



JOURNAL OF THE

# COBBETT ASSOCIATION

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Editor: R.H.R. Silvertrust

## AT THE DOUBLE BAR

We hope to greatly expand not only our domestic but also the international membership. A problem has been brought to my attention, by a few of our international members, since we have started collecting dues: Payment by check in US dollars usually involves a sizeable bank charge, perhaps greater than the amount of our dues. At present, we have no solution. Perhaps some of you may be able to suggest one.

Speaking of international members, I am pleased to announce that the internationally acclaimed *Chilingirian String Quartet*, one of today's premiere string quartets, have joined the Association as members. The *Chilingirian*, headquartered in London, adds to our growing list of professional ensembles and musicians who belong to the Association. We will be running a feature length article on them early next year.

Again on the subject of our international membership, I received a call from *David William Olsson*, President of the Swedish *Mazer Society* [See: Newsletter 12] asking for permission to circulate the *Stenhammar* article which appeared in our last issue. Many others have written to compliment us. To all of you who did, thanks for the encouragement, it's much appreciated.

*Andrew Marshall*, a British member, has graciously prepared and sent us an index to the composers mentioned in all Newsletters through 1993. We are pleased to make it available at a cost of \$2.50 to U.S. members and \$5.00 to all others; this covers our copying and postage costs.

About a third of the membership have not yet paid their 1994 dues. A reminder has been enclosed with your *Journal*.

## THE COBBETT ASSOCIATION IS TAX EXEMPT, WE NEED YOUR CONTRIBUTIONS NOW!

On November 16, 1994, the Internal Revenue Service issued a ruling determining that The Cobbett Association is exempt from federal income tax under Section 501(a) of the Internal Revenue Code as a organization described in Section 501(c)(3) of the Code.

This means that **contributors to The Cobbett Association may deduct their contributions, bequests, legacies and other gifts they make.** In addition, you may deduct any contribution you made to The Cobbett Association on or after July 22, 1994. This means your 1994 dues payment is deductible.

As mentioned in the last issue of the *Journal*, The Cobbett Association has entered into a contract to purchase Bob Maas' chamber music library, which has some 750 non standard chamber music works, for the sum of \$6,000. To secure the

library, we must complete the purchase before March 1, 1995.

Obtaining, maintaining and adding to a core library of rare and hard to find chamber music is a top priority of the Association. Not only will the library serve as a reference resource for our research, but more importantly, it will allow the Association to disseminate this music among amateur and professional players who desire to play it. That means those of you who have long wanted the music to some hard to obtain work will now be able to get it. Of course, no library has everything, but it is our goal to create, in the years to come, a world class collection of chamber music to serve our membership and the chamber music public at large.

The Maas library offers the Association a very good core library from which to build toward our goal. So, **we ask that you send us your tax deductible contributions as soon as you are able.**

## STRING QUARTETS DEDICATED TO JOSEPH HAYDN

by Dr. James L. Whitby

*[Parts of this article previously appeared in Newsletter No.3 of the Haydn Society of Great Britain]*

Joseph Haydn's supreme distinction as a composer of string quartets in the second half of the 18th Century has been continuously recognized from that time onwards. His compositions served as a model and inspiration for many composers. Pupils and composers often expressed their indebtedness and admiration by the dedication of a set of string quartets to Haydn, which on several occasions included a eulogy.

The most famous example is Mozart's six "Haydn" Quartets first published in 1785 which was one of the earliest sets dedicated to Haydn, preceded only by that of Pleyel, an important Haydn pupil.

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## THE SOUNDING BOARD---LETTERS TO THE EDITOR

Just before his illness I wrote to Mr. Maas about the [Sir Charles] Stanford String Quintet No.1 in F, Op.85. He was not able to reply and I wonder if you or some member might be able to answer my query. This quintet was in last year's list of Quintet for 2 cellos. We have a set of parts for this work but it is for two violas. We have noticed that it is listed in *Cobbett's Cyclopedia* as being for two cellos but assumed this was a mistake until we saw it on his list. We presume Mr. Maas must have played it. Can you give us any solution to this puzzle?

A. West  
Leeds, England

*Ed. Not really, I am afraid. I know of this work and have a copy of it for two violas. Mr. Maas' library contains no Stanford Quintet so he may not have played it. I, too, believe this is an error probably repeated from Cobbett. However, I would invite the membership to please write me with any information on whether this quintet was ever published in a version for two cellos.*

Would it be possible to send me the names and addresses of those members in my area? I would love to play with them and perhaps we can organize a session and play this music with others.

Stephanie Swecker  
Cockeysville, MD

*Ed. It would be possible, however, we do not wish to take this step without the membership's consent. Therefore, we would like to use this opportunity to inform the membership that beginning in 1995, we will provide members with the names, addresses and telephone numbers of other members in their area upon request. However, we ask those members who do not wish us to disclose their names etc., to please write us so that we can enter this information in our data base and comply with their wish.*

Having received and enjoyed the September issue, I am in agreement with Charles R. Garbett [Letter in Sept. 1994

*Journal]* regarding obtaining rare works in the Cobbett Collection. I would like to suggest that a list of the entire collection be published so that we could learn what is available in the collection.

Finally, I would like to suggest a "music wanted" column be initiated, so that members could ask other members for difficult to locate music and perhaps even obtain copies for their use and enjoyment.

Marshall Sparberg, M.D.  
Chicago, IL

*Ed. Plans have already been made to compile a complete list of the works in the Maas Library once we have acquired it. Assuming we are able to acquire the library by March 1995, we hope to make this list available to the membership by September 1995. This list will then be kept current as we add to our holdings.*

*We hope members searching for music will ask us to help them. This is one of the services we provide to our members. While there will always be things we do not have or cannot locate, one of the uses to which *The Sounding Board* can be put, is a "Music Wanted" Column. If you wish to query the membership at large, please send us a letter and we will print it. Members may also call in with their requests.*

In due course, could members of the Association have a list of the contents of the library and could they borrow from it or more usefully for overseas members, pay for photocopies?

Professor Otto H. Wolff  
London, England

*Ed. First, my apologies to you Prof. Wolff for performing rather drastic surgery on your letter. However, since many of your concerns were also raised by Dr. Sparberg (above letter), I only printed that part of yours which did not overlap. The list of the contents of our library will be available to all members upon request. The only charge will be for copying and postage.*

*The Cobbett Association is an international organization which happens to be located in the United States. As such, International [Non-U.S.] members will have the same library privileges as American members. Where possible, we will make and send you copies of works in the library. If the works cannot be copied, we hope to arrange for a borrowing system, perhaps similar to that used by the Philadelphia Free Library which allows for works to be borrowed upon receipt of a security deposit. The only difference international members will experience is our higher cost for posting things to them.*

May I make a suggestion or two. In your reviews of music, please reinstate the prior use of difficulty ratings. They were very useful, even though we did not always agree with them. You might also consider the review of music which is less challenging. Since we run chamber music workshops, we are always looking for interesting music that can be played by our less experienced participants.

Jerry M. Bank  
Princeton Chamber Music Play Week,  
Trenton, NJ

*Ed. We plan to rate music as to difficulty. See Dr. Cunningham's interesting article in this issue on music rating. By summer next year, we hope to have a system in place. With regard to the quartets reviewed last issue, I will give you my rating, for what it is worth: Of the Stenhammars, Nos. 1,2 & 5 are of moderate difficulty, perhaps on a par with Beethoven's middle quartets, Nos. 3,4 & 6 are somewhat more difficult but can certainly be played by experienced amateurs. The Cherubinis technically are no more difficult than Beethoven's Op.18, however, his unexpected and bizarre rhythms often cause players problems.*

Letters to the Editor should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015. Letters published may be edited for reasons of space, clarity and grammar.

COMPOSERS WHO DEDICATED STRING QUARTETS TO JOSEPH HAYDN  
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Composer's Name	# Dedicated	Opus No.	Date	Place
Gottlob Bachmann	1	Opus 15	1800	Augsburg
Angelo Benincori	6	Opus 8	1812	Paris
Johann Brandl	6	Opus 17	1799	Heilbronn
Joseph Eybler	3	Opus 1	1794	Vienna
Ferdinand Fraenzl	3	Opus 6	1793	?
Franz Grill	3	Opus 3	1790	Offenbach
Adalbert Gyrowetz	6	Opus 2	1789	Paris
Peter Haensel	3	Opus 5	1799	Vienna
Hyacinthe Jadin	3	Opus 1	1795	Paris
Otto von Kospoth	6	Opus 8	1789	Offenbach
Johann Mederitsch	3	Opus 6	1802	Vienna
Wolfgang Mozart	6	Opus 10	1785	Vienna
Ignaz Pleyel	6	Opus 2	1784	Vienna
Felice Radicati	3	Opus 16	1807	Vienna
Andreas Romberg	3	Opus 2	1802	Bonn
Bernhard Romberg	3	Opus 1	1800	Paris
Edmund von Weber	3	Opus 8	1804	Augsburg
Johan Wikmanson	3	Opus 1	1801	Stockholm

The above table lists those dedications I have been able to trace. In addition, Haydn was the recipient of many dedications of other types of works, such as Beethoven's Op.2 piano sonatas. Haydn's quartets also served as a model for some later composers of chamber music, for instance, the *Emperor Quartet*, Op.76 No.3, with its variations on "Gott Erhalte" [ed. *the Austrian national anthem from 1797 to 1919 & Germany's from 1921 to the present*] was clearly a model for George Onslow's variations in his Op.9 No.1 on *God Save the King* and Wenzel Veit's variation's on Lvov's *God Save the Tsar* in his Op.3. What follows

is a survey and discussion of the merits of the quartets dedicated to Haydn.

**Gottlob Bachmann** [1763-1840] wrote 13 string quartets, of which the only one I possess is the Op.15. This is a pleasant and tuneful work but not particularly distinguished. Fetis [ed. *author of Biographie Universell des Musiciens, 1883*] states Bachmann's work was largely imitative and that in his later works he adopted a simpler style.

**Angelo Benincori** [1779-1821] met Haydn in Vienna and felt inspired by this to try to improve his own compositions,

the result being his Op.8 which were not, however, published before Haydn's death and thus had to be dedicated "*Aux Manes*." Here, particularly in the quicker movements, such as the finale of Op.8 No.3, we are in the realm of the Italian opera overture with catchy tunes, but without quite the facility of Rossini. There is no tightly organized formal structure and although they are not "quatours brillant", the inner parts are less interesting.

**Johann Brandl's** [1760-1837] set of quartets, the Op.17, is preceded by a dedicatory eulogy that not only refers to

## COMPOSERS WHO DEDICATED STRING QUARTETS TO JOSEPH HAYDN

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Mozart's dedication, but also, like Mozart refers to these quartets as his children. He also refers to Haydn's absence in London, which implies a considerably earlier date of composition than 1799. Brandl's music enjoyed a high reputation in Germany, but it obtains no mention in *The New Grove Dictionary of Music and Musicians*, 1980. He also consciously imitated Mozart and Haydn, among others things, by copying out their quartet sets and quintets for study purposes.

**Joseph Eybler** [1765-1846] was a distant cousin of Haydn and wrote 7 string quartets of which the 3 composing his Op.1 were dedicated to the master. Opus 1 is quite an interesting set to play, but has not yet been republished, however, a string trio, Op.2, and a quintet, Op.6 for the slightly unusual combination of Violin, 2 Violas, Cello and Bass have been recently published. [ed. *Op.2 is published by Amadeus No. GM 115, Op.6 by Wollenweber No.59 and just last year another quintet in D Major sans opus, for 2 violins, viola, cello & Bass was published for the first time by Amadeus No. BP 419*] Eybler's main output was church music, he was asked to complete Mozart's requiem but declined the task. [ed. *He told M's wife he was too good a friend to deface a masterpiece*] His chamber music was all composed early in his career. [ed. *I have performed all of the republished works. They are pleasurable to play and well written, the style often concertante, with each part being given a chance at the melody*]

**Ferdinand Fraenzl** is recorded in Vidal [ed. *French musical lexicographer and author of Les Instruments a Archet*] as dedicating a set of quartets, Op.5, to Haydn, but I can find no trace of them in other reference works. Those quartets of his that I have played, though they have their good moments, are rather routine, and I think the verdict of "Capellmeister-music" found in Cobbett's Cyclopedica is just.

**Franz Grill** [17??-1795] according to Fetis modelled his compositional style on Haydn and dedicated his set, Op.3, to the Master. I have not seen this set and have

only a Haydnesque piano trio by this composer in my collection. His output was small.

**Adalbert Gyrowetz** [1763-1850] lived long enough to note in his own autobiography, published toward the end of his life, that by then his music had completely disappeared from use. His quartets are melodious and pleasing, many of them are in the "concertante" style where interest in the inner parts is created by giving them occasional solo passages. His set, Op.2, is dedicated to Haydn. Although Vidal writes that Gyrowetz wrote 66 quartets, I think the number is probably less.

**Peter Haensel** [in German Hänsel, 1770-1831] is a composer who is now completely neglected. [ed. *although 3 string trios for violin, viola & cello, Op.40 were just republished*] A pupil of Haydn and a prolific composer of string quartets, he rates a total of 20 lines in the *New Grove*. His compositions are conservative for the time they were written (1798-1820), but that probably only relates to how we see them now as there were a lot of contemporary editions published. Though taking Haydn as a starting point, and including some Haydnesque jokes, I don't think they would ever be mistaken for compositions of Haydn. Although the scoring and part writing of the quartets is good and there is plenty of interest for all players, the thematic material is often rather simple. Some movements are less successful, but Haensel has a good sense of little touches that prevent his compositions from degenerating into something merely routine, particularly in the accompanying parts. The dance movements are not always minuets, for instance in the 3 quartets of his Op.20, polonaises are used. Finales often go very fast. I believe those who delight in sight reading and spontaneous music making would find a lot to enjoy in Haensel. In our group, any "new" composition by Haensel is approached with pleasurable anticipation. Concert performances by professional quartets may be another matter, though

the recording of the string quintet, Op.9 appeared to be well received.

**Hyacinthe Jadin** [1769-1802] was a fine pianist, who came from a prominent musical family that includes other composers. He composed four sets of quartets, each containing three works, which were published between 1795 and 1800 as his Op.1-4. The first of these sets was dedicated to Haydn, out of admiration, I imagine, as I do not know that he ever met Haydn. One quartet from each set has been republished by Musisca Ltd. I commend them to the more enterprising among you. [ed. *the Adagio from Op.1 No.3, published by Musisca, MQF 5, is particularly fine with original effects; the viola and cello being given some nice parts.*]

**Otto von Kospoth** [1753-1817] became chamberlain to the Prussian court in 1776 and continued in that post under the cello-playing Frederick William to whom both Mozart and Haydn, among others, dedicated quartets. Kospoth, though a cultured man and accomplished composer, in later life became an alchemist who believed himself, wrongly as it turned out, impervious to fire. He died inside a burning building. He may have been motivated to dedicate his quartets to Haydn by the arrival in Potsdam of the latter's Op.50 quartets. Kospoth's music is well written and tuneful but not particularly distinguished.

**Johann Mederitsch** [1765-1835] wrote quite a lot of chamber music. *Die Musik in Geschichte und Gegenwart* lists 24 quartets. Those quartets that I have seen almost all contain fugal movements. They are enjoyable but a little uninspired, certainly not as good as Albrechtsberger's Op.20.

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This article will be concluded in the next issue of the *Journal*.

## ERIC ZEISL'S CHAMBER MUSIC

by R.H.R Silvertrust

Eric Zeisl [1905-1959] was yet another talented Viennese composer of Jewish heritage chased from his homeland as a result of the Nazi *Anschluss*. Born in 1905, Zeisl's childhood years were spent in a Vienna, which was still the undisputed world capital of Music, where Mahler and then Weingartner were the directors of the Vienna opera. Zeisl entered the *Wiener Staatlichen Akademie* at age 14 to study composition. Within two years, he had published a set of songs and, by 1938 when he was forced to flee, he had already been recognized as one of Austria's best living composers, having, four years earlier, won the Austrian State Prize for his *Requiem Concertante*.

Stopping first in Paris, Zeisl continued on to America and settled near Los Angeles where he spent the rest of his life as a teacher. Though he won the praise of such eminent men as Milhaud, Stravinsky and Toch, success came slowly in his adopted country and it was only toward then end of his life, which was cut short by a heart attack, that he began to make a name for himself. Primarily a composer of vocal music, we have three chamber works from him which have survived and the hope that perhaps a few others, now lost, may someday come to light.

The *Piano Trio Suite in b minor, Op.8* is an early work dating from around 1924 when the composer had just completed his formal studies and was not yet 20. It is an incredibly mature piece of work when viewed in light of his age. It clearly establishes the position he staked out for himself in the spectrum of 20th Century composition as a bridge between the music of Richard Strauss and Mahler and the Vienna avant-garde. And, judging from his chamber music, it was a place where he would remain throughout his life, never heeding the siren song of atonalism. The opening *Praeludium* features a march-like, heroic, theme of descending chords. It has the same spirit one finds in Fritz Kreisler's *Miniature Viennese March*. The quiet introduction of the *Adagio* which follows leads to a very broad lyrical post-Brahmsian theme

akin to early Dohnanyi. Its emotional peak is reached in a piano solo to a tremolo in the strings. The *Allegretto Scherzando*, though a scherzo, is not at all a fast movement; based on a simple theme which is very quickly developed, it is scherzo in feeling and not tempo. The lyrical middle section shows very assured compositional technique. It is a Schumannesque lied albeit in very late romantic idiom complete with telling ponticello effects. The *Finale* is a theme and variations. Nearly as long as the three preceding movements, It is the center of gravity for the trio. The theme is tonally modern and melodically dry but clearly a folk melody. Its austerity is further increased by a unison passage in the strings played at the same pitch. The first variation is given over to the piano with lovely arpeggio figures in the strings. In the 2nd, the cello is given the theme to a rich piano accompaniment, it is followed by a quick rumbling scherzo in the piano's lower registers while the violin plays quickly in a higher register. In the 4th variation a late Faure-like perfumed violin solo is played over the piano's broken chords; in the 5th, a brooding Hebraic funereal melody is played by the cello and when the violin joins in, it becomes an unmistakable dirge, but the final variation brings the trio to a close with a spritely modern Viennese March Militaire. This is an excellent piece of music which would make a handsome addition to any professional piano trio's repertoire. It deserves revival. And, it is certainly well within the ability of experienced amateurs.

The *String Quartet No.2 in d minor* [The MS to String Qt. No.1 appears to have been lost] dates from 1952-3. It begins with a gripping *Pesante; Allegro*. The theme of only four notes is played in unison by all four voices: D-F, C-D, the rhythm is a 16th to a dotted half. The feel is late Beethoven updated by a century. Later, a quick Hungarian "travelling music" theme is introduced of the type one encounters in Kodaly. The muted 1st violin begins the lovely *Andante* with its faintly Hebraic melody beneath the

hushed accompaniment of the others. The tonalities are advanced but never obscuring. The *Scherzo-allegretto* which follows features a relentless 2 8th, 2 quarter note rhythm that is, while not atonal, almost devoid of melody, it is unfettered rhythm alone, giving it a New World kind of restlessness, of the sort Europeans always felt in the '20s when first arriving in New York. The trio, with its jazz-like melancholy melodies stands in stark contrast. One hears tinges of Villa Lobos or Milhaud's *Le Creation du Monde*. The lively *Rondo vivace* which concludes the quartet, is a captivating upbeat, jazzy theme, *a la New York*, rhythmically challenging and perhaps something Bartok might have written for quartet had he been commissioned to write at the same time he produced his *Concerto for Orchestra*. A piece which certainly ought to be considered by touring American quartets who are generally expected to play something "American" when abroad, amateurs, too, are encouraged to explore this thoroughly approachable music, technically no harder than Op.18 of Beethoven.

The *Arrowhead Trio for Flute, Viola & Harp* is Zeisl's last chamber work, written in 1957. First off, the unusual grouping of instruments is, in this composer's hands, a marvellous combination. This short work takes its name from the fact that Zeisl composed it during a three week vacation spent at Lake Arrowhead in California. The opening *Allegretto* sounds strangely like baroque updated for the 20th Century, a second theme features Hebraic folk interludes. The beautiful *Andante* has a French lyricism which evokes pastoral pictures. The *Finale* brings the music of Francis Poulenc to mind. This little work is a masterpiece.

First published in 1957 and again republished this year, parts to the string quartet are available. The Piano Trio was printed in 1957 but is generally unavailable. These pieces were recently recorded on a Harmonia Mundi CD #HMU907044.

## VIRGINIA APGAR'S "MUSIC" RATING SYSTEM

by Dr. Nicholas Cunningham

[Ed. Dr Cunningham, a cellist and pediatrician, developed an excellent system for rating chamber music in the early 1970s which was in part discussed in newsletters of the Amateur Chamber Music Players at that time. I was privileged to be involved in a rating project of chamber music that he undertook in the late 1970s and early 80s]

Characteristic of most Cobbett Associates is curiosity. Like road-less-traveled or even off-the-track travelers seeking hidden adventure, rather than returning habitually to the Left Bank, Vienna or Tuscany, we tend to restlessness. Virginia Apgar, an early and enthusiastic member of the Amateur Chamber Music Players [ACMP], was perpetually curious. She courted the unknown in science and in music.

Another characteristic of both ACMP and Cobbett members is their polyvalency. We enthuse over quartets but also over all kinds of other pursuits. Cobbett Associates I know personally

practice [enthusiastically?] medicine [J. Whitby, B. Jacobs and myself], law [R. Silvertrust] and mathematics [A. Novikoff and A. Wray]. Ginny Apgar was remarkably enthusiastic about medicine, aviation, fly fishing, gardening and philately. She also carved her own viola, and with help her violin, a mezzo-violin and a cello, all of which are sonorously and aesthetically superb.

Finally, we Cobbetts like to document and share our finds. Ginny was like that too, with her rare stamps and with her medical discoveries. The most widely shared of the latter is the "APGAR" 10 point score for newborn babies. Initially inscribed on a paper napkin to assist a medical student, the APGAR rating provides an objective evaluation tool which has spread all over the world and revolutionized obstetrical practice and perinatology. After her death, it also inspired an "APGAR II" rating system for scoring and screening unfamiliar chamber music at first playing. The two systems are as follows:

		A P G A R I			
		S C O R E	0	1	2
A	Appearance (Color)		Pale	Blue	Pink
P	Pulse (heart rate)		None	<100	>100
G	Grimace (reflex irritability)		None	Grimace	Cry
A	Activity (muscle tone)		Limp	Flexed	Active
R	Respiration (resp'tory effort)		None	Irregular	Strong

		A P G A R II			
		S C O R E	0	1	2
*	Melodies		Yuck	Sparse	Lilting
*	Rhythms		Boring	Varied	Interesting
*	Harmony		Predictable	Perceptible	Rich
*	Development		Zilch	Limited	High Degree
*	Inspiration		Flat	Variable	Wow

[Not Used for the Recognized Masters Who are Considered "Hor's de Concours"]

Obviously APGAR II barely deserves the name Apgar (and I supplement with separate scores for Difficulty, Seriousness [heavy, medium, light] and Balance. Interpretation of the numerical score is roughly as follows: 0-5 not worth playing again; 6-7 to be replayed and rescored with other players and 8-10 worth recommending to others. Like APGAR I., this is a screening tool, imperfect, but helpful. I'm sure it can and should be refined.

[Ed. Many of you have written asking about whether we have plans to rate works. By next summer we hope to impliment a rating system and to embark upon a rating program which will involve, in the case of the more common genres, such as string quartets or piano trios, several groups evaluating the same works so that we can get some consistency. More details in coming issues. In the meantime, please write us with your suggestions.]

## DISKOLOGY-RECORD REVIEWS OF NON-STANDARD WORKS

This Issue: Ethel Smyth's Chamber Music, Friedrich Kiel's Piano Quintets & New Quartets by Beethoven

With this issue, we kick off a full size [perhaps slightly bigger than full size to make up for last issue] column of *Diskology*, a review of relatively recent recordings. I wish to make clear that *Diskology* will differ from other record review columns you may have come across in that its primary purpose will not be to criticize and compare the performance of the works recorded. In the first place, it is unlikely there will be other recordings with which to make comparisons which in any event is more important in reviewing works such as say, Beethoven's, where the prospective purchaser will have many recordings from which to choose. Rather the main purpose of this column will be to let you know of these recordings and to tell you something about the music and the composers.

**Ethel Smyth, Kammermusik Vols. I & II.**: String Quintet in E Major Op.1; Cello Sonata in a minor, Op.5, Violin Sonata in a minor Op.7, & String Quartet in e minor; The Fanny Mendelssohn Quartet, Celine Dutilly, Piano. Trouba Disc CD #TDCD 03, 1991.

Dame Ethel Smyth [1858-1944] was at one time well-known in England and also in Germany where she went in 1877 to study at the Leipzig Conservatory. Her teachers there included Jadassohn and Reinecke, but more importantly, Heinrich von Herzogenburg, the great Brahms champion. In Leipzig, her circle of friends included Clara Schumann, Anton Rubinstein, Joseph Joachim and Lili Wach, Mendelssohn's youngest daughter. She met Brahms, Dvorak, Grieg and Kirchner. In the Leipzig of her time, chamber music was certainly one of the activities in which the middle class participated for pleasure, and much of her chamber music dates from her Leipzig days.

Her Op. 1 written in 1883 was a five movement String Quintet [2 Cellos]. The opening *Allegro con brio* begins with a spacious Mendelssohnian melody followed by a English hunt-like theme. The frequent double stopping in the

cellos gives it a bass heavy quality which is original sounding and not at all unattractive. The next movement is a quite lyrical *Andantino* played *attaca* into an effective *Scherzo*. The *Adagio* which follows is an elegy of great proportions [the Quintet was dedicated to a close friend who had died quite young in 1882 of TB] and is surprisingly advanced tonally for 1883, though perhaps not shockingly so in light of Wagner. The finale, *Allegro molto*, is a fugue on a theme which sounds English and also tonally advanced for the time.

The Cello and Violin Sonatas both date from 1887 and are in the same key of a minor. They both are clearly influenced by Brahms although the writing for the cello is certainly better than the master's from the point of view that the cello does not have to struggle to be heard against the piano. Tchaikovsky after hearing Smyth and the violinist Adolph Brodsky perform her violin sonata commented that she was truly talented, found the instrumentation very well done and placed her high in the ranks of new composers.

The String Quartet was not all composed at the same time although this is not immediately clear to the listener. The first two movements, *Allegretto lirico* and *Allegro molto leggiero* were composed in 1902 and rediscovered by Smyth in 1911. A request for a Quartet led her to complete the work. [the latter in 1912] Of the Quartet, it can be said the tonalities are--as one might expect 20 years hence, those years being 1883 to 1903--considerably more modern. This second movement is a very clever and attractive scherzo. The *Andante* which follows is meditative with interesting recitatives for the cello. The closing *Allegro energico* is a very angular fugue based on three notes. There is little melody and much rhythm, giving the feel of early Hindemith, e.g. his Quartet No.1.

To sum up, these are works well worth hearing and playing. Unfortunately, there are no modern editions. The quintet and

the cello sonata were published by Peters in 1884 and 1887, the violin sonata and Quartet by Universal Editions in 1923 and 1914.

**Friedrich Kiel: The Piano Quintets; No.1 in A, Op.75 and No.2 in c minor, Op.76.** The New Budapest Quartet with Ilona Prunyi, piano. Marco Polo CD 8.223171, 1989.

This is an important recording because one of the superb masterpieces of this genre is to be found on it. Kiel [1821-1885], a composer virtually unknown today, wrote some very attractive music. Wilhelm Altmann, perhaps the greatest connoisseur-critic of chamber music to set pen to paper, has written, "It is, quite a mistake to look upon Kiel as a mere disciple of Beethoven and Schubert, although their influence upon his art are undeniable. He produced a number of distinguished chamber works, which, with regard to form, finish and style, need fear no comparison." Kiel devoted a great deal of time to writing chamber music and has besides these two piano quintets, 7 piano trios, 3 piano quartets and two string quartets to his credit along with sonatas for violin, viola and cello.

When one thinks of the great 19th century piano quintets, the Schumann, the Dvorak, and the Brahms spring to mind. They are virtually the only ones heard today in the concert hall. Yet, Kiel's Piano Quintet No.1, the Op.75, dating from 1874, is in every way their equal. The first of its five movements, *Allegro moderato ma non spirito*, opens with a yearning, lyrical Brahmsian melody of great spaciousness and power carried by the viola and cello over rapid piano triplets. It is a tremendous movement showing a master's touch. The *Allegro molto* which follows is an excellent, rhythmic scherzo-intermezzo begun by the strings alone and then joined by a driving piano accompaniment. The beautiful *Adagio* showcases the piano and is followed by a *Menuetto-Allegretto*, the piano almost alone in the main section, and two trios

## DISKOLOGY-RECORD REVIEWS

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which provide a lovely contrast. The magnificent *Allegro*, which brings the work to an end, features a *moto perpetuo* in the piano and clearly shows Brahms' influence and is, indeed as fine as anything Brahms wrote in this vein. A thoroughly satisfying work which deserves revival.

The second piano quintet, Op.76 also published in 1874, while not as immediately captivating is also a very strong work. A brooding Brahms-like theme opens the *Allegro maestoso*, the tempo is *adagio* and only later quickens. The slow movement, *Arioso-Larghetto*, is played *attaca* and has tinges of gypsy melody. It is followed by an *Intermezzo-Presto* begun by the strings alone and sounds Schumannesque. The finale has a short *Introduzione-Andante* which leads immediately to the attractive *Rondo*. It is a clever, galloping *presto* in 6/8 and perhaps the high point of the quintet.

I can recommend this CD without reservation and look forward to the time when I can have a chance to perform the works. Unfortunately, neither of these pieces appear in modern editions. They were both published by Bote & Boch of Berlin. The Maas library does not have the parts to these quintets. If any members do have them, I would ask them to contact me.

**Beethoven: Trois Quatuors** transcribed and arranged from the Piano Sonatas Op.2. Bamberg String Quartet, Cavelli Records CD CCD 206; 1992.

Believe it or not, in 1802, Beethoven did actually transcribe and arrange a piano sonata [Op.14, No.1] into a quartet which is now published by Henle in their *Gesamtausgabe* [Complete Edition] of his quartets. He did so because, as he put it in a letter to Breitkopf & Hartel, "it was fervently asked for," after which he remarked with typical modesty, "I'm sure no one else could easily do the same." However, apparently, someone else did try, for it is almost certain that Beethoven did not arrange the three sonatas which are the subject of this recording and the only others to have been so transcribed.

They appeared a year after his death in 1828 and were published by the Paris firm of Pacini, appearing in their catalog immediately after his Op.59. Some researchers feel that this is evidence the arrangements were approved by him. The arranger remains unknown.

So, what do we have here. The first quartet Op.2 No.2 opens *Allegro con brio* and sounds like Haydn's Op.76, and in fact, has a theme a bit reminiscent of the first movement of Op.76 No.3 [*The Emperor*]. The following *Andante* exhibits better writing and the delightful *Scherzo* sounds like something from the Op.18 period. The finale is weaker and sounds more like Haydn's Op.17 with the first violin getting it all. Perhaps the arranger exhausted his creativity. The next quartet, Op.2 No.3 has just been republished by Wollenweber, WW 206. The *Allegro con brio* sounds like Mozart, from the K.300 period, again the first violin is given a big part. The writing in the *Adagio* which follows is much better and sounds like the master from his Op.18 period. The *Scherzo* is excellent and the *Allegro* has a theme which reminds one of Op.18 No.3. The last quartet on this CD, Op.2 No.1 opens *Moderato* with a tune akin to one in the 4th movement of Mozart's Symphony No.40, but the movement is very well written though perhaps more operatic than Beethoven might have done it. The *Andante* is handled with skill, a *Menuetto* and not a *Scherzo* follows and sounds like Haydn, but the closing *Presto non troppo* is a tour de force, a very effective *moto perpetuo* in the vein of the last movement of Op.18 No.4.

While in no way can these works be considered long lost masterpieces, still, this is an interesting CD, well played by the Bambergers. I have the parts to Op.2 No.3 and spent a pleasant 20 minutes playing it. As to difficulty, it was certainly easier than the Op.18 and more on a technical level with his Op.3 string trio.

Reviews by R.H.R. Silvertrust

## WHAT'S BEEN NEWLY PUBLISHED

Your editor attempts to keep abreast of what is being newly published and made available in some of the world's larger music shops such as Doblinger in Vienna and Broekmans & Van Poppel in Amsterdam.

Here then is a run down on some of the things which caught my eye: Doblinger's offered Beethoven: Str. Qt. Op.2 No.3; Max Bruch: Str. Qt. No.1, Op.9; Robert Fuchs: Str. Qt. No.3; Peter Haensel: 3 Trios [Vln, Vla & Vc] Op.40; Hindemith: Overture to the Flying Dutchman as Sight Read at 7 in the Morning by a Bad Resort Orchestra at the Village Fountain for String Quartet...there is a recording of this, it is hilarious [Wergo CD 6197] I have the parts, its a riot to play; Korngold: Str. Qt. No.1; George Onslow: Str. Quintet Op.78 [2 Vla]; Richard Perger: Str. Quintet [2 Vla]; Ludwig [Louis] Spohr: Str. Quintet Op.33 No.2 [2 Vla]; Eric Zeisl: Str. Qt. No.2; Julius Klengel: Piano Trio Op.35 ("Kindertrio"); Schonberg: Verklarte Nacht for Piano Trio; Boccherini: Sextet [2 Vln, Vla, 2 Vc & Flute] Op.15 No.6; Franz Danzi: Op.64 3 Duos Flute & Cello; Joseph Fiala 2 Trios for Vln, Vc & Bassoon; Haensel: Op.17 No.3 Qt for Vln, Vla, Vc & Flute; Franz Krommer: Op.65 Divertimento for 2 Vln, Vla, Vc, Bass, Flute, Oboe, & 2 Horns; Paul Wranitzky (Vranicky) 6 Duos for Oboe & Cello.

Broekmans & Van Poppel offer Boccherini: Str. Quintets 40-51 [2 Vla or 2 Vc]; Donizetti: Introduzione for Str. Quintet [Qt. + Bass]; Joseph Eybler: Str. Quintet [Qt. + Bass] Joseph Gehot: 3 Sonatas [2 Vln & Vc] J.N. Hummel: 3 Str. Qts. Op.30; Carl Loewe: St. Qt. "Spirituel"; Onslow: Str. Quintet Op.39 [2 Vla or 2 Vc] Ignaz Pleyel: Sextet [2 Vln, 2 Vla, Vc & Kb]; Verdi: Andante for 5 Vc from his Requiem

Space does not permit a listing of all the many interesting things available, these were some highlights. This music may be ordered direct from these shops or often obtained in bigger shops in the U.S. If you need help or are interested in how to obtain the new editions of this music write or call.



## THE PIANO TRIOS OF JOHANN NEPOMUK HUMMEL

by R.H.R. Silvertrust

As any amateur piano trio can testify, you can get along with a decent fiddler and an average cellist, but your pianist darn well better be able to play one heck of a lot of notes quickly, keep going and not lose his place. It's no accident that. Most piano trios were written by pianists! Hummel's are certainly no exception. To the contrary, they require a clean, fluent Mozartean technique. This too is no accident. Hummel, a piano prodigy, was Mozart's only full time student and the transmitter [as Czerny was for Beethoven] of Mozartean piano technique to the 19th century.

But Mozart saw more in Hummel than a mere piano prodigy and would not take the boy on until Papa Hummel agreed to let the Johann live with the Master and supervise his entire musical education including composition and string instrument work. Thus it was that Hummel mastered the bugaboo which has escaped so many pianist-composers who have written for strings: a proper understanding of what the string instruments can do and how to make them sound against a giant, the pianoforte.

Hummel [1778-1837] is sometimes viewed as a "bridge composer" between the classical and romantic eras and in some ways this is true, but Hummel ultimately refused to explore new ways as Beethoven had done. This can perhaps be best seen in his piano technique which some critics have styled as modern, for the time, because of his use of double functions and chromatic passing tones. Yet careful observers have noted that its romantic elements are essentially classical in conception.

Hummel is one of those composers whose especial gift was the abundance of attractive melodies. It was said that Beethoven troubled himself very little as to his melodies but took inordinate trouble developing them to express the monumental proportions of his ideas. Hummel took no such pains, for as one critic has noted, his thematic ideas are complete in themselves. His tendency

was therefore to line up one melodic theme after another, giving each instrument a chance to shine with lengthy melodic passages all at the expense of form. But because of his superb craftsmanship, no doubt learned from Mozart himself, Hummel not only covered up these short comings, but won the acclaim of his contemporaries

Hummel devoted a considerable part of his efforts to the composition of chamber music and although he did write some pieces for strings alone [including 3 string quartets just recently republished by SJ Music], most of his chamber works include piano. Throughout his compositional life, there was no chamber music genre he lavished more attention upon than the piano trio, for which he wrote seven works.

**Piano Trio No.1 in Eb, Op. 12** was composed in the mid-1790s and first published in 1804. The opening *Allegro agitato* features a lovely melody with long flowing lines in the strings to the piano's moving triplet and 16th note passages. A simple but beautiful theme of longing is then stated by the strings over a quiet piano accompaniment in the following *Andante*. The piano later restates the theme to a telling pizzicato accompaniment in the strings. The concluding *Presto* is in 2/4 but the galloping horse-chase melody of the first theme has an unmistakable 6/8 feel to it. Most of the meat is given to the piano and violin, with the cello taking a back seat. Perhaps Hummel recognized that having the cello play long, unrelieved whirling triplet passages in its lower registers would ruin the champagne lightness for which he was striving. The pianist, for one, has to play very fast and softly to make the movement work. As in virtually every one of these trios, the pianist must be very technically assured indeed, without however, being showy. The pianistic technique requires a Mozartean lightness of touch.

**Piano Trio No.2 in F, Op.22** dates from 1799 and was published in 1807. The *Allegro moderato* is based on only five notes but then becomes the subject of the development section. Although the piano is kept very busy, the part writing here is more even due to the runs given to both the violin and the cello. What follows is a marvelous *Andante con variazione*, a child-like theme with a set of five variations. The first features the piano almost alone, the very effective second is given to the cello above an original violin pizzicato and piano accompaniment, the third is a beautiful duo between the violin and cello, in the fourth the cello sings forth lyrically to the obbligato violin part "up in rosin", the final variation quietly brings this very fine movement to a close. The finale, *Rondo alla turca*, is a rousing crowd pleaser and a real joy to play. It is reminiscent of and every bit as fine, if not finer than, the Hungarian rondo to Haydn's Piano No.25, Hoboken XV. All of the instruments take part with the cello even being given the lead in the middle section. Throughout, Hummel demonstrates his clear understanding and mastery of writing for the genre. This trio is strong enough to be played in the concert hall and would certainly meet with audience praise.

**Piano Trio No.3 in G, Op.35** seems somewhat like a step backwards after the Op.22. Here one finds nothing, melodies included, of the romantic but a return to the classics. Although the opening theme of the *Allegro con brio* sounds a bit Schubertian, on sum, it could easily have been written by Mozart in the early 1780s except for the unimaginative treatment of the cello which is more typical of Haydn. The piano dominates the entire movement with long lightening chromatic runs which nevertheless must be played very lightly in the Mozartean fashion. The slow movement is replaced by an unremarkable *Tempo di Menuet* sounding somewhat more advanced, perhaps like an early Beethoven composition. The *Rondo vivace* is a Haydn-esque moto perpetuo, pleasant but not particularly memorable.

## THE PIANO TRIOS OF JOHANN NEPOMUK HUMMEL (*con't*)

**Piano Trio No.4 in G, Op.65** is a very different matter. Written more than a decade later and first appearing in 1814, this trio captivates immediately, its *Allegro con spirito* being perhaps the finest opening movement Hummel wrote for piano trio. Beginning with just a bare snippet of an ornamented theme, Hummel so ingeniously throws it from voice to voice that both listeners and players alike can't help but be attracted. It is an exciting movement from start to finish. As is typical in most of his slow piano trio movements, the piano introduces the stately but low-keyed theme alone in the following *Andante Grazioso*. It leads quickly to the second theme, a lovely melody in the cello. The care taken in the part writing is evident throughout but perhaps nowhere more so than in a fine stretch given to the strings over the broken chords of the piano. An excellent movement in every respect. In the closing *Rondo vivace e scherzando*, the cello is allowed to join into the fray and is given several long quick runs in this attractive piece which is in some ways reminiscent of the finale to Mozart's K.387 quartet. Here the clever bouncing first theme gives way to a more lyrical but still quick second. The piano part is not only filled with brilliant long runs but novel quick descending ornamented passages which create an original effect as they reach the bass register. The tunes, the drama, and the forward movement make it a winner. This piano trio also belongs back in the concert hall.

**Piano Trio No.5 in E, Op.83** was first printed in 1819. The opening *Allegro* is actually a moderato introduction leading to a dramatic and spacious theme in what is the longest and most developed of all of Hummel's trio movements. It clearly shows the influence of Beethoven and it is more than likely that Hummel had either heard or played Beethoven's trios. One thinks a bit of the "Archduke" which appeared in 1811, and Beethoven could easily have written such a movement but for the lightness and ornamentation in the piano part. An *Andante* featuring a set of two beautiful variations follows. The trio concludes with a bouncy *Rondo*. The development is particularly well done

with a dialog between the violin and cello to the rapid running triplet accompaniment in the piano. Of all his movements, this one perhaps, makes the greatest demands on the pianist who is asked to play literally minutes of unrelieved flying triplets *pp*. The piano is given three times the notes but is asked to stay in the background most of the time, which is what makes this and many other of his movements work.

The **Piano Trio No.6 in Eb, Op. 93** begins with the piano playing a rather dry prologue, more typical of Beethoven than Hummel, in the opening *Allegro con moto*, but the strings then announce a spacious melody with a kind universality to it. The listener is put on notice that this is a movement in the grand manner. The cello states the marvelous second theme and is soon joined by the violin, when the piano enters, the melody is increased in beauty yet further. The touch of a master is everywhere to be seen. Again, a deft and light feel is required of the pianist. The following *Un Poco Larghetto* is a movement which does not rise to any great height of passion but is nonetheless lovely and satisfying, the middle section features a lengthy piano solo and one is given the impression of hearing a late Mozart piano sonata for a minute or so until the strings reenter. The closing *Rondo allegro con brio* features a Schubertian theme which is suggestive of the *Trout Quintet*. The development section is tonally advanced and anticipates Schumann's writing from his middle period. A fugal episode emerges toward the end with the part writing getting better yet as the music dashes to a rousing finish.

Hummel's last **Piano Trio, No. 7 in Eb, Op.96** was first printed along with No.6 in the mid 1820s. The first theme of the *Allegro con spirito* is stated in unison but quickly moves on to virtuosic passages in the piano and violin. The theme is Beethovenish, but the treatment is pure Hummel. Though well wrought and workman like, it is not filled with the inspired melodies one so often encounters in Hummel. The *Andante quasi allegretto* is without doubt the

strongest movement of the trio. It is in actuality a set of variations, the cello having a particularly lovely one which is followed by a striking piano variation to an original chirping accompaniment in the strings. The closing *Rondo alla russe-Allegro vivace* is less convincing, and as in the "Theme Russe" movements of Beethoven's Op.59, the modern listener will certainly hear nothing particularly Russian sounding. Pleasant to listen to and play, the material is not particularly distinguished.

Hummel's compositions were ranked very highly by his contemporaries, not only in Austria and Germany but also in England and France. Of the piano trios, the prestigious *Leipziger Allgemeine Musikalische Zeitung* wrote, "One can only wish Herr Hummel would give us such enjoyable works more often for it is unlikely that any other composer can surpass him in the genre." Though his reputation began to dim after his death, his chamber works remained popular until the end of the 19th Century. Tastes change, of course, and in the early 20th Century critics found him wanting when they foolishly compared him with his contemporary, Beethoven. But Hummel's chamber works deserve revival among both amateurs and professionals. The trios were reprinted by Music Rara in the early 1980s and can occasionally be found in music shops, especially in London. The trios were recorded on a Dabringhaus CD #MD+GL 3307/08.

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### IN MEMORIAM

It is with regret that we report the passing of Dr. Zsigmund Toth, a Cobbett Association member from Baltimore, MD. His wife, Helen, informed us that Dr. Toth passed away on March 14, 1994. We thank Mrs. Toth for her contribution in her husband's name and extend our sympathy.