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***The String Quartets
Of Carl Reinecke***

***Friedrich Dotzauer
Quartets for Winds & Strings***

***The Piano Quartets of
Louise Heritte-Viardot***

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The String Quartets of Carl Reinecke

By Heinrich Melzer



Carl Reinecke (1824-1910) was born in what is today the Hamburg district of Altona. However at the time of his birth, Altona was a separate village which was in the Danish part of the duchy of Schleswig-Holstein. So, it can be said that, technically he was a Dane. It was only in 1864, after the Second Schleswig War that the duchy became part of Prussia.

He received all his musical instruction from his father, Johann Rudolf Reinecke (1795-1883), a music teacher and writer on musical subjects. Carl's first lessons at age six were on the violin. However, soon after, he switched to the piano. His talent on that instrument was such that he gave his first public concert when he was twelve years old. A few years later, he undertook his first concert tour through Denmark and Sweden. A grant from the King of Denmark enabled him to pursue further studies in Leipzig where he met and befriended Felix Mendelssohn, Robert Schumann and Franz Liszt all of whom were impressed with his playing. He briefly studied with Mendelssohn and worked as a

copyist and arranger for Robert Schumann. When Schumann was asked to arrange two of his symphonies for two pianos, he replied that it was beyond him, but that young Reinecke could. Reinecke, for his part said, he would be proud to be called an epigone of Robert Schumann. In his early years, though no mere imitator, his works showed the strong influence of Schumann, Schumann often joked "Reinecke knows what I am going to compose before I put pen to paper." And though Reinecke held Schumann up as his model throughout his life, it was Schumann's goals as to the ideals of classicism rather than any desire to imitate the way he wrote music. That said, his later works show more modern influences which indicate his familiarity with developments to be found in the music of Chopin and Brahms.

After his studies in Leipzig concluded, he returned to Denmark and was appointed Court Pianist for Christian VIII in Copenhagen. In 1848, he was invited by Hector Berlioz, upon the recommendation of Franz Liszt, to come to Paris. While concertizing there, he met among others, his old friend friend from his Leipzig days, the virtuoso pianist Ferdinand Hiller, who was Johann

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The Piano Quartets Of Louise Heritte-Viardot

By James Sartin



Louise Héritte-Viardot (1841-1918) was born in Paris. She had a career as composer, pianist and singer. Her mother Pauline Viardot and her aunt Maria Malibran were both famous singers. She was, as one might expect coming from a musical family, immersed in a musical atmosphere from her childhood. Her main teachers were Louis Lacombe for piano and Auguste Barbereau for composition. In later life, she maintained that for the most part, she taught herself. She attempted to follow in her mother's footsteps as a singer, however her health prevented her from having the same type of career that her mother had. Therefore, while she continued to sing on occasion, she mostly devoted herself to composing and teaching. She was able to obtain teaching positions first at the Saint-Petersburg Conservatory, then at the Royal Academy of Music in London, and finally with the help of Clara Schumann at the Hoch Conservatory in Frankfurt after which she settled in Berlin where she taught opera.

Several of her compositions were performed during her lifetime and met with critical acclaim. In 1877, on the occasion of the premiere of her Piano Quartet in D minor, the leading French music journal *Le Ménestrel* noted that it was a remarkable composition, not only in terms of the force of conception but also because of its craftsmanship. Heritte-Viardot had played the piano part for that performance. Whereas her mother and aunt also composed, but only French art songs with piano accompaniment, Louise wrote in virtually every genre. Among her works are some four string quartets, three piano quartets, two piano trios and several instrumental sonatas. Unfortunately, most of her oeuvre is now lost. Of her chamber music, only the three piano quartets have survived.

Her first, the Piano Quartet in d minor is without opus number. It was composed in 1877 and published the following year. After the superb review it received in *Le Ménestrel*, it then inexplicably disappeared. A copy lay in the *Bibliothèque Nationale* in Paris gathering dust until it was rediscovered in 1980. The first movement, *Allegro*, is full of dramatic and powerful themes. The opening measures set a mood of Beethovenian seriousness and the music brings to mind Beethoven himself. The exquisite *Andante* which follows is like three mini sonatas as each instrument is

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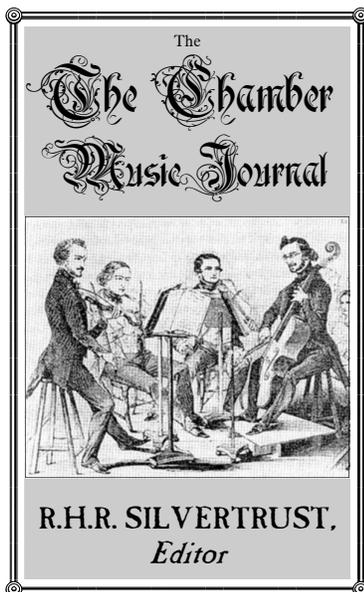
Friedrich Dotzauer's Quartets for Winds & Strings

by Waltrud Graebner



Justus Johann Friedrich Dotzauer (1783-1860) was born in the tiny village of Häselrieth. As a boy, he learned several instruments, including piano, violin, double bass, horn and clarinet. He received music theory lessons from the local church organist named Ruttinger, an acquaintance of Johann Sebastian Bach and began to study the cello with the court trumpeter! In order to improve his training on the cello, in 1799 he traveled to Meiningen where he continued his studies with Johann Jacob Kriegk, a student of Jean-Louis Duport. After completing his studies, he worked as a musician in Meiningen before obtaining a position in the Leipzig Gewandhaus Orchestra in 1805 where he remained until 1811. During this time, (1808) he helped found and became one of the original members of the famous Gewandhaus Quartet. Also during this time, he was able to undertake trips to Berlin, where he had further lessons from the famous cellist Bernhard Romberg. In 1811 Dotzauer obtained a position in the prestigious Dresden Court Orchestra. And in 1821, he was appointed Solo Cellist of the orchestra, a position he kept until his retirement in 1850. In addition to his annual income of around 500 Reichstaler, he usually earned another 200 Thaler a year by publishing compositions to support his family. The King of Saxony often allowed Dotzauer to take leave of his position so that he could travel. This gave him the opportunity to concertize throughout Germany and the Netherlands. Dot-

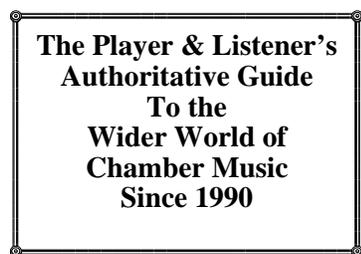
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The Piano Quartets of Louise Heritte-Viardot *continued from page 2*

given long, highly romantic solos with the piano before all join in together. This movement is simply gorgeous. The third movement is a kind of Mendelssohnian, dancing Scherzo, lively and light-footed. There is a nicely contrasting trio section as well. The finale, a spectacular Rondo, flies off the starting block and races along at a breathless pace. It tops off a very fine work. One can well understand why it received rave reviews. It is a masterwork, as good as anything being written from this period. But what one cannot understand is how it fell into oblivion.

Her second piano quartet was published her Piano Quartet No.1 in A Major, as the first having never been published was unknown to her publisher. It dates from 1883 and is clearly programmatic music as Heritte-Viardot not only titled the work *Im Sommer* (In Summer) but gave each of the movements a subtitle. The first movement, *Allegro un poco animato*, is subtitled *Des Morgens im Walde* (Mornings in the Forest). It evokes the awakening dawn of the forest and is both lyrical but also incorporates a hunting motif. The second movement, a scherzo, is subtitled *Fliegen und Schmetterlinge* (Flies and Butterflies). The music alternates between quick presto sections and slower moderatos. The third movement, *Die Schwüle* (Sultry Weather) is a *lento*. Slow and ponderous but at the same time lyrical, it is meant to convey the stifling heat of a hot summer's day. The finale, *Vivo allegretto*, is subtitled *Abends unter die Eiche* (Evenings under the Oak). The composer further notes that it is a *Bauerntanz*, that is, a peasant dance and the music aptly conveys the rustic yet graceful quality of such a dance. This is another fine work, not a 'barn-burner' like her first piano quartet, but eminently successful in conveying the moods and ideas

in musical format. As such, it clearly demonstrates what a master composer she was.

Her final piano quartet known as Piano Quartet No.2 dates from 1883. It enjoyed a successful premiere and was one of the few works from the more than 300 she wrote which was published in her lifetime. Since each of its movements bears a Spanish subtitle, it may be considered program music, but in the very best sense of the word. It was quickly given the subtitle "The Spanish" but not by her. The opening movement, *Allegretto*, is a *Paseo*, a classical Spanish dance characterized by a walking step. This sparkling music is brisk but not overly fast. This is followed by an *Andantino* entitled *Caña*. It is a sad song first given out by the viola and then taken up by the violin as the cello and piano provide a strumming background. A more lively *Allegretto con moto* follows. The title, *Serenada*, gives away the mood of the music, a romantic and lovely melody. The finale, *Allegro giocoso*, entitled *Divertimiento*, is a kind of upbeat traveling music which takes the listener on an exciting, bumptious tour. Once again, yet another first class work which showcases Heritte-Viardot's total command of every compositional skill.

Judging from these three works alone, it seems clear that she was a master composer. One must bemoan the fact that the rest of her chamber music oeuvre has been lost. Perhaps one day, these treasures will resurface. I can highly recommend all three of these fine piano quartets for concert performance and also to amateur ensembles.

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Dotzauer's Quartets for Winds and Strings *continued from page 1*

zauer composed over 200 works, many just for the cello. However, he also wrote a considerable amount chamber music, including some 24 string quartets, several string trios, a string quintet and a number of quartets for a wind instrument and string trio. Interestingly, although as a youth he studied and could play the clarinet and the horn, he did not write any chamber music in which they were included. He was particularly interested in the flute and wrote three quartets for flute and string trio as well as a concerto for flute and orchestra. This may well have had something to do with the friendship he formed with Kasper Kummer, the solo flautist of the Dresden Orchestra.

I am not familiar with his first Flute Quartet in in g minor, Op.23 which was composed around 1810. Dotzauer's Quartet for Flute and Strings in a minor, Op.38 dates from 1816 and is the second of three such works he was to compose. The lovely and genial main theme to the opening Allegro con espressione is introduced first by the flute and then given to the violin and then the cello. The middle movement, Andante, is calm and mostly peaceful. The finale, a Rondo allegro, is a pleasant affair with a clever fugue in the middle. While the flute takes the part that the first violin would have in a standard string quartet, this is by no means a show off work for flute. The other voices are given chances to shine.

The Flute Quartet in E Major, Op.57 is his third such work. It dates from 1822. The opening Allegro is full of charm, but the flute is more prominently featured than in the Op.38. The second movement, an Andante, is rather stately. Here the flute alternates in presenting the theme with the three strings banded together. Though not so marked, it is a theme with two variations. The first variation is quite lengthy and provides a virtuosic opportunity for the flute, the others are well in the background. The second variations features all of the voices. The cello has a part of interest, a

kind of Dotzauer etude, which keeps it very busy. However, it cannot be said that the cello takes the lead, but rather hangs back still an accompanying part. A playful and charming Scherzo comes next. Though the flute leads, here the strings are given more to do. The finale is an engaging Allegro in the form of a rondo with appealing melodies.

Dotzauer's Bassoon Quartet in B flat Major, Op.36 dates from 1827 and is thought to have been composed either for the famous German bassoonist and instrument maker Carl Almenraeder or possibly the well-known Dresden bassoonist Gotthelf Heinrich Kummer of the famous Kummer family. In three charming movements, as was generally the case for such works, the Quartet is a vehicle for the bassoonist, although Dotzauer takes care to give the string players interesting supporting parts. The work opens with a buoyant Allegro and is followed by a tuneful Andantino, and concludes with an exciting Rondo.

Dotzauer's Quartet in F Major, Op.37 for Oboe and Strings was inspired by his Dresden colleague Karl Kummer whom Richard Wagner called the greatest Oboist he had ever heard. It was composed in 1814, and while such works from this era generally were nothing more than vehicles for the wind instrumentalist, this is not the case here. And while the oboe takes the part normally taken by the first violin in a string quartet, it is as *primus inter pares*, and not as a soloist with three humble accompanists. Each instrument is given a role to play. The first movement is a captivating Allegro full of elegant and fetching melodies. A bucolic Andante follows. The third movement, Menuetto, allegro, is entirely given over to the three strings and the oboe surprising remains silent throughout, however, it returns to lead the others in the lovely *ländler*-like trio section. The finale is an upbeat Rondo.

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Franz Berwald (1796-1868)	Giovanni Battista Cirri (1724-1808)	Robert Fuchs (1847-1927)	Iver Holter (1850-1941)
Adolphe Blanc (1828-1885)	Samuel Coleridge-Taylor	Niels Gade (1817-1890)	Joseph Holbrooke (1878-1958)
Ernest Bloch (1880-1959)	Jean Cras (1879-1932)	Hans Gal (1890-1987)	Herbert Howells (1892-1983)
Luigi Boccherini (1743-1805)	César Cui (1835-1918)	Friedrich Gernsheim (1839-1916)	Hans Huber (1852-1921)
Alexander Boëly (1785-1858)	Nancy Dalberg (1881-1949)	Felice Giardini (1716-1796)	Johann Nep.Hummel (1778-1837)
Felix Blumenfeld (1863-1931)	Franz Danzi (1763-1826)	Louis Glass (1864-1936)	William Hurlstone (1876-1906)
Franz Bölsche (1869-1932)	Ferdinand David (1810-1873)	Alexander Glazunov (1865-1936)	Anselm Hüttenbrenner (1794-1868)
Alexander Borodin (1833-1887)	Frederick Delius (1862-1934)	Reinhold Gliere (1875-1956)	Oscar Hylén (1846-1886)
Fritz Bovet (1825-1913)	Otto Dessoff (1835-1892)	Mikhail Glinka (1804-1857)	Vincent d'Indy (1851-1931)

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Nepomuk Hummel's most famous student and at the time director of the Cologne Conservatory. Hiller offered Reinecke a professorship which he took up in 1851. During these years, Reinecke was able to visit Schumann, who was then living not far off in Dusseldorf. There, he met and got to know Johannes Brahms. As his reputation as a soloist, conductor and composer grew, Reinecke obtained appointments as the musical director in Barmen and Breslau.

By 1860, Reinecke's fame was such that he was able to obtain the appointment of director of the Leipzig Gewandhaus Orchestra, then considered the finest in Europe. In addition to this, he was appointed Professor of Composition and Piano at the Leipzig Conservatory, which had been founded by Mendelssohn, and was by then also considered the finest in Europe. He led the orchestra for more than three decades until 1895 during which he conducted the premieres of dozens of very important works, including for example Brahms's German Requiem. Reinecke's own chamber music, such as his string quartets and piano quartets, were often premiered by the then world famous Leipzig Gewandhaus-String Quartet. Toward the end of his life, the popularity of his compositions started to fade as they were considered old fashioned by comparison to those of Brahms.

On the other hand, Reinecke, judging from the list of famous students he taught, must be considered the most influential composition teacher of the 19th century. Among his many students Edvard Grieg, Charles Villiers Stanford, Christian Sinding, Leoš Janáček, Isaac Albéniz, Max Fiedler, Johan Svendsen, Richard Franck, Felix Weingartner, Max Bruch, Mikalojus Čiurlionis, August Winding, Mykola Lysenko, George Whitfield Chadwick, Ethel Smith, Emil Reznicek, Arthur Sullivan, Karl Muck, Frederick Delius and Hugo Riemann along with many others.

After retirement from the Conservatory, he frequently made concert tours to England, Denmark, Sweden, the Netherlands, and France. His piano playing belonged to a school in which grace and neatness were characteristic. And for most of his life, he was widely considered the best Mozart player of his time. In 1904 at the age of 80, he made recordings of several works playing on piano rolls, making him the earliest-born pianist to have his playing preserved in any format.

Carl Reinecke composed 288 works with opus number and at least some thirty more without opus numbers. He wrote in all genres including symphonies, operas, concertos, lieder and chamber music. His chamber music includes a piano quintet, two piano quartets, two piano trios, a wind sextet, a wind octet, several trios for winds, strings and piano and five string quartets. The string quartets span some 62 years—from 1848 when he was 24 to 1910 when he was 85 and as such provide an excellent account of his musical thoughts throughout his life.

When listening to Reinecke's String Quartet No.1 in E flat Major, Op.16, which dates from 1848, one can't help but notice the influence of Mendelssohn and Schumann. Not surprising in view of the fact that at the time Reinecke had just finished his studies with Mendelssohn and was working as arranger for Schumann. The first movement, Allegro agitato, is promising with its attractive main theme. If one did not know better, one might well guess that Mendelssohn had written the whole thing, especially in the running passages over long-lined melodies, something one always finds in Mendelssohn's own quartets. And to my mind a fault which Mendelssohn and many other virtuoso pianists often make. It sounds much like it was written at the piano. Ironically, it is a criticism one often hears of Schumann's quartets, which unlike Mendelssohn's do not sound like they were written at the

piano. It is an upbeat, fleet affair. The second movement, Andante con moto, has a fetching, somewhat sad theme. The movement is in the form of a set of well executed variations. The theme sounds like an old German folk song. One of the variations takes a quote from the recitativo of Mendelssohn's Op.13 quartet and cleverly varies it. The third movement is an exciting Scherzo full of forward motion, but it must be admitted that there is not much in the way of thematic melody, just a lot of rushing about. The finale, Molto vivace, has a rustic, jovial subject, probably based on another German folksong, for its main theme. It is workman-like but not particularly memorable. All in all, not a bad work if you consider that it was composed by a 24 year old who had just been hanging around with Schumann and who had recently finished studies with Mendelssohn whom everyone, at the time, regarded as a musical god, Mozart's successor.

String Quartet No.2 in F Major, Op.30 was completed in 1851 and published the following year. The famous 19th century chamber music scholar Albert Tottmann, writing in his Guide to the Violin Literature, had this to say about it: "*This is a very interesting work showing a true artist's hand, witty thematic material and admirably put together. Especially noteworthy is the rich and densely woven Adagio.*" I cannot say that I entirely agree with Tottmann. The opening movement, Allegro con brio, starts off sounding very much like Schumann. There is lots of brio, lots of thrashing about but very little in the way of memorable or attractive thematic material. The second movement, Andante, is altogether better, lyrical and well-executed. Again, in the Scherzo, which comes next, we find the rhythm dominates and the thematic material such as it is, despite tinges of Mendelssohn, is rather threadbare. The finale, Allegro molto vivace, sounds rather like Schumann and Mendelssohn had collaborated to compose it but it is effective.

String Quartet No.3 in C Major, Op.132 dates from 1874, and composed while he was serving as director of both the Leipzig Conservatory and the Gewandhaus Orchestra. Nearly a quarter of a century had passed since he had composed his Second Quartet and in this work, we find that Reinecke, no longer a young man wet behind the ears, had found his own voice. The first movement, Allegro, is upbeat and genial, filled with lovely melodies, the first of which is a real toe tapper. The second movement, Lento ma non troppo, is an attractive Song Without Words. With the third movement, Reinecke surprises---rather than a light scherzo or intermezzo that Mendelssohn or Schumann might have written, he places a dark and brooding Molto moderato, a very Brahmsian like movement. The finale, Allegro, is bright and celebratory in mood. The music is energetic and full of forward motion, but one wishes for stronger thematic material. Here and there, there are echoes of Mendelssohn. All in all, a much stronger work than either of the first two quartets.

In his Handbook for String Quartet Players, the famous critic Wilhelm Altmann writes, "*Carl Reinecke's String Quartet No.4 in D Major, Op.211 appeared in 1891. It is a pleasing, well-written, amiable work which plays well and sounds good. Overall, one hears echoes of Schumann. The first movement begins with an atmospheric Lento introduction which leads to a good natured Allegro. The second movement, Adagio ma non troppo, is song-like and sounds a bit Brahmsian. A charming Scherzo, vivace ma non troppo, quasi Allegretto follows, and the pizzicato episodes are particularly effective. The finale is a very appealing Allegro gioioso which once again features particularly telling use of pizzicato.*" I would agree with Altmann that the brooding opening Lento introduction is powerful and well done but it portending something very different from the mostly genial Allegro which follows. Though satisfactory, it is a bit of a let down from

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what one might expect after the Lento introduction. I can't agree with Altmann as to the second movement, which is dark and melancholy and though well-done, I would not call it particularly song-like. But I do agree with Altmann that it sounds a bit like Brahms. The Scherzo is original in conception and first rate from start to finish. The finale, *Allegro giocoso*, could perhaps be considered a typical Reinecke upbeat finale—bright, good-natured and gracious but neither overly exciting nor riveting.

Again, to quote Wilhelm Altmann writing in his *String Quartet Handbook*, "*Whosoever hears Carl Reinecke's String Quartet No.5 in g minor, Op.287, published in the year 1910 would never guess that it was the work of an 85 year old as it is so full of youthful vigor and warm-blooded melodies. It is truly a wonder. There is absolutely no indication that the composer of this quartet was an old man, to the contrary, the way in which the work is written suggests the opposite. The opening movement, Allegro, as well as the finale, Molto moderato e maestoso, are full of energy and interest. The second movement, Adagio, truly breathes the air of Romanticism. Next comes a lovely, charming Scherzo allegretto with trio. The exemplary writing is clear throughout and the composer's intimate knowledge of string instruments is also on display here.*" To me, it does not sound like the work of a

young man, but a man, though not old, of considerable maturity. In any event, it sounds nothing like the Reinecke who wrote the first two string quartets. And it does not sound like the work of an 85 year old. To that extent, Reinecke must be considered sui generis. After all, how many composers were writing music at this age. I found the opening movement quite possibly the best Reinecke ever wrote. The music is dark, brooding and powerful. It makes a very strong impression upon the listener. The second movement, though not sad, certainly does have a valedictory mood to it. He must have been aware at his age that his life was mostly over. This, too, is a very effective movement. The third movement, is a late Romantic era, *allegretto* but, if one is familiar with Reinecke, one can hear it is a Reinecke scherzo. This said, one can also hear that Reinecke had definitely moved far beyond the days when he worshipped Mendelssohn and Schumann. The finale opens in much the same way as the first movement. In the brief introduction, there is a sense of impending doom. But unlike the first movement where the mood is never lifted, here that sunny Reinecke personality shines through the clouds. But, from time to time, the dark introductory theme returns. Without doubt, this Reinecke's finest string quartet. It is a work worthy of revival and a chance to be heard in concert.

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