



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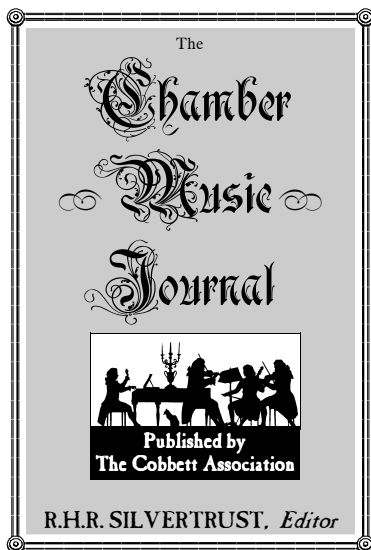
*The Essential Guide
For Players & Listeners
To The Wider World
of Chamber Music*

***The Piano Trios
Of Salomon Jadassohn
Leone Sinigaglia's Works
For String Quartet
2 Trios for Oboe, Clarinet & Piano
by Edouard Destenay & Paul Gilson***

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The Sounding Board-Letters to the Editor



Did the Belaiev Circle only consists of those composers whose works are in Les Vendredis? And what other chamber music did they write?

I own both volumes of the Les Vendredis, the pieces for string quartet composed by Rimsky-Korsakov and his students for the Friday evening soirees at the home of the millionaire music patron M. P. Belaiev, and have enjoyed playing these works for many years. Can you tell me, are these the composers of the so-called Belaiev Circle? And what other chamber music did they write.

Peter Hall
Birmingham, UK

The two volumes of *Les Vendredis* were published after Belaiev's death as a memorial of those Friday evening soirees and as a tribute to Belaiev who had founded the publishing firm bearing his name, the sole purpose of which was to publish the works of Russian composers. The 16 works included in the two volumes of the *Les Vendredis* collection (for a detailed discussion of *Les Vendredis* see *The Chamber Music Journal* Vol. XI Nos.2-4 and Vol. XII No.1 or visit www.editionsilvertrust.com/les-vendredis.htm) were culled from more than 100 pieces that had been composed for the Friday evening soirees. They were selected by Rimsky-Korsakov and Glazunov and were considered the best of the lot. The 16 pieces consisted of 3 by Nikolai Sokolov, 3 by Anatoly Liadov, 2 by Glazunov, and 1 each by Borodin, Rimsky-Korsakov, Alexander Kopylov, Jaseps or Jazeps Vitols (Josef Witols), Maximilian d'Osten-Sacken, Nikolai Artcibushev and Felix Blumenfeld. The 16th piece selected, the *Les Vendredis* Polka, was a collaborative effort by Glazunov, Liadov and Sokolov. Certainly, all of these composers were part of the Belaiev Circle.

However, no one has, to the best of my knowledge, ever compiled a definitive list of which composers were in the Belaiev Circle because it really was just a term. It not only referred to those composers whose works appeared in *Les Vendredis*, but also to some of Rimsky-Korsakov's students and also those of Glazunov and Liadov. In addition, it was applied to some of the composers whose works reflect the Russian National style which Balakirev and Rimsky-Korsakov espoused as well as to other composers whose works Belaiev published.

A few composers, besides those already mentioned, who are usually included in the Belaiev Circle are Alexander Winkler, Maximilian

Steinberg, Alexander Gretchaninov. And Vasily Zolotarev. Because of his early works Reinhold Gliere is often included. Sometimes Alexander Taneyev and even Sergei Taneyev are included.

Most of these composers devoted serious time and effort to writing chamber music and produced several fine works. What follows is a list of some of the works these composers wrote. Rimsky-Korsakov composed 2 string quartets, a string sextet, a quintet for piano and winds and a piano trio. Borodin wrote 2 string quartets, a string quintet (2Vc), a string sextet, a piano trio, a piano quintet and a couple of string trios. Glazunov composed 7 string quartets and a string quintet (2Vc), Anatoly Liadov did not compose any other chamber music of note. Nikolai Sokolov wrote three string quartets and a string trio. Alexander Kopylov composed four string quartets. Felix Blumenfeld composed one string quartet. Jazeps Vitols composed a string quartet. Nikolai Artcibushev composed a string quartet. Reinhold Gliere composed 4 string quartets and 3 string sextets and a string octet. Alexander Taneyev composed three string quartets and Sergei Taneyev composed 9 string quartets, 2 string quintets (1 for 2 Vla and 1 for 2 Vc), a piano trio, a piano quartet and a piano quintet. Maximilian d'Osten-Sacken does not appear to have composed any other chamber music.

Beyond the Brahms & Dvorak Sextets

I have been fortunate to have formed a regular group consisting of 2 violins, 2 violas and 2 cellos. We have enjoyed playing the Brahms Sextets and the Dvorak. What else can you recommend?

Cary Williams
Atlanta, Georgia

Well, too name but a few, there are 3 very fine and Russian-sounding sextets, *Opp.1, 7 & 11*, by Reinhold Gliere (1875-1956), all composed between 1900 and 1910. Eduard Franck (1819-1893) wrote 2 very appealing Mendelssohnian string sextets, *Opp.41 & 50*. There is also a good Nordic-sounding sextet, *Op.5* from Hakon Børresen. There are also several other works worthy of your attention including *Op.178* by Joachim Raff, *Op.92* by Vincent d'Indy, *Op.15* by Louis Glass, and *Op.140* by Louis Spohr and a sextet by Hans Koessler without opus. And assuming you have a group of strong players, Tchaikovsky's *Souvenir d'Florence* should not be missed. There are, of course, others.

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.

Leone Sinigaglia's Works for String Quartet

Giacchino Furlanetto



Leone Sinigaglia (1868-1944) was born in Turin, the capital of the Italian province of Piedmont. His was an upper-middle-class Jewish family, which moved in circles that included writers, artists, scientists, and publishers. Hence, it cannot be doubted that Sinigaglia was exposed to considerable cultural stimulation during his youth. He received a first class education and, besides his native Italian, could speak French, German and English. At university, he studied law.

was the author of an influential book on mountain climbing, *Climbing Reminiscences of the Dolomites*.

Sinigaglia began his music studies at Turin's leading music academy, the Liceo Musicale. His main teacher there was Giovanni Bolzoni, today forgotten, but a composer whose works were at one time often performed by Toscanini and several other leading conductors. To broaden his musical education, Sinigaglia often visited Milan and came to know the leading composers there such as Antonio Bazzini and Giacomo Puccini. Bazzini advised Sinigaglia to travel outside of Italy to broaden his musical horizons. Sinigaglia followed this advice and took an extended trip in 1891. From this visit to some of Europe's leading musical cities, which included Berlin, Prague, Munich and Leipzig, Sinigaglia became convinced he needed to continue his studies, but outside of Italy, which at that time was only interested in opera. It was his father's death and an ensuing inheritance two years later which made such a plan possible. He embarked upon a second extended tour,

(Continued on page 7)

Those few musicians, who are still familiar with Sinigaglia and his music, most likely are unaware of the fact that he was one of Italy's most important early mountaineers. He is credited with the first ascents of a number of peaks in the Dolomite Alps. He also

The Piano Trios of Salomon Jadassohn

By R.H.R. Silvertrust



My first encounter with the name Salomon Jadassohn (1831-1902) came some thirty years ago while perusing entries in my newly purchased copy of *Cobbett's Cyclopedic Survey of Chamber Music*. The entry on Jadassohn was short and somewhat dismissive. It was written by none other than Mr. Cobbett himself: "*Jadassohn was much and deservedly esteemed as a teacher in his day, but it must be admitted that there is in his own music more surface brilliancy than profundity*" While Cobbett does not come right out and say it, the obvious implication is that Jadassohn's music is both superficial and of little worth. Although I have the greatest respect for Mr. Cobbett—we are all unquestionably and eternally in his debt for having edited, produced and paid for the nonpareil *Cyclopedia* which

bears his name—in this instance, I must disagree with him. I rather suspect that Cobbett never played and probably never heard any of Jadassohn's music performed, but was merely repeating what he had read in some German biographical dictionary. And if by chance he did play or hear something by Jadassohn, I doubt it was the composer's last two piano trios, or his piano quartets or his piano quintets, for it is inconceivable that any player or listener would write such an assessment after playing or hearing the above mentioned works. And, if you think about it, profundity by itself is not the measure of whether a work is worthwhile. There are plenty of works which are in no way profound but merely brilliant and which are nonetheless first rate, memorable and even masterworks. Jadassohn was, above all, a gifted melodist. And while it is true that some of his works have a salon-like or drawing room quality, they are always well crafted and full of very appealing tunes. Yes, Jadassohn was undoubtedly one of the most respected and famous teachers of composition during the last half of the 19th century. An extraordinary number of his students went on to become important composers in their own right. But what is

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Two Trios for Oboe, Clarinet & Piano by Edouard Destenay and Paul Gilson

by Ralph Knutsen

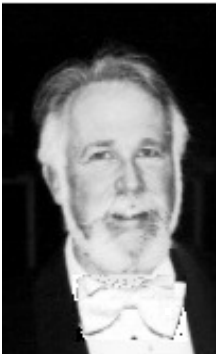
I have been fortunate as a clarinetist to have a good pianist and many string and wind players available to join me for chamber music evenings. For several years now, off and on, I have had the chance to play a great wealth of chamber music which included the clarinet, some famous and some not. I have played woodwind quintets, quartets and also trios, quartets and quintets for clarinet and strings as well as works which have included the piano. One combination, however, which I never had encountered until recently was a trio for oboe, clarinet and piano. Then, not so long ago, I received a call from a friend who plays the oboe. He mentioned that he had recently purchased two trios for this combination and would I like to join him for a session. I did and as a result I found two wonderful works which I would like to bring to the attention of our readers. My oboist friend, who is a fellow chamber music enthusiast, and hence is always on the lookout

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At The Doublebar



Those of you reading this realize there have been major changes since our last issue.

When renewal notices were sent out, the difficulties in continuing to produce a print issue were explained. It was therefore decided a digital version of *The Journal* would be made available at a low cost in an effort to induce the membership to switch to it. We offered to produce a print version at a much higher price. However, since then, two unexpected developments have made it unrealistic for us to continue to produce a print version. The first and most important of these is that our renewal rate is significantly down from that in the past. Coupled with the decline in membership over the last several years, it is financially impossible to produce a print copy except at a price which would be prohibitive. The option of producing a digital version of *The Journal* at a very modest cost was still available. However, the second development involved changes to the federal tax laws, governing not-for-profit organizations, which would have been financially onerous to comply with, especially in light of the drop in renewals and membership. Therefore we decided the Cobbett Association would no longer be a not-for-profit organization.

Given the the Association's mission of spreading the word about the non-standard repertoire, the best way to accomplish this, in today's digital world, is to make *The Journal* available on the internet at no cost to anyone who might be interested. The cost of doing this is relatively modest, basically the cost of maintaining a website and a few other incidentals. Edition Silvertrust has agreed to bear these expenses. Therefore, all future issues will be available online at no cost. We plan to continue to publish quarterly but publication is dependent on reception of articles. While we cannot commit to specific release dates, expected release dates will appear on the website. Therefore the thing to do is check back periodically. In addition, every issue of *The Journal* ever published is available online and can be downloaded and printed out on your own computer.—Ray Silvertrust, Editor

Two Trios for Oboe, Clarinet & Piano by Edouard Destenay and Paul Gilson *continued from page 3*

for works which include the oboe tells me that there are in fact very few works available for this combination, which makes the fact that the parts to both of these trios are available from several different publishers all the more important.

The first work we played was by the Algerian-French composer Edouard Destenay. **Edouard Destenay** (1850-1924) was born in the Algerian capital of Algiers. We know very little about his life. It is somewhat surprising, given that he was a winner of the prestigious Prix de Rome, and was also a Knight of the Légion d' Honneur and a Committee member of the Society of French Musicians. Even French sources have little to say about him and I was unable to find any photograph. We know that he moved to Paris, where he studied music with Claudius Blanc and that he spent the rest of his life in France. He mainly composed music for strings and orchestra and his Romantic Symphony for piano and orchestra was performed regularly for a number of years.

His **Trio in e minor, Op.27** dates from 1906 and is in three movements and was dedicated to the professor of oboe at the Paris Conservatory. It combines elements of German romanticism with the musical language of Saint Saens and Gounod.

The opening *Allegro vivace* is exciting and full of wonderful exchanges between the voices. The clarinet is given the opening phrases in the first few bars of the introductory part of movement.

E. DESTENAY

Allegro Vivace (♩ = 144)

HAUTOBOIS

CLARINETTE en LA

PIANO

In the highly melodic and very lyrical *Andante* which follows, the oboe establishes the mood with several lovely introductory bars which are followed by one of the most beautiful solos for clarinet I have come across. (see below)

And^{te} non troppo (♩ = 72)

6 Hautb.

Clar.

p dolce cantabile *mf* *p*

mf *dim.* *p* *f* *f* *f*

p *f* *ad lib.* *stargando* *p* *f* *ritard.*

The delightful finale, *Presto*, is tightly written and full of appeal. It is here, more than elsewhere, that Destenay's French training and style is most apparent.

This is a highly appealing work, full of lovely melodies and very fine part-writing. The fact that there are a number of recordings of this trio, which are currently available, is proof that the work deserves to be heard in the concert hall. As far as amateurs go, this is not a work for beginners as there are some exacting technical passages, but certainly nothing which could not be comfortably handled by experienced players, especially if they are given a chance to glance at the music for a few minutes beforehand. I strongly recommend this work and am sure you will find playing it an enjoyable experience.

HAUTOIS

CLARINETTE en LA

Piano *ff*

Presto (♩ = 100)



The second work for this combination which I discovered, thanks to my friend, was by the Belgian-composer Paul Gilson. Although, just like Edouard Destenay, I had never heard of Gilson, apparently he is better known today, at least in

some quarters, judging from the fact that a little more information is available about him. Paul Gilson (1865-1942) was born in Brussels to a Flemish speaking family. Almost immediately after his birth, his parents moved to the Flemish town of Rusibroek. There, Gilson took his first lessons in piano and harmony from the local organist and choir master. He continued his studies at the Brussels Conservatory and was a winner of the prestigious Prix de Rome. He was a relatively prolific composer with his best known works being for large ensembles such as orchestra, wind ensembles and choir. He is widely considered the "father of Belgian wind music" having written a huge number of works for wind orchestra. Many influences can be found in his music. He was quite taken with the Russian national school of composers and not only corresponded with Cesar Cui, Rimsky-Korsakov, Glazunov and Scriabin but also visited them. From

Allegro moderato ♩ = 110

FAUL GILSON

Hautbois

Clarinete sib

Piano *f*

(Continued on page 6)

1904 to 1910 he held professorships at the Conservatories in both Brussels and Antwerp. His stature was such that in 1909, he obtained the highly influential position of Inspector General of Music Education by the Ministry of Culture, a position he held until 1930. He was a founding editor and frequent contributor to the Belgian musical periodical *La Revue Musicale belge*. Though his works are virtually unknown outside of Belgium, there, he is also considered one of the most important symphonists from the post-romantic era.

His **Trio for Oboe, Clarinet and Piano in b minor** was composed in 1919. It is rhythmically inventive and makes excellent use of tone color and is full of enticing modulations. Gilson was fond of polyphony and he uses it in this trio to finely interlace the three voices. This is especially apparent in the opening *Allegro moderato* and the middle movement, *Andante*. The catchy opening bars of the *Allegro moderato* immediately highly his prodigious talent in this respect. (see example on right of page 5)

Andante ♩ = 78 - 80 sans trainer (♩ = 154) 14

The *Andante*, which is rather on the slow side, is reflective and somewhat dreamy. It is perhaps the most impressive of the three movements and clearly the center of gravity for the trio. The winds are given the lead over a tasteful piano accompaniment. (example on above right).

Presto ♩ = 154 28

The exuberant finale, *Presto*, is full of good spirits and, to my mind, is more typical than the preceding two movements of the so-called neo-classical French style then emerging. And here again we see the tight interlacing of the parts and the thematic material, (example on the left) combined with a very light and somewhat playful touch.

There is at least one recording of Gilson's trio which is currently available and there may be others. The trio was out of print for several years but has recently been reprinted by Edition Silvertrust.

While the Destenay Trio requires only a Clarinet in A, it is worth noting that Gilson's Trio requires both a Clarinet in A and one in B flat.

Leone Sinigaglia's Works for String Quartet

(Continued from page 3)

this time to Amsterdam, Brussels, Munich, Berlin and Vienna. At the end of it, Sinigaglia chose to stay in Vienna because he wished to study with Brahms. But like so many others, he was refused by the great man, who with one exception never accepted students. (That exception was Gustav Jenner the son of a friend of a friend). Nonetheless, it was in Vienna that Sinigaglia did find what he was looking for and made several important musical contacts and friends, among whom were Johannes Brahms, Carl Goldmark, Gustav Mahler, Theodor Leschetizky and Oskar Nedbal. Of these, it was Goldmark, perhaps because he and Sinigaglia were co-religionists, who took the greatest interest in the young Italian composer.

Goldmark tried unsuccessfully to make the case to Brahms for accepting Sinigaglia. However, Brahms was both charmed and impressed by the young Italian and arranged for him to study with Eusebius Mandyczewski, the head musicologist for the Gesellschaft der Musikfreunde as well as the conductor its orchestra. Perhaps even more important to Sinigaglia's musical development was his friendship with Oscar Nedbal, who had been a student of Dvorak, and who was a member of the famous Bohemian String Quartet and conductor of the Czech Philharmonic. According to several sources, it was Nedbal who in early 1901 arranged for Sinigaglia to meet Dvorak. Dvorak was quite impressed with the young Italian, whose Op.20 Violin Concerto had recently been premiered throughout Central Europe to much acclaim. Dvorak agreed to accept Sinigaglia as a private pupil, one of the few he ever took on, and Sinigaglia studied with Dvorak in Prague for the better part of a year. His lessons with Dvorak allowed Sinigaglia to drastically improve his ability to orchestrate and perhaps even more importantly impressed upon him the importance of the folk music of his native country, Piedmont. Finally toward the end of the year, Sinigaglia returned to Turin and began collecting, transcribing and arranging Piedmontese folk music. Over the course of his life, he worked on more than 500 such pieces and it this massive project which has kept his name alive, at least among scholars of Piedmontese music, because like his teacher Dvorak, he showed that folk-melody could be effectively applied to classical music. Within a few years of his return to Italy, Sinigaglia was appointed to a professorship at the Milan Conservatory where he taught for much of the rest of his life.

Sinigaglia's final years were not happy ones. By 1936, the alliance between Italy and Nazi Germany coupled with growing anti-Semitism within Italy brought much anxiety to Italian Jews. At the end of 1938, the Italian government prohibited Italian conductors and performers of Jewish origin from performing in concert. And from this point onward, Jewish composers were unable to have their works published. Pieces already in circulation were gradually confiscated and withdrawn from distribution. In 1944, when the Germans took control in Italy, Sinigaglia was arrested and about to be shipped to a concentration camp when he suffered a fatal heart attack.

His subsequent obscurity was in no small part triggered by the official disappearance of his music as well as well as official government propaganda which was largely successful in branding works by Jewish composers, many of whom were associated with jazz, atonalism or other avant-garde developments, as degenerate and worthy of relegation to oblivion. A few composers, such as Erich Korngold and Alexander Zemlinsky, whose music suffered this fate, have recently, to some extent, recovered some of their past reputations. But these, for the most part, have been Germans and Austrians who were at the very center of European musical life. Unfortunately, the music of those further away from the center, such as that of Leone Sinigaglia, has had to wait for its rediscovery.

Sinigaglia's music is characterized by its use of appealing melodies supported by sophisticated harmonies. Discussing Sinigaglia's chamber music, the Italian music critic and composer Alfredo Casella noted that it was "*inspired by a high sense of dignity and a perfect sense of proportion, so that he is never at fault in matters of taste. There is lyricism, passion, playfulness, tragedy and joie de vivre. Sinigaglia was one of the pioneers in the revival of interest in instrumental music in Italy. Because of a lack of predecessors among his countrymen, he turned to the Vienna Classical and German Romantic composers for inspiration.*" It is interesting to reflect that during the first three decades of the 20th century, quite a number of conductors and instrumentalists found Sinigaglia's music worth performing and recording. To give but a few examples. The violinist Mischa Elman, the cellist Guilhermina Suggia and the conductor Arturo Toscanini all recorded works by Sinigaglia and there are records of concert performances by such celebrated artists as Barbirolli, Furtwangler, Kreisler, Stokowski, Thibaut and Ysaye.

Sinigaglia has left us three works for string quartet. The first two, entitled *Etude de Concert* and *Scherzo*, are relatively short—one movement affairs. There is some confusion over just when these two works were composed. Several sources, including *Cobbett Cyclopedic Survey of Chamber Music* state that the works date from 1891 and 1892. This would mean that they were composed *before* Sinigaglia settled in Vienna and before he met Oscar Nedbal. However, these sources are clearly erroneous. Why? Because the first of these two works, the *Etude for String Quartet, Op.5*, was *dedicated to the Bohemian Quartet*, as you can clearly see from the original cover, reproduced on the right. Sinigaglia came to know of the Bohemian



(Continued on page 8)

Quartet, then one of the most famous string quartets before the public, only through his association with Nedbal, who was a member of it. The Etude was, in fact, composed in 1894. And we know that the Scherzo was composed no later than 1895 because on the cover to original Ricordi edition, it states that the work was first premiered in 1895.

Allegro. (M. M. ♩ = 126.)

Of the two, the **Op.5 Etude de Concert** is perhaps the more interesting. As it was dedicated to

the Bohemian Quartet, we must ask, just what did Sinigaglia have in mind. The obvious answer is: an encore which could be used to showcase their outstanding talent as an ensemble. So, somewhat in the tradition of Chopin, Sinigaglia composed a concert etude. There are basically two tempi—fast and faster and three sections. The work

Allegro molto.

begins, as you can see from the above example at the very top of the page, exactly like a pedagogical etude might. Slowly, it is developed into a melody. The second section, marked *Allegro molto*, is muscular and syncopated, dominated by its unusual rhythm.

(above example) There is, however, in the middle of the section, a captivating lyrical episode, which makes for a very effective contrasting interlude, although it could perhaps have been longer. The third section (on right) is a virtuosic display of fast passage work, *de rigueur* in such pieces, and requiring precise playing from the ensemble.

Tempo I.

With the Etude de Concert, Sinigaglia succeeded in creating an outstanding showpiece. It makes a substantial and very effective encore and while it does not really pose any great technical difficulties which

would be beyond experienced amateur players, it does require an ensemble that can play together through passages such as the above example with clean precision. There is no recording available, but the parts are in print.

ALLEGRO

The **Scherzo for String Quartet, Op.8** was composed shortly after the Etude de Concert. It was premiered in 1895 at the Teatro alla Scala in Milan. Though less substantial than the Etude, it has many of the same characteristics. It is in two sections. The first is a moto perpetuo (example above). In the middle is a short, slower and more lyrical section marked meno mosso after which the first section is reprised. It, too, makes a fine encore. Like the Etude, it is not particularly difficult from a technical standpoint, but it does require good ensemble work.

Neither the Etude nor the Scherzo are indicative of Sinigaglia's mature style in which he found his own individual voice. It is only in the **String Quartet in D Major, Op.27**, composed some 10 years after the Scherzo, that we hear his own unique sound. It is in four substantial movements. The opening movement, *Allegro commodo*, is a somewhat surprising combination of several elements. There is an unquestionable Central European veneer, beneath which nervous Italian rhythms flow. The melody, which is

Allegro vivo.

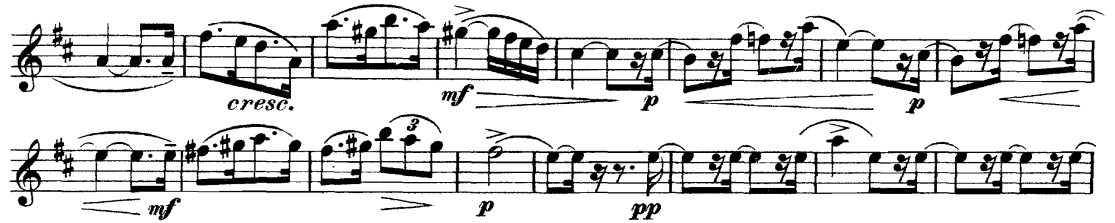
The melody, which is

Allegro con spirito.



somewhat wayward tonally, is overshadowed by these rhythms. The second movement, *Allegro vivo*, is a scherzo. Those looking for the "Sinigaglia sound" need look no further than this movement. (example on bottom of page 8) The combination of a fleet tempo with a light-hearted and attractive melody create a charming movement. The

Adagio non troppo which follows, though not specifically marked as such, is in reality a theme with a set of variations. Somber and reflective, it is neither tragic nor full of pathos. The finale, *Allegro con spirito*, even more than the second movement, features the "Echt Sinigaglia Sound" with its surprising rhythms and slightly wayward melodies. (above example). Even the second and more lyrical melody is dominated by its off-beat rhythm. (see example right). This work, while it cannot be said to plumb the emotional depths or to present riveting dramatic climaxes, nonetheless has many attractive features which should recommend it for performance. It is well-constructed and features both good part-writing and much charm. It does not, especially



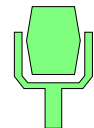
in the second and fourth movements, sound like anyone else but Sinigaglia, and it has many original ideas. Beyond this, it is one of only a handful of Italian quartets which date from this period (1905), which, in and of itself, makes it of historic significance. Technically, it presents no extreme challenges, although as an ensemble they must deal with its intricate, but never abstruse, rhythms.

To sum up, all three of these works can be recommended to both professionals and amateurs. All three are in print and available from Edition Silvertrust, where you can hear soundbites of the String Quartet and of the Scherzo for String quartet.

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New Recordings



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

String Quartets

Kurt ALBRECHT (1895-1971) Nos.2-3, el-Rud 19742010 / Dieter AMMANN (1962) Nos.1-2, Musiques Suisses M 124 / Lawrence DILLON (1959-) Nos.2-4, Bridge 9332 / Catherinus ELLING (1858-1942) Qt in D, Simax 1304 / Hans GAL (1890-1987) Nos. 1-4 & 5 Intermezzi Op.10, Meridian 84557 / Stacy GARROP (1969-) No.3, Cedille 90000 122 / Konstantia GOURZI (1962-) Sacred Poems, Neos 11035 / Cristobal HALFFTER (1930-) Nos.1-2 & 7, MD&G 307 1671 / Simon LAKS (1901-83) No.5, EDA 34 / Joachim MENDELSON (1897-1943) No.1, EDA 34 / Pehr NORDGREN (1944-2008) Nos.10-11, Alba 308 / Roman PADLEWSKI (1915-44) No.1, EDA 34 / David POST (1949-) Nos.2-4, Naxos 8.559661 / John ROSE (1928-) Nos.1-2, Divine Art 25092 / Edmund RUBRA (1901-86) Nos.1, 3-4, Naxos 8.572555 / Louis SPOHR (1784-1859) Nos. 31 & 36 and Potporri No.4 Op.157, Marco

Polo 8.225982 / Sergei TANEYEV (1856-1915) Nos.2 & 4, Naxos 8.,572421

Strings Only Not Quartets

Luigi BOCCHERINI (1743-1805) 3 Divertimenti (2Vln, Vla & 2 Vc) Op.16 Nos.2-3 & 5, Accent 24245 / also 6 Qnts Op.28 (2 Vc), Dieter AMMANN (1962-) Hommage for String Trio, Musiques Suisses M 124

Piano Trios

Elfrieda ANDREE (1841-1929) Nos.1-2, Intim Musik 113 / Dieter AMMANN (1962-) Apres le Silence, Musiques Suisses M 124 / Enrique ARBOS (1863-1939) Tres Pieces Originale, Op.1, Gramola 98873 / Zdenek FIBICH (1850-1900) Trio in f, Praga 250 280 / Josef Bohuslav FOERSTER 1859-1951) No.2, Praga 250 280 / Niels GADE (1819-90) Novelletes Op.29 & Trio Op.42, MD&G 303 1655 / Paul GRAENER (1872-1944) Suite Op.19, Kammerdichtung, Op.20 & Trio Op.61, CPO 777 599 / Salomon JADASSOHN (1831-1902) Nos.1-3, Toccata 0107 / Vitezslav NOVAK (1870-1949) No.2, Praga 250 280 / Anton RUBINSTEIN

(1829-93) Nos.1-5, Metronome 1081 / Donald TOVEY (1875-1940) Op.27, Guild 7352

Piano Quartets, Quintets & Sextets

Catherinus ELLING (1858-1943) QT in g, Simax 1304 / Georges ENESCU (1881-1955) Nos.1-2, CPO 777 506 / Donald TOVEY (1875-1940) Qt Op.12, Guild 7352 / Mieczyslaw WEINBERG (1919-96): Piano Qnt, Op. 18, Hanssler Classic 93 260

Winds & Strings

Pavel MASEK (1761-1826) 2 Oboe Qts, Centaur 3079 / George ONSLOW (1784-1853) Nonet, Op. 77, Ramee 1007 / Ferdinand RIES (1784-1838) 6 Flute Qts, Fuga Libera 576 / Georg SCHNEIDER (1770-1839) 2 Flute Qts, Opp.44 No.1 & 69 No.3, Philharmonie 06009 / Louis SPOHR (1784-1859) Nonet, Op.31, Ramee 1007

Winds, Strings & Piano

None this issue
Piano & Winds

None this issue
Winds Only

None this issue

The Piano Trios of Salomon Jadassohn *continued from page 3*

also true, if one but takes the time to play or listen to his music, is that he was also a very fine composer. But until quite recently, it was virtually impossible to obtain or hear any of his music. Unfortunately, his music never received much in the way of performance, even during his lifetime, and after his death, it fell into oblivion. Just why this was, I will explain in a moment.

Salomon Jadassohn was born in Breslau, now Wroclaw in Poland, but then the second largest city in Prussia and capital of the province of Silesia. He was first educated locally, studying organ, piano, violin and composition with teachers in Breslau. In 1848, he enrolled at the Leipzig Conservatory, just a few years after it had been founded by Mendelssohn. There, he studied composition with Moritz Hauptmann, Ernst Richter and Julius Rietz as well as piano with Ignaz Moscheles. At the same time, and much to the dismay of his Leipzig professors, he also studied privately with Franz Liszt in Weimar.

Being Jewish, Jadassohn was unable to qualify for the many church jobs which were usually available to graduates of a conservatory such as Leipzig. Instead he worked for a Leipzig synagogue and a few local choral societies as well as teaching privately. Eventually, he was able to qualify for a position at the Leipzig Conservatory, teaching piano and composition. Among his many students were Edvard Grieg, Ferruccio Busoni, Zdenek Fibich, Christian Sinding, Isaac Albeniz, Frederick Delius, George Chadwick, Sigfrid Karg-Elert, Emil von Reznicek, Sergei Borkiewicz, Mikalojus Ciurlionis, Richard Franck, Ethel Smyth, Alfred Hill, and Felix Weingartner. If this were not proof enough as to his being a first class pedagogue, Jadassohn published several works which became standard texts throughout the musical world. To give but one example, his *Theory of Harmony* first published in 1883, was translated into half a dozen languages, including English, and during the next forty years went through 23 editions.

Jadassohn wrote over 140 works in virtually every genre, including symphonies, concertos, lieder, opera and chamber music, the latter being among his finest compositions. Considered a master of counterpoint and harmony, he was also a gifted melodist, following in the tradition of Mendelssohn. But one also hears the influence of Wagner and Liszt, whose music deeply impressed him. And it is his combination of the so-called Leipzig School, which followed in the footsteps of Mendelssohn and Schumann, along with the music of the New German School championed by Liszt and Wagner, which makes him and his music almost unique. Even more interestingly, Jadassohn, who was attracted to salon music, wrote numerous works in this genre, but under a pseudonym, so as not to harm his reputation as a serious composer and scholar.

As to why Jadassohn and his music were not better known, Professor Klaus-Peter Koch points to two factors: The first being Carl Reinecke and the second being the rising tide of Anti-Semitism in late 19th century Wilhemine Germany.

Reinecke (1824-1910) was almost Jadassohn's exact contemporary and somewhat of a superstar. Not only was he a world famous piano virtuoso but also an important professor at the Leip-

zig Conservatory and later its director. If this were not enough, he served as the conductor of the renowned Leipzig Gewandhaus Orchestra. Under these circumstances, it was hard for a colleague to get the public's attention. Beyond this was the fact that music of the New German School and its supporters was anathema at Leipzig. (Reinecke, for many years, refused to conduct anything by Wagner and only programmed Liszt very rarely.) Jadassohn's attraction to it made him something of an outcast and anomaly.

The second factor, which Koch notes, is that toward the end of the 19th century, Anti-Semitic critics attacked Jadassohn's music, labeling it academic and dry, an epithet which has stuck with it ever since without anyone ever investigating. To some extent, it may well be that Jadassohn's towering reputation as a teacher and academician hurt him and led to his music be called "academic." In the final analysis, like so many others, Jadassohn and his music were, until recently, condemned and consigned to oblivion without so much as a hearing. And the saddest part is that given a hearing, one immediately recognizes just how ludicrous and wrong-headed the assessments made about his music are.

Jadassohn wrote four piano trios. The first, Op.16 was composed in 1858 and the last three decades later in 1887. While works from his early period show the strong influence of Mendelssohn, who was at that time almost universally regarded as the greatest composer since Beethoven, his later works are both melodically and harmonically different. As for his first two piano trios, which are the subject of the first part of this article, it must be admitted that they do not rank among the most important mid-19th century works of this type. But it is also clear that in these works, Jadassohn was not trying to "plumb the depths" but rather to write appealing and highly enjoyable music, which would give players and listeners pleasure. And to this goal, they admirably succeed. Not only are they replete with lovely melodies but they are also, economically constructed with considerable skill and ingenuity. It is work keeping in mind that at the time these works were written, the mid 19th century, much of the emerging middle class were amateur musicians and chamber music was a major leisure activity. And his first two trios seem aimed at creating high quality works which would become favorites among this group.

Piano Trio No. 1 in F Major, Op. 16, was composed in 1858. It was dedicated to the famous Russian virtuoso cellist, Carl Davidov, who at the time was serving as principal cellist of the Leipzig Gewandhaus Orchestra and a professor of cello at the Conservatory. Despite its dedication, the cello part, and indeed the other parts as well, do not require a high degree of technical skill. The music lies well under hand and, one might say, virtually plays itself. In the first movement, *Allegro tranquillo*, Jadassohn seems to go out of his way to avoid creating a mood of emotional profundity. The tuneful main theme (see below) is a long-lined mel-

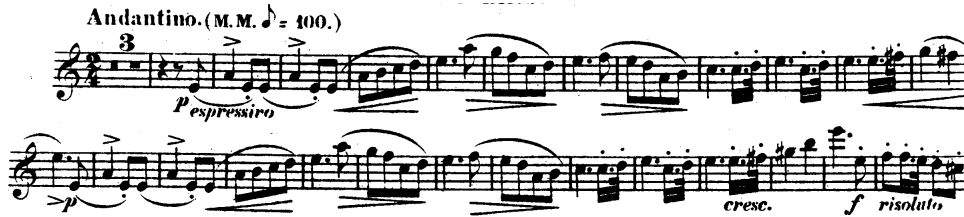
Allegro tranquillo. (M.M. ♩ = 92.)
cantabile ed espressivo

ff *dim.* *cresc.* *f*

(Continued on page 11)

(Continued from page 10)

ody, brought forth by the strings, with a slight sense of yearning and destiny, showing great potential. It is by no means lightweight. However, the *leggero con dolcezza* which follows, is pure salon music. (see below left) Its appearance seems out of place and is certainly jarring. I must admit that I found this to be the weakest part of the trio. It would be one thing if were merely a transitional passage, and it is in fact that, but it also turns out to be the second theme. To be clear, there is nothing “wrong” with the music. The melody is appealing in its own right, but it just does not seem to belong next to the opening theme. And be fair, the way in which this theme morphs from a mere transitional passage into the second subject is very cleverly done. It is inconceivable that Jadassohn could have been unaware of the tremendous difference, not just in mood but also in weight, of these two ideas. Hence one is forced to conclude that the effect was intentional. The disparity becomes even greater with the reappearance of the first theme in a somewhat more passionate guise. By never letting the first theme develop very far in the emotional direction to which it seems naturally headed, the overall effect of the movement is that of a serenade.



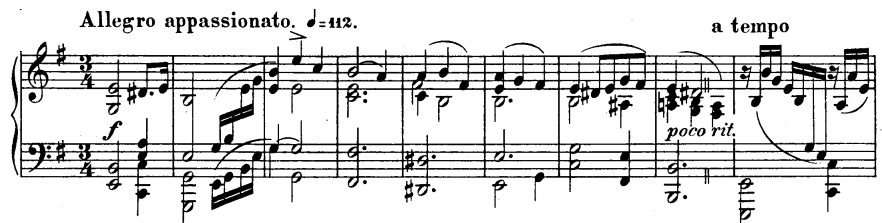
The short second movement, *Andantino*, over which the spirit of Mendelssohn hovers, immediately grasps the listener’s attention. Over the pulsing drum beat in the piano, the strings bring forth a slightly dark, martial melody. A lyrical and nicely contrasting middle section brings a sunny

mood to the music before the main sections reprises. Here is an excellent example of Jadassohn’s complete mastery of his material. The movement is perfect in every way.

The finale, *Allegro grazioso*, of this three movement work, again enters the realm of the Salonstück, and inevitably leads to the conclusion that Jadassohn was trying



only to create a pleasing work of no great profundity, but of very high quality. Certainly, the cheerful opening bars of the piano part (see above right) make clear what we are to hear. Later, there is a brief section in which the music turns sentimental with a theme first heard in the cello over a pulsing accompaniment and then later in duet between the strings. To sum up, maybe the trio should have had the subtitle, *Trio de Salon*, but of its kind, it is very well done.



Piano Trio No. 2 in E Major, Op. 20, dates from 1860. While the Trio is billed as being in E Major, you could not tell this from the first movement, *Allegro appassionato*. It not only opens in the minor, but for the most part, stays there. This is in stark contrast to the following three movements, where Jadassohn rarely resorts to the minor. With

the Second Piano Trio, we enter the realm of the more serious type of work and one certainly intended for the concert hall and not just amateur circles. The brooding opening theme (see above), which begins in e minor, sets the tone and is superbly developed by the strings when they enter a few bars later. The second theme, *con intimo sentimento*, features a very romantic duet between the strings, with the piano joining in later. Towards the end, the music reaches an impressive dramatic climax leading to an exciting conclusion.

Next comes a short, slow movement, *Romanze, andante*. Here, the music is entirely in the major. The title of the movement makes it clear that this a romance. And it is that, presented in a thoughtful, low key way, but one which still evokes a sentimental and affectionate mood. Again, it is the pi-



(Continued on page 12)

ano which is entrusted in the first statement of the theme. The emotional temperature of the music never really rises to any great heights, however, this little song without words, is a tiny gem which could hardly be improved in anyway.

Scherzo.
Allegretto molto moderato.



Jadassohn titles the third movement, *Scherzo, allegretto molto moderato*, but this is really a misnomer. It is certainly no scherzo, but a leisurely intermezzo. The main theme (see right) has the strings presenting a light-stepping melody over a plodding accompaniment in the piano. The great temptation here is being misled by the Scherzo title and playing the music too fast. The controlling words are

molto moderato. The whole effect is marred if it goes too quickly. A brief and dreamy transitional passage in the violin (example on the left) gives way to a contrasting second subject, marked *energico*.



This is as close as the music gets to a scherzo. There is no trio section but merely an alternation between the main themes. Here, too, is a very accomplished movement.

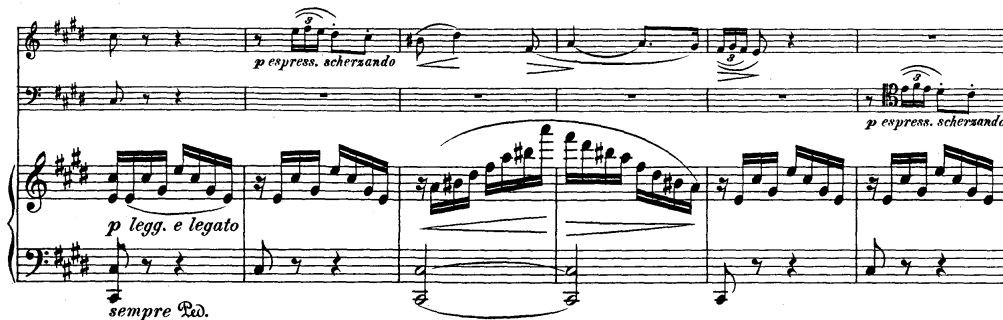
Finale.
Allegro con brio.



The main theme (on the left) of the finale, *Allegro con brio*, has a certain strangeness. With its upwardly rocketing scale passages and dotted rhythm, it has an undisputable military quality about it, yet, there is a certain lack of depth and perhaps even a salon quality to it. But in a stroke of genius,

Jadassohn surprises by turning the music into a section entitled scherzando in which the strings take turns presenting the thematic material over a running accompaniment in the piano, a la Mendelssohn. (see below). Then the opening martial theme reprises. This

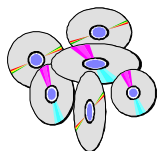
time, the scherzando does not follow but a third melody, which is a partial quote from the opening theme to his first trio, makes its appearance. This subject is developed at some length before the scherzando reappears, briefly followed once again by the main subject and a short coda.



I would not argue for the inclusion of this work into the standard piano trio literature, largely because of the finale and its main theme which completely dominates it. Nonetheless, this is a good work and one which certainly deserves an occasional concert appearance. It goes without saying that amateur trios looking for a fresh work from the mid 19th century romantic era will find this trio to their taste.

Both piano trios were very nicely recorded quite recently on Toccata CD# 0107. The parts were reprinted by Edition Silvertrust in 2010 and are available.

The second part of this article, which will discuss and examine Jadassohn's last two piano trios, Piano Trio No.3 in c minor, Op.59 and Piano Trio No.4 in c minor, Op.85, will appear in the next issue of The Chamber Music Journal



Diskology: Herzogenberg: A String Quartet & String Quintet Finnish Chamber Music by Sibelius, Merikanto, Fagerlund & Lehto



Heinrich von Herzogenberg (1843-1900) was often written-off as nothing more than a pale imitation of Brahms, of whom he was a great admirer. There is no denying that his music often strongly shows the influence of Brahms, however, listeners and players alike, who have revisited the music, have discovered that it is original and fresh, notwithstanding the influence of Brahms. Many compositions, especially his chamber music, are first rate and Brahms might well have wished he had written some of them. Brahms, who was not in the habit of praising other composers publicly, in the end, grudgingly noted that of all of those composers who copied his style, Herzogenberg was the most talented. **CPO CD777 083** presents two works from different periods of Herzogenberg's life. The first work is his **String Quartet No.1 in d minor, Op.18**. Herzogenberg was no callow youth when he composed the Quartet in 1876, but already in his mid 30's. The first movement, *Allegro moderato*, is without question beautiful and stylistically perfect. The two main themes are ingratiating and lovely. The dark, brooding, first theme, with its accompaniment figure in the viola is quite original and quite appealing. The development section is superb. The second movement, *Andante*, reminds one of the corresponding movement of Schumann's Op.41 No.3. A highly syncopated *Scherzo*, presto follows. It is set off by a contrasting, more lyrical trio section, and is harmonically interesting and full of humor. The finale, *Allegro con fuoco*, has a spikey fugue for its first subject, while the second theme is taken from folk music. All in all, this is good work and one hears no influence of Brahms in it. The second work on disk is his **String Quintet in d minor, Op.77** for two violins, two violas and cello. The Quintet dates from 1892 and is one of Herzogenberg's last chamber works. It serves as a good example of his late style. It is a distinguished work, characterized by its breadth of conception and its utilization of the tone color. The dramatic first movement, *Allegro appassionato*, is dominated more by its rhythm than by the beauty of its thematic material, although the lyrical second theme is appealing. The heavy syncopation, more than one generally finds in Brahms, does give the music a Brahmsian flavor. The second movement, *Poco adagio*, is a theme and set of finely wrought variations based on a folk tune. A ghostly *Scherzo* follows. One hears whispers and innuendos. The muted trio section lightens the mood. Brahms never wrote anything even vaguely sounding like this wonderful movement. The finale begins with a foreboding, passionate *Adagio ma non troppo* introduction and leads to an *Allegro tranquillo*, in which the spirited, march-like main theme is unquestionably Brahmsian. Also, its main theme and its treatment immediately reminds one of Brahms' Academic Festival Overture. Nonetheless, the movement is extraordinarily effective. On the strength of its final two movements, I would vote to include this work among the front rank of viola quintets which could be recommended to both amateurs and professionals. Both works are currently in print from Edition Silvertrust. A recommended CD.

Pilfink CD #69 presents an interesting selection of chamber music from the late romantic to the modern. Perhaps the most intriguing selection on disk is by **Jean Sibelius** (1865-1957). Si-



belius, of course, is well-known, quite possibly the only Finnish composer that readers have heard of. His fame, however, is based on his orchestral works and not on his chamber music. Other than his little performed *Voce Intimae* string quartet, virtually nothing of his voluminous output of chamber music from early in his life is known, although in recent years there have been a few recordings attempting to remedy this situation. Until coming across this CD, I had no idea that the wonderful orchestral tone poem *En Saga* started out life as a **Septet for 2 Violins, Viola, Cello, Bass, Flute & Clarinet**. Sibelius' biographer Erik Tawastsjerna has written that in 1891, while Sibelius was studying instrumentation with Carl Goldmark in Vienna, he composed his *En Saga* Septet. Unfortunately, the original manuscript has been lost. A reconstruction based on Sibelius' sketches by Gregory Barrett has recently been published and recorded here. Though certainly different, as one might well expect, from the orchestral version, it is nonetheless enthralling and magnificent and I imagine a lot of fun to play. It is currently in print from Breitkopf & Härtel.

Another intriguing find was the **Piano Trio in a minor** by **Aarre Merikanto** (1893-1958). Merikanto studied with Erkki Melartin at the Helsinki Conservatory, then with Max Reger in Leipzig and Sergei Vakilenko in Moscow. His piano trio, which was composed in 1917, the year after Reger's death, was inspired by Max Reger's chamber music, but it is certainly much more approachable than all but Reger's earliest works. Although the work was performed shortly after it was completed and received favorable reviews, Merikanto withdrew it and did not allow it to be performed until the 1930s. This may be because shortly after he composed it, his style changed radically, combining elements of Scriabin and Szymanowski. He probably felt this early work was no longer representative. The manuscript was rediscovered in 1987. It is a fairly substantial work in four movements. The opening movement, *Allegro ma non troppo*, is cast in a late romantic style, the melody is very lyrical and the music rises to several dramatic climaxes. The second movement, *Andante*, opens rather hauntingly with the strings playing double-stops over a tinkling piano accompaniment, after which comes the main section which is in the form of a sad romance. Next is a turbulent, pounding *Scherzo, vivace*, full of forward motion, but not without a lyricism. The jovial and triumphant main theme of the finale, *Allegro energico*, begins in a conservative way but soon the modernism which imbues all of the melodic writing of the trio can be heard. This is a very good work, deserving of concert performance. I can only assume the parts are in print since it has been recorded a number of times.



The remaining two works on disk are by two contemporary Finnish composers **Sebastian Faberlund** (1972-) and **Jukka-Pekka Lehro** (1958-). Faberlund's work is a one movement, evocative Nonet entitled *Imaginary Landscapes* (2002) for string quartet, bass, clarinet, flute, oboe and piano. This is an approachable modern work worth hearing. Lehto's entry is a four movement

Six String Quartets by Franz Krommer

Elfrieda Andrée: Two Piano Trios and a Piano Quartet

wind quintet composed in 2001. Though not tonal in the traditional sense, neither of these works is atonal and both are interesting. Another recommended CD.



Franz Krommer (1759-1831) was regarded in the front rank of composers during his lifetime. The *New Grove* states Krommer was one of the most successful composers in Vienna at the start of the 19th century. His works were frequently republished throughout Europe and even in the United States and he was commonly mentioned in the same breath as Haydn and Beethoven. Franz Krommer (Frantisek Kramár in Czech) was born in the Moravian town of

Kamenice now part of the Czech Republic. He emigrated to Vienna in 1785, by which time he was already a violinist of repute and quickly Germanicized his name. Eventually, he rose to the position of Court Composer (Hofmusiker) for Franz I. He wrote well over 300 compositions, mostly chamber music, including more than 70 string quartets. And therein lies a problem—for can it be said of any composer, including the great Haydn, who wrote so many quartets that all were first rate? Obviously not. It was common for composers of this era to pen a prodigious number of works—they had to, to keep alive. And as might be expected, a fair number of these works were less than outstanding.

Two CDs in consideration here, which present six of Krommer's string quartets, illustrate this fact. The first disk **Hungaroton CD 32623** presents the **Three String Quartets of Opus.7** which date from 1797. Space does not allow for a detailed description of each work, however, I will highlight the more important facets. In describing these Op.7 Quartets I would like to quote Dr James Whitby's remarks which appeared in Vol.VI No.2 of *The Journal*. "*Krommer's music needs a good violinist but the other players have plenty to do. The music often has a rustic charm and cheeky chirrupy tunes though the slow movements are more profound and some of them deeply felt.*" The highly respected music critic Ernst Ludwig Gerber stated that Krommer's works possessed, "*enough original musical ideas, wit, fire, harmonic novelty and striking modulations to inspire the interest of music lovers everywhere.*" The quartets are not written in concertante style and each of the instruments has some nice opportunities. In my opinion, Op.7 No.1 is the strongest and can be called very good and worthy of a modern reprint. Op.7 No.3 is good, perhaps on a level of Haydn's Op.64 quartets, and Op.7 No.2 is merely ordinary. On **AvI CD 8553142** we find three quartets, each from a different time period. First is **Op.19 No.2**, which dates from around 1800. I was rather surprised that the middle quartet from the opus was chosen as it was the common practice, when a set of three were published, to put the weakest in the middle, the strongest up front, and the second best at the end. After the rather high level Krommer reached in his three Op.18 quartets (see Volume XVII No.3 for a discussion), I expected that this work would also be something special. It was not. Though certainly workman-like, it was entirely forgettable and I cannot understand why it was recorded. Clearly it was not written on a day when Krommer was inspired. The next work on disk is **Op.74 No.3**. It was

composed 1808. While better than Op.19 No.2, the part-writing is inferior and it cannot compare to the excellence of the Op.7 quartets, let alone the Op.18. Certainly, the thematic material is more inspired than Op.19 No.2 and more appealing, however, it is all to be found in the first violin part. The other voices are mostly accompaniment. The work seems like a vehicle for the first violin. The final work on disk is his **Op.103 No.3**, a work which dates from 1821. I think that this is the only work of the three worth reviving. Here, the part-writing is much better and the thematic material is also good. Of note is the last movement, which has a couple of rather Paganini-esque passages. It may have been composed at a time when Paganini was in Vienna and stopped by to play quartets with Krommer, whose playing he greatly admired. I can recommend this CD but mostly on the strength of Op.103 No.3.

On **Intim Musik CD 113** two piano trios by **Elfrieda Andrée** (1841-1929) are recorded. She was born on the island of Gotland,



the child of avid amateur musicians, and was sent at age 14 to study the organ in Stockholm. She became a virtuoso, the first woman cathedral organist, the first woman conductor and the first woman symphonist. If this were not enough, she also became the first woman telegraphist. Her composition teachers included Ludwig Norman and Niels Gade. Besides her musical work, she was politically active and played an important role in the Swedish feminist movement. While her Second Piano Trio has been recorded before, I believe this is the first recording of her **Piano Trio No.1 in c minor**. It dates from 1859, just as she concluded her studies with Norman. That it sounds Mendelssohnian should come as little surprise, given that she also studied with Niels Gade, Mendelssohn's most prominent protégé and one of his chief imitators. It should be set at the outset that Andrée had a much better gift for melody than Gade, if these trios are anything to go by. One would not expect a work coming from a 19 year to break new ground, and it does not, but what is surprising is just how accomplished the writing it. The work begins with an appealing *Allegro* and is followed by a romantic and lyrical *Larghetto ma non troppo* which is really much closer to an *andante*. Then comes a tasteful *Scherzo*. The buoyant finale, *Allegro con fuoco*, is in the major. While on the one hand, there is nothing particularly remarkable about this trio, were it written by a German or Austrian, it would still qualify as a very nice work. But I don't think there was anything of this quality coming out of Scandinavia at this time. **Piano Trio No.2 in g minor** dates from 1884, however, it does not represent any advance in style and could just as easily have been written immediately after her first trio. As I wrote when reviewing an earlier recording some years ago (Vol. IX. No.1), it reminds one of Mendelssohn's first trio without the shamelessly virtuoso and florid piano part. It is a good, though not great work. The final piece on disk is the **Piano Quartet in a minor** which was composed in 1865. I am unaware of any previous recording, certainly none in recent memory. It is in three movement, *Allegro molto moderato*, *Adagio con espressione*, and *Allegro*. My remarks as to her First Piano Trio

A Piano Quintet and a String Quintet by August Klughardt A Trio for Flute & Strings by Eugene Walckiers / Salomon Jadassohn Piano Trios

could also be applied to this work. There are good melodies, fine part-writing and the movements are well-constructed. Mendelssohn and Schumann are the composer's sources of inspiration. And again, we have another good, if not great work. Highly recommended.



August Klughardt (1847-1902) was born in the German town of Köthen in Saxon-Anhalt. After studying music locally, Klughardt began to earn his living by conducting. He served in several locales, including Weimar, where he worked from 1869 to 1873. There, he met Franz Liszt, which was very important for his creative development. While influenced by Wagner and Liszt, Klughardt did not

by any means entirely adopt the ideology of their New German School, refusing to write tone poems and instead concentrating on symphonies and chamber music. The influence of Robert Schumann, and to a lesser extent Brahms, certainly is equally important. It was his failure to whole-heartedly adopt Lisztian principals which led to his being labeled as a conservative composer. Klughardt, during his lifetime received considerable recognition and won many distinctions, but today, sadly, his music, with the exception of one or two pieces, is entirely forgotten.

Two of his works certainly worth reviving are presented on **MD&G CD 307 1652**. The first work on disk is his **Piano Quintet in g minor, Op.43**. Though there had been a few others before it, Robert Schumann's 1844 Piano Quintet put the genre on the map and its example was followed by Brahms, Kiel, Raff and Reinecke to name but the most prominent composers who penned piano quintets. Toward the end of the 19th century, the piano quintet began to go in two different directions. In the first, the genre retained the intimacy of chamber music, but in the second it veered toward the symphonic in style. Klughardt's Piano Quintet, composed in 1884, shows both of these tendencies. It is clear that Schumann's work, structurally though not tonally, served as an example for him. The work begins with a sophisticated and extensive *Lento* introduction of the sort Schumann and others used as a way of setting the mood in chamber music with piano. The theme which emerges from it lends the main part of the movement, *Allegro con fuoco*, its impassioned, urgent character. Of particular note is the richly contrasting accompaniment, including the use of church tonal modes and a particularly striking hymn-like third theme played in octaves. The lovely *Adagio* which follows can be styled as a Song Without Words. The third movement, *Moderato, molto espressivo*, though in 6/8 time is not a scherzo but an interesting combination of a waltz which turns into something else altogether, full of excitement and forward motion. The big finale, *Allegro non troppo*, begins with a march-like anthem, which in part recalls the opening of the quintet. The development is altogether more lyrical and leads to the brief appearance of a second theme which quickly gives way to the opening subject, this time performed fugally. A powerful coda brings the work to its close. This is a first rate work, as deserving as any of those we never get to hear in concert (since all we ever do get

to hear are the Schumann, the Dvorak and the Brahms). The second work on disk is the **String Quintet in g minor, Op.62**, which composed in around 1890. It is for 2 violins, viola and 2 cellos. This is not only an outstandingly well-written piece, it also sounds good and attracts one by the strength of its invention. And it is in no way beyond experienced amateur players. The outer movements show a strong Hungarian or Gypsy influence. The first movement, *Moderato*, begins with a short fanfare which immediately leads to a Hungarian cadenza in the first violin. The somewhat elegiac main theme is especially beautiful. The second subject reflects Hungarian tonal colors. The whole movement could perhaps be styled a tribute to Brahms. The second movement, *Andante*, is a set of effective variations on a very simple but lovely theme. The third movement, *Allegro moderato*, is a distant relative of the minuet. The main theme recalls a similar movement in Brahms' Op.51 No.2 string quartet. Of great interest is the trio section, a canonic episode between the first cello and the first violin. The finale, *Allegro vivace*, immediately flashes its Hungarian tonal color. This and the magnificent second subject make it every bit as effective as the Hungarian finale of Brahms' Op.25 Piano Quartet. A fiery coda, which recalls the opening movement, brings the work to a close. I think the word masterpiece is certainly justified here. This is a highly recommended CD.

Eugene Walckiers (1793-1866) was a virtuoso flautist and not surprising most of his compositions include that instrument. He was born in Avesnes-sur-Helpe in Wallonia, the French section of Belgium. His studies took him to Paris where his main teacher was Anton Reicha. He got to know and was influenced by Rossini as well as the pianists Friedrich Kalkbrenner and Sigismund Thalberg. On **Hungaroton CD 32562**, three chamber works are presented. Two of them are for four flutes and need not concern us here. The third work is the **Trio in D Major, Op.35** for flute, violin and cello. It is in four movements: *Allegro non troppo, Andante, Scherzo* and *Allegretto*. The style, though it cannot really be called concertante, reminds one of the operas of Rossini in particular and Weber to a lesser degree. Although the jacket notes give no indication of when the work was composed, I was able to discover that it dates from 1830. The part-writing is surprisingly good. I was expecting a work in which the flute dominated affairs, but each of the voices is treated equally. Walckiers has a gift for melody and the work is quite appealing. I can recommend this CD on the strength of this trio, certainly one of the best of its kind.



Salomon Jadassohn (1831-1902) and his four piano trios are the subject of a two part article, the first part of which appears in this issue. Hence, there is little point in discussing these works which have recently been recorded on **Toccata CD 0107**. Actually, only his first three piano trios are recorded, but it is a world premiere for all three. (The fourth piano trio was recorded several years ago on a Real Sound CD 051-0036 but unfortunately I don't believe that it is still available). The above-mentioned Toccata CD is highly recommended.

FEATURED IN THIS ISSUE



Salomon Jadassohn



Leone Sinigaglia



Paul Gilson



Herzogenberg



Sibelius



Merikanto



Krommer



Andréé



Klughardt

ONSLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV