



Second Edition

**GUIDE TO THE
PIANO QUINTET
AND SEXTET
LITERATURE**

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The Chamber Music Journal

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A Guide to the Piano Quintet & Sextet Literature

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Introduction and Preface

The main objective of this guide is to provide both professional and amateur chamber music players, as well as concert-goers, with a practical guide to the literature of piano quintets, sextets and septets. But it is a special type of guide which up until now has not existed in English; a guide which can be used as an aid to helping explore the wider world of chamber music most of which in my experience, is virtually unknown to professional musicians as well as the listening public. However, this guide is by no means a mere compilation or an encyclopaedia of works, nor is it an academic treatise which analyses how a composer actually wrote his music.

It is unfortunate that today's concert-goer is presented with the same works over and over again. As far as chamber music concerts go, most of them are by string quartets or piano trios and only very occasionally is a piano quintet presented. One can go to a concert in Vienna, Amsterdam, London, Tokyo or Chicago and often find the same works on the program. Nowadays, Piano Quintets are almost never given an airing. And when one is presented, it is invariably a piano quintet by either Schumann, Dvořak, Brahms or Shostakovich. The argument in support of this is, given the fact that piano quintets are rarely performed in concert, you might as well program the most famous. Still, it is a shame that most chamber music lovers will never hear an equally fine piano quintet performed live that is not by one of the aforementioned composers. As for Piano Sextets, your chances of hearing one of these live are perhaps less than your chance of winning the lottery. The only way to hear any of these works is to play them yourself or purchase a recording.

There are several reasons for this sad state of affairs. In talking with professional players over many years, I have heard a number of explanations put forward. One common scapegoat often cited is the demand of the Box Office. Common wisdom has it that only the well-known or famous works will fill the concert hall. Sometimes the fault lies with the sponsoring organization which requests the old chestnuts. Often the artists themselves neither wish nor have time to explore and prepare new works which bear the risk of being poorly received. Whatever the reasons though, the result is that the same works are performed over and over to the exclusion of any others.

There are two other reasons that piano quintets are so seldomly heard in concert. Cost is probably the most important reason for this. If an organization wishes to have a piano quintet performed, they must not only engage a string quartet but also a pianist. So programming a piano quintet is costlier than merely programming string quartets. What is surprising is that when a pianist is engaged as well, only one piano quintet is presented. The other two works are string quartets. What a wasted opportunity!

There have been many composers posterity has forgotten whose music has literally been brought back to life through the efforts of devotees. For example, it seems incredible that Bach could have been consigned to oblivion at the start of the nineteenth century, yet this was the case, at least as far as public performance went. It took a Mendelssohn to get Bach's music back into the concert hall. In part, this was due to changing musical fashion and tastes. Schubert could not get his quartets or his symphonies published during his own life time and was virtually unknown for anything other than his lieder until 40 years after his death. After the First World War, literally dozens of 19th century romantic

era composers, who were well known up until that time, were consigned to the dustbin of musical history in the wake of a strong anti-romantic sentiment. Judging from what commentators of that period have written, no Romantic composer's reputation was left entirely intact by this reaction. Mendelssohn and Schumann were downgraded while lesser luminaries such as Raff, Hummel, Herzogenberg, Kiel and Rheinberger, to name only a few, were relegated to an existence in encyclopaedias and musical dictionaries. After the Second World War, the big names gradually bounced back but it was not until the 1960s, and almost exclusively thanks to the record industry, that the public was able to hear the music of other composers from the Romantic period.

As with my other guides, this Guide will not deal with atonal and experimental music. The listening public has now been exposed to it for more than a century and for those who wish to know the truth, the verdict is in. Despite many fervent supporters and committed performances by professional groups, the music of these composers, great as it may be on paper to a musicologist or the student of music theory, are not an experience the average listener generally wishes to repeat. Experimental music, as it has come to be regarded, may be an extraordinary experience both visually and aurally, but ultimately it is not music which someone turns on a radio to hear. It is not my purpose to pass judgment on or write a polemic against atonal or experimental music, some of which is extraordinarily interesting. Nor do I wish to attack composers who write for the violin as if it were a kind of percussion instrument. I put forward these thoughts to explain why the reader will not find detailed analysis of atonal or experimental music which does not seem to recognize that violins, violas and cellos are stringed instruments. Fortunately, there is a plethora of recent music which, while quite daring in many ways, is nonetheless appealing. The problem is having the opportunity to hear this music. Where possible, I attempt to draw attention to such new works.

Given this Guide's main objective, little attention will be expended on famous works which have been discussed and analysed *ad infinitum* elsewhere. To take but one example, there have been dozens of books and articles about the chamber music of Brahms and there is little more if anything to be said about these works by someone writing today. Hence, the famous and best known works will only receive a brief mention for the sake of completeness. The purpose of this Guide is to discuss and bring to the reader's attention the lesser known or unknown works which also deserve our consideration.

In authoring such a guide, the reader has the right to inquire as to the qualifications that the writer brings to his or her task. I have had the opportunity to play several times a week and regularly perform chamber music for more than 40 years, mostly in amateur groups, but occasionally as a member of a professional or semi-professional ensemble. Along the way, I developed a love of the broader chamber music literature to which I was first exposed through the medium of phonograph records. To my chagrin, years of concert-going made clear that I was unlikely to ever hear such music performed live, either because the professionals did not know of the music or because the music was unavailable. When I realized this state of affairs, I undertook to obtain some of the music I had heard on disk so that at least I could play it. To this end, I began to search music stores, antiquarian dealers and libraries both in America and Europe. Later, I used my briefly held position as chamber music critic for a classical

music radio station to further the cause of lesser known but fine chamber music by encouraging many of the groups passing through our city to examine them. I have, on occasion, sent copies of some of these works I unearthed to well-known ensembles currently performing. Additionally, I have served as the editor of and a frequent contributor to *The Chamber Music Journal* for more than 25 years and have headed up The International Cobbett Association for Chamber Music Research for a similar period or time.

Over the years, it occurred to me that a guide such as this was needed by players and possibly by listeners. Guides to chamber music have appeared from time to time, but have been little more than detailed analyses of a few famous works. In contrast, Cobbett's marvellous and mammoth *Cyclopedic Survey of Chamber Music* is just that, an encyclopaedia, not a practical handbook that the performer, whether professional or amateur, can rely upon in navigating the literature. Despite the fact I recognized the need for a different kind of guide, I did not initially consider the possibility of undertaking it myself until a number of my chamber music friends and colleagues, after regularly hearing me complain such a book was needed, suggested I had the knowledge and experience and urged me to write it myself. To this end, I have been fortunate in having had the opportunity to play thousands of pieces of chamber music by several hundred composers and with a strange sense of foresight, I had in many instances made detailed notes about the pieces played. I have also been fortunate in collecting a large number of little known works over the years through my searches. Finally, I have had the opportunity to hear many works that I would otherwise never have encountered through the medium of records.

As to the question of whether a work is a good one and deserving of attention, the answer unfortunately must be subjective. There is, as they say, no accounting for taste and intelligent men can differ on such things. Fashion and tastes change over time as well. My judgments as to the value of most of the works discussed obviously come into play and I make no apology for them. At the same time, unlike late 19th century Viennese music critics, such as Eduard Hanslick, I do not consider myself a Tsar on the question of Musical Worth. Therefore, I have taken considerable pains to arrive at a composite judgment based not only on my own feelings but also the opinions of my fellow players and performers and in many instances the audiences in front of whom I have had the opportunity to perform. This fact has allowed me to be able to comment with some confidence on whether a given work might be well received by an audience or would be fun for an amateur group to read through or to work on.

Still, no one person is going to know it all and I make no claim to this. Even *Cobbett's Cyclopedic*, with its several hundred contributors, is incomplete. This fact, in and of itself, was enough to make me consider the hopelessness of what seemed a daunting undertaking and for a long time I thought of abandoning it. However, upon reflection I concluded my ultimate goal was to broaden the general public's knowledge of chamber music and to rescue as many unjustifiably ignored works as I knew about. It is hoped this guide will serve as a catalyst by informing chamber music lovers about the music.

When record collectors buy records from those companies offering new selections, they increase the chances that previously unrecorded works will see the light of day. When professional chamber music groups are urged by their audiences to present a wider offering of works from all periods, concert halls will be filled with the sounds of new and long-forgotten works. Inevitably, a by-product of this will be that music publishers will bring

out modern reprints and publish new music which in turn will increase its availability among amateur players. (This is something which I have already undertaken by founding a publishing firm, Edition Silvertrust, which has, to date, made over 2,000 chamber works available) So it is with this goal in mind that I offer the reader this work.

I had originally intended to try to include whether the work had been reprinted or generally available and or had been recorded in recent times, i.e. during my active musical life, beginning circa 1960. But works go in and out of print, sometimes quickly, as do recordings. And such information for those reading this guide years in the future would no doubt be next to useless. Nonetheless, if they have been available in recent times, there is a good chance, especially via the internet, that musicians and record collectors will be able to track down a copy of what they looking for. As a reference resource, I think it is important to take the long view. More rediscovered works have been reprinted and recorded during the past 20 years than at any other time.

While it is arguable that there is no point in discussing works which the player is unlikely to ever get a chance to play, I have, nonetheless, included many such works, which I consider to be of merit and which I have found at antiquarian music shops. In my experience, if one is persistent, there is a good chance of finding out of print works. There is also the possibility of obtaining such works through university and national libraries. And now, there are several websites dedicated to digitalizing and making available parts and scores of thousands of works which have never been reprinted.

Origins of the Piano Quintet

Both the Piano Trio and the Piano Quartet were well established by the end of the 18th century and virtually any composer who dedicated himself to chamber music produced at least one if not more of such works. However, the Piano Quintet did not come onto the scene until the 19th century and even then was far less popular than the piano quartet. Composers such as Mozart, Beethoven and Mendelssohn never wrote a piano quintet but each wrote more than one piano quartet. Brahms and Robert Schumann each wrote three piano quartets but only one quintet. Part of this can be explained by the fact that home music making was a major pastime of the middle and upper classes of Europe and America in the 19th century. The situation changed in the 20th century as less and less home music making took place and the concert hall became the main venue for performing chamber music.

As noted, works by Mozart and others firmly established the piano trio and piano quartet by the end of the eighteenth century. The piano quintet had to wait until the nineteenth century. Its roots extend into the late Classical period, when piano concertos were sometimes transcribed for piano with string quartet accompaniment. Not before the mid-nineteenth century was music ordinarily composed expressly for this combination of instruments. Although such classical era composers as Luigi Boccherini wrote quintets for piano and string quartet, it was more common through the early nineteenth century for the piano to be joined by violin, viola, cello and double bass.

Although Boccherini is generally acknowledged as the first to compose piano quintets for piano and string quartet, these were mostly arrangements of works that had been originally for guitar and strings. None of these works gained any traction. The first quintets for piano and strings to gain any real notice and popularity were not those for piano and the standard string quartet of two violins, viola and cello but those for piano, violin, viola, cello and

bass. The first such quintet was written by Jan Ladislav Dussek in 1799. The Mozart student and famous piano virtuoso Johann Nepomuk Hummel followed suit in 1802 and again in 1816 as did Ferdinand Ries, a Beethoven student, in 1817 and then Schubert with his famous Trout Quintet of 1819. Two decades later, the French piano virtuoso and teacher Louise Farrenc produced two quintets for this combination in 1839 and 1840.

As for what we have come to regard as the standard piano quintet, that is to say a work for piano, 2 violins, viola and cello, it was not until 1844 that a work which attracted universal attention and approbation was composed. This was Robert Schumann's famous Op.44 Piano Quintet. That work put this combination on the map, so to speak. It led to most of the leading composers throughout the 19th century, including Brahms, Dvorak, Cesar Franck, Heinrich von Herzogenberg, Friedrich Kiel, Josef Rheinberger, Carl Reinecke as well as a host of others to compose such works.

And it was not until start of the 20th century when home music-making as a middle class entertainment declined and concert going increased that the piano quintet eclipsed the piano quartet on the concert stage, but also as a chamber music subject among composers. Hence, we have composers such as Shostakovich who wrote piano quintets, but ignored the piano quartet,

I wish to acknowledge all of those who have been of especial help to me over the years and without whom this work would not have been possible. Some are professionals, some are teachers, and some introduced me to works which I had not known. I must begin with my son and daughter: Skyler Silvertrust and Loren Silvertrust. Both are violinists and together, with an army of additional violists and, of course, pianists, we have played through more piano quartets than probably most people on the face of the planet. Among those who joined me on this adventure are Gordon Peterson, Henry Coretz, Eric Eisenstein, Kathleen Tumminello, Richard Sherman, Thalia Collis, Willi Boskovsky, Walter Willinganz, Herman Essak, Beverly Bloom, Dr. Maurice Burke, Sylvie Koval, Tom Weyland, Siegfried Moysich, Carl Fox, Dr. Bernard Resnick, Mordy Rhodes, Lillian Cassey, Naomi Feldman, Gerda Bielitz, Jeff Wagner, John Kula, Arlene Kliningberg, Edward Torgeson and Seth Grosshandler.

*Raymond Silvertrust
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Preface to the 2nd Edition

That there is a second edition is due to the generosity of Professor Carolyn Higbie who, of her own accord, approached me and graciously offered to correct all of the hundreds, if not thousands, of errors I left behind in my haste when hurriedly typing the first edition. Even though I proof read the first edition, proof reading your own work is a sure recipe for missing your errors. What's more, I must admit I am not a good proof reader. So, when Professor Higbie, a true chamber music enthusiast, contacted me, I jumped at her offer.

Finally, in addition to the correction of errors and confusing text in the first edition, I have added several new works which, at the time I wrote the first edition, I was either unfamiliar or had not had a chance to play or hear.

*Raymond Silvertrust
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A Guide to the Piano Quintet Literature

I. Quintets for Piano, 2 Violins, Viola and Cello

Georges Alary (1850-1928) was born in the French town of Aurillac. He entered the Paris conservatory where he studied with Henri Reber and Camille Saint-Saens. He was awarded prizes in both harmony, counterpoint and fugue while at the Conservatory and pursued a career as a teacher and composer. He is remembered as the director of the soirees musicales La Trompette in Paris during the 1890s.

His **Piano Quintet in d minor, Op.45** dates from 1897. Surprisingly, at least for a Frenchman from this era, one can hear that he was influenced by Brahms. The work is well put together and makes a fine impression. The opening movement, an Andante marked Prélude Rêverie, is as the title suggests reflective and dreamy. It is followed by a rhythmically interesting scherzo, Moderato, ma con fuoco. The lovely trio section is for strings alone. The lyrical third movement, Allegretto, appears to be built around a folk melody. There is a striking viola solo in the middle section. The fleet finale, Allegro non troppo, despite its original use of harmony and syncopation is not as effective as the preceding movements. Nonetheless, this is a worthwhile quintet which deserves a chance to be played. In 1916, Alary wrote a second piano quintet, Op.71 but I have never come across it.



The ethnic Slovak composer **Alexander Albrecht** (1885–1958) was born in the Hungarian town of Arad. He studied at the Budapest Academy with Bartók and Koessler. Aesthetically he was strongly influenced by movements in pictorial art in the early part of the century. Chamber music was always a matter of deep concern for him.

His **Piano Quintet, Op.6** composed in 1913 is in many respects indebted to the romantic tradition, although it shows signs of a development towards modern musical thinking, for example the theme of the last movement. The youthful character of the work is based on thematic song-like elements whose spontaneously imaginative counterpoint has an exceptional attraction for listeners. Good enough for an occasional concert performance. Too difficult except for all but the best amateur players.



*"Fate is quixotic. Glinka is known as the 'Father of Russian Music', yet Alyabiev began composing his 500 works long before Glinka was on the scene and probably was just as deserving of the title Father of Russian Music. He wrote several operas on Russian subjects long before Glinka did, e.g. Prisoner of the Caucasus based on Pushkin."---*The Chamber Music Journal. **Alexander Alyabiev**

(1787-1851 also transliterated variously as Aliabiev, Alyabyev, Alabiev, Alaybieff etc.) was born in the Siberian city of Tobolsk which served as the capital of Western Siberia until 1917. At the time of his birth, his father was governor of the province. The family moved to St. Petersburg in 1796 where Alyabiev received piano lessons. He lived a rather romantic life, joining the Tsar's army to fight against the invading French in 1812. He took part in the Battle of Borodino. It was about this time that his first songs were published. He became a decorated officer and continued to serve with the Army until 1823 after which he lived in St. Petersburg. He was suspected of being a member of the Decembrists, a group which tried to assassinate the Tsar in 1825. Proof was hard to come by so a false charge of murder was lodged against him. After a rigged trial, he was exiled to Siberia until 1832 after which he was allowed to move to the

Caucasus for medical reasons. He lived there until 1843 and much of his music shows the influence of this area. He wrote works in virtually every genre and is thought to have penned 3 string quartets, 2 piano trios, a piano quintet, a woodwind quintet and several instrumental sonatas. Today he is remembered for one piece, a song The Nightingale, which became incredibly famous and has remained in the repertoire. His other works, many of which were censored, fell into oblivion and he remained forgotten until Soviet research a century after his death rediscovered him and his music

Alyabiev's **Piano Quintet in E flat Major** was published for the first time as part of a centennial commemoration of Alyabiev's death. The consensus of scholars dates it from 1818, which in and of itself is noteworthy, as it is therefore one of the very first of its kind. Neither Haydn, Mozart, nor Beethoven ever composed a quintet for piano and string quartet. Dussek, Schubert and a few others wrote piano quintets but they were for piano, violin, viola, cello and bass, and only Schubert's treats the strings as equal to the piano. This further supports the argument that it should be Alyabiev and not Glinka, who was a mere 14 years old at the time this quintet was composed, who should be rightfully considered the father of Russian chamber music. The quintet is only in one movement, which has led casual observers to think it was unfinished. But this is incorrect. Most scholars now believe, after examining both the form of the quintet and the fact that a number of his chamber works only have one movement, that the work was only intended to have one movement. This movement is of substantial length and is by turns fiery and exciting and then lyrical.



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.

In three movements, this lovely **Piano Quintet e minor** dates from 1865. The influence of Mendelssohn and to a lesser degree Schumann can be heard in the opening Allegro molto vivace. The main theme is muscular and thrusting while the lyrical second theme provides an excellent contrast. The following Andante maestoso is an elegy. The gorgeous but funereal main theme is very fine indeed. The development is more hopeful. In the finale, Allegro energico, we again hear the spirit of Schumann in the triumphant opening bars, but here the melodic inspiration is better his. The second theme almost turns the movement into a Romanza.



Anton Arensky (1861-1906) was born in Novgorod but his family moved to St. Petersburg while he was still relatively young. His first piano lessons were from his mother. He entered the Petersburg Conservatory in 1879 and three years later graduated with high honors. Among his principal teachers was Rimsky-Korsakov. He subsequently taught at the Moscow Conservatory where he befriended and was influenced

by Tchaikovsky and Sergei Taneyev. The dramatic opening (*Allegro moderato*) to the **Piano Quintet in D, Op.51**, which was composed in 1900, is in feeling and mood more than a little like the opening to Robert Schumann's piano quintet. Full of flourishes, from the opening bars one immediately hears music of joy and triumph. Arensky gives the piano a virtuoso part. In the *Variations* which follow, the piano takes a lead rôle as the mood lightens. The lyrical piano part almost sounds like Chopin. A very well-written and brilliant, French-sounding *Scherzo* with contrasting trio comes next. The finale, *Allegro moderato*, begins as a fugue of almost Baroque rigidity, but the second theme and coda, full of romanticism, totally dismantles the fugue. This is a very nice work which deserves to be heard occasionally on stage in place of the inevitable Schumann or Dvorak.



The Swedish composer **Kurt Atterberg** (1887–1974), in addition to his music studies also studied engineering and then spent his working life in the patent office. His many activities included the formation of the Swedish Society of Composers as well as a copyright organization. In 1927, Atterberg composed his Sixth Symphony which took first prize, an award of \$10,000, at the 1828 Columbia Record Competition to mark the 100th anniversary of Schubert's death. It became one of his most popular works and became known as the "Dollar Symphony".

Its success led Atterberg in 1942 to arrange it for piano quintet and it became known as his **Piano Quintet in C Major, Op.31b**. It is in three movements, Moderato, Adagio and Vivace. Much of it is in the neo-classical style and sounds quite a lot like Stravinsky. It remains much better known in its symphonic version for good reason. The piano, as is usually the case in such orchestral reductions is given the part of the orchestra. Atterberg thinned out the texture but the result is not pleasing as the symphony. And for long stretches, the quintet breaks the boundaries of chamber music and enters the realm of the orchestral. As a curiosity, it may interest players who are technically secure, but I can see no reason to revive the work when there are so many better quintets waiting in the wings to be rediscovered.



Bela Bartok (1881-1945) is one of the better known composers of the 20th century. Several of his string quartets have entered the standard repertory of professional quartets performing before the public. However, his **Piano Quintet in C Major** from 1904 is virtually unknown. It is never performed and few know that he even wrote such a work. Bartok himself nearly destroyed it when he became disenchanted with the late Romantic idiom. If one heard this fine work without knowing who wrote it, it would be hard to credit Bartók with its composition. It unquestionably sounds like a late-Romantic quintet worthy of a place in the chamber music repertory. It is unlike anything he wrote later and this is because he totally abandoned the late Romantic style of writing. But at this point, at age 23, he had not found his own voice. His discovery of authentic Hungarian folk music also in 1904 strongly influenced him and his compositions. The Quintet was premiered in Vienna at the end of the year. It went well and Bartok decided to enter it for the Prix Rubenstein Competition in Paris. Much to his disgust, it did not even make the final round. As a result, he set it aside but returned in 1920 revised it, prior to another performance which was a critical success. Nonetheless, he decided not to publish it and the Quintet languished in obscurity until 1970 when it was discovered among his papers after which it was published. It is rather surprising that in the nearly 50 years since it has resurfaced and this writing, it has not gained traction and for all intents and purposes remains virtually unknown and never played in concert, although it has been recorded a few times. This can only

be explained by the fact that it came rather late onto the scene and because does not represent the Bartok that musicians as well as the musical public have come know. The first movement, Andante, opens with a stately, rather pensive string theme, the piano soon entering to reinforce it and then presents its own version. One hears echoes of Brahms and touches of Fauré. After a leisurely introduction, the music gathers pace with a new, pulsating melody. The music moves seamlessly between fast and slow elements in an unhurried progression. A passionate coda provides a suitable ending. The second movement, Vivace scherzando, is a fleet and exciting. The main theme of the first movement theme continually makes appearances, a la Cesar Franck, throughout the entire work. The charming trio section, though clearly related to it, nonetheless provides a fine contrast. The heart of the Quintet lies in the lovely slow third movement, Adagio. The opening phrases are dark and brooding. This leads to a sighing melody with rising intensity until the piano enters with calming choral sequences. Toward the end, the music surprisingly accelerates to accommodate a lively gypsy melody, which in fact is the beginning of the finale, Poco a poco piu vivace. The main subject is of the sort one no doubt could often hear in the cafes of Budapest and not an authentic Hungarian folk tune. It is nonetheless quite effective when given some dramatic variants, typical of the "lassú" and "friss" the alternating slow and fast passages of Hungarian traditional dances. The presentation is not at all dissimilar from what Liszt had done earlier. This is a rather good work. A pity it is not given public performance as it is sure to surprise and to please audiences who get to hear it.



Grazyna Bacewicz was born in the Polish city of Lodz. She studied violin, piano and composition at the Warsaw Conservatory after which she pursued a career as a soloist, composer and Professor of Composition at the Lodz Conservatory. She wrote two piano quintets.

Piano Quintet No.1 dates from 1952. It is composed with a concise and classical format. The first movement Moderato molto espressivo, has a meditative introduction leading into a sonata allegro, using simple resources in a newer harmonic structure to create an interesting mood. The second dance movement Presto applies the rhythm of Bacewicz's favorite folk dance, the oberek, in 3/8 time, in a witty Scherzo. The final movement Con passione which strikes one as emotional and ambivalent, then dissolves into the meditative mood of the introduction.

Piano Quintet No.2 dates from 1965. The first movement, Moderato, has a gentle introduction which proceeds to an interplay of two intervals which are major and minor. Glissandi effects punctuate the harmony. The second movement, Larghetto, has also brief thematic ideas, a rising major and falling minor. The mood is muffled pessimism. The short motoric finale, Allegro giocoso sets the piano and string against each other. Giocoso in Italian means playful. Perhaps Bacewicz's Italian was very weak because in any event, the music is not playful. To put it mildly, these quintets do not play themselves and amateurs can forget about trying them. I would not even have included these works except for the fact that they are by a major 20th century Polish composer, and though not particularly pleasing to listen to, perhaps should be heard in concert to ascertain where modern Polish music was at mid century.



Arnold Bax (1883-1953) was born in London. He studied at the Royal Academy of Music. Of independent means, he never needed to teach or conduct. He was a fine pianist but his main interests were composing music and poetry. His strong affinity for Ireland led him to spend considerable time in that country which influenced

his outlook and music. The 1916 Easter Uprising in Ireland and its brutal suppression, which included the execution of several of his friends, was to have a profound influence upon him. He is remembered mostly for his orchestral compositions but he wrote a great deal of chamber music. His music show many influences, perhaps the strongest of which is impressionism.-

Arnold Bax's massive **Piano Quintet No.1 in g minor** was completed in 1915 and is in three movements. At the time of its premiere, it was attacked because of its length, however, but its dimensions are in no sense due to diffuseness or to redundant development, but to the uncommon richness and breadth of the thematic material. Its nature is essentially dramatic and its spiritual nature generates a profusion of extraordinary impulses. It is cyclic to the extent that the material of the third movement is derived from that of the first movement. The song-like middle movement stands out for its Celtic-Irish folk melody.



Amy Beach (1867-1944) née Cheney was born in Henniker, New Hampshire. She studied piano with several at the time well-known piano teachers, including Ernst Perabo and Kal Baermann, but with regard to composition she was almost entirely self-taught. She made her concert debut at the age of 16. Two years later, she married a physician 24 years her senior, Dr. Henry Harris Aubrey Beach. During her lifetime, she was known neither by her maiden name nor her own given name but by the moniker "Mrs. H.H.A. Beach." That this was so, one must remember that this was the practice at the time and even the most celebrated actresses in Britain and America were known by their husband's names. Hence, all of her compositions appeared under the name of Mrs. H.H.A. Beach and it is only recently in more egalitarian times that she has finally become known under her own name, Amy Beach. For social propriety's sake, her husband, as a member of Boston's upper crust, insisted that she limit her concert performances to one a year. It was only after his death in 1910 that she embarked on a concert tour of both Europe and America. She wrote in most genre's and was the first American woman to write a symphonic work. Ultimately, she was considered one of America's leading composers and the only female composer to be ranked alongside of Arthur Foote, George Chadwick, Edward MacDowell, and Horatio Parker. Her writing is in a late Romantic idiom, but tonally more advanced than either Foote or Chadwick.

Her **Piano Quintet in f sharp minor, Op.67** dates from 1908. It is in three movements. It begins with a dark, brooding Adagio introduction. The main part of the movement, Allegro, begins with a sad melody given out by the first violin, followed by a brief Schubertian episode before the music reverts back to introductory theme. The mood remains dark and mysterious. The middle movement, Adagio espressivo, opens softly with a lovely, highly romantic melody. Though the music never rises to any huge dramatic climax and for the most part remains relatively soft dynamically, it nonetheless burns with tremendous emotional intensity. The finale, Allegro agitato, explodes out of the gate with incredible force and forward motion, sounding ever so slightly for a moment like Paul Dukas. It is only with the introduction of the second more lyrical theme that the feverish intensity is lessened. But the with the reintroduction of the main subject brings many further dramatic climaxes in its wake. This Piano Quintet was a milestone in American chamber literature, and for its time was in the vanguard of such works wherever. An obvious candidate for the concert hall and within the range of experienced and technically secure amateur players.

Wilhelm Berger (1861-1911) was born in Boston but returned to Germany with his family within a year of his birth. He grew up in Bremen where he received his first lessons in voice and piano. A



scholarship allowed him to study with the famous composition teacher Friedrich Kiel in Berlin at the Hochschule für Musik. After graduating, he held a number of teaching positions, including that of Professor of Composition at the Royal Academy. He also served as director of the famous Meiningen Court Orchestra. Berger, though his compositions had won many prizes and were often performed, did not quickly achieve the fame he deserved. Highly respected by the cognoscenti, he never self-promoted or advertised himself with the wider musical public as did several others. Fame finally did start to come, but just at the moment of his death, at which time he was starting to be regarded, along with Max Reger, as Germany's most important successor to Brahms. Unfortunately, the First World War and its aftermath, led to a total lack of interest for many decades of nearly all romantic composers, and the reputation of those who were less well-known such as Berger, never really recovered.

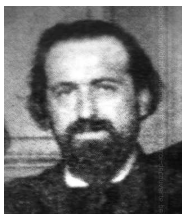
His **Piano Quintet in f minor, Op.95** is first rate and, in my opinion, a masterpiece is not a word to be bandied about lightly, but of its genre, this work qualifies. Berger composed the Quintet in 1904 and dedicated it to the world famous Bohemian Quartet. It shows the unmistakable influence of Brahms, but it is no mere pale copy of that composer. The opening Allegro non troppo ed energico is massive and breathtakingly broad in conception, but its leisurely captivating themes hold the listener throughout. The Poco Adagio which follows is also a big movement. The part writing is very fine and his total mastery of compositional technique is apparent. If anything the movement is rather too peaceful ending inaudibly. The third movement, Molto vivace, is an excellent scherzo which goes well beyond the limits of Brahms into the realm of post-Brahmsian Romanticism. The concluding Allegro moderato e con brio again is a very big movement. Although this is a huge, lengthy work, one never gets the feeling that there is too much, or that this is a composer who did not know when to stop, but rather a work on a very grand scale, much like a Mahler symphony. The Quintet should be in the standard repertoire. Good amateurs will also enjoy it.



Sometime during the 1850's, a German music critic is reputed to have asked **Franz Berwald** (1796-1868) if he was still a composer. Berwald stared at him coldly and replied, "No, I am a glass blower." This was neither a joke nor a sarcastic put-down of the critic by a bitter man whose music had been spurned in his own country and whose career in music had met with failure after failure. Berwald had in fact, at that time, actually been a glass blower! He had become involved with this successful business, and not his first, in order to make a living, something he could not do as a musician. Liszt, whom Berwald befriended in the 1850's, told him, "You have true originality, but you will not be a success in your own lifetime." Sadly, this prediction proved true. Berwald's music remained unplayed and for the most part unappreciated. Born in Stockholm in 1796, Berwald was taught the violin by his father, a German who had settled in Sweden and was a member of the court orchestra. Berwald followed in his footsteps.

His **Piano Quintet No.1 in c minor, Op.5** dates from 1853. Obviously, the opus number bears no relationship to reality. It could hardly have been his only his fifth work, given that he was 57 at the time. The Quintet's first movement, Allegro molto, begins in dramatic and urgent fashion, although the melodic material is somewhat pedestrian, the oddly slow scherzo middle section is more captivating. The second movement, a tender Adagio quasi andante, has better melodic material but lacks variety in its treatment. The third movement, Allegro assai e con spirito, is the most effective, full of power and forward drive.

Piano Quintet No.2 in A Major, Op.6 came three years later in 1856. Berwald dedicated it to his friend Liszt. It is in four movements which are played without interruption. The opening Allegro con gusto begins with a dramatic, harsh and defiant figure, but the rest of the movement is softer and more melodic. A lively scherzo, Allegro vivace serves as a second movement. In the third movement, Poco adagio, the main subject is warm and the piano, obviously with the dedicatee in mind is given a cadenza. The finale, Allegro molto, is rather orchestral in quality with little of the intimacy one expects in chamber music. The quintet, the piano part excepted, plays without problem. I cannot recommend either of these for concert performance, despite many original touches but perhaps amateurs might find them of interest.



Adolphe Biarent (1871-1916) was born in the Belgian town of Frasnes-lez-Gosselies. He studied cello, organ and composition at the conservatories in Brussels and Ghent before taking a teaching position at the Charleroi Conservatory. He won the Belgian Prix de Rome and he was invited to teach in both Paris and Brussels but he chose to remain in Charleroi which in part led to

his obscurity.

His **Piano Quintet in b minor** dates from 1914. The opening movement *Très modéré*, is agitated and rather harsh. It proceeds in fits with starts and stops and then slides into a mysterious *mis-asma* before finally become lyrical. The middle movement, marked *Intermezzo*, is frenetic, nervous and highly agitated. The finale, which is simply marked *finale*, begins with the solo piano banging away in rather dramatic fashion. The movement is highly powerful and exciting. The quintet has an uncompromising quality to it. Though somewhat in the tradition of French Impressionism, it is highly original and makes a very strong impression. You will either like it a lot or the reverse. It is not a work to which one can remain neutral. It does belong on the concert stage by virtue of its originality and imagination. This is not a work for amateurs and requires first rate professionals to bring off.



Ernest Bloch (1880–1959) was born in Geneva and first studied violin and composition locally. Subsequently, he went to the Brussels Conservatory where he became a student of Ysaÿe, who recommended he continue his composition studies with Francois Rasse who also taught there. He then attended Hochschule für Musik in Frankfurt where he studied with Iwan Knorr and

after that with Ludwig Thuille in Munich. In 1916 Bloch went to New York and became a citizens in in 1924. In 1923, he was engaged by the Cleveland Institute of Music. He eventually went on to teach at the San Francisco Conservatory and served as a Professor of Music at the University of California at Berkeley. He wrote two piano quintets, the first in 1921 and the second in 1952. In both, one can hear the influences of their times. In the First Quintet, there are touches of neoclassicism then popular in the 1920s. In in the Second Quintet, he uses a 12-tone first and some Bartók-like dance rhythms. But he was no trend-follower, and both quintets are quite original and inventive, and are stamped with his own personal style.

He composed his **Piano Quintet No.1** between 1921 and 1923. The quintet explores an enormous range of sound and emotion and to assign it to a specific style is not possible. Bloch himself noted “*I write without any regard to please either the so-called ‘ultra moderns’ or the so-called ‘old-fashioned’*”. The opening movement, *Agitato*, is suffused with tension, opening with a driving, chant-like unison passage that gives way to a second, calmer theme. It seesaws between the two moods—agitation and relaxation, punctuated by extensive quarter-tone writing and glissandos used throughout the work. Bloch marked the second

movement *Andante mistico*, and it’s pervaded by expectation and mystery. The final movement, *Allegro energico*, is the longest of the three. It is rhythmically charged and passionate, full of wildness that gives way to a calming viola melody and an ending of resigned, austere simplicity. An important work, certainly deserving of concert performance, but for all practical purposes beyond the realm of all but the very best amateurs.

Bloch's last work for chamber ensemble was his **Piano Quintet No.2** written in 1957. Also in three movements, it is a terse, spare work almost half the length of the First Quintet. Again the music is a mix of tension, fierce energy and meditative calm; the middle movement, *Andante*, is lyrical and poetic. The last movement is suffused with dynamic energy, but suddenly the piano rises above the hyperactive strings bring a sense of calm leading to a further thinning out of textures and a serene close. Again this is a worthwhile quintet deserving performance, but beyond most amateurs.



Sandro Blumenthal (1874-1919) was born in Venice and attended the Benedetto Marcello Conservatory in that city where he studied violin, viola, piano and composition. During this time, he limited himself to writing either for the piano or lieder (art songs) for voice and piano. In 1896, he moved to Munich where he studied at the Royal Conservatory. Here he took further

composition lessons from Joseph Rheinberger for nearly three years. This advanced study from one of the leading composers and teachers of the era gave him the confidence to try his hand at chamber and orchestral compositions.

His **Piano Quintet No.1 in D Major, Op.2** dates from 1900, shortly after he had completed his studies with Rheinberger. It was dedicated to his father as was the second quintet. The opening movement, *Allegro moderato*, is spacious and full of broad themes, warm and very romantic. A tender and lyrical *Adagio espressivo* comes next. The third movement, boisterous and jauntily *Scherzo*, characterized by its strong rhythms. The fugal trio section, by contrast, is serious and heavier. The finale, begins with a *Molto lento* introduction which leads to the main section, an energetic and thrusting *Allegro con fuoco*. A very fine, first rate work deserving concert performance.

His **Piano Quintet No.2 in G Major, Op.4** followed not long after No.1 and was also completed in 1900. The opening movement begins with a somber *Adagio sostenuto* introduction which leads to an upbeat and lighter *Allegretto deciso* which almost sounds like a playful scherzo. The main theme is given to the second movement, *Andante cantabile*, is first given to the piano in its entirety before the strings join in. It is lovely without being particularly gripping or memorable. Next comes a bounding *Scherzo velocissimo*, which is dominated more by its rhythm than by its thematic material. It is a whirling affair, quite decent. The substantial finale is in two parts. A rather sluggish but brief *Allegretto* which leads to a Brahmsian *Allegro assai* which is more impressive. A good work but not as inspired as No.1,

Luigi Boccherini (1743-1805) the virtuoso cellist from the Italian town of Lucca who spent most of his life in Spain attached to the courts of Spanish nobility wrote several piano quintets. I am familiar with his Op.56 and Op.57 each of which consist of 6 quintets. The most famous of the lot is **Op.57 No.6 in C Major, G.418** which has a movement, the *La Ritirada di Madrid*, from his quintet for strings and also his quintet for guitar and string quartet. It is far more effective in either of those versions than as a piano quintet. The other movements are lackluster. And as for the rest of these quintets, while there is nothing wrong with them, the material is mostly threadbare and easily forgotten. It is clear that Boccherini was under pressure to crank out music for his noble patrons. I cannot recommend them for concert performance

except perhaps to provide a historical perspective on musical developments, however, amateurs may well enjoy them.



René de Boisdeffre (1838-1906) was born in the French village of Vesoul. He came from a distinguished military family and for this reason his parents were opposed to him becoming a musician and did not allow him to enter the Paris Conservatory but he received private piano and composition lessons from Charles Wagner and later from the respected French composer and professor at the Conservatory Auguste Barbereau. These came to an end when Saint Saens warned him away from Barbereau and briefly took the aspiring composer under his wings. Of independent means, he was able to devote himself to composition. He was especially fond of the genre of chamber music writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces. He wrote two piano quintets.

Piano Quintet No.1 in d minor, Op.11 dates from 1874 and was dedicated to Charles Gounod. It predates French Impressionism and takes Schumann and Mendelssohn as its models. It opens with a very effective Allegro con brio. The clever Scherzo, allegro vivo which follows has some Mendelssohnian touches. The Andante ma non troppo which comes next is filled with charming melodies and the Finale, which is in three sections—Allegro deciso, Andante and Piu allegro has several original touches and brings this rather good work to a close. Highly recommended to amateurs for performance and strong enough for an occasional appearance in the concert hall. In 1882, he wrote a second piano quintet, his Piano Quintet No.2 in D Major, Op.25 but this is for the so-called “Trout Instrumentation”, i.e. Piano, violin, viola, cello and bass. This work will be discussed in Section II which discusses works for this combination.



João Bomtempo (1775-1842) was born in the Portuguese capital Lisbon. His father was an Italian musician in the Portuguese court orchestra. His musical training came from local musicians. He became proficient on the organ and a virtuoso of sorts on the piano. He settled in Paris for a decade and then in London where he became acquainted with all of the important musicians there and in particular with the London Philharmonic Society. He founded a similar society in Lisbon upon his return and became the first director of the national conservatory. As a composer, he was only interested in instrumental music and left a large collection of it.

His **Piano Quintet in E flat Major, Op.16**. It was completed and published during his time in London (1810-1822) by the famous Italian pianist, teacher and publisher Clementi who was also in London. In four movements—Allegro moderato, Scherzo, Larghetto and Rondo allegro. It is charming music, a cross between Mozart and Clementi with perhaps a touch of early Beethoven. There is nothing to suggest that it is Portuguese. The piano plays a leading role and requires a pretty good pianist with a light touch, a la Clementi. The strings are not totally ignored. Although the music really is pleasing, there really is no compelling reason why it need be brought into the concert hall, except perhaps as a historical example of an important early 19th century Portuguese composer, although as I have said, it is solidly in the central European school and if you did not know the composer was Portuguese, you would guess he was Austrian or German. Having said this, amateurs, as long as they have a competent pianist, will certainly enjoy playing it.

Alexander Borodin (1883-1887) met Ekaterina Protopopova, his wife to be, in Heidelberg while studying chemistry. She suffered from tuberculosis and was advised by doctors to spend time in



Italy. She went to Pisa and Borodin soon followed. **Piano Quintet in c minor** was composed there during 1861-2. Protopopova was an excellent pianist, and admirer of Schumann. And while Schumann's famous Piano Quintet must have served as a model for Borodin, the his effort does not resemble that of Schumann. It is in three movements, and unlike some of his other music from this period, appears to be

complete although the first movement is an Andante. The main theme, Russian-sounding and based upon a turn, is introduced by the piano: The movement is relatively short and Borodin takes no trouble to develop what is a promising theme but simply passes it from voice to voice. It is a trip to nowhere. When all is said and done, one feels that the whole thing is nothing more than a prelude to something else. A Scherzo comes next. The fresh and lively first theme, entrusted to the viola, seems perfect for a fugue: There is, however, no fugue and precious little development before Borodin springs the lovely second theme upon us. Unfortunately the trio section spoils what is otherwise a fine movement. It is repetitious and dull. The theme is again based on a turn but Borodin seems to have run out of creative gas. The finale, Allegro Moderato, is bigger than the other two movements together. Clearly Russian-sounding, the thematic material is adequate though not overly distinguished. Again a kind of turn is employed in the main theme which creates a vague sense of déjà vu. For the material he had, Borodin drags the movement out too long. It seems clear that he was feeling his way and even struggling as at points, although it must be said that the part writing is good and all of the voices get their innings. The Quintet is technically undemanding, even for the piano, which is not given any kind of florid treatment. Certainly amateurs will enjoy this work. I do not think we should agitate to have it brought onto the concert stage when there are so many better works deserving to be heard.

This guide is in no way intended to impugn or denigrate famous works, which are invariably deservedly so. I only cursorily treat them because they have been exhaustively studied and written about and there is little if anything left to say. Nonetheless, if you have not played the **Piano Quintet in f minor, Op.34** by **Johannes Brahms**, you must. It is one of the treasures of the literature and one of the very best from the romantic era. One note of interest in passing is that it started out life as a string quintet for 2 violins, viola and 2 cellos. Brahms showed it to Clara Schumann who made a few minor suggestions but thought it quite good. Brahms, however, decided to toss it away and rewrote it as the piano quintet we know today. When she heard it, Clara commented that she preferred it in the string quintet versions which Brahms by then had destroyed. Recently, there have been several people who have reconstructed it. I have heard it performed in concert in twice, in two different reconstructions. The performers in each instance were top notch and gave there all but based on what I heard, I have to agree with Brahms that it is an altogether work as a piano quintet.



Jan Brandts Buys (1868-1939) came from a long line of professional musicians. His father was an organist in the town of Zutphen in the Netherlands where Jan was born. He studied at the Raff Conservatory in Frankfurt and in 1893 settled in Vienna where he got to know Brahms, who along with Edvard Grieg, praised his early works. His piano concerto won an important international prize and famous artists often included his songs on the same program with those of Schubert. He was best known for his comic operas which gained considerable international acclaim. He was also fond of chamber music and wrote several works for string quartet.

In 1917 he produced a **Piano Quintet in a minor, Op.32** which he entitled **Aus dem west-östlichen Divan** after the famous set of poems by Goethe of the same name which had been inspired by the poems of the Persian Hafiz. The poems were meant as a kind of east—west exchange. In any event, Buys music by its rhythms and harmonies does have an oriental flavor to it. This is quite apparent in the main theme to the opening movement, *Allegro energico ed appassionato*. It can also be discerned his use of accompanying figures. The second movement, *Scherzo malinconico*, stands out by its quite original rhythm. A dark and gloomy *Largo* introduction to the final movement, *Andantino quasi allegretto* is given by the strings alone. Not at all hard to play, this work is good for both concert and home.



Frank Bridge (1897-1941) was born in in the English city of Brighton and learned to play violin from his father. He had much early exposure to practical musicianship, playing in theatre orchestras his father conducted. He studied violin and composition, the latter from Charles Stanford, at the Royal College of Music. He later played viola in prominent quartets and was a respected conductor.

Bridge began work on his **Piano Quintet in d minor** in 1904. Originally, it had four movements, but realizing it was overly long, he returned to it in 1912 and fused the inner two movements together to create a three movement work. The first movement, *Allegro*, begins with a restless brooding theme which is subsequently followed by a more wistful melody introduced by the piano. Only later is its importance established when it returns at key moments in each of the following movements, creating a cyclical structure. The second movement, *Adagio ma non troppo*, opens in hushed fashion with a tender melody. What remains of the third movement is now a faster *Allegro con brio* middle section. In the finale, *Allegro energico*, themes from the first two movements reappear and struggle for supremacy. This is an important work. Powerful and dramatic, it deserves to be heard in concert but is accessible to experienced amateurs players.



Max Bruch (1838-1920) enjoyed a long and fruitful career as a composer, conductor and teacher. He studied with Ferdinand Hiller and his talent was recognized early on by Schumann and Ignaz Moscheles. Today, Bruch is primarily remembered for his fine violin concertos and his choral works. However, his chamber music is beautiful and deserving of performance at the very least by amateurs.

His **Piano Quintet in g minor** was begun in 1883 while he was living in Liverpool serving as conductor and director of the Liverpool Philharmonic Society. It was written at the request of Andrew Kurz, an amateur pianist, who became a friend of Bruch's during his three year sojourn in England. Bruch did not finish it until 1888 by which time he was back in Germany working at Breslau. Bruch knew the ability of Kurz and his friends who were very good amateur players but not professionals. Hence, he tailored the work to his friend's requirements. It presents no extraordinary technical problems, plays easily and is good to hear. The opening movement, *Allegro molto moderato*, is filled with several fine melodies. The part writing is straight forward with much unison or choral writing in the strings over a soft modest accompaniment. The second movement, a peaceful but very romantic *Adagio*. Its lyricism has the aura of Mendelssohn. For the most part, the strings are kept in the forefront Next comes a lively but somewhat undistinguished *Scherzo* with much forward drive through its long triplet passages. The trio section is much better, quite beautiful and provides a very fine contrast. The finale, *Allegro agitato*, begins powerfully in dramatic fashion

and sounding quite orchestral. The thematic material is quite showy but not entirely convincing, in that not really memorable. The music remained in manuscript until 1988 when it was finally published. Certainly, this is a work that can be recommended to amateurs without qualification. But for performance in the concert hall, I cannot say it deserves a hearing. I have a feeling that Bruch himself would agree. It is not among his best chamber music when compared, for example to his Eight Pieces for Clarinet, Cello and Piano, Op.82.



Adolf Busch (1891-1952) was born in the German town of Siegen. He studied violin and composition at the Cologne Conservatory and became one of the leading soloists of the day specializing in the classical repertoire. He also founded two famous string quartets, the Vienna Konzertverein Quartet and the Busch Quartet. He was influenced by Max Reger and eschewed Schoenberg's atonalism.

His **Piano Quintet, Op.35** dates from 1927. Though it is not atonal, it not cannot be said to be traditionally tonal, although it is definitely tonal. It is not unpleasant to hear, although playing it is another matter as it requires either professionals or very experienced amateurs with a high degree of technical competence. The opening movement, *Vivace*, is difficult and has a certain uncomfortable quality to it. The *Andante* which follows is easier on the ear and show the influence of late Brahms though it would be a stretch to say it sounds anything like him. The finale, *Molto appassionato*, is also complex though riveting and certainly holds one's interest. This is not a work which is going to make friends at first hearing or maybe even on second and perhaps ever for some. However, I found it worthwhile, though its lack of immediacy will make it a hard sell for concert and few amateurs will have the patience to stick it out to the point where they can really appreciate it.



Charles Wakefield Cadman (1881-1946) was born in Johnstown, Pennsylvania, Cadman's musical education, unlike that of most of his American contemporaries, was completely American. He began piano lessons at 13 with a local teacher. Eventually, he went to nearby Pittsburgh where he studied harmony, theory and orchestration with Luigi von Kunits and Emil Paur, then concertmaster and conductor respectively of the Pittsburgh Symphony Orchestra. This was the sum of his training. Cadman was influenced by his exposure to American Indian music and went so far as to travel to Nebraska to make cylinder recordings of tribal melodies for the Smithsonian Institution. He learned to play their instruments and later was able to adapt it in the form of 19th century romantic music. He was to write several articles on Indian music and came to be regarded as one of the foremost experts on the subject. He toured both the States and Europe, giving his then celebrated "Indian Talk." But his involvement with the so-called Indianist Movement in American music made it difficult for his works to be judged on their own merits. His early works enjoyed little success until the famous soprano, Lillian Nordica, sang one of his songs *From the Land of Sky Blue Waters*. (which should not be confused with the Hamm's Beer song of the same name) at one of her recitals. Cadman eventually moved to Los Angeles, helped to found and often was a soloist with the Hollywood Bowl Orchestra. He wrote the scores for several films and along with Dmitri Tiomkin was considered one of Hollywood's top composers. But Cadman was also a serious composer who wrote for nearly every genre.

His **Piano Quintet in g minor, Op.56** was composed relatively late in Cadman's life, 1937. Here, he was trying to develop a "new style" recognizing that the romantic idiom was

no longer in fashion. While the music is entirely tonal, the musical language is very different although not entirely unrelated to his earlier writing. There is still an energetic, restless “American” optimism to be found in it. Although marked *Allegretto con spirito*, the first movement is really more an *allegro*. The melodies are not quite lovely, but they are not harsh either. “Searching” might be better word. The music reminds one of Dohnanyi and those other composers who refused to abandon tonality but kept writing in a modern, post-romantic idiom. Here and there, one hears very brief, usually frenetic, episodes which show that the composer’s sense of drama had been influenced by writing for the theater, in this case, the cinema. But this is not program music in any sense. The *Andante con sensibilit * is nearly devoid of drama and retreats into a somber and quiet tonal world tinged with mystery. For long stretches, the strings are given melodies of great breadth to a tinkling accompaniment in the piano. It is quite original in conception. The finale, *Allegro brillante*, has a brusque, forward-thrusting, big-city kind of energy to it. This is a good work deserving concert performance. Cadman’s reputation unjustly suffered from his involvement with the Indianist movement and also with the movies.



Andr  Caplet (1878-1925) was born upon a boat underway between the French towns of Le Harve and Honfleur. He studied composition, piano and violin at the Paris Conservatory and was the winner of the 1901 Prix de Rome beating out Ravel for the honor. He subsequently studied conducting with Nikisch and served as conductor of the Boston Opera from 1910 until

1914. Debussy who was a close friend asked Caplet to orchestrate several of his works. Today, if he is remembered at all, it is for these orchestrations. This is unjust, for he was a fine composer in his own right who wrote several very original works.

Among them is the **Conte Fantastique for Piano and String Quintet**. There is also an alternative version where a harp may be substituted for the piano. *Conte Fantastique* began life as a tone poem Caplet composed for harp and orchestra in 1908, inspired by Edgar Allen Poe’s short story, *The Masque of the Red Death*. He called it *Legende*. In 1922, he decided to adapt it for a string quartet with piano or harp. To remove all doubt that it was a programmatic work, Caplet noted in the title that it was based on *The Masque of the Red Death*. If this were not enough, Caplet provided a lengthy description of what the music describes in a preface to the piano part. The story takes place in a time of a plague which causes bleeding and immediate death, and hence was known as the Red Death. Prince Prospero invites his friends and followers into his castle, locking it so that he and the others will be safe from the horrors outside the walls. As if to taunt the plague, the prince throws a gala masked ball. There is dancing and partying but each hour as an ancient ebony clock strikes the hour, it makes a sound so terrifying that it temporarily paralyzes the merry makers. Then at midnight, a grim visage, bleeding and clothed in rags like a burial shroud appears. Unknown to all, the Red Death has entered, Angered, the prince raises his dagger to stab the apparition but before he can do so, falls dead himself. The revelers grab the figure, rip off its rags and discover there is nothing beneath. The Red Death, now within the castle, quickly begins to kill the revelers until they are all dead and the clock is silent. Caplet uses the piano to express the most dramatic horror—it not only represents the sound of the striking clock, but also the arrival of the Red Death within the castle walls. The music is full of harmonics, glissandos, and other spooky effects which marvelously conjure up an aura of horror. The music is so evocative that the story can easily be discerned from its gloomy and ominous beginning, to the dancing at the ball, which though lively is nonetheless haunted by an uneasy specter of doom. The climax comes when the piano sounds the 12 strokes of midnight

as the Red Death knocks on the door. This is an entirely original work by a composer who possessed an incredible compositional talent but it is not a work for players of average ability with little ensemble experience. However, professionals who present it in concert are sure to find a receptive audience. Amateurs who are very experienced ensemble players and accomplished technically will also be able to navigate this extraordinary piece.



Mario Castelnuovo-Tedesco (1895-1968) was born in the Italian city of Florence. He was descended from a prominent banking family that had lived in the city since the expulsion of Jews from Spain in 1492. Castelnuovo-Tedesco was first introduced to the piano by his mother, and he composed his first pieces when he was just nine years old. After completing a degree in piano in

1914, he studied composition with Ildebrando Pizzetti. Subsequently he became known as one of Italy’s up-and-coming composers. His operas as well as instrumental works were frequently performed. He emigrated to the U.S. in 1939 due to the governments anti-Semitic policies and eventually went to Hollywood where he wrote for the cinema. Castelnuovo-Tedesco’s style is recognizably Italian but not overtly so. He wrote two piano quintets.

Piano Quintet No.1 in d minor, Op.69 dates from 1932. This outstanding work absolutely belongs in the concert hall where it is sure to be a hit. While not easy to play, it is not beyond technically secure and experienced amateur players to whom I also recommend it. The opening movement, *Lento e sognante-Vivo e appassionato*, begins with a short slow, melancholy introduction which leads to a rather symphonic but dramatic main section with several tempo changes. The second movement, *Andante*, is in the style of a *Legende*. Particularly striking is a wonderful cello melody. The third movement, *Scherzo, leggiero e danzante*, has its antecedents in Mendelssohn but, of course, is quite modern as expressed by the nervous restlessness of the main section. The lovely trio is the dance-like part of the movement. The finale, *Vivo e impetuoso*, is probably the most impressive. Full of excitement, it reaches at times a feverous pitch which is almost orchestral in its power. Here and there, one hears touches of what might be Hebraic or Jewish themes.

Piano Quintet No.2, Op.155 dates from 1951 at which time he was living in Beverly Hills, California, having been forced to flee some 12 years earlier.. It is subtitled “Memories of the Tuscan Countryside”, no doubt reflecting the composer’s nostalgia for his homeland. Despite the fact that it was composed nearly a quarter of a century after No.1, the musical language is more or less the same. Designed to be a programmatic work each of the movements is subtitled. The first is called “The Hills”. It is followed by “The Cypressess”, and then “Procession in the month of May” and “finally The Harvest”. Technically speaking, while it does not require virtuosi, the players to need to be of an accomplished technical level.



Alexis de Castillon (1838-1873) was born in the French city of Chartres. As a member of the nobility his parents initially expected him to have a military career, which for a time he pursued, joining the imperial cavalry. However, his love of music, which came from the piano lessons he had received as a boy, led him to enter the Paris Conservatoire where he ultimately studied with C sar

Franck. His health, always of a fragile nature, was not helped by his military service in the Franco-Prussian war of 1870-71. His health deteriorated and he never really recovered. He composed several chamber works which his contemporaries considered to be first rate. Vincent d’Indy called him one of the best chamber music composers of his time.

Castillon's **Piano Quintet in E flat Major, Op.1** dates from 1863. At the time, there were few piano quintets which had been written that could serve as his model and Robert Schumann's was the best known. Today critics recognize that this work serves as a milestone in French piano quintet music as the most important such work between Saint-Saens' early Op.14 of 1855 and Cesar Franck's great work of 1880. Its four movements are lavishly constructed and are full of extravagant and unusual ideas. For one thing, it is often concertante in character pitting the piano against the unison writing in the strings. The powerful and lyrical opening theme to the first movement, *Allegro ben moderato*, is so magnificent that it absorbs most of the energy of the movement, limiting the second theme to a rather smaller role than is normal. The somewhat belligerent theme of the Scherzo which follows is characterized by its syncopation. The final two movements are played *attacca* and form an organic whole because the main theme of the *Adagio molto maestoso* becomes an important motif in the finale. Despite using Schumann's quintet as a model, this opulent work helped to establish the French school of writing and shows the young composer's mastery of form by his ability to bind the entire work through the early use of a cyclic format. The quintet is not only historically important but can stand on its own based on its merits.



Georgy Catoire (1861-1926) is generally considered the father of Russian modernism. He was born in Moscow to a French noble family which had emigrated to Russia in the early 19th century. Although fascinated by music, he studied mathematics and science at the University of Moscow, graduating in 1884. After graduation, however, he decided to devote himself to music. His early compositions showed the influence of Tchaikovsky who described Catoire as talented but in need of serious training. Eventually Catoire was to study composition with Rimsky-Korsakov, Lyadov, Arensky and Taneyev. In 1916, he was appointed Professor of Composition at the Moscow Conservatory, a position he held for the rest of his life. Catoire wrote several treatises on music theory, which became the foundation for the teaching of music theory in Russia. His composition style was a synthesis Russian, German and French influences--Tchaikovsky, Chopin, Cesar Franck, Debussy and Richard Wagner were the chief influences. From them, Catoire developed a highly personal and original idiom. His championing of Wagner is partially responsible for the fact that his works are relatively unknown today. Rimsky-Korsakov's circle disliked Wagner's music intensely and did little to promote it. This resulted in its being barely known in Russia. They also shunned Catoire's music because he was a Wagnerite.

His **Piano Quintet in g minor, Op.28** dates from 1921. The opening movement, *Allegro moderato*, begins with a theme which briefly recalls Tchaikovsky's piano trio. It is quite romantic and developed in a dramatic fashion. The second theme is more delicate and introspective. The second movement, *Andante*, begins in a somewhat mystical vein. Quiet, the music floats in a gauze-like dream world. The opening to the finale, *Allegro con spirito e capriccioso*, begins with musical images of a fairyland complete with elves dancing and an aura of magic. But as the movement progresses, many dramatic episodes bubble forth. There is nothing like this work in the Piano Quintet literature and it certainly belongs on the concert stage. But at the same time, this is one of Catoire's most approachable works and should not be missed by good amateur players.

George Chadwick, (1854-1931), for long known as the Dean of American Composers, received his first music lessons from his brother. Soon he advanced so quickly he was serving as organist for the local church. Eventually, Chadwick found his way to the famous Leipzig Conservatory where in 1877 he studied with Carl



Reinecke and Salomon Jadassohn. Never regarded as an extraordinary talent, soon after entering the Conservatory, his progress in composition astounded his teachers and everyone else. Several of his early works, written while there, won prizes and his name spread as far away as England. After graduating, he chose to further his studies by taking lessons privately with Joseph Rheinberger in Munich. He returned to Boston in 1880 and began a long career as a composer, conductor and teacher. Many important late 19th and early 20th century American composers were to study with him, including William Grant Still, Horatio Parker, Frederick Shepherd Converse and Arthur Farwell. Chadwick served as director of the New England Conservatory for 33 years.

The **Piano Quintet in E flat Major** dates from 1886 and was the first of his chamber works published and as a result his best known one. In its day, it received numerous performances both in the States and Europe, and was grouped along with piano quintets by fellow New Englanders, Arthur Foote and Mrs. H.H. (Amy) Beach, as one of the premiere American works for this instrumentation. The opening *Allegro sostenuto* is rich and well written for all with a faint Brahmsian flavor. The slower *Andante cantabile* is gentle and while not sounding of any composer in particular still gives the listener the definite impression he is hearing late 19th Century Central European music. The *Intermezzo*, which serves instead of a scherzo, seems the most original of the movements and has many memorable touches. In the closing *Allegro energico*, the piano is asked to play a *moto perpetuo* part over which the strings trumpet the various themes including a clever fugue. The Quintet is a good, but not a great work. It is well-written but not exactly memorable, lacking Chadwick's own voice and originality which one hears in his string quartets. Nor does it compare with Arthur Foote's fine work from the same period might deserve a hearing for historical reasons and certainly amateurs will enjoy it.



Samuel Coleridge-Taylor (1875-1912) was born in London, the product of a mixed race marriage, his father being an African from Sierra Leone and his mother a white Englishwoman. His musical talent showed itself early and he was admitted to study the violin at the Royal College of Music where he eventually concentrated on composition when his gifts were ascertained. His teacher was the renowned composer, Sir Charles Villiers Stanford. It is worth noting that Stanford who taught such important composers as Frank Bridge, Gustav Holst, John Ireland, Ralph Vaughan Williams, Arthur Bliss, Herbert Howells and Ernest Moeran, considered Coleridge Taylor along with William Hurlstone the most talented student he ever taught. His compositions gained considerable fame during his lifetime. His oratorio *Hiawatha's Wedding Feast* for a time became as popular as Handel's *Messiah* and Mendelssohn's *Elijah*. He made several visits to the United States because of his interest in American Negro cultural life. His famous was such that on one visit he was invited to the White House by Theodore Roosevelt.

His **Piano Quintet in g minor, Op.1** dates from 1893. The opening movement, *Allegro con moto*, is assertive, almost orchestral, and full of rich melodies which give ample evidence of his melodic gift. A very romantic *Larghetto* follows, beginning with a reflective theme in the cello. The strings are sing throughout much of the movement in choral fashion. A syncopated hard-driving Brahmsian Scherzo comes next. It has a contrasting lyrical trio section in which first the piano and then the strings take turns. The finale, *Allegro, vivace*, opens with dramatic explosion which subsides into angular, nervous passages, eventually leading to a clever fugue and then back again. It seems unlikely that a work of such a high standard could be an opus one. However, it

certainly gives proof of how talented Coleridge Taylor was. The work, which lay forgotten and unpublished for a century, is good enough for concert performance and can be warmly recommended to amateurs



Nearly forgotten now for more than a half century, **Jean Cras** (1879-1932) stands out in stark contrast to virtually every other French composer of his generation. He was born in the coastal town of Brest into a family with a long naval tradition. Although his affinity for music and his talent showed itself early, he was, nevertheless, enrolled at the Naval Academy in 1896. But, in his spare time, he studied orchestration, counterpoint and composition. Feeling he could go no farther alone, he sought out a respected teacher, Henri Duparc. Duparc was astounded by Cras' talent and meticulously exposed him to compositional techniques of Bach, Beethoven and his own teacher, César Franck. These were Cras' only lessons in composition. As a composer, Cras' greatest problem was a chronic lack of time to devote to his art as he became a fully commissioned officer in the French Navy. He loved the sea, but served in the navy only out of a sense of patriotism and family tradition. Unlike Rimsky-Korsakov and Albert Roussel, both of whom had begun careers in the navy but later resigned, Cras never left the navy and eventually rose to the rank of Rear-Admiral. His maritime experiences sowed the seeds of an imagination and introspection which enabled him to understand profoundly the alienation of the human condition. And it is this which truly provides the key to his music. Although he was, as so many other of his contemporaries, drawn to cyclical composition pioneered by Franck, he employed it with a unique iconoclastic language of his own. It was a meticulous and sophisticated autobiographical synthesis of the things which were paramount in his life: the sea, the Church, his native Brittany, and the exoticisms discovered on his many voyages. He reached the peak of his powers during the 1920's and it was then that Cras composed some of the most inventive compositions of the twentieth century.

His **Piano Quintet** dates from 1922 and was composed at sea while he was commanding a destroyer. Cras, himself, provided short programmatic notes. Of the first movement, *Clear and Joyous*, Cras writes, "*The intoxication of breathing pure sea air. The advance impressions of all that will arise...on the voyage.*" The music is buoyant, restless and has a vague jazz quality to it. Of the second movement, *Calm and Peaceful*, Cras writes, "*The ecstasy of a European soul giving itself over to the intense poetry of an African evening.*" The first theme is a perfumed and romantic melody sung by the strings. The second subject has an oriental quality to it. Next comes *Alert and Decisive*, described by Cras as follows, "*The exuberance of living in the sun, the eyes full of bright colors, the ears excited by the rich musical intensity of an Arab town.*" The movement serves as a kind of scherzo, the first theme dance-like, followed by a clearly oriental chant, denoting the Arab town. This is stunning music. Of the finale, *Passionate and Proud*, Cras writes, "*The return voyage, the soul full of memories, liberated by the open space from the petty things of life.*" Here the music is vigorous and triumphant but with surprising tonal episodes, including a brief Chinese interlude. This is a wonderful work, fully tonal, but often quite adventurous. Despite its programmatic qualities, it defies categorization. Romantic, but not in the traditional sense, it is at times impressionistic, but highly original and fresh. Absolutely first rate, highly recommended to professionals and technically secure and experienced amateur players.

Carl Davidov (1838-1889) as he was known in the West until recently when a revised Russian transliteration now has him as Karl Davidov, was born in the Latvian town of Kuldiga, then part



of the Russian empire. He was recognized as a child prodigy and studied cello with Heinrich Schmidt, principal cellist of the Moscow Conservatory. After taking a degree in mathematics at St. Petersburg University, he studied composition at the Leipzig Conservatory with Moritz Hauptmann and planned to pursue a career as a composer. However, he was so well received as

a substitute for the ailing Friedrich Grutzmacher, first cellist of the Leipzig Gewandhaus Orchestra that he decided on a dual career as a cellist and composer. Considered the best cellist of his time, he served as a Professor of Cello at the Leipzig Conservatory and director of the St Petersburg Conservatory while simultaneously pursuing a career as a soloist. In the end, composing took a backseat to these other activities.

Most of what he did compose was for the cello, however, he did not ignore chamber music, penning a string quartet, a string sextet and his **Piano Quintet in g minor, Op.40**. It was composed in 1883 and is in four movements. The big opening Allegro begins with a huge burst of sound and energy. After this dramatic introduction, the lyrical first subject is passed from voice to voice in the strings and shortly thereafter the piano joins in as well. The music alternates between heroic episodes and calmer lyricism. Next comes an Allegretto which serves as a scherzo. The strings begin with a syncopated pizzicato accompaniment as the piano introduces the lively, whirling main theme which rushes forward full of energy. The off beat pizzicatos create added interest. A slower and calmer trio section provides a fine contrast. The piano presents the main subject, a romantic melody, in its entirety in the opening of the third movement, Andante con moto, before the strings echo it. The finale, Allegro molto con brio, explodes with an over abundance of forward motion and energy. The music rushes forward at breathtaking pace until it is slowed by a more lyrical second subject brought forward in the strings. This is a fine work which can be recommended to professional ensembles as well as amateurs.



Ernst von Dohnanyi (1877-1960 Ernő Dohnányi in Hungarian) is generally regarded, after Liszt, as Hungary's most versatile musician. He was an active as a concert pianist, composer, conductor and teacher and must be considered one of the chief influences on Hungary's musical life in the 20th century. Certainly, his chamber music is very fine, with most of it being in the masterwork category. Yet, sadly and inexplicably, it has virtually disappeared from the concert stage. Dohnanyi studied piano and composition in his native Pressburg (Bratislava) before entering the Budapest Academy. Upon graduating in the spring of 1897, Dohnanyi embarked on a dazzling career as a concert artist, often playing in chamber ensembles. Later, he also devoted considerable time to teaching and conducting. In 1895, while still at the Budapest Music Academy,

Dohnanyi's first published work, his **Piano Quintet No.1 in c minor, Op.1**, appeared and was championed by no less an authority than Johannes Brahms. Never known for passing out gratuitous compliments, Brahms, after having had a chance to look at the Quintet remarked, "I could not have written it better myself." It's highly unlikely that he ever gave higher praise to anyone or any other work. After hearing it through once, Brahms immediately arranged for a public performance of the quintet in Vienna and played the piano part himself. It was an immense success. The opening movement to the quintet, Allegro, begins with a broad, spacious theme. The music is full of expectation and portents of great things to come. The strings then take over and bring the music to its first emotional high. The opening bars of the restless second movement, Scherzo, allegro vivace, remind one of a furiant, a Czech dance of the kind Dvorak often em-

ployed. The lovely trio has a vocal quality to it. The scherzo is followed by a very lovely Adagio quasi andante. The presentation of the entire main theme is entrusted to the viola alone with a soft piano accompaniment in the background. The theme has a valedictory and elegiac mood. There is an unmistakable sense of leave-taking, of farewell. The first violin then joins in and the theme is set as a duet, and with the entrance of the cello, the music becomes even more beautiful. The imaginative finale is literally pregnant with ideas. The opening theme to the Allegro animato in 5/4 bursts forth in a triumphant fashion. Particularly fine is the waltz-like second theme introduced by the cello. Out of this, Dohnanyi creates a fugue—but this is not a dry, academic ordinary fugue but a wonderful, lyrical one of the most astonishing beauty. This is a masterpiece of the first order. Professional ensembles would do well to bring it with them into the concert hall and amateurs will relish the opportunity to play a work well within their grasp.

Piano Quintet No.2 in e flat minor, Op.26 was completed in 1914. The opening Allegro non troppo begins very softly and mysteriously. The strings, led by the first violin, present the opening theme in their lower registers over a soft, prolonged triplet piano accompaniment which almost sounds like tremolo. Tension is built slowly and one expects that there will be an emotional explosion when the piano finally takes part in the theme. But surprisingly, this does not happen. Instead, the piano is allowed to present a more elastic and powerful version of the theme. While the tension, created mainly by the soft tremolo now in the strings, is still there, it remains beneath the surface, as the piano plays a more heroic version of the theme. The second subject is more lyrical and lighter. The second movement is marked Intermezzo, allegretto, but this marking does not really tell the full story. The very lovely, lilting opening theme, initially stated by the viola and then by the first violin, is indeed treated in the fashion of an intermezzo. It is clothed in the unmistakable aura of an elegant late Viennese waltz. What follows this, however, is quite different. This dance theme is not developed in any traditional way but rather by means of a set of five different interludes which flirt with being variations. The finale, Moderato, begins with an extraordinarily somber canon, with the cello beginning and the others following. The music is saturated with a mood of regret and resignation. The second theme presented by the piano, although solemn, is not as pessimistic. This is one of the greatest post-Brahmsian romantic quartet—a superb masterpiece. Nearly all who hear it agree. A an excellent choice for professional group, but experienced and competent amateurs will also derive tremendous pleasure from this outstanding work.



Théodore Dubois (1837-1924) was born in the French town of Rosnay. After an impressive career at the Paris Conservatory, where he studied with Ambroise Thomas, he won the coveted Prix de Rome. Among the many important positions he held during a long career was that of director of the Madeleine, where he succeeded Saint-Saëns, and later of the Paris Conservatory. Among his

many students were Paul Dukas and Florent Schmitt. Dubois wrote a considerable amount of music in nearly every genre. Like Saint Saëns, he eschewed impressionism, and continued on in the French Romantic tradition which the former had helped to pioneer. It is characterized by, logic, clarity, fine melody, drama and a refined sense of taste. His music is finely crafted and clearly shows that he was a gifted melodist. It is truly a pity his chamber music is unknown because it is absolutely first rate.

His **Piano Quintet in F Major** was composed in his 68th year, yet it shows the vitality of a younger man, though combined with the compositional excellence that only comes with long years in the service of music. Although Dubois composed the Quintet with the oboe in mind because of its special timber, he neverthe-

less without any prompting from his publisher wrote in the score that the music could also be played with either a clarinet or second violin in lieu of the oboe, and he provided the parts which appeared at the time the work was released. It begins with a joyful Allegro which radiates optimistic energy. The second movement, Canzonetta, provides a wonderful dialogue between the five instruments and is particularly clever in its use of timber. A highly expressive Adagio non troppo, full of sentiment, follows. The lively finale, Allegro con fuoco, reintroduces many of the themes which have appeared in the previous movements, while at the same time giving them a different treatment. It is a first rate work by any standard and another marvelous example of late French romanticism.



Gabriel Dupont (1878 –1914) was born in Caen. He entered the Paris Conservatory where his main teachers were Jules Massenet and Charles-Marie Widor. In 1901 Dupont took second place in the prestigious Prix di Rome competition. Andre Caplet took first while Maurice Ravel finished third. Dupont's opera La Cabrera was successful both in France and Italy and he mostly concentrated on opera.

His **Poème for Piano Quintet** dates from 1911. It is his only large scale chamber work. In three big movements, the music shows the influence not only of the impressionists but also of Wagner. The work is dedicated to Widor. Each of the three movements has a subtitle and aptly describes the mood of the music. The opening movement, marked Sombre et Dououreux, is not quite as grim as the title implies, although it is quite serious and could not be mistaken for being light-hearted, nonetheless, there much excitement and many dramatic episodes within. The second movement, Clair et Calme, for the most part, while not exactly lyrical, is not as agitated as what has come before. The finale, Joyeux et Ensoleillé, is brighter and more genial. This is an interesting work, suitable for both professionals and good amateur players.

Antonin Dvorak's Op.81 Piano Quintet in A Major along with the quintets of Brahms and Schumann, is in that small group of piano quintets that does from time to time get performed in concert when a piano quintet is programmed. It justly famous and much has been written about it elsewhere. Suffice it to say that every piano quintet ensemble, be it professional or amateur, should not miss the chance to play this superb work.



Edward Elgar (1857-1934), one of England's best known composers, needs little introduction. He is generally known for his large scale works such as the Enigma Variations, the Dream of Gerontius, Pomp and Circumstance, and his violin and cello concertos.

But few people realize that he wrote some first rate chamber music, including his **Piano Quintet in a minor, Op.84** which dates from 1919. The work is in three movements. The first is dark, arresting and enigmatic with several recurring components, including two mysterious themes, a driving march and a ghostly dance. The middle movement can be considered the quintet's center of gravity. It us based on a long, slow and spacious melody first presented by the viola, it is tender, nostalgic and elegiac. However, slowly it evolves through the use of chromaticism, creating an eerie suspense and then rising to a great dramatic climax. One critic commented upon hearing the movement that it brings to mind the delicacy and finesse of the French, the longing of the Viennese, and the "woody, autumnal" grace of the English. The finale is in a lighter vein, sparkling and dance-like. However, it is not without its darker moments which threaten proceedings, but in the end the music of good spirits

triumph. The same critic thought he heard touches of American jazz. This is a work of the first order which deserves to take its place in the front ranks of the repertoire. It should be of interest to both professionals and amateurs.



Georges Enescu's (1881-1955) was well-known as a violin virtuoso, conductor and for his Romanian compositions. His three passions were late German romanticism, contemporary French music (Fauré and Massenet considered him one of their best students) and Romanian folk music.

Enescu composed his **Piano Quintet in a minor, Op.29** in 1940. It is a late work written when he had become sophisticated, philosophical and dramatic. Characteristic shades of Romanian folkloric instrumentation are obvious in the piano part of the Andante. The music is full of emotional substance from hidden passion to introverted sorrow. For reasons which are not clear, it was not publicly performed while Enescu was alive. In three movements, the first, *Con moto molto moderato*, is dark and brooding. The haunting opening, presented by the first violin and piano, sets the mood for the rest. The tonality is both traditional and yet searches for new modes of expression. French impressionism perhaps is the greatest influence. A huge second movement, *Andante sostenuto e cantabile*, begins very introspectively and stays that way. The massive concluding *Vivace ma non troppo* goes through a whole gamut of moods, beginning in a light and airy almost neo-classical style. It is a mood which extends over the greater part of the movement, finally being replaced by a very impassioned and exciting coda.



It is always exciting to stumble upon a masterpiece by an unknown composer. And the **Piano Quintet in c minor** by Frederic d'Erlanger is just such a work. **Frederic d'Erlanger** (1868-1943) was the son of a wealthy Parisian banker. He studied piano and composition with Anselm Ehmant a German pianist then teaching in Paris. At the age of 18 in 1886, he moved to England

to work in the London branch of his father's bank. There, he spent the rest of his life. Independently wealthy, he was known as a patron of the arts. Like Alexander Borodin and George Onslow, he did not earn his living as a composer. Like them, he composed in his spare time when not working as a banker. While not a particularly prolific composer, he did write a fair amount of works including operas, a violin concerto, a ballet, several works for orchestra and a string quartet as well as this piano quintet. The Quintet dates from 1901 and premiered the following year by Johann Kruse and his string quartet with d'Erlanger at the piano. Kruse was a well-known violin virtuoso who played in the Joachim Quartet, often substituting for Joachim and eventually forming his own quartet. The quintet was well-received and subsequently published by Simrock of Berlin, one of Europe's leading music publishers but despite this, it failed to gain a foothold in the German speaking lands, perhaps because d'Erlanger was thought to be an Englishman and few works by English composers gained any ground on the continent.

The work opens with a massive *Allegro moderato* with a powerful, searching melody for its first subject. The integration of the strings with the piano writing is first rate. Lyricism and emotion are present throughout. The second movement, *Andante*, is rich in melody and songlike. A stunning *Scherzo*, perhaps the highlight of the quintet, follows. Exciting and nervous and full of forward motion, the music rushes along breathlessly, a real *tour de force*. A slower trio-like section provides fine contrast. The finale, *Allegro ma non troppo*, begins in epic fashion, energetic and thrusting, its powerful themes hold the listener's from the first chords to the final measure. Had this quintet been composed by a known German or Austrian, it almost certainly would have en-

tered the repertoire. It is a shame that it disappeared.



Guido Albert Fano (1875-1961) was born in the Italian city of Padua. He had a considerable career in Italy as composer, pianist, conductor and teacher. He took his composition diploma at the Bologna Liceo Musicale under the supervision of Giuseppe Martucci and therefore turned towards the European instrumental tradition.

Fano's **Piano Quintet in C major**, dated 1917, shows a beautiful melodiousness and dense writing, in which each single part maintains its own independence and vitality. Again the late romantic dimension of the Brahms quintet was the reference for the composition. But Brahms is not the only source of inspiration as the composer uses colorful harmonics and archaic modalisms, typical of French Impressionism. It must be noted that piano is much more than an equal member of the quintet, perhaps due to peculiar color and complex late romantic passages which require virtuoso piano playing. This is a difficult work to describe for several reasons as it is overly eclectic. The first movement follows the line of normal sonata form, but the *Scherzo* after a short introduction of long harmonic chords, veers off into a distant tonality sounding of Late Beethoven. The slow movement, an *Adagio* is lyrical and moves straight forward but the dark finale, *Allegro appassionato*, is full of broken or interrupted passages which give an unsettling feeling. The obvious spiritualist resonances of this work are made clear in the epigraph in which Fano writes "Mi ridestai all'arte e alla vita / E fu dolore ancora / Nell'Eterno speranza e luce" (I awoke to art and life / It was still pain / eternal hope and light). This is a work which should be dismissed. It will make a strong impression on the listener but players will not find it an easy work to put together.



Arthur Farwell (1872-1952) was born in St Paul, Minnesota. He trained as an engineer at Massachusetts Institute of Technology, graduating in 1893, but was turned towards a musical career by contact with the eccentric Boston-based composer Rudolf Gott. After studying in Boston, he became a pupil of Engelbert Humperdinck in Berlin and Alexandre Guilmant in Paris. Returning to the U.S., he lectured in music at Cornell University and founded the Wa-Wan Press, dedicated to publishing the works of the American Indian composers, among whom Farwell himself was a leading figure. He worked as a conductor and director of Music School Settlement. In 1918 he became Head of the music department at the University of California, Berkeley. After teaching at Michigan State College he eventually returned to New York.

His unpublished **Piano Quintet in e minor, Op.103** composed in 1937 only came to public attention in 1978, as the first major work of his ever recorded. In 1997 it became the first of his major works to see publication. In it, Farwell's tonal vocabulary includes polytonality, chromaticism and an urgent sense of motion tempered by moments of tenderness. In four movements, it opens with a quotation from the *Scherzo* of Dvorak's "American" Quartet, Opus 96. A somber main theme in the lower strings dominates the movement but at the end Farwell reminds the listener that Dvorak was his inspiration for promoting indigenous music. Although Dvorak is quoted, the writing calls to mind Cesar Franck and Florent Schmitt more than anything else. The slow movement is harmonically the most dense. It is meant to carry the play of overtones suggested by the effect of a large Chinese gong sounding repeatedly, building with an almost hypnotic effect. A *Scherzo*, Moderately fast, has lively thematic exchanges recalling Mendelssohn, but with surprises that bring the listener and player back to the 20th Century. The work ends with a grandiose and hard-driving finale. Quite memorable are episodes of ghostly tones, sinister scurrying and ecstatic arrivals leading to a wholly

effective conclusion. This is certainly a work which deserves to be heard though it is not a work that many amateur groups will be able to navigate.



Gabriel Fauré (1845–1924) was one of the most advanced French composers of his time. His harmonic and melodic innovations influenced many composers in the early 20th century. Both of his piano quintets (1906 and 1921) are far less known than the two piano quartets. And they are very different from his vastly more popular piano quartets, which were written much earlier and storm the heights and depths of Romanticism. The Quintets on the other hand are calmer and elusive. They are warm and charming but emotions are reticent. In the end age may well have had something to do with the of a sorrow and at times regret that one hears in these works. The two quintets have gentle autumnal qualities that may remind of the late clarinet chamber pieces of Brahms.

His **Piano Quintet No.1 in d minor Op. 89**, was dedicated to the violinist Ysaye. The opening movement, *Allegro moderato*, radiates a singing beauty. The long *Adagio* that follows is more subdued and melancholic, yet its climaxes are highly emotional, and its quiet moments are magical. The last movement, *Allegretto moderato*, is a scherzo and finale in one. It starts with a distant echo of the *Eroica* variations. The music is by turns ecstatic, stormy and sunny.

Piano Quintet No.2 in c minor, Op.115 was written in 1921 when Fauré was 75. Despite this, it is vigorous, witty, and often inspired. The first movement, *Molto moderato* though rather complex is on the whole bright and upbeat. The second movement, *Allegro vivo*, is a scherzo of the sort he wrote four decades earlier. It could easily have been placed in one of his piano quartets. It is not as meaty as the those in quartets, but leaner, drier and except for the coda, much less romantic. The *Andante moderato* which follows is big and leisurely. There is little excitement in this trance like music. The finale, *Allegro molto*, is a rather startling wake up call, gloomy and foreboding. There is a sense of resignation, even impending death in the rather harsh piano part. And although there are several brief, brighter moments, including the final bars, nonetheless that's not what remains in mind so much as a sense of gloom and desolation. While this is not a work which will bring the house down, it is a first rate work deserving to be heard in concert.



Zdenek Fibich (1850-1950) is the third of the so-called Big Three of 19th century Czech composers, the other two being Smetana and Dvorak. That Fibich is not as well known as the other two is not because his music was in any way inferior, but simply because he lived during a time of extreme national consciousness and unlike Dvorak and Smetana, he did not choose only to write in a purely Czech idiom. Rather, his music, though exhibiting Slavic elements, is more typically Central European in sound. This reflects his background. One of his parents was Czech, the other an Austrian German. His education was at both Czech and German schools. He studied at the famous Leipzig Conservatory then spent a year in Paris. Hence Fibich, in contrast to either Dvorak or Smetana, was the product of two cultures, German and Czech. His instrumental works are generally in the vein of the German romantics such as Mendelssohn, Schumann and Wagner.

Piano Quintet in D Major, Op.42 dates from 1893. It was originally conceived for Piano, Violin, Clarinet, Horn & Cello. However, because of the unusual combination of instruments Fibich selected for the original version, his publisher, knowing not many copies would be sold, asked for a version for standard piano quintet. This he produced and yet, such was Fibich's geni-

us, that it in no way sounds like an arrangement and often even gives the feeling of being an altogether separate composition. The main theme to first movement, *Allegro non tanto*, is warm-hearted and presents a colorful reflection on the peacefulness of nature with a somewhat rustling quality in the background. There is a brief orchestral call to attention before the music seamlessly drifts away. The second movement, *Largo*, has for its main subject a melody which is serene and dignified but also capable of tremendous passion. A Schubertian Scherzo, with two trios comes next. Fibich gives the instruction "to be played with wild humor." The finale, *Allegro con spirito*, is bright, joyous and festive. What a tremendous pity that a work so fine as this is virtually unknown. This is a masterpiece and one which is in no way beyond the average amateur player.



Richard Flury (1896-1963) was born in the Swiss town of Biberist. He studied at the Basel Conservatory with Felix Weingartner and Hans Huber and then later in Vienna with Joseph Marx. Flury spent most of his life as a conductor of several Swiss orchestras. A fairly prolific composer in most genres, during his lifetime his work was hailed by such luminaries as Richard Strauss, Franz Lehar, Pablo Casals, Joseph Szigeti, Walter Geiseking and Weingartner. Chamber music occupies a fairly important position among Flury's music. Flury was attracted to the tonalities of late romanticism, developing new directions but within the boundaries of tonality.

An excellent example is the first movement, *Andante-Allegro*, to his **Piano Quintet in a minor** composed in 1948. It is vivacious, full of romantic moments. The following *Andante* starts in a wayward manner but develops into quite lyrical music. A short but attractive Scherzo comes next. The finale, *Presto* is tonally attractive and updated. This work deserves to be heard in concert and sounds as if it could be managed without difficulty by experienced amateurs. The piano writing is expertly blended into the whole of the ensemble.



Josef Bohuslav Foerster (1859-1951) was born in Prague and first studied with his father who was a leading organist and Professor at the Prague Conservatory. Foerster studied organ at the Prague Organ School and composition at the Conservatory. Upon graduation he took over from Dvorak as chief organist in one of Prague's leading churches. He was on friendly terms with all of the leading Czech composers and was initially influenced by Smetana and Dvorak. He worked as a music critic in Hamburg after marrying the leading Czech soprano who was engaged at the Hamburg opera. In Hamburg, he met and became close friends with Mahler as well as Tchaikovsky. When Mahler left for Vienna, Foerster followed him and became a professor at the New Vienna Conservatory. After the formation of the Czech Republic in 1918, he returned to Prague where he taught for many years at the Conservatory. His music while initially influenced by Smetana and Dvorak, later changed as did musical styles, although he always remained a tonal composer. After his first period, his works no longer could be considered nationalistic as he stopped employing the idioms of Czech folk music and adopted a more personal and mystical style. He composed in most genres and left a considerable amount of chamber music including five string quartets and three piano trios.

His **Piano Quintet, Op.138** dates from 1928. It is in one movement. The tempo for the most part is *Allegro* and the tonality is mostly F Major although it ends in f minor. He combines traditional late Romantic post Brahmsian tonality with episodes of polytonality. It is beautiful and the part writing is first rate, the piano blends in very nicely. A highly appealing work which be-

longs in the concert hall. Unfortunately, it will be beyond all but the best amateur ensembles.



Arthur Foote (1853-1937) certainly was the equal of nearly any of his European contemporaries, but the fact that he was an American, at a time when American composers were not generally taken seriously, was without doubt an insurmountable obstacle to his achieving the reputation he deserved. Foote was born in Salem, Massachusetts and was the first important American composer

trained entirely in America. His main teacher was John Knowles Paine, from whom Foote gained an admiration for and was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms. If Arthur Foote's name is not entirely unknown, it is fair to say that his music is. This is a shame especially as far as chamber musicians are concerned. Foote's chamber music is first rate, deserving of regular public performance.

His **Piano Quintet in a minor, Op. 38** dates from 1897. It is in four movements: *Allegro giusto*, *Allegretto*, *Scherzo Vivace*, and *Allegro giusto*. While one can feel the influence of Brahms and Dvorak, it is an "organic" influence, not one that is obvious. There is no replicating of melodies. The melodies are fresh and the part-writing sure handed. Especially praiseworthy is way in which the piano is treated. It does not dominate but serves as a true partner. Each of the movements is a gem. The Scherzo is particularly fine and the rousing finale beyond reproach. I believe that the only reason this work never received the audience it deserved and deserves is because it was written by an American who was "out of the loop." But this work is in no way inferior to its great European counterparts. It should be in the repertoire, regularly performed in concert and on the stands of amateurs, most of whom will have no difficulty with this fine quintet.



César Franck, (1822-1890) even today, is fairly well-known, not only as the father of modern French music, but also for his Symphony in d minor. His chamber music, unfortunately, has in modern times been unjustly shoved to the side and forgotten. Franck, who was born in Belgian city of Liege, was, during his lifetime also known as one of the best organists in the world. He was also a piano virtuoso and in later life as a professor at the Paris Conservatory became an important teacher. Among his many students were Vincent d'Indy and Ernest Chausson.

Franck's **Piano Quintet in f minor** dates from 1879, The dedicatee of the work and the pianist at the premiere in January 1880, was Camille Saint-Saëns who as it turned out was not particular fond of it. It is in three expansive movements. The first movement, *Molto moderato, quasi lento*—*Allegro*, begins with a slow rhapsodic introduction that alternates between two contrasting ideas: a dramatic recitative-like gesture in the strings and a gentler, more lyrical melody in the piano. The opening theme of the *Allegro* proper is dominated by the dotted rhythms. The second theme, marked *tenero ma con passion* is introduced by the piano. This theme recurs in each of the other movements, contributing to the cyclic form that is characteristic in virtually all of Franck's mature compositions. It returns in the middle of the second movement, a simple Lied, as well as at the end of the finale. Critics have noted that the work not only has considerable stretches that more suited to the organ or orchestral performance than the piano quintet. At one time, this quintet was almost performed as often as those of Schumann, Dvorak and Brahms but has gone out of fashion, so it seems, in the last several decades. Audiences seem to like it and it can be managed by experienced amateurs without too much difficulty.



Eduard Franck (1817-1893) was born in Breslau, the capital of the Prussian province of Silesia. He was the fourth child of a wealthy and cultivated banker who exposed his children to the best and brightest that Germany had to offer. Frequenters to the Franck home included such luminaries as Heine, Humboldt, Heller, Mendelssohn, and Wagner. His family's financial

position allowed Franck to study with Mendelssohn as a private student in Düsseldorf and later in Leipzig. As a talented pianist, he embarked upon a dual career as a concert artist and teacher for more than four decades during the course of which he held many positions. Although he was highly regarded as both a teacher and performer, he never achieved the public recognition of his better known contemporaries such as Mendelssohn, Schumann or Liszt. As fine a pianist as the first two and perhaps even a better teacher, the fact that he failed to publish very many of his compositions until toward the end of his life, in part, explains why he was not better known. Said to be a perfectionist, he continually delayed releasing his works until they were polished to his demanding standards. Schumann, among others, thought quite highly of the few works he did publish during the first part of his life.

It is not known when Franck composed his **Piano Quintet in D Major, Op.45**. It was published in 1882 which suggests it was written in the late 1870's or early 1880's. However, there is also some evidence that it might have been composed as early as 1853. The opening *Allegro* begins with an attractive, genial Mendelssohnian theme. The lovely melody gushes forth, as from a fountain, full of hope and joy. The second movement, a *Presto*, serves as a bustling scherzo, full of forward motion. The trio section is somewhat reminiscent of a Schubertian march militaire. This is followed by a, solemn *Andante*, which serves as the center of gravity for the Quintet. It begins in hushed tones and creates a religious atmosphere. For a long time the strings and the piano do not play together must respond to each other. Finally, they join forces (our sound-bite begins here) as a subdued tension builds. The exciting finale, *Allegro*, has for its main theme a wild, racing subject which is a virtual *perpetuum mobile*. This is followed a mysterious and beckoning second theme and then a joyous coda tops off this wonderful work.



Ignacy Friedman (1882-1948) was born in the Polish town of Podgórze near Krakow. His teachers included studied with Hugo Riemann, Theodor Leschetizky and Ferruccio Busoni. In his time, he was piano virtuoso of the first order, especially as an interpreter of Chopin.

Most of his compositions were piano and his **Piano Quintet in c minor**, which dates from 1918 is his only chamber music work. Though skillfully written, it cannot be said to be in a particular style, but rather a cosmopolitan work by a well traveled musician who had exposed himself to several different styles. Though tonal, it is certainly a post-romantic work. The opening movement, *Allegro maestoso*, has for its main theme a broad subject, full of bravado. The second subject is a rather slow, romantic type of waltz of the sort Richard Strauss might have penned. The second movement, *Larghetto con somma espressione*, is a set of variations on an oriental sounding theme. Each variations stands apart from its predecessor in tempo and feel and as such are almost each independent miniatures although clearly connected by the theme. One is a scherzo, another a minuet, a third a barcarolle. The finale, *Allegretto semplice*, is subtitled epilog. The main subject is a simple dance tune. The second subject is livelier. This would make a good choice for a concert program but is probably beyond all but the best of amateur players of a high caliber.



James Friskin (1886-1967) was born in Glasgow, and at a young age showed considerable music ability which gained him a scholarship to the Royal College of Music in London, where he studied piano with Edward Dannreuther and composition with Charles Stanford. In 1914 Friskin went to work in the States as a teacher, and was subsequently appointed to the staff of the Juilliard School in New York where he remained for many years.

The **Piano Quintet in c minor**, which dates from 1907, like most of Friskin's chamber music had no opus number, although for a while it was apparently believed to be Friskin's Opus 1. It wasn't. In any event, Friskin was only 21 years old, at the time he composed the Quintet, yet one would never guess this from the maturity of the writing. The opening movement, *Allegro risoluto*, burst forth full of passion with a unisono passage in the strings, played *con fuoco*. The viola presents the first theme, full of chromaticism. It is a movement written on an almost symphonic scale, overflowing with ideas and enough thematic material for several movements. Next comes a lively scherzo, *Allegro molto*. The second subject was taken from a popular Scottish street song. The third movement, *Adagio sostenuto* begins serenely with the strings presenting the main theme to a delicate piano accompaniment. Though the music is full of lyricism there are dramatic outbursts full of passion which interrupt this mood. The finale, *Molto sostenuto e maestoso, Allegro con fuoco*, begins with a slow introduction which has a sad somewhat pleading quality and leads to the lively and lyrical *allegro*. This is a fine work which would do well in concert and also suitable for amateurs. Additionally,

Friskin wrote a **Phantasy for Piano Quintet** which dates from 1910 and which was composed for the prestigious Cobbett Competition. The Cobbett Competitions were designed to encourage the younger generation of British composers to write chamber music. Its founder and benefactor was the chamber music aficionado William Wilson Cobbett. The rules of the competition provided an alternate format, the old English Fancy or Fantasia from the time of Purcell, to the traditional four movement work which had developed from Haydn onwards. There was to be only a single movement of around 15 minutes duration embracing a variety of moods, tone colors and tempi while at the same time retaining an inner unity. There was a rumor that because Cobbett was said to play string quartets during his lunch hour and required works of short duration, he came up with this idea. The work opens with a slow, plaintive introduction and leads to the first section, an *Allegro appassionato* which eventually speeds up to become a *Presto*. As the key changes, so does the tempo to an expressive *Adagio* which ends with a fugal interlude. The final section, *Allegro con fuoco* is briefly interrupted by a tranquil interlude before leading to the tonally striking coda. An excellent choice where a shorter work is required for concert, and again, a work suitable for amateurs.



Carl Frühling (1868-1937) was born in what was then known as Lemberg, the capital city of the province of Galicia, a part of the Austrian Habsburg empire. Today it is in Ukraine and known as Lviv. He studied piano and composition at the Gesellschaft der Musikfreunde in Vienna and was awarded the Liszt Prize upon graduating in 1889. For many years he enjoyed a

career as an accompanist to some of the most important instrumental soloists and vocalists then performing, including such stars as Pablo Sarasate, Bronislaw Huberman and Leo Slezak. He often served as pianist to the Rosé Quartet, then Vienna's premiere string quartet. In the wake of the First World War and its catastrophic effect on Austria and Vienna, his career was virtually destroyed and, sadly, he and his music were soon forgotten. He

composed in most genres and left several first rate chamber music.

His **Piano Quintet in f sharp minor, Op.30** dates from 1894 and, up until the start of World War I, enjoyed considerable popularity in Austria and Germany. The title to the first movement, *Allegro agitato ed molto appassionato*, well describes the music. From the opening notes, the rich melody, powerful and brooding but full of promise, seizes the listener's attention. The dramatic music rushes forward, ever racing toward its destiny. Finally, the appearance of the more relaxed second theme allows for the relief of tension. The second movement, *Andante cantabile*, begins with a gorgeous cello solo. Soon the others join in to further develop this lovely and highly romantic melody. A playful and somewhat naughty Scherzo comes next. It is full of tricks and surprises. The darker and slower trio section provides a fine contrast. The last movement, though simply marked *Finale*, is clearly meant to be played at a brisk pace. The march-like main theme bursts forth with tremendous forward energy. Then, without warning, Frühling introduces an exciting fugue which is used as a lengthy introductory bridge passage to the buoyant but lyrical second theme. Certainly the words, "unjustly forgotten masterwork" apply to this superb piano quintet. Professionals introducing it in concert are sure to enjoy a great triumph and amateurs will revel in a great romantic work well within their reach.



Wilhelm Furtwangler (1886–1954) was born in a suburb of Berlin. He is one of the better known conductors of the 20th century but like Mahler and Weingartner considered himself first and foremost a composer. But unlike those two, his compositions did gain any traction. He began studying the piano at an early age and later studied composition privately with Josef

Rheinberger.

His **Piano Quintet in C major**, removed from the composer's oven in 1935 after being baked for more than 20 years. Twenty years in the making, it is hardly surprising that the music is an amalgam of many styles. Few composers are composing in the same style 20 years on and certainly Furtwangler wasn't Begun in 1912 in the sunset days of post Brahmsian Romanticism, things were a lot different by the time he published it. Furtwangler mistakenly, in my opinion, referred to his own quintet as following in the footsteps of Brahms. However, for the most part the quintet does not sound too much like Brahms but a combination of Cesar Franck, Bruckner, and above all Max Reger, put into a Cuisinart and mixed together to form an indigestible mass, It may well be the lengthiest piano quintet ever written, a serious defect as the thematic material not only lacks any originality but also is rather unmemorable. Its length has prevented the Quintet from being presented in concert, a good thing, since it is rather unlikely to be well received. Furthermore, the dense texture of the writing puts it beyond most amateur ensembles.



Constantino Gaito (1878-1945) was born in Buenos Aires, son of an Italian violinist who played an important part in the musical life of the city. He received his first lessons from his fathers and then received a grant from the Argentine government to study in Europe. He chose the Naples Conservatory where he studied with Giuseppe Martucci among others. After returning to Argentina, he pursued a multifaceted career as a pianist, conductor, composer and teacher and was one of Argentina's most important composers from the first half of the 20th century.

His **Piano Quintet, Op.24** dates from 1917. The opening movements, *Allegro moderato*, is diffuse and sounding very French, a kind of light and bright impressionism. The music is upbeat and optimistic. The exquisite second movement, an *An-*

dante, is crystalline and delicate. The finale, *Vivo allegro*, also sounds French and shares the mood of the first movement, bright and jovial. There is not great drama to the quintet, but the part writing is first rate, the melodies are effective and lively. It is a pleasant work which while not scaling the heights, nonetheless has a very attractive sparkling quality which would make it a candidate for concert performance. It can also be managed by most amateurs.



Friedrich Gernsheim (1839-1916) is a composer whose music was held in the highest regard by critics during his lifetime. No less an authority than Wilhelm Altmann, perhaps the most influential chamber music critic of all time, has written that Gernsheim's chamber music is poetic and of a high intellectual content. But Gernsheim had two misfortunes, which led to his music not obtaining the reputation it might have. The first was to be born within a decade of Brahms. A misfortune because, in what is surely an extraordinary phenomenon, virtually every composer in the German-speaking countries born within a decade either side of Brahms were so eclipsed by him that their reputation and music all but disappeared when that era was over. Names such as Rheinberger, Reinecke, Kiel, Bruch, Dessoff, and Herzogenberg, among many others, come to mind. The second misfortune was that being Jewish, his music was officially banned during the Nazi era, which insured that it would fall into oblivion. Gernsheim, somewhat of a piano and violin virtuoso as a child, was eventually educated at the famous Leipzig Conservatory where he studied piano with Ignaz Moscheles and violin with Ferdinand David. After graduating, he continued his studies in Paris, getting to know Saint Saëns, Lalo, Liszt and Rossini. Despite his admiration for France and the French, he returned to Germany and during the course of his life, he held academic and conducting positions in Cologne, Rotterdam and finally Berlin. He used his position as a conductor to advance the cause of Brahms' music. The two, while not close friends, carried on a correspondence for many years during which it was clear that Brahms had considerable respect and admiration for Gernsheim's work. An accolade which was, in Brahms' case, no mere flattery as Brahms only very rarely praised the works of other composers.

His **Piano Quintet No.1 in d minor, Op.35** dates from 1877. Though he was only 28, Gernsheim had by then obtained his own voice and had freed himself from the influence of Mendelssohn, Schumann and even Brahms, whom he admired. The opening *Allegro moderato*, after a very brief introduction, opens with a powerful theme of destiny. Two lyrical tunes immediately follow, one after the other, without development, which is saved for later. A slow movement, *Andante molto cantabile*, has a lovely, long-lined melody presented by the first violin. Almost unnoticed, the other voices unobtrusively join in, bringing with them a satisfyingly rich tonality. The *Vivace ed energico*, which comes next, serves as a powerful scherzo, its nervous main theme brings with it tremendous forward motion and drama. The trio, with its languid melody, provides an excellent contrast. The finale, *Allegro con brio*, begins in an interesting fashion--with a hesitant fugue. The main theme takes a few moments to surface but as soon as the fugue reaches its first marker, the piano produces a gorgeous and compelling melody, which is quickly taken up by the strings. From here on out, the music just flows effortlessly along. A lyrical second theme takes up the current. The handling of each voice is truly masterful. This is an important masterwork, deserving of rescue. It is within reach of amateurs.

Piano Quintet No.2 in b minor, Op.63 was completed in 1890, some 15 years after the First. During this time, he musical language continued to develop and was certainly in advance of such contemporaries as Bruch and even Brahms but not as radical as the younger generation of Richard Strauss and Max Reger. It is

a big work. The opening movement, *Molto moderato*, begins softly though it quickly builds in dynamics and tension. The brooding main theme is heavily accented and spacious in conception. The tempo is relaxed, there is no rush. A second theme is rather waltz like. The lyrical and highly romantic main theme of the second movement, *Adagio*, is brought forth slowly by the first violin against a highly chromatic accompaniment. The music is subdued until interrupted by a stormy *appassionato* interlude. While the first two movements were written on a large scale, the third movement, a deft scherzo, *Allegretto molto grazioso e sempre scherzando*, is rather brief, but within its short span several storm bursts are unleashed in this whirlwind affair. The finale, *Allegro giocoso, ma non troppo presto*, opens with an orchestral-like fanfare. The music is upbeat and quite lively. Another first rate work, certainly deserving concert performance but is in no way beyond experienced amateur players.



Louis Glass (1864-1936) was born in Copenhagen. He was almost an exact contemporary of Carl Nielsen and like Nielsen was a student of Niels Gade. However, Glass also studied at the Brussels Conservatory where he became enamored of the music of Cesar Franck and Anton Bruckner, both of whom stylistically influenced his writing. For several years, he was one of Denmark's leading concert pianists until a paralysis in one arm made him retire from the stage. He then devoted himself primarily to composing.

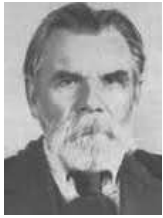
His **Piano Quintet in C Major, Op.22** was completed in 1896. The first movement, *Allegro*, has ceremonial, stately quality. The second movement, *Adagio* is a theme and set of variations. The superb variations vary widely in mood and at wander from the theme. The third movement, *Allegretto scherzando* has an ominous and highly energetic main theme but the mood lightens in the lovely trio section. The Brucknerian finale, *Allegro risoluto*, is bursting with thematic material, almost enough for another whole work. It is surprising that a work of this quality never made it into the repertoire. It deserves to. Technically assured amateur players should be able to navigate it without too much difficulty.



Mikhail Gnesin (1883-1957) was born in the Russian town of Rostov on Don. He studied at the St. Petersburg Conservatory with Georgi Conus, Rimsky-Korsakov and Glazunov. After graduating he taught in Germany and then back in his home town of Rostov. In 1923, he traveled to Palestine where he collected folk music. Returning to Russian, he taught at the Gnesin Conservatory, founded by his family, in Moscow. Gnesin's oeuvre falls into two periods or categories. In the first and earliest period he associated with Russian avant garde composers such as Nikolai Ro-slavets and Alexander Mosolov among others. Their music subsequently has been labeled as a movement known as Russian Futurism. His second and later period was devoted to music involving Jewish folk music. He was one of the founders of the Russian Society for Jewish Folk Music.

His **Requiem for Piano Quintet** is a work from his first period and was composed in 1913. It is a tonal work which shows the influence of Scriabin in its use of wayward transitional passages and out of tune harmonic coloring. It is in one movement with four loosely connected sections. Very original in conception. This is an historically important work but also deserving of concert performance on its own merits

Alexander Goedicke, sometimes spelled Gedicke (1877-1957) was born in Moscow and attended the Moscow Conservatory where he studied piano and organ. It is not known for sure whether he actually took formal composition lessons although some



sources indicate that he did study composition with Anton Arensky, Nikolai Ladoukhine and Georgy Konyus, while others claim he was self-taught which seems unlikely in view of the quality of his compositions which won several prestigious prizes. He eventually became a professor of piano and organ at the Moscow Conservatory.

Goedicke composed in most genres and did not neglect chamber music, for which he penned a piano trio, a piano quintet, two string quartets and several instrumental sonatas.

His **Piano Quintet in C Major, Op.21** appeared in 1911. The marvelous opening movement, *Allegro solenne*, is so powerful that it is perhaps more orchestral than chamber like. Nonetheless, it makes a powerful impression. After so much drama and excitement, a rest is clearly in order and the slow second movement, *Andante molto sostenuto*, certainly provides this, and perhaps because of what has come before, the thematic material seems a bit dry and not particularly memorable. The finale, *Allegro*, is notable for its powerful fugue. Not at all a bad work, but not a great one either. And it takes good players to bring it off.



Carl Goldmark (1830-1915) was born in the town of Keszthely in Austria-Hungary. His early musical training was at the conservatories in Sopron and Odenburg. His father then sent him to Vienna where he briefly studied violin under two of the better known teachers, Leopold Jansa and Joseph Böhm. As a composer, however,

Goldmark was largely self-taught. World-wide fame came to him with the performance of his opera *The Queen of Sheba*. He wrote in most genres and many of his other compositions, such as his *Violin Concerto* and the *Rustic Wedding Symphony*, were quite popular during his lifetime and for several years thereafter. His chamber music was well-thought of and also received concert performances while he was alive but sadly disappeared from the concert stage after his death. Brahms was to become a good friend but Goldmark's chamber music does not show much of that composer's influence. Rather, one sometimes hears an interesting mix of Mendelssohn and Schumann often seasoned with lively Hungarian gypsy melodies.

His **Piano Quintet No.1 in B flat Major, Op.30**, a work written on a large scale, was composed in 1879 and received much praise upon its premiere and remained popular until the First World War after which the works of so many fine composers disappeared from the repertoire in the post war knee jerk reaction to romanticism which did not even leave the works of Mendelssohn and Schumann unscathed. The lovely main theme to the opening movement, *Allegro vivace*, sets the tone for the entire work. It is sunny and optimistic. The second theme, to which Goldmark gives considerable attention, is in the minor. Thus it is darker and more reflective, but not really sad. The second movement, *Adagio*, has a gorgeous cello introduction which starts out so softly, it is barely audible. The main theme is a long, highly romantic song without words. As the first violin and then the others make their entry, the music becomes even more exquisite. The *Scherzo* which follows could not be more different. A heavily accented, pounding melody begins affairs. The lighter trio section is no slower but far more lyrical. With the finale, *Allegro vivace*, we return to the jovial and good-humored spirits of the opening movement. Goldmark shows that the genial but energetic main subject has many interesting byways down which it can travel to create new ideas. This is a very satisfying piano quintet of the first rank. It definitely belongs in the concert hall but will give pleasure to amateurs as well.

Piano Quintet No.2 in c sharp minor, Op.54 was completed toward the end of 1914. It is one of Goldmark's last, if not his last work. In it, we hear that Goldmark, while rejecting the novelty of the Second Vienna School, had nonetheless updated his ideas and

had incorporated certain elements of French impressionism into his mainstream Central European musical language. The opening movement, *Sehr mäßig-Allegro non troppo*, begins with a dramatic, questioning introduction before the turbulent main section is set forth. Already we can hear new tonalities, particularly in his use of chromaticism. The *Adagio* which follows has with a lengthy piano solo before the strings enter. (our sound-bite begins here). The lovely theme expresses a quiet, yearning quality. The third movement, *Sehr langsam-Allegro moderato*, starts off slowly, almost as a funeral march, but there is also a latent sense of something ominous impending. Goldmark, however, surprises with a bright and lively *scherzo*. The finale, *Moderato assai*, again presents a fine example of his updated music thinking, beginning as it does with a highly chromatic and questioning series of phrases, followed by a slow, sad lyrical melody which suddenly gives way to a quick and restless, searching theme. This piano quintet is a very worthwhile addition to the repertoire which surely deserves concert performance as well as a place on the stands of amateurs.



Eugene Goossens (1893-1962) was born in London, the son of a Belgian conductor and violinist of the same name. He studied at the Royal College of Music under composer Charles Villiers Stanford and the violinist Achille Rivarde. He was a violinist in Thomas Beecham's Queen's Hall Orchestra and in the Philharmonic Quartet before pursuing a conducting his career and founded his own orchestra. Later he conducted several orchestras in the U.S. and taught at the Eastman School of Music. He then moved to Australia before returning to England.

His **Piano Quintet in g minor, Op.23** dates from 1921. It is in one movement with several sections—*Molto moderato e pesante*, *Allegro*, *Andante tranquillo* and *Allegro giocoso*. It is a spirited and original sounding work deserving of concert performance, but it is not a work for amateurs.



Théodore Gouvy (1819-1898) was born into a French speaking family in the Alsatian village of Goffontaine which at the time belonged to Prussia. As a child, he showed no significant talent for music and after a normal preparatory education was sent to Paris in 1836 to study law. While there, he also continued piano lessons and became friendly with Adolphe Adam. This led to further music studies in Paris and Berlin. Gouvy, drawn toward pure instrumental music as opposed to opera, set himself the unenviable task of becoming a French symphonist. It was unenviable because the French, and especially the Parisians, throughout most of the 19th century were opera-mad and not particularly interested in pure instrumental music. It was this distain for instrumental music in general which led to Gouvy living the last third of his life almost entirely in Germany where he was much appreciated. Musicians of the first rank such as Brahms, Reinecke and Joachim held Gouvy's music in the highest regard. His compositions, and especially his chamber music, were much admired and often performed in those countries (Germany, Austria, England, Scandinavia & Russia) where chamber music mattered. Gouvy was universally acknowledged for being a master of form and for his deft sense of instrumental timbre. Mendelssohn and Schumann were his models and his music developed along the lines one might have expected of those men had they lived longer. Virtually all of his works show that he was a gifted melodist whose music is a joy to hear.

His **Piano Quintet in A Major, Op.24** was composed around 1850. It is in three movements and full of youthful exuberance and vitality. From the opening measures of the excellent first movement, *Allegro giocoso*, the listener is captivated by the ex-

citing and lovely melodies. The second subject even has the piano playing Trout-like arpeggios to the strings' sustained melody. Yet, the music is in no way derivative. To the contrary, it is fresh and full of pleasing ideas. The opening theme to the middle movement, *Larghetto*, is introduced by the piano. It has a baroque quality to it but then shows a French delicacy when the strings join in. Although this is a long movement, Gouvy is able to keep the listener's interest without ever altering the elegiac quality of the music. In the brilliant sounding finale, *Allegro con brio*, one can discern the influence of Mendelssohn, but the treatment is very original. This is a first rate work with excellent part-writing and very appealing melodies. It will be well received in the concert hall where it deserves to be heard and will be a joy to amateur players.



Carl G.P. Grädener (1812-1883) was born in the Prussian city of Rostock. He worked as a cellist in a quartet in Helsinki and subsequently served music director of Kiel University before teaching at Vienna Conservatory and later the Hamburg Conservatory. A prolific composer, chamber music played an important part of his oeuvre. He wrote two piano quintets.

Piano Quintet No.1 in g minor, Op.7 was completed in 1852 and dedicated to Clara Schumann. The opening *Allegro* is full of energy and some of the rhythmic accompanying figures recall those of Schubert's famous *Lied, Erlkönig*. The cello is generously treated in the presentation of the thematic material and the whole movement is quite effective. Next comes a deeply felt *Andante cantabile e molto sostenuto*. It is followed a lively *Scherzo, molto vivace e con leggerezza*. The bustling finale, *Allegro molto*, brings what is a good work to a close. Strong enough for an occasional concert outing, it will especially be enjoyed by amateurs.

I am not familiar with his 1872 **Piano Quintet No.2 in c sharp minor**. From what I have been able to discover, it appears that it did not make much of an impression in its own time and quickly disappeared. He is the father of the below mentioned Hermann Grädener



Hermann Grädener (1844-1929) was born in northern German city of Kiel. His father Karl was also a composer and teacher. In 1862, Hermann entered the Vienna Conservatory where he studied composition and violin. He worked for a number of years as a violinist in the Court Orchestra and gained a reputation as a respected composer and teacher, eventually holding a professorship at the Vienna Conservatory. He also served for a number of years as the director of the famed Vienna Singakademie.

His **Piano Quintet No.1 in b minor, Op.6** dates from 1877. It is five concise, well put together movement. Grateful to play with fine part writing, and convincing melodies, this is a work whose god fathers are Schubert, Schumann and Brahms. The lilting and powerfully energetic opening movement, *Allegro moderato*, immediately makes a strong impression. Next comes a good natured scherzo, *Molto vivace*, with a sweet and warm trio section which provides a fine contrast and recalls Schubert. The third movement is a short *siciliano, Andante*. A spirited and piquant *intermezzo, Allegro* comes next and makes a fine impression. The lively and exciting finale, also an *Allegro*, brings this fine work to a satisfying conclusion. Good for concert and good for home music makers.

In 1889 his **Piano Quintet No.2 in c minor, Op.19** appeared. More than the First, the influence of Brahms is apparent. The opening movement, *Allegro*, is overflowing with thematic material, enough for several movements. The scherzo which follows is a ghostly *Allegro molto*. There is a finely contrasting warm *lento*

trio section. The third movement is a masterly theme, a folk melody, and a magnificent set of variations. Perhaps a little orchestral but nonetheless very fine is the energetic and passionate finale, *Allegro*. Here too is a work fit for concert and a work which can be enjoyed by amateurs as well.



Enrique Granados (1867-1916), was born in the Spanish town of Lleida studied in Spain and then Paris. During his lifetime, he was primarily known both in Spain and abroad for his operas. But since his death, it has been his piano works and arrangements of these, which have kept his name alive.

The **Piano Quintet in g minor, Op.49** dates from 1898 and is one of only a handful of chamber works. In three movements, the opening *Allegro* begins darkly, but the second theme is sunny. There is a period French feel to it, not impressionist, but closer to Franck or D'Indy. The main theme to the second movement, *Allegretto quasi andantino*, begins very softly and sounds like a mediaeval French song. The finale, *Molto presto, poco meno con passione*, has a more Germanic sound to it and I hear the influence of Schumann. The writing is quite good and the melodies, though not Spanish, are quite attractive. It ought to be heard in concert and can be managed by most amateurs.



Henry Hadley (1871-1937) was born in Somerville, Massachusetts, just outside of Boston. He studied violin and harmony, and from the age of fourteen, he took composition lessons from the prominent American composer George Whitefield Chadwick, who had been a student of the world renowned Carl Reinecke at the Leipzig Conservatory. He continued these studies with the famous composition teacher, Eusebius Mandyczewski in Vienna and Ludwig Thuille in Munich. During his career, he served as conductor of several American orchestras including those of Seattle, San Francisco and New York. During the last decades of his life, he traveled extensively, guest conducting all over the world. Throughout his life he composed. Hadley was one of the most performed and published American composers of his day. His music was immensely popular, and was a regular part of the repertory of both American and European orchestras, being performed by such luminaries as Gustav Mahler, Leopold Stokowski, Serge Koussevitzky, and Karl Muck. Although Hadley considered himself first and foremost an orchestral composer, he also composed operas and chamber music.

His **Piano Quintet in a minor, Op.50** dates from 1919. In four movements, the work opens with a big thrusting *Allegro energico* where vigorous themes are interspersed with more languid subjects. The music breathes the spirit of American optimism and can do idealism. An atmospheric slow movement, *Andante*, follows. There is a quiet murmuring quality to it. A short, capricious *Scherzo, Allegro giocoso*, separates the *Andante* from the robust finale, *Allegro con brio*. The music is powerful while at the same time expressing a sense of yearning and is filled with many wonderful expressive thematic contrasts. This is a fine American piano quintet from the first part of the 20th century. It should appeal to both amateurs and professionals alike.



Reynaldo Hahn (1875-1947) today is primarily remembered as a composer of the operetta *Ciboulette*, but he did devote a fair amount attention to composing chamber music. Born in Venezuela, Hahn's family moved to Paris when he was three. He studied at the Conservatory under Massenet who considered him a genius. Handsome and worldly, Hahn drew his friends from a much wider

circle than other musicians, for example Marcel Proust and Sarah Bernhardt, and was greatly interested in the literary scene as well as the theater. Having a gifted voice and being an excellent pianist, Hahn needed no assistant for vocal concert evening. He was also a deft conductor who eventually directed the Paris Opera.

His **Piano Quintet in f# minor** dates from 1921. The big and highly dramatic opening movement of the three movement Quintet, *Molto agitato e con fuoco* is, in a word, brilliant. How could music this attractive and exciting land in oblivion? In the moody, pensive and beautiful *Andante non troppo lento*, the merest whiff of Fauré can occasionally be heard. Toward the end, a lovely vocal melody, briefly, like the sun pushing through heavy clouds, lightens the mood. The thematic material of finale, *Allegretto grazioso* is elegant and genteel and has an almost neo-rococo feel to it. The middle has a slightly more buoyant rondo and the coda slowly builds momentum to a very satisfying conclusion. This is an excellent work which deserves to be revived, and can be enjoyed by both amateurs and professionals.



Hamilton Harty (1879 –1941) was born in the Irish town of Hillsborough. His father, a professional musician and church organist taught him piano, organ, viola and counterpoint. He then began working as a church organist before moving to London at about age 20, where he became a well-known piano accompanist. At the same time he took up composing and also had a career

as a conductor.

The **Piano Quintet in F Major, Op.12** which dates from 1904 was written for a competition organized by Ada Lewis-Hill. Harty's quintet took first prize. It is a highly dramatic and often orchestral sounding work. The latter due to the frequent use of doubling in the string parts. Dvorak appears to be the godfather and one can hear his influence throughout. The work begins with a stormy, passionate *Allegro* and is followed by a *Vivace*, which is more intermezzo than scherzo. Also, I do feel that the strings could enjoy playing more often in a truly quiet fashion. The third movement, *Lento*, begins in restful fashion and later builds to super charged climax. The powerful finale, *Allegro con brio, molto vivace*, again is rather orchestral with much thrashing about. I would not say, much ado about nothing, but one feels this is a work which is grandstanding, going for an affect above all else. The melodies are attractive but the balance and part writing could be better.



Peter Heise (1830-1879) was born in Copenhagen where he studied locally before attending the Leipzig Conservatory. Heise was of the generation for whom Mendelssohn and Schumann were the guiding lights. He was also influenced by his fellow countryman, Niels Gade. He did not find Wagner and the tonal ideas of the New German School to his taste. Upon his return to

Copenhagen, he made a name for himself as a song writer although he composed in most genres. His opera *Drot og Marsk* (King & Marshall) was widely regarded the finest Danish opera of the 19th century. Although his instrumental works are almost uniformly excellent, because of the tremendous popularity of his songs, they were overlooked. Among his chamber music works are 6 string quartets, a piano trio, a piano quintet, and a number of instrumental sonatas. After hearing Brahms' Piano Quintet, which he did not find to his taste,

Heise decided that he could write a piano quintet which was just as good or better. Whether he did this is a matter of personal opinion but there is no denying that his **Piano Quintet in F Major**, which dates from 1869, is a superb work which did not deserve to lie in oblivion for 140 years. It was finally published by Edition Silvertrust in 2009. The opening movement, *Lento a*

piacere-Allegro energico, after a brief slow, formal introduction, which ends with a piano flourish, literally takes off in a burst of energy. The lovely theme is full of optimism and good spirits. This is followed by an attractive and lyrical second section, which in turn is followed by an appealing third section. The music is simply brimming with ideas. The lovely second movement, *Larghetto*, has an undeniable vocal quality. The strings alone introduce the finely wrought main theme which is of a highly romantic nature. The piano enters bring a heightened sense of drama. A lively scherzo, *Intermezzo, vivace ma non troppo presto*, follows. The music has an airy Italian quality to it. The finale, *Lento con espressione-Allegro molto*, begins with a slow, mildly sad introduction. The main part of the movement bustles forward and is in the grand manner. A good candidate for concert performance where it is sure to be well received by audiences. Professionals and amateurs who take the time to make this works acquaintance will be well rewarded.



The Austrian composer **Heinrich von Herzogenberg** (1843-1900) was born in the Austrian city of Graz. He studied composition at the conservatory of the *Gesellschaft der Musikfreunde* in Vienna with Otto Dessoff. Although initially attracted to Wagner and the New German School of Liszt, by the time he composed this Quintet, he had distanced himself from them. Later, it was Brahms who often influenced his thinking but despite this, most of his music is nonetheless original and fresh.

An example of this is his **Piano Quintet in C Major, Op.17**. Dating from 1876, the Quintet is in four generous movements. The big opening *Allegro moderato un poco maestoso* begins with a short piano introduction. The strings enter with a gentle, genial melody but slowly affairs build to a triumphant march-like climax. From their several new and appealing melodies are introduced reappearing at various intervals. The second movement, *Adagio*, has for its main theme a simple but moving melody and the mood is altogether quieter. The second theme, a canon between the viola and first violin, is in the minor and showcases the composer's contrapuntal skills. The third movement, a heavy accented and thrusting *Allegro*, is a kind of energetic scherzo. The finale, *Presto*, is dominated by its bouncy, dance-like main theme, a kind of traveling music. This is a good work, original sounding and deserving concert hall performance where it is sure to be appreciated but should not be missed by amateur ensembles either.



Konrad Heubner (1860-1905) was born in the German city of Coblenz. He studied at the Leipzig Conservatory with Hugo Riemann among others after which he pursued a career as a teacher and conductor. He eventually served as director of Koblenz Conservatory.

His **Piano Quintet in g minor** was completed in 1904 shortly before his death the following year. This is a Brahmsian work. Heubner may well have studied Brahms' own piano quintet, one of the few works in which Brahms was able to achieve a nice balance between the piano and the strings. Heubner himself succeeds very nicely and the strings are never drowned out by the piano. The part writing is quite good and the excellence of the cello part in particular stands out. The work begins with a short *Largo e sostenuto* introduction which leads to a magnificent and highly dramatic *Allegro moderato con passione*. The second movement is a deeply felt *Adagio* with a contrasting impassioned middle section. The piquant third movement, *Allegretto grazioso*, is in the form of a charming intermezzo. The finale is a very energetic *Allegro patetico*, which unfortunately is not all that easy to bring off due to its unusual

and awkward rhythmic configurations. If it were not for this, amateurs could manage it with little trouble. As for public performance, it must because of this be left to professionals.



Ferdinand Hiller (1811-1885) first studied piano and violin in his native Frankfurt. His talent was such that he was taken to study with Johann Nepomuk Hummel, then the greatest living pianist. Hiller eventually became one of the leading pianists of his time and for a while devoted himself to a concert career before deciding to concentrate on composing and conducting. For more than 2 decades he was one of Mendelssohn's closest friends, succeeding him as conductor of the Leipzig Gewandhaus Orchestra. He served as a Professor and Director of the Cologne Conservatory for several decades. Among his many students was Max Bruch. A prolific composer who wrote works in virtually every genre, Hiller's vast musical output today is more or less forgotten despite the fact that there are many fine works which certainly deserve to be revived.

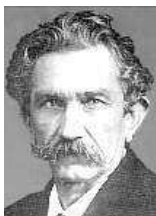
Hiller's **Piano Quintet in G Major, Op.156** was completed in 1873. It is a massive work which upon its premiere was acclaimed one of the very best of its kind. It entered the repertoire and was played for many years before it disappeared like so many other fine works from the Romantic era in the wake of the First World War. The outer movements in particular are written on a grand scale. The opening, *Allegro con anima*, opens in a relaxed genial fashion with a pleasant theme, but soon the mood changes and the tempo picks up as we hear the call of destiny and an aura of unrest. The second movement *Adagio espressivo*, begins quietly with a short piano introduction. The lovely lyrical main theme is reflective and calm, but almost at once tension is built and an incredible sense of yearning is brought to the fore. The interplay of the piano and the strings is particularly fine. The third movement, marked *Allegretto leggiero*, Hiller titles *Intermezzo*. The piano brings forth a wayward melody over the pizzicati of the strings. But the syncopated rhythm of the second theme creates considerable forward motion and provides a fine contrast. The bustling and breathtaking finale, *Allegro con molto fuoco*, starts with a series of racing upward and plunging scale passages before the appearance of the first theme which is quickly truncated by the reappearance of the scale passages which continue to dominate affairs though they are continually interrupted by short, telling lyrical episodes. It should be of interest to both professionals and experience amateur players.



Joseph Holbrooke (1878-1958) born near London in the town of Croydon. Both his parents were musicians and his early lessons were with his father. He was sent to the Royal Academy of Music in London and after graduating worked as a pianist and conductor, all the while composing. Eventually his big works for orchestra and chorus and his operas brought him considerable fame, however, after the First World War, he and his works fell into obscurity. He composed a considerable amount of chamber music, most of which is of a high quality and awaits rediscovery.

His **Symphonic Quintet No. 1 in g minor, Op 44**, dates 1904. One might conclude from the title Holbrooke gave the quintet that he did not really intend it to be chamber music and there is quite a lot about the music which is orchestral in nature. This is especially true of the superb string writing and sparkling piano part of the first movement, *Allegro molto fuoco, agitato*. Riveting and wonderful though the writing is, it sounds much like the first movement of a symphony. The second movement, *Andante molto espressione e sostenuto*. It is lyrical and romantic. Though quiet, the string writing, though only for four instruments, somehow manages to sound symphonic. There is a very modern piano bar

quality to it. The quintet is often known as *The Diabolique* from the short third movement, the *Valse diabolique*, which is marked *Valse grazioso*, a direction that seems to belie its title. There is nothing very devilish about this elegant, rather fast stylish waltz. One can imagine it accompanying a Noel Coward musical from the 1920's. The finale, *Poco vivo*, has much the same mood quality of the third movement, upbeat, modern and a little frenetic. This is a highly original work. There is not much like it. One feels that Holbrooke has succeeded magnificently in creating a 'symphonic' chamber work. An absolute must for the concert hall but only the best amateurs will have any luck with it.



Hans Huber (1852-1921) was born in the Swiss town of Eppenberg. Between 1870-74, he studied at the Leipzig Conservatory with Carl Reinecke and Ernst Richter. After graduating, he held a number of positions before being appointed a professor at the Basel Conservatory, where he served as director between 1889-1917. Huber's music was firmly rooted in the Romantic movement, inspired at first by Schumann and Brahms and then later by Liszt and Richard Strauss. He was widely considered Switzerland's leading composer during the last quarter of the 19th and first decade of the 20th century. He composed in virtually every genre and many of his works were for long years part of various repertoires and the only works by a Swiss composer that were regularly performed outside of Switzerland.

His **Piano Quintet No.1 in g minor, Op.111** was composed in 1896. Huber begins the opening movement, *Andante con moto*, in a rather unconventional way. Rather than introducing the main theme, he opens with a lengthy fugue for the strings alone. Only after this, does the piano enter and introduce the muscular main theme. The contrasting second theme bears resemblance to a gavotte, albeit, an updated one. A big, thrusting and very powerful scherzo, *Allegroissimo*, grabs the listener by the collar from its opening bars and does not let go. A calmer trio section provides contrast. A slow movement, *Adagio*, follows. It is a theme and set of variations. The theme is not your typical song-like melody but a canon. The finale, *Allegro con fuoco*, has a dramatic and exciting main theme and ends with a thrilling coda. First rate, deserving of concert performance and recommended to amateurs as well.

His **Piano Quintet No.2 in G Major, Op.125 "Divertimento"** was completed in 1907. He titled it 'Divertimento' to make it clear that it was to be of a lighter nature. But this is not the old-fashioned Divertimento of Mozart's day which was often intended as background music to be played at parties or other gatherings. This is an imaginative work clearly intended for the concert hall. The opening movement, titled *Quasi fantasia*, begins with the cello stating the lovely main theme. As the others join in the music quickly builds to a dramatic climax and then slides away to further development. The second movement, marked *Tema con variazione*, begins *Adagio* but there the several finely contrasting and original sounding variations present many tempo and mood changes. The third movement, titled *Intermezzo*, is in actuality a frenetic scherzo. The finale, Huber titled *Rhapsodie*. It begins in energetic fashion with a pounding theme full of forward melody and élan. Although acknowledged as a composer of the first rank, as a Swiss, his music made little headway outside of Switzerland. Had he been German or Austrian, he would certainly have been much better known. This work along with so many others of his is the equal of some of the best known piano quintets and truly deserves to be heard in concert and to sit on the stands of amateurs.

Jean Huré (1877-1930) in the French town of Gien. He received his initial musical training at the École St-Maurille in Angers and served as organist at the cathedral in the city. In 1895 he went to Paris. There he was advised by the famous organist Charles-



Marie Widor to study at the Paris Conservatory but Huré preferred to go his own way and never studied at any Conservatory. He primarily supported himself by serving as an organist at various churches in Paris. He wrote in most genres but was especially fond of chamber music writing several instrumental sonatas, two string quartets, a piano quintet and a piano trio.

Huré wrote his **Piano Quintet** in 1907-08, dedicating it to his friend George Enescu who played the first violin part at the premiere in Paris, on 23 May 1912. Although no key is indicated, it is clearly in D major. Laid out in a single movement, it is divided into two large sections linked by an interlude but seems more like a vast poem driven by a dense network of cyclic motifs. One notices the influences of Celtic Impressionism, which is apparent in the modality and melodic-rhythmic contours of the main themes. This is an entirely original work by a composer who remained independent and outside of the influences of the composers of the French musical establishment of the time such as Fauré or d'Indy. A powerful work which deserves to be heard where it is sure to make a strong impression.



Vincent d'Indy (1851–1931) was born in Paris. His musical talent was recognized by his grandmother who raised him and saw that he received piano lessons from famous teachers. Despite this, he was sent to law school in Paris. Instead, d'Indy, who was intent on becoming a composer, joined a Parisian orchestra as a timpanist to learn music “from the ground up.” Both Massenet and Bizet

were impressed by his early compositions and encouraged him to show his work to César Franck. Franck did not share their enthusiasm and was reputed to have told d'Indy, “You have ideas but you cannot do anything.” Apparently those ideas were enough, however, to convince Franck to show d'Indy how to do things, as he took the latter on as a pupil. Though d'Indy was to assimilate and be influenced by many different sources, Franck and his music left the most telling mark on him. d'Indy's reputation, during his own lifetime was considerable, having founded, in 1900, what was to become the most important music school in France after the Paris Conservatory—The Schola Cantorum. He worked as a composer, theorist, teacher, and writer on music.

His **Piano Quintet in g minor, Op. 81**, was composed in 1924. This appealing composition shows the Gallic character of d'Indy's personality and a relaxation of the cyclical form. The first movement, *Assez animée*, is compact combining charm and a sense of yearning. Its 5/4 time has a Spanish tinge, perhaps of the folk dance the *zorzico*, its irregular meter keeps one's attention. The second movement, *Andante*, is a long-lined, melancholic poignant Song Without Words. The lively Finale, *Moderément animé*, is exciting and passionate. An excellent work recommended for concert and home.



Salomon Jadassohn (1831-1902) was one of the most famous and respected teachers of composition during the last half of the 19th century. He was born in Breslau, the capital of the Prussian province of Silesia. First educated locally, Jadassohn enrolled at the Leipzig Conservatory in 1848, 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, he 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 Grieg, Busoni, Delius, Karg-Elert, Reznicek and Weingartner. 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. Jadassohn and his music were not better known primarily for two reasons: The first being Carl Reinecke and the second being the rising tide of anti-Semitism in late 19th century Wilhelmine Germany. Reinecke was almost Jadassohn's exact contemporary and somewhat of a super-star. Not only was he a world famous piano virtuoso but also an important professor at the Leipzig 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. Unfortunately, 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. However, even a brief hearing of any of his chamber music reveals how ludicrous this assessment is. Listen to our sound-bites. Salomon Jadassohn was a first-rate composer, who unfortunately was never really given a chance to promote his music. He wrote three piano quintets. Unfortunately, I am only familiar with the third.

His **Piano Quintet No.1 in c minor, Op.70** dates from 1882 and is dedicated to Margarethe Reinecke, the wife of his famous colleague Carl Reinecke. Its four movements are *Allegro energico*, *Adagio sostenuto*, *Scherzo*, *Allegro non troppo vivo* and *Allegro agitato*.

Piano Quintet No.2 in F Major, Op.76 followed two years later in 1884. It was dedicated to the well-known violinist Edmund Singer, a friend of Liszt, and a champion of chamber music. Its four movements are *Allegro moderato*, *Allegro vivace*, *Sostenuto* and *Allegro con brio*.

Jadassohn's **Piano Quintet No.3 in g minor, Op.125** was first published in 1895. The opening movement, *Allegro energico*, begins with great force with double-stops in all of the voices followed by rushing 16th note passages all of which create a sense of urgency. Jadassohn's development is masterful. The lovely second theme then appears almost without notice. The second movement, *Andante tranquillo*, has for its main theme a gorgeous and highly romantic melody introduced first by the strings alone. The mood remains calm for many measures before at last romance turns briefly to passion. A scherzo, *Allegretto non troppo vivo*, follows. It is actually a gypsy rondo with rich and full tonal effects. The finely contrasting middle section is a lovely cantabile song. The finale, *Allegro appassionato*, begins in a somewhat similar mood as the first movement but the themes flow more effortlessly. Power, lyricism and playfulness alternate. Jadassohn even includes a brief quote from the wedding march of Mendelssohn's *Midsummer's Night Dream*, but in the minor! This quintet need not fear comparison to any other from this period, including the Brahms and Dvorak. It would be a tremendous success if presented in concert. Jadassohn meant for this music to be played and it plays with no particular technical difficulties which ought to put it high on the list of recommended works for amateurs as well.



Paul Juon (1872-1940) was the son of Swiss parents who emigrated to Moscow where he was born. Educated at the Moscow German High School, he entered the Moscow Conservatory where he studied violin with Jan Hřimalý and composition with Anton Arensky and Sergei Taneyev. After graduating, he went to Berlin for

further composition instruction from Woldemar Bargiel. In 1906, after holding various posts in Russia, Juon was invited by Joseph Joachim, head of the prestigious Berlin Hochschule für Musik, to be a Professor of Composition. It was a post he held until 1934 at which time he moved to Switzerland, where he lived for the rest of his life. He is often called the link between Tchaikovsky and Stravinsky. In his early music, one can hear the influence of his Russian homeland and schooling. His second period is more cosmopolitan and is in tune with the contemporary Central European trends of the early 20th century. Ultimately, it is hard to characterize his music as Russian or German, Romantic, Modern or Folkloric, because one can find all of these elements in his music. Juon was widely regarded as an important composer and his works were given frequent performance throughout Europe during his lifetime. Chamber music plays a large part of his total output which numbers more than 100 works.

Piano Quintet No.1 in d minor, Op.33 is a masterly work of the first order. It dates from 1906, and like several other of his chamber works, exists in two versions. Besides the original version for violin, two violas, cello and piano, the composer also made a version for two violins, viola, cello and piano, possibly at the publishers request since the original combination is seldom used. The main theme to the large scale opening movement, Moderato quasi andante, consists of an expansive melodic line played calmly by the muted violin. Its ponderous, downwards gliding motion is contrasted with a dynamic, upwardly striving second theme. The second movement is a vocal, cantabile Molto adagio. A faster middle section consists of a fugue for all five voices. The third movement, Quasi valse, takes the place of a scherzo and begins with the piano playing knocking note repetitions which sound somewhat wooden. The music gains momentum, color and sonority with the entrance of the strings. The main theme to the final movement, Allegro non troppo, is based on a Russian folk song, Spin, my spinning girl, found in Tchaikovsky's collection of Russian folksongs for piano duet. It is followed by a passionate second melody.

His **Piano Quintet No.2 in F Major, Op. 44** was composed in 1909. It is in four movements. The music of the opening Allegro moderato is in very late Romantic style and quite passionate. The second movement, Commodo, is kind of heavily accented descendant of the waltz, characterized by pounding ostinati. Next comes a slow movement, Sostenato. It begins with an introduction in the lower registers of the cello and piano and is dark and funereal but eventually builds to several dramatic climaxes. The finale is marked Risoluto irato e con impeto is subtitled Also sprach Simplizissimus (Thus spoke Simplicity). Its moods alternate between quiet charm and emotionally charged episodes filled with unisono playing the strings and extensive fugue. Both of these works are of the first order. They belong in the repertoire and on the concert stage but can be managed by experienced amateurs.



Robert Kahn (1865-1951) was born in Mannheim of a well-to-do banking family. He began his studies at the Hochschule für Musik in Berlin. There, he got to know and became friends with Joseph Joachim who was the director. It was through both Joachim and his own family that he had a chance to get to know Brahms, who was so impressed with Kahn that he offered to give him composition lessons. However, Kahn was too overawed to accept. Nevertheless, Brahms did help Kahn informally, and while Kahn's work does, to some extent, show the influence of Brahms, he is an eclectic and independent composer whose music has its own originality. After finishing his studies in Berlin, Kahn, on Brahms' suggestion, went to Munich to study with Joseph Rheinberger. After completing his own studies, he worked for a while as a free

lance composer before obtaining a position at the Hochschule in Berlin where he eventually became a professor of piano and composition.

Kahn's **Piano Quintet in c minor, Op.54** was originally for Violin, Clarinet, Horn, Cello and Piano. It dates from 1911. It is one of the most original sounding chamber music works because this rare ensemble creates an unusual tone color seldom heard. In its original version for piano, winds and strings, the nature of the instruments, by themselves alone, creates the stunning and rich effects. Because of the prospect of small sales due to this little used combination, Kahn's publisher demanded a version for standard piano quintet. Kahn obliged. And the version for standard piano quintet is surprisingly fine because he created string parts which were different and better suited to this combination while striving hard to maintain the wonderful tone color of the original. The part-writing is excellent and the overall effect of the work is stunning. The opening movement, Allegro non troppo, opens with a short, quiet, mystical sounding introduction and then suddenly explodes into a dramatic and powerful affair with an almost desperate sounding melody which is masterfully developed. The highly original sounding second movement Presto assai, is hard to characterize. It is not actually a scherzo. Its syncopated rhythm is quite unusual and striking. It creates a nervous effect, almost tripping over itself. Next comes a beautiful, dreamy Andante sostenuto which calls up calm, lazy days. The finale, Allegro agitato, with its spooky dance-like main theme recalls the second movement as it lopes along with much forward motion. It is pity that a work so fine as this is virtually unknown. It can be played without difficulty by standard ability amateurs.



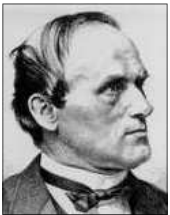
Hugo Kaun (1863-1932) was born in Berlin and received his musical education there, studying composition with Friedrich Kiel at the Royal Prussian Academy of Music. In 1887, he moved to the United States and settled in the city of Milwaukee where he lived for 13 years. Milwaukee had a large German-American population and Kaun taught at the Milwaukee Conservatory. He acquired quite a reputation as a composer as several of his works were premiered by the Chicago Symphony under the direction of his friend Theodore Thomas who had founded the orchestra. He returned to Berlin in 1900, where he remained for the rest of his life, teaching and composing. His style is late romantic and shows the influences of Brahms, Bruckner and Wagner. He wrote a fair amount of chamber music, including 4 string quartets, a string quintet, an octet, two piano trios and his

Piano Quintet in f minor, Op.39, which was first published as a string quintet in 1893 while he was living in Milwaukee. In 1902, after he returned to Berlin, Kaun reworked it to create a piano quintet and dedicated to a friend of his friend Jakob Heyl, in Milwaukee. The Quintet is in four movements and opens with a rich but darkly hued Ruhig mit Empfindung. In the second movement, Intermezzo, Kaun tells the performers to play the music quickly and secretively. The result is a spooky effect somewhat like what hears in Dukas' Sorcerer's Apprentice. The third movement, marked Einfach mit Innigster Empfindung, is quiet and reflective but not sad. Toward the end it reaches a powerful dramatic climax before quietly drifting to a close. The finale, Markig, leidenschaftlich bewegt, begins in tumultuous fashion. There is a great sense of depth, brief touches of French impressionism, but also whirling storm-like passages, heard especially in long chromatic runs in the piano. This is a very fine work which should not have disappeared. An excellent program choice for professional ensembles as well as amateurs will relish the opportunity to play a work well within their grasp.



Edgar Stillman Kelley, (1857-1944) was born in Sparta, Wisconsin. After studying locally, he entered the Hershey School of Musical Art in Chicago and then continued his studies in Germany at the Stuttgart Conservatory. A talented pianist and organist, he pursued a solo career in Europe before returning to the United States where he taught at New York University and Yale. Subsequently, he returned to Europe again touring as a soloist, teaching and conducting. He finally returned to the U.S. teaching at Western College in Ohio and the Cincinnati Conservatory. As far as chamber music goes, he wrote a Piano Quintet and a string quartet.

His Piano Quartet in f sharp minor dates from 1901 and was published in 1907. Throughout, it features outstanding thematic work and a vast array of appealing ideas. One also finds many unusual rhythmic and harmonic episodes. It begins with a powerful *Allegro risoluto*. This is followed by a *Lento sostenuto e misterioso* with a middle section, *un poco agitato*, that is tonally quite beautiful. Next comes a fresh sounding scherzo, *Allegretto scherzando*. The finale, *Moderato molto-allegro*, begins with a very effective slow introduction which builds tension eventually leading to the exciting main section. In this quintet, the piano writing never drowns out the strings. It should make friends both with professionals and amateurs.



Friedrich Kiel (1821-1885) was born in Puderbach, Westphalia in 1821 and learned the rudiments of music from his school teacher father. But, for the most part, he must have been self-taught, for by the time he was 13, it was clear that he had a prodigious talent. He came to the attention of the music loving Prince Karl von Sayn-Wittgenstein who paid for Kiel to study violin with the concertmaster of his orchestra and composition from Kaspar Kummer. A few years later, the violin virtuoso and composer Louis Spohr became interested in him and helped Kiel obtain a scholarship from the Prussian King Wilhelm Friedrich IV. This allowed Kiel to study in Berlin with the famous theorist and teacher of composition, Siegfried Dehn. In Berlin, Kiel slowly gained a reputation as an excellent teacher of piano and composition. In 1866, he obtained a post at the famous Stern Conservatory serving as a professor. In 1870, Joseph Joachim, director of the prestigious Hochschule für Musik offered Kiel a professorship, a position which he held until near the end of his life when he was forced to retire after a traffic accident, the injuries of which eventually led to his death in 1885. He is remembered as one of the finest teachers of composition then teaching in Germany. Ignacy Paderewski, Charles Stanford, Wilhelm Berger, Stanislaus Noskowski, Arnold Krug and Emil Sjogren were among the many who were his students. That Kiel did not receive the recognition he served was in part due to his exceptional modesty. There was also the fact that Joachim, Brahms' very close friend, failed Kiel. Joachim was well aware of the excellence of Kiel's compositions—he had hired Kiel as a professor of composition at the Berlin Hochschule für Musik and could easily have promoted Kiel's music as he had Brahms'. That he did not was probably from the fear of harming his friendship with the touchy Brahms, who would probably and unfairly have interpreted any effort on Kiel's behalf as divided loyalties. For those who are willing to play or listen to Kiel's music it is clear that it need fear no comparison. It is truly a great shame that his music did not enter the standard repertoire. A sizeable portion of Kiel's output is chamber music, most of it for piano and strings. When he undertook to write for a particular ensemble, he often would produce two works, one after another, for the same combination. This was the case when he came to compose his Piano Quintets. Perhaps it was a question of having so many

good ideas that one work was not big enough to accommodate them all.

The first quintet, **Piano Quintet No.1 in A Major, Op.75**, dates from 1875. The first of its five movements, *Allegro moderato*, opens with a broad theme given to the viola and cello. It creates a unhurried and expansive mood, despite the quiet rush of running notes in the piano, kept well in the background. In the second theme one hears faint echoes of Mendelssohn. The development, which builds tension and speed, is truly masterful. The second movement, marked *Allegro molto*, gets underway sounding more like an intermezzo than an *allegro molto*. However, this actually is quite deceptive because when you examine the notes, it is clear that it is in one rather than 3/4, the printed time signature. In fugal fashion, the viola, the cello and then the second violin enter. However, the theme is never fully stated during the fugue, and only when the first violin and piano enter do we hear it in its entirety. By then the music has morphed from a subtle and elegant intermezzo into a powerful and driving march. The middle section consists of a slower and very lovely lyrical section. The rather short slow movement, *Adagio con espressione*, is weighty and dignified. The next movement, *Tempo di menuetto*, is not the finale. Both the second movement, *Allegro di molto*, and the fourth movement, *Tempo di menuetto*, are interludes or breathing pauses between the three remaining very dynamic movements. The treatment of this movement all but obscures its classical roots. The minuet begins with the piano alone stating the theme before the strings are allowed to enter. The theme has an indescribable quality. Neither buoyant nor happy, yet not sad or tragic, it moves along in an aura of uncertainty. There are two trios, rather than the usual one. The first is rhythmically muscular while the second is lyrical. The effect of the arpeggio piano accompaniment in the second trio is quite stunning. The main theme of the finale, *Allegro*, sounds vaguely Hungarian and somewhat imposing. But it suddenly changes into an ebullient and joyous melody, full of Schubertian charm, framed by the masterly use of pizzicato. The brilliant coda is one of the most exciting in the literature, a true tour d'force, and a fitting conclusion for this outstanding masterwork.

Piano Quintet No.2 in c minor, Op.76 was also published in 1874. Kiel was a keen student and admirer of Beethoven and the c minor key he chose for this work cannot be dismissed as insignificant in light of how much meaning it had for Beethoven. The massive first movement, *Allegro maestoso*, begins on a diffident note with a slow introduction which gives way to an episode of stressful conflict but even this only leads to the return of the introduction. The working out of this conflict goes on at great length before there is a proper statement of the main theme. The second subject is more hopeful and at times gives the promise of overpowering the first theme as the movement lumbers along, but in the end the lugubrious theme takes over and leads to a stormy conclusion. The lyrical second movement, *Arioso, larghetto con moto*, is uncomplicated but very beautiful. Its long-lined main theme is reminiscent in mood and style of the lovely slow movement from Schubert's cello quintet, D.956. The darker middle section is shrouded in a mist of uneasiness. The third movement, though marked *Intermezzo*, is clearly a scherzo and its tempo marking of *Presto assai* says it all. The elfin-like main theme finds its roots in Mendelssohn, and perhaps Kiel was thinking of him when he gave it the title. Rather than proceeding directly to the finale, Kiel inserts a slow and somewhat lengthy *Introduzione*, the purpose of which is to build tension, before the spacious concluding *Rondo*. Its whirling opening theme leads to an even more exciting fugal section which is then followed up by a lovely second theme of Schubertian beauty. Kiel tricks us with several thrilling and effective faux endings before the real thing tops off this work. Both of these quintets are as fine as any in the entire literature.



Karl Klinger (1879-1971) was born in the Alsatian city of Strasburg (Strasbourg in French) which at the time belonged to Germany. It had been German until around 1681 when the French seized it. It returned to Germany in 1871 after the Franco-Prussian War and then back to France in 1919 after WWI. Klinger studied violin locally before entering the Hochschule für Musik in Berlin where he studied violin with Joseph Joachim and composition with Max Bruch and Robert Kahn. At the age of 19, he won the prestigious Mendelssohn Prize for composition and at 21 became Concertmaster of the Berlin Philharmonic under Artur Nikisch. He served as Professor of Violin for many years at the Hochschule. Among his many students was Shinichi Suzuki whose method owed a great deal to Klinger's own violin method. Klinger also formed his own string quartet which was one of the leading groups for several decades.

His **Piano Quintet in E flat Major** dates from 1928. It shows the influences of several composers from the past —there are distant echoes of Schumann, Brahms above all, and Dvorak. But one also hears something of Dohnanyi and Wilhelm Berger. The opening movement, Allegro, is written on a big scale. The development of the themes is particularly striking. The main section of the second movement, Andante, is quite romantic and for contrast there is a restless and passionate middle section. The Allegretto which follows is a scherzo, a kind of burlesque. The finale, Allegro energico, is preceded by an extraordinary Largo introduction in which the meter is in constant flux between 2/8 and 3/8. The main section is full of convincing melodies and original touches. Technically, the work is on a par with the second Dohnanyi quintet, that is to say, it can be managed by experienced amateurs. This is a fine sounding work which deserves concert performance.



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 received considerable recognition as composer and won many distinctions, but today, sadly, his music, with the exception of one or two pieces, is entirely forgotten. Though there had been a few others before it, Robert Schumann's 1844 Piano Quintet put the genre on the map and his example was followed by Brahms, Kiel, Raff and Reinecke to name but the most prominent. 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 symphonic style.

Klughardt's **Piano Quintet in g minor, Op.43**, 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 sophisticated and extensive Lento introduction was a technique used by Schumann and others as a way 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 this unjustly neglected and fine work to its close. Good for concert and amateurs.



Sigurd von Koch (1879-1919) was born in Stockholm. He studied composition with Johan Lindegren.

His **Piano Quintet in F Major** dates from 1916 and is in four movements Allegro Agitato, Lento Lugubre, Scherzo: Allegro con fuoco and Allegro Molto e triomphale. Other than noting that it is in what can be called the late Romantic

style and is a rather impulsive work, the music is rather difficult to describe and categorize. It employs a wide range of textures and a wealth of color. The four grandly conceived movements, although basically traditional in form, give the impression of being more in the nature of fantasies, with their many changes of key and time signatures and their constant use of contrasts. It is an interesting although perhaps not a compelling work. It lacks a certain unity and the constant floridity of the thematic material, in my opinion, does not make it a candidate for the concert hall. It will not be an easy nut to crack for amateurs either.



The French composer and musicologist **Charles Louis Eugène Koechlin** (1867-1950) came from a family of engineers, artists and industrialists from Mulhouse in Alsace. At the Paris Conservatoire, he studied harmony with Toudon and composition with Massenet. In 1910 Koechlin, along with Fauré, Ravel, Caplet and among others, founded the Société Musicale Indépendante. The Société made it possible to perform contemporary compositions. Koechlin also wrote many books on such subjects as counterpoint, fugue, orchestration and polyphony.

His **Piano Quintet, Op. 80** was written during 1920-1921 and was first performed in 1934 in Brussels. It can be considered as a symphonic poem; the composer had apparently intended to orchestrate it. Koechlin's writing evokes a broad range of emotions and is quite complex. While composing his quintet, Koechlin made the following interesting remark: "Quarter tones have been necessary to verify the musical ideas" That opinion sums up the work, which unfortunately, in my opinion is not going to appeal to many players and certainly not to concert going audiences.



Egon Kornauth (1891-1959) was born in Olomouc (then Olmutz) which at the time was part of the Habsburg Empire. He made his public debut as a pianist and cellist at an early age, and then studied composition at the Conservatory in Vienna with Robert Fuchs, among others. In 1912 Kornauth received the Austrian State Prize for his Sonata for Viola, Op. 3 and in 1929 the Artistic Prize of the City of Vienna. Yet both he and his music remained relatively unknown due to two factors. The first was that much of his life was not only spent outside of Europe, but not just outside, but in "nowhere land." Kornauth accepted an offer to establish an orchestra in Sumatra and then spent several years traveling throughout the island with the Vienna Trio. He also spent a number of years touring with them in Brazil. But perhaps the more important factor was, as he put it in his own works: "*I am aware*

that my oeuvre was in no way trendsetting: I hardly sought new paths; logic and perfection were more important to me than difficulty; I have never shied away from simplicity, but rather even preferred it. My modest ambition was to compose works that would not be unworthy to be heard alongside the masterworks. Thus my works were never in any way "sensational" and thus could hardly ever cause a stir."

His **Piano Quintet, Op.35a** dates from 1931, but was only published twenty years later. The most striking feature of the three-movement work is its broad soaring lines. This is particularly true of the dark melancholy first movement, *Allegro moderato*. The thickly woven texture of the string writing is definitive of the character of the entire quintet. The piano is frequently given merely a harmonically supporting accompaniment function. The broad second movement *Notturmo* evokes the Viennese Modernism from around the turn of the nineteenth century. Only in the powerful opening of the lyrical but dramatic finale does the piano momentarily take over the melodic development. This work combines the expressivity of Modernism with the clear external form of the nineteenth century. Unlike the two works which precede this one, it can be recommended for concert performance and also to experienced amateurs.



Erich Wolfgang Korngold (1897-1957) was born in the city Brünn then part of the Austrian Habsburg Empire, (today Brno in the Czech Republic). His father was a music critic and amateur musician. Given piano lessons as a boy he started composing at an early age. Mahler declared the boy a genius when he was only 9 years old and recommended he study with his

own teacher Robert Fuchs. Later Korngold also studied with the prominent Viennese composers Alexander Zemlinsky and Hermann Grädener. He became world famous as an opera composer and later a film composer in Hollywood. Most of his chamber music was composed during the first part of his career.

The **Piano Quintet in E major; Opus 15**, dates from 1921. It is heroic and effusively romantic. His melodic style owes much to the atmosphere of his opera, *Die tote Stadt*. The Quintet is a rather elaborate work. Conceived in three complex movements, it teems with ideas. It opens with an expansive, bold, upward-leaping and intensely romantic subject and is followed by a second melody of great beauty and simplicity. The development is technically quite difficult and requires a virtuoso pianist and very technically secure string players. Korngold, who was a piano virtuoso, performed the piano part at the world premiere. In the tradition of Schubert, Beethoven, Brahms and Mahler, Korngold drew from his own song cycle, *Lieder des Abschieds* (Songs of Farewell), which he completed the year before, for his second movement, *Adagio*. The third song, *Mond so gehst du wieder auf* (Moon, you rise again), is the main source of inspiration. One also hears the strong influence of Mahler. The Finale opens with a strident, declamatory theme, but is followed lively Rondo. He uses variations as his development and some of these are extraordinarily difficult from a technical standpoint and beyond the average amateur player for sure. It is unquestionably a fine work suitable for concert performance, but cannot be recommended for home use.



Toivo Kuula (1883-1918) was born in the Finnish town of Vaasa, then part of the Russian empire, at that time known as the Grand Duchy of Finland. As a boy, he studied the violin and took singing lessons. Subsequently, he studied composition with Jean Sibelius in Helsinki, Marco Enrico Bossi in Bologna and Hans Sitt in Leipzig. Though primarily known for his songs and choral works, he wrote several pieces instrumental works.

His **Scherzo in F Major for Piano Quintet** dates from 1905. Kuula was a representative of the national romantic movement having been influenced by his teacher, Sibelius. This becomes quite apparent after hearing the Scherzo. He was widely considered the most talented Finnish composers of his generation. Unfortunately he became a victim of the civil war and was shot during the rebellion in 1918. His talent can be seen in this early Scherzo, where he combined seemingly familiar melodies with adventurous harmony.



Franz Lachner (1803-90) was born in Rain am Lech, a small Bavarian town and trained in Munich. He is the older brother of Ignaz, whose works we also publish. In 1823, by winning a musical competition, Lachner was awarded a position as an organist in a church in Vienna. In Vienna, he met Schubert. "We two, Schubert and I, spent most of our time together sketching new compositions. We were the closest of friends, mornings performing for each other and discussing in depth every imaginable topic with the greatest of candor." It should come as no surprise then that Schubert influenced Lachner's musical compositions more than anyone else. He left Vienna in 1834 and returned to Munich where he remained the rest of his life, serving as Conductor of the Royal Bavarian Orchestra from 1834 to 1868. He also held the position of Professor of Composition at the Royal Conservatory. That Lachner's compositions began to disappear from the performance stage was due in large part to the fact that Lachner became an antagonist of Richard Wagner and his music. Wagner and his supporters, of course, retaliated and when they eventually gained the ear of the King, they were, by 1870, able to control what was performed, at least in Bavaria. Lachner wrote two piano quintets.

Piano Quintet No.1 in c minor, Op.139 dates from 1870. The main theme of the opening movement, *Allegro*, is given out by the piano alone before the strings join in. For the most part, the work could have been composed 40 years earlier if not more. The music is straight forward and presents no difficulty. A beautiful *Andante pesante quasi adagio* follows. Here, the strings will have some challenge as to intonation. Next comes a Menuet which is more a scherzo in which the piano and strings take turns with the themes in an dialogue. /There is a charming trio section. The lively finale, *Allegro non troppo*, brings the quintet to a close. It can be recommended to amateurs as it more or less plays itself. But, it is questionable whether it deserves concert hall performance.

His **Piano Quintet No.2 in a minor, Op.145** was composed shortly after. Most sources say 1871. This was well into the mid romantic era. However, it is worth remembering that Lachner was a child of the late classical and early romantic era. Both quintets were commissioned by and dedicated to A.G. Kurtz, a prominent English business man and patron of the arts who was a highly talented pianist. Kurtz. Like many amateurs, he was known for his conservative tastes which probably explains why he chose Lachner because his musical style was not in any way influenced by and was far more conservative than Brahms and his followers. The opening *Allegro* begins with the piano presenting the pregnant main theme by itself before the strings join in. The lovely music is colored by its minor key but it is dark rather than tragic. It is clearly anchored in aura of the early romantic. In the *Adagio non troppo* which follows, its the strings who along state the beautiful first subject. While the thematic material is conservative for the time, the handling of the voices is masterful and leaves nothing to be desired. Next comes a charming *Tempo di menuetto* with a finely contrasting middle section in which the cello is given the lead. The first section of the finale, *Allegro*, is a wild and exciting race. The second subject is a more stately melody but s till with plenty of forward motion. Here is a fine, early-mid Romantic work, stronger than his first quintet, and which would please concert hall audience as well as amateurs.



Samuel de Lange, Jr. (1840-1911) was born in Rotterdam, His father was a music teacher, composer, organist and piano manufacturer. He studied piano with students of Liszt and Chopin and composition with Johannes Verhulst. He pursued a career as a touring pianist and later taught piano at the Lemberg Conservatory (now Lviv, Ukraine) then part of the Habsburg Empire. After working in Basel, Paris, Cologne and The Hague, he finally chose to settle in Stuttgart, where he became director of the music conservatory. De Lange befriended many fellow composers, including Johannes Brahms, Max Bruch, Charles-Marie Widor and Max Reger, as well as soloists such as cellists Friedrich Grützmacher and Hugo Becker. He was a prolific composer and a definitive works list still does not exist. He wrote at least two works for piano quintet.

The first is his **Serenade, Op.23**, which dates from 1877. It is a pleasing work in five relatively short movements. The opening movement, Moderato, is a song without words. It is followed by a scherzo, Molto vivace. This is followed by a slower movement, Lento, which has a deeply felt main theme. The fourth movement, Allegretto, is a Schumannesque cross between a scherzo and intermezzo. The finale is a march-like Allegro. Much charm and of interest here, especially good for amateurs but could be used in concert where a shorter work is called for. De Lange wrote a full-fledged piano quintet in 1894.

The **Piano Quintet in C Major, Op.65** is a Brahmsian work in four movements—Allegro moderato, Molto vivace, Andante and Allegro. There were a lot of works like this coming out at this time that were a lot stronger and despite the fact that a first rate publisher like Kistner brought it out, it did not gain traction. Though well written, the thematic material is not particularly memorable.



Paul Le Flem (1881-1984) Born in in the French town of Radon. He studied at the Schola Cantorum in Paris under Vincent d'Indy and Albert Roussel, later teaching there where his pupils included Erik Satie and André Jolivet. His name is interesting in that it means one from Flanders or northern France and not Brittany of which he was a native. His music is in fact strongly influenced by Brittany, the landscape of which is said to be reflected in most of his work.

His **Piano Quintet in e minor** dates from 1910. It is in three movements which are each dominated by two themes. He is fond of changing meter from 5/4 to 7/8 and this in itself makes it a challenge for the average amateur group. The thematic material can be described as yearning and dramatic. The influence of both d'Indy and d'Indy's teacher Cesar Franck are quite apparent. The work begins with a Lento introduction which leads to the main section Modérément animé filled with what may be Breton folk music. There is much unison playing which creates a sense of monotony. On the other hand, it must be admitted that the music is rather evocative, at times one has the feeling it is in the form of a legende. The middle movement, Lent, des, as the marking suggests is full of contrasts, not just because of the change of tempi which are complicated by unusual meters. Again, one hears folkloric overtones. Themes from the first movement reappear in altered form in the finale and are cleverly handled. The work makes a strong impression and is quite appealing. It is a first rate French impressionist work deserving of concert performance but probably beyond most amateurs.

Alessandro Longo (1864–1945) was born in the Italian town of Amantea. He studied piano and composition at the Naples Conservatory obtaining a diploma in performance. He subsequently taught at the Conservatory eventually rising to Professor of Pi-



ano. Additionally he had a career as a performer, especially taking part in chamber music ensembles as the Ferni Quartet and Quartetto Napoletano which in no small part explains why we have a piano quintet from his pen. Today, he is remembered as the cataloger of the works Domenico Scarlatti, which are identified by Longo numbers just as those of Mozart are know by their Köchel number or Schubert's their Deutsch number. Besides his piano quintet, he wrote several suites for various instruments and piano.

His **Piano Quintet in E Major, Op.3** dates from 1897. The opening movement, Allegro deciso is quite fresh with its appealing lyrical melodies. The development section shows the influence of Mendelssohn. The second movement, Andante, is sweet and full of feeling, with an especially striking section where the strings play alone. The main theme to the Scherzo, which comes next, brings to mind Tchaikovsky's Fifth Symphony, and yet, it is original sounding, with the viola given a prominent role. The trio section is rather like a lullaby. The whole movement is quite well done. The bustling finale, Allegro con fuoco, is in parts almost orchestral. Despite this, it is a very good work which can be recommended both for concert and home use.



"If he is not a composer of the Romantic era, then he must be considered the most romantic of the Classical." So wrote Robert Schumann of **Louis Ferdinand Hohenzollern** (1772-1806), a nephew of Frederick the Great and a Prince of Prussia. It is ironic that Schumann is often credited with creating the modern piano quintet, but Louis Ferdinand's Piano Quintet of 1801 predates

Schumann's by more than almost 4 decades and which may well have served as Schumann's model. A professional soldier, who died during a battle fighting Napoleon's invading army, Louis Ferdinand was also trained as a musician, studying piano and composition with several different teachers. He was a gifted pianist, reckoned a virtuoso with few peers by those who heard him, and his compositions have always been regarded as the work of a professional composer. Musicologists generally consider him an early Romantic whose music anticipated Schubert and Schumann, but one can also hear the influence of Mozart as well as early Beethoven. Military and court life left little time to compose and he has but a few works to his credit, mostly chamber music. These include 3 piano trios, 2 piano quartets and a piano quintet.

Louis Ferdinand's **Piano Quintet in c minor, Op.1** may not be the first piano quintet ever written, but it certainly is one of the first. No major composer, such as Mozart or Haydn had composed a piano quintet. The piano virtuoso Dussek composed one in 1799 but this was not for piano and string quartet, the so-called standard ensemble, but for piano, violin, viola cello and bass. Nonetheless, this probably served as Louis Ferdinand's model, especially in light of the fact that he was studying both composition and piano with Dussek at the time this work was composed. There is no doubt, however, that Louis Ferdinand's quintet broke new ground putting the strings virtually on equal ground and giving them a much bigger role than they play in Dussek's work. Of the four movements, the energetic opening movement, Allegro con fuoco, shows its historical roots more than the others in that it sometimes resembles a mini-concerto for piano with the strings playing the part of a small orchestra but the part they play is nonetheless substantial. However by the second movement, a charming Minuetto with a finely contrasting trio, there is no question but that we are in the realm of pure chamber music, the strings being given individual parts to play. Next comes an Andante which is a theme and set of variations. Here it is even more apparent that the composer is breaking new ground giving variations to various string instruments, including the cello which

receives one of the longer variations. The engaging finale, Rondo, *allegro giocoso*, begins with the piano leading the way with the strings accompanying. Soon, however, the roles are reversed and the violin and the other strings take over and the piano accompanies. Though given the opus number of 1, this was not the first work composed by the prince, far from it. Many unnumbered works preceded this, the first to which he chose to give an opus number and it is a highly polished and mature piece. Here we have a work which is not only historically important because it is really the only first rate piano quintet from the late classical era and perhaps the first of its kind, but also because it is good to play and to hear.



Adela Maddison (1862-1929) was born in London to a well-to-do family. Her father was a Vice Admiral. Her musical education was done privately rather than at a conservatory. She was an accomplished pianist and also was interested in composing, primarily vocal works. She married a prominent London barrister who was a director of a London music publishing firm and this circumstance allowed for her art songs and lieder to be published. In London, she became friends of Gabriel Fauré along with several other French composers who were then in vogue. In 1898, she moved to Paris where she remained until 1916. While there she became part of the Parisian musical scene was influenced not only by her good friend Fauré but also by Ravel and Debussy among others. Virtually all of her compositions are for voice in one format or another, including 2 operas and a large number of art songs.

Her only chamber music work is her **Piano Quintet** of 1916, which because of the First World War was not premiered until 1920. The premiere was a success and the Quintet was highly praised by the critics. Yet, like many other works, it quickly disappeared from the concert stage. Overall, the work sounds French, which is hardly surprising given where Maddison had lived for the past 2 decades and the musical life of which she had been an important part. She does not, however, go so far as to use the French language and terminology but uses the traditional Italian. But there is also something of England in the work, especially in the last two movements. The first movement begins with a Largamente introduction, which immediately captures the listener's attention. The main part of the movement is a heavy, often serious Andante moderato, written on a large scale in the tradition of Cesar Franck. The second movement, Scherzo, presto, is much lighter, almost delicate. The middle section has an elegiac quality. The slow movement, Tranquillamente, *ma non troppo lento*, is very vocal in quality and here one finds some music of the English countryside. The finale, *Allegro vivo*, opens with a bright, upbeat theme. No French composer would have penned it and here she sounds like her contemporaries--Stanford and Elgar. This Piano Quintet is a big work, a fascinating blend of French impressionism and English melody. Certainly it would make a very effect choice for the concert hall and deserves to be heard.



Otto Malling (1848-1915) was born in Copenhagen. Studied at the Royal Danish Academy of Music with Niels Gade and Johan (J.P.E.) Hartmann. He worked as a teacher and composer and eventually became a professor and then director at the Royal Danish Academy. Among his many students was the composer Knudage Riisager.

Most of his compositions were for voice and or organ—he also served as chief organist of the Copenhagen Cathedral many years. However, he also composed orchestral and instrumental music, including his Op.36 Piano Trio which dates from 1889. Showing the influence of Schumann, it was widely regarded as one of the very best Danish piano trios from the Ro-

mantic era. After the First World War as musical tastes changed and the Romantic movement was disparaged, he and his music were promptly forgotten.

His **Piano Quintet in G Major, Op.40** was composed around 1893 and enjoyed enough popularity to go through two editions. However, like so many other fine Romantic era works, disappeared from the repertoire after the First World War. The substantial opening movement, *Allegro moderato*, begins with a broad, lyrical theme, heavily accented. The cello introduces a softer second subject over the sighs of the violins before the others join in. An exciting Scherzo, with overtones of Mendelssohn, follows. The pace is breath-taking. There are fine contrasting two trios, the first is slower and more lyrical, while the second is muscular and thrusting. The Serenade, Andantino, *poco allegretto*, is perhaps the most striking of the quintet. It begins with a charming, ethereal, fairy-like theme accompanied by bright pizzicati and a soft piano part. Then, suddenly, a declamatory melody is announced by the cello which is allowed to take the lead. The finale, *Allegro molto*, begins with a dramatic theme played over a constant tremolo. It rushes forward with great urgency until it is interrupted by a lovely, singing melody. The music then turns joyous and triumphant. Carl Nielsen considered this quintet the equal of anything from this period. Certainly it is one of the very best piano quintets from the Romantic era. Neither professionals nor amateurs will be disappointed by making this work's acquaintance.



Frank Martin (1890–1974) was born in the Swiss city of Geneva, the youngest child of a Calvinist minister. He started to compose at the age of eight. Joseph Lauber, a student of Rheinberger, was his only musical teacher, Martin never went to a conservatory. A performance of the St. Matthew Passion heard at the age of ten left a deep impression on him.

The influence of Bach's harmony is apparent in his **Piano Quintet**, composed in 1919 and hence was a relatively early work, not yet touched by the influences of serialism, Stravinsky or jazz. Instead we hear deep emotion in the form of updated Bachian invention and contrapuntal skill. The first movement has an almost tragic intensity, the second (a latter-day minuet) a rather shadowed charm; the third is like a Bach aria, the fourth a good-humored, jubilantly dancing presto that eventually reveals a folk song as its source. It is nicely crafted and likeable, and interesting in the way that the piano and the strings are set off against each other. Not a great work, but certainly an interesting one.



Bohuslav Martinu (1890-1959) Martinů was born in the Czech town of Polička. He studied violin briefly at the Prague Conservatory but was expelled for failure to diligently pursue his studies and from then on studied privately. During WWI, he worked as a teacher and then served as a violinist in the Czech Philharmonic Orchestra. In 1923 he emigrated to Paris and became a pupil of Albert Roussel. When France was invaded by Germany he emigrated to the United States, settling in New York where he continued composing and taught at the Mannes College of Music. Among his many students was Alan Hovhaness. In 1953 Martinů returned to Europe. He composed two piano quintets from two different periods of his compositional life.

The **Piano Quintet No.1 (H. 229)** was composed in 1933 and shows the influence of his time in France in its pellucid textures and of his hearing of American jazz in its bouncy rhythms.

Piano Quintet No. 2 (H. 298) dates from 1944 and it reflects the influence of world events, in particular the Second World War, and is harsher in tone and perhaps shows an American edgi-

ness. The work is clear in tonal outline and has an uncomplicated harmonic structure and rich melodic ideas. Both works deserve concert performance and are not beyond experienced amateurs.



Giuseppe Martucci (1856-1909) was born in the southern Italian city of Capua. His father was a bandmaster and gave him his first music lessons on the piano. When it was discovered that the boy was prodigy, he was sent to the Naples Conservatory at the age of 11. Before he could graduate, his father, seeing his son's amazing talent, decided to cash in and started him on a successful concert career. Martucci became well-known as a concert artist throughout Europe and his playing was admired by Liszt among others. However, later when he became of age and gained independence from his father, he worked as a professor at the Naples Conservatory, virtually ending his concert career. Besides being an important teacher, he also became the conductor of the Naples Symphony Orchestra and later the Liceo Musicale Bolognese orchestra. He is recognized as an important late 19th century Italian composer and was considered the leader of the group of Italian composers determined to break away from the dominance of opera in Italy and to restore instrumental music to its rightful place.

His **Piano Quintet in C Major, Op.45** dates from 1893. The spirit of Brahms hovers over the marvelous, spacious opening *Allegro giusto*. The leisurely opening theme is a lovely haunting melody which dominates the proceedings. The part writing is magnificent. In the second movement, *Andante con moto*, there is a more vocal quality to the main theme. The third movement, a bustling *Scherzo, allegro vivace*, is more muscular and thrusting in nature but certainly is not harsh or rough. Though it does not sound like Schumann, nonetheless there are hints of that master's influence in this very fluent and appealing music. The full-blooded finale, *Allegro con brio*, has a powerful and driving melody for its main theme. The richly scored second theme, sung by strings, is some of the most gorgeous late-romantic music you will ever hear. A top candidate for concert performance and also for amateurs.



Nikolai Medtner (1880-1951) was born in Moscow and studied piano with his mother before entering the Moscow Conservatory, having studied with Sergei Taneyev among others. A first rate pianist, he nonetheless, at the urging of Taneyev, gave up the career as a performer and turned to composition. Medtner stayed in Russia after the Revolution until 1924 at which point he embarked on a concert tour of North America under the aegis of his friend Rachmaninov. He eventually settled in London where devoted his time to composing and teaching. Medtner wrote in what might be called a late Romantic and post romantic style. Unlike Rachmaninov, he did not try to write exclusively Russian-sounding music but sought to write in a supra national or international style as had Taneyev and Tchaikovsky. But like them, his music does have its moments where it is very Russian.

Medtner's **Piano Quintet in C Major, Op. Post** was begun in 1903. Medtner wrote that it was a synthesis of all his work and, indeed, he worked on it off and on throughout his life, only completing it in 1949. The main theme of the first movement, *Molto placido*, has a religious quality, there is a sense of hope as it opens with a lengthy introduction, whose epic theme flows broadly and solemnly. The second subject has a mediaeval tinge to it. It ends with a church-like *maestoso*. The second movement, *Andantino con moto*, is both beautiful and tragic, again we hear the music of the Russian Orthodox Church. The Finale, *Allegro vivace*, follows *attacca*, can be said to sum up the entire work. Here, there is a struggle between the hopeful religious elements

and more strident polyphonic episodes. The coda revives the second theme which Medtner called 'the Hymn', consisting of an uplifting and simple melody. This is a powerful, riveting work. A winner in concert which can also be recommended to technically assured and experienced amateur players.



Darius Milhaud (1892-1974) was born in the French city of Marseille. He studied composition at the Paris Conservatory with Charles-Marie Widor and became a member of the so called "Les Six", a group of modernist French composer who were active during the first part of the 20th century. During the course of his long career, he frequently traveled abroad, sometimes for pleasure, sometimes from necessity. During the First World War, Milhaud served as secretary to the French ambassador to Brazil. During the Second World War, he moved to America during the Nazi occupation of France. The sights and sounds of the cultures of he saw always interested him. In his music one often hears the sounds of Brazilian dances and American, but also the "modern" trends of French music during the 1910s and 1920s.

La Creation du Monde for Piano Quintet, Op.81b can be traced back to Milhaud's 1920 London trip, where he first encountered jazz. He was so enamored of it, that he planned a trip to Harlem in New York City, the home of the so called "real jazz". In 1922, he traveled to New York, visiting Harlem where he spent his time mingling with jazz musicians. The experience made a lasting impression on him. When he returned to Paris, to his surprise, he found that jazz had already arrived. The black American jazz singer Josephine Baker, then active in Paris, was immensely popular and the sounds of *Le Jazz Hot* could be heard in all of the cabarets over the city. Milhaud began writing in what he called a jazz idiom, using the melodies and rhythms of the blues. *La Creation du Monde* was meant to be a ballet. The score called for a small orchestra of seventeen instruments. The ballet was an immediate success, many said because of the risqué costumes. Nonetheless, at the suggestion of friends, Milhaud also made a version for piano and string quartet shortly thereafter. In five movements, the work opens with a melancholy *Prelude* which has many of the elements heard later. Next comes a lively, jazzy *Fugue*. The third movement is a gentler *Romance*. Then comes a rollicking *Scherzo*. The finale, the longest of the movements, has all of the moods of the preceding movements and is a summation.



Bruno Mugellini (1871-1912) was born in the Italian city of Bologna and studied piano and composition at the local conservatory. His composition teacher was Giuseppe Martucci. A piano virtuoso, initially he pursued a career as a touring concert pianist. Subsequently, he formed what was to become his claim to fame and the only reason he is ever remembered nowadays. This was the *Mugellini Quintet*. It was a touring piano quintet of which there were few. What made it memorable was the fact that the violist was none other than Ottorino Respighi.

His **Piano Quintet in D Major** dates from 1904. This is a well put together work, full of appealing melodies. From the lovely main two themes of the first movement, *Allegro moderato*, his talent for melody becomes quite apparent. And again in the second movement, *Adagio in modo fantastico*, in which the cello, in the middle section is given the lead to telling effect. A fetching *scherzo, Molto allegro*, complete with a charming and contrasting trio comes next. The finale, *Allegro appassionato*, is exciting and toward the end an elegiac section in which the strings alone play, makes a deep impression before the spirited coda. A work which is sure to please concert audiences and can be warmly recommended to amateurs as well as it presents no technical challenges.

Karl Nawratil (1836-1914) was born in Vienna where he lived his entire life. He is sometimes confused with the Czech composer known as Karel Navratil (1867-1936) who is often given credit for having composed the works of his close Viennese namesake. Karl Nawratil studied law and music in Vienna, the latter with the famous Beethoven scholar Gustav Nottebohm. He pursued a dual career as a civil servant in the Imperial Austrian Service and also as a composer and teacher at the University of Vienna. Among his students were Eduard Schutt, Walter Rabl and Anton Webern. He was a close friend of Brahms who entrusted him with the manuscript of his German Requiem. He composed two piano quintets, one after the other.

Piano Quintet No.1 in D Major, Op.16 was published in 1885 and dedicated to the famous pianist Anton Rubinstein. The big opening movement, *Allegro moderato*, is noteworthy for quoting the melody of Adolf Jensen's setting of Heine's famous poem *Lehn deine Wange* (lean your cheek on my cheek). More than a dozen composers have set the poem to music but Jensen's became the most famous, at least in Germany. The lovely second movement, *Andante*, is an elegiac song without words. Next comes a fleet and heavily accented *Allegro moto*, which serves as a scherzo. In the trio section, there are vague echoes of Schubert and Schumann. The effective finale features an Austro-Hungarian march tune among other appealing elements. This work will please audiences and can especially be recommended to amateurs as it presents no real technical difficulties.

The following year, he completed his **Piano Quintet No.2 in c minor, Op.17** dedicated to a Hanoverian princess. It has an appealing *Allegro moderato* followed by a clever *Vivace* which takes the place of a scherzo. Then comes a somber *Andante* and the work concludes with an *Allegro energico* which though bustling suffers from the somewhat ordinary thematic material.



It seemed unlikely that **Vítězslav Novák** (1870-1949) would become a musician having begun by hating music as a result of being brutally forced to study the violin and the piano as a young child. But a fascination for composition, which he discovered in his teens, led to his decision to enter the Prague Conservatory, where he studied with Dvorak among others. Dvorak's example of using

Czech folk melody in his music to foster the nationalist cause at a time when the Czech and Slovak peoples were seeking statehood from Austria encouraged the young composer to follow this path. After graduating from the Conservatory in 1896, he traveled to eastern Moravia and Slovakia where the local folk melodies he found served as a source of inspiration for him. He was to become a leading proponent of the Czech nationalism in music in the generation after Dvorak and Smetana. T

he **Piano Quintet in a minor, Op.12** is the first of a series of works from his so-called Moravian period and was composed in 1897. The work shows his enchantment with Moravia and its folk melodies some of which are included in this work. The first theme of the opening movement is based on the folksong *Hear the Earth tremble* and moan while the middle movement is based on a 15th century Moravian love song *O Elsa, lovely Elsa*, while the main theme of the third movement is a paraphrase from a Moravian wedding song. Here is another important work that belongs in the repertoire, but is well within the range of amateurs. It combines Slavic romanticism with beginnings of modern tonalities.

Norman O'Neill (1875-1934) was born in London. He studied first with the British composer Arthur Somervell. At the suggestion of Joseph Joachim, he then went to the Frankfurt Conservatory where he studied with Iwan Knorr. He became friendly with four other British students then studying with Knorr—Percy Grainger, Roger Quilter, Balfour Gardiner and Cyril Scott. To-



gether, they became known as the Frankfurt Gang. Upon returning to London, he primarily wrote for the theater and became quite well-known for his scores. But he also wrote for the ballet, and penned several works for orchestra, chamber ensemble and instrumental groupings. His chamber music includes a piano quintet, a string quartet, two piano trios and a set of variations for piano trio.

His **Piano Quintet in e Minor, Op. 10** dates from 1902. Despite his German training, this music sound very French. The opening movement, *Moderato*, *allegro moderato* begins in difficult fashion as is tinged with French impressionism. A scherzo, *Molto allegro*, though livelier has a darkish underpinning and the same tinges of Impressionism. The romantic melodies of the third movement, *Romance*, border on the saccharin, suitable for film music. The finale begins with a limp *Poco adagio* introduction which then leads to the main section *Allegro con brio*. Again, the music sounds as if it were written by a Frenchman. Overall, though pleasant enough, the thematic material does not stand out and certainly is not memorable. With so many other works vying for attention, I cannot in good faith recommend this quintet for concert performance although amateurs may find it interesting.



Henrique Oswald (1852-1931) Oswald was born in Rio de Janeiro. His father was a Swiss-German, his mother Italian. Shortly after his birth his family moved to São Paulo. His mother taught music and he had his first lessons with her. Subsequently he studied at the Music Conservatory of Florence with Giuseppe Buonamici. He was active as a conductor and music director both in

Europe and Brazil. He was a prolific composer of chamber music: his list includes a violin sonata, 2 cello sonatas, 3 piano trios, 2 piano quartets a piano quintet, 4 string quartets and a string octet.

The **Piano Quintet in C Major, Op.18** dates from 1895 while he was still living in Italy. The quintet is in four movements *Allegro moderato*, *Scherzo*, *Prestissimo*, *Molto adagio*, and *Molto allegro*. The quintet is notable for its texture balance and transparency. One hears echoes of Schumann and Mendelssohn, especially in the first and last movement. However, the harmonies of the first movement show the influence of Fauré and the French Impressionists. The main motive of the first movement, *Allegro moderato*, sounds like a secular song. The second movement, *Scherzo*, is characterized by rapid piano scales. The trio is more lyrical. The third movement, *Molto adagio*, is quite romantic and the center of gravity of the quintet. The *Molto allegro* finale recalls Mendelssohn, in the way of being a quasi uninterrupted movement throughout. The indicated fast tempo creates a sense of tremendous energy. This is a first class work which would do well in the concert hall and can be managed by experience amateur players as well.



Dora Pejačević (1885-1923) until recently spelled Pejacsevich) was born in Budapest, the daughter of an important Croatian aristocrat, at one time Ban (governor) of Croatia. Her mother, a Hungarian countess, had been a pianist. She studied piano and violin locally before attending various conservatories. At the Munich Conservatory she studied composition with Walter

Courvoisier and violin with Henri Petri, although it has been said that she was mostly self-taught. Today, she is considered one Croatia's most important 20th century composers and many of her works, during her lifetime, enjoyed considerable success and were performed throughout Germany, Austria, Hungary and the rest of the Habsburg Empire.

Her **Piano Quintet in b minor, Op.40** was completed in 1918. The opening movement, *Allegro ma non troppo e con energico*, begins with a pulsating theme full of forward motion. The second theme is more lyrical and nuanced. One year's touches of Richard Strauss and a bit of French impressionism. The second movement, *Poco sostenuto*, is calm and meditative, quite lyrical rises to several very romantic dramatic high points. Next comes a Scherzo, *molto vivace*, playful, far more French than central European. The finale, *Allegro moderato*, combines romantic themes of yearning with several dramatic climaxes. A good work, well put together, not at all hard to play. The thematic material, though pleasant enough, sounds like so many other works that there is a lost sense of uniqueness.



Lorenzo Perosi (1872-1956) was born in the Piedmontese town of Tortona. He hailed from a long line of church musicians. His first lessons were from his father one of Italy's most prominent church musicians. Subsequently, he studied at the Milan Conservatory and immediately after became an ordained priest. By the age of 20, he had obtained world-wide fame as a composer of sacred music. He held a series of high musical posts within the church, culminating in his appointment as Maestro Perpetuo della Cappella Sistina, or Perpetual Director of the Sistine Choir in Rome, a position he held for nearly 50 years. His fame for his masses and other sacred music was such that few knew that he also composed instrumental music, including three string trios, sixteen string quartets, three string quintets, four piano quintets, and several sonatas and suites for various instruments. Perosi made no great effort to promote his chamber music and to have it performed and very few pieces were published perhaps because he did not feel it appropriate for a man of the cloth to write secular music or perhaps he felt it might detract from his reputation as a composer of sacred music. The net result was that it fell into oblivion, much of it without having ever received any attention whatsoever. Between 1930 and 1934 Perosi wrote four piano quintets.

Piano Quintet No.1 in F Major dates from 1930 and was composed in Rome. It bears the dedication "Endless sadness on the death of my brother the cardinal." The opening movement, simply marked *Mosso*, is a kind of balance between chromatic melodies and ornamental decoration. Not sad, but tinged with sadness, it is quite, reflective, spiritual. The second movement, *Adagio*, surprisingly sounds rather like a Lutheran chorale than anything from the Catholic masses. It is full of lengthy chromatic scale passages which provide a kind of haunting quality. The finale, *The lively finale, Vivo*, has an unmistakable Italian quality. In the manuscript, Perosi wrote "Santa Scholastica at dusk. The boys of St Benedetto College recall the songs they sang during the day. They enter the church for their usual prayers, while in the square, other children are singing, *The Ambassador has arrived*, The guard plays the curfew and everyone goes home." A multitude of different sounds, chromaticism, polytonality, light dissonance, lovely melody clothe this highly evocative and original sounding tone picture. Not a barn burner but nonetheless by virtue of its originality, it makes a strong impression. Not at all hard to play. Recommended.

Piano Quintet No.2 in d minor was completed 1931 and was still influenced by the loss of his brother to whom he was quite close. The opening *Moderatamente mosso*, begins in a fashion which is rather more traditional than the music of his First Quintet. The main melody is searching while the second is a kind of defiant and triumphant march. As the movement progresses Perosi introduces some rather unusual and original tonal effects mostly in the accompaniment. In the middle movement *Adagio*, the thematic material is in the piano part and yet the accompaniment, repetitive scale passages in the strings, is absolutely essen-

tial to the clothing of the music. In the finale, *Vivo*, the piano belts out a questioning theme against the frenetic, nervous and repetitive accompaniment in the strings which not creates a sense of unrest but also of urgency. This quintet, though still quite original, is less quirky than the first. A better candidate for the concert hall, but technically straight forward and not a problem for amateurs.

Piano Quintet No.3 in a minor was finished sometime in 1932. The opening movement, *Mosso*, sports the extensive use of scale passages for development of which Perosi was extraordinarily fond. There are some nice melodic touches which are quite appealing but there is too much wandering. The middle movement, *Adagio*, is for all intents and purposes, a chorale, dark and somber, given out by the piano alone for quite some time, almost as if Perosi did not need the strings at all, and in truth, when they do come in, they really do not add much. The finale, *Vivo senza correre*, is a quote from a well-known Italian song, *Addio mia bella* (goodbye my lovely). Initially, Perosi sets in the fashion of a Hebraic or Oriental dance and then develops it with several different presentations. It is a rather stunning movement which makes a good impression. Again there is nothing terribly difficult that amateurs cannot handle.

Piano Quintet No.4 was completed in 1933 and begins with an *Andante* at first delicate but which gradually builds in intensity. Unlike No.3, the strings play a bigger role in presenting the melodic material some of which is quite fetching. The second movement, *Adagio*, has a religious quality but is neither serious nor joyous, but rather it is somber. The finale, *Mosso*, features much sawing in the strings and slow scale passages in the piano. It is not particularly impressive. The weakest of the quintets. Some sources say he wrote a fifth piano quintet, if so, I am unfamiliar with it.



Hans Pfitzner (1869–1949) was born in Moscow of German parents. His father was a professional violinist and he received violin lessons from his father. Later he studied piano and composition at the Hoch Conservatory in Frankfurt. He enjoyed a long career as a conductor and teacher. His music was held in high regard by contemporaries such as Richard Strauss and Gustav Mahler. Pfitzner was an avowed opponent of the Second Vienna School with its serialism and atonal music. Instead, he sought new paths for traditional tonality. He composed in nearly every genre and is best known for his operas. He did not ignore chamber music, writing a number of string quartets, two piano trios and a piano quintet.

His **Piano Quintet in C Major, Op.23** was composed in 1908 during his activities as a director of the Strasburg Conservatory. It is said that he regarded the composition of the quintet as nothing more than a recreational activity to pass the time. There are those who have said that this is the kind of work Brahms would have written if he had been alive in 1908, largely based on the resemblance of the opening of the Quintet to that of Brahms' Op.36 String Sextet. Perhaps, but not for long because Pfitzner's music quickly becomes almost hyper chromatic and sprinkled with some dissonances. The opening *Allegro ma non troppo* rises to symphonic levels, full of power and passion. Next comes an *Intermezzo*, graceful and calm. The third movement *Adagio*, is deeply felt. The main section gives the feeling of an improvisation, while the middle section is a funeral march, has a deeply melancholic and depressing. After a short rhythmic dance-like section, the finale *Allegretto comodo* presents quotations and thoughts from the earlier movements, hello Cesar Franck, in a cantabile fashion before ending *pianissimo*. This is an important work with much that is original. A good candidate for the concert hall which can also be recommended to experienced amateur players.



Gabriel Pierné (1863-1937) was born in the French city of Metz. His parents were musicians and he was eventually sent to study at the Paris Conservatoire, where his teachers included César Franck and Jules Massenet. A gifted and highly talented student, he won several prizes, including performance awards in piano and organ and composition awards in counterpoint and fugue. He also won the prestigious Prix de Rome in 1882. He enjoyed a successful career as an organist as well as a conductor at the Ballets Russes in Paris. He was also a prolific composer who left several works in most genres.

His **Piano Quintet in e minor, Op.41** was composed in 1917 and premiered in 1919 with the composer at the piano. It is in three movements and is solidly constructed, however, it must be admitted that it presents a considerable amount of rhythmic challenges. It has an interesting second movement, a Scherzo, based on the Spanish dance, the Zortzico. The opening movement, Allegro molto moderato, as well as the third movement, Allegro vivo ed agitato, reflect Pierné's classicism; both are remarkable for their breadth and gravity. Cesar Franck's influence is apparent in the Lento introduction to the finale in which the themes of the first two movements are heard. Unquestionably in the front rank of 20th century piano quintets and a work which is quite suitable for concert but less so for amateurs.



Mario Pilati (1903-1938) who was born in Naples. Despite the fact that his musical talent became noticeable quite early on, his parents sent him to commercial school and he trained as a bookkeeper before entering the Naples Conservatory at age 15. After working in Milan for a while, he took a professorship at the Naples Conservatory. That his music was not better known was put down to his early death.

The **Piano Quintet in D Major** was finished in 1928. It is in three movements. I am not sure how relevant the key signature is as it does not adhere to any particular key. The work is tonal, but certainly on the very outer limits of tonality. However, it is not a polytonal and certainly not an atonal work. This is a very big work lasting more than thirty minutes. The first of three movements, Mosso e concitato, is full of excitement, drama and pounding, though it is not without its tender moments. It makes a powerful impression. The middle movement, Vivacissimo—Andante large e molto cantabile, sounds like a continuation of the first movement. This movement is even more over charged and electric than the Mosso. The finale, *Animato*, displays most of the same characteristics as the preceding two movements. The whole work is tonally monochromatic. In some ways an interesting work, but I doubt it will appeal to many audiences and is unlikely to be worth the trouble it will take amateurs to get through it.



Ebenezer Prout (1835-1909), was born in the English town of Oundle. He had formal piano lessons, but was otherwise self-taught. He attended the University of London intended for a career as a scholar, but chose to follow one in music through his love of it. He followed a career as an organist, teacher, scholar, music critic and composer. A number of his chamber works one first prizes in competition.

His **Piano Quintet in G Major, Op.3** dates from 1872. One can hear the influence of both Mendelssohn and Weber, both of whom were still among the most admired composers in England at the time. The opening movement, Allegro con spirito, with two charming melodies begins the work, A very Mendelssohnian scherzo, Vivace e leggiero, comes next with some very effective use of pizzicato. The third movement, Andante con moto, is

warm and deeply felt. The effective finale, Allegro assai vivace, has Hungarian tinges. Warmly recommended or amateurs.



Very few composers had turned their hand to writing a standard piano quintet (piano, 2 violins, viola and cello) before **Joachim Raff** (1822-1885) composed his piano quintet in 1862. This was because as Raff wrote, "...the piano quintet is more difficult than a symphony or a string quartet and I understand very well why even Beethoven steered clear of it and why nothing more has been done in this genre since Schumann's single effort." Nonetheless, Raff succeeded in crafting a first class work which the famous pianist and critic Hans von Bülow called the best chamber music work since Beethoven. From 1860 to 1900, the name of Joachim Raff was regularly mentioned in the same breath as Wagner, Liszt, and Brahms as one of Germany's leading composers. All of the critical commentaries which appeared during those years spoke of him as an equal to such masters as Mendelssohn, Schumann, Brahms, and Tchaikovsky. Incredibly, by the 1920's his music had all but disappeared from the concert stage. The reason was that Raff, for many years, was forced to crank out compositions for the commercial market (works that would sell but were of little intrinsic or artistic merit), one after another as fast as he could to feed his family. Sadly, this was later to tarnish his legacy and he came to be unjustly regarded merely as a composer of parlor pieces, despite the magnificent symphonic and chamber works he left behind.

His **Piano Quintet in a minor, Op.107** opens with a mysterious Allegro mosso assai which rises directly to dramatic climax before the introduction of a more lyrical but still dramatic second subject. A pulsing, hard-driving scherzo, Allegro vivace, quasi presto, is placed second. The second theme is exquisitely handled with the theme presented in the cello while the piano plays a crystalline, glittering accompaniment. The gorgeous trio section calms the troubled waters before the scherzo is reintroduced. (our sound-bite is of the scherzo recapitulation to the end which includes a brief restatement of the trio theme before the final notes). The third movement, Andante, quasi larghetto mosso, has a lovely long-lined melody for its main section with a highly dramatic and stormy middle section. The finale, Allegro brioso, patetico, begins with a short cascading piano introduction before the strings bring forth the powerful main theme. Good for concert and suitable for technically assured amateurs.



Günter Raphael (1903-1960) was born in Berlin, He studied at the Berlin Hochschule für Musik with Robert Kahn and Arnold Mendelssohn. He taught at the Leipzig Conservatory but was forced to resign after being declared a half-Jew. His early style was influenced by the late Romantic era composers like Brahms but in later years, he developed a style using lush sound and polyphonic structures.

His **Piano Quintet, Op.6** dates from 1926, at which time he was still under the influence of Brahms and also Max Reger. The powerful opening movement, Allegro molto appassionato, is quite difficult from the standpoint of intonation. The canonic scherzo, Allegretto, strongly reminds one of Reger but . makes a strong impression. It is followed by an Andante sostenuto, which is an updated song without words. The finale, Allegro con fuoco, is hard driving from start to finish. This is an important work which deserves concert performance but is beyond amateur players who are not of a professional standard.

Max Reger (1873-1916) was born in the small Bavarian town of Brand. He began his musical studies at a young age and his talent for composition became clear early on. His family expected him



to become a school teacher like his father and to this end passed the necessary examinations for certification. However, before he landed his first teaching job, he met the eminent musicologist Hugo Riemann, who was so impressed by Reger's talent that he urged him to devote himself entirely to music. Reger studied with him for nearly five years. By 1907 Reger was appointed to the prestigious position of Professor of composition at the Leipzig Conservatory. In addition to this he was widely regarded as one of the best living conductors and organists. In a career that only lasted 20 years, Reger wrote a prodigious amount of music in virtually every genre except opera and the symphony. Chamber music figures prominently within his oeuvre. He wrote three piano quintets.

The first **Piano Quintet in c sharp minor** dates from 1889 but was not published during his lifetime and by then the second and third had been given the numbers one and two. I am unfamiliar with the work, but given the fact that Reger was 16 when he wrote it, it would have had to sound like Brahms and perhaps earlier Romantics such as Schumann and Mendelssohn.

Piano Quintet No.1 in c minor dates from 1898. It, too, has no opus number and did not receive publication until after Reger's death in 1922. The first movement, *Agitato*, could easily be orchestrated, it almost sounds like a Brahms symphony. Next comes an *Intermezzo*, *andantino con grazia*, which is more chamber music like, with some clever use of *pizzicato* in the strings. The third movement, *Adagio*, is a theme and set of variations, which provide excellent contrast with each other and some could almost be used as character pieces. The finale, *Presto ma non tanto*, is often good humored and features a spirited fugue. Though overwhelmingly influenced by Brahms, one can already hear that Reger is begin to try and fine a new path. This work would be welcome in concert and can be managed by experienced amateurs who are familiar with Brahms.

Piano Quintet No.2 in c minor, Op.64 dates from 1902. By then, Reger's reputation was such that he could demand immediate publication. However, the premiere was a failure and many years passed before the work was heard again. The reason for the critical reaction probably was due to the fact that Reger mixed textures and styles from various epochs. Classical thematic work, baroque continuo techniques of continuation and rhapsodic variations were combined with a wealth of ideas. And it this fact which makes it more or less impossible to give much of a description. The themes are treated differently compared with classical models and are developed in a completely different way, not always easy for the listener to follow. While there is a certain rambling and unfocused character to the work, it is nonetheless appealing and compelling, deserving of concert performance. Again, it is not beyond amateurs who are Brahms savants.



Anton Reicha, (1770-1836, Antonin Reicha in the Czech form) was born in Prague. Orphaned at an early age, he went to Bavaria to live with his uncle, Joseph Reicha a concert cellist and music director. He studied composition, violin, flute, piano and composition while with his uncle. In 1785, they went to Bonn, where Joseph became music director at the electoral

court. There, Anton got to know Beethoven with whom he became friends. He traveled extensively, holding positions in Hamburg, Vienna and Paris, where he eventually settled. By 1810 he was a professor at the Paris Conservatory and became one of the most famous teachers of his time. George Onslow, Louise Farrenc, Franz Liszt, Hector Berlioz, Cesar Franck and Charles Gounod were among his many students. He also gained fame as a theorist. He was an innovator in many areas. Though perhaps not the inventor of the Wind Quintet, he was the first to popularize it.

A prolific composer, he wrote in virtually every genre. Chamber music is a very important part of his oeuvre.

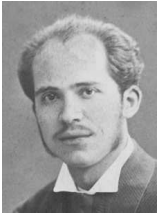
His **Piano Quintet in c minor** without opus dates from 1826. This is a very big. A dark, majestic and captivating introduction begins the opening *Adagio-Allegro*. The *Allegro* section is a stormy affair. The writing is mostly in concertante style. The melodies are exciting and memorable, sounding a bit like Hummel or Weber. In the following *Lento poco andante*, the piano serves as accompanist to the first violin, and then the cello, as each present long operatic arias. The piano takes a turn by itself. By 1826, this style of writing was backward-looking and Reicha, a professor of composition at the Paris Conservatory, must have known it. But one is loath to cavil that he was not breaking new ground or even keeping up with modern developments when the melodic writing is so charming. In the bouncy *Allegro-vivo-Menuetto*, the piano and violin are given the lead in both the minuet and contrasting trio section. A huge finale, *Allegro*, is full of captivating melodies and the writing achieves its aim perfectly. Strong enough to stand performance in concert and a good choice for amateurs.



Carl Reinecke (1824-1910) was born near Hamburg in the town of Altona, then in the possession of Denmark. Most of his musical training was obtained from his father, who was a widely respected teacher and author. As a musician, he was truly a renaissance man, excelling in virtually every area. For three decades, he was considered one of the finest pianists performing before the public. Mendelssohn, Schumann and Liszt, were all very favorably impressed not only with his playing but also his compositions. He was appointed to the position of professor of piano and composition at the prestigious Leipzig Conservatory, where he became one of the most famous teachers in the world considered to have few if any equals. Among his many students were Grieg, Bruch, Janacek, Albeniz, Sinding, Svendsen, Reznicek, Delius, Arthur Sullivan, George Chadwick, Ethel Smyth, Felix Weingartner, Karl Muck and Hugo Riemann. He eventually rose to the position of Director of the Conservatory. If this were not enough, as conductor and director, he led turned the Leipzig Gewandhaus Orchestra into one of the finest orchestras in the world. As a composer, he produced widely respected and often performed works in every genre running the gamut from opera, to orchestral to chamber music. In his time, Reinecke and his music were unquestionably regarded as first rate.

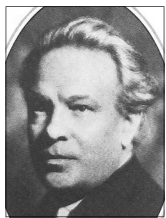
The **Piano Quintet in A Major, Op.83** dates from 1866. It is a fine work which for many years was placed in the front rank of such works. The opening movement begins with a long mysterious *Lento* introduction which leads to a sprightly *Allegro con brio* full of forward drive. (Our sound-bite begins at the *Allegro*.) The second movement, *Andante con variazione* begins in a somber fashion with piano presenting a theme which almost sounds baroque. There follows four excellent variations. Next comes what Reinecke styles an *Intermezzo*. But it is really a scherzo in the form of rhythmic dance in the strings against the sparkling running 16ths in the piano. Here, Reinecke shows himself to be a master of tonal effects. The celebratory finale, *Allegro con spirito*, is graced with a buoyant toe-tapping main theme followed by a wonderful lyrical second theme. It is hard to understand how such a good work as this could just disappear from the repertoire. Of its kind, this is a work of the first rank which ought to be brought back into the concert hall and certainly will find a warm place with amateurs

Alfonso Rendano (1853-1931), born in the southern Italian town of Cosenza. He, entered the Conservatory at Naples where his pianistic talent was recognized immediately by the great virtuoso Sigismund Thalberg. After studying with Thalberg, Rendano



went to Paris where he impressed Rossini as a genius of the first rank. Rossini gave him a scholarship which allowed Rendano to remain in Paris studying with one of Chopin's best students. Not long after, he entered the Leipzig Conservatory where he studied with Reinecke and Richter. Everyone who met the young Rendano was struck by his extraordinary talent, not just as a virtuoso, but a musician of great taste. Anton Rubenstein insisted on bringing him to Russia after Rendano finished in Leipzig. Later, Liszt insisted on taking him back to Weimar where the two played for several weeks together. In 1874, Rendano returned to Italy.

Five years later (1879), he wrote his **Piano Quintet**, a work to which Liszt gave his highest praise. Joachim was so impressed that his quartet studied the work under Rendano's guidance. In four movements, the Quintet begins with the aforementioned *Largo—Allegro mosso*. A brief, pensive theme is introduced by the piano and is answered with a prayer-like response by the strings before the music is swept away by the nervous energy of a full-blooded allegro. This is mainstream late Romantic European music. The learning and polish of that greatest of 19th century conservatories is everywhere evident; From the huge architecture, to the superb part-writing. The music all but shouts "masterwork". The second movement, *Sérénade*, begins with the piano singing the long melodic line of the lovely theme to the pizzicati of the strings. A clever reversal of what these instruments do best. The effect is striking. In this movement, we hear the influence of Rendano's south Italian roots more clearly, namely the influence of opera. It is not that the music is operatic, rather, it is the very vocal quality of the thematic material. The highly-charged *Scherzo* is filled with plunging and soaring chromatic scale passages. The trio section, *alla Calabrese* is a dolorous, melodramatic chant of almost oriental quality. A more telling contrast to the Scherzo would be hard to imagine. In the finale, *Allegro con fuoco*, we hear Mendelssohn, filtered through Reinecke and Liszt. The powerful writing clearly shows Rendano had a first hand knowledge of the piano quintet literature from Schumann through Brahms. His work is not imitative. It is an effort by a cultured musician of the first rank to rekindle the interest of his fellow Italians in instrumental music. It is depressing in the extreme to see that music of this quality can fall into oblivion. It belongs on the stage and should be attempted by experienced amateurs.



Ottorino Respighi (1879-1936) is mostly known to the general public as a composer of large scale, flashy works for orchestra. But he was also interested in chamber music, especially during the first part of his life. Just how much chamber music he composed seems to be in dispute and none of the standard reference sources seem to give any definitive answer.

His **Piano Quintet in f minor** dates from 1902. It is not a particularly big work although the opening *Allegro* is fairly long and goes through several different tempi. The first few measures, in which the strings enter without the piano, show the strong influence of Brahms. And when all five instruments join forces, again the aura of Brahms seems to hover everywhere. But as the music moves along, there are several episodes, which Brahms would never have penned, including the very exciting coda. The lyrical theme to the very short *Andantino* is sung by the strings at first with a soft piano accompaniment and then by the piano alone. The string writing is very fine and it's a pity the movement is so short as the theme seems pregnant with potential. The finale *Vivacissimo* is also short, but not as short as the *Andantino*. We no longer hear anything of Brahms, the tonality has become more modern and more Italian. Gone the rich string sound and thick

piano writing, instead through *seven* changes of tempo in 4 minutes, we are treated to a light and ethereal theme. Even when slowed down during the *Lentamente* section, it still manages to float effortlessly. An extremely attractive work, it would be nice if professional groups would occasionally program something like this when a piano quintet is to be had. Also suitable for experience amateurs.



August Reuss (1871-1935) was born in the German town of in Liliendorf in Moravia, He entered the Royal Bavarian Conservatory where he studied with Ludwig Thuille. He pursued a career as a teacher and composer. Chamber music comprises an important part of his output. His tonal language resembles that of his contemporaries Reger and Pfitzner as well as their idiosyncratic voice leading and use of harmony.

His **Piano Quintet in f minor, Op.12** dates from 1902. The opening movement, *Bewegt un sehr energisch*, is very dramatic and full of passion. The second movement, *Langsam*, is not as harsh as the first and sounds a bit like late Wagner. Next comes a *scherzo*, *Sehr lebhaft*, which makes an impression by virtue of its interesting rhythm. The finale, *Bewegt*, is somewhat unfocused and it is hard at times to follow the thematic material, intonation is also a problem along with a difficult piano part. I do not think it would be well received in concert and it is not a work I would recommend to amateurs.



Prince Heinrich XXIV Reuss of Köstritz (1855-1910), was born in the Prussian town of Trebschen. The Reusses were a large old German noble family with several branches and literally dozens of princes called Heinrich. There was even another Prince Heinrich XXIV, but he "of Greiz", hence the need for the lengthy name. Our Prince Reuss after initially studying music with his father, who had been a student of Carl Reissiger, took a law degree. However, subsequently he devoted himself to music, studying composition privately with Heinrich von Herzogenberg who introduced him to Brahms. Although Brahms never formally gave lessons to Reuss, according to the prince he gave the young composers numerous suggestions and considerable help which as far as Reuss was concerned almost amounted to the same thing. Though not a prolific composer, he did pen six symphonies as well as a considerable amount of chamber music, including five string quartets, two string sextets, a piano trio, and piano quartet, this string quintet and several instrumental sonatas. His style can be an amalgam of Brahms, Herzogenberg and to some extent Dvorak and Mendelssohn. His works were premiered to critical acclaim and were held in high regard for many years before disappearing from the repertoire after the First World War.

His **Piano Quintet in C Major, Op.15** dates from 1902. The concise opening movement, *Allegro moderato*, is appealing and straight forward. A clever *scherzo*, *Presto*, comes next and is followed by a warm blooded *Adagio*. A fetching, *Allegro con spirito*, brings this pleasant work to an successful ending. An all round good work that could be brought to concert and can be especially recommended to amateurs as it plays quite easily.



Joseph Gabriel Rheinberger (1839-1901) was born in Vaduz, the capital of Liechtenstein. At the age of 5, young Joseph was given piano and organ lessons from a local teacher. His talent was immediately discovered and was of such a substantial nature that with the help of a scholarship he was sent to the Royal Conservatory in Munich where he studied with Franz Lachner, one of Schubert's close friends and an important composer in his own

right. Rheinberger, who remained in Munich for the rest of his life, was in great demand as an organist and choral master. He eventually became conductor of the important Munich Choral Society and served as voice coach at the Royal Opera where he got to know Wagner. He also taught at the Royal Conservatory where he held the position of Professor of Composition for nearly 40 years. Remembered today only for his organ compositions which are considered the most important ever written after those of Bach, Rheinberger, during his life time, was a much respected composer, generally ranked after Brahms and Wagner as the most important living German composer. Furthermore, he was also widely regarded as the leading teacher of composition during most of his lifetime. Among his many students were Humperdinck, Wolf-Ferrari, George Chadwick and Wilhelm Furtwangler.

His **Piano Quintet in C Major, Op.114** was composed in 1878. The mood to the opening *Allegro* is good-humored and jovial. Both the relaxed tempo and the main theme, which is pregnant with possibilities, seem to show some of Brahms' influence. The strings are used in several different ways and not just massed against the piano. In the highly emotional *Adagio*, the spaciousness of the structure is emphasized by the very long melodic lines in the string parts. The end has an ethereal quality. The following *Scherzo* shows considerable originality. It is fresh, clever, ingenious and very effective. The opening theme is heavily syncopated theme and begins in an exciting fashion. The mood changes unexpectedly as the development suddenly becomes relaxed and bright. The lovely trio consists of a four part canon in the strings and is all sunshine. In the very original finale, *Rhapsodie: Non troppo mosso*, the cello is given the lead and introduces each theme. The development very ingeniously leads to the return of the first theme which then rushes forward to a triumphant *coda*. A very good work.



Julius Röntgen (1855-1932) was born in the German city of Leipzig. His father was a violinist and his mother a pianist. He showed musical talent at an early age and was taken to the famed pianist and composer, Carl Reinecke, the director of the Gewandhaus orchestra. Subsequently he studied piano in Munich with Franz Lachner, one of Schubert's closest friends. After a brief stint as a concert pianist, Röntgen moved to Amsterdam and taught piano there, helping to found the Amsterdam Conservatory and the subsequently world famous Concertgebouw Orchestra. He composed throughout his life and especially during his last 10 years after he retired. Though he wrote in most genres, chamber music was his most important area. It is not clear just how many works he wrote as many are still in manuscript.

It appears that he wrote three piano quintets, but only his **Piano Quintet No.2 in a minor, Op.100** published in 1931 the year before his death. I have been unable to find out anything about the other quintet. In four concise movements, it begins with a generally calm and somewhat lyrical *Andante* which features canonic interplay between the violins, The second movement is a *Scherzo, Allegro*, more upbeat with fugal trio section which recalls the fugue in Mendelssohn's *Op.44 No.3* string quartet. The *Lento e mesto* which follows could be styled as a lament. The finale, *Con moto, ma non troppo allegro*, is noteworthy for its continual shifts between the minor to the major, a kind of thematic struggle which creates a sense of unrest. A decent work which can be recommended to amateurs. Also suitable for concert but it is not likely to make a strong impression.

Miklós Rózsa (1907-1995) was born and educated in Budapest but completed his studies at the Leipzig Conservatory. After living for some years in Paris and London, he settled in Hollywood and began a long and successful career as composer for films. He also taught at the University of Southern California from 1945-



65. He wrote almost ninety film scores, among them the film music of *Quo Vadis*, *Jungle Book*, *Ben Hur* and *Ivanhoe*.

His early **Piano Quintet in f minor, Op.2** dates from 1927 while he was still at Leipzig. It is a work of youth, when Rózsa was beginning to form the style. He rejected atonality, which by the time the work was composed, was firmly in vogue, and also the neo classical trends of the French, so what is heard is the music of the Germano-Austro-Hungarians who continued on the path of Max Reger with slight tinges of Brahms. In four movements: *Allegro non troppo, ma appassionato / Molto adagio / Allegro capriccioso* and *Vivace*, the work is densely scored and difficult to play both technically and from an ensemble standpoint. Rózsa clearly did not have amateurs in mind when he wrote this quintet and perhaps not even concert audiences with whom it is unlikely to be a hit.



Ludomir Różycki (1883-1953) was born in Warsaw. His father was a professor at the conservatory there and Ludomir received a thorough musical education there studying composition with the important late 19th century Polish composer, Zygmunt Noskowski. After graduating, he moved to Berlin where he continued his studies with Engelbert Humperdinck. He then pursued a career as both a conductor and teacher holding posts in Lvov and Warsaw. Along with Karol Szymanowski and Grzegorz Fitelberg, he was a founder of Young Poland, a group of composers whose goal was to move Polish music into the modern era. Although he was primarily known for his operas, he did not ignore chamber music, most of which was written during his so-called first period wherein his music remained traditionally tonal.

The **Piano Quintet in c minor, Op.35** dates from 1913. At its premiere it was highly praised by the famous critics Wilhelm Altmann and Hugo Leichtentritt, the former who commented that it was written by "an early 20th century Beethoven." It is in what might be termed the neo-romantic style, offering a lush and sumptuous tonal palette and a vast array of expressive devices, full of emotion and colorful tonal effects. The first movement, *Allegro moderato*, begins with a recitative in the piano. The mood is hesitant until the strings join in. The rest of the movement is alternates between dramatically powerful and lyrical episodes. The middle movement, a funereal *Andante*, is in the character of an elegy. It is languorous and filled with resignation and sadness. The finale, a bright *Allegro*, burst forth with genial energy which leads in turn to several impassioned interludes. A good neo-romantic work which deserves concert performance but is not going to be manageable by most amateurs.



Anton Rubinstein (1829-1894) was one of those rare concert virtuosi whose contribution to music went far beyond performing. In 1862, he founded the St. Petersburg Conservatory and served as its first director. His efforts in developing Russian musical talent were perhaps the greatest of any single individual. Not only did he introduce European educational methods but he also established standards that were as rigorous as any conservatory in Europe. Rubinstein was a prolific composer writing in nearly every genre. Chamber music figures prominently amongst his works. He wrote 10 string quartets, 5 piano trios, a string quintet and a string sextet as well as several instrumental sonatas.

His **Piano Quintet in g minor, Op.99** which dates from 1876 and is one of Rubinstein's last chamber works. The opening movement, *Lento-Allegro moderato*, has a short recitative introduction before the thematic material, dramatic and quite lyrical takes off. The second movement, *Moderato*, a unusual intermez-

zo, can be characterized as a dialogue between the piano on the one hand and the massed strings on the other. The third movement, also marked Moderato, is a set of variations based on a warm, sensitive theme. The spirited finale, despite Rubinstein's Moderato marking, is full of energy and forward motion. dates from 1876 and is one of Rubinstein's last chamber works. The opening movement, Lento-Allegro moderato, has a short recitative introduction before the thematic material, dramatic and quite lyrical takes off. The second movement, Moderato, a unusual intermezzo, can be characterized as a dialogue between the piano on the one hand and the massed strings on the other. The third movement, also marked Moderato, is a set of variations based on a warm, sensitive theme. The spirited finale, despite Rubinstein's Moderato marking, is full of energy and forward motion. A good choice for concert and for amateurs with a good pianist.



Joseph Ryelandt (1870-1965) was born in the Flemish town of Bruge (Brugge in Dutch) in Belgium. He was largely self taught although he did study privately with Eduard Tinel. Because he was of independent means, he was able to devote himself entirely to composing.

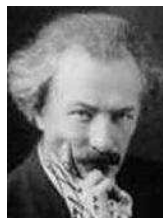
His **Piano Quintet in a minor, Op.32** dates from 1901. It is in three movements. The opening Allegro moderato begins with a powerful theme and is followed by a more lyrical and delicate subject. The middle movement is a beautiful, elegaic Adagio religioso. The finale, Allegro, is restless and tinged with sadness. Here the influence of Cesar Franck can be felt in that the themes of the prior two movements make a reprise. This is quite a good work, with excellent part-writing that can be recommended both for concert performance as well as to amateur players.



During the third quarter of the 19 century, when the French only seemed interested in opera, **Camille Saint-Saëns** (1835-1921), almost single-handedly, attempted to make the case for chamber music, which so many of his countrymen continued to think of as something German. Although famous for his larger orchestral works and instrumental concertos, he devoted a great deal of

time and effort to writing chamber music. Not only does he have two string quartets to his credit, but he also wrote three works for piano trio, a serenade for piano, organ, violin and viola (or cello), a quintet for piano, two violins, viola and cello, a Caprice on Danish & Russian Aires for piano, flute, oboe and B flat clarinet and his Septet for piano, trumpet, two violins, viola, cello and bass.

His **Piano Quintet in A Major, Op.14**, composed in 1853, is his first major effort in the realm of chamber music and although it is undoubtedly a youthful work in spirit, from a compositional standpoint, it is not the work of a beginner. The Allegro maestoso begins with a series of thundering chords in the piano with after which the strings softly answer. These chords are the first part of the dramatic main theme which is full of verve and energy and characterized by frequent turbulent stormy intervals. The second theme is more lyrical and relaxed. The broad main subject of the second movement, Andante, has a religious quality to it. The Presto which follows begins like a fleet-footed elves dance but is repeatedly interrupted by stormy interludes reminiscent of those in the first movement. The finale, begins with a longish, quiet fugue which eventually leads to the beautiful and joyous main theme where our sound-bite begins. This quintet is important not only from a historical standpoint--as Saint-Saëns was only the second French composer to have attempted one--but also from a musical standpoint. It ought to be heard in concert and will also be enjoyed by amateurs.



Dirk Schäfer (1873-1931) was born in Rotterdam. He studied piano at the local conservatory and then entered the Cologne Conservatory for further studies. Later in Berlin, he won the Mendelssohn Prize, besting 25 other pianists. He was widely regarded as the best Dutch pianist ever. He toured as a virtuoso for a number of years

before returning to Amsterdam where he devoted himself to composing and teaching. He was one of the few Dutch composers of the period who composed chamber music works.

His **Piano Quintet in D flat Major, Op.5**, which dates from 1901, met with great success and was for many years regularly performed in concert. It is the work of a young man and written on a large scale, full of energy, drama and power. The huge opening movement, Allegro non troppo e molto maestoso, begins with a short fanfare, then goes quiet but quickly builds up to the full statement of the powerful and majestic main theme. The second movement, Adagio patetico, made such a strong impression upon listeners that it was often performed by itself. It begins softly with strings singing a quivering melody. Drama is built by means of quick upward racing scale passages which give the feeling of great breadth. It is the introduction of the dramatic second subject which creates a powerful sense of urgency. The Allegro vivo e scherzando which follows lightens the mood with its fleet-footed dancing rhythm, bright and lively. The lyrical and highly romantic trio section provides excellent contrast. The finale, Allegro non troppo e molto maestoso--Allegro con spirito begins by repeating the opening bars of the first movement which are somewhat dark in tonal color. But the main section, is spirited, bright and upbeat. Like so many other fine romantic era works, this one, too, fell by the wayside after the First World War, when a strong reaction against the Romantic movement doomed all but the most famous composers from that era. Lesser lights such as Schäfer saw their works disappear from the repertoire. Undoubtedly a first class piano quintet that once again ought to take its rightful place among its peers. Manageable by experienced and technically assured amateur players.



Philipp Scharwenka (1847-1917) was born near Posen, then part of Prussian Poland. He moved to Berlin in 1865 to complete his musical education. A good pianist, he primarily devoted himself to composition and teaching at several of Berlin's leading conservatories, finally joining the faculty and serving as director of the conservatory founded by his younger brother, Xaver. Otto Klemperer

was among his many students. During his lifetime, his orchestral compositions were featured regularly in German concert halls, but the common consensus is that his chamber music was his best work. Besides several instrumental sonatas, he wrote two string quartets, two standard piano trios, a trio for violin, viola & piano

His **Piano Quintet in b minor, Op.118** which was completed in 1910. It begins with a very forceful Allegro ma non tanto ma energico that features several lyrical interludes. In the following Adagio con intimo sentimento, the piano by itself introduces the delicate and fragile main theme. The entrance of the strings brings richness and later hints of drama. The finale, Moderato—Allegro, begins quietly and slowly, quoting the main theme to the prior movement. The cello and violin are given short declamatory recitatives which build tension and lead to the Allegro. It is a powerful and dramatic movement full of lyrical melody and further enhanced by its very original and effective opening. This is certainly a work deserving of concert performance and is quite suitable for amateur groups.

Peter Schickele (1935-) although widely known for his comic creation P.D.Q. Bach and for his film scores to such hits as *Fantasia 2000* and *Where the Wild Things Are*, Schickele's wonder-



ful chamber music is virtually unknown. He has composed two piano eminently playable quintets which are enjoyable to hear.

His **Piano Quintet No.1** which dates from 1995-6. The American Audibon Quartet wanted a work they could perform with Schickele on tour. Schickele, a good pianist of average ability, writes that (unlike Brahms, Schumann and Dvorak), he made sure he did not write anything that he could not perform in public. An attractive and energetic but very short Prelude begins this work of barely 15 minutes duration. It would make a great encore. An Intermezzo with two short trios follows. The main section has a subdued almost mystical quality, the first trio is quicker and quite jazzy. The second quicker yet, almost wild. The third movement, Elegy, is slow and reflective, a kind of hymn in a blues idiom. The Finale begins rather softly before the joyous but rather restless main them bursts forth. This is developed until the very American-sounding music of Prelude is reintroduced as an exciting coda. The Quintet is a very nice work which, for once, has a manageable piano part. A very worthwhile quintet excellent for concert and home. Having heard Schickele and the Audibon Quartet in concert with No.1, another American quartet, The Lark commissioned him for a piano quintet as well and invited him to join them on tour.

The result was his **Piano Quintet No.2** of 1999. Once again, Schickele wrote that he specifically tailored it to his own technique, which is not that of a virtuoso The beautiful and finely crafted opening, Flowing-A Bit Faster, again shows some very Brahmsian influences. Schickele has always found himself drawn to Brahms' and one hears that here in the leisurely panoramic spaciousness. However, the rest of the Quintet is consciously "American" in sound. The next movement, Lively, shows a clear jazz influence, and in the trio section one can also hear 'boogie-woogie' and blues. The somewhat sad opening theme to Slow, serene which comes next, shows the influence of Broadway-blues writing. The rousing finale features a Bernstein-like show tune and then country square dance fiddling music, all brilliantly merged together. Again, a fine choice for concert and for amateur groups.



The Austrian composer, teacher, pianist and cellist **Franz Schmidt** (1874–1939) came from Pressburg. A child prodigy on the cello as well as the piano. Schmidt was nonetheless outshone by his near contemporary, Dohnányi, who was considered an even greater prodigy. He was able to study at the Vienna Conservatory with Robert Fuchs and Anton Bruckner among others and eventually obtained a position as a cellist in the Vienna State Opera Orchestra under Mahler, and later became a professor at the Vienna Staatsakademie. His chamber music is retrospective and romantic in character and often dominated idyllic moods. Some of Schmidt's chamber music as well as solo works were written for Paul Wittgenstein, who had lost his right arm in the First World War.

The **Piano Quintet in G major**, composed in 1926, is cheerful dance-like music. The piano is truly the equal of the strings. Schmidt uses full sounding harmonies and sets rhythmically accentuated material against melodically flowing parts. It is a very Viennese work. In for movements -- a brilliant opening *Lebhaft*, doch nicht schnell (Lively, but not too fast), a big, expansive *Adagio*, a witty *Sehr ruhig* (Very quiet) dance movement, and an effervescent rondo finale marked *Sehr lebhaft* (Very lively). Good for concert and home.

Florent Schmitt (1870-1958) was born in the French town of Meurthe-et-Moselle in the province of Lorraine, After studying locally, he entered the Paris Conservatory, where he studied with Gabriel Fauré, Jules Massenet, and Théodore Dubois. In 1900 he



won the Prix de Rome. He pursued a career as a composer and music critic.

It took Schmitt six years to complete his **Piano Quintet, Op.51** which appeared in 1908 and was said to have .created a sensation at its premiere. In three movements, it lasts nearly an hour and has to be one of the longest works of its kind, not necessarily a good thing. The first movement, *Lent et grave – Animé*, after a quiet introduction, is mainly interesting by virtue of its counterpoint. The piano tends to dominate the strings, which play mostly in melodic unison, with no notable solos for the individual instruments. The lovely slow movement, *Lent*, though pretty tends to wander. The final movement, *Animé*, is significantly more forceful and varied in mood and character than the others and at times calls the music of Ravel to mind. A difficult work for amateurs and listeners alike.



Bernhard Scholz (1835-1916) was born in the German city of Mainz 1835. He studied piano with Ernst Pauer and composition with Siegfried Dehn. He had a multi-faceted career as a teacher, conductor and composer. He held posts at the conservatories and courts in Munich, Zurich, Nuremberg, Hanover, Berlin, Breslau and Frankfurt. He was a good friend of both Brahms and Clara Schumann.

His **Piano Quintet in f minor, Op.79** dates from 1899. Given its date of composition, it is a backward looking work. Like so many composers of his generation, he was not really able to move with the times and continued to composer under the influence of the 'gods of his youth', in this case Robert Schumann. The opening movement, *Allegro animato*, immediately grabs the listeners attention with its fine theme. Later comes a contrasting subject. The second movement has for its main subject a chorale type melody. Perhaps the strongest movement is the *Vivace* which comes next and serves as a scherzo. Fine use of both the viola and the cello here. A lively finale, *Allegro moderato*, completes the quintet. Nobody could accuse Scholz of not knowing how to compose, because he clearly is quite expert at it. He knows how to write for strings and piano and how to combine them in an appealing way. If there is to be a critique, it would be that some of the thematic material is a bit threadbare. Perhaps not a candidate for the concert hall, but certainly to be recommended to amateurs, especially since it plays rather well.



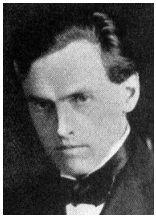
Georg Schumann (1866-1952) was born in the German town of Konigstein. He was born into a musical family. His father was the town Music Director and he initially studied piano and violin with him. He studied organ in Dresden and then entered the Leipzig conservatory where he studied piano with Reinecke and composition with Salomon Jadassohn. He became a brilliant pianist and started off on a solo career but later branched off and enjoyed a conducting career in Bremen and later Berlin where he also taught. He composed throughout his life and he was especially fond of chamber music and composed two piano trios, two piano quintets, a piano quartet and some instrumental sonatas.

1 Piano Quintet No.1 in e minor, Op.18 appeared in 1898. Though showing the influence of Brahms, it is in no way imitative. The part-writing is very good for all. The opening movement, *Allegro con fuoco*, is powerful and dramatic, with the tension being relieved by a slower interlude. The second movement, *Allegretto semplice*, is a these and superb set of variations. The theme is a rather slow folk melody. A charming *Intermezzo* comes third in which the strings are alone for much of the time. The powerful finale, *Allegretto marcato e con fuoco*, is full of energy and tops off what is a first rate work. Strong contender for

the concert hall and not beyond experience amateur players.

Piano Quintet No.2 in f minor, Op.49 appeared in 1908. Again, the part-writing is very good with the piano part being more difficult than the first. The first movement, Allegro moderato con calore, is filled with gorgeous melodies. The cello is generously treated. The second movement, Allegretto amabile e con grazia, is also a theme with set of variations. The theme is rather like a Mendelssohnian song without words. A jovial and playful Presto molto capriccioso comes next and serves as a scherzo. The finale, Allegro con brio, has a rather original and peculiar sounding main theme, quite memorable. Again a good candidate for concert but here, Schumann raises the bar and amateur players must be of a very good standard to bring it off.

Robert Schumann's Op.44 Piano Quintet is one of the most famous in the literature, one of the most performed and one of the most written about. You can find out all about it elsewhere.



Cyril Scott (1879–1970) was born in the English town of Oxtou. He studied with Iwan Knorr at the Frankfurt conservatory. He style cannot be absolutely categorized.

His **Piano Quintet No.1** which dates from 1904 can be said to be somewhat in the late Romantic tradition. He won a competition in 1924 and Vaughan Williams, who was a member of the panel, wrote after reading the score: "This is very long and rhapsodic and has no particular tune; still it has power and passion and ought to rank high" There is no arguing with the first part of that comment, but I would take issue as to the last part. It is impressionist and has melody but it is hard to pick out if there are themes In this work, he breaks free from structural convention and you will not find development so much as a kind of fantasia-like improvisation. I have difficulty getting excited about a work in which it is hard to hear themes. It is a work requiring technically assured players. **Piano Quintet No.2** appeared in 1952. I am not familiar with it.



Giovanni Sgambati (1841-1914) was born in Rome and lived most of his life there. He received his musical training in Umbria, where he lived as a boy before returning to Rome. He was one of the few 19th century Italian composers (Giuseppe Martucci was another) who devoted himself solely to instrumental music and shunned opera. During the 1860's, he tried

to popularize German instrumental music in Italy and in so doing befriended Liszt, who at the time was living in Rome. Liszt not only wanted to help Sgambati realize his goal but also was quite impressed with his compositional talent and recommended him to several German composers, including Wagner. Sgambati's main compositions are for orchestra, chamber ensembles or church music. Although any serious instrumental music, at the time, was rejected as a German thing by most Italians, who only had ears for opera, Sgambati was not deterred.

Despite his friendship with Liszt and Wagner, their influence is not to be found in **Piano Quintet No.1 in f minor, Op.4** 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 major 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. The lyrical second theme is first presented by the cello before the others join in. 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. 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. A great work and very original, it ought to be heard in concert and can be handled by experienced and technically adept amateurs.

Piano Quintet No.2 in B flat Major, Op.5 followed immediately after No. 1. 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. Clearly the fact that Sgambati set to work on No.2 immediately after finishing No.1 is evidence of the fact that his mind was teeming with musical ideas he had been unable to use up in No.1. This, too, is a good work with many unusual touches, however, I do not think it quite as good as the first and if one must choose to only bring one into the concert hall, I would suggest it be No.1.

Dmitri Shostakovich's Piano Quintet in g minor, Op.57 is probably the most well-known and frequently performed 20th century piano quintet. As such, it does not merit discussion here.



Jean Sibelius (1865-1957) generally known as Finland's greatest composer. What is not known is that his family was Swedish as was his mother tongue. He was born Johan Julius Christian Sibelius. Mostly known for his symphonies and tone poems, the only chamber music work of his that until recently received any recognition and concert performance was his String Quartet *Voces Intimaes*.

However, in his youth, Sibelius wrote a great deal of chamber music. He was trained as a violinist before studying composition and spent much of his youth playing chamber music with friends and family.

His **Piano Quintet in g minor** dates from 1890 at which time he was in Berlin studying with Ferruccio Busoni. It was inspired by the Piano Quintet of Christian Sinding which he heard Busoni perform it with various quartets. It is a massive affair in five movements. Sibelius himself eventually came to dislike it and called it "absolute rubbish." It certainly is not that, but neither is it on a par with those which are considered first rate. Busoni on the other hand said that the first movement was "wunderschon", a generous exaggeration. The opening movement is rather overdoing things. It begins Grave-Allegro. with a tremolo of fifths on the piano and chromatic outbursts of despair in the strings. It is as if Sibelius was trying to produce orchestral effects within a quintet. The main theme grows from the slow introduction. The second movement Intermezzo is workman like. The Andante which fol-

lows is more effective fashion but its second subject, a march, is rather threadbare. An attractive Scherzo comes next. The finale, Moderato vivace wanders a bit and despite some appealing thematic ideas could definitively used some tightening. Really not a candidate for concert performance except perhaps as an example of the composer finding his way. It is not overly difficult but with so much better unjustly neglected music, it is not really worth the time.



Christian Sinding (1856-1941), along with Edvard Grieg came to symbolize Norwegian classical music between 1885 and 1940. Born in the small town of Kongsberg near Oslo, Sinding, after studying music in Oslo, attended the Leipzig Conservatory where he studied violin with Henry Schradieck and composition with Salomon Jadassohn and Carl Reinecke. Whereas Grieg's style of writing has been described as Schumann's technique combined with Norwegian folk melody, Sinding's is often and incorrectly characterized as combination of Wagner's technique with Norwegian folk melody. Although the influence of Norwegian folk melody can be found in his music, Sinding did not use it, as did Grieg, so extensively. Rather, it was German romanticism, and in particular the music of Liszt and Wagner, which greatly influenced Sinding. But unlike Liszt and Wagner, Sinding relied on wit and developed a more cosmopolitan style. Writing in virtually all genres, his chamber music is an important part of his output.

Upon the 1889 premiere of his **Piano Quintet in c minor, Op.5**, it created an immediate sensation, not only because it violated many established rules of composition (such as the use of parallel fifths) but also by virtue of its originality and fecundity of musical ideas. Composers such as Tchaikovsky, Busoni and Sibelius praised it lavishly. The opening Allegro moderato ma non troppo begins cautiously. Sinding builds his theme carefully and the powerful episodes of intense drama fit together seamlessly with the lyrical sections with which they are interspersed. The big Andante which follows begins softly with intense and lovely melody reminiscent of Schubert. The music calmly unfolds in a very leisurely fashion but the seeds of drama, which occur many minutes later, are already sown. First comes a lively and fresh Vivace, then a soft and mysterious bridge passage leading to the vibrant and somewhat exotic second theme. The massive finale, Allegro vivace, immediately opens with great power and drive as all of the voices push the energetic music forward. Like a storm, it finally exhausts itself, leading to a slower and more solemn theme. Then, Sinding cleverly weaves the first theme into the minor mode of the second theme. Again tension builds and a long and dramatic section of incredible ferocity follows leading to an exciting ending. The quintet perhaps qualifies for the sobriquet of masterwork. As such, it is surprising that it does not appear on concert programs, and it is not beyond competent amateur players.



Louis Spohr (1784-1859 also known as Ludwig) was born in the German city of Braunschweig. From early childhood, he showed a great aptitude for the violin. He studied with the virtuoso violinist Franz Anton Eck in St. Petersburg and ultimately became one of the leading violinists in the first half of the 19th century. But from the very beginning, Spohr wanted to become more than just a violin virtuoso. Hard work and talent were to allow him to become a leading conductor, a highly regarded composer and a famous violin teacher. As a conductor, he pioneered the use of the baton and introduced the practice of putting letters into parts to aid rehearsal. Violinists should be forever be grateful to him not only for his fine concertos but also because he invented the chin rest. Spohr wrote in virtually every genre, not the least being chamber music. He

composed some 36 string quartets, 7 string quintets, five piano trios, four double quartets and several other chamber pieces. During the 1830's, he bemoaned his lack of ability on the piano and said that he would gladly trade a year's salary to be able to play the piano well. Spohr was truly a great man of many skills (mountaineer, hiker, painter et. al.), and nothing if not determined. He undertook a rigorous course of study and by the 1840's had become a good, if not great, pianist. The main result of this was that he was able to compose chamber works with piano, which could be said to have lasting value.

His **Piano Quintet in D Major, Op.130**. It dates from 1846 and was a relatively late work. The opening movement, Allegro moderato attracts by virtue of its march-like second theme. Unfortunately, the main subject makes less of an impression. The Scherzo moderato which comes next is more successful, although the trio has the quality of an etude. The Adagio which follows is perhaps the best movement in terms of its pleasing melodic material and makes a strong impression. A fleet finale, Vivace with an attractive main theme concludes the quintet, which is a decent work, but perhaps not really strong enough for concert performance with so many strong efforts awaiting rediscovery. Nonetheless, amateurs with a technically secure violinist and pianist will enjoy it.



Charles Villiers Stanford (1852-1924) was born in Dublin. Took a classics degree at Cambridge University and then went to Leipzig Conservatory where he studied composition with Carl Reinecke in Leipzig, followed by stint in Berlin where he studied with Friedrich Kiel. While abroad, Stanford met Brahms and became an admirer. The once high reputation that he enjoyed all but disappeared by the end of his life with critics writing him off as nothing more than a German "copycat" and another Brahms imitator. This criticism is both unfair and wide of the mark. While it is to some extent true his early works show a German influence (sometimes Mendelssohn, sometimes Schumann, and sometimes Brahms), so did the music of other composers such as Borodin, Busoni, Respighi, Grieg and the American George Chadwick, to name but a few, who came to study composition in Germany and came away influenced by Mendelssohn, Schumann and Brahms. It is particularly unjust to Stanford to complain that some of his early works show German influence, especially in view of the fact that he ultimately went on to help found an English style and contributed to the renaissance of British music. This was particularly true in the realm of chamber music where Stanford almost single-handedly jump-started the British repertoire. Among his many students were Ralph Vaughan Williams, Gustav Holst, Herbert Howells, Frank Bridge, Ernst Moeran, Arthur Bliss, and Percy Grainger.

His **Piano Quintet in d minor, Op.25** was perhaps the most performed of all of his chamber music. It is certainly a fine work and as far as piano quintets go, must after the Brahms, Dvorak and Schumann, be placed, along with a dozen or so other works, near the top of its class. It dates from 1886. Stanford received much advice and support from Joseph Joachim, the famous violinist, and leader of one of Europe's outstanding string quartets. The work is conceived on a grand scale and as a successor to the works of Schumann and Brahms. The opening Allegro moderato ma agitato is written on a colossal scale. The opening theme in the minor is troubled and ruminative with an elegiac tinge. The lovely second theme is not so gloomy. The melodies and harmonies are lush and the music richly scored. The following energetic Scherzo is rhythmically original and captivating while the mood is redolent of goblins. The writing and ideas are superb. The trio is based on a simple folk melody. The substantial Adagio espressivo showcases Stanford gift for expansive, self-developing lyrical melodies and is clearly the work's center of gravity. It begins leisurely and flows

along calming for quite some time before it suddenly rises to a huge dramatic climax in the middle of the movement. The finale, *Allegro risoluto*, is in the major and serves as an affirmation of hope setting aside the troubled moods which have preceded it. A definite choice for concert and also highly recommended for amateurs.



Richard Stöhr (1874-1967) was born in Vienna. His father insisted that he study medicine and Stöhr only formally studied music after receiving an M.D. He entered the Vienna Academy of Music and studied composition with Robert Fuchs receiving a doctorate in 1903. He immediately obtained a teaching position at the Academy and was appointed a professor of composition in 1915, a position he held until 1938. Although Stöhr steadily composed throughout these years, he was better known as an expert on music theory, having written a well received text on the subject. In 1938, he was forced to flee Austria because of the Nazi takeover. He emigrated to the United States. There, he obtained a similar position at the Curtiss Institute of Music. Among his many students were Leonard Bernstein, Erich Leinsdorf, Herbert von Karajan, Erich Zeisl, and Samuel Barber. According to his website, he composed five piano quintets. The first Op.6 in g minor dates from 1908 and has not been published. The second, the only one which has been published and with which I am familiar, was published in 1914. A third, Op.75, was completed in 1941 and it too has not been published. The fourth in g minor, Op.94 was completed in 1943 but was only published in 2015 and a fifth also in g minor of which may have been lost. Stöhr seems to have had a thing for the key of g minor, at least as far as piano quintets were concerned.

The exception was his **Piano Quintet No.2 in c minor, Op.43** which as previously noted appeared in 1914. This is a superb work in every respect and can be recommended both for concert and home performance without reservation. It both sounds quite good and plays well. At times one can hear the influence of Dvorak. But not in the opening movement which begins with a short introduction, *Un poco grave*, which gives the impression of being an improvisation. The main part of the movement, *Allegro con brio*, has a heroic, lilting quality. It is in the second movement, *Vivacissimo*, that we hear the hand of Dvorak, not in the main subject, a lively scherzo, but in the slightly more relaxed second theme, a dance-like *grazioso*. A trio section, *Andante maestoso*, is both powerful and full of energy. A slow movement, *Larghetto*, is deeply felt and has a nicely contrasting middle section. The interesting finale begins in as a throwback to a prior era but then quickly modernizes, bring what is a magnificent piano quintet to a pleasing finish.



Petar Stojanović (1877-1957) was a Serbian violinist and composer of operettas, ballets and orchestral music. He was born in Budapest and studied the violin there with Jenő Hubay. At the Vienna Conservatory, he studied violin with Jakob Grün and composition with Robert Fuchs and Richard Heuberger. He pursued a career as a soloist, teacher, primarily at the conservatory in Belgrade, and composer. He wrote a fair amount of chamber music.

His **Piano Quintet in c minor, Op.9** appeared in 1909. His thematic material is neither Serbian nor Hungarian in flavor, but it is quite nicely written with some lovely melodies, and the fact that it has no real technical difficulties makes it a good choice in particular for amateurs. Also in its favor is the fact that all of the voices are given a chance to take the lead in presenting the themes. The powerful opening movement, *Allegro*, almost sounds as if the composer had a symphony in mind. Next comes a clever scherzo, *Allegro vivo quasi Presto*, clever from the way in which

the modulations seamlessly take place. The third movement is a serviceable *Andantino*. Some of the most appealing melodic material is saved for the finale, *Allegro vivace*. This work will do well with audiences in concert.



Ewald Straesser (also Sträßer 1867-1933) was born in the Rhenish town of Burscheid not far from Cologne. After studying music locally, he entered the Cologne Conservatory where he studied with Franz Wüllner. After graduating, Straesser held a teaching position there and then later became a professor at the Stuttgart Conservatory. Between 1910-1920, Straesser's symphonies enjoyed great popularity and were performed by the leading conductors of the day such as Artur Nikisch, Richard Strauss, Willem Mengelberg, Felix Weingartner, and Wilhelm Furtwängler. His chamber music was also frequently performed by the then active leading ensembles. He wrote five string quartets, all quite useful as well as several other chamber works. It is too bad that they have all disappeared.

His **Piano Quintet in f sharp minor, Op.18** dates from 1911. One can hear the influence of Brahms, especially in the warm and lilting main subject of the opening movement, *Mässig*. The second movement (*Sehr langsam* and then later *Möglichst schnell*) combines both a slower movement and a scherzo in one. It is quite well done. The finale, *Leidenschaftlich ungestüm*, is one long, slow increase in tension, power and drama. This is a first rate work which ought to be given concert performance. The greatest problem for amateurs will be intonation which is not always easy to get right.



Josef Suk (1874-1935) was born in Krecovice in southern Bohemia, then part of Austria. He studied piano, violin and organ with his father who served as village choirmaster. His exceptional talent led to his being enrolled at the Prague Conservatory in 1885 at the age of 11 where he first studied violin. Eventually, he became a composition student of Antonin Dvorak. He graduated in 1891, and kept up a friendship with Dvorak, whose daughter he married in 1898. He formed what became the world famous Bohemian Quartet with three of his fellow students. Suk played second violin with the Quartet for most of his life. From 1922, he taught at the Prague Conservatory. Among his many students were the composer Bohuslav Martinu and the pianist Rudolf Firkusny. Suk served as the Conservatory's director after 1924, on and off, until the end of his life.

Piano Quintet in g minor, Op.8 was composed in 1893 and was intended to allow the famous Bohemian Quartet, of which he was a member, to expand their repertoire to include Czech works with piano. Though the Quintet was widely praised, Suk himself was not entirely satisfied with it and revised it in 1915. It is a big work, certainly deserving to be in the standard repertoire for this ensemble. The opening movement, *Allegro energico*, bursts forth in energetic fashion with vigorous motion in all of the voices, as the viola and cello soar high above. Although there are moments of repose, the movement is mostly highly charged and full of forward motion. The second movement, *Adagio religioso*, begins with a heavenly, ethereal, ave-maria-like chorale in the strings over the soft arpeggios in the piano, but then builds to a powerful dramatic climax. The third movement is a wonderfully fleet, Scherzo, based on a pentatonic theme, characteristic of Bohemian melody. The Bohemian dance rhythm of main theme of the finale, *Allegro con fuoco*, is as important as the actual melody. The movement is by turns fiery and lyrical. This is a superb work for piano quintet. It will triumph in the concert hall and should not be missed by amateurs.



Sergei Taneyev (1856-1915) is one of Russia's greatest composers from the last half of the 19th and early 20th centuries, one of its greatest pianists, and one of its greatest teachers. And yet, his music is perhaps the least known of any great Russian composer from this period. Taneyev graduated from the Moscow Conservatory in 1875, the first student to win a gold medal both in composition and performance. Although a brilliant pianist, he opted for a career as a composer and teacher and soon became a professor at the Conservatory. Among his many students were Gliere, Rachmaninov, Gretchaninov, Scriabin and Medtner. In Russian concert halls, one always finds a bust of Taneyev alongside those of Mozart, Beethoven, Mendelssohn, Schumann, Brahms and Tchaikovsky.

His **Piano Quintet in g minor, Op.30** was composed in 1910-11. It is a colossal, monumental work. The massive opening movement, which by itself lasts more than 20 minutes, begins with a very lengthy, pensive and slow introduction, *Mesto*, which while sad also gives off air of mystery, a feeling that something is impending. The character of main part of the movement, *Allegro*, is by turns vigorous, resolute and lyrical, but overall the mood remains dark. The second movement, *Presto*, is a march-like scherzo. The sparkling percussive nature of the rhythms is very impressive. The trio section could not present a great contrast with its slow, almost languid, lovely, lyrical melody. In the third movement, a *Largo* which is essentially a passacaglia with variations, Taneyev demonstrates why he was universally regarded as one of the great musical architects of all time. The main theme is a tragic tone poem which is supported by a never varying *ostinato* in the cello. Above it, Taneyev produces a constantly changing set of images and emotional contrasts. The huge finale, *Allegro vivace*, is filled with dramatic tension from its opening measures to its thrilling conclusion. This quintet is unquestionably a masterpiece, among the very best written can be recommended to professionals and amateurs alike.



Ferdinand Thieriot (1838-1919), five years younger than Brahms, was not only born in Hamburg, but also studied with the same teacher, Eduard Marxein. The two knew each other from their Hamburg days and remained on friendly terms. After Hamburg, Thieriot finished his studies in Munich with Joseph Rheinberger and then moved to Vienna where his friend Brahms was instrumental in helping him obtain the position of Styrian Music Director in the provincial capital of Graz where he worked between 1870-85. Later, Thieriot held important positions in Leipzig and Hamburg where he remained from 1902 until his death. For the most part, Thieriot, like Brahms, remained true to the classical traditions which preceded him and took Beethoven, Schubert, Mendelssohn and Schumann as his models. Only toward the end of his life did he his work show some of the influence of the "New German Music" of Wagner and Liszt. Thieriot wrote a great deal of chamber music, most of it of very high quality.

The **Piano Quintet in D Major, Op.20** appeared in 1869 and a "new and improved edition" was put out in 1894. In four movements, the work opens with a big *Allegro con spirito*. The strings, double stopping, create an almost orchestral presentation of the main theme which only after a full statement reenters the realm of chamber music. The thematic material is lush and lyrical. Next comes a somber and stately *Adagio*. A lively Scherzo characterized more by its pounding and insistent rhythm than by its melody follows. The trio section with the strings singing in chorale fashion presents a nice contrast. The exciting finale, *Allegro con moto*, begins somewhat darkly with Hungarian tinges but the mood lightens as the movement progresses and the entrance of the se-

cond subject. This is certainly a worthy addition to the piano quintet literature, a work which is strong enough for the concert hall but also suitable for amateur players.



Ludwig Thuille (1861-1907) was born in the then Austrian town of Bozen located in the South Tyrol (now in Italy and called Bolzano). His remarkable talent for music was recognized at an early age. After a stint at the Innsbruck School of Music, Thuille studied with Josef Rheinberger at the Bavarian Royal Conservatory in Munich. Thuille befriended Richard Strauss when he was ten and they remained friends for the rest of Thuille's life. Strauss' influence on Thuille's music was certainly as great as that of Rheinberger. The last part of his life, Thuille spent as a music professor and composer, achieving considerable fame for his operas. He was the founder of the so-called New Munich School of composition. Among his many students was Ernest Bloch. Thuille wrote in most genres and often turned to chamber music. He wrote two piano quintets.

The first, **Piano Quintet No.1 in g minor, WoO** remained unpublished until the late 1990s. It was composed around 1880 while he was at the Munich Conservatory studying with Rheinberger and shows both his teacher's influence as well as that of Brahms. In three movements—*Allegro maestoso*, *Larghetto* and *Presto ma non troppo*. This is a nice work, tuneful, well-written, pleasant to play and can certainly be recommended to amateurs. It does not sound like a student work and though it shows the aforementioned influences, it is not derivative. It is questionable, however, whether it deserves concert performance.

His **Piano Quintet No.2 in E flat Major, Op.20** was completed in 1901 and is accurately described as post-romantic. It is a massive affair which marks the first of his works from his so-called second period in which he struck out to find new and more modern paths for tonal expression. And it is in the opening *Allegro con brio* that these tendencies are the most noticeable. The thrusting main theme is ever striving for a seemingly unobtainable climax. The plasticity of the ideas is truly striking. The second movement, *Adagio assai sostenuto*, begins with a lengthy, somber, almost funereal, introduction in the piano. After this, the strings, at first alone, take on the development of this highly potent theme. As the piano joins in drama and tension build. The *Allegretto* which follows, though lively, is overshadowed by the darkly colored but beautiful tonal language. In the finale, once again, the piano has a lengthy, and this time very powerful, introduction, before the strings announce the triumphant main theme which surges forward with great drive. This quintet is first rate and can be warmly recommended for concert performance which it certainly deserves and it is not beyond the average amateur.



Donald Tovey (1875-1940) was born in the English town of Eton. He studied piano privately and subsequently attended Oxford and the Royal Academy of Music in London where he studied composition with Hubert Parry. He enjoyed a career as a concert performer as well as a composer and served as a Professor of Music for more than 25 years at Edinburgh University. Today he is best remembered for his essays on music, but he regarded himself first and foremost as a composer. Tovey wrote in most genres and his compositions were not only respected but regularly performed in such important venues as London, Vienna and Berlin. But like the works of so many others, it has inexplicably disappeared from the concert stage. He wrote several chamber music works, most dating from the last decade of the 19th century up to the First World War.

Tovey's **Piano Quintet in C Major, Op.6** was completed in 1896 but not published until 1912. It is strong enough to merit performance in concert but can also be recommended to amateurs. The first movement, *Allegro maestoso*, has a particularly successful main theme, recalling Brahms. The second subject, somewhat more lyrical is also impressive. The second movement, *Allegretto moderato un poco giocoso e teneramente*, is a graceful rondo. This followed by a serious, deeply felt *Larghetto appassionato*, which makes strong impression. The finale, *Allegro largamente*, characterized by its rhythm, takes its time to pick up speed and it is not until the end that the tension is released in an exciting climax. Here, the playing requires technically assured ensemble players.



Joaquín Turina (1882-1949) was born in the Spanish city of Seville. At the age of four he was given as a gift an accordion and surprised everyone with the speed and facility he learned to play. In 1894 he began his formal studies of harmony theory and counterpoint. Almost immediately he began to compose small pieces. In 1905 he, as most other Spanish composers of the time, went to Paris where he studied piano with Moszkowsky and composition under Vincent d'Indy in the Schola Cantorum. He became good friends with Isaac Albeniz and Manuel de Falla. It was Albeniz who encouraged to find inspiration in the popular music of Spain and Andalusia. After finishing his studies, Turina moved to Madrid where he spent the rest of his life composing and teaching. Turina's first works were entirely influenced by the French impressionist school, not surprisingly, since he had studied in Paris with impressionist composers.

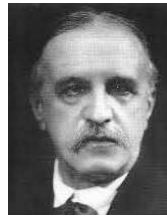
The **Piano Quintet in g minor, Op.1**, which is full of rich and varied melody, dates from 1907. It shows the influence not only of Turina's teacher d'Indy, but also d'Indy's teacher, Cesar Franck. It is a cyclical work but although there is plenty to link it to the Impressionists, even from the beginning, Turina inserted and fused some Spanish melody, especially in the second movement. The first movement, *Fugue lente*, is based on a Gregorian Chant and is the theme which reappears in the second movement, *Animé*, albeit in an altered form. The beautiful third movement, *Andante scherzo*, is closest in feel to Franck. Beginning as an *andante*, the middle section is a *scherzo*, which later becomes a fugue before the recapitulation. The brilliant finale, which begins with a series of recitatives, is a spectacular Rondo. Although the Quintet is very different from Turina's later oeuvre, it is nonetheless a very fine work which was premiered with great success. Good in concert and not beyond amateurs.



Anton Urspruch (1850-1907) was born in Frankfurt am Main. There he studied with, Ignaz Lachner (brother of Franz) and Joachim Raff after which he went to Weimar where he took lessons from Franz Liszt, was one of the master's favorite students and had his style influenced by him. He primarily worked as a teacher, first at Hoch Conservatory in Frankfurt, alongside Clara Schumann. Subsequently, he founded his own conservatory named after his friend Raff. He composed in most genres and his works, in their time were well received.

His **Piano Quintet in D Major, Op.21** dates from 1884. Little of Liszt's influence can be found here, but rather that of Schumann and Mendelssohn. Despite its strong points, it must be noted that the work is quite orchestral straining at the bounds of chamber music. Although it can be recommended to amateurs, it is not strong enough to deserve concert hall revival. The main theme of the opening movement, *Allegro non tanto*, unfortunately is not particularly distinguished, but the second subject is much better. The second movement is a warm blooded *Andante* which is fol-

lowed by a clever and original sounding *scherzo*, *Allegro*. The powerful finale, *Allegro aperto*, begins with an appealing march-like melody. Here, Urspruch seems to have many worthwhile ideas, which would have made the quintet stronger if he had used a few of them earlier on.



Louis Vierne (1870-1937) Vierne, was born in the French town of Portiers. Born virtually blind, made his reputation as an organist of the highest caliber. While his compositions for organ remain in that instrument's repertoire, what is not well known is that he was a composer of considerable merit who wrote for virtually every genre save opera. Vierne began his studies at the Paris Conservatory in 1890 with Charles-Marie Widor, perhaps France's greatest organist, eventually becoming his assistant at the Paris Conservatoire. He held many other positions and in 1900 won a competition to become organist at Notre Dame, one of the most prestigious post an organist could hold in France.

His **Piano Quintet in c minor, Op.42** completed in 1918. The year before, Vierne had lost his 17 year old son in the First World War. He had allowed the boy, who was under age, to volunteer and was devastated by his death. He wrote that he intended the Quintet to serve as a votive offering of vast proportions to convey the sadness and grief he felt. He wrote, "...as my grief is terrible, I shall make something that is powerful, imposing and strong, which will stir in the depths of every father's breast the deepest feelings of love for a dead son." The massive first movement, *Poco-lento-Moderato*, begins quietly with a short, slow introduction which is full of despair. It quickly gives way to the *Moderato* which consists of two quite intense themes, one highly poignant, especially when given to the strings. The music builds to a rather dramatic climax before dying away calmly. There is the unmistakable influence of César Franck and to a lesser extent Fauré. The tonalities are more wayward or modern though in no way showing any influence of atonalism. In the middle movement, *Larghetto sostenuto*, the viola gives forth, in its darkest register, a drooping and wounded melody. For the most part the movement appears calm but the unusual use of tremolo creates a sense of apprehension lurking beneath the surface. The music briefly explodes but dies away without any real resolution. The final movement, *Allegro molto risoluto*, begins with the piano playing a series of harsh chords before the main theme of the *Larghetto* appears, a la Franck, but it is quickly transmogrified into a truly powerful and dramatic subject. The music is full of restless energy created by several martial cross rhythms. Perhaps this is a tonal picture conveying the excitement and danger of life in battle. Suddenly, the power vanishes, replaced by a disemboweled and spooky atmosphere. The coda, however, ends on a more positive, though not triumphant note. This is a fine work, well-written, original sounding and deserving of concert performance. French-sounding, it contrasts nicely with the many quintets by Vierne's Central European contemporaries.



Paul de Wailly (1854-1933) was born in the French town of Abbeville. He entered the Paris Conservatory where he studied organ and composition with Cesar Franck. He composed in most genres writing symphonies, oratorios, and chamber music. The style of his writing is late French Romantic though not particularly impressions. Rather he writes in the tradition of his teacher

Franck. His **Piano Quintet in f minor, Op.15** dates from 1895. While the work definitely shows the influence of his teacher there is a certain transparency that one does not find in Franck. The quintet

is in three movements and begins with a Largo introduction which leads to the main section Allegro. The string and the piano are expertly handled so as not to cover one another. The middle movement, a Largo, recalls ideas from the Larghetto. The finale, Ben moderato, has a march-like subject reminiscent of Franck, but well executed. The quintet can be recommended for concert but especially to amateurs seeking a work from the French romantic idiom, i.e. not impressionist, as it presents no technical difficulties.



Charles-Marie Widor (1844-1937) today is primarily remembered for his organ compositions and as one of the greatest organists of all time. Widor was born in Lyons and studied first studied with his father, also an organist, and then at the Brussels Conservatory. In 1870, upon the recommendation of Charles Gounod and Camille Saint-Saens, he was appointed to the most important position an organist could hold in France, the position of organist at Saint Sulpice Church in Paris. In 1890, he succeeded Cesar Franck as Professor of Organ at the Paris Conservatory and many important composers, including, Darius Milhaud, Louis Vierne, Marcel Dupre, and Edgar Varese, studied with him. He composed throughout his life in virtually every genre and left a considerable amount of chamber music. The fact that his chamber music along with his other non-organ compositions have been ignored is because of his tower contribution to the organ literature. But Cobbett's Cyclopedic Survey of Chamber Music states that his chamber music is of the first rank and as good as that of Saint-Saens. Widor wrote two piano quintets.

Piano Quintet No.1 in d minor, Op.7 is thought to date from around 1870. The main theme to the opening Allegro starts off with a menacing, martial quality. Widor, through the use of careful of dynamics, achieves very effective tonal color as well as dramatic climaxes. The lovely second movement, Andante, shows great delicacy and a refinement of taste. The part-writing, particularly notable for the interplay between the voices, is very fine. The appealing, very French scherzo, Molto vivace, which follows, lightens the mood by being in the major. The main theme is playful and bright. The trio section, also bright, is somewhat more relaxed and provides excellent contrast. The finale, Allegro con moto, begins with a vigorous melody in the strings. The second theme, quite lyrical, is introduced by the cello against arpeggiated passages in the piano. This Quintet definitely belongs in the front rank of romantic French piano quintets and is also suitable for amateur players. Four years later came his Piano Quintet No.2 in D Major, Op.68. This is a very different work, especially from a tonal standpoint. It is in four movements—Allegro, Moderato, Allegro con fuoco and Moderato. Often times written in free form approaching a fantasia, it melodic material is not particularly strong and for this reason it does not seem to have caught on.



Born in Venice, **Ermanno Wolf-Ferrari** (1876-1948) was the son of a German father and an Italian mother. Throughout his life, he felt torn between the two cultures, uniting in himself the deep-felt German seriousness of purpose with sunny, Italian bel canto melody. His father was a painter and initially Ermanno wanted to follow in his footsteps. However after studying painting in Rome

and Munich, he enrolled in the Royal Conservatory there and studied composition with Joseph Rheinberger. He spent his the rest of his life between Munich and Venice, never entirely satisfied in either place. This tension was, however, an important source of creativity for him. Wolf-Ferrari enjoyed his greatest success while still rather young, winning international fame for several of his operas between 1900 and the First World War. He served as Cho-

ral Director in Milan and later became the director of the Marcello Music Academy in Venice and taught at the Mozarteum in Salzburg. The First World War created an emotional crisis in that his "two fatherlands" were fighting on opposite sides. He chose to live in neutral Switzerland for the duration.

Piano Quintet in D flat Major, Op.6 dates from 1900. The first movement, Tranquillo ed espressivo, makes a deep impression by virtue of its seriousness. The Canzona adagio, which follows, is rather pleasing while the fiery third movement, Capriccio, is very effective--its middle section providing an excellent contrast to the main part. The big finale, Sostenuto molto--Allegro moderato is superb. Definitely a work for the concert hall and to be recommended to experienced amateurs.



Juliusz Zarebski (1854-1885) was born in the Polish town of Zytomierz. After studying piano with local teachers, he attended the Vienna Conservatory where he studied composition with Franz Krenn and piano with Josef Dachs. After graduating, he was able to continue his piano studies with Franz Liszt in Rome. He is said to have been one of Liszt's favorite students. After

completing his studies, he pursued a career as soloist, touring throughout Europe. He eventually became a Professor at the Brussels Conservatory. Most of his important works were written in the last two years of his life. Though most of his works were for piano, his Quintet for Piano and Strings is considered one of his very best and important in its own right.

The **Piano Quintet in g minor, 34** was composed in the year of his death. It is a work on a grand scale. Zarebski knew that he was dying and almost certainly felt that this quintet would be an important part his musical testament. The opening Allegro is at once brooding, lyrical and powerful. The music is an interesting blend, showing the influence of Brahms as well as that of Cesar Franck. The integration of the piano with the strings—always a concern, especially when the composer is a piano virtuoso—leaves nothing to be desired. The piano fits in seamlessly and does not dominate the strings. The following Adagio seems to break all bounds of time and space. Tonally interesting, the strings speak amongst themselves in subdued and leisurely voices. The second theme is derived from the first movement. Perhaps the most striking movement is the Scherzo with its driving main theme and two trios. The use of pizzicato and harmonics is particularly effective. In the last movement, marked Finale, there are echoes of Fauré as well as Brahms. Liszt, to whom the Quintet was dedicated, judged it perfect. Certainly, it is a work of great originality and deserves to join the foremost rank of piano quintets and be heard in concert.



Hermann Zilcher (1881-1948) was born in Frankfurt am Main. He studied at the Hoch Conservatory in Frankfurt with Iwan Knorr and Bernhard Scholz. Though not in the front rank of 20th Century composers, was, however, fairly well-known within Germany during his lifetime. Trained as a concert pianist who for a while toured internationally, Zilcher spent most of his life as a professor of piano and composition and Director of the Wurzburg Conservatory.

His Post-Brahmsian **Piano Quintet in c# minor, Op.42** dates from 1918. Zilcher clearly rejected the atonalism of the 2nd Vienna School. Rather, it is Brahms who serves at the structural model and tonal point of departure. The first movement, Leidenschaftlich bewegt, opens with a dark theme in the violin which later is taken up by the lower voices whilst the piano hovers in the background. Its integration into the ensemble is particularly fine. The second movement, Langsam bewegt, ausdrucksvoll, is not only highly original. The opening slow, march-like theme begins softly and somberly—there is an unmistakable funereal quality to it, but with

a slight hint of mystery as well. The middle section literally comes out of nowhere. It is a gossamer scherzo—a whirling dance in the strings against the ostinato funeral march in the piano. The tension is gradually brought to a very high pitch but there is no real resolution, just a gradual release as the music retreats back to the slow first theme. The finale, *Frei in Zeitmaß, fließend, sehr bewegt*, begins with a short and powerful shout from the string quartet alone. The themes are full of agitation. Given the year of composition, 1918, it is not surprising that Zilcher's thoughts were on the First World War and he uses as one of his themes, the melody from his own then well-known volkslied, *The Austrian Cavalryman's Song*. However, after all of the early unrest, the Quintet is brought to an end quietly with a meditative chorale. This is an evocative and effective modern piano quintet. It is first rate, stating that it can stand comparison with any of the other "greats" and is deserving of being included in the concert repertoire and is in no way beyond experienced amateurs.

II. Quintets for Piano, Violin, Viola, Cello and Bass



René de Boisdeffre (1838-1906) was born in the French village of Vesoul. He came from a distinguished military family and moved to Paris at the age of four when his father, at that time a captain in the army, was transferred. His parents did not allow him to enter the Paris Conservatory but he received private piano and composition lessons from Charles Wagner and later from the respected French composer and professor at the Conservatory Auguste Barbereau. These came to an end when Saint Saens warned him away from Barbereau and briefly took the aspiring composer under his wings. Of independent means, he was able to devote himself to composition. He was especially fond of the genre of chamber music writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces.

His **Piano Quintet in D Major, Op.25** appeared in 1882. The work is well written, sounds good, is not hard to play and each of the instruments is nicely treated. The opening movement, a lilting *Allegro con brio*, is brimming with appealing melodies. Next comes a charming intermezzo, *Allegretto scherzando*, redundant of the French salon. The third movement, *Adagio ma non troppo*, is in the form of a funeral march. The finale, *Allegro con brio*, has the mood of a pastorale. This is an excellent work which would do well in concert but can also be recommended to amateurs.



Johann Baptist Cramer (1771-1858) was born in Mannheim and was brought to London as a child. And where he remained for most of his life. He studied the piano with Muzio Clementi, and subsequently became one of Europe's leading soloists. Beethoven is said to have considered him the finest pianist of the day. If so, Beethoven was awfully forgetful of the pianist who for several years virtually lived next door—Hummel, who was almost universally considered the greatest living pianist. Anyway, Cramer was a prolific composer who eventually went into the publishing business. It is unknown just how many works he wrote, but there were a lot, virtually all forgotten, except for his very useful piano studies.

Cramer's **Piano Quintet in B flat Major, Op.79** unfortunately is unmemorable and not deserving of revival. It is hard to believe that it was composed in 1832. By then Beethoven had been dead 5 years. In this Quintet, Cramer, who published a lot of Beethoven's music, does not seem to indicate that he had heard that the Romantic movement had not only dawned but was well underway. There is nothing which separates this music from what Haydn was writing in the 1760's.



Jan Ladislav Dussek (1761-1812) was a well-known piano virtuoso who concertized throughout Europe and served as Pianist to the likes of Catherine the Great, whom he was later accused, probably speciously, of trying to assassinate. He also served as pianist for the King of Prussia, Prince Radziwill of Poland, Marie Antoinette and later Talleyrand. While in England, he collaborated with the famous piano maker John Broadwood and encouraged him to extend the piano's range and power. Broadwood's piano with Dussek's improvements was eventually sent to Beethoven and became his favorite instrument. Not a lot is known with whom Dussek studied, however, it is thought he may have studied composition with C.P.E. Bach. In any event, he wrote a huge amount of music, most of it for piano in one form or another, including a considerable amount of chamber music with piano. His contemporaries often considered his music very modern and hard to under-

stand because of his use of chromaticism and certain harmonies. Today, of course, they sound more or less typical of the Vienna Classical era.

His **Piano Quintet in f minor, Op.41** dates from 1799. Dussek probably had few if any examples at hand when he wrote a work for this combination of instruments. Neither, Haydn, Mozart or Beethoven had written anything for piano quintet. It is in three movements, opening with an *Allegro moderato ma con fuoco*. The writing here, specifically the melodies, in many ways anticipates the early romantic composers such as Carl Maria von Weber and Johann Nepomuc Hummel. What is particularly striking is that Dussek on occasion integrates all of the parts rather than massing the strings against the piano. The lovely middle movement, *Adagio espressivo*, is a theme and set of variations. The finale, *Allegretto ma espressivo e moderato*, begins with an appealing melody first presented by piano. The music races along effortlessly. While this is a good work which could withstand concert performance, it must be noted that the piano part, not surprisingly, dominates affairs, although the others, with the exception of the Bass whose role is meager indeed, are occasionally given brief solos and other thematic tidbits. The *Allegro moderato ma con fuoco* is pretty much all piano, while the following, *Adagio*, makes better use of the strings. In the finale, a pleasant *Allegretto*, the piano once again takes off.



Although her chamber works never achieved the renown they deserved and fell into oblivion shortly after her death, **Louise Farrenc** (1804-1875) enjoyed a considerable reputation during her own lifetime as both a performer and a teacher. She began piano studies at an early age and studied with Ignaz Moscheles and Johann Nepomuc Hummel. At the Paris Conservatory where she studied composition with Anton Reicha. She enjoyed a career as a soloist and teacher at the Conservatory. While the great bulk of Farrenc's compositions were for the piano alone, chamber music remained of great interest to her and she continued to produce chamber works for various combinations of winds and or strings and piano throughout her life. These include two piano quintets for Piano, Violin, Viola, Cello and Bass. This appears to have puzzled various commentators who have wondered why she chose it rather than the so-called "standard" instrumentation of piano and string quartet. But in 1839-40, the time she was composing this work, there was no such standard instrumentation. Schumann, whose own piano quintet did so much to bring about this "standard" instrumentation, had not yet composed his work. There were earlier examples of both instrumentations. Schubert and Hummel had written piano quintets with Bass during the 1820's. The most likely explanation for her choice of instrumentation is that Schubert's *Trout Quintet*, first premiered in Paris in 1838, had become very popular.

The opening movement, *Allegro*, to **Piano Quintet No.1 in a minor, Op.30** though attractive is overly long and she gives the piano several lengthy solo passages of concerto virtuosity that surpass anything Mendelssohn ever put into his chamber works. The fact is these passages could be eliminated altogether with no loss to the quality of the music. Fortunately these diversions are missing from the lovely the second movement, *Adagio non troppo*. A beautiful, dreamy Schumannesque opening theme is entrusted to the cello, high in its tenor register. The development is quite deftly handled with seamless interplay between the parts. The second theme, which appears but once, is in the minor. The presentation of it by the viola, (see right) though dampening the dramatic affect, intensifies the aura of unrest which disturbs this

otherwise peaceful Idyll, perfect in every way. Next comes a breathtaking *Scherzo: Presto*. The piano and the violin present most of the thematic material chasing after each other at breakneck speed. The theme of the scherzo is both effective and appropriate to the moto perpetuo effect Farrenc is trying to create. The middle section is every bit as good as the excellent scherzo which precedes it. The violin introduces a lively melody full of high spirits and at virtually the same tempo. In the convincing finale, Farrenc allows her pianistic exuberance to run away with her at times and the piano is given a very busy part but which does not harm the beauty or effect of the music as in the first movement. The opening theme begun by the violin but soon taken over by the piano and the others is full of forward thrust. It goes through considerable development before the second theme is introduced by the cello. It has a jaunty quality, a little like an Elgaresque March Militaire. The music holds the listener's attention from its dramatic opening bars to its surprisingly hushed conclusion. But for the piano writing in the first movement, I would not hesitate to call this quintet an unqualified masterpiece. It is still a very fine work and deserves concert performance. Amateurs will enjoy it as well, but they will need of considerable technical accomplishments.

The critical acclaim which this work received no doubt led her to write **Piano Quintet No.2 in E Major, Op.31** shortly after finishing number one. No surprisingly, it bears certain other outward resemblances to her first effort. The opening and longest movement has a short, pregnant *Andante sostenuto* introduction which slowly builds to a climax not entirely suggestive of the relaxed and somewhat limpid theme of the following *Allegro grazioso* presented by the strings. When the piano joins in, one hears that Farrenc has not entirely learned her lesson. It's not as serious an offense as she committed in the opening movement to the First Quintet, nonetheless, the piano writing is really too florid. This does not occur during the piano's limited and tasteful solos but during its accompaniment sections. It is a sin Mendelssohn and countless other virtuoso pianists have committed time and again when writing chamber music. The problem here is that all these notes given the piano in accompaniment are rather too noticeable because the thematic material, unlike the finale of the First Quintet, cannot withstand such writing. It is neither heavy enough nor dramatic enough to sustain such an assault. Again, as in the First Quintet, we find this is not a problem in the slow movement, here a *Grave*. The first four bars are given to the violin, then the viola finishes the phrase. The melody is backward looking, almost baroque-sounding. Though it is not pedestrian or threadbare, neither is it very original or particularly memorable. The movement could be likened to one long instrumental sonata with the piano generally in accompaniment. First one string instrument, then the next and so on get the thematic material. A very fine *Vivace*, though not marked as such, is obviously a scherzo. The thematic material is far stronger and fresher than the preceding two movements. The opening theme is full of forward motion. The opening measures to the short trio section, sound a little like part of the *Trout* The finale, *Allegro*, is a very engaging movement. It begins with a short four measure fanfare in the piano which is actually half of the opening theme, the development to which is, at first, a little bombastic. However it quickly becomes lighter and more graceful and we hear several tonal echoes of Schubert, especially in the longer and more lyrical lines given to the strings. But there are also Schubertian *Trout-like* touches in some of the piano's accompanying parts, particularly in certain triplet passages. Of course, it is unlikely that Schubert would have written a piano part in the fashion Farrenc did here. He was no virtuoso and his chamber music piano parts always serve the music rather than showcase technique. Again the piano does have a lot of notes, but unlike the first movement, they do not spoil things because the thematic material is rich and the melodies fresh

and appealing. The work is brought to a racing finish by the spectacular coda which passes through a series of striking modulations and finishes in a flourish with an exciting chromatic run in the piano. Because of the excellence of the final two movements I believe this Quintet could also be performed successfully in concert. As for amateurs, the same caveats I mentioned for the First hold true: they will need a fine pianist with a light touch, and a cellist not afraid of the upper registers.



Very little information is available about the English composer **Percy Godfrey** (1859-1945) despite the fact that he one a prize for his Coronation March as well as his piano quintet. He was not a member of the well-known Godfrey family of bandmasters. He was born in the British town of Croxall. He appears to have studied music with the British composer George MacFarren and after graduating from Durham University pursued a career as a composer, primarily of light music as well as serving as a music teachers at King Edward's School Canterbury..

His **Piano Quintet in E flat major, Op.16** dates from 1900. It is a surprisingly good work from an unknown. In four concise movements, it is easy to play but with thematic material strong enough for concert. It opens with a lilting, romantic *Allegro*, fresh and genial. The main section of the second movement, *Presto con fuoco*, which serves as a scherzo, is a bounding hunt theme, nicely contrasted by the trio which is a chorale. Next comes a lovely *Andante sostenuto*, in which the viola in particular is given a chance to shine. The music is romantic and light hearted. The finale, *Allegro con brio*, begins in march-like fashion and leads eventually to a very effective fugue section. The quintet can also be warmly recommended to amateurs.



Hermann Goetz (1840-1876) studied theology and mathematics in Königsberg where he was born. Eventually he switched to music and attended the Stern Conservatory in Berlin where he studied with the founder Julius Stern, as well as Hans von Bülow and Hugo Ulrich. In 1862, he succeeded Theodor Kirchner as organist at the church in Winterthur.

The lush and brooding opening measures of the *Andante sostenuto* introduction to his **Piano Quintet in c minor, Op.16**, in which the piano is tacit at once announces a masterpiece and for nearly four movements, The part writing is throughout very fine. The piano is never allowed to dominate and for long stretches it is so well integrated into the quintet, one is unaware of it as a separate entity from the strings. The conclusion to the introduction gives way attacca to the main movement, *Allegro con fuoco*. Dramatic and powerful, this movement need fear no comparison with anything written for piano quintet. It is followed by a lovely *Andante con moto* in which the Bass is given an opportunity to shine. A march like *Allegro moderato*, quasi *minuetto* is also first rate, in the trio, only the cello has the melody which is not strong enough. It is in the finale, *Allegro vivace*, one feels a let down, as Goetz, whose music sits squarely between Schumann and Brahms, seems to have run out of thematic inspiration. While what follows is not necessarily a bad movement, it is very average and sticks out like a sore thumb after such fine writing.



Johann Nepomuk Hummel (1778-1837) was not only considered one of the most important composers of his time but was also widely regarded as the greatest piano virtuoso of his era. We owe the transmission of Mozart's pianistic style and technique to him. From early on, Hummel was recognized as a prodigy and not just on the piano.

Brought to Vienna from his native Pressburg (today Bratislava) at the age of 4, Hummel auditioned to study with Mozart and became the only full-time student Mozart ever had. After his studies with Mozart, in 1788 Hummel spent the next four years concertizing throughout Germany, Holland and England and was considered the greatest prodigy ever seen after Mozart. After returning to Vienna in 1792, he spent the next decade studying with Vienna's leading composers, taking lessons from Albrechtsberger, Salieri and Haydn. Even in the 20th century, the general opinion has been that Hummel's works reached the highest possible level accessible to someone who was not an ultimate genius. Hence of his generation, only Beethoven's works could be ranked higher. Yet despite this, his marvelous music disappeared throughout much of the 20th century. Stylistically, Hummel's music generally represents the end of the Viennese Classical Era and the bridge period between it and Romanticism.

Hummel composed his **Piano Quintet in E flat Major, Op.87** in 1802, almost 20 years before Schubert wrote the Trout in 1819, but it was not published until 1822. Critics have called it a masterpiece which from a listener's point of view, it most probably is but as a player, one notices the pianist must be absolutely first rate to make it go, and as a string player, the piano has too much of the thematic material, but it is always tastefully done with exquisite beauty. From the opening chords of the *Allegro e risoluto assai*, the composer seizes the listener's attention. The part writing for all of the instruments is assured and the themes as beautiful as Hummel ever wrote. While there are long and difficult passages, requiring the deftness of touch and dexterity a pianist must have to play Hummel, one is never left with the impression, except perhaps in the last movement, that the instrument is being given a virtuoso's role. There is an excellent minuet, marked *Allegro con fuoco*, then a very short *Larghetto* in which the piano has a brief cadenza and lastly an effective finale, *Allegro agitato* in which the piano breaks loose, but the strings do get a very lovely middle section almost entirely to themselves before the recapitulation to an exciting conclusion. An obvious candidate for the concert hall and good for amateurs with a first rate pianist.



Josef Labor (1842-1924), who was born in the Bohemian town of Horowitz and blinded by smallpox at the age of three, was, as a result, sent to Vienna to study at the Institute for the Blind. His precocious musical talent resulted in his being sent to study at the Conservatory of the Gesellschaft der Musikfreunde. For several years he had a career as a concert pianist and then later studied organ and today is mostly remembered for his compositions for that instrument. Labor knew and was on friendly terms with virtually every musician of importance in Vienna as well as many others living elsewhere, including Brahms, Richard Strauss, Bruckner, Clara Schumann, Gustav Mahler and Bruno Walter.

His **Piano Quintet in e minor, Op.3** dates from 1912 and is for Piano, Violin, Viola, Cello and Bass. This is the so called "Trout" instrumentation, taking its name from Schubert's famous Trout Piano Quintet for the same combination. The impetus for it, no doubt, was Labor's friendship with Frantisek [Franz] Simandl, a fellow Czech who was a virtuoso bassist whom most considered to be the equal of Dragonetti. Simandl was solo bassist with the Vienna Philharmonic for over 30 years and died in 1912 after a protracted illness. Labor dedicated the work to Simandl as a tribute and it is one of the few such works where the bass has an extremely important part with many solo passages and chances to lead the group. The four movement work begins with a powerful and sweeping Allegro. The parts are integrated seamlessly and the melodies are compelling. Next comes a playful, light-hearted Scherzo, Allegro vivace, with two highly contrasting trios. The second trio is marked "Mit humor, basso buffo" and here the bass

leads the entire way. For virtually the first half of the third movement, Andante, the cello alone, with the support of only the piano and very occasionally the violin, sings the gorgeous and highly romantic main theme, surely one of the longest solos in the literature. In the middle section, the bass takes over with a somber and plodding, march-like melody which is then heightened with help from the viola. The movement ends with the bass taking the lead again. The finale, Allegro ma non troppo, after a short thrusting introduction, begins with a hard driving and exciting theme which breaks loose with great forward motion. The bass is given powerful short solos bursting with energy as the moods alternate between dramatic and gentle romanticism. The work ends with a hyper dramatic and masterful coda. It is a masterpiece and belongs in the concert hall but can also be recommended to amateurs.

Franz Limmer (1808-1857) was born in Vienna. He attended the Vienna Conservatory where he studied cello, clarinet and composition, the latter with the composer Ignaz Ritter von Seyfried. Several of Limmer's early composition attracted considerable attention and led to him eventually obtaining the post of conductor of the German Theater in the then Hungarian Habsburg city of Temesvar (today's Timisoara in Romania), which at the time had a substantial German population. He eventually became music director of the city, a post he held until his death. He composed in most genres and besides this piano quintet has a string quartet to his credit.

The **Piano Quintet in d minor, Op.13** dates from 1834 and is dedicated to Raimund Härtel, his publisher and owner of Breitkopf & Härtel. The main theme to the opening movement, Allegro con energico, is only four bars in length begun tutti but then enlarged by the piano alone. The second subject has a distinct Schubertian flavor. The dramatic second movement, Allegro vivace assai, is a scherzo. It is characterized by heavy syncopation and a continuous thrusting and parrying between the strings and the piano. In the trio section, we can hear that Limmer had been a composer of waltzes and the music is not at all unlike that of his better known contemporary, Johann Strauss Sr. The lovely third movement, Adagio, has a dreamy quality, complete with short cadenzas and telling dialogues between the various voices. An exciting finale, Allegro con fuoco, is full of appealing melodies and rhythmic surprises, tops off this fine work. Strong enough for concert performance and warmly recommended to amateurs.



George Alexander Macfarren (1813-1877) was born in London. He studied at the Royal Academy of Music with Cipriani Potter and William Henry Holmes. Because of poor eyesight he could not pursue a career as a performer and concentrated upon composing. He eventually became a professor at the Academy and later its director. He was also a Professor of Music at Cambridge University.

His **Piano Quintet in g minor** appeared in 1856. This is a good work and of note is the fact the bassist is given more to do than in Schubert's Trout Quintet. At the time this work came into existence, Mendelssohn was idolized in England and served as the model for virtually every composer then working. Macfarren was no exception to this. The opening movement, Allegro, rhythmically sounds a bit like Beethoven's Fidelio. The second subject is more impressive and appealing. The next movement, a Barcarolle, is light and romantic, while the third movement, is an original sounding Bolero with two trios. The finale, Allegro assai, is only effective if attention is paid to the dynamics. A solid work, certainly to be recommended to amateurs though perhaps not quite strong enough for the concert hall.



Joseph Nowakowski (1800-1865) was born in the Polish village of Koryciskach. Nowakowski first studied music in the school before entering the Warsaw Conservatory, where he studied composition with Jozef Elsner and became friends with Frederic Chopin whom he visited many times in Paris. He also met Robert Schumann during his extensive travels. He has over 200

works to his credit, most yet to be published.

His **Piano Quintet No.2 in E flat Major, Op. 17** was composed in 1857 although some sources give its date as 1833) but remained in manuscript form in the Staatsbibliothek in Berlin and not published until 2005. It is a big work, in early Romantic style that recalls Hummel's work rather than Schubert, at least in the opening Allegro. The second movement is rollicking Scherzo, quite well done. The lovely third movement, a delicate Andante, has a clear affinity to the music of his friend Chopin. The finale, Allegro, has a jaunty main subject that has a rhythm that conjures up riding on horseback leisurely over the countryside. A good but not a great work. The strings are treated better than in the Hummel but the melodic material, though pleasant is not as memorable. Still worthwhile and can be recommend to amateurs.



George Onslow (1784-1853), illustrates the fickleness of fame. His chamber music, during his own lifetime and up to the end of the 19th century, was held in the highest regard, particularly in Germany, Austria and England where he was regularly placed in the front rank of composers. His work was admired by both Beethoven and Schubert, while Schumann, perhaps the foremost music critic during

the first part of the 19th century, regarded Onslow's chamber music on a par with that of Mozart. Haydn and Beethoven. Mendelssohn was also of this opinion. However, after the First World War, his music, along with that of so many other fine composers, fell into oblivion and up until 1984, the bicentennial of his birth, he remained virtually unknown. Onslow did not turn to the piano quintet until late in his life. He eventually composed two original works for the combination and a third which started out life as a septet for piano, winds and bass.

Piano Quintet No.1 in b minor, Op.70 dates from 1846. The treatment of the piano is worth noting, especially as the quintet is dedicated to Sigmund Thalberg, the great piano virtuoso, who was widely considered the equal to Liszt. It is significant that shortly before composing the work, Onslow had been spending time with his friend Mendelssohn. Both he and Mendelssohn preferred Thalberg to Liszt, who regularly, in their opinion, engaged in tasteless pyrotechnics for no other reason than to show off. Thalberg did not. In fact, Liszt admitted that Thalberg was the only pianist who could play the violin on the piano, a reference to the amazing singing quality of his playing. Onslow's treatment of the piano takes this into account and is quite similar to the way Mendelssohn handles the piano in his trios, both as to the way it is integrated into the whole as well as the difficulty of the part. The opening movement, Allegro energico, with its strikingly rich modulations is a thrusting and powerful affair, full of excitement. The middle movement, Andantino cantabile e semplice, features gorgeous melodies and ravishing harmonies produced by the cello with the help of the bass and viola. The finale, Allegretto molto moderato, begins in a genial, jovial mood but is suddenly interrupted by turbulent, chromatic passages which bring to mind the music used during frightful and dramatic scenes in the silent movies. This is truly a first class work and it is hard to understand how it did not remain in the repertoire.

Grand Quintet No.2 for Piano and Strings, Op.76, dates from 1848. The powerful opening movement, Introduzione Largo—Allegro begins with a slow introduction which creates tre-

mendous suspense before quietly leading to the main part of the movement. The Allegro is written on an epic style as one might expect of a work entitled "Grand". There are frequent mood shifts between the lyrical and the dramatic. The second movement is a very fine, Scherzo, Allegro vivace. Onslow was a master of this genre and his scherzos rarely disappoint. Here, the scherzo, while not a whirlwind affair, nonetheless moves along at a good clip and is full of surprising accents on normally unstressed beats. The beautiful trio provides excellent contrast. A lovely Romanze, Andantino molto cantabile follows. The cello is entrusted with presenting the almost painfully beautiful main theme. More striking, however, is the extraordinarily powerful middle section which bursts forth without warning and is full of drama and excitement. Onslow gives the finale, Allegro animato, a programmatic subtitle, Le coup de Vent—a gust of wind—and the music does indeed give the impression of wind blowing in what is a memorable movement. Of its kind this work is truly a masterpiece.

Piano Quintet No.3 in B flat Major, Op.79bis was composed in 1849, as the opus number indicates, it is a version of a prior work. In this case, the Grand Septet for Piano, Wind Quintet and Bass, Op.79. His publisher asked for such a version to generate more sales. The opening movement, marked Allegro moderato, sounds more like an andante and one can, from the writing tell the original was for winds, though perhaps not if one did not know it was originally written for them. The themes are not particularly memorable. The second movement, Scherzo, vivace, is thrusting and exciting. Here, the string version is much more convincing. The poetic main theme of the following Andante, is recycled from one of his string quartets. Also a good movement with fine part-writing. The piano part may have been geared to the poetic style of Chopin, who recently had been so prominent in Parisian salons. The finale, *Allegretto*, is more relaxed than Onslow's typical finales, but still very effective.



Today, **Ferdinand Ries** (1784-1837), who was born in Bonn as was Beethoven, is primarily remembered as a friend and student of Beethoven, as well as his first biographer. However, during his lifetime and for much of the 19 century Ries was remembered as a fine composer and virtuoso pianist. He showed musical promise from an early age, studying both violin and piano with his father, and the cello with Bernhard Romberg. In 1801, he went to Vienna to study with Beethoven. He studied piano and composition with him for nearly 5 years. Thereafter Ries concertized throughout Europe for a number of years before settling in London and then finally retiring in Frankfurt. He wrote a considerable amount of music including several piano concertos and a large quantity of chamber music which was many years often performed and well thought of. In 1808 he finished a septet for piano, 2 horns, violin, viola, cello and bass. His publisher, in an effort to increase sales, demanded that he make a version for piano quintet.

This he did and it became known as his **Piano Quintet in E flat Major, Op.25**. It was not a successful conversion and even if it had been, the piano part requires a virtuoso.

Ries performed and published his **Piano Quintet in b minor, Op.74** himself while he was living in London during 1817. The first movement opens with a long, slow, ominous introduction, Grave which then leads to an exciting Allegro con brio. The second movement, Larghetto, opens with a beautiful cello solo. The piano follows up and other instruments are given cadenza like passages. The brilliant and dramatic finale, Rondo, begins without a pause from the Larghetto. In truth, however, this is not really chamber music but a concerto for piano with the small body of strings serving as a mini-orchestra.

Julius Schapler (1812-1886) was born in the West Prussian city of Graudenz, now Grudziadz in Poland. He studied cello in Berlin and had a career as a soloist. He wrote three chamber music works, a string quartet which won a prize from a panel of distinguished composers which included Spohr, Kalliwoda, Reissiger and Lindpainter among others and which Schumann praised highly. **Piano Quintet in E flat Major** appeared in 1876 and apparently also one a prize. However, one cannot say it is an altogether successful work. First, much of the thematic material appears in only two voices often played in octaves and secondly the work is rather orchestral in nature. The main subject of the opening *Allegro con brio energico* is powerful but rather pedestrian. The fleet second movement, *Allegro assai, quasi presto*, serves as a scherzo and is more effective. There is a contrasting, sentimental trio section. The third movement, *Largo*, is in the form of a funeral march but again the thematic material is not particularly memorable. The same is true of the finale, *Allegro assai, poco con fuoco*. I would not go out of my way to schedule a play through.

Moritz Scharf (1838-1908) was born in the German town of Pirna. He may have studied with Friedrich Flotow who recommended him for the position of Music Director at the Theater an der Wien.

His **Piano Quintet in A Major, Op.41** dates from 1892. It is a light, pleasant work which can be warmly recommended to amateurs as it sounds good and is not difficult to play. The main theme of the opening *Allegro assai* is a jaunty hunt theme. It is followed by a serious almost funereal *Andantino*. Next comes a fleet scherzo, *Allegro* with a rustic dance interlude as a trio. The finale, *Vivacissimo*, is bumptious and lively. Not a great work, but a pleasing one.

Franz Schubert's Trout Quintet is the most famous, though not the first work for Piano, Violin, Viola, Cello and Bass, ever written. Much has been written about it and there is nothing I can add except to say that if your ensemble has not played works for this combination, this is the one to begin with. However, it should be noted that there are several other first class works you will find here that treat the bass far more generously than Schubert did.



Joseph Street (c.1841-1908) was born in Surrey. Though an active musician, mostly as a director of singing societies, in London for many years and a composer of several published, not a great deal of information about him survives.

His **Piano Quintet in E flat Major, Op.26** appeared in 1872. The work begins with an *Adagio* introduction which creates a sense of expectation of what is to come and what comes is a workmanlike *Allegro non troppo*, which is hampered by its everyday and not particularly memorable thematic material. The second movement is a Mendelssohnian song without words, *Andantino con espressione*, but again, though well put together by someone who understood how to compose, his melodic ideas simply do not make a lasting impression. The finale, *Allegro vivace*, has the flavor of a military march of the sort in which the Austro-Hungarians specialized. Workmanlike is the word which best describes this effort. It is worth a home play through but does not deserve a place on the concert stage.

III. Piano Sextets and Septets

The number of sextets for piano and strings is far fewer than those for piano and four string instruments. The reasons for this are quite straight forward. Firstly, the more players required to play a work, the more difficult it becomes to assemble a group. The rise of chamber music as we know it coincided with it becoming a recreational pass time for the middle classes. Publishers were always loath to incur the expense of publishing a work which was not likely to make them a profit. By 1800 the string quartet had replaced the string trio as the most popular string ensemble and most composers wrote for it. To add a piano to such a group was to insure that there would be a wide market for sales. The same could not be said for the piano sextet. By the 1840's the standard piano quintet came to be regarded as a work for 2 violins, viola, cello and piano. By comparison, only a handful of works came to be written for the so-called Trout instrumentation of violin, viola, cello, bass and piano. As for piano sextets, one cannot really speak of a standard arrangement although the ensemble for which most seem to have been written was for 2 violins, viola, cello, bass and piano. But what is arguably the most famous such work, that by Felix Mendelssohn, is for violin, 2 violas, cello, bass and piano.

Carl Arnold (1794-1873) was born in in the German town of Neunkirchen in Baden-Wurtemberg. He studied piano and composition with Aloys Schmitt, house composer for the famous Andre publishing firm of Offenbach. When his father died, Johann Offenbach adopted Arnold and provided the funds for his education and then entrée into some of the most important houses of the nobility in various cities. For several years he pursued a career as a touring concert pianist, spending long periods in Warsaw, St Petersburg and Berlin. In 1848, he moved to the Norwegian capital Christiania (now Oslo) where he lived for the rest of his life working as a conductor, teacher and composer. Johan Svendsen was among his many students. A very successful composer of songs, Arnold did write some chamber music including a string quartet and a piano sextet.

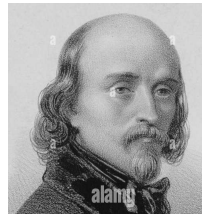
The **Piano Sextet in f minor, Op.23** was composed in 1823 while he was living in Berlin and acting a composer to the Prussian Court. In four movements, It opens with a substantial, ominous introduction, *Adagio non troppo*, which leads to the main section, a turbulent and exciting *Allegro con fuoco*. The second movement, *Andante*, is a kind of song with out words. Next comes a very Beethovenian *Allegro con spirito*, which though not so marked clearly is an energetic bounding scherzo. The finale, *Allegro agitato*, is full of vigor and forward motion.



William Sterndale Bennett (1816-1875) was born in English city of Sheffield, the son of an organist. He studied piano and composition at the Royal Academy of Music. He met and befriended Mendelssohn, who first heard him perform in London when Bennett was 17. His piano technique was such that during concert tours in Germany, he quickly gained the reputation as one of the finest pianists in Europe. Robert Schumann praised his playing and musicality quite highly. Bennett settled in London, devoting himself chiefly to teaching, eventually becoming a Professor of Music at Cambridge University. He also served as chief conductor of the London Philharmonic and later as Director of the Royal Academy of Music. Owing to his professional duties, his latter years were not terribly productive. Except for opera, Bennett tried his hand at almost all the different forms of vocal and instrumental writing.

His **Piano Sextet in f sharp minor, Op.8 for 2 violins, viola, cello, bass and piano** was completed in 1838 after a lengthy visit to Germany and much time spent with his friend Mendelssohn, then generally considered Europe's greatest living composer. It is

hardly surprising that Mendelssohn's influence can clearly be heard in the music, though, of course, the treatment is original and the ideas are fresh. The big opening *Allegro moderato ma con passione* begins with a sad theme introduced by the first violin. After a brief interlude with the strings, the piano develops it further before the strings join in again to finish the development against a sparkling accompaniment part in the piano. Felix could not have done better. The second theme is also lyrical and quite fetching. The second movement, *Scherzo, quasi presto*, has a questioning subject for its main theme, given out by the strings, the piano answers. The second theme, given out by the strings, briefly interrupts the proceedings. The gorgeous trio section is entrusted almost entirely to the strings. It presents a fine contrast. The finale, *Allegro assai ed energico*, has a very Mendelssohnian melody for its main theme. It is first given out by the piano. It becomes even more luscious when the strings join in. Captivating and exciting, the music rushes along with great energy to its exciting close. Bennett also produced an alternative second cello part for the bass.



Henri Bertini (1798-1876) was born in London but his family returned to Paris shortly after his birth. He first learned the piano from his father and his brother, a pupil of Muzio Clementi and was considered a child prodigy. After studies in composition, he was appointed professor of music in Brussels but returned to Paris in 1821. He enjoyed a career as a soloist, composer and teacher. He wrote close to 200 works with opus and many more without, most for piano. However, he did not ignore chamber music, writing several works for piano and various instrumental combinations from piano trios to a piano nonet. Among these are six piano sextets. Four of the six are for 2 violins, viola, cello, bass and piano. The other two are for violin, 2 violas, cello, bass and piano. At one time, all of these sextets were fairly popular.

The only one which seems to have survived at least into the 20th century is **Piano Sextet No.3 in E Major, Op.90 for 2 Violins, Viola, Cello, Bass and Piano**, which dates from the mid 1830's. In four movements, the piano is not, as is so often the case in works like this, *primus inter pares*. It by no means dominates affairs. In fact, the strings, which tend to be used en mass, are often entrusted with introducing and developing the thematic material while the piano weaves filigree accompaniment around them. The piano writing is extremely elegant and tasteful, in the style of Clementi, Mozart and Hummel so that one is almost unaware of some of the virtuosic passages given to it, unlike so many other such works which often border on the bombastic. But not here. There are lovely melodies galore and one clearly hears the influence of Hummel and Mendelssohn. The opening *Allegro* has a Mendelssohnian melody introduced by the strings over the pulsing accompaniment in the piano, which gives the music a sense of urgency. The second subject played also by the strings as a choir creates an orchestral effect. The second movement, *Andante*, is a lovely salon piece punctuated with short, very dramatic episodes which provide contrast. A Minuetto, *presto* comes next, but this is not a traditional minuet but rather a spooky scherzo which at times morphs into an intermezzo complete with a wonderfully contrasting, lyrical trio section. The finale, *Allegro*, upbeat with its pulsing drum beat rhythm has a military quality. The second theme is a lament, full of pathos.

René de Boisdeffre (1838-1906) was born in the French village of Vesoul. He came from a distinguished military family and moved to Paris at the age of four when his father, at that time a



captain in the army, was transferred. His parents did not allow him to enter the Paris Conservatory but he received private piano and composition lessons from Charles Wagner and later from the respected French composer and professor at the Conservatory Auguste Barbereau. These came to an end when Saint Saens warned him away from Barbereau and briefly took the aspiring composer under his wings. Of independent means, he was able to devote himself to composition. He was especially fond of the genre of chamber music writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces.

He wrote two sextets for 2 violins, viola, cello, bass and piano—**Opp.43 and 81**. But, despite the title page to these works, the bass part is nonetheless marked *ad libitum*, which hardly makes it an essential member of the ensemble and for that reason one is loathe to consider these fine works, well-written with lovely thematic material true sextets.



Caspar Joseph Brambach (1833-1902), also known as Carl Joseph Brambach, was born in the German village of Oberdollendorf directly across the Rhine river from the city of Bonn. His early music lessons were from his father. At age 15, he began formal studies on the violin as an external student at the Cologne Conservatory while at the same time working as the concertmaster of the Bonn Opera House Orchestra. When he turned 18, he was admitted to the Cologne Conservatory as a regular student. There, he won several awards for his chamber music and songs. After graduating, he continued his studies privately with Ferdinand Hiller and Carl Reinecke before he himself became a teacher. In 1861, he obtained the position of Municipal Music Director of the City of Bonn. His chamber music and his songs received great attention and praise and were widely performed throughout Germany. The style of his instrumental works can be described as Post-Mendelssohnian with a rich, lyrical, cantabile, singing style.

His **Piano Sextet in c minor, Op.5 for 2 Violins, 2 Violas, Cello and Piano** dates from 1861 at the time he was appointed Music Director in Bonn and was dedicated to Carl Reinecke, his famous teacher, who no doubt wrote a letter of recommendation to help him obtain the position. In four movements, it opens with a turbulent, hard-driving *Allegro appassionato*. It is followed by a lighter *Allegro energico* which takes the place of a scherzo. Third is a beautiful Mendelssohnian *Andante*, a song without words. The Sextet closes with an exciting *Allegro vivace*.



Mikhail Glinka (1804-57) is commonly regarded as the founder of Russian nationalism in music. His influence on composers such as Rimsky-Korsakov, Borodin and Mussorgsky was considerable. As a child, he had some lessons from the famous Irish virtuoso pianist John Field who was living in Petersburg, but his association with music remained purely amateur, until visits to Europe which began in 1830. In both Italy and Germany, he was able to formally study and improve his compositional technique. His music offered a synthesis of Western operatic form with Russian melody, while his instrumental music was a combination of the traditional and the exotic.

His **Grande Sextet for 2 Violins, Viola, Cello, Bass and Piano in E flat** dates 1832 during a period in which Glinka was residing in Milan and preoccupied with the idea writing an opera. Taking in an opera at La Scala as often as he could, Glinka came under the thrall of several Italian composers, in particular Donizetti. He later related that the piano part to the Sextet was written with his Italian doctor's daughter in mind. He had been infatuated

with her, and though an amateur, she was a brilliant pianist with a sparkling technique. As for the melodic content and overall structure, the influence of Italian opera can be felt throughout, but especially in the middle movement. The opening *Allegro* is a huge movement which is literally brimming with gorgeous melodies and good opportunities for all of the voices. The middle movement, *Andante*, begins with a lengthy introduction, sounding somewhat of Chopin. It is calm and introspective. The middle section begins as a lovely duet in the violins, later the lower voices join in. There is no pause between the *Andante* and the *Finale*, *Allegro con spirito*. Excitement is created immediately by rumbling passages in the piano. Then the jubilant main theme bursts forth. The middle section consists of a lively polacca. This is a really good work for this ensemble which should be of interest to music-makers everywhere.

At the same time he was composing his *Grande Sextet*, he also produced another work for the same combination, his **Divertimento Brillant for 2 Violins, Viola, Cello, Bass and Piano**. The work is in one long movement and has an introduction followed by four contrasting sections. The most impressive is the brilliant finale from which the work, no doubt, takes its name. It is thought that this may have been a movement for his sextet but which he decided not to use. The writing though, not surprisingly, is similar to the *Sextet* but the piano part is far more prominent and though good to hear is more a curiosity than a chamber work.



Paul Juon (1872-1940) was the son of Swiss parents who emigrated to Moscow where he was born. Educated at the Moscow German High School, he entered the Moscow Conservatory where he studied violin with Jan Hrimaly and composition with Anton Arensky and Sergei Taneyev. After graduating, he went to Berlin for further composition instruction from Woldemar Bargiel. In 1906, after holding various posts in Russia, Juon was invited by Joseph Joachim head, of the prestigious Berlin Hochschule für Musik, to be a Professor of Composition. It was a post he held until 1934 at which time he moved to Switzerland, where he lived for the rest of his life. He is widely regarded as the link between Tchaikovsky and Stravinsky. In his early music, one can hear the influence of his Russian homeland and schooling. Of course, Juon recognized that though he had been born in Russia and schooled there, he was a still foreigner living among Russians. His second period is more cosmopolitan and is in tune with the contemporary Central European trends of the early 20th century. Ultimately, it is hard to characterize his music as Russian or German, Romantic, Modern or Folkloric, because one can find all of these elements in his music. During his lifetime, Juon was widely regarded as an important composer and his works were given frequent performance throughout Europe. Chamber music plays a large part of his total output which numbers more than 100 works.

His **Sextet in f minor, Op.22 for 2 Violins, Viola, 2 Cellos and Piano** dates from 1902 and is in five movements. The huge first movement, *Moderato*, begins with a short piano introduction before the strings join and present the main theme, a lush, lovely melody. The lyrical second theme shows the influence of Brahms. In the next three movements—*Andante quasi allegretto*, *Menuetto* and *Intermezzo*—Juon sets a theme and a set of eight variations. In the *Andante*, the theme, perhaps of Russian origin, is presented and is followed by five variations. The sixth and seventh variation appear in the *Menuetto* and the last variation is heard in the *Intermezzo*. The titles of the movements are rather surprising as the *Menuetto* clearly is a scherzo and not a minuet while the variation of the *Intermezzo* is quite robust, and almost sounds like a military march. The finale, *Allegro non troppo*, once again begins in Brahmsian vein with the strings introducing a triumphant and energetic main subject which carries all before it. This is a work of

the first order, a masterpiece an obvious candidate for the concert performance, but amateurs should not miss the opportunity to play it as well. Surprisingly, Juon's publisher did not ask him for a bass part in lieu of the second cello and none was made until 2012 when Anthony Scelba, the well-known bass soloist and teacher made a very effective one for Edition Silvertrust.



Friedrich Kalkbrenner (1785-1849) was said to have been born in a stagecoach on its way from the German city of Kassel to Berlin where his mother was traveling to meet his father. A child prodigy, he was sent to study at the Paris Conservatory after which he went to Vienna where he took composition lessons from Salieri and Albrechtsberger. He then pursued a career as a soloist, teacher, composer and piano manufacturer. During the first two decades of the 19th century he was considered, after Hummel, the finest pianist in Europe. He wrote a lot of music, most of it for piano, but he did not ignore chamber music, writing five piano trios and two piano sextets. The problem with these works is that they are invariably little more than solos for piano with string accompaniment.

This is true of **Piano Sextet No.1 in G Major, Op.58** which dates from 1821. In four movements—*Allegro moderato*, *Menuet*, *allegretto*, *Cantabile* and *Rondo con spirito*—not at all unpleasant to hear, but hardly very interesting for the strings, especially the lower voices, this sextet is something a soloist of Kalkbrenner's caliber could take on the road, much like Spohr and other famous violists, to any little town to perform where he could at least find a few string players of middling technical ability. As such, it is not a work deserving concert performance except perhaps as an historical testament to Kalkbrenner and French musical taste of the early 19th century. I cannot recommend for home music making.

There is yet another sextet, **Piano Sextet No.2 in g minor, Op.135** composed in the late 1830's. It sunk into oblivion very quickly having been considered very old fashioned by his contemporize critics.



Sergei Lyapunov (1859-1924). studied piano and composition at the Moscow Conservatory with Sergei Taneyev. He then moved to St. Petersburg, where he became friends with the composers of the Nationalist School, in particular Balakirev. He eventually became a professor of piano at the Petersburg Conservatory, and in 1893, along with Liadov and Balakirev, was commissioned by the Imperial Geographical Society to collect folksongs from the northern provinces of the Russian empire. The bulk of his work is for piano and shows the influence of Liszt. At the same time, however, he was firmly in the Russian nationalist school formed by Balakirev and Rimsky-Korsakov. Toward the end of his life, he was widely considered the foremost living composer of the Nationalist School.

The Sextet for **2 Violins, Viola, Cell, Bass and Piano, Op.63** was composed in 1915 and revised in 1921 and is the sole significant piece of chamber music he composed. Although there are other piano sextets of the same instrumentation, probably only the Mendelssohn and the Glinka sextets would have been known to him. The big first movement, *Allegro maestoso*, makes a very strong impression. It begins with a somber, folksong-like melody. As the movement is developed the music becomes more passionate. A second theme sounds even more Russian than the first, and reminds one of music from the Orthodox Church. The second movement is a sparkling, *Scherzo, allegro vivace*. One can hear echoes of some of Korsakov's favorite rhythmic patterns, particularly those used in *Scheherazade*, yet the music in no way sounds derivative or imitative. A crystalline quality is created by the tonal

registers in which he writes for the individual voices. A long, but beautiful, slow movement, *Nocturne*, follows. The writing is very romantic, the high point coming with a fetching cello solo which when the others join in reminds one of music which would not have been out of place in a Russian opera set in Central Asia. The opening bars to the finale, *Allegro risoluto*, have a hard-driving rhythm and a Brahmsian tonal flavor. By contrast, the second subject is intensely lyrical. The powerful coda, in which both themes battle it out for supremacy, makes a deep impression. This is a first class work deserving concert performance and not to be missed by amateur ensembles.

Felix Mendelssohn's Piano Sextet in D Major, Op.110 is the most famous of all such works, however, it is for only one violin, 2 violas, cello, bass and piano. It is a very good work dating from 1824 and certainly should be the starting point for any piano sextet group. It is the only piano sextet that occasionally gets to the concert stage or heard on the radio. Again, much has been written about it and it is not the purpose of this guide to discuss famous works, hence nothing more need be said.



George Onslow (1784-1853), illustrates the fickleness of fame. Onslow was born and lived his entire life in France, the son of an English father and French mother. His chamber music, during his own lifetime and up to the end of the 19th century, was held in the highest regard, particularly in Germany, Austria and England where he was regularly placed in the front rank of composers. His work was admired by both Beethoven and Schubert, while Schumann, perhaps the foremost music critic during the first part of the 19th century, regarded Onslow's chamber music on a par with that of Mozart. Haydn and Beethoven. Mendelssohn was also of this opinion. However, after the First World War, his music, along with that of so many other fine composers, fell into oblivion and up until 1984, the bicentennial of his birth, he remained virtually unknown. There are two sextets for piano, 2 violins, viola, cello and bass, but both of these were originally for winds and piano. Nonetheless, just like Mozart's K.406 String Quintet which was a version originally for winds, Onslow's sextets for piano and strings are quite successful and like Mozart's K.406 are good enough to stand on their own and be viewed as separate works in their own right.

His **Piano Sextet in E flat Major, Op.30 for 2 Violins, Viola, Cello, Bass and Piano** dates from 1825 and was published and sold simultaneously with the wind version. French audiences of the day enjoyed hearing the piano played in quintets and sextets—compositions which resembled mini-concertos and allowed the piano to shine in all its glory. Onslow dedicated the work to Hummel, the foremost piano virtuoso then living. The first movement, *Introduzione, Largo-vivace*, gives the introduction to the piano alone. The main section is stormy and exciting. The piano part clearly requires a pianist with Hummel's light touch and Mozartean technique. The part-writing is excellent. The second movement, *Minuetto, allegro*, opens by putting the viola front and forward. The music is dramatic and full of interest, with a finely contrasting trio. A compelling *Andante con variazione* follows. The finale, *Allegro*, is genial, like a leisurely ride on horseback across the countryside. This is an excellent work but certainly requires a pianist with a light and deft touch.

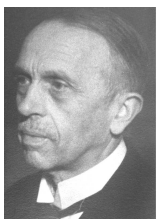
The **Piano Sextet in a minor Op. 77bis for 2 Violins, Viola, Cello, Bass and Piano** came about when Onslow decided to arrange his Op.77 Nonet. Nonets are rarely performed and this fact was certainly not lost upon Onslow or his publisher. Hence, in the autumn of 1848, Onslow arranged the Nonet for a Sextet for Piano, Winds and Bass or for Piano and Strings. The Grand Sextour, as it was called, was actually published before the Nonet and it

was in this version that the composition became better known. The opening *Allegro spiritoso* begins in heroic manner. Onslow's talent for instrumentation is in evidence here, achieving the difficult tonal balance between the piano and the winds which, according to most critics, even Beethoven was unable to accomplish in his quintet for piano and winds. The second movement, though marked *Minuetto*, is one in name only. Its *agitato* subtitle contradicates any kind of a minuet. In the trio, the horn takes the lead with a cheerful melody. The third movement, *Tema con variazioni* begins as an *Andantino con moto*. The theme is treated at some length being presented in sections. The piano takes the first eight bars, with the other instruments contributing dabs of color. In the next eight bars, the process is reversed, with the theme shared among the ensemble. In 9/8 time, Variation I likewise alternates between the instruments throughout, passing the theme bar by bar between the piano and the quintet. In Variation II, the piano and the wind quartet alternate in longer eight-bar phrases. Variation III mixes everything together in alternating virtuoso flourishes. Variation IV presents most impressive virtuoso fireworks for the piano and then the flute. Variation V is in the tragic minor. The theme of the *Finale, Allegretto quasi allegro*, begins in the piano with almost elegiac gentleness; when the wind instruments enter, the music becomes exuberant and jovial. Again, a good work but here the piano part is more restrained and hence even amateur ensembles need not pass up this sextet.



Ferdinand Ries (1784-1837), was born in Bonn as was Beethoven, was a fine composer and virtuoso pianist. He showed musical promise from an early age, studying both violin and piano with his father, and the cello with Bernhard Romberg. In 1801, he went to Vienna to study with Beethoven. He studied piano and composition with him for nearly 5 years. Thereafter Ries concertized throughout Europe for a number of years before settling in London and then finally retiring in Frankfurt. He wrote a considerable amount of music including several piano concertos and a large quantity of chamber music which was many years often performed and well thought of.

His **Grand Sextet in C Major, Op.100 for 2 Violins, Viola, Cello, Bass and Piano** dates from 1817. It is in three movements and once again, we have a work by a soloist who has composed a work for chamber ensemble which for all intents and purposes is nothing more than a concerto for piano with accompaniment of a mini-string orchestra. This is apparent immediately from the opening bars of the first movement, *Allegro con brio*. The second movement, entitled *Andante—Air irlandais andante*, is a theme and set of variations. The theme is the then very popular Irish song *The Last Rose of Summer*, then all the rage in London where Ries was at the time. Once again, the variations are primarily a vehicle for the strings, although for a few measures Ries is able to restrain himself and allows the strings to have a say. In the finale, *Adagio—Allegro*, once again, the story is the same, all piano with string accompaniment. This is not chamber music as we have come to know it. Although this is a work by an important early 19th century musician, I cannot recommend this work for concert performance, especially in view of its thin thematic material, and certainly not for home consumption either.



Joseph Ryelandt (1870-1965) was born in the Belgian city of Bruges, into a wealthy bourgeois family, for whom culture and music were important. From his childhood on he had lessons in music, and although he wished to enter a conservatory, his mother required him to study law and philosophy at university. Eventually he studied composition with Edgar Tinel, one of Belgium's leading composers.

Of independent means, he was not forced to take a paying position but devoted himself to composition. His **Andante and Variations 'Ach Tjanne' in g minor for 2 Violins, Viola, Cello, Bass and Piano** dates from 1933. The fact that it is only one movement is due to the fact that Ryelandt had agreed to enter into a collaborative effort with three other composers, each to write a separate movement. For whatever reason, this never came off and Ryelandt had the work published alone. The theme *Ach Tjanne* is from an old Flemish folk song which tells the story of how three small children go to their mother's graveside where her spirit appears to them, but she is unable to comfort them. The lovely theme, as you might expect, is sad, rather funereal. Four fine and contrasting variations follow. The length of a typical movement, lasting some seven minutes, this work nonetheless is quite worthwhile and can be used in concert where a shorter work is required. It should not be missed by amateur ensembles as well.



Antoni Stolpe (1851-1872) was born in the Polish town of Pulawy. Wladyslaw Zelenski and Zygmunt Noskowski, Poland's two most prominent composers of the second half of the 19th century regarded Stolpe as a genius. But thanks to his early death at age 21 most of his works were lost and his name disappeared altogether. Most of what we know of Stolpe comes from his obituary notice written by his friend Noskowski. From it we learn Stolpe's father was a music teacher, who despite Antoni's early and prodigious talent, refused to make a prodigy of him. He entered the Warsaw Institute of Music where in 1867 he won the Grand Prize for Piano and Composition. (Noskowski came second) This led to his concertizing abroad. In 1869, Stolpe went to Berlin, where he studied composition with Friedrich Kiel and piano with Theodor Kullak. Within few months, he teaching the piano class himself at the Berlin Conservatory. Always in frail health, he succumbed to a repertory ailment.

His **Piano Sextet in e minor** dates from 1867 when Stolpe was only 16. Unfortunately, the last two movements have been lost. But what remains, an *Allegro moderato* and an *Andante*, which together last nearly 20 minutes, show that the Sextet was a large scale work and an extraordinarily mature work. Mendelssohn's Sextet would have been the only example of a piano sextet with which Stolpe would have been familiar. The opening movement *Allegro moderato* is full of power and elan, the tonal language original sounding and the instrumental writing with regards to integration better than the Mendelssohn. The beautiful second movement, *Andante*, is in no way inferior to the first. A superb work, what a shame the last two movements are lost, but at least the first two have recently been published.



Joaquín Turina (1882-1949) was born in the Spanish city of Seville. At the age of four he was given as a gift an accordion and surprised everyone with the speed and facility he learned to play. In 1894 he began his formal studies of harmony theory and counterpoint. Almost immediately he began to compose small pieces. In 1905 he, as most other Spanish composers of the time, went to Paris where he studied piano with Moszkowsky and composition under Vincent d'Indy in the Schola Cantorum. After finishing his studies, Turina moved to Madrid where he spent the rest of his life composing and teaching.

Joaquín Turina's **Scène Andalouse for 2 Violins, 2 Violas, Cello and Piano**, as it was entitled by his Parisian publisher (Escena Andaluza in Spanish) dates from 1912 at a time when he was finishing his studies at Schola Cantorum with d'Indy. His earlier works had shown the influence of the French Impressionist school as well as that of César Franck, d'Indy's own teacher. However, two of his fellow countrymen and important composers then

living in Paris, Isaac Albeniz and Manuel de Falla, took him aside and encouraged to find inspiration in the popular music of Spain and Andalusía. This he did. The opening movement, *Crepuscule de Soir* (at twilight) begins with an evocative short prelude first in the piano and then the first viola. The music is highly romantic and clearly shows the influence of Andalusia. The pizzicato in the lower strings is evocative of guitars. The second movement, *A la fenestra* (at the window), brings to mind a serenade, a lover singing to his beloved. The music is at times tender and at others bursting with passion. A good and highly evocative work that is suitable for professionals and amateurs alike.



Felix Weingartner (1863-1942) was born in Zara, Dalmatia, today's Zadar, Croatia, to Austrian parents. In 1883, he went to the Leipzig Conservatory where he studied composition with Carl Reinecke. He also studied privately with Franz Liszt in Weimar. Weingartner was one of the most famous and successful conductors of his time, holding positions in Hamburg, Mannheim, Danzig, Munich, Berlin

and Vienna, where he succeeded Gustav Mahler as Director of the Imperial Opera. Despite his demanding career as a conductor, Weingartner, like Mahler, thought of himself equally as a composer and devoted considerable time to composition. He wrote several symphonies, numerous operas, some instrumental concertos, and a fair amount of chamber music, including four string quartets, a piano sextet and a string quintet. Weingartner's style shows the influence of Wagner and combines late Romanticism with early Modernism. It can be said to share a great deal in common with such contemporaries as Richard Strauss and Mahler.

His **Piano Sextet in e minor, Op.33 for 2 Violins, Viola, Cello, Bass and Piano** was composed in 1904. It is a dark, brooding late romantic work written on a big scale. The first theme to the opening movement, *Allegro appassionato*, is a powerful, striving subject which dissipates before achieving a climax. Rather it leads to the dramatic second theme which is hopeful and optimistic and sounding rather like the main theme from Strauss' *Ein Heldenleben*. The second movement, *Allegretto*, begins as an intermezzo. The striking main theme is a lopsided, grotesque dance of the marionettes, accentuated by the rhythm. The second subject, in the violins, couldn't be more different—sweet and highly romantic. A third melody is calmer but also lovely. A slow movement, *Adagio*, comes next. Weingartner instructs that it is to be played as if improvising but in tempo. It begins with a long piano introduction which certainly creates the exact mood of a pianist improvising. Gradually, and quite softly, the strings enter, embellishing but not taking center stage from the piano. Finally, the piano fades into the background as the strings begin to rise. This leads to a quicker middle section, followed by a highly dramatic episode. The massive finale is simply titled *Danza Funebre*, with no tempo marking. The pounding introductory measures give no hint of the sad funereal dance which follows. One can almost visualize a procession. From funereal, the music moves on to the macabre. The gloom is only lightened briefly in the middle section which has a more elegiac quality. This is an outstanding work. One of the very best for this combination. It goes without saying that it belongs in the concert hall but should not be missed by experienced and technically secure amateurs.

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