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*The Essential Guide
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Arthur Foote's String Quartets

***Maximilian von Leidesdorf
Quintet for Violin, Cello, Clarinet
Bassoon and Piano***

***A Brief Survey of Lesser Known
String Quintets-Part II***

***Christian Sindings 2 Serenades for
Two Violins and Piano***

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Arthur Foote's String Quartets

By R.H.R. Silvertrust



Arthur William Foote (1853-1937) was born in Salem, Massachusetts. As a child he showed no unusual talent for or even interest in music until he was twelve. He began piano lessons with a local teacher Fanny Paine. His interest blossomed and while in secondary school he studied harmony at the New England Conservatory of Music in Boston. By the time he entered Harvard in 1870, his desire to continue his study of music was set. He received a Bachelor of Music degree in 1874 after studying with John Knowles Paine, he took organ lessons from Benjamin Lang who convinced him to continue his music studies and pursue a career in music. This he did, receiving a Master of Arts degree in Music the following year, the first such degree awarded by an American university. Paine, Foote's teacher, was largely influenced by the compositions of Schumann and Mendelssohn. Most students

rarely escape the influence of their teachers and Foote was no exception. He, too, in his earliest works, was influenced by those composers, later on, also becoming influenced by the works of Brahms and Wagner.

Foote was the first major American composer entirely trained exclusively in the United States. He did visit Europe, but it was not for formal study. In 1876, he went to Germany and attended the Bayreuth Festival. After returning to the States, he obtained an appointment as organist and choirmaster of the First Unitarian Church in Boston, a post he held for 32 years. During his life, he became an important part of the Boston musical community, and a member of the so-called "Boston Six", generally considered to be the most influential late 19th and early 20th century American composers (The other five were George Chadwick, Mrs. H.H.A. (Amy) Beach, Edward MacDowell, John Knowles Paine, and Horatio Parker.

(Continued on page 14)

A Quintet for Violin, Cello, Clarinet, Bassoon and Piano by Maximilian von Leidesdorf

By Traudl Farbenspiel



Maximilian von Leidesdorf (1787-1840) was born in Vienna and died in Florence. He was, like Schubert and Anselm Hüttenbrenner, a student of Salieri. But unlike Schubert, he also studied with Albrechtsberger. Today, he and his music are virtually entirely forgotten but during his lifetime, he was fairly well-known. For example, Nageli, in his well-known series *Vorlesungen über Musik* (Lectures on Music) from the first part of the 19th century writes: "*We must include among the now living leading composers of piano music who enjoy the public's attention Czerny, Kalkbrenner, Leidesdorf, Neukomm, Reissiger, Schubert, Sechter and Mendelssohn.*" If Leidesdorf is recalled at all, it is as a footnote in Schubert's life and because of his business transactions with Schubert. In 1822, along with Ignaz Sauer, he founded a publishing firm, known as Sauer and Leidesdorf. This successful business was later taken over by his competitor Diabelli in 1835. Though he and Schubert had disagreements, his firm published many of Schubert's works at a time when no one else did. Of interest is the fact that the title for Schubert's Opus 94, *Moments Musicaux*, comes from Leidesdorf.

Leidesdorf enjoyed a successful career as a pianist in Vienna before turning his efforts to the publishing business. His compositions appeared throughout Europe and he was a very sought-after piano teacher as well. Although Leidesdorf often included Schubert's works in his concerts, theirs was essentially a business relationship. Leidesdorf left Vienna in 1827 and moved to Florence where he remained for the rest of his life, working as a pianist, composer and teacher.

His Op.66 Quintet in E flat Major for Violin, Cello, Clarinet, Bassoon and Piano was published in 1820 by Breitkopf & Härtel. This extensive work is marked by its colorful instrumentation and thematic freshness. The simple form and melody of many of his works, which were in fact, modeled after those of the great classical masters, is no justification for their total disappearance from today's concert repertoire. Leidesdorf's merits as a pianist remain undisputed; and he can be rightly

(Continued on page 3)

Christian Sinding's Serenades For Two Violins and Piano

by Bjorn Janssen



Christian Sinding (1856-1941) was born in the Norwegian town of Kongsberg. He initially studied violin and piano locally before moving the capital, Christiania (Oslo). In 1874, upon the recommendation of his teachers there, he entered the

Leipzig Conservatory where he studied piano and composition with Salomon Jadassohn, at the time, one of the most famous teachers in Germany, though overshadowed by his colleague Carl Reinecke who was not only Director of the Conservatory, but also a piano virtuoso, an established composer, an even more famous teacher and conductor of the famed Leipzig Gewandhaus orchestra which had been founded by Mendelssohn. Under Reinecke the music of Liszt and Wagner were not well-regarded at the Conservatory. However, Jadassohn, unlike Reinecke, was an admirer of Wagner and Liszt and had studied with Liszt pri-

(Continued on page 10)

IN THIS ISSUE

Arthur Foote's String Quartets

A Quintet for Violin, Cello, Clarinet, Bassoon
And Piano by Maximilian von Leidesdorf

Christian Sinding's Serenades
For 2 Violins and Piano

Survey of Lesser Known String Quintets-Part II

The
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**R.H.R. SILVERTRUST,
Editor**

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named one of the important forerunners of Carl Czerny.

The opening movement to the Quintet, *Allegro non troppo*, has a lovely, lyrical *Adagio* introduction which builds tension quietly. The main section, *Allegro non troppo*, opens with the clarinet giving out the gentle, first theme.



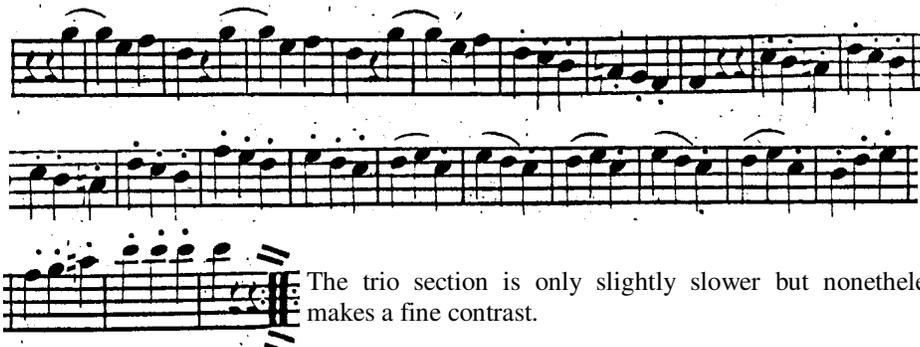
But no development follows. Rather the violin and then piano immediately bring forth the appealing main theme.



The piano writing is beautifully integrated into the whole with the style in the tradition of Mozart and Hummel. The instruments are each given opportunities to bring forth the melodic material. The second movement, *Adagio*, begins with a series of loud chords before an introductory build up to the singing main theme, with its vague echoes of a Rossini aria, which is first presented by the cello.

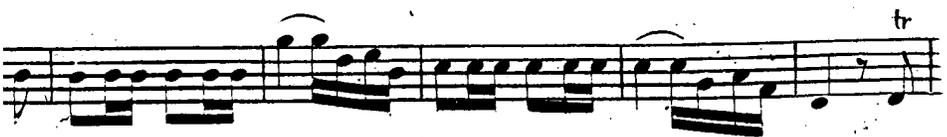


This introductory section appears several times and is somewhat reminiscent of the opening bars to the first movement. The *Adagio* closes with several tension building, Schubertian tremolo passages. Next comes a fleet *Scherzo*, *Prestissimo*, in which there is not a moment's opportunity to rest as the music races forward.



The trio section is only slightly slower but nonetheless makes a fine contrast.

The finale, *Allegretto*, is a bumptious, toe-tapping, rondo.



Of its kind, this is an outstanding work.

Brief Survey of Lesser Known String Quintets

Part II Quintets for Two Violins, Viola and Two Violoncellos

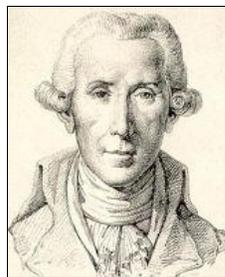
By Professor Renz Opolis

In the first part of this article, which dealt with string quintets for 2 Violins, 2 Violas and Cello, I issued my standard disclaimer which has preceded earlier articles such as my survey of string sextets. I issue it once again, to wit: You may know of a quintet which I do not mention in this article. You may know of several, especially if string quintets are your thing. However, this is a “brief” and opinionated, but not an exhaustive survey. I have no idea as to how many string quintets have been written, perhaps a thousand, perhaps more. People like Boccherini, the brothers Wrantizky and Onslow (to name but a few) contributed dozens of such works. But I ask, as I did in my earlier articles on sextets and octets, how often does one play string quintets. Most likely more often than you will play sextets, not to mention septets, octets and nonets, if only because the more people required, the harder it is to arrange for such a session. Of course, there may be those among you who have a quintet which meets regularly. But, to be sure, you are in the minority as most standing groups are either string quartets or piano trios. In any event, it goes without saying that before you seek out the so-called lesser known quintets, among which there are certainly many treasures, you should begin with the tried and true famous works, which are deservedly famous because they are first rate works. And which works are these? Well, most people would agree that the most famous string quintet, though not the first, composed for two cellos rather than two violas is Schubert’s sublime Quintet in C Major, D.956, which at times has traveled under the guise of Op.163. And to tell the truth, virtually no other such work gets heard in concert, although a few might qualify as better known than the rest. These include the Op.39 by Glazunov and a few by Boccherini, but since one only hears these works on disk, I shall include them in my survey. So, before I begin, let just say that if you have not played the Schubert, that certainly must be your first port of call. I think, however, that you will find that there are many really superb first rate works in my survey just begging to be rediscovered and deserving of your attention.



To begin then, we have **Carl Ditters von Dittersdorf** (1739-1799) who wrote six string quintets in 1789 either commissioned by or intended as a gift for the cello-playing King of Prussia Friedrich Wilhelm II. They received modern editions in the early 20th century under the editorship of Wilhelm Altmann of Chamber Music Handbook fame. I played two, Nos.3 and 5 from the Altmann edition. I do not think that they are any longer in print. I own a copy of No.3 which I have made available to Edition Silvertrust and I understand they will be reprinting it in the sometime in late 2013. These are pleasant works, but they are anachronistic in that for 1789, the writing is not anywhere near the style of what Mozart or Haydn were producing but rather more like what Mozart was writing in the 1770’s. The style alternates between concertante and a kind of massed semi-orchestral. The first cello, as one might expect, is given some nice solos. While I would not suggest you go out of your way to find and play these works, they are enjoyable, but it must be admitted the thematic material though certainly acceptable is neither memorable nor

above the ordinary. Still, from this period, there is little else other than Boccherini’s quintets which are completely different in sound and conception.



Next we come to **Luigi Boccherini** (1743-1805). Despite the cataloging of his works by Gerard, there are still arguments as to just how many such quintets he actually composed. According to Gerard, he wrote some 137 string quintets, the bulk of which are for two cellos. Most of these are entirely unknown and are not in print and have never received a recording. I have played several, most of which have received modern

editions and a few off of first editions. Without describing any of these in detail, I will mention what I consider to be the best of the ones I know and the music to which you might be able to obtain or hear on disk. Probably the best known and certainly the most unusual is **String Quintet No.60 Op.30 No.6 in C Major, G.324**, which bears the subtitle **La Musica notturna delle strade di Madrid**—Night Music from the streets of Madrid. The last section, known as *La Ritirada di Madrid*—the retreat from Madrid, has achieved a fame all of its own. Boccherini actually provided the publisher with program notes. “*La Musica Notturna delle Strade di Madrid, literally, the night music of the streets of Madrid, was an attempt to recreate what residents of the Spanish capital could expect to hear each night. First, there was the Ave Maria of the main church, in which the instruments imitate the tolling of the church bell. Then comes the Minuet of the Blind Beggars to be roughly played pesante. The cellists are directed by Boccherini to take their cellos upon their knees and strum them, imitating a guitar. This is followed by another slow section, The Rosary, not to be played strictly in time. Then there is what Boccherini sarcastically termed the Passacaglia of the Street Singers, Los Manolos. These were lower class loudmouths vulgarly dressed. The movement is not a passacaglia but imitates the way Los Manolos sang, which the Spanish called passacalle and meaning to pass along the street, singing to amuse oneself. Last comes La Ritirata di Madrid (the retreat of the Military Night Watch of Madrid), which by itself, achieved a certain degree of notoriety. It imitates the coming and going of the Military Night Watch, bringing the curfew and closing down the streets. Boccherini wrote, “One must imagine sitting next to the window on a summer’s night in a Madrid flat and that the band can only be heard in the far-off distance in some other part of the city, so at first it must be played quite softly. Slowly the music grows louder and louder until it is very loud, indicating the Night Watch are passing directly under the listener’s window. Then gradually the volume decreases and again becomes faint as the band moves off down the street into the distance.”* Obviously this a programmatic work and though it is fun to play and was popular enough for Boccherini to create versions for piano quintet and string quartet with guitar, it must be admitted that it is not true chamber music. Another quintet which achieved a certain degree of notoriety because its minuet was featured in the film *The Lady Killers* with Alec Guinness is the **Quintet in E Major, Op.13 No.5. G.275**. As a re-

(Continued on page 5)

(Continued from page 4)

sult of being featured in the film, the Minuet has been published separately and is readily available. It is harder to find the entire Quintet which may not be in print, although it did receive a "modern" reprint from the last part of the 19th century. I would not say there is anything about this work makes it stand out from most of his other quintets. More original is his **Quintet in D Major** known as "**del Fandango**" because of the movement which features music typical of the Spanish dance of that name. It is **Gerard 341**. Unfortunately it is not easy to find the music. Two other quintets which are easier to find are the so-called "Bird Sanctuary" **Quintet, Op.46 No.4, Gerard 359** and the **Quintet in C Major Op.28 No.4** with the so-called "Famous Rondo" **G.310**. You should be warned that Boccherini's opus numbers very misleading, that is to say several works are given the same opus number. The Gerard numbering is the only reliable way to find a particular work. These quintets are typical of his style. I am not particularly fond of them. Certainly one difficulty is that the first cello part has episodes that cannot be sight read by most cellists and even then require a player of very high technical ability. As regards dates, Boccherini wrote his first cello quintet in 1771 and his last 1795. The best come from the mid 1780's onward.



Luigi Cherubini (1760-1842) whose six string quartets are far too little known wrote a first rate work in this genre, the Quintet in e minor. Cherubini's **String Quintet in e minor**, composed in 1837 but first published in 1890, is surprisingly fresh and original and as good as his best string quartets. The thematic work is superb. It begins with a slow, suspenseful, unison introduction, Grave assai, which is followed by an exciting Allegro comodo. The

main theme of this Allegro is a catchy Italian opera melody. The following Andante has for its main theme a melody which is at once simple but also deeply felt. Variations follow. Next comes a lively and piquant Scherzo wherein the rhythmic triplet figures dominate the proceedings. The muted trio section is particularly fine. The exciting finale, Allegro, is dominated by its thrilling main theme which is expertly developed and appears in several different appealing guises. I recommend this quintet as one to seek out. Parts are available from Edition Silvertrust.

Johann Justus Friedrich Dotzauer (1783-1860) was one of the most important cello virtuosos and teachers during the first part of the 19th century. His **String Quintet in d minor, Op.134** appeared in 1835 and despite receiving many favorable reviews at various performances was never reprinted. The opening Allegro of the String Quintet in d minor begins with a short dramatic and powerful introduction which leads to the lyrical main theme. The second theme is a duet between the first cello and first violin.



The Minuetto which follows is not a true minuet but a scherzo with a beautiful trio. The slow movement, Poco Adagio, is based on a simple folk melody which Dotzauer clothes in lovely harmonies and an original development. The finale, Allegro spiritoso, is full of forward motion and unexpectedly interspersed lyrical melodies. This is a good work, in my opinion, equal to the better works of Spohr, but it does require a high level of technical ability from the first violin and cello.



This brings us to **George Onslow (1784-1853)**, who wrote more first rate works for than ensemble than any other composer. Of his 34 string quintets, 28 are for 2 cellos. Because of their great popularity throughout the 19th century, alternate versions, a second viola part as a replacement for the first cello and a bass part as a replacement for the second cello were created. Of

the 28, I have played 15. And while there is not a dud among the 15 I know, they do not all merit discussion in this article. The first to which I would draw your attention is **String Quintet No.6, Op.19** published in 1822. It helped to make Onslow's reputation throughout Germany and Austria, where it became very popular. The opening Allegro, after a brief introduction, begins with a march-like theme. The somewhat sad second subject is more lyrical but retains a hint of the march. This movement is a good example of Onslow's unmatched ability to combine martial themes with more lyrical subjects. The second movement, a Minuetto, shares the same somber mood as the preceding Allegro. The flowing theme, passed from voice to voice, gives off the aura of a trickling stream. The slower trio section, though more lyrical, does little to dissolve the hovering clouds. The exciting finale, also an Allegro, begins softly with a nervous, almost frantic theme. Tension is built by use of a more lyrical subject against the pulsating rhythms in the other voices. This quintet is characteristic of Onslow's early middle period and is certainly one of the best string quintets to be written up to this time (1821). Next we have **String Quintet No.12, Op.34** which dates from the composer's middle period. It was completed in 1829 and 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 folkdance. 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. This is one of his very best works, and one of the best cello quintets. Almost as fine is **String Quintet No.13, Op.35** also from 1829 and completed shortly No.12. The huge opening movement, Allegro spiritoso 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 one of those elegant and grateful melodies that Onslow could toss off at a moments notice. 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 which follows appears to be 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, be-

(Continued on page 6)

(Continued from page 5)

gins in a light and playful vein and is characterized with the various voices chasing after each other. Onslow's 15th Quintet known as "The Bullet" is one of his best known because it is programmatic, describing a hunting accident in which he was shot by a hunter while he was sitting in a tree composing. He nearly died. The Quintet recounts the incident and his recovery, but to my mind it is not one of his best. Next we have **Quintet No.21 in g minor, Op.51**. The opening measures of the first movement, Allegro impetuoso, set the tone immediately creating a great sense of excitement. But rather than develop this pregnant theme, he moves quickly on to the lyrical and more relaxed second subject. The third theme grows seamlessly out of the second and returns then to the first theme which opened the movement. The excitement created by the first movement is only heightened by a breathtaking and superb Scherzo, presto which follows. It is a breakneck ride over a mysterious landscape without a moment's chance to catch a breath. Only in the lovely trio section, which has a chorale quality, does the pace slacken. In the slow movement, Andante non troppo lento, which comes next, we have the cello and viola taking the lead in presenting a lovely and calm folk melody. There are two dramatic sections which disturb the mood before order is restored. The exciting finale, Presto agitato, bursts forth demanding the listener's attention and holding it from start to finish. The powerful first theme is counterbalanced by a sad cantabile melody which only appears on brief occasions. Also one of his very best is **Quintet No.26 in g minor, Op.67**. It was composed in 1844 and was dedicated to his friend Henri Gouffe, who was considered the leading bass player in France. Gouffe, with the help of the famous French instrument maker Bernadel, introduced the four stringed bass into France and helped invent the brass wound string which doubled the brilliance of the bass. So, it is perhaps fair to assume that Onslow probably intended the work to be played with bass rather than a second cello, though as always, he included a second cello part. Onslow opens the work with a Lento Introduzione which serves to slowly build tension. The main theme of the Allegro grandioso which follows has a subdued but nonetheless martial, almost march-like quality to it. The second subject is a compelling, lyrical melody. The following Scherzo is powerfully resolute, quite good of the sort of which Onslow was a master. There is a fine contrasting trio section. A soft, naïve and delicate melody serves as the main theme of the Andante which follows. A march and then a stormy section complete it. The lovely, lilting main theme to the finale, Allegretto quasi allegro, is melancholy and full of longing. In the following development section, Onslow uses chromaticism to telling effect to create increasing tension. Lastly, I wish to mention **String Quintet No.30 in e minor, Op.74**. Composed in 1847, the work begins with an impressive Allegro grandioso. It is a vast movement containing two widely contrasting subjects. The first theme is hard-driving and dramatic while the second is more lyrical and harmonically rich. The second movement is a poetic Menuetto, characterized by its use of dotted rhythms. Next comes an Andantino grazioso. A joyful and imaginative Finale, an Allegro, is full of dynamism and rounds off this fine work, certainly one of Onslow's best quintets. There were several others I considered mentioning and I am sure that you may find others that you prefer to the ones I have singled out. As of this writing, Edition Silvertrust offers 10 of the quintets and you can hear substantial sound-bites on their website.

Franz Xaver Gebel (1787-1843) a Silesian who lived most of his

life in Moscow wrote eight cello quintets, Op.20 through Op.27. They were composed toward the end of his life during the years of 1830-42. Only two have received modern reprints the first and the last. I am familiar with **String Quintet No.1 in e minor, Op.20** which is rather a good work. The main theme to the opening movement, Allegro, is characterized by an unusual two measure rhythmic phrase before the lyrical part of the melody is given out. Gebel follows this technique throughout the movement, interspersing powerful rhythmic figures between lovely long-lined melodies. The second movement, a thrusting and energetic Scherzo, allegro molto, and is followed by a beautifully contrasting trio section in which the first cello gives out the lovely theme high in its tenor register. The slow movement, Adagio ma non troppo, is very different in mood from the preceding two movements. Calm and reflective, it reminds one of the slow movements found in Beethoven's Op.18 string quartets, which Gebel had introduced to musical audiences in Moscow. The finale, Allegro agitato, features a struggle between two contrasting themes. The first quite powerful and almost harsh, the second, lyrical with hints of destiny.



The Bavarian **Franz Lachner** (1803-1890), one of Schubert's best friends, and a composer much admired by Mendelssohn and Schumann wrote a fine work, his **String Quintet in c minor, Op.121** which appeared in 1866. The main theme to the opening movement, Allegro moderato, has a pleading, almost tragic quality to it. The music is superbly developed and even at one point has a magnificent fugal section. The

whole thing is quite effective. The following Andante con moto is based on a simple melody. The music is contemplative but not without dramatic interludes. The spacious Scherzo, allegro assai, with its contrasting trio are both essentially dominated by rhythm though they are not without charming melody. The finale, begins with a short, atmospheric Andantino introduction before leading to the excellent main section, Allegro assai, which is extremely effective. This is an appealing work and not particularly difficult.



The Polish composer **Ignacy Feliks Dobrzynski** (1807-67) wrote two cello quintets. **String Quintet No.1 in F Major, Op.20** dates from the late 1830's.. Dedicated to George Onslow, that composer clearly served as the inspiration and model. The first movement, Allegro moderato, stylistically shows an affinity with the music of Spohr, especially in the lovely melodic writing. Particularly admirable is the way Dobrzynski makes excellent

use of his second cello, a technique he learned from studying Onslow. An early romantic Minuetto, Allegro moderato, comes next. The main theme is graceful and elegant and has a vague Polish flavor to it. The third movement, Andante, Doloroso ma non troppo lente, begins with a mournful introduction which leads to a gorgeous melody that serves as the main theme. The finale, Vivace assai, is a Polacca, very melodic and full of energy, it provides a suitable conclusion to a very good quintet. **String Quintet No.2 in a minor, Op.40** dates 1848 but could well have been written earlier. The first cello is entrusted with the presentation of the lyrical and somewhat sad main theme to the opening Allegro espressivo e sentimentale, before the others join in. The second

theme is of a very different sort, direct from the Italian opera of the time. Strangely, it reminds one of the lovely cello melody in the trio of the third movement of Verdi's quartet, then yet to be composed! The lovely slow movement, *Andante cantabile ed espressivo*, also seems to take Onslow for melodic inspiration. Both cellos are used to maximum advantage in presenting the theme. The use of a very dramatic and stormy interlude is also a page right out of Onslow's book, but again, this is not imitation and this first rate writing can clearly stand on its own. A somewhat aggressive and angry *Minuetto, allegro impetuoso*, follows. The cello parts are every bit the equal of the violins if not more important. Here, we find an excellent trio, full of contrast and mood. The first cello sings a lovely tune to the pizzicati of the other voices. Very effective. In the finale, *Agitato presto*, the aura of Onslow hovers over this exciting and finely wrought movement. This quintet on a par with Onslow's best.

particularly well developed. Of the 4 movements, this is the weakest and, like many a youthful piece, overly long. However, the six bar pizzicato ending is effective. The second movement, *Andante, ma non troppo*, is a theme and two variations. The theme, given forth by the first cello, is Russian. It is somber but not tragic. The writing is very effective. The first variation is a set of light-hearted triplets first stated by the cello and then repeated by the first violin: In the second, the second cello is given the lead for 30 measures and allowed to soar high into its tenor register as the other voices weave in and out. The third movement, *Menuetto*, though not overly original is charming and well-written. The trio section features the first appearance in his music of a kind of arpeggio figure, this time as melody. In the jaunty finale, *Prestissimo*, the voice of Mendelssohn can be heard, especially in the form of a Mendelssohnian fate motif. Despite some blemishes, I still think this is good if not a great work.



The Alsatian composer **Theodore Gouvy** (1819-1898) wrote quite a lot of first rate chamber music and his **String Quintet in G Major, Op.55** can be numbered among those works. The lovely first movement, *Allegro*, is characterized by particularly fine writing. The main theme is a beautiful Idyll. The second movement, *Andante con moto*, provides an excellent contrast to the preceding movement. It is akin to a sad

ballad or a *legende*. The music is doleful with a funereal quality to it. With the third movement, *Allegro con brio*, which serves as the scherzo, jovial spirits return. In the genial finale, *Allegretto vivo*, both of the themes, though lyrical, are lively. There are many extraordinarily fine episodes of great tonal beauty.



Otto Dessooff (1835-1892) friend of Brahms and conductor of the Vienna Court Orchestra, precursor of the Vienna Philharmonic wrote his **String Quintet in G Major, Op.10** in 1880. Brahms visited Dessooff just about the time the Quintet was coming to completion. Dessooff showed it to him and Brahms praised it lavishly. Not only was this unusual for Brahms, but especially so where a work

sounded very Brahmsian, which is certainly the case with this quintet. Someone, who did not know it was Dessooff, might well think they were hearing a work by Brahms. The opening *Allegro con fuoco*, begins with an energetic and rhythmically muscular theme which has a very Brahmsian flavor to it. The writing is very assured and well-executed. The second movement, *Andante sostenuto*, begins calmly with a mood of inward reflection. The deep responses given by the cellos creates a sense, not quite of mourning but certainly of heaviness. Then suddenly passion is inserted into the mix with a melodic motif right out of one of Brahms' own string quintets. Next is an *Allegretto grazioso*, again the marvelous use of the two cellos gives the dance-like movement a dignity and weight that prevents it from becoming a light scherzo. In the attractive and buoyant finale, there is none of Brahms to be heard as the music bounces along with great verve.



Another work worth considering is the **String Quintet in a minor, Op.9** by the Austrian, **Carl Goldmark** (1830-1915). It dates from 1870. The opening *Allegro* reveals fresh invention and wealth of imagination; here the composer's characteristic tendency to Oriental coloring already appears. The first theme, full of pathos and the meditative second theme provide an excellent contrast. There is also a third theme--all three are splendidly developed. The end of this movement

is particularly beautiful and the skillful interweaving of the parts makes a deep impression. The highly emotional second movement, *Andante con moto*, shows the influence of Mendelssohn. The third movement is a gay Scherzo. The finale begins in a funereal vein with a substantial *Andante sostenuto* introduction. But the main part of the movement, *Allegro*, is lively and high-spirited.



In 1890, the German composer **August Klughardt** (1847-1902) composed a really first rate work, his **String Quintet in g minor, Op.62**. Altmann called it an outstandingly well-written piece, which not only sounds good but is full of attractive invention. The outer movements show a strong Hungarian or Gypsy influence. The first movement, *Moderato*, begins with a short fanfare which immediately leads to a Hungarian cadenza in



Alexander Borodin (1833-1887) composed a cello quintet in his youth while studying in Germany. It remained unpublished, at least in the West, until the late 1970.s. The **String Quintet in f minor** is thought to date from 1854 although it may not have been finished until around 1860. In four movements, this is a substantial work. Of note is that the writing for the second cello is extremely good. The first movement begins with

a descending, lyrical theme given to the first violin and the first cello: The second theme is short and chromatically rising but not

the first violin. The somewhat elegiac main theme is especially beautiful. The second subject reflects Hungarian tonal colors. The whole movement could perhaps be styled a tribute to Brahms. The second movement, *Andante*, is a set of effective variations on a very simple but lovely theme. The third movement, *Allegro moderato*, is a distant relative of the minuet. The main theme recalls a similar movement in Brahms' Op.51 No.2 string quartet. Of great interest is the trio section, a canonic episode between the first cello and the first violin. The finale, *Allegro vivace*, immedi-

(Continued from page 7)

ately flashes its Hungarian tonal color. Altmann remarks that this movement is every bit as effective as the Hungarian finale to Brahms' Op.25 Piano Quartet. A fiery coda, which recalls the opening movement, brings the work to a close. There are not any special technical difficulties.



The little known Czech composer **Josef Miroslav Weber** (1854-1906) in 1898 wrote a work deserving of your attention, his **String Quintet in D Major** which blends Central European Romanticism with Bohemian melody and rhythms much as one finds in the works of Dvorak and Smetana. Perhaps the quintet might be styled as program music since Weber gave each movement a separate title. The first movement is the longest and bears the intriguing title "*As the Herr Professors would want to compose*". It strongly hints at the tensions between academics and more freethinking composers at the time. The title must surely be sarcastic as the music is far from dry and academic. To the contrary, it is highly romantic and in free form. The second movement, subtitled *Youthful high spirits*, is a Scherzo, wherein Weber demonstrates his mastery of rhythms. His use of the exciting Obkročák dance rhythm, laced as it is with drones and chattering, is particularly telling. Next comes a highly expressive slow movement, an Adagio, which bears the subtitle *Longing for the Fatherland*. The aria given to the cello is especially touching and generates delicious warmth. The finale, a presto bearing the title *In the Countryside* recalls some of what has come before, especially in the scherzo.



In **Sergei Taneyev** (1856-1915) we have one of the greatest composers of chamber music of the late 19th and early 20th centuries. That he and his music are not better known outside of Russia is a mystery. Although he wrote four symphonies, the bulk of his oeuvre is chamber music, virtually all of it of the very highest quality. In Russia, he is ranked along side of Tchaikovsky, Rimsky Korsakov, Glazunov and the other greats. His 1904 **String Quintet in G Major, Op.14** is one of the very best. The first movement, *Allegro con spirito*, almost symphonic in tone, is filled with spirited and appealing melodies. The middle movement is a highly effective *Vivace con fuoco*. It features a very energetic main theme, while the equally spirited second theme is, both in its rhythm and melody, of Slavic origins. The huge finale, *Tema con variazione*, consists of the andantino theme and nine extensive variations.



The Englishwoman and student of Heinrich von Herzogenberg, **Ethel Smyth** (1858-1944) composed an interesting work, her **String Quintet in E Major, Op.1**. It is concise in form and has tuneful melodies. It is in five movements, the opening *Allegro con brio*, features two fresh and appealing themes. The development is well done and interesting. This is followed by a charming *Intermezzo*, *Andantino poco allegretto*, wherein the composer makes particularly telling use of pizzicato. A magnifi-

cent Scherzo, full of humor and with a lyrical trio section, comes next. The fourth movement, *Adagio con moto*, is characterized by a mood of religious piety while the finale, *Allegro molto*, not only has appealing melodies but also a charming fugue.



Wilhelm Berger (1861-1911) though born in Boston, USA was taken by his German parents back to Germany at age 2 where he spent the rest of his life. Almost an exact contemporary of Mahler, he was a first rate composer whose life was tragically cut short by a botched medical operation. Unlike Mahler, Berger only started to gain recognition as a first rate composer shortly before his untimely death. Had he lived, perhaps he would have been better known. His 1898 **String Quintet in e minor, Op.75**, must be ranked as one of great late Romantic string quintets, the two cellos are skillfully used to create great beauty of tone. The same could be said for the work as a whole as to the beautiful treatment of the strings. The first movement, *Allegro con passione*, opens straightaway with the pleasing principal subject which soon gives way to a powerful secondary theme, which in turn makes room for a graceful, lyrical third melody. The somewhat archaic sounding main subject of the second movement, *Vivace scherzando*, is presented in fugal form with delightful humor and skill. Next comes an Adagio with a melody of nobility and distinction. It is developed with the utmost of delicacy. In the finale, *Molto vivace*, the main theme is a heavily accented melody which resembles a tarantella.



The Russian mathematician and composer **Georgy Catoire** (1861-1926) studied composition with Rimsky Korsakov, Liadov, Arensky and Sergei Taneyev, yet his music sounds nothing like any of them. For a start, there is nothing Russian about it. His compositional style was a synthesis of German and French influences--Cesar Franck, Debussy and Richard Wagner were the chief influences. From them, Catoire developed a highly personal and original idiom. He is often considered the father of Russian Modernism. His writing is frequently quite complex as to rhythm, no doubt due in part to his fascination with mathematics. He was the author of several books on modern music theory. His **String Quintet, Op.16** dates from 1907. It is an individualistic and original work which sounds like little else being written at the time. The opening movement, *Allegro moderato*, begins in a hesitant fashion but builds in intensity and drama, while weaving a very rich and complex harmonic texture. The second movement, *Allegro molto e agitato*, presents a restless and searching mood in the main theme. Here Catoire gives an excellent illustration of his careful compositional technique as he takes his time in raising the temperature which eventually catches fire. A slow movement, *Andante non troppo*, follows. With its mysterious and gossamer character, it is perhaps the most unusual of movements, as it takes the listener into a quiet, haunted world of shadows. The exciting finale, as its title indicates, *Allegro impetuoso*, has an impatience to it which almost rises to the level of violence. From the opening notes, the music dramatically explodes. However, Catoire juxtaposes it with a lovely lyrical second theme. Be forewarned, this is a work for very experienced and technically assured players.



The 1891 **String Quintet in A Major, Op.39** of **Alexander Glazunov** (1865-1935) is probably the best known cello quintet after that of Schubert's, but it is hardly well-known. The appealing opening movement, Allegro, shows the composer's ability to achieve great tonal beauty. An entertaining Scherzo with very effective use of pizzicato comes next. This is followed by a highly romantic and sentimental Andante.

The finale, Allegro moderato, exudes a strong Russian color infused with Slavic melody. Certainly, this quintet should be on every players short list of quintets to play.



The little known Russian composer Vasily Zolotarev (1872-1964) was a student of Rimsky-Korsakov and Mily Balakirev. He taught at the Moscow and Minsk Conservatories. His **String Quintet in f minor, Op.19** is dedicated to the music publisher Belaiev's memory. It is without doubt one of the better works of its sort. Personally, I think it is a match for the Glazunov but, though by no

means overly difficult, not as easy to play. The Quintet begins with a big, serious opening Andante ma non troppo e con tristezza. Too long, really to be called an introduction, it is a poignant lament. Eventually, a contrasting middle section, poco piu mosso, briefly lightens the mood, before the dirge returns with even greater intensity. The Scherzo which follows is full of Russian folk melodies. The third movement, an Andante, is a kind of intermezzo which begins with an introductory fugue based on the main theme of the first movement followed by a genial Allegretto grazioso. The Quintet concludes with a massive, magnificent finale, which has an Allegro introduction leading to an Allegro ma non troppo main section whose chief theme is march-like. Many changes of mood and tempo follow including a beautiful, lyrical interlude and a triumphant march section. Then comes a section reminiscent of the Coronation scene from Mussorgsky's Boris Godunov with its powerful Russian hymn.

In closing I will briefly mention—either to draw your attention to or to warn you off—several other works which I know of and have played. In alphabetical order by composer's last name, they are:

The Op.8 Suite by the Italian violinist, composer and chamber music specialist **Alfredo d'Ambrosio** (1871-1914). It is worthwhile and interesting. Music is hard to find.

I have enjoyed the Op.20 Quintet by the Danish composer **Christian Barnekov** (1837-1913), however, it must be admitted that it is somewhat uneven. The last movement falls off in quality by comparison to the earlier ones. No modern edition.

The Italian violinist and composer **Antonio Bazzini** (1818-1897) wrote a solid if not particularly inspired Quintet in A Major. Not in print but if worth playing if you come across a copy.

I will quote what Wilhelm Altmann, writing in *Cobbett's Cyclopedic Survey of Chamber Music* had to say about the F Major Op.77 String Quintet by the German composer **Felix Draeseke**. "Truly Beethoven's Late Quartets are easier to understand compared with this. In view of its masterly thematic treatment, the

quintet arouses some admiration but not much intellectual satisfaction or affection born of understanding. The composer would have done well to have supplied a program note with each movement. Did he, one wonders, intend to describe his own artistic career, or the dissatisfaction that he was bound to feel at the little interest shown in his creative work? Or was the Quintet designed as a musical expression of gloomy pessimism? The music gives the idea of the fierce struggle of a sullen titan. ...It makes great demands on the performers, particularly in regard to intonation."

In my opinion, Altmann is overly generous. I am embarrassed to admit I spent \$55.00 several years ago to buy a modern reprint. (It is now selling for \$92.50). And even though you can get it from Edition Silvertrust for \$29.95, I wouldn't. While I like his string quartets and his Op.48 quintet for violin, viola cello, horn and piano, I strongly recommend you avoid this work.

The Op.23 Quintet from 1883 by the undeservedly underrated German composer **Hermann Grädener** (1844-1929) is a first rate work. It is of average difficulty, very well-written. I did not include it in the main section of my article because there is not a modern edition and it is next to impossible to obtain an old copy of an original edition.

Eduard Herrmann (1850-1937) the German violinist and composer wrote a rather good Quintet, Op.31 dating from 1912. There is no modern edition.

The German composer and teacher **Hugo Kaun** (1863-1932) composed his Op.28 Quintet in 1893. It is a solid work. Deserving of consideration. Well-written and not overly hard. No modern edition and not easy to find.

The Op.3 String Quintet dating from 1904 by the Polish composer **Witold Malichevsky** (1873-1939) is fairly good. An early work but well-written.

The Op.44 Quintet of the Austro-German Aristocrat Heinrich von Bach, under the pen name **Heinrich Molbe** (1835-1915) is a worthwhile effort. Tuneful, well-written and not particularly difficult. No modern edition. Too bad.

The successor of Weber in Dresden **Carl Reissiger** (1798-1859) wrote his Op.90 Quintet in 1832. It is a tuneful work with appealing melodies and good part-writing. No modern edition and hard to come by.

In 1878 the German composer **Bernhard Scholz** (1835-1916) tried his luck at the quintet table with his Op.47 Quintet but did not, in my opinion, come away a winner. The quintet is workmanlike, but it lacks originality and the melodies seem somewhat threadbare and imitative. There is a fairly expensive modern edition. I would spend you money elsewhere. There are too many better works, and quite a number which deserved a modern edition far more than this one.

I've left off, as I said I would, some composers but unless you are extraordinarily lucky and have a permanent cello quintet at your disposal, you certainly are unlikely to play even half of the works mentioned in the main part of my article.

(Continued from page 2)

vately. It was certainly through his association with Jadassohn that Sinding came to know and admire the works of Wagner and Liszt, whose music heavily influenced his own compositions. In 1877, Sinding interrupted his studies and returned to Oslo where he played in an orchestra under Grieg and later Svendsen's direction. However, in 1879, he returned to Leipzig, and this time studied with Reinecke. In 1884, he received a grant allowing him to spend time in Munich. Although Wagner was already dead, he was able to move in Wagnerian circles. His first breakthrough came in 1885 with a performance of his Op.5 Piano Quintet. He wrote to his friend Frederick Delius, "My Quintet was excellently performed and suddenly I was a bit of genius. And the people who had been scornfully rejecting me earlier now had the biggest appetites to kiss my ass. Perhaps I will thank them by giving them a kick in the ass!" Sinding remained in Germany for much of his life, but received regular grants from the Norwegian government. In 1920, he went to the United States for a year where he composition at the Eastman School of Music in Rochester, New York. Toward the end of his life, he returned to Norway to live.

As a composer, Sinding wanted to devote himself to the larger forms such as the symphony, and he did, in fact, write four. He probably would have composed several more, however, his publishers were not keen on such works since they did not offer a broad market for sales. Instead, they insisted either on chamber music works, sonatas, vocal works and pieces for piano. Hence, he composed a large number of short, lyrical piano pieces and songs. Although early critics complained that Sinding's music was "too Norwegian," Norwegian folk-elements are not prominent in most of his works. Instead, we hear the influence of Wagner and to a lesser extent Liszt. It could be said that he mostly expressed himself in a post-Wagnerian style.

As far as chamber music goes, Sinding composed three piano trios, a piano quintet, a piano quartet, two string quartets, some twenty works, including five sonatas, for violin and piano, and the two serenades for two violins and piano which are the subject of this article. Of all of Sinding's chamber music, it turns out that the best known works are these two serenades. That this is so can be explained on two counts. First, they are for a rather under served—at least from the Romantic era—combination. But more importantly, they are excellently written for all three instruments, not surprisingly, as Sinding was an excellent violinist and a good pianist. While both serenades are written in sonata structure, Sinding moves freely between several different forms. Both serenades are in five movements and are distinct in character, tempo and rhythm. In each, the lyrical element is juxtaposed with virtuoso passages. Although the piano generally is given an accompanying role, it usually plays an important part in the development of the thematic material. It can be said that both serenades are very typical of Sinding's mature style.

Serenade No.1 dates from 1902. In five movements, it begins with an upbeat, rather quick and energetic Tempo di marcia.

VIOLINO I.

VIOLINO II.

The romantic second theme is softer and quite lyrical.

cantando

p

The melancholy main theme to the second movement, Andante, is closely related to the second theme of the first movement and features a lovely duet between the two violins.

Musical score for the second movement, Andante. The score is written for two violins. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first two staves are marked *p* (piano). The last two staves are marked *f* (forte). The music features a duet between the two violins, with various melodic lines and accompaniment.

A short, sprightly Allegretto, is placed between the two slower movements. A second Andante, which serves as the fourth movement, highlights Sinding's melodic gift.

Andante.

Musical score for the fourth movement, Andante. The score is written for two violins. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first two staves are marked *p con sordino* (piano with sostenuto). The last two staves are marked *m. s.* (mezzo-soprano). The music features a duet between the two violins, with various melodic lines and accompaniment.

The energy of the finale, an Allegro, bears a resemblance in feel with the opening movement.

Musical score for the finale, Allegro. The score is written for two violins. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first two staves are marked *f* (forte). The last two staves are marked *f* (forte). The music features a duet between the two violins, with various melodic lines and accompaniment.

Serenade No.2 dates from 1909. Like the First Serenade, it, too, is in five movements. The opening Allegro non troppo, is rather similar in mood to the opening of the First, upbeat and bright its use of the echo effect is quite telling.

Violino I.

Violino II.

The second theme begins as a lyrical melody but the seeds of its heroic treatment can clearly be heard. The introduction to the Andante sostenuto which follows, is warm, intimate and has a charming simplicity.

Andante sostenuto.

The romantic second subject, somewhat dark in tone but not mood, soars. A wonderful, lilting Allegretto serves as an intermezzo between the two slow movements.

Allegretto.

The Adagio, which comes next, begins calmly with a warm and romantic melody that builds gradually to a climax which is both stormy and dramatic.

The image displays a musical score for an Adagio movement. It consists of two systems of staves. The first system includes two violin staves at the top, both marked with a piano (*p*) dynamic, and a grand piano accompaniment below. The piano part is marked *pp* and includes the instruction *con Ped.* (with pedal). The second system continues the musical notation for the same instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features long, flowing melodic lines in the violins and a more rhythmic, accompanimental role for the piano.

The finale, Deciso ma non troppo allegro, is gay and dance-like, untroubled in mood.

The image shows a musical score for a finale movement. It consists of three systems of staves. The first system has two violin staves and a piano accompaniment. The second and third systems continue the notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by a more rhythmic and dance-like quality compared to the Adagio, with shorter phrases and a more active accompaniment.

Both serenades provide a vehicle for each violin and there is no “first” and “second” violin. The parts are equal. Although seven years separate the two, stylistically they are quite similar. In my experience, Op.56 appears in concert more often than Op.92 which is rarely heard. I do not know why this should be for it is not a case where one is definitely superior to the other. Both have their merits and both truly are first class works of their type. Of course, the truth is that neither are heard all that often because the repertoire for this combination, once one leaves the baroque era, is rather small and hardly justifies the formation of a permanent ensemble made up of two violins and piano. Hence, when they do get played, it is usually by orchestral colleagues taking part in a chamber music festival. I recommend both works to you. They are readily available from a number of publishers.

Arthur Foote's String Quartets

(Continued from page 2)

According to several Foote scholars, Foote's style was always lyrical, with broad and stately melodies; romantic and classical in structure, often showing the influence of Brahms and Wagner.

Foote was not a prolific composer and only wrote eight orchestral compositions. Perhaps, this has contributed to the fact that he and his music are so little known, while those of such composers such as Copeland and Bernstein are. A good part of Foote's output consists of chamber music and these works are generally all first rate, the equals of those being produced by his European contemporaries. Among these works are three string quartets, two piano trios, a piano quartet, a piano quintet and several instrumental works and sonatas. It is truly a shame that his chamber is so little known and virtually never performed even in his homeland, let alone the rest of the world. The sad fact remains, that even now, American chamber music concert programs consist virtually entirely of European works by famous composers, with the occasional tip of the hat to some contemporary and usually atonal American composer.

The Opus 4 String Quartet No. 1 in g minor dates from and was premiered in 1883. Though it was an early work and Foote's first chamber music work, one can clearly discern that this is the work of a mature composer with a sure hand. The work is characterized by its warmth of feeling, directness of expression, simplicity of means, and clarity of structure. The captivating and somewhat nervous *Allegro appassionato* immediately shows him as a master of this genre. Perhaps the aura of Schumann hovers in the background.

The image displays a musical score for the first 14 measures of Arthur Foote's Opus 4 String Quartet No. 1 in g minor. The score is arranged in four staves, corresponding to Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (F major/D minor) and the time signature is 4/4. The score begins with a *f* dynamic and a *legato* marking. The first system (measures 1-4) features a *p* dynamic and a *segue.* marking. The second system (measures 5-8) features a *f* dynamic and a *legato.* marking. The third system (measures 9-12) features a *mf* dynamic and a *cresc. molto* marking. The fourth system (measures 13-14) features a *f* dynamic and a *dim* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

The respite Foote provides before the agitated development section is lyrical but not too sentimental. The movement ends in a rapid and dramatic passage.

The lively Scherzo, *Allegro con spirito*, combines a rustic American melody with Central European compositional technique.

Allegro con spirito. (♩=184)

First system of the musical score, measures 1-9. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The music is marked *f* (forte) throughout. The first staff has a dynamic marking of *f* at the beginning and end. The second staff has a dynamic marking of *f* at the beginning and end. The third staff has a dynamic marking of *f* at the beginning and end. The fourth staff has a dynamic marking of *f* at the beginning and end.

Second system of the musical score, measures 10-18. The score continues with four staves. Measures 10-11 are marked *f*. Measure 12 is marked *p* (piano). Measure 13 is marked *f*. Measure 14 is marked *p*. Measure 15 is marked *f*. Measure 16 is marked *p*. Measure 17 is marked *f*. Measure 18 is marked *p*. The dynamic markings are placed below the staves.

Third system of the musical score, measures 19-27. The score continues with four staves. Measures 19-20 are marked *cresc.* (crescendo). Measure 21 is marked *f*. Measure 22 is marked *poco dim.* (poco diminuendo). Measure 23 is marked *cresc.*. Measure 24 is marked *f*. Measure 25 is marked *poco dim.*. Measure 26 is marked *cresc.*. Measure 27 is marked *f*. The dynamic markings are placed above the staves.

The third movement, marked *Andante con moto*, is graceful and lovely. The finale, marked *Molto allegro*, is essentially an energetic rondo. This is a first rate work which almost certainly would have seen the light of day, and, at the very least, an occasional performance in the concert hall if Foote had been a German or Austrian composer. It is put together very finely, full of attractive melodies with good part-writing. It has no especial technical difficulties and can be warmly recommended to amateur players who are certain to enjoy it. Parts and score in print and are available from Edition Silvertrust.

The String Quartet No. 2 in E major, Opus 32 was completed in 1893. The famous Kneisel Quartet of Boston premiered it the following year. After hearing the performance, Foote withdrew it from publication but retained the manuscript. I have been unable to determine whether Foote's publisher Arthur Schmidt actually published it in its entirety before Foote withdrew it. But, in any event,

even if he did so, there appears to be few if any copies about. However, in 1995, the Da Vinci String Quartet recorded the entire work on Marco Polo CD 8.223875 as part of their American Classics historical series. The disk was released in 1998. There are only two conclusions to be drawn from this: The Da Vinci either played off of a rare published copy of the work or from copies of the manuscript from which they made parts. In 1901 Foote allowed the third movement, Tema con variazioni, from the Second Quartet to be published as his Opus 32. It was published originally for string quartet but soon he authorized a transcription of the work for string orchestra and it is in this guise that it has received a very rare performance.

In the first movement, marked *Allegro giocoso*, one is reminded by the hemiola rhythm and development passages of Tchaikovsky's First String Quartet, Op.11 in D Major. The second movement, Scherzo, was later revised by Foote in 1918 and appeared in the guise of the second movement from his Nocturne and Scherzo for flute and string quartet. The third movement, Tema con variazione, is the aforementioned set of six substantial variations. Again, Schumann's ghost seems to haunt this music. The variations begin in A minor and all but the fifth variation, which is in A major, retain that key. Each of the variations is clearly an independent idea and any relationship between them is difficult to notice. Further, each one comes to a complete close and in no way leads and blends into the next. The finale, *Allegro assai*, is in a large, two part song form which begins with a vivacious contrapuntal opening.

The String Quartet No. 3 in D major. Opus 70 was begun in 1907, completed in 1910, and published in 1911, with a dedication to the conductor and composer, Frederick Stock. The original score of this work lists this composition confusingly as String Quartet No.2. Although, it was his second published quartet (Opus 32 was withdrawn), it was his third work in this genre. The premiere was given at the home of his publisher Arthur Schmidt in April of 1912. In this work, Foote shows that he had remained *au current* with the latest trends coming out of Europe. His melodic language has moved far away from Schumann or Mendelssohn and even beyond that of Brahms and Dvorak. This can be heard at once in the tonality of the main theme to the opening *Allegro*. It shows the influence of the French impressionists as well as the post-romantics. A heroic first theme is followed by quixotic changes of mood and tempo, daring harmonies, contrasting textures, and teetering-on-the-brink-of-expressionistic gestures

Allegro (♩=108-120)

In the excellent Scherzo, capriccioso, which serves as the second movement we have classical structure with updated tonality.

Scherzo: capriccioso. (♩=69)

Of interest is the introduction of the cyclical idea pioneered by Franck and Wagner. In the trio section to the Scherzo, the opening theme of the preceding movement makes a second appearance, however, dressed up rather differently.

In some ways, the following Andante espressivo is a tribute to Brahms but here Foote goes beyond that master. One can, at times, hear the language of Schoenberg, while he was still a tonal composer, and even Janacek. The Andante espressivo—Allegro non troppo marcato, features a powerful but melancholy introduction to the restless and faster main section. This is without doubt an early 20th century masterpiece, as good as anything being written at the time. American Quartets owe it to their audiences to bring this work to the concert hall. When one looks at how Foote evolved and assimilated new developments throughout his life and contrasts this to a relatively major composer like Max Bruch (1838-1920), who began with Mendelssohn as his model and barely went beyond him, it becomes obvious that Foote does not belong in the back ranks. The parts to all three of Foote's published string quartets are available from Edition Silvertrust