

THE CHAMBER MUSIC JOURNAL

Joseph Rheinberger: The Chamber Music (Part VI)

By R.H.R. Silvertrust



(In the first five parts of this series, the author traced the composer's life from his birth in 1839 to 1878 and discussed the chamber works which he published. These included—in order of composition: Piano Trio No.1, Op.34, the Piano Quartet Op.38, the String Quintet (2Vla) Op.82, String Quartet No.1, Op.89, Theme & Variations for String Quartet, Op.93, Piano Trio No.2, Op.112 and his Piano Quintet, Op.114.

Two years were to pass from the composition of the Piano Quintet (1878) before Rheinberger returned to the genre of chamber music. The next work under consideration, **Piano Trio No.3, Op.121** dates from 1880, perhaps the hap-

piest period of Rheinberger's life. Although his own health had deteriorated somewhat (he suffered from periodic respiratory ailments and his right hand developed problems which ended his career as a soloist and occasionally made it difficult for him to write), still, at age 41, he remained robust enough to carry on a very active musical life. He had obtained a position of social and professional prominence: he was a Royal Professor at the Munich Conservatory and, equally as important, Hofkapellmeister of the Court Church. His reputation as a composer and teacher had reached international proportions. Not only was his music performed abroad but students from as far away as America came to study with him. Perhaps the most influential and important musical personality of the age, Brahms, held Rheinberger's works in the highest esteem. But most important of all, was the fact that

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Quintets for Oboe, Clarinet, Bassoon, Horn & Piano

And Related Works—by Michael Bryant (Part II)

(This survey is presented in three parts. The first, *Classical and Romantic* appeared in the last issue. The second part, appearing here, covers the 20th Century. The third part, covering *Lost and Recovered Quintets*, *Phantom Citations*, *Errata* and *Arrangements* will appear in the Summer issue)

The Twentieth Century

The following works are compiled in approximate chronological order of composition.



The pianist **Walter Gieseke** (1895-1956) was born in France of German parentage and died in London. He remained active in Germany in the Second World War and was consequently prevented

from appearing at Carnegie Hall in 1949. His youthful and thoroughly French and Impressionist Quintet, dates from about 1919 and was published by Fürstner in Berlin in 1922. It was written for his friends at the Opera House in Hanover (Franz Helmut, Egon Gabler, Emil Klöpfel and Otto Mechler). The wind

parts are quite difficult, but rewarding and the piano part, obviously written for the composer himself, is formidable.

Reinhard Schwarz-Schilling (1904-1985) was a German organist. He studied with the *entarte* composer Walter Braunfels (1882-1957) at the Hochschule in Cologne and later taught music in Berlin. His quintet *Variations on a Theme by Padre Martini* Opus 1 (1926) was written during his student years and published by Bote & Bock in 1983. It begins deceptively innocently, (the theme is a Gavotte), and by degrees makes greater demands on the technique of the players during the course of eight variations.

Benjamin Lees (Harbin, China 1924-) is an American composer of Russian parents. He studied with Ingolf Dahl, Halsey Stevens and George Antheil. A Guggenheim scholarship made it possible for him to visit Europe, (France, Finland and Aus-



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A New & Corrected Edition of Ravel's String Quartet

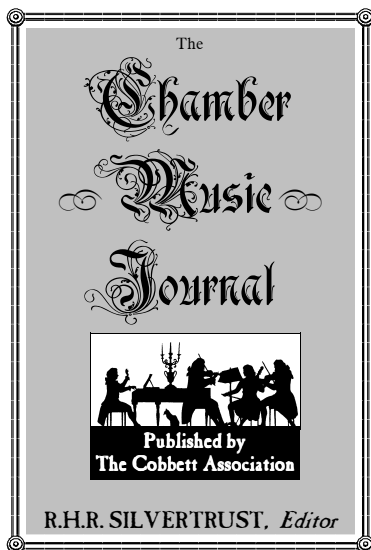
By Ronald Erickson

Standard repertory in chamber music literature does not necessarily mean "sight-readable" for the avocational player, particularly with regard to the 20th century (surely the 21st century is too new for consideration). The earliest string quartets which may be considered standard but not generally sight-readable because of their difficulty date from, say, 1910, with Berg's Op. 3, and include Bartok's No. 2 (1915) and the later Schoenberg's. We are approaching the centenary of a handful of other standards which have come to be somewhat in the ear but not in the eye or fingers. As a prime example, Ravel's F-major Quartet (1904) has acquired a reputation as a bogey that has defeated many excellent musicians and is ever the work left over at the end of a chamber music evening, when players make a hasty exit for a good night's sleep before the duties of the following day. Is it necessarily so?

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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



Herzogenberg Trios Also Available from Merton

In the article on Heinrich von Herzogenberg's two string trios, Op.27 Nos. 1 & 2, you noted that parts could be obtained from the publisher Wollenweber. The parts to both trios as well as the score to Op.27 No.2 are also available from Merton Music.

Theo Wyatt
 London, England

Sorry for the oversight. Many readers will know that Mr Wyatt is proprietor of Merton Music. In the past few years, his firm has brought out more chamber music of interest to our readership than any other music publisher. The Merton Music catalogue may be obtained by writing to 8 Wilton Grove, London SW19 3QX, or e-mailing them at mertonmusic@argonet.co.uk. North American readers can contact them by writing to 811 Seaview Drive, El Cerrito CA 94530 or e-mailing them at mertonusa@yahoo.com.

Wants Herzogenberg Quartets

I enjoyed your article on Herzogenberg's string trios. As a result, I obtained the parts and found them very worthwhile. Did he write string quartets, and if so, are the parts to any of them available?

John Grady
 Fort Worth, Texas

Herzogenberg wrote five string quartets: Op.18, Op.42 Nos.1-3 and Op.63. Four of the five (Op.18 and Op.42) are available from Merton Music, see above.

Where Are Rheinberger's Unpublished String Quartets

I believe I read in one of the articles that appeared on Rheinberger's chamber music that there are several string quartets of his which were never published. Do you know why they were not published and can you tell me how many there were? Are there manuscripts in existence, if so where can they be found as I am interested in looking at them.

Zaven Petrosian
 New York, NY

The manuscripts to several (according to most sources at least eight) unpublished string quartets are in existence and are housed in Bayerische Staatsbibliothek (Bavarian State

Library) in Munich. Most date from his youth. According to those who have perused the manuscripts, there are some fine works waiting to be discovered. Rheinberger chose not to publish these works during his life time along with close to 170 other works. However, unlike Brahms, he did not feel the need to destroy what he did not want published and provided in his will that the manuscripts were to be housed at the above library. That these works have remained unpublished can be explained by the fact that since the First World War until roughly 1990, there was very little interest in Rheinberger's published works (outside of those for organ) let alone his unpublished works. As there has been more interest in him lately, perhaps we can expect some enterprising publisher, like Mr. Päuiler of the Amadeus Verlag, to bring one or more of these works to print.

Can't Find Reviewed CD's

While I have been fortunate on many occasions to find, or to order, those CD's you have reviewed in your Diskology section from my local record shop, there are also many times when not only can I not find the CD reviewed, but my shop says they cannot order it. Why? Where can I get these CD's?

Jason Zinzinovich
 Nashville, Tennessee

Most of the chamber music about which we are interested is being recorded on European labels. Sales of classical music is not a big revenue producer, especially in the U.S., and as a result record stores are allotting less space. Compounding this problem is the fact there are many record stores— even some of the behemoths— which in the past imported a lot of labels but are now in financial trouble and are looking for ways to cut costs. They have cut back on their orders of foreign labels with the result that it has become unprofitable for importers to ship these labels to the U.S., since demand from stores is so low. While major shops like Tower Records (at least in Chicago) are still importing a fair amount of new recordings, smaller shops are not. One very good source of foreign CD's is a company called Records International. Their monthly catalogue can be obtained by writing them at 4601 E. Camino Rosa, Tucson, AZ 85718 or visiting www.recordsinternational.com

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

At The Doublebar

To date, we have received no complaints about our copying program. So, as far as I know, the system we have in place, which allows members to have copies made from our library, appears to be working well. Orders have steadily been streaming in and have then been forwarded to the University of Western Ontario Library where Ms. Lorraine Busby has been overseeing operations. I think if things were not working out satisfactorily, we would have heard by now. It is very pleasant to know that our library can at last begin to serve the purpose for which it was intended: to put this wonderful music into the hands of both professionals and amateurs so that it can be played and heard once again.

I hope readers will enjoy the second installment of Michael Bryant's fine survey of quintets for oboe, clarinet, bassoon, horn and piano. Ron Erickson's fascinating article on Ravel's string quartet should also be of great interest. Lastly, I would like to thank Peter Lang for making the music to the Rheinberger Nonet available to me. Though I had played it twice prior to obtaining the music, without his kind help, I could not have completed my article.

The Cobbett Association warmly welcomes our two new members of the Board of Advisors: Peter Lang and Sally Didrickson. Peter, probably knows as much as anyone living, about which libraries (or collections) have various pieces of hard to find chamber music. This is useful information to say the least! Sally Didrickson is also a "searcher" and, she too has a fine collection of hard to find music. (which in no small part allowed her to produce those very excellent articles we have featured)

Our campaign to encourage universities across North America to subscribe to the *Journal* has met with some success and we have gained a number of institutional subscribers. Word of what we do is beginning, at last, to get out. I don't think there is another publication presenting this kind of information. Later this year, we hope to interest more members of the ACMP into joining Association. A larger membership will make it possible to realize some of our goals, goals such as sponsoring the recording and publication of "Cobbett" works.

Finally, if you have a Renewal Notice enclosed with this issue, please take the time to renew now rather than later.

A New & Corrected Version of Ravel's String Quartet

Ravel's Quartet is arguably the first modern string quartet, in terms of a radical departure from the characteristic elements of classical chamber music. It is not melodic in the sense of Brahms or Faure, nor tonal in the sense of the Debussy. It is, rather, motivic, rhythmic, and metric, lyrical as with the Borodin quartets (admired by Ravel) more than tuneful. Also, it looks different from the well-known engraving of the German houses such as Peters and Schott. First published by Georges Astruc, who became better known as impresario for such luminaries as Arthur Rubinstein, the plates, with their many errors and inferior layout, were transferred to Durand in 1910 for a "new review edition by the composer." After correcting several proofs of the score, Ravel turned the work over to Louis Garban, Durand's chief copy editor, who limited his corrections to pitches. Present-day players working from the Durand parts must deal not only with a hard-to-read engraving but with numerous inconsistencies and errors between score and parts as well as within the score itself. The republications from Kalmus and International compound the errors as well as adjust them. Players have had to detect and correct the errors of notes, some changed to circumvent copyright issues at the time of publication. The International edition changes chord voicings and some passages for greater technical facility or sonority. Some tempo indications vary.

I first studied the Ravel as a member of the Vaghy Quartet at the Juilliard School. In subsequent years, finding that other musicians seemed to avoid it, I came to believe that the reason for fear of the Ravel lay both in the understanding of the music itself and in the problems of the publications. Startling and puzzling at first encounter, the rhythms and sudden mood changes of the Quartet reflect the music of the gamelan orchestra heard by French composers at the Paris International Exposition of 1889 and Ravel's own quirky musical personality. Musically, the individual parts do not have the flow of the whole (to coin a phrase) or the customary gratification of a passage in, say, Brahms, making them less gratifying to practice. The crowded layout of the parts make them seem more difficult than they are.

Believing that the music would be more accessible by improving its readability and accuracy, after several years of examination and consideration of the available sources (including Ravel's own proofs for Durand; Ravel's manuscript score is reportedly in a private collection in Switzerland and not accessible) I created a new autography of the Ravel with more space, cues, and improved page turns, as a professional engraver using the computer program SCORE, and published it in 1994 as a Performance Edition, with no editorial markings but with corrections of 100 or so evident errors in the Durand parts. The score includes a graphic identification of some 40 additions and changes to the Durand score so that players may judge my decisions for themselves. The changes, mostly to fill out omissions, are based essentially on a long process of comparison of parallel passages and extrapolation of dynamics and articulation marks. Some small errors of my own may persist despite a decade of proofing and revision in many readings and practices and cooperative reporting by other players.

An adventure was part of preparing the new edition. In 1991 Gene Purdue, first violinist of the Thouvenel Quartet and my colleague at the San Diego Chamber Music Workshop, told me that Daniel Guilet, with whom the Thouvenel had coached the Ravel, had performed it as second violinist with the Calvet Quartet in concerts with the composer performing on the same program. Guilet had retired from the Beaux Arts Trio in 1963 and eventually returned to New York to live with his daughter. I called him to arrange a visit. Perhaps he had his quartet part with markings – at least he could discuss Ravel's intentions from direct experience. The morning of my flight his daughter called to say he had passed away. I went to New York anyway, to meet her and to renew my associations with former Juilliard classmates, but Guilet's Ravel part was not found. In 1996 Gene and Sally Chisholm, violist of the now disbanded Thouvenel, provided fingerings and other markings based on their years with Guilet and the performances of the Thouvenel for an integrated, interpretive study version of my edition.

For the Study Edition, Gene provided a commentary on Guilet's approach to the Ravel. His emphasis was that Ravel had in mind an effect of passion, a quality not clearly evi-

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dent from the score. To me, the most remarkable thing about performances and recordings of French music, particularly Ravel, which I have experienced is their range from the dreamy and unfocused (hence subject to tempo liberties not consistent with the score) to one of driven robustness that seems to miss the nuance and color of the French musical tradition—ironic considering that Ravel recognized the value of the recording to preserve the composer’s intentions. Among the early recordings of the Quartet, the first, by the International Quartet led by Mangeot in London, received Ravel’s approval, and he is said to have taken many notes at the session, which have not come to light. The recording seems literally correct but not musically attractive. The 1934 Galimir Quartet recording, “supervised by the composer,” was only attended by Ravel, without his participation. Felix Galimir wrote that Ravel approved of their interpretation, but Ravel’s companion on that occasion reports that the composer, by that time suffering from a form of amnesia which rendered him unable to perform but in possession of his reasoning faculties, remained silent in the engineering booth the entire time, and commented only at the end to his friend, “An excellent work—I wonder who wrote it?” Did he recognize it or was it an eloquently whimsical opinion on the excessively fast tempos and unsympathetic feeling communicated by this otherwise excellent Viennese family quartet? Near the end of his life, Galimir recorded the Ravel more sympathetically.

The Calvet Quartet’s recording of the Ravel in the 1930s was reissued on an EMI Ravel Box LP in the 1980s. It remains my favorite interpretation, with its warmth and passion. But it is quite different from the Guilet approach as revealed by Gene Purdue. I have not been able to trace any recorded performance by Guilet himself, whether commercial, private, or air. In any case, a strong artistic personality may override rather than complement the sense intended by the composer. How shall we evaluate a performer’s executions or comments on a composer’s intentions even when attributed to direct contact? Or even the comments of the composers themselves? Robert Mann tells of his quartet playing the Fourth Quartet of Schoenberg for the composer. He listened to each movement without comment. When they finished, after a long silence, Mann asked how he liked the interpretation. Schoenberg responded, “Never had I conceived of it the way you played it.” Another dead silence. “However, I like your approach much better.” This puts another light on Ravel’s comment about the Galimir session. The more directly the score represents the composer’s intent, the closer the player can get to an authentically personal musical concept of it. But one can lose the music in a literal approach. Readability, with cues, good graphic proportions, and practical page turns, removes the player from the potential obstacles of the printed page, in the way that a well-made instrument “plays itself.” Of course, it also removes the player from the contact of reading from the composer’s manuscript, but that is a different matter. As player, I appreciate readability. As editor, I can make it happen.

An Older Edition of the Ravel Quartet
(Notice the Cramped Spacing & Lack of Cues)



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Maurice Ravel: <i>String Quartet (Reset & Corrected)</i>	
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Score Only.....	\$15
Daniel Guilet Study Edition	
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Boccherini: <i>String Quintet (2Vc) Op.18 No.2, G.284</i>	\$15

Argentine Tangos & Works with Tango Elements for String Qt	
Stravinsky: <i>Concertino (1920, Ed. Erickson)</i>	
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Larry London: <i>California String Quartet</i>	
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Berretin (score & parts).....	\$10
El Nuevo Tango (score & parts).....	\$10

Joseph Rheinberger: The Chamber Music (continued from page 1)

Rheinberger was happily married to a woman of social prominence, an esteemed poet who was able to collaborate or at least provide text for many of his songs and choral works. She became his closest friend and while she remained healthy, Rheinberger's life remained on an even keel.

Violino. *Allegretto amabile. ♩ = 132.*

Cello. *Allegretto amabile. ♩ = 132.*

Piano. *Allegretto amabile. ♩ = 132.*
p dolce marc.
pp
*2da * 2da * 2da **

In his own lifetime, Trio No.3 was probably the most popular of his piano trios. George Chadwick, the important American composer, wrote to his former teacher telling him that he had heard it performed in concert in Boston (!) three times within a year or two of its publication. One can understand the popularity when one hears the

imaginative ideas and wonderful melodies. The opening bars (see above) of the first theme bring to mind *Rock-a-bye Baby* although it is hardly an exact quote. This genial theme sets the amiable mood of what is a rather large movement, perhaps larger than the thematic material justifies. The development section and second theme are an attempt to create a heightened sense of drama, but to me they seem ill-suited to the rest of the movement. What comes next is, without doubt, one of the finest movements in the romantic piano trio literature. The haunting theme of the *Romanze Andantino* is ushered in first by the violin and then the cello to the pulsating eighth note accompaniment of the piano. One is reminded of the slow movement to Schubert's *Piano Trio No.2* with its so-called Swedish Lied. After the cello's restatement of the theme, Rheinberger suddenly unleashes the inexorable forces of destiny in the form of a powerful march which is taken up by all three instruments in unison. (See the example below)

p dolce

p

Second Movement: *Romanze Andantino*
 Piano Trio No.3 Op.121
 By Joseph Rheinberger

marc.

p

ff

marc.

p

ff

p

2816

This serves as a development section. Next the lovely second theme is introduced by the cello. Though it

is romantic in nature, nevertheless it lends itself perfectly to dramatic development. Toward the end of the movement, Rheinberger masterfully blends the two themes, creating a very effective, hushed coda.

Allegro. ♩ = 63.

mp

Allegro. ♩ = 63.

pp

f

f

*2da * 2da * 2da **

A few moments of silence are really required before going on to the captivating and clever *Scherzo*. (example of opening theme on the left) As I have noted before, Rheinberger had a gift for writing scherzi. This is yet another superb example. In mood, it is just what is needed, like a lemon sorbet after a rich meat course. Although Rheinberger always took a great deal of care in crafting his compositions, and no doubt considerable effort went into the writing of this *Scherzo Allegro*, nonetheless, it

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FINALE. *Con moto.* $\text{♩} = 128$ *poco rit.* **IV.** *a tempo*

sounds just like it jumped out of the composer's head fully grown. The middle section has a Brahmsian theme which provides a nice contrast but suffers somewhat from not being developed. The finale, *Con moto*, is more or less a rondo, full of invention and clever effects, right from the very start. Here, the violin first gives out the happy opening theme but not before teasing the listener with a little retard. (see example to left) The cello quickly answers and takes the movement dancing happily along into a development. In

the development, the mood is suddenly and surprisingly changed into one of horror and foreboding to the beat of a grotesque march in which the composer asks the performers to play the music with ferocity. (see below) The whole effect makes a great impression.

In this trio, the strings are almost always in the forefront with long-lined melodies. The piano part, though not easy, is most often used to create the lovely landscape backgrounds upon which the strings sing. This is a first rate work which deserves to be heard in the concert hall and become part of the repertoire. It is well within

the ability of amateurs and can be recommended to them as well. Parts are available from Carus Verlag 50.121/01. It can be heard on Thorofon CD# CTH2101 or MD&G 2-3419.

Rheinberger "composed" his **Nonet in E Flat, Op.39** in the autumn of 1884. His wife was already suffering from the mental disease (perhaps Alzheimer's) that eventually led to her death. Yet, the Nonet, which is for the same combination as that of Spohr's (flute, oboe, clarinet, bassoon, horn, string trio and bass), is full of joy and optimism. This is because the Nonet is a reworking of an unpublished octet dating from 1861. Even though nonets are so rarely performed in concert or played period, Rheinberger's remains his best known chamber work. A surprising number of wind and string players know of it. The nonet was not published until 1890 at which time it received positive, if not enthusiastic praise. A typical example was that of Leipzig's *Musikalisches Wochenblatt*: "The Nonet strikes us as pleasant and gracious in content as well as form. It displays charm and is marked by brightness and lucidity." Presumably the octet of 1861 was modeled structurally on Schubert's. As for the Nonet, by 1884, not only Spohr, but also Onslow, Farrenc and his teacher Franz Lachner had all written nonets. But only Spohr's achieved any real popularity or was performed with regularity and mostly likely it was the only one with which Rheinberger was familiar. Yet, it can quickly be heard that Rheinberger did not gather much, if any, inspiration from Spohr. Rather, the thematic material harks back to Beethoven's Op.20 *Septet*. The opening *Allegro* has so much affinity to the *Septet*, that it cannot, I think, be a coincidence. Rheinberger must have been studying the *Septet*. While the music is genial if unremarkable and the part writing exceptionally good, needless to say, even in 1861, such treatment of thematic material was somewhat "old-fashioned." By 1884, Rheinberger obviously must have been aware of this and it seems likely the introductory bars of the *Allegro* are an attempt to "update" the music, but when the winds enter en mass a few bars later, such "window dressing" cannot help disguise the fact that the whole thing could have been written by Ludwig himself. It appears Rheinberger made no attempt to update the thematic material of the second movement, *Minuetto, Andantino*. The minuet is rather pedestrian but the trio section has attractive melodic material as well as a very clever pizzicato bridge passage. In the third movement, *Adagio molto*, late Schubert serves as the antecedent to this melodically attractive music. The part writing is first rate, but whenever the music rise to a forte, it no longer sounds like chamber music. Still, this is quite a good movement, a cut above what has come before and grateful to play. The *Finale: Allegro*, is full of lively melodies and is great fun to play. In mood, Conradin Kreutzer's *Septet* comes to mind. Again, the handling of all the voices is excellent. And, there is one theme Rheinberger uses that is in advance of either Beethoven or Kreuzter: A snaky and original-melody given first to the bassoon and then the cello: (see example below) This is definitely *not* a blast from the blast but pure mid 19th century romanticism.

Comparing the quality of a nonet to a piano trio or a string quartet makes no sense. You cannot compare apples with oranges as the saying goes. So I sat down and listened to several other nonets (all of which I've also played) before passing judgment. I discovered writing nonets is not easy. A common problem shared by nearly all was the tendency for the music to sound orchestral at *f* or louder when all 9 instruments are playing. Upon reflection, I feel only the Spohr Nonet is clearly superior. In the 19th century nonet repertoire, Rheinberger's is at least as good as any of the others and in most cases, probably better. Parts are available from Phylloscopus and there are several recordings. (*The concluding installment of this series will appear in the next issue of the Journal*)

Peter Lang & Sally Didrickson Join Board of Advisors

We are very pleased to announce that Peter Lang and Sally Didrickson have joined our Board of Advisors .



Over the past several years, Peter has rendered important help to The Cobbett Association on a number of occasions. Without Peter's help, for example, there is a very good chance that the Association might never have been able to purchase a core library from the Maas estate. From time to time, Peter has helped our author's who were unable to get a performance copy of music about which they were writing. And now, after years of arm twisting,

Peter has at last agreed to join our Board of Advisors. Peter was born in Munich in 1943 and moved to the United States at the age of 9 in 1952. Peter hold's a B.A. in economics from Amherst College and an M.B.A. from Columbia University. He moved to Canada in 1982 and now resides in Vancouver. A violinist, Peter's main teachers were Andy Dawes, Gwen Thompson and Louis Rood. Before retiring, Peter worked for many years as a business executive but also has been a semi-professional violinist and violist. He served as concertmaster of Vancouver's West Coast Symphony Orchestra. He is the Founder and Principal Violinist of the Vancouver Chamber Players, a non-profit group which performs many concerts each year at hospitals, churches, and senior centers all on a voluntary basis. A very active chamber music player, Peter regularly organizes workshops and informal readings. Peter's love of the wider chamber music literature has led to his compiling a collection of over 10,000 works, certainly one of the largest private collections in the world.



Readers will know Sally from her fine articles. Vol.XI No.3 featured her article on the chamber music of Ottorino Respighi. In Vol XII No.1 she wrote on the string quartets of Maddalena Lombardini and Maria Theresia Paradis. And Vol XII No.3 had an excellent piece about the quartets of Fanny Mendelssohn and Mary Smith. Sally studied violin with Angel Reyes, viola with Harold Klatz and piano from Clare Barker. She also has a M.M. in Theory and Composition from North-

western University where she studied with Alan Stout. She has served as Principal Violist of the Chicago String Ensemble for the past 22 years and also plays regularly with many other groups including the Ravina Festival Orchestra, Ars Viva, The Mozart Sinfonia Orchestra, The Yampolsky and Golan String Quartets and Symphony II. Besides her busy freelance schedule, she teaches and regularly gives recitals, most recently with Elaine Skorodin, Kimberly Schmidt, Shirley Trissel and Katherine Pisaro. She is the editor of the 6 String Quartets of Maddalena Lombardini Sirmen (1745-85) soon to be published by Hildegard Publishing Co. Sally lives in Evanston, IL, a suburb of Chicago.

Several readers have noted (complained) that your editor did not provide any biography about himself at the time the other biographies of the Board appeared. The following information is now presented to remedy that oversight. R.H.R. Silvertrust received a B.A. from Northwestern University, an M.A. from Oxford University, a Diploma from the University of Vienna, a J.D. from Syracuse University and a CFP from the International College for Financial Planning. He studied cello with Joseph Scacciatano, George Sopkin, and Dudley Powers and chamber music performance with Hugo Zeller, Willi Boskovsky and Walter Trampler at the University of Vienna Hochschule. He has been a member of the Die Musikfreunde, the Larghi and the Con Tutta Forza String Quartets, and survived a very brief stint as a substitute cellist with the Detroit Symphony, brought on by sudden a pregnancy (not his own). A Jack of All Trades, he has owned a lemonade stand, worked as a caddy, a waiter, a party photographer, an usher at Major League Baseball games, a shoe salesman, a Peace Corps Volunteer, a U.N. Specialist in migrant tribal pacification in Baluchestan, a Professor of English in Iran, a lawyer, a law professor, an operator of European bicycle tours, a ski patroller, an investment advisor, and as a Training Director of a German Shepherd Dog Club specializing in police and rescue work. A member of The Cobbett Association from its inception, he has served as Editor of the *Journal* since 1994. One of five major contributors to the ACMP's *List of Recommended Chamber Music* (1984), he is working on a performers & listeners handbook to chamber music, expected to be found, still incomplete, among his papers upon his demise.



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tria). His quintet *Three Variable* was written in 1955 and published by Boosey and Hawkes in 1964. It is now out of print and resides in the publisher's hire library.

Stephen Dodgson (1924-) studied at the Royal College of Music in London and has taught there from 1965. The music critic and



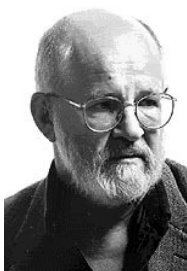
composer Hugo Cole has written, "*His music is always entertaining and civilised, without being facile*". He has tended to write on a small scale but his output includes some concertos. He has written several works for wind instruments but has specialised in writing for the guitar. A copy of the manuscript score of his unpublished quintet (1958) in two movements can be found at the British Music Information Centre. A complete set of parts for performance is available from the composer. The piano score needs to be enlarged to make it legible. It was first played by members of the Dutch Radio Sextet in June 1959, and in Britain, at Norwich in February 1960, by the Melos Ensemble.

It took thirty years for Schoenberg's innovations to take root in



Britain and they are represented here by **Alan Rawsthorne** (1905-1971 photo left) and **Nicholas Maw** (1935—photo right). Rawsthorne's startlingly impressive and complex Quintet (1963), published by the Oxford University Press, uses a highly personal form of serialism. Maw's *Chamber Music* for wind and piano (Chester 1962) is in six movements and has an authoritative voice.

Chamber Music was commissioned by Southampton University for its centenary celebrations. The extreme technical demands are such that neither work is accessible to amateur players.



Sir Lennox Berkeley's late Quintet, Opus 90, is in modified tradition



form with atonal tendencies and has four movements. It was written for the Chamber Music Society of the Lincoln Center, New York during the Winter of 1974-5. It was recorded on an LP in 1978 (Meridian E 77017) by Colin Horsley (piano) with Roger Lord, Sidney Fell, Julius Baker and Kerry Camden. **Lennox Berkeley**

(1903-89) took French literature and philosophy as an undergraduate, after which he studied music with Nadia Boulanger in Paris for five years (1927-1932).

The Quintett (1978) by **Paul Dessau** (1894-1979) is in one movement. It was published by Bote & Bock. Dessau was the grandson of a synagogue cantor and embarked on a career as a conductor. He became involved in composing for the cinema in the 1920s, moved to Paris in 1933 and America in 1939 where he remained in obscurity until he met Brecht in 1942. He then moved to Hollywood in order to collabo-



rate with him. Both returned to East Germany in 1948. In his late works Dessau continued to explore the limits of compositional invention and craftsmanship with energy and imagination, introducing elements of chance, 12-note technique, jazz inflections, clusters and quotations from other composers such as J. S. Bach.

The German composer **Martin Redel** (1947-) studied percussion and composition at Detmold and Hanover. During his later student years he also studied with Isang Yun. Without losing touch with traditional methods, his scores are freely tonal with 12-note and serial procedures. His quintet *Espressioni* Opus 29 (1980), was published by Bote and Bock in 1982 and first performed by the wind soloists of the Berlin Philharmonic; Hanjörg Schellenberger, Karl Leister, Günter Peisk, Gerd Seifert with David Levine, piano in Copenhagen. There are three movements, *Risonanza* (Pesante e appassionata), *Elegia* (Lento) and *Metamorfosi* (Prestissimo-Assai lento-Allegro-Allegretto-etc).

The Latvian-born composer **Talivaldis Kenins** (1919-) began his



piano studies at the age of six. He then studied music in France at Menton and Grenoble, graduating in 1939. After visiting Riga, he returned to Paris where he studied with Tony Aubin and Olivier Messiaen. In 1950, he was awarded a unanimous 'Premier Prix' in composition, an array of other prizes and a UNESCO fellowship. The same year Hermann Scherchen conducted his Septet at the Darmstadt New Music Festival. In 1951

he became the organist and music director at the Latvian Lutheran Church (St Andrew's) in Toronto and the following year joined the Faculty of Music, University of Toronto where he remained for 32 years. Kenins is a 'contemporary romanticist' but no single definition can completely describe all of his works. He is the product of two musical traditions, French and Russian. His forms are basically traditional and the language is dominated by lyrical melody, contrapuntal textures, logical and clear formal structures and a fondness for concertante treatment in which there is an imaginative interplay of instrumental colours in which ostinato patterns abound. His faster tempos are often animated and witty. The Quintet (1983) was commissioned through The Canada Council by The Festival of the Sound, Parry Sound, Ontario founded in 1979 and directed by the clarinetist James Campbell. CMC Toronto has the score and parts. It has 4 movements: *Intrada: Grave quasi maestoso, Vivo e agitato, Adagio molto cantabile, and Allegretto amabile*.

Slow-Music for ob/ca, cl, bn, hn, & pf by the English composer **Geoffrey Poole** (1949-) is available from Maecenas Press in Croydon. This is complex music, for professional players. It calls for multiphonics (fingerings given) and needs a conductor in rehearsal. It was written for the Endemion Ensemble and commissioned by the Chester Music Festival in 1982 and subsequently played by Geoffrey Poole's students in Manchester. Its London premiere was in 1994. *Slow-Music* is the second of three

works (the others being *Ten* for piano 1981 and his first String Quartet 1983) that explore the austere ritualistic extremes of the



(Continued from page 8)

sound world in deliberate opposition to what is “facile and commercial”. Geoffrey Poole became Head of Composition at Bristol University in 2001.

The Scottish composer **Hugh Crawford Skene** (1919-) studied the violin, piano and clarinet and made a career as a conductor in Buxton and Norwich and as a lecturer, mainly for the Extra-Mural Department of Cambridge University. He returned to Scotland in 1974. His quintet entitled *Elegy* (1983) consists of one movement. This quirky music is sometimes harmonically conventional and the next moment is discordant, in a somewhat Ivesian style. It is not technically demanding. Copies of the parts and score are to be found at the Scottish Music Information Centre in Glasgow.

The New Zealander **David Hamilton** (1955-) wrote *Nix Olympica*



in reaction to the Mariner 9's Martian observations, which included Mount Olympus, twice the height of Everest. It was commissioned by the Music Federation of New Zealand for the Auckland Wind Quartet and the pianist David Guerin, who recorded it in 1989 for Kiwi/Pacific Records CD SLD-83. It has three sections played without a break. The titles of the three sections are: Mount Olympus (Mons Olympica), The Snows of Olympus (Nix Olympica) and Vocalise (Twilight over Olympus). Although it has

several clear successive tonal centres, stylistically its block chording, non-progressive (static) dissonant harmonic palette and micro-melodic patterning relate to Messiaen, the Minimalists and the fast, dazzling gamelan music of Bali, once called Kebyar, (literally bursting into flames). The third section uses a melody, played throughout on the clarinet. Contemporary multiphonic and other effects are not used.

The Belgian composer **August Verbesselt** (1919-) studied flute and composition in Antwerp and pursued a career as a player and later as a director of a Music School. His *Pianokwintet* with wind dates from 1990. His style has moved, over the years, from atonal to serial.

The English composer **Ian Harrold**, is also a lay clerk and chorister at Gloucester Cathedral, and a bassoonist. Under the imprint of IH Music, he has published a large collection of his own works as well as those by others that are of interest to amateur wind players. His sextet *Rondo Capriccioso* (1993) for wind and piano has an optional flute part and is therefore intended to be played as a quintet. It is short, pleasant, entertaining and easy to play. Ian Harrold has his own website.

Short Notes On Composers Of Other Unseen Quintets

Americans

Arne Oldberg (1874-1962). He was born in Ohio but studied the piano with Leschetizky in Vienna and with Rheinberger in Munich. He returned to the United States in 1899 where he was appointed head of the piano department of Northwestern University, Evanston, until his retirement in 1941. **Robert Starer** (1924-) was born in Vienna and began to study music there but

was forced to leave in 1938. He continued his studies in Palestine and at the Juilliard School. He became a member of Juilliard staff in 1949. Other composers American include **Paul Schwarz** (1907-) *Austria-USA Variations* (1980). This work may be found at the American Music Centre. **David Deason** (1945-) *Quintet: For the beginning of Time* (1978) American Music Centre. **Friedrich Goldmann** (1941-) *Quintett* (1988), Peters (requires cor anglais). **Noel Lee** (1924-) *Quintet* (1952), American Music Centre, **Elliott Carter** (1908-) *Quintet for piano and winds* (1991) for oboe, clarinet in Bb (doubling clarinet in Eb), bassoon, horn in F, and piano, published by Boosey and Hawkes and Hendon Music USA

The Slovak violinist and composer **Ladislav Kupkovic** played in the Slovak Philharmonic. After the Soviet invasion in 1968 he left Czechoslovakia and worked in Berlin and Cologne. In 1973 he was appointed to the staff of the Hochschule in Hanover. His belong stylistically to the ultra-modern school of composition. He quintet *Re-incarnation* (1988) has been published by Gravis Edition.

The Swiss oboist and composer **Heinz Holliger** (1939-) studied

composition with the Hungarian composer Sándor Veress (1907-92), who lived in Switzerland from 1949. Holliger soon came under the influence of Boulez and became a practitioner of the Second Viennese School. He won many prizes as a performer on the oboe and rapidly became an internationally-known virtuoso in contemporary music, having had many works written for him. He advocated the extension of the tonal spectrum of the oboe to include many new sounds, double trills, harmonic, glissandos, amplification and multiphonic. The *Quintet* (1990) was first performed in Vienna in March 1990 and he recorded it for Philips CD 446 905 with works by Veress and Carter with Elmar Schmidt (cl) Klaus Thunemann (bn) Radovan Vlatkovic (hn) and Andràs Schiff (pf). Available from Schott. It is reportedly a dramatic tour de force of 20th century chamber music, in which the piano is placed in opposition to the winds.



The musical talents of the Dutch composer **Tera de Marez Oyens** (1932-96) manifested themselves early. At sixteen she was accepted at the Amsterdam Conservatory, where she studied piano. After graduation, she studied composition and orchestration for two years. At the age of twenty, she married her former teacher, Gerrit de Marez Oyens. Raising their four children stimulated her to write educational materials and operas for children. Her *Mosaic* (1979) for wind and piano, is listed by Done-mus.

The Dutchman **Jacques Bank** (1943-), began composing during his high school days, even though music was not practised in his family home. He took private lessons in composition from Ton de Leeuw and enrolled in the University of Amsterdam to study English. Ultimately, however, he graduated in composition from the Amsterdam Conservatory and was awarded that year's Prize for Composition. In his final year there he also studied with Jos Kunst. This led, in 1975, to a radical break from his early serial-

(Continued on page 10)



New Recordings

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

String Quartets

Arnold BAX (1883-1953) Nos. 1 & 2, Naxos 8.55282 / Luigi BOCCHERINI (1743-1805) Op.32 Nos.3-6, Naxos 8.555043 / Gaetano BRUNETTI (1767-98) 4 Qts, including Op.2 No.1 & Op.2 No.3, CPO 999 780 / Roberto ESCOBAR (1926-) Torre de los Vientos & Cuarteto Estructural, SVR REB-3006-14 / Robert FUCHS (1953-) Nos.2-4, Albany Troy 480 / Franz GRILL (1756-1792) Op.7 Nos.1-6, Hungaroton 31944 / Paul HINDEMITH (1895-1963) Minimax, MD&G 307 1071 / Erich KORNGOLD (1897-1957) No.2, Challenge Classics 72052 / Fritz KREISLER (1875-1962) Qt in a, Challenge Classics 72052 / Ezra LADERMAN (1924-) Nos.6-8, Albany Troy 473 / Henri LAZAROF (1932-) Nos.4-5, Centaur CRC 2520 / Thomas LEE (1945-) Qt on Bb, 7 Jazz Pieces, Art, Arias & Interludes, Morango-almost a tango, Koch 7452 / Darius MILHAUD (1892-1974) No.1, Capriccio 10

860 / Ottorino RESPIGHI (1879-1936) Qt (1909) in d, Chandos 9962 / Alessandro ROLLA (1757-1841) Op.5 Nos.1-3, Dynamic CDS 293 / Bernard STEVENS (1916-83) Theme & Variations Op.11 & No.2, Albany Troy 455 / Kurt WEILL Qt (no op.) in b & Op.8, MD&G 307 1071

Strings Only-Not Quartets

Felix DRAESEKE (1835-1913) Qt in A for 2Vln, Vla, Violetta, Vc & Qt (2Vc) in F, AK Coburg DR 0004 / Bernard STEVENS (1916-83) Lyric Suite for Str. Trio, Albany Troy 455

Piano Trios

Gaetano BRAGA (1829-1907) Trio de Salon, Bongiovanni GB 5119 / Heinrich MARSCHNER (1795-1861) Nos. 2 & 5, CPO 999 721 / Fanny MENDELSSOHN HENSELT (1805-47) Op.11, Helios CDH 55078 / Clara SCHUMANN Op.17, Helios CDH 55078 / Joaquin TURINA (1882-1949) Trio (1904) in F, also Nos.1-2, Naxos 8.555870 / Charles-Marie WIDOR (1844-1937) Op.19, Naxos 8.555416

Piano Quartets & Quintets

Gaetano BRAGA (1829-1907) *Soirée a Naples Qt* for 3 Vc & Pno, Bongiovanni GB 5119 / Louise FARRENC (1804-75) Qt Nos. 1 & 2, ASV DCS 1122 / George ONSLOW (1784-1853) Op.76 (Trout Instrumentation), Signum SIG X119-00 / Ottorino RESPIGHI (1879-1936) Qt in f, Chandos 9962 / Charles-Marie WIDOR (1844-1937) Qt ind d, Op.7, Naxos 8.555416

Winds & Strings

François DEVIENNE (1759-1803) 3 Qts for Bsn & Str. Trio, Op.73, Centaur CRC 2524 / Franz LACHNER (1803-90) Octet Op.156 & Nonet, CPO 999 803 / W.A. MOZART Arr. Gleissner (orig winds only) K.370a & 484a, MD&G 301 1077

Winds, Strings & Piano

George ONSLOW (1784-1853) Op.77b Sextet for Pno, Fl, Cln, Bsn, Hn & Kb, Signum SIG X119-00

Piano & Winds /Winds Only

None this Issue

(Continued from page 9)

istic style. Since then his work has been driven by the need to translate emotional stimuli, often generated by some extramusical elements, into music. His quintet *Five* (1977) was commissioned by the Johan Wagenaar Foundation. Another Dutch composer **Joop Voorn** (1932-) wrote a quintet *Prelude and Fugue* (1976).

The German or German domiciled composers **Peter Kiesewetter** (1945—on the right), Bernhard Krol (1920-), Herman Lang (1872-?) and Tilo Medek (1940-) have written quintets listed by Bodo Koenigsbeck in his Bassoon Bibliography.



The French composer **André Casanova** (born Paris 1919) studied law and music in Paris. His style is neo-classical with atonal tendencies. His Quintet is listed by Bodo Koenigsbeck. The Romanian **Vasile Ijac** and the Swiss composers **Rudolf Bella** and **Albert Moeschinger** also wrote quintets listed in Koenigsbeck.



The Danish composer **Ib Nørholm** (1931-) studied with Vagn Holmboe: *A Patchwork in Pink* (1989) (version with wind quartet) Opus 109a was premiered in August 1989 at Egeskov Castle, Denmark and published by Edition Kontrapunkt. Opus 109 was originally written for piano and saxophone quartet.

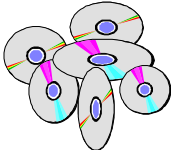
Henning Wellejus (1919-) took a degree in law and studied composition with Svend Erik Tarp. For many years he conducted the Civil Service Orchestra in Copenhagen (1950-79). His style of composition is light, humorous and immediately accessible. His Wind Quintet is highly recommended. His Kvintet for klaver og blæsere (Quintet for piano and winds) (1999) Opus 73 was premiered in August 1999 at the Art Museum, Bornholm, Denmark.

The composer, harpsichordist and lecturer, **Mary Jane Mageau** was born in Milwaukee (1934-), and is now a permanent resident of Australia. She took a B. Mus at DePaul University and an M.Mus in composition at the University of Michigan. Her composition studies were with Leon Stein, Ross Lee Finney and George Crumb. She lectured in music at Scholastica College, Duluth and the University of Wisconsin. She moved to Australia and lectured at the Brisbane College of Advanced Education from 1974-86. *Her Ragtime Remembered* (2001) has three movements: *The Samford Rag*, *We love to tango* and *A rollicking rag*. It was commissioned by and for the Southern Cross Soloists and first performed by them. Its difficulty is within the scope of good amateur players. Performance parts are available from the Australian Music Center.



The Australian **Paul Stanhope** (1969-) has become a leading figure among the younger generation of Australian composers. He studied with Australia's best-known composer, Peter Sculthorpe at the University of Sydney and spent time in the Britain, studying at York University and Guildhall School of Music, London, having been awarded the prestigious Sir Charles Mackerras Scholarship. His quintet, *Morning star II* (1993) was given the '2MBS FM' Young Composer Award in 1993. It was first played its new revised form by the Australia Ensemble in Sydney in September 1999. It required players of professional standard. Parts are available from the AMC.





Diskology: A Piano Trio & Piano Quintet by Charles Cadman Friedrich Kiel: Piano Trios / Works by Bax & Wolf Ferrari

With **Charles Wakefield Cadman** (1881-1946) we premiere and present another unjustly forgotten composer. Cadman's musical education, unlike that of most of his American contemporaries, was completely American. Born in Johnstown, Pennsylvania he



began piano lessons at 13. Eventually, he went to nearby Pittsburgh where he studied harmony, theory and orchestration with Luigi von Kunits and Emil Paur, then concertmaster and conductor respectively of the Pittsburgh Symphony Orchestra. This was the sum of his training. Cadman was influenced by his exposure to (American) Indian music and went so far as to travel to Nebraska to make

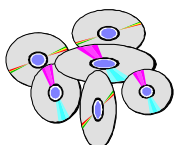
cylinder recordings of tribal melodies for the Smithsonian Institution. He learned to play their instruments and later was able to adapt it in the form of 19th century romantic music. He was to write several articles on Indian music and came to be regarded as one of the foremost experts on the subject. He toured both the States and Europe giving his then celebrated "Indian Talk." But his involvement with the so-called *Indianist Movement* in American music made it difficult for his works to be judged on their own merits. His early works enjoyed little success until the famous soprano, Lillian Nordica, sang one of his songs (*From the Land of Sky Blue Waters*, which should not be confused with the Hamm's Beer song of the same name) at one of her recitals. Cadman eventually moved to Los Angeles, helped to found and often was a soloist with the Hollywood Bowl Orchestra. He wrote the scores for several films and along with Dmitri Tiomkin was considered one of Hollywood's top composers. But Cadman was also a serious composer who wrote for nearly every genre. Besides the two chamber works presented on this Naxos CD#8.559067, he also wrote a string quartet.

The **Piano Trio in D, Op.56** dates from 1913 and was Cadman's first sally into the waters of chamber music. The music falls within the late 19th century Central European romantic tradition. In three movements, the opening *Allegro maestoso* is full of energy, and at least to my untrained ear, does not seem to have any Indian thematic material. Cadman loved to write songs. (he wrote nearly 300) His attraction for and understanding of the human voice gives his writing the same kind of quality one finds in Schubert's trios. The violin and cello are treated in a rather vocal way and the piano is never allowed, as in Brahms or Schumann, to overwhelm them. In the second movement, a lovely *Andante cantabile*, the strings are given most of the melodic material, which can be characterized as a highly charged, and perhaps to modern tastes, overly romantic love song—but it is very well done. There are some slight atmospheric touches reminiscent of French music just prior to the impressionists. It was the finale, *Vivace energico* which caught the attention of the music critics who styled it "idealized ragtime." It is true that there are some ragtime elements (which might be missed if one were not listening for them) but other American elements—a restless and optimistic energy, for

example, are more prominent. This work is clearly a forerunner to some of the "American" writing Gershwin and others were to make popular. I think the Trio is a very good work which ought to be performed and would be enjoyable to play if the music were in print. The **Piano Quintet in g**, was composed relatively late in Cadman's life, 1937. Here, he was trying to develop a "new style" recognizing that the romantic idiom was no longer in fashion. While the music is entirely tonal, the musical language is very different although not entirely unrelated to his earlier writing. There is still an energetic, restless "American" optimism to be found in it. Although marked *Allegretto con spirito*, the first movement is really more an allegro. The melodies are not quite so lovely, but they are not harsh either. "Searching" might be better word. The music reminds one of Dohnanyi and those other composers who refused to abandon tonality but kept writing in a modern, post-romantic idiom. Here and there, one hears very brief, usually frenetic, episodes which show that the composer's sense of drama had been influenced by writing for the theater, in this case, the cinema. But this is not program music in any sense. The *Andante con sensibilità* is nearly devoid of drama and retreats into a somber and quiet tonal world tinged with mystery. For long stretches the strings are given melodies of great breadth to a tinkling accompaniment in the piano. It is quite original in conception. The finale, *Allegro brillante* has a brusque, forward-thrusting, big-city kind of energy to it. Again, this is another good work deserving concert performance. There is little chance of that for the moment as the music remains in manuscript. Cadman has his own sound and I believe his reputation probably suffered not only from his involvement with the Indianist movement but also with the movies. This CD is highly recommended.

Friedrich Kiel (1821-1885) though little known today was highly regarded in his own time. His reputation never became what it might have in large part because Kiel was exceedingly modest and unassuming. Altmann, gives Kiel's music high praise in his article in the *Cyclopaedia*. A recording of Kiel's marvellous Piano Quintets was reviewed in Vol.V No.3. (December 1994) and a CD with his 6th Piano Trio, Op.65 No.1 was reviewed in Vol.X No. (April 1999) This Koch CD#3-6738-2 in addition to a recording of **Piano Trio No.6, Op.65** also presents two heretofore unrecorded works, **Piano Trio No.1 in D, Op.3** and **Piano Trio No.7 in g, Op.65 No.2**. Trio No.1, is a youthful work which shows the strong influence of middle Beethoven and perhaps the Op.70 trios were his model. The middle movement, *Intermezzo*, is a very Beethovenish scherzo. A brief *Introduzione* leads to the finale *Allegro*. This is pleasing music, probably no less good than Beethoven's Op.70 No.2, but, of course, because Kiel wrote it, its derivative. The parts are in print. (Wollenweber WW38) I have gone on record as to Op.65 No.1, so I will merely say it shows the influence of Schumann and is quite a good work. Op.65 No.2 is his last piano trio. Though marked *Allegro*





Bax: Octet & String Quintet / Wolf Ferrari: String Trios

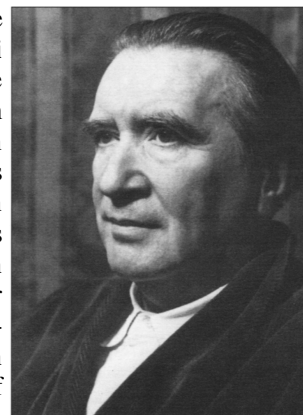
moderato, ma con passione, begins not passionately but with that brooding quality often heard in Brahms. The themes are very fine. A lovely *Adagio con molto espressione* with a marvelous duet for the strings comes before the finale, *Rondo*, which starts slowly and is a bit subdued, though tinged with Hungarian flavor. The tempo remains strangely relaxed throughout and the middle section is not as successful as the opening. It is a good, if not great work. A recording worth hearing.



Arnold Bax (1883-1953) is one of those composers whose name is far better known than his music. He was attracted to chamber music and wrote a fair amount of it. It is interesting to note that *Cobbett's Cyclopedia* devotes 12 pages to him while disposing of Borodin in 6, Bartok in 5 and Frank Bridge in 7. Quite a lot of his music has actually been

recorded but I doubt if any is ever heard live outside of Britain. Certainly, we don't get to hear it Stateside and I never heard any live during the 4 years I lived in England. This is a shame, as the music recorded on Chandos CD#9602 clearly demonstrates. His **Octet for Piano, Horn, 2 Violins, 2 Violas, Cello and Bass** dates from 1934. It is in two movements. The opening *Meditation: Molto moderato* begins softly with the horn stating the theme over the strings. The opening, foggy cloak of mystery is burned off by a sunny, English pastoral tune. The overall mood, however, is very limp and lethargic although there is a haunting quality to the music. The string writing shows the influence of Debussy. When on occasion the peaceful aura is disturbed by a burst of expectation, it is always the horn and the piano that lead the way. I think atmospheric is the word which best describes this unusual music which only gains by rehearing. The concluding *Scherzo allegro* also has a definite English country melody for its main theme. Here and there, Bax abruptly shifts, albeit for only a few moments at a time, from 20th century to what one might think of as music from "Arthurian" or mediaeval times. It is the horn which creates this quality of the distant past. The instruments are well handled throughout. This is an engaging work for an unusual combination which deserves concert hall performance. Bax's **String Quintet** (2Vla) from 1933 is also on disk. It is in one lengthy movement, *Allegro moderato*, and was salvaged from an earlier and highly complex string quintet (2 Vc) written a decade before. The opening is somewhat harsh and unfocused before the 1st viola appears in the guise of a demonic country fiddler. The jacket notes claim that this music shows Bax's love for Ireland with its overt use of Irish jigs in many passages—maybe. The waywardness of the tonalities do not immediately lead to this conclusion although subsequent hearings showed many of the melodies given to the viola did indeed have either Irish or English antecedents. (I still did not hear much in the way of a jig) Though somewhat strident, the music is very dramatic, well written and not at all unpleasant to hear. Because I had never heard Bax's music in concert, I just assumed it wasn't worth hearing and never went out of my way to buy any on disk. Now, I am glad I did and am interested to hear music from his earlier as well as later periods. (There are also other works with harp on this disk)

To the best of my knowledge the name of **Ermano Wolf-Ferrari** (1876-1948) has not graced these pages. Born in Venice of an Bavarian father and Italian mother, he began life as Hermann Wolf. His father was a painter of considerable reputation and expected his son to follow in his footsteps, but in the end, faced with his son's much greater affinity for music, his father sent him to the conservatory in Munich to study with Rheinberger. When he was 20, Wolf added Ferrari, his mother's maiden



name, to his surname and took the Italian form of Hermann for his first name. This act was not a denial of his German heritage but merely the acknowledgement of his Italian heritage. During his lifetime, his best successes came in Germany where he was certainly held in much higher regard than in Italy. WWI plunged him into severe depression as he witnessed his fatherland at war with his motherland. Few composers were able to combine an admiration for Verdi with one for Wagner, Brahms and the Viennese classics as did Wolf Ferrari. His chamber music perhaps is the most striking example of the result of this unusual amalgam. The works on this highly recommended CPO CD#999 624-2 span from his student days in the mid-late 1890's to near the very end of his life. **Trio in b minor** dates from 1894 while Wolf (he had not yet added Ferrari) was a student. From the first bars of the opening *Allegro*, the fusion of his two national heritages can be heard. The short, moody introduction which becomes the first theme shows the influence of Brahms. This is immediately developed in what might be called the bright, sunny Italian vocal style of long-lined melodies. A cheerful and large *Larghetto* begins with the violin singing a happy aria over the lower voices. The other voices are given a similar solos as the theme is developed. Wolf Ferrari apparently planned for the trio to have four movements but the *Scherzo* which is the 3rd, concludes the work. The 4th movement was either lost or never composed. This *Scherzo* is unusual and robust. The cello is given the thematic material in the first section. Both rhythmically and tonally the music has the imprint of Rheinberger. One could hardly do better for a teacher of scherzi. The middle section is a lovely Neapolitan tune. In no way does this fetching music sound like a student piece. **String Trio No.2, Op.32 in a** was written in 1945 during one of the darkest periods of Wolf-Ferrari's life, a time when he nearly starved to death. The opening *Allegro* consists entirely of short episodes in which the agitated and, at times, violent main theme is juxtaposed against a sad and reflective plaint. The beautiful middle movement, *Pastorale, Andante tranquillo*, is simplicity itself. The finale, *Allegro*, is a kind of devil's rondo, quite robust. The second theme is a burlesque, a demonic and disjointed dance, which creates the same mood that Shostakovich sometimes evokes by using such dances. (This is not to suggest, however, that this music sounds like Dmitri's.) A spooky unison tremolo coda concludes this first rate work on a note of despair. I do not know if the music is in print, but if it were, I would highly recommend it to both professionals and amateurs. Two absolutely magnificent string duos for violin and cello are also on this CD.