



# The Cobbett Association's Chamber Music Journal

Vol.IX. No.1, Mar/Apr. 1998

## Franz Xaver Gebel's Cello Quintets

by Ussi J. Larius

As most regular players of string chamber music know, string quintets tend to be of two main types: those for two violins, two violas and a cello and those for two violins, viola and two cellos. (There are, of course, other combinations such as quintets for string quartet and bass, or of the type Franz Krommer, Andreas Romberg and Joseph Eybler sometimes wrote, i.e. for one violin, two violas and two cellos or for one violin, two violas, cello and bass. But one encounters these beasts on only very rare occasions for they are far and few between; the reason no doubt being that most composers recognized that players were unlikely to congregate in such combinations.)

It is often said that Mozart standardized the shape of the string quintet and that until Schubert, only Boccherini indulged himself by writing dozens of cello quintets. (those for two violins, one viola and two cellos) Even after Schubert, not too many composers were tempted to write cellos quintets. The best known of those who did are by Glazunov, Taneiev, and Borodin. Less well-known, if they are known at all, are those of George Onslow, Franz Lachner, Luigi Cherubini, Wenzel Veit, Carl Reissiger, Wilhelm Berger, Julius Klengel, Vassily Zolotarev, Joseph Miroslav Weber, Carl Goldmark, Felix Draeseke, and Franz Xaver Gebel.

As for Franz Xaver Gebel (1787-1843) one will not find much in the standard reference sources such as *Cobbett's Cyclopedia*, *The New Grove* or *Baker's Dictionary of Musicians*. Gebel was born in the small Silesian town of Furstenau not far from Breslau. Little is known of his musical training but he is thought to have studied with the Abbé Vogler and Albrechtsberger. From 1810-1813, he was the music director of the Leopoldstädter Theater in Vienna. From 1813-17, he held similar positions in

(Continued on page 3)

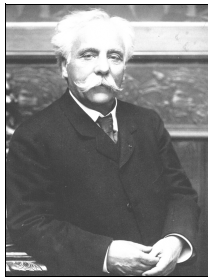
## Music for Clarinet, Strings & Piano-A Survey Part II

By Michael Bryant

(The first part of this article appeared in Vol.8 No.4 (Dec. 1997) of the *Journal*)

### Trios for Clarinet, Cello & Piano Since 1919

**Carl Fruhling's** *Trio, Op 40* (1925) is Brahmsian, but a rather plain offering. **Gabriel Faure's** *Piano Trio Op 120* was his penultimate work.



It was originally written for clarinet. In a letter to his wife, dated Annecy-le-Vieux 26th September 1922 Faure wrote, "I have undertaken a *Trio* for clarinet (or violin), cello and piano. An important section of this *Trio*, begun here a month ago, is finished." Of the

Andantino, to which Faure referred, he added two fast movements during the winter and spring of 1923. Why he abandoned the clarinet is not clear, for it is perfectly feasible to play the violin part on the clarinet (except the double-stoppings). The clarinet version was recorded by Pascal Moragues in 1989 (CD: Ades 14.128). The *Trio 'Miniature'* of 1919 by **Paul Juon** (1870-1940) consists of four movements; a sad Reverie, a Humoresque clearly from the realm of folk music, a slow Elegy and a very old-fashioned Viennese waltz entitled 'Fantastic Dance'. The first three are taken from *9 Klavierstucke* (1899); the last movement come from *Tanzrhythmen*, a piano duet, (1903). One can confidently recommend this enjoyable work to amateur players. It was published by Lienau in 1941. Juon's

(Continued on page 6)

## The String Quartets of George Onslow Part V

by R.H.R. Silvertrust.

(The first four parts of this article covered the composer's life from his birth in 1784 through 1814. The first twelve quartets, *Op.4 Nos.1-3*, *Op.8 Nos.1-3*, *Op.9 Nos.1-3* and *Op.10 Nos.1-3* were presented and analyzed)

Life at the end of the Empire was for the French Onslows much the same as it was for any Frenchman: difficult and filled with deprivations. George's father, Edward, suffered from serious mental illness, and George was given power of attorney over family affairs. During this time, it was only through massive financial gifts from George's grandfather, Lord George Onslow, that the French Onslows were saved from losing their properties. During the Restoration, the Onslow family's situation improved as workers became more readily available to do farm work and money was to be made from the harvest of their estate. However, even during this time, because of the heavy indemnity imposed on the French by the victors, Onslow's financial situation was precarious and the French Onslows remained

dependent upon the gifts of their English cousins to help them pay the high taxes levied by the Royalist government. Onslow, himself expected, perhaps unrealistically, that because he came from a family known for its royal service both in England and in France that he would be in line for some lucrative government position. Despite dedicating



Onslow in his mid 30s at about the time he wrote the Op.21 Qts

### IN THIS ISSUE

Music for Clarinet, Strings & Piano, Part II .....	1
Franz Xaver Gebel's Cello Quintets.....	1
The String Quartets of George Onslow, Part V.....	1
Letters to the Editor .....	2
At the Double Bar.....	3
New Recordings .....	8
Diskology: Swedish Women, A Hill & R Flury.....	9

# Chamber Music Journal

R.H.R. Silvertrust, *Editor*

The Chamber Music Journal is published quarterly (March, June, September & December) by The Cobbett Association, Incorporated, a Not for Profit Corporation. Unsolicited manuscripts are welcome and will be handled with all reasonable care but responsibility cannot be assumed for such materials. Return postage must be enclosed to insure any return of same.

Subscription is available by joining The Cobbett Association, Incorporated and making a suggested donation of US\$20 (US\$25 outside the United States) per year. Student rates available on request. Back issues of the Chamber Music Journal are available at a cost of \$5 per issue.

Offices of The Cobbett Association, Incorporated are located at 601 Timber Trail, Riverwoods, IL 60015, USA. Our telephone is: 847 / 374-1800. Please remember when calling that we are located in the Central Standard Time Zone of the United States, 6 hours earlier than GMT (Greenwich Mean Time)

## ✦ The Cobbett Association ✦

### Directors

David Canfield, DM  
Ronald Goldman, MD  
R.H.R. Silvertrust, MA (Oxon), JD

### Board of Advisors

Michael Bryant  
Dr. David Canfield  
Dr. Nicholas Cunningham  
Dr. Ronald Goldman  
Dr. William Horne  
Dr. Bertrand Jacobs  
Veronica Jacobs  
Andrew Marshall  
Professor Vincent Oddo  
Professor Keith Robinson  
John Wilcox  
Dr. James Whitby

The International Cobbett Association for chamber music research is dedicated to the preservation, dissemination, performance, publication and recording of non-standard, rare or unknown chamber music of merit. To this end, The Cobbett Association maintains a copying and lending library for its members. Contributions of rare or non-standard repertoire are warmly appreciated.



# The Sounding Board-Letters to the Editor



## ONE MORE PIECE IN PRINT BY JOSEPH EYBLER

In his article on Joseph Eybler, Renz Opolis omitted to mention there is one other piece that is in print, *Quintetto II in D Major* edited by Heinz Berck and published by Editio Alto.

Jan Hollanders  
Amsterdam, The Netherlands

Actually, Mr. Hollanders did not write this but told me in person during a recent visit to Broekmans en Van Poppels, the excellent music store for which he works. Further, he was able to procure a copy of this work which I have forwarded to Mr. Opolis who has kindly consented to review it for our readers. What follows is that review.

First, I would like to thank Mr. Hollanders for bringing this fine work to my attention. Readers may recall from my article which appeared in the last issue of the *Journal*, I noted that it is thought that Eybler wrote some six string quintets. Two of the quintets were reviewed in the last issue: *Op.6 No.1 in B flat* for violin, 2 violas, cello and bass published by Wollenweber WW59, and a work published by Amadeus BP419 simply entitled *Quintet in D* (without opus number) for string quartet and bass. This additional work which the editor has forwarded to me is published by Editio Alto. It has no opus number and is called *Quintetto II (or Sextet) in D*.

This quintet calls for violin, viola d'amore, viola, cello and violone. (The instrument for which Schubert wrote his famous *Arpeggione Sonata*. In the *New Grove* it states that the quintet was for bass and not violone but this is an error) Alternatively the work can be played as a sextet for violin, three violas (two in place the viola d'amore) and violone or a second cello. Thus the only correct way modern instrumentalists could perform this music is as a sextet: violin, three violas and two cellos. What is happening here is that the part for the 6 or 7 stringed viola d'amore is heavily double and triple-stopped. (in some places quintuple-stopped) Viola I is given the upper line(s) of the d'amore part and viola II the lower, which are generally a third below. The viola I & II parts are in addition to the viola part.

I have now had the opportunity to play this work as a quintet with the viola II part omitted and as a sextet. While the third viola obviously adds middle depth and additional volume to the amalgamated sound, I can not say one would feel something was missing

without its presence. The work is similar in length to Op.6 No.1 but considerably shorter than the quintet published by Amadeus. While the other two quintets have six movements, this work has five.

The first is an *Adagio-Allegro moderato*. The slow introduction is entirely given over to the violin. The *Allegro-Moderato* is very Mozartean in feeling. Again the violin is preeminent, however the first cello and the viola d'amore (i.e. violas I & II) are given a considerable amount of melodic material while the viola is given several running bridge passages.

The second movement is a *Minuetto* with three trios. In the minuet, the violin and first cello are given the melodic material. The first trio showcases the violin, the second trio, a polacca, is taken by the first cello and the final trio is given over to violas I & II.

A beautiful *Adagio*, essentially an intricate and ornate violin solo in the form of a serenade comes next. The violin part requires quite a good player.

Another *Minuetto* with three trios is placed next with violas I & II given the melody in the minuet. The three trios feature in order the viola, the cello and violin.

The last movement is an *Andante Thema* with 10 variations, a cadenza and a marvelous coda. As are the other quintets, this one is also in the form of a *divertimento* and each instrument is given a chance to shine at various points.

This attractive work is of medium difficulty easily surmounted by competent amateurs and as are the other Eybler quintets a deserving subject for recording—Renz Opolis.

**I am searching for Ludwig Thuille's  
Piano Quintet in E flat, Op.20 (pf & str)  
either original, copy or score. Please contact:  
Alan Balsbaugh  
P.O. Box 291  
Marshfield Hills, MA 02051 (USA)  
Tel: 781-834-4701**

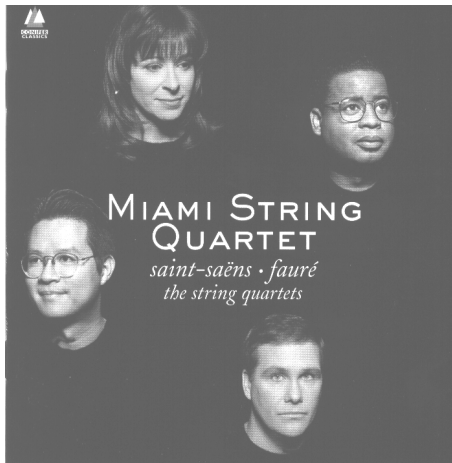
We welcome your letters and articles. Letters to the Editor and manuscripts should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015, USA. Letters published may be edited for reasons of space, clarity and grammar.

# : | At The Doublebar

Several factors led to this issue of the *Journal* being as late as it is. First among these was that certain articles which we were expecting were not forthcoming and we were forced at short notice to ask for an article from Mr. Larius who graciously complied with our request by putting together an excellent piece on the cello quintets of Franz Xaver Gebel. I would remind our readership that we are always looking for articles on chamber music and that they are probably among the best informed individuals on the subject. Please do not hesitate to send us your articles.

Our copying woes, unfortunately, continue as the individual who had agreed to undertake the job became unavailable shortly after accepting the position. Professor Oddo has placed an advertisement at Northeastern Illinois University and we are expecting to be in a position to continue with your orders shortly.

We extend our congratulations to Cobbett Association members, the **Miami String Quartet**, on the occasion of their new



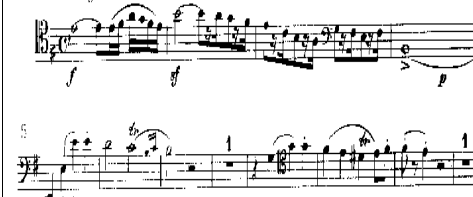
Conifer CD #75605 51292 2, a recording of the Saint-Saëns string quartets and the string quartet of Gabriel Faure. Those who have heard the Miami in concert will know that this is a disk well worth obtaining.

Because of a computer data loss, we do not have a definitive record of which members have and which have not yet paid their 1998 dues. As a result, we are unable to send out second reminder notices and are asking you to double check to make sure that you have paid your dues. Remember without them, we cannot continue to operate.

## Franz Xaver Gebel's Cello Quintets

Pest and Lemberg. In 1817, Gebel moved to Moscow where he spent the rest of his life. According to Ernst Stöckl (editor of a new edition of two of Gebel's cello quintets as well as the author of the entry on the composer in the *New Grove*), Gebel soon gained reknown in Moscow as a teacher, composer, theorist and organizer of chamber music concerts. He is said to have played an important role in introducing the works of Beethoven to Muscovite audiences. According to Herr Stöckl, Gebel composed a considerable number of works, the core of which are 8 cello quintets Opus Nos.20-27. Gebel's Op.28 is a double-cello quintet, certainly an unusual combination. Gebel's music was highly praised by Glinka, his contemporary, and later by Borodin who may well have decided to write his cello quintet after hearing Gebel's.

Only two of Gebel's cello quintets have been reprinted: **Quintet No.1, Op.20 in e minor** (Edition Gerig HG 1428) and **Quintet No.8, Op.27 in B Major** (Edition Gravis EG 20). Both works clearly show that the composer was able to write well for strings and that he was not only familiar with the cello's possibilities (he writes tellingly for it in each of its registers) but also had excellent players at his disposal. While he takes full advantage of the tenor and treble register of the first cello, the writing remains within the bounds of chamber music and is not a virtuosic show-off piece.



The opening *Allegro* to the first quintet begins with a stormy unison passage in all of the voices. Gebel immediately introduces the lyrical second theme in the lead cello part. The movement ends rather like it begins in a somewhat predictable way, but all and all this is a fun movement to play. Perhaps the best movement of the Quintet is the clever *Scherzo allegro molto* which is placed next. Perhaps nowhere better than in the trio section can Gebel's masterly writing for this instrument be seen. The melody is a beautiful folksong in the tenor and treble voice: (See top right)



Gebel follows this up with a very lovely and dramatic but also rhythmically intricate *Adagio ma non troppo* in which all of the instruments are well served. The finale, has several good ideas but is overly long and at points seems to wander rather than lead on.

In the opening *Allegro agitato* of **Quintet No.8, Op.27 in B flat**, the first cello is allowed to introduce the classically Viennese theme which could have been written by Mozart, surely one of Gebel's heroes. For considerable lengths, the movement is very effective but for performance, should have some cuts. An *Adagio espressivo* (complete with 128th notes) is even more rhythmically complicated than the slow movement to Op.20.

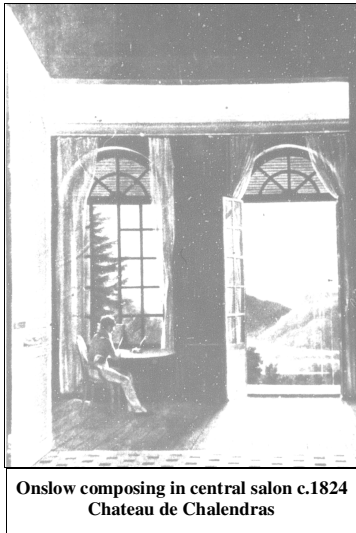


Gebel's part-writing seems best in his slow movements and the inner voices all are given nice parts to play although the movement is not exactly easy to put together. The *Scherzo allegro* is a good movement, just the right length. A trio marked *Lento* is quite short and again gives the first cello the melody though only in bass clef. The finale, *Andante-Allegro* is quite long and also requires a very, very good first violinist. There are, however, many good ideas to be found within.

Someone once remarked about cello quintets, 'after Schubert, there is nothing.' Certainly this is an overly harsh judgment despite the wide chasm which separates that work from all other cello quintets. Yet there are many worthwhile works to be enjoyed which need not be ignored simply because they are not as good as Schubert's. These are two such quintets.

## The String Quartets of George Onslow (continued from page 1)

one of his compositions to the new king, nothing ever came of such expectations.



Onslow composing in central salon c.1824  
Chateau de Chalendras

With the return of political and economic stability in France, Onslow, it appears from his correspondence, began to spend as much time at his writing desk composing as he did overseeing various aspects of his father's estates. Keen to establish his reputation, during the first decade of the Restoration, Onslow produced a steady stream of works including some nine string quartets, three string quintets, seven piano trios, three works for piano alone, four sonatas or duos for piano and violin and one opera.

Virtually all of his compositions during this time were published immediately and were given extensive reviews both in France and abroad. After finishing the Op.9 and Op.10 string quartets (Nos.6-12) in 1815, he did not return to the genre for seven years. In 1816-17, Onslow completed three Grand Duos for piano and violin (Op.11) and two sets of variations for piano. (Op.12 & 13). The duos were dedicated to John Cramer, one of Onslow's teachers and it is believed that Onslow gave Cramer the autographed copies in 1818 during a visit to England. The piano pieces appear to have been dedicated to Louis XVIII and commemorated his return to France and, as previously mentioned, so dedicated in hopes of his getting some Royal appointment.

In the little which, heretofore, has been known about Onslow, the picture which emerged was of a happy child of fortune, wealthy, a man who could quickly pen and have his compositions published. Someone to whom it all came easily. But this is, in part, a misleading picture. Sometime before his trip to England, but after the completion of the variations, Onslow appears to have fallen into a period of depression believing that his muse had deserted him. Writing to his family he noted:

*"You will receive...the variations that you have requested and which have made me say many times, as did Haydn (I am not attempting to compare myself to him in this matter): my creative force is gone! I have so lost the habit of working that my ideas have become entirely paralysed."*

After his return from England, in another interesting letter, he deplores the fact that so many prominent French composers of his time were turning their backs on chamber music and pandering to the masses writing bombastic pieces. In a letter to an acquaintance he writes:

*"Some composers of first rank wish to perpetuate their reputation through the most imposing pieces, disdaining what the Italians call Musica da camera & abandoning, for that false cause, the admirable heritage of Haydn and Mozart."*

His despondence over the music scene and his desire to make his mark lasted several years and eventually led to his composing for the *Opéra Comique*. Ultimately, his own turning away from chamber music was temporary. In the middle of 1818 he composed another set of three piano trios, Op.14 which were later to become his String Quartet Nos.16-18 This set of trios met with tremendous acclaim in Germany and were praised as being "of an excellence equal to the most beautiful...of the masters." In 1819, Onslow composed a set of three sonatas for violin Op.15 and a book of cello sonatas (or alternatively viola which Onslow authorized in the interests of greater sales) Op.16. This was followed up by three quintets (Nos.4-6) for two violins, viola and two cellos, Op.17-19. The publication of these works established Onslow's reputation in Germany as a chamber music composer of the first rank. A review of these quintets shortly after they were published in the *Allgemeine musikalische Zeitung* praised them for their originality and inspiration and stated:

*"Nowadays we name with esteem as worthy representatives of chamber music Beethoven, Spohr, the Rombergs, Ries and Onslow..."*

In the summer of 1822, Onslow completed his seventh piano trio, Op.20 and the three quartets of Op.21 (Quartet Nos.13-15) which were published later that fall. The quartets were dedicated to a Monsieur Ardisson, thought to be a violinist of English extraction residing in Paris at that time.

The first of the set, **No.13, Op.21 No.1 in B flat** opens with an interesting chromatic introduction which is played in unison by all four voices:

The first violin then takes off into an exhilarating but almost concerto-like episode of considerable length. A captivating second theme, which is split between the first violin and cello, leads back to the original subject. The movement is closed by the reappearance of the second theme. Though quite effective, and certainly not yet like one of Spohr's Quatour Brillants, nonetheless there is rather too much first violin for my taste here.

Onslow follows this up with a very graceful and almost classical *Menuetto Allegretto* rather than a slow movement.

Particularly memorable, however, is the operatically dramatic trio in B flat minor during which, to the tremolos in the middle voices, the first violin and cello alternately wail and belt out the plaintive theme, first in the soprano and then in the bass register. The contrast between the minuet and trio could not be greater.

# The String Quartets of George Onslow (continued from page 4)

Onslow was to use this device again and again in later quartets always with telling effect and great success. In the *Adagio cantabile* which follows, Onslow produces an aria of delicate flower-like beauty. Though mostly in the first violin, the second has some very important supporting material and cello is given a chance to sing in its tenor register in the middle and at the end of the movement.

In the superb finale, *Allegro scherzo*, Onslow uses an ingenious but tricky rhythmic figure for his first theme which is tossed from voice to voice and needs to be picked up seamlessly:

This movement requires tremendous ensemble playing to sound effective. Overall, Op.21 No.1 is a good work with wonderful melodies and other original effects. Its one weakness is the unevenness of the part-writing, especially in the first and third movements.

In **Quartet No.14, Op.21 No.2 in e minor** this part-writing problem disappears and each of the instruments plays a considerable role in the introduction and development of the melodic material. Again, as in the prior quartet, Onslow opens with the cello playing a chromatic run, but this time it is downward plunging.

Although in minor, the movement does not have a tragic feel to it but is full of restless excitement. A hunt-like second theme is introduced by the first violin and then restated by the viola:

Onslow ends this fast-moving, satisfying movement by finally providing the answering phrase to the opening downward chromatic passage. Next comes a pleasant *Andante grazioso*. One often finds a contrasting turbulent middle section in Onslow's slow movements, but not here. The almost pastoral mood is not disturbed from start to finish. The part-writing is quite good. The following *Minuetto Allegro* is in reality a stormy, quick scherzo in e minor. In the short trio in E major, the chords of the three lower parts are made to sound like a bagpipe accompaniment to a cheerful country dance played by the first violin. The finale,

*Allegretto*, begins with a jaunty theme which is given a military flavor by the drum-like rhythm which later is beat out against it, snare drum-like, by the other voices. There is a tendency to begin this movement too quickly and players who do so come to grief by the time they hit the middle of the movement as Onslow switches from 8ths and 16ths to 16ths and 32nds. Again, each of the voices plays a considerable role in this very fine movement. This is a very fine quartet which deserves to be heard in the concert hall. It is of medium difficulty and should pose no problems to experienced players.

The last quartet of this set, **No.15, Op.21 No.3 in B flat**, opens in quite a striking fashion, *Allegro Maestoso*, with the two lower voices presenting a theme of operatic drama:

The theme is then picked up by the two violins and shortly after takes on a heroic, military element created by the drumming of repeated quarter notes in the lower voices. Onslow surprises by ending the movement *pp* after building to climatic *FF*. Again a *Minuetto Allegro*, instead of something slower, is placed second. The attractive opening theme is given to the viola as a solo:

The trio is more or less a serenade based on a Ländler or Danse type theme. The masterly *Larghetto* in g minor is reminiscent of a Shepherd's Lament. The main theme is introduced by the cello:

All of the voices then participate in the development. The middle section in G major features a lovely interplay between the first violin and the cello in its tenor and treble registers. Absolutely first rate. In the finale, *Allegro, quasi Allegretto scherzando*, the violin takes off in a hurried flight and is virtually given no rest

whatsoever, even when the others join in on the way to a surprise finish. This, too, is fine quartet worthy of performance and can certainly be enjoyed by good amateurs. This series will continue in the next issue with a discussion of String Quartet Nos. 16-18.

## Music for Clarinet, Strings & Piano (Part II)

(Continued from page 1)

*Trio Op 17*, (vn vc pf) was published in 1901. Juon will not let you forget for one moment his admiration for Brahms. It has been recorded with clarinet by 'Le Trio Jean Francaix', but it has not been possible to establish the justification for this. [REM 311267] In Cobbett (c. 1929), Edwin Evans wrote that a trio by **John Ireland** for clarinet or violin, cello and piano was 'under revision for publication.' When Ireland's third *Piano Trio in E* finally appeared in 1938 it was without the clarinet. Some of the material dated from 1912-14, (before the second *Trio* of 1917), but it emerged as a mature work; (ASV CD DCA 1016).

Other notable trios include those by **Theodor Blumer's** (1881-1964) *Trio, Op 97*, published by Zimmermann 1947; **Gunther Raphael's** (1903-1960) *Trio, Op 70* (1950); **Robert Muczynski's** (1929) *Fantasy Trio Op 26* (1969); **Robert Baksa's** (1938-) *Trio Op 25* (1971) Composers' Edition 1984; **Benjamin Frankel** (1906-73) *Trio Op 10* (1940). Frankel's *Pezzi Pianissimi Op 41* (1964) was dedicated to and first performed by the composer with Thea King and Eleanor Warren, recorded by an Australian group on CPO 999 384.

**Kenneth Leighton** (1929-1988) was Ried Professor of music at Edinburgh University. His *Fantasy on an American Hymn Tune Op 70* (1974) was written, with British Arts Council assistance, for Gervase de Peyer, William Pleeth and Peter Wallfisch. It is based on the hymn 'The Shining River' by Robert Lowry (1865).

The violinist, conductor and critic **Otto Siegl** (1898-1978) was a composition student of Kornauth in Vienna. He wrote over 200 works, specializing in vocal polyphony and was awarded several prizes for his compositions. He explored atonality but dropped it for a more convention style after the 1920s. His *Trio* for clarinet, cello and piano was written in 1959.

The Polish composer **Henryk Gorecki** (1933-) was a pupil of Messiaen. He wrote his trio *Lerchenmusik* for Den Fynske Trio in 1984 and revised it the following year. It has a duration of 40 minutes. The second movement is clearly derived from the *Quatuor pour le fin du temps*. Imbedded in the last movement can be found a quotation from the opening of Beethoven's 4th Piano Concerto. The Danish composer **Per Norgaard** has written two trios, *Op 15* (1953/4) and the minimalist *Spell* (1973). They have been recorded by Den Fynske Trio which was formed in 1973. Trios dedicated to or commissioned by the Den Fynske Trio include works by the Danish composers **Pelle Gudmundsen-Holmgreen, Erik Hojsgaard, Poul Ruder** and **Bent Lorentzen**.

The Romanian **Stefan Niculescu** (1927-) wrote his dramatic trio *Triplum II* in 1972. It uses prepared and conventional piano. Special mention should be made of **Robert Simpson** and **Peter Wishart's** trios. Simpson's *Trio* (Lengnick 1968) is, at its height, a tempestuous tour de force. Wishart was professor of music at Reading University, England. His attractive *Trio* has not been published. The list of British composers who have written trios includes **Robert Still, John McCabe, Sebastian Forbes, Gordon Crosse** and **Arnold Cooke** (1965).

Commissions by the London-based Muehlfeld Trio include works by **Anthony Power**, (OUP 1988) and **Elizabeth Lutyens** (UE 1979) **Nicola Lafanu** (Novello 1988) and Graham Williams (1980).

### Trios with Double Bass

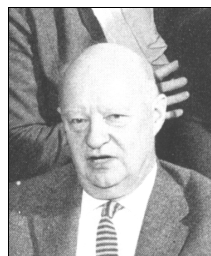
The Czech neo-classicist, **Isa Krejci** (1904-1968), wrote his *Trio* in 1936. **Bottesini** (1821-1889) was a famous double bass player. He visited the United States in 1849 and 1853. He also wrote some show pieces for clarinet, double bass and piano.

### Quartets for Clarinet, Violin, Cello and Piano



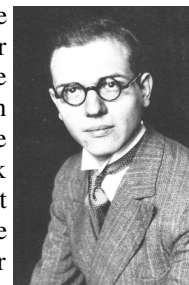
**Ignace Moscheles** (1794-1870) wrote a *Fantasy, Variations and Finale, Op 46* for piano accompanied by violin, cello and clarinet that was published by Steiner in 1819. His theme is taken from the Czech children's song 'Ja mam kone' [I have horses!]. Musica Rara has produced a modern edition.

A prize for composition was offered by the Vienna Tonkünstlerverein at Brahms' request for the furtherance of wind instruments. Brahms increased the prize money out his own pocket. It went to **Walter Rabl** (1873-1940) for his *Quartet Op 1*, published by Simrock (1897) on the recommendation of Brahms, whose influence it shows. It is praised in Cobbett but it is an unremarkable work and has fallen into neglect.



**Paul Hindemith's** *Quartet* (1939) and the *Quatuor pour le fin du temps* (1940-1) by **Messiaen** (1908-92) are among the most significant contributions to the repertory. Hindemith began work on the *Quartet* while on board a ship for the United States in April 1938. He completed it in Switzerland in June the following year. It is in three movements. It has been recorded several times [Da Camera Magna SM 9214 (1968), Supraphon 111 2147 (1977) and CD, cpo 999 302, Leonarda LE 329].

Messiaen's *Quatuor* was written during the composer's captivity in Stalag VIIIA, near Gortitz in Silesia. It was first performed there on 15th January 1941. The piano was not in working order and the cello had only three strings. It was inspired by an excerpt from Book of Revelations, Chapter 10 and has eight movements, of which only four are tutti. The third movement, The Abyss of the Birds, is for solo clarinet, the seventh movement is for cello and piano, and the eighth movement is for violin and piano. There have been many recordings include an early French monophonic LP with the composer playing the piano part and the original cellist Etienne Pasquier, [Musidisc RC 719]. The influence of this work can be found in several others mentioned in this article.



(Continued on page 7)

(Continued from page 6)

The *Quartet* by **Peter Schickele** (1935-), is one of his more serious works. Some of the material predates its composition by many years. Two movements were written in 1979, but it was finally finished only in 1982. It was first performed on the composer's birthday that year, and recorded on LP for Vanguard. The work has been published by Theodore Presser. Another recording was made by the Viklarbo Ensemble in 1990 (Bay City BCD 1023).

The *Quartet* by **William O. Smith** (1926-) was commissioned by the Harvard Musical Association (1958) and first performed the following year. It has been recorded on LP by the composer. The cosmopolitan Polish composer and pianist **Zygmunt Krause** (1938-) has worked at Darmstadt, Stockholm, Basel, Bloomington and Yale. His *Quatuor pour le Naissance* (1985) is written in a single span and plays for 17 minutes. It is not programmatic, but reflects the emotions he experienced while visiting hospital before the birth of his son, which he defined as pain, joy, hope and love.

The startling and vibrant *Scherzi* (UE 1974) by **Bernard Rands** (1935-) was written for clarinet/bass clarinet, violin, cello and piano. Other British composers who have written for clarinet, violin, cello and piano include, **Thomas Wilson** *Compliments* (Chappell), and **Stephen Oliver** (ms-BMIC). **John Buller** (1927-) had a work accepted for broadcast by the BBC in 1946. He wrote a quintet, *Seven Spazi* or 7 Spaces (1978), for two clarinets, violin, cello and piano. It is published by Schirmer.

#### Quartets for Clarinet Viola, Cello and Piano

Piano quartets where the clarinet replaces the violin include the *Fantasy on a Swiss Theme Op 55* by **Conradin Kreutzer** (1780-1849) and the *Divertimento* by **Anna Amalia** (1739-1807), Duchess of Sachsen-Weimar, the niece of Frederick the Great.

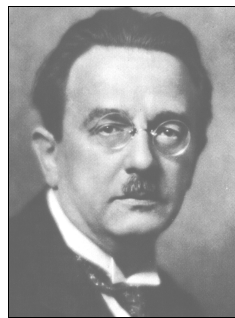
**Heinrich Kaminski** (1886-1946) was of mixed German and Polish descent. He began his studies with Juon in Berlin in 1909. His *Quartet Op 1b* dates from 1912. It was published by Universal Edition in 1926. Cobbett's listing fails to mention the clarinet in the instrumentation. The second movement begins with a set of variations on a Ruthenian folk tune that extends into the Scherzo and Finale. In style this early work is close to Brahms and does not foreshadow the later mystery, austerity and religious feeling of his later works where he went beyond even Reger's introspection. From 1914-30 he lived in Bavaria after which he taught in Berlin in succession to Pfitzner. He returned to Bavaria again in 1933 where he remained until the end of his life.

**Joseph Fennimore** (1940-) completed his introspective and painfully serious *Quartet* (after Vinteuil) in 1976 during a period of convalescence after a prolonged illness. Vinteuil is the composer and music teacher in Swann's Way, the first volume of Proust's *Remembrance of Things Past*. **Steven Stucky** (1949-) studied with Karel Husa and Robert Palmer. His *Quartet* (1972-3) was first performed at Cornell University in 1973 with the composer taking the viola part.

#### Quintets for Clarinet, String Trio and Piano

The Czech-born composer, teacher, organist and pianist **Josef Labor** (1842-1924) settled in Vienna in 1868. He became blind at

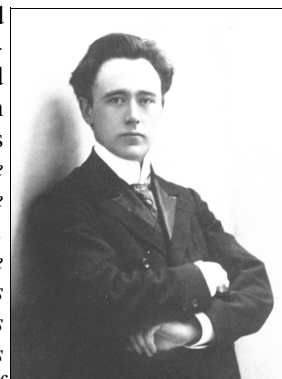
an early age. His church music was highly regarded and he was supported by the King of Hanover in exile in Vienna. His *Quartet Op 11* for clarinet, string trio and piano was published by Universal in 1901. In Cobbett, Adolf Mann commends the work, but criticizes the weakness of the final variations.



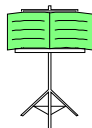
**Franz Schmidt** (1874-1939) was born in Pressburg, or Bratislava, in present-day Slovakia. He carried on the romantic line from Schubert and Bruckner with a little added garlic and gypsy fire. His two quintets for clarinet, string trio and piano (1932 and 1938) were written for Paul Wittgenstein (1887-1961) who lost his right arm in the first world war. Both are published by Weinberger and have been transcribed for two hands by Friedrich

Wuehrer. The sublime *Quintet in A* is rather long. It has five movements, the second of which is for piano solo. The solo movement was part of Schmidt's initial plan. Wittgenstein expressed some concern that the quartet would be offended. Schmidt wrote a second Adagio, the fourth movement as an alternative. [An account of this is given in Norbert Tschulik's biography of Schmidt, 1972, English edition 1980, page 86] The Hungarian gypsy is never far away in Schmidt's music and makes a lasting impression on the finale of the A major Quintet, a set of variations on a theme from Labor's *Quintet*. Labor had been Wittgenstein's music theory teacher. Wittgenstein thought that the Finale was too long and approved of the idea that it could be performed as a separate work. (He emigrated to the United States, settling in New York, becoming a citizen in 1946.) At the first performance of the A major Quintet in 1939, just after the death of Schmidt, the piano was taken by Friedrich Feuhrer. The Quintet in A was recorded by Leopold Wlach (1902-1956) for Preiser. It was his last recording. Alfred Prinz took his place in the recording of the Schmidt's shorter *Quintet in B flat*. Both works appeared in new recordings on CD, Priesser 93383 and 93357, Marco Polo 8.223415 & 8.223414 & Orfeo C 287 921.

The famous German conductor and pianist **Felix Weingartner** (1863-1942) wrote a *Quintet Op 50*, published by Breitkopf und Härtel. Writing in Cobbett, Wilhelm Altmann said of this work that 'the clarinet is given the leading part [and that] it may be considered Weingartner's best work. Though the originality here and there may be forced, especially as regards the harmony, the composer's independence of invention and his conception as a whole are worthy of praise. The first movement has an unusually impressive second subject, vigorous and yet simple, which forms a fine contrast to the rather nervous agitation of the rest of the movement, induced by the liberal use of chromatics. There is a distinct quasi-antique tempo di menuetto with a middle section in folksong style. The adagio is unfortunately too drawn out; it is rhapsodic in manner and Hungarian in coloring. Best of all is its rondo finale, the second subject of which is a particularly happy invention. The piano part presents some awkward and difficult passages.'



(Continued on page 8)



## New Recordings



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

### String Quartets

Howard BOATWRIGHT (1918-) No.2, CRI 775 / Pavel BORKOVEC (1894-1972) No.5, GZ L1 0150 / Frank BRIDGE (1879-1941) No.3, Redcliffe 013 / Max BRUCH (1838-1920) Nos.1-2, CPO 999 / Alan BUSH (1900-96) Dialectic, Op.29, Redcliffe 013 / Doreen CARWITHEN (1922-) Nos.1-2, Chandos 9588 / Marinus DE JONG (1891-1984) No.2, Phaedra 92016 / Jacob DRUCKMAN (1928-96) Nos.2-3, Koch Intl 7409 / Mikael EDLUND (1950-) 'Brains & Dancing', Opus 3 19702 / John FERNSTROM (1897-1961) Nos.3,6 & 8, Marco Polo 8.225040 / Berthold GOLDSCHMIDT (1903-96) Nos. 1-4, Largo 56620-2 / Andrew IMBRIE (1921-) Nos.4-5, GM 2052 / Stale KLEIBERG (19??-) Qt, Hemera GCD 2922 / Ignaz LACHNER Op.43 & Op.105, Amati 9504 / Thomas LEE (1945-) No.3, Phoenix 136 / Arthur LOURIE (1892-1966) Nos.1-3, ASV 1020 / Richard MEALE (1932-) No.2, Tall Poppies 048 / Sven-David SANDSTROM (1942-) No.3, Opus 3 19702 / Giovanni SGAMBATI (1841-1914) Op.17, Fonoteca 97-11-04 / Wilhelm STENHAMMAR (1870-1927) No.6, Opus 3 19702 / Moisei VAINBERG (1919-96) Nos.1, 10 & 17, Olympia OCD 628 / Leo WEINER (1885-1960) Nos. 1-3, Hungaroton HCD 31687 / Samuel WESLEY (1766-1837) Qt in Eb, Redcliffe 013

### Strings Only-Not Quartets

Carl ARNOLD (1794-1873) Grand Sextet Op.23, NFK 50035 / Claude LANGEVIN

(1928-) Str Qnt Op.26, Masters of Art 97002 / Friedrich REISSIGER (1809-83) Qnt, Op.59, NFK 50035 / Miquel ROGER (1954-) String Trio, Ars Harmonica AH013 / Johann REICHARDT (1752-1814) Op.1 No.3, & Op.4, MD & G 6030731 / Joseph SCHMITT (1734-1791) Sonata for 2vln & Vc .

### Piano Trios

Arno BABADJANIAN (1921-83) Trio in F#, Marco Polo 8.225030 / Max BRUCH (1838-1920) Op.5, Centaur 2374 / Alberto CASELLA (1883-1947) Op.28 No.2, Stradivarius 33428 / Julius CHAJES (1910-85) Trio in C, Centaur 2374 / Zdenek FIBICH Trio in f, Vars 0010 / Roberto GEHRARD (1896-1970) Trio, Auvidis 782106 / Stale KLEIBERG (19??-) Trio, Hemera HCD 2922 Bohuslav MARTINU (1890-1959, Nos.1-3, Grave GRCD 4 / John METCALF (1946-) Trio Lorelt LNT 111 / Darius MIHAUD (1892-1974) Trio, Largo 56618 / Hans PFITZNER (1869-1949) Trio in Bb, Centaur 2374 / Nikolai ROSLAVETS (1881-1944) No.3, Largo 56618 / Daniel SHALIT (1940-) Divertimento, Centaur 2374 / D. SHOSTAKOVICH (1906-754) No.1, Largo 56618 / Germaine TAILLEFERRE (1892-1983) Trio, Largo 56618 / Peteris VASKS (1946-) Episodi e canto, Koch Schwann 364692

### Piano Quartets & Quintets

Jan BLOCKX (1851-1912) Pno Qnt, Phaedra 92016 / Johann Nepomuk HUMMEL (1778-1837) Pno Quintets Op.74 & 87, Atalanta Fugiens Ark 59003 / Frank MARTIN (1890-1974) Piano Quintet, ASV DCA 1010 / Nikolai MEDTNER (1880-1951) Pno Qnt, Op. Post, Naxos 8.553390 / Franz Xaver MOZART

(1791-1844) Pno Qt in g min., Divox CDX 29309 / Viteslav NOVAK (1870-1949) Pno Qnt, Op.12, ASV DCA 998 / Giovanni SGAMBATI (1841-1914) Pno Qnts Nos.1-2, Fonoteca 97-11-04-5

### Winds & Strings

Carl ABEL (1723-1787) Flute Qt., Proprius 9081 / Berthold GOLDSCHMIDT (1903-96) Qt for Cln & Strings, Largo 56621 / Knudage RIISAGER (1897-1974) Variations for Cln, Vla & Bsn, Op.49 Divertimento for Str. Qt. & Wnd Qnt Op.9., Op.15 Sonata for Fl, Fln, Cln \* Vc, Serenade for Vln, Fl & Vc, Marco Polo 8y.224081 / Carl STAMITZ (174501801) Flute Qt., Proprius 9081

### Piano & Winds

Karel HUSA (1921-) Recollections for Wnd Qnt & Pno, GZ 11 0150

### Winds Only

Louis DAUPRAT (1781-1868) Grand Sextet for Horns, MD & G 324 0087 / Reinhard FLENDER (19??-) Qnt, Col Legno 200076 / Pavel Haas (1899-1944) Qnt, Op.10 / Rudolf Karel (1990-1945) Nonet Op.43 / Gideon Klein (1919-1944) Divertimento for Winds / Stepan Lucky (1919-) Divertimento for Qnt all on Supraphon SU 3339 / Salvatore MACCHIA (19??-) Horn Trio, Gasparo 310 / Knudage RIISAGER (1897-1974) Op.16 Qnt, Marco Polo 8.224081 / Miquel ROGER (1954-) Qnt. No.1, Ars Harmonica AH013 / Peteris VASKS (1946) Landschaft for Wd Qnt, Koch Schwann 364692

(Continued from page 7)

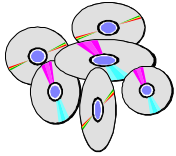
**Josef Matthias Hauer** (1883-1959) was interested in mathematics and had developed his own serial method of composition by 1912 (before Schoenberg (1924), who had correspondence with him on the subject as early as 1909). Hauer's method, it has to be admitted, was not full-fledged. The *Quintet Op 26* was published by Schlesinger in 1924. His works also include a piece for clarinet and piano entitled *Schalmeien Op 27*. **Robert Palmer** (1915-) wrote a *Quintet* for clarinet, string trio and piano (1952) His music is neo-classical in style. Originally the work had three movements, but the composer added a Scherzo between the first (Poco lento ma con moto) and second movements (Andante) in 1963. The premiere of the four movement version was given in New York the same year with David Glazer as the clarinetist.

**Doru Popovici** (1932-) attended Darmstadt and was appointed a director of Romanian Radio and Television in 1968. He wrote *Hommage to Tzuculescu* in 1967. The first movement, entitled *Monodia* is for solo clarinet. It was inspired by the works of the famous Romanian painter and recorded by Eletrocord. **Liana Moraru Alexandra** (1947-) teaches composition in Bucharest. Most of her chamber music is for wind instruments. In 1978 she visited Darmstadt where she met Xenakis and Stockhausen. Her quintet *Incantations II Op 17* was written in that year. The Slovak composer **Peter Con** (1949-) wrote a cheerful quintet entitled *Musica pro tabula*. It was published by the Slovak Music Fund in Bratislava in 1986. German born Lucas Foss (1922-) wrote *Tashi* for the group of that name founded by Richard Stoltzman. He played the piano for the first recording. (1987\_

The Romanian **Tudor Ciortea** (1903-?) studied with Joseph Jongen, Nadia Boulenger and Paul Dukas. He wrote a *Quintet* in three movements, the second of which is for solo clarinet as in *The Abyss of the Birds*. It was recorded by Eletrocord in 1971. **Ludovic Feldman** (1893-?) wrote two quintets, the second dating from 1977. It was recorded in Bucharest the same year.

The British composers **Robert Sherlaw Johnson** (OUP) and **Edward McGuire** have written quintets for this ensemble. **Francis Chagrin's** quintet *Trois pieces tendres* remains in manuscript. (The last part of this survey will appear in the next issue of the *Journal*)





## Diskology: The Chamber Music of Elfrida Andrée & Valborg Aulin

### Chamber Music by Alfred Hill & Richard Flury

Other than the Swedes and perhaps some very well-informed Cobbett Association members, it is doubtful that many chamber music lovers could name any Swedish composers, let alone *women* Swedish composers. This admirable Music Sveciae CD #MSCD 528-29 seeks to remedy the problem. On disk, four composers are presented, however, chamber works of only two are recorded. (the other works being instrumental sonatas)

**The Piano Trio No.2 in G by Elfrida Andrée** (1841-1929) is the first work on disk. Tomas Löndahl, the musicologist who provides the very excellent notes, writes that female composers emerging in the second half of the 19th Century did so against the background of the salon and as such most did not obtain a level of composition which went beyond this milieu. Andrée was but one of a very few whose music reached the highest levels of professionalism. Born on the island of Gotland, the child of avid



amateur musicians, she 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 symphonist. Her composition teachers included Ludwig Norman and Niels Gade. Besides her musical work she was politically active and important in the Swedish feminist movement and became the first woman telegraphist.

The idiom of the Second Piano Trio, composed in the early 1880s, is from the mid-19th century. It clearly shows the influence of Schubert, Mendelssohn and Schumann without sounding derivative. The opening movement, *Allegro agitato*, is superb in every way. The opening theme is exciting, the part-writing is first rate, the melodies very beautiful, and the working out thorough, without being in anyway boring, despite the movement's length. It is, in feel, somewhat reminiscent of Mendelssohn's first trio without the shamelessly virtuoso and florid piano part. A lovely *Andante con espressione* follows. Very Schumannesque, again without sounding like some slavish imitation. It is a very intimate and fine piece of writing with the parts deftly handled. The finale, *Rondo, Allegro risoluto*, is a softer movement than the title implies, charming, at times delicate, it is not terribly resolute. Clara Schumann was one of Andrée's idols, the only woman composer whose music Andrée felt worthwhile. Interestingly, in my opinion, this piano trio is far superior to those of Clara's. I would class it a first-rate work which could stand comparison with all comers. The trio was published in 1887. I do not know if it was ever republished, but I certainly would like to obtain the music to it!

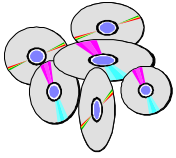
The name Aulin, at least among Swedish violinists, is still well-known. Tor Aulin is generally considered to be one of the greatest Swedish violinists of the last half of the 19th Century. Additionally, the Aulin String Quartet was the premier Swedish

chamber ensemble for nearly 25 years. Wilhelm Stenhammar, composed his six string quartets for the group and gave up his solo career to tour with them as their chamber pianist. **Valborg Aulin** (1860-1928) was Tor's older sister. She began as a pianist but went on to formally study composition between 1877-82 at the Royal Academy in Stockholm where her teachers included Hermann Berens and Ludwig Norman. Scholarships enabled her to travel to Copenhagen and Paris where she was able to study with Niels Gade, Benjamin Goddard and Jules Massenet. After completing her studies, she embarked upon a composing career based in Stockholm for the next twenty years during which she initially has some small critical success but ultimately had less and less as time went on. Finally, she gave up in defeat and moved to the provincial city of Örebro where she spent the rest of her life eaking out a living as a music teacher.



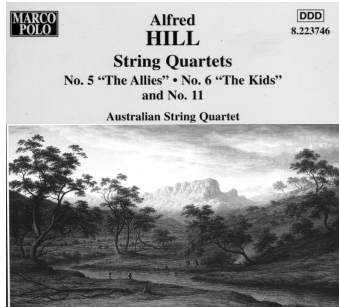
The **String Quartet No.1 in F** dates from 1884. It was premiered by Tor Aulin's quartet in 1888 and printed shortly thereafter. The somewhat lengthy first movement, *Allegro con grazia* is both lyrical and romantic. Interestingly, one hears some touches which one encounters later in Stenhammar's String Quartet No.2. It is quite likely that Stenhammar was familiar with the music of his friend's sister. The second movement, *Intermezzo, Allegro con spirito e capriccioso*, is a very original sounding scherzo although the themes are not particularly memorable. The *Andante espressivo* though attractive, also seems to suffer from themes which are not particularly striking. Again one hears things which Stenhammar must have borrowed and ultimately put to much better use. The finale, *Allegro vivace*, is full of giocoso sawing. The part-writing is good, but again there seems to be something lacking. This could be said of the entire quartet. It is by no means a bad work, I liked it and would not mind playing it, and yet there is something pedestrian about the thematic material and the way in which it is developed that prevents the music from embedding itself into the memory.

**String Quartet No.2 in e minor** dates from 1889. The exciting opening *Allegro appassionato* is quite powerful and effective. It is better focused than any of the movements of the prior work. A dark and elegiac *Andante con moto* follows but the emotional content of the themes does not justify its great length. The *Allegro con spirito, Trio alla burla* is a more interesting movement. The trio, much of it played in the lower registers, is especially striking and forward-looking tonally. In the finale *Presto*, Aulin has at last chosen a fetching melody which gives the movement real memorability. This work may be worth reviving.



## Alfred Hill: 3 String Quartets; Richard Flury's Piano Quintet & String Quartet No.5

The name of **Alfred Hill** for string players more than likely brings to mind the great London instrument dealer rather than the Australian composer who was born in Melbourne in 1870. Hill (1870-1960) trained in his homeland on the violin and cornet. He



was fortunate enough to be able to follow this up with four years at the Leipzig Conservatory where he graduated with honors in 1891 winning a prize in both composition and performance. His playing made an impression on Carl Reinecke (the Conservatory's director and the conductor of the Leipzig Gewandhaus orchestra) who drafted Hill into the violin section of that famous orchestra during the final three years of his studies. Reinecke and Hans Sitt were Hill's composition teachers, the former for chamber music. After his sojourn in Europe, Hill returned first to New Zealand for a number of years to take up a conducting job in Wellington before returning to Australia for good where he taught as a professor at the New South Wales Conservatory in Sydney for much of his life. All but the first two of Hill's 17 string quartets were written during his time at the Conservatory between 1912—1938.

Two of the three string quartets on this Marco Polo CD # 8.223746 have subtitles and it is probably fair to say that Hill was well aware of similar quartets by Joachim Raff whose music was much in vogue at the time he was studying in Europe. The **String Quartet No.5 in E flat "The Allies"** dates from 1920. One might think there would be something military about the quartet (which was later converted into a Symphony subtitled "The Four Nations"), if so, I was unable to find it. The opening *Allegro Risoluto* begins turbulently, giving way to a tranquil interlude. The attractive second theme is almost playful. In the excellent *Intermezzo: Allegretto* which follows, the first violin *a la Mendelssohn* is given the melody over the pizzicato in the other voices. In the clever trio, the viola and cello introduce the melody to the pizzicato accompaniment of the strings. The *Romanze (Andante)* is in late Romantic style and very beautiful. Some of the tonalities show affinity to Villa Lobos' First Quartet. A middle section, *agitato*, is stunning. The finale, *Allegro*, is full of upbeat, happy melodies with considerable forward motion and breadth. I really enjoyed this quartet very much and would be keen to obtain a copy of the parts which are not currently in print as far as I know. **String Quartet No.6 in G, "The Kids"** was composed in 1927 for Hill's students at the New South Wales Conservatory. The jaunty opening *Allegro* has two very attractive themes and very good part-writing. The second movement, *Scherzo*, opens with a direct quote from the first two measures of the second movement to Beethoven's Op.18 No.4. Hill then takes this rhythm and creates a sunny work entirely different in feel from Beethoven with an excellent contrasting trio. The beautiful main theme to the *Adagio ma non troppo* is introduced by the cello. This is very fetching music. The finale, *Allegretto*, is based on a sycopated theme. In

the middle of the movement, Hill cleverly places a little fugue as a kind of development. This is a slight work, under 20 minutes in length, the ideas within are neither monumental nor weighty, but it is pleasant to hear, and I am sure as well to play. The last work on disk, **String Quartet No.11 in d minor** was composed in 1935. According to the jacket notes, it is the most frequently performed of Hill's quartets and was published by the English firm of Chappell & Co. While the earlier quartets are firmly rooted in the tonalities of the mid 19th Century, this work shows some advancement in tonal thought. The landscape to the opening *Andante-Allegro* is not only bleak but bears the influence of French impressionism. An *Adagio* also showing the influence of the both late Romanticism and Impressionism comes next. The finale is an *Allegretto* which moves back and forth between major and minor. Though certainly modern-sounding, Hill shows (at least up to his 11th quartet— do not know what his last 6 sound like) he had firmly rejected the 12 tone, serial and atonal schools of composition. The quartet is a good modern work that can stand performance in concert.

This Gallo CD #-866 presents a piano quintet, string quartet and 13 songs by the little known Swiss composer **Richard Flury** (1897-1963). Among his many teachers were Felix Weingartner and 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. As the two chamber works on this CD reveal, 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. Throughout his career, Flury kept returning to the string quartet which he found an attractive medium for his ideas. In all, he wrote 7 quartets. **String Quartet No.5 in C**, heard on this disk was composed in 1955. The opening *Allegro molto* is very original in thought, tonally both adventurous but familiar. A subdued and mostly introspective *Andante* is followed by a short and very modern, tonally adventurous *Bewegtes Walzertempo*, a very effective movement. The finale, *Allegro molto*, is sunnier than the preceding movement, but still full of tonal surprises. Accessible to amateurs, this quartet can be recommended to professional groups looking for an attractive modern work. Without doubt, Richard Flury, is a composer whose music deserves to be better known.

