



At The Double Bar

Parts From Our Library Now Available

This is a great moment for The Cobbett Association and all of you who helped to make it happen can be justly proud. It has been nearly two years (July 1994) since David Canfield and I, on behalf of the Association, contracted to purchase a large chamber music library for \$6,000. I, along with so many others, am thrilled at the prospect of being able to play music which, up until now, I have only read about. We look forward with great anticipation to disseminating this music to both the amateur and professional chamber music community. I strongly encourage those of you planning to order music from the Library to obtain a catalogue of its contents prior to contacting us. Catalogues are available for a cost of \$5.

Although the Library contains over 900 works, it does not have everything. Far from it. Many of our own members have libraries several times this size. Those of you who have followed this column know that it is our goal, over the next decade, to build a world class repository for players and scholars alike. If you have a collection of chamber music, we want to hear from you. Not only do we want to begin the task of adding to our library, we want to create a large catalogue listing works that can be found in members' libraries. One of our members has currently begun this task. Knowledge of who has what will allow the Association to serve as a kind of clearinghouse and locator of music which it does not have.

Most of you have now paid your dues. If you have not, you will be receiving a final notification informing you this is your last issue.

We Have A New ☎ Area Code-847

Since January 20th, we have had a new area code. Beginning in April you must use it or your will not reach us. So remember, the telephone number is: 847-374-1800.

Members from around the world have anxiously awaited this moment and it is with considerable pleasure that we announce The Cobbett Association is now in a position to make copies of parts from its library of over 900 chamber works for Cobbett and ACMP members. For music currently in copyright, the Association will lend parts. Dr. Vincent Oddo, Professor of Music at Northeastern Illinois University in Chicago and acting curator of the Library, proudly noted the work of sorting and shelving is nearly complete.

A schedule of copying costs has been established by the Directors and Board of Advisors and is intended to cover our copying costs and postage. In the case of music which is to be borrowed, a refundable

security deposit will have to be left with the Association before the music can be lent. All requests for parts should be addressed to us at the above address and not sent to Northeastern Illinois University. Though housed and maintained at the University, the Library continues to belong to and will be administered by us.

Cobbett or ACMP members, upon placing an order, will be quoted a price for copying and mailing. Depending upon demand, it is our goal to be able to deliver music within a month of an order, but it should be noted that some of the music is in pretty poor condition and will have to be transferred to better paper

Cobbett Ass'n. Offices will be closed between March 31st & April 12th.

Nothing But Nonets-A Survey of the Literature (Part

Let's assume that you have made the 30+ phone calls necessary to assemble the forces to play the **Spohr Nonet** with eight other chamber music enthusiasts one evening. This work will not fill an entire evening, unless you want to (gasp!) rehearse it, or impolitely tell the flute and oboe to go home while the rest of you play the **Beethoven Septet**. Thus, the logical question arises: What else is available to play for the **combination of violin, viola, cello, bass, flute, oboe, clarinet, horn, and bassoon**? In this article, I will discuss several of my favorite commercially available pieces for that precise instrumentation, all from the 19th century. In a subsequent article, I plan on discussing some less well-known and/or harder-to-find nonets.

approximately 200 different nonets. That number does not include compositions for combinations of instruments that are "close to" but not exactly the "standard" nonet.

By far, the country that has produced the most nonet composers is the Czech Republic. The reason for that concentration surely is because of the Czech Nonet, a chamber music ensemble founded in 1923 by members of the Czech Philharmonic. The Czech Nonet, through its numerous radio broadcasts, its recordings of nonets, and its tours, has actively encouraged and promoted the composition of many nonets since their founding.

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How many nonets are there? **Eugen Brixel** in his *Klarinetten Bibliographie* lists 55 works. **Miroslav Hošek** in his *Oboen Bibliographie* lists 35 composers of nonets. Mr. Michael Bryant, a fellow clarinetist and Cobbett Association member, gave me a copy of a 1981 article written by Dr. **Charles West** titled *The Neglected Nonet* which lists 99 nonets. I have seen combined references to



The Sounding Board-Letters to the Editor

To whom it may concern: Tell those players seeking companion pieces to **Beethoven's Septet, Op.20**, that there are at least two and they are available in the Helen Rice Library. They are written by **Franz Berwald** and **Conradin Kreutzer** and both are enjoyable to play.

Richard K. Beebe
Litchfield, Connecticut

Thank you. The Helen Rice Library is in Hartford, Connecticut and lends music to members of the ACMP. The works referred to by Mr. Beebe are Berwald's (1796-1868)

Grand Septet (1828) and Kreutzer's (1780-1849) Grande Septet in Eb, Op.62. There are several current recordings available of these works. In addition, both works have been recently republished.

Can you tell me about the copies of music you will be making, e.g.: what kind of paper will you use, will you make single or double sided copies, will they be bound, etc. Thank you.

George Warneke
Denver, Colorado

Music will be copied on heavy, 70 pound, paper, 9.5 inches by 12.5 inches in size. (24cm by 32 cm) It will be duplex, that is, on both sides. It is our goal to present players with performance ready copies. We will not bind parts, however, we have access to a private binding service and arrangements can be made to have parts bound prior to delivery.

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

Dog Eats Music As Fiddler Fears Worst- Cobbett Association to the Rescue

Do dogs like classical music? This is the question I asked Dr. Herbert W. Preiser, a renowned breeder of German Shepherd Dogs, a while back, prior to purchasing the first of my two German Shepherds. I asked him not because I am a cellist and chamber musicians come to my house twice a week, or because my two children are studying the violin and I feared incessant howling, but rather because I noticed the strains of Mozart's viola quintet, K.515 coming from the speakers as I examined a litter of puppies at his kennel. Dr. Preiser thinks dogs do enjoy classical music and one can always hear something classical at his kennels, though I don't think he goes in for Schönberg or Wolfgang Rihm. I, myself, can report, that both my dogs insist on coming into the music room during my sessions and generally remain through three or four works, often becoming agitated if they do not get an encore such as Strauß or Lanner or perhaps Schubert's *Quartetsatz*. But there is more than this anecdotal evidence, several popular books on dogs have noted that they find classical music both soothing and enjoyable.

Perhaps, however, this is not always the case. Recently, a rather upset and desperate voice on the Cobbett Association answering machine stated that the caller needed the second violin part to Alexander Winkler's viola quintet immediately. The caller did not elaborate why this might be so but as an after thought informed me that he was not a member of The Cobbett Association. In his

anguish, he nearly forgot to leave his name and phone number.

Upon calling Dr. Richard Lederman, I learned, to my surprise, that he needed the second violin part to the Winkler, which he had borrowed from a friend, because his dog had eaten it! Winkler was a Russian composer and student of Rimsky Korsakov who lived from 1865 to 1935. I paused for a moment, wanting to inquire if the second violinist had played out of tune or perhaps had somehow or other offended his dog, but all I could bring myself to ask was what type of dog he had. It was a cocker spaniel, but the good doctor did not say whether it was American or English. Regardless, there is little in the literature (on dogs) which indicates that either American or English Cocker Spaniels dislike classical music in general or late 19th Century Russian chamber music in particular. But, like most dog people, being a breed chauvinist, I couldn't resist telling him that my two had just sat through Shostakovich's No.8, the Borodin Quartet No.1 and Tchaikovsky's *Souvenir d'Florence!* It's not as if they're Russian Wolfhounds or Borzoi's whom you might expect to have an affinity for Russian stuff. Nothing like occasionally administering a wee ding of the toe of the boot.

Moving on to other matters, I asked Dr. Lederman, since he was not a member, how it was he had heard about The Cobbett Association. He said, "Oh Mr. X told me

about you, he is a member." (the name has been changed to protect the innocent) It so happens that Mr. X has a rather large chamber music library, so I said, "why don't you ask Mr. X, he almost certainly would have the music." There was a moment of silence before the distraught doctor answered, "I can't, you see, I've borrowed the music from him!"

Unfortunately, the Cobbett Association Library, which had the music, was not yet ready to begin making copies and would not be for several weeks. However, I told him that I knew of members, friends of mine in fact, who had the music and would let me copy it. For the first time since our conversation had begun, his tone lightened. As it turned out, my friends obtained their copy from the same source that Mr. X had obtained his. I quickly made a copy and sent it on to Dr. Lederman who shortly thereafter became a Cobbett member. This surely is a happy ending.

Still, I can't help thinking about that Cocker Spaniel and his "musical taste." Cocker were hunting dogs, originally bred to flush out birds known as woodcocks, hence their name. This sad incident could have been avoided if Dr. L. had taken more care in choosing his program, playing quartets such as Haydn's Op.33 No. 3 (*The Bird*) or Mozart's K.458 (*The Hunt*)

And Mr. X? Well, he's none the wiser, unless, of course, he's read this article.

Cassatt Quartet Joins Cobbett Association & Champions the Cause

It is with tremendous pleasure and excitement that we welcome The Cassatt Quartet as members of The Cobbett Association. As I have noted on previous occasions, our goal of making deserving, but neglected, chamber music better known to the public depends in great part in having professional ensembles performing this music in concert and on disk. We are especially pleased to have this exciting young string quartet as members not only because they are interested in this repertoire but also because they are keen to work with the Association toward public performance of it.

Hailed as one of America's outstanding young ensembles, the Cassatt String Quartet has performed in halls throughout North America and abroad, including Weill Hall at Carnegie, Alice Tully Hall, the Tanglewood Music Theater, the Kennedy Center, the Theatre des Champs-Elysees in Paris, and Maeda Hall in Tokyo. The Quartet is frequently heard on WGBH, WQXR and WNYC, and has given recitals for CBC Radio and Radio France. The Cassatt has also given master classes and performed at such institutions as Yale University, Princeton University, Oberlin Conservatory, Wellesley College, and Bennington College.

In 1985, the Cassatt String Quartet formed with the encouragement of the Juilliard Quartet. They were the inaugural participants in both Juilliard's Young Artists Quartet Program, as well as Tanglewood's Chamber Music Fellowship Program. Also, they were awarded the Wardwell Chamber Music Fellowship at the Yale School of Music, where they acted as teaching assistants to the Tokyo Quartet.

The Cassatt won First Prize at both the Fischhoff and Coleman Chamber Music Competitions. They were the only American Quartet to win a top prize at the 1989 Banff International String Quartet Competition, where they were also awarded a special prize for the best performance of the commissioned work. They were finalists in the 1990 Naumburg Chamber Music Competition, and during the same year were invited to perform in the Pro-Quartet Forum in Paris.

The Quartet has held residencies at the Caramoor Center for Music and the Arts and

Bowdoin Summer Music Festival. Currently, they are in residence at the Bang On a Can Festival in New York City and at the Swannanoa Chamber Festival in North Carolina.

During the 1995-96 season, the Cassatt received Chamber Music America / ASCAP's Adventurous Programming Award. As dedicated performers of new music, they were awarded commissioning grants by the National Endowment for the Arts and Meet the Composer / Reader's Digest Fund. The quartets by Sebastian Currier and Sydney Hodkinson will be performed nationwide, including the world premiere of Mr. Currier's "Quartets" at New York's Merkin Hall. Recently, they released their highly praised

the wealth of music in the Cobbett Associaton Library. On April 12-14, 1996, the Cassatt Quartet will lead the Amici Strings Weekend in Norwalk, Connecticut, an amateur chamber music weekend, which will include a presentation of some interesting and important works copied from the Library. There will also be a reading session of music from the Cobbett Library.

In addition, the Quartet is very excited about its appointment as Quartet-in-Residence at Syracuse University this Fall, where it will develop an intensive chamber music program for music majors and nonmajors, public school students, and amateur players in the community.



Jennifer Leshnowor Violin Muneko Otani Violin Anna Cholakian Cello Michiko Oshima Viola

Plans are underway to have an amateur chamber music weekend in Syracuse with a presentation about the Association from Ray Silvertrust, "Cobbett Reading Sessions", and "Cobbett Performances" by the Cassatt Quartet.

Upcoming events for the Cassatt include: Performances at New York's Merkin Hall on April 23rd, The Kosciusko Foundation on May 5th, Princeton University on May 14th, and at Alice Tully Hall on June 2nd, and as Quartet-in-Residence with the Bang On A Can Festival. This summer the Quartet can be heard at the Seal Bay Festival in Maine from June 6-14, and from July 4th-August 6th, as Resident Quartet with the Swannanoa Chamber Festival in Asheville, NC, and at Music Mountain, Connecticut on August 18th and 25th. In August, they will participate as judges of the 1995 Barlow Foundation Composition Competition in Provo, Utah, and will perform in this year's National Flute Association Convention.

debut CD of contemporary music on the CRI label. This spring, they will record Julia Wolfe's "Four Marys", commissioned through the Koussevitzky Foundation. The recording will be released this April on the Point Label, a division of Philips Records.

The Cassatt Quartet has a deep commitment in promoting chamber music through concertizing, educational programs, collaborations, new commissions, and recordings. It is out of this interest that it proudly joins the Cobbett Association and is already creating every possibility to raise awareness, increase membership, and utilize

New Cassatt recordings are expected this May, including Julia Wolfe's "Four Marys" on the Point Label, and Francis White's "Trees" on the Centaur Label.

The Quartet takes its name from the American painter, Mary Cassatt, of Philadelphia. They all live in Manhattan. In their spare time, they enjoy hiking, skiing, walking in Central Park, cooking, eating & travelling.

Leckerbißen für das Klaviertrio / Morceaux pour le Piano Trio

by R.H.R. Silvertrust

What's wrong with English you ask. But really, how does 'Tidbits (—Brit. titbids) for Piano Trio' sound? Not very dignified; so to cover this lack of dignity, I resorted to that old dodge of saying it in a foreign language. Of course, most Germans will tell you that Leckerbißen is none too dignified either and Theodor Kirchner chose "Nur Tropfen" (mere teardrops) as the collective name for his very tiny pieces for string quartet. However, I am really not interested in discussing very tiny pieces for piano trio, but rather less serious pieces, not necessarily salon music, but then again not the pillars of the literature either. I could have written 'Lighter Music for Piano Trio' but this too might automatically discount the music in your eyes before you read about it. Well enough of that...Recently I have been playing a fair amount of such music and I for one do not feel that it should be taken all that lightly. A friend of mine, nose in the air, recoiled when I told him about this. 'How can you?' he sneered. 'But really, one does not eat steak for all five courses of dinner, what about some dessert,' I replied uncowed. (Having a several of Viennese ancestors, I like a lot of dessert, pass the Schlagobers!) There are literally hundreds of such pieces for different combinations, although piano trio is often the favored combination for this type of work. This is just the tip of the iceberg, perhaps the beginning of a series. Let us hear from you. Gentlemen, Ladies, stand up and support your favorite!

To begin then, we have a **Piano Trio in Eb** by **Gaetano Donizetti** (1797-1848) which is available from Peters, No.8116. Not really a trio but three charming movements, one of the movements was not even composed at the same time. The works were discovered a few years back in archives of the Donizetti Institute and were written around 1817 for wealthy amateurs. The opening *Allegro* sounds a bit like Schubert. The handling of the parts is quite good and the melodies evenly distributed. It is never a problem to hear the strings. A lovely *Largo* serves as the middle movement. A set of variations, sounding very Italian *a la Rossini*, concludes this appealing work. A recording is available on a Frequenz CD 011-052.

Frank Bridge (1879-1941) wrote nine **Miniatures** for piano trio. They are readily available (Galliard, Galaxy Music, Music Masters) usually published in sets of three. These nine character pieces are all little gems, each perfect its own way. Among my favorites: No.7, *Valse Russe*, No.8 a rousing *Hornpipe*, and No.9 a very British and Elgarian *March Militaire*.

Theodor Kirchner (1823-1903) must have come from a religious background, unless his parents were playing a nasty joke upon him by giving him the first name "Furchtegott." [Fear God] Kirchner, who studied with Mendelssohn in Leipzig and who knew Schumann, was during his lifetime primarily known as a pianist and teacher. Though most of his 1,000+ pieces are for piano, he did write a small amount of very appealing chamber music including his **Op.58, Kindertrios**. Although these 15 short works were written for and dedicated to the publisher Simrock's daughter and are called children's trios, they are not that at all but masterpieces in miniature. While some of the pieces are not technically demanding, others are, and the music itself is simply too sophisticated for children. They first appeared in 1882 and were republished by Amadeus (BP 2204) in 1995. As one critic has noted, Kirchner's originality lies in his tendency toward the fragmentary. Where Brahms would have

elaborated and developed his material, Kirchner remains short and to the point, presenting what is little more than a sketch. Make no mistake, though, these are wonderful little pieces by a very good composer.

Far too few people know of **Fritz Kreisler's** (1875-1962) **Miniature Viennese March**. Published by Charles Foley No.1419 through Carl Fischer, this little treasure may no longer be in print. Quite original, ones hears a bit of Vienna's Pre-WWI cafe music in it and even more of the Berlin cabaret of the 1920s. I first discovered this crowd pleaser on an old Musical Heritage LP 3233 called "The Unforgettables." A perfect encore for the performing Piano Trio.

Heinrich Marschner (1795-1861) is another one of those composers whose reputation Cobbett's *Cyclopaedia* undeservedly kills with a very short and unflattering entry. A quote by Schumann about Marschner's Piano Trio No.2 is the murder weapon, "...great traits of talent flash out everywhere; but, on closer inspection, the more superficial side of the music appears." Another drive-by shooting! Marschner wrote two piano quartets and seven piano trios. They are only now being rediscovered after lying buried for the past 100 years. All that survived during that time was the slow movement to his 5th Piano trio, published alone by Carl Fischer among others, and entitled **Romance**. One hearing is worth a page of words and it can be heard if you can get a hold of a Thorofon Cappella LP No. ATH 213 which came out around 1980. It is, in my opinion, a perfect period piece romance, the very model of such a genre, charming and lovely.

He died from spider poisoning, eating them that is and not being bit, according to that great musicologist, Viktor Borge. Whether true or not, **Anton Filtz** (1733-1760) didn't have too long to get things done. His music is said to have been popular during his own lifetime and was sometimes compared to the Italian, Pergolesi. To me, judging from his **5 Trios for Violin (flute) Cello obbligato & Continuo (piano)**, all they had in common was their early deaths. These pieces sound like middle Mozart. Short and lovely, the cello is placed on an equal footing with the violin. Available from Grancino Editions.

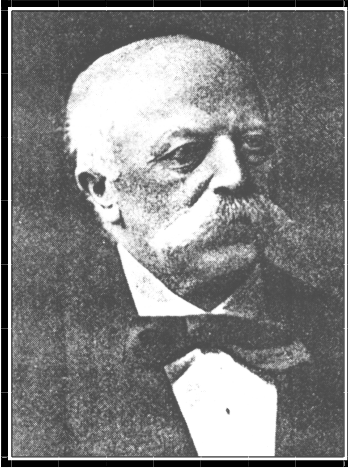
Victor Herbert!!?(1859-1924) my friend snorted derisively. But the joke is on him. Known for his dozens of light operettas, Herbert, who was married to a Viennese singer and at one time played in the Strauß Orchestra, has written many short pleasant chamber works including a lovely **Serenade, Op.3** available from The Boston Music Co.

Rounding out the list we have **Carl Bohm** (1844-1920) who wrote at least 350 works but cannot be found in *Baker's Dictionary*, *Grove's* or *Cobbett's*. But the publisher Simrock knew about him, judging from the back of my edition of his **Piano Trio in D, Op.330 No.2** Simrock published 7 other piano trios, Op.330 No.2 and Op.352 Nos.1-6, a string quartet, Op.151 'Wiegenliedchen' by Bohm. The exciting *Allegro*, which opens this pleasant three movement work, makes rather ingenious use of the 'signature' tune to Schubert's *Trout Quintet*. Acquired from a Budapest antiquarian shop, I have never seen anything else of his, but given the number of works he produced, there still must be some floating around somewhere.

Robert Volkmann & His Chamber Music (Part II)

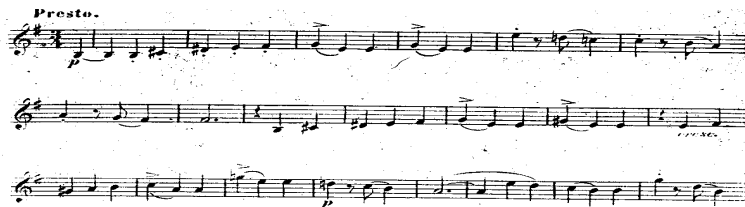
by R.H.R. Silvertrust

In Part I. of this article which appeared in the December 1995 issue of the *Journal*, I discussed Volkmann's first three string quartets and briefly described his reputation during the 19th Century. Part II. is devoted to his final three string quartets and his two piano trios which constitute the remainder of his chamber music output.



String Quartet No.4 in e minor, Op.35 was composed in Viennasometime in 1858 not long after his third quartet. It makes a more lasting impression on the listener and overall seems to exhibit better mastery of form than the Third which, as I noted in Part I., seems weaker on the whole than the Second. Perhaps it is merely a question of drama and drive. Whereas the Third Quartet is genial, almost pastoral in nature, the Fourth provides more "action." Although it begins in the same vein as the

Third, the first subject of the opening *Allegro comodo*, is more in the order of a drawing-room romance, beautiful, almost painfully so. The *Scherzo* which follows is superb. Taking his quartets as whole, it would not be an exaggeration to note that Volkmann seemed to excel at writing clever, exciting and memorable scherzi.



Played in one, it is a headlong gallop over, almost before its begun. Probably the finest movement in the Quartet, it should be noted that this scherzo was not written at the same time as other movements but was composed 27 years earlier and constitutes the only surviving movement of a very early quartet, the rest of which Volkmann destroyed. A muted *Andantino* in 5 sharps follows. It is short, uncomplicated and reflective in mood. The finale, *Allegretto Vivace*, is an interesting movement, if for no other reason than it quotes both Beethoven and Smetana. A sort of 'laid-back' or relaxed moto perpetuo, it is nonetheless quite captivating with some rather dramatic moments. A clearly identifiable snippet to the first movement of Beethoven's Op.18 No.4 can be heard twice as can a very dramatic theme which Smetana used more than twenty years later in his first *Aus Mein Leben* quartet. This is not a hard quartet to play, very straight forward. Certainly, it can be recommended to amateurs who would enjoy it, but I am not sure whether it is strong enough to merit concert hall performance. There is no modern reprint, however the Cobbett Library has the parts.

The most striking, unique and powerful of Volkmann's six quartets is, in my opinion, his **Quartet No.5 in f minor, Op. 37**. It was written in 1859, a year after Nos. 3 & 4, and upon Volkmann's return

to Pest after nearly five years in Vienna. Formally, it is only in three movements, which, for the time, is in itself quite unusual. This is the only quartet of his which can currently be found in print. Wollenweber (No.92) brought it out in 1983. Unfortunately, they copied a rather cramped older edition instead of bringing out their own and it is not particularly easy to read. A quick glance at the opening *Allegro* easily gives the reader a clear idea of the extraordinary force with which this work literally explodes:



The part writing for all four instruments is masterful with a resultant full-bodied and rich sound, verging almost on the orchestral. A peaceful *Adagio in D flat* comes next. In the final movement, initially marked *Allegro energico*, Volkmann actually creates two, if not three movements. At first, the movement veers off in the fashion of a scherzo, a driving, powerful movement in 3/4 time of the sort one finds in Beethoven's middle period. The *Allegro* literally runs itself down into a very beautiful contrasing *Andantino* which cleverly makes use of the first theme from the *Allegro* while, at the same time, changing it into something totally different in mood. This, in effect, is the trio to the de facto scherzo. It, in turn, is superceded by an *Allegro molto*, a *Presto* and a *Prestissimo*. And when its all over, both the audience and the players will be out of breath. As to difficulty, the first movement makes considerable ensemble demands on the players and also requires a sure technical execution by all four. Experienced amateurs, however, who are accomplished players should have no problems. This quartet would be a tremendous success in the concert hall and certainly belongs there.

Volkmann's **Quartet No.6 in Eb Major, Op.43**, was published in 1863. It, too, is a very fine work. The opening *Allegro con brio* begins with what one writer has styled a 'typical Mannheim Rocket,' and is followed by the sycopated melody of the first subject which is definitely Hungarian in flavor:



The *Larghetto* which follows is sweet and unassuming except for the animated middle section in which the 1st violin, given a near concerto-like part, breaks loose. The *Scherzo* which follows is in 5/4 time, one of the earliest examples of the meter in the literature. Though wonderfully crafted, Volkmann was nonetheless roundly attacked for seeking out the unusual and contorted in rhythm. Even the trio keeps the meter in what is a first-rate movement by anyone's standards. A brief *Andantino* leads to the big finale, *Molto vivace*,



New Recordings



This is not a record review column but only a listing of recently recorded non-standard chamber music on CD. Works are listed by category.

String Quartets

Anton ARENSKY Quartet No.1 in G, Op.11 & Quartet No.2 Op.35, Marco Polo 8.223811 / Jan BELLA (1843-1936) String Quartet Nos.2 & 3, Marco Polo 8.223839 / Luigi BOCCHERINI (1743-1805) 3 Quartets, Op.32 Nos.4-6, CPO 999-202 / Giuseppe CAMBINI (1746-1825) 2 Quartets, Op.18 No.2 & Op.20 No.6, Valois 4761 / David CLEARY (1954-) Quartet Nos. 1 & 2, Centaur CRC 2251 / Aaron COPELAND (1900-1991) Movement for Quartet & Two Pieces for Qt, Troy 073 / Niels GADE (1817-1890) Quartet in F, Bis CD 545 / Vagn HOLMBOE Quartets Nos. 2,5 & 6, Marco Polo 8.224026 / Stephen JAFFE (1954-) Quartet No.1, Troy 073 / Erkki JOKINEN (1941-) Quartet No.4, ODE 865 / Fernando LOPES-GRACA (1906-1994) Quartet Nos. 1 & 2, & 14 Annotations / Portugalsom SP 4036 / Usko MERILAINEN (1930-) String Quartet No.3, ODE 865 / Antonio ROSETTI (1750-1792) Op.6 Nos.1-6, CPO 999 338 / J. B. Chevalier de SAINT-GEORGE (1739-1799) Op.14 No.6 in g minor, Valois 4761 / Pierre VACHON (1731-1803) Op.1 No.5 in

A, Valois 4761 / Robert WARD (1917-) String Quartet No.1, Troy 073

Strings Only-Not Quartets

Luigi BOCCHERINI (1743-1805) 4 String Trios, Op.54 Nos.2,4-6, Glossa GCD 920302 / Niels GADE (1817-1890) Octet in F, Bis CD 545 / Joseph HOLBROOK (1878-1958) Sextet in D, Op.43, Marco Polo 8.223736 / Battista VIOTTI (1775-1824) Trio Nos.2 & 3 and 3 Serenatas all for 2 Violins & Cello, Dynamic CDS 101

Piano Trios

Justin August JUST (1750-1791) Op.2 Nos.1-6, CPO 999 335

Piano Quartets & Quintets

Anton ARENSKY Piano Quintet in D, Op.51, Marco Polo 8.223811 / Arthur FOOTE (185301937) Piano Quintet in A, Op.38, Troy 176 / Mikko HEINIO (1948-) Piano Quintet, ODE 865 / Joseph HOLBROOKE (1878-1958) Symphonic Quintet for Piano & Strings, Op.44 and Piano Quartet, Op.21, Marco Polo 8.223736 / Joonas KOKKONEN (1921-) Piano Quintet, ODE 865 / Dirk SCHAFFER (1873-1931) Piano Quintet, Op.5 in Db, NM Classics 92046 / Leander SCHLEGEL (1844-1913) Piano Quartet, Op.14 in C, NM Classics

92046

Winds & Strings

Arnold BAX (1883-1953) Nonet for Flute, Clarinet, Oboe, String Qt & Bass, Quintet for Oboe & Strings both on Hyperion CDA 66807 / Alois HABA (1893-1973) Nonet Nos. 1-4, Supraphon SU 0018-2

Winds Only

Francois DEVIENNE (1759-1803) Trio No.1, Op.27 for Clarinet, Oboe & Bassoon / Jiri (Georg) DRUZECKY (1745-1819) Suite for Clarinet, Oboe & Bassoon / Frantisek DUŠEK (1731-1799) Parthia in C for Clarinet, Oboe & Bassoon / Franz KROMMER (1759-1831) Trio in F for Clarinet, Oboe & Bassoon / MOZART Divertimento, K.439b for Clarinet, Oboe & Bassoon, all of the above on Supraphon 11-2195-2

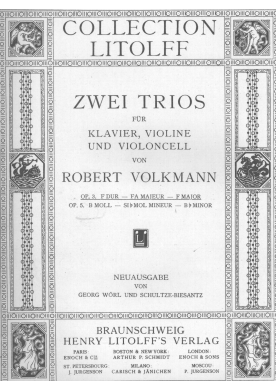
Winds, Strings & Piano

David DIAMOND (1915-) Quintet for Flute Strings & Piano, Troy 176 / Ignaz MOCHELES (1794-1870) Grand Septet in D, Op.88 for Piano, Clarinet, Horn & Strings, Koch-Schwan 3-1178 / Juan ORREGO-SALAS (1919-) Sextet for Clarinet, Piano & Strings, Troy 176

Robert Volkmann & His Chamber Music-The Piano Trios

featuring a rousing finish. Again this belongs in the concert hall. Amateurs will need a strong 1st violinist. Nos.5 & 6 are not in the Library.

Volkmann's two remaining chamber works are piano trios. Despite the fact both are early works, they sound like much later ones. Certainly, **Piano Trio No.1 in F, Op.3** sounds more mature than Op.9, the first string quartet. Written in 1843, the influence of



Beethoven and especially of Schubert rather than that of Schumann or Mendelssohn can be heard. A brief *Adagio* introduces a tricky 6/4 *Allegro*. The difficult piano part dominates what is otherwise a good movement. In the excellent, short *Scherzo* which follows, the unmistakable hand of Schubert guides the composer as one hears echos of the former's Op.99. Here, the part writing is better. The *Poco moderato* features a sweet sustained melody in the strings to the piano's rushing background rhythms. In the

closing *Allegro con fuoco* the piano is unleashed upon the strings, who despite some telling gypsy melodies are at times almost bystanders. Still, on sum, this is an effective work that could be

performed publicly. Certainly a welcome addition for amateurs, of medium difficulty.

Dating from 1850 and recently republished, it was the **Piano Trio No.2 in Bb, Op.5**, which made Volkmann's reputation. Dedicated to and performed throughout Europe by Franz Liszt, this extraordinary work bears little or no resemblance to his earlier trio. The overriding feature of the work is the free-form writing which is advanced not only for its time but by its early position in the composer's oeuvre. There is a sense of experimentation. Technically in 3 movements, the listener hears but 2 because the stormy finale is played *attaca*. A massive, powerful and passionate *Largo* (the movement titles are misleading) opens, but the tempo is sped up as the work progresses. Another massive and but mostly slow movement, *Ritornell*, follows; it comprises three mini-movements, including a scherzo-like interlude, and wanders through so many keys, critics believed that Volkmann was a new member of the emerging Wagner-Liszt school. The stormy finale, *Allegro con brio*, breaks forth without warning overwhelming the listener but it is the opening *Largo* which ends the piece. Without question, this trio belongs in the repertoire. It is of above average difficulty. Both this and Trio No.1 are recorded on a CPO 999-128 CD.

Nothing But Nonets-A Survey of the Literature

(Continued from page 1)

The second earliest nonet that I know of (the earliest being Muzio Clementi's) which in the literature is probably the one that most Cobbett members recognize: Louis (Ludwig) Spohr's *Grand Nonet in F, Opus 31*. Spohr, a German violinist, conductor, and composer, lived from 1784 to 1859. He wrote over 200 works. *Cobbett's Cyclopedic Survey of Chamber Music* in its entry on Spohr states: "But as a great player, both in solo and chamber works, a successful conductor at a period when that branch of art was hardly beyond its infancy, and as a versatile musician who during a long career impressed himself upon the public in many and widely different ways, he stands out as one of the chief figures among musicians of the second rank." Faint praise. Part of the current criticism of Spohr's compositions is that—at least in his string quartets, quintets, and octets—he often wrote very demanding (some would say impossible) first violin parts, and relatively uninteresting parts for the other players. However, one explanation for that type of writing is that Spohr was probably often composing pieces that he would be performing on concert tours in towns where he wanted to show off his virtuosity and where the other local players might require "easy" parts, due to limited rehearsal time and due to the lesser caliber of their playing. Spohr composed his *Nonet* in 1813. Other than Clementi's very simple nonet, I am not aware of any models for Spohr could have used for the single-voiced combination of nine mixed winds and strings. Litolf publishes parts to the *Nonet*, and Eulenburg publishes a pocket score. My favorite recording of the piece is performed by the ensemble Wien-Berlin, Deutsche Grammophon CD 427 640-2.

George(s) Onslow lived from 1784 until 1853. His father was English (Onslow was the grandson of the first Lord Onslow) and his mother was French. His early youth was spent in London, where he received a musical education, studying under Hüllmandel, Dussek, and Cramer. He spent the rest of his life in France, mostly on his estate in Auvergne. He studied composition under Anton Reicha (the "father" of the woodwind quintet) in Paris in the 1820's. He studied piano in his youth and cello later in life. He composed 34 string quintets, 36 string quartets, several works for piano with strings or winds, four symphonies, and even

3 comic operas. There are many criticisms of his composition skills. H. Woollett's comments in the *Cyclopedia* are quite colorful: "Onslow had evidently neither the inspiration nor the science to produce durable works. He writes cleverly, and understands how to state and handle a theme; but his developments are lacking in interest; his ideas are unemotional, sometimes graceful, often commonplace. His harmony is obvious, but his style is flowing and even elegant." (*Interestingly, Woollett's splenetic assessment was not shared by Beethoven or Schubert, both of whom thought highly of Onslow's works and of his chamber music in particular—ed.*) Woollett's criticism, when applied to his **Nonetto in A, opus 77**, is in my opinion rather harsh. This work contains quite interesting parts for the violin, cello, clarinet, and bassoon. True, the oboe might feel slighted by his/her part, but oboists as a breed are hard to make happy whatever you put in front of them, so just tell your oboist to wait patiently for the next nonet you will be playing that evening. I personally enjoy playing this nonet, although not quite as much as the Rheinberger, Lachner, and Farrenc nonets discussed below. After having played the Onslow *Nonet*, I sometimes find myself several days later unconsciously humming the melodies of the Scherzo and Finale movements. Good tunes. Ms. Rachael Malloch published the work in 1993 through her Phylloscopus Publications, 92 Aldcliffe Road, Lancaster, United Kingdom LA1 5BE. Phone number (44) 1524 67498. Ms. Malloch has kindly provided alternative parts for clarinet in Bb and horn in F, since the original parts are for both those instruments are in C. If your clarinetist has an instrument in C, he/she will thank you profusely for this opportunity to use it.

Joseph Rheinberger was an eminent German organist, conductor, composer, and pedagogue who lived from 1839 until 1901. Although born in Liechtenstein, he spent most of his life in Munich, studying at the Munich Conservatory and then with Franz Lachner. He served as principal conductor of the Munich Choral Society, and taught piano and composition at the Munich Conservatory. His reputation as an organ teacher was remarkable, and students from around the world came to study with him. The eminent chamber music scholar, Wilhelm Altmann writes "It may safely be said that there is hardly one among

Rheinberger's chamber works which will fail to give some satisfaction; for amateurs, especially, they cannot be too warmly recommended. The slow movements, which make no excessive demands on the players, are in most cases very expressive, and almost all are distinguished by good melody and wholesome sentiment." The late Nicolas Slonimsky in *Baker's Biographical Dictionary of Musicians* states: "As a composer, he created a number of works remarkable for their dignity, formal perfection, and consummate technical mastery, if not their inventive power." I would echo both those comments with respect to Rheinberger's **Nonet, opus 139 in Eb major**. Never have I personally assembled a nonet gathering which has not liked this work. Every voice—even the oboe part—is enjoyable to play. If your group is like mine, careful attention must be paid to the end of the first movement, where the work shifts for one bar from 6/4 to 3/4 meter. The ritardando is often difficult to catch, without a conductor. This nonet is a revision of Rheinberger's *Octet* IWV 132 (without flute), which I am very interested in locating, should any Cobbett member be able to help me find it. Three of the four movements are in the horn-friendly key of Eb. The *Nonet* is published by Musica Rara, which interestingly uses a copy of the original Kistner edition from approximately 1890. An excellent recording by the ensemble Wien-Berlin, CD SK 58971 is available.

Louise Farrenc (1804-75), a French pianist and composer, studied composition in Paris under Reicha (as did Onslow). Among other chamber works, she composed 2 violin sonatas, 2 piano quintets, 30 études in all major and minor keys for the piano (which for a time were required study for all classes at the Paris Conservatory), 2 piano trios, a cello sonata, and her **Nonet, Op. 38** (1849). One of her overtures was reviewed by Berlioz, who remarked that it was orchestrated "with a rare talent among women." She was considered a brilliant pianist, the only woman to ever hold a permanent position as a teacher and instrumentalist at that the Paris Conservatory in the 19th century, and her teaching must have been superb, as measured by the large number of her pupils who won competitions and went on to professional careers. The *New Grove Dictionary of Music and Musicians* states of Farrenc: "Her most notable

A Survey of the Nonet Literature (continued from page 7)

contribution is the chamber music, uniformly fine in craftsmanship and exceedingly tasteful and attractive, if a shade unadventurous." Fair comments. The Farrenc *Nonet* is a worthwhile, enjoyable piece that deserves the recent publishing that Phylloscopus Publications has provided.

Franz Lachner was the middle and most celebrated of three German brothers who all became composers. Franz was born in Rain-am-Lech in 1803 and died in Munich in 1890. The other two brothers were Ignaz and Vincenz. Franz studied piano and organ with his father, Anton, the town organist. On his father's death in 1822, Franz went to Munich, living as an organist and music teacher. He

then went to Vienna in 1823 and studied with Simon Sechter and Abbé Stadler. He became a friend of Schubert and an acquaintance of Beethoven. Between 1823-34, he held positions as organist and later assistant conductor of the Vienna Lutheran Church and then principal conductor of the Kärnthner Theater. He later held the same position in Mannheim before returning to Munich where he was court conductor and later Generalmusikdirektor. As noted above, the circle of nonet composers is intertwined, since Lachner was a teacher of Rheinberger. Lachner composed a large amount of chamber music, but very few of his works are available today. Among those that can be obtained commercially are: two woodwind

quintets, the *Octet* for flute, oboe, 2 clarinets, 2 horns, and 2 bassoons, and the *Septet* for flute, clarinet, horn, violin, viola, cello, and bass. Keep the *Septet* in mind when your oboe and bassoon are late on a nonet-reading evening. Lachner's **Nonet in F major**, composed in 1875, shows the influence of both Beethoven and Schubert on the composer. I personally always enjoy playing it. This work, like the Onslow and Farrenc nonets, has been recently published by Phylloscopus Publications, thus making accessible to those interested, three more fine, worthwhile additions to the commercially available nonet literature. It is recorded on the same Sony CD containing the Rheinberger.

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Further Thoughts on Emergency No.3-No Violist

by Alan West

Our viola player has a small child and sometimes has to phone at the last moment to say she cannot come. The situation, dubbed 'Emergency No.3' by the authors of *The Well Tempered String Quartet* is perhaps not as hopeless as they would have us believe. Although there are no major or outstanding works for two violins and a cello, there is enough to provide material for an enjoyable session or two.

Our main standby is a trio we inherited. It is labeled "Beethoven, Op.55" but as this is the opus number of the Eroica Symphony, we have doubts about its authenticity. Nevertheless, whatever its origin, or whoever may be its composer, it is very enjoyable to play and not difficult. I wonder if anyone else has come across this work and could give us more information about it. Another favourite is a trio on a Russian theme in G minor by **Borodin**, published by Masters Music & Globe Publishing. It is only one movement but very good for all three parts. We also have an edition of the trio movement in Bb major by Schubert which has an alternative viola/violin part (pub. Belwin Mills). There are also three trios, Op.3, by **John Antes** (1740-1811) (pub. Boosey & Hawkes). He was born in Pennsylvania and was one of the Moravian composers. Of particular interest to us (living in Leeds, England), he was for a time at the Fulnock Moravian Church, near Leeds. There are also 5 Wiener Serenaden, K.229 by Mozart for this combination

published by Moseler Verlag, Wolfenbuttel. [other additions available-ed.]

We have found many trios and divertimenti by Haydn for this combination (some originally for baryton) and they are usually very enjoyable. Professor Teddy Bor has written an amusing trio "Bach at the Double" published by Yorke. There is an album of music called "The Incomplete Quartet" and this contains a trio for 2 violins and cello by Franz Benda.

It is suggested in *The Well Tempered String Quartet* that trio sonatas by Thomas Arne can be played without harpsichord or piano. There are quite a lot of trio sonatas by other composers such as **Telemann, Corelli, Handel, Locatelli, Purcell, W.F. Bach, Vivaldi**.

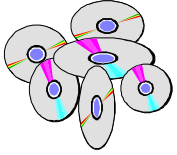
There are many trios for flute, violin and cello and on the whole these can be played by two violins and cello. We particularly liked the Trio in G major, Op.71 No.1 by **Franz Danzi** (1763-1826) published by Noetzel. There are others by **Myslivicek, Tcherpnin, Zender**.

There are also adaptations of viol music by Frescobaldi (1583-1643), John Hilton (1599-1657) (arranged by Peter Warlock), John Jenkins (1592-1678). We have also tried and enjoyed most of the following: Pergolesi (1710-1736) Sonate a tre, Monn (1717-1750)

Partita a tre No.2 in G minor, Goldberg (1727-1756) Trio in G minor, Avison (1709-1770) 6 Sonatas, Abel (1723-1787) 6 Sonatas Sammartini (1695-1750) 12 Sonatas, Erskine, Earl of Rely (1732-1781) Sonata. There are some easy arrangements of Mendelssohn's 8 Songs Without Words. There do not seem to have been any worthwhile works written recently for this combination. The 3 Minuets by **Paul Edmonds** were a bit disappointing

We would be interested to hear if anyone has anything to add to the store cupboard for Emergency Number Three.

[My pleasure. There are many other notable works for this combination. Among the best are **Boccherini's** Op.35 Nos.1-6 from Schott. Also his Op.1, Nos.1-6, from Zanibon, and his Trio in D from Kunzelmann. There also works by the following composers that I know of: Alexander Alyabiev, Antonio Besozzi, Pierre Cremon, Johann Fux, Ladislav Gabrielli, K.H. Graun, Carolo Hacquart, Hermann Heiss, Rudolf Herold, F.A. Hoffmeister, Franz Kronberger, Karel Loos, J. Mazas, several by Ignaz Pleyel, Alessandro Rolla, Johan Roman, Rudolf Schafer, Hermann Schroeder, Shostakovich, Otto Siegl, K. Stamitz, J. Strauss Jr., Thomas Tomkins, Jan Vanhal, G.B. Viotti and G.B. Vitali—ed].



Diskology: Chadwick's late String Quartets & Piano Quintet- Works by Paul Wranitzky, Carl Czerny & Max Bruch

In the last issue of the *Journal*, I began a review of a 3 CD set from Northeastern Nos. 234-6 of **George Chadwick's** (1854-1937) five string quartets and his piano quintet. Having discussed the first three quartets, the remaining works will be considered here. Chadwick, when one hears of him at all, is usually fobbed off with a few quick words of faint praise suggesting he is of academic interest only as one of America's pioneering composers of the late 19th Century. The great space which is being devoted to reviewing these recordings is due to my firm belief that nearly all of this music is first-rate and deserves to become well-known and certainly belongs in the concert hall.



String Quartet No.4 in e minor, was to be Chadwick's most popular chamber work. Dedicated to the famous Kneisl Quartet of the Boston Symphony, the quartet was performed by them and many groups at concerts for several years

following its publication by Schirmer in 1902. It was composed between 1895-6 at a time in which Dvorak was present in America. The two composers knew each other and Chadwick actually had one of his symphonies (the 3rd) awarded the top prize in a competition which had been sponsored by the National Conservatory (precursor to the Juilliard) of which Dvorak was then director. Dvorak's *New World* symphony was taking America by storm and the Czech's so-called use of native American melodies was much talked about in contemporary musical circles. Because the Fourth Quartet also exhibits some of these tendencies and has some echoes of Dvorak, one might think it derivative, however, it is important to remember that Chadwick had been using American themes in his works since the 1870s. It is really only in the opening *Andante moderato-Allegro* that one is definitely reminded of Dvorak. Here, as in Dvorak's *American Quartet*, the viola is given the opening theme to the Quartet in a slow tempo which does not last long but gives way to an exciting movement with great drive. The *Andante semplice* is the kind of composition of which Chadwick was a master. At once simple, as the title

suggests, but with great lyric beauty. The ending, which uses a harmonic passage, is particularly striking. A scherzo, marked *Giocoso, un poco moderato* comes next. In a freak accident, Chadwick lost the manuscript to the original scherzo he had written for the quartet and was forced to write another. He worried whether it suited the rest of the work. It is forward-looking tonally, the first subject suggesting a bit of the frenetic music of urban 20th Century life. The second theme is clearly 'American' sounding and the contrasting trio introduced by the cello is masterful. The concluding *Allegro molto risoluto* opens with a powerful unisono theme which undergoes several treatments including a *lento* section in which the cello takes over playing in the treble register. This is followed by a fugue and an exciting *presto*. Amateurs and professionals alike will find this quartet very worthwhile. There is no modern reprint, but the Cobbett Library does have it.

His last chamber work was the **String Quartet No.5 in d minor**. Composed in 1898, some three years after the Fourth, Chadwick sketched most of this work during a summer trip to the Midwest. It was dedicated to a rival Boston quartet of the Kneisl, the Adamowski, which introduced it to concert audiences with great success. Chadwick, himself, and all subsequent writers have used the term which a then important critic had coined in describing the quartet, 'soil music.' Certainly the opening and finely written *Allegro moderato* filled with New England and perhaps prairie tunes gives ample evidence of this. A profound but lovely *Andantino* is followed by a vigorous scherzo, surprising marked *Presto e leggero* which, at least from this recording, does not seem, as far as *leggerio* is concerned, suitable. Most striking is a big viola solo in a slower trio section. (The viola is featured and given important melodic parts throughout this quartet). An excellent *Allegro vivace* concludes this fine work which again should be considered by any performing American Quartet. Published by Schirmer in 1900 it is no longer in print and is not in the Library.

The **Piano Quintet in Eb Major** dates from 1886 and was the first of his chamber works published and as a result his best known one.

In its day, it received numerous performances both in the States and Europe, and was grouped along with piano quintets by fellow New Englanders, Arthur Foote and Mrs. H.H. (Amy) Beach, as one of the premiere American works for this instrumentation. The opening *Allegro sostenuto* is rich and well written for all with a faint Brahmsian flavor. The slower *Andante cantabile* is gentle and while not sounding of any composer in particular still gives the listener the definite impression he is hearing late 19th Century Central European music. The *Intermezzo*, which serves instead of a scherzo, seems the most original of the movements and has many memorable touches. In the closing *Allegro energico*, the piano is asked to play a *moto perpetuo* part over which the strings trumpet the various themes including a clever fugue. Published by A. Schmidt in 1890, there is no modern edition and it is not in the Library. In my opinion, the Quintet is a good, but unlike most of the quartets, not a great work. It is well-written but not exactly memorable, lacking Chadwick's own voice and originality. Certainly, I would like to play it, but I do not think it compares with Arthur Foote's fine work from the same period.

Over time, dedicated music hunters should be able to come across old editions of Quartet Nos. 4 and 5 as well as the Piano Quintet, but the first three quartets were never published. It is my understanding that the manuscripts to the first three quartets are to be found in the New England Conservatory in Boston. Getting copies of them for The Cobbett Association is something we should definitely try to do.

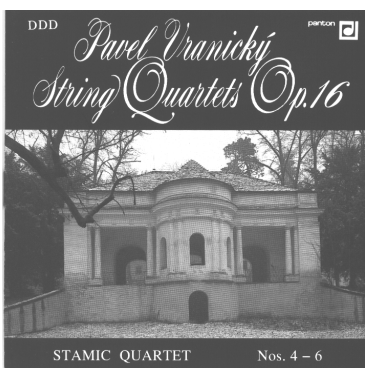
There is a new CD from Premiere Recordings, PRCD 1048 with three chamber works of **Max Bruch** (1838-1920), two of which have never been recorded: the **Viola Quintet in a minor** and an **Octet** for strings. The third work is his **Septet** for clarinet, bassoon, horn, 2 violins, cello and bass. The Septet is an early work, said to date from 1849. This fine piece was discussed in the September 1995 issue of the *Journal* by John Wilcox. The Viola Quintet, the parts to which were recently brought out by Kunzelmann, was reviewed by me in the March 1995 issue, and I can only say that

(Continued on page 10)

Bruch's Viola Quintet and Octet, Six Quartets by Wranitzky— Czerny's Nonet & Grand Serenade Concertante

after hearing the very professional rendering by the Bronx Arts Ensemble, my opinion of this work remains the same as the one I have had on every occasion upon which I played it. The Octet for 4 violins, 2 Violas, cello and bass is said, by Bruch's English biographer Fifield, to date from 1920, the year of Bruch's death. Again, I must state that my own research, which includes several German sources not consulted by Fifield, seems to point to the probability that the Octet was a very early work. As such, I do not think it was anything other than 'touched up' in 1920. Certainly it does not sound anything like instrumental works from his late period but does bear considerable resemblance to his early chamber works. Then there is the question of whether an 82 year old man could produce two big works from scratch shortly before his death. A copy of the work in his daughter's handwriting, but not Bruch's original manuscript, was found in the BBC library by the British musician John Beckett who came across a similar copy of the Viola Quintet at the same time. Beckett served as editor of the now published Viola Quintet and I have heard rumors that the Octet will soon be brought to publication. It is quite clear that Bruch had Mendelssohn as his model when he wrote this work, despite the fact that he altered the instrumentation, using only one cello and substituting a bass for the second. This alteration, in my view, is a more satisfying grouping than two cellos and gives the ensemble an added and attractive depth. Had Mendelssohn employed it, he might have opened the finale to his octet in a more suitable register. In the Viola Quintet, the first violin part is needlessly dominant and Bruch takes little advantage of having two violas. I am happy to say that the Octet does not seem to be flawed in this way. To the contrary, Bruch makes excellent use of the bass parts, passes themes about in telling fashion and has created what at least sounds like a first rate addition to the octet repertoire which I look forward to playing.

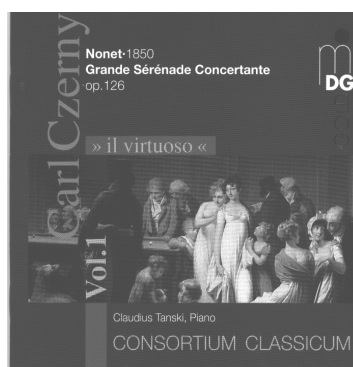
In these days of nationalism, it seems fashionable for the small



Central European countries which emerged after Woodrow Wilson dismembered the old Austrian Empire, to reclaim their native sons, rechristening them with names by which they were never known and in some cases which they never had. Hence we have Pavel Vranický as the Czechs now insist on calling the Austrian composer **Paul Wranitzky** (1756-1808 also spelled Wranizky). From Cobbett's *Cyclopedia*, we learn

next to nothing except that he wrote a considerable amount of chamber music including some 45 string quartets and that he was a violinist of note who taught Schuppanzigh. (But modern Czech sources indicate he wrote at least 73 quartets of which 54 were known to be published) Wranitzky was far more than the teacher of Schuppanzigh, he was good friends with Mozart, Beethoven and Haydn. He served as concertmaster for the first performance of Haydn's *Creation*, and arranged the first public performance of Beethoven's Symphony No.1. It is known that all of these masters held his music in high esteem and his reputation was considerable

during the last years of his life. I discovered and became addicted to Wranitzky's quartets some 15 years ago during a visit to Prague where my host insisted on our playing several. I subsequently acquired a copy of Op.15 No.3, the only one of his quartets now in print. (*Musica Antiqua Bohemica* No.25). The six quartets on this two Panton CD set 81-1124-2131 are his Op.16, recorded for the first time. His quartet writing, as one would expect, underwent considerable change during the course of a lifetime. Early works exhibited pre-classical tendencies while his later works are typical of the late classical period. The Op.16 date from 1790, when he was serving as director of the Vienna Court Opera. All in three movements, they follow a fast-slow-fast pattern and feature charming melodies with inventive use of all of the instruments. The works are the closest in feel to Haydn, but Wranitzky does speak with his own voice. The sleeve notes indicate that publication of the music may be in the offing. In the meantime, this set is a good introduction to Wranitzky's quartets.



When the name **Carl Czerny** (1791-1857) comes to mind, one thinks of perhaps the greatest piano teacher of the first part of the 19th Century, the student of Beethoven, the teacher of Liszt, but not the writer of chamber music. According to the three sentence entry in Cobbett's *Cyclopedia*, Czerny published nearly 1,000 works but, "The compositions of Czerny are without interest to modern players

of chamber music." This must come as news to the Consortium Classicum who present these two satisfying pieces on a new Dabringhaus CD MDG 301-0518-2. The **Nonet** dates from 1850 and is for English Horn, Clarinet, Bassoon, Horn, violin, viola, cello, bass and piano. Written for a Hungarian nobleman, the music sounds similar to Beethoven's Septet, Op.20 or the Schubert's Octet. Of interest is the fact that Czerny substitutes an English Horn for Oboe. The piano almost never rests, but for the most part blends in very nicely with the strings. The first movement, *Allegro Maestoso* is of great breadth and lopes along more maestoso than allegro in feel. An *Andante* featuring a piano cadenza is followed by a brilliant *Scherzo*, very Schubertian in sound. The finale begins with a slow introduction of piano and winds with a brief clarinet cadenza leading to the concluding *Allegretto vivace* which is interesting and appears to have a pretty difficult piano part. The **Grande Serenade Concertante, Op.126** is a much earlier work temporally, dating from 1827, but it doesn't particularly *sound* earlier. It is for 10 players, those of the above Nonet plus another violin. It is in four movements, but the second, a theme and seven variations, is as long as the others together. The variations place high technical demands on each player, not only the pianist. Again Schubert is recalled at various points. This, too, is a very charming work which sounds like it would be fun to play, but given the fact that the works were performed off of manuscripts in the Vienna City Library, you are not likely to have this opportunity anytime soon, if ever.