



THE
CHAMBER MUSIC
JOURNAL

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

***The Chamber Music of
Ernst von Dohnanyi***

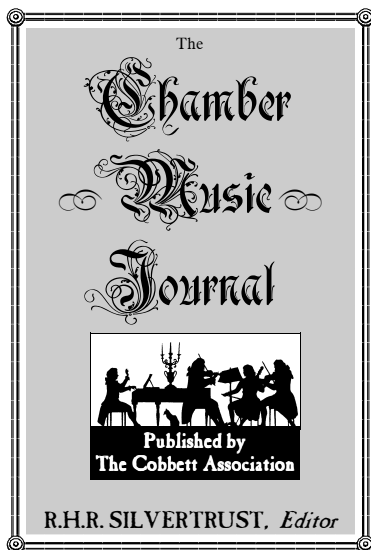
***Frederick Rung's
Serenade for Winds & Strings***

***Leopold Kozeluch:
The String Quartets***

Volume XVI No.4

Winter 2005

ISSN 1535 1726



Directors

Dr. Ronald Goldman
Professor Vincent Oddo
R.H.R. Silvertrust, MA (Oxon), JD

Board of Advisors

Dr. Nicholas Cunningham, Sally Didrickson, Dr. Ronald Goldman, Dr. William Horne, Dr. Bertrand Jacobs, Veronica Jacobs, Peter Lang, Andrew Marshall, Professor Vincent Oddo, Professor Keith Robinson, Dr. James Whitby, John Wilcox

The Chamber Music Journal is published quarterly by The Cobbett Association, Incorporated, a Not for Profit Organization. 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, Inc. Back issues of The Chamber Music Journal are available at a cost of \$6 per issue.

Offices of The Cobbett Association are located at 601 Timber Trail, Riverwoods, IL 60015, USA. www.cobbettassociation.org is our website address. ☎: 847 / 374-1800. Please remember when calling that we are located in the Central Time Zone of the United States, 6 hours earlier than GMT (Greenwich Mean Time, i.e London) E-mail address: cobbettassociation@sbcglobal.net

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

The contents of The Chamber Music Journal are under copyright and are not to be reprinted or reproduced without the express written permission of the publisher. All rights reserved. ISSN 1535-1726



The Sounding Board—Letters to the Editor



Is A Cello Quintet Arrangement of Beethoven's Kreutzer Sonata Necessary?

(Three issues back—Spring 2005, it was announced that SJ Music had republished an arrangement of Beethoven's Kreutzer Sonata for cello quintet. In the Summer 2005 issue, Andrew Marshall presented a short, positive review of this edition. Then, in our last issue—Autumn 2005—Alan Peterson suggested that the republication of this arrangement by SJ Music was unnecessary, especially since the composer had not made it and that players would be better served if publishers brought out actual cello quintets rather than arrangements. The following are in response to that position.—Editor)

Having played the arrangement for cello quintet of Beethoven's Kreutzer's Sonata, I found it quite marvelous and quite demanding on the players. It is true that the arrangement was made anonymously, but there is good reason to believe the arranger was Ferdinand Ries.

The argument [made in the last issue] is a curious one. At the time this arrangement was originally produced, the other cello quintets one might have bought were George Onslow's, which probably were in print. The publisher in question was Simrock, in 1832, who was behaving in the most normal way possible at the time. Composers sold the rights to their music for a fixed fee (no royalties paid in German lands throughout the 19th century) and although they didn't necessarily approve, composers—including Beethoven and Brahms—expected their publishers to put out arrangements. They grumbled mainly about whether the arrangements were any good or not. There was a long-range financial benefit to the composers. Arrangements promoted music making as well as the purses of the composers. I heard a radio broadcast of this arrangement about a year ago, which is how I came to know about the arrangement in the first place. I was most impressed, and called the station, and then eventually got a hold of a copy of the original Simrock edition from the Ira F. Brilliant Beethoven Center for Beethoven Studies at San Jose State University in California. Ferdinand Ries is not named as the arranger, but as he did the set of three Op. 31 violin sonatas for string quartet for Simrock shortly before, he is the most likely candidate.

Styra Avins
Asbury, New Jersey

Ms Avins is the author of the highly acclaimed book Johannes Brahms Life & Letters. Readers are advised, however, that a modern edition is in print and available in music shops or directly from the publisher SJ Music. Visit them on the web at www.printed-music.com/sjmusic

I was interested that Alan Peterson took such a strong view in the Autumn 2005 issue of *The Journal* over the 2 cello quintet arrangement of Beethoven's Kreutzer sonata. I don't think the work will be shunned by professionals. Indeed it was a friend hearing a professional performance that led SJ Music to reprint it. I myself heard another very exciting professional performance at a music festival in the UK this summer. As far as the style is concerned, as was said in the review by Andrew Marshall, it is very much a 2 cello quintet with the thematic material distributed in all the parts. For example, the first cello starts the violin tune in the first movement. This can be heard on the SJ Music website (www.printed-music.com/sjmusic) where a 30 second clip is available. This arrangement is by no stretch of the imagination a violin piece with the other instruments providing the piano part.

Judith Rattenbury,
SJ Music—Cambridge, UK

Reicha's String Quartets

Will you be publishing any more in the series about Reicha's string quartets?

Hartmut Schneider
Düsseldorf, Germany

Yes. Mr. Drummond is currently researching his next article and we are hopeful to have more in 2006.

Parts to Fibich's Theme & Variations For String Quartet are in Print

I note that Professor Opolis in the last *Journal* believes the Fibich *Theme and Variations* for string quartet is out of print. Parts are available from Merton Music catalogue No.4746.

Theo Wyatt
London, UK

Readers interested in the parts to Fibich's *Theme and Variations* for string quartet can contact Merton Music by e-mail at mertonmusic@argonet.co.uk or mertonusa@yahoo.com or telephone 00 44 20 8540 2708 or write to 8 Wilton Grove, London SW19 3QX.

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.

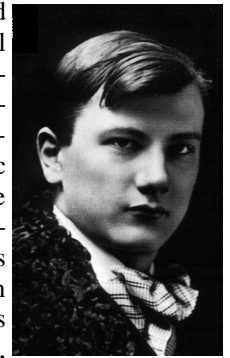
ERNST von DOHNANYI-THE CHAMBER MUSIC (Part I)

by R.H.R. Silvertrust

(Ernst von Dohnanyi's important contribution to the chamber music repertoire will be presented in a three or four part series. This part will deal with the composer's life and discuss his first two chamber works, his Piano Quintet No.1 and his First String Quartet)

Ernst von Dohnanyi, (also known as **Ernő Dohnányi** or as the Hungarians style it, **Dohnányi Ernő**), was born in the Austro-Hungarian town of Pressburg (Pozsony in Hungarian and now Bratislava in Slovakia). Of Dohnanyi (1877–1960), *The New Grove I* opines that he was, after Liszt, Hungary's most versatile musician. Active as a concert pianist, composer, conductor and teacher, *The New Grove* goes on to say that Dohnanyi must be considered "one of the chief architects of Hungary's musical culture in the 20th century." Certainly, his chamber music is very fine, with most of it being in the masterwork category. Yet, sadly it has virtually disappeared from the concert stage although we can be thankful that recordings of it have been and are still being made.

Dohnanyi began studying music with the head organist of the Pressburg Cathedral, Carl Forstner, and also with his father, by all reports a superb amateur cellist. After completing his secondary education, Dohnanyi decided he wished to pursue a career in music and enrolled in the Budapest Academy. He studied piano with Stephan Thoman and entered Hans Koessler's composition class where Bela Bartok was also a student. In 1895, while still at the Academy, Dohnanyi's first published work, his First Piano Quintet, appeared and was championed by no less an authority than Johannes Brahms. Upon graduating in the spring of 1897, Dohnanyi spent the summer studying piano with the virtuoso Eugen d'Albert, Liszt's prize student, in preparation for his debut. This was made later that year in Berlin to considerable acclaim. He then



(Continued on page 10)

FREDERIK RUNG SERENADE FOR WINDS & STRINGS

by John Wilcox



About a year ago, Mike Bryant and Peter Lang almost simultaneously kindly pointed out to me a free website sponsored by the Royal Library in Copenhagen which contains scanned pages of over 100 out-of-copyright chamber works by Danish composers. One of these works was especially intriguing to me: Frederik Rung's *Serenade*, Op 31, for flute, oboe, clarinet, bassoon, 2 violins, viola, cello, and bass. The website had all 108 pages of the neat, handwritten score to this piece. There were no parts available. Susanna Westmeath of Rosewood Publications and I each printed out selected pages, Susanna input about 20 bars from each movement into Finale, and we quickly decided that this piece was quite worthwhile and should be added to Rosewood's catalogue.

Frederik Rung was born in Copenhagen June 14, 1854 and died there January 22, 1914.

Frederik's mother was a singer, and he developed quickly in musical studies, becoming one of the first and youngest students in the recently formed Music Conservatory in Copenhagen (1867). At the Conservatory, Frederik was a student of both Hartmann and Gade, and he later became a piano teacher there. Frederik's father, Henrik (1807-71), was a composer of numerous operas, singspiels, and songs. Henrik founded a choral society called Caeciliaforeningen in 1851. For approximately twenty years, Henrik led this group in concerts of an amazingly di-

(Continued on page 4)

Leopold Kozeluch's String Quartets

by Andreas Zoglauer

Leopold Kozeluch (also Kozeluh, Kotzeluch 1747-1818) was born in the small town of Velvary some 20 miles distant from Prague. He was named Jan Antonin at birth, but in his mid teens changed his name to Leopold to distinguish himself from his cousin who was a fairly well-known Czech musician. Although Kozeluch received musical training from his cousin and from Franz Dussek (Frantisek Duschek), son of the famous virtuoso pianist, his parents sent him to Prague University to study law. However, like so many other would-be lawyers before and after him, Kozeluch opted for a career in music after the success of several ballets he wrote during the 1770's.

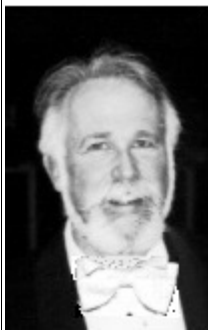
No later than 1778, we find him in Vienna. Like several of his compatriots, (the Wranitzky brothers and Franz Krommer to name but three), he recognized that the capital of the Habsburg Empire offered more opportunities for a composer than probably anywhere else in

(Continued on page 5)

IN THIS ISSUE

Letters to the Editor	2
Ernst von Dohnanyi: The Chamber Music	3
Frederik Rung: Serenade for Winds & Strings.....	3
Leopold Kozeluch's String Quartets	3
At the Double Bar	4
New Cobbett Association Website	8
Payment by Credit Card Accepted	9
New Recordings	9
Diskology: Kirchner, Goetz, Magnard, Marx <i>et al.</i>	13

:|| At The Doublebar



I have two very exciting developments to report. The first is that we are now able to accept payment by major credit card. There will be a slight charge for this service to help us cover the cost of offering it but those members who wish to pay by check may still do so as long as it is drawn on a U.S. bank in dollars. Members wishing to pay by credit card will be able to do this in one of two ways. The first is by sending back the renewal notice which is enclosed with this issue and providing their credit card information. The second is by renewing online—yes, online, which brings me to the second big development.

We Have A New Website
www.cobbettassociation.org

I spent most of October and the first part of November designing and putting it together. There are many exciting features which I think members are going to find very valuable. You can read more about the website in the article on page eight. So please visit us soon, I think you will be pleasantly surprised.

I want to thank John Wilcox for his intriguing article on Frederik Rung's *Serenade* and also Andreas Zoglauer for the first part to his interesting article on the string quartets of Leopold Kozeluch. I have had the opportunity to play these works and found them worthwhile. To the best of my recollection, we have not featured the chamber music of Ernst von Dohnanyi and an article about these fine works is long overdue. I hope members will enjoy the multi-part series which begins in this issue.

As you can see from the notice on the immediate right, it is time (except for those who have already prepaid for 2006) to renew your membership and subscription. I ask you to please renew promptly as we depend entirely upon membership fees to operate.

Seasons Greetings and many happy chamber music sessions in the New Year!—Ray Silvertrust, Editor

FREDERIK RUNG'S SERENADE

(Continued from page 3)

verse repertoire consisting of choral, vocal, and chamber works, mostly from the 17th and 18th centuries, but not limited to that time period. Henrik also took the prerogative of performing many of his own compositions with Caeciliaforeningen, but the repertoire shows that he was not a champion of new works.

Frederik took over the directorship of Caeciliaforeningen after his father's death. In 1877 Frederik won a prestigious Anker Prize to study in Vienna, Paris, and London, where he became enamored of Handel's *Messiah*. He composed several large pieces for chorus and orchestra for Caeciliaforeningen. His tenure with this choral group was quite distinguished, with tours to European capitals and several international prizes. He founded a select group, called Caeciliaforeningens Madrigalkor, to explore earlier *a cappella* repertoire, especially Renaissance composers such as Palestrina.

Frederik had a long association with the Royal Opera House, becoming chief conductor there in 1908, where he was especially involved in the first Wagner music drama performances in Denmark, as well as with the total repertoire of the company.

Frederik Rung's compositions include stage works, at least 1 symphony, smaller orchestral works, 2 string quartets, a piano quartet, choral works, songs, piano music, music for guitar, and the *Serenade Op 31* for 9 instruments.

It is interesting to note that the Rung family association with Caeciliaforeningen did not end with Frederik. His son, Paul Rung-Keller, also led the group from 1912-31.

Rung's *Serenade* is a 5-movement work which takes approximately 25 minutes to perform. The first movement, *Forspil*, provides lovely, simple solos for all the wind parts, with the strings basically accompanying wind melodies. The second movement, an allegretto in 3/8, opens with a haunting bassoon solo, and continues with light, nimble passages for all parts. The following andante provides lyrical melodies for all parts. Rung's appreciation for singing is apparent in the legato phrases written for each solo instrument. There is a short, clever cadenza for the violin and cello in this movement. The fourth movement provides the most technical challenges in the work, with fast passages for all the upper voices, nicely distributed among the forces. Excellent balance is provided by the composer, if dynamics are properly observed by all players. The last movement provides echoes of the prior movements, with a playful ending.

Rung's *Serenade* is available from Rosewood Publications at: www.rosewood-publications.co.uk

It's Time To Renew

If there is a Renewal Form Enclosed with your copy of *The Journal*, This means it is time to renew your membership.

You may renew by credit card or check, Online or by posting us the Renewal Form

But please renew promptly. Remember we cannot continue to operate without your contributions.

The String Quartets of Leopold Kozeluch

(Continued from page 3)

the German-speaking world. A fine pianist, Kozeluch was able to attract several aristocratic students such as the Archduchess Elisabeth of Wurttemberg, later the wife of Emperor Franz II, and their daughter Marie-Louise, who became Napoleon's second wife. Also among his students was Maria Theresia von Paradis, a composer of some note. (An article on her string quartet appeared in Vol.XII No.1 Spring 2001).

When Mozart was dismissed by the Archbishop of Salzburg in 1781, Kozeluch was offered the position. But he turned it down point-blank. In a letter to his father, Mozart wrote that Kozeluch had refused the Archbishop's offer writing, "What deters me most is the Mozart affair. If he (the Archbishop) lets such a man go, would he not do worse to me?" This perhaps would have been needless bravado had Kozeluch been a poor, starving musician, but by 1781, he was a much sought after piano teacher and had even made his name at Court by teaching members of the imperial family. When Mozart came to Vienna, Kozeluch is said to have lobbied on Mozart's behalf and succeeded in having him appointed music teacher to the aforementioned Archduchess Elisabeth. This was really a very nice gesture on Kozeluch's part since it was an important position. Her music teacher would, in the course of his duties, meet and have access to many members of the imperial family and this in turn offered the further possibilities of lucrative appointments. However, subsequently, Kozeluch fell out with Mozart and his dislike of him, unlike Salieri's alleged dislike, has been well-documented.

The falling out was surely in part due to the fact that Mozart and Kozeluch, as two fine pianists, eventually became the subject of comparison and then rivals. The local papers often gleefully fanned the flames. An example of this was an article which appeared in 1786 in a local Viennese gossip magazine, *Pfeffer und Salz*: "It is no secret that Herr Leopold Kozeluch competes with Mozart. His art on the pianoforte is not to be judged, for he is perhaps the only virtuoso in Vienna who never plays in public. His compositions, on the other hand, bespeak an excellent mind, and no other fault is to be found with them than they are too difficult."

Even today, most musicians in Vienna know each other and in this way Vienna has remained a "small town." But in the 1780's, Vienna was a small town, certainly by comparison to London, Paris or even several German cities. As such, it was impossible for prominent musicians to avoid one another. Those seeking advancement, or to maintain their position, had constantly to "make the rounds" of the salon parties being given by Vienna's aristocratic and wealthy families. It was at such gatherings that commissions for new works would be handed out and subscriptions to a composer's concerts would be bought. Michael Kelly, the fa-

mous Irish tenor and one of the original singers in Mozart's *Marriage of Figaro*, recalled just such a gathering where Kozeluch was performing on the piano. Mozart, Vanhal and Dittersdorf were among the audience. So, although Kozeluch didn't enter into any public contests as Beethoven and Hummel were to do, nonetheless, he went head to head with Mozart at concerts given in the houses of the aristocracy. Contemporary reports indicate that



Kozeluch was often said to have been bested by Mozart, however, occasionally it was Mozart who came off second best. It is not hard to see how such forced competition would lead to rivalry and ill feelings between any two men.

One important occasion upon which Kozeluch could be said to have "bested" Mozart was the coronation of Emperor Leopold II as King of Bohemia which took place in Prague in 1791. The Bohemian parliament commissioned a cantata from Kozeluch and the opera *La Clemenza di Tito* from Mozart. Strange as it seems today, much fuss was made over the cantata and little or no attention was paid to Mozart's opera.

What little posthumous reputation Kozeluch has had, by and large, has been negative in no small part due to Mozart's friend and early biographer Niemetschek. In letters sent to the music publisher Breitkopf & Härtel, Niemetschek asserted that Kozeluch had slandered Mozart during the coronation ceremonies, telling lies about him to any one who would listen. Somewhat surprisingly, Niemetschek opted not to mention Kozeluch at all in his biography of Mozart as "punishment" for Kozeluch's character assassination of his friend. Hence, when relating Kozeluch's then famous comment upon hearing of Mozart's death, Niemetschek described it as follows in his biography:

"A composer, by no means unfamous and living in Vienna, said to a colleague at Mozart's death, with much truth and uprightness: 'Of course it's too bad about such a great genius, but it's good for us that he's dead. Because if he had lived longer, really the world would not have given a single piece of bread for our compositions.'"

The comment became celebrated and was reported in the Viennese papers. There would have been few members of the musical public in Vienna who would not have known Kozeluch was its author. But we only have Niemetschek's word as proof for this mean-spirited remark. It might well be apocryphal for all we know, nothing more than a piece of gossip. Nonetheless, it has tarnished Kozeluch down through time. Yet the fact that it was almost certainly Kozeluch who paid for and wrote a lovely obituary for Mozart—the only one which was published (it appeared in the *Wiener Zeitung*,)—seems to have counted for nothing.

(Continued on page 6)

The String Quartets of Leopold Kozeluch

(Continued from page 5)

An Inscription for Mozart's Tomb

He who lies here as a child added to the wonders of the world and as a man surpassed Orpheus with his playing. Go on your way! And pray for his soul!—K

Most scholars agree it was almost certainly Kozeluch who wrote and paid for this small but nonetheless poignant epithet. Certainly at this distance, it is impossible to know what was true. Composers had their supporters and their enemies, and in a town like Vienna, much character blackening regularly took place.

Interestingly, Haydn, who was supposedly well aware that Kozeluch often criticized his music nevertheless retained a cordial if not warm relationship with him. Whether true or not, a famous example of Kozeluch's criticism has come down to us and has been recounted in many sources including *Cobbett's Cyclopaedia*. It goes as follows: Upon hearing a particular string quartet of Haydn's in the presence of Mozart, Kozeluch is reputed to have said he would never have composed a quartet in that manner to which Mozart is said to have replied, "Nor should I, but do you know why? Because neither you nor I would have had so good an idea."

Beethoven was said to have given Kozeluch the nickname Miserabilis (the miserable one) but this dislike of Kozeluch was almost certainly due to the fact that he lost commissions to arrange the songs of several English and Scottish composers when Kozeluch offered to arrange the songs for considerably less than Beethoven was asking.

After Mozart's death, Kozeluch was appointed to the post of Kapellmeister and Court Composer for life at a salary nearly twice that of what Mozart's had been. No doubt his close connections with various members of the Habsburg family stood him in good stead in regard to this matter.

Kozeluch's output covered most genres. Like virtually all 18th century composers, he wrote church music. His oratorio *Moses in Egypt* gained considerable success. None of his several operas survived for long. The bulk of his compositions were for the piano alone or for an ensemble which included that instrument. He is thought to have written over 60 piano trios. He also wrote symphonies which were generally held to be of good quality and not mere imitations of Haydn's early works as were those of most of his contemporaries. But as good as they were, no one would mistake them for late Haydn or Mozart. This is also true of his six string quartets, and it must also be admitted that they cannot compare with the best of Krommer, Huttenbrenner or the Wranitzky brothers. Nonetheless, these quartets, composed between 1790 and 1791, show that Kozeluch had assimilated certain important advances made by Haydn and Mozart which few other contemporary composers had, the most important being that they are not written in a concertante style but reflect the new style, pioneered by Haydn, which integrated the four voices.

Kozeluch published his quartets himself in 1791, having started a publishing house, Musikalisches Magazin, in 1784. Besides his

own compositions, his firm also published several of Mozart works including piano reduction scores of the arias from *The Magic Flute*.

The quartets appeared in two sets of three Op.32 and Op.33. One might assume they were written one after the other but perhaps there was some interval between them. In any event, the Op.33 are the stronger of the sets although the Op.32 are not without their individual charms. **String Quartet No.1 in B Flat Major, Op.32 No.1** is, as are all of Kozeluch's quartets, in three movements. The first, *Allegro*, begins with a pleasant if unremarkable tune in the first violin:

Perhaps somewhat surprisingly, the development is more interesting, often exciting, and shows in several places the tonal influence of Mozart. While the first violin is clearly *primus inter pares*, Kozeluch gives both the viola and cello the running passage work, which characterizes the *Allegro*, on several occasions. The second movement, a pleasant *Andantino*, is played muted. This, along with the considerable use made of the cello, gives the music some added depth, but it must be admitted, Kozeluch is not able to infuse the rather tame opening theme (see below) with much emotion

Kozeluch seems to have eschewed the use of either minuets or scherzi and thus structurally his quartets follow the older three movement fast-slow-fast Mannheim pattern. In the finale *Rondo Allegretto*, Kozeluch surprises with quite a fetching main theme:

The development, while generally good, has some rather busy and not particularly easy triplet passages which are passed from voice to voice. The entire quartet is characterized by an absence of clearly identifiable second themes. Rather, there are lengthy developments and extended bridge passages. Sometimes this works rather neatly, but not always. While I don't think it deserves revival in the concert hall, this quartet will give amateur groups with a strong first violinist looking for music from the middle classical period, pleasure. All six of Kozeluch quartets are available in new editions which have been entirely reset from either A-R Editions or Merton Music.

(Continued on page 7)

When quartets were published in sets of three or six, it was generally the practice of the publisher to put what was considered the weaker quartets in the middle and the strongest first and last. However in the case of Kozeluch's **String Quartet No.2 in G Major**, this is not the case. The writing, from the very beginning of the pleasant *Allegro*, shows a surer grasp of the then emerging modern quartet style. The opening theme, though led by the first violin, is harmonically underpinned by all of the voices.

Allegro
mezza voce

6
fz

11
f

14

This is not to say that many of the same characteristics described in the first quartet are not to be found here. Again, the first violin is given the lion's share of the fast passage work, however, the passage work does not give the impression of being busywork or filler. For a long time, I puzzled over what this movement reminded me of and finally concluded that it bore a strong relationship to Dittersdorf's String Quartet No.1. Whether this was intentional is hard to say but it is known that Dittersdorf's six quartets were published roughly two years before Kozeluch brought out his. The second movement, *Poco adagio*, is very fine. Though in part a vocal lied for the first violin, the prayer-like melody is quite effective.

20

24

26

There are several other touches, such as a resposion duet between the first violin and cello, which are also quite telling. The main theme (here, it is easier to identify second themes) to the finale, *Rondo, Allegro*, is in 6/8 and clearly based on a folk tune:

26
Rondo: Allegro

5
fz

The fast passage work, though spread out among the different voices, is not quite as convincing as in the first movement, still

on the whole, this is a good quartet. While more or less on a par with the Dittersdorf quartets, which themselves are never heard in concert, it is hard to make an argument that this work should be placed on the concert stage, but again, amateurs will certainly enjoy it.

The last work of the set, **String Quartet No.3 in E Flat Major, Op.32 No.3** begins with a Haydnesque *Moderato*, whose main theme is rather prosaic to say the least. But interest is immediately added by the triplet passages in the first violin whilst the other voices soldier on with the main theme. Finally, a dramatic second theme makes its appearance in bar 12 (4th stave).

Moderato
p

6

9

12

16

The second movement, *Adagio*, is, more or less, a very long but beautiful solo for the first violin. The others do have a supporting role to play and occasionally the cello is used. Here, there appears to be no second theme. Rather, just when the development appears to be blooming into one, 32nd note passages are used to end any such thing.

25
cresc.

29
f

The buoyant finale, *Allegro*, actually has 3 themes and some rather good development sections. The first theme sets the mood for the rest:

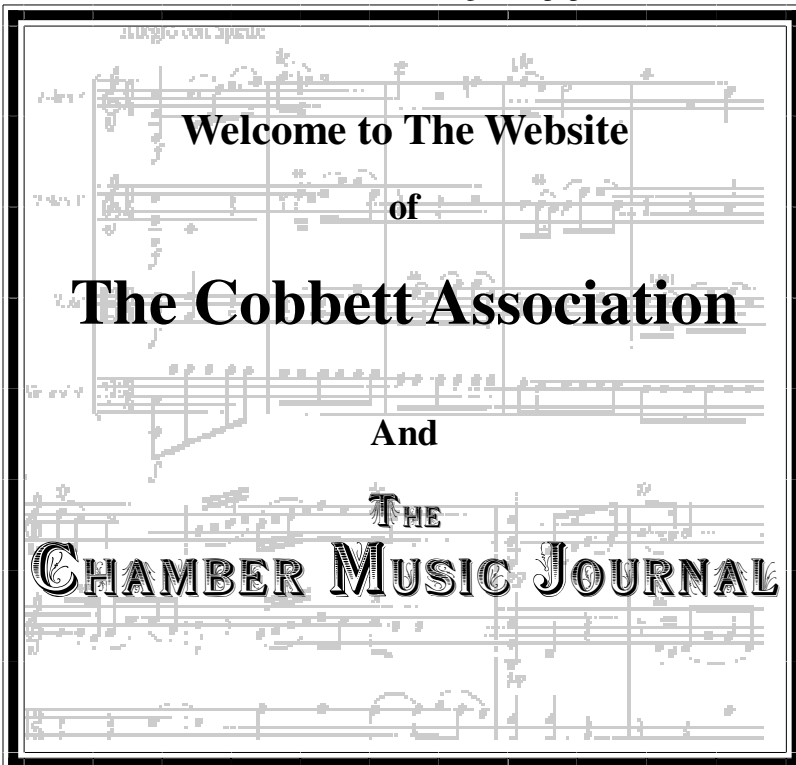
5
fz

Again the first violin has rather a large part, but the others, and especially the cello, are not forgotten. This is probably the best quartet of the set and, given that we still hear Haydn's Op.17 in concert, is strong enough to be put on the stage. It would make a change. Again, amateurs will get pleasure from this quartet also and would do well to seek out all three. I will discuss Kozeluch's last three quartets in the second part of this article which will appear in the next issue.

At Long Last—We Have a New Website!

www.cobbettassociation.org

When you visit our website—www.cobbettassociation.org— you will first see the picture below. This is the entry page to our new interactive website and all of the other pages to be found there. By running your mouse over the words “Cobbett Association” and clicking, you will be automatically linked to our home page: **Background & History of The Cobbett Association**. If you take your mouse over the words “Chamber Music Journal” and click, you will be taken directly to the **Chamber Music Journal** page. From either of these two pages, there are links to the rest of the website. For non-members, we have a **How to Join** page which has a printable/downloadable application. The **Services** page is also for prospective members. It describes the benefits of membership. Then there is a **Library** page which describes our library and has a viewable/printable version of our catalogue of holdings. Members (as well as non-members) will now be able to obtain the catalogue at no cost. Also on the same page is our downloadable/printable order form for members wishing to order works from the library. Then, there is a **Renewal** page where members can, if they wish, renew while online. By clicking on “Online Renewal” they will be taken to our **Order** page which is a secure, encrypted page just like those used by all reputable entities taking financial information over the net. There, payment can be made by credit card. However, if members prefer, they can print a renewal form which can, along with payment by check or credit card, be mailed to us. (Read more about this on page nine) The **Links** page is a listing of other websites which may be of interest to Cobbett members. The last of the general links takes you to our **Contact Us** page. Here viewers will find our e-mail address, our phone number and postal address.



The second group of pages can only be reached from the **Chamber Music Journal** page which, of course, describes *The Journal* in some detail. These second group of links all relate exclusively to *The Journal* rather than the Association. There are three links entitled **Spring 2005 Features**, **Summer 2005 Features** and **Autumn 2005 Features**. On each of these pages, visitors can view the lead page (page 3) to that issue on which all of the major articles begin. They can also view the **New Recordings** section from that issue as well as the lead page of the **Diskology** section. What visitors cannot do is view an entire *Journal* online. The purpose

of these pages is to create interest and entice visitors to subscribe and join, not to create a webzine.

On the subject of webzines (i.e.—electronic magazines which can be downloaded or viewed entirely on the web) a few people have suggested we simply put *The Journal* online and have done with sending out a paper version, thus saving on postage. Rest assured, this is not happening. Besides going to individuals, some of whom do not own computers and most of whom do not wish to have their reading material delivered via a computer monitor or to have the hassle of printing it themselves, *The Journal* also goes to libraries, music schools and other academic institutions. Serious publications are not webzines.

Back to the website, members will find the **CD Review** page of great interest. On this page, we have provided short summaries of the reviews which appeared in *The Journal*. Especially exciting is the fact that visitors

can also listen to sound-

bites from these CDs. Many members have been asking for this feature as an aid to helping them determine whether they would like to add the reviewed CDs to their collections. Now it is available for those CDs reviewed during the past year. There is also a **Back Issues** page which explains that back issues are available and how to order them. (They can be ordered and paid for online or by post.) The Index to Back Issues is now available in a viewable/printable version at no cost.

The last two pages should also be of interest, they are index pages. The first is the **Composers Index** page. This is a simple alphabetical listing of composers whose names have appeared in *The Journal*. The more important page is the **Index to Articles** page. This has an index to articles by composer or subject and can be sorted. Both indexes are printable and downloadable as well as viewable.

We are pleased to present our new website with its many additional benefits and conveniences. We hope you will visit often—www.cobbettassociation.org. And remember, a website is not built out of concrete, your suggestions can lead to new features. We already have some exciting projects in mind.—Editor

The last two pages should also be of interest, they are index pages. The first is the **Composers Index** page. This is a simple alphabetical listing of composers whose names have appeared in *The Journal*. The more important page is the **Index to Articles** page. This has an index to articles by composer or subject and can be sorted. Both indexes are printable and downloadable as well as viewable.

We are pleased to present our new website with its many additional benefits and conveniences. We hope you will visit often—www.cobbettassociation.org. And remember, a website is not built out of concrete, your suggestions can lead to new features. We already have some exciting projects in mind.—Editor

Payment by Credit Card Now Accepted

Members, especially those living outside the U.S., for years now, have been asking when or if we will accept payment by credit card. We have continually tried to implement this service but, to our dismay, have always found that it was simply too expensive for such a small organization as ours. But recently a large bank has offered small businesses and organizations the ability to accept credit cards at a very reasonable cost (when compared with the fees most vendors charge). Basically, the bank charges a monthly fee for the service and then charges (or takes) 3-4% of each transaction. Businesses and organizations which have thousands of transactions naturally pay a lot less per transaction than we will. Still, when all is said and done, this is now an affordable service, but members should understand that it does not come free to us and hence, there is an additional charge of \$3.00 for those wishing to pay by credit card. This means that the cost of renewal for those members living in the U.S. and paying by credit card will be \$23.00 rather than \$20.00. For those living outside the U.S. and paying by credit card, the charge will be \$28.00 rather than \$25.00—this, of course, covers airmail postage as in the past. Members should

understand that they do not have to pay by credit card, they may, as in the past, pay by check so long as the check is U.S. dollars.

By doing so, they will avoid the extra fee that we must charge those paying by credit card. But, certainly for most of our members living outside of the U.S., this service will represent a very big savings. As those mem-

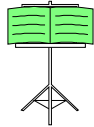
Theo Wyatt—Our UK Remitting Agent—Retires



Many thanks to Theo Wyatt, long time Cobbett member, who for years served as our UK remitting agent. A thankless but very important job. Theo has proved irreplaceable but fortunately UK members will now be able to renew by credit card either online or by post. Once again, thanks Theo!

bers well know, purchasing a check in dollars from their local banks usually costs far more than the amount of our membership. Ironically, a check not drawn on a U.S. bank, even though it is in dollars, winds up cost us more to deposit than the amount for which the check is made. Hence paying by credit card at an extra cost of 3 dollars is a huge improvement over the \$40 to \$50 charge of buying a check in dollars from a non-U.S. bank.

There are two ways in which members may make credit card payments. On the renewal form which members will receive with this issue, there will be a place to put your credit card information and to sign your name. You may then post it to us. The second way is to fill out the online renewal form and charge it online.



New Recordings



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

String Quartets

Gertrude van den BERGH (1793-1846) Rondeau Op.3, NM Classics 92018 / Ivan FEDELE (1953-) Nos.2-3, Stravivarius 33702 / Edvard GRIEG (1832-1907) No.1 Op.27, Challenge Classics 72137 / Roy HARRIS (1898-1979) No.3, Koch 7515 / David JOHANSEN (1888-1974) Op.35, Challenge Classics 72137 / Tera de MAREZ OYENS (1932-) Confractus, NM Classics 92018 / Conlon NANCARROW (1912-1979) No.1, Naxos 8.559196 / Maurice OHANA (1914-92) Nos.1-3, AR Re-Se 2004-7 / Stephen PERILLO (19-) No.1, Centaur 2739 / Catharina van RENNES (1858-1940) 3 Qts, NM Classics 92018 / Wolfgang RIHM (1952-) Nos.7-9, Col legno WWE ICD 20213 / Julius RÖNTGEN (1855-1932) Quartettino in a, Challenge Classics 72137 / Anthony SCARMOLIN (1890-1969) Nos.1-2), MSR1135 / Iet STANTS (1903-68) No.2, NM Classics 92018 / Joan TOWER (1938-) In Memory, Naxos 8.559215

Strings Only-Not Quartets

Luigi BOCCHERINI (1743-1805) 4 Trios, Op.54 Nos.2, 4-6, Glossa 922003 / Lex van DELDEN (1919-98) Sextet Op.97, MD&G

603-1317 / Joseph EYBLER (1765-1846) String Trio, Op.2, & Qnt for Qt & Kb MD&G 603 1321 / Brian FERNEYHOUGH (1943-) Trio, Stradivarius 33694 /

Piano Trios

Gianfrancesco MALIPIERO (1882-1973) Sonata tre, Stradivarius 33557 / Stephen PERILLO (19-) Trio 1999, Centaur 2739 / Joan TOWER (1938-) Big Sky, Naxos 8.559215

Piano Quartets, Quintets & Sextets

Frank BRIDGE (1879-1941) Phantasy for Pno Qnt, Etcetera KTC 1267 / Frederic DEVREESE (1929-) Variations for Pno Qnt, Etcetera KTC 1267 / Roy HARRIS (1898-1979) Pno Qnt, Koch 7515 / William WALTON (1902-1983) Pno Qnt, Etcetera KTC 1267

Winds & Strings

Lex van DELDEN (1919-98) Qt for Fl & Str. Qt, MD&G 603-1317 / Franz Anton HOFFMEISTER (1754-1812) 3 Qnts for Vln, 2Vla, Ob & Bsn also 2 Qnts for Ob, Hn 2Vla & Bsn, Tudor 7124 / Franz KROMMER (1759-1831) 2 Oboe Qnts VII Nos.12-13 & 2 Oboe Qts IX Nos.21 & 22, Regis 1201 / Joan TOWER

(1938-) Island Prelude for Ob & Str Qt, Naxos 8.559215

Winds, Strings & Piano

Lex van DELDEN (1919-98) Nonet for Cln, Bsn, Hn, Str Qt, Kb & Pno, Op.101, MD&G 603-1317 / Johann HUMMEL (1778-1837) 2 Septets, Op.74 & 114, Helios 55215 / Ferdinand RIES (1784-1837) Grand Septour Op.25 & Grand Otetto Op.128, CPO 999 937 / Joseph SCHMITT (1734-91) Qt for Pno, Fl, Vln & Vc, Op.9 No.1 Alpha 052

Piano & Winds

Mikhail IPPOLITOV-IVANOV (1859-1935) Evening in Georgia for Fl, Ob, Cln, Bsn & Pno, Etcetera KTC 1246 / Paul JUON (1872-1940) Divertimento Op.51 for Pno & Wind Qnt, Etcetera KTC 1246 / Conlon NANCARROW (1912-1979) Trio for Cln, Bsn & Pno, Naxos 8.559196 / Nicolai RIMSKY-KORSKOV (1844-1908) Qnt for Pno & Fl, Cln, Bsn & Hn, Etcetera KTC 1246

Winds Only

Franz DANZI (1763-1826) 3 Wind Quintets, Op.67, New Classical Adventure 9909844-215 also 3 Wind Quintets, Op.68, New Classical Adventure 96 03 817

THE CHAMBER MUSIC OF ERNST VON DOHNANYI

(Continued from page 3)

concertized in Vienna also with great success. The then famous conductor Hans Richter was so impressed with him that he brought Dohnanyi to London where it was said his debut created such a sensation that his reputation as a world class pianist was virtually made overnight. A triumphal tour of Europe then followed with a trip to the United States immediately after. Once again he met with immense success. Unlike most other famous pianists of the time, Dohnányi did not limit himself to playing only as a soloist but also performed in chamber music ensembles.

Joseph Joachim, who recognized Dohnányi's great talent, invited him to teach at the Hochschule in Berlin, which he did from 1905 to 1915. Many of Dohnanyi's best-known works date from this period. During the latter part of WWI he returned to Budapest and became an active concert organizer, often performing himself.

In 1919, upon Hungary's becoming a republic, he was appointed director of the Budapest Academy, but was replaced the same year for purely political reasons. He then became music director of the Budapest Philharmonic Orchestra and promoted the music of Bartok and Kodaly as well as that of other Hungarian composers. Bartok was later to comment that Dohnanyi was "providing the entire musical life of Hungary." He, Kodaly, Leo Weiner and several others, whose music he was championing, lined up behind him in support and regarded him as their hero, while, at the same time, modesty prevented him from playing his own music very often. Georg Solti, Geza Anda, Edward Kilenyi, Balint Vazsonyi, and Annie Fischer were among his many pupils from this period.

In addition to his Hungarian activities, throughout most of the 1920's, he continued to give solo concerts and to conduct both at home and abroad, including annual tours to the U.S., where in 1925 he was appointed chief conductor of the New York State Symphony Orchestra. In 1931, in addition to his other activities, he was appointed musical director of Hungarian Radio and three years later reappointed head of the Budapest Academy of Music.

The communist regime which took over Hungary after the Second World War was responsible for circulating considerable misinformation in the form of rumors about Dohnanyi's activities during WWII, the most serious of which was that he was a Nazi collaborator. They were able to give credence to this slur based on the fact that unlike so many others, Dohnanyi did not flee Hungary



when the Nazis overthrew the Hungarian government of Admiral Horthy. Decades were to pass before it was conclusively shown that the truth was otherwise. By that time, he was dead and his reputation had been ruined. The truth was virtually the exact opposite of what the communists had claimed. Between 1939 and 1941, Dohnanyi spent much of his time trying to combat the growing Nazi influence in Hungary. He resigned his post as Director of the Budapest Academy rather than follow the new anti-Jewish legislation preventing students from enrolling. Against all odds, he was able to keep all of the Jewish members of his orchestra until two months after the German occupation of Hungary at which time he disbanded it rather than continue. In 1944, Dohnanyi moved to Vienna and this decision, too, fueled the false accusations which circulated. Curiously, Dohnanyi, who was apolitical, was attacked for political reasons throughout much of

his life—from as early on as his student days. As 20th century Hungary lurched first to the left and then the right, both sides would accuse him of being a sympathizer of the opposition.

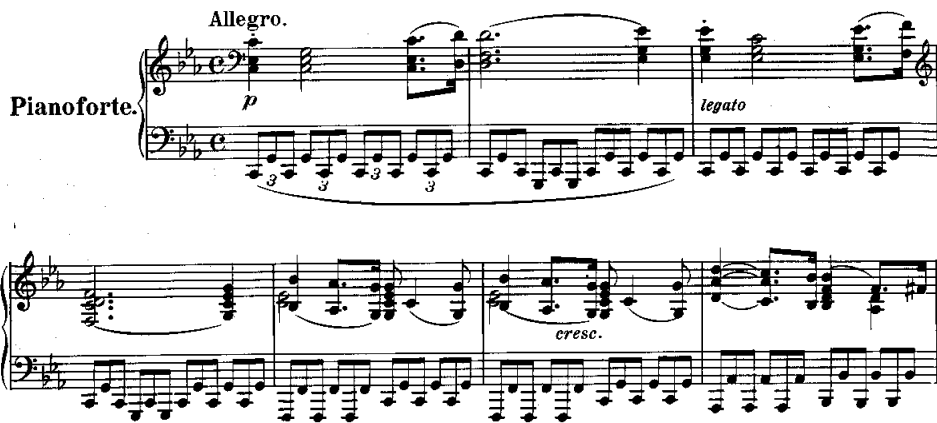
After World War II, which had claimed the lives of both of his sons, one in combat and the other (Hans) executed by the Nazis for his role in a plot to assassinate Hitler, Dohnanyi moved to the United States because of the aforementioned rumor campaign and the pressure put on him and his family by the communist government of Hungary. While he was unable to revive his career as a concert pianist, he nonetheless continued to compose, and became interested in American folk music. His last orchestral work dates from 1953 and is entitled *American Rhapsody*. It uses such American folk tunes as *On Top of Old Smokey* and *I am a Poor, Wayfaring Stranger*. Dohnanyi also obtained a teaching position at the Florida State University School of Music in Tallahassee, where he taught there for over 10 years. (In 2002, the University helped host an Ernst von Dohnányi Festival.) His last public performance, in late January of 1960, was at the University. He then traveled to New York in February of 1960 to record his piano sonatas but caught pneumonia and died there shortly thereafter.

The general verdict as regards his piano playing was that Dohnanyi was one of the greatest of players of all time. As for his chamber music, it is the position of this writer that it must rank among the best written in the 20th century.

Dohnanyi wrote approximately 70 pieces prior to publishing what he called his Op.1. The writer in *The New Grove* styles them

“juvenile.” I think it is highly unlikely that he ever heard any of them, but I have thanks to a recent Hungaroton CD release (which will be reviewed in the next issue) On this disk are a four movement piano quartet he wrote in 1891 at age 14 and a movement for piano quintet entitled Hochzeitsmarsch (Wedding March). Both pieces are startlingly mature and absolutely first rate! One can only imagine Brahms’ reaction as he sat down to look over Dohnanyi’s **Piano Quintet in c minor, Op.1** which had just been hand delivered to him by his good friend, Hans Koessler. Koessler was Dohnanyi’s composition teacher and a Professor at the Budapest Academy of Music. Never known for passing out gratuitous compliments, Brahms, after having had a chance to look at the Quintet remarked, “*I could not have written it better myself.*” It’s highly unlikely that he ever gave higher praise to anyone or any other work. Some commentators have speculated that Brahms was flattered that the quintet quite obviously took his style as its model. But so many other composers did the same and usually received insults for their efforts—Herzogenberg is a case in point. After hearing it through once, Brahms, who was on vacation in Bad Ischl at the time, immediately arranged for a public performance of the quintet in Vienna when he returned and played the piano part himself. It was an immense success.

The opening movement to the quintet, *Allegro*, begins with a broad, spacious



Brahms. The truth is, that Brahms was not exaggerating when he said he could not have written it any better. This is an outstanding movement by any standard, but that a 18 year old, whose formal training was not yet over, could write such music—those around Dohnanyi must have known they were in the presence of genius.

theme (see above) in the piano. The music is full of expectation and portents of great things to come. The strings then take over and bring the music to its first emotional high. This theme appears throughout and forms the basis of the finale. It is the lyrical and more relaxed second theme (left), introduced by the cello, which harkens back to



The opening bars of the restless second movement, *Scherzo, allegro vivace*, (left) do not sound of Brahms, but the subsequent development of this theme does. Rhythmically, one is reminded of a furiant, a Czech dance of the kind Dvorak often employed. The lovely trio has a vocal quality to it. Here the mantle of Brahms lays heavy upon the music as it is presented, more or less, in the way the great man might himself have conceived it. Of particular note is the coda. It combines the themes of both the scherzo and the trio, which perhaps in and of itself is not so extraordinary. But here these two elements are so dissimilar that such a successful melding, when each theme is heard alone, appears highly unlikely. Yet, Dohnanyi not only successfully combines the two subjects, but seamlessly fuses them into one as if it had originally come to him as a separate theme.



The scherzo is followed by a very lovely *Adagio quasi andante*. The presentation of the entire main theme is entrusted to the viola alone with a soft piano accompaniment in the background. The theme has a valedictory and elegiac mood. There is an unmistakable sense of leave-taking, of

farewell. The first violin then joins in and the theme is set as a duet, and with the entrance of the cello, the music becomes even more beautiful. It glides along effortlessly, poignant and full of a mature sense of reflection which surely seems beyond the range and ken of a mere 18 year old. Yes, the veil of Brahms envelops this music, but the treatment and thematic ideas are of such quality as to preclude any suggestion of mere imitation—another extraordinary movement.

The imaginative finale is literally pregnant with ideas. The opening theme to the *Allegro animato* in 5/4 bursts forth in a triumphant fashion. Particularly fine is the waltz-like second theme introduced by the cello. Out of this,

(continued on page 12)

THE CHAMBER MUSIC OF ERNST VON DOHNANYI

Dohnanyi creates a fugue—but this is not a dry, academic ordinary fugue but a wonderful, lyrical one of the most astonishing beauty. Again, this would be a marvelous accomplishment for a mature composer, but for a young man of Dohnanyi’s years, it must be ranked as astounding. In the coda, Dohnanyi brings back the triumphant opening theme which brings the work to a rousing finish. This is a masterpiece of the first order. You don’t have to take it from me, you can listen to the sound bites which are on our website of this work. It would be nice if professional ensembles, when programing a piano quintet, would schedule this fine work rather than the inevitable Schumann or Dvorak. The parts are in print from Doblinger and the music is not beyond the ability of competent amateurs.



Ernst von Dohnányi, Op. 7. Four years separate the First Piano Quintet from Dohnanyi’s **String Quartet No.1 in A Major, Op.7.** Composed in 1899 it was first published by Doblinger in 1903 from whom it is still possible to obtain the parts. In the interim, Dohnanyi had completed his studies and Brahms had died. Nonetheless, the influence of Brahms is still to be heard, though less so than in the Piano Quintet. It is perhaps the most pronounced in the spacious and leisurely opening theme (left) to the first movement, *Allegro*. The phrasing as shown by the slurs clearly reveals the

structural breadth Dohnanyi is trying to create here. Though the tempo marking indicates allegro, really once played through, most performers sense that “moderato” really ought to have been added. This becomes all the more evident when it is contrasted with the lively and staccato second subject. (on right) On two occasions, this second theme creates a short scherzo-like episode.



The second movement, *Allegro grazioso*, is an intermezzo which consists of a theme and set of five variations. The theme in c# minor (shown directly below) is a delicate march with the first violin given the melody against a pizzicato accompaniment in the other voices. There is a short bridge section in D flat Major that leads to the somewhat slower first variation which begins in c# minor but is concluded in D flat Major. Dohnanyi follows this tonal pattern in each of the following variations. The strongly

syncopated second variation picks up the tempo. The third variation is a lovely, religious chorale. In the fourth variation, the second violin gives forth the theme over a pizzicato background in the other voices. The final variation begins with a soft tremolo in the cello’s lowest register while the others sing a waywardly tonal melody, leading directly to the coda and the restatement of the main theme.

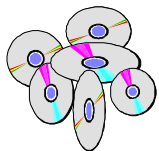


The third movement, *Molto adagio con espressione*, opens with a noble theme whose development becomes rhythmically quite intricate. The treatment (not the thematic material) of the second subject is reminiscent of Haydn. Rather than a presentation of the theme by one voice, small pieces or snippets are passed between the instruments.

Along with the first movement, the finale, *Vivace*, is the most striking. It begins with a snakey melody, probably of Hungarian origin. Just as striking is the second theme in which the lower three voices play double-stops creating a bagpipe-like effect, whilst the melody in the first violin recalls the sound of oriental or Turkish music.



Although not as stunning a work as the 1st Piano Quintet, it is nevertheless very fine. I would not go so far as to call it a masterpiece, but it certainly deserves concert performance. There are no real technical difficulties and hence it should definitely be of great interest to amateurs looking for a good, fresh work from the late romantic period. (To be continued in the next issue of *The Journal*)



Diskology: Works for Piano Trio by Theodor Kirchner & Hermann Goetz Franz Anton Hoffmeister: Four Quartets for Clarinet & String Trio

You can hear sound bites from all of the CDs reviewed in this column. Simply visit our website: www.cobbettassociation.org.

Theodor Kirchner (1823-1903), who studied with Mendelssohn at the Leipzig Conservatory and who knew Schumann, was primarily known as a pianist and teacher during his lifetime. Though most of his 1,000 plus works are for piano, he did write a small amount of very appealing chamber music, including his **Op.59, Novelletten** for piano trio which are presented on **Hungaroton CD 31919**. It was through the influence of Schumann that in 1843 Kirchner, having just finished his studies, got a job at a large church in Winterthur in

Switzerland as an organist. Apparently, he was a good one as his playing was said to have been admired by Liszt and Wagner. His Op.59 is in more than one sense a tribute to Schumann, who coined the term Novellette. The name referred to character pieces of a free form and Kirchner became an undisputed master of this type of work. But unlike either Brahms, Schumann or Mendelssohn, whose influence can sometimes be heard, Kirchner rarely developed or elaborated his material, and it is this briefness which captivates the listener. The Novelletten consist of 12 short pieces, the longest just under 5 minutes. While Kirchner gave none titles, they are nevertheless quite evocative. For the author of the jewel box notes, they evoke the Swiss countryside. Each to his own I suppose. Certainly its true that Kirchner was living in Switzerland when he composed them, but two, the third and fourth, clearly take Hungarian folk music as their inspiration and several others show the influence of Schumann. Despite this, most of the pieces are quite original sounding, keeping in mind they are written in the mid 19th century Central European romantic idiom. These Novelletten consist of wonderful music which deserves to be heard in concert. They would make a very effective program choice for any piano trio group. I suggest you listen to the sound bites of several of the individual movements now on our website and see if you don't agree.

Also on the same disk is the **Piano Trio in g minor, Op.1** of **Hermann Goetz** (1840-76). Goetz who studied theology and mathematics in Königsberg where he was born. Eventually he switched to music and attended the Stern Conservatory in Berlin where he studied with the founder Julius Stern, as well as Bülow and Hugo Ulrich. In 1862, he succeeded Kirchner as or-

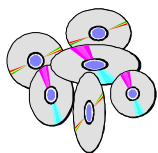


ganist at the church in Winterthur. His only piano trio, which was dedicated to Bülow, dates from 1867. It is a very impressive Opus 1 and one is forced to assume there were many other works which preceded this very mature work. The opening movement to the trio, *Langsam-feuerig*, begins with a slow and brooding introduction. This is followed by the highly dramatic and emotional main section which entirely fulfills the promise hinted at in the introduction. Next comes a slow, valedictory adagio, *Sehr ruhig*. The duet-style string writing is particularly beautiful. The third movement, *Flüchtig—erregt*, is an original-sounding scherzo. The finale, *Mässig rasch—Ziemlich lebhaft*, also opens in a brooding manner with shades of the Mendelssohn Op.49 trio, but a sunny second subject quickly chases away the clouds. This is a first rate work from start to finish. Too bad we never hear it in concert. A highly recommended CD.

Franz Anton Hoffmeister (1754-1812) today is chiefly remembered because of his close friendship with Mozart. But Hoffmeister was, in his time, a well-known and respected composer and later an important music publisher. (The firm he founded survives today and is known to us today as Edition Peters.) Hoffmeister wrote in virtually every genre and appears to have been especially fond of chamber music, having written more than 200 chamber works. He is known to have written 12



quartets in two series for clarinet and string trio, according to Dieter Klöcker author of the jewel box notes and clarinetist on **CPO CD 999 812**. The four quartets which appear on this CD are from the second series. While the first series was published by Pleyel in 1802, the second series, written around the same time, remained in manuscript in the archives of the Gesellschaft der Musikfreunde in Vienna. Hence this is their first recording. The works are without opus numbers and are all in major—A, B flat, D and E Flat. These are concertante quartets, that is to say, the clarinet is for all practical purposes, as in Weber's clarinet quintet, a soloist. Still, what makes these works very worthwhile are the wonderful melodies with which Hoffmeister endows these quartets. The writing for the clarinet is exceptionally fine and shows an intimate knowledge of the instrument and the advances in technique which had recently come about. It is thought that Hoffmeister collaborated with Anton Stadler, the clarinetist who was the inspiration for Mozart's quintet. It must be noted that the string writing is also very accomplished with all of the instruments occasionally being given solos in addition to fulfilling their role of serving as mini-orchestra. This charming and melodious music should appeal to players and listeners alike. A recommended CD.



The Four String Quartets of Norbert Burgmüller Franz Lachner—Two String Quartets



Of Norbert Burgmüller (1810-36), Schumann is said to have written, “After Franz Schubert’s early death, no other death could cause more grief than that of Burgmüller.” He goes on to call Burgmüller a “commanding talent”. In this regard, I think Schumann may have been carried away. Certainly the four string quartets presented on MDG CD #336 0993 (Qts 2 & 4) & 336 0994 (Qts 1 & 3)

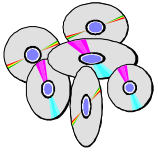
are good and show a very promising talent, but as one critic put it, Burgmüller did not live long enough to develop his own sound. **String Quartet No.1 in a minor, Op.4** was written in 1825. To my mind, it is his best, even though it is written in the style of a *quatour brillant*, in large part because of the seemingly effortless flow of melody from one subject to the next. It is by any standard an impressive accomplishment for a 15 year old boy. In three movements, the opening *Allegro* already shows Burgmüller to have completely assimilated the romantic idiom. Full of charming melodies, the writing, especially the use of chromaticism, undoubtedly recalls Spohr, with whom Burgmüller did in fact study shortly after finishing this work. The very fine middle movement, a somber *Adagio*, shows no clearly identifiable influence. The long cantilena passages in the violin and cello are occasionally broken by dramatic outbursts. The finale, *Allegro assai*, may have been intended as a scherzo rather than a finale. Nevertheless it serves as an effective last movement with a rather exciting, if somewhat orchestral, coda. Of interest is the fact that the writing for the cello, as well as the first violin, is often of a virtuoso nature. This can, in part, be explained by the fact that Burgmüller was an excellent violinist and his brother a fine cellist. **String Quartet No.2 in d minor, Op.7** was written a few months after the first. By then, Burgmüller was already studying with Spohr. Hearing the opening *Allegro*, anyone familiar with Spohr’s quartets would certainly guess that he had written it. It is very good, but the writing, in my opinion, goes beyond influence and reaches the level of imitation. The following *Andante* is also quite good with the added advantage that it does not sound like Spohr was holding the pen. A bouncy, clever *Scherzo*, *Presto* comes next. This is a first rate movement of the sort which almost justifies Schumann’s heavy praise. **String Quartet No.3 in Op.9 in d minor** was completed toward the end of 1826. The opening *Allegro moderato*, though certainly lovely, must be rated as imitative of Spohr in great part. No one would expect this music was by anyone else, even the thematic material is derivative. The pleasant *Minuetto*, *Allegretto* which follows, thankfully, is without this imitative worship. The deeply felt and powerful slow movement, *Adagio*, is first rate. The bright and sunny finale provides a sharp contrast with what has come before. It has some of the melodic aura of early-mid Schubert and for the most part is free of “the Spohr sound.” **String Quartet No.4 in a minor,**

Op.14 was written in 1835, some 10 years after the others and toward the end of Burgmüller’s life. The opening *Allegro moderato* begins in dramatic enough fashion but soon the frequent repetition of the thematic material reveals that it is insufficient to support its huge (15+ minutes) length. And this would probably be true even if repeats were not taken. An elegiac *Andante* follows. A very busy, Spohr-like first violin part can be heard but it does not mar the overall music as there is too much else going on. The *Tempo di Minuetto*, which serves as the third movement, is a straight forward minuet. Perhaps a little old fashioned for 1835 but still good. The finale, *Allegretto con moto*, begins with a near quote from a Schubert sonatina for violin. Unfortunately, its development is rather threadbare. Of the four quartets, I found this the weakest. In summing up, any fair-minded listener will conclude that some of the movements show the composer had a real talent, but at the same time it must be admitted that the slavish imitation of Spohr, of whose quartets I am fond, does not help his cause. Perhaps the fairest comparison one might make is to the quartets of Juan Cristostomo Arriaga (1806-1826) who had even less time to develop. The Arriaga quartets are in no way imitative of anyone and are from start to finish original and fresh. At the same age, Burgmüller was writing his “Spohresque” quartets, Arriaga penned three works which can be said to sound like no one else writing at the time. It goes without saying, that Spohr fans will want to hear these works but I think others will as well, because when all is said and done, Burgmüller possessed a real talent, perhaps not of the first rank, but it is hard to know what he might have accomplished had he lived longer.

What fame **Franz Lachner** (1803-90) has retained is due to his close friendship with Franz Schubert. Franz, the oldest of the many Lachner brothers who made their names as musicians was the most prominent and respected. His compositions enjoyed considerable popularity during his lifetime. He wrote 7 string quartets of which 6 were published. **Amati CD#0003/1** presents his **String Quartet No.2 in A Major, Op.76** and **String Quartet No.4, in d minor, Op.120**. These are mature works written in the mid 1840’s.



The opening *Allegro* to **String Quartet No.2** reveals how Lachner, like his friend Schubert, was clearly a child of the Viennese classical school. The writing is straight-forward and melodious. There is a certain Schubertesque naiveté to the writing. The calm *Andante quasi Adagio*, though exhibiting no great depth of feeling, is nonetheless very beautiful. The chromatic and exciting *Scherzo*, *Allegro assai* is a kind of moto perpetual. A marvelous, singing solo graces the trio section. This is a superb movement. The main theme of the finale, an *Allegro* in 2/4, exhibits a rolling motion of the sort Schubert employed in his last quartet, D.887. A more lyrical subject serves as the second theme. Not a masterpiece, but a good quartet. **String Quartet No.4** begins with a



String Quartets by Edmund Rubbra, Albéric Magnard And Joseph Marx

longish *Adagio* introduction which creates a sense of expectation in the listener who is not disappointed by the turbulent, emotional main theme of the *Allegro non troppo*. We have left the realm of the classical period and are squarely in romantic territory now. The *Andante quasi Adagio* with its very lengthy songlike first theme has a nostalgic air. There is a marvelous stormy middle section. Almost all of the scherzi of Lachner's with which I am familiar have been first rate. This *Scherzo, allegro vivace* is no exception. It could serve as a mid-romantic prototype for a scherzo, very fine indeed. The finale, *Allegro agitato*, immediately begins with a syncopated theme that creates the requisite state of agitation. An appealing and lyrical second theme is the icing on the cake to the fine work. Another recommended CD.



Alan and Audrey West's excellent article on the chamber music of **Edmund Rubbra** (1901-86) (Vol.X, Nos.1 & 2 March & June 1999), whetted my appetite to hear this music. Shortly after their article appeared, **Dutton CD 7114** brought forth four of these fine works, including **String Quartet No.2 in E Flat, Op.73**, **String Quartet No.4, Op.150** and the **Lyrical Movement for Piano Quintet, Op.24**. What follows is a summary of the West's remarks. The themes to the attractive opening *Allegro moderato* of **Quartet No.2** are developed and modified in a way that lets the work end very differently from the way it began. In the very exciting *Scherzo Polimetrico—Vivace* which follows, the instruments have different time signatures and bar lengths, but there is a basic beat to the vigorous themes. The beautiful third movement is a *Cavatina* marked *Adagio tranquillo*. The effective finale, *Allegro*, leads to a chorale which makes a satisfying ending. **String Quartet No.4** begins with an *Andante moderato ma liberamente* and is followed by an *Allegretto Scherzando* and then a *Cantabile grazioso*. There is only one other movement and that is marked *Adagio a con molto espressione*. It is a short and persistently discordant work, although one can see the working of a logical mind. The **Lyrical Movement** for piano quintet is a short, very attractive work with a hint of English folksong influence. Composed in 1929, it is varied and well written for all parts. The opening *Moderato assai* is followed by a flowing *Grazioso* section and then a lively *Allegro*. The higher range of the cello is used very effectively and the movement ends much as it began but with a very attractive last four bars *Lento* for the viola. A very interesting and recommended CD.

The son of a well known Parisian journalist, Albéric Magnard (1865-1914) studied with Dubois and Massenet at the Paris Conservatory. Later, he took lessons with Vincent d'Indy and then taught at the Schola Cantorum. He was killed in the First World War. Magnard did not write a great deal of music, and left only three chamber works of note, one of them being his **String Quartet in e minor, Op.16** which appears on **Accord CD#448 769**, It dates from 1903. The opening movement, *Sonate*, begins with a

powerful and impassioned theme which gives way suddenly to a languid melancholy second theme. A captivating movement. The *Serenade* is quite extraordinary, nervous and ethereal—really more scherzo than serenade. The leisurely slow movement, *Chant funèbre* has a Brucknerian breadth and tonality as heard through a French filter. A bright and ebullient finale, entitled *Dances*, presents a series of folk dances, waltzes and fugues very idiosyncratically. Nowadays, the only French quartets one hears are the Debussy and the Ravel. In my opinion, this work is every bit as good. Highly recommended.



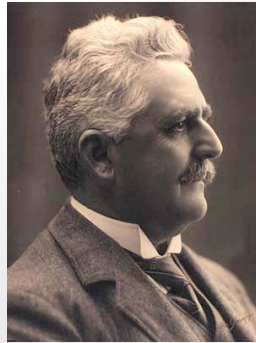
Joseph Marx (1882-1964) was born in the Austrian city of Graz but spent most of his life in Vienna where for many years he taught and was director of the Vienna Hochschule for Music. He never accepted the 12 tone revolution and continued like many others such as Franz Schmidt, Eric Korngold, Alexander Zemlinsky, and Karl Weigl to write in the late romantic idiom. He composed 4 string quartets. Three are recorded on **ASV CD 1073**. The first, **Quartetto Chromatico**, dates from 1936 and is a shorter version of an earlier quartet. The opening *Allegro cantabile* sounds a bit like Puccini's *Chrysanthemums*. This is followed by a powerful *Scherzo*. The slow movement has a grim quality to it and shows some stylistic similarities to Schoenberg's *Verkärte Nacht*. The finale, *Allegro*, is a rondo which begins in C Major but then departs on a highly chromatic journey. His **Quartetto in modo Antico** was composed the next year. The opening *Allegro poco moderato* sounds more modern than one might expect, in part, because it based on the music of Palestrina. The following *Presto* is an excellent example of the modal style Marx used here. Next comes an impressive *Adagio molto* in the Phrygian mode. It comes the closest to recreating the mood of ancient music with its ghostly chorale. The main feature of the finale, *Vivace*, is its intricate double fugue. The third work, **Quartetto in Modo Classico** dates from 1940 and continues the style of the Vienna Classical Period as if it survived into the 20th century. The beautiful opening *Allegro con brio* recalls Mozart in the same way Schoenberg's D Major quartet of 1897 did. An elegiac *Adagio* follows. A lilting *Tempo di minuetto* comes next. The finale, *Poco presto*, is the most modern sounding of the movements and is written in a neo-classical style. These are three very fine works from a composer who is clearly a master craftsman. They deserve to be heard in concert and will surely be enjoyed by listeners and amateurs who are able to get the music. Another very highly recommended CD.



FEATURED IN THIS ISSUE



Franz Lachner



Frederik Rung



Ernst von Dohnanyi



Leopold Kozeluch



Edmund Rubbra



Albéric Magnard



Theodor Kirchner



Hermann Goetz



F.A. Hoffmeister



Norbert Burgmüller



Joseph Marx

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



WRANITZKY, RIES, GOUVY, REICHA, TURINA, TOCH, PFITZNER, ROTA

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV

HERZOGENBERG, GLIERE, TANAYEV, REINECKE