

THE
CHAMBER MUSIC
JOURNAL

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

***A Guide to String Trios For 2 Violins
and Cello or Viola***

***The String Quintets
Of Eduard Franck***

Juliusz Zarbeski' Piano Quintet

***Schilflieder for Oboe, Viola & Piano
by August Klughardt***

Volume XXV No.1 [2014]

ISSN 1535 1726

Eduard Franck's String Quintets

By Hartmut Kuhlkopf



Eduard Franck (1817-1893) was born in Breslau, the capital of the Prussian province of Silesia. He was the fourth child of a wealthy and cultivated banker who exposed his children to the best and brightest that Germany had to offer. Frequenters to the Franck home included such luminaries as Heine, Humboldt, Heller, Mendelssohn, and Wagner. His family's financial position allowed Franck to study with Mendelssohn as a private student in Dusseldorf and later in Leipzig. As a talented pianist, he embarked upon a dual career as a concert artist and teacher for more than four decades during the course of which he held many positions. Although he was highly regarded as both a teacher and performer, he never achieved the public recognition of his better known contemporaries such as Mendelssohn, Schumann or Liszt.

As fine a pianist as the first two and perhaps even a better teacher, the fact that he failed to publish very many of his compositions until toward the end of his life, in part, explains why he was not better known. Said to be a perfectionist, he continually delayed releasing his works until they were polished to his demanding standards. Schumann, among others, thought quite highly of the few works he did publish during the first part of his life.

His chamber music must be ranked amongst his finest compositions. Wilhelm Altmann, probably the most important chamber music critic of the 20th century, in writing of Franck's chamber music, comments " *This excellent composer does not deserve the neglect with which he has been treated. He had a mastery of form and a lively imagination which is clearly reflected in the fine and attractive ideas one finds in his works.* "

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SCHILFLIEDER FOR OBOE, VIOLA AND PIANO

BY AUGUST KLUGHARDT

By Robin Wells



August Klughardt, (1847-1902) was born in the German town of Köthen. He was given piano and music theory lessons relatively early and began to compose shortly after his tenth birthday. They were thought good enough to be given public performances. In 1864, at the age of 16 he debuted as pianist. After leaving Gymnasium, he went to Dresden where he took further lessons, possibly with Carl Gottlieb Reissiger, but he did not graduate from Dresden Conservatory where Reissiger was a professor. Within a year of his arrival in Dresden he was able to obtain a good position as a conductor of the municipal theatre in Posen, a decent provincial metropolis. Other offers quickly followed and he served as a conductor in Neustrelitz and Lübeck before obtain a position

at prestigious position at the court theatre in Weimar in 1869. There, he met Franz Liszt and Wagner, a supposedly significant turn of affairs for his musical development. From 1882 to the end of his life, he was director of music at the court in Dessau and was widely considered one of the finest conductors of Wagner's *Der Ring des Nibelungen*.

While Klughardt was no doubt taken with the music of Liszt and Wagner, I do not think one can argue as so many scholars in the past have that Klughardt's exposure to the music of the New German School was important for his own development. The so-called *Neudeutsche Schule* (New German School) was a reaction against the music of the classics, from Mozart to Mendelssohn, Schumann, Reinecke and on to Brahms. Liszt and Wagner were the champions as well as pioneers of this new school. And while it is true that Klughardt in his own operas used Wagner's leitmotiv technique, his operas remained essentially classical in structure and in no other meaningful way resemble those of Wagner. By and large, he went his own way and concentrated on genres which Wagner and Liszt eschewed. To wit: he wrote six symphonies and a great deal of chamber music but never composed a single tone poem, a genre that Liszt argued was the future of symphonic music. In the end,

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Juliusz Zarebski's Piano Quintet

by Marcin Wlicznski

Juliusz Zarebski (1854-1885) was born on in Zhytomyr, what the Poles had considered eastern Poland. But, of course, during these years there was no country called Poland, it having been partitioned between Russia, Prussia and Austria before 1800. Zhytomyr is now in Ukraine. He had his first music lessons, which were on the piano from his mother. After finishing his secondary school education, he left for Vienna in 1870 and entered the Vienna Conservatory where he studied composition with Franz Krenn and piano with Josef Dachs. Although his course of studies were supposed to last 6 years, he completed them in two and graduated with a gold medal. He then went to St. Petersburg for three months in hopes of studying with Anton Rubin-



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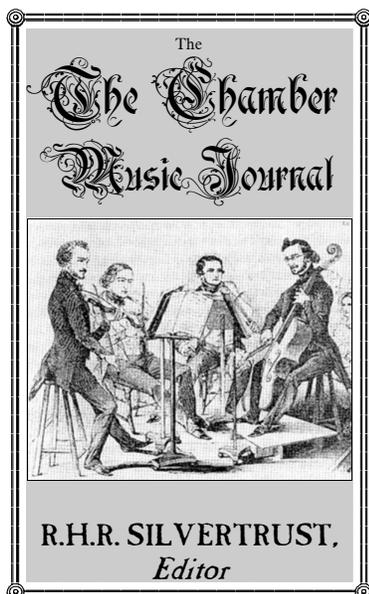
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**The Player & Listener's
Authoritative Guide
To the
Wider World of
Chamber Music
Since 1990**

A Guide to String Trios for 2 Violins And Cello or 2 Violins and Viola

By R.H.R. Silvertrust

As I noted in the last issue of *The Journal*, this Guide to String Trios is part of a book on chamber music I am hoping to complete which will deal with string ensembles from trios to nonets, works for piano and strings from trios to nonets, works for winds and strings with or without piano, and works for wind and piano, and works for winds alone. As I expect this will take several years to complete, I have decided to make those portions I have completed available to readers of *The Journal*. Its chief use should be as a reference source rather than an article. The main objective is to provide both professional and amateur chamber music players, as well as concert-goers and record collectors, with a practical guide to the literature. But, as previously noted, it is a special type of guide which up until now has not existed in English; a guide which can be used as an aid to helping explore the wider world of chamber music, most of which in my experience, is virtually unknown to professional musicians as well as the listening public. However, this guide is by no means a mere compilation or an encyclopaedia of works, nor is it an academic treatise which analyzes how a composer actually wrote his music. Finally, I refer readers to the last issue of *The Journal* in which I discuss my treatment of famous works and the omission of experimental and atonal compositions

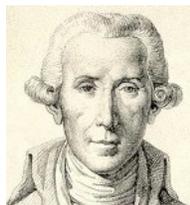
In the last issue, I dealt with what most people generally have come to consider is *the* string trio, a work for violin, viola and violoncello. However, this would not have been the case prior to 1800 when most string trios were for the combination of two violins and violoncello. Such works were the direct descendants of the trio sonata of the Baroque era. Additionally, there have been trios for 2 violins and viola, violin and 2 violas, viola, cello and bass and perhaps other combinations. Only a handful of such works were composed

String Trios for 2 Violins and Violoncello or 2 Violins & Viola



The Russian composer **Alexander Alyabiev (1787-1851)** wrote a short work **Variations on a Russian Folk Song**, (*In the vegetable garden*) published by Wollenweber. It is for **2 Violins & Cello**. According to the publisher, it was intended as part of a larger work. It is well-done, effective and fun to play. There is no recording.

John Antes (1740-1811) was born in Frederick, Pennsylvania, the second generation of a German Moravian family. He was a violinmaker, watchmaker, inventor, missionary, theoretician, businessman and composer. He met and knew Haydn personally and his three trios, **Op.3 Nos.1-3 for 2 Violins and Cello** are dedicated to him. Most scholars believe they date from sometime between 1770 and 1781. Haydn wrote dozens of such trios and it is fair to assume that they probably served as Antes' model. But unlike Haydn's trios, Antes treats the three instruments as equals which was perhaps without parallel for the time, especially since Antes was not writing in the concertante style which was then still prevalent. Of particular note is the fact that the cello does not take the role of basso continuo, but plays a part almost as important as the violins. A modern edition is available from Edition Silvertrust. The trios have been recorded on New World CD 8050.



Luigi Boccherini (1743-1805) was born in the town of Lucca in northern Italy. He studied cello and became a virtuoso. He is one of the best known classical era composers outside of the German countries. Like most of his contemporaries he wrote a great deal of music and even today, despite the effort of various scholars, including Gerard, it is not certain just how many works he composed. Boccherini wrote over 70 string trios. Why so many? The answer

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Klughardt stuck to classical forms. The influence of Schumann, and to lesser degree Schubert, played a greater role in his music than that of either Liszt or Wagner. And by comparison to Brahms and his acolytes, he must be considered a conservative. And it is this fact, perhaps, which is the reason why virtually all his output, until recently, has disappeared from the concert stage. This is unjust, because while he cannot be considered a 'first stringer' (e.g. Beethoven, Schubert, Mendelssohn, Brahms etc), he certainly belongs in the front rank of the those solid composers who sometimes created works as good as those of the great masters and whose overall output is well constructed and praiseworthy and certainly not deserving of oblivion.

Klughardt's Schilflieder (song of the reeds) certainly is a work of the first order and not merely because it is for the underserved but striking combination of oboe, viola and piano. The Schilflieder are five fantasy pieces. This was a genre created by Robert Schumann and of great popularity throughout the rest of the 19th century. Klughardt composed the Schilflieder in 1872 and dedicated them to Liszt 'in deep respect'. As I noted, some saw this kind of thing as his devotion to the New German School, yet the genre is not one used by Liszt but descended from Schumann so substantively, the dedication is meaningless.

The music takes its inspiration from a sequence of five poems by the Romantic German poet, Nikolaus Lenau. In the piano score, Klughardt quotes the poems, stanza by stanza, and they clearly set the mood for each of the five pieces. The first piece, *Langsam, träumerisch* (slow, dreamy) we find the poet has come to a pond, full of reeds, and with willow trees hanging over it. He sits and grieves for the end of a love affair. He sits besides the pond watching the evening sunlight glinting through the reeds.

Langsam, träumerisch. (Slow, dreamy)

Oboe.

Viola.

Pianoforte.

Over there the sun is setting and the weary day sinks into sleep
 Drüben geht die Sonne scheiden, und der müde Tag entschlief; nie -

and the willows hang down low to the pond, so calm, so deep.
 der hangen hier die Weiden in den Teich, so still, so tief.

pp *dim.* *pp* *Ped.* *

Ped. * *cresc.* *p*

In the second piece, *Leidenschaftlich erregt*, darkness begins to fall on the pond and on the poet's soul

Leidenschaftlich erregt. Trübe wirts, die Wolken jagen,
Waning light, the clouds are scurrying

Oboe.

Viola.

Pianoforte.

p *cresc.*

und der Regen nieder - bricht, und die lauten Winde
as the rain begins to heavily fall *And the noisy winds cry sadly*

f *mf* *dim.* *p*

klagen: O Pond, where has your starlight gone?
 ..Teich, wo ist dein Sternenlicht?"

In the third piece, *Zart in ruhiger bewegung* (sweet in a calm tempo) we find the poet walking among the rustling reeds and thinking of his beloved and weeping. At one point, he thinks he hears her voice disappearing into the pond. Interestingly, Alban Berg also used this particular poem for one of his early songs, which he entitled *Schilflied*.

mit Verschiebung. Auf geheimem Waldespfade schleich ich gern
Often on secluded forest paths in the evening sunset, I wander

Pianoforte.

pp

To the lonely banks of the rushes and reeds

im Abendschein an das öde Schilfgestade,

Dear girl, I think of you

Mädchen, und gedanke Dein.

zurückhaltend.

Red.

In the fourth piece, a thunderstorm suddenly arises and lightning flashes across the skies. As the sky quickly lightens and just as quickly darkens, the poet thinks he sees fleeting visions of his beloved.

Feurig.

(Con fuoco)

Sunset and black clouds are gathering, O how the anxious winds are rustling

Sonnenuntergang;

schwarze Wolken ziehn, o wie schwül

Oboe.

Viola.

Pianoforte.

ff *sf* *f*

Red.

Across the skies, summer lightening wildly blazes

und bang alle Winde

fliehn! Durch den Himmel wild jagen Blitze bleich;

p *cre - scen - do* *f*

p *cre - scen - do* *f* *p* *cre - scen - do* *f*

sf *f*

In the fifth and final piece, *Sehr ruhig* (very calm), the storm has passed, The waters of the pond have calmed. The sky has cleared and moonlight illuminates a peaceful scene in which stags graze at the ponds edge, birds flutter above, and the poets thoughts become more calm, as the words note, like a quiet evening prayer.

Sehr ruhig. *Now upon the motionless pond, the moon gently shines*
 (Very calm) Auf dem Teich, dem regungslosen, weilt des Mondes holder

Oboe.

Viola.

Pianoforte.

ausdrucksroll.

pp *cresc.* *dim.* *pp*

She weaves her pale roses into the reeds' green wreath
 Glanz, flechtend seine bleichen Rosen in des Schilfes grünen Kranz.

p *pp* *pp* *(mit Ausdruck.)*

mit Pedal. *pp* *3* *3* *3* *3*

Ped. *ere - scen - do* *dim.* *

This is without doubt one of the finest works of the romantic, fantasiestuck genre. Its urquelle is Schumann, but the ideas and the musical language are far beyond anything Schumann ever conceived. The part writing is extraordinarily fine and the music aptly conjures up images which the poet describes in his verses. The work was quite popular in Klughardt's lifetime. Klughardt's publisher recognized that a work for oboe, viola and piano would have limited appeal as it is an unusual ensemble and therefore, when he realized what a gem the work was, insisted that the composer write a violin part. Apparently, Klughardt did not think it necessary and simply told the publisher to list the oboe part as for oboe or violin. And while the combination of the oboe and viola are particularly striking, the work remains quite effective, though perhaps not so unique sounding, in the combination for violin, viola and piano.

The work has been reprinted by several publishers and has also been recorded recently on more than one CD label.

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stein. It is not clear whether he achieved this goal but he was able to pass an examination at the Conservatory there entitling him to the rank of Free Artist. In the end, his ultimate goal was to study with Franz Liszt who was then living in Rome. This goal he accomplished, spending 18 months with Liszt between 1874-1875. Liszt, who taught many first rate virtuosi, ranked Zarebski as one of the very best and the two became friends. It was through Liszt, who recommended him, that Zarebski, who was already a fairly well-known virtuoso, obtained the position of Professor of Piano at the Brussels Conservatory.

In 1883, after being diagnosed with tuberculosis, he ended his career as a concert pianist and devoted himself exclusively to composition and teaching. Virtually all of his works are for piano, however, he completed his massive Piano Quintet in g minor shortly before he died in 1885 and was able to perform at its premiere. It was dedicated to Liszt who proclaimed it to be perfect. It wasn't published, however, until 1931 which meant it lay total obscurity for nearly half a century and thus never had a chance to establish itself within the repertoire. A chance which if it had had almost certainly would have placed it in the very front rank of piano quintets along with those of Brahms, Dvorak and Schumann.

It is a massive and extraordinary work. Polish critics have claimed that Zarebski modeled the work, at least, structurally on Brahms' Piano Quintet. Some also point to Faure's First Piano Quartet. Yet the musical language is very far removed from either of these composers. For one thing, whereas Brahms always had trouble balancing between the piano and the strings (this is particularly apparent in his cello sonatas but also in his piano quartets and quintet), Zarebski solves this problem from the first bars of the piece and the piano is used as a true member of the ensemble rather than a force to be counterbalanced against the other four players.

The opening movement, Allegro, begins quite subtly with the piano play a murmuring introduction which is followed by very captivating and lyrical theme on the 2nd violin and viola.

Allegro.

Pianoforte

The image shows a musical score for the opening of the Piano Quintet in G minor by Zygmunt Stojowski. The score is in 3/4 time and G minor. It features a piano introduction with a murmuring accompaniment in the bass and a lyrical theme in the upper strings. The piano part is marked 'Pianoforte' and 'p'. The score is divided into three measures, with the piano part playing a steady eighth-note accompaniment and the upper strings playing a melodic line.

There is a sense of urgency to the music. One might almost believe that he knew he was dying. Yet despite the urgency and beauty of the theme, he interrupts it without warning. He saves its reintroduction for later. This second subject has an equally intense emotional drive, thrusting forward, even in the development section..

The part writing is extraordinary with its even handed approach to sharing out the musical material. The piano is never first among equals. The rest of the movement is taken up by a series of restless, episodes, each interrupted and then resumed. It's very smoothly done and there is no feeling whatsoever that music is following some set formula.

In the second movement, Poco adagio, the introduction comes which one does not expect to hear again

Adagio.

pp con sordini

pp con sordini

pp con sord

pp con sordini

pp

This then leads into the main theme which is a yearning melody, perhaps Polish, perhaps French. Heard initially in the first violin, all develop and embellish it in magnificent fashion. It must be emphasized again how fine the part writing is. Much of the material is given to string instruments, the piano acting as a background. This is not a composer virtuosi intent on exhibiting his own talent but one who is intent on composing something really special.

Listesso tempo.

4^e Corde espressivc

pp

The 3rd movement is a complete contrast and again has this unusual, rhythmic aspect to it. It's like a wild, headlong ride, bringing to mind the image a horse galloping forward in a mad dash. Its two trios and the use of pizzicato and harmonics is particularly effective. The whole affairs does bring Faure's piano quartet to mind.

Presto.

The musical score is divided into three systems. The first system consists of a piano trio (Violin I, Violin II, and Cello/Double Bass) and a piano solo. The piano trio parts are marked with a piano (*p*) dynamic and feature a complex, rhythmic pattern of chords and eighth notes. The piano solo part is marked with a piano (*p*) dynamic and features a melodic line with grace notes and slurs. The second system continues the piano trio and piano solo parts. The piano trio parts maintain their rhythmic complexity, while the piano solo part continues its melodic development. The third system concludes the piano trio and piano solo parts. The piano trio parts end with a final chord, and the piano solo part ends with a final melodic phrase. The score is written in a key signature of two flats and a 3/4 time signature.

In 1885, it was certainly no novelty for a composer link movements together, quoting from preceding movements. By the late 19th century, composers sought subtle ways of doing this with thematic or intervallic methods and not just quoting what came before. But Zarebski starts the finale, Presto, as if he's gone back to the scherzo and as if it's all double take.

Presto

pizz.

f

arco

arco pp

pp

dim.

pp

One could be forgiven for thinking the players are reprising the Scherzo. However, it's not exactly the same but exactly the same theme in the same key. Zarebski is having the listener on. He's teasing us before proceeding to the main section wherein he quotes from each of the preceding movements, beautifully weaving them in.

By the time Zarebski composed this Quintet, he was widely regarded throughout Europe as one of its best pianists, and yet he composes a work in which the piano is given no special treatment. It might even be argued that for much of the work it is no more important than what the second violin or viola are in such a work. It is a magnificent achievement. But this aside, the music is so compelling, I believe listeners and players alike will find this quintet to be the equal of anything written for this combination. In the concert hall, it is sure to triumph but it is by no means the reach of competent amateurs who are prepared to put some effort in. They will be amply rewarded.

It has been released by at least publishers and has at last had several long overdue recordings made.

Eduard Franck's String Quintets

(Continued from page 2)

Among these are two string quintets for two violins, two violas and cello. The first, String Quintet No.1 in e minor, Op.15 was composed in 1844 but was not published until 1850. The broad main theme of the big first movement, Allegro non troppo, has the quality of a Legend with its sighing theme which is often presented in unison.

All^o ma non troppo. M. M. $\text{♩} = 116$.

VIOLINO I.
VIOLINO II.
VIOLA I.
VIOLA II.
VIOLONCELLO.

A more vibrant second theme, showing the influence of Mendelssohn is interspersed.

The second movement is a Mendelssohn Scherzo. Its clever main theme is quite catchy and the use of pizzicati in the trio section is quite telling.

10 SCHERZO.
Presto. $\text{♩} = 126$.

VIOLINO I.
VIOLINO II.
VIOLA I.
VIOLA II.
VIOLONCELLO.

The slow movement, Andante con espressione, is rather like a Sarabande. The general calm of the movement is twice interrupted with restless interludes. The Prestissimo Finale shows some rather surprising use, for the time, of polyphony.

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Franck's Second String Quintet, String Quintet No.2 in C Major, Op.51 was not published during his lifetime. It was composed in the early 1870's. His Richard, also a composer, submitted it for publication four years after his father's death. It is a work which is rich in invention, occasionally showing the influence of Mendelssohn.

The opening movement, Allegro, begins with a lovely, lyrical melody and is followed by a more passionate second subject.

Allegro. $\text{♩} = 72.$ Ed. Franck, Op. 51.

The excellent Andante which follows begins in elegiac fashion and has an equally fine second theme which is both warm and invit-

13

Andante. $\text{♩} = 60.$

ing. The charming and tonally rich third movement, marked Menuetto allegretto, is actually a scherzo. The finale is a theme and superb set of variations. This is a work which is good to play.

Perhaps the biggest criticism one can lodge against either quintet is that they sound very much like Mendelssohn. It is, in my opinion, not very worthwhile to consider which are better. As much as the Franck quintets exhibit the influence of his teacher, they are not imitative and this influence is far less noticeable in the second quintet to be sure. The melodies are fresh and the part writing is good. This in and of itself makes them well worth playing. Both of these works were recently reprinted by Edition Silvertrust and there is a recording of them on an Audite CD

A Guide to String Trios for 2 Violins & Cello or 2 Violins & Viola

(Continued from page 3)

lies in the fact that during the last half of the 18th century, the string trio was the most popular chamber ensemble and virtually all of the active composers lavished their talents on them. Of his 70 string trios all but a dozen or so are for 2 violins and cello, rather than violin, viola and cello. Boccherini's opus numbers are often confusing with different works sometimes sharing the same opus number or the same work having different opus numbers. This is due to the fact that Boccherini sent the same work to different publishers and also that he sometimes rearranged a work from a different combination. The best and most reliable guide is the catalog of his works created by Gerard, hence the G numbers. In this guide, it is impossible to discuss all of these trios and I will limit myself to those which have survived and are the most deserving of attention. They are for **2 Violins & Cello**.

His **Op.1, G.77-82** trios are a set of six (it was then standard practice to compose and publish trios or quartets in sets of six), composed and published in Vienna in 1760. These trios are a representative example of the changing musical expression around the middle of the 18th century. They combine elements of late Baroque with the new emerging Classical style pioneered in Mannheim and Vienna. The trios are the descendants of earlier such works by Corelli and Tartini. The choice of three movements per work harks back to the Baroque as well as the placement of a slow, movement followed by two faster ones, seen in the last four of the six trios. The trios, generally in written in concertante style, who that Boccherini's thinking was, even at a young age, quite advanced in that the writing for the three voices is quite balanced and not merely shared between the two treble voices. No doubt, this was because Boccherini was a cellist and most likely planned to premier his own works. They are available from Edition Silvertrust and have been recorded on a Rivalto CD.

Boccherini's **Op.34, G.101-106** string trios for two violins and cello, also a set of six, are probably the finest he wrote for this ensemble. The intricate part-writing is excellent, the moods and tonal colors he brings forth are wide-ranging and the overall treatment of the three voices leave nothing to be desired. Of the set, **Op.34 No.4 in D Major**, nick named *El Fandango*, is perhaps the most attractive. Most probably, Boccherini's royal patron expected his composer to at least occasionally utilize native melodies and dances and it is not surprising to find these in many of his compositions. The structure of the trio, especially the second movement, is quite interesting. It opens with a moody and melancholy Allegro moderato assai. For the most part, it sounds, slow and meandering but 32nd note passages create the illusion of a quicker tempo. The second movement, Grave--Allegro, begins with a very dark, funereal dirge for its introduction. The Allegro which serves as the main part of the movement, is a wild dance--a fandango, a traditional dance of Spanish origin. A brief Adagio in which the cello is given a short cadenza interrupts the festivities without warning before the Allegro returns. But surprisingly, the movement is concluded by the reintroduction of the Grave. The closing movement, as was traditional for the time is a Menuetto, a stately and traditional although toward the end it picks up speed. I am unaware of a modern recording. The parts are available from either Edition Silvertrust or Schott.



Alexander Borodin (1833-1887) is well-known for his orchestral pieces and not his chamber music. Nine out of ten people could not tell you that the famous Borodin melody in the popular Broadway musical *Kismet* is from his Second String Quartet. But Borodin wrote several lovely chamber music works. These fall into two distinct periods. The first is from his time in Germany during the late 1850's when he was doing post graduate work in chemistry. His main occupation was that of a Professor Chemistry at the university in St. Petersburg. Music was only a hobby he engaged in for relaxation. The **String Trio in g minor for 2 Violins & Cello** is one of the earliest works of Borodin which is extant. It dates from 1855, the time during which he was in Germany. It is relatively short and in one movement, a theme and set of eight variations. Unlike his other works from this period it escapes the influence of Mendelssohn, largely because of its use of a once well-known Russian folk song, *What have I done to hurt you?* as the theme. The Trio remained as a forgotten manuscript until it was finally published by the Soviet State Music Publishers toward the mid-20th century. Parts from Edition Silvertrust, recorded on a Harmonia Mundi CD.



Arcangelo Corelli (1653-1713) was an Italian violin virtuoso who lived at a time when the violin was emerging as the most important of all concert instruments. It was the age of the great violin makers--Stradivarius, Amati and Guarnerius--and the craze for the new music being composed for the violin swept across northern Italy, which became the birthplace of the Baroque sonata. Corelli revolutionized violin playing and his trio sonatas, which were studied by Bach, Telemann and Vivaldi to name but a few, are widely regarded as the beginning of chamber music as we know it. His **Op.4** was a set of 12 trio sonatas (sonata a tre) written for **2 violins and Cello** (basso continuo). However, although the bass line is written out only as an unadorned melodic line, Corelli placed figures under the notes (as was the common practice) to indicate a plan for harmonization should the ensemble wish to add a keyboard player, again a common practice. The trios have been published many times and have also been recorded on numerous labels.

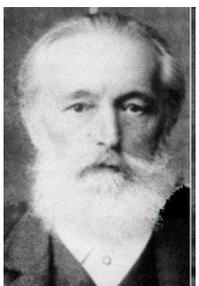
Pierre Crémont (1784-1846) was a French violinist. **Op.13** trios, a set of three, are in no way difficult to play and were intended for amateurs as either a performance vehicle or for home music making. In the first two, the violins can play entirely in first position, should they so desire. The First Trio is in two movements which are well written. Tonally, the first movement, Allegro moderato, is especially appealing. The work concludes with a charming theme and set of variations. The Second Trio also has two movements. The opening Allegro is brilliantly scored. The Third Trio has three movements. Here, between the opening Allegro moderato and closing Allegro vivace, one finds an appealing Andantino grazioso. The trios are available from Peters or Silvertrust. Both offer versions for **2 Violins and Cello or 2 Violins and Viola**. They were recorded on a Codaex CD.

Leopold Dancla (1822-1895), brother of the better known violinist Charles Dancla has had his **Trio in G Major, Op.25 for 2 Violins and Viola or Cello** published in a new addition by SJ Music. A work from the mid-19th century. Pleasant, easy to play, nothing special for home and amateurs only. No recording.



Antonin Dvorak (1841-1904), the famous Czech composer, wrote one of the very best works for 2 Violins & Viola, his Terzetto, **Op.77**. It is available from several publishers and has been recorded a number of times..

Andreas Ehrhardt Andreas Ehrhardt (1823-1884) pursued a career as a concert violinist and teacher, as well as a composer. He spent the greater part of his life in Hamburg. His **Op.19 Trio in e minor for 2 Violins & Cello** was composed in 1870 and was published in 1877. Wilhelm Altmann praised the trio for its superb compositional technique and handling of the instruments and considered it among the very best for this combination. It is not particularly difficult to play and every instrument is given an important role. In the first movement, Allegro agitato, we find a restless, energetic main theme followed by a more lyrical second subject. It is followed by a warm Largo con espressione. A spirited Scherzo, allegro molto, comes next. The work concludes with a fleet Presto, perhaps a kind of gigue with a very pleasing lyrical second subject. While trios for 2 violins and cello were the norm during the 18th century, by the 19th century they were superceded by the trios for violin, viola and cello. After 1800, very few such compositions were composed and after 1850, fewer yet. This fact alone, makes this mid-romantic era trio an important addition to the repertoire. But, in addition, the writing is of the best quality and makes this a work that should be in the collections of chamber music players everywhere. It has been reprinted by Edition Silvertrust. There is no recording.



Robert Fuchs (1847-1927) the Austrian composer and teacher whose music is almost always on the very highest level and deserving of performance in concert composed 2 trios for Two violins and Viola. **Op.61 Nos 1 & 2**. They date from 1898. It can be said that in these trios, Fuchs solved problem of no bass—the absence of the cello—in as good a fashion as is possible. These works, which are structurally excellent, contain many fine ideas and noteworthy melodies. Neither work presents any great technical difficulties. Op.61 No.1 begins with a slow introduction, Langsam mit sinnigem Ausdruck, which leads to the lilting main section Heimlich bewegt, which is full of passion. An real archetypical Scherzo, Lebhaft bewegt, comes next. The third movement, Langsam sehr zart, is a romance. The lively finale, Lebhaft übermütig, is full of high spirits and dance-like rhythms. The first movement of Op.61 No.2. Energisch bewegt, doch nicht zu rasch has a very effective ostinato accompaniment in the viola to a warm theme. The second movement, Anmutig, brings Brahms to mind. A piece in true Vienna Conservatory tradition serves as the scherzo. Next is a very attractive Intermezzo. The finale sports a charming main subject. They have been reprinted by Edition Silvertrust and is at least one CD recording

Ladislao Gabrielli (1851-19??) an Italian violinist He composed two trios for either 2 Violins and Cello or 2 Violins and Viola this combination, neither have opus numbers. They are **Trio No.1 in E Major. Trio No.2 in d minor**. Both appear to have been composed during the last third of the 19th century. Of the two, the second is more effective. The Trio is in three movements. The first is a powerful and dramatic Allegro appassionato which borders on the operatic. The middle movement is a deeply felt Adagio espressivo assai and the work concludes with a gypsy-like, rousing finale, Allegro alla zingarese. Both are available from Schott. They also is a version for 2 Violins and Viola. Silvertrust brought out No.2. There are no recordings.



The prolific French composer **Francois Gossec** (1734-1829) was once highly thought of. There have been a few modern reprints of his **Op.9 No.1 trio for 2 Violins & Cello**. Wilhelm Altmann mentions it but I found it eminently forgettable. They are a cross between the Baroque and early classical. The cello is given little to do, but the thematic material given to the violins is pleasant if not particularly memorable.

There is no modern recording

Joseph Haydn wrote a great many trios for **Two Violins and Cello**, far more than he did for Violin, Viola and Cello. Among these are his **Opp.12, 21** and Divertimenti Opp.25-31. The cello basically has no part in any of these although the violins are treated well. They are pleasing. Several publishers, Doblinger and Simrock have published some of these. There are no recordings I am aware of.



Peter Hänsel (1770-1831) was an Austrian violinist and primarily chamber music composers. His **Op.30 for 2 Violins & Cello**, a set of three trios was not published until 1876 but is in the style of Mozart and Haydn. Easy to play, they are effective works. There has not been a modern reprint and no recording.

Zoltan Kodaly (1882-1967) wrote what is arguable the finest 20th century work for **2 Violins and Viola**, his **Serenade, Op.12**. Powerful, dramatic and highly effective, this is not a work, unfortunately for amateurs unless they are of the highest standard. It is a concert piece and intended for home music making.



Richard Kursch (1879-1949) was German composer, pianist and novelist. He composed two chamber trios for **2 Violins and Cello**, his **Op.41 Kammertrios** (Chamber Trios) date from 1911. They are especially welcome in view of the lack of good modern works for this instrumental combination. They are beautifully written with appealing melodies and because they present no real technical difficulties are an excellent choice for inexperienced ensembles. **Kammertrio No.1** is in four, short movements---Moderato, un poco allegro, with a particularly effective main theme, a very attractive Scherzo, vivace ma non troppo, Larghetto and to conclude, Allegro moderato. Kammertrio No.2 is also in four, short

movements which are connected to each other. It begins with a praiseworthy *Con moto tranquillo* and is followed by an *Allegro grazioso* and then an *Andante* with some lovely variations and concludes with an *Allegretto*. Both were reprinted by Edition Silvertrust. There is no commercial recording.



Ignaz Lachner (1807-1895) was the second of the three famous Lachner brothers. Like his older brother Franz, he became a close friend of Schubert's and fell under the influence of Haydn, Mozart and Beethoven. He composed a considerable amount of music, much of it chamber music, including seven string quartets. His *Die gute alte Zeit*, **Op.77** (The Good Old Time) for **2 Violins and Cello** dates from 1874. He subtitled it *Musikalischer Scherz*--a musical

treasure. It is pretty clear that he intended it as a kind of gentle parody in the spirit of Mozart's *A Musical Joke*. It is in three movements---*Maestoso*, *quasi andantino*, *Andantino* and *Allegro giocoso*---is meant to be a work from the Baroque era. Lachner left a note to the players at the bottom of the first violin part. "Composer's Note: The performance markings should be followed exactly since this will demonstrate the baroque style of playing. But the playing is meant to be a caricature." Unfortunately, much of Lachner's dry humor is lost to 21st century ears, in the same way that few today can hear the humor or parody in Mozart's *Musical Joke*. It has been reprinted by Amadeus and Silvertrust and was recorded on an Amati CD.



Karol Lipiński (1790-1861) was a Polish violin virtuoso whom many considered the equal of Paganini. He wrote 2 string trios for **2 Violins and Cello**: **Op.8** and **Op.12**. There is no mistaking that these are not trios of equals but rather a vehicle intended for the soloist, although the other players must also be accomplished and are sometimes given important thematic material. They will only be of interest to a violinist of the first order.

There is no modern edition. Silvertrust reprinted the original 1830 Breitkopf edition of *Op.8*. Both were recorded by Accord in a box set of CDs.



Fereol Mazas (1782-1849) was a French violin virtuoso who wrote several such trios. Among these, his *Op.18*, a set of three for **2 Violins and Cello** were reprinted several times by Litolff and Peters. The thematic material is limited to the violins with the cello playing a very subordinate roll. However, they are effective. No recording.



Juan Oliver y Astorga (1733-1830) was a Spanish violinist and composer. His style is that of the Mannheim composers as he had often collaborated with Johann Christian Bach and Karl Friedrich Abel. He is generally regarded, along with Boccherini, Soler, Scarlatti and Brunetti, as one of the most important musicians working in late 18th century Spain.

His *Trio in C Major for 2 Violins & Cello* appears to date from the mid 1770's. It is in the style of Johann

Stamitz and Leopold Mozart. Each instrument is handled quite well and Oliver shows that he has a gift for melody as well as a true understanding of chamber music. Edition Silvertrust has reprinted it. There is no recording.

The Austrian composer **Ignaz Pleyel** (1757-1831) wrote a number of worthwhile trios for **2 Violins & Cello**. They are mostly all in the concertante style of the Vienna classics and are better than those of Haydn's because the cello is given some solos. Among those worth mentioning are the **Opp.16, 17, 21 and 56**. Pleyel's opus numbers, like those of Boccherini are often confusing because he sent his works to several publishers who often used the same opus numbers as other works. There have been modern reprints by number of publishers, but no recordings.



Hubert Ries (1802-1886) was a German violinist and brother of the virtuoso pianist and composer who studied with Beethoven in Vienna. He wrote a considerable amount of music, none of it ground breaking, but generally quite well-written. He wrote at least six trios for **2 violins and Cello** which are quite useful, his *Op.24* and *Op.25*, both sets of three which were published around 1875 but were most likely composed around 1840's. I single out two as especially worthy or revival. **Op.24 No.1 in C Major** is in four movements and opens with a stately *Allegro moderato* and is followed by a thrusting and muscular *Scherzo*. The third movement is a lovely and very romantic *Andante*. An exciting finale, *Allegretto*, concludes the work. **Op.25 No.1 in g minor** is in three movements and opens with a lilting *Allegro moderato* and is followed by a charming *Menuetto* and *Trio*. The finale begins with a somber, even ominous *Poco adagio* introduction but the main section, *Allegretto*, is bright and playful rondo.

Hermann Spielter (1860-1925) a German composer who emigrated to New York, where he spent the rest of his life. His *Little Serenade in G Major*, **Op.32** was composed in 1889. It is a lovely, short work in one movement, posing no technical difficulties. As such, it is very suitable for amateurs but would make a fine encore in the concert hall. The trio, though intended for Violin, Viola and Cello can also be played by a trio consisting of **2 Violins and Cello** as Spielter provided a second violin part which could be played in lieu of the viola if desired. There is no recording, but the parts were reprinted by Silvertrust.

Karl Stamitz (1746-1801), along with his father Johann, is considered the founder of the Mannheim School. His *Sonata in F Major for 2 Violins & Cello* is a good early classical work in which each voice is given thematic material. It has received modern reprints but not recently. There is no recording.



George Templeton Strong (1856-1948) was born in New York City, the son of a famous lawyer of the same name, who was a friend of Abraham Lincoln. He studied in Germany with Salomon Jadassohn, Richard Hoffmann and Joachim Raff. With the exception of a few years, he remained in Europe. His *String Trio for Two Violins and Viola*, which he

titled **The Village Music Director**, was composed in 1904 and dedicated to the members of the famous Flonzaley String Quartet. It is clearly program music and Strong provided some notes to describe each of the three movements. In the carefree first movement, *Allegro pastorale*, we are told that blue skies and rolling meadows, country yokels and murmuring brooks are all the director has for his concert hall and orchestra. The motto of the second movement, *Andante sostenuto*, is "he only loved once, he only suffered once." Yet, this is not a particularly sad movement, rather it is calm and resigned. In the humorous finale, *Allegro scherzando*, we are present at a music lesson with two naughty students at which everything eventually goes horribly wrong. It starts out well enough, but then the director tries to teach his pupils about fugues. They will have none of it and mock him. He becomes angry but then tires and finally falls asleep. As in the *Sorcerer's Apprentice*, the students create mischief and finally he awakes and pandemonium results. Superbly written for all three voices, and clearly intended as a work for the concert hall, here is a "must have" from the late Romantic era for the those interested in the repertoire for 2 Violins and Viola. The parts have been reprinted by Edition Silvertrust. There is no recording.



Sergei Taneyev (1856-1915) is one of the greatest Russian composers from the last half of the 19th and early 20th centuries and probably, from this group, the one whose music is the least known in the West. Among his many students were Gliere, Rachmaninov, Gretchaninov, Scriabin and Medtner. His **String Trio in D Major for 2 Violins and Viola, Op.21**. It is not particularly difficult to play and certainly is a very important addition to the scanty literature for this combination.

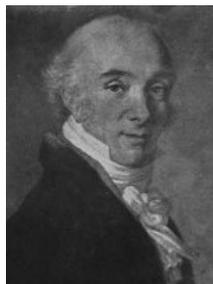
In the first two movements, the spirit of Mozart, albeit in an updated guise, is present. The opening movement, *Allegro giocoso* is bright and sunny throughout. The second movement, *Menuetto*, is a late Romantic version of a baroque dance. The third movement, *Andante*, is a heart-felt romance. The finale, though fleet and jocular, is also lyrical and dramatic. The parts have been reprinted by several publishers and it has been recorded more than once.



Jan Baptist Vanhal (1739-1813) was an Austro-Czech composer and cello and bass virtuoso. He tailored his output to economic realities of the day and composed, as did most of his contemporaries, a huge number of compositions including more than 90 string quartets not to mention dozens of other chamber works. Today he is remembered mostly for his double bass concerto.

His **15 Little or Short Trios**, known as *Petits Trios*, were composed in the mid 1770's and are very comparable to the melodic and harmonic ideas found in the works of Haydn, and in particular Mozart, from the same period. The trios present no technical difficulties whatsoever and were clearly intended for players of modest technical resources. Yet, they are polished and highly effective little works. So much so that they could easily be and probably were performed in concert at the time. It is unlikely that Vanhal intended all of these works to be played at one go, but rather that musicians could pick and choose and present three or four to make up a short trio. These pieces are

not only ideal for students but can be played by professionals without any rehearsal at weddings or parties and they will sound every bit as good as more difficult works from the same era. They can be performed by either **2 Violins and Cello** or **2 Violins and Viola**. There is no recording but they have been brought out by a number of publishers.



Giovanni Battista Viotti (1752-1824) was an Italian violin virtuoso and composer. Generally regarded as the greatest violinist before Paganini and the composer that served as Paganini's model. He composed upwards of 30 trios for this combination, perhaps, mostly in sets of three. They are primarily vehicles for the two violins with the cello playing a very subordinate role.

However the melodic writing is generally good. The **Op.18** was recently published by Amadeus and the **Op.19** was brought out by Hinrichshofen. Each opus contains 3 trios and are for **2 Violins & Cello**. There is no recording.



Paul de Wailly (1854-1933) was a French composer and organist. He wrote in the tradition of his teacher Cesar Franck. His **Six Pieces for 2 Violins and Cello** dates from 1919 and was the result of a commission he received from musician friends. The music was intended for the concert hall but it is not at all difficult to play. Five of the six pieces are subtitled, only the first is without one. The pieces are *Andante ma non troppo*, *Scherzino vivo*, *Idylle andantino*, *Alla Polacca marcato*, *Regrets larghetto* and *Ronde allegro*. The slower movements are highly evocative and atmospheric and show de Wailly's compositional skills.

Reprints of older works as well as newly composed trios are always coming onto the market. No guide therefore can ever claim to be exhaustive. However, I believe, that at least with regard to works which have appeared up until the mid 20th century, most, if not all, have been touched on here.

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