String Quartet is an altogether better work than the Novelettes. Nonetheless, its popularity has ensured that it has never been out of print and is today available from any number of publishers.

The year after completing the Novelettes (1887), Glazunov began work on another set of pieces for string quartet which he completed in 1891. This was the five movement **Suite for String Quartet, Op.35**. The opening movement, Introduction and Fugue, begins with a lovely *Andante* which is reflective without being sad.

Andante M.M. ♩ = 80 Alexander Glasunow (1865-1936) op. 35

con sordino

Most of the rest of the movement is taken up by a fugue which is based on the same theme as that introduced in the Andante. Although it receives many different treatments, the development simply is not strong enough, in my opinion, to support the length of the fugue. Next, providing a welcome relief and contrast, comes a brilliant *Scherzo, allegro*. The use of quintuplets and trills passed from voice to voice creates an original and exciting effect.

This is followed by an *Orientale, Andante*. The viola, a prescient choice, is given the haunting main theme to a strumming accompaniment. Both this melody and its rhythm are highly effective.

Andante ♩ = 76

Unlike the Oriental in the Novelettes, the one here is exotic and does conjure up images of the mystical East. This is a very fine movement. The fourth movement, the longest and most ambitious, is a theme and set of five variations: Tranquillo, Mistico, Scherzo, Pensieroso and Alla Polacca. The theme is Russian and appealing (see top of next column). While there is nothing particularly wrong with either the Tranquillo or the Pensieroso, they do not make as strong an impression as the other three, perhaps

because in tempo and mood they are very similar to the treatment of the theme in the opening part of the movement. The other three, however, make a particularly strong impression. The second variation, *Mistico*, has a soft, high, muted tremolo accompaniment in the violins which serves to create a strong air of mystery. The thematic material is shared by the cello and the viola.

con sord. trem. pp

ppp dolce p

cresc. f dim. p> p> pp

A lively and bright *Scherzo* serves as a palette cleanser while the final variation is a toe-tapping and rollicking ride.

Tempo di Polacca ♩ = 104

For his finale, Glazunov surprisingly chooses a *Valse*. It begins slowly enough but then becomes quite lively.

Moderato assai ♩ = 120

Viol. II cantabile p

rit.

Più mosso Allegro ♩ = 72

Soon one realizes from the many tempo changes that follow one another just how wonderful this waltz is. An exciting coda brings the Suite to a close. Although it has in its time been popular, I for one cannot understand why the Suite has never achieved the same popularity as the Novelettes. In my opinion, it is a far stronger work. Parts are available from Belaiev among others.

The remaining occasional pieces for string quartet all consist of either one movement efforts or of part of a movement in which

Glazunov collaborated with other composers. Among the best known of these were the works which appeared in the two volumes of *Les Vendredis*. Mitrofan Belaiev's Friday evening gatherings began in the late 1870's with Belaiev, an amateur violist, putting together a group of amateurs with which he could indulge his passion for playing string quartets. But soon these evenings were to become the social center of musical life in St. Petersburg for Belaiev was no ordinary enthusiast. It was not long before the amateurs of Belaiev's quartet were receiving visits from the likes of Rimsky-Korsakov, Borodin, Liadov, Glazunov and many others. And before long these erstwhile visitors became regulars. They were to be known as the 'Belaiev Circle.' Over the next 20 years, on many an occasion, each of these composers, most of them at one time or another students of Korsakov would bring with them a piece composed for string quartet as an offering of appreciation for all of the support and hospitality Belaiev had given and continued to give them. These gatherings finally ended in 1903, two years before his death. But in 1899, Rimsky-Korsakov, with the help of Glazunov and Liadov, selected sixteen 'miscellaneous' pieces which were published by Belaiev in two parts or volumes. These are by ten different composers both known and unknown. They vary in length from the miniature, just a few lines on a single sheet, to that of a normal quartet movement some two or three pages. The first work of **Volume I of Les Vendredis** is by Glazunov and is entitled **Preludio e Fuga**. It is dedicated to the Belaiev Quartet's first violinist. The prelude is an *Adagio* of considerable rhythmic complexity.



It is not an attempt to faithfully recreate an 18th Century example of this form but nonetheless is a somber affair. The *Prelude* reminds one of Bach, but a kind of Romanticism nevertheless creeps in. A four part fugue, *Moderato*, follows. Based on a Russian theme, it, too, is primarily reflective with little vivaciousness. While there is no question as far as technical mastery is concerned, the musical material is not entirely convincing or captivating. But this pensiveness perhaps appeals to Russians, especially when they are deep in their cups. It was a strange choice to place at the front of Volume I, as it is so atypical, at least in mood, of the spirit of the *Les Vendredis*. Perhaps Glazunov, himself, chose to place it there.

The third piece in Volume I, is the perhaps the best known of any of the works which are to be found in either volume. It is the **Les Vendredis Polka**, a collaborative effort by Nicolai Sokolov, Glazunov and Liadov. The tradition of collaboration in Russian music began with Balakirev and the young composers he gathered around himself: Rimsky-Korsakov, Borodin, Cui and Mussorgsky. They often collaborated, each contributing a set of variations or a section to a work. This tradition was continued by Rimsky-Korsakov and the Belaiev composers, and more than a few pieces were penned by more than one person. Apparently hurriedly written on the spot in Belaiev's study while the concert was going on, and then given to him as a surprise present, it is an incredible ac-

complishment. In three sections, the first by Sokolov, features the viola, Belaiev's instrument, to whom the main theme is given with a filigree accompaniment in the 1st violin against pizzicato in the other voices. The 2nd and more energetic theme is by Glazunov



The other work by Glazunov to appear in *Les Vendredis* is the penultimate work in Volume II, entitled **Courante**. It is perhaps his most attractive contribution. The music very successfully captures the rhythmic spirit of this French dance form often characterized by phrases with an unequal grouping of beats and by a certain ambiguity of accent. The main theme presents a stately urbanity:



In 1886, Rimsky-Korsakov, Liadov, Borodin and Glazunov collaborated to create what has become known as **Quatour B-L-A-F**. This four movement work for string quartet was meant as a 50th birthday present for Belaiev. Although each movement was composed by a different man, each restricted himself to the notes Bb (B in German), A (La in French) and F from which to create and develop thematic material. Of course, the notes B-La-F, when said one after another, more or less render Belaiev's name. The composers



M.P. Belaiev

must have been proud of their ingenuity and apparently were anxious that no one should miss it for both in the parts and the score, each time the sequence (Bb-A-F) occurs, the corresponding scale names are printed over the notes. The finale, *Allegro*, is by Glazunov. One can hear he worked fairly hard to really make it the show piece of the quartet, and while it is at least as good as Korsakov's opening movement, it is not as good as the middle two movements by Borodin's and Liadov. The second theme, which is quite good, sounds a bit like Chopin.



A second collaborative work, **Jour de Fête**, dates from 1887 and was written for the purpose of celebrating Belaiev's name day. It is composed of three movements, all based on historical Russian

(Continued on page 12)

(Continued from page 11)

forms. The movements are somewhat shorter than those of *Quatour B-La-F* but longer than most which appeared in the *Les Vendredis* volumes. Further, not being restricted as to thematic material, they provide somewhat more contrast to each other. While *Quatour B-La-F* was clearly intended to be a full-formed quartet in the classical sense, *Jour de Fête* is a programmatic suite. The parts are in print and the easiest edition to obtain is that of the International Music Company which for reasons known only unto themselves, chose to translate *Jour de Fête* as Festive Moods! Glazunov contributed the first movement, which is entitled **Le Chanteurs de Noël** which International more accurately renders as *Carolers*. It begins *Andante*, the theme to which sounds as if it were taken directly from the Russian Orthodox Service. The muted cello states it alone initially.



When the other muted voices join in the effect is impressive. Although the *Andante* is too long to be called an introduction it is not the main section. That role is taken by a spirited *Allegro* with the usual Glazunov density of sound, achieved primarily by the liberal use of double stops.



The last collaborative work dates from the end of 1898 and was published around the same time as *Les Vendredis*. Entitled **Varia-**

tions on a Russian Theme. It is based on one of the folk songs collected by Balakirev entitled, *The Nights Have Become Boring*. Like the other works, it was dedicated to Belaiev and presented as a birthday present. Most of the *Les Vendredis* composers, along with a few other Belaiev regulars, contributed a variation. Each of the 10 variations are quite short but very well-executed. They serve as a real showcase for the uniformly high level at which Rimsky-Korsakov's students were able to compose. The third variation, an *Andantino*, is by Glazunov. Here the viola, with its moving line, presents the main interest.

Variation III.
Andantino.

ALEXANDRE GLAZUNOV

These Variations, which are not very difficult, would make an excellent concert encore and are also available from International.

In 1905, Glazunov wrote a one movement *Elegy*, Op.35, in memory of Belaiev, who had died earlier that year. Although evocative, except for the final measures, it is more reflective than funereal. Though far from weak, the melodic writing is not particularly memorable.

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New Recordings



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

String Quartets

BLISS, Arthur (1891-1975) Nos.1 & 2, Dutton 9280 / DRAESEKE, Felix (1838-1913) Nos.1-2, AK Coburg 0011 and No.3, AK Coburg 0012 / HUMPERDINCK, Englebert (1854-1921) Qt in C, MS&G 14895-2 / KNIPPER Lev (1898-1974) No.3, Arte Nova 487222 / LAJTHA, Laszlo (1892-1963) Nos.1, 3-4, Hungaroton 32542 / MOSOLOV, Alexander (1900-73) No.1, Arte Nova 487222 / MOTTA, Jose da (1888-1948) Complete Works, Numerica 1144 / MYASKOVSKY, Nikolai (1881-1950) Nos.9-11, Northern Flowers 9953 / PLEYEL, Ignaz (1757-1831) Nos.7-9, CPO 777315 / PUCCHINI, Giacomo (1858-1924) Crisantemi, MD&G 1495-2 / REGER, Max (1873-1916) Nos.1-5, Da Camera Magna 77 500 / ROPARTZ, Joesph Guy (1864-1955) No.1, Timpani 1121 / ROSLAVETS Nikolai (1881-1944) No.1, Arte Nova 487222 / SCHNITTKE, Alfred (1934-98) No.1, Melodya KAP012 / SHEBALIN, Vissarion 1902-63) Nos.5 & 9, Melodya KAP012 / STRAVINSKY, Igor (1882-1971) 3 Pieces, Melodya KAP012 / VERDI, Giuseppe (1813-

1901) Qt in e, MD&G 1495-2

Strings Only-Not Quartets

REGER, Max (1873-1916) String Trio Nos. 1 & 2 and Sextet Op. 118, Da Camera Magna 77 500

Piano Trios

BONIS, Melanie (1858-1937) Soir-Matin, Op.76, MD&G 643 1424 / HERZOGENBERG, Heinrich von (1843-1900) Nos.1 & 2, CPO 777 335 / REGER, Max (1873-1916) Op.2, De Camera Magna 77 500

Piano Quartets, Quintets & Sextets

BONIS, Melanie (1858-1937) Piano Qt Nos. 1 & 2, MD&G 643 1424 / HOHENZOLLERN, Louis (177201806) Piano Qt., Op.5, Musicaphon 56890 / REGER, Max (1873-1916) Piano Qt Nos. 1 & 2 and Piano Qt No.1, Da Camera Magna 77 500 / RIES, Ferdinand (1784-1838) Piano Qt, Op.129 & Piano Qnt, Op.74, Camerata 28109 / VAUGHN WILLIAMS, Ralph (1872-1958) Piano Quintet, Chandos 10465

Winds & Strings

DANZI, Franz (1763-1826) Septets for Str Qt, Cln & 2 Hn, Opp.10 & 15, Orfeo 674081 / GIORDANI, Tommaso (1733-1806) 6 Trios for Fl, Vla & Vc, Hungaroton 32498 / REGER, Max (1873-1916) Clarinet Quintet, Op.146, Da Camera Magna 77 500

Winds, Strings & Piano

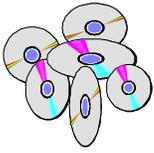
BONIS, Melanie (1858-1937) Septour for Pno, 2fl & Str Qt, Op.72, Hanssler 923.204 / ERNEST, David (1940-) Trio for HABSBERG, Rudolph (1788-1831) Trio for Cln, Vc & Pno, CPO 777 224 / LANNOY, Eduard von (1787-1853) Trio for Cln, Vc & Pno, Op.15, CPO 777 224 / RIES, Ferdinand (1784-1838) Trio for Cln, Vc & Pno, Op.28, Brilliant Classics 93684 / ZEMLINSKY, Alexander (1871-1942) Trio for Cln, Vc & Pno Op.3, Naxos 8.570540

Piano & Winds

BONIS, Melanie (1858-1937) Scenes for Fl, Hn & Pno, Op.123, & Suite for Fl, Hn, Pno, Op.127, Hanssler 93.204 / HERZOGENBERG, Heinrich von (1843-1900) Quintet for Ob, Cln, Hn, Bsn & Pno, Op.43 & Trio for Ob, Hn & Pno, Op.71, CPO 777 081

Winds Only-None this Issue

Diskology: Hear Sound-bites to These CD Reviews On Our Website—www.cobbettassociation.org



A Piano Quartet & Piano Quintet by Hermann Goetz

Imogen Holst: A String Trio, a String Quartet & a String Quintet



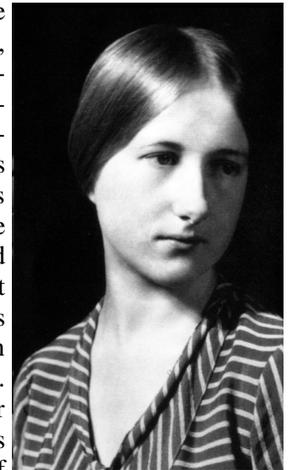
Hermann Goetz (1840-76) was born in Königsberg, where he initially studied theology and mathematics before switching to music. This led him to the Stern Conservatory in Berlin where he studied with the founder Julius Stern, as well as Hans von Bülow and Hugo Ulrich. Bulow, of course, was *the* Wagner exponent, and although Goetz could not escape this influence, he never became a whole-hearted or uncritical fan of Wagner. While in Berlin, he made a name for himself and on the strength of this was appointed to succeed Theodor

Kirchner as organist at Winterthur's city church and professor at Winterthur's Musikkollegium. Goetz gained considerable fame from his opera, *The Taming of the Shrew*, and wrote several chamber works for strings and piano which drew praise from Brahms among others. **ASV CD#1157** presents two of his best chamber music works. The first, his **Piano Quartet in E Major, Op.6**, dates from 1867. Although it is dedicated to Johannes Brahms, none of that composer's influence is to be found therein. The Piano Quartet was Goetz's most admired and popular work, and not without reason, as it shows mastery of style throughout. The wonderful opening movement, *Rasch und feurig* (quick and fiery) has moments of both inspiring energy and profound sadness. The huge second movement *Langsam* (slow) is a theme and set of four large variations. The writing recalls Schubert at his best. Next is a somewhat brusque *Scherzo, sehr lebhaft* (very lively). It has a Schumannesque quality. There is much sawing in the strings but some interesting chromatic effects. The rather lengthy, foreboding introduction to the finale, *Sehr langsam-Frisch und lebendig* (very slow—fresh and lively) though it is dark, funereal and depressing, it must be admitted makes a great impression. It would not be out of place in a funeral home. To my mind, the quicker main section is somewhat out of place. It lacks the depth and drama that the introduction leads one to expect and one guesses that perhaps Goetz was running out of first rate thematic ideas. Still, this is a very worthwhile piece, its just a pity that this lapse could not have occurred somewhere in the middle than at the end of the work.

The second work on disk is the **Piano Quintet in c minor Op.16**, composed some seven years later in 1874, at which point Goetz was well aware that he was dying of tuberculosis. It was not published until 1876, at which point Goetz had been dead for two years. The entry in Cobbett's opines that the quintet will never be popular because it calls for a string bass instead of a second violin. But this is the famous though unusual "Trout" instrumentation of Schubert. Given the dearth of such works, not to mention its own intrinsic merits, it should be in the music library of every chamber music player who plans an evening which includes *The Trout Quintet*. The opening movement begins softly with a funereal, *Andante sostenuto introduction*. It is every bit as good as that of the finale to the Piano Quartet, perhaps better because of

the weight added by the bass. Full of grief, it gives way to a highly dramatic and stormy *Allegro con fuoco*, which clearly evinces his anguish at what he knows is his impending death. The important thing, however, is that the quicker main section fulfills the promise of the introduction. The second movement, *Andante con moto*, is a long lengthy lied, with a warm, affectionate melody for its main theme. The following *Allegro moderato, quasi Menuetto* is a cross between a scherzo and a march of destiny. In the wonderfully contrasting trio section, the cello produces what is the only happy melody in the quintet. It is a naive and innocent dance. The whole thing is quite short, but nonetheless makes a powerful impression. The finale, *Allegro vivace*, begins with a syncopated devil's dance that races along with much forward energy. Parts are available from several publishers. A highly recommended CD.

Few, I would suspect, have heard the name of **Imogen Holst** (1907-84), daughter of the far better known Gustav. If known at all, it was for her tireless work on behalf of her father's music. She was educated at St Paul's Girls' School, where Gustav Holst was the music director. Prior to entering the Royal College of Music, she studied composition privately with Herbert Howells. At the RCM, her teachers included, George Dyson, Gordon Jacob and Ralph Vaughan Williams. Although she spent a large part of her time organizing music activities throughout England and in the area of



music education, she also composed throughout her life. Not many of her works have seen the light of day, however. **Court Lane Music CD# 37601** seeks to remedy this and has presented the premiere recordings of several of her chamber works. The first work is her **Phantasy Quartet** which won the Cobbett Prize in 1928. In one medium length movement about 10 minutes long, (the competition rules imposed time limits), the influence of Vaughn Williams can be felt throughout the quartet, which has an English pastoral mood to it. Mostly gentle, it is not without some dramatic moments, created by the massed chords of all four voices. The music flows slowly along like water lilies moving on a pond. The writing is tonally, often resembling that of Vaughn Williams. Must use is made of modal scales. This is a fine work and ought to be heard in concert. It does not sound beyond the realm of amateurs. The second work on disk is her **String Trio No.1** which dates from 1944. An opening *Andante* begins quite softly and gives off an eerie quality full of night spooks. Soft tremolo and pizzicato figure prominently. It is certainly tonal, but not in any traditional way. Original and no longer showing kinship with Vaughn Williams. The music impresses with its exploratory ideas and expressiveness, in this case a very haunting mood. The muted second movement, *Presto*, might be music to accompany a scene in which mice are distractedly running about. Again, the tonal landscape resembles the first movement. This is

Edward Elgar: Complete Works for Wind Quintet Two String Quartets, Nos. 1 and 3, by Franz Mittler

followed by a slow movement, *Un poco lento*. No longer spooky, the opening cello melody gives off a sad and downtrodden feeling. The canonic finale, *Andante*, though not exactly happy, is the brightest of the four movements. This is an engaging work and a worthy modern string trio. The third work of interest to us is her **String Quintet** (2 Vc) composed toward the end of her life in 1982. She actually described it as follows. "The opening *Prelude* represents the birth of a river (the Thames), clouds and mist bring moisture to the earth and hidden springs overflow, spreading into pools that reflect the sky." Not a bad description of how the music sounds: Pastoral and mostly of a gentle mood. Tonally it is closer to the 1928 Quartet than her 1944 trio. The middle movement, *Scherzo*, is bright and quirky. It was meant to describe the young Thames and its estuaries. The finale, *Theme and variations*, is more than twice the length of the preceding two movements. The theme is very porous and only with many listening might one discover that there were variations on this theme. Again, this is engaging and worthwhile modern music. I do not think any of these works have been published so the only way you will get to know them is by hearing this recommended CD.



Edward Elgar (1857-1934) is not known for his chamber music, although cognoscenti have no doubt heard of his String Quartet and Piano Quintet. However, the bulk of his chamber music is for winds, most written early on in his career, 1878-9 and presented on a two CD **Chandos Set#241-93**, The bulk of this consists of what he called Harmony Music after the similar 18th century German term for wind music. It was written primarily for himself and four

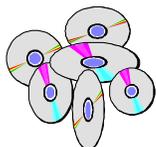
other friends to play and perform. It was not for standard wind quintet, as they lacked a horn player. Rather it was for 2 flutes, oboe, clarinet and bassoon. His two flute friends were of professional quality, his brother an oboist was also an excellent player, but the clarinetist was weak and needed simple parts. Elgar, an excellent violinist, taught himself the bassoon and soon reached a good degree of proficiency. These circumstances explain the nature of the part writing. The largest and most ambitious of the quintets is the four movement **Harmony Music No.5**. It lasts nearly 30 minutes One can hear the influence of both Mozart and Haydn in the large opening movement. But the remaining three movements, all charming, are more personal and updated. The lively finale is especially pleasing. While working on Harmony Music No.5, he had many ideas which he was not able to use in the quintet, but which he nonetheless saved. He called them **Five Intermezzos**. None are longer than 2 minutes and there is no apparent relationship between them or any indication that they were meant to be a whole. Yet, these are very atmospheric pieces with some very cool ideas, to be sure. **Harmony Music No.1** consists of one 4 minute movement, *Allegro molto*. Late classical or perhaps early romantic in nature, it is exciting from start to finish, a little gem. The next piece bears the title **Adagio cantabile, Mrs. Winslow's Soothing Syrup**. The syrup was a patent medicine which Elgar associated with the smooth chromaticism of the writ-

ing. While the chromaticism is well-done, all in all, the title is better than the music. The last work on the first disk is the **Andante con varizione, Evesham Andante**. The rather ordinary theme is classical as are the variations. Not one to take on stage. The first work on the second disk is entitled **Six Promenades**. These are all short pieces and may have been impressions Elgar brought back with him after a day trip to London. The second piece is entitled "Madame Taussaud's" (sic). All are six are better than Mrs. Winslow's Syrup or Evesham, but not as fine as Harmony No.5 or the Five Intermezzos. Pleasant and well-executed but not particularly memorable. **Harmony Music No.2**, although it is only in one movement, is far more ambitious than Harmony Music No.1. It lasts about 10 minutes and has a vaguely Mozartean air about it. **Harmony Music No.4** is also is one movement, but is an even larger effort than No.2. It lasts some 12 minutes. Although classical, it is more original sounding. The ideas and their working out are more compelling than anything else he wrote other than No.5 and the Intermezzos. So one can see he was clearly improving as he went along. The penultimate work is entitled **Four Dances**. They are a Menuetto, a Gavotte, a Sarabande and a Gigue. These were all clearly meant to be updated versions of the old forms and as such are quite successfully done. **Harmony Music No.3**, the last work on disk 2 was never completed by Elgar who attempted several versions before giving up apparently dissatisfied. This is too bad, because it was really quite good. Keeping in mind that the music on these CDs is written by a very young man and for his own personal use, much as Schubert's early string quartets had been, there is much here that is charming and quite appealing. Recommended.

I cannot recall a CD which created so much interest among Cobbett members as the recent **CPO CD #777 329** release of two of Franz Mittler's string quartets. His name has not appeared in these pages nor in those of any of the standard reference sources, no doubt because so little of his music was published. Mittler's daughter, herself a concert pianist and a professor of music, has dedicated herself to changing this state of affairs. It was through her efforts that this CD



was made. Franz Mittler (1893-1970) was born in Vienna. As a boy he was given violin and piano lessons, the later with the famous pedagogue Theodore Leschitzky. At the Vienna Conservatory, he studied theory with Joseph Labor and composition with Richard Heuberger and Karl Prohaska. Mittler made a name for himself not only as a composer, but also as a poet and humorist. During the 1920's, he became one of the most sought after lieder accompanists, partnering with such famous singers as Leo Slezak and Charlotte Kraus. He also made a name for himself as a chamber music pianist, joining forces with such groups as the world famous Rosé String Quartet. Of Jewish extraction, Mittler left Austria for New York in 1938 when the Nazis seized power. In the United States, Mittler enjoyed a varied career, performing chamber music on the radio, teaching, writing for Hollywood and television. (He composed a one finger polka for Groucho Marx)



Two String Quintets for 2 Violins, Viola and 2 Cellos or Cello and Bass By George Onslow / Some New Glazunov Releases

Eventually, he returned to Europe in 1964 and spent his final years teaching at the famed Mozarteum in Salzburg. Mittler composed in most genres and was, in his lifetime, perhaps best known for his songs. His chamber music, which consists of three string quartets and a piano trio, was written during the first half of his life. These works show that Mittler, along with such other luminaries as Karl Weigl, Erich Korngold and Erich Zeisl, had firmly rejected the atonalism of Schoenberg and the Second Vienna School. Instead, his work (as well as those of the other composers mentioned) takes Brahms as a starting point and builds on it, extending the limits of tonality and combining them with fresh and original ideas. **String Quartet No.1 in F Major**, written in a late Romantic, post Brahmsian idiom, was composed in 1909 at which time Mittler was all of sixteen years old. Nonetheless, it is an astoundingly mature work. The main theme to the opening *Allegro* is genial, broad and gentle. This is followed by a slightly more diffident melody which slowly turns into an intermezzo. The second movement, *Andante*, gives the impression of beginning in mid-phrase with a lovely, naive Schumannesque theme. The second subject, first introduced by the cello, has a slinky, cabaret quality, but quickly becomes quite intense, building to a powerful dramatic climax. A *Scherzo, Allegro moderato*, comes next. Neo-Haydnesque, it starts off as if it's to be a fugue, but no such thing happens. Instead, it bubbles along, suddenly producing a marvelous aria section before leading to an oriental-sounding trio, which provides a stunning contrast. The finale, *Allegro*, begins with a sad, pleading theme, reminiscent of Schubert. Again, the second subject, tonally, moves into oriental terrain, while a third melody, even sadder than the first and sounding like an eastern European Jewish plaint, follows. Completed in 1918, **String Quartet No 3 in d minor**, subtitled *Aus der Wanderzeit* (from the wandering time) sounds entirely different from No.1. This not surprising given that there is a great deal of difference between a 25 year old and a 16 year old, but also because the Old Austria of the fin d'siecle Habsburg Empire of Mittler's youth had, by 1918, been destroyed by the First World War. The Quartet was meant to portray the break up of the Empire as well as areas which Mittler himself had visited. The big opening movement, entitled *Wolynien* (English Volhynia), refers to a German-Jewish enclave in the eastern part of the Empire, now part of Ukraine. Although discordant and in at times violent, this is not music of the Shtetl, though a few vague references can be heard. The second movement is a *Scherzo*, said to be Serbian. It begins in an typical Viennese fashion but soon a grotesque and angular Serbian dance takes center stage. The third movement, an *Andante*, is entitled *Steiermark*, the Austrian province of Styria. It the music is soft and rather romantic. The finale, *Rhapsodia ungherese* (Hungarian rhapsody), dramatically opens in fits and starts and sounds far more Russian than Hungarian. But then a slow and forlorn melody, clearly Hungarian, makes its appearance. Densely scored and powerful, the music limps along until it is interrupted by the violent opening chords which lead to an energetic fugue, followed by an ultra dramatic climax (picture a group of solemn Hungarian fiddlers at your table in a Budapest Restaurant). Pizzicato deftly imitates the Hungarian cembalo. It is all incredibly well conceived. A sudden silences augurs a change of mood in which a wild dances makes a mad rush to the exciting coda. Nei-

ther work was ever published, but in December 2008, Edition Silvertrust brought out the world premiere edition to No.1. Quartet No.3 will be released in 2009. A highly recommended CD.



In the past 5 years, there have more recordings of **George Onslow's** chamber music released than in the previous fifty. This is heartening. **MDG CD# 603 1253** presents two of Onslow's best string quintets. Both are for either 2 Violins, Viola and 2 Cellos or Cello and Bass. The first, **String Quintet No.12 in a minor**, dates from the composer's middle period. It was completed in 1829 and immediately published whereupon it became immensely popular. It is not hard to understand why. The opening movement, a big and fecund *Allegro*, begins with the first cello stating the appealing and somewhat slow and yearning main theme. Immediately, the tempo picks up as the others join in. The second theme is equally charming and the conclusion quite exciting. The second movement, although marked *Menuetto*, is actually a somewhat pounding, chromatic scherzo. The contrasting trio is a simple but lovely folk-dance. Next comes an *Adagio espressivo*, which serves as the slow movement. A gorgeous, valedictory melody is played over an accompaniment of soft pizzicati. Gradually, we hear a heavenly duet in the form of a chorale. This is some of the finest chamber music writing to be found in the entire literature, almost the equal of the slow movement in Schubert's quintet. In the wonderful middle section, the second cello (bass) comes into its own with very telling chromatic passages. The finale, *Allegro non troppo presto*, begins with a bright, virtuosic theme over a very effective pizzicato accompaniment. The quintet is brought to a memorable finish with a thrilling coda. **String Quintet No.13, Op.35** also dates from 1829. The huge opening movement, *Allegro spirituosissimo assai*, begins with a series of powerful chords which eventually lead to the exciting first theme, largely consisting of rising and falling scale passages. The lovely second subject is an elegant and grateful melody. The second movement, a fleet *Minuetto, allegro moderato*, is at once playful and haunting with wonderful exchanges between the highest and lowest voices. The *Andante cantabile* is based on a beautiful French folk melody. The mood is pastoral and peaceful. But Onslow finally interrupts this bucolic reverie with a brief but stormy middle section. The finale, a *Presto*, begins in a light and playful vein and is characterized with the various voices chasing after each other. Both quintets have been recently brought out by Edition Silvertrust in entirely new editions without the false treble in the cello parts. A highly recommended CD

Because Moise Shevitovsky has recently discussed Glazunov's quartets in some detail, I would only like to draw readers attention, without actual discussion, to two new Glazunov releases. The first is **Naxos CD#8.570256** on which Glazunov's Op.15 Novelettes for string quartet is coupled with his Op.39 String Quintet (2Vc). The second release is **MDG CD# 603 1237** with recordings of String Quartet Nos. 2 & 4, Both of these works are recommended.

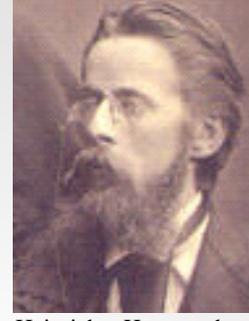
FEATURED IN THIS ISSUE



Franz Danzi



Alexander Glazunov



Heinrich v Herzogenberg



George Onslow



Edward Elgar



Imogen Holst



Hermann Goetz



Franz Mittler

ON SLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV

HERZOGENBERG, GLIERE, TANEYEV, REINECKE