

THE  
**CHAMBER MUSIC**  
**JOURNAL**

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

***Recently Published Music***

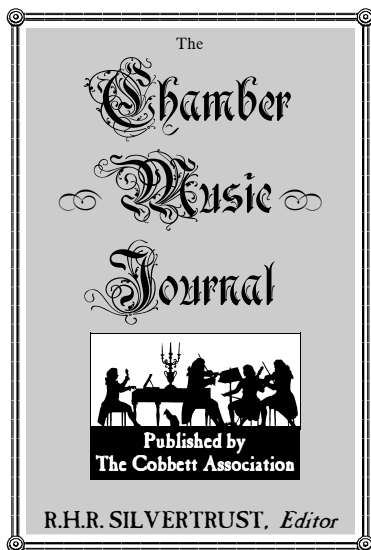
***Louise Farrenc's Piano Trios***

***The Unknown String Quartets  
Of Franz Schubert-Part II***

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# The Sounding Board-Letters to the Editor



## De Beriot Piano Trio Availability

In the last issue of *The Journal* you reviewed a CD which included Charles de Beriot's Piano Trio No.2, Op.58. You concluded by writing, "... I hope the parts will be available soon." I've had the parts to this music for a long time as evidenced by the price on the cover, \$5. It was published by Belwin Mills and is No.9415 of the Kalmus String Series. Hope this will help those who might be interested in obtaining the parts.

Jane Whitmore  
Guilford, Connecticut

*I was quite excited when I received your information, but alas, I have been informed by Mr. Piet Ganzinotti of Broekmans en Van Poppel in Amsterdam that this music is no longer in print.*

## Part Writing to Baillot's String Quartets

I am a cellist and I read Mr. Erickson's article (Vol.XIV No.1, Spring 2003) about the Baillot string quartets with interest. Baillot, of course, was a violin virtuoso. Mr. Erickson writes quite glowingly about these works, but after all, he is the publisher. It has been my experience that quartets written by violin virtuosos are little more than vehicles to show off the talent of the violinist, and as a cellist, I am not interested in obtaining or playing such music. Can you or any of your readers give me an idea as to the evenness of the part writing and more specifically whether the cello has anything of interest in these works?

Joseph McEvoy  
New York, NY

*I have played and enjoyed Baillot's Op.34 string quartets. While the first violin has the lion's share of the thematic material, these works are by no means quatuor brillants, that is to say, they are not mini-violin concerti with accompaniment. The cello parts are not without interest. Below is an example from the minuet of the 1st quartet:*

MENUETTO à l'Espagnole  
Moderato  $\text{♩} = 52$

*It must be noted, however, that episodes such as the one above are not really typical of what*

*one finds in the cello parts. For the most part, the cello assumes the traditional role it generally performs in works written between 1760—1790, despite the fact that the music was composed in the 1823. The amount of thematic material and general difficulty of the cello part is more or less on a par with what one finds in Haydn's Op.33 string quartets.*

## How Many Taneiev String Quartets

I am a fan of Sergei Taneiev's string quartets. I purchased what I thought was all of them—a set of six: Opp. 4, 5, 7, 11, 13 & 19—when Edition Kunzelmann brought them out. While playing one recently, a friend of mine told me that he had read somewhere there were others. Cobbett's *Cyclopedic Survey of Chamber Music* only lists six. Can you give me any information about this?

Lester Finklestein  
Houston, Texas

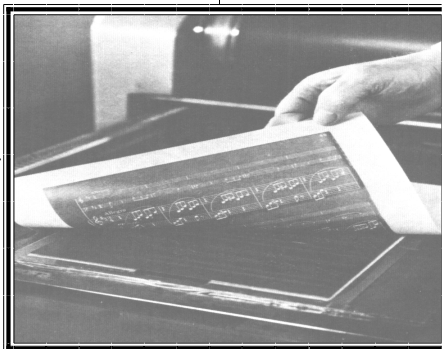
*Sergei Taneiev (1856-1915, also Taneyev) wrote nine string quartets. Only six—the ones you mention—were published during his lifetime. String Quartet No.1, Op.4 dates from 1890. However, before this he composed three quartets which were not given opus numbers. The first of these in E Flat Major was written in 1880, the second in C Major and the third in A Major were composed in 1883. According to A. Stupel, "Taneyev was very self-critical and never published the three quartets from this period, considering them imperfect youthful experiments." The works remained unpublished until 1952 when they were brought out by the Soviet State Music Publishers. They have never been published in the West and it is highly unlikely that the parts are in print. The Taneyev Quartet of Leningrad recorded the last two of these on Melodia LPs, Nos. C10-12333 and C10-12411 which came out in 1980. They appeared as Nos. 8 and 9, but it is not clear if they were so numbered by the publisher or Melodia. Tchaikovsky was said to have highly praised No.9. Although I cannot comment on No.7, which I have never heard, I feel that Taneiev was very wrong about Nos. 8 & 9. They are first rate in every way, if not masterpieces. They deserve to be reprinted, if only one could get a set of parts. They ought to be rerecorded and performed in concert where they will be sure to please.*

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.

# HOT OFF THE PRESS

## Recently Published Music

(Hot Off the Press appears every 12 to 18 months. As always, the following disclaimer must be made: This is not an exhaustive catalogue of works which have been published, but rather an editor's 'short list'. The works appearing below are those believed to be of the greatest interest to the readership. Listing is by composer, name of work, instrumentation and where possible, publisher. I wish to thank Mr. Piet Ganzinotti of Broekmans en Van Poppel for providing me with catalogues from various publishing houses.)



1943) Quartet Op.19, Kunzelmann / **Richard Barth** (1850-1923) Quartet Op.15, Amadeus / **Jürg Baur** (1918-) Quartet No.2 / **Amy Beach** (1867-1944) Quartet Op.89 / **Ignaz Beecke** (1733-1803) Quartet Nos.1-17, Accolade / **Joseph Benesch** (1795-1865) Quartet Op.20, Merton Music / **Herman Berens** (1826-80) Trio (Vln, Vla & Vc) Op.85 No.2, Merton Music / **Antoine Bessems** (1809-68) Trio (Vln, Vla & Vc) Op.90, Merton Music / **Rainer Bischof** (1947-) Quartet No.2, Doblinger / **Adolphe Blanc** (1828-85) Trio (Vln, Vla & Vc) Op.41, Merton Music / **Felix Blumenfeld** (1863-1931) Quartet Op.26, Merton Music / **Joseph v Blumenthal** (1782-1850) Quartet Op.38, Merton Music / **Luigi Boccherini** (1743-1805) Quintet (2Vc) La Ritirada di Madrid G.324 / **Johann Bonawitz** (1839-1917) Quartet Op.26,

(Continued on page 4)

### Strings Only

**Eugene d'Albert** (1864-1932) Quartet Nos.1 & 2, Merton Music / **Elfirda Andrée** (1841-1929) Quartet in A, Amadeus / **Franz Asplmayr** (1721-86) 6 Quartets Op.2 / **Pierre Baillot** (1771-1842) 3 Quartets Op.34, Erickson / **Otto Barblan** (1860-

## The Chamber Music of Louise Farrenc-Part II

By R.H.R. Silvertrust



As readers learned in the first part of this article, Louise Farrenc's earliest foray into the chamber music arena was a piano quintet in the so-called *Trout* instrumentation, that is to say, for piano, string trio and bass rather, than what later became the more usual combination of piano and string quartet. Because the great bulk of the Parisian music public was uninterested in chamber music, the Piano Quintet No.1, Op.30 was premiered at a private concert arranged by Farrenc's husband, Aristide, a well-known music publisher. Though it was a *succès d'estime*, there was no way that this could lead to a public triumph given the climate of French disdain for chamber

music during those years. But this was enough to encourage her to immediately compose a second piano quintet with the same instrumentation, her Op.31. This too received the same praise from the experts. After this, she turned her attention to the genre of the piano trio. There has been some confusion over just how many piano trios she actually composed. The generally held view is that she wrote only two "pure" piano trios—that is trios only intended for violin, cello and piano. These are her Opp. 33 and 34 which appeared in the early 1840's a few years af-

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## Franz Schubert's Unknown String Quartets

### Part II

By Larius J. Ussi

(In Part I, the author examined the reasons why Schubert's early quartets, primarily the first six, have remained unknown. Quartet No.1, D.18, No.2 D.32 & No.3, D.36 were discussed and analysed in depth—Editor)

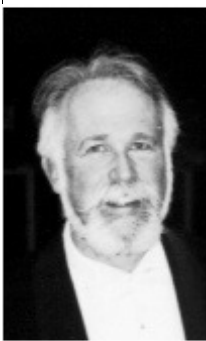
Those critics who even bothered to concern themselves with Schubert's early quartets, and most did not, clearly must have dismissed them without either hearing or seeing them. The most prevalent criticism of these works was that they were intended merely to be Hausmusik for Schubert's family quartet "as witnessed by the weak cello parts." The proof of this was said to be the fact that Schubert's father was a bad cellist. But this argument is only proof that those making it had neither heard nor examined the music on which they were passing judgment. As I noted in the first part of this article, even a casual perusal of Schubert's first five quartets puts paid to this supposition. The cello parts are on a par with Haydn's Op.74 or Op.76 quartets.

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## At The Doublebar



We are indeed fortunate so much music is being reprinted or, in many cases, published for the first time. Although it has only been 24 months since our last installment of *Recently Published Music*, a huge amount has come out. By no means do we claim to have listed all or even most of it. There is simply too much, even if we had the means and space to do so. Many wonderful things are available for all sorts of combinations and tastes. I encourage you to read the list. Tempting as it might be to try and obtain a photocopy from your local library or by inter-library loan, I would discourage you from doing so. No one is making a big profit by selling chamber music, especially the kind in which we are interested. I believe we owe it to the dedicated individuals, who are undertaking what is in many cases a labor of love, to purchase the music. To do otherwise is also to risk killing the goose that is laying our golden eggs.

To those of you who have asked what has happened to Mr. Drummond's series on the string quartets of Anton Reicha, I have the following news. Mr. Drummond, a native of Seattle, has gone to England to work with the Coull Quartet in helping with what may be the first English public performance of Reicha's quartets. His series will continue however in 2004.

Thanks to Larius Ussi for his informative article on the unknown string quartets of Franz Schubert which continues in our next issue. Again, I hope you are enjoying our series about Louise Farrenc's chamber music which deserved a far better fate than what it has heretofore received.

Although our renewal notice appears on page four, I would simply still like to remind readers that we depend on your contributions to keep operating. We have no other means of financial support. Prompt payment saves us the expense of printing second and third renewal notices and the additional postage this requires. So if this issues arrives with a renewal form, please mail it back to us promptly.

Greetings & best wishes to all this holiday season—Ray Silvertrust, Editor

## Franz Schubert's Unknown String Quartets

(Continued from page 3)

The other criticism one encounters is that the early quartets show no respect for the rules of harmony that were then in existence and were really nothing more than juvenile experiments. But this argument, too, has also been put to rest by many thoughtful Schubert scholars such as Homer Ulrich, who convincingly argue that Schubert was not trying to either imitate classical form or slavishly follow the rules of harmony but rather was trying to expand the frontiers of tonal texture as well as lyricism. In fact, it can clearly be seen the so-called "harmonic adventures" or experiments found in these early works laid the ground work for his later style and were largely responsible for it.

There is no place better to hear the kind of experiments which Schubert was making than in the opening bars to **String Quartet No.4, in C Major, D.46**. The first thing to be noted is that Schubert, for the second time in four quartets, begins with an *Adagio*—not an entire movement, but an introduction of some 19 bars (see below). This, in and of itself, is both original and important. In 1813, there were virtually no precedents for beginning a quartet in this fashion, certainly not amongst the better known Viennese classicists of which Schubert could have been aware. Dittersdorf's quartets do not begin in this fashion. Haydn had not begun any of his quartets with an *adagio* introduction. (*The Last Seven Words of Christ*, Op.51, cannot be considered normal chamber music—it is church music for string quartet. Op.9 No.5, written more than 40 years before and long forgotten by 1813, is an altogether strange work that begins with a theme and variations. Its *Poco Adagio* is the theme and not an introduction, nor is it meant to be slow. It is really an *Andante*, as Donald Tovey points out in his article in *Cobbett Cyclopedia*.) Beethoven hardly counts because his music was taboo at the Stadt Konvikt where Schubert was a student and the odds of him having seen any at this time are zero. (In any event, none of the Op.18 quartets begin with a slow introduction and the *Poco Adagio* introduction of Op.74 though it was published in 1810—not in Vienna, but in London and Leipzig—would not have been known to Schubert. There is only one example of this type of introduction of which Schubert would have been aware—Mozart's K.465, *The Dissonant*. Schubert adored Mozart and as an ardent chamber music enthusiast, it is hardly conceivable that he would not have played this work. There are a number of parallels, but also an important difference. Both quartets are in the key of C Major. The *Adagio* introductions to both works are introspective, even brooding in mood. One has the sense that something ominous is impending—especially in the Schubert where the bold use of chromaticism is quite striking. But this is as far as the similarity goes. In

*The Dissonant*,

there is suddenly sunshine, unexpected for sure and we hear no more of the gloomy introduction. But in the Schubert, the *Allegro* which follows

is indeed a stormy one. The turbulence is mostly expressed in long triplet passages, rather like the Second Quartet. But unlike Mozart, Schubert uses the theme of the introduction as part of the musical structure to the main movement. As Walther Vetter points out in his biography of Schubert, the theme of the introduction recurs during the second half of the exposition where—under classical sonata rules—the second theme should come. Today, no one bats an eye, but this example scandalized many 19th and 20th century critics, who used it to support the premise that Schubert did not know what he was doing. But these men were simply too obtuse to recognize the young composer was *intentionally* throwing away the restraints imposed by the classical rules; he

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was discarding the mould of sonata form. Salieri—Schubert’s teacher—made no criticism about this on the manuscript, something he surely would have done had he not understood his pupil’s intentions. There is a lovely second theme which appears two times but only briefly. One is reminded of the last movement to the Third Quartet which was completed only one month before this work. The second movement *Andante con moto* is a step back from that of Quartet No.3 in that the part writing is not quite as good, but it is still well in advance of the first two quartets which are the instrumental equivalent of vocal solos with accompaniment. The opening section begins in typical early Schubertian fashion with the first violin stating a simple pastoral melody to a pulsing accompaniment in the other voices, however, in the middle section, which at first appears to be a development of the main theme, he not only gives each voice part of the harmonic underpinning, but also uses the viola and its special timbre to achieve a mellow result. Sonata form is



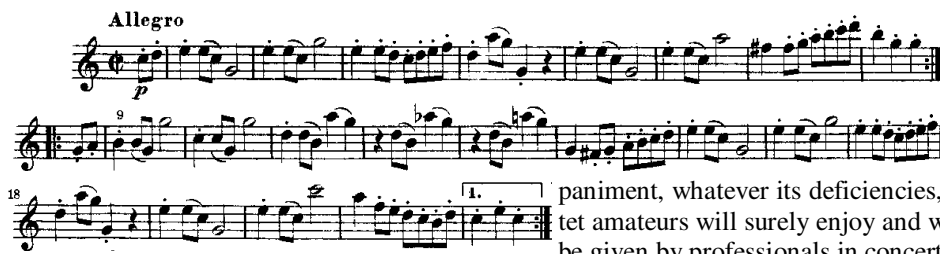
discarded. The main theme simply morphs into a march. Further, the main theme is never formally restated but appears only at the very end of the movement after an almost imperceptible transformation of the second theme. In the following *Menuetto*, Schubert begins with a rather ordinary *Menuetto*, but in the middle section, he creates a beautiful and rather haunting dance. This is done by dramatically reducing

the dynamics to a mere hush while minutely shifting the harmony measure by measure. The melodic material of the trio, though entirely entrusted to the first violin, is rather more memorable and provides a truly excellent contrast with the preceding minuet. After

a two measure trumpet fanfare in the lower three voices the first violin gives forth with what is a typically charming Austrian *ländler*. (see right) What is unusual about this trio is that Schubert uses the little trumpet fanfare, integrates it into the first theme, and creates and hybrid second theme. Immediately after the double bar, the first violin gives forth with the trumpet call but then adds a lovely bird-like refrain which is clearly related to the first theme of the trio. This is the identical technique which Schubert employed in the first movement and one senses Schubert’s intentional experimentation with form rather than some lack of familiarity with the classical rules of strict sonata form. From a part writing



standpoint, the finale, *Allegro*, to this quartet is the weakest of the first four. The three lower voices are given none of the melodic material and the accompaniment, though successfully creating the sense of excitement Schubert intended, is not particularly interesting



or involved. Despite this and judging from performances I have given and have heard, it cannot be denied the *Allegro* makes a successful and satisfying finale. The reason is the great buoyancy of the melody (see left) and the fact that the supporting accompaniment, whatever its deficiencies, is nonetheless effective. Again this is a quartet amateurs will surely enjoy and which could be given by professionals in concert.

Schubert finished the Fourth Quartet in early March 1813. He began work on **String Quartet No.5 in B Flat Major, D.68** in mid June of that year, after leaving the Stadt Konvikt for good. He worked on it for about a week and then put it aside. During the middle of that August, he took it up again and completed it. Like all of the first six quartets, it was not published until 1890, and then only in book form, when the Gesamtausgabe appeared. By this time, the two middle movements of the manuscript had either disappeared or disintegrated on printers shelves. (A few scholars have suggested they were never composed but there is no evidence to support this supposition) They have never been found and no one has ever put forth a reasonable explanation as to what happened to them. The opening movement, a massive *Allegro*, is extraordinary from several standpoints. First is its very size—at least twice as long as any of his other first movements. Schubert did not to write on this scale again until Quartet No.13. Next is the orchestral quality of the music. Schubert’s use of pairs created a density of tonal sound which was without parallel and which often created a sound more like a small string orchestra than a quartet. Already, he is thinking on a grand scale and we can envision the Great C Major Symphony, of which this quartet is



# Franz Schubert's Unknown String Quartets

surely a musical antecedent. The movement opens with all four voices playing a loud triple-stop half note. The rest of the phrase continues on in unison with a loud retort followed by a soft answer. After repeating this sequence, it is slightly altered and repeated again until the first violin finally begins the somewhat operatic main theme over the pulsing accompaniment in the other voices. It can be seen (on the right) that this theme derived is in part from the unison introduction. The use of triplets in this movement is especially prominent and it is the way in which they are used that, perhaps more than any other feature, establishes the lineage between this work and his Symphony No.9. There are long stretches during this movement where the orchestral sound



is created by the use of paired triplets. An excellent example of this occurs on three separate occasions when the viola and cello take up and expand the theme found in the last 3 measures of the above example, playing it in their mid-low registers in unison but an octave apart whilst the violins play triplets *ff*. The overall sound is further enhanced because the second violin is belting out double stopped triplets. The effect is both unusual and quite striking. The finale, an *Allegro*, is also written on a larger scale than what he had heretofore composed, though not on so grand a scale as the first movement. The thematic material and the treatment of the voices is reminiscent of the final movement of the Third Quartet rather than the Fourth. Although there are stretches in the first violin part which almost approach concerto level,



the writing is not per se virtuosic but rather serves to enhance the excitement. Further, the other voices play a more important part here in the Fifth than they do in the finale to the Fourth. The catchy opening theme, at first blush, does not appear able to withstand extensive development. (see left) But here, Schubert does a better job than he did in the finale to the Third, although it could be argued that the movement is still too long. All in all, it is a

very effect closing movement. Amateurs should definitely become acquainted with The Fifth. As for professionals, other than an all Schubert cycle, it would be hard justifying the inclusion of this work on the stage when virtually none of his other early works, all of which are complete, are not being performed.

Immediately after completing the Fifth Quartet, Schubert began work on another which he completed toward the end of September of 1813. On the title page to **String Quartet No.6 in D Major, D.74**, which was rediscovered in 1928, the following dedication in Schubert's hand was written: "*Trois Quatuors pour deux Violons, Viole et Violoncelle composés par François Schubert écolier de Msr. De Salieri.*" Although Schubert left the Stadt Konvikt in June of 1813, he continued lessons on a private basis with Salieri until 1817. We also know that this is one of the works which Salieri must have examined because after his name on the title page, Salieri added, in his own handwriting, the words "*premier Maître de chapelle de la cour imp et Royale de Vienne.*" Was this then the first of a set of three, the last two of which are lost? Otto Deutsch, Schubert's cataloguer thinks so. But the English Schubert scholar Maurice Brown believes that Quartet Nos. 8 and 10 (D.112 & D.87) are the last two. Coming on the heels of the grandiose Fifth, this Sixth Quartet is a bit of a disappointment. The opening *Allegro ma non troppo*, though written on a huge scale ( 502 measures! The Fifth is a scanty 274 measures by comparison) and though graced with some very charming themes, disappoints because the only instrument which counts is the first violin.



None of the others have anything of interest. While the opening theme (see left) is being presented, the cello, for example, has 50 measures (including a few beats rest) of a tied whole

note. At the same time the middle voices are playing measure upon measure of repetitive eighth notes. While this sort of thing suffices quite nicely for a piano accompaniment to his wonderful lieder, at least nowadays (if not by 1813), it was not an acceptable way to write string quartets. The second theme, which is just as lovely as the first receives the same treatment. There are also several episodes where Schubert achieves the kind of orchestral tonal effect he obtained in the Fifth, but here it is not quite as noticeable. Strange as it might sound after reading my criticism, and I have performed the Sixth, audiences seem to enjoy this movement immensely, do not find it overly long and have even applauded at the end of it though it is only a first movement. Why? The simple answer is because it works. Though the players themselves might find it objectionable to play 50 measures of "roodle—doodle", this "piano" accompaniment *sounds good* even when presented by a

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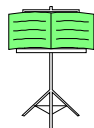
string quartet. The following *Andante* is both poignant and somewhat introspective. The part writing for the middle voices is better in that they have an important harmonic role. This is quite a mature effort for a 16 year old. The *Minuetto, Allegro* is extraordinarily fine. It might serve as the perfect example of a tasteful classical Viennese minuet. Although the lower voices do not really contribute much more than bass underpinning, the writing for the violins is superb and is quite rich because of the double-stopping, first in one violin than in the other, then in both. The main theme (see above right) though restrained

Menuetto  
Allegro

Trio

is quite lyrical because of the chromaticism. Then, to complete the example, a typical country ländler serves as the trio. The delicate theme (see left) has a sweet reticence about it, rather like a young girl being introduced at her first dance. It is not very far to go from music like this to the early efforts of Lanner and the elder Strauss. The finale, an *Allegro*, though satisfactory, is rather long given the quality of the thematic material, which is inferior to that of both the Fourth and Fifth quartets. Again, a quartet like this one could be substituted in place of a Haydn or Mozart by a group looking for something fresh. Amateurs, though perhaps not cellists or violists, will enjoy playing this quartet. The final part of this article will discuss an unknown but important *Quartettsatz* and the other little known early quartets.

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## New Recordings



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

### String Quartets

Milton BABBITT (1916-) Nos.2, 6 & *Variations*, Tzadik 7088 / Sylvie BODOROVA (1954-) No.4, Arco Diva UP 0044 / Alexander BORODIN (1833-87) Nos.1-2, ASV DCA 1143 / Andre BOUCOUR-ECHLIEV (1925-) No.3, *Miroir 2 & Archipel II*, Aeon 0102 / David DIAMOND (1915-) Nos. 1, 5-6, TROY 613 / Mario DAVIDOVSKY (1934-) No.5, BIS 1264 / Peter DAVIS (1934-) Qt, Metier 92055 / Lubos FISER (1935-99) Qt, Arco Diva UP 0044 / Jesus GURIDI (1886-1961) Nos.1-2, Ensayo 9706 / Franz Anton HOFFMEISTER (1754-1812) 3 Qts, Op.14, Naxos 8.555952 / Vincent d'INDY (1851-1931) Nos.1-3, Calliope 9891.2 / Leon KIRCHNER (1919-) No.2, BIS 1264 / Alexander KREIN (1883-1951) *Poem Quatour* Op.9, ASV DCA 1154 / Zdenek LUKAS (1928-) No.4, Arco Diva UP 0044 / Mark LANDSON (1973-) *Dreams on a Cirrus Sky*, Neo Camerata 4434 / Otmar MACHA (1922-) No.2, Arco Diva UP 0044 / John McEWEN (1868-1948) Nos.3, 6 & 13, Chandos 10084 / Walter PISTON (1894-1976) No.1, BIS 1264 / Bernard RANDS (1935-) No.2, BIS 1264 / Wolfgang RIHM (1953-) Nos.1-4, WWF 20211 / Ronald STEVENSON (1928-) *Voces Vagabundae*, Arco Diva UP 0052 / David STOLL (1961-) Nos.1-2 Riverrun 52 / Ernst TOCH (1887-1964) Nos. 7 & 10, CPO 999775 / Clifford VAUGHN

(1893-1987) No.1, MMC 2121

### Strings Only-Not Quartets

Alexander BORODIN (1833-87) Sextet, ASV DCA 1143 / Carlos CHAVEZ (1899-1978) *Invention II* (Trio), Cambria 8850 / Vincent d'INDY (1851-1931) Sextet Op.92, Calliope 9891.2 / Joachim RAFF (1822-82) Sextet Op.178, MD&G 304 1181

### Piano Trios

Lev ABELIOVICH (1912-85) Trio, Altarus 9058 / Rene GERBER (1908-) Trio, Gall 1120 / William HURLSTONE (1876-1906) Trio in G, Dutton Epoch 7128 / Alexander KREIN (1883-1951) Op.16, ASV DCA 1154 / Frank MARTIN (1890-1974) *Trio on Irish Folksongs*, Gall 1120 / Jean SIBELIUS (1865-1957) Complete Trios, BIS 1282 / Bernard STEVENS (1916-83) Op.3, TROY 572

### Piano Quartets & Quintets

Ernest BLOCH (1880-1959) Qnt Nos.1-2, Praga 205 185 / Gabriel DUPONT (1878-1914) *Poeme* (Str Qt & Pno), Timpani 1C1072 / William HURLSTONE (1876-1906) Qt Op. 43, Dutton Epoch 7128 / Karel HUSA (1921-) *Variations* (Qt), Arco Diva UP 0027 / Vincent d'INDY (1851-1931) Op.7, Centaur CRC 2625 / Victor KALABIS (1923-) *Ludas* (Qt) Op.82, Arco Diva UP 0027 / Kenneth LEIGHTON (1929-88) Qt Op.63, Afka SK 556 / Bohuslav MARTINU (1890-1959) No.1, Arco Diva UP 0027 / Joachim RAFF

(1822-82) *Grand Quintour* Op.107, MD&G 304 1181 / Camille SAINT SAENS (1835-1921) Op.41, Centaur CRC 2625

### Winds & Strings

Lennox BERKELEY (1870-1939) *Diversions* (Str Qt, Ob, Cln, Hn & Bsn Op.63); Qt (Ob & Str Trio) Op.70; Sextet for Str Qt, Ob & Hn, Helios 55135 / Carlos CHAVEZ (1899-1978) *Suite* (Str Qt, Fl, Ob, Cln & Bsn), Cambria 8850 / Luigi CHERUBINI (1760-1842) 2 Sonatas (Hn & Str Qt), Tudor 7101 / Wenzelslaus KOHL (1753-17??) Qt No.3 (Hn, 2 Vln & Vc), Tudor 7101 / Alexander KREIN (1883-1951) *Jewish Sketches* (Cln & Str Qt) Op.12, ASV DCA 1154 / Antonin REICHA (1770-1836) Grand Qnt (Bsn & Str Qt), Variations (Bsn & Str Qt), Qt (Ob & Str Trio) Op.107, Bohemia Music 0016; 2 Qnts (Fl, Cln, Hn, Vla & Bsn, Clarton 0024 /

### Winds, Strings & Piano

Johann BRANDL (1760-1837) 3 Qnts Opp.13, 61 & 62 (Str Trio, Bsn & Pno), MD&G 603 1175 / Bernard STEVENS (1916-83) Trio (Vln, Hn & Pno) Op.38, TROY 572

### Piano & Winds

None this issue

### Winds Only

Antonio CARTELLIERI (1772-1807) 3 Parthias (Wind Sextet), MD&G 301 1177

# HOT OFF THE PRESS—Recently Published Music

(Continued from page 3)

Merton Music / **Fritz Bovet** (18??-??) Quartet Op.14, Merton Music / **Max Bruch** (1838-1921) Quartet Nos.1-2, Merton Music / **Ferruccio Busoni** (1866-1924) Quartet Nos.1-2, Merton Music / **Leonhard v Call** (1779-1815) Quartet No.1, Broekmans en Van Poppel / **Georges Catoire** (1861-1926) Quartet Op.23, Merton Music / **George Chadwick** (1854-1931) Quartet No.4, Merton Music / **Luigi Cherubini** (1760-1842) Quartet Nos.1-3, Merton Music / **Jean Cras** (1879-1932) Trio in A(1927 (Vln, Vla & Vc), Merton Music / **Charles Dancla** (1817-1907) Quartet No.6, Merton Music, 3 Quartets Op.208, Amadeus / **Georges Delerue** (1925-92) Quartet No.1 / **Carl Ditters von Dittersdorf** (1739-99) Quartet No.1, Merton Music / **Antonin Dvorak** (1840-1904) Trio (2Vln & Vla) Op.75a, Merton Music / **W. Dyas** (18??-1903) Quartet Op.9, Merton Music / **Werner Egek** (1901-83) Quintet (2Vc) / **John Ellerton** (1801-73) Five Quartets Opp. 9, 76, 122 No.1, 122 No.3 & 124 No.1, Merton Music / **Jean Paul Ertel** (1865-1933) Quartet Op.14 *Hebraikon*, Merton Music / **Thierry Escaich** (1965-) Quartet Scenes de bal / **Florian Gassmann** (1729-74) Quartet Nos.1-17, Accolade / **Felice Giardini** (1716-96) Six Trios (Vln, Vla & Vc) Op.20, Merton Music / **Hermann Grädener** (1844-1929) Quartet Nos.1 & 2, Merton Music / **Andre Gretry** (1742-1813) 6 Quartets Op.3 / **Peter Hänsel** (1770-1831) 3 Quartets Op.10, Merton Music / **Philipp Hahn** (1980-) Quartettino / **Reynaldo Hahn** (1874-1947) Quartet No.3 / **Richard Hoffman** (1844-1918) Trio (2Vln & Vla), Amadeus / **Anselm Hüttenbrenner** (1794-1868) Quartet Nos.1-2, Accolade, Quintet (2Vla), Accolade / **Gordon Jacob** (1895-1984) Quartet No.2, Mayhew / **Volker Kirchner** (1942-) Sextet Orphischer Gesang II / **Stephan Krehl** (1864-1924) Quartet Op.17, Amadeus / **Franz Krommer** (1759-1831) 2 Quartets, Op.5 Nos.2-3, Accolade, 3 Quartets Op.10, Merton Music, 3 Quartets, Op.18, Kunzelmann, Quintet (2Vla) Op.70, Accolade / **Ignaz Lachner** (1807-95) Trio (2Vln & Vc) Op.77, Amadeus, Quartet Op. Post, Amadeus / **Joseph Lanner** (1801-43) 2 Pieces WoO, Doblinger, Op.200 Schönbrunner, Hofmeister / **Eva Mees-Christeller** (1925-) Quartet / **Bernhard Molique** (1802-69) Quartet Op.44, Merton Music / **Georg Monn** (1717-50) 6 Quartets, Amadeus / **W.A. Mozart** (1756-91) Quintet (2Vla) K.594 & 608, Amadeus / **George Onslow** (1784-1853) Quintet (2Vc) Op.17, Quintet (2Vla) Op.80 / **Carlo d'Ordonez** (1737-86) Quartet Op.1 / **Ignaz Pleyel** (1757-1831) Trio (2Vln & Vc) Op.41 Nos.4-5, Merton Music / **Richard Perger** (1854-1911) Trio Op.12, Amadeus / **Giacomo Puccini** (1858-1924) Quartet Complete, Ricordi / **Joachim Raff** (1822-1882) Sextet Op.178, Nordstern / **Max Reger** (1873-1916) Trio Op.77b, Amadeus / **Ferdinand Ries** (1784-1833) 2 Trios (Vln, Vla & Vc) WoO.70, Accolade, Quartet Nos.1-26, Accolade / **Hugo Riemann** (1849-1919) Quartet Op.20, Amadeus / **Hubert Ries** (1802-86) Trio (2Vln & Vc) Op.24 No.1 / **Andreas Romberg** (1767-1821) Quartet Op.53 No.1, Merton Music / **Bernhard Romberg** (1767-1841) Three Trios (2 Vc & Vla) Op.38, Merton Music / **Antonio Rosetti** (1750-92) 3 Quartets Op.2, Amadeus, 6 Quartets Op.6, Amadeus, 2 Quartets Opp. Post in A & F, Amadeus / **Nino Rota** (1911-79) Quartet, Schott / **Hans Schaeuble** (1906-1988) Quartet Op.35, Amadeus / **Bernhard Scholz** (1835-1916) Quartet No.2, Amadeus / **Johann Schrammel** (1850-93) Quartet Wien Bleibt Wien, Doblinger / **Giovanni Sgambati** (1843-1914) Quartet Op.17, Merton Music / **Ludwig Spohr** (1785-1859) Quartet

Op.15 Nos. 1-2, Merton Music / **Allan Stephanson** (19??-) Quartet No.2, Accolade / **Josef Strauss** (1827-1870) Quartet Op.269 Feuerfest, Doblinger / **Johann Strauss Sr.** (1804-49) Quartet Op.203 Herztöne Waltzes, Doblinger, 3 Polkas Opp.133, 137 & 236, Doblinger, 3 Gallops, Opp.29, 42 & 69, Doblinger / **Heinrich Sutermeister** (1910-95) Quartet No.3 / **Alexander Taneiev** (1858-1918) Quartet No.1, Merton Music / **Ferdinand Thieriot** (1838-1919) Trio (Vln, Vla & Vc) No.2, Amadeus, Sextet in D, Amadeus / **Anton Titz** (1742-1810) Quartet No.1, Gravis / **Ludwig Thuille** (1861-1907) Quartet, Wollenweber / **Hermann Unger** (1886-1958) Quartet Op.82 / **Jan Vanhal** (1739-1813) Quartet in c (1769), Merton Music / **Peteris Vasks** (1946-) Quartet No.3 / **Georg Vierling** (1820-1901) Quartet Op.76, Amadeus / **Henri Viextemps** (1820-81) No.1, Amadeus / **Robert Volkmann** (1815-83) Quartet No.1, Merton Music / **Friedrich Wollanck** (1782-1831) Quartet Op.1 No.1, Broekmans en Van Poppel / **Charles Wood** (1866-1926) Quartet in a, Variations on a Irish Folk Tune, Merton Music / **Julius Zellner** (1832-1900) Trio ( Vln, Vla & Vc) Op.36, Amadeus, Sextet Op.32, Amadeus

## Strings & Piano

**Michael Amann** (1964-) Quintet Penelope, Doblinger / **Elfride Andrée** (1841-1929) Quintet in a, Merton Music / **Woldimar Bargiel** (1828-97) Trio Nos.1-3 / **Ignaz Beecke** (1733-1803) Quintet in a, Accolade / **Max Bruch** (1838-1920) Quintet Op. Post, Gravis / **Muzio Clementi** (1752-1832) 6 Trios Opp.27 & 29 / **Jean Cras** (1879-1932) Quintet in C, Merton Music / **Louise Farrenc** (1804-75) Trio Op.45, Hildegard / **Gabriel Faure** (1845-1925) 2 Quintets Opp.89 & 115, Merton Music / **Zdenek Fibich** (1850-1900) Quartet Op.11 / **Theophil Forchhammer** (1847-1923) Trio Op.21 / **Niels Gade** (1817-90) Trio, Op.29 Novelletten, Amadeus, Trio Op.42, Merton Music / **Friedrich Gernsheim** (1839-1916) Quintet Op.35, Merton Music / **Tommaso Giordani** (1733-1806) 3 Quintets Op.1 Nos.1-2, 5 / **Mikhail Glinka** (1804-57) Sextet (Pno, 2Vln, Vla, Vc & Kb), Merton Music / **Carl Goldmark** (1830-1915) 2 Quintets, Opp.30 & 54, Merton Music / **Reynaldo Hahn** (1875-1947) Quintet / **Heinrich Herzogenberg** (1843-1900) Trio (Pno, Vln & Vla) Op.61, Amadeus / **August Klughardt** (1847-1902) Trio (Pno, Vln & Vla) Op.28, Merton Music / **Franz Lachner** (1803-90) Quintet Nos.1-2 Opp.139 & 145 / **Ignaz Lachner** (1807-95) Trio (Pno, Vln & Vla) Op.103, Merton Music / **Max d'Ollone** (1875-1959) Quartet / **John Paine** (1839-1906) Trio Op.32 / **Charles Parry** (1848-1918) Op.44, Merton Music / **Joachim Raff** (1822-82) Trio Nos.1-3, Merton Music / **Carl Reissiger** (1798-1859) Trio Op.181, Amadeus, Quintet Op.191, Merton Music / **Anton Rubenstein** (1829-94) Trio Op.15 No.2 / **Hans Schaeuble** (1906-88) Trio Op.45, Amadeus / **Philipp Schwarwenka** (1847-1917) Quintet Op.118, Amadeus / **Johann Strauss Sr.** (1804-49) Trio: 3 Gallops Opp.8, 90 & 97, Doblinger / **Richard Strauss** (1864-1949) Quartet Op.15 / **Clara Schumann** (1819-96) Trio Op.17 / **Fritz Spindler** (1817-1905) 3 Small Trios Op.305 / **Ludwig Spohr** (1784-1859) Quintet Op.130 / **Georg Telemann** (1681-1767) Sextet in f (2Vln, 2Vla, Vc & Pno), Amadeus / **Gustav Weber** (1845-87) Quartet Op.4, Merton Music / **Eugene Sauzay** (1809-1901) Trio (Pno, Vln, Vla or Vc) Op.7, Merton

(Continued on page 9)



# HOT OFF THE PRESS

(Continued from page 8)

Music / **Sergei Taneiev** (1856-1915) Quintet Op.30, Merton Music / **Jan Vanhal** (1739-1813) 2 Quartets Op.40, Doblinger

## Strings & Winds

**Karl Abel** (1723-87) 4 Trios (Fl, Vln & Vc) Op.16b / **Andreas Amon** (1763-1825) Quintet (Fl, Hn, Vln, Vla & Vc), Amadeus / **Heinrich Bärmann** (1784-1847) Quintet (Cln & Str Qt) Op.19, Accolade / **Amy Beach** (1867-1944) Quintet (Fl & Str Qt) Op.80 / **Ignaz Beecke** (1733-1803) Quintet (Fl, Ob & Str Trio), Amadeus, 6 Quartets (Fl & Str Trio), Accolade / **York Bowen** (1884-1961) Quintet (Hn & Str Qt) Op.85 / **Johann Brandl** (1760-1837) 2 Quintets (Bsn & Str Qt) Op.52, Accolade / **Domenico Cimarosa** (1749-1801) 6 Quartets (Fl & Str Trio) / **Giovanni Cirri** (1724-1808) Sextet (Fl, Str Qt & Kb) Amadeus / **Bernhard Crusell** (1775-1838) Divertimento (Ob & Str Qt) Op. 9, Amadeus / **Franz Danzi** (1763-1826) Sextet (Ob, 2Hn, 2Vla & Vc), Amadeus / **François Devienne** (1759-1803) 3 Quartets (Bsn, Vln, Vla & Vc) Op.73, Amadeus / **Joachim Eggert** (1780-1813) Sextet (Cln, Hn, Str Trio & Kb), Amadeus / **Joseph Eybler** (1764-1846) Quintet (Fl, Vln, 2Vla & Vc, Amadeus / **Franz Anton Hoffmeister** (1754-1812) 2 Quartets (Fl & Str) Opp.16 No.1, Op.19, Accolade, Trio Cassation (Vln, Ob, Vla, 2Hn & Bsn), Amadeus / **Franz Krommer** (1759-1831) 2 Quartet (Fl & Str Trio) Opp.13 & 90, Accolade, 2 Quartet (Bsn, 2Vla & Vc) Op.46 Amadeus & Accolade, Quintet (Fl & Str Qt) Op.63, Accolade / **Emil Kreuz** (1867-19??) Quintet (Hn & Str Qt) Op.49, Amadeus / **Franz Lachner** (1803-90) Nonet in F (Wind Qnt, Str Trio & Kb), Accolade / **Andrew McBirnie** (19??-) Trio (Cln, Vc & Pno) No.1 / **Giacomo Meyerbeer** (1791-1864) Quintet (Cln & Str Qt) / **Sigismund Neukomm** (1788-1868) Quintet (Cln & Str Qt) Op.8, Amadeus / **Anton Polzelli** (1783-1855) Trio (Cln, Vla & Vc) Op.4, Amadeus / **Anton Reicha** (1770-1836) 3 Quartets (Fl & Str Trio) Op.98 Nos.4-6 / **Ferdinand Ries** (1784-1833) 6 Quartets (Fl & Str Trio) WoO.35 & Op.145, Accolade, 3 Quartets, Quintet (Fl Vln, 2Vla & Vc) Op.107, Accolade / **Georg Ritter** (1748-1808) 6 Quartets (Bsn & Str Trio) / **Heinrich Romberg** (1802-59) Trio (Fl, Vln & Vc) Op.7, Amadeus / **Antonio Rosetti** (1750-92) Quartet in G (Fl, Vln, Vla & Vc), Amadeus, Quartet in Bb (Bsn & Str Trio), Accolade, Sextet (Fl, 2Hn & Str Trio), Amadeus / **Ferdinand Thieriot** (1838-1919) Quartet (Fl, Vln, Vla & Vc) Op.84, Amadeus, Octet (Cln, Bsn, Hn, Str Qt & Kb), Amadeus / **Adam Volkmar** (1812-87) Quartet III (Cln, Vln, Vla & Vc), Amadeus / **Carl Maria v Weber** (1786-1826) Quintet (Cln & Str Qt) Op.34 / **Stanley Weiner** (1925-91) Septet (Cln, Bsn, Hn Str Trio & Kb) WV66 / **Peter Winter** (1754-1825) Theme & Variations (Cln & Str Qt), Accolade / **Friedrich Witt**

(1770-1837) Quartet (Bsn & Str Trio), Accolade, Nonet in Eb (Fl, Ob, 2Cln, 2Hn, 2Bsn & Kb), Accolade / **Paul Wranitzky** (1756-1808) 3 Quartets (Fl & Str Trio) Op.28, Accolade

## Strings, Winds & Piano

**Muzio Clementi** (1752-1832) 3 Trios (Fl, Vc & Pno) Op.29 / **Louise Farrenc** (1804-75) Trio (Cln, Vc & Pno) Op.44, Breitkopf & Hartel, Trio (Fl, Vc & Pno) Op.45, Hildegard / **Zdenek Fibich** (1850-1900) Quintet (Cln, Hn, Vln, Vc & Pno) Op.42 / **Gordon Jacob** (1895-1984) Quartet (Fl, Vln, Vc & Pno) "Trifles" / **Louis Jadin** (1768-1853) 3 Trios Op. Post (Hn, Vc & Pno) / **Besty Jolas** (1926-) Trio (Cln, Vln & Pno) Trio Sopra / **August Klughardt** (1847-1902) Trio (Pno, Vln & Vla) Op.28, Merton Music / **Peter Kolman** (1937-) Quartet (Fl, Cln, Vln & Pno) 2 Pieces / **Caspar Kummer** (1795-1870) Trio (Fl, Vln & Pno) Op.101 / **György Ligeti** (1923-) Trio (Vln, Hn & Pno) / **Paul Müller-Zürich** (1896-1992) Quintet (Vln, Cln, Bsn, Vc & Pno), Amadeus / **Johann Quantz** (1697-1773) Sonata No.30 (Fl, Vln & Pno), Amadeus / **Josef Rheinberger** (1839-1901) Quartet (Ob, Hn, Vc & Pno), Amadeus / **Walter Scharwenka** (1881-1960) Trio (Cln, Vc & Pno) Op.26, Amadeus / **Carl Maria v Weber** (1786-1826) Trio (Fl, Vc & Pno)

## Winds & Piano

**Ignacio Cervantes** (1847-1905) Trio (Fl, Cln & Pno) 2 Cuban Dances, Phoenix / **Juraj Filas** (1955-) Trio (Ob, Hn & Pno) Portrait der Zeit / **Heinrich Herzogenberg** (1843-1900) Trio (Ob, Hn & Pno) Op.61, Amadeus / **Paul Müller-Zürich** (1896-1992) Trio (Fl, Cln & Pno) Amadeus / **Erik Satie** (1866-1925) Trio (Fl, Cln & Pno) Le Piccadilly, Phoenix / **Allan Stephenson** (19??-) Concertino (2Bsn & Pno), Accolade

## Winds Only

**Johann Amon** (1763-1825) Octet (Fl, Ob, 2Cln, 2Hn, 2 Bsn) Harmonie, Accolade / **Ignaz Beecke** (1733-1803) Septet (Fl, Ob, 2Cln, 2Hn & Bsn), Accolade / **Viktor Bruns** (????) Quartet (Fl, Ob, Cln & Bsn) Op.18, Accolade **François Devienne** (1759-1803) 3 Trios (2Cln & Bsn) Op.75, Amadeus / **Franz Krommer** (1759-1831) Variations in F (2Cln, 2Hn & Bsn), Accolade, 3 Sextets (2Cln, 2Hn & 2 Bsn), Accolade / **Giovanni Mayr** (1763-1845) Trio (Fl, Cln, Bsn) 12 Bagatelles / **Max Reger** (1873-1916) Decet (2Fl, 2Ob, 2Cln, 2Bsn & 2 Hn) Serenade / **Anton Reicha** (1770-1836) Quintet (Fl, Ob, Cln, Bsn & Hn) Op.100 No.4 / **Antonio Rosetti** (1750-92) 4 Partitas (2Ob, 2Cln, 2Hn & Bsn), Amadeus, Partita (2Fl, 2Ob, 2Cln, 2Hn, Bsn), Amadeus, Partita Bb (Ob, 2Cln, 2Hn, Bsn), Amadeus / **Stanley Weiner** (1925-91) Quartet (Fl, Ob, Cln & Bsn) WV180, Quintet (Fl, Ob, Cln, Bsn & Hn) WV38

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# Louise Farrenc's Chamber Music (continued from page 3)

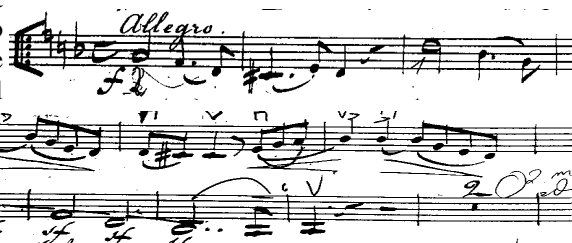


publication of these trios, I would have been able to play all of her chamber works (except for a string quartet which I do not think was ever published, the manuscript to which apparently is in the Bibliotheque Nationale) and hence the idea of an article was formed. Despite my best efforts (several e-mails and a telephone call), to date I have got nowhere. Then I noticed that her Second Piano Trio had been recorded by the Abegg Piano Trio of Germany. I contacted them explaining my problem and Gerrit Zitterbart, pianist of the Abegg Trio (and a soloist in his own right) graciously agreed to make me a photocopy of his copy of the manuscript. This allowed me to play it and hence write the following discussion. **Piano Trio No.2 in d minor, Op.34** is in three movements and opens with a massive *Andante, Allegro*. The *Andante* introduction is reminiscent of early Beethoven. Against the syncopated harmony in the strings, the piano gives forth an introductory theme. (see above). It is a true introduction in the sense that the listener clearly gets the feeling that something more dramatic will be following. And that something is the powerful main theme of the *Allegro* which is given out by the strings. Against this, the piano unleashes a torrent of notes, which though meant to be heard, must not dominate. It think it would be fair to say that the minimum requirement necessary to achieve this result is, if not a virtuoso, at least a very fine pianist with a light touch. Even then, there is no denying tht the part is florid and could benefit from a few less notes which, like it or not, are distracting. Again we find Farrenc's great pianist skill initially disarming her sense of good taste. Yet, as the movement progresses, and a second more lyrical them



is brought forward by the strings, the piano is reigned in and becomes a true member of the trio. The early Beethoven trios seem to have influenced Farrenc, certainly not from a pianistic or part-writing standpoint, but tonally and thematically, and when the piano is not running wild, many might guess they were hearing an early work of that master. In the middle movement, *Thema con variazioni, Andante semplice*, the piano brings forth the simple but charming main theme. (see left) The first variation continues on in the same tempo and spirit with all three voices sharing in the presentation of the material. The second variation consists of the violin first and then the cello presenting the theme in sostenuto double stops while the other voice plays a triplet accompaniment, rather like a left hand part in the piano, which is tacit for this variation. The next variation has a Schubertian aura to it. What was merely satisfactory before now becomes charming and original. Then comes a lovely minor variation, a dolorous song played by the strings with the piano quietly accompanying. A storm threatens briefly. Then we have a fine Schumanesque variation of scale passages in the piano with strings ornamentally filling out the rest. (Schumann was only getting around to writing his own trios at the time) A short, quiet and exquisite coda concludes the movement. The *Finale, Allegro molto* is less than half the size of the other movements, but it is by far the best. The energetic and dramatic first

ter she completed the second piano quintet. However, she did write two further trios: Op.44 for clarinet, cello and piano and Op.45 for flute, cello and piano. The first editions to both these works appeared with alternative violin parts (no doubt due to commercial considerations) and were performed as normal piano trios which has led to this confusion. Farrenc's First Piano Trio, Op.33 was published by Editions Farrenc and was never reprinted. A copy of it exists in Bibliotheque Nationale in Paris. The Second Piano Trio was published by LeDuc around 1844. It too was never reprinted. Early this spring, while surfing the internet, I learned that both of these works were scheduled to be published (in book format) by the University of Oldenburg in conjunction with Florian Noetzel publishers during the summer of 2003. With the



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theme (see left) is introduced immediately by the piano and then taken up by the strings. The second theme, though providing an excellent contrast has the unfortunate effect, the first time it appears, of totally dispersing the tremendous excitement that the first theme generates. By contrast, the second theme to the finale of her *Piano Quintet No.2, Op.31* manages, while being quite lyrical, to even increase the forward motion generated by her opening theme. Fortunately, the brief reintroduction of the second theme here in the trio does not interfere with the music's

mad dash to its rousing conclusion. In sum, this piano trio leaves much the same impression as that of her piano quintets. It is a work which improves as it goes along, a very good work, though not a masterpiece. It deserves to be republished and would be successful in concert, though not many amateur pianists are going to have the deftness of touch required to pull off the first movement.

Four years separate Farrenc's Second Piano trio from her **Nonetto in E Flat Major, Op.38 for flute, oboe, Bb clarinet, Eb horn,**


PP125

NONETTO Op.38

for flute, oboe, B flat clarinet, E flat horn, bassoon,  
violin, viola, cello and double bass

by

Mme LOUISE FARRENC



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**bassoon, string trio and bass.** It is ironic that of all her chamber music, the work which achieved the most popular success was a piece without piano. It was this Nonetto which made whatever name she had as a composer during her lifetime. It may, in part, have been due to the tremendous popularity of the young and dashing Joseph Joachim—one of Europe's leading violinists, for it was Joachim who, in 1850, participated in the *public* premiere of the Nonetto in front of a large audience. What led to her deciding to compose a nonet without piano is now lost in history. Certainly there were not many prior examples for her to consider. The only one of any consequence was that of Ludwig Spohr composed in 1813. (Clementi is said to have written a rather inconsequential nonet prior to this, but it is highly unlikely she knew of it and in any event it could not have served as a model) Today, Spohr's nonet is the best known and most popular of all nonets. Just how popular it was in France in 1848 is hard to know. Perhaps there had been a recent concert which served as her inspiration, much the way a Parisian performance of Schubert's *Trout Quintet* had probably led to the instrumentation of her piano quintets. But, there is no evidence for this. Still, some of the writing "reeks" of Spohr, especially that for the violin toward the end in the finale. But it is just as likely that she never heard the Spohr. Then there is Onslow, a colleague at the Paris Conservatory, who also composed a nonet in 1848. Could this have been the inspiration? It is inconceivable that she would not have known of his nonet or heard of it especially *after it was published*. But was it published before she completed her own nonet? Considering how different the two are, it seems unlikely. Then there is her teacher Anton Reicha.

Though he wrote no nonets, he did compose two Octets for winds and strings and at least one and probably two Dezets (Fr. Dixtuor) also known as Grande Symphonies de Salon. These were scored for wind quintet, string quartet and bass. It was more likely that these works, composed while Farrenc was still studying with Reicha, served as her models. And, in fact, the nonet shows the influence of Reicha more than it does that of Spohr. The first of its four movements, *Adagio—Allegro*, begins with a majestic 23 measure introduction. While pleasant, it does not create any sense of expectation, however the beautiful opening theme of the *Allegro* (right), full of potential, makes amends. The second theme is also very good. Absent the temptation to gift her own instrument with virtuosso passages, the part writing remains uniformly good. The excellent integration of the string and wind writing must be attributed, at least in part, to what she learned from Reicha. This is tasteful, good-natured and genial music, but that is not all to the good. Though pleasant, it lacks a sense of excitement and drama one expects to find in a first movement. In this respect and in



comparison to the 1st movements of either the Spohr or the Onslow nonets, the Farrenc cannot compete. The second movement, *Andante con variazione*, begins with a very attractive theme (left) introduced by the violin. The first variation features the oboe by itself in a lyrical, syncopated and serene episode. The viola joins in toward the end and the mixed timbre of the two instruments is exquisite. In the second variation, the violin is given an etude like series of 32nd note runs. The viola, flute and clarinet are brought in for cameo appearances. Then comes the bassoon who plays *primus inter pares* within a woodwind quintet. The horn is given a turn in

the fourth variation charmingly accompanied by a series of triplets in the minor by the strings. All participate in the *Allegretto* coda, even the bass is suddenly exposed to the light of day for a brief second. This is an absolutely first rate movement, an excellent set of

(Continued on page 12)

# Louise Farrenc's Chamber Music

*scherzo vivace*  
*pizz*

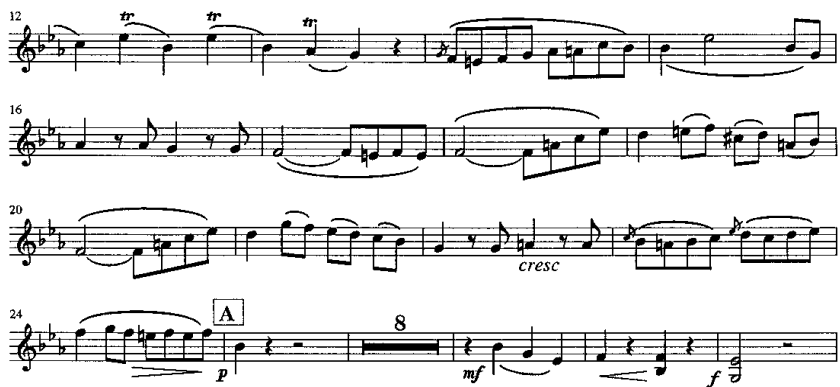


variations which serve to showcase for Farrenc's compositional skills. The third movement is a superb *Scherzo vivace*. It begins with great originality as the strings quietly strum the exciting opening theme, which sounds of the chase. (see left) The winds restate it and the music then takes off. It is in the tradition of grand and exciting scherzi, complete with wonderful chromatic passages. The second theme, actually more of a long trio section,

is when first played the winds in their upper registers, a dreamy, children's nursery song. When the strings briefly take over the melody, it becomes very lyrical. With the recapitulation, the scherzo returns and plunges ahead to short coda. Again we have a little masterpiece. Everything is perfect, the thematic material, the part writing. It shows great creativity and verve. The finale, *Adagio-Allegro*, begins with an introduction which this time does create an sense of expectation, *allegro*



especially as the oboe's cadenza brings it to an end and horn sounds a four measure "call to attention". The opening theme to the allegro is then introduced by the violin. It is at once beautiful and replete with forward motion. (see right) The development section fulfills the expectation created by such a fetching opening melody and the second theme, which is brought forth by the lower strings, provides a nice contrast and is well developed. The coda, replete with a short episode of virtuosic violin playing that Spohr himself might have penned, is quite nicely done. Having both heard and performed this piece, in my opinion, it is unquestionably in the front rank of nonets. But that may not be saying much as there are so few of these. If one can say the Spohr is a masterwork of its kind, what can be said for the Farrenc? Is it as good as the Spohr? The answer to this is, of course, subjective. I think it can be said that it is almost as good. Although the writing in the first movement does not create great excitement, this cannot be held as a major flaw. And the work clearly improves as it goes along. The final three movements are very fine. Of course, it deserves to be heard on the concert stage, but how often are we hearing nonets nowadays? As for amateurs or private music-making, you can't go wrong. If you have the perseverance to make those 30 or so telephone calls John Wilcox refers to in his excellent article on nonets (Volume VII No.1), then you will be rewarded. This series will be continued in our next issue.



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## Cobbett Association Welcomes New Top Professionals

As long time readers are aware, The Cobbett Association has several top performers among its membership. This is part of our mission. We are an organization dedicated to the discovery and revival of deserving chamber music. This will not happen until and unless such music is heard on the concert stage and recorded. So we are especially pleased to have players among our members, who are currently performing before the public and who have an interest in widening the repertoire.

In the past few months among those who have joined our ranks are the members of the **Shanghai String Quartet**. The Shanghai



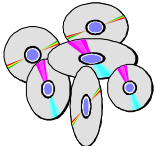
have been together now for 20 years and have many interesting pieces in their repertoire, including the music of the Chinese composer Zhou Long. Their recorded repertoire features works of the standard repertoire but also unusual offerings such as the music of Alan Hovhaness

A warm welcome to **Gerrit Zitterbart**, pianist of the Abegg Trio

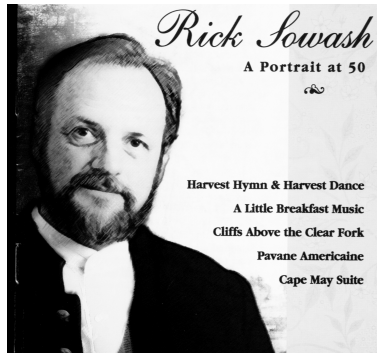
which is one of Germany's finest chamber ensembles with many CDs to their credit. Professor Zitterbart is also a well-known soloist. I am indebted to him for his kind help in providing me a copy of Farrenc's Piano Trio No.2.



Lastly, it is a pleasure to welcome Jeffery Solow, cellist of the Amadeus Trio, and a well-known soloist in his own right with many recordings to his credit. The Amadeus Trio is another top piano trio currently performing before the public. Their latest recording features the piano trios of Bedrich Smetana and Antonin Dvorak.



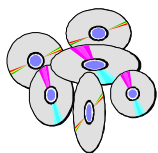
## Diskology: Rick Sowash: An Important Contemporary American Composer Chamber Music for Strings, Winds and Piano



**Rick Sowash (1950-)** is an American composer from the Midwest, Ohio to be exact. He has composed more than 200 works which have been performed and broadcast all over the world. He is also a music publisher, primarily of his own works, and a producer of CDs for his own label. Living classical composers do not often generate

much excitement in large part due to the acerbic and inaccessible style in which most choose to write. As a result, it is close to impossible for them to get a hearing today and their future is darker yet. But the music of Rick Sowash does not fall into this category. To the contrary, while its style is eclectic, he never eschews tonality. Most importantly, this is music which upon hearing immediately convinces as to its value. It is a pleasure to review two recent CDs of his music. The first is **Rick Sowash A Portrait at 50**. There are two chamber works on disk, the first is **A Little Breakfast Music** for Oboe, Clarinet & 2 Violins, composed in 1976, “purely for the fun of it”, Mr. Sowash tells us in his notes. It is in five movements. The first, *Orange Juice*, is as you might expect from the title a short, quick and perky pick-me-up, which whets the appetite for what is coming next—in this case, *French Toast*, an altogether longer affair. The music shows some affinity with French impressionism hence the title. It is calmer, less angular and playful but still quite charming. I can’t, however, say I was reminded of French toast. Mr Sowash writes that the second movement, *Eggs and Bacon*, was inspired by a combination of the music of the Renaissance and Aaron Copeland. This is a heady brew—but hold on, brew, that’s not the next movement, no, the next movement is *Honey on English Muffins*, an homage to Vaughn Williams. My English friends tell me that the muffins we Americans eat for breakfast are not English. Well, anyway, breakfast is completed by *A Variety of Herbal Teas*, which begins somewhat serenely just as do certain herbal teas, but others are zesty and full of zing and so is the music. This breakfast is not “little” but a real feast. The other chamber work is the **Cape May Suite** for Oboe, Violin, Cello & Piano. Composed in 1993, Mr Sowash writes it was inspired by the time he spent on vacation in Cape May, a New Jersey resort town on the Atlantic. The first of four movements, *Morning at the Seaside* begins as a quiet revelry with the cello. As this gorgeous music gradually becomes louder, one can imagine a magnificent sunrise. It is a substantial movement, very romantic in conception—lovely and personal. *Victorian Garden* is quiet and introspective with duets by the oboe and violin creating an exotic musical effect. *Dinner at Louisa’s* reminded me of entering an upscale country inn and hearing a piano playing. It turns out that this is exactly what Sowash had in mind, Louisa’s being a restaurant and not a person’s house. The movement begins with a classy and refined solo piano introduction. When the cello joins in, we have a full-blown romantic duet. The music of the finale, *Ghostly Waltzes at Congress Hall*, is also highly evocative of its title. What follows is a series of waltzes, some charming, some haunting, some grotesque and spooky, but

each engaging and wonderful in its own way. The excellent music deserves to be heard in concert and to be played by amateurs who will certainly enjoy it. The second CD of Mr. Sowash’s music is entitled **Eroica**. The first work presented is entitled **Sunny Days** for Violin, Clarinet & Piano. It was composed in 1994 for an ensemble known as *Sonsa*, which means sunshine in Russian. The ensemble wanted a piece to take with them on tour to Belorussia. The opening *Moderato* begins tentatively before syncing into a jazzy sort of eastern European, Hebraic dance. The middle section is an upbeat and lyrical American type melody which starts slowly but then picks up steam before a tremolo section suddenly heralds the return of the original theme. Shortly thereafter, the two are cleverly blended. This is very fine writing. In the second movement, *Allegretto*, the piano begins with a brief but romantic introduction before the violin and clarinet embark on the dreamy main theme which sounds rather like a cross between an Irish folk tune and an melody from the old American West, seasoned very lightly with French impressionism. This is followed by another *Moderato*, which begins much in the same vein as the preceding movement and which becomes more languid and reflective as it goes along. The final movement, *Vivo*, though not particularly fast, is lively and has one of those energetic “can-do” themes that conjures up someone walking confidently down a New York street on their way to an appointment. Again, a first rate work which will delight amateurs and should be programmed by professionals. The next work, **Impressionist Suite No.1** for Oboe, Clarinet & Bassoon is subtitled *Three Major Painters*. Mr. Sowash, in the booklet notes, states that this trio was written for a friend who is the clarinetist of a French wind trio. Because the group would mainly be performing before French audiences, he thought they would find a work evoking French painters to their taste, hence the titles of each of the three movements. The first, *Monet, a seascape*, starts quietly with the bassoon and clarinet in their lower registers. The bassoon plays a prominent role throughout in establishing the tone color in this short piece. One can easily hear the intentional influence of French impressionism in this dark and introspective music without being reminded of any specific composer from that period. The very short second movement, *Renoir, the play of colors*, is more lively and playful, in a neo-romantic style; the color is mostly created by the oboe, which is shadowed and echoed by the clarinet throughout. The last movement is the most substantial and striking of the three. While the first two are barely 2 minutes each, the finale is nearly twice as long as both together. Entitled, *Manet, Spanish subjects*, this movement has the most memorable melodies. It begins with a catchy dance tune in what sounds like 6/8. Here and there, one can glean traces of a fandango mixed up with elements of jazz. The clarinet is given a real chance to shine. Mr. Sowash succeeds marvelously in creating just the kind of music he intended. It is pleasing, accessible and very well-written. His clarinetist friend and the wind trio must have been very pleased indeed. I know I would be to receive a piece as fine as this one. The final chamber work on disk is Sowash’s **Piano Trio No.5, “Eroica”** which started out life as a cello sonata. Begun around 1980, it was never completed. In 2000 Sowash returned to it and created this trio. Mr. Sowash notes that the music is about the courage of those who are afraid but persist despite their fears. The massive first

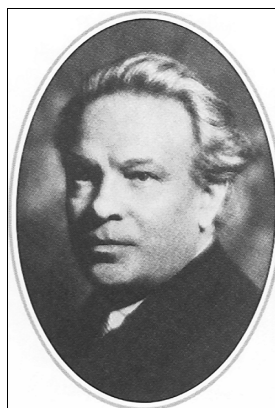


## Septets for Piano, Strings & Winds by Alexander Fesca

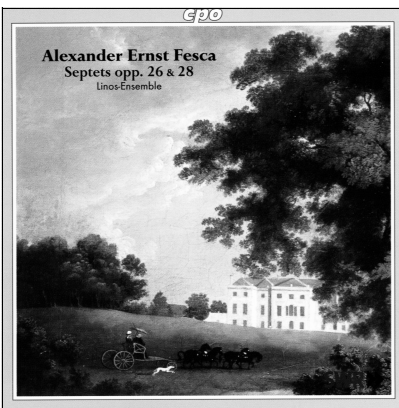
### Ottorino Respighi: A Piano Quintet & String Quartet (1909)

movement, *Allegro*, begins in a very un-heroic fashion with the strings caught almost in mid-phase, as it were, with some inconsequential rambling. But after only a few seconds, the music quickly builds to a majestic opening. The main theme is of great breadth and power. The writing is unabashedly romantic, but neither clichéd nor derivative. Sowash “paints” on a huge canvas, taking us on a vast journey. The contrasting middle section features some unusual effects such as *ponticello*. The middle movement, *Adagio*, begins at first with the cello alone and sounds elegiac, if not funereal. When the violin joins in, the pitch and tension gradually rise and the tonality becomes quite wayward. This is followed by a lovely but very sad middle section. The bouncy main theme of the finale, *Presto*, sounds the most modern. It is full of twists and turns but shot throughout with rays of hope. This piano trio is yet another top notch work. In Mr. Sowash’s hands, the combination of violin, cello and piano sounds as if it presents the composer with no problems whatsoever, least of all of balance. You are never aware of any one instrument to the detriment of the music. It is as if the trio was an instrument with three distinct voices. Also on disk is a first rate duo for violin and cello. I have devoted a fair amount of space to Mr. Sowash’s music not only because it is, in my opinion, of such a high caliber but also because it is of our time. It shows what a creative composer can do to still make chamber music relevant and appealing to audiences today. I would like to hear and play more of this music and I think you will as well. I highly recommend Mr. Sowash’s CDs. You will need to know the name of the CD when ordering since they do not have numbers. They are produced and published by Mr. Sowash and can be purchased either in music stores or directly from him at [www.sowash.com](http://www.sowash.com)—I believe the parts are also available there.

a stir with its use of the trumpet. So, one can see there was no “road map” per se as to which instruments ought to be in such a work. Fesca’s style is on a par with Hummel and Kreutzer. Melodies are fresh and by turn lyrical or exciting His use and blending of the instruments is assured and tasteful. Each septet has four movements and follows a pattern of *Allegro con spirito*, *Andante con moto*, *Scherzo (No.1)* *Mineutto (No.2)* and *Allegro con fuoco (No.1)* *Allegro moderato (No.2)* The melodies are very attractive and the part writing quite well-done. Upon reflection, it seems strange perhaps, but most of the septets with which I am familiar are pretty good works, including these two. It is a pity that they are not better known, but like all music for larger ensemble they suffer from the handicap of not being played in public, even more so when combination being called for is unusual. I recommend this CD to string and wind players as well as pianists. It is delightful music which would be fun to play if the parts were available. In the meantime, it is well worth listening to.



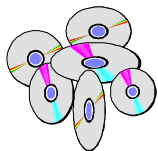
**Ottorino Respighi** (1879-1936) is mostly known to the general public as a composer of large scale, flashy works for orchestra. But he was also interested in chamber music, especially during the first part of his life. Just how much chamber music he composed seems to be in dispute and none of the standard reference sources seem to give any definitive answer. Take the **Piano Quintet in f minor** which appears on **Chandos CD# 9962**—there is no mention of its existence in *Cobbett’s Cyclopedia*, despite



**Alexander Ernst Fesca** (1820-1849), son of the almost equally short-lived but better known Friedrich Fesca (1789-1826), nonetheless found time to compose a considerable amount of chamber music along with music in other genres. Like his father, he was a concert pianist. Both **Septet No.1 in c minor, Op.26** and **Septet No.2 in d minor, Op.28** on CPO CD#

999 717 are for Piano, Oboe, Horn, String Trio and Bass and were printed in 1842. Of the larger forms, septets are clearly the most irregular as to instrumentation. The great popularity of Beethoven’s Op.20 Septet for winds and strings (no piano) which came out in 1799 served to launch the genre. It stood as a model for Conradin Kreutzer, Franz Lachner and Franz Berwald among many others. It was Beethoven’s student, Ferdinand Ries, who seems to have introduced the piano into the mix with his *Grande Septuor* of 1812. However, it is for 2 horns, clarinet, violin, cello, bass and piano. Hummel wrote 2 septets with piano between 1816 and 1830, the second the so-called *Septuor Militaire* created quite

the fact that it dates from 1902. It is not a particularly big work although the opening *Allegro* is fairly long and goes through several different tempi. The first few measures, in which the strings enter without the piano, show the strong influence of Brahms. And when all five instruments join forces, again the aura of Brahms seems to hover everywhere. But as the music moves along, there are several episodes, which Brahms would never have penned, including the very exciting coda. The lyrical theme to the very short *Andantino* is sung by the strings at first with a soft piano accompaniment and then by the piano alone. The string writing is very fine and it’s a pity the movement is so short as the theme seems pregnant with potential. The finale *Vivacissimo* is also short, but not as short as the *Andantino*. We no longer hear anything of Brahms, the tonality has become more modern and more Italian. Gone the rich string sound and thick piano writing, instead through *seven* changes of tempo in 4 minutes, we are treated to a light and ethereal theme. Even when slowed down during the *Lentamente* section, it still manages to float effortlessly. An extremely attractive work, it would be nice if professional groups would occasionally program something like this when a piano quintet is to be had rather than the inevitable Schumann or Dvorak. The second work on disk is the **String Quartet in d minor** dating from 1909. On the title page to the quartet is a quotation from Friedrich Schiller’s *Wallenstein*: “*Ernst ist das leben, heiter ist die Kunst*”—Life is serious, Art is joyful. That



## Chinasong: 24 Chinese Folksongs for String Quartet—Yi Wen Jiang Ignaz Lachner: Two String Quartets

this so is probably because it, was written while Respighi lived in Berlin in not particularly comfortable circumstances, supporting himself as an accompanist in a singing school. The opening, *Allegro* sports a lovely and beautiful, but rather sad theme introduced by the viola. The music flows in and out of the minor and manages to end in the major. A very chromatic and impressive *Lentament con tristezza—molto calmo* follows with a doleful violin solo played against the dark ostinato of the lower voices. Just before the exquisite coda, the heaviness of the music dissipates and the theme wafts away into nothingness. The third movement, *Presto*, though not marked scherzo fulfills that function. It is a wild dance, a tarantella, and the use of ponticello and pizzicato is particularly effective in creating a lasting impression. The tonalities are often quite advanced. The energetic but complicated finale, *Allegro energico*, is also filled with some very adventurous (for the time) dissonances. Several robust cross rhythms have the effect of giving the work a curious and unsettling quality, but there is no denying that this is a great *tour d' force*. Highly recommended.

*techniques—trills, harmonics and slides—to represent a multitude of different kinds of bird sounds.*” But this is not some kind of stunt, but only a prelude to a typical Miao dance full of fire and energy. This is a very enjoyable CD which I believe will give much pleasure to listeners.

**Ignaz Lachner** (1807-1895) was the second of the three famous Lachner brothers. (there were some 16 children in all) His older brother Franz was the best known, having heavily traded on his youthful friendship with Franz Schubert, certainly more than Ignaz who also knew Schubert. Ignaz was taught (as were the others) organ, piano and violin. Upon the latter instrument, he was somewhat of a prodigy, but



despite this, his father insisted he become a teacher. After his father's death, he studied violin with Bernhard Molique, a violin virtuoso and then joined his brother Franz in Vienna where he too befriended and was influenced by Schubert, not to mention Haydn, Mozart and Beethoven. Though primarily known as a conductor, Lachner composed a considerable amount of music, much of it chamber music, including seven string quartets, two of which are for unusual combinations. On this **Amati CD# 9504** we have two of his strings quartets. The first of the four movements to **String Quartet No.1 in F Major, Op.43** begins with a genial but overly long *Allegro*, which among other things, briefly quotes from the second movement to Beethoven's Op.18 No.4. The melodies are quite lovely, which to some extent palliates the movement's length. Of particular interest is his use of the cello. It often serves as an echo for the first violin and on occasion completes the second half of a phrase for it. Its prominence is unusual for Lachner who did not write so well for it again. An equally long *Adagio* comes next. The main theme is operatic, as is the wonderfully lyrical second theme, which the cello is allowed to introduce. The perfume of late Mozart hovers in the background. Then comes a quite good *Scherzo*, robust and Beethovenesque. Once again the cello is featured prominently. The finale, *Presto non troppo* is quite nice without being extraordinary. I have been unable to determine from when this music dates, but as it is his first quartet one could assume it to be early. On the other hand, it is listed as Op.43. I would guess the late 1820's or early 1830's. The second work on disk is the **String Quartet No.6 in a minor, Op.105**, presumably written some years later. The opening *Allegro assai*, at least harmonically, shows the influence of Schubert. The following *Andante* and *Scherzo* are more or less ordinary but, like the first movement, by no means to be despised. The finale, *Allegro assai*, is a cut above the other movements on the strength of the melodies. These quartets, though at times quite good, on the whole are just average; nor do they measure up to his lovely trios for piano, violin and viola which were reviewed in Volume XII No.2



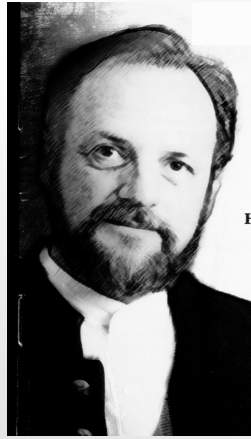
At a recent concert by the Shanghai String Quartet, I had the good fortune to hear one of the 24 Chinese folk songs for string quartet played as an encore. My after-concert dinner with the Quartet led to my obtaining this **Delos CD# 3308** entitled **Chinasong**. On disk are 24 short works all either traditional Chinese folk

songs or popular Chinese music arranged for string quartet by Yi-Wen Jiang, one of the violinists of the Shanghai Quartet. Jiang writes “*Some years ago I developed the idea of arranging a few sets of Chinese folk songs along with popular music by various Chinese composers. I grew up with many of these pieces and played some as solo works for violin and piano during the difficult days of the Cultural Revolution.*” Many of the pieces have exotic names such as *Red Flowers in Bloom* or *Pictures from Bashu*. Jiang's arrangements are wonderful. The music ranges from slow and lyrical, some sounding quite Western, to fast, exciting, exotic and evocative. Space does not allow individual discussion but I would be amiss if I did not devote a few words to the marvelous *Miao Mountain Morning*, the first work on disk. Of it Jiang writes, “*In Chinese folk music there is a long tradition of imitating sounds from nature. Like many of China's minority nationalities, the Miao people have lived in the mountains south of the Yangzi River for most of their history...(this work) provides a strong local flavor with a cheerful melody and lively imitation of birdsongs. In the beginning, the 1st violin imitates the sound of a traditional Miao instrument, the mouth flute, while the other strings play a soft tremolo. This suggests early morning sunshine penetrating the forest, and each player uses very distinctive*

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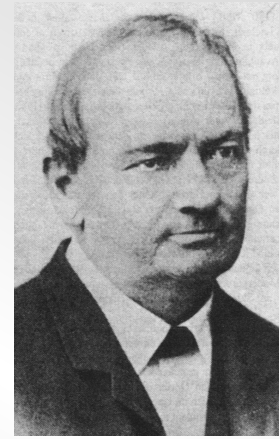
Louise Farrenc



Rick Sowash



Ottorino Respighi



Ignaz Lachner

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV