

THE
CHAMBER MUSIC
JOURNAL

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

***The String Quartets
Of Arkady Filippenko***

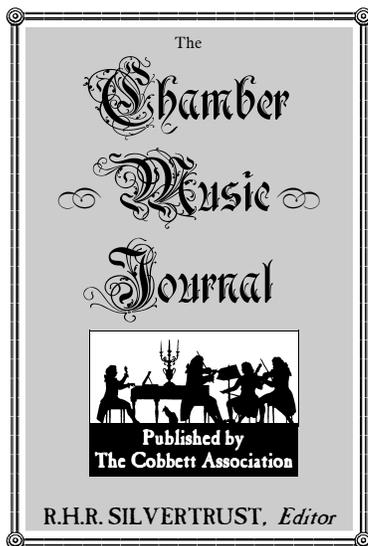
***Rimsky-Korsakov's Quintet
for Piano & Winds***

***A Piano Trio by
Clara Schumann***

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The Sounding Board-Letters to the Editor



New Piano Quartet Website

The Piano Quartet by comparison to the String Quartet or Piano Trio, has, for several reasons, been unjustly neglected by today's chamber music players. Yet, the literature for Piano Quartet has an incredible amount of very rich and beautiful works. Many of the best known composers have written outstanding works for this combination, and several lesser known composers have also contributed first rate works. And, like the String Quartet and Piano Trio, the Piano Quartet knows no national boundaries—we have first rate works from composers of nearly every European country as well as the United States.

I have decided to help chamber music lovers discover and explore this wonderful literature. To this end, I have created a website dedicated to the Piano Quartet: www.pianoquartet.nl.

For more than 30 years, I have been collecting piano quartets and have spent much time exploring and playing this literature with my friends. Additionally, with the help of some aficionados who shared their knowledge with me, I have compiled a list of over 1000 works. This list is at the heart of the website on which I have tried to give the whereabouts of these works. Works have been sorted by composer, country and publisher. Additionally, to many works with which I am familiar, I have added comments about the music. Everyone is warmly welcomed to add to this section. The website makes clear which works need further attention. I hope that with your help, it will be possible to add to the knowledge base already available on the website and in so doing further the cause of the piano quartet. Many readers will know of works which I have omitted from my list. I invite those of you who know of such works to contact me and contribute your information. I can be reached by e-mail at regisolf@euronet.nl.

R.C. Gisolf,
Oostwoud, Netherlands

George Onslow's String Quintets How Many and For Which Combinations?

Can you tell me how many string quintets George Onslow wrote and for which combination of instruments they are? And, are there any modern editions to these quintets?

William Weeks
Boston, Massachusetts

Onslow composed 34 String Quintets. The first three Op.1 Nos.1-3 and the last three, Opp.78,

80 and 82 are for 2 Violins, 2 Violas and Cello. All of the others are for 2 Violins, Viola and 2 Cellos. However, beginning with his 10th String Quintet Op.32, Onslow started including a Bass part which could take the place of the 2nd cello. The reason for this had to do with a chance mishap. The 10th Quintet was scheduled for its premiere at a concert in England in 1828. However, the 2nd Cellist failed to show up. Finally, after about an hour, Onslow jumped up onto the stage and said he would play the 2nd Cello part himself. The other four players pointed out that the famous bassist Dragonetti was in the audience and could easily play the 2nd Cello part on the bass. Onslow strenuously objected to this suggestion as this was the premiere and he felt the addition of the bass would ruin the music. After much wrangling, Onslow finally agreed to allow Dragonetti to play the 2nd Cello part. It so happened that this quintet opens with a solo in the 2nd Cello part. After hearing it, Onslow jumped up and led the audience in a burst of applause. The deep but gentle sound had a stunning effect on the listeners. So impressed was Onslow that from this point on, each of his successive quintets came with an alternate bass part, with the exception of the aforementioned last three. In addition to this, Breitkopf & Härtel, with a view toward increasing sales, began including an extra viola part which could be played in lieu of the first cello part. Most of Onslow's other publishers such as Pleyel, Cocks, Steiner and Kistner all followed suit. Hence it was possible to play Quintet Nos. 10-31 either with 2 Violins, 2 Violas & Cello or 2 Violins, Viola and 2 Cellos or 2 Violins, Viola, Cello & Bass or even 2 Violins, 2 Violas and Bass. As for modern editions of these works, there are many which have appeared in new editions from publishers such as SJ Music, Wollenweber, Edition Silvertrust and Kammermusik Verlag.

Franz Mittler's Piano Trio Now Available

Those readers who were keen to obtain the parts to Franz Mittler's String Quartet No.1 which were published in November 2008 by Edition Silvertrust will be interested to hear that the parts to his Piano Trio, Op.3 are now also available. The parts to String Quartet No.3 should be available by summer.—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.

Arkady Filippenko's Three String Quartets

by R.H.R. Silvertrust



During the mid 1970's, I chanced upon two Melodya LPs with the three string quartets of Arkady Filippenko. Here was a composer of whom I had never heard, and yet when I listened to his three string quartets, I could not believe it—these works were every bit as good as the best quartets of Shostakovich. I wondered how it was that I had never heard of Filippenko, and how I could possibly obtain this fantastic music. Back in those days Melodya was notorious for providing little or no information about the composers and works recorded on their disks. These two LPs had absolutely no information whatsoever other than his name, the quartet numbers and the name of the ensemble performing them, the Lysenko String Quartet. Nor could I find any information in any of the standard

reference sources, although Colin Mason, in the third volume of Cobbett's *Cyclopedic Survey*, afforded him one sentence to the effect that his Second String Quartet was an interesting experiment in program music.

I placed the quartets on my watch list, keeping a look out for additional recordings and always checking the bins of the various European music shops I routinely visited. But, I got nowhere. Here, I digress for a brief moment. As a graduate student, I took a seminar in modern European history with the famous historian A. J.P. Taylor. There were perhaps 8 of us students in it. One morning, he suddenly asked each of us what we thought the most important invention of the past 150 years had been. The year was 1972. Someone answered atomic power or fusion, someone else the airplane and so forth. I forget what I said. Taylor maintained it was anesthesia. Today, one might well answer the internet. It is truly amazing the information that is available on it. One has access to information that one could only have obtained by visiting

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A Piano Trio By Clara Schumann

By Lois Mandelbaum



Clara Schumann (1819-1896) was a gifted pianist whose lessons were from her father Friedrich Wieck, a prominent piano teacher. Robert Schumann also studied with Wieck and having gotten to know Clara eventually married her.

Prior to her marriage, she enjoyed a considerable career as a concert pianist and teacher. She began a brilliant career as a virtuoso pianist at the age of thirteen. In her early years her repertoire, selected by her father, was showy and popular, in the style common to the time, with works by Kalkbrenner, Henselt, Thalberg, Herz, Pixis, Czerny, and her own compositions.

As she matured, however, becoming more established and planning her own programs, she began to play works by the new Romantic composers, such as Chopin, Mendelssohn and, of course, Schumann, as well as the great, less showy, more "difficult" composers of the past, such as Scarlatti, Bach, Mozart, Beethoven and Schubert. She also frequently appeared in chamber music recitals on which the of Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Brahms were played.

Clara began composing early and was encouraged by Robert to continue during her their marriage although after his death she gave up composing and devoted herself to performing Robert's works for piano and was for many years considered his finest interpreter. Through Robert Schumann, Clara met all of the leading musicians of the day and her music shows the influence of Mendelssohn, Liszt, Chopin and, of course, her husband.

Her **Piano Trio in g minor, Op.17** is the only chamber music work she wrote and dates from 1847. It shows her considerable talent and one is left to wonder what

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Rimsky Korsakov's Quintet for Piano & Winds

by Krzysztof Kowalski



Nikolai Rimsky-Korsakov (1844-1908) is well-known for his orchestral and operatic works. But many remain unaware that he even wrote any chamber music. Of course, readers of *The Journal*, encountered a discussion of his String Sextet in Vol. XVIII No.4 (Winter 2007). And as readers will learn, later in this article,

his Quintet for Piano and Winds was composed immediately after the Sextet.

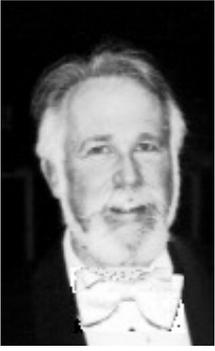
Rimsky Korsakov was born at Tikhvin, about 150 miles east of St. Petersburg, into an aristocratic family with a history of naval service. Although he showed musical ability early and was given piano lessons by various local teachers, at his family's insistence, he entered the Imperial Russian Naval Academy in 1856,

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At The Doublebar



At last the dues / subscription increase has come. You will notice it in your Renewal Forms. Though we are reluctant to impose this increase, we have no choice. Postal rates have gone up perhaps a dozen times since our last increase in price more than a decade ago. Just this week, rates went up again for the fourth time since January of 2008.

As you know, The Cobbett Association is a Not-for-Profit organization and we run on a very small margin. We could not exist, charging what we do, if we had to pay for anything other than printing and postage. No one who writes for *The Journal* is paid, nor does anyone who helps run the organization on a day to day basis, answering emails, phone calls, keeping up the databases or the website. Please remember that we have no other source of income than membership and renewal fees. Without them, we cannot operate. So I would ask you to fill out the Renewal Forms and return them to us as soon as you are able.

I want to thank Ms Mandelbaum for her article on Clara Schumann's Piano Trio. I have had the pleasure of playing it, and I enjoyed it, even though Clara treated the cello rather poorly in the Scherzo. Thanks also to Mr. Kowalski for his article on Rimsky Korsakov's Quintet for Piano and Winds, a work which, as a cellist, unfortunately, I will never have the chance to play. But I have enjoyed listening to it on several occasions. Lastly, I am very excited to bring the string quartets of Arkady Filipenko to your attention. I really believe they are very important works and a major find. As I have written in my article, I hope you will visit our website and listen to the sound-bites. I think you will be very surprised, as I was, that such fine music has not taken its place in the repertoire.

With regard to articles, I would remind readers that we are always looking for articles and encourage our members to submit articles about their favorite composers and works. Remember, who knows more about these works than we? —Ray Silvertrust, Editor

Rimsky Korsakov's Quintet for Piano & Winds

(Continued from page 3)

graduating in 1862. During this time, he continued his piano lessons and also started taking lessons in composition from Feodor Kanille. Kanille exposed him to the music of Mikhail Glinka and Robert Schumann, and introduced him to Mily Balakirev, who in turn introduced him to Cesar Cui and Modest Mussorgsky, the so-called Russian Nationalist Composers, who were dedicated to composing only Russian music. Although quite young, they had already made their names as composers. Balakirev encouraged Rimsky Korsakov to compose, teaching him during his compulsory military service when he was not at sea. When it was over, Korsakov settled in Petersburg and for a time shared an apartment with Mussorgsky. It was during this period that he also befriended Borodin. In 1871, Rimsky-Korsakov was appointed Professor of Practical Composition and Instrumentation at the St. Petersburg Conservatory founded by Anton Rubinstein. Painfully aware of his technical shortcomings and to prepare himself for his teaching role, in an attempt to stay at least one step ahead of his students, Korsakov took a three-year sabbatical from composition and assiduously studied at home, teaching himself from textbooks and following a strict regimen of writing contrapuntal exercises, fugues, chorales and *a cappella* choruses. His studies and change in attitude toward music education brought Rimsky-Korsakov the scorn of Balakirev, Cui and the other Nationalists, who felt he was throwing away his Russian heritage to compose fugues and sonatas. But he applied his newly acquired knowledge to chamber works in which he adhered strictly to classical models. These works included his String Sextet, a String Quartet, and the **Quintet for Flute, Clarinet, Horn, Bassoon and Piano**. When Anton Rubinstein, much despised by the Nationalists, complimented Rimsky Korsakov, after hearing his String Quartet in concert, Balakirev and Cui attacked him even more strenuously.

Then, in the summer of 1877, he composed an opera based on Nikolai Gogol's short story *May Night*. Rimsky-Korsakov wrote that *May Night* was of great importance because, there he "*cast off the shackles of counterpoint*" and wrote it in a folk-like melodic idiom, much in the style of Glinka. After quickly writing another opera, *The Snow Maiden*, he then experienced writer's block for much of the 1880's, but occupied himself by editing Mussorgsky's works and completing Borodin's *Prince Igor*. Also at this time, he became acquainted with Mitrofan Beliaeff at the latter's weekly "Quartet Fridays" (*Les Vendredis*) held at Beliaeff's mansion. Beliaeff had been sponsoring concerts of the music of Korsakov's prize student, Alexander Glazunov. This gave Korsakov the idea of offering several concerts per year featuring Russian compositions, a project Beliaeff funded. The Russian Symphony Concerts were inaugurated during the 1886-1887 season, with Rimsky-Korsakov conducting many of the concerts. During this time, he finished his revision of Mussorgsky's *Night on Bald Mountain* and conducted it. Happily, the Russian Symphony Concerts gave him the impetus to begin composing again. *Sheherazade*, *Capriccio espagnol* and the *Russian Easter Overture* were all specifically composed to be performed at these concerts. In 1889, a German opera company, under the direction of the famous conductor Karl Muck, gave four cycles of *Der Ring des Nibelungen*. Wagner's mastery of orchestration greatly surprised and impressed Korsakov who from then on devoted himself almost exclusively to composing operas, which to some extent showed the influence of Wagner's technique. He also renewed his study of orchestration. His posthumous treatise on the subject set a new standard for works of its kind.

In 1905, approximately 100 conservatory students were expelled for taking part in the February Revolution. Rimsky-Korsakov sided with the students and was removed from his professorship. A police ban on his work set off a wave of protest throughout Russia and abroad. Several Conservatory professors resigned in protest, including Glazunov and Lyadov, and over 300 additional students walked out of the Conservatory. All of this had an effect and, by December, he had been reinstated. But his opera *The Golden Cockerel*, written shortly afterwards, with its implied criticism of monarchy, was blocked by the censors and the premiere did not take place until a year after his death in 1909. And even then it was given in a highly sanitized version.

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Just how Rimsky Korsakov came to write his Quintet for Piano and Winds, he tells us in his autobiography, *The Chronicle of My Musical Life*: "In 1876, the Russian Musical Society announced a prize contest for a work in chamber music. The desire to write something for this contest seized me., and I set to work on a String Sextet in A Major. My Sextet turned out in five movements. In it I strove for less counterpoint than my earlier String Quartet, but in the second movement, I composed a very complicated six-part fugue, which I thought very successful for its technique. It even had a double fugue...Taken all in all, the work proved technically good, but in it I still was not myself. After I had completed the Sextet, I wanted to write for the same contest a quintet for the piano and wind instruments, namely, flute, clarinet, French horn and bassoon. The first movement was in the classic style of Beethoven, the second movement, an andante, contained a fairly good fugue for the wind instruments with a free voice accompaniment in the piano. I wrote the third movement, *Allegretto vivace*, in rondo form. Of interest was my approach to the first subject after the middle section. The flute, the French horn and the clarinet, by turns, play cadenzas according to the character of each instrument, and each is interrupted by the bassoon entering by octave leaps; after the piano's cadenza the first subject finally enters in similar leaps of the bassoon.

So what happened? "The Sextet and Quintet neatly transcribed by the copyist, I sent them off under my numerical code name to the Russian Music Society. The fate of my Sextet and Quintet was as follows: The jury awarded the prize to Eduard Napravnik's Trio. I found my sextet worthy of honorable mention but discarded my quintet entirely along with the works of the other composers. It was said that Leschetizky had played Napravnik's Trio beautifully at sight for the jury, whereas my Quintet had fallen into the hands of Cross, a mediocre sight reader, who had made such a fiasco of it that the work was not even heard to the end. Had my Quintet been fortunate in the performer, it would surely have attracted the jury's attention. Its fiasco at the competition was undeserved, nevertheless, for it pleased the audience greatly, it was subsequently performed at a concert of the St Petersburg Chamber Music Society...

Some weeks later I chanced upon the Grand Duke Konstantin at the Conservatory. He had been on the jury. He nodded and suddenly said, "What a pity, when we were awarding the prizes, that we did not know the Sextet was yours, a great, great pity!" I bowed. One can conclude from this as to how the business of prize competitions was managed in the Russian Musical Society in those days."

Korsakov himself would have been the first to have told you that not all of his chamber music was very good. He readily admitted that he did not have the same gift for chamber music as he did for orchestration and symphonic writing. However, at the same time, not all of it is bad. For example, in the Quintet the thematic material is uniformly strong and the part writing is a very accomplished.

The opening movement, *Allegro con brio*, begins in lively fashion with an appealing melody introduced by the bassoon. It is soon picked up by the clarinet and then by the others. (see left) Just these opening measures should have been enough to make the members of the prize jury sit up and take notice. One wonders just how bad the pianist assigned to play his Quintet was. The lovely second theme, almost pastoral in nature, provides a fine contrast.

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The second movement, *Andante*, opens with a long, leisurely solo in the French Horn, Eventually, the clarinet and others join in. This surprising dream-like opening appears to be a very lengthy introduction. In actuality, it is the first section of the movement, which appears again after the fugal middle section. The fugue is not based on this theme, but is taken from a series of eight chords given out immediately before the fugue. These chords (the first 7 are given on example on the right, the 8th is a return to the first chord) bear a very close affinity to the music of the Orthodox service. Rimsky Korsakov was justifiably proud and had every reason to be proud of the fugue he wrote. Though the chords are trenchant and quite evocative, nonetheless, they amount to only one bar. Yet, when fugue emerges, its development is so

A musical score showing a series of eight chords in a single bar. The notation is in bass clef with a key signature of two flats. The chords are marked with a piano (*p*) dynamic and the instruction *pesante*.

natural that we are hardly aware of its brilliant treatment. Unlike the six part fugue of the Sextet, of which Korsakov was inordinately proud and which may well have looked good on paper, this fugue sounds good and has none of the academic pedantry of the type found in that of the Sextet. The music simply flows, so much so that at times it barely sounds like a fugue at all.

Fughetta
Poco più mosso

A musical score for a section titled 'Fughetta' with the tempo marking 'Poco più mosso'. It consists of two systems of three staves each. The first system starts with a piano (*p*) dynamic. The second system is marked with the number 90 in a box. The music features a complex fugue-like texture with overlapping melodic lines.

The finale, *Allegretto*, is light-hearted. The main theme (example on the right), given out first by the clarinet, has a loping quality to it. It is easily developed and flows forward with ease. While the cadenzas, to which he refers in his *Chronicle*, are idiomatic to each instrument, of even greater interest is a section which has for its theme a Spanish melody and rhythm. It provides a very effective contrast which then leads to the exciting coda.

A musical score for a section titled 'Allegretto [vivace]'. It is for a woodwind quintet: Flauto, Clarinetto B, Corno F, and Fagotto. The score is in 3/8 time and features a loping main theme. It includes dynamic markings such as *pp*, *p grazioso*, *mf*, *f*, and *p*. There are also markings for *cresc.* and *[simile]*. The score is divided into three systems, with the first system starting at measure 10 and the second at measure 20.

Here is a first rate work to be sure. I do not know just how many works there are for this combination, but this quintet belongs in the forefront and should not be missed. Parts are available from Edition Silvertrust

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distant libraries or research centers. And one can reach people and find things on the internet that could never have been done without it. Such was the case in my finding and eventually obtaining the string quartets of Filippenko.

With the advent of the internet, I would from time to time try and find music for which I had long been searching. I Googled Filippenko for several years before eventually finding some slender references to him in 2005. (At the time, he was not in Wikipedia—in fact, I eventually wrote the initial entry on him) I learned that he had lived in Kiev and had taught at the conservatory there. Hence, I suspected that there was a good chance the manuscripts to his string quartets might be in the library of the Kiev Conservatory. Unfortunately, the days when I routinely crossed the Atlantic three or more times a year to visit Europe were over. Living in a suburb of Chicago, I knew that the City had a large population of Ukrainian descendants, so I checked to see if Ukraine had a consulate in Chicago. They did. I contacted them and told them I was interested in obtaining Filippenko's string quartets. But they either could not or would not help. I tried the embassy in Washington and got the run around. Further Googling let me to a couple of universities which maintained collections of Ukrainian folk music. I would then email asking for assistance. Eventually, someone told me about a Ukrainian Chat Room website run by an American living in Kiev. I visited the site and put up a notice to the effect that I was looking for the quartets and was there anyone in Kiev who could check in the Conservatory for the manuscripts. Weeks passed with no response. Then one day I heard from a fellow living in Lviv (formerly Lvov, formerly Lublin). He worked as a tour guide for Americans and British visiting Ukraine and was willing to check the Kiev Conservatory when he next visited that city a few weeks off. Meantime, he checked the Lviv Conservatory and to my surprise found handwritten scores to the quartets. We reached an agreement by which I was to pay him for his time and the cost of photocopying the scores which he would then send me after receiving my payment into his bank account. It was a bit risky as I was going to have to trust him, since I had to pay him before he would do anything and there was always the chance he might just pocket the money and do nothing. What could be easier? He understood this and sent me copies of his passport with his picture, not that this would have been of much help to me had he reneged on our agreement. I decided to take the chance since the price he was asking was very reasonable and if it came to naught, I had spent as much money before on things which turned out to be useless to me. But in the end all went well. He did a magnificent job of photocopying and even sent me a biography along with some pictures of Filippenko. I felt bad that he had asked relatively little for his time and inquired of him if there were perhaps a guide book or two in English which he wanted. He did and I sent them. As it turned out, a few months later, I was searching for the music to Andrei Shtogarenko's wonderful *Armenian Sketches* for String Quartet and this same fellow was able to locate them in the Lviv Conservatory and make me photocopies of the handwritten score. But that's another story.

After the music arrived, my son Skyler spent the summer of 2006 working on creating parts and scores. He finished String Quartet No.2 and String Quartet No.3 before returning to Lawrence University, a small liberal arts college in Wisconsin, with a first class

conservatory attached to it. Although not enrolled in the conservatory, he was nonetheless quite active there, performing in the orchestra and in numerous chamber ensembles. He was the only non-music student to have won a full four year scholarship, entitling him to violin lessons from one of the violin professors at no cost. His professor, Paganini Competition Laureate Stephane Tran Ngoc, was the leader of the Lawrence University String Quartet, which has concertized throughout the United States, Europe and Asia. Skyler showed the parts and scores to Tran Ngoc who was very interested. This ultimately led to the Lawrence String Quartet giving the U.S. premiere performance of String Quartet No.2 in Madison, Wisconsin as well as several subsequent concert performances, including a performance on National Public Radio.

Arkady Dmitrovitch Filippenko (1912-1983 also spelled Filippenko, Filipyenko etc.) was born in in Pushcha-Vodycia, then a picturesque village, but now a suburb of Kiev (at present transliterated and spelled Kyiv by the Ukrainians) His early childhood was often spent with his grandfather, a cattle herder, who hand-crafted musical pipes which he played to bring the cows home. These pipes were the first instrument which Arkady learned to play. As a schoolboy, he took part in an orchestra of folk instruments, playing the guitar, mandolin, and balalaika. In 1926, he entered a vocational school and studied river transport. Upon graduation he was sent to a shipbuilding factory, while at the same time, he participated in amateur musical shows and was a founder of the Kiev Theatre of Working Youth, which later became a professional company. It was while doing this that he drew the attention of the composer Ilya Vilenski who invited Arkady to study with him. Hence, Filippenko was in his mid teens before he had his first formal music lesson. With Vilenski, he learned to play piano and also studied music theory, while at the same time working in a factory as a metal turner. In 1931, still at the factory, he began attending evening classes at the Lysenko Musical Institute. (later it became the Kiev Conservatory) The next year he was allowed to become a day student. His teachers were Lev Revutsky, Victor Kosenko and Boris Liatoshinsky.

Filippenko's incredibly mature First String Quartet, finished in 1939, was his graduation work. After graduating, Filippenko was drafted and served throughout the Second World War in a music platoon. Afterwards, he returned to Kiev. The war, as it had for most Soviets, left an indelible impression upon him and he composed a Heroic Poem for orchestra in 1947. He followed this the next year with his Second String Quartet in which he set out to describe the heroic struggle of the Soviet People during World War II. The Quartet won the U.S.S.R. Prize for 1948. During the decade of the 1950's, Filippenko helped create and served in the leadership of the Composers Union of Ukraine, serving as vice-president and then executive secretary. He continued in a leadership position during the 1960's at which time he was active writing choral music and music for the cinema. He received numerous awards culminating in 1969 with the conferring of the title People's Artist of the Ukraine Republic.

He composed in most genres and is said to have nine chamber music works, three symphonies, several orchestral works, an opera, an operetta, more than 500 songs, the music to at least 20 films and a great quantity of music for television to his credit.

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String Quartet No. I in a minor is in three movements. The main theme to the opening *Allegro moderato*, begins after a short, questioning introduction. It is full of élan and characterized by great forward motion.

Each voice slowly makes its entrance before the lovely second theme, inspired most likely by Borodin, begins. Slowly, tension is raised and builds to a suspenseful climax. (you can hear all this on our sound-bites)

Allegro con brio

The massive finale, *Allegro agitato*, opens with a heavily accented and hectic main theme that conveys a sense of urgency

It leads directly to a second and more lyrical theme, which in turn is followed directly by an exciting third subject. Only then does development begin.

The lovely second theme is given out by the cello over the rhythmic accompaniment of the lower voices.

The second movement, *Moderato e cantabile*, begins with the viola singing a sad, haunting melody over the muted tremolo of the violins.

Moderato cantabile e tranquillo
con sord.

In 1947, more than a dozen years before Shostakovich sat down to write his famous 8th Quartet, which is dedicated to the victims of fascism and tyranny, Filippenko wrote his monumental String Quartet No.2, commemorating the heroic struggle of the Soviet people during World War II. I believe readers will, after hearing the sound-bites, find this every bit as powerful and as fine as Shostakovich's String Quartet No.8. This is the only string quartet to have won the U.S.S.R. State Prize (1948). As I noted earlier, our edition made possible the U.S. premiere of this work in November of 2006 by the Lawrence University String Quartet.

It is truly a mystery why this quartet and the rest of Filippenko's music has not taken its rightful place along side of that of Shostakovich and Prokofiev. The only possible explanation is the internal politics of the former Soviet Union which rarely championed non-ethnic Russians. Ukrainian artists in particular were adversely affected by this bias.

(Continued from page 8)

String Quartet No.2 in D Major is in four substantial movements. Colin Mason, editor of the third volume of the *Cyclopaedia*, almost certainly never heard this work and no doubt penned his one sentence remark that it was an experiment in program music based on the dedication. But despite its dedication, this quartet is *not* program music, although because of its highly evocative nature, one can well imagine what it might mean. The first movement, *Allegro moderato*, begins quietly with the Second Violin introducing the theme while the others rest.

Violino II

Musical score for Violino II, first movement, starting with a piano (*p*) dynamic. The score shows the initial melodic line in D major, 4/4 time, with various articulations and dynamics.

Each voice enters in canonic fashion, one after the other. The mood stays subdued and the tempo moderate until suddenly a dramatic burst of energy brings forth a restatement of the main theme.

The muted second movement, *Andante*, has for its main theme a dreamy but sad plaint. The exotic second theme is given out by the viola and played over a drum beat pizzicato in the cello.

Musical score for the second movement, *Andante*. The score includes various dynamics and markings such as *senza sord.*, *senza sord. ad lib. pizz.*, *mf simile*, and *mf cantabile*. It features complex rhythmic patterns and articulations.

Filippenko develops it by intertwining the two themes and building tension as he goes.

The third movement, *Allegro molto*, is an indescribable, wild bacchanal of folk melody. The movement opens with a tremendous introductory burst of energy which takes the listener's breath away. The marvelous Ukrainian folk tune makes its appearance (at number 2 in the example below) very shortly thereafter.

Allegro molto $\text{♩} = 210$ (NOTE THIS TEMPO!)

Musical score for the third movement, *Allegro molto*, with a tempo marking of $\text{♩} = 210$. The score is marked *ff* and includes *pizz.* (pizzicato) markings. It features a fast, rhythmic melody with various articulations and dynamics.

continued on page 10

(Continued from page 9)

This is without any doubt one of the most extraordinary movements in the entire quartet literature and I encourage readers to go to our website to hear the sound-bite which presents the movement in its entirety.

In the finale, *Adagio*, the exotic theme of the second movement, accompanied by the pizzicato drumbeat, returns. This time, the mood is somber though not funereal. Slowly the march disappears and the music becomes softer and more lyrical.

Musical score for the first system of the finale. It features a string quartet with a pizzicato drumbeat. The score includes a rehearsal mark '7' and the instruction 'con sord.'. The music is in 4/4 time and G major. The strings play a simple melody while the drums provide a steady pizzicato accompaniment.

Musical score for the second system of the finale. It features a string quartet with a pizzicato drumbeat. The score includes a rehearsal mark '1' and the instruction 'pizz.'. The music continues with the same melody and accompaniment.

Musical score for the third system of the finale. It features a string quartet with a pizzicato drumbeat. The score includes the instruction 'arco' and 'mf'. The strings play a simple melody while the drums provide a steady pizzicato accompaniment.

Musical score for the fourth system of the finale. It features a string quartet with a pizzicato drumbeat. The score includes the instruction 'f' and 'arco'. The strings play a simple melody while the drums provide a steady pizzicato accompaniment.

Then tension is slowly built to a series tremendous climaxes before the music softly dies away. But the closing measures are not of death and despair but rather an apotheosis of hope, for unlike the victims of tyranny and fascism who died, the Soviet People lived on to survive the terrible cataclysm that was World War II.

String Quartet No.3 in G Major dates from the 1950's. It is in three large movements. It opens with a brief, tonally wayward *Adagio* introduction which leads to the main part of the movement, *Allegro, Molto leggiero, con fuoco*, (example below)

Musical score for the first system of the main part of the movement. It features a string quartet. The score includes the instruction 'pizz.' and 'mf'. The music is in 2/4 time and G major. The strings play a simple melody while the drums provide a steady pizzicato accompaniment.

This, too, is certainly one of the most extraordinary movements in the literature. It begins pizzicato, with all of the voices strumming a simple but lovely Ukrainian folk melody. (example beginning on bottom left) From here, Filippenko gradually builds tension and momentum, while demonstrating the incredible number of possibilities with which the theme is pregnant. It is truly a virtuoso display of compositional talent, and again, I recommend readers take advantage of our website to hear the sound-bite.

The second movement, *Andante*, begins with muted strings and has the aura of mystery to it. The viola and 2nd violin take turns developing the theme over a deep threatening note in the cello.

Musical score for the second movement. It features a string quartet. The score includes the instruction 'mf poco a poco cresc.' and 'sosten.'. The music is in 4/4 time and G major. The strings play a simple melody while the drums provide a steady pizzicato accompaniment.

In the last half of the movement, stormy interludes break forth and the main theme from the first movement makes a brief reprise before the music softly fades away, *Andante pensieroso*, on a chord which makes no resolution.

Suddenly, a highly energetic but nervous *Risoluto con fuoco* bursts forth with great force. (example on left) The tremendous tension and forward motion eventually lead to the glorious second theme, a proud melody introduced by the first violin. With hardly time for a breath, the music pushes forward faster and faster, almost out of control, it slows briefly before rushing head-long to the powerful ending. Again, at the risk of sounding like a broken record, I encourage readers to listen to the sound-bite on our website.

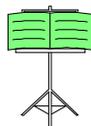
The image shows a musical score for a piece titled "Risoluto con fuoco" with a tempo marking of quarter note = 138. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in 2/4 time and features a dynamic marking of *f* (forte). The score includes various musical notations such as slurs, accents, and fingerings. The first system shows the beginning of the piece with a *f* dynamic and a *détaché* marking. The second system shows a more complex rhythmic passage with triplets and slurs. The third system shows a melodic line with a triplet and a final flourish.

To sum up, I believe these to be three of the best string quartets written in the 20th century. They use folk melody in highly original ways and at the same time extend the boundaries of tonality. It goes without saying that the part-writing and effectiveness of the music is beyond reproach. While the technical demands made on the players is nothing out of the ordinary, a strong sense of ensemble is essential. Experienced chamber music players who have waded into the quartets of Shostakovich, Prokofiev and the like and who are also experienced sight-readers, will find that they can get through most of each quartet at first sitting without too much difficulty. I have done so with good level amateur players.

While a score apparently was printed and can probably be found in the libraries of some conservatories within the former Soviet Union, the parts were, to the best of my knowledge never published, but circulated in hand-written versions. Edition Silvertrust brought the parts and scores to String Quartet Nos. 2 and 3 in late 2006 and to String Quartet No.1 in 2007. We were fortunate in having Professor Tran Ngoc and the Lawrence University String Quartet available to make suggestions and give us additional help in our undertaking.

It goes without saying that I am extremely pleased not only to have had the chance to play these works but also to have been able to make them available to chamber music players everywhere.

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New Recordings



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

String Quartets

Joanna BEYER (1884-1944) Nos. 1-2, New World 80678 / Georges DELERUE (1925-92) Nos.1-2, DCM Classic 201 Lucien DUROSOIR (1878-1955) Nos.1-3, Alpha 125 / Karl HÖLLER (1907-87) No.4, Ambitus 96 893 / Leon KIRCHNER (1919-) Nos.1-4, Albany Troy 1030 / Laszlo LAJTHA (1882-1975) Nos.5, 7 & 9, Hungaroton 32543 / William MATHIAS (1934-92) Nos.1-3, Metier 192005 / Nikolai MYASKOVSKY (1881-1950) Nos. 12-13, Northern Flowers 9954 / Per NORGAARD (1932-) Nos.7-8, Dacapo 8.226059 / Wolfgang RIHM (1952-) Nos.1-2, 4-5 & 8, Cybele 261.101 / Joseph RYELANDT (1870-1965) No.4, Phaedra 92055 / Otto TICHY (1890-1973) Qt in Bb, Gallo 1111 / Louis VIERNE (1870-1937) Op.12, MD&G 644 1505 / Felix WEINGARTNER (1863-1942) Nos.1 & 3, CPO 777 251

Strings Only-Not Quartets

Luigi BOCCHERINI (1743-1805) 6 Quintets, Op.25, Brilliant Classics 92820 / Franz KROMMER (1759-1831) Grand Trio, Op.96, Phoenix 106 / Max REGER (1873-1916) Trio Op.77b, Naxos 8.570785 / Sergei TANEYEV (1856-1915) Trios Opp.21 & 31, Northern Flowers 9958

Piano Trios

Charles de BERIOT (1802-70) Op.4, Talent 127 / Thomas BRETON (1850-1923) Trio in E, Naxos 8.570713 / Jean CRAS (1879-1932) Trio in C, Timpani 1C1151 / Julius ROENTGEN (1853-1932) Nos.6, 9-10, Ars 38 / Sergei TANEYEV (1856-1915) Op.22, Northern Flowers 9959

Piano Quartets, Quintets & Sextets

Paul JUON (1872-1940) Rhapsodie for Qt, Op.37 & Op.50, 777 278 / Franz KROMMER (1759-1831) Qt Op.95, Phoenix 106 / Max REGER (1873-1916) Qt Op.113, Naxos 8.570785 / Joseph RYELANDT (1870-1965)

Quintet, Phaedra 92055 / Louis VIERNE (1870-1937) Quintet, Op.52, MD&G 644 1505

Winds & Strings

Amy BEACH (1867-19) Variations for Fl & Str Qt, Channel Classics 26408 / George ONSLOW (1784-1853) Nonet, Op.77, MD&G 301 1480 / Eugene WALCKIERS (1793-1866) Trio for Fl, Vln & Vc, Hungaroton 32562

Winds, Strings & Piano

George ONSLOW (1784-1853) Septet for Pno, Fl, Ob, Cln, Hn, Bsn & Kb, Op.79, MD&G 301 1480

Piano & Winds

Louise FARRENC (1804-75) Trio for Fl, Vc & Pno, Channel Classics 26408

Winds Only-None this Issue

Franz KROMMER (1759-1831) Partita/Octets Opp.57, 67, 69 & 79, Brilliant Classics 93759 / Carl REINECKE (1824-1910) Sextet Op.271 & Octet Op.216, Naxos 8.570777

(Continued from page 3)

else she might have achieved had she chosen to continue composing.

The opening *Allegro moderato*, begins with a Mendelssohnian theme of yearning.



The second theme is a lovely, lyrical melody.

The second movement, though it is marked *Scherzo* and is also designated, *Tempo di Menuetto*, really sounds like neither of these but rather a gentle, somewhat playful intermezzo.



Rather surprisingly, Clara seems to have forgotten the cello altogether throughout this minuet. It is given a note to play here and there and that is all. It is not until very late in the movement, the second section of the trio, that the cello is given the lead, but then only for a brief time.

A slow movement, *Andante*, comes next. The atmosphere is highly romantic and exudes the aura of a very effective Song Without Words a la Mendelssohn. The main theme is introduced by the piano. (example at top right)



Then the violin enters to restate it and finally the cello joins in not to restate it but to take the lead in the development. All three voices are blended perfectly to create a very effective moment. A thrusting, dramatic middle section interrupts the proceedings and makes for a fine contrast.

The finale, *Allegretto*, begins quietly with a wayward, chromatic theme. The music is presented with great taste and elegance.



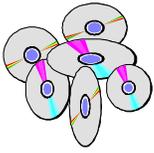
It is interesting to compare this trio to Fanny Mendelssohn's written about the same time. Mendelssohn not only apes her brother's d minor trio, but is mostly a vehicle for the pianist. Schumann shows a far better understanding of trio style and with the exception of the Scherzo, the part-writing is very good. Parts are available from Edition Kunzelmann, Masters Music and Edition Silvertrust

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The First Four String Quartets of Hugo Kauder

Piano Trios by Pancho Vladigerov and Volkmar Andreae



Most of the standard reference sources have little or nothing to say about **Hugo Kauder** (1888-1972), who has flown beneath their radar. Cobbett's *Cyclopedica* has but one unhelpful sentence. Kauder was one of several Austro-Hungarian composers born in the last period of the Romantic movement, who along with such men as Karl Weigl, Erich Korngold, Leo Weiner and Zoltan Kodaly, rejected the atonalism of the Second Vienna School. Kauder was

born in the Moravian town of Tobitschau. His only formal lessons were on the violin and he was largely a self-taught composer. He moved to Vienna in 1905 where he pursued a career as a composer and performer in various string quartets. He emigrated to the United States after the Nazis annexed Austria. His compositions are tonal and varied in approach and musical thought. **Centaur CD 2840** presents his first four string quartets. (He is said to have composed 19). **String Quartet No.1** dates from 1921 and was composed for the Gottesmann Quartet of which he was the violist. The opening movement, though marked *Ruhig, streng gemessen* (Quiet, strong and grave), begins with a funereal introduction followed by a turbulent and dramatic section which is full of passion. The gorgeous, elegiac second movement, *Sehr langsam* (adagio) begins with a marvelous viola solo, well-suited to the Jewish folk melody which is employed for the main theme. There is a wonderful bright, playful middle section. The finale, *Sehr mäßig bewegt* (moderato assai), is a series of variations on a fugue. The writing is magnificent and calls to mind Beethoven's *Grosse Fuga*, though on a small scale. This is a very appealing first rate work which would work well in concert and should interest amateurs. **String Quartet No.2** dates from 1924. The work was intended as a wedding present for his wife and is filled with lovely melodies and grace. The optimistic main theme to the opening movement, *Ruhig fließend* (calm and flowing), is primarily in the key of G Major and is presented in turns by the violin and viola. The short second movement, *Rasch und flüchtig* (quick and fleet) has a scherzo-like quality. The main subject, given out by the violin, is full of forward motion. Its treatment is very original with the cello and viola being given important roles. The finale, *Sehr gemächlich--Lebhaft* (Very easy, moderat--lively) is a theme and set of variations. It begins with an upbeat melody somewhat related to the first theme of the preceding movement. The theme is jovial and celebratory while the many variations provide excellent contrast and original treatment of the theme. While not as powerful or as dramatic, this, too, is a very good and appealing work. **String Quartet No.3** was written two years later in 1926. Only in two movements, it is a set of variations in three sections based on the Bohemian Czech folksong *Ach Liebe, bist gar vergänglich, wie ein Wasserlein* (Oh Love, how fickle you are, as inconstant as a little brook.) The first part is a prelude, a beautiful fugal treatment of the theme. It is in the second section that we hear the true statement of the melody, which is presented by the viola and then answered by each of the others. Eight variations, predominantly dark in mood, then follow. **String Quartet No.4** was written in 1927 and was premiered in Vienna by the famous Rosé Quartet. It is in 5 short

movements. All, but the fourth are built on modal tonalities. In the first, *Con moto*, a long-lined, fluid main theme brings to mind running water and is played against pizzicato accompaniment. Pizzicato is played by the accompanying voices virtually throughout. The following *Lento* has a distant quality but makes no immediate impression. The scherzo-like middle movement, *Molto vivace*, though modal makes a stronger impression. The fourth and only traditionally tonal movement, *Andante con moto*, has for its main theme a soulful melody with a vague mediaeval chant-like quality to it. The finale, *Allegro vivace*, is a nervous fugue based on the theme from the first movement. While this is certainly an interesting work, even a good one, overall, it does not make the impact as the first three. The quartets are all available from Subito Music, No.2 from Edition Silvertrust. A highly recommended CD.



Pancho Vladigerov (1899-1978) was born in Zürich to a cosmopolitan couple. His mother, Dr. Eliza Pasternak, was a Russian Jew and a relative of the famous writer Boris Pasternak. His father, Dr. Haralan Vladigerov was a Bulgarian lawyer, who had studied in Brussels. Pancho grew up in Bulgaria, but in 1912 he moved to Berlin where he studied with Paul Juon and Friedrich Gernsheim. After his graduation, he became a music director at the Deutsches Theater in Berlin and worked with the famous director Max Reinhardt. In 1932, he was appointed professor in Piano, Chamber Music and Composition at the Bulgarian State Academy of Music in Sofia. Vladigerov composed in nearly every genre. His chamber music, though not numerous, does include a string quartet and a piano trio. **Hungaroton CD 32301** presents his **Piano Trio, Op.4** which dates from 1916. Though no key signature is given, it is a traditionally tonal work of the late Slavic romantic idiom. In fact, the big, passionate opening movement, *Moderato*, though certainly more modern than either the trios of Tchaikovsky or Rachmaninov, immediately reminds one of those works. Bristling with vigor and striving, the music is full-blooded and powerful. The main theme of the middle movement, *Andante cantabile*, given out at length by the cello alone (the violin does enter until more nearly 90 seconds have elapsed), is a passionate love song. When the violin does enter, the strings produce a lover's duet while the piano tastefully remains in the background. The superb finale, *Impetuoso*, with its angular rhythms and unusual jazz-like tonal effects anticipates Stravinsky. The melody reminds of Russian-Jewish folk music. This is a very fine work which would triumph in the concert hall. However, I don't believe the music is in print. Also on disk are several works for violin and piano. Highly recommended.

Volkmar Andreae (1879-1962) was born in the Swiss capital of Bern. He studied at the Cologne Conservatory under Carl Munzinger and after a short stint at Munich working as an opera coach, he moved to Zurich where he lived for the rest of his life,



2 Piano Trios by Volkmar Andreae / 2 Septets from Franz Danzi A String Quintet & String Sextet by Hans Koessler

becoming one of the most important figures on the Swiss musical scene. From 1906 to 1949, he was conductor of the renowned Zurich Tonhalle Orchestra and headed the Zurich Conservatory from 1914 to 1939. He conducted throughout Europe and was regarded as one of the foremost interpreters of Bruckner. In addition to his work as a conductor and teacher, he devoted considerable time to composing. While his works received praise from contemporary critics, like those of so many other modern composers, his works were not given a place in the standard repertoire. **Guild CD #7307** presents his two fine piano trios. The language of **Piano Trio No.1**, which dates from 1901, is late Romantic, post-Brahmsian, much in the way that Dohnanyi's early works are. It begins with a powerful *Allegro*. The composer takes us to a remarkably expressive tonal world, fresh sounding and original. The music is given an expressive sense of forward motion which is, in part, created by the compelling development section. The middle movement, *Adagio*, is of the sort Brahms might have written had he lived another ten years. The beautiful opening theme bears a distant relationship to the opening theme of the first movement, heard in the opening *Allegro*. The middle section is a very original scherzando. The hand of Brahms can be felt in the finale, *Allegro ma non troppo*. Though it is unhurried, nevertheless, there is an undercurrent of urgency. A lovely second theme provides excellent contrast. **Piano Trio No.2, Op.14** came some 13 years after his first in 1914. In four movements, its big opening *Allegro moderato* shows a new receptivity and influence from the French impressionists. What is particularly striking is that each of the voices, for great stretches at a time, works quite independently of the others. In the slow movement, *Molto adagio*, which follows, a dark meditative stillness descends. After the theme is given out, an impressive set of variations follows. A scherzo, *Presto*, with its tremendous tempo, gives the music a gossamer-like quality. The trio could not be more different, very slow and reflective, it completely washes away the light, nervous mood of the scherzo. Overall this movement, original and very inventive, shows a strong French influence. The expansive and exciting finale, *Allegro con brio*, is music of movement. The main melody, a hunting theme, is played over a strong rhythm in the piano. The second subject creates a very fine contrast. Both of these works are first rate and it is a very great shame they have not taken their place on the concert stage and on the stands of amateurs. Parts to No.1 are available from Edition Silvertrust. No.2 is not at this time in print. Highly recommended.

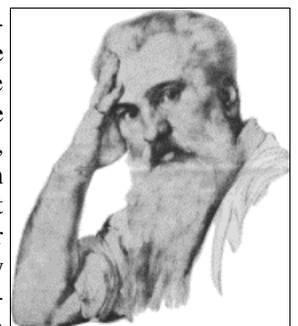


Given that the past three issues have treated **Franz Danzi** (1763-1826) and his wind quintets in detail, readers will know he was born near and grew up in Mannheim. He studied cello with his father and composition with Abt Vogler before he joined the famous Mannheim orchestra of the Elector in 1778. His career spanned the transition from the late Classical to the early Romantic styles. Danzi knew Mozart and mentored Carl Maria von Weber.

In 1783, Danzi succeeded his father as one of the conductors of Elector's orchestra. He eventually rose to the position of Kapell-

meister at the courts in Munich and later Stuttgart. He was a prolific composer who wrote works in virtually every genre. Danzi's chamber music includes sextets, quintets, quartets and trios, some for strings, some for wind instruments and some for a combination of the two. **Orfeo CD# 674 081** presents two Septets that are arrangements of Sextets that Danzi made. The works were composed between 1800 and 1805. The first **Septet in E flat Major, Op.10** was originally for Oboe or Violin, 2 Violas, 2 Horns and Cello. In its version for septet, we hear Clarinet, 2 Violins, Viola, 2 Horns and Cello. The first movement, *Allegro*, largely written in concertante style, though pleasant is not particularly memorable due to its pedestrian thematic material. The second movement, *Andantino*, is a theme and set of variations, clearly stronger because of the lovely melody Danzi employs, which reminds one of the theme Mozart used in for his own set of variations in his clarinet quintet, K.581. A very short and unremarkable *Menuetto, allegretto* follows. The finale, *Allegretto*, though workman-like and pleasant exhibits the characteristics of the opening movement. The culprit again is the weakness of the thematic material. The second **Septet in E Major, Op.15** began life as a Sextet for 2 Horns and String Quartet. In its septet version, it appears to be for string quartet, bass and two horns. I say "appears" because the jacket notes do not make it clear and it is not that easy to tell. In the opening *Larghetto-Allegro*, the music is given over almost entirely to the strings with horns very much in the background. The writing is not in concertante style. While the melodic material is not particularly striking, the overall impression is stronger not only because of the prominence of the strings, but also because of the better use of the instruments to make up an ensemble. Danzi places a *Menuetto-Allegretto* second. Nothing original here though it is pleasant. The slow movement, *Larghetto*, has a fine melody for its main theme although it is entrusted almost exclusively to the first violin, the movement is still effective. In the finale, *Alla polacca*, the violins feature pretty prominently, yet the melodies are reasonably appealing. Overall, this is a better work than the first, though neither septet can be compared to those Conradin Kreutzer, Friedrich Witt or Alexander Fesca let alone Beethoven. There are also 2 Potpourris for clarinet and strings on disk.

Hans Koessler (1853-1926) is a master composer who wrote some of the most outstanding music that you have never heard. Born in Waldbeck, in the German province of Rhineland Pfalz, he studied organ and composition with Joseph Rheinberger in Munich. Most of his career was spent as a Professor of Composition at the Music Academy of Budapest. Bartok, Kodaly, Dohnanyi, Leo Weiner and Imre Kalman were all among his many students. Koessler's works were never catalogued and were usually published without any opus number. Koessler's **String Sextet in f minor**, which dates from 1902, was discussed in *The Journal* not too long ago by Professor Renz Opolis (Vol. XVIII No.4 Winter 2007). Suffice it to say that both he and the famous chamber music critic Wilhelm Altmann con-



Koessler: String Quintets & Sextet / Herzogenberg: String Quartet No.2 Piano Trios by Christian Palmer / Reicha Grand Trio for Flute, Violin & Cello

sidered it one of the very finest in the repertoire. And, in my opinion, it ranks right up there with those of Brahms. I also think the same remarks could be made of his **String Quintet in d minor** for 2 Violins, 2 Violas and Cello. The Quintet dates from 1913. It begins with a very captivating *Allegro appassionato*. The first theme, a swinging, urgent melody, exhibits uncommon strength and already one thinks that he cannot follow this with a second theme of the same strength while at the same time creating the necessary contrast. Yet, that is exactly what he accomplishes. This theme is a lyrical somewhat dance-like folk melody, which begins in a gentle fashion but gradually builds to a tremendous climax. The movement is brought to a close with a magnificent coda with an effective use of tremolo in the second viola. A solemn *Adagio* comes next and begins in an atmosphere of pious devotion, but soon doubt and anxiety gain the upper hand. The high point comes at the conclusion in which a spirit of peace and holiness are restored. The third movement, a *Scherzo*, begins with a wanton, and at times, coarse Bavarian melody. The middle sections consists of a gentler, lovely folk tune. The main theme to the excellent finale, *Allegretto con moto*, a well-constructed rondo, is a frolicking affair, with a momentary doff of the cap and a brief Hungarian quote from his friend Brahms. The second theme is more introspective, but with a swinging second part. A third theme brings the first viola to the front with a rich melody. The tonal combination is striking and magnificently executed. In this superb quintet, all of the voices are given good parts which are not only grateful to play but also sound really well. Both works were recorded on highly recommended **CPO CD#777 269**. Parts to both works are available from Edition Silvertrust, photocopies from Merton Music.



Over the years, **Heinrich von Herzogenberg's** string trios, piano trios, piano quartets and several of his works for winds, strings and piano have been recorded. However, until recently, no string quartet of his has appeared on disk. This has changed with **Audite CD#97 504** which presents his **String Quartet No.2 in g minor, Op.42 No.1** superbly performed by Cobbett Members—The Mandelring Quartet. The rap against Herzogenberg (1843-1900) has always

been that he was over influenced by Brahms. However, as Wilhelm Altmann noted, that although one can easily hear this influence what is striking is the amount of original and fresh thoughts notwithstanding the influence of Brahms. His chamber music is unquestionably first rate and some of it made Brahms envious. Composed in 1884, Herzogenberg dedicated this quartet, along with two others which together make up his Opus 42, to Johannes Brahms. The first movement, *Allegro energico*, does not reveal its great beauty immediately, but soon the poetic and lovely second theme takes one's breath away. In the second movement, *Andantino*, Herzogenberg shows that he is a master of the theme and variation format. Superb contrasts only a few measures apart leave a lasting impression. The passionate Beethovenian *Scherzo Allegro molto* is truly magnificent and is

topped off by a mellow trio section. The finale, *Allegro*, opens with a march-like theme, a lovely second melody provides excellent contrast. In the coda, we find an extraordinarily powerful stretto which brings the music to a feverish pitch. Also on disk is Brahms' Op.67. Highly recommended. Parts available from Edition Silvertrust or photocopies from Merton.



If you have heard of **Christian Palmer** (1811-75) you certainly know your minor, very minor, German composers. You won't find him in any standard reference sources and where the Hungarian Piano Trio found him beats me. Born in the province of Baden Württemberg he combined a career as a professor of theology with that of music critic and lecturer. The jacket notes to **Hungaroton 32442** relate that he wrote his piano trios during the mid 1860's for family music making with his children. Each successive generation saved the manuscripts and also continued to play and perform these works. The works were influenced by the composers he lectured most on—Bach, Haydn, Mozart and Beethoven. But also by Felix Mendelssohn. Its not at all clear if he wrote anything else besides piano trios and how many of these there are is also not elucidated. There are at least five since **Piano Trio Nos.1-3 and 5** are recorded. Space does not permit a detailed discussion, However, each is in a three movement fast-slow-fast format. Although the works were intended as House Music, they are really of a very high level. The jacket notes argue they ought to be performed in concert. I don't think I would go that far, but they are melodious and would be fun to play if they were in print which perhaps might happen because of this CD. Recommended.

Anton Reicha, (1770-1836, Antonin Rejcha in the Czech form) was born in Prague. He studied composition, violin, flute, piano and composition with his uncle. In 1785, they went to Bonn, where Joseph became music director at the electoral court. There, Anton got to know Beethoven with whom he became friends. He traveled extensively, holding positions in Hamburg, Vienna and Paris, where he eventually settled. By 1810 he was a professor at the Paris Conservatory and became one of the most famous teachers of his time. George Onslow, Louise Farrenc, Franz Liszt, Hector Berlioz, Cesar Franck and Charles Gounod were among his many students. A prolific composer, he wrote in virtually every genre. **The Grand Trio for Flute, Violin and Cello** presented on **Globe CD#5219** dates from 1807 while Reicha was living in Vienna. Not only is the actual quality of the recording disappointing (the strings sound like they are playing offstage), but the thematic material is not up to Reicha's usually high standards. Perhaps a service is being done here as there is not so much for this combination, but I for one do not wish to hear it again nor the 23 variations on a theme by Mozart which are also on disk.



FEATURED IN THIS ISSUE



Clara Schumann



Arkady Filippenko



N. Rimsky Korsakov



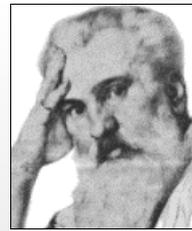
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