

THE CHAMBER MUSIC JOURNAL

Cécile Chaminade's Piano Trios

by R.H.R. Silvertrust

That two of our lead articles are about the music of women composers was purely a coincidence, but nonetheless a happy occurrence which highlights the fact that there is a lot of worthwhile music by women composers that is waiting to be rediscovered or perhaps discovered for the first time.

Cécile Chaminade (1857-1944) was born in Paris to a well-to-do middle class family. Her musical talent showed itself early on as she began studying the piano. She also exhibited skill at composing when at the age of eight she wrote several pieces of sacred music which were said to have impressed Bizet, a family friend. Though she wished to attend the Paris Conservatory, her father was opposed to it. Nonetheless, he allowed her to study with the professors who taught there, but on a private basis. Her main teachers were Savart, Marsick and Benjamin Godard.

With the help of her influential teachers, some of her compositions were publicly performed, but in general, the French public was indifferent to her work. Her piano playing was another matter. A fine pianist, she developed an international touring career during the 1890's, championing her own music as she went. Chaminade and her music were especially popular both in Britain and America. Her marriage in 1901 to a music publisher meant that the bulk of her compositions were printed. Most were for solo piano or piano and voice. She only wrote two chamber works, both piano trios.



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String Quartets by Women Composers Susan Spain-Dunk & Valborg Aulin

Part III

By Sally Didrickson



In the quartets of the Romantic Era, two women composers stand out: Valborg Aulin and Susan Spain-Dunk.

Laura Valborg Aulin (1860-1928) was a Swedish pianist, teacher, and composer. Her younger brother, Tor Aulin (1866-1914) was a well-known violinist, composer, conductor, and founder of the Aulin Quartet, which made many concert tours of Europe.

Laura studied harmony with Albert Rubenson, after she entered the Stockholm Conservatory in 1877. She was awarded the Jenny Lind grant (1885-7), which allowed her to study composition

briefly with Niels Gade in Copenhagen, then to travel to Paris for 2 years of study with Charles Godard and Jules Massenet. Back in Sweden (Örebro), she studied composition with S. A. Lagergren and piano with Hilda Thergerstroem and E. Bourgain. She became a renowned pianist and sought-after teacher. Aulin's works include two string quartets (F and e, opus 17), many works for piano, and also quite a few vocal pieces.

String Quartet No.1 in F Major was written in 1884. The First movement, *Allegro con grazia*.



legro con grazia, sets up a murmuring background for the first theme in Violin I. This theme is stated in each instrumental voice. The second theme, a falling, chordal figure, is heralded by a key change at letter 'B'. (see example on top of page 6)

(Continued on page 6)

Anselm Hüttenbrenner's String Quartets

by Andreas Zoglauer

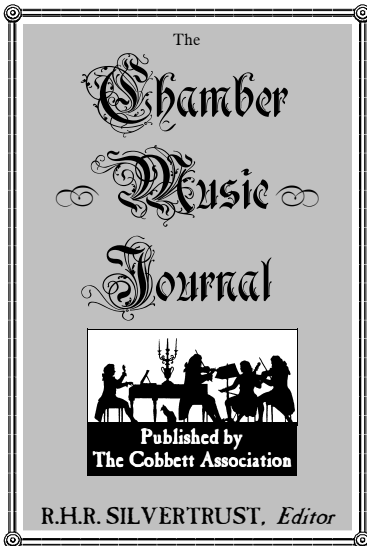
There are few music lovers who have not seen Joseph Tetscher's now famous aquarelle of Schubert and two of his close friends. But how many know that the man next to him is **Anselm Hüttenbrenner**? (The man on the left is Johann Jenger) After studying law at the University of Graz, Hüttenbrenner (1794-1868), who was already an accomplished pi-



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The Sounding Board-Letters to the Editor



Merton Music Brings Out New 2003 Works

Merton Music Publishers, whose owner Theo Wyatt has taken it upon himself to cater to the tastes of Cobbett Association members as well as other chamber music enthusiasts, has forwarded a pre-release list of new works which Merton Music will bring out in 2003. While a complete listing of these will appear in *The Journal* in our 2003 *Hot Off the Press* article. Below, I have noted a few works which are sure to be of interest to many of our readers.

d'Albert: String Quartet Nos.1-2
Bargiel: Complete Piano Trios
Bruch: String Quartet Nos.1-2
Busoni: String Quartet Nos.1-2
Chadwick: String Quartet No.4
Glinka: Piano Sextet in E Flat
Krommer: 3 String Quartets, Op.10
I. Lachner: Piano Trio in C, Op.103
Onslow: String Quintet No.4, Op.17
S. Taneiev: Piano Quintet, Op.30
Volkman: String Quartet No.1
Weber: Piano Quartet, Op.4

Many of these works have been reviewed and highly praised in past issues of *The Journal*. This is not an accident as Mr. Wyatt, a long-time Cobbett Member, has "kept his ear to the ground" and has made a special effort to reprint works of merit. Merton Music may be contacted in North America by writing Meriel Ennik / 811 Seaview Drive / El Cerrito, CA 94530 / ☎: 510-527-6620 / E-Mail: mertonmusic@yahoo.com. Outside of North America: Theo Wyatt / 8 Wilton Grove / London SW19 3QX / ☎: 20 8540 2708 / E-Mail: mertonmusic@argonet.co.uk.—*editor*.

Berlioz Didn't Think Much Of Gyrowetz's Symphonies

In the interests of balance I think you might have included in your article on the quartets of Gyrowetz the delightful comment, quoted by Cobbett himself (in his *Cyclopedic Survey of Chamber Music*) of Berlioz á propos a Gyrowetz symphony. Cobbett leaves it in the original French but I will attempt a translation. "I think that no charcoal burner, rabbit skin seller, Roman grocer or Neapolitan barber could ever have dreamed up such platitudes."

Theo Wyatt,
London, United Kingdom

Certainly Berlioz and Cobbett are entitled to their opinions. I can understand Berlioz being bitter and or jealous given the amount of vitriolic criticism he and his own music received, mostly from your own countrymen. I

refer you to Nicolas Slonimsky's "Lexicon of Musical Invective." But even Frenchmen often didn't seem to think too much of him. Debussy called Berlioz "A monster." and went on to say, "He is not a musician at all." And Fetis, one of the most respected music critics in Europe at that time wrote of Berlioz in his *Biographie Universell des Musiciens*, "His rare melodies are deprived of meter and rhythm; and his hamrmony, a bizarre assemblage of sounds not easily blended, does not always merit this name. I believe that what Monsieur Berlioz writes does not belong to the art I customarily regard as music, and I have the complete certainty that he lacks the prerequisites of this art." It's not hard to see why Berlioz might have been bitter after receiving criticism like this. Few people, familiar with all of Gyrowetz's output, would argue that he did not produce a lot of mediocre works. But the Op.44 Quartets reviewed in the last issue of *The Journal* (Vol. XIII No.3, Autumn 2002) are not among them.

Parts to Arthur Foote's String Qts

Your CD review of Arthur Foote's chamber music has inspired me to try and obtain the parts to his string quartets. How can I go about obtaining them if they are in print.

Michael Willard
Dallas, Texas

Of Arthur Foote's three string quartets, I believe that only No.2 is currently in print. All three quartets were originally published by A. P. Schmidt of Boston. The parts to No.1 in g minor, Op.4 are in The Cobbett Association Library and hence are available to members. Unfortunately, we do not have the parts to No.3 in D Major, Op.70. As for No.2 in E Major, Op.32, Foote withdrew this work from publication. He did not destroy the manuscript and eventually allowed the third movement from it to be republished as his No.2. The movement entitled, "Theme & Variations" is published by Masters Music and can be obtained from one of our member music shops such as Performers Music / 410 S. Michigan Ave. Ste. 904 / Chicago, IL 60605, ☎: 312-987-1196 or Broekmans en Van Poppel / Van Baerlestratt 92-94 / Postbus 75228 / 1070 Amsterdam / The Netherlands / ☎ 31 20 6796575 or on the Internet at Broekmans.com

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

I had hoped that we would be able to send out this issue of *The Journal* in what will be its new format. However, the longshoremen's strike has delayed delivery of our booklet-making machine. As mentioned in the last issue, we have made arrangements to acquire a booklet making machine which will allow us to bind *The Journal* in a more attractive and professional manner. But barring further delays from the strike, beginning with the Spring 2003 issue, *The Journal* will be printed on 11 inch by 17 inch white paper and saddle stapled down the middle so that it will appear in magazine or booklet format. (institutional libraries already receive *The Journal* in this format) Long time readers will know that since its transmogrification nearly ten years ago from "The Newsletter" into *The Journal*, we have printed on colored paper (mostly buff and goldenrod), the idea being to have a publication which would stand out from the myriad of white mailings we all receive. Because of this change in format, we will no longer print on buff-colored paper as it is not readily obtainable in this larger size.

Our thanks to Sally Didrickson for the third installment in her very interesting series on the string quartets of Women composers. Happily, we can look forward to more articles on this fascinating subject in 2003. We are also grateful to Major Andreas Zoglauer for his piece on Anselm Hüttenbrenner's two delightful string quartets, the parts to which are in print. I have played both of these charming works with great enjoyment and recommend them to readers. I trust that readers will also enjoy the article on Cécile Chaminade's fine piano trios, one of which is in print. The other which is available from our Library.

As the year comes to a close, once again we remind readers that it is time to renew your subscription and membership. Remember that as a small not for profit organization, we cannot continue to operate without your prompt renewal, which also saves us the added cost of mailing extra renewal notices. Your renewal contribution plus any additional gift you make is, for Americans, tax deductible as the Internal Revenue Service has classed the Cobbett Association as a public charity under IRS rules. Now that the holidays are here, perhaps a gift subscription to a fellow chamber music lover would also be in order.

Anselm Hüttenbrenner's String Quartets

anist and composer, went to Vienna in 1815 for advanced studies with Antonio Salieri. It was there that he struck up a lifelong friendship with his fellow student Schubert, a friendship which was particularly close during the few short years that Hüttenbrenner remained in Vienna. (His father's sudden death forced him to return to Steiermark—Styria—in 1818. Some sources say 1821). Hüttenbrenner's younger brother Josef also came to Vienna and became almost slavishly devoted to Schubert, turning into a kind of butler-cum-manservant. And it is to Josef Hüttenbrenner that we owe the survival of literally hundreds of Schubert's works, mostly lieder. Anselm, in his memoirs relates, "*Schubert was not attentive to his multitudinous manuscripts. Whenever friends would visit him, he would always try out new songs and if they liked them, they were allowed to take them away provided they promised to return them at some later date which happened only seldom. Schubert couldn't even remember which person had which song. My brother Josef, who had rooms in the same house, at one point finally decided to retrieve all of these loaned-out works. He succeeded in rescuing an incredible number as I discovered one day on a visit more than 100 works in one of Franz's drawers, all sorted and well-organized; something Schubert himself would never have undertaken. In fact, Schubert was so pleased with my brother's work that from then on, he turned over all of his new works to him for as long as the two lived together under one roof.*" Josef is widely believed to have been the conduit by which Anselm, after the Schubert's death, received the manuscripts of the *Unfinished* and *Great C Major* symphonies. Some scholars have even accused Anselm, because he never tried to have these works published, of having lost the final two movements to the *Unfinished*. Most modern scholars give little credence to this supposition. Although Hüttenbrenner left Vienna some time between 1818 and 1821, he and Schubert remained good friends. Schubert visited Hüttenbrenner in the Styrian capital Graz, where Hüttenbrenner was head of the Musikverein (Music Society). And Hüttenbrenner made frequent trips to Vienna to visit his many friends, among the best of whom were Schubert and Beethoven. Hüttenbrenner had become particularly friendly with Beethoven and Thayer relates that, Beethoven, as he lay dying, had been given several of Schubert's master songs and wanted very much to meet the composer. It was Hüttenbrenner, who at Beethoven's request, brought Schubert with him on a visit only days before Beethoven died.

While it cannot be claimed that Hüttenbrenner was exactly well-known during his lifetime, certainly he was not unknown. Today, his name only survives because of his connection with Schubert and Beethoven. (Schindler relates that it was Hüttenbrenner who closed Beethoven's eyes moments after his death.) But during his lifetime, Hüttenbrenner was respected both as a composer and pianist. He wrote a considerable amount of music including eight symphonies, a number of operas and over 200 songs. His chamber works consist of two string quartets, a string quintet (2 violas) and a number of duos for violin and piano and cello and piano.

Hüttenbrenner, surprisingly, modeled his songs on those of Beethoven. But his chamber music undeniably bears a resemblance to that of Schubert. Is this because he merely copied the style of his friend? The easy answer might be yes. However, readers will think twice after hearing Hüttenbrenner's **String Quartet No.1 in E Major, Op.3** which dates from 1816. Why—because this quartet, written the year before Schubert composed his well-known song *Death & the Maiden* and more than seven years before he composed his famous quartet known by the same name, definitely anticipates the famous slow movement from Schubert's quartet. Clearly a 'cross-pollination' of ideas had to have been taking place during the time Hüttenbrenner spent with Schubert in Vienna. They were school fellows, both students of Salieri; they spent hour upon hour with each other, talking and carousing, showing and performing their new works to each other.



(Continued on page 4)

How could it be otherwise but that they influenced each other. Unlike Schubert, Hüttenbrenner was able to find a publisher for his First Quartet, Steiner of Vienna, who published it immediately after its completion. Long out of print, a score and parts were brought out in 2000 by Accolade Musikverlag, No.3006. The music can be obtained from Broekmans en Van Poppel of Amsterdam. (Broekmans.com on the internet).

The Quartet is in four movements. The very simple, yet attractive, main theme to the *Allegretto*, which begins this work, is nothing more than an upward harmonic progression passed from voice to voice. (See example on right) It is partially repeated and then without further development, if repetition can be called that, a lovely second theme appears in the first violin. It bears an affinity to a tune and a mood that Schubert was to create in his String Quartet No.13 in a minor. The cello is allowed to restate this second theme and then again without development, a third melody, also quite charming and sounding of Schubert, is introduced. The cello is allowed to repeat it in a slightly varied form. It must be admitted that Hüttenbrenner does not give the middle voices the chance to share in the presentation of these themes and that the accompaniment they are given is often less than exciting. However, it is also clear that Hüttenbrenner was experimenting (as Schubert was during the same period—1816, q.v. Schubert’s Qt. No.10) with the tonal effects achieved by the massing of groups against each other, two by two.

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The second movement is a short *Scherzo, Allegro con spirito*. The main section is simple, straight forward and charming with the melodic material remaining in the first violin part. In the brief trio section, the cello, with the viola’s help, gives out the attractive theme before the first violin takes over once again.

It is the third movement to this quartet, *Andante con variazioni* which makes both the player and listener sit up and take notice. Keep in mind, Hüttenbrenner composed his quartet in 1816, a year before Schubert wrote the music to his song *Death & the Maiden* and nearly eight years before Schubert penned his *Death & the Maiden* string quartet. Clearly, Schubert had the Hüttenbrenner Quartet No.1 in mind as he began his own slow

Andante con variazioni (Hüttenbrenner)

Andante con moto. (Schubert)

movement. (see example above) While Schubert did not choose to title his Andante “con variazione” that is exactly what the following sections are. Now it is not my purpose to suggest that each subsequent variation bears the striking similarity in rhythm and melody as the theme, however, it can be seen that in more than one of the variations, Schubert, at least rhythmically, was inspired by what Hüttenbrenner had written. In the first variation Hüttenbrenner places the first violin high above the others and has it singing a syncopated theme against the opening ♪♪♪ rhythm. Schubert also uses the first violin in the same way while the middle voices beat out triplets and the cello repeats the opening rhythm. The workman-like second variation does not have the drama or

interest of the first and again shows Hüttenbrenner’s fascination with the effect achieved by grouping voices 2 against 2. Schubert made no use of it. The third variation, on the other hand, with its repeated drum beat rhythm of a 16th note followed by two 32nds notes, all on the same pitch, is very similar to Schubert’s fourth variation, the first section to which begins with the repeated figure of

Var.I

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an 8th note followed by two 16ths, again all on the same pitch. Hüttenbrenner once more explores the effect of massed voices in the final variation, a somewhat plodding canon of triplets, with the violins leading and the lower voices following. Schubert did not pattern a variation upon it, but did seem interested and one can hear a bits of it in some of Schubert's bridge passages. Unfortunately, Hüttenbrenner miscalculated placing it last. It is anticlimatic when compared to the preceding variation despite the fact that it concludes *ff*. I emphasize that the preceding discussion was not aimed at proving that Schubert "stole" Hüttenbrenner's ideas. Most likely, neither friend would have considered it any such thing. Schubert might well have replied in the way Brahms is said to have done when someone pointed out that he used a theme of Mendelssohn, "Any fool can see that, but look what I did with it" Nor am I suggesting that the two efforts are comparable. They're not. Instead, I have drawn the reader's attention to this unusual similarity to show that Schubert himself thought Hüttenbrenner had worthwhile musical ideas. The last movement to this quartet concludes with a lively *Allegro*. The part-writing is more equal but once again it is because Hüttenbrenner is exploring the the effect of tonal groups. This is an historically interesting quartet which could be played by professionals on the same program along with Schubert's *Death & the Maiden*. Stylistically they are very different works. On its own, it does not belong in the concert hall, but amateurs will find it pleasing. Parts, as I have said, are available. An LP was made-in the 1970's on EMI Electrola 1C 151-30736/39.

Hüttenbrenner's **String Quartet No.2 in c minor** has the date October 8, 1847 on its manuscript. It was published for the first time in 2000 by Accolade Musikverlag, No.3007. It has not been recorded. A perusal of the score indicates, at least in the first three movements, that Hüttenbrenner's technique had not advanced much, if at all, since 1816. The violin has the lion's share of the melodic material, with the cello occasionally serving as a duet partner while the middle voices are used as a kind of tone cluster. Only in the finale do all four voices share more equally in the presentation of the thematic ideas.

Allegro moderato

The first movement, begins with a Schubertesque theme presented by all four voices in unison. (Example on left) It is repeated but not developed in any meaningful way before a second theme, a very pretty melody, is brought forth by the first violin (Example below). Again, it has the unmistakable sound of Schubert. Perhaps it is fair to say, "shows the influence of Schubert" but can one really be sure. The music of Lachner and Hüttenbrenner bears much in common with that of early and mid-Schubert. The key words are early and mid. When Schubert moved to his final phase, certainly Hüttenbrenner (and for the most part Lachner too) were unable to follow. As for early or mid Schubert, it is less clear who influenced whom, the three were virtually living, musically so to speak, out of each other's pockets. They would perform songs and instrumental works for each other almost as soon as these were written, and then might modify what they had done based on a comment of their friend. The fact that this felicitous melody may remind us somewhat of Schubert's lovely melodies is only a tribute to Hüttenbrenner in that it shows he did have a gift for melody.

In the *Scherzo, Vivace ma non troppo*, which comes next, Hüttenbrenner resorts to his formula of a semi-unison opening, with the first violin alone taking the second theme and then the cello being allowed to briefly reply to it. The music is appealing but by no means more complicated or advanced than his 1816 effort.

The charming opening theme (left) to the following *Andantino* is redolent of Schubert about the time he was writing his Quartet No.3 (1812). Sung entirely by the 1st violin, it could just as easily have been a solo as the others voices have no melodic part.

The choice of a theme for the finale, *Allegretto*, while not bad, is not quite up to the standard of some of his others. But the part-writing is much better than in the preceding movements. The theme is developed at length contrapunctally, almost fugally at times. A short and unrelated Andante section (it is not a reprise of the 3rd movement) interrupts the flow of the music for no apparent reason before the recapitulation proceeds to a rousing five measure coda.

There is nothing in the Second Quartet which would merit performance by a professional group unless they were doing some sort of historical program about Schubert and his friends, but it can be recommended to amateurs, with the understanding that this is by no means a great quartet. It's a slight work whose chief merit is its lovely Schubertesque melodies. I found it a pleasure to play.

The String Quartets of Valborg Aulin & Susan Spain-Dunk (con't. from page 10)



finish. This quartet is available from Merton Music as #4205 in the 2002 catalog, for \$8.80.

The themes are then interwoven for the rest of the movement.

The second movement, *Intermezzo/Trio*, begins with graceful parallel chords and a soft, bouncy little theme.



Susan Spain-Dunk (1880-1962), later Mrs Henry Gibson, was an English violinist, violist, composer, conductor, and teacher. She was the violist in W.W. Cobbett's quartet. She was born in Folkestone, the daughter of a local alderman, (Folkestone was not her maiden name, as some of the reference books mistakenly claim). She attended and later taught at the Royal Academy of Music, where she was a composition student of Richard Walthew and studied violin with Stewart Macpherson. She won many prizes for her compositions. Her works include orchestral pieces (notably her symphonic poems *Stonehenge* and *Elaine*, the overtures *Kentish Downs*, *The Farmers Boy*, *Andred's Weald*, and *Weald of Kent*), some works for military band, and *Suite and Idyll* for strings. She also wrote *The Water Lily Pool* (flute, harp and strings), *Cantilena* (clarinet and orchestra), and *Four Spanish Dances* (small orchestra). Her chamber music includes *Jumba*, Op.57 (viola and piano), duos for violin and viola, *Petite Serenade* (flute and piano), *Winter Song* (cello and piano), violin-piano pieces (her *Sonata 1 in b Minor* won the Cobbett prize), a Wind Quintet, and the *Phantasy Quartet, in d minor*.

A humorous march-like theme enters in the first violin at letter 'H'



In the Trio, a soft solo cello theme is made more interesting

by the use of quirky grace-notes This theme is handled imitatively and rejoined by the other themes.

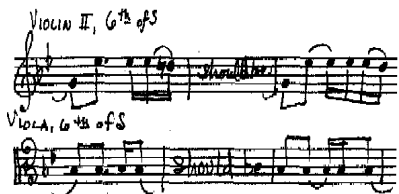


The movement ends with a pianissimo pizzicato version of the first theme.

The third movement, *Andante espressivo*, opens with a lovely "canto" melody in first violin and cello set against soft, repeated chords in second violin and viola.



In the second, "simplice" theme in d minor, the violins employ scale-like passage work and multiple up-bows, and the viola and cello counter with a smoother, slightly chromatic melody, which soon reverts to the original off beats. A contrasting florid section follows but then subsides. There are some awkwardly written rhythms here, which might best be rewritten in modern



notation. (See above example)

The Finale begins with boisterous parallel chords and a scalic melody in eighth notes. At letter 'U', a contrasting piano dolce theme in the first violin is accompanied by repeated notes in the other parts. These themes are interwoven to a fortissimo, chordal

The **Phantasy Quartet in d minor** is in one movement, and is loosely based on one main theme. It opens with a tragic-sounding forte melody in the cello (see below), set against triplets in the inner voices, then passed between instruments.



At letter 'B' the second violin has a gentle, pastoral permutation of the theme.



At letter 'C', the piece modulates to the sub-dominant and the first violin takes over with a lovely dolce version of the theme. (See right)



At G the theme is treated fugally The Phantasy ends with a chordal, florid version of the theme. The Phantasy Quartet in d minor is available from Edition Silvertrust.

The only image of Susan Spain-Dunk we were able to find appears on the next page with a short story about it.

A Frontispiece for Cobbett's Cyclopedic Survey of Chamber Music

When Sally Didrickson told me that she was doing an article about Susan Spain-Dunk's quartet, I looked for a photo but had no luck. Then Cobbett Member Theo Wyatt informed me about a photograph of the painting reproduced to the right. It appeared in the July 1981 issue of *The Strad* with an article by Leslie Sheppard. Cobbett (1847-1937), a wealthy manufacturer, used his money to produce his famous *Cyclopedic Survey of Chamber Music*, perhaps the reference book in English on this subject. In 1926, he commissioned English artist Frank Salisbury to paint a picture to be entitled *Chamber Music* which he intended to serve as the frontispiece to his *Cyclopedia*. It was a painting of a group performing Chausson's *Concerto for Piano Quintet and Solo Violin*. Mr. Sheppard states the women playing in the quartet were, "the Misses Emily Keady, Susan Dunk and Marie Dare, and it is believed that Cobbett himself sat in for the other violinist...The two figures who formed the audience were Cobbett's wife seated, and his daughter who is standing." Cobbett placed the violist next to himself and on the right side of the piano were the cellist and 2nd violinist. Since Spain Dunk was a violist, that would place her to the right of Cobbett and the left of the piano. Unfortunately our reproduction is from a less than sharp photograph of the painting and none of the visages are exactly clear.—*Editor*



Cécile Chaminade's Piano Trios (continued from page 1)

She is mentioned both in the *Grove's Dictionary* and *The New Grove*, but only briefly. The *New Grove* basically repeats the entry from the older version and dismisses her works as "charming but salon music." While perhaps this may be true of many of her piano pieces, it is not true of her piano trios of which the author in *Grove's* makes no mention and most likely never encountered. Furthermore, successful salon music is usually of high quality, and as Fritz Kreisler wrote, those who look down their noses at it are unlikely to be very good musicians.



Piano Trio No.1 in g minor, Op.11 was composed in 1881 and is in four movements. Right from the first measures (see left) of the opening *Allegro*, anyone can clearly tell this is not a morsel meant for the salon. Charming it is, logically laid out and despite the key, not particularly tragic. The thematic material has a touch of the mediaeval to it but also bears some affinity to Faure. As the movement progresses, the use of counterpoint becomes more pronounced, but the music never loses its sense of lightness. The writing for the strings is accomplished and shows she was familiar with the instruments.

The second movement might be a textbook example of the music from the mid-Romantic period. It is a heartfelt love duet between the violin and cello, at times passionate and always lyrical. The piano is tastefully used throughout as the harmonic underpinning of the music which has the strong perfume of Schumann about it.

A marvelous scherzo, *Presto leggiero*, follows. It opens with a sparkling series of fast, but light passages in the piano which set the mood for the entry of the first theme given out by both the cello and violin. At its completion, the cello presents the particularly tuneful second theme. (see example at top of page 8) This movement is especially noteworthy and shows the excellence of Chaminade's chamber music style. It calls for a very fleet-fingered pianist indeed, but the running pas-

Continued on page 8

(Continued from page 7)

sages given to the piano are in no way intended to be soloistic. This is a superbly conceived scherzo—elegant, charming and beautiful.



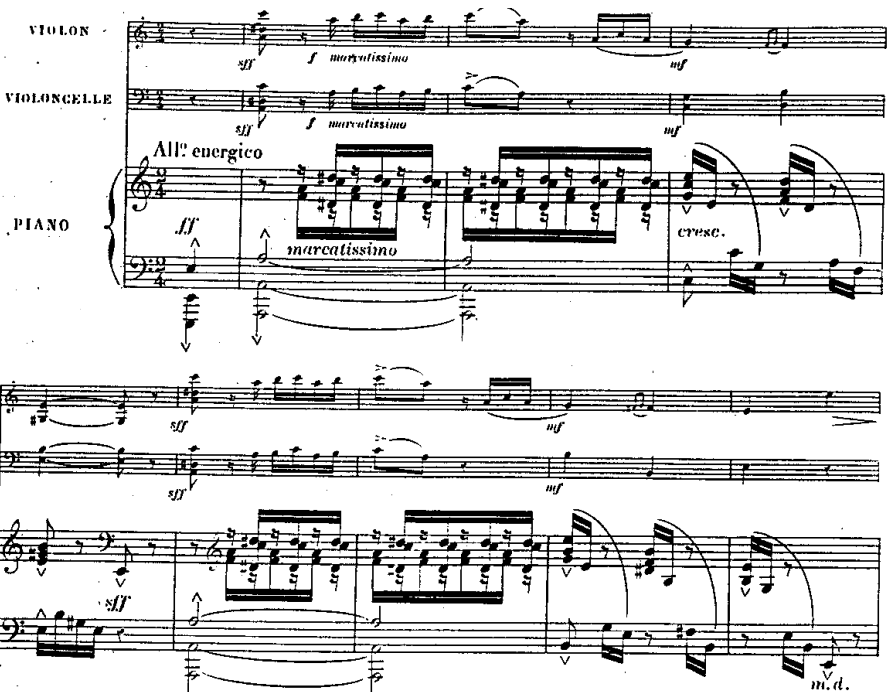
In the finale, *Allegro molto agitato*, once again, there is a whiff of Faure, but the music is also fresh and original sounding. While not the tour d'force of the preceding movement, it is nonetheless quite a good movement. In conclusion, I feel that this trio has much to recommend it. The part-writing is really superb, especially in view of the fact that Chaminade was a pianist. There are very few piano trios written by pianists, and this includes the likes of Mendelssohn among others, where the piano is not given long florid passages at the expense of the music. Not here. The piano is a true partner and is not allowed to show off. The melodic material is tasteful and usually quite memorable. It would undoubtedly be an ornament in any piano trio's repertoire and deserves to be heard in concert. The parts are available from Durand and there is a recording of both this and her Second Trio on ASV CD#DCA 965



Piano Trio No.2 in a minor, Op.34 dates from 1887. In three movements, it lacks a scherzo. The opening bars of the *Allegro moderato* (see left) set a completely different mood from that of First Trio. It is heavier, more muscular. While it lacks the elegance and charm of the First Trio, it serves notice that it will attempt to scale mighty heights. The music almost has a Brahmsian credo to it—a kind of austere, dark and brooding nobility. There is little if anything in this big movement which sounds French. Much of the thematic material involves scale passages. In two highly dramatic and striking episodes, the piano restates the opening theme, first in a soprano register then again in the bass, making it somehow sound as if there were an

extra voice—all against the tremolo (the first time) and triplets (the second time) in the strings. As before, the use of the instruments is quite good, although here the piano has a florid, introductory figure which is used a little too often and is not really necessary at all. Perhaps a little long for the material, it is satisfying movement.

In the middle movement, *Lento*, the strings, in one voice much of the time, state and develop the lovely first theme which has an undeniable vocal quality to it. Here, Chaminade returns to her French roots. The delicate lyricism of the music shows the influence of her teacher, Benjamin Godard. While always very beautiful, there is no tune one could take away and remember as particularly striking.



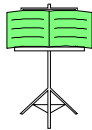
The finale, *Allegro energico*, begins with much of the power and resoluteness that appeared in the first movement, but with a less "German" sound. The thematic material is stronger and more memorable and there are several exciting chromatic bridge passages as well as other original effects along with a very effective coda. The piano is given a lot of work here, but its prominence blends in with the music.

This Trio also deserves to be heard in concert. Unfortunately, to the best of my knowledge, the music is not in print. The author wishes to thank Mr. Peter Lang for supplying the parts.

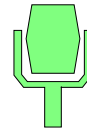
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New Recordings



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

String Quartets

BAZZINI, Antonio (1818-1897) Nos.1-6, Dynamic 418 1-3 / BELLA, Jan Levoslav (1843-1936) Qt in c, Qt in e, Opus 91-2673 / BERG, Alban (1885-1935) Qt Op.3 & Lyric Suite, dos 9999 / BYSTROM, Oscar (1821-1909) Qt in c, Arte 7122 / CRAS, Jean (1879-1932) No.1, Timpani 1C1066 / DOBRZYNSKI Ignacy (1807-67) Nos.1-2, Acte Prealable 0048 / D'INDY, Vincent (1851-1931) No.2, Op.45, Naïve V 4906 / JADIN, Hyacinthe (1776-1800) Op.2 No.1 & Op.3 No.1, Naïve V 4906 / JADIN, Louis (1768-1853) No.2, Naïve V 4906 / LEIGHTON, Kenneth (1929-88) Nos.1-2 & Variations Op.43, Meridian 84460 / MERTZIG, Rene (1911-86) Qt, Editions LGNM 551 / MEYER, Krzysztof (1943-) No.16, Acte Prealable 0076 / PICKARD, John (1963-) Nos.2-4, Dutton Epoch 7117 / RATHAUS, Karol (1895-1954) Nos.3-5, Acte Prealable 0069 / SLOWINSKI, Wladyslaw (1930) Passionato, Doloroso in memoriam W. Lutoslowski, Quartetto piccolo in memoriam T. Szeligowski, Elegy & 3 Bourlesques, Acte Prealable 0031

Strings Only-Not Quartets

DOBRZYNSKI, Ignacy (1807-67) Sextet Op.39, Acte Prealable 0067 / ENESCU,

George (1881-1955) Octet Op.7, Arte Nova 74321 63646/ GADENSTAETTER, Clemens (1966-) Friction Trio II, Durian 015-2 / HINTON, Alistair (1950-), Qnt, Altaris 9066 / D'INDY, Vincent (1851-1931) Sextet Op.92, Naïve V 4906 / LENNERS, Claude (1956-) Trio Hinder den blizen rot, Anthologie de Musique Luxembourgoise Vol.7 / LINDGREN, Johan (1842-1908) Qnt in F, Arte 7122 / REUTER, Marcel (1973-) Trio, Anthologie de Musique Luxembourgoise Vol.7 WENGLER (1946-) Trio, Anthologie de Musique Luxembourgoise Vol.7 / ZIMMERMAN, Walter (1949-) Distentio for Str Trio, Mode 111

Piano Trios

D'INDY, Vincent (1851-1931) No.2 Op.98, Naïve V 4906 / LEIGHTON, Kenneth (1929-88) Op.46, Dutton Epoch 7118 / MERTZIG, Rene (1911-86) No.2, Editions LGNM 551

Piano Quartets & Quintets

CRAS, Jean (1879-1932) Qnt, Timpani 1c1066 / EDELMANN, Johann (1749-94) 4 Qts, Op.9, Hungaroton 31878 / FAURE, Gabriele (1845-1924) Qnt No.2, Op.45, Classico 362 / WALTON, William (1902-83) Qt, Hyperion 67340 / ZIMMERMAN, Walter (1949-) Schatten der Ideen for Pno Qt, Mode 111

Winds & Strings

BRANDL, Johann (1760-18367) 3 Quintets for Bsn & Str Qt, Op.14 & Op.52 Nos.1-2, MD&G 603 1133 / BRUNETTI, Gaetano (1744-1798) 6 Quintets for Bsn & Str Qt, Tactus 742701 / CIMAROSA, Domenico (1749-1801) 3 Quartets for Fl & Str Trio, Stradivarius 33567 / KREUTZER, Conradin (1780-1849) 6 Wlatzes for Wind Sextet Kb, Bayer 100 343 / PAISIELLO, Giovanni (1740-1816) 6 Divertissements for Fl & Str Trio, Stradivarius 33567+

Winds, Strings & Piano

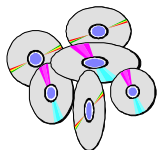
BRUCH, Max (1838-1920) Op.83, 8 Pieces for Cln, Vla & Pno, ASV DCA 1133 / ELSNER, Jozef (1769-1857) Septet for Pno, Fl, Cln, Str Trio & Kb, Acte Prealable 0067 / FRANCAIX, Jean (1912-97) A Huit for Cln, Bsn, Hn & Str Qnt, Classico 362 / MEYLAERS, Stefan (1970-) Trio for Cln, Vc & Pno, Phaedra 92024

Piano & Winds

None this Issue

Winds Only

CALIFANO, Arcangelo (17??-) 6 Trio Sonatas for 2 Ob, Bsn & Continuo, Tactus 700301 / ENESCU, George (1881-1955) Dixtuor for 2 Fl, 2Ob, 2Cln, 2Bsn & 2Hn, Arte Nova 74321 63634 / ZIMMERMAN, Walter (1949-) Shadows of Cold Mtn 3 for Fl, Ob & Cln, Mode 111.



The Complete String Quartets of Vissarion Shebalin

Magnard, Schmitt & Français: Music for Piano & Winds / Martinu's Piano Trios



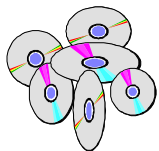
Writing of his visit to Shostakovich, the Polish composer Krzysztof Meyer said that in Shostakovich's study he found pictures of only three composers: Mahler, Mussorgsky and Shebalin. Not only Shostakovich but most of Shebalin's contemporaries regarded him as being in the front rank of composers from their generation, the first to be entirely educated under the Soviet regime. **Vissarion**

Shebalin (1902-63) was born in Omsk, Siberia where he began his musical studies. Later at the Moscow Conservatory, he studied under Miaskovsky and in 1928 graduated with the highest honors. During the 1920's he was attracted by modernism, but during the 1930's he was drawn to traditionalism with its attachment to folkloric melodies. By 1942, he was appointed director of the Conservatory. When Stalin came to power, Shebalin was forced, as were all of the other major Soviet composers, to find some sort of *modus vivendi* with Socialist Realism. Although his music is well-known within Russia, it is virtually never heard outside of it. Chamber music always interested Shebalin and constitutes a sizeable part of his output. His nine string quartets span the length of his entire career from student right up until his death. They are an important body of work which deserves to be better known and to be performed. These quartets were recorded on three separate Olympia CDs Nos 663-665 by the Krasni Quartet. They will be reviewed as they appear on disk.

String Quartet No.1 in a, Op.2 is dedicated to Shebalin's first composition teacher and is one of the few pieces he composed in Omsk. It is one of two quartets with only three movements. He brought it with him to Moscow where Miaskovsky was impressed enough to arrange for it to be performed publicly in 1925 by the soon to be famous Beethoven String Quartet. In the captivating opening *Allegro*, Russian folk tunes are combined with modern but entirely tonal elements. The rhythm creates a sense of movement while the music creates a spatial impression of great expanses, perhaps indicative of his native Siberia. The slow movement, *Andante tranquillo con espressione*, has a tonal affinity with Debussy. Effects such as the multiple use of trills, among others, also bring the French impressionists to mind. The finale, *Vivo*, opens in a neo-classical vein but again shows the influence of impressionism. Shebalin later wrote, *[I]n this quartet, enthusiasm for the French—which was so common at that time—comes to light.* This is a good work which should be of interest to both professionals and amateurs. **String Quartet No.2 in B Flat, Op.19** was composed in 1934. The opening *Largo-Allegro* has a short, slow introduction before the engaging, angst-ridden main theme is given out deep in the cello's lowest register. The *Andantino vivo* begins with the cello playing part of a descending scale in a fashion reminiscent of the slow movement to Beethoven's Op.95. There are other similarities. Then, a short quick-waltz appears, sounding rather like Shostakovich in a playful mood. (Perhaps we should say which Shostakovich imitated since

Shostakovich did not begin writing quartets until 1935). This is a very impressive movement, full of original ideas. The following *Andante e cantabile* is quite lyrical despite its occasional polytonal writing. The concluding *Allegro risoluto* by turns angular, march-like, dramatic, lyrical and thrusting, carries the listener with it to its convincing end. This Quartet did receive performances in Europe and brought some attention to Shebalin in chamber music circles. It is a fine work suitable for both amateurs and professionals. **String Quartet No.3 in e, Op.28** was composed in 1938 and was dedicated to Miaskovsky. The sense of scale is smaller and indeed, with the exception of the huge finale, the movements are much shorter. The melodic material to the opening *Allegro* is quite lyrical but much of this is lost against the restless accompaniment. The short *Vivace* begins somewhat aimlessly but focus is brought by the second theme. The mood of the gorgeous *Andante* is so strikingly different that it sounds as if another composer wrote it. The big finale, *Allegro risoluto*, starts with a march-like theme, as if some later-day Elgar who was living in Soviet Russia had composed it. It is followed by several gentler episodes, one of which quietly closes this original work.

Olympia CD #664 presents Quartet Nos.4, 5 & 9. Space considerations seem to have prevented Olympia from presenting the quartets entirely in numerical order. **String Quartet No.4 in g** dates from 1940 and is dedicated to the memory of Sergei Taneiev. It begins with an *Allegro* which sounds more like a *moderato*. The music is not as harsh as the writing in the Second and Third Quartets. A languid *Andante* leads to a very effective *Vivo, alla marcia*, the main section is played entirely pizzicato. A contrasting and mysterious trio compliments this excellent movement. The *Andantino—Allegro* which concludes the quartet begins with a somber introduction to the quicker main section. The first theme, if not the others, is a quote from Taneiev. (The String Trio in D), however the music does not sound like that composer. It is, save for atonality, an eclectic mix of the major elements from the late 19th century through the mid 20th. Again we have a work which should interest professionals but is not beyond amateurs. **String Quartet No.5 in f, Op.33** was composed in 1942 and has been given the nickname *Slavonic*, no doubt because of its use not only of Russian but also of Ukrainian, Polish, Slovak and Serbian folk melodies. In five movements, the opening *Moderato* actually begins with a pensive, Russian-sounding *Lento* which introduces a more sprightly dance motif. Several other lovely melodies are presented before the coda. The following *Andantino* begins softly with distant echoes from the Russian liturgy. The music ever so slowly and cautiously builds to a dramatic climax in the middle section before almost silently evaporating. The third movement, *Allegretto, grazioso e leggiero*, is modern and cosmopolitan, but not very Slavic sounding. A second *Andante* is then introduced. The main theme, sounds rather like the Serbian folk tune Tchaikovsky used in *Marche slave*. Only here it is in dirge form, but very effectively presented. Shebalin develops his melodic material masterfully to an extraordinarily powerful climax before he allows it to sadly slink away. The finale, *Allegro energico* begins robustly but quickly loses its energy before a lively dance takes center-stage. Some earlier me-



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Magnard, Schmitt & Français: Music for Piano & Winds / Martinu's Piano Trios

lodic material is also revisited before the gay coda. Along with the First, this quartet is probably the most accessible to audiences and would be very suitable for professionals, and again within the range of good amateurs. Shebalin completed his last **String Quartet No.9 in b, Op.58** just three months before he died in May of 1963. Ten years earlier he had suffered a stroke which had permanently paralyzed his right side. Though right-handed, Shebalin taught himself to write with his left hand so that he could continue to compose. His last two quartets were written this way. The opening *Largo—Allegro* to this three movement work begins with a slow, dark and searching melody out of which a restless *Allegro* unexpectedly appears. Sophisticated and modern, this appealing music never takes leave of traditional tonality. The middle movement, *Andante*, begins quietly but moves into a kind of restless neo-classical mode before softly subsiding. The finale, *Allegro molto*, has such a long-lined opening theme that the music does not sound particularly fast, and certainly the subsequent themes are equally moderate in tempo. Some rather lovely lyricism springs forth in the middle section before the rather gentle close. I found this a very appealing quartet which, like his others, deserves performance.

The third CD in this series Olympic #665, begins with **String Quartet No.6 in b, Op.34** which dates from 1943, a mere year after the *Slavonic* was composed. In the very fetching *Allegro* which begins the work, Shebalin creates a spatial panorama reminiscent of the First Quartet, and although the tonalities are more advanced, the sense of breadth is similar. In the second movement, *Andante*, slavic lyricism, which was missing from the first movement, reappears, though not so traditionally presented as in the *Slavonic*. Of striking beauty is the original melody introduced in the cello's lowest register. Unlikely as it might seem, a mood of elegance is created. Next comes a nervous *Vivo* which serves as a scherzo. A short but very colorful trio section, in which the lower strings are made to sound like folk instruments, is provided for contrast. The closing *Allegro giusto* begins in a rather pedestrian manner but the material to the second theme is stronger. The soft coda, with the first violin high above the others, is the most striking of all. Another solid work. **String Quartet No.7 in A Flat, Op.41** was composed in 1948 and was dedicated to the Beethoven Quartet which had worked so hard to popularize the quartets of modern Russian composers, Shebalin and Shostakovich in particular. Although I have kept Stalinist politics out of my discussion of these quartets, because of space constraints, it is undeniable that no active Soviet composer was immune from the constant meddling of the Party. Compositions which failed to please led to dire consequences. In 1948, nearly all of the leading Soviet composers, Shebalin included, were accused of being "Formalists" and were required to produce new compositions which showed they were capable of "improving themselves." This generally meant the inclusion of folkloric elements. Shebalin who had always been interested in authentic folk music, had no trouble complying. The Seventh Quartet, in four compact movements, thus shows more interest in folk tunes than the Sixth did. The gentle *Allegro moderato* which opens the quartet is not overtly slavic, but the second theme clearly reveals its folk roots.

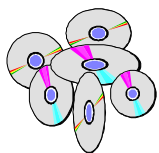
The music is ingeniously presented and sounds entirely modern but has no strident elements which might have led to serious punishment. A sprightly *Scherzo* comes next. The music to the main section is bright, and the slower trio has a very Russian melody for its theme which is played against a lively harmonic background. It is superbly done. A sad *Andante* displays two attractive, lyrical melodies both Russian. The finale, *Allegro assai*, uses a traditional Russian wedding song for its main theme, but to non-Russian ears, its slavic origin is well-masked. This is an excellent work which will triumph on the concert stage and be treasured by amateur quartet players. By the time Shebalin wrote **String Quartet No.8 in C, Op.53**, he had had a serious stroke which had left him paralyzed on his right side. Twelve years separates this work from No.7. It begins with an *Andante* which, while interesting, is somewhat diffuse. It makes no urgent claim on the listener's attention until well-along. An *Allegro* follows. It is a cross between a scherzo and a march, the thematic material though very well handled is not particularly captivating. The dark-hued *Adagio* lacks direction, a quicker middle section is more interesting. The last movement, *Allegro* has an immediacy and sense of direction missing in the other movements. Direct and at first somewhat plodding, a playful scherzo section serves as a development. And, it must be admitted that the finale does not entirely fulfill its promise. Of the nine quartets, this is the only one which, in my opinion, seems to lack inspiration. But perhaps this can be explained by the fact that while working on the Eighth Quartet, Shebalin's doctors estimated his remaining life not in hours but in minutes.

To sum up, I believe Shebalin's string quartets to be a very important legacy. They do not deserve to remain unknown in the world at large. If they are able to get a hearing, I think that several of these works will enter the standard repertoire. And taken as a whole, again if they can get a hearing, I believe Shebalin's string quartets will come to be considered among the foremost composed during the last century. I strongly encourage readers to obtain these CD's. While all of the quartets were originally published by the Soviet State Music Publishers, I do not believe that any of them received publication in the West and hence, unfortunately, are not likely to be available. The Cobbett Association Library has the parts to Nos.3 & 4.



Altarus CD 9028, entitled *Á Tour d'Anches*, presents three very interesting works for winds and piano. The first of these is **Quintet Op.8** by **Albéric Magnard** (1865-1914). From a well-to-do, important Parisian family, Magnard studied at the Paris Conservatory with Massenet, and later privately with d'Indy. The Quintet, which dates from

1894, is for Piano, Flute, Oboe, Clarinet and Bassoon. In four movements, the first, *Sombre*, is anything but somber. Opening almost in mid-phrase, it is by turns light and impassioned and full of attractive writing. The second movement, *Tendre*, is somber, beginning with a long, meditative duo for the clarinet and piano. In *Léger*, Magnard creates several atmospheres, not always light. At the beginning, the flute and piano spend considerable time



Music for Piano & Winds by Albéric Magnard & Florent Schmitt Jean Français' Wind Quartet & Bohuslav Martinu's Piano Trios

painting a somewhat spooky mood before the music becomes sunnier. The last movement, *Joyeux*, begins quite resolutely and almost sounds like battle music. Certainly it is heroic in nature. This is a wonderful piece of music! A masterpiece, written on a grand scale, for this combination. Magnard shows tremendous talent. It is a subtle blend of neo-classicism and impressionism. For this piece alone, the CD is worth buying.



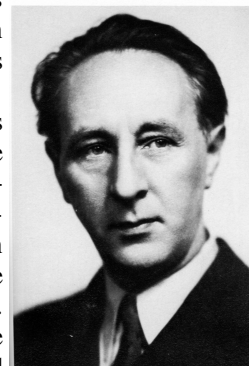
But there are two other works on it as well. The second, *À Tour d'Anches* (loosely meaning a turn for the reed players) is by **Florent Schmitt** (1870-1958). It is a quartet for Piano, Oboe, Clarinet and Bassoon. Schmitt also trained at the Paris Conservatory with Massenet and Fauré. His use of bitonal chords was said to have influenced

Stravinsky. Written in 1943 at the request of a wind trio known as *d'Anches de Paris*, it is in four movements: *À courre*, *Sur un rythme prévu*, *Nocturne—sarabande* and *Quasimodo*. The outer movements are light-hearted, boisterous and humorous. The middle two movements are quieter; the *Nocturne* is quite serious and intricate. The last movement, *Quasimodo*, is not really as grotesque as one might, from movie experience, expect. Rather, it is light although its syncopated rhythms are quite disjointed and awkward. This, too, is an excellent piece of its kind.

The last work is a **Quatuor** for winds (Flute, Oboe, Clarinet and Bassoon) composed in 1934 by **Jean Français** (1912-1997). Français, who was something of a 'wunderkind', studied with Nadia Boulanger. This work was also commissioned by a Parisian wind group. *Allegro-Andante con moto*, the first of four movements, is playful, bright, jaunty and neo-classical for the most part. A slow and dreamy *Andante* comes next. It is followed by a spritely *Allegro molto* which is meant to serve as a scherzo. There is a mischevious trio section which turns rather buffoonish. The finale, *Allegro vivo—pas lent* is full of humor and good natured hi-jinx. This is another showpiece, well written, full of lovely melodies and original effects.



Paris where he studied with Albert Roussel. His **Piano Trio No.1** (also known as Five Short Pieces) was composed in 2 days time during 1930. The movements, *Allegro moderato*, *Adagio*, *Allegro*, *Allegro moderato* and *Allegro con brio* are in fact quite short, all but one of less than three minutes duration and quite different from each other. In the first movement one hears what has been called his 'Neo-Baroque' style which features busy string parts against unison writing in the piano. The writing is primarily polyphonic with discordant harmonies, but the music definitely is not atonal. There is neither Czech nor French influence so much as the emerging International or European sound. Perhaps there is a bit of Stravinsky in the last movement. These are enjoyable and fun pieces to hear.



Twenty years separates the First Trio from **Piano Trio No.2 in d minor**. Written when Martinu was living in New York, it was dedicated to the Massachusetts Institute of Technology. It is in three movements and relatively short, under 20 minutes duration. The music is neither harsh nor angular but has returned to the world of traditional tonality with little of no use of polytonality. The opening *Allegro moderato* immediately shows tonalities which are more lyrical than that of the First Trio. There are touches of Czech melody and Central European Romanticism, but they are presented in an updated way. The music is mostly dark and searching until the end when it syncs into an enthusiastic coda. The *Andante* begins in a reticent fashion but then becomes quite lyrical, its melody a tip of the hat to Dvorak and Brahms, although the tonal totality of the music is much more modern. This is a very fine movement. The lively finale, *Allegro*, is alternately nervous and buoyant and concludes with a brilliant coda. This Trio is a first rate modern work which deserves to be heard in concert often.

Two years later, in 1952, **Piano Trio No.3 in C** was composed. It, too, is in three movements and is dedicated to Leopold Mannes, founder of the Mannes School of Music in New York where Martinu taught. The tense mood and rhythmic first theme of the opening *Allegro moderato* is similar to the last movement of Trio No.2. The soft second theme, however, is rich and sweet. The contrast between the two themes is quite great. There is a strident modern urgency to the first theme which all but overwhelms the second theme. The middle movement, *Andante*, begins darkly on the outer limits of conventional tonality with some harsh dissonances but gradually, as the emotional pitch rises and the tempo quickens, becomes more tonal and has several short lyrical episodes. The last movement, *Allegro*, begins on a happy note. It is music of movement and of celebration. No clouds overhead. From time to time a bit of Czech melody can briefly be heard. Perhaps not immediately as accessible to listeners (with the exception of the last movement), the Third Trio is in its own way every bit as good and should be placed in the first rank of 20th century works for Piano Trio. A highly recommended CD.



Bohuslav Martinu (1890-1959) wrote many trios for various instruments with piano, but only three for traditional piano trio. All three are presented on ASV **Quicksilver** CD#QS6230. Somewhat of a violin prodigy as a child, he entered the Prague Conservatory but did not graduate. Eventually, he went to