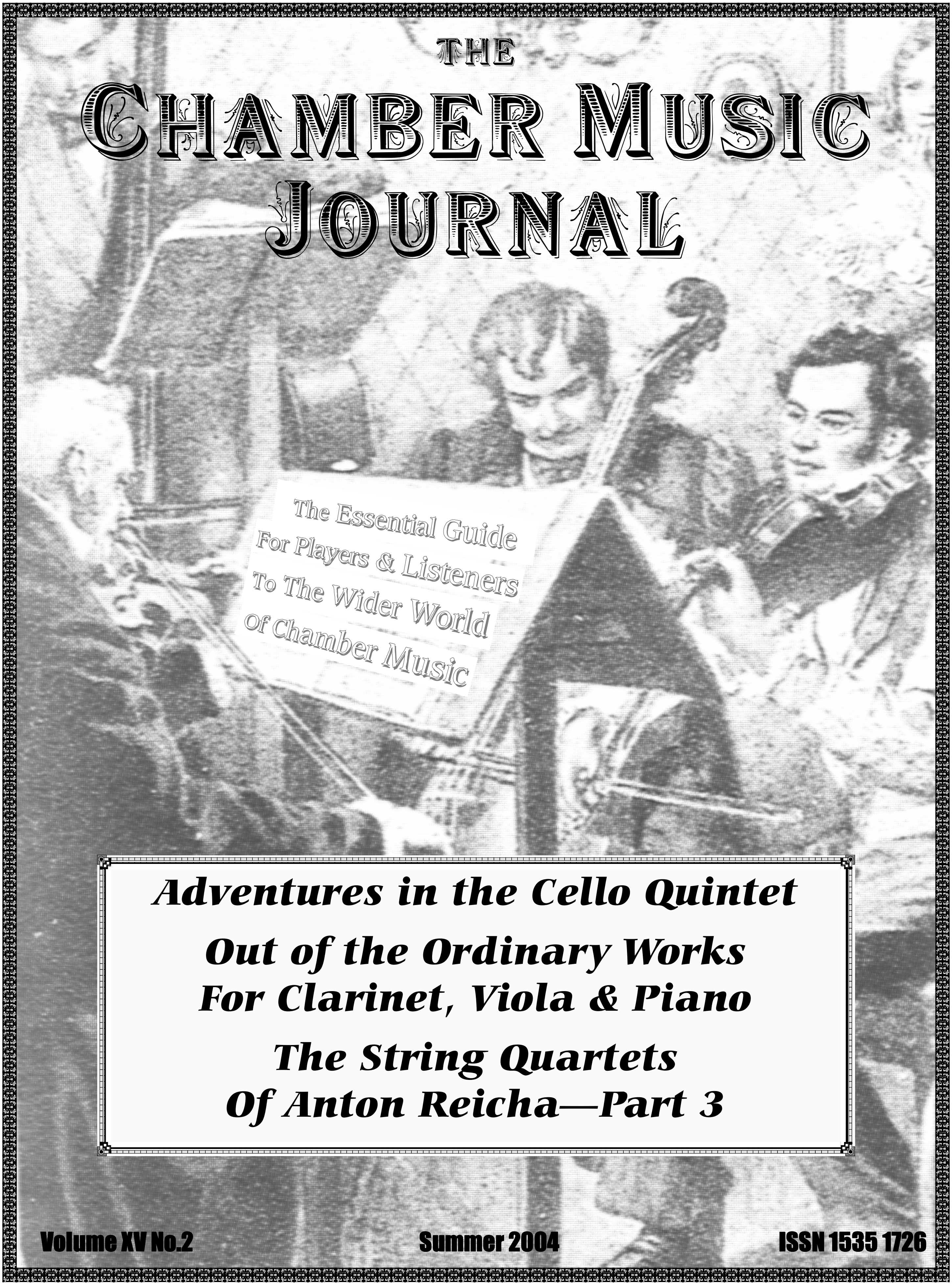
THE
CHAMBER MUSIC JOURNAL



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

Adventures in the Cello Quintet

Out of the Ordinary Works For Clarinet, Viola & Piano

The String Quartets Of Anton Reicha—Part 3

Volume XV No.2 **Summer 2004** **ISSN 1535 1726**

The
Chamber
Music
Journal

Published by
The Cobbett Association

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Offices of The Cobbett Association are located at 601 Timber Trail, Riverwoods, IL 60015, USA. ☎: 847 / 374-1800. Please remember when calling that we are located in the Central Time Zone of the United States, 6 hours earlier than GMT (Greenwich Mean Time) E-mail address: CobbettAssn@cs.com

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ISSN 1535-1726

The Sounding Board-Letters to the Editor

Cobbett Association Made Honorary Member of Onslow Society

I have received The Cobbett Association's issues of *The Chamber Music Journal* with the articles on George Onslow's string quartets and I thank you heartily for that. They will be mentioned in our bibliography. I am deeply grateful for your desire to help us and I am sure that your Association and ours will develop a quality musicological collaboration. I will address all members of the board of our Association to inform them of your sending us the issues of *The Chamber Music Journal.* I can assure you that they will be very honored to count The Cobbett Association among us as an Honorary Member.

Viviane Niaux, Secrètaire
Association George Onslow
Reims, France

The Association George Onslow requested copies of the articles in our 13 part series on the string quartets of George Onslow. (the only detailed treatment of his quartets which has appeared in any language. These appeared between 1997 and 2000) Cobbett Members who are interested can visit the Association George Onslow's website: www.cmbv.com/onslow association.g-onslow@laposte.net and may contact Mme Niaux with their inquiries. Be sure to mention you are a Cobbett Association Member.

Reicha's Piano Trios vs. His Wind Quintets

I must take exception to Mr Löwenmark's comments (letter to editor appearing in the last issue, Vol XV No.1, Spring 2004) to the effect that Reicha's piano trios are superior to his wind quintets. He musters no evidence or facts for his personal opinion—an opinion, I might add, which is not shared by Rudolf Felber who writes in *Cobbett's Cyclopedia* of his piano trios as follows: *"The first piano trio, Op.47 exhibits but little acquaintance with the nature of this kind of music… [in] the Six Grande Trios Concertants, Op.101… there is confusion in the formal structure…"* Nor did Gustave Chouquet, the author of the article on Reicha in Grove 3 think much of the piano trios, where they (but not the wind quintets) are excluded from his list of Reicha's chamber music worthy of mention. Nicholas Slonimsky in *Baker's Concise Dictionary* writes that Reicha's wind quintets are among his best works, but makes no mention of the piano trios. In *The New Grove,* Peter Stone singles out the wind quintets for praise writing that they, *"...show his refined sense of instrumental colour and have served as models of their genre."* He makes no mention of the piano trios. Patrick Lambert, a well-known Reicha scholar, writes that of Reicha's contemporaries, only Berlioz found the wind quintets cold although interesting. However, the public did not agree then and has not since. One contemporary critic wrote, *"...if it were possible to catch up with and surpass Haydn and Mozart in the field of chamber music, then Reicha has succeeded in doing so with his wind quintets."* Perhaps this is going a bit too far, but Mr. Löwenmark, entitled to his personal opinion though he may be, stands virtually alone. Neither musicologists nor the public have agreed with him. I have played and own the music to many of his wind quintets. As a wind player, I cannot perform the piano trios, but I did buy 2 CDs of them. After hearing both, I do not see what all the fuss is about. They are pleasant but hardly extraordinary. And, I don't agree with Mr. Löwenmark's assessment that the version by the Guarneri Trio is better than that of the Kubelik. I thought the latter far better.

Alan Goldberg
New York, NY

We always encourage discussion on these pages and if readers have something else of interest to add on this topic, we'd like to hear from them. Readers should however be aware that Mr. Löwenmark is an important Reicha scholar.

Quartets by Alberto Nepomuceno & Paul Wranitzky Now Available

I have just finished editing two string quartets which I believe your readers will find of great interest. The first is by Alberto Nepomuceno (1864-1920), Villa Lobos' teacher. His String Quartet No.3 *"Brasileiro"* is a marvelous fusion of beautiful Brazilian folk melody and late the 19th century Romantic idiom. Nepomuceno, who studied in Paris, Rome and Berlin before returning to his native Rio de Janeiro, clearly mastered string quartet technique. The part-writing is superb. In my opinion, this is a little masterpiece. Although it was recorded on LP nearly half a century ago, the music has never been published. A score and parts are now available. The second work, unavailable for nearly 2 centuries, is a quartet concertante Op.23 No.5 by Paul Wranitzky, a contemporary and friend of Mozart and Beethoven. It was one of a set of 6 intended for the cello-playing King of Prussia and, like Mozart's and Haydn's, it features a prominent cello part. Like many of Wranitzky's works, it is full of lovely melodies, fresh ideas, and original rhythmic figures. The score and parts to this fine work by are now ready.

Loren Silvertrust
Bloomington, Indiana

Details of how to obtain these works can be found on page five of this issue.

We welcome your letters and articles. Letters to the Editor and manuscripts should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015, USA. Letters published may be edited for reasons of space, clarity and grammar.

ADVENTURES IN THE CELLO QUINTET

PART I:

BRAHMS, MALICHEVSKY, CATOIRE, CHERUBINI, FINNEY, DRAESKE, & KAUN

by Ron Erickson

As a violinist living in a cello-challenged town (which shall remain unidentified to protect the innocent), I do not often have the opportunities I would like to play cello quintets. But then, even were I a cellist in a cello-advantaged location, I probably would not seek out such opportunities. In the experience of the cello-minded (insofar as I may include myself), the Schubert is almost always the primary candidate, even if a second player is available, able and interested in alternatives. And once completed, there is rarely enough energy and time left to the group to try another one, the secondary candidates being the accessible Glazunov or Taneiev. If two cellos are available, the ensemble usually prefers to add a viola for a sextet (again, speaking only from my own experience).

In my 40-odd years of ensemble reading, the composers other than the above-mentioned, on the few precious occasions when they could be introduced for a cello quintet, include Brahms, Catoire, Malichevsky, Cherubini, Ross Lee Finney, Draeseke, Hugo Kaun, and Boccherini. I would probably include Borodin if I had played it, and Onslow, if I could learn to appreciate his. Of the others, the Brahms is probably the most controversial, and the Boccherinis the most under-valued. One major obstacle is that these works are hard to find. In his admirable *Guide to Chamber Music* (Dover 1985), which describes the 231 most-frequently-played chamber works (as chosen by experts), Melvin Berger includes nothing by Boccherini. Here, I intend to set the record straight and even out the playing field, so to speak. To reassure the dubious, I assert that in each work all voices are of relatively lively interest, including both cello parts, and that the 1st cello does not require disproportionate virtuosity.

Brahms? Cobbett's readers are the most likely of all to know that the history of his Piano Quintet begins with the first draft for cello quintet. According to historian and cellist Styra Avins

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OUT-OF-THE-ORDINARY PIECES FOR CLARINET, VIOLA, & PIANO

by John R. Wilcox

Let's assume that you have mastered Mozart's *Kegelstatt Trio*, K. 498, probably the quintessential trio for the lovely combination of clarinet, viola, and piano. Let's also assume that you are a little tired of the *Eight Pieces* by Max Bruch, even though all the technical challenges of No 7 probably weren't perfectly met the last time you played it. Further, let's assume that you have gone to your local music store and own and have enjoyed the Schumann *Fairytales* and the two fine Carl Reinecke trios: Op. 264 and Op. 274. Been there and done that.

If those assumptions are all correct, then you have undoubtedly stayed awake at night asking yourself the pressing question: What else can you throw on the music stand to enjoy for the combination of clarinet, viola, and piano? Read on, and you can be the first on your block to know the answer. In this article I will discuss several less-known commercially available pieces and transcriptions for that instrumentation, and I will also discuss and make available to anyone who wishes two transcriptions which I have produced.

I know that some fine chamber musicians refuse to play transcriptions or arrangements; most of us live in a relatively free society, with Lockian or Jeffersonian rights to do as we please. Some chamber musicians will avoid the piano/clarinet/viola combination because the ranges of the viola and clarinet are quite similar, allowing for less variety than in some other chamber settings. And I know that some violists will deliberately avoid this combination because the two other instruments will not or cannot play softly enough or delicately enough for good balance. But if you can put aside and/or master all these concerns, read on. You might discover several pieces meriting attention.

Louise Farrenc: Trio Op. 44

Jeanne Louise (née Dumont) Farrenc was a French pianist and composer who lived from 1804 until 1875. Her life and chamber works have been explored recently in these pages in a series of articles by R.H.R. Silvertrust. She was the wife of the French flutist and conductor Jacques-Hippolyte Aristide Farrenc and she studied composition in Paris under Reicha. Among other chamber works, she composed 2 violin sonatas, 2 piano quintets for piano,

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The String Quartets of Anton Reicha-Part III

by Ron Drummond

(In Part I of this article, the author briefly surveyed Reicha's life and string quartet oeuvre. In Part II, he took an in-depth look at Reicha's first six published string quartets, Opp. 48 & 49, written in 1801-3 during the composer's first years in Vienna and in explicit response to the Opus 18 quartets of his boyhood friend Beethoven.)

Now more than ever, I am convinced that Anton Reicha's ten Vienna-era string quartets, in their diversity, expressive range, and musical originality, constitute a major and unique chapter in the history of the form. As a group, they depart radically from the norm of their time, and contain experiments as bold in their own way as any found in the early and middle quartets of Beethoven.

The first eight of Reicha's ten were composed in the five-year gap between Beethoven's Opus 18 and Opus 59; the remaining two (which Reicha never published) were written concurrently with the First Rasumovsky, in the spring of 1806. The two men were in weekly and even daily contact during this time.

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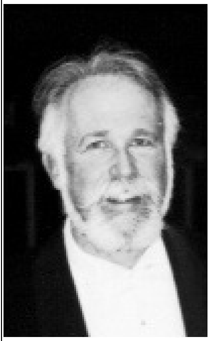
At The Doublebar



Many times I hear from Cobbett members who would like to write an article, perhaps about a composer whose music they have discovered, or about a favorite combination for which they have acquired much music. But they lament that they don't follow through because they do not feel qualified. This is really a great pity. I always point out to them that they are qualified—perfectly qualified. *The Journal* is aimed at players and listeners. Cobbett members, whether they are professionals, amateurs or just listeners, are individuals who have an interest in the wider and lesser known repertoire. Most Cobbetteers know that many masterpieces and other deserving works have been unfairly consigned to oblivion due solely to the arbitrary nature of unadventurous performing groups and concert programmers. Thus those of you who have taken the trouble to find, listen to and play such works are in the vanguard and are among the few who know and whose duty it is, in my opinion, to share the good news with others. All of the interesting articles, which appear in this issue, are by such enthusiasts.

In this regard, I wish to thank Ron Erickson for the article on cello quintets, an article based on his own playing experience. John Wilcox must be thanked for bringing us up-to-date on more selections for the unusual but lovely combination of clarinet, viola and piano. And lastly, we are pleased to present another installment by Ron Drummond about the string quartets of Anton Reicha.

Readers should be clear there is no financial relationship between The Cobbett Association and Edition Silvertrust although Cobbett members are proprietors. Monies paid to Edition Silvertrust will not benefit the Cobbett Association, just as monies paid to other publishers (Erickson Editions, Merton Music, *et. al.*) who are also owned by Cobbett Members, do not benefit the Association. Of course, we are all the beneficiaries of these members who have made parts and scores available to music to which we otherwise would have no access. For this reason, we encourage you to support their efforts with your patronage.

Lastly, a large number of you have yet to renew. Another renewal form is enclosed for your convenience along with your final issue if you do not renew now. So send in your renewal today—*Ray Silvertrust, Editor*

The String Quartets of Anton Reicha-Part III

(Continued from page 3)

Among other things, Beethoven in Opus 59 is responding to Reicha, especially to the two stand-alone quartets, Opp. 52 & 58, published by Breitkopf und Härtel in 1805. The creative engagement between the two men was less about imitation or one-upmanship and more about divergence: the influence of each man on the other served to drive them away from one another, each more intensively into his own chosen creative territory. At the same time, their efforts had the effect of broadening the very field of musical possibility in which they both worked. Both men were radical experimenters, and the glory is that their approaches to experimentation were so radically different.

Beethoven had little interest in experimentation for its own sake, in creating a set of new procedures for a piece and then musically following them wherever they led. Failed experiments were useful only insofar as they helped him refine his approach; his endless reworking of compositional problems was designed to lead to the very quintessence of expression. If it didn't, the works were set aside unfinished; of these cumulative experiments, Beethoven set only the successful ones before the public, though on first performance he was often the only one convinced of that success.

Reicha on the other hand delighted in tinkering, in the deliberate musical exploration of anything and everything that his predecessors or contemporaries had never tried before. A devotee of mathematics and philosophy, he found value in devising new approaches and then following them through to their logical conclusion; he was not afraid to have his experiments fail, or to share them with others. There were things to learn from running the full course of a new idea; an encyclopedia to assemble where successes and failures existed alongside one another, as in the brilliant riot of the 36 Piano Fugues, Opus 36, completed in 1803 and dedicated to the aged Haydn, with whom Reicha spun canons and talked theory regularly throughout his Vienna sojourn. Beethoven famously sniffed, "The fugue is no longer a fugue," and then seized on some of Reicha's innovations for use in both *Eroicas*—the piano variations and the symphony. Though Reicha continued his fugal experiments in the quartets, most spectacularly in the *Quatuor Scientifique*, many of them are better characterized by their melodic richness, folk roots, and jigsaw-puzzle harmonic schemes.

Beethoven's discoveries are well known, Reicha's all but unknown. The work of restoring Reicha's string quartets to the repertoire can potentially contribute a revelatory new light on the period, on the intricacies of the creative engagement between the two men, and on Reicha's importance as a composer in his own right.

String Quartet No. 7 in C Major, Opus 52

Of Reicha's twenty published string quartets, only Opus 52 was given the designation "Grand Quartet." And indeed of the published works it is the largest in scale and by far the most ambitious. Peter Eliot Stone, in his New Grove article on Reicha, writes of the "cadentially elided, thematically connected movements" that shape it. The one time I heard it played through (by a reading group of talented professionals), I was utterly enthralled. The occasion was one of a series of string quartet readings held in Seattle during the summer and fall of 1998 to explore rare repertoire, with an emphasis on Reicha's quartets. The following description is based on the extensive journal entry I wrote on Friday, 21 August 1998, in the immediate aftermath of that performance:

At one point, Rich Eckart, the cellist, said, "I've never heard anything like it before." A telling comment when you realize that the work he was referring to is almost two hundred years old. Anton Reicha's Grand String Quartet in C Major, Opus 52, was published by Breitkopf & Härtel in 1805. The players were quite astonished by its many quirks, its bizarre harmonic and rhythmic transitions, juxtapositions. One player guessed its provenance as the 1830s. Another was reminded of jazz. There were more than a few passages where, to my ears, the music shifted from the early 19th century straight into the 20th! And I couldn't help but wonder whether Dvorák knew Reicha's quartets.

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The work opens with an Allegretto con Variazioni. Where earlier in the summer I had found the variation movement from the G major quartet Opus 48 No. 2 rather dull, the C major's opening set of variations was jaw-dropping in its beauties. Every variation was a surprise, wholly unpredictable and yet profoundly right and inevitable at one and the same time. I have *never*, in any work from any century, heard such juxtapositions.

What's frustrating about the process of reading through Reicha's quartets is that one hearing is never enough to grasp a work. And I have to wait *so* long before I can hear it again! (Six years later, and I'm still waiting.) As one listens, one attempts to grasp the sense of each passage *as* it passes, and to fold that sense into the next while attempting to grasp *its* sense, and so on: an unfolding of articulated attention commensurate with the music's structurally articulate unfolding. But finally one can't fully do that shy of multiple concentrated hearings. And Reicha's music at its most inventive, at its most experimental, simply doesn't have the structural handles one knows and comes to expect from familiarity with Haydn, Mozart, and Beethoven—or anyone else, for that matter. Commentators have talked of Reicha's thematic puzzles, of his penchant for shifting tonality sans modulation, of his progressive dislocations. What happens, when these procedures work (and they don't always—Reicha was never afraid of having his experiments fail), is that through accretion a point is reached where, in a movement's latter moments, things click together *inside the listener's head*, outside or in excess of the music being heard at that moment, such that the *way* we hear the music is transformed, suddenly and completely.

As I listened to the Allegretto con Variazioni, for all that I was caught up in a giddy rush of musical impressions, of bizarre and confounding supplantations or derivations of one figure / texture / rhythm with or by another—for all that I felt deliriously, deliciously lost—there came a distinct moment when everything clicked and made absolute and glowing sense, a moment when I suddenly knew *exactly* where I was yet it was a place I'd never been before. And what a view!

My memory's a swirl with musical moments. I'd be remiss in my reporting if I didn't mention just how playful and downright funny Reicha can be. But he can be dark too; he haunts here in a way that his later works rarely do.

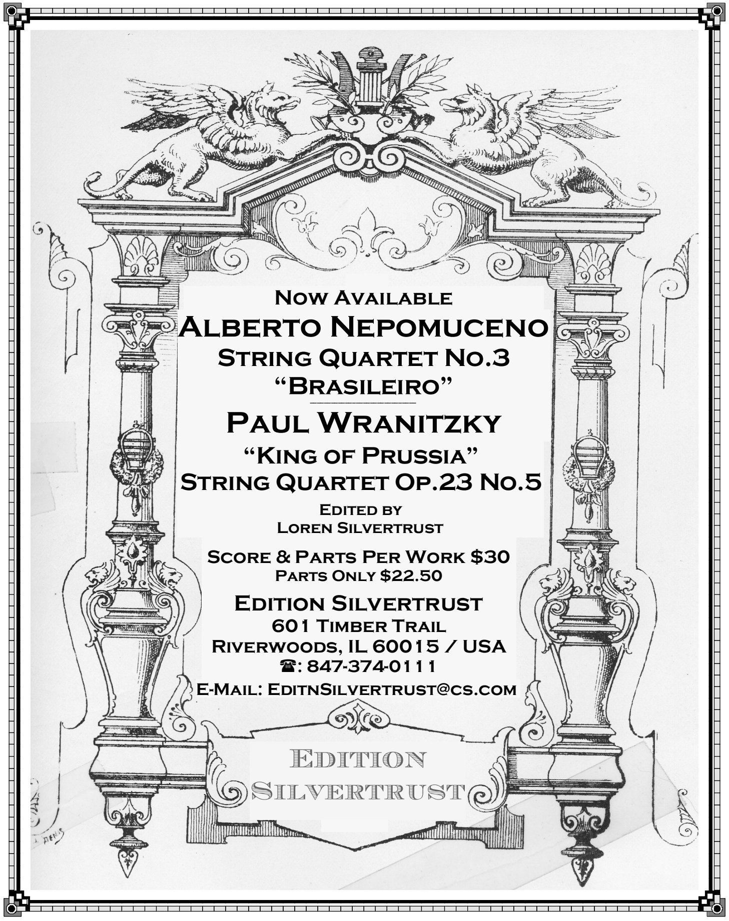
I'll try to describe just one moment from the variations: the violins fall silent. The cellist takes up that type of bowing that looks like a see-saw, the bow's ends rising and falling rapidly either side the pivot of the bow's center moving in a repeating figure over the strings—I know there's a name for it, I just can't remember what it is. A harmonic fog rolling in. Over this, the violist plays a lovely rising melody. After several measures, the second violin takes over the melody while the viola joins the cello in thickening the fog's texture. Another several measures, and the first violin takes over, carrying the melody to its greatest heights, while the second violin joins viola and cello on the see-saw—the fog lies low on the land, rolling on, rolling wide, while the violin soars into clear night above. Lovely!

A delightful Menuetto with dark minor-mode trio follows. The Menuetto playfully quotes from the Minuet of Mozart's G major quartet, K. 387—Reicha weaves it into a movement wholly different from the Mozart, as though he's saying, "Look how far I've come!"

The third and final movement is really three movements—or four, depending on how one counts. They all flow into one another. It opens with a dark Largo. This leads into a Fugue so grotesque that one is reminded of nothing so much as Beethoven's Great Fugue, written twenty years later! Reicha's fugue is nowhere near Beethoven's in scale, of course, but the players found delightful the way that, at the point where they were beginning to wonder whether he would go into a Beethoven-sized elaboration, Reicha dissolves the fugue's elements back into the Largo, where like a proper acid it transforms it into a playfully freakish Allegro Scherzando that brings this truly grand quartet to its surprising, turn-on-a-dime conclusion.

Among the lively comments offered by the players after that long-ago reading, first violinist John Kim said the C major would work wonderfully in concert. Myself, I was left momentarily speechless, though within hours I was pouring out the words, reaching eagerly to capture what can't be. A year and a half later, I distilled my researches into a dramatic monologue wherein I imagined Reicha's words to the players who first read through the Grand Quartet (see sidebar *Reicha to the Players* on next page)

Cellist Nick Roberts of the Coull Quartet offered a more sober view of the work in December 2002. "We found both Opp. 52 and 58 fascinating and full of ideas but weren't immediately struck by them as convincing works...I must stress that these were first impressions from one reading, and we all felt that we should keep open minds about them. His style of writing for strings is occasionally quite uncomfortable, so we are all sure that we didn't do him justice on first reading and that each work would need quite a lot of time to come into 'focus'."



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Not quite a year later, at the final rehearsal before the Coull gave the modern premiere of Reicha's G major quartet, Opus 48 No. 2, at the 2003 Cambridge Music Festival, first violinist Roger Coull told me that every Reicha quartet they played got better and better with increasing familiarity, revealing new depths with every reading; the other players wholeheartedly concurred. And it was clear they considered the Grand Quartet to be the biggest challenge among the five quartets they've tackled thus far.

String Quartet No. 8 in A Major, Opus 58

The A major quartet was written in 1804-5 and published by Breitkopf und Härtel in 1805. It was the last of the Vienna-era quartets to see print. Thus far, none of the Vienna quartets has ever been reprinted, though Merton Music is now preparing, in consultation with Reicha scholars, a new edition of the eight Vienna quartets with opus numbers, which should begin appearing sometime in 2005.

Unlike the Grand Quartet in C major, the A major quartet is quite traditional in outward form; it is also extraordinarily lyrical. Yet that lyricism is decidedly forward-looking, the musical rhetoric boldly romantic.

On 29 October 1998, after the Seattle reading group had once again rehearsed the Reicha C minor quartet from Opus 49 in preparation for its modern premiere (which occurred the following month), they read through most of the long opening movement of Opus 58. That remains the only time I've ever heard any part of that quartet. In my journal afterward, I wrote: "It was at the tail-end of a rehearsal, we all had lost track of the time, and a piano lesson was about to be taught in the space we were in—so Reicha was interrupted mid-phrase: even after a century's silence, the poor man *still* can't get his tongue untied! Anyway, what I heard (7-odd minutes of music) was gorgeous. Talk about *romantic*! More than any of the other five quartets I've heard, the A major sounded like the very model, the very archetype, of the lushly sensuous mid-19th century Romantic string quartet. I also distinctly detected, for the first time, the influence of the Wranitzky brothers' idiosyncratic concertante quartet writing on Anton Reicha. Meaning all four instruments have these elaborate, incredibly beautiful solos, and the sum's sole musical discourse rolls from player to player to player with such elegance and passion and singularity and—ah I'm making myself drool here. I wish I could hear this music *now*!"

Quatuor Scientifique

I. Adagio–Allegro; II. Fuga: Allegro vivace; III. Fuga: Poco andante; IV. Fuga: allegro moderato; V. Fuga à 4: Allegro moderato; VI. Fuga; VII. Fuga. Thème de W.A. Mozart: Allegro; VIII. Allegro assai; IX. Fuga à 3 Soggetti; X. Menuetto: Allegro non troppo & Trio; XI. Fuga à 3 Thème de F.J. Haydn: Allegro moderato; XII. Finale: Allegro un poco vivo

This massive twelve-movement string quartet was probably completed in 1806; the manuscript is bound together with a long single-movement "Fantaisie" for string quartet called *La Pantomime* that's dated 24 April 1806 (see below). Neither work has ever been published. It is unknown whether either has ever been performed, though the fact that the *Quatuor Scientifique* exists as a set of autograph parts with no score (held in the Reicha collection at the Bibliotheque Nationale in Paris, catalog number 12020) suggests it may have received readings. I have not had an opportunity to examine the manuscript directly; my descriptions are based on Olga Sotolova's *Antonín Rejcha* (Supraphon, Prague, 1990) and Reicha scholar Henrik Löwenmark's private communications, for which I am most grateful.

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Reicha to the Players

A Monologue by Ron Drummond

(A dramatization of Reicha's verbal instructions to a string quartet that is about to read through his just-completed Grand Quartet in C Major, Opus 52, for the very first time.)

"These abrupt harmonic shifts, these 'unprepared' modulations as you call them: why must the preparation come before the modulation and not after, hmm? We can only play the music, we can only hear the music, sequentially, linearly, but as composers we can–indeed we must–hold all of the musical elements in mind simultaneously, so that all melodic and harmonic complexes occurring in the course of the movement shed light on each and every bar in it, every chord, every note, you see? Now if you prepare carefully for a modulation, when the modulation comes it is only our memory of the preparation that makes it satisfying, though granted the memory is immediate. So why not play with our memories? Why not jumble it up a bit? Make a puzzle. You might not say 'Ah ha!' when some far-flung phrase suddenly makes sense of a modulation heard much earlier, but you *will* feel it. Like *deja vu*–a sense of sudden familiarity that is itself strange. A paradox, yes? What is familiar is comfortable, yet when we come upon it when we don't expect to, it makes us uncomfortable, so we are both comfortable and uncomfortable at the same time. And what happens? It raises the hair on the back of the neck. It is like being in a strange city and turning a corner and coming upon your favorite pastry shop, krullers and coffee meeting you–" and he gathers in the air with his hands, draws it towards his nose, breathes deep, exhales a long "Ahh" of satisfaction– "So. The music. One dislocation after another. The coach carrying you to that far city breaks down not once but thrice en route. When you arrive, a thief lifts your wallet, taking the last of your money–a mere pittance. All this happened to me, as you know, when I arrived in Vienna. If not for Papa Haydn, I would have starved. So, on that journey, as in this music, there is one abrupt change after another, until finally we reach that point where we turn the corner and there is the pastry shop–not, of course, the one we know so well, but one so much like it as to bring tears to our eyes. Now, as you play each part of this musical puzzle, you must play it *as if* it will carry on all the way through to its final resolution *without* interruption, you see? You must not in any way anticipate the interruption, the sudden change, so that when the change comes it is that much *more* abrupt, more unexpected. And, contrariwise, in playing the *new* section, the one that interrupts the old, you must not play it as though it were an interruption, no no: play it as though you've been playing it all along, and we just happen to have picked it up, almost mid-phrase as it were. So that, when the parts of my thematic puzzle finally begin to join together, the sense of familiarity and the sense of strangeness are *both* the stronger, and hence the more eerie. Ahh. I can smell the coffee, I tell you! Goosebumps, Pavel! Goosebumps! Now, from the top, gentlemen, shall we? From the top."

(Continued from page 6)

The manuscript's French title translates, "Scientific Quartet consisting of 12 pieces of music for two violins, viola, and violoncello, composed by Ant. Reicha." On the second page, Reicha wrote out a description of the work that identifies three of its eight fugues as being his own transcriptions / recompositions of Fugues Nos. 3, 4, and 7 from the 36 Piano Fugues, Opus 36. The other five fugues are original, as are the four non-fugal pieces or movements. Which raises the question as to the precise nature of the work. Is it intended to be heard as a single large-scale multi-movement work, or as a collection of more or less stand-alone pieces? The use of the French word "Morceaux" in the title literally means "pieces," which might imply a collection, but it can also mean "passages," as of music or literature, and thus "movements" may be the more appropriate translation. For purposes of discussion here, I will err on the side of assuming that Reicha couldn't resist interrelating the parts to their sum.

One nomenclatural conundrum arises with the annotation heading the opening Adagio. In all four parts, the first line lists the instrument in question, the second line reads, "No.1. La Pantomime, Introduction," and on the third line the tempo indication *Adagio* appears to the left of the first bar of music. Henrik Löwenmark is certain this means that the entire Adagio–Allegro first movement of *Quatuor Scientifique* is itself entitled "La Pantomime," and as such is a completely separate work from the single-movement "Fantaisie" for string quartet entitled *La Pantomime*. But I continue to wonder if Reicha's notation might also be legitimately read as an instruction and not as a subtitle—the instruction being that *La Pantomime* can or should serve as an Introduction to *Quatuor Scientifique* (hereinafter referred to as "QS") preceding its official first movement. Another possibility is that the Fantaisie could serve as a substitute opening movement.

Löwenmark writes that in the first movement of QS (which follows the pattern A – B – A1 – B1 – A2.), "The Allegro part is a bit dance-like and naïve in the same fashion as some of the faster sections in the La Pantomime-Fantaisie. The variations are quite simple and consist of A1 being played pizzicato most of the time and A2 with a lot of tremolos. B1 is nothing more than a simple double counterpoint version of B. The harmony is never changed. So there are definitely similarities between the two pantomimes: the simplicity (though the Fantaisie is much longer and richer, being a self-contained piece), the tempo changes, and some clearly dance-related sections." What he doesn't mention is that the pattern of movements is reversed: instead of fast/slow/fast, the Fantaisie is slow/fast/slow. Thus, the similarities and the differences between them could potentially support both performance in succession and substitution of one by another.

Given the above, the structure of *Quatuor Scientifique* as a whole is somewhat counterintuitive. Rather than use the four non-fugal movements to break up the fugues at regular intervals, Reicha takes another tack. The non-fugal opening movement is followed by six fugal movements in a row, book-ended with fast ones and with relatively slow or moderate-tempo fugues in the middle. After that, he alternates between non-fugues and fugues to the end, in the pattern Allegro / Fugue / Menuet & Trio / Fugue / Allegro Finale—thus echoing on a larger scale the structurally palindromic pattern of the opening movement.

Movements V, VII, and XI are the three fugues borrowed from Opus 36; interestingly, two of those are based on themes by the two classical masters in whose immediate shadows both Reicha and Beethoven were working. Reicha places both of them in structurally important positions: he concludes the quartet's sequence of six fugues with the one based on the opening theme from Mozart's *Haffner* Symphony, No. 35; and the final fugue of the quartet as a whole is based on a theme from Haydn's F minor string quartet, Opus 20 No. 5. It will be fascinating to hear how Reicha, having taken a quartet-based theme and created a piano-based treatment of it, then takes the piano-based treatment and returns it to the realm of the string quartet.

Henrik Löwenmark points out that the sixth movement Fuga includes stretches of non-fugal structures. He contrasts this with the Finale (the twelfth movement), which is not a fugue yet has fugal characteristics.

The Finale features a "mesure composée" (composite measure or time signature) that welds together by alternation the commonplaces of 3/8 and 2/8 into a composite that's not, properly speaking, 5/8 (since it doesn't consist of 5 equal beats but one even and one uneven measure). In his *Practische Beispiele* of 1803, commenting on a "Piece No. 3 in 5/8," Reicha writes of examining earlier attempts at uneven measures (made by others with negative results) and states that "these experiments proved to be small, insignificant, and tasteless monstrosities." He goes on to say that on 25th July 1797 he tested the composite time signature in the final movement of a string quartet with an ensemble and reports that "the listener found it strange (naturally) but not against the feeling [or sense]." Henrik Löwenmark comments, "It's so funny and very interesting that he writes an exact date for that occasion. Since there are no '5/8' movements in the manuscripts in Paris [in the BN] it might be that the Finale of QS is the very one Reicha refers to in *Practische Beispiele*." But Löwenmark emphasizes that until more is known, his speculation remains just that.

What seems clear is this: the Scientific Quartet is a challenging and multi-faceted work that will require committed advocacy and thorough exploration before it is likely to reveal its hardest-won aesthetic virtues.

La Pantomime: Fantaisie for String Quartet

Andante poco adagio–Tempo di marcia–Tempo I

This long, single-movement "Fantaisie" for string quartet is bound together in a single manuscript with the massive 12-movement *Quatuor Scientifique*. As discussed above, it bears an odd relationship to QS and may be intended as a substitute for or prelude to QS's opening movement.

Though no occasion for its composition is known, it seems clear that *La Pantomime*, completed on 24 April 1806, was intended to accompany a solo dancer. The French-titled work features a handful of instructions in German keyed to the music: With the commencement of the second theme of the opening Andante poco adagio, "The Genius [or "Genie"] steps out, searches, and finds no one." After the shift into Tempo di Marcia, "The Genius goes to war." With the return to Tempo I, "The Genius goes to love," and "Earlier, he had lain quietly" brings it full circle. One wonders how a dancer might follow such tableaux with the multiple embodiments of fugue to be found in *Quatuor Scientifique*. Perhaps when the latter commences, the troupe will suddenly expand.

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A Milestone Reicha Premiere in Cambridge

By Ron Drummond

One of the great joys of my life was attending the Cambridge Music Festival in November 2003 to hear the modern premiere of Anton Reicha's Second String Quartet. That performance by the world-class Coull Quartet was a dream come true, a major milestone in my on-going seven-year effort to restore Reicha's string quartets to an honored place in the quartet repertoire.

Nick Roberts, the Coull's cellist, had contacted me in the fall of 2002 after reading my Reicha articles on Classical.Net. Nick explained that the group's festival recital was to take as its focus the Berlioz bicentennial. Since Berlioz wrote no quartets, they were featuring works by composers who influenced him; all they were certain of was that they wanted to conclude the recital with the Beethoven C sharp minor. Reicha, as one of Berlioz's teachers, was a natural candidate for inclusion. At Nick's request, I provided him with the parts for six of Reicha's quartets (Opus 48 Nos. 1-3; Opp. 52 & 58; and Opus 95 No. 3). They liked all six quartets, but chose the G major, Opus 48 No. 2, because they felt it struck the best balance between musical interest and accessibility. Later, I suggested they look at Ignaz Pleyel's quartets (because the teenage Berlioz learned harmony by studying them), and after acquiring some from Theo Wyatt, they chose the E flat, Op. 1 No. 2, to open the recital. The programme was set.

The Coull Quartet

As an independent scholar without academic affiliation, I sometimes have difficulty making ends meet. Traveling to England for the concert would not have been possible without the generous help of some amazing people. On American shores, Marshall Arts Productions, Juggling Jim Hedrick and Kim Stanley Robinson provided crucial seed money; Jane Hawkins helped with logistics. Patricia Wooster of the World Harp Congress made a valiant effort to secure arts funding for the trip. Trudy Corbin was indispensable, and always will be.

In the U.K., Nick Roberts commissioned me to write brief program notes on Pleyel and Reicha, and introduced me to Gillian Perkins, Director of the Cambridge Music Festival, who commissioned me to write a major review article about Hector Berlioz for the CMF Programme Book. The fees helped cover costs, and Perkins kindly provided me with complimentary tickets for five days' worth of concerts. Lydia Smallwood, equally superb as editor/designer of the Programme Book and as soprano with the Cambridge Voices, secured me lodgings at Selwyn College, where the Coull Quartet recital took place.

Ray Silvertrust's invitation to update my Reicha articles for *The Chamber Music Journal* directly contributed to my trip. Theo Wyatt read Parts I and II, and because of the correspondence that resulted he invited me to stay with him and his wife Kitty while I was in London, indeed to make their home my base of operations for the duration of the trip. If the promotion of rare chamber music repertoire were a religion, then Theo and Kitty Wyatt would be its reigning saints. It was a joy meeting them and seeing Merton Music in action, and they showed me the greatest kindness. I'm happy to report that facsimiles of the original printed parts of Reicha's six Opus 90 quartets, plus Opus 95 No. 3, have now been added to the Merton Music catalogue, and a newly typeset edition of the eight Vienna quartets is in preparation.

It's a pleasure to thank the incomparable Martin Anderson, publisher of Toccata Press and founder of the soon-to-be-launched Toccata Records, which will be devoted exclusively to recordings of rare repertoire, for his kind assistance and for inviting me along on a truly memorable concert outing in Westminster. We have been corresponding about Anton Reicha for over eight years now, and it was a joy to finally meet him. I feel confident in saying that Martin Anderson has done more than any other single person in the last decade to promote the performance, recording, and publication of Anton Reicha's music.

My Seattle friend Randy Byers introduced me via email to Austin Benson and Caro Wilson, who put me up for two days when I first arrived in Cambridge and helped orient me; they showed real kindness to a badly jet-lagged stranger. My sincerest thanks to them.

The Coull Quartet concert took place on Sunday evening, 23 November 2003. The players—Roger Coull, Philip Gallaway, David Curtis, and Nick Roberts—invited me to join them for the final rehearsal that afternoon, a rare treat. I had heard the G major quartet only thrice before, each time in unrehearsed first readings. To hear a well-rehearsed world-class string quartet play Reicha twice in one day was a revelation. One of the most fascinating moments during the rehearsal came when David Curtis spent sev-

(Continued on page 9)

eral minutes focusing on the viola variation from the Adagio un poco Andante. The violist plays sans accompaniment for several measures, and maintaining precise intonation is a real challenge. With Philip Gallaway droning the keynote on his violin, Curtis slowed the tempo of his variation down to a crawl and played through it several times, with a look of the profoundest concentration on his face. Played that way, the music was utterly haunting, and sounded like nothing so much as a funeral dirge played on bagpipes! It gave me a severe case of goose bumps.

The concert, held in the elegant Selwyn College Hall, was all but sold out. The Pleyel quartet, though vivacious, was mildly disappointing. But the Reicha was truly stunning. Several things became clear to me. As I've mentioned elsewhere, the G major holds the same position in the six quartets of Opp. 48–49 as Beethoven's G major does in the six quartets of Opus 18. I've long known that Beethoven's G major is the most conservative work in its set. But what I realized for the first time from hearing the Coull performance was that Reicha's G major is likewise the most conservative work in *its* set. The point might seem minor, but in fact it shows once again with what meticulous care Reicha crafted his reply to Beethoven's milestone. The very closeness of the organizational echoes between the sets serves ultimately to highlight the sharpness of their expressive and formal contrasts, the radicalness of Reicha's departure from Beethoven. Is Reicha's set comparable in quality to Beethoven's? Though I have not yet heard the E flat and D major quartets from Reicha's six, based on the four I know I'd say: quite probably so.

Reicha's G major quartet is elegant and witty, full of such exuberantly effortless invention that it sounds simultaneously familiar and brand new, familiar because memorably tuneful, new because frequently surprising. Whereas on first hearing six years ago I had found the slow variation movement boring, this time I was fascinated by the way its theme serves as *cantus firmus* while everything else is varied, a technique that influenced Berlioz's treatment of the unchanging viola theme in *Harold en Italie*. Indeed, after the concert Nick Roberts pointed out that the Berlioz theme itself bears an uncanny resemblance to Reicha's theme, written the year Berlioz was born. The audience at Selwyn Hall was thus treated to a double bicentennial celebration. And indeed Reicha's quartet was received with enthusiastic applause.

During the intermission, I had a delightful demonstration of how the internet makes the world small. Over wine, I was talking to a couple of Selwyn College students who'd thoroughly enjoyed the Reicha and couldn't fathom why it wasn't part of the standard repertoire, when a man I'd never seen before approached us, begged pardon, and asked if I was Ron Drummond. I acknowledged I was. The man introduced himself as Tom D'Andrea, a Fellow (the equivalent of a full professor in the U.S.) in Philosophy at Wolfson College at Cambridge University. It turns out D'Andrea had read and enjoyed my Reicha articles some years ago on Classical.Net, and was thrilled when he saw the posters advertising the Coull's concert. He hadn't dared hope that, in addition to finally hearing one of Reicha's elusive string quartets, he'd have a chance to meet Ron Drummond too! Luckily, he found both lived up to his high expectations. What a relief!

After intermission the audience gathered again for the Coull's performance of the Beethoven C sharp minor. Though a touch nervous and uneven in their pacing, the group brought all the life Beethoven requires for his Opus 131, which seizes that life—its collective power, its time bound transience—and transforms it into timeless miracle. Into the long hush that followed, no pin dropped. And then came the applause. Beautiful!

Afterwards, Tom D'Andrea invited me to join him at High Table (a traditional weekly formal dinner for professors and their guests) at Wolfson College two nights later, which was great fun to attend. For a few shining hours, it made me think the life of an itinerant independent scholar wasn't wholly without its honors after all. And I'm happy to report that D'Andrea has taken up the torch; this spring, he hosted a recital at Wolfson featuring the Martinu Quartet of Prague in a programme of three centuries of Czech chamber music: Antonín Wranitzky's wonderful C major concertante quartet Opus 5 No. 2, Dvorák's Piano Quintet Opus 81, and the Martinu 7. As a parting gift, he gave the group the parts I'd left with him last fall for quartets by Pavel Wranitzky and Anton Reicha, and Vaclav Veit's superb Opus 3.

Back in London at the Wyatts, I was delighted one evening to meet the irrepressible Michael Bryant, a frequent CMJ contributor, whose witty observations on all things musical and un—made for an evening of infectious laughter and fine conversation. The next day, I sat in (as a listener only) during part of the annual all-day quartet-reading marathon held in celebration of Theo and Kitty's adjacent birthdays (if memory serves, they are now an incredibly robust 82 and 81, but don't look a day over 70), where for the first time I heard Anton Reicha's E flat major string quartet, Opus 90 No. 1.

A truly incredible overseas journey, then, my first ever (at 44!), which concluded with six days in Scotland, my ancestral homeland — two in Edinburgh and four touring the Scottish countryside by train. But that is another story.

(In Part IV of the present series, I will examine Reicha's twelve Paris quartets, Opp. 90, 94, and 95, which though full of fine invention are not the equal of the Vienna quartets. I will also briefly examine the many unpublished string quartets.)

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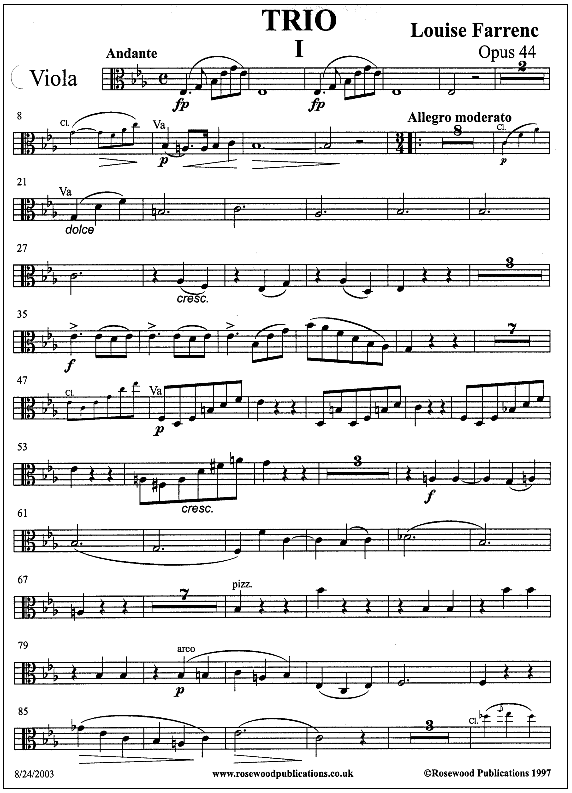
OUT-OF-THE-ORDINARY PIECES FOR CLARINET, VIOLA, & PIANO

(continued from page 1)

violin, viola, cello and bass, 30 études in all major and minor keys for the piano (which for a time were required study for all classes at the Paris Conservatory), 2 piano trios, a cello sonata, and her *Nonet, O*p. 38 (1849). One of her overtures (1840) was reviewed by Berlioz, who remarked that it was orchestrated "with a rare talent among women." She was considered a brilliant pianist, teaching at the Paris Conservatory from 1842 until 1873. She was the only woman to ever hold a permanent position as an instrumentalist at that institution in the 19th century. Her daughter, Victorine (1826-1859), who had studied with Louise, was a very promising pianist who died at a young age. After her husband's death in 1865, Louise completed the work he had begun on *Le trésor des pianistes*, a comprehensive anthology of harpsichord and piano music from a repertory encompassing 300 years. Eight volumes had been completed at Aristide's death, but Louise finished the 23 volume work in the year before her death, 1874. The *New Grove Dictionary of Music and Musicians* states of Farrenc: *"Her most notable contribution is the chamber music, uniformly fine in craftsmanship and exceedingly tasteful and attractive, if a shade unadventurous."* Farrenc's Trio for piano, clarinet, and cello, Op 44 was published by Rosewood in the UK (website: www.rosewoodpublications.co.uk *(A discussion of the music appears in the next issue in the article on Farrenc's Chamber Music Part IV—ed*). Farrenc herself provided a violin alternative to the clarinet for this piece. Rosewood has recently produced a viola alternative to the cello part, making this trio available in the format being investigated here. Highly recommended. In the spirit of at least partial disclosure, the viola arrangement provided by Rosewood was created by a certain Minnesota-based clarinetist. It should be mentioned that Rosewood has also produced viola alternatives for 3 other piano/clarinet/cello trios: the **Emil Hartmann** *Serenade* Op 24, **Adolf Blanc** *Trio O*p 23, and **Natalia Rusu-Kozulina's** *Trio Mélancholique.*



Brahms Trio Op. 114

I wish to discuss what violinists refer to as Brahms' (1833-97) *Fifth Piano Trio*, Op 114. However, this work is known (properly) to non-violinists as *Trio*, Op 114, for the combination of piano, clarinet (violin), and cello. Brahms was inspired by the clarinet playing of Richard Mühlfeld of the Meiningen Orchestra. (The *Clarinet Quintet* Op 115 and the *Sonatas* Op 120 were also written for Mühlfeld.) Both the *Trio* Op 114 and the *Quintet* op 115 were written in 1891. The *Trio* was published by Simrock in 1892. Large sections of the cello part to this great trio are in the upper register of the instrument. It occurred to me about the 40th time I played this masterpiece that a viola alternative to the cello part might be effective. I will supply a copy of this viola alternative to any Cobbett Association member who asks for one, and I will leave it to others to determine the success or failure of the experiment.

Herzogenberg's Trio Op. 61

Leopold Heinrich von Herzogenberg was born in 1843 in Graz, Austria, and died in Wiesbaden, Germany in 1900. The son of an Austrian court official, he held the title of Baron. He was educated in Munich, Dresden, and Graz, and studied law and philosophy in Vienna. His primary composition teacher was Felix Otto Dessoff, through whom Herzogenberg met and developed a friendship with Brahms. Although Herzogenberg was a great admirer of Brahms, it is clear that Brahms did not hold Herzogenberg's compositions in very high regard. (Brahms was known as being stingy in his praise. He expressed criticism at various times towards the music of Bruckner and Goldmark.) Herzogenberg lived, taught, and composed in Graz, Leipzig, and Berlin. The article on Herzogenberg in *Cobbett's Cyclopedia* was written by Wilhelm Altmann. In that article, Altmann states, *"A composer of great refinement, he unfortunately gained the reputation of a dry contrapuntist, which was far from being deserved."* Herzogenberg composed a trio, Opus 61 for piano, oboe (violin) and horn, which is the subject of this article. Altmann in Cobbett's reviews it as follows: "The trio for piano, oboe, and horn, with its suggestion of sunny Arcadian fields, is a charming idyll." The original 1889 edition of this trio list alternative parts: oboe or violin, and horn or viola or cello. These parts are out of copyright protection. The 1972 Musica Rara edition only provides oboe and horn parts. A 2002 Amadeus edition provides all the original alternatives. I have taken the 1889 oboe/violin part and created a transcription in Finale for clarinet (3 movements for A clarinet, 1 for Bb), which I will make available to any Cobbett Association member who asks for it, along with a copy of the 1889 viola part. I have played this trio in the clarinet/viola, clarinet/horn, and clarinet/cello settings. All are quite effective, in my opinion.

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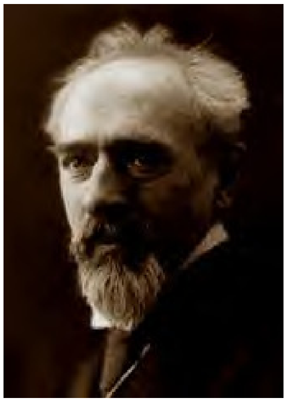
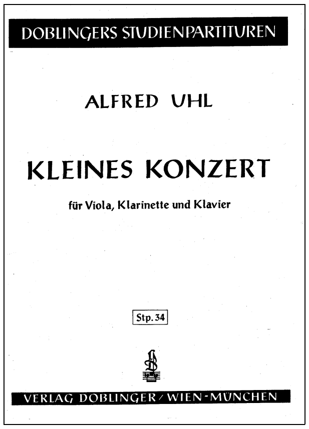
Paul Juon: Trio-Miniaturen



Paul Juon (Pavel Fedorovich Yuon) (1872-1940) was a German composer of Russian birth and Swiss and German heritage. He studied violin and composition in both Moscow and Berlin. His composition teachers included Arensky and Taneiev. After a short time teaching composition in Russia, Juon returned to Berlin in 1897, teaching composition at the Hochschule from 1906, becoming professor there in 1911. Juon's chamber works earned him the nickname of "the Russian Brahms." His style was basically romantic. He composed many orchestral works. His chamber music includes a Sextet for 2 violins, viola, 2 cellos and piano, Divertimento for wind quintet & piano, 2 piano quintets, 3 string quartets, 6 piano trios, several divertimenti, an Oktett for violin, viola, cello, optional bass, oboe, clarinet, horn, bassoon, and piano, and various sonatas. Juon's *Trio-Miniaturen*, is based on three works from his Op 18, (Nos 3, 7 & 6) *9 Miniaturen* for piano and Op 24, No. 2 his *Neue Tanzrhythmen, 5 Stücke* for piano 4 hands. These 4 short selected movements are not difficult, and they are all charming for listeners and performers. Lienau has published two versions of this work: (1) for violin, cello (viola) and piano, and (2) for clarinet, cello, and piano. The clarinet part is a transposition (2 movements for the A clarinet, 2 for the Bb) of the violin part, and this trio works very effectively for the combination of clarinet, viola, and piano. I am confident that the composer would not disapprove this work being performed by clarinet, viola, and piano.

Alfred Uhl: Kleines Konzert

Alfred Uhl was born in Vienna in 1909 and died there in 1992. His education was at the Vienna Musikhochschule. He spent time after his graduation living in Zurich, Paris, Berlin, and Amsterdam before returning to Vienna in 1938. Starting in 1945 he taught at the Vienna Musikhochschule. His musical output includes one opera, a remarkable quartet for 4 clarinets, a wind quintet, an octet for clarinet, horn, bassoon, and string quintet (for which this writer is searching), 2 wind octets, various vocal music, and some film music. New Grove's states, "his chamber works tend to feature wind, notably the clarinet, in a characteristically exuberant manner." That assessment is certainly true of Uhl's *Kleines Konzert* for clarinet, viola, and piano, composed in 1937, certainly a time of great anxiousness in Vienna, which one might say is reflected in the piece. The 2 outer movements in this substantial work display quite joyful, interactive voicing for the viola and clarinet, with somewhat jazzy, somewhat nervous rhythms, which bounce back and forth. The middle movement calls for vibrato on the part of the clarinet, something quite unusual in chamber music. Uhl revised this work in 1972 for standard piano trio. I believe this revision keeps the piano part the same as in the original version, but the other parts are not simple substitutions of violin for clarinet and cello for viola. Both versions of *Kleines Konzert* are published by Doblinger.



DOBLINGERS STUDIENPARTITUREN

ALFRED UHL

KLEINES KONZERT

für Viola, Klarinette und Klavier

Stp. 34

VERLAG DOBLINGER / WIEN - MÜNCHEN

I may be reached at (001) 952 983 0961 or via email at jwilcox@mn.rr.com. I would be delighted to discover and discuss other works for this combination, and I would be delighted to discuss other possible transcriptions.

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New Recordings

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

String Quartets

Daniel ASIA (1953-) No.2, Summit 385 / Arnold BAX (1883-1953) Qt in a, Dutton Epoch 7131 / Gloria COATES (1938-)Nos.2-4, 7-8, Naxos 8.5591522 / Alexander GLAZUNOV (1865-1935) Nos.3-5, MD&G 603 1236 / Arthur HONEGGER (1892-1955) Nos.1-3, Timpani 4C1079 / Joseph JONGEN (1873-1953) Nos. 1 & 2, Pavane ADW 7483 / John McEWEN (1868-1948) Nos. 2,8 & 15, Chandos 10182 / Ernest MOERAN (1894-1950) No.1, Chandos 10169 / Matyas SEIBER (1905-60) No.3, EMI 5.85150 / Michael TIPPETT (1905-98) No 2, EMI 5.85150 / Luigi TOMASINI (1741-1808) 3 Qts, Hungaroton 32247 / Eugenio TOUSSAINT (1954-) No.1 Urtext JBCC 074 / Joaquin TURINA (1882-1949) No.1 Urtext JBCC 075

Strings Only-Not Quartets

Eduardo ANGULO (1954-) Trio Noche de alebfijes, Urtext JBCC 073 / Frank BRIDGE (1879-1941) Sextet, Hyperion 67426 / Reinhold GLIERE (1875-1956) Sextet No.3 & Octet, MD&G 308 1196 / George ONSLOW (1784-1853) 2 Qnts, Opp.33 & 74, MD&G 603 1233 / Horatio URIBE (1970-) Trio No.2, Urtext JBCC 073

Piano Trios

Rebecca CLARK (1886-1979) 3 Pieces for 2 Vln & Pno also Dumka for Vln, Vla & Pno, Dutton Epoch 7132 / Anton EBERL (1765-1807) Trios in a & Bb, Christophorus 77259 / Kenneth LEIGHTON (1929-88) Op.46, Meridian 84465 / Heinrich MARSCHNER (1795-1861) Nos. 4 & 7, Symposium 1260 / Robert MUCZYNSKI (1929–) Nos.1-3, Centaur 2634 / Ermanno WOLF-FERRARI (1876-1948) Nos.1-2, Nuova Fra 7333 / John WOOLRICH (1954-) Toward the Black Sky, Black Box 1092 / Amilcare ZANELLA (1873-1949) Op.23 & Trio in g, Tactus 872501

Piano Quartets & Quintets

Alan BUSH (1900-95) Qt Op.5, Dutton Epoch LX 7130 / Robert HELPS (1928-2001) Qt, Naxos 8.559199 / Kenneth LEIGHTON (1929-88) Qnt Op.34 & Qt Op.63, Meridan 84465 / Ludwig THUILLE (1861-2907) Qnt Op.20 & Qnt in g ASV DCA 1171 / John WOOLRICH (1954-) Qt Sestina, 2 Qnts: 5 Chorales &A Shadowed Lesson, Black Box 1092

Winds & Strings

Arthur HONEGGER !892-1955) Contrepoint for Piccolo, Ob, Eng Hn, Vln & Vc, Timpani 4C1079 / Antonio ROSETTI (1750-92) Partita Nos. 8-9, 11, 14 & 15, CPO 999 961

Winds, Strings & Piano

Johann HUMMEL (1778-1837) Trio for Fl, Vc & Pno, Cavalli 251 / John WOOLRICH (1954-) A Presence of Departed Acts for Pno, Cln, Vln, & Vc, Black Box 1092

Piano & Winds

Arthur HONEGGER (1892-1955) Petite Suite for 2 Fl & Pno, Timpani 4C1079

Winds Only

Daniel ASIA (1953-) Qnt, Summit 385

ADVENTURES IN THE CELLO QUINTET

(continued from page 3)

(*Johannes Brahms: Life and Letters*, and personal correspondence), upon its completion in 1862, Brahms first sent it from Vienna to Joachim in Hanover, thinking the latter had returned from England, but it was not forwarded for several months. Meanwhile, Brahms tried to get it back from Joachim for a performance in Vienna. Eventually, Joachim received it, wrote glowingly of it, and returned it right away (according to his letter to Brahms), but it appears he also read it and expressed serious reservations about a few unidentified "rough spots," (there are indications that it was thought the music overpowered the ensemble). It appears that Brahms destroyed the draft. The question remains: was there more than one copy? Of copies that were sent to two other friends, were they the same copy? As Joachim sent it back to Brahms once he understood that Brahms wanted it, when did Joachim read it?

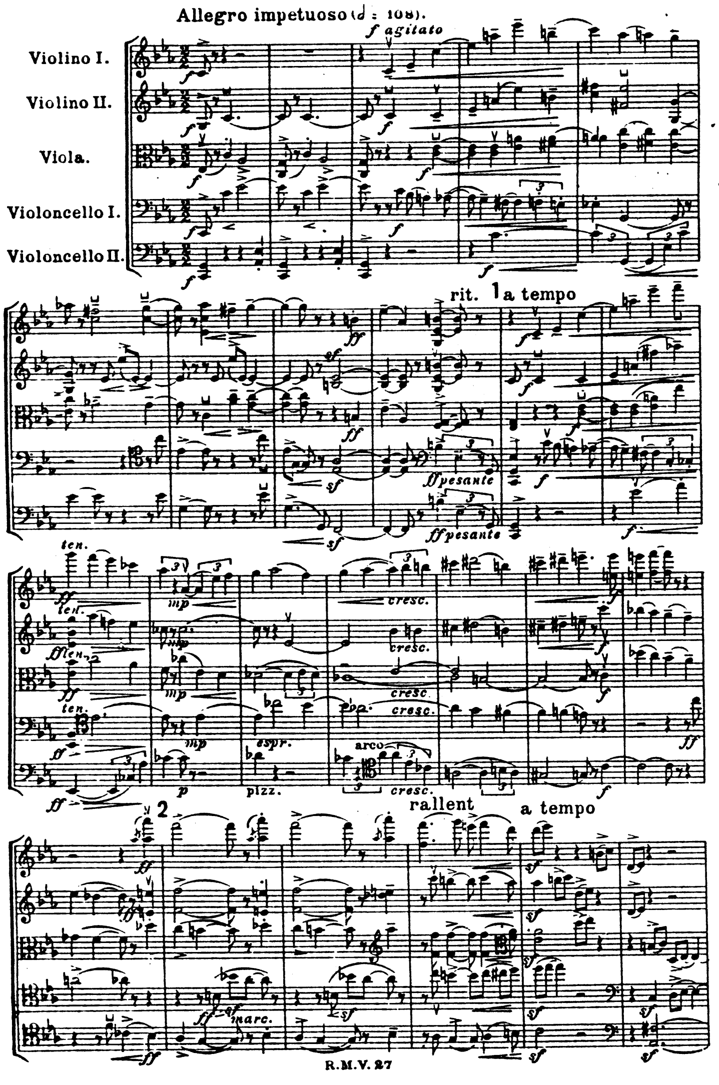
There is no actual evidence that Brahms ever heard Op. 34 in its original form; though this is likely, he would have been fully capable of evaluating its worth in his mind (as could many of the great keyboard composers of their music), as he must have for the many earlier works he claims to have destroyed. It is also not known for exactly what reason he transformed it first into a work for two pianos, which Clara premiered, then finally for piano quintet. A likely hypothesis is that the Piano Quintet was the way to merge the richness of the string sound with the dynamism of the piano sound, to satisfy the musical conception (in a letter to Brahms, Clara says she missed the quality of the strings).

The Quintet was published in December 1865 (the 2nd string sextet, Op. 36, was published in 1866) as the only chamber music by Brahms not published by Simrock, in the form we know and love. We love it so much that just the idea of reconstructing the string version seems pointless, if not sacrilegious, begging the possibility of appreciating such an attempt in the light of hindsight. Notwithstanding, I acquired one of several such reconstructions from the Free Library, by Sebastian Brown, published by Stainer and Bell in 1947 (on the 50th anniversary of Brahms' death), and have read it several times. I find it a total pleasure, apostate that I am, provided all musicians are up to the task.

Witold Malichevsky (1873-1939) was a minor figure in the limited circle centered on the publisher and promoter Belaiev in St. Petersburg. Of his exclusively chamber music output, numbering up to Opus 15, Cobbett says the cello quintet, Op. 3 in D minor (1901), while not the most attractive of his works, is "nevertheless a useful addition to a restricted repertory." I enjoyed my reading some fifteen years ago, but recall it as the least memorable of the works I describe here. Its four movements are *Allegro*, *Andante* (an overwrought *siciliano*), *Scherzo* (*ala russe*), and *Allegro risoluto* (in 3/2, an interesting parallel musically with the finale of Brahms' viola quintet Op. 88). It is relatively accessible technically; musically it may be conventional but has plenty of harmonic variety to sustain pleasure. The late and estimable Harry Duffy, long a chamber music and dealership fixture in California, gifted me with the parts; I don't know how accessible they are from libraries, or whether the work has been reprinted.

The *Quintuor* of **Georges Catoire** (1873-1926) was published by Ed. Russe in 1909. Belaiev speaks highly of him in Cobbett's as the father of Russian modernism. Catoire was a professor at the Moscow Conservatory until his death in 1926 and also published, among other works, a string quartet and a piano quintet, neither of which, in my experience, measures up to the *Quintuor.* The latter is in four movements, each very substantial musically. I have tried unsuccessfully to read the entire work in a single session. It is exceptionally demanding of the players, both rhythmically and harmonically, almost as challenging as *Verklaerte Nacht* (I wonder if he was familiar with the earlier Schoenberg).

4th Movement from Catoire's Quintour



(continued on page 13)

(Continued from page 12)

The last chamber music composition of **Luigi Cherubini** (1760-1842), the quintet in E minor was published by Breitkopf in 1837 and edited by Bonelli and republished in 1986 by Zanibon, who assigns it a duration of over half an hour. It holds its own with his six string quartets. I read it on a fine evening with the finest in Memphis. Cherubini reserved his chamber music output for his final years, after establishing his fame in opera (Grove's 5th only gives a table of his operas). It may be considered parallel in his life to the quartet by Verdi, written at ages 77 and 64, respectively. Both works are essentially operatically dramatic. The Cherubini progresses from an opening *Grave assai* to *Allegro comodo*, followed by *Andante lentamente* and *Allegro*. I regard the work as a somewhat inconsequential but spirited essay in Schumannesque energy, a worthy contribution to a lively evening.

To stretch another parallel, the artistic personality of the post-Wagnerian **Felix Draeseke** (1835-1913) in Germany, with its almost morbid seriousness, resembles that of the post-Romantic Arthur Farwell in America. More arguably, in that sense Draeseke is similar to Pfitzner (a mentor of Farwell). His three string quartets and the cello quintet are almost programmatically philosophical. Completed and first published in 1903, the *Quintett* (Op. 77, in F major) was reprinted by Wollenweber in 1990. Its four movements have the energy and variability, but not the complexity, of Schoenberg's first quartet, in D minor, Op. 7, of 1905.

Hugo Kaun (pianist; Berlin, 1863-1932, Milwaukee in between, 1887-1901, teaching and composing) appears to be one of a family of musical entrepreneurs; Richard Kaun published the Quintet in Berlin and Wm. A. Kaun Music Co. in Milwaukee. I could find no dates for any of his works. Grove's 5th reports over 150 works before age sixteen, before he took any systematic instruction; that he gave up concertizing following a hand injury; and that his chamber music shows the influence of Brahms. Cobbett's reports over 120 of his larger works (presumably for orchestra or chorus, but including chamber music) printed, numbering up to Op. 115, the last two being his 2nd piano concerto and the 4th string quartet. First published as Op. 28 in F sharp minor, the cello quintet was recast as a piano quintet, Op. 39, the form in which it came to be "firmly established in popular favour," as Altmann puts it in his Cobbett's article. As he further puts it, the cello quintet version is, like Kaun's mixed octet (same key and instrumentation as Schubert's), "far too little known" (the Octet is reported to be well written, combining euphony with dramatic force: "To the listener it seems as if the composer had put into it his inmost feelings experienced during a troubled life"). The first movement is a *Largo*, leading to a Mendelssohn-like *Allegro appassionato*, then an especially effective *Scherzo*, *Adagio* (with impressionistic Dvorak-like murmuring in the upper voices), and *Allegro appassionato*. Cello II has much of the melodic and dramatic interest. I read this work some 10 years ago with Richard Been, having acquired copies of the music courtesy of the San Francisco Public Library.

The chamber music of the late **Ross Lee Finney** (1906-97) is among the most enduring of 20th century American works in that genre, and unjustly neglected, both on the concert stage and in the home. It is not particularly difficult if you don't mind a little Bartokian metric irregularity and chromatics, full of engaging interplay and lively rhythms—comparable in that sense to the multiple quartets of Quincy Porter, Piston, Persichetti, Peter Mennin, William Schuman, Leslie Bassett, and Robert Palmer. It is one of those pieces, not so common with American composers of the post-Schoenberg years, where the intellectual foundations do not impose upon the musical spirit. The first movement of his String Quintet (1966, CF Peters, first performed in 1959 for the birthday of Elizabeth Sprague Coolidge) is in rhetorical form: an *Introduction* followed by alternating *Statements* and *Episodes*. The second movement, *Intermezzi*, consists of a *Nocturne*, in free tempo, and concludes the work with a *Capriccio* (a *scherzo*). Many American chamber works have a similarly engaging conversational spontaneity, such as those of Ives, Riegger, Virgil Thomson, and Ruth Crawford, that set them apart from their more formal counterparts and bring them to the edge of jazz improv. *(The final part of this article will in the next issue of The Journal)*

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Diskology: Heinrich Marschner: Piano Trios / Jean Rogister: 2 String Quartets Luigi Gatti : Works for Winds & Strings / Felix Draeseke Cello Quintets

Heinrich Marschner (1795-1861) is yet another important composer from the 19th century who was unjustly shoved aside into oblivion in the 20th. Marschner was, during the last half of his life, universally regarded as the leading composer of German opera. Today if he is remembered at all, it is as the operatic link between Weber and Wagner. Although he had several successes, he had more than his fair share of bad luck and disappointments. Marschner received useful advice from Beethoven, was a colleague and rival of Weber's and a friend of Mendelssohn. Though he considered himself primarily a composer of opera, he did write 7 piano trios and 2 piano quartets. These did not escape the notice of Schumann who praised the piano trios lavishly. All but one of the trios was written between 1840 and 1855. His first dates from 1823. On **CPO CD# 999 721** we are given two of these trios, each in four movements. The first, **Piano Trio No.2 in g, Op.111** begins *Allegro con spirito* and the word Mendelssohnian immediately comes to mind. This is perhaps not so surprising since not only were the two friends, but Mendelssohn's two successful trios were, as Schumann wrote, widely considered the most important trios since Schubert. The strings are massed together in longish fetching melodies against a florid but sparkling piano part. The striking use of chromaticism greatly adds to the excitement. In the following *Romanze, Andantino,* the strings are given the lead whilst the piano falls back into a tasteful accompaniment role. Here the music sounds of Marschner's own original voice. In the gorgeous middle section, the cello is given an extraordinarily fine solo lament. This is a very lovely movement, certainly as fine as anything Mendelssohn wrote. In the powerful *Scherzo, Presto* which comes next, the piano at first takes the lead, but in the equestrian, bouncing second theme, all three voices work together to achieve a telling result. This is another gem. The finale, *Allegro vivace,* is a kind of relaxed tarantella, perhaps more lyrical and not as lively as the title suggests. Nonetheless, the melodies are fresh and the music captivating. This is a work which should be reintroduced to concert audiences. Also on disk is **Piano Trio No.5 in d minor, Op.138** which dates from 1848. The opening *Allegro giusto,* is a very different sort of piece from what we heard in No.2. The second theme has a certain Beethovenian feel to it, especially with a rhythmic quote from the finale to the 3rd Rasumovsky; but more interesting are the several Brahmsian moments. (Brahms was only 15 at the time) The lovely second movement, *Romance, Andantino,* is the only piece of Marschner's chamber music to have survived into the 20th century as a salon cum encore piece. It begins with a highly romantic vocal solo for the cello with the piano in the background. After some minutes the violin takes over the thread but soon all three are equally singing away. A stormy middle section brings the music to a dramatic high point before it softly closes. A superb gem. Next is an atmospheric and original sounding *Scherzo, Presto.* It features dazzling and effective piano writing along side moody writing for the strings. A wonderful Schubertian trio, with the strings in the lead, provides fine contrast. In the finale, *Allegro, Vivace,* the piano introduces a racing, polka-like melody in minor. The second theme, slower, and highly lyrical, is entrusted to the strings. It concludes with a powerful and exciting coda. This trio is absolutely first rate and belongs in the repertoire. This CD is highly recommended.

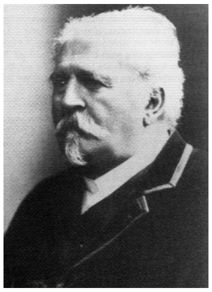
On **Symposium CD 1260**, two more of Marschner's trios appear. This is a digital transfer from acetate disks of live recordings made in 1947 and 1952. The notes relate that it was impossible to remove all of the surface noise and radio signals from the disks so it is like listening to a worn LP but given that the first work on disk cannot be heard anywhere else, it is worth buying. Both themes to the *Allegro giusto* which begins **Piano Trio No.4 in D Major, Op.135** are very fetching. The piano writing is first rate and effective without bringing attention to itself. This is a very captivating movement. Again, in the slow movement, *Andante*, we find the cello given the lead with a sad and reflective vocal aria, but it is nowhere near as long as the opening solo of No.5. When the violin enters, a very fine duet ensues. In the middle section, the strings bring forth an emotionally charged theme in the form of a desperate plea. This gorgeous music is archetypical of mid 19th century romanticism. It is hard to imagine it could be improved upon. Again, a *Scherzo, Presto* is placed third and again it is the piano which provides the forward motion. A *Vivace* concludes the trio. The opening theme, though lovely, is not very dramatic and seems more suitable for an intermezzo. The development brings more excitement. The short coda is excellent. This is another very good work, deserving of performance. The second piece on disk is **Piano Trio No.7 in F, Op.167**. (also recorded on Thorfon CD 2120 a few years ago) This last work also begins with an energetic and at times dramatic *Allegro giusto.* Next comes an *Andantino, quasi allegretto grazioso* which begins with a dancing piano solo. The strings are given a lovely but somewhat cloying theme which is more in the realm of Sunday afternoon parlor music. Third is another *Scherzo, Presto.* This chromatic, ghostly galloping music is fresh and memorable; the trio less so. The main theme to the finale, *Vivace,* is a restatement of the opening theme to the work, but dressed up differently. A lyrical second subject follows. The coda is exciting and effective. Certainly if this were the only piano trio of Marschner's in print, I would recommend that it be performed publicly. However, because the first two movements are only ordinary and not particularly memorable, No.7 is not quite up to the other three reviewed here, although the last two movements are very good. In conclusion, I definitely believe that Trio Nos. 2, 4 & 5 belong in the repertoire and deserve reprinting.

Jean Rogister (1879-1964) was a virtuoso violist, a string quartet member and composer who was trained in Belgium at the Liege Conservatory. He was strongly influenced by the music of Cesar Franck. Two of his eight string quartets are presented on **Cypress CD 1620**. His **String Quartet No.2 in f** dates from 1914. It begins with a long *Lent (misterioso)* introduction which is by turns sad and meditative but at times emotional. It leads to an

Luigi Gatti: Works for Winds & Strings
Felix Draeseke: Two Cello Quintets

upbeat *Allegro*. The music is clearly indebted to Franck and at times sounds like it might have been written by him although in fairness much of the thematic material is fresh and original sounding. A languid and very romantic *Larghetto* comes next. The part-writing is very good, noticeably so for the lower two voices. An attractive but very short and muted *Scherzo* is inserted before the finale, *Allegro*. It begins in a bouncy style a bit more reminiscent of Gounod's quartet writing. Just before the charming coda, a modified version of the opening *Lent* interrupts the fluid flow of the music. This is a fine work deserving of public performance suitable for both professionals and amateurs. The second work on disk, **String Quartet No.6 c minor** dates from 1928. In the 14 years which passed, Rogister's style completely changed. It might be called late-impressionist. There is the influence of Debussy but the tonalities are more daring. The opening *Allegro* is a prime example of this. The tonalities are wayward and writing quite dense. A short *Allegretto, en style populaire,* is in a kind of neo-baroque style. It begins as a bright musette, sounding as if it were being played on open strings. It then morphs into a far more modern and lush dance. There is also a wandering, energetic trio. An ethereal theme, high in the violin register begins the *Lent.* At times reflective, the music travels through a series of eerie netherlands. The finale, *Vif en bien rhythmé* opens frantically in what might called mid-phrase. The sense of urgency is quickly dissipated. What follows are a series of seemingly unrelated episodes, some fast others less so. Their relationship is only made clear toward the end which has a rather unusual conclusion. Here is a composer who obviously knows how to write for quartet very well and who has something to say. A Cobbett Composer, if you will, of whom more needs to be heard. I believe both these works are important. I highly recommend this CD.

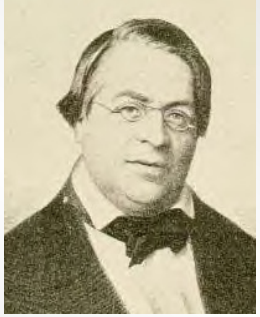
Luigi Gatti (1740-1817) was a Mantuan priest who was trained as a musician. The excellence of his compositions led, in 1781 much to Leopold Mozart's chagrin, to Gatti being invited to be Kapellmeister at Salzburg by bishop-prince Colloredo. There are three chamber works on **Ambrosie CD 9934**. It is believed that virtually all of Gatti's chamber works were composed between 1781 and 1799. The first is a **Quartet in C for Oboe & String Trio**. In three movements: *Allegro con brio, Adagio, and Thema, Allegretto moderato,* this lovely music is really a quatour brillant for the oboe. The trio provides accompaniment and plays the role of mini-orchestra. Occasionally the violin is given something extra. The second work is a **Sextet for English Horn, Bassoon, String Trio & Bass** which dates from 1790. From the opening measures of the *Adagio-allegro,* it is clear that this is a true chamber music work, albeit mostly in concertante style. The music is in what might be called "Salzburgian" rather than Italian style. This is not surprising given that Gatti worked closely in Salzburg with both Mozarts and Michael Haydn. The material of this opening movement is both graceful and interesting. A courtly *Minuetto con brio,* outdated by the time it was written, is next. Its trio sounds a bit like Beethoven's Op.20 Septet. The following *Adagio cantabile, larghetto,* has that transitional quality one hears in J.C. Bach. There are telling solos for all. The finale, *Allegro molto, rondo* is a lively conversation interspersed with instrumental solos. This is quite a good work, deserving of performance. The last work on disk is a **Septet Concertante for Oboe, 2 Horns, String Trio and Bass.** It is in three movements: *Allegro, Andante larghetto* and *Allegro assai*. This is charming music which in essence is a show case for the oboe and the horns. The strings again play the role of mini orchestra. Certainly an unusual combination very nicely handled. Recommended.

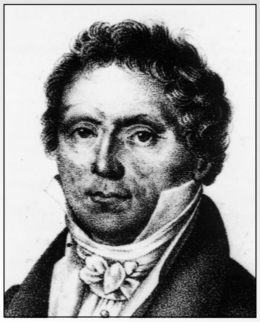


If **Felix Draeseke** (1835-1913) is known at all, it is as an admirer of Wagner. But Draeseke, though clearly influenced by Wagner, spoke with a highly original voice and composed first class works in most genres. It is truly unconscionable that his symphonies, operas and chamber music have all been forgotten. The first work on **AK Coburg CD DR0004** is a **String Quintet in A for 2 Violins, Viola, Violotta and Cello, WoO25.** The violotta (not to be confused with the baroque instrument of the same name) was developed in the 1890's by Alfred Stelzner. Though played like a viola, it sounded more like a cello in its tenor register. Draeseke became interested in it and wrote this quintet in 1896. Of course, like all other such attempts to create a new string instrument (q.v. the Arpeggione et.al.), it went nowhere and this music would never have seen the light of day if a second cello had not been substituted for the violotta. I must admit upfront that I am more attracted to this work than the Op.77 In 4 movements: *Sehr mäßig bewegt*, *mit Feuer*; *Sanft bewegt*; *Scherzo* and *Frisch und keck,* this gorgeously composed music is in post-Wagnerian idiom. Tonally rich and superbly executed, it is unquestionably a masterpiece of the literature. It should be played in concert but it must be reprinted in a 2 cello version which should not be too difficult since Draeseke wrote the violotta part using the cello's tenor clef. The second work, unlike WoO25, was originally conceived as a string quintet for 2 cellos. The **String Quintet for 2 Violins, Viola & 2 Cellos in F, Op.77** dates from 1901. The opening movement *Langsam und düster,* begins slowly as the title suggests. The yearning tonalities are at times post-Wagnerian but not as rich and lush as those of the earlier quintet. The overall whole requires more concentration to hear. One definitely feels the influence of Beethoven's late quartets and this is true for all of the movements. The following restless and energetic *Scherzo* is easier to grasp but once again by comparison to the earlier work, it is as if Draeseke did not want to allow himself the luxury of writing a truly rich melody. The melodic material is fairly austere, though somewhat less remote in the slower trio. The third movement, *Langsam und getragen,* is deeply elegiac. There is a universality to the way the thematic material is presented. Whether intentionally or not, again there is a very strong influence of late Beethoven. The melodic material even sounds like it could have been written by him—a very impressive movement. The finale, *Langsam und düster; rasch und feurig,* begins almost in the same mood as the 3rd movement ends but then brightens, becoming rather jovial. Surprisingly it ends rather gently. Although the thematic material is not always easy to immediately grasp, it is nonetheless an undeniable masterpiece which must be heard. This CD is highly recommended

FEATURED IN THIS ISSUE

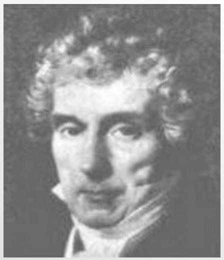
Felix Draeseke

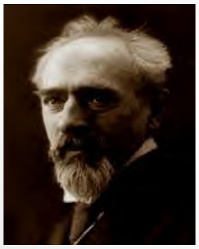

Heinrich Marschner


Anton Reicha

Heinrich Herzogenberg

Georges Catoire


Luigi Cherubini


Paul Juon

Hugo Kaun

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