

# THE CHAMBER MUSIC JOURNAL

## Quintets for Oboe, Clarinet, Bassoon, Horn & Piano

And Related Works—by Michael Bryant (Part I)

(This survey is divided into three parts: 1) Classical and Romantic, 2) 20th Century, 3(a) Lost and Recovered Quintets, Phantom Citations and Errata and 3(b) Arrangements.)

### The Classical Period

There is little evidence for it, but it might be argued that the arrival of the wind quintet was delayed by Mozart's dislike of the flute, to the extent that he only wrote for it as a solo instrument or in chamber music when commissioned to do so. There was a good deal of attention being given to concertante writing with orchestra in Paris, and by such composers as Cambini, Cannabich, Danzi, Devienne, Gabaye, Pleyel, Rosetti, Jean Louis Tulou and Jan Willem Wilms. Mozart wrote his Sinfonia Concertante for flute, oboe, horn and bassoon in

April 1778, earlier than most others. It would not have been possible to contemplate a concertante work for wind and piano until the instruments and players were adequately prepared for it. For comparison, Reicha, Gebauer, Danzi and Cambini wrote the earliest wind quintet between 1810 and 1825.

The well-known Quintets by Mozart and Beethoven have remained steadfastly in the main repertoire. There is therefore no need to examine them in detail. Mozart completed his Quintet K 452 on 30 March 1784. It was played two days later at the Imperial National Theatre in Vienna. In a letter (10 April 1784), to his father he con-

sidered it be one of his best works: "It was followed by great applause. I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed. To tell you the truth, I grew tired of mere playing at that end, and it reflects no small credit to me that the audience did not in any degree share the fatigue."

Tovey wrote an analysis of Mozart's Quintet, K 452, (published in *Essays in Musical Analysis: Chamber Music*, OUP 1944) and in Cobbett's *Cyclopedic Survey*, it is the only work of its kind discussed at any length (Vol.II., page 167). Several arrangements exist and Altmann lists the following (Continued on page 8)

## Heinrich von Herzogenberg The String Trios

By Larius J.Ussi

It is a happy circumstance the centennial of Heinrich von Herzogenberg's death did not pass unnoticed. In the past two years, several of his compositions have been recorded and the parts to some works have been reprinted. In the past, Herzogenberg (1843-1900) was often written-off as nothing more than a pale imitation of Brahms, of whom he was a great admirer. There is no denying that his music often strongly shows the influence of Brahms, however, listeners and players alike, who have revisited the music, have discovered that it is original and fresh, notwithstanding

the influence of Brahms. Many compositions, especially his chamber music, are first rate and Brahms might well have wished he had written some of them. Brahms, who was not in the habit of praising other composers publicly, wrote of Herzogenberg (to whom he had often responded harshly and with criticism) "*Herzogenberg kann mehr als alle.*"

Herzogenberg's two string trios were written one after another and completed in 1877. They were revised and pub-

(Continued on page 4)

## Works from Cobbett Association Library Now Available

The purpose of The Cobbett Association from its inception has been "to study, evaluate and preserve rare and neglected chamber music of special merit, and to share information and encourage performance of such music." During the Association's early years, a newsletter, (precursor to *The Journal*) with very short but informative articles was written entirely by

Robert Maas and circulated to members. Mr. Maas also released his personal evaluations of string quartets, string quintets and piano trios which he had played. While the articles stimulated interest, sadly, few people were able to obtain any of the music. This problem clearly thwarted the Association's purpose. What good was writing


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

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# The Sounding Board-Letters to the Editor



## A Mystery: Will the Real Revised Edition to Onslow's Op.8 No.1 String Quartet Please Stand Up

I have copies of two Onslow quartets which you were kind enough to copy for me: Op. 8 No.1 and Op.10 No.1. I also obtained copies of these works from Merton Music. I noticed that there are 28 bars in the Largo introduction to the first movement of Op.8 No.1 in the edition you copied for me. But in the Merton edition there are 32 measures. There are similar discrepancies in the Op.10 No.1. Can you explain this.

Prof. H. Sharon  
 Ottawa, Ontario

The copies I made for you came from an edition produced by R. Cocks of London. It is clearly a reproduction of the Pleyel edition published in 1830 in Paris and engraved by Richomme. The quartets I copied were part of a set, published in bound volumes, of all the quartets (18) and quintets (16) that Onslow had written up to that date. The plate number given is 2527 but this is the plate number for the entire set, i.e. all 18 quartets, and not for any individual quartet. This set obviously was not the first publication. Pleyel originally published the Op.8 and Op.10 quartets around 1816. They were also published by the Austrian firm of Steiner not too long after that and later by other firms such as Breitkopf. As I noted in Part II of my article on Onslow (See: Vol. VIII No.2, July 1997), it was Onslow's life long practice to revise his works. It is certainly possible if not probable that the 1830 set is Pleyel's 2nd edition of these works and there is every likelihood that the early quartets had, by 1830, been revised. On the other hand, it is not impossible that Pleyel merely reproduced the plates from the unrevised first editions for his set. After examining the copies of the Merton edition, all I can say is that it not the Cocks (Pleyel 2nd) edition. (Certainly the extra 4 measures is not likely to be a copyist's error, especially as it appears in all four parts. I have played through both versions and I find the 28 measure Largo introduction of the Cocks-Pleyel edition more dramatic and effective than the longer version. The rewriting of the cello part into a high register is quite telling. Perhaps this is further evidence that the shorter version is the revised edition) Because I could arrive at no definitive answer, I submitted your question to Dr. James Whitby, an authority on early editions of Onslow's chamber music (as well as that of many other composers). I also asked Theo Wyatt of Merton Music about his edition.

Dr. Whitby writes: Onslow revised quite a number of his early works, with the later works he was more likely to arrange them for some other combination. For example, his Symphony No.3 is

an arrangement of the String Quintet No.10, Op.32. As to Op.8 No.1, the Breitkopf edition which has an introduction of 32 bars states on the title page, "Nouvelle Edition avec les changements faits par l'auteur." The rewriting of the Largo introduction must have been one of the "changements." The source of the Merton Music edition is not Breitkopf. I no longer have the Pleyel edition so I cannot review that for you. There are inconsistencies in the notation in both the Breitkopf and Merton parts, As far as Op.10 No.1, Merton Music has not reproduced either the Breitkopf or the Pleyel and as there is no plate number it is not possible to opine the source used to produce them. If the copy you were sent by Mr. Silvertrust was published by Cocks, it must be a republication using continental plates.

Theo Wyatt writes: The copies I made were from a bound volume (to which I no longer have access) which did not contain the covers or title pages of Op.8. The only evidence of a publisher I have for Op.8 is the plate number (1608) which tells me nothing but would be significant if you had a known Pleyel edition to compare it with. The Op.4 and Op.9 quartets had covers from Pleyel in Paris. Op.9 had a plate number (1170) on the cover and on the music which in style and size matched the 1608 on Op.8. The Op.4 had a plate number (937) on the cover which matched the style and size of 1608 and 1170 but on the music itself a number (4925) which does not match any of the others. My copy of Op.10 has a cover by C.F. Peters of Leipzig and plate number (4939) on the music but not on the cover. The cover has a stamp from T Boosey & Co. Importers.

Editor: The plot thickens. Clearly we can assume from what Dr. Whitby tells us about the Breitkopf edition, which has the 32 measure introduction, that this version was revised. But must it have been the Largo introduction which was revised? Wouldn't Pleyel have produced a revised edition for his complete set in 1830? Or did Pleyel merely reproduce his plates from the first editions (without revisions) for his 1830 set? From Mr. Wyatt's remarks, one might surmise, although not with any certainty, that he may have copied an earlier edition of the Pleyel than I did. Clearly his plate number 1608 is lower than the 2527 of the Cocks-Pleyel. But if Mr. Wyatt did not copy from a Pleyel edition or if the 2527 plate is Cocks' own number or if Pleyel simply gave their combined set a new and higher number than the originals, then all bets are off!

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

## At The Doublebar

As promised in the last issue, we are now ready to receive orders for copies of works in The Cobbett Association Library. An order form should have been included with this copy of *The Journal*.

From the beginning, our membership has had both professionals and amateurs alike. Members of such groups as the Manhattan, Chilingirian, Miami, Lark, Pro Arte, Angeles, Chester, Muir, Da Vinci, Cassatt, and Bergonzi quartets as well as those of the Mirecourt and Philadelphia Trios have received *The Journal*. In the past year or so, I am pleased to report we have added a number of distinguished players from several professional ensembles. We welcome the members of the Guarneri and Borromeo String Quartets as well as the members of the Trio Fontenay, the Vienna Piano Trio and Tre Donne Musicanti. I believe the growing number of professional players receiving *The Journal* or requesting our help in locating music evidences an increased interest in the wider literature and recognition that there are many unjustly ignored but important works which can and should be publicly performed.

In no small part, this increased interest, I think, can be attributed to the excellence of the articles which have been featured in *The Journal* over the past several years. These have, in many cases, been the only articles ever to have appeared about the particular chamber music presented. I wish to thank all of our regular contributors for their continued efforts which are, to be sure, a labor of love, since no one is ever paid for their work. This brings me to the fine articles we are pleased to present in this issue. It is once again a pleasure to have one of Michael Bryant's marvelous surveys, this time of the literature for Oboe, Clarinet, Bassoon, Horn and Piano. Many readers have related how they have found his previous surveys to be an indispensable resource. Thanks also to Larius Ussi for his interesting piece on Herzogenberg's string trios, two works which have given me many hours of pleasure.

Lastly I wish to take this opportunity to wish readers a happy holiday season and new year, and to remind them that it is time to renew. To this end, a renewal form has been included with this issue of *The Journal*.

## Works from Library Now Available For Copying

(Continued from page 1)

about wonderful music if there were no way to play it. Unfortunately, Mr. Maas had no plans to make this music available.

In March of 1995 The Cobbett Association purchased the chamber music library of Robert Maas from his widow. This library primarily consisted of xerox copies of chamber music works which were long out of print and or copyright. The reason the Association purchased the library was to make these works available for both players and scholars. Without the availability of the music there was no point in writing about it or making players aware of it. The purchase was made possible by contributions from members of The Cobbett Association and a conditional matching grant from the Amateur Chamber Music Players, Inc. One of the conditions was that the library be housed at an institutional library. By the end of 1995, the library was transferred to Northeastern Illinois University (NEIU). A tentative commitment was made by NEIU to house, maintain and copy works for Cobbett and ACMP members.

In March of 1996, the Association announced that parts were available for

copying. A temporary copying system was put into place pending a permanent arrangement with NEIU. After 2 years, the temporary system became unworkable. In addition, no permanent agreement could be reached with NEIU because it was no longer interested in housing the collection. It is painful to recount that for three long years, the library remained boxed and unavailable as the Association worked to find a new home for it.

Finally in May of 2001, the Association and the University of Western Ontario (one of Canada's top universities) reached a formal agreement in which UWO agreed to house and maintain the library as well as to make copies. As noted in the last issue of *The Journal*, the library was transferred to UWO in August. Details of the transfer and the reasons which led to it have appeared previously.

Below are directions for ordering music from the library. An order form has been included with this issue of *The Journal* for your convenience. Copies of the order form can be obtained at any time by contacting us. For the moment, we will not be accepting orders by phone or e-mail. This may change in the future.

### g Details For Placing Copying Orders h

- 1. You must either be a member of The Cobbett Association or The ACMP before your order will be accepted. Current membership will be verified.**
- 2. All order forms must be submitted directly to The Cobbett Association and should be sent to our office at 601 Timber Trail / Riverwoods IL 60015 / USA.**
- 3. A catalogue of the works in The Library of The Cobbett Association is available at a cost of \$5.00 (U.S.) which includes first class postage in the United States. All other countries \$7.50 (U.S.)**
- 4. Cost of your order will include the price of copying and postage, either airmail or surface depending on which you choose. Cost of copies is 35 cents (Canadian) per page. [This rate is subject to change but not without notice]. As the number of pages to be copied and the cost of postage cannot be determined in advance, no quotes as to final cost will be given.**
- 5. No work will be copied if it violates Canadian copyright law.**
- 6. Payment may be by Mastercard, Visa or by check. If you choose to pay by check, you must write in "University of Western Ontario" as the payee, leave the amount blank and sign the check.**

(Continued from page 1)



Herzogenberg circa 1877

lished in 1879 and have consistently received high praise. They are among the few works of Herzogenberg which Brahms publicly praised and they received high praise from Wilhelm Altmann in his *Handbuch für Streichquartettspieler* (Vol.III, pp.31-33).

No major composer (including Brahms) had, since Beethoven, published string trios. (Schubert's remained in manuscript awaiting publication) So, it is not surprising that Beethoven was to serve as Herzogenberg's structural model. The opening subject to the first movement, *Allegro*, of **String Trio No.1, Op.27 No.1 in A Major**, is bright, graceful and syncopated. Beginning first in the violin, it is taken by all in turn:

The second theme, is equally cheerful, but somewhat broader and is sounded especially well in the viola and cello timber. Since both themes are characterized by their forward motion, there is the sense of constant motion, or as Brahms wrote, "it bustles forth lovingly." The whole of the movement, including the development section, is really devoted to the juxtaposition of these two themes. This rhythmic interweaving isn't always easy to put together. The *Andante* which follows is in two sections. The first is a beautiful folk melody, slow and lyrical, with an very effective accompaniment in the cello. The 2nd is quicker and a little turbulent with rhythmic challenges from an ensemble standpoint.

This is a truly striking and original movement. Next comes an *Allegretto*, which for its main theme has an vaguely oriental quality by virtue of the way it sounds in the viola register and the use of mordents. It is a kind of "Shepherd's Lament" which quickly

morphs into a kind of rustic peasant's dance and must be considered a scherzo in character. The middle section has a rococo dance quality to it. The mood of the finale, *Allegro*, is similar to that of the 1st movement, bright and graceful, however, the marcato second theme is more serious. It appears twice without any real development and then is used for the coda where, in the run up to the conclusion, the writing becomes rather orchestral and in a register where the three voices cannot quite pull it off. However the actual concluding measures are quite effective.

The opening to **String Trio No.2, Op.27 No.2 in F** begins with the cello, all by itself, quietly introducing the first theme pizzicato. The bowed version is presented thereafter by the viola.

When the violin enters, it becomes clear that this is a fugue, after which the theme receives canonic treatment. The second theme is dark, more chromatic and so intricately woven into the fabric of the first that it is hard to hear where one begins and the other ends. The *Andantino*, which follows, has the same format as the slow movement of 1st Trio. A lied presented entirely by the

violin and again it is followed by a *piu mosso* section, the theme to which has the quality of a barcarole. These *Piu mosso* rolling 16th notes eventually

become accompaniment to a cello melody. A *Tempo di Minuetto* comes next. It begins with an old-fashioned and somewhat dry melody of the sort to which 18th century French aristocrats might dance. The second strain, partially in minor, is more robust.

The trio section, rather than being slower, is marked *Piu vivo*. Its lovely melody is sung by the violin and then later appears in cello as part of the coda. It is accompanied by the striking use of baritone in the other voices.

The very fine finale, *Allegro vivace*, begins with a truncated fugal version of the energetic first theme. The second is more lyrical.

After Beethoven but before Herzogenberg, the following composers wrote for this genre: Boëly, Lindpainter, Schubert, Hiller, K. Grädner, Hopfe, Bischoff, Berens, Blanc, Fr. Hermann and Kässmayer. He need not fear comparison. Parts are in print from Wollenweber (WW 86 & 90) and can be ordered from Performers Music in Chicago or Broekmans en Van Poppel in Amsterdam. The trios were recently recorded on CPO CDs 999 710/765.

# Joseph Rheinberger's Chamber Music Part V

By R.H.R. Silvertrust

(In the first four parts of this series, the author traced the composer's life from his birth in 1839 into the mid 1870's. His First Piano Trio, Op.34, his Piano Quartet, Op.38, his String Quintet (2 Vla) Op.82, his First String Quartet, Op. 89 and his Theme and Variations for String Quartet, Op.93 were presented and discussed. The author wishes to thank Mr. Peter Lang for making the parts to the Rheinberger Piano Quintet available to him)



Joseph Rheinberger & his wife Franziska an the mid 1870's

The *Theme and Variations*, Op.93 were written at the end of 1875 or beginning of 1876. Almost two years passed before Rheinberger wrote his next chamber music work, the Second Piano Trio, which was composed in September of 1878. In the interim, one momentous event occurred. Up until 1877, Rheinberger's most important position was that of conductor of the Munich Choral Society. In 1877, he was appointed Conductor of the Court Church (Hofkapellmeister). With this official recognition, Rheinberger was able to play an increasingly important role in the musical life of Munich. Though he had begun to experience some physical problems which had curtailed his career as a performer, his home life remained happy. It was a happiness which others plainly envied. Brahms, after a private visit to Rheinberger's elegant upper middle class household on the occasion of the premiere of a piano work of which he was the dedicatee, wrote, "I must admit that I sighed a little at times while the music was being played through. The beautiful domesticity in which you live and compose makes for such a pleasant feeling. Bachelors like me must resign ourselves to being left outside of all this." Rheinberger's professional reputation continued to grow, not just in Munich but

also in Germany, Austria and beyond as evidenced by the dedicatee of **Piano Trio No.2 in A Major, Op.112**, Sir Charles Hallé, the prominent naturalized English pianist, conductor and founder of the famed Hallé Orchestra of Manchester. Hallé performed the premiere in London himself.



The opening movement, though marked *Allegro*, is, like many of Brahms', not particularly fast. And, in fact the main theme (Ex.1) is redolent of a kind of Brahmsian geniality. The 16 years which separate the 1st Trio from the 2nd have made a difference. At 23, Rheinberger was a prodigious keyboard performer,

feeling his way in the world of chamber music. While the piano does not dominate in the 1st Trio, it has many bravado episodes. These are now gone. The development of the main theme and the second theme all show the touch of a master. The part-writing is in true piano trio style, *a la* Franz Schubert: The different capabilities of the piano are recognized but it treated in an equal, and as much as possible, similar way to the strings. The occasional flourish does not change any of this and is entirely in keeping with the music. The second theme (Ex.2) is a highly lyrical and romantic duet between the violin and cello.

(Continued on page 6)

Example 1

Violinae.  
Violoncell.  
Pianoforte.

Example 2



(Continued from page 6)

Only one work separates Rheinberger's Second Piano trio from his **Piano Quintet in C Major, Op.114**. (A set of piano etudes for the left hand). It is fair to assume he went virtually directly from the Piano Trio to the Quintet. It is important to remember that prior to 1878, not many quintets for piano and strings had been written. Haydn, Mozart, Beethoven, Weber, and Mendelssohn never wrote one. Throughout the 19th century, piano quartets remained far more popular than piano quintets. While Schubert and Onslow composed piano quintets, it was for the *Trout* instrumentation and it is unlikely that those works came to mind. The only real predecessors of note Rheinberger would have had were the Schumann Op.44 (1843) and the Brahms Op.34 (1866). The compositional problems of writing a piano quintet are very different from those of the piano trio. *The* problem for the composer writing a piano trio is balance, preventing the piano from overwhelming the strings. After Beethoven, the use of each instrument as an independent voice became the obvious solution, albeit one which virtuoso pianist-composers were often loathe to adopt. Clearly two string instruments were not going to hold their own against a piano. The problem of balance, however, is easier to solve in a piano quintet. Schumann, in his pioneering work for the standard piano quintet, solved it by pitting the strings as a body against the piano. Four string instruments, used properly, more or less can hold their own against the piano. This was a plan which most 19th century composers adopted to in varying degrees. (Schubert, with his unmatched ability to write for strings and piano, was able to solve this problem quite differently. He did not find himself having to resort to it, except for effect and, as such, he remains a notable exception. The quintets of both Brahms and Dvorak only occasionally pit the strings against the piano) Rheinberger, on the other hand, often adopted the Schumann model, especially in his slow movement. While this solves the balance problem, excessive use, in the hands of someone less skilled than Rheinberger leads to tediousness, a complaint leveled nowadays about Schumann's quintet, though in his own day and long after it was viewed quite differently, in part no doubt because of the novelty of the quintet format.

The mood to the opening *Allegro* is good-humored and jovial.

Both the relaxed tempo and this theme, which is pregnant with possibilities, seem to show some of Brahms' influence. Unfortunately the development of this melody lacks any real distinction. The second theme is also rather good but again the development is somewhat threadbare. The strings are used in several different ways and not just massed against the piano but the overall impression is that this is no more than a workman-like effort.

In the *Adagio*, a highly emotional affair, Rheinberger does use the strings together against the piano, often in unison to heighten the tension he is slowly creating, like a master builder working on a monument. The spaciousness of the structure is emphasized by the very long melodic lines in the string parts. The evolution of the thematic material is so leisurely and the development close to

seamless that it becomes difficult to tell where one theme lets off and the other begins. The tension is gradually released after the midpoint is reached, much in the way it was built up in the first part. The end has an ethereal quality, a floating on air, which in my opinion unfortunately is disrupted to no good end by a series of downward rushing 32nd note sextuplets in the piano. This mars what is otherwise a very satisfying movement.

In most of Rheinberger's chamber music, I have found that his scherzos exude considerable originality. They are usually fresh, clever, ingenious and very effective. This *Scherzo* does not disappoint. While perhaps not highly original, it is certainly fresh, and very well-written showing much inventiveness. The opening theme is heavily syncopated theme with pretty good potential. It has a lot of forward motion and begins in an exciting fashion.

The mood changes unexpectedly as the development suddenly becomes relaxed and bright, contrasting with the "something's going to happen" feeling of the opening measures. The lovely trio consists of a four part canon in the strings and is all sunshine. The piano for the most part darts in and out around the strings, at one point, joining in briefly before the recapitulation.

In the very original finale, *Rhapsodie: Non troppo mosso*, the cello is given the lead and introduces each theme. The unusual opening melody is a cross between Smetana and Beethoven:

As each voice joins in, one after the other, the texture becomes richer. The development brings with it both joy and excitement. The second theme, sounded first in the cello (see below), is highly lyrical and creates a great contrast. The development very ingeniously leads

to the return of the first theme which then rushes forward to a triumphant coda. My only criticism of this movement is the superfluous, and thankfully short, episodes of florid piano runs which contribute nothing and are mildly annoying, like a lock of hair falling across one's forehead.

In sum, this quintet is in many ways a good work. Though not a masterpiece, it surely deserves to be heard on stage occasionally (as do other quintets) in place of the inevitable Schumann, Dvorak and Brahms. I think amateurs would enjoy making its acquaintance, but they will need a *very* fine pianist. Carus Verlag was supposed to reissue the parts but I am not sure if they have. There is a recording of it on Thorofon 2060 which I recommend. (This series will continue in the next issue of *The Journal*)

# Quintets for Oboe, Clarinet, Bassoon, Horn & Piano

(Continued from page 1)

ing: For piano 4 hands (Lienau 1851), piano and string trio (Schott 1849, and several later editions). An anonymous 19<sup>th</sup> century arrangement of the piano part for strings (2vn, va, vc, db), can be found in Hans Pizka's current catalogue of publications. The wind parts remain unchanged. Jean Françaix (1912-1997) arranged it for nonet for the Octuor de France (sic), (recorded on Erol ER 96004, a 2-CD set, issued in 1997). André Casanova (1919-) is the only other French composer to have shown any interest in this ensemble.

In the eighth complete bar of the piano part of the Rondo of Mozart's Quintet (and elsewhere where the theme returns), there is a change in the left hand, introduced in the Bärenreiter edition (1958) compared to the Breitkopf edition:



Breitkopf & Härtel edition No 874



The Bärenreiter edition 4730

Mozart began a second Quintet K 452a in 1784. The autograph of only 35 bars surfaced at an auction in 1990 and is now at the Internationale Stiftung Mozarteum in Salzburg. It is scored for oboe, clarinet, basset horn, bassoon and piano. It has not been published, as far as I know, but has been recorded at least twice, firstly for the complete Mozart edition by Philips and secondly by the Dutch company Emergo Classics in a 2-CD set EC 3992 or 16861-3992 (1992) a recording of almost all known Mozart chamber music fragments (28) under the supervision of the Dutch Mozart scholar, Marius Flothuis.

Beethoven considered that Mozart could not be surpassed and seldom competed with him. However, taken as a whole, his Mozartian Quintet Opus 16 (1796-7) is an exception. In the Andante (the first two bars) there is a short quotation from Don Giovanni: Zerlina's aria "Batti batti o bel Masetto", in melodic outline, even if the rhythm is not identical. The Quintet was dedicated to Prince Joseph Schwarzenberg and like Mozart's Quintet was first performed at a public concert. In Beethoven's case this was on the 6<sup>th</sup> April 1797 and afterwards it was repeated at Lobkowitz's house. Ferdinand Ries related how Beethoven extemporized at some length where short pauses are marked in the score, which annoyed Friedrich Ramm, the oboist, very much indeed. It was first published by Breitkopf in 1801. The scoring was not so inevitable that it prevented Beethoven from arranging the Quintet for piano and string trio in 1810, in which form it has not gone unappreciated. Josef Triebensee (who was employed by the Czech-based Schwarzenberg family before going to Vienna) transcribed a movement of the Quintet Opus 16 for wind harmony.

A few contemporaries and composers living during the period immediately after Mozart and Beethoven wrote works for the same ensemble. Here are notes on some of them.



The Quintet in D<sub>m</sub> Opus 41 (1810) by **Franz Danzi** (1763-1826) possesses nobility, serenity and elegance. The wind parts are quite easy to play well, and the work as a whole holds the listener's interest at least until the end of the slow movement. The finale is shorter than either and rather predictable. Musica Rara's edition (MR 1051, 1961) is based on the first edition by Breitkopf.

**Ignaz Pleyel** (1753-1831) was a Viennese composer, pianist, violinist, pianomaker and music dealer based in Paris. His Quintet, BEN 353 (Rita Benton's catalogue) (MR 1183, 1969) also exists in a wind octet version, (0222.2), the manuscript of which is in the Fürstenerbergische Hofbibliothek in Donaueschingen. The Musica Rara edition, edited by the German pianist Werner Genuit, makes the pianist's job rather difficult because the piano staves are small and the same size as those for the wind instruments in the score above. In the first movement there is a bar (bar number 60) missing from the oboe part, and unfortunately the bars are not numbered.



**Friedrich Wilhelm Grund** (1791-1874), played the cello and piano, but abandoned an intended career as a player at 17, after injuring his right hand and became a conductor and music organizers in his native Hamburg. Peters published his Quintet Opus 8 in 1817. It was also issued in a version for strings. John Wilcox has advised me that it is not very interesting. It has been republished by Sarastro Music, (PO Box 17096, London SW15 1ZT, England)



The aristocratic amateur Flemish composer **Eduard Freiherr von Lannoy** (1787-1853) wrote such a good slow movement in his Quintet of 1812, (André 1823/4, Eulenburg GM 719), that it could be mistaken for Mozart or Beethoven. However he failed to provide an eventful finale. The composer or the publisher also provided an arrangement for piano and string trio.

Lannoy was born in Brussels. During the French Revolution his family moved to Graz, after which he studied in Paris and returned to take up residence in Vienna in 1813. Later he purchased a castle in Slovenia, near Maribor. Lannoy was the 22<sup>nd</sup> of 50 composers that Diabelli asked to write variations on a waltz. Beethoven was another and proceeded to write 33 variations.

The manuscripts of at least five quintets for wind and piano by **Jan Nepomuk Kaňka** (1772-1863) have been preserved in Pra-



gue, one with flute in three movements and four with oboe in four movements, including a scherzo or minuet. Kaňka's grandfather was a well-known architect and his father was a lawyer and a good amateur 'cellist. Jan Nepomuk Kaňka also studied law and played the piano. Sixty-nine of Kaňka's works are extant. His style was classical up to the 1830s when nationalistic traits began to appear. He first met Beethoven at his father's house in 1796, with whom he corresponded. Beethoven accepted his financial assistance. He acted as Beethoven's advocate, (see *Thayer's Life of Beethoven*), and helped negotiate his stipends with Lobkowitz, Kinsky and Archduke Rudolph after Dr Wolf failed. In composing quintets for wind and piano, no other Czech composers, either then or now, have followed Kaňka's example.

**Freidrich Witt** (1770-1836) was a German composer, violinist or 'cellist, (depending on which reference work you consult). Witt's Quintet Opus 6 (1807) is in four movements with a Minuet and Trio. As a whole, it works perfectly adequate for amateur performance, without being a masterpiece. Consortium Classicum recorded it in 1978 (Acanta LP 40.23.139). A Canadian group has recorded it for CBC on a CD (MVCD 1137) with the wrong opus number, following the error, which appeared in the Compusic Edition. Witt is still most famous for having 'written' the Jena Symphony published in Beethoven's name in 1909. Robbins Landon revealed its 'true' authorship in 1957, but it has now been proved that Witt plagiarised various works of Joseph Haydn. In Koenigsbeck's Bassoon Bibliography he mistakenly gives the instrumentation of this Quintet as flute, oboe, clarinet, bassoon and piano.



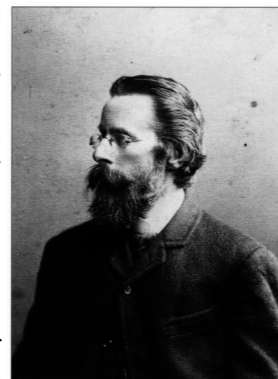
The Quintet Opus 4 by oboist Josef Triebensee (1772-1846) for clarinet, cor anglais, basset horn, bassoon and piano is an interesting work, full of fine, dark sonorities, dedicated to one of Beethoven's patrons, Prince Franz Josef Maximilian Lobkowitz (1772-1816). He was also the dedicatee of Beethoven's 3<sup>rd</sup>, 5<sup>th</sup> and 6<sup>th</sup> Symphonies. The Quintet has four movements, including a Minuet and Trio. I have

a good opinion of this work, but after having given a performance of it, (possibly the first 'public' performance in Britain), notwithstanding its extreme rarity, I overheard someone say that he thought that the slow movement was too long (about 8 minutes). The first movement is actually longer but more interesting. The finale makes a thematic reference to Beethoven's Pastoral Symphony. The Quintet was published by Halsinger in Vienna. A library copy has been preserved in Vienna and the manuscript is in Prague. Consortium Classicum have recorded the work in a rather free interpretation for Dabringhaus & Grimm, (MDG 301 0626 (1996)).

### The Romantic Period

The Quintet Opus 43, by the Austrian composer **Heinrich von Herzogenberg** (1843-1900), is a fine and substantial work in the style of Brahms. He admired Brahms' music, but this was not reciprocated. This had a devastating effect on the popularity of

Herzogenberg's music. Brahms' maintained a correspondence with Herzogenberg's wife Elizabeth, who was a talented pianist, second only in importance to his correspondence with Clara Schumann. Before her marriage she had been a piano student of Brahms. Elizabeth made an appearance in some of the copious biographical volumes of Ethel Smyth, (*Impressions that Remained*). In Cobbett, Altmann corrects the image of Herzogenberg as a dry and academic practitioner, but only provides notes on a few of his chamber works. The Quintet Op 43 was written in Berlin, published by Peters in 1888. It is available from Musica Rara, (now part of Breitkopf) and fully warrants our attention. The first movement is resoundingly joyful and the slow movement complex. The brief scherzo is followed by a hunting finale, very similar to, if not inspired by, the finale of Brahms' Serenade, Opus 11 (1857-60).



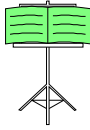
The Austrian composer and pianist **Ernst Pauer** (1826-1905) studied with Mozart's son Franz Xavier and in Munich with Franz Lachner. From about 1847 he worked for Schott in Mainz but moved to London in 1851, where he became a leading member of the establishment governing music education in England. He retired and returned to Germany in 1896. His Quintet (1856) was originally published by Schott. It has two modern editions by Compusic and McGinnis and Marx. I have played this Quintet. It is competent, but rather characterless.

The identity of **N. H. Rice** is a mystery. He was a pupil of Iwan Knorr in Frankfurt (Knorr had many distinguished pupils such as Walter Braunfels, Hans Pfitzner, Ernst Toch, Roger Quilter, Balfour Gardiner and Cyril Scott). Even with the help of the libraries at the University and Hochschule in Frankfurt, I have not been able to discover Rice's full name or nationality, (possibly American). He wrote some songs and piano works, listed in Pazderek's *Universal Handbuch* (1904). In this Quintet, dedicated to Professor Knorr, he successfully imitates Brahms in a very simple but effective way. Simrock published the Quintet in 1898 and Compusic has provided a modern edition.



The Quintet Opus 80 (1903) by **Ferdinand Thieriot** (1838-1919) is a pleasing work, written in an original style for a composer who belonged to Brahms' circle. Thieriot was, like Brahms, a native of Hamburg and a student of Marxsen. He also studied with Rheinberger. A horn player of my acquaintance remarked that his part in the Quintet was not very adventurous. I should hasten to add that this is not in

(Continued on page 10)



# New Recordings

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

## String Quartets

Luigi BOCCHERINI (1743-1805) Op.32 Nos.1-3, Naxos 8.555042 / John CAGE (1912-92) Four, Montaigne 782139 / Elliot CARTER (1908-) Elegy, Montaigne 782139 / Morton FELDMAN (1926-87) Structures, Montaigne 782139 / Eduard FRANCK (1817-1893) 2 Qts. Opp. 54 & 55, Audite 20.032 / Sofia GUBAIDULINA (1931-) No.2, Montaigne 782147 / Charles IVES (1874-1954) Schezo, Montaigne 782139 / Josef HEINZER (1935-) Qt, Swiss Pan 51.700 / Gyorgy KURTAG (1926-) No.1 & 12 Mikroludes, Op.13, Montaigne 782147 / Alvin LUCIER (1931-) Fragments pour cordes, Montaigne 782139 / Witold LUTOSLAWSKI (1913-93) Qt, Montaigne 782147 / Conlon NANCARROW (1912-) No.1, Montaigne 782139 / Arnold SCHONBERG (1874-1951) Nos.1-4 & Qt in D (1897), Chandos 9935(5) / Bent SØRENSEN (1958-) Angels Music, Montaigne 782141 / Sergei TANEIEV (1856-1915) Nos. 1 & 2, Olympia 697 / Ernst

TOCH (1887-1964) Nos.11 & 13, CPO 999 687 / William WALTON (1902-83) Qt in a (1922), Black Box 1035 / Julius WEISMANN (1879-1950) Phantastischer Reigen Op.50, Signum X116 / Jay YIM (1958-) Autumn Rhythm, Montaigne 782139 / La Mont YOUNG (1935-) On Remembering a Naiad, Montaigne 782139

## Strings Only-Not Quartets

Josef HEINZER (1935-) String Trio, Swiss Pan 51.700 / Arnold SCHONBERG (1874-1951) String Trio Op.45, & Verklärte Nacht for Sextet, Chandos 9939(5)

## Piano Trios

Charles CADMAN (1881-1946) Trio in d, Op.56, Naxos 8.559067 / Theodor KIRCHNER (1823-1903) Bunte Blätter Op.83, 6 Stücke Op.56, 2 Terzette, Op.97, Ein Gedenkblatt Op.15, Serenade, Antes 31.9145 / Charles STANFORD (1852-1924) No.1 in E, Op.35, ASV DCA 1056

## Piano Quartets & Quintets

Charles CADMAN (1881-1946) Quintet in g, Op.68, Naxos 8.559067 / Reynaldo

HAHN (1874-1947) Quintet in f#, Hyperion CDA67258 / Charles STANFORD (1852-1924) Qt No.1 in F, Op.15, ASV DCA 1056 / Louis VIERNE (1870-1937) Quintet in c, Op.47, Hyperion CDA67258

## Winds & Strings

Joseph KUFFNER (1776-1856) Introduction, Theme & Variations for Clarinet Quintet, Op.32 & Qt Op.33, Bayer 100 300/31 / Magnus LINDBERG (1958-) Clarinet Quintet, Montaigne 782141

## Winds, Strings & Piano

Alexander FESCA (1820-49) Septets for Pno, Vln, Vla, Vc, Kb, Ob, & Hn, Op.26 & 28, CPO 999617

## Piano & Winds

None this Issue

## Winds Only

Franz KROMMER (1759-1831) Partitas, Opp.69, 76 & 79, Naxos 8.854226 / Arnold SCHONBERG (1874-1951) Quintet for Fl, Ob, Cln, Hn & Bsn, Op.26, Chandos 9939(5)

# It's Time To Renew

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(Continued from page 9)

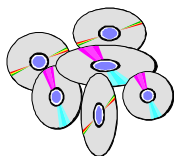
slightest bit noticeable by the listener. It has been republished by Rosewood Publication and recorded Arte Nova CD#74321 49689.

The Dutch composer **Theodor Verhey** (1848-1929) wrote a Clarinet Concerto for Richard Mühlfeld in addition to two concertos for flute and one each for violin and 'cello. For four years Verhey was a pupil of Clara Schumann's stepbrother Woldemar Bargiel, who also belonged to the circle of composers and performers led by Schumann, Brahms and Joachim. From his style it would appear that he was an admirer of Schumann's music. Breitkopf & Härtel published the Quintet Op 20 in E flat in 1884 and it has been reproduced and re-issued by McGinnis and Marx. It has been broadcast in the Netherlands, but there has never has been a commercially available recording. It has been criticised for its length, in proportion to its contents, but I would still recommend it.

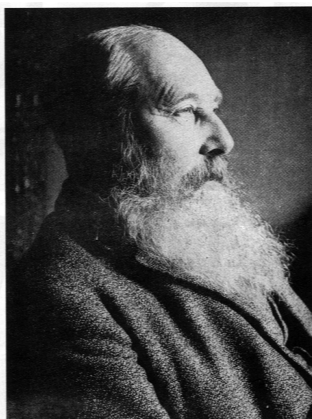
**Fritz Volbach** (1861-1940) studied in Cologne, Berlin, Heidelberg and Bonn. He was a Handel scholar, choral conductor and author, and was reputed to be able to play every orchestral instrument. His Quintet Op 24 was published in 1902.

**David Stephen** (1869-1946) was born in Dundee. He was an organist, conductor, teacher and, as composer, self-taught. He wrote many part songs and much vocal church music. In his time he was highly regarded in Scottish musical circles. David Stephen's Quintet in Dm, Opus 3 (1896) was dedicated to "My sincere friend, S. Fraser Harris". It was awarded a prize by the Glasgow Society of Musicians and published by Breitkopf and Härtel. (Altmann gives Boosey and Hawkes, London, but this is not correct). After a slow introduction, the first movement is repetitious and over long, so its tempo *Allegro con spirito* should not be allowed to slacken. The remaining three movements are melodious and original. Compusic have produced a modern edition.

**Fritz Spindler** (1817-1905) was a German pianist and an extremely prolific composer, (there are over 400 opus numbers), notably of many facile and brilliant solo works for the piano, including teaching material. Cobbett suggests that his chamber music is better quality than his popular piano pieces. One should not therefore be deterred from trying this Quintet, Opus 360 (Leukhardt 1888), which shows the slight influence of Wagner.



## Diskology: A Piano Trio & String Quartet by Guy Ropartz Two Early String Quartets of Ernst Toch



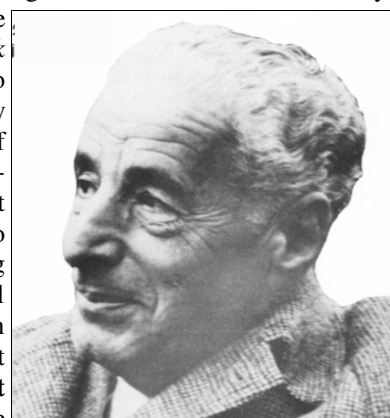
(Joseph) **Guy Ropartz** (1864-1955) though mentioned briefly in an early *Newsletter* has never appeared in the pages of *The Journal* until now. This not as it should be for he wrote several fine chamber music works, two of which appear on this Timpani CD#1C1047. As so many other composers, Ropartz was originally trained as a lawyer. Subsequently, he studied composition under Jules Massenet. During his earlier period, he came under the influence of Cesar Franck. The first

work is **Piano Trio in a minor** which dates from 1918. In four movements, this is a big work, with the outer movements being the longest. The attractive opening theme to the *Modèrènt animé* serves as a Franckian Motif and appears throughout the work, it begins with a rhythmic “horn call” figure. The mood is romantic but punctuated by “modern effects” that the impressionists had used. It is original sounding, as if Schumann had been “crossed” with Debussy. The second movement, *Vif*, is muscular and march-like and has hints of Stravinsky (who was probably absorbing the same influences in Paris at the same time as Ropartz). Next comes *Lent*, soft, sad, slow, disembodied and meditative. There is a haunting quality to it, perhaps related to the War. The finale, also march-like, begins with a cautious spirit of optimism. The music is a mix of straight melody with occasional impressionist side tours *a la Ravel*. I found this an entirely convincing and appealing work which surely belongs in the repertoire. It sounds entirely within the range of amateurs. Ropartz wrote six string quartets. **String Quartet No.4 in E Major** is presented here. Begun in 1933, it was completed in 1934. The influence of Franck if not entirely gone is marginal. There is no cyclical motif. Beginning with a “Mannheim Rocket” arpeggio in E Major, the opening *Allegro* shows a very French pastoral quality and stands in a direct line backward to the music of Debussy. The thematic material is mostly serene and simple without any unnecessary complexities. The second movement, also *Allegro*, begins pizzicato and is a tonally interesting a folk dance. Though it starts quietly, it builds quickly to a frenzy which does not last long. The rest of movement is a kind of French sea-shanty. The slow movement, *Quasi Lento*, is reflective and quiet. One imagines a grassy landscape on a warm and windless summer’s day. The finale, *Allegro*, is full of rhythmic energy and verve. Ropartz sounds to me like a French Vaughn Williams. The music is infused with folk tunes and a sense of the the pastoral or of the land. The writing is clearly informed and competent but is understated and not at all showy. I think readers will certainly enjoy this CD by an unjustly neglected and very good 20th century French composer.

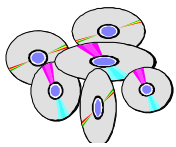
**Ernst Toch** (1887-1964) is surely another important 20th century composer who has been elbowed aside in the ever-decreasing number of works which seem to be presented to the public on the concert stage. In Toch’s case, this may well be because, first and

foremost, he was a composer of chamber music; more specifically, a composer of string quartets. He wrote some thirteen. Without a body of successful ‘public’ works, many composers such as Onslow or Toch get lost in the shuffle. One wonders if either Shostakovich or Bartok would have attained a place on the stage if they had primarily written chamber music. Surely few composer’s have made their way as did Toch. From Vienna, and of lower-middle class Jewish origins, Toch’s family, despite his obvious musical precocity, refused to give him any music lessons and actively discouraged him from studying music as they saw no future in it. Despite this, he somehow intuited musical notation at an early age, perhaps from watching a boarder practice the violin. Then one day, before he was 13, Toch discovered some pocket scores to Mozart’s string quartets in a second hand book store. He purchased them and secretly, in the dead of night, started studying and copying out the scores. After copying three or four, he became aware of each movement’s structure. Without lessons, he groped along, but “*Mozart replaced for me every living teacher and he outdid them all.*” Although most reference sources usually

note that Toch was in the forefront of the *Neue Musik* movement, he was not so much interested in atonality as in expanding the limits of tonality. The two string quartets presented on this Talent CD#DOM2910 belong to Toch’s earliest surviving works and as such come well before he turned his attention to such things. In the first work on disk, **String Quartet No.7, Op.15 in G Major**, the



idiom is late romantic with a heavy dose of Brahms. An opening *Allegro* begins genially and in not too swift a fashion. It is Johannes at his most good-natured. Warm, full-blooded and gracious, but not boisterous. The part-writing is good and the themes are very appealing. The following *Andantino* opens with a theme I found bore some resemblance to something else I knew, but could not identify. Finally, it came to me. (The 2nd movement to Pfitzner’s 1886 Quartet No.1 in d minor—no opus number. It is only the opening phrase) A surprising and captivating minis scherzo, the theme of which sounds a bit like the famous opening to Dukas’ Sorcerer’s Apprentice, is encapsulated within the *Andantino*. A scherzo, *Vivace, leicht und luftig zu spielen* comes next. It is brisk, gentle and airy. The music is an amalgam of post-Brahmsian humor with an updated bit of French rococo. A furious trio is full of Mendelssohnian dramatic effects. This is a very fine movement indeed. The finale, *Allegro poco vivace* begins with no real theme appearing for several measures. But when it does, it is both lyrical and dramatic. There is some hint of Brahms, mostly in the lovely second theme in the cello. Dating from 1907 and written at a time when Toch was beginning medical school, this music is self-assured. Really quite first rate. It would be a success in concert and would also be enjoyed by amateurs. I hope this recording signifies that someone is planning to bring out the parts



## Piano Trios by Ignaz Moscheles & Sigismund Thalberg

to this music. The second work on the CD, written while Toch was still in high school, is **String Quartet No.6, Op.12 in A Major**. One day his classmate and friend borrowed the score and without Toch's knowledge showed it to Arnold Rosé (then concertmaster of the Vienna Philharmonic and leader of the famous quartet by that name.) Toch first learned of this when he received a postcard from Rosé informing him the work had been scheduled for public performance. Long thought lost, this is the first recorded performance of it. Interestingly, the music is much more modern sounding than Op.15. No one, I think, would guess it was the earlier of the two. The themes of the opening *Allegro tranquillo, sempre espressivo*, though still very romantic, are tonally more adventurous and strident. The technique bears similarity to the way Beethoven in his late quartets passes the themes between the various voices. The tonal wandering of the *Andante amabile* creates a cerebral and ethereal atmosphere, there is an almost but not quite French impressionist quality to the music. The scherzo-like middle section is a more dynamic. The ideas and the music are original. The lovely 3rd movement, *Andante doloroso*, is not particularly sad but does have a tragic middle section. The finale, *Molto vivace e capriccioso* is highly charged and effective though perhaps overly long. This is a massive work, nearly 40 minutes in length, and so full of fecund musical thought, it is hard to imagine it came from the pen of a 17 year old who had literally taught himself how to compose. Highly recommended.



Cobbett's *Cyclopedic Survey* devotes two sentences to **Ignaz Moscheles** (1794-1870): "*In Moscheles' septet the piano is predominant...Of one of his trios Schumann, moved no doubt by admiration for a great artist and cultivated musician wrote enthusiastically but his chamber music in general has not achieved popularity.*" Was this because it was boring or mostly

was a vehicle for the pianist to show off? And how many works were there? The *Survey* lists two, a septet, and the **Piano Trio in c, Op.84** composed in 1830, recorded on this Signum CD#X98-00. *The New Grove* additionally lists a sextet and some sonatas and cryptically says "13 other works." The quote from Cobbett indicates, Moscheles wrote more than one piano trio. Be that as it may, it is wonderful to have this trio to hear. Superb and lovely melodies for all 3 voices are found in the opening *Allegro con spirito*, a huge movement nearly as long as the rest of the trio. There is, as one might expect from a pianist of Moscheles stature, some very fine writing for piano, which must have been characteristic of his technique. (A technique which led Mendelssohn make Moscheles his first choice for professor of piano at his newly-founded Leipzig Conservatory). But more importantly, there is very fine writing for the strings as well. The piano, and this should be emphasized since it stands in stark contrast to the efforts of so many other piano virtuosos, *does not dominate*. The lovely *Adagio* which follows again keeps the parts in balance and while the piano does receive the occasional florid run, it is more in the tradition of Beethoven rather than Mendelssohn. Most

original of the four movements is the short but unusual *Scherzo alla Scozzese: Presto, leggiero e ben staccato*. Scozzeses one finds in Beethoven and elsewhere, but they are invariably slow, but here we have a Scottish scherzo! It's very clever and quite effective. In the finale, *Allegretto grazioso*, the piano "escapes" once or twice but no more than in Mendelssohn. While perhaps not as strong as the first three movements, it is nonetheless good albeit perhaps a bit backward-looking toward early Beethoven. All in all, one can see why Schumann was enthusiastic—it was because of the music and not the man. This trio would be a success on stage and could be revived.

The coupling of Moscheles' trio with the **Piano Trio in A, Op.69** of **Sigismund Thalberg** (1812-1871) on the same CD is quite natural if one considers they were both piano virtuosos of the early-mid romantic period. Thalberg, after his early training in Vienna with Hummel, later became a student of Moscheles. Though said to have been "routed" by Liszt at a public pianistic "show down" of virtuosos in Paris in 1837, many informed observers (including Mendelssohn) considered Thalberg to be the better of the two. Either way, Thalberg was clearly Liszt's only real competition. Cobbett's entry on Thalberg is terser than for Moscheles and a little unfair: "*A justly celebrated virtuoso...but an uninteresting composer.*" This trio is his only chamber work and both the music itself and contemporary reports clearly suggest Thalberg had no intention of writing a mere vehicle for the pianist but rather a work in which solo brilliance and superficial virtuosity were subordinated to thematic development in the tradition of the Vienna classics. In the big *Allegretto molto moderato*, which opens the Trio, the first theme begins lyrically but gradually changes into a rhythmic upward scale, which, interestingly, is reminiscent of the main theme to the opening movement of Beethoven's 7th Symphony. While it must be admitted that there are a number of virtuoso episodes in the piano, they do not dominate the music but are used as transitional passages, usually subordinated to the longer thematic lines in the strings. This is an effective movement but feels a little long because the thematic material does not provide much contrast. Nowhere is Thalberg's intention to write pure chamber music more evident than in the *Andante cantabile*, where for the much of the movement the piano is relegated to an accompanying role. The opening theme, introduced first by the violin and then in a charming duet with the cello, is beautiful and very romantic, but again little contrast is provided during this fairly long movement. The finale, *Scherzo, Allegretto ma non troppo*, is a scherzo and not a bad one. What it is not is a true finale. It is characterized by long florid runs in the piano which are dynamically hidden behind the melodic lines of the strings. While the movement ends satisfactorily enough for a scherzo, the lack of a normal dramatic conclusion gives the Trio a sense of incompleteness, as if it were unfinished. While nowhere near as strong as the Moscheles, I still enjoyed hearing this work. But, given the huge number of excellent piano trios which should be revived, but have not been, Thalberg's is, in my opinion, definitely not a candidate for revival.

