

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

Eugen Albert's String Quartets

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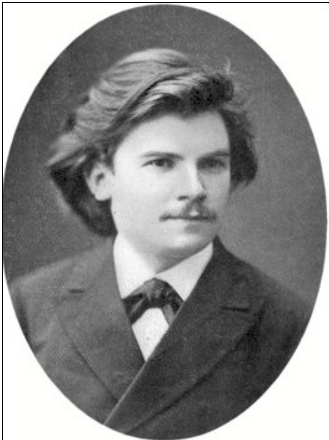
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Eugen Albert's String Quartets

By Nigel Nathanson



Eugen d'Albert (1864–1932) was born in the Scottish city of Glasgow. His given name was Eugene Francis Charles d'Albert. His father was German, his mother English. His father was a pianist and d'Albert had his first lessons from him. His talent was recognized early on and as a result he won scholarships which brought him to London where he studied composition with Ebenezer Prout and piano with Ernst Pauer and Arthur Sullivan.

Albertus Magnus, the Great Albert, a play on the name of the famous mediaeval philosopher of the same name. The famous Viennese critic Eduard Hanslick was astounded at the maturity of the 18 year old D'Albert's compositions.

After completing his studies with Liszt, D'Albert embarked on a successful concert career which included a series of legendary concerts in which he, under the baton of Brahms, interpreted the latter's two piano concertos. Enamored with German music and culture, he decided to become a German and went so far as to change his name from Eugene to Eugen, the German form of the name and to become a German citizen. He enjoyed a lengthy concert career and was ranked in the very front rank of virtuosi along with such contemporaries as Ferruccio Busoni.

But like many a performer, he turned to composition and in fact was a rather prolific one at that. Opera occupied him throughout most of his life and was his chief interest from a compositional

In London, he was heard by Hans Richter who sent him to see Liszt in Vienna. In Vienna, he also met Brahms who was very impressed by D'Albert's playing, as was Liszt, who took him on as a student. His virtuosity was such that Liszt came to call him

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Antonio Bazzini's Sixth String Quartet

By Charles Small



This notice is a postscript to Orlando Lorenzetti's article, *The String Quartets of Antonio Bazzini*, in this Journal, Volume 21 Number 1. As the author reports in that article, the music for the first five Bazzini quartets is readily available, and all six were recorded in 2002.

Enchanted by the recordings, I determined to locate the music for #6. The fact that it had been recorded meant that the music must exist somewhere! After a few false starts, I succeeded in contacting the group which had made the recordings, the Quartetto d'archi di Venezia. From them I learned that the music has never been published; for the recording, they

worked from a copy of a manuscript score held in the library of the Milan Conservatory (Conservatorio di Musica "Giuseppe Verdi" di Milano). With their further assistance, I was able to obtain a copy of the score. Unfortunately it is not in the composer's hand, and was apparently made by Italian violinist Enrico Polo (1868-1953). The good news is that it is complete and legible.

I am pleased to announce that Manontropo Music (my own imprint), working from the manuscript score, has now issued the first published parts for this quartet, a mere 120 years after its composition. Information on this new publication can be found at <http://TinyURL.com/7n4nh64>.

What follows is a brief thematic discussion of Bazzini's sixth (and last) string quartet, in the spirit of Lorenzetti's presentation for the first five.

It was written in 1892, five years before Bazzini's death (in 1897, a month shy of his 79th birthday). It is in four movements which form a notably well-balanced whole.

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Ignaz Lachner's Trios For Violin, Viola & Piano

By Hartmut Heldinger

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 and six piano trios—but not for the standard piano trio consisting of a violin, cello and piano, but rather for the far less common trio consisting of a violin, viola and piano.

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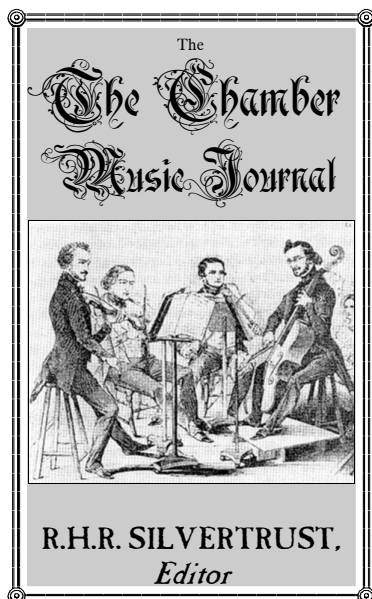
The String Quartets of Eugen d'Albert

Antonio Bazzini's Sixth String Quartet

Sigfrid Karg-Elert Jugend Quartet for Winds & Piano

A Piano Trio & String Quartet by Tomas Bretón

Giovanni Sgambati: The Piano Quintets



A Unique Chance to Hear Music Which Has Never Been Commercially Recorded

By Steve Jones

As a lifelong devotee of chamber music, I blush to admit I first discovered *The Chamber Music Journal* only a few days ago. I don't know for how long it's been available for free access, but I've clearly got some catching up to do. I would like to take this opportunity to introduce my "thing", which is one-man-band (multitracked) recordings of previously unrecorded string chamber works. For the last two years I've been turning them out at a rate of about one each week, uploading the mp3 files to accompany the parts available on imslp.org. It's for others to judge the value of the exercise, but so far I seem to have the field to myself. Going through the index of *The Chamber Music Journal* I'm immediately struck by the almost complete lack of overlap between the works described and my recorded repertoire! I'm gratified that Ray Silvertrust has borrowed some of my efforts as soundbites for use on Edition Silvertrust (www.editionsilvertrust.com), the chamber music publisher of rare and unjustly neglected works.

But here are a few others that I've particularly enjoyed:

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**The Player & Listener's
Essential Guide
To the
Wider World of
Chamber Music
Since 1990**

Henry Rowley Bishop (1796-1855) – a fine quartet in C minor, not what you'd expect from the composer of "Home Sweet Home"

Alexis de Castillon (1838-1873) – a highly original quartet, suggesting a marriage between late Beethoven and Berlioz with pre-echoes of Sibelius (!)

Ferdinand David (1810-1873) – an exciting sextet for 3 violins, viola, 2 cellos

Friedrich Fesca (1789-1826) quartet No 13, full of striking ideas and > quirks, more equally distributed than some of his others

Roger de Francmesnil (1884-1921) – post-Debussian with charming folk elements

Jean Hure (1877-1930) – my favourite relatively unknown Frenchman, two strongly contrasted quartets, the second in a single span with a "cubist" tint?

Gustav Jensen (1843-1895) – a fine quartet that initially recalls Schumann

George Alexander Macfarren (1813-1887) Five modest but worthwhile quartets, four of them laboriously transcribed (by me) from spidery manuscripts

Henri Marteau (1874-1934) – 3 ambitious and largely successful quartets

Riccardo Pick-Mangiagalli (1882-1949) – the prettiest quartet I know by an Italian

Etienne Royer (1882-1928) – Pour le Temps de la Moisson, a 3-movement quartet, partly celebratory but also acknowledging the losses of the First World War

Bernhard Sekles (1872-1934) – a highly diverting Divertimento for string quartet

Nicolai von Wilm (1834-1911) – apparently the only published string nonet

Charles Wood (1866-1926) – 4 of his 6 completed quartets, tending to revert to his Irish roots

To find the complete list, search the Performers pages of [imslp](http://imslp.org) for "Steve's Bedroom Band". Many excuses and apologies are in order but I'll restrict myself to just one: the odd sound of the "cello" is because it's actually a viola in disguise.

Steve Jones, Tunbridge Wells, UK

Ignaz Lachner's Six Trios For Violin, Viola and Piano

(Continued from page 2)



It is not known why Lachner chose to write all of his piano trios for this combination. It is thought that they were either commissioned over time by viola connoisseurs or that he simply liked the light sound created by the ensemble. In any case, it is fortuitous, for he greatly enriched the literature for this combination.

The number of piano trios for violin, viola and piano are few and far between. And perhaps the most famous of all chamber music critics, Wilhelm

Altmann, considered Lachner's six trios for this combination to be absolutely "indispensable". And they, without doubt, are among the very best compositions ever written for this little used alternative to the standard piano trio.

The first of the set, Op.37 in B flat Major is a relatively youthful work and one can hear wonderful Schubertian melodies throughout. The opening movement *Allegro moderato* begins with a Beethovenian melody. The development in which the strings answer the piano in sequence is very original and striking. The second melody is a lovely Schubertian lied. The second movement, *Andante con moto*, opens with a simple and naive tune in the strings but almost immediately and rather suddenly, the music quickly changes into a wild syncopated dance. Again, a very original treatment which is fresh and original. A muscular Scherzo follows, it is a mix of Schubert and Beethoven. The lovely trio section provides a superb contrast. The finale, *Allegro*, begins in a rather dainty fashion with an rhythmically off-beat melody. Then we hear Mozartian melody which Lachner puts to excellent use, quickly following it up with an elaboration of the first theme.

The Second Piano Trio, Op.45 Trio in D Major is also a relatively youthful work and once again one can hear wonderful Schubertian melodies throughout. The opening movement *Allegro moderato* begins with two double stops in the violin before the first subject, of a Beethovenian nature, is stated. However, this is not the main theme, which is dramatic and powerful and ultimately climaxes with a series of chords in the strings which recall the opening two chords of the movement. A substantial *Andante*, whose first theme harks back to Schubert, follows. Though not so marked, it is a theme with variations. Some of the variations recall those of Schubert's Trout Quintet. Instead of a scherzo, Lachner substitutes an *Allegretto*, whose propulsive main theme is of a pleading nature. A lovely trio section provides a fine contrast. The music of the finale, also marked *Allegretto*, brings to mind a rousing rustic, peasant festival.

In Trio No.3 in G Major, Op.58, the opening *Allegro con spirito* begins with musicians used to call a Mannheim firecracker, a

brief introduction aimed at getting attention. Here a loud chord followed by a quick series of upward notes. The main theme when it arrives is as the title suggests, full of spirit and forward motion. The second movement is an *Andante*. This very beautiful music is of the utmost simplicity which is surely part of its charm. An exciting, somewhat ghostly Scherzo, *allegro assai*, full of thrusting energy follows. The trio section with its romantic melody first sung in the viola provides a wonderful contrast. The finale, *Allegro molto*, in 6/8 has a chase motif as its main theme and is reminiscent of Schubert.

The first movement of Trio No.4 in d minor, Op.89, *Allegro giusto*, begins with a long piano introduction in which the somber main theme is given out. Soon the strings join in and with them the dramatic pitch is raised to a high level of excitement. The lovely main theme to the *Andante*, quasi *allegretto*, has a child-like innocence to it but the contrasting second theme brings a bit of emotion to the front. Next comes a very interesting scherzo, *Allegro molto*. The lilting first theme moves forward effortlessly. A mocking second theme, rather than a development, makes a very brief appearance. The middle section is calm and lyrical. The exciting finale, *Allegro molto*, has a Mozartian quality about it. The first theme brings to mind a racing horse ride. It concludes with a stomping peasant section which elicits the lyrical theme

Piano Trio No.5 in E flat Major, Op.102 begins quietly with a rather romantic *Andante* introduction which imperceptively increases in tempo until it finally morphs into an *Allegro*. Quietly, the piano alone presents the simple but attractive main theme to the second movement, *Andante*. The fleet scherzo, *Allegro assai*, is playful, while the strings have a lyrical duet in the short middle section. The finale, *Allegro con spirito*, begins with a celebratory melody, which is full of brio and excitement. The middle section (where our sound-bite begins) continues in a more lyrical vein but then leads to the recapitulation and exciting coda.

The last of the six trios, No.6 in C Major, Op.103, opens with an *Andante grave--Allegro*. It begins with a slow and serious introduction. The main part of the movement (where our sound-bite starts) is quicker and more light-hearted, and certainly sounds like the notes flowed from Lachner's pen without any effort on his part. The *Andantino* which comes next has opens with double stops in the strings and almost sounds tragic but this mood quickly lightens as clouds burned away by the sun. Yet, the opening returns again and again creating a strange contrast. The *Tempo di Menuetto* sounds like something Haydn might have penned. Charming and very classical in mood. In the lively and engaging finale, an *Allegro*, Haydn's influence can be felt as the main theme consists of responding snippets. After much back and forth a wonderful second theme is brought forth by both strings.

These are superb works for a much underserved combination. I strongly recommend these trios. All are in print and available from Edition Silvertrust

Eugen Albert's String Quartets

(Continued from page 2)

standpoint but he did also write several concerti which were for a number of years fairly popular. Less known are his two fine string quartets.

String Quartet No.1, Op.7 in a minor dates from 1886-7. It is in four movements, the first is marked *Liedenschaftlich bewegt* (Passionately agitated). This properly describes the main theme. The writing exhibits considerable chromaticism and has episodes of Lisztian tonality more advanced than what one finds in Brahms. A surprising fugue brings the movement to close. A certain cohesion to the musical thought, however, is missing, perhaps caused by the abundance of ideas.

The next movement, *Langsam mit Ausdruck* (slow with expression) although huge, does not have this problem. It is lyrically elegiac and contains effective writing for strings.

Then comes a very fine and original-sounding scherzo, *Mäßig Bewegt* (moderate tempo). This is a kind of quick waltz. The trio section is faster yet. A first rate movement.

The finale, *In maßiger, ruhiger Bewegung-Thema mit Variationen* (Moderate & peaceful, theme & variations) is the longest of the four movements and begins with a charming theme. Among the many variations, some are particularly interesting and adventurous tonally. Yet it must be said that the choice of a theme & variation format—rarely effective for finales—was probably ill-advised.

This is a good work, the excellent middle movements in particular.

String Quartet No.2, Op.11 in E Flat, also in four movements, was composed in 1893 and dedicated to Brahms, who in his letter thanking D'Albert, noted that the opening theme to the first movement, *Andante con moto*, shows some resemblance to the beginning of Beethoven's Op.127 Quartet. This is a spacious movement, yet the unity of thought is preserved.

An absolutely extraordinary scherzo, *Allegro vivace*, follows. This rhythmically interesting (3/4, 2/4, 5/4, 6/8) and exotic, bizarre and very tonally advanced music has an almost, but not quite, French flavor to it. All the voices are muted in a hectic, insect-like buzzing. The short, genial trio section provides a good contrast.

The Quartet's center of gravity is clearly the *Adagio ma non troppo e con molto espressione*. Much of the movement is characterized by the beautiful cantilena, high in the violin register, while the other voices almost independently explore the supporting harmony.

The buoyant finale, *Allegro*, opens with a richly romantic theme, which shows some Brahmsian influence. It is music full of joy and lovely melodies as well as an effective conclusion. This is a finished work and Hanslick was right to highly praise it. It would be an ornament in any quartet's repertoire.

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Jugend Quartet for Flute, Clarinet, Horn and Piano by Sigfrid Karg-Elert

By Jonas Wilkinson



Sigfrid Karg-Elert (1877-1933) was born in the German town of Oberndorf am Neckar. He studied piano and composition at Leipzig Conservatoire with Carl Reinecke and Salomon Jadassohn. Though he had intended to work as a composer, he initially pursued a career as a concert pianist. His original name was simply Karg, however, at the suggestion of his concert agent, he added Elert. He served for a time as professor at Magdeburg Conservatory and later taught piano and composition at the Leipzig Conservatory.

He later became interested in the harmonium and then the organ and became proficient on both and his compositions for organ are considered among the most important of the 20th century. He eventually concentrated on composition and composed a considerable amount of music including works for piano, organ, orchestra and a considerable amount of chamber music. His music shows the influence of Reinecke, Debussy, Reger and Grieg.

Jugend was composed in 1919 and consists of one lengthy movement divided into several sections. The music is a mixture of

post-Brahmsian romanticism with contemporary French developments. Surprisingly it does not show or bring forth any of the trauma which was caused by the First World War that one finds in so many of the works of composers writing at this time.

Karg-Elert seemed to have an affinity for wind instruments, which again is surprising, in view of the fact that he did not play one, however, perhaps his organ studies gave him a feel for these instruments for which he has written so well. Most critics have acknowledged his mastery of technique.

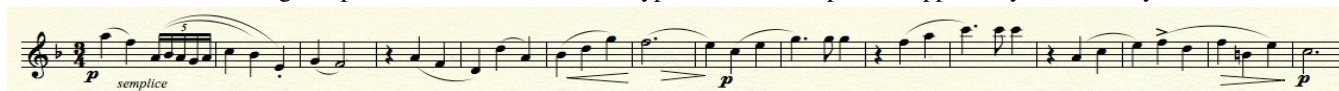
The fine writing might pass for Florent Schmitt or even Jean Français. This striking combination has a great dreamy quality to it and is a wonderfully evocative piece. What is particularly praiseworthy is how the piano part perfectly blends in with the winds. One really feels it is just another voice, rather than the voice that is getting special treatment of having the most to say. It is tonal, perhaps not entirely in the traditional sense, but it is in no way atonal or polytonal.

Having played *Jugend*, I can say that while it cannot be called easy to play, it is in no way beyond the ability of experienced amateur players.

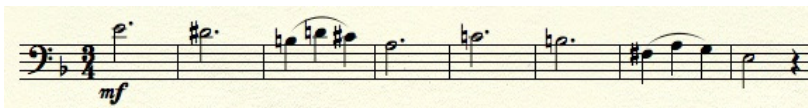
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Antonio Bazzini's Sixth String Quartet *continued from page 2*

The first movement, Allegro, opens with an innocent tune typical of the composer's apparently effortless lyricism



The elaboration of this theme is increasingly muscular, and is punctuated by a sturdy fugal subject (viola and cello unison):



But counterpoint quickly yields, and the mood never strays far from the gentle lyricism of the opening.

The second movement, Andante espressivo, opens with a theme combining rising thirds with a sinuous descending line:



A lyrical interjection introduces a dotted motive



And these various ingredients are woven together, festooned with wreaths of triplets.

The third movement, Vivacissimo, is a take-no-prisoners (but mostly lighter-than-air) saltarello:

A musical score for the third movement, Vivacissimo, featuring four staves. The first staff (treble clef) starts with a *p* dynamic and includes a *V* (trill) marking. The second staff (treble clef) starts with a *fz p* dynamic. The third staff (bass clef) starts with a *fz p* dynamic and includes a *pizz.* (pizzicato) marking. The fourth staff (bass clef) starts with a *fz p* dynamic and includes an *arco* (arco) marking. The score is marked with *[f]* dynamics in several places and includes various articulations like accents and slurs.

The “trio” section is built on rising and descending thirds and features an amusing off-kilter dance: :

Two systems of musical scores for the “trio” section, each consisting of four staves. The first system (left) is marked *pp* and *legato*. The second system (right) is marked *pp*. The music features rising and descending thirds and includes various articulations like slurs and accents.

The finale, Allegro energico, sets off with energetic rising figures which are promptly turned upside down:

Two systems of musical scores for the finale, Allegro energico, each consisting of four staves. The first system (left) is marked *p*. The second system (right) is marked *p*. The music features energetic rising figures that are promptly turned upside down.

A “quaking” passage intervenes and morphs into a remarkable string-crossing figure. The quaking motive re-emerges, disguised first as a hushed chorale. These ingredients cavort happily to the exuberant end, which is a striking echo of the ending of Beethoven’s Opus 95 quartet, composed more than eight decades earlier.

A musical score for the quaking passage, consisting of four staves. The first staff is marked *a tempo* and *calmo*. The second staff is marked *calmo*. The third staff is marked *calmo*. The fourth staff is marked *calmo*. The music features a hushed chorale and string-crossing figures.

The Chamber Music of the King Of Spanish Light Opera—Tomas Bretón

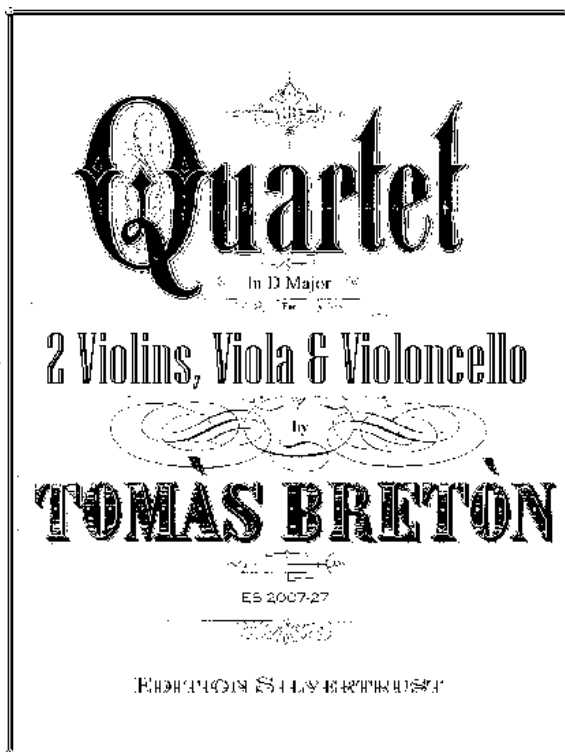


Tomás Bretón (1850-1923) Bretón is yet another example of that famous old chestnut, "talent will out." The son of a poor baker from Salamanca who died when he was but two, Bretón learned the violin entirely by chance from a friend of his brother. By age 8, he was a student at the local conservatory. At 10 he was eaking out a living in a theater orchestra. At 16, he entered the Madrid Conservatory studying violin and composition while continuing to make a living as a restaurant violinist.

After graduating with honors, he embarked on a professional career while also starting to compose. He began as a composer of zarzuelas, the Spanish version of the light opera or operetta. And it is his zarzuelas that he is today remembered in Spain. In 1880 Bretón received scholarships which permitted him to study in Rome and Vienna. He taught himself German in order to better understand Wagner's operas. Eventually, Breton returned to Madrid and obtained the position of Orchestral Director of

the Teatro Real and the Unión Artístico Musical. In 1901 he took up the post of Professor of Composition at the Conservatory, becoming its director two years later. His students included such great musicians as Manuel de Falla and Pablo Casals. From his position within the Spanish musical circles, he worked hard to revitalize Spanish music and in particular devoted himself to introducing the idea of serious opera inspired by Spanish folk melodies. In that vein he wrote various lyrical works and pieces of chamber music, which were however, ironically, criticized for not being Spanish enough; some of his operas were even considered, not without some justification, as being Wagnerian. Although his fame is mainly based on his zarzuelas, Bretón's chamber music is remarkable, with a harmonic approach quite audacious for its period. He composed three string quartets, one piano quintet, one wind sextet, and also several works for piano trio.

As noted, unhappily for him, his music was consistantly attacked by contemporaneous Spanish music critics as not being Spanish enough, a ridiculous criticism as anyone who has heard the *Scherzo* to his String Quartet in D Major can attest. This quartet is the only one of the three with which I am familiar and quite possibly the only one that was ever in print. It is one of three which he wrote during the 1880's after his return from Vienna. He was unable to get it published until 1910 by which time he had become one of Spain's leading musicians.



The opening movement, Allegro moderato, begins in the fashion of the mid-romantics, sounding somewhat Spohr and then we hear the echoes of Bruckner's tonality. It is an extraordinary fusion. (example above) The dark and brooding Andante which comes second shows some very adventurous tonalities for the time with some of the perfume of the

French impressionists.

In the gay, rambunctious third movement, a Scherzo, a very Spanish dance kicks up its heels while the trio section, also Spanish in inspiration, has a very original guitar-like episode (the guitar being the national instrument of Spain) created by clever use of pizzicato. (example on right)

The finale begins with an introduction marked Grave, the unusual feature being cadenzas given to each instrument. The main part of the movement is a big and very original Fugue which begins a la Haydn, but imperceptibly becomes more and more modern as it progresses eventually to a coda of affirmation and joy.



His Piano Trio in E Major dates from 1891 and blends elements of the early Viennese romantic style with the richer more florid writing of late romantic French chamber music. Here, the critics were on stronger ground when they complained that the music was not particularly Spanish sounding. However, even in this work, it is not entirely true.

The opening movement, Allegro commodo, begins quietly but quickly gets moving. The main theme is based on an upward scale passage. If one listens carefully, one can hear tinges of Spanish melody. The second theme is quite lyrical. Of course, one can understand how tinges of Spanish melody were hardly sufficient to satisfy the nationalists.

The second movement, Andante, highlights the singing quality of Bretón's writing and its pacing clearly shows him as a master of music for the stage. One can well visualize a lovely duet between singers. This in itself is no real surprise to anyone—of which there must be few indeed outside of Spain—who have heard any of Bretón's Zarzuelas. The writing for voice in these works was almost always on the highest level.

A charming scherzo, Allegro molto, follows. Here the influence of the late French romantics, in particular Saint-Saens, can be heard.

The finale, Allegro energico, begins with a rhythmically unusual theme. The music is brilliant and animated, but it must be admitted, not particularly Spanish.

The influence of the French romantics in Bretón's music can be explained by the fact that while he did not study in France, the influence of French classical music was virtually the only influence at the time. A generation later, composers such as Arbos and Turina were able to divorce themselves from this influence, But Bretón, the pioneer, was feeling his way, combining his lessons in Roman and Vienna with the need to write Spanish music and the overwhelming influence of neighboring France upon classical music in Spain at the time. Again, it must be recalled, the audience for serious music of any kind, let alone chamber music, in Spain was quite small and with this small, sophisticated audience looked to France and were francophilic. Thus it was hard for a Spanish composer not to take notice of the trends in France and to still be considered worthwhile.

Why isn't this music better known? Well, for a start, it was printed in Spain at a time when there was next to no interest in chamber music. An audience for such music virtually non-existent, and hence there were few performers willing to devote themselves to this art form. Those few who did played Mozart, Haydn and Beethoven and not the chamber music of their leading operetta composer. These works are in print and I think you will find them a rare treat, original, well-written and satisfying.

Giovanni Sgambati The piano quintets

Salvatore Mercuccio



Giovanni Sgambati (1841-1914) was born in Rome. His father was an Italian lawyer, and his mother the daughter of an English sculptor. After the death of his father, in 1849, he moved to Trevi, eventually entering and graduating from the Naples conservatory. In 1860 he moved to Rome and worked as a pianist and conductor and composer of marked ability. He introduced many famous works of Beethoven, Schumann, Chopin and other noted composers which were unknown to Roman audiences. While in Rome, Sgambati studied piano with Franz Liszt who was quite impressed with his ability, and in 1876 Wagner was present at a concert where some of Sgambati's compositions were given. Wagner was much interested in them, and was instrumental in having two quintets and other works published in Germany.

After hearing Sgambati's two piano quintets in Rome, Wagner wrote to his publisher as follows:

"I wish to strongly recommend to you for publication two piano quintets by Signor Sgambati of Rome. It was Liszt who drew my attention to this composer, who is also an exceptionally talented pianist. I have now had the very real pleasure of discovering a truly great and original talent, which as it is somewhat out of place in Rome, I would gladly introduce to the greater musical world."

Despite his friendship with Liszt and Wagner, their influence is not to be found in Piano Quintet No.1 which was composed in 1866. It is a very original work which, unlike the works of Martucci, tonally bears little resemblance to any of the German composers.

The opening movement Adagio-allegro ma non troppo, begins with a lengthy, slow and somber introduction, the purpose of which is to build tension. The Allegro explodes forth with a highly dramatic theme which is super-charged with energy. (example on the right) The lyrical second theme is first presented by the cello before the others join in.

2.

a tempo. rit. sf p appassionato.

All' ma non troppo. (♩ = 152.) p

a tempo: rit. All' ma non troppo. (♩ = 152.)

cresc. cresc. cresc. cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

22575

The second movement, *Vivacissimo*, is a very modern Italian-sounding scherzo. Brilliant and full of pulsing energy, the music races along breathlessly until it reaches the dreamy, slow middle section. This movement is a real tour d'force. (example on left)

Next comes a soft *Andante sostenuto*. Its main theme has a religious feeling and the music sounds suitable for a church service.

The extraordinary and gigantic finale, *Allegro moderato*, has enough musical material for an entire work, let alone a single movement. It opens with two chords which vaguely recall the scherzo of Beethoven's Ninth Symphony, however, the main theme is a genial march that has a lop-sided rhythm. It's development is quite unusual. There follows a very dramatic second theme over tremolos, while the rhythm from the first theme is softly played in the background. Finally, a complete change of mood arrives with a highly lyrical and lovely third theme which the strings present as a unified group, creating an almost orchestral effect. The music continues on a panoramic trip to an exciting climax.

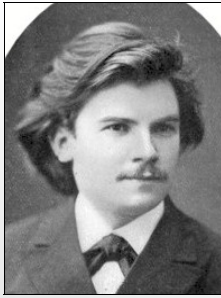
Scambati wrote his Second Piano Quintet, Op.5 in B flat Major, immediately after the First Quintet. One is bound to conclude not

only from the consecutive opus numbers but also from the sheer number of ideas he crammed into the last movement of the First Quintet, one feels he simply could not get all of his ideas into this one movement and that he need an entirely new work to do so.

The massive opening movement *Andante*, with its soft viola aria against an tonally advanced accompaniment was more than decade ahead of its time. The music slowly builds in tempo and tension reach a powerful climax before going onto to new ideas. Next comes a *Barcarolle* with its rocking 6/8 rhythm and flowing melody, it conjures up the canals of Venice. Again there are unusual tonal episodes which smack of a more modern era. In the following slow movement, *Andante*, the piano is given a lengthy, solemn introduction which recalls Schubert. The strings enter and embark upon a leisurely exposition of the spacious main theme. The finale, *Allegro vivace*, is a triumphant jaunt full of excitement and good spirits.

Both works are very good, but the first makes a far strong impression, is more spontaneous and has some extraordinarily striking effects. Fortunately, both quintets are in print. They have been recorded as well

FEATURED IN THIS ISSUE



Eugen d'Albert



Antonio Bazzini



Ignaz Lachner



Tomas Bretón



Sigfrid Karg-Elert



Giovanni Sgambati

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

KROMMER, LACHNER, GRANADOS, VAN BREE, GRETCHANINOV

ON SLOW, SPOHR, STENHAMMAR, FUCHS, KIEL



HERZOGENBERG, GLIERE, TANAYEV, REINECKE