



THE  
SILVERTRUST  
GUIDE TO

*The Silvertrust  
Guide to the  
Piano Quartet  
Literature*

PIANO QUINTETS

PART I  
A to G

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# A Guide to the Piano Quintet & Sextet Literature

By Raymond. Silvertrust

## Introduction and Preface

The main objective of this guide is to provide both professional and amateur chamber music players, as well as concert-goers, with a practical guide to the literature of piano quintets, sextets and so forth.. But it is a special type of guide which up until now has not existed in English; a guide which can be used as an aid to helping explore the wider world of chamber music, most of which in my experience, is virtually unknown to professional musicians as well as the listening public. However, this guide is by no means a mere compilation or an encyclopaedia of works, nor is it an academic treatise which analyzes how a composer actually wrote his music.

It is unfortunate that today's concert-goer is presented with the same works over and over again. As far as chamber music concerts go, most of them are by string quartets or piano trios and only very occasionally is a piano quintet presented. One can go to a piano trio concert in Vienna, Amsterdam, London, Tokyo or Chicago and often find the same works on the program. Nowadays, Piano Quintets are almost never given an airing. And when one is presented, it is invariably a piano quintet by either Schumann, Dvorak, Brahms or Shostakovich. The argument in support of this is that, given the fact that piano quintets are rarely performed in concert, you might as well program the most famous. Still, it is a shame that most chamber music lovers will never hear an equally fine piano quintet performed live that is not by one of the aforementioned composers. As for Piano Sextets, your chances of hearing one of these live are perhaps less than your chance of winning the lottery. The only way to hear any of these works is to play them yourself or purchase a recording.

There are several reasons for this sad state of affairs. In talking with professional players over many years, I have heard a number of explanations put forward. One common scapegoat often cited is the demand of the Box Office. Common wisdom has it that only the well-known or famous works will fill the concert hall. Sometimes the fault lies with the sponsoring organization which requests the old chestnuts. Often the artists themselves neither wish nor have time to explore and prepare new works which bear the risk of being poorly received. Whatever the reasons though, the result is that the same works are performed over and over to the exclusion of any others.

There are two other reasons that piano quartets are so seldom heard in concert. Cost is probably the most important reason for this. If an organization wishes to have a piano quintet performed, they must not only engage a string quartet but also a pianist. So programming a piano quintet is costlier than merely programming string quartets. What is surprising is that when a pianist is engaged as well, only one piano quintet is presented. The other two works are string quartets. What a wasted opportunity!

There have been many composers posterity has forgotten whose music has literally been brought back to life through the efforts of devotees. For example, it seems incredible that Bach could have been consigned to oblivion at the start of the nineteenth century, yet this was the case, at least as far as public performance went. It took a Mendelssohn to get Bach's music back into

the concert hall. In part, this was due to changing musical fashion and tastes. Schubert could not get his quartets or his symphonies published during his own life time and was virtually unknown for anything other than his lieder until 40 years after his death. After the First World War, literally dozens of 19th century romantic era composers, who were well known up until that time, were consigned to the dustbin of musical history in the wake of a strong anti-romantic sentiment. Judging from what commentators of that period have written, no Romantic composer's reputation was left entirely intact by this reaction. Mendelssohn and Schumann were downgraded while lesser luminaries such as Raff, Hummel, Herzogenberg, Kiel and Rheinberger to name only a few, were relegated to an existence in encyclopaedias and musical dictionaries. After the Second World War, the big names gradually bounced back but it was not until the 1960s, and almost exclusively thanks to the record industry, that the public was able to hear the music of other composers from the Romantic period.

## Origins of the Piano Quintet

Both the Piano Trio and the Piano Quartet were well established by the end of the 18th century and virtually any composer who dedicated himself to chamber music produced at least one if not more of such works. However, the Piano Quintet did not come onto the scene until the 19th century and even then was far less popular than the piano quartet. Composers such as Mozart, Beethoven and Mendelssohn never wrote a piano quintet but each wrote more than one piano quartet. Brahms and Robert Schumann each wrote three piano quartets but only one quintet. Part of this can be explained by the fact that home music making was a major pastime of the middle and upper classes of Europe and America in the 19th century. The situation changed in the 20th century as less and less home music making took place and the concert hall became the main venue for performing chamber music.

As noted, works by Mozart and others firmly established the piano trio and piano quartet by the end of the eighteenth century. The piano quintet had to wait until the nineteenth century. Its roots extend into the late Classical period, when piano concertos were sometimes transcribed for piano with string quartet accompaniment. Not before the mid-nineteenth century was music ordinarily composed expressly for this combination of instruments. Although such classical composers as Luigi Boccherini wrote quintets for piano and string quartet, it was more common through the early nineteenth century for the piano to be joined by violin, viola, cello and double bass.

Boccherini is generally acknowledged as the first to compose piano quintets for piano and string quartet, but these were mostly arrangements of works that had been originally for guitar and strings. None of these works gained any traction. The first quintets for piano and strings to gain any real notice and popularity were not those for piano and the standard string quartet of two violins, viola and cello but those for piano, violin, viola, cello and bass. The first such quintet was written by Jan Ladislav Dussek in 1799. The Mozart student and famous piano virtuoso Johann Nepomuk Hummel followed suit in 1802 and again in 1816 as did Ferdinand Ries, a Beethoven student, in 1817 and

then Schubert with his famous Trout Quintet of 1819, Two decades later, the French piano virtuoso and teacher Louise Farrenc produced two quintets for this combination in 1839 and 1840.

As for what we have come to regard as the standard piano quintet, that is to say a work for piano, 2 violins, viola and cello, it was not until 1844 that a work which attracted universal attention and approbation was composed. This was Robert Schumann's famous Op.44 Piano Quintet. That work put this combination on the map, so to speak. It led to most of the leading composers throughout the 19th century, including Brahms, Dvorak, Cesar Franck, Heinrich von Herzogenberg, Friedrich Kiel, Josef Rheinberger, Carl Reinecke as well as a host of others to compose such works.

And it was not until start of the 20th century when home music-making as a middle class entertainment declined and concert-going increased that the piano quintet eclipsed the piano quartet on the concert stage but also as a chamber music subject among composers. Hence, we have composers such as Shostakovich who wrote piano quintets but ignored the piano quartet,

As with my other guides, this Guide will not deal with atonal and experimental music. The listening public has now been exposed to it for more than a century and for those who wish to know the truth, the verdict is in. Despite many fervent supporters and committed performances by professional groups, the music of these composers, great as it may be on paper to a musicologist or the student of music theory, are not an experience the average listener generally wishes to repeat. Experimental music, as it has come to be regarded, may be an extraordinary experience both visually and aurally, but ultimately it is not music which someone turns on a radio to hear. It is not my purpose to pass judgment on or write a polemic against atonal or experimental music, some of which is extraordinarily interesting. Nor do I wish to attack composers who write for the violin as if it were a kind of percussion instrument. I put forward these thoughts to explain why the reader will not find detailed analysis of atonal or experimental music which does not seem to recognize that violins, violas and cellos are stringed instruments. Fortunately, there is a plethora of recent music which, while quite daring in many ways, is nonetheless appealing. The problem is having the opportunity to hear this music. Where possible, I attempt to draw attention to such new works.

Given this guide's main objective, little attention will be expended on famous works which have been discussed and analysed at infinitum elsewhere. To take but one example, there have been dozens of books and articles about the chamber music of Brahms and there is little more if anything to be said about them by someone writing today. Hence, the famous and best known works will only receive a brief mention for the sake of completeness. The purposed of this Guide is to discuss and bring to the reader's attention the lesser known or unknown works which also deserve our consideration.

In authoring such a guide, the reader has the right to inquire as to the qualifications that the writer brings to his task. I have had the opportunity to play several times a week and regularly perform chamber music for more than 40 years, mostly in amateur groups, but occasionally as a member of a professional or semi-professional ensemble. Along the way, I developed a love of the

broader chamber music literature to which I was first exposed through the medium of phonograph records. To my chagrin, years of concert-going made clear that I was unlikely to ever hear such music performed live, either because the professionals did not know of the music or because the music was unavailable. When I realized this state of affairs, I undertook to obtain some of the music I had heard on disk so that at least I could play it. To this end, I began to search music stores, antiquarian dealers and libraries both in America and Europe. Later, I used my briefly held position as chamber music critic for a classical music radio station to further the cause of lesser known but fine chamber music by encouraging many of the groups passing through our city to examine them. I have, on occasion, sent copies of some of these works I unearthed to well-known ensembles currently performing. Additionally, I have served as the editor of and a frequent contributor to *The Chamber Music Journal* for more than 25 years and have headed up The International Cobbett Association for Chamber Music Research for a similar period or time.

Over the years, it occurred to me that a guide such as this was needed by players and possibly by listeners. Guides to chamber music have appeared from time to time, but have been little more than detailed analyses of a few famous works. In contrast, Cobbett's marvellous and mammoth *Cyclopedic Survey of Chamber Music* is just that, an encyclopaedia, not a practical handbook that the performer, whether professional or amateur, can rely upon in navigating the literature. Despite the fact I recognized the need for a different kind of guide, I did not initially consider the possibility of undertaking it myself until a number of my chamber music friends and colleagues, after regularly hearing me complain such a book was needed, suggested I had the knowledge and experience and urged me to write it myself. To this end, I have been fortunate in having had the opportunity to play thousands of pieces of chamber music by several hundred composers and with a strange sense of foresight, I had in many instances made detailed notes about the pieces played. I have also been fortunate in collecting a large number of little known works over the years through my searches. Finally I have had the opportunity to hear many works that I would otherwise never have encountered through the medium of records.

As to the question of whether a work is a good one and deserving of attention, the answer unfortunately must be subjective. There is, as they say, no accounting for taste and intelligent men can differ on such things. Fashion and tastes change over time as well. My judgments as to the value of most of the works discussed obviously come into play and I make no apology for them. At the same time, unlike late 19th century Viennese music critics, I do not consider myself a Tsar on the question of Musical Worth. Therefore, I have taken considerable pains to arrive at a composite judgment based not only on my own feelings but also the opinions of my fellow players and performers and in many instances the audiences in front of whom I have had the opportunity to perform. This fact has allowed me to be able to comment with some confidence on whether a given work might be well received by an audience or would be fun for an amateur group to read through or to work on.

Still, no one person is going to know it all and I make no claim to this. Even *Cobbett's Cyclopedic*, with its several hundred contributors, is incomplete. This fact, in and of itself, was enough to make me consider the hopelessness of what seemed a daunting

undertaking and for a long time, I thought of abandoning it. However, upon reflection I concluded my ultimate goal was to broaden the general public's knowledge of chamber music and to rescue as many unjustifiably ignored works as I knew about. It is hoped this guide will serve as a catalyst by informing chamber music lovers about the music.

When record collectors buy records from those companies offering new selections, they increase the chances that previously unrecorded works will see the light of day. When professional chamber music groups are urged by their audiences to present a wider offering of works from all periods, concert halls will be filled with the sounds of new and long-forgotten works. Inevitably, a by-product of this will be that music publishers will bring out modern reprints and publish new music which in turn will increase its availability among amateur players. (This is something which I have already undertaken by founding a publishing firm, Edition Silvertrust, which has, to date, made over 2,000 chamber works available) So it is with this goal in mind that I offer the reader this work.

I had originally intended to try to include whether the work has been reprinted or generally available and or has been recorded in recent times, i.e. during my active musical life, beginning circa 1960. But works go in and out of print, sometimes quickly, as do recordings. And such information for those reading this guide years in the future would no doubt be next to useless. Nonetheless, if they have been available in recent times, there is a good chance, especially via the internet, that musicians and record collectors will be able to track down a copy of what they looking for. As a reference resource, I think it is important to take the long view. More rediscovered works have been reprinted and recorded during the past 20 years than at any other time.

While it is arguable that there is no point in discussing works which the player is unlikely to ever get a chance to play, I have, nonetheless, included many such works, which I consider to be of merit and which I have found at antiquarian music shops. In my experience, if one is persistent, there is a good chance of finding out of print works. There is also the possibility of obtaining such works through university and national libraries. And now, there are several websites dedicated to digitalizing and making available parts and scores of thousands of works which have never been reprinted.

# A Guide to the Piano Quintet Literature

## I. Quintets for Piano, 2 Violins, Viola and Cello

**Georges Alary** (1850-1928) was born in the French town of Aurillac. He entered the Paris conservatory where he studied with Henri Reber and Camille Saint-Saens. He was awarded prizes in both harmony, counterpoint and fugue while at the Conservatory and pursued a career as a teacher and composer. He is remembered as the director of the soirees musicales La Trompette in Paris during the 1890.s. His **Piano Quintet in d minor, Op.45** dates from 1897. Surprisingly, at least for a Frenchman from this era, one can hear that he was influenced by Brahms. The work is well put together and makes a fine impression. The opening movement, an Andante marked *Prélude Rêverie*, is as the title suggests reflective and dreamy. It is followed by a rhythmically interesting scherzo, *Moderato, ma con fuoco*. The lovely trio section is for strings alone. The lyrical third movement, *Allegretto*, appears to be built around a folk melody. There is a striking viola solo in the middle section. The fleet finale, *Allegro non troppo*, despite its original use of harmony and syncopation is not as effective as the preceding movements. Nonetheless, this is a worthwhile quintet which deserves a chance to be played. In 1916, Alary wrote a second piano quintet, *Op.71* but I have never come across it.



The ethnic Slovak composer **Alexander Albrecht** (1885–1958) was born in the Hungarian town of Arad. He studied at the Budapest Academy with Bartók and Koessler. Aesthetically he was strongly influenced by movements in pictorial art in the early part of the century. Chamber music was always a matter of deep concern for him. His **Piano Quintet, Op.6** composed in

1913 is in many respects indebted to the romantic tradition, although it shows signs of a development towards modern musical thinking, for example the theme of the last movement. The youthful character of the work is based on thematic song-like elements whose spontaneously imaginative counterpoint has an exceptional attraction for listeners. Good enough for an occasional concert performance. Too difficult except for all but the best amateur players.



**Elfrieda André** (1841-1929) are recorded. She was born on the island of Gotland, the child of avid amateur musicians, and was sent at age 14 to study the organ in Stockholm. She became a virtuoso, the first woman cathedral organist, the first woman conductor and the first woman symphonist. If this were not enough, she also became the first woman telegraphist. Her composition teachers included Ludwig Norman and Niels

Gade. Besides her musical work, she was politically active and played an important role in the Swedish feminist movement. In three movements, this lovely **Piano Quintet e minor** dates from 1865. The influence of Mendelssohn and to a lesser degree Schumann can be heard in the opening *Allegro molto vivace*. The main theme is muscular and thrusting while the lyrical second theme provides an excellent contrast. The following *Andante maestoso* is an elegy. The gorgeous but funereal main theme is

very fine indeed. The development is more hopeful. In the finale, *Allegro energico*, we again hear the spirit of Schumann in the triumphant opening bars, but here the melodic inspiration is better his. The second theme almost turns the movement into a Romanza.



**Anton Arensky** (1861-1906) was born in Novgorod but his family moved to St. Petersburg while he was still relatively young. His first piano lessons were from his mother. He entered the Petersburg Conservatory in 1879 and three years later graduated with high honors. Among his principal teachers was Rimsky-Korsakov. He subsequently taught at the Moscow Conservatory where he be-

friended and was influenced by Tchaikovsky and Sergei Taneyev. The dramatic opening (*Allegro moderato*) to the **Piano Quintet in D, Op.51**, which was composed in 1900, is in feeling and mood more than a little like the opening to Robert Schumann's piano quintet. Full of flourishes, from the opening bars one immediately hears music of joy and triumph. Arensky gives the piano a virtuoso part. In the *Variations* which follow, the piano takes a lead rôle as the mood lightens. The lyrical piano part almost sounds like Chopin. A very well-written and brilliant, French-sounding *Scherzo* with contrasting trio comes next. The finale, *Allegro moderato*, begins as a fugue of almost Baroque rigidity, but the second theme and coda, full of romanticism, totally dismantle the fugue. This is a very nice work which deserves to be heard occasionally on stage in place of the inevitable Schumann or Dvorak.



The Swedish composer **Kurt Atterberg** (1887–1974), in addition to his music studies also studied engineering and then spent his working life in the patent office. His many activities included the formation of the Swedish Society of Composers as well as a copyright organization. In 1927, Atterberg composed his Sixth Symphony which took first prize, an award of \$10,000, at the 1828 Columbia Record Competition to mark the 100th anniversary of

Schubert's death. It became one of his most popular works and became known as the "Dollar Symphony". Its success led Atterberg in 1942 to arrange it for piano quintet and it became known as his **Piano Quintet in C Major, Op.31b**. It is in three movements, *Moderato*, *Adagio* and *Vivace*. Much of it is in the neo-classical style and sounds quite a lot like Stravinsky. It remains much better known in its symphonic version for good reason. The piano, as is usually the case in such orchestral reductions is given the part of the orchestra. Atterberg thinned out the texture but the result is not pleasing as the symphony. And for long stretches, the quintet brakes the boundaries of chamber music and enters the realm of the orchestral. As a curiosity, it may interest players who are technically secure, but I can see no reason to revive the work when there are so many better quintets waiting in the wings to be rediscovered.



**Bela Bartok** (1881-1945) is one of the better known composers of the 20th century. Several of his string quartets have entered the standard repertory of professional quartets performing before the public. However, his **Piano Quintet in C Major** from 1904 is virtually unknown. It is never performed and few know that he even wrote such a work. Bartok himself nearly destroyed it when he became disenchanted with the late Romantic idiom. If one

heard this fine work without knowing who wrote it, it would be hard to credit Bartók with its composition. It unquestionably sounds like a late-Romantic quintet worthy of a place in the chamber music repertory. It is unlike anything he wrote later and this is because he totally abandoned the late Romantic style of writing. But at this point, at age 23, he had not found his own voice. His discovery of authentic Hungarian folk music also in 1904 strongly influenced him and his compositions. The Quintet was premiered in Vienna at the end of the year. It went well and Bartok decided to enter it for the Prix Rubenstein Competition in Paris. Much to his disgust, it did not even make the final round. As a result, he set it aside but returned in 1920 revised it, prior to another performance which was a critical success. Nonetheless, he decided not to publish it and the Quintet languished in obscurity until 1970 when it was discovered among his papers after which it was published. It is rather surprising that in the nearly 50 years since it has resurfaced and this writing, it has not gained traction and for all intents and purposes remains virtually unknown and never played in concert, although it has been recorded a few times. This can only be explained by the fact that it came rather late onto the scene and because does not represent the Bartok that musicians as well as the musical public have come to know. The first movement, Andante, opens with a stately, rather pensive string theme, the piano soon entering to reinforce it and then presents its own version. One hears echoes of Brahms and touches of Fauré. After a leisurely introduction, the music gathers pace with a new, pulsating melody. The music moves seamlessly between fast and slow elements in an unhurried progression. A passionate coda provides a suitable ending. The second movement, Vivace scherzando, is a fleet and exciting. The main theme of the first movement theme continually makes appearances, à la Cesar Franck, throughout the entire work. The charming trio section, though clearly related to it, nonetheless provides a fine contrast. The heart of the Quintet lies in the lovely slow third movement, Adagio. The opening phrases are dark and brooding. This leads to a sighing melody with rising intensity until the piano enters with calming choral sequences. Toward the end, the music surprisingly accelerates to accommodate a lively gypsy melody, which in fact is the beginning of the finale, Poco a poco piu vivace. The main subject is of the sort one no doubt could often hear in the cafes of Budapest and not an authentic Hungarian folk tune. It is nonetheless quite effective when given some dramatic variants, typical of the "lassú" and "friss" the alternating slow and fast passages of Hungarian traditional dances. The presentation is not at all dissimilar from what Liszt had done earlier. This is a rather good work. A pity it is not given public performance as it is sure to surprise and to please audiences who get to hear it.

**Grazyna Bacewicz** was born in the Polish city of Lodz. She studied violin, piano and composition at the Warsaw Conservatory after which she pursued a career as a soloist, composer and



Professor of Composition at the Lodz Conservatory. She wrote two piano quintets. **Piano Quintet No.1** dates from 1952. It is composed with a concise and classical format. The first movement Moderato molto espressivo, has a meditative introduction leading into a sonata allegro, using simple resources in a newer harmonic structure to create an interesting

mood. The second dance movement Presto applies the rhythm of Bacewicz's favorite folk dance, the oberek, in 3/8 time, in a witty Scherzo. The final movement Con passione which strikes one as emotional and ambivalent, then dissolves into the meditative mood of the introduction. **Piano Quintet No.2** dates from 1965. The first movement, Moderato, has a gentle introduction which proceeds to a interplay of two intervals which are major and minor. Glissandi effects punctuate the harmony. The second movement, Larghetto, has also brief thematic ideas, a rising major and falling minor. The mood is muffled pessimism. The short motoric finale, Allegro giocoso sets the piano and string against each other. Giocoso in Italian means playful. Perhaps Bacewicz's Italian was very weak because in any event, the music is not playful. To put it mildly, these quintets do not play themselves and amateurs can forget about trying them. I would not even have included these works except for the fact that they are by a major 20th century Polish composer, and though not particularly pleasing to listen to, perhaps should be heard in concert to ascertain where modern Polish music was at mid century.



**Arnold Bax** (1883-1953) was born in London. He studied at the Royal Academy of Music. Of independent means, he never needed to teach or conduct. He was a fine pianist but his main interests were composing music and poetry. His strong affinity for Ireland led him to spend considerable time in that country which influenced his outlook and music. The 1916 Easter Uprising in Ireland and its brutal suppression, which included the execution of several of

his friends, was to have a profound influence upon him. He is remembered mostly for his orchestral compositions but he wrote a great deal of chamber music. His music shows many influences, perhaps the strongest of which is impressionism. -Arnold Bax's massive **Piano Quintet No.1 in g minor** was completed in 1915 and is in three movements. At the time of its premiere, it was attacked because of its length, however, but its dimensions are in no sense due to diffuseness or to redundant development, but to the uncommon richness and breadth of the thematic material. Its nature is essentially dramatic and its spiritual nature generates a profusion of extraordinary impulses. It is cyclic to the extent that the material of the third movement is derived from that of the first movement. The song-like middle movement stands out for its Celtic-Irish folk melody.



**Amy Beach** (1867-1944) née Cheney was born in Henniker, New Hampshire. She studied piano with several at the time well-known piano teachers, including Ernst Perabo and Kal Baermann, but with regard to composition she was almost entirely self-taught. She made her concert debut at the age of 16. Two years later, she married a physician 24 years her senior, Dr.

Henry Harris Aubrey Beach. During her lifetime, she was known neither by her maiden name nor her own given name but by the moniker "Mrs. H.H.A. Beach." That this was so, one must remember that this was the practice at the time and even the most celebrated actresses in Britain and America were known by their husband's names. Hence, all of her compositions appeared under the name of Mrs. H.H.A. Beach and it is only recently in more egalitarian times that she has finally become known under her own name, Amy Beach. For social propriety's sake, her husband, as a member of Boston's upper crust, insisted that she limit her concert performances to one a year. It was only after his death in 1910 that she embarked on a concert tour of both Europe and America. She wrote in most genres and was the first American woman to write a symphonic work. Ultimately, she was considered one of America's leading composers and the only female composer to be ranked alongside of Arthur Foote, George Chadwick, Edward MacDowell, and Horatio Parker. Her writing is in a late Romantic idiom, but tonally more advanced than either Foote or Chadwick. Her **Piano Quintet in f sharp minor, Op.67** dates from 1908. It is in three movements. It begins with a dark, brooding Adagio introduction. The main part of the movement, Allegro, begins with a sad melody given out by the first violin, followed by a brief Schubertian episode before the music reverts back to introductory theme. The mood remains dark and mysterious. The middle movement, Adagio espressivo, opens softly with a lovely, highly romantic melody. Though the music never rises to any huge dramatic climax and for the most part remains relatively soft dynamically, it nonetheless burns with tremendous emotional intensity. The finale, Allegro agitato, explodes out of the gate with incredible force and forward motion, sounding ever so slightly for a moment like Paul Dukas. It is only with the introduction of the second more lyrical theme that the feverish intensity is lessened. But the with the reintroduction of the main subject brings many further dramatic climaxes in its wake. This Piano Quintet was a milestone in American chamber literature, and for its time was in the vanguard of such works wherever. An obvious candidate for the concert hall and within the range of experienced and technically secure amateur players.



**Wilhelm Berger** (1861-1911) was born in Boston but returned to Germany with his family within a year of his birth. He grew up in Bremen where he received his first lessons in voice and piano. A scholarship allowed him to study with the famous composition teacher Friedrich Kiel in Berlin at the Hochschule für Musik. After graduating, he held a number of teaching positions, including that of Professor of Composition at the Royal Academy. He also served as director of the famous Meiningen Court Orchestra. Berger, though his compositions had won many prizes and were often performed, did not quickly achieve the fame he deserved. Highly respected by the cognoscenti, he never self-promoted or advertised himself with the wider musical public as did several others. Fame finally did start to come, but just at the moment of his death, at which time he was starting to be regarded, along with Max Reger, as Germany's most important successor to Brahms. Unfortunately, the First World War and its aftermath, led to a total lack of interest for many decades of nearly all romantic composers, and the reputation of those who were less well-known such as Berger, never really recovered. His **Piano Quintet in f minor, Op.95** is first rate and, in my opinion, a masterpiece is not a word to be to

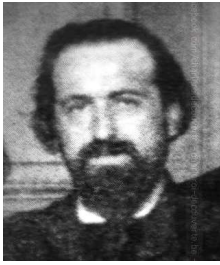
bandied about lightly, but of its genre, this work qualifies. Berger composed the Quintet in 1904 and dedicated it to the world famous Bohemian Quartet. It shows the unmistakable influence of Brahms, but it is no mere pale copy of that composer. The opening Allegro non troppo ed energico is massive and breathtakingly broad in conception, but its leisurely captivating themes hold the listener throughout. The Poco Adagio which follows is also a big movement. The part writing is very fine and his total mastery of compositional technique is apparent. If anything the movement is rather too peaceful ending inaudibly. The third movement, Molto vivace, is an excellent scherzo which goes well beyond the limits of Brahms into the realm of post-Brahmsian Romanticism. The concluding Allegro moderato e con brio again is a very big movement. Although this is a huge, lengthy work, one never gets the feeling that there is too much, or that this is a composer who did not know when to stop, but rather a work on a very grand scale, much like a Mahler symphony. The Quintet should be in the standard repertoire. Good amateurs will also enjoy it.



Sometime during the 1850's, a German music critic is reputed to have asked **Franz Berwald** (1796-1868) if he was still a composer. Berwald stared at him coldly and replied, "No, I am a glass blower." This was neither a joke nor a sarcastic put-down of the critic by a bitter man whose music had been spurned in his own country and whose career in music had met with failure after failure.

Berwald had in fact, at that time, actually been a glass blower! He had become involved with this successful business, and not his first, in order to make a living, something he could not do as a musician. Liszt, whom Berwald befriended in the 1850's, told him, "You have true originality, but you will not be a success in your own lifetime." Sadly, this prediction proved true. Berwald's music remained unplayed and for the most part unappreciated. Born in Stockholm in 1796, Berwald was taught the violin by his father, a German who had settled in Sweden and was a member of the court orchestra. Berwald followed in his footsteps. His **Piano Quintet No.1 in c minor, Op.5** dates from 1853. Obviously, the opus number bears no relationship to reality. It could hardly have been his only his fifth work, given that he was 57 at the time. The Quintet's first movement, Allegro molto, begins in dramatic and urgent fashion, although the melodic material is somewhat pedestrian, the oddly slow scherzo middle section is more captivating. The second movement, a tender Adagio quasi andante, has better melodic material but lacks variety in its treatment. The third movement, Allegro assai e con spirito, is the most effective, full of power and forward drive. **Piano Quintet No.2 in A Major, Op.6** came three years later in 1856. Berwald dedicated it to his friend Liszt. It is in four movements which are played without interruption. The opening Allegro con gusto begins with a dramatic, harsh and defiant figure, but the rest of the movement is softer and more melodic. A lively scherzo, Allegro vivace serves as a second movement. In the third movement, Poco adagio, the main subject is warm and the piano, obviously with the dedicatee in mind is given a cadenza. The finale, Allegro molto, is rather orchestral in quality with little of the intimacy one expects in chamber music. The quintet, the piano part excepted, plays without problem. I cannot recommend either of these for concert performance, despite many original touches but perhaps amateurs might find them of interest.





**Adolphe Biarent** (1871-1916) was born in the Belgian town of Frasnes-lez-Gosselies. He studied cello, organ and composition at the conservatories in Brussels and Ghent before taking a teaching position at the Charleroi Conservatory. He won the Belgian Prix de Rome and he was invited to teach in both Paris and Brussels but he chose to remain in Charleroi which in part led to his

obscurity. His Piano Quintet in b minor dates from 1914. The opening movement *Trés modéré*, is agitated and rather harsh. It proceeds in fits with starts and stops and then slides into a mysterious miasma before finally become lyrical. The middle movement, marked *Intermezzo*, is frenetic, nervous and highly agitated. The finale, which is simply marked *finale*, begins with the solo piano banging away in rather dramatic fashion. The movement is highly powerful and exciting. The quintet has an uncompromising quality to it. Though somewhat in the tradition of French Impressionism, it is highly original and makes a very strong impression. You will either like it a lot or the reverse. It is not a work to which one can remain neutral. It does belong on the concert stage by virtue of its originality and imagination. This is not a work for amateurs and requires first rate professionals to bring off.



**Ernest Bloch** (1880–1959) was born in Geneva and first studied violin and composition locally. Subsequently, he went to the Brussels Conservatory where he became a student of Ysaÿe, who recommended he continue his composition studies with Francois Rasse who also taught there. He then attended Hochschule für Musik in Frankfurt where he studied with Iwan Knorr and after that with Ludwig Thuille

in Munich. In 1916 Bloch went to New York and became a citizen in 1924. In 1923, he was engaged by the Cleveland Institute of Music. He eventually went on to teach at the San Francisco Conservatory and served as a Professor of Music at the University of California at Berkeley. He wrote two piano quintets, the first in 1921 and the second in 1952. In both, one can hear the influences of their times. In the First Quintet, there are touches of neoclassicism then popular in the 1920s. In the Second Quintet, he uses a 12-tone first and some Bartók-like dance rhythms. But he was no trend-follower, and both quintets are quite original and inventive, and are stamped with his own personal style. He composed his **Piano Quintet No.1** between 1921 and 1923. The quintet explores an enormous range of sound and emotion and to assign it to a specific style is not possible. Bloch himself noted “*I write without any regard to please either the so-called ‘ultra-moderns’ or the so-called ‘old-fashioned’*”. The opening movement, *Agitato*, is suffused with tension, opening with a driving, chant-like unison passage that gives way to a second, calmer theme. It seesaws between the two moods—agitation and relaxation, punctuated by extensive quarter-tone writing and glissandos used throughout the work. Bloch marked the second movement *Andante mistico*, and it’s pervaded by expectation and mystery. The final movement, *Allegro energico*, is the longest of the three. It is rhythmically charged and passionate, full of wildness that gives way to a calming viola melody and an ending of resigned, austere simplicity. An important work, certainly deserving of concert performance, but for all practical purposes beyond the realm of all but the very best amateurs. Bloch's last work for

chamber ensemble was his **Piano Quintet No.2** written in 1957. Also in three movements, it is a terse, spare work almost half the length of the First Quintet. Again the music is a mix of tension, fierce energy and meditative calm; The middle movement, *Andante*, is lyrical and poetic. The last movement is suffused with dynamic energy, but suddenly the piano rises above the hyperactive strings bring a sense of calm leading to a further thinning out of textures and a serene close. Again this is a worthwhile quintet deserving performance, but beyond most amateurs.

**Luigi Boccherini** (1743-1805) the virtuoso cellist from the Italian town of Lucca who spent most of his life in Spain attached to the courts of Spanish nobility wrote several piano quintets. I am familiar with his Op.56 and Op.57 each of which consist of 6 quintets. The most famous of the lot is **Op.57 No.6 in C Major, G.418** which has a movement, the *La Ritirada di Madrid*, from his quintet for strings and also his quintet for guitar and string quartet. It is far more effective in either of those versions than as a piano quintet. The other movements are lackluster. And as for the rest of these quintets, while there is nothing wrong with them, the material is mostly threadbare and easily forgotten. It is clear that Boccherini was under pressure to crank out music for his noble patrons. I cannot recommend them for concert performance except perhaps to provide a historical perspective on musical developments, however, amateurs may well enjoy them.



**René de Boisdeffre** (1838-1906) was born in the French village of Vesoul. He came from a distinguished military family and for this reason his parents were opposed to him becoming a musician and did not allow him to enter the Paris Conservatory but he received private piano and composition lessons from Charles Wagner and later from the respected French composer and professor at the Conservatory Auguste Barbereau.

These came to an end when Saint Saens warned him away from Barbereau and briefly took the aspiring composer under his wings. Of independent means, he was able to devote himself to composition. He was especially fond of the genre of chamber music writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces. He wrote two piano quintets. **Piano Quintet No.1 in d minor, Op.11** dates from 1874 and was dedicated to Charles Gounod. It predates French Impressionism and takes Schumann and Mendelssohn as its models. It opens with a very effective *Allegro con brio*. The clever Scherzo, *allegro vivo* which follows has some Mendelssohnian touches. The *Andante ma non troppo* which comes next is filled with charming melodies and the *Finale*, which is in three sections—*Allegro deciso*, *Andante* and *Piu allegro* has several original touches and brings this rather good work to a close. Highly recommended to amateurs for performance and strong enough for an occasional appearance in the concert hall. His **Piano Quintet No.2 in D Major, Op.25** is for the so-called “Trout Instrumentation”, i.e. Piano, violin, viola, cello and bass. It was completed around 1882. The work begins with a captivating *Allegro con brio*. A charming *Intermezzo*, *allegretto scherzando* comes next. Here, at last, we begin to find slight touches of the evolving French Impressionist movement. The third movement, *Adagio ma non troppo*, is a kind of funeral march, quite powerful and effective. The finale, though marked *Allegro con brio* has large pastoral sections which provide a strong contrast to the quicker sections. This is a fine work, not hard to play, highly rec-

commended to amateurs and deserving concert performance. There are 2 piano sextets, Opp.43 and 81 that are for all intents and purposes piano quintets as the bass is marked *ad libitum*.



**João Bomtempo** (1775-1842) was born in the Portuguese capital Lisbon. His father was an Italian musician in the Portuguese court orchestra. His musical training came from local musicians. He became proficient on the organ and a virtuoso of sorts on the piano. He settled in Paris for a decade and then in London where he became acquainted with all of the important musicians there and in particular with the London Philharmonic Society. He founded a similar society in Lisbon upon his return and became the first director of the national conservatory. As a composer, he was only interested in instrumental music and left a large collection of it. His **Piano Quintet in E flat Major, Op.16**. It was completed and published during his time in London (1810-1822) by the famous Italian pianist, teacher and publisher Clementi who was also in London. In four movements—Allegro moderato, Scherzo, Larghetto and Rondo allegro. It is charming music, a cross between Mozart and Clementi with perhaps a touch of early Beethoven. There is nothing to suggest that it is Portuguese. The piano plays a leading role and requires a pretty good pianist with a light touch, à la Clementi. The strings are not totally ignored. Although the music really is pleasing, there really is no compelling reason why it need be brought into the concert hall, except perhaps as a historical example of an important early 19th century Portuguese composer, although as I have said, it is solidly in the central European school and if you did not know the composer was Portuguese, you would guess he was Austrian or German. Having said this, amateurs, as long as they have a competent pianist, will certainly enjoy playing it.



**Alexander Borodin** (1833-1887) met Ekaterina Protopopova, his wife to be, in Heidelberg while studying chemistry. She suffered from tuberculosis and was advised by doctors to spend time in Italy. She went to Pisa and Borodin soon followed. **Piano Quintet in c minor** was composed there during 1861-2. Protopopova was an excellent pianist, and admirer of Schumann. And while Schumann's famous Piano Quintet must have served as a model for Borodin, his effort does not resemble that of Schumann. It is in three movements, and unlike some of his other music from this period, appears to be complete although the first movement is an Andante. The main theme, Russian-sounding and based upon a turn, is introduced by the piano: The movement is relatively short and Borodin takes no trouble to develop what is a promising theme but simply passes it from voice to voice. It is a trip to nowhere. When all is said and done, one feels that the whole thing is nothing more than a prelude to something else. A Scherzo comes next. The fresh and lively first theme, entrusted to the viola, seems perfect for a fugue: There is, however, no fugue and precious little development before Borodin springs the lovely second theme upon us. Unfortunately the trio section spoils what is otherwise a fine movement. It is repetitious and dull. The theme is again based on a turn but Borodin seems to have run out of creative gas. The finale, Allegro Moderato, is bigger than the other two movements together. Clearly Russian-sounding, the thematic material is adequate though not overly distinguished. Again a kind of turn is employed in the main theme which creates

a vague sense of déjà vu. For the material he had, Borodin drags the movement out too long. It seems clear that he was feeling his way and even struggling as at points, although it must be said that the part writing is good and all of the voices get their innings. The Quintet is technically undemanding, even for the piano, which is not given any kind of florid treatment. Certainly amateurs will enjoy this work. I do not think we should agitate to have it brought onto the concert stage when there are so many better works deserving to be heard.

This guide is in no way intended to impugn or denigrate famous works, which are invariably deservedly so. I only cursorily treat them because they have been exhaustively studied and written about and there is little if anything left to say. Nonetheless, if you have not played the **Piano Quintet in f minor, Op.34** by **Johannes Brahms**, you must. It is one of the treasures of the literature and one of the very best from the romantic era. One note of interest in passing is that it started out life as a string quintet for 2 violins, viola and 2 cellos. Brahms showed it to Clara Schumann who made a few minor suggestions but thought it quite good. Brahms, however, decided to toss it away and rewrote it as the piano quintet we know today. When she heard it, Clara commented that she preferred it in the string quintet versions which Brahms by then had destroyed. Recently, there have been several people who have reconstructed it. I have heard it performed in concert in twice, in two different reconstructions. The performers in each instance were top notch and gave there all but based on what I heard, I have to agree with Brahms that it is an altogether work as a piano quintet.



**Jan Brandts Buys** (1868-1939) came from a long line of professional musicians. His father was an organist in the town of Zutphen in the Netherlands where Jan was born. He studied at the Raff Conservatory in Frankfurt and in 1893 settled in Vienna where he got to know Brahms, who along with Edvard Grieg, praised his early works. His piano concerto won an important international prize and famous artists often included his songs on the same program with those of Schubert. He was best known for his comic operas such as *The Tailors of Schonau* and *The Man in the Moon*, which gained considerable international acclaim. He was also fond of chamber music and wrote several works for string quartet. In 1917 he produced a **Piano Quintet in a minor, Op.32** which he entitled **Aus dem west-östlichen Divan** after the famous set of poems by Goethe of the same name which had been inspired by the poems of the Persian Hafiz. The poems were meant as a kind of east—west exchange. In any event, Buys music by its rhythms and harmonies does have an oriental flavor to it. This is quite apparent in the main theme to the opening movement, Allegro energico ed appassionato. It can also be discerned his use of accompanying figures. The second movement, Scherzo malinconico, stands out by its quite original rhythm. A dark and gloomy Largo introduction to the final movement, Andantino quasi allegretto is given by the strings alone. Not at all hard to play, this work is good for both concert and home.

**Frank Bridge** (1897-1941) was born in in the English city of Brighton and learned to play violin from his father. He had much early exposure to practical musicianship, playing in theatre orchestras his father conducted. He studied violin and composition, the latter from Charles Stanford, at the Royal College of Music.



He later played viola in prominent quartets and was a respected conductor. Bridge began work on his **Piano Quintet in d minor** in 1904. Originally, it had four movements, but realizing it was overly long, he returned to it in 1912 and fused the inner two movements together to create a three movement work. The first movement, Allegro, begins with a restless brooding theme which is subsequently followed by a more wistful melody introduced by the piano.

Only later is its importance established when it returns at key moments in each of the following movements, creating a cyclical structure. The second movement, Adagio ma non troppo, opens in hushed fashion with a tender melody. What remains of the third movement is now a faster Allegro con brio middle section. In the finale, Allegro energico, themes from the first two movements reappear and struggle for supremacy. This is an important work. Powerful and dramatic, it deserves to be heard in concert but is accessible to experienced amateurs players.



**Max Bruch** (1838-1920) enjoyed a long and fruitful career as a composer, conductor and teacher. He studied with Ferdinand Hiller and his talent was recognized early on by Schumann and Ignaz Moscheles. Today, Bruch is primarily remembered for his fine violin concertos and his choral works. However, his chamber music is beautiful and deserving of performance at the very least by amateurs. His

**Piano Quintet in g minor** was begun in 1883 while he was living in Liverpool serving as conductor and director of the Liverpool Philharmonic Society. It was written at the request of Andrew Kurz, an amateur pianist, who became a friend of Bruch's during his three year sojourn in England. Bruch did not finish it until 1888 by which time he was back in Germany working at Breslau. Bruch knew the ability of Kurz and his friends who were very good amateur players but not professionals. Hence, he tailored the work to his friend's requirements. It presents no extraordinary technical problems, plays easily and is good to hear. The opening movement, Allegro molto moderato, is filled with several fine melodies. The part writing is straight forward with much unison or choral writing in the strings over a soft modest accompaniment. The second movement, a peaceful but very romantic Adagio. Its lyricism has the aura of Mendelssohn. For the most part, the strings are kept in the forefront. Next comes a lively but somewhat undistinguished Scherzo with much forward drive through its long triplet passages. The trio section is much better, quite beautiful and provides a very fine contrast. The finale, Allegro agitato, begins powerfully in dramatic fashion and sounding quite orchestral. The thematic material is quite showy but not entirely convincing, in that not really memorable. The music remained in manuscript until 1988 when it was finally published. Certainly, this is a work that can be recommended to amateurs without qualification. But for performance in the concert hall, I cannot say it deserves a hearing. I have a feeling that Bruch himself would agree. It is not among his best chamber music when compared, for example to his Eight Pieces for Clarinet, Cello and Piano, Op.82.

**Adolf Busch** (1891-1952) was born in the German town of Siegen. He studied violin and composition at the Cologne Conservatory and became one of the leading soloists of the day specializ-



ing in the classical repertoire. He also founded two famous string quartets, the Vienna Konzertverein Quartet and the Busch Quartet. He was influenced by Max Reger and eschewed Schoenberg's atonalism. His **Piano Quintet, Op.35** dates from 1927. Though it is not atonal, it not cannot be said to be traditionally tonal, although it is definitely tonal. It is not unpleasant to hear, although playing it is another matter

as it requires either professionals or very experienced amateurs with a high degree of technical competence. The opening movement, Vivace, is difficult and has a certain uncomfortable quality to it. The Andante which follows is easier on the ear and show the influence of late Brahms though it would be a stretch to say it sounds anything like him. The finale, Molto appassionato, is also complex though riveting and certainly holds one's interest. This is not a work which is going to make friends at first hearing or maybe even on second and perhaps ever for some. However, I found it worthwhile, though its lack of immediacy will make it a hard sell for concert and few amateurs will have the patience to stick it out to the point where they can really appreciate it.



**Charles Wakefield Cadman** (1881-1946) was born in Johnstown, Pennsylvania, Cadman's musical education, unlike that of most of his American contemporaries, was completely American. He began piano lessons at 13 with a local teacher. Eventually, he went to nearby Pittsburgh where he studied harmony, theory and orchestration with Luigi von Kunits and Emil Paur, then concertmaster and

conductor respectively of the Pittsburgh Symphony Orchestra. This was the sum of his training. Cadman was influenced by his exposure to American Indian music and went so far as to travel to Nebraska to make cylinder recordings of tribal melodies for the Smithsonian Institution. He learned to play their instruments and later was able to adapt it in the form of 19th century romantic music. He was to write several articles on Indian music and came to be regarded as one of the foremost experts on the subject. He toured both the States and Europe, giving his then celebrated "Indian Talk." But his involvement with the so-called Indianist Movement in American music made it difficult for his works to be judged on their own merits. His early works enjoyed little success until the famous soprano, Lillian Nordica, sang one of his songs *From the Land of Sky Blue Waters*. (which should not be confused with the Hamm's Beer song of the same name) at one of her recitals. Cadman eventually moved to Los Angeles, helped to found and often was a soloist with the Hollywood Bowl Orchestra. He wrote the scores for several films and along with Dmitri Tiomkin was considered one of Hollywood's top composers. But Cadman was also a serious composer who wrote for nearly every genre. His **Piano Quintet in g minor, Op.56** was composed relatively late in Cadman's life, 1937. Here, he was trying to develop a "new style" recognizing that the romantic idiom was no longer in fashion. While the music is entirely tonal, the musical language is very different although not entirely unrelated to his earlier writing. There is still an energetic, restless "American" optimism to be found in it. Although marked Allegretto con spirito, the first movement is really more an allegro. The melodies are not quite lovely, but they are not harsh either. "Searching" might be better word. The music reminds one

of Dohnanyi and those other composers who refused to abandon tonality but kept writing in a modern, post-romantic idiom. Here and there, one hears very brief, usually frenetic, episodes which show that the composer's sense of drama had been influenced by writing for the theater, in this case, the cinema. But this is not program music in any sense. The *Andante con sensibilit * is nearly devoid of drama and retreats into a somber and quiet tonal world tinged with mystery. For long stretches, the strings are given melodies of great breadth to a tinkling accompaniment in the piano. It is quite original in conception. The finale, *Allegro brillante*, has a brusque, forward-thrusting, big-city kind of energy to it. This is a good work deserving concert performance. Cadman's reputation unjustly suffered from his involvement with the Indianist movement and also with the movies.



**Andr  Caplet** (1878-1925) was born upon a boat underway between the French towns of Le Harve and Honfleur. He studied composition, piano and violin at the Paris Conservatory and was the winner of the 1901 Prix de Rome beating out Ravel for the honor. He subsequently studied conducting with Nikisch and served as conductor of the Boston Opera from 1910 until 1914. Debussy

who was a close friend asked Caplet to orchestrate several of his works. Today, if he is remembered at all, it is for these orchestrations. This is unjust, for he was a fine composer in his own right who wrote several very original works. Among them is the **Conte Fantastique for Piano and String Quintet**. There is also an alternative version where a harp may be substituted for the piano. *Conte Fantastique* began life as a tone poem Caplet composed for harp and orchestra in 1908, inspired by Edgar Allen Poe's short story, *The Masque of the Red Death*. He called it *Legende*. In 1922, he decided to adapt it for a string quartet with piano or harp. To remove all doubt that it was a programmatic work, Caplet noted in the title that it was based on *The Masque of the Red Death*. If this were not enough, Caplet provided a lengthy description of what the music describes in a preface to the piano part. The story takes place in a time of a plague which causes bleeding and immediate death, and hence was known as the Red Death. Prince Prospero invites his friends and followers into his castle, locking it so that he and the others will be safe from the horrors outside the walls. As if to taunt the plague, the prince throws a gala masked ball. There is dancing and partying but each hour as an ancient ebony clock strikes the hour, it makes a sound so terrifying that it temporarily paralyzes the merry makers. Then at midnight, a grim visage, bleeding and clothed in rags like a burial shroud appears. Unknown to all, the Red Death has entered, Angered, the prince raises his dagger to stab the apparition but before he can do so, falls dead himself. The revelers grab the figure, rip off its rags and discover there is nothing beneath. The Red Death, now within the castle, quickly begins to kill the revelers until they are all dead and the clock is silent. Caplet uses the piano to express the most dramatic horror—it not only represents the sound of the striking clock, but also the arrival of the Red Death within the castle walls. The music is full of harmonics, glissandos, and other spooky effects which marvelously conjure up an aura of horror. The music is so evocative that the story can easily be discerned from its gloomy and ominous beginning, to the dancing at the ball, which though lively is nonetheless haunted by an uneasy specter of doom. The climax comes when the piano sounds the 12 strokes of midnight as the Red Death knocks

on the door. This is an entirely original work by a composer who possessed an incredible compositional talent but it is not a work for players of average ability with little ensemble experience. However, professionals who present it in concert are sure to find a receptive audience. Amateurs who are very experienced ensemble players and accomplished technically will also be able to navigate this extraordinary piece.



**Mario Castelnuovo-Tedesco** (1895-1968) was born in the Italian city of Florence. He was descended from a prominent banking family that had lived in the city since the expulsion of Jews from Spain in 1492. Castelnuovo-Tedesco was first introduced to the piano by his mother, and he composed his first pieces when he was just nine years old. After completing a degree in piano in 1914, he studied

composition with Ildebrando Pizzetti, Subsequently he became known as one of Italy's up-and-coming composers. His operas as well as instrumental works were frequently performed. He emigrated to the U.S. in 1939 due to the governments anti-Semitic policies and eventually went to Hollywood where he wrote for the cinema. Castelnuovo-Tedesco's style is recognizably Italian but not overtly so. He wrote two piano quintets. **Piano Quintet No.1 in d minor, Op.69** dates from 1932. This outstanding work absolutely belongs in the concert hall where it is sure to be a hit. While not easy to play, it is not beyond technically secure and experienced amateur players to whom I also recommend it. The opening movement, *Lento e sognante-Vivo e appassionato*, begins with a short slow, melancholy introduction which leads to a rather symphonic but dramatic main section with several tempo changes. The second movement, *Andante*, is in the style of a *Legende*. Particularly striking is a wonderful cello melody. The third movement, *Scherzo, leggiero e danzante*, has its antecedents in Mendelssohn but, of course, is quite modern as expressed by the nervous restlessness of the main section. The lovely trio is the dance-like part of the movement. The finale, *Vivo e impetuoso*, is probably the most impressive. Full of excitement, it reaches at times a feverous pitch which is almost orchestral in its power. Here and there, one hears touches of what might be Hebraic or Jewish themes. **Piano Quintet No.2, Op.155** dates from 1951 at which time he was living in Beverly Hills, California, having been forced to flee some 12 years earlier.. It is subtitled "*Memories of the Tuscan Countryside*", no doubt reflecting the composer's nostalgia for his homeland. Despite the fact that it was composed nearly a quarter of a century after No.1, the musical language is more or less the same. Designed to be a programmatic work each of the movements is subtitled. The first is called "*The Hills*". It is followed by "*The Cypresses*", and then "*Procession in the month of May*" and "*finally The Harvest*". Technically speaking, while it does not require virtuosi, the players to need to be of an accomplished technical level.

**Alexis de Castillon** (1838-1873) was born in the French city of Chartres. As a member of the nobility his parents initially expected him to have a military career, which for a time he pursued, joining the imperial cavalry. However, his love of music, which came from the piano lessons he had received as a boy, led him to enter the Paris Conservatoire where he ultimately studied with



César Franck. His health, always of a fragile nature, was not helped by his military service in the Franco-Prussian war of 1870-71. His health deteriorated and he never really recovered. He composed several chamber works which his contemporaries considered to be first rate. Vincent d'Indy called him one of the best chamber music composers of his time. Castillon's **Piano Quintet in E flat Major, Op.1**

dates from 1863. At the time, there were few piano quintets which had been written that could serve as his model and Robert Schumann's was the best known. Today critics recognize that this work serves as a milestone in French piano quintet music as the most important such work between Saint-Saens' early Op.14 of 1855 and Cesar Franck's great work of 1880. Its four movements are lavishly constructed and are full of extravagant and unusual ideas. For one thing, it is often concertante in character pitting the piano against the unison writing in the strings. The powerful and lyrical opening theme to the first movement, *Allegro ben moderato*, is so magnificent that it absorbs most of the energy of the movement, limiting the second theme to a rather smaller role than is normal. The somewhat belligerent theme of the Scherzo which follows is characterized by its syncopation. The final two movements are played *attacca* and form an organic whole because the main theme of the *Adagio molto maestoso* becomes an important motif in the finale. Despite using Schumann's quintet as a model, this opulent work helped to establish the French school of writing and shows the young composer's mastery of form by his ability to bind the entire work through the early use of a cyclic format. The quintet is not only historically important but can stand on its own based on its merits.



**Georgy Catoire** (1861-1926) is generally considered the father of Russian modernism. He was born in Moscow to a French noble family which had emigrated to Russia in the early 19th century. Although fascinated by music, he studied mathematics and science at the University of Moscow, graduating in 1884. After graduation, however, he decided to devote himself to music. His early compositions showed the influence of Tchaikovsky who described

Catoire as talented but in need of serious training. Eventually Catoire was to study composition with Rimsky-Korsakov, Lyadov, Arensky and Taneyev. In 1916, he was appointed Professor of Composition at the Moscow Conservatory, a position he held for the rest of his life. Catoire wrote several treatises on music theory, which became the foundation for the teaching of music theory in Russia. His composition style was a synthesis Russian, German and French influences--Tchaikovsky, Chopin, Cesar Franck, Debussy and Richard Wagner were the chief influences. From them, Catoire developed a highly personal and original idiom. His championing of Wagner is partially responsible for the fact that his works are relatively unknown today. Rimsky-Korsakov's circle disliked Wagner's music intensely and did little to promote it. This resulted in its being barely known in Russia. They also shunned Catoire's music because he was a Wagnerite. His **Piano Quintet in g minor, Op.28** dates from 1921. The opening movement, *Allegro moderato*, begins with a theme which briefly recalls Tchaikovsky's piano trio. It is quite romantic and developed in a dramatic fashion. The second theme is more delicate and introspective. The second movement, *Andante*, be-

gins in a somewhat mystical vein. Quiet, the music floats in a gauze-like dream world. The opening to the finale, *Allegro con spirito e capriccioso*, begins with musical images of a fairyland complete with elves dancing and an aura of magic. But as the movement progresses, many dramatic episodes bubble forth. There is nothing like this work in the Piano Quintet literature and it certainly belongs on the concert stage. But at the same time, this is one of Catoire's most approachable works and should not be missed by good amateur players.



**George Chadwick**, (1854-1931), for long known as the Dean of American Composers, received his first music lessons from his brother. Soon he advanced so quickly he was serving as organist for the local church. Eventually, Chadwick found his way to the famous Leipzig Conservatory where in 1877 he studied with Carl Reinecke and Salomon Jadassohn. Never regarded as an extraordinary talent, soon after

entering the Conservatory, his progress in composition astounded his teachers and everyone else. Several of his early works, written while there, won prizes and his name spread as far away as England. After graduating, he chose to further his studies by taking lessons privately with Joseph Rheinberger in Munich. He returned to Boston in 1880 and began a long career as a composer, conductor and teacher. Many important late 19th and early 20th century American composers were to study with him, including William Grant Still, Horatio Parker, Frederick Shepherd Converse and Arthur Farwell. Chadwick served as director of the New England Conservatory for 33 years. The **Piano Quintet in E flat Major** dates from 1886 and was the first of his chamber works published and as a result his best known one. In its day, it received numerous performances both in the States and Europe, and was grouped along with piano quintets by fellow New Englanders, Arthur Foote and Mrs. H.H. (Amy) Beach, as one of the premiere American works for this instrumentation. The opening *Allegro sostenuto* is rich and well written for all with a faint Brahmsian flavor. The slower *Andante cantabile* is gentle and while not sounding of any composer in particular still gives the listener the definite impression he is hearing late 19th Century Central European music. The *Intermezzo*, which serves instead of a scherzo, seems the most original of the movements and has many memorable touches. In the closing *Allegro energico*, the piano is asked to play a *moto perpetuo* part over which the strings trumpet the various themes including a clever fugue. The Quintet is a good, but not a great work. It is well-written but not exactly memorable, lacking Chadwick's own voice and originality which one hears in his string quartets. Nor does it compare with Arthur Foote's fine work from the same period might deserve a hearing for historical reasons and certainly amateurs will enjoy it.



**Samuel Coleridge-Taylor** (1875-1912) was born in London, the product of a mixed race marriage, his father being an African from Sierra Leone and his mother a white Englishwoman. His musical talent showed itself early and he was admitted to study the violin at the Royal College of Music where he eventually concentrated on composition when his gifts were ascertained. His teacher was the renowned composer, Sir Charles Villiers Stanford. It is worth noting that Stanford who taught such

important composers as Frank Bridge, Gustav Holst, John Ireland, Ralph Vaughan Williams, Arthur Bliss, Herbert Howells and Ernest Moeran, considered Coleridge Taylor along with William Hurlstone the most talented student he ever taught. His compositions gained considerable fame during his lifetime. His oratorio Hiawatha's Wedding Feast for a time became as popular as Handel's Messiah and Mendelssohn's Elijah. He made several visits to the United States because of his interest in American Negro cultural life. His famous was such that on one visit he was invited to the White House by Theodore Roosevelt. His **Piano Quintet in g minor, Op.1** dates from 1893. The opening movement, Allegro con moto, is assertive, almost orchestral, and full of rich melodies which give ample evidence of his melodic gift. A very romantic Larghetto follows, beginning with a reflective theme in the cello. The strings are sing throughout much of the movement in choral fashion. A syncopated hard-driving Brahmsian Scherzo comes next. It has a contrasting lyrical trio section in which first the piano and then the strings take turns. The finale, Allegro, vivace, opens with dramatic explosion which subsides into angular, nervous passages, eventually leading to a clever fugue and then back again. It seems unlikely that a work of such a high standard could be an opus one. However, it certainly gives proof of how talented Coleridge Taylor was. The work, which lay forgotten and unpublished for a century, is good enough for concert performance and can be warmly recommended to amateurs



Nearly forgotten now for more than a half century, **Jean Cras** (1879-1932) stands out in stark contrast to virtually every other French composer of his generation. He was born in the coastal town of Brest into a family with a long naval tradition. Although his affinity for music and his talent showed itself early, he was, nevertheless, enrolled at the Naval Academy in 1896. But, in his spare time, he studied orchestration, counter-

point and composition. Feeling he could go no farther alone, he sought out a respected teacher, Henri Duparc. Duparc was astounded by Cras' talent and meticulously exposed him to compositional techniques of Bach, Beethoven and his own teacher, César Franck. These were Cras' only lessons in composition. As a composer, Cras' greatest problem was a chronic lack of time to devote to his art as he became a fully commissioned officer in the French Navy. He loved the sea, but served in the navy only out of a sense of patriotism and family tradition. Unlike Rimsky-Korsakov and Albert Roussel, both of whom had begun careers in the navy but later resigned, Cras never left the navy and eventually rose to the rank of Rear-Admiral. His maritime experiences sowed the seeds of an imagination and introspection which enabled him to understand profoundly the alienation of the human condition. And it is this which truly provides the key to his music. Although he was, as so many other of his contemporaries, drawn to cyclical composition pioneered by Franck, he employed it with a unique iconoclastic language of his own. It was a meticulous and sophisticated autobiographical synthesis of the things which were paramount in his life: the sea, the Church, his native Brittany, and the exoticisms discovered on his many voyages. He reached the peak of his powers during the 1920's and it was then that Cras composed some of the most inventive compositions of the twentieth century, His **Piano Quintet** dates from 1922 and was composed at sea while he was commanding a destroyer.

Cras, himself, provided short programmatic notes. Of the first movement, *Clear and Joyous*, Cras writes, "The intoxication of breathing pure sea air. The advance impressions of all that will arise...on the voyage." The music is buoyant, restless and has a vague jazz quality to it. Of the second movement, *Calm and Peaceful*, Cras writes, "The ecstasy of a European soul giving itself over to the intense poetry of an African evening." The first theme is a perfumed and romantic melody sung by the strings. The second subject has an oriental quality to it. Next comes *Alert and Decisive*, described by Cras as follows, "The exuberance of living in the sun, the eyes full of bright colors, the ears excited by the rich musical intensity of an Arab town." The movement serves as a kind of scherzo, the first theme dance-like, followed by a clearly oriental chant, denoting the Arab town. This is stunning music. Of the finale, *Passionate and Proud*, Cras writes, "The return voyage, the soul full of memories, liberated by the open space from the petty things of life." Here the music is vigorous and triumphant but with surprising tonal episodes, including a brief Chinese interlude. This is a wonderful work, fully tonal, but often quite adventurous. Despite its programmatic qualities, it defies categorization. Romantic, but not in the traditional sense, it is at times impressionistic, but highly original and fresh. Absolutely first rate, highly recommended to professionals and technically secure and experienced amateur players.



**Carl Davidov** (1838-1889) as he was known

in the West until recently when a revised Russian transliteration now has him as Karl Davidov, was born in the Latvian town of Kuldiga, then part of the Russian empire. He was recognized as a child prodigy and studied cello with Heinrich Schmidt, principal cellist of the Moscow Conservatory. After taking a degree in mathematics at St. Petersburg University, he studied composition at the Leipzig Conservatory with Moritz Hauptmann and planned to pursue a career as a composer. However, he was so well received as a substitute for the ailing Friedrich Grutzmacher, first cellist of the Leipzig Gewandhaus Orchestra that he decided on a dual career as a cellist and composer. Considered the best cellist of his time, he served as a Professor of Cello at the Leipzig Conservatory and director of the St Petersburg Conservatory while simultaneously pursuing a career as a soloist. In the end, composing took a backseat to these other activities. Most of what he did compose was for the cello, however, he did not ignore chamber music, penning a string quartet, a string sextet and his **Piano Quintet in g minor, Op.40**. It was composed in 1883 and is in four movements. The big opening Allegro begins with a huge burst of sound and energy. After this dramatic introduction, the lyrical first subject is passed from voice to voice in the strings and shortly thereafter the piano joins in as well. The music alternates between heroic episodes and calmer lyricism. Next comes an Allegretto which serves as a scherzo. The strings begin with a syncopated pizzicato accompaniment as the piano introduces the lively, whirling main theme which rushes forward full of energy. The off beat pizzicatos create added interest. A slower and calmer trio section provides a fine contrast. The piano presents the main subject, a romantic melody, in its entirety in the opening of the third movement, Andante con moto, before the strings echo it. The finale, Allegro molto con brio, explodes with an over abundance of forward motion and energy. The music rushes forward at breathtaking pace until it is slowed by a more lyrical second sub-

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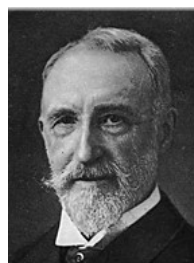
ject brought forward in the strings. This is a fine work which can be recommended to professional ensembles as well as amateurs.



**Ernst von Dohnanyi** (1877-1960 Ernő Dohnányi in Hungarian) is generally regarded, after Liszt, as Hungary's most versatile musician. He was an active as a concert pianist, composer, conductor and teacher and must be considered one of the chief influences on Hungary's musical life in the 20th century. Certainly, his chamber music is very fine, with most of it being in the masterwork category. Yet, sadly and inexplicably, it has virtually disappeared from the concert stage.

Dohnanyi studied piano and composition in his native Pressburg (Bratislava) before entering the Budapest Academy. Upon graduating in the spring of 1897, Dohnanyi embarked on a dazzling career as a concert artist, often playing in chamber ensembles. Later, he also devoted considerable time to teaching and conducting. In 1895, while still at the Budapest Music Academy, Dohnanyi's first published work, his **Piano Quintet No.1 in c minor, Op.1**, appeared and was championed by no less an authority than Johannes Brahms. Never known for passing out gratuitous compliments, Brahms, after having had a chance to look at the Quintet remarked, "I could not have written it better myself." It's highly unlikely that he ever gave higher praise to anyone or any other work. After hearing it through once, Brahms immediately arranged for a public performance of the quintet in Vienna and played the piano part himself. It was an immense success. The opening movement to the quintet, Allegro, begins with a broad, spacious theme. The music is full of expectation and portents of great things to come. The strings then take over and bring the music to its first emotional high. The opening bars of the restless second movement, Scherzo, allegro vivace, remind one of a furiant, a Czech dance of the kind Dvorak often employed. The lovely trio has a vocal quality to it. The scherzo is followed by a very lovely Adagio quasi andante. The presentation of the entire main theme is entrusted to the viola alone with a soft piano accompaniment in the background. The theme has a valedictory and elegiac mood. There is an unmistakable sense of leave-taking, of farewell. The first violin then joins in and the theme is set as a duet, and with the entrance of the cello, the music becomes even more beautiful. The imaginative finale is literally pregnant with ideas. The opening theme to the Allegro animato in 5/4 bursts forth in a triumphant fashion. Particularly fine is the waltz-like second theme introduced by the cello. Out of this, Dohnanyi creates a fugue—but this is not a dry, academic ordinary fugue but a wonderful, lyrical one of the most astonishing beauty. This is a masterpiece of the first order. Professional ensembles would do well to bring it with them into the concert hall and amateurs will relish the opportunity to play a work well within their grasp. **Piano Quintet No.2 in e flat minor, Op.26** was completed in 1914. The opening Allegro non troppo begins very softly and mysteriously. The strings, led by the first violin, present the opening theme in their lower registers over a soft, prolonged triplet piano accompaniment which almost sounds like tremolo. Tension is built slowly and one expects that there will be an emotional explosion when the piano finally takes part in the theme. But surprisingly, this does not happen. Instead, the piano is allowed to present a more elastic and powerful version of the theme. While the tension, created mainly by the soft tremolo now in the strings, is still there, it remains beneath the surface, as the piano plays a more heroic version of the theme. The second sub-

ject is more lyrical and lighter. The second movement is marked Intermezzo, allegretto, but this marking does not really tell the full story. The very lovely, lilting opening theme, initially stated by the viola and then by the first violin, is indeed treated in the fashion of an intermezzo. It is clothed in the unmistakable aura of an elegant late Viennese waltz. What follows this, however, is quite different. This dance theme is not developed in any traditional way but rather by means of a set of five different interludes which flirt with being variations. The finale, Moderato, begins with an extraordinarily somber canon, with the cello beginning and the others following. The music is saturated with a mood of regret and resignation. The second theme presented by the piano, although solemn, is not as pessimistic. This is one of the greatest post-Brahmsian romantic quartet—a superb masterpiece. Nearly all who hear it agree. An excellent choice for professional group, but experienced and competent amateurs will also derive tremendous pleasure from this outstanding work.



**Théodore Dubois** (1837-1924) was born in the French town of Rosnay. After an impressive career at the Paris Conservatory, where he studied with Ambroise Thomas, he won the coveted Prix de Rome. Among the many important positions he held during a long career was that of director of the Madeleine, where he succeeded Saint-Saëns, and later of the Paris Conservatory. Among his many students were Paul Dukas

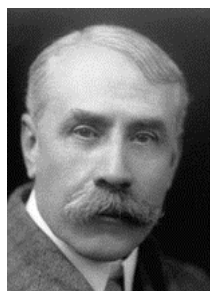
and Florent Schmitt. Dubois wrote a considerable amount of music in nearly every genre. Like Saint Saëns, he eschewed impressionism, and continued on in the French Romantic tradition which the former had helped to pioneer. It is characterized by, logic, clarity, fine melody, drama and a refined sense of taste. His music is finely crafted and clearly shows that he was a gifted melodist. It is truly a pity his chamber music is unknown because it is absolutely first rate. His **Piano Quintet in F Major** was composed in his 68th year, yet it shows the vitality of a younger man, though combined with the compositional excellence that only comes with long years in the service of music. Although Dubois composed the Quintet with the oboe in mind because of its special timber, he nevertheless without any prompting from his publisher wrote in the score that the music could also be played with either a clarinet or second violin in lieu of the oboe, and he provided the parts which appeared at the time the work was released. It begins with a joyful Allegro which radiates optimistic energy. The second movement, Canzonetta, provides a wonderful dialogue between the five instruments and is particularly clever in its use of timber. A highly expressive Adagio non troppo, full of sentiment, follows. The lively finale, Allegro con fuoco, reintroduces many of the themes which have appeared in the previous movements, while at the same time giving them a different treatment. It is a first rate work by any standard and another marvelous example of late French romanticism.



**Gabriel Dupont** (1878 –1914) was born in Caen. He entered the Paris Conservatory where his main teachers were Jules Massenet and Charles-Marie Widor. In 1901 Dupont took second place in the prestigious Prix di Rome competition. Andre Caplet took first while Maurice Ravel finished third. Dupont's opera La Cabrera was successful both in France and Italy and he mostly concentrated

on opera. His **Poème for Piano Quintet** dates from 1911. It is his only large scale chamber work. In three big movements, the music shows the influence not only of the impressionists but also of Wagner. The work is dedicated to Widor. Each of the three movements has a subtitle and aptly describes the mood of the music. The opening movement, marked *Sombre et Dououreux*, is not quite as grim as the title implies, although it is quite serious and could not be mistaken for being light-hearted, nonetheless, there much excitement and many dramatic episodes within. The second movement, *Clair et Calme*, for the most part, while not exactly lyrical, is not as agitated as what has come before. The finale, *Joyeux et Ensoleillé*, is brighter and more genial. This is an interesting work, suitable for both professionals and good amateur players.

**Antonin Dvorak's** Op.81 Piano Quintet in A Major along with the quintets of Brahms and Schumann, is in that small group of piano quintets that does from time to time get performed in concert when a piano quintet is programmed. It justly famous and much has been written about it elsewhere. Suffice it to say that every piano quintet ensemble, be it professional or amateur, should not miss the chance to play this superb work.



**Edward Elgar** (1857-1934), one of England's best known composers, needs little introduction. He is generally known for his large scale works such as the *Enigma Variations*, the *Dream of Gerontius*, *Pomp and Circumstance*, and his violin and cello concertos. But few people realize that he wrote some first rate chamber music, including his **Piano Quintet in a minor, Op.84** which dates from 1919. The work is in three move-

ments. The first is dark, arresting and enigmatic with several recurring components, including two mysterious themes, a driving march and a ghostly dance. The middle movement can be considered the quintet's center of gravity. It is based on a long, slow and spacious melody first presented by the viola, it is tender, nostalgic and elegiac. However, slowly it evolves through the use of chromaticism, creating an eerie suspense and then rising to a great dramatic climax. One critic commented upon hearing the movement that it brings to mind the delicacy and finesse of the French, the longing of the Viennese, and the "woody, autumnal" grace of the English. The finale is in a lighter vein, sparkling and dance-like. However, it is not without its darker moments which threaten proceedings, but in the end the music of good spirits triumph. The same critic thought he heard touches of American jazz. This is a work of the first order which deserves to take its place in the front ranks of the repertoire. It should be of interest to both professionals and amateurs.



**Georges Enescu's** (1881-1955) was well-known as a violin virtuoso, conductor and for his Romanian compositions. His three passions were late German romanticism, contemporary French music (Fauré and Massenet considered him one of their best students) and Romanian folk music. Enescu composed his Piano Quintet in 1940. It is a late work written when he had become sophisticated, philosophical and dramatic. Characteristic shades of Roma-

nian folkloric instrumentation are obvious in the piano part of the *Andante*. The music is full of emotional substance from hidden passion to introverted sorrow. For reasons which are not clear, it was not publicly performed while Enescu was alive. In three movements, the first, *Con moto molto moderato*, is dark and brooding. The haunting opening, presented by the first violin and piano, sets the mood for the rest. The tonality is both traditional and yet searches for new modes of expression. French impressionism perhaps is the greatest influence. A huge second movement, *Andante sostenuto e cantabile*, begins very introspectively and stays that way. The massive concluding *Vivace ma non troppo* goes through a whole gamut of moods, beginning in a light and airy almost neo-classical style. It is a mood which extends over the greater part of the movement, finally being replaced by a very impassioned and exciting coda.



**Guido Albert Fano** (1875-1961) was born in the Italian city of Padua. He had a considerable career in Italy as composer, pianist, conductor and teacher. He took his composition diploma at the Bologna Liceo Musicale under the supervision of Giuseppe Martucci and therefore turned towards the European instrumental tradition.

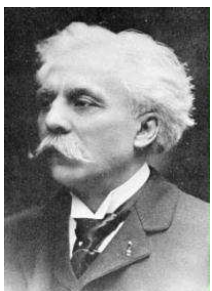
Fano's **Piano Quintet in C major**, dated 1917, shows a beautiful melodiousness and dense writing, in which each single part maintains its own independence and vitality. Again the late romantic dimension of the Brahms quintet was the reference for the composition. But Brahms is not the only source of inspiration as the composer uses colorful harmonics and archaic modalisms, typical of French Impressionism. It must be noted that piano is much more than an equal member of the quintet, perhaps due to peculiar color and complex late romantic passages which require virtuoso piano playing. This is a difficult work to describe for several reasons as it is overly eclectic. The first movement follows the line of normal sonata form, but the Scherzo after a short introduction of long harmonic chords, veers off into a distant tonality sounding of Late Beethoven. The slow movement, an *Adagio* is lyrical and moves straight forward but the dark finale, *Allegro appassionato*, is full of broken or interrupted passages which give an unsettling feeling. The obvious spiritualist resonances of this work are made clear in the epigraph in which Fano writes "*Mi ridestai all'arte e alla vita / E fu dolore ancora / Nell'Eterno speranza e luce*" (I awoke to art and life / It was still pain / eternal hope and light). This is a work which should be dismissed. It will make a strong impression on the listener but players will not find it an easy work to put together.



**Arthur Farwell** (1872-1952) was born in St Paul, Minnesota. He trained as an engineer at Massachusetts Institute of Technology, graduating in 1893, but was turned towards a musical career by contact with the eccentric Boston-based composer Rudolf Gott. After studying in Boston, he became a pupil of Engelbert Humperdinck in Berlin and Alexandre Guilmant in Paris. Returning to the U.S., he lectured in music at Cornell University and founded the Wa-Wan Press, dedicated to publishing the works of the American Indianist composers, among whom Farwell himself was a leading figure. He worked as a conductor and director of Music School Settlement. In 1918 he be-



came Head of the music department at the University of California, Berkeley. After teaching at Michigan State College he eventually returned to New York. His unpublished **Piano Quintet in e minor, Op.103** composed in 1937 only came to public attention in 1978, as the first major work of his ever recorded. In 1997 it became the first of his major works to see publication. In it, Farwell's tonal vocabulary includes polytonality, chromaticism and an urgent sense of motion tempered by moments of tenderness. In four movements, it opens with a quotation from the Scherzo of Dvorak's "*American*" *Quartet*, Opus 96. A somber main theme in the lower strings dominates the movement but at the end Farwell reminds the listener that Dvorak was his inspiration for promoting indigenous music. Although Dvorak is quoted, the writing calls to mind Cesar Franck and Florent Schmitt more than anything else. The slow movement is harmonically the most dense. It is meant to carry the play of overtones suggested by the effect of a large Chinese gong sounding repeatedly, building with an almost hypnotic effect. A scherzo, Moderately fast, has lively thematic exchanges recalling Mendelssohn, but with surprises that bring the listener and player back to the 20<sup>th</sup> Century. The work ends with a grandiose and hard-driving finale. Quite memorable are episodes of ghostly tones, sinister scurrying and ecstatic arrivals leading to a wholly effective conclusion. This is certainly a work which deserves to be heard though it is not a work that many amateur groups will be able to navigate.



**Gabriel Fauré** (1845–1924) was one of the most advanced French composers of his time. His harmonic and melodic innovations influenced many composers in the early 20<sup>th</sup> century. Both of his piano quintets (1906 and 1921) are far less known than the two piano quartets. And they are very different from his vastly more popular piano quartets, which were written much earlier and storm the heights and depths of Romanticism. The Quintets on the other hand are calmer and elusive. They are warm and charming but emotions are reticent. In the end age may well have had something to do with the of a sorrow and at times regret that one hears in these works. The two quintets have gentle autumnal qualities that may remind of the late clarinet chamber pieces of Brahms. His **Piano Quintet No.1 in d minor Op. 89**, was dedicated to the violinist Ysaye. The opening movement, Allegro moderato, radiates a singing beauty. The long Adagio that follows is more subdued and melancholic, yet its climaxes are highly emotional, and its quiet moments are magical. The last movement, Allegretto moderato, is a scherzo and finale in one. It starts with a distant echo of the Eroica variations. The music is by turns ecstatic, stormy and sunny. **Piano Quintet No.2 in c minor, Op.115** was written in 1921 when Fauré was 75. Despite this, it is vigorous, witty, and often inspired. The first movement, Molto moderato though rather complex is on the whole bright and upbeat. The second movement, Allegro vivo, is a scherzo of the sort he wrote four decades earlier. It could easily have been placed in one of his piano quartets. It is not as meaty as the those in quartets, but leaner, drier and except for the coda, much less romantic. The Andante moderato which follows is big and leisurely. There is little excitement in this trance like music. The finale, Allegro molto, is a rather startling wake up call, gloomy and foreboding. There is a sense of resignation, even impending death in the rather harsh piano part. And although there are several brief, brighter moments, including the final bars, nonetheless

that's not what remains in mind so much as a sense of gloom and desolation. While this is not a work which will bring the house down, it is a first rate work deserving to be heard in concert.

**Zdenek Fibich** (1850-1950) is the third of the so-called Big Three of 19th century Czech composers, the other two being Smetana and Dvorak. That Fibich is not as well known as the other two is not because his music was in any way inferior, but simply because he lived during a time of extreme national consciousness and unlike Dvorak and Smetana, he did not choose only to write in a purely Czech idiom. Rather, his music, though exhibiting Slavic elements, is more typically Central European in sound. This reflects his background. One of his parents was Czech, the other an Austrian German. His education was at both Czech and German schools. He studied at the famous Leipzig Conservatory then spent a year in Paris. Hence Fibich, in contrast to either Dvorak or Smetana, was the product of two cultures, German and Czech. His instrumental works are generally in the vein of the German romantics such as Mendelssohn, Schumann and Wagner. **Piano Quintet in D Major, Op.42** dates from 1893. It was originally conceived for Piano, Violin, Clarinet, Horn & Cello. However, because of the unusual combination of instruments Fibich selected for the original version, his publisher, knowing not many copies would be sold, asked for a version for standard piano quintet. This he produced and yet, such was Fibich's genius, that it in no way sounds like an arrangement and often even gives the feeling of being an altogether separate composition. The main theme to first movement, Allegro non tanto, is warm-hearted and presents a colorful reflection on the peacefulness of nature with a somewhat rustling quality in the background. There is a brief orchestral call to attention before the music seamlessly drifts away. The second movement, Largo, has for its main subject a melody which is serene and dignified but also capable of tremendous passion. A Schubertian Scherzo, with two trios comes next. Fibich gives the instruction "to be played with wild humor." The finale, Allegro con spirito, is bright, joyous and festive. What a tremendous pity that a work so fine as this is virtually unknown. This is a masterpiece and one which is in no way beyond the average amateur player.



**Richard Flury** (1896-1963) was born in the Swiss town of Biberist. He studied at the Basel Conservatory with Felix Weingartner and Hans Huber and then later in Vienna with Joseph Marx. Flury spent most of his life as a conductor of several Swiss orchestras. A fairly prolific composer in most genres, during his lifetime his work was hailed by such luminaries as Richard Strauss, Franz Lehar, Pablo Casals, Joseph Szigeti, Walter Geiseking and Weingartner. Chamber music occupies a fairly important position among Flury's music. Flury was attracted to the tonalities of late romanticism, developing new directions but within the boundaries of tonality. An excellent example is the first movement, Andante-Allegro, to his **Piano Quintet in a minor** composed in 1948. It is vivacious, full of romantic moments. The following Andante starts in a wayward manner but develops into quite lyrical music. A short but attractive Scherzo comes next. The finale, Presto is tonally attractive and updated. This work deserves to be heard in concert and sounds as if it could be managed without difficulty by experienced amateurs. The piano writing is expertly blended into the whole of the ensemble.



**Josef Bohuslav Foerster** (1859-1951) was born in Prague and first studied with his father who was a leading organist and Professor at the Prague Conservatory. Foerster studied organ at the Prague Organ School and composition at the Conservatory. Upon graduation he took over from Dvorak as chief organist in one of Prague's leading churches. He was on friendly terms with all of the leading Czech

composers and was initially influenced by Smetana and Dvorak. He worked as a music critic in Hamburg after marrying the leading Czech soprano who was engaged at the Hamburg opera. In Hamburg, he met and became close friends with Mahler as well as Tchaikovsky. When Mahler left for Vienna, Foerster followed him and became a professor at the New Vienna Conservatory. After the formation of the Czech Republic in 1918, he returned to Prague where he taught for many years at the Conservatory. His music while initially influenced by Smetana and Dvorak, later changed as did musical styles, although he always remained a tonal composer. After his first period, his works no longer could be considered nationalistic as he stopped employing the idioms of Czech folk music and adopted a more personal and mystical style. He composed in most genres and left a considerable amount of chamber music including five string quartets and three piano trios. His **Piano Quintet, Op.138** dates from 1928. It is in one movement. The tempo for the most part is Allegro and the tonality is mostly F Major although it ends in f minor. He combines traditional late Romantic post Brahmsian tonality with episodes of polytonality. It is beautiful and the part writing is first rate, the piano blends in very nicely. A highly appealing work which belongs in the concert hall. Unfortunately, it will be beyond all but the best amateur ensembles.



Arthur Foote (1853-1937) certainly was the equal of nearly any of his European contemporaries, but the fact that he was an American, at a time when American composers were not generally taken seriously, was without doubt an insurmountable obstacle to his achieving the reputation he deserved. Foote was born in Salem, Massachusetts and was the first important American composer trained entirely in America. His main teacher

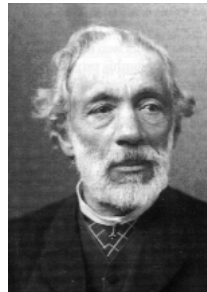
was John Knowles Paine, from whom Foote gained an admiration for and was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms. If Arthur Foote's name is not entirely unknown, it is fair to say that his music is. This is a shame especially as far as chamber musicians are concerned. Foote's chamber music is first rate, deserving of regular public performance. His **Piano Quintet in a minor, Op. 38** dates from 1897. It is in four movements: *Allegro giusto*, *Allegretto*, *Scherzo Vivace*, and *Allegro giusto*. While one can feel the influence of Brahms and Dvorak, it is an "organic" influence, not one that is obvious. There is no replicating of melodies. The melodies are fresh and the part-writing sure handed. Especially praiseworthy is way in which the piano is treated. It does not dominate but serves as a true partner. Each of the movements is a gem. The Scherzo is particularly fine and the rousing finale beyond reproach. I believe that the only reason this work never received the audience it deserved and deserves is because it was written by an American who was "out of the loop." But this work is in no way

inferior to its great European counterparts. It should be in the repertoire, regularly performed in concert and on the stands of amateurs, most of whom will have no difficulty with this fine quintet.



**César Franck**, (1822-1890) even today, is fairly well-known, not only as the father of modern French music, but also for his Symphony in d minor. His chamber music, unfortunately, has in modern times been unjustly shoved to the side and forgotten. Franck, who was born in Belgian city of Liege, was, during his lifetime also known as one of the best organists in the world. He was also a piano

virtuoso and in later life as a professor at the Paris Conservatory became an important teacher. Among his many students were Vincent d'Indy and Ernest Chausson. Franck's **Piano Quintet in f minor** dates from 1879, The dedicatee of the work and the pianist at the premiere in January 1880, was Camille Saint-Saëns who as it turned out was not particular fond of it. It is in three expansive movements. The first movement, *Molto moderato*, quasi lento—*Allegro*, begins with a slow rhapsodic introduction that alternates between two contrasting ideas: a dramatic recitative-like gesture in the strings and a gentler, more lyrical melody in the piano. The opening theme of the *Allegro* proper is dominated by the dotted rhythms. The second theme, marked *tenero ma con passion* is introduced by the piano This theme recurs in each of the other movements, contributing to the cyclic form that is characteristic in virtually all of Franck's mature compositions. It returns in the middle of the second movement, a simple Lied, as well as at the end of the finale, Critics have noted that the work not only has considerable stretches that more suited to the organ or orchestral performance than the piano quintet. At one time, this quintet was almost performed as often as those of Schumann, Dvorak and Brahms but has gone out of fashion, so it seems, in the last several decades. Audiences seem to like it and it can be managed by experienced amateurs without to much difficulty.



**Eduard Franck** (1817-1893) was born in Breslau, the capital of the Prussian province of Silesia. He was the fourth child of a wealthy and cultivated banker who exposed his children to the best and brightest that Germany had to offer. Frequenters to the Franck home included such luminaries as Heine, Humboldt, Heller, Mendelssohn, and Wagner. His family's financial position allowed Franck to study with Mendelssohn as a private student in Düs-

seldorf and later in Leipzig. As a talented pianist, he embarked upon a dual career as a concert artist and teacher for more than four decades during the course of which he held many positions. Although he was highly regarded as both a teacher and performer, he never achieved the public recognition of his better known contemporaries such as Mendelssohn, Schumann or Liszt. As fine a pianist as the first two and perhaps even a better teacher, the fact that he failed to publish very many of his compositions until toward the end of his life, in part, explains why he was not better known. Said to be a perfectionist, he continually delayed releasing his works until they were polished to his demanding standards. Schumann, among others, thought quite highly of the few works he did publish during the first part of his life. It is not known when Franck composed his **Piano Quintet in D Major**,

**Op.45.** It was published in 1882 which suggests it was written in the late 1870's or early 1880's. However, there is also some evidence that it might have been composed as early as 1853. The opening Allegro begins with an attractive, genial Mendelssohnian theme. The lovely melody gushes forth, as from a fountain, full of hope and joy. The second movement, a Presto, serves as a bustling scherzo, full of forward motion. The trio section is somewhat reminiscent of a Schubertian march militaire. This is followed by a solemn Andante, which serves as the center of gravity for the Quintet. It begins in hushed tones and creates a religious atmosphere. For a long time the strings and the piano do not play together must respond to each other. Finally, they join forces (our sound-bite begins here) as a subdued tension builds. The exciting finale, Allegro, has for its main theme a wild, racing subject which is a virtual perpetuum mobile. This is followed a mysterious and beckoning second theme and then a joyous coda tops off this wonderful work.



**Ignacy Friedman** (1882-1948) was born in the Polish town of Podgórze near Krakow. His teachers included studied with Hugo Riemann, Theodor Leschitzky and Ferruccio Busoni. In his time, he was piano virtuoso of the first order, especially as an interpreter of Chopin. Most of his compositions were piano and his **Piano Quintet in c minor**, which dates from 1918 is his only chamber music

work. Though skillfully written, it cannot be said to be in a particular style, but rather a cosmopolitan work by a well traveled musician who had exposed himself to several different styles. Though tonal, it is certainly a post-romantic work. The opening movement, Allegro maestoso, has for its main theme a broad subject, full of bravado. The second subject is a rather slow, romantic type of waltz of the sort Richard Strauss might have penned. The second movement, Larghetto con somma espressione, is a set of variations on an oriental sounding theme. Each variations stands apart from its predecessor in tempo and feel and as such are almost each independent miniatures although clearly connected by the theme. One is a scherzo, another a minuet, a third a barcarolle. The finale, Allegretto semplice, is subtitled epilog. The main subject is a simple dance tune. The second subject is livelier. This would make a good choice for a concert program but is probably beyond all but the best of amateur players of a high caliber.



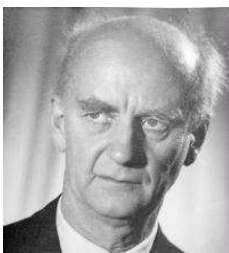
**James Friskin** (1886-1967) was born in Glasgow, and at a young age showed considerable music ability which gained him a scholarship to the Royal College of Music in London, where he studied piano with Edward Dannreuther and composition with Charles Stanford. In 1914 Friskin went to work in the States as a teacher, and was subsequently appointed to the staff of the Juilliard School in New York where he remained for many years. The **Piano Quintet in c minor**, which dates from 1907, like most of Friskin's chamber music had no opus number, although for a while it was apparently believed to be Friskin's Opus 1. It wasn't. In any event, Friskin was only 21 years old, at the time he composed the Quintet, yet one would never guess this from the maturity of the writing. The opening movement, Allegro risoluto, burst forth full of passion with a unisono passage in the strings, played con fuoco. The viola pre-

sents the first theme, full of chromaticism. It is a movement written on an almost symphonic scale, overflowing with ideas and enough thematic material for several movements. Next comes a lively scherzo, Allegro molto. The second subject was taken from a popular Scottish street song. The third movement, Adagio sostenuto begins serenely with the strings presenting the main theme to a delicate piano accompaniment. Though the music is full of lyricism there are dramatic outbursts full of passion which interrupt this mood. The finale, Molto sostenuto e maestoso, Allegro con fuoco, begins with a slow introduction which has a sad somewhat pleading quality and leads to the lively and lyrical allegro. This is a fine work which would do well in concert and also suitable for amateurs. Additionally, Friskin wrote a **Phantasy for Piano Quintet** which dates from 1910 and which was composed for the prestigious Cobbett Competition. The Cobbett Competitions were designed to encourage the younger generation of British composers to write chamber music. Its founder and benefactor was the chamber music aficionado William Wilson Cobbett. The rules of the competition provided an alternate format, the old English Fancy or Fantasia from the time of Purcell, to the traditional four movement work which had developed from Haydn onwards. There was to be only a single movement of around 15 minutes duration embracing a variety of moods, tone colors and tempi while at the same time retaining an inner unity. There was a rumor that because Cobbett was said to play string quartets during his lunch hour and required works of short duration, he came up with this idea. The work opens with a slow, plaintive introduction and leads to the first section, an Allegro appassionato which eventually speeds up to become a Presto. As the key changes, so does the tempo to an expressive Adagio which ends with a fugal interlude. The final section, Allegro con fuoco is briefly interrupted by a tranquil interlude before leading to the tonally striking coda. An excellent choice where a shorter work is required for concert, and again, a work suitable for amateurs.



**Carl Frühling** (1868-1937) was born in what was then known as Lemberg, the capital city of the province of Galicia, a part of the Austrian Habsburg empire. Today it is in Ukraine and known as Lviv. He studied piano and composition at the Gesellschaft der Musikfreunde in Vienna and was awarded the Liszt Prize upon graduating in 1889. For many years he enjoyed a career as an accompanist to some of the most important instrumental soloists and vocalists then performing, including such stars as Pablo Sarasate, Bronislav Huberman and Leo Slezak. He often served as pianist to the Rosé Quartet, then Vienna's premiere string quartet. In the wake of the First World War and its catastrophic effect on Austria and Vienna, his career was virtually destroyed and, sadly, he and his music were soon forgotten. He composed in most genres and left several first rate chamber music. His **Piano Quintet in f sharp minor, Op.30** dates from 1894 and, up until the start of World War I, enjoyed considerable popularity in Austria and Germany. The title to the first movement, Allegro agitato ed molto appassionato, well describes the music. From the opening notes, the rich melody, powerful and brooding but full of promise, seizes the listener's attention. The dramatic music rushes forward, ever racing toward its destiny. Finally, the appearance of the more relaxed second theme allows for the relief of tension. The second movement, Andante cantabile, begins with a gorgeous cello solo. Soon the others join in to further develop this lovely and highly romantic melody. A playful and somewhat

naughty Scherzo comes next. It is full of tricks and surprises. The darker and slower trio section provides a fine contrast. The last movement, though simply marked Finale, is clearly meant to be played at a brisk pace. The march-like main theme bursts forth with tremendous forward energy. Then, without warning, Frühling introduces an exciting fugue which is used as a lengthy introductory bridge passage to the buoyant but lyrical second theme. Certainly the words, "unjustly forgotten masterwork" apply to this superb piano quintet. Professionals introducing it in concert are sure to enjoy a great triumph and amateurs will revel in a great romantic work well within their reach.



**Wilhelm Furtwaengler** (1886–1954) was born in a suburb of Berlin. He is one of the better known conductors of the 20th century but like Mahler and Weingartner considered himself first and foremost a composer. But unlike those two, his compositions did gain any traction. He began studying the piano at an early age and later studied composition privately with Josef Rheinberger. His **Piano**

**Quintet in C major**, removed from the composer's oven in 1935 after being baked for more than 20 years. Twenty years in the making, it is hardly surprising that the music is an amalgam of many styles. Few composers are composing in the same style 20 years on and certainly Furtwangler wasn't Begun in 1912 in the sunset days of post Brahmsian Romanticism, things were a lot different by the time he published it. Furtwangler mistakenly, in my opinion, referred to his own quintet as following in the footsteps of Brahms. However, for the most part the quintet does not sound too much like Brahms but a combination of Cesar Franck, Bruckner, and above all Max Reger, put into a cuisinart and mixed together to form an indigestible mass. It may well be the lengthiest piano quintet ever written, a serious defect as the thematic material not only lacks any originality but also is rather unmemorable. Its length has prevented the Quintet from being presented in concert, a good thing, since it is rather unlikely to be well received. Furthermore, the dense texture of the writing puts it beyond most amateur ensembles.



**Constantino Gaito** (1878-1945) was born in Buenos Aires, son of an Italian violinist who played an important part in the musical life of the city. He received his first lessons from his fathers and then received a grant from the Argentine government to study in Europe. He chose the Naples Conservatory where he studied with Giuseppe Martucci among others. After returning to Argentina, he pursued a multifaceted career as a pianist, conductor,

composer and teacher and was one of Argentina's most important composers from the first half of the 20th century. His **Piano Quintet**, Op.24 dates from 1917. The opening movements, Allegro moderato, is diffuse and sounding very French, a kind of light and bright impressionism. The music is upbeat and optimistic. The exquisite second movement, an Andante, is crystalline and delicate. The finale, Vivo allegro, also sounds French and shares the mood of the first movement, bright and jovial. There is not great drama to the quintet, but the part writing is first rate, the melodies are effective and lively. It is a pleasant work which while not scaling the heights, nonetheless has a very attractive sparkling quality which would make it a candidate for concert

performance. It can also be managed by most amateurs.



**Friedrich Gernsheim** (1839-1916) is a composer whose music was held in the highest regard by critics during his lifetime. No less an authority than Wilhelm Altmann, perhaps the most influential chamber music critic of all time, has written that Gernsheim's chamber music is poetic and of a high intellectual content. But Gernsheim had two misfortunes, which led to his music not obtaining the reputation it might have. The first was to be born

within a decade of Brahms. A misfortune because, in what is surely an extraordinary phenomenon, virtually every composer in the German-speaking countries born within a decade either side of Brahms were so eclipsed by him that their reputation and music all but disappeared when that era was over. Names such as Rheinberger, Reinecke, Kiel, Bruch, Dessoff, and Herzogenberg, among many others, come to mind. The second misfortune was that being Jewish, his music was officially banned during the Nazi era, which insured that it would fall into oblivion. Gernsheim, somewhat of a piano and violin virtuoso as a child, was eventually educated at the famous Leipzig Conservatory where he studied piano with Ignaz Moscheles and violin with Ferdinand David. After graduating, he continued his studies in Paris, getting to know Saint Saëns, Lalo, Liszt and Rossini. Despite his admiration for France and the French, he returned to Germany and during the course of his life, he held academic and conducting positions in Cologne, Rotterdam and finally Berlin. He used his position as a conductor to advance the cause of Brahms' music. The two, while not close friends, carried on a correspondence for many years during which it was clear that Brahms had considerable respect and admiration for Gernsheim's work. An accolade which was, in Brahms' case, no mere flattery as Brahms only very rarely praised the works of other composers. His **Piano Quintet No.1 in d minor, Op.35** dates from 1877. Though he was only 28, Gernsheim had by then obtained his own voice and had freed himself from the influence of Mendelssohn, Schumann and even Brahms, whom he admired. The opening Allegro moderato, after a very brief introduction, opens with a powerful theme of destiny. Two lyrical tunes immediately follow, one after the other, without development, which is saved for later. A slow movement, Andante molto cantabile, has a lovely, long-lined melody presented by the first violin. Almost unnoticed, the other voices unobtrusively join in, bringing with them a satisfyingly rich tonality. The Vivace ed energico, which comes next, serves as a powerful scherzo, its nervous main theme brings with it tremendous forward motion and drama. The trio, with its languid melody, provides an excellent contrast. The finale, Allegro con brio, begins in an interesting fashion--with a hesitant fugue. The main theme takes a few moments to surface but as soon as the fugue reaches its first marker, the piano produces a gorgeous and compelling melody, which is quickly taken up by the strings. From here on out, the music just flows effortlessly along. A lyrical second theme takes up the current. The handling of each voice is truly masterful. This is an important masterwork, deserving of rescue. It is within reach of amateurs. **Piano Quintet No.2 in b minor, Op.63** was completed in 1890, some 15 years after the First. During this time, he musical language continued to develop and was certainly in advance of such contemporaries as Bruch and even Brahms but not as radical as the younger generation of Richard Strauss and Max Reger. It is a big work. The opening

movement, *Molto moderato*, begins softly though it quickly builds in dynamics and tension. The brooding main theme is heavily accented and spacious in conception. The tempo is relaxed, there is no rush. A second theme is rather waltz like. The lyrical and highly romantic main theme of the second movement, *Adagio*, is brought forth slowly by the first violin against a highly chromatic accompaniment. The music is subdued until interrupted by a stormy *appassionato* interlude. While the first two movements were written on a large scale, the third movement, a deft scherzo, *Allegretto molto grazioso e sempre scherzando*, is rather brief, but within its short span several storm bursts are unleashed in this whirlwind affair. The finale, *Allegro giocoso, ma non troppo presto*, opens with an orchestral-like fanfare. The music is upbeat and quite lively. Another first rate work, certainly deserving concert performance but is in no way beyond experienced amateur players.



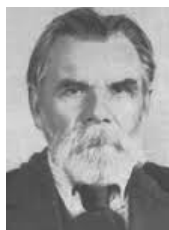
**Louis Glass** (1864-1936) was born in Copenhagen. He was almost an exact contemporary of Carl Nielsen and like Nielsen was a student of Niels Gade. However, Glass also studied at the Brussels Conservatory where he became enamored of the music of Cesar Franck and Anton Bruckner, both of whom stylistically influenced his writing. For several years, he was one of Denmark's leading concert pianists until a paralysis in one arm made him retire from the stage. He then devoted himself primarily to composing. His **Piano Quintet in C Major, Op.22** was completed in 1896. The first movement, *Allegro*, has ceremonial, stately quality. The second movement, *Adagio* is a theme and set of variations. The superb variations vary widely in mood and at wander from the theme. The third movement, *Allegretto scherzando* has an ominous and highly energetic main theme but the mood lightens in the lovely trio section. The Brucknerian finale, *Allegro risoluto*, is bursting with thematic material, almost enough for another whole work. It is surprising that a work of this quality never made it into the repertoire. It deserves to. Technically assured amateur players should be able to navigate it without too much difficulty.



**Mikhail Gnesin** (1883-1957) was born in the Russian town of Rostov on Don. He studied at the St. Petersburg Conservatory with Georgi Conus, Rimsky-Korsakov and Glazunov. After graduating he taught in Germany and then back in his home town of Rostov. In 1923, he traveled to Palestine where he collected folk music. Returning to Russian, he taught at the Gnesin Conservatory, founded by his family, in Moscow.

Gnesin's oeuvre falls into two periods or categories. In the first and earliest period he associated with Russian avant garde composers such as Nikolai Roslavets and Alexander Mosolov among others. Their music subsequently has been labeled as a movement known as Russian Futurism. His second and later period was devoted to music involving Jewish folk music. He was one of the founders of the Russian Society for Jewish Folk Music. His **Requiem for Piano Quintet** is a work from his first period and was composed in 1913. It is a tonal work which shows the influence of Scriabin in its use of wayward transitional passages and out of tune harmonic coloring. It is in one movement with four loosely connected sections. Very original in conception. This is an histor-

ically important work but also deserving of concert performance on its own merits



**Alexander Goedicke**, sometimes spelled Gedicke (1877-1957) was born in Moscow and attended the Moscow Conservatory where he studied piano and organ. It is not known for sure whether he actually took formal composition lessons although some sources indicate that he did study composition with Anton Arensky, Nikolai Ladoukhine and Georgy Konyus, while others claim he was self-taught which seems unlikely in view of the quality of his compositions which won several prestigious prizes. He eventually became a professor of piano and organ at the Moscow Conservatory. Goedicke composed in most genres and did not neglect chamber music, for which he penned a piano trio, a piano quintet, two string quartets and several instrumental sonatas. His **Piano Quintet in C Major, Op.21** appeared in 1911. The marvelous opening movement, *Allegro solenne*, is so powerful that it is perhaps more orchestral than chamber like. Nonetheless, it makes a powerful impression. After so much drama and excitement, a rest is clearly in order and the slow second movement, *Andante molto sostenuto*, certainly provides this, and perhaps because of what has come before, the thematic material seems a bit dry and not particularly memorable. The finale, *Allegro*, is notable for its powerful fugue. Not at all a bad work, but not a great one either. And it takes good players to bring it off.



**Carl Goldmark** (1830-1915) was born in the town of Keszthely in Austria-Hungary. His early musical training was at the conservatories in Sopron and Odenburg. His father then sent him to Vienna where he briefly studied violin under two of the better known teachers, Leopold Jansa and Joseph Böhm. As a composer, however, Goldmark was largely self-taught. World-wide fame came to him with the performance of his opera *The Queen of Sheba*. He wrote in most genres and many of his other compositions, such as his *Violin Concerto* and the *Rustic Wedding Symphony*, were quite popular during his lifetime and for several years thereafter. His chamber music was well-thought of and also received concert performances while he was alive but sadly disappeared from the concert stage after his death. Brahms was to become a good friend but Goldmark's chamber music does not show much of that composer's influence. Rather, one sometimes hears an interesting mix of Mendelssohn and Schumann often seasoned with lively Hungarian gypsy melodies. His **Piano Quintet No.1 in B flat Major, Op.30**, a work written on a large scale, was composed in 1879 and received much praise upon its premiere and remained popular until the First World War after which the works of so many fine composers disappeared from the repertoire in the post war knee jerk reaction to romanticism which did not even leave the works of Mendelssohn and Schumann unscathed. The lovely main theme to the opening movement, *Allegro vivace*, sets the tone for the entire work. It is sunny and optimistic. The second theme, to which Goldmark gives considerable attention, is in the minor. Thus it is darker and more reflective, but not really sad. The second movement, *Adagio*, has a gorgeous cello introduction which starts out so softly, it is barely audible. The main theme is a long, highly romantic song without words. As the first violin and then the others make their entry, the music becomes even more exquisite. The Scherzo

which follows could not be more different. A heavily accented, pounding melody begins affairs. The lighter trio section is no slower but far more lyrical. With the finale, *Allegro vivace*, we return to the jovial and good-humored spirits of the opening movement. Goldmark show that the genial but energetic main subject has many interesting byways down which it can travel to create new ideas. This is a very satisfying piano quintet of the first rank. It definitely belongs in the concert hall but will give pleasure to amateurs as well. **Piano Quintet No.2 in c sharp minor, Op.54** was completed toward the end of 1914. It is one of Goldmark's last, if not his last work. In it, we hear that Goldmark, while rejecting the novelty of the Second Vienna School, had nonetheless updated his ideas and had incorporated certain elements of French impressionism into his mainstream Central European musical language. The opening movement, *Sehr mäßig-Allegro non troppo*, begins with a dramatic, questioning introduction before the turbulent main section is set forth. Already we can hear new tonalities, particularly in his use of chromaticism. The *Adagio* which follows has with a lengthy piano solo before the strings enter. (our sound-bite begins here). The lovely theme expresses a quiet, yearning quality. The third movement, *Sehr langsam-Allegro moderato*, starts off slowly, almost as a funeral march, but there is also a latent sense of something ominous impending. Goldmark, however, surprises with a bright and lively scherzo. The finale, *Moderato assai*, again presents a fine example of his updated music thinking, beginning as it does with a highly chromatic and questioning series of phrases, followed by a slow, sad lyrical melody which suddenly gives way to a quick and restless, searching theme. This piano quintet is a very worthwhile addition to the repertoire which surely deserves concert performance as well as a place on the stands of amateurs.



**Eugene Goossens** (1893-1962) was born in London, the son of a Belgian conductor and violinist of the same name. He studied at the Royal College of Music under composer Charles Villiers Stanford and the violinist Achille Rivarde. He was a violinist in Thomas Beecham's Queen's Hall Orchestra and in the Philharmonic Quartet before pursuing a conducting career and founded his own orchestra. Later he conducted several orchestras in the U.S. and taught at the Eastman School of Music. He then moved to Australia before returning to England. His *Piano Quintet in g minor, Op.23* dates from 1921. It is in one movement with several sections—*Molto moderato e pesante, Allegro, Andante tranquillo* and *Allegro giocoso*. It is a spirited and original sounding work deserving of concert performance, but it is not a work for amateurs.



**Théodore Gouvy** (1819-1898) was born into a French speaking family in the Alsatian village of Goffontaine which at the time belonged to Prussia. As a child, he showed no significant talent for music and after a normal preparatory education was sent to Paris in 1836 to study law. While there, he also continued piano lessons and became friendly with Adolphe Adam. This led to further music studies in Paris and Berlin. Gouvy, drawn toward pure instrumental music as opposed to opera, set himself the unenviable task of becoming a French symphonist. It was unenviable because the French, and especially the Parisians, throughout most of the 19th century were opera-mad and not particularly interest-

ed in pure instrumental music. It was this distain for instrumental music in general which led to Gouvy living the last third of his life almost entirely in Germany where he was much appreciated. Musicians of the first rank such as Brahms, Reinecke and Joachim held Gouvy's music in the highest regard. His compositions, and especially his chamber music, were much admired and often performed in those countries (Germany, Austria, England, Scandinavia & Russia) where chamber music mattered. Gouvy was universally acknowledged for being a master of form and for his deft sense of instrumental timbre. Mendelssohn and Schumann were his models and his music developed along the lines one might have expected of those men had they lived longer. Virtually all of his works show that he was a gifted melodist whose music is a joy to hear. His **Piano Quintet in A Major, Op.24** was composed around 1850. It is in three movements and full of youthful exuberance and vitality. From the opening measures of the excellent first movement, *Allegro giocoso*, the listener is captivated by the exciting and lovely melodies. The second subject even has the piano playing Trout-like arpeggios to the strings' sustained melody. Yet, the music is in no way derivative. To the contrary, it is fresh and full of pleasing ideas. The opening theme to the middle movement, *Larghetto*, is introduced by the piano. It has a baroque quality to it but then shows a French delicacy when the strings join in. Although this is a long movement, Gouvy is able to keep the listener's interest without ever altering the elegiac quality of the music. In the brilliant sounding finale, *Allegro con brio*, one can discern the influence of Mendelssohn, but the treatment is very original. This is a first rate work with excellent part-writing and very appealing melodies. It will be well received in the concert hall where it deserves to be heard and will be a joy to amateur players.



**Carl G.P. Grädener** (1812-1883) was born in the Prussian city of Rostock. He worked as a cellist in a quartet in Helsinki and subsequently served music director of Kiel University before teaching at Vienna Conservatory and later the Hamburg Conservatory. A prolific composer, chamber music played an important part of his oeuvre. He wrote two piano quintets. *Piano Quintet No.1 in g minor, Op.7* was completed in 1852 and dedicated to Clara Schumann. The opening *Allegro* is full of energy and some of the rhythmic accompanying figures recall those of Schubert's famous *Lied, Erlkönig*. The cello is generously treated in the presentation of the thematic material and the whole movement is quite effective. Next comes a deeply felt *Andante cantabile e molto sostenuto*. It is followed a lively *Scherzo, molto vivace e con leggerezza*. The bustling finale, *Allegro molto*, brings what is a good work to a close. Strong enough for an occasional concert outing, it will especially be enjoyed by amateurs. I am not familiar with his 1872 **Piano Quintet No.2 in c sharp minor**. From what I have been able to discover, it appears that it did not make much of an impression in its own time and quickly disappeared. He is the father of the above mentioned Hermann Grädener



**Hermann Grädener** (1844-1929) was born in northern German city of Kiel. His father Karl was also a composer and teacher. In 1862, Hermann entered the Vienna Conservatory where he studied composition and violin. He worked for a number of years as a violinist in the Court Orchestra and gained a reputation as a respected

composer and teacher, eventually holding a professorship at the Vienna Conservatory. He also served for a number of years as the director of the famed Vienna Singakademie. His **Piano Quintet No.1 in b minor, Op.6** dates from 1877. It is five concise, well put together movement. Grateful to play with fine part writing, and convincing melodies, this is a work whose god fathers are Schubert, Schumann and Brahms. The lilting and powerfully energetic opening movement, Allegro moderato, immediately makes a strong impression. Next comes a good natured scherzo, Molto vivace, with a sweet and warm trio section which provides a fine contrast and recalls Schubert. The third movement is a short siciliano, Andante. A spirited and piquant intermezzo, Allegro comes next and makes a fine impression. The lively and exciting finale, also an Allegro, brings this fine work to a satisfying conclusion. Good for concert and good for home music makers. In 1889 his **Piano Quintet No.2 in c minor, Op.19** appeared. More than the First, the influence of Brahms is apparent. The opening movement, Allegro, is overflowing with thematic material, enough for several movements. The scherzo which follows is a ghostly Allegro molto. There is a finely contrasting warm lento trio section. The third movement is a masterly theme, a folk melody, and a magnificent set of variations. Perhaps a little orchestral but nonetheless very fine is the energetic and passionate finale, Allegro. Here too is a work fit for concert and a work which can be enjoyed by amateurs as well.



**Enrique Granados (1867-1916)**, was born in the Spanish town of Lleida studied in Spain and then Paris. During his lifetime, he was primarily known both in Spain and abroad for his operas. But since his death, it has been his piano works and arrangements of these), which have kept his name alive. The **Piano Quintet in g minor, Op.49** dates from 1898 and is one of only a hand-

ful of chamber works. In three movements, the opening *Allegro* begins darkly, but the second theme is sunny. There is a period French feel to it, not impressionist, but closer to Franck or D'Indy. The main theme to the second movement, *Allegretto quasi andantino*, begins very softly and sounds like a mediaeval French song. The finale, *Molto presto, poco meno con passione*, has a more Germanic sound to it and I hear the influence of Schumann. The writing is quite good and the melodies, though not Spanish, are quite attractive. It ought to be heard in concert and can be managed by most amateurs.piano introduction. The strings enter with a gentle, genial melody but slowly affairs build to a triumphant march-like climax. From their several new and appealing melodies are introduced reappearing at various intervals. The second movement, Adagio, has for its main theme a simple but moving melody and the mood is altogether quieter. The second theme, a canon between the viola and first violin, is in the minor and showcases the composer's contrapuntal skills. The third movement, a heavy accented and thrusting Allegro, is a kind of energetic scherzo. The finale, Presto, is dominated by its bouncy, dance-like main theme, a kind of traveling music. This is a good work, original sounding and deserving concert hall performance where it is sure to be appreciated but should not be missed by amateur ensembles either.