

**GUIDE TO WORKS FOR
WINDS & STRINGS
WINDS, STRINGS & PIANO
WINDS AND PIANO
OR WINDS ALONE**

By

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The Chamber Music Journal

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A Guide to Works for Winds, Winds & Strings, Winds, Strings & Piano, or Winds Alone

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Introduction and Preface

By way of introduction, let me first state that I am a cellist. And as such, while I have had the opportunity to play many of the works discussed herein, obviously, as a string player, I could not take part in works which are for winds alone or which do not involve the cello. Those works, I am familiar with by means of recordings or attending live concert performances.

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 works for winds with strings with or without piano and works for winds alone with or without piano. 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 the exploration of 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 intended to be a mere compilation or an encyclopedia of works, nor is it intended as an academic treatise which analyzes how a composer actually wrote the music.

The question of how to organize the works into categories presented me with a difficult problem. A guide about string quintets, for example, basically deals with three types of ensembles: that for 2 violins, 2 violas and cello, or 2 violins, viola and 2 cellos or 2 violins, viola, cello and bass. While there are other combinations than these, they are quite rare. So organizing such a guide is quite straight forward. Not so works for winds. For example, take trios which involve the clarinet. There are trios for clarinet and strings in several combinations, there are trios for clarinet and other instruments with or without piano, and there are several combinations for trios with clarinet and other wind instruments. The categories are almost endless. So, after much reflection, I settled on categories based on the number of instruments involved regardless of which instruments these might be. Obviously, this is not ideal if you are, let/s say, looking for trios for clarinet, cello and piano since it requires one to thumb through the trio section page by page to see what there is. Nonetheless, it is the only organization which made sense to me from the standpoint of how long it would take to produce such a guide. To make the process easier and to help readers identify the type of work under discussion, the composers are listed in alphabetical order and all of the works are in boldface. In the future, perhaps I will be able to find the time, which no doubt will be considerable, to place the works discussed herein into more detailed categories.

Lastly, I wish to thank Professor Carolyn Higbie who graciously volunteered to proofread and correct the many errors which I left behind while typing this guide.

Raymond Silvertrust
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I. Trios for Winds & Strings With or Without Piano or for Winds Alone



Béla Bartók (1881-1945) is one of the more famous composers of the 20th century and needs no introduction. His **Contrasts for Clarinet, Violin and Piano** dates from 1938. Bartók said that the work was inspired by the Blues. It is in 3 movements which present contrasts in tempo: “Verbunkos” (Recruiting Dance), “Pihenő” (Relaxation), “Sebes” (Fast Dance). Various Hungarian and Romanian dance melodies are incorporated into the work. The first movement begins with a lively violin pizzicato, after which the clarinet introduces the main theme, an example of the Hungarian Verbunkos, commonly played when the military is recruiting. The second movement is much more introspective and has a continuously shifting mood without a defined theme. The last movement is a frenzied dance that begins with a scordatura in the violin, after which the clarinet introduces the main theme. The violin has a cadenza in this third movement, just as the clarinet does in the first. A very interesting work.



Waldemar von Bausnern (1866-1931) was born in Berlin. He studied with Friedrich Kiel and Woldemar Bargiel at the Berliner Musikhochschule. Afterwards, he made a career as a conductor and as director of the Musikschule, then later of the Hoch Conservatory in Frankfurt. Bausnern composed in almost every musical genre and wrote a fair amount of chamber music. He

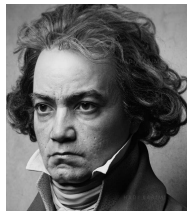
drew particular inspiration from poetry, especially that of Goethe. Stylistically, Bausnern stands out from his contemporaries as a maverick, remaining a composer who defies classification. Generally, however, his music is rooted in the 19th century, yet exhibits independence of form, ranging from extremes of conventional, frequently polyphonic, style, though never entering the realm of atonalism. His **Serenade for Clarinet, Violin and Piano** dates from 1905 and is in 4 movements: Ruhig graziös (calm and graceful), Möglichst schnell, ausgelassen (as quick as possible, boisterous), Sehr ruhig (very calm) and Mit grazie und humor (with grace and humor). The serenade is marked by melodic inspiration, excellent part writing and a brilliant use of instrumental color and timbre. It was quite popular from the time of its publication until the Second World War.



Arnold Bax (1883-1953) was born in London and 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. He is remembered mostly for his orchestral compositions, but he wrote a great deal of chamber music. His music

shows many influences, perhaps the strongest of which is Impressionism. Bax’s 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, had a profound influence upon Bax. His **Elegiac Trio for Flute, Viola and Harp/Piano**, composed in the spring of 1916, was clearly meant as a memorial to the friends he had lost in the uprising. But the music does not depict what happened: there is no violence or high drama to be found here. Rather, the music is dreamy and reflective. The substantial theme is tranquil and charming in the form of a country folk melody. In one long movement, it is divided into 2 sections. In the first section, the flute and viola present long-lined melodies over the accompaniment of arpeggios in the harp. The second section is slower. Here

the viola and the harp together sing a noble elegiac melody while the flute flutters around it. Although the trio was originally composed for the harp, it is eminently playable on a piano. Not many amateurs or even professionals get together in ensembles which include a harpist, which means this lovely music will remain unplayed and unheard. For that reason, I have drawn players’ attention to the fact that the piano can serve as a substitute for the harp. It is a work which is not difficult to play and sounds well.



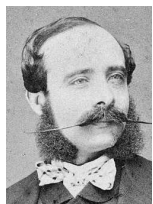
Ludwig van Beethoven (1770-1827) was probably the first composer to write a **Trio for Clarinet, Cello and Piano, Op. 11**. Apparently started in 1797 and published the following year, the trio was inspired by Beethoven’s friend, the Austrian clarinetist Franz Josef Bähr. The publisher, with a view to increasing sales, created an alternate violin part as a replacement for the clarinet, but the work is almost never heard in this version. In 3 movements, the trio is a first-rate work. The piano, as was typical for this period, is *primus inter pares*. The first movement is lively, full of catchy tunes and bold key changes. The middle movement is a slow, lyrical duet between cello and clarinet. The finale concludes with the famous theme and nicely contrasting variations in addition to a few false endings. The theme was based on a popular Viennese street song usually sung loudly by drunks late at night in the streets as they returned home from the taverns where they had been imbibing. This has given the trio the nickname “Gassenhauer” (Street song).



Wilhelm Berger (1861-1911) was born in Boston, but moved 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, Berger 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 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 reputations of those who were less well-known, such as Berger, never really recovered. His **Trio for Clarinet, Cello and Piano, Op. 94** is a work tonally more advanced than Brahms, but not quite so advanced as Reger. It dates from 1903 and was composed for Richard Mühlfeld, the famous clarinetist of the Meiningen Orchestra for whom Brahms had composed his own clarinet trio. In many ways, the same reflective and gentle mood found there also permeates this work. The main theme to the opening Allegro has the autumnal quality that reminds one of Brahms. The second theme is closely related. The beautiful Adagio which comes next is leisurely and dreamy, replete with gorgeous, broad melodies. In the middle section, sung first by the cello, a sense of urgency creates a dramatic interlude. A slinky Scherzo, *poco vivace*, still has an overall calm quality. The whirling piano part is cleverly intertwined with the other voices. In the finale, Allegro con fuoco, Berger begins with a brilliant fugue, which races along, bringing much excitement. The buoyant se-

cond theme, presented first by the clarinet, is playful and a little more relaxed.



Adolphe Blanc (1828-1885) was born in the French town Manosque. His musical talent was recognized early, and he entered the Paris Conservatory at age 13, first taking a diploma in violin and then studying composition with the famous composer Fromental Halévy. Although Blanc served for a time as a music director of a Parisian theater orchestra, he primarily devoted himself to composing, and most of his works are for chamber ensembles. During his lifetime, these works were much appreciated by professionals and amateurs alike, and in 1862 Blanc won the prestigious Chartier Chamber Music Prize. His works are pleasing and deserving of performance, and his historical importance cannot be overestimated. Blanc was one of the very few in France trying to interest the public, then with ears only for opera, in chamber music. He paved the way for the success of the next generation of French composers. His **Trio for Clarinet, Cello and Piano, Op. 23 in B flat Major** dates from 1856. That it was intended as a trio for clarinet, cello and piano rather than as a standard piano trio (of which Blanc had already composed 3) can be explained by the fact that those few of the French concert-going public who did attend chamber music concerts were much infatuated by the combination of winds and strings. Blanc no doubt noticed the success of such works by George Onslow and Louise Farrenc, and followed suit. The trio is in 3 movements and opens with a big Allegro ma non troppo. The main theme, of considerable breadth, has a sense of destiny. The lighter second theme is a long time in coming and only appears after a development of scale passages. The main theme to the second movement, Scherzo, vivace, characterized by a playful dialogue between the clarinet and piano, is also based on scale passages. The trio section is somewhat heavier. The finale consists of 3 parts. The first is a lengthy, rather slow Andante in which the clarinet takes the lead. It is sad and reflective, and long enough to be considered a movement by itself, though it immediately leads to the Moderato which serves as the middle section. It is a light, Mozartian rondo. The coda consists of a short and exciting conclusion.



René de Boisdeffre (1838-1906) was born in Vesoul, a French village. He came from a distinguished military family and moved to Paris at the age of 4 when his father, at that time a captain in the army, was transferred. Boisdeffre's 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-Saëns warned him away from Barbereau and briefly took the aspiring composer under his wing. Of independent means, Boisdeffre was able to devote himself to composition. He was especially fond of chamber music, writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces. His **Serenade for Flute, Violin and Piano, Op. 85** dates from 1895. It is in one movement. Calm and dreamy with no great dramatic climaxes, nevertheless the work is full of charm and elegance.



When Saint-Saëns, after hearing **Suite Orientale for Violin or Flute, Cello and Piano, Op. 48** by Mel (Mélanie Hélène) Bonis (1858-1937), remarked to its dedicatee Jean Gounod, "I never thought a woman could write something such as this. She knows all the clever tricks of the composer's trade," this was both a compliment and a sad commentary on the fact that women compos-

ers were ignored and regarded as second-rate. Mélanie Hélène Bonis, a gifted but long underrated composer of over 300 works in most genres, used the pseudonym Mel Bonis because she rightly felt women composers of her time weren't taken seriously as artists. She was born in Paris; her parents discouraged her early interest in music, and she taught herself to play piano until she was finally given private lessons, when she was 12 years old. A friend introduced her to César Franck, who was so impressed with her abilities that he made special arrangements for her to be admitted to the then all-male Paris Conservatory in 1876. She won prizes in harmony and accompaniment, and showed great promise in composition, but a romance with a fellow student, Amédée Hettich, caused her parents to withdraw her from the institution in 1881. Two years later she married and raised a family. Then in 1893 Bonis again encountered Hettich, now a famous critic; he urged her to continue composing and helped launch her career in fashionable Parisian salons, where her music made a considerable stir. Although her music was much played and praised, Bonis never entered the first rank of her contemporaries as she probably would have, because she lacked the necessary vanity for self-promotion. Nor did it help that she was a woman. As a result, by the time of her death, Bonis and her music, which represents a link between the Romantic and Impressionist movements in France, had fallen into obscurity. Finally, in the 1960's, historians began to re-examine the contributions of women composers, and this set the stage for Bonis's posthumous reputation.

The **Suite Orientale for Violin or Flute, Cello and Piano, Op. 48** was composed in 1900. It is in 3 movements and is typical of the 19th-century French fascination with things from the orient. The music evokes the east in the language of late French Impressionism. It opens with a Prelude in which echoes of the call of the faithful to prayer can be heard. The second movement is entitled "Danse d'Almées." The Almées were beautiful female dancers who also sang and improvised poetry to the accompaniment of a flute, castanets and tiny cymbals. One would hear them typically at weddings and other festive occasions. The final movement, "Ronde de Nuit" (The Night Watch), is a somewhat spooky, lopsided dance.

Bonis's **Suite for Flute, Violin and Piano, Op. 59** dates from 1903. It is in 3 movements. The first, Serenade, is languid and sad. Its lovely melody moves effortlessly like lotus pods floating lazily on a river. The title of the second movement, Pastorale, best describes the mood which the music evokes. It almost seems a continuation of the first movement. Although more upbeat, it, too, has a languid quality about it. The finale, Scherzo, is a very different affair—energetic, playful and mischievous, its mood is contagious.



Johannes Brahms (1833-97), of course, is famous and needs no introduction. His **Trio in a minor for Clarinet, Cello and Piano, Op. 114** is one of the best-known works for this combination. It was composed for the clarinetist Richard Mühlfeld, one of the finest clarinetists in Germany. It is also one of the best works from the late Romantic era for this combination. It should be one of the first works a clarinet trio ensemble should learn.



Max Bruch (1838-1920), though certainly not as famous as Brahms, was nonetheless, one of Germany's best-known composers of the 19th century, and his works for violin are still part of the standard repertoire. Bruch composed his **Eight Pieces for Clarinet, Viola and Piano, Op. 83** in 1909, in his 70th year, for his son Max Felix, a talented clarinetist. Bruch's publisher Simrock brought out the work in 1910, shortly after its completion. The clarinet and viola parts were also ar-

ranged for violin and cello, since the publisher felt the customary piano trio combination would appeal to a wider audience. Hence the Eight Pieces can be played in 4 different combinations: clarinet, viola and piano; clarinet, cello and piano; violin, cello and piano; violin, viola and piano. The Eight Pieces favor rich, mellow instrumental hues and an autumnal maturity of expression, deeply felt but purged of excess. The clarinet and viola are evenly matched, singing together in duet or conversing in dialogue, while the piano serves as an accompaniment. Bruch intended that the Eight Pieces be regarded as a set of independent miniatures of various styles rather than as an integrated cycle and advised against playing all of them together in concert.

Bruch's **Double Concerto in e minor, Op. 88 for Clarinet or Violin, Viola and Piano** was written for his son Max Felix, and for Willy Hess, a leading soloist on both the violin and viola, who was a close friend of the composer. Bruch composed it originally for orchestra, then arranged it as a trio. It is an intimate conversation between 2 instruments. Tunefully rich and opulently Romantic in style, it quotes several melodies drawn from earlier works. The concerto's form is unusual: it begins with a relatively slow movement, *Andante con moto*, featuring cascading arpeggios. The most dramatic passages appear at the beginning of the first movement as the viola and then the clarinet introduce themselves. Bruch meant this to echo the structure of the cello and violin entrances in Brahms' Double Concerto. The second movement, *Allegro moderato*, is somewhat faster but not terribly fast. The finale is a vigorous triplet-powered *Allegro molto*.



Ernesto Cavallini (1807–1874) was born in Milan and studied at the conservatory there under Benedetto Carulli. He became the principal clarinetist of La Scala and taught at the Milan Conservatory. He was popularly called the Paganini of the clarinet and his playing inspired Verdi to write several clarinet solos into his operas. As a composer, Cavallini is best known for his fantasies on famous operatic themes. His **Reverie**

Russe for Flute, Clarinet and Piano was composed around 1864 while Cavallini was working in Saint Petersburg. It was intended for himself and Cesare Ciardi, the first flautist of the Imperial Orchestra and professor of flute at the Petersburg Conservatory.



Carl Czerny (1791-1857) is remembered as one of the most famous piano teachers of all time. He was a child prodigy. When Beethoven heard Czerny play, he invited the boy to study with him, which Czerny did for 3 years. He also studied with Clementi and Hummel. Besides being Liszt's only real teacher, Czerny taught a host of other famous pianists. Today, the only music of Czerny's

which is ever played are his pedagogical works for pianists such as his etudes, his famous *Art of Finger Dexterity* and *School of Velocity*. But Czerny composed over 1000 works in virtually every genre, although most were for the piano. The bulk of his oeuvre—potpourris based on various opera arias and such which made his publishers rich—was composed at their request. These salon pieces were incredibly popular throughout the 19th century, but for this very reason Czerny was attacked by most critics as nothing more than a hack. Very few of his other works received more than a premiere, and it is highly doubtful that his critics ever heard his symphonies, lieder or chamber music. Had they done so, their opinion of Czerny and his music would certainly have been very different, because Czerny was not only a master craftsman but also a composer with a gift for melody. His **Trio in E flat Major for Violin, Horn and Piano, Op. 105** owes its existence to his friendship with the Czech hornist Johann Janatka. Though born in Vienna, Czerny was an ethnic Czech who grew up speak-

ing Czech and only learned to speak German around the age of 10. Vienna had always been a magnet for musicians throughout Europe and especially for those from Bohemia, men such as Franz Krommer, Paul and Anton Wranitzky, and Leopold Koželuch, to name but a few of the more famous. There was also Johann Janatka, principal horn at the Theatre an der Wien and one of the leading horn soloists in Vienna during the 1820's. Most likely because of their shared ethnicity, Czerny and Janatka became friends, and Czerny hit on the idea of writing a trio for violin, horn and piano, which he completed in 1827. Czerny, Janatka and the violinist Joseph Mayseder performed it at a private gathering 2 years before it was published by the Berlin firm Schlesinger in 1830. Because of the limited sales that a work for such a novel ensemble would have—Czerny's was the first such composition for a formal trio—Schlesinger insisted that Czerny supply a cello part in lieu of the horn. Czerny did so, and Schlesinger brought out a set of parts, titling the work "Grand Trio for Piano and Strings." But it became known in its original format for violin, horn and piano, and it is thought that it may well have served as a model for Brahms. It is in 3 substantial movements. The opening *Allegro* features broad melodies in the violin and horn, while the piano is given much quicker moving lines. It is clear that Czerny intended the work for himself or a player of his ability. The middle movement is an intensely felt *Adagio* with lovely passages in all 3 voices. The work concludes with a lively, toe-tapping and quite playful, *Allegro Scherzando*.

Édouard Destenay (1850-1924) was born in Algiers. We know very little about his life, which is somewhat surprising, since he was a Knight of the Légion d' Honneur and a Committee member of the Society of French Musicians; but even French sources have little to say about him. We know that he moved to Paris, where he studied music with Claudius Blanc and that he spent the rest of his life in France. He mainly composed music for strings and orchestra, and his *Romantic Symphony* for piano and orchestra was popular and performed regularly for a number of years. Destenay's **Trio in b minor, Op. 27 for Clarinet, Oboe and Piano** dates from 1906 and is in 3 movements. It combines elements of German Romanticism with the musical language of Saint-Saëns and Gounod. The opening *Allegro vivace* is exciting and full of wonderful exchanges between the voices. This is followed by a highly melodic and very lyrical *Andante*. The delightful finale, *Presto*, is tightly written and full of appeal.



François Devienne (1759-1803) was born in the French town Joinville, where he received his first musical training. In Paris he studied both the bassoon and flute, and became active as a flautist and composer. Although he became a virtuoso flute player and was a professor of flute at the Paris Conservatory, Devienne played bassoon at the Opera. He wrote in virtually every genre: chamber music, mostly for wind instruments, features prominently in his oeuvre and includes some 46 trios and 25 wind quartets and quintets. His **Trio No. 3 in d minor for Flute, Viola and Cello** is the third in a set of 6 Trio Concertans composed around 1783 and, according to the manuscript which we consulted, dedicated to Monsieur Victor Louis Chevalier de Caraman (1762-1843, a French diplomat who was said to have played flute duets with Frederick the Great). All of the set are in 2 movements and all but No. 3 are in major keys. It should come as no surprise, especially since the trios were dedicated to an amateur flute player and were called Concertans, that the flute has the lion's share of the melodic material. The opening movement is a fetching *Siciliano* and is followed by a lively *Allegro*.

There was no composer whose works were more frequently passed off as Mozart's than **Anton Eberl (1765-1807)**. Even more



surprising was the fact that there was no protest from Mozart against the use of his name on Eberl's compositions. Eberl, a friend and student of the great man, did mind, but was too timid to take action until after Mozart had died. Finally, he published the following notice in a widely-read German newspaper: "However flattering it may be that even connoisseurs were

capable of judging these works to be the products of Mozart, I can in no way allow the musical public to be left under this disillusion." Despite this, Eberl's works continued to be published under Mozart's name, which was a reliable indication as to the contemporary opinion of their quality. Eberl was born in Vienna and studied piano and composition with several teachers, including Mozart. Besides being an outstanding composer, he was a pianist of the first rank and toured throughout Europe. He wrote well over 200 works, in nearly every genre. The opus numbers given to his works bear no relation to reality. His **Grand Trio for Clarinet, Cello and Piano, Op. 36** is a late work dating from 1806, the year before Eberl's sudden death from scarlet fever, and an opus number in the 200's would have been more accurate. Though primarily Classical in nature, there are the stirrings of early Romanticism in the music. In particular, the treatment of the cello is far in advance of all of Mozart's piano trios as well as Beethoven's first set of piano trios. A brief Andante leading to the Allegro con spirito becomes the main theme of the first movement. The second movement, Adagio non troppo, is an excellent theme and set of variations. Next comes a lively Scherzo. The finale, a spritely Allegretto, is also a loose set of variations. Hearing the lovely melodies and the grace of the writing, it is not hard to see why Eberl's works could so easily be compared to and passed off as Mozart's.



Maurice Emmanuel (1862-1938) was born in the French city Dijon. He studied at the Paris Conservatory with Leo Delibes and César Franck, then pursued a dual career as a composer and musicologist. In 1909 he became Professor of Music History at the Conservatory. Among his many students were Robert Casadesus, Yvonne Lefébure, Georges Migot, Jacques Chailley, Olivier Messiaen and

Henri Dutilleux. Though not a prolific composer, Emmanuel composed in most genres. His **Sonate en Trio for Flute, Clarinet and Piano, Op. 11** dates from 1907. In 3 movements, it begins with a jovial Allegro con spirito and has for its main theme a folk-like subject. Other ideas are brought forth in a free-form caprice style. The middle movement is a meditative and somber Adagio. The finale, Molto allegro e leggierrissimo, is light-footed and has the quality of a scherzo.



Western society's view of women, until recent times, meant that they were not taken seriously as composers, and their works were ignored. Despite this bias, **Louise Farrenc (1804-1875)** enjoyed a considerable reputation during her lifetime as both a performer and a teacher. Her chamber music is on a par with most of her well-known male contemporaries, although these

works never achieved the renown they deserved and fell into oblivion shortly after her death. As a girl, Farrenc, a piano prodigy, was fortunate in studying with such great masters as Moscheles and Hummel. Because she also showed great promise as a composer, her parents enrolled her in the Paris Conservatory when she turned 15. There she studied composition with Anton Reicha. After completing her studies, Farrenc embarked on a concert career and gained considerable fame as a performer. By the early 1840's, her reputation was such that in 1842 she was ap-

pointed to the permanent position of Professor of Piano at the Paris Conservatory, a position she held for 30 years and one which was among the most prestigious in Europe. No woman in the 19th century held a comparable post. At first, during the 1820's and 1830's, Farrenc composed exclusively for the piano. Several of these pieces drew high praise from critics, including Schumann. In the 1840's, she finally tried her hand at larger compositions for both chamber ensemble and orchestra. During this decade much of her chamber music was written.

Farrenc's **Trio for Clarinet, Cello and Piano in E Flat Major, Op. 44** was dedicated to Adolphe Leroy, an important French clarinetist who, like Farrenc, taught at the Paris Conservatory. It is in 4 movements and opens with a short and dignified introduction, Andante. The first subject of the main movement, Allegro moderato, is a lovely melody in the clarinet which recalls Carl Maria von Weber. The interweaving of the thematic material is very skillfully handled and the writing for clarinet and cello is perfect. The piano, as is typical in most Farrenc first movements, is given a somewhat florid but glittering part. The long series of triplet passages must be played lightly and with grace to avoid ruining the effect of the long-lined melodies in the other voices. The second theme, introduced by the cello, is representative of mid-19th century Romanticism. In the Adagio, which comes next, the cello and then the clarinet are given complete control of the thematic material of the first subject. It has a Beethovenian formality and feel. In the middle section, the clarinet gives forth the slinky second theme, clearly related to the first, but in the minor. Next comes a Minuetto, Allegro. The clarinet is given the lion's share of the thematic material, which again recalls the writing of Weber. It is clearly more a sparkling scherzo than a stately minuet; the writing is tuneful and well-suited for the clarinet. In the finale, Allegro, the entire first theme and its restatement are given to the clarinet, no doubt with its dedicatee in mind. Again, the music recalls Weber.

Farrenc's **Trio in e minor, Op. 45 for Flute, Cello and Piano**, composed 1861-62, is her last chamber work. It was a combination for which, at the time, there were few precedents. A short fanfare, Allegro deciso, introduces the attractive and dramatic main movement, Più moderato ed espressivo. The main subject of the second movement, Andante, is a sweet vocal melody entrusted to the flute. Farrenc includes a dramatic and turbulent middle section, a stormy interlude. A brilliantly conceived, restless Scherzo vivace comes next. The flute and piano are given running passages, while the cello plays long, sustained notes that create an important atmospheric effect. In the trio section, the cello introduces a fine melody high in its tenor register. The superb finale, Presto, begins with a lively theme, which picks up speed as it goes along. Later, Farrenc introduces a wonderful second theme which is full of pathos.

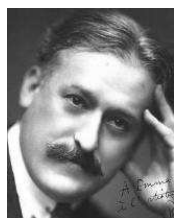


Carl Frühling (1868-1937) was born in what was then known as Lemberg, the capital city of the province of Galicia, a part of the Austrian Habsburg empire (today it is in Ukraine and known as Lviv). He studied piano and composition at the Gesellschaft der Musikfreunde in Vienna and was awarded the Liszt 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, Bronislav Huberman and Leo Slezak. Frühling 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, Frühling's 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 pieces. The exact date of his **Trio in a minor for Clarinet or Violin, Cello**

and Piano, Op. 40 is unknown, but judging from the opus number, it is thought to have been composed around 1900. The opening movement *Mässig schnell* (*Allegro moderato*) presents its warm, somewhat sad and graceful themes at a relaxed tempo. The clarinet is often given the bass line, which creates a lush effect. The second movement *Anmütig bewegt* (*Grazioso*) has for its first theme an updated, graceful Viennese waltz, followed by a Ländler-like melody. A third subject sounds vaguely Russian. The following *Andante* is sad and reflective, the climax being a duet between the cello and clarinet. The finale, *Allegro vivace*, is rhythmically spirited and playful.

Oscar Fuchs (1866-1927 original name Oskar von Diebitsch) was born Oskar von Diebitsch in Altona, a suburb of Hamburg, where he studied music and was trained as a classical musician. He worked as an actor and theater director in various provincial capitals, including Düsseldorf, during the 1880's and 1890's. Fuchs made his name as a composer for the fledgling German cinema, starting with 2 important films in 1912—*Zwischen zwei Herzen* and *Totentanz* (*Between 2 Hearts and Dance of Death*). He became a much sought-after film composer and continued to orchestrate for the movies until his death. Most of his classical pieces come before he started composing for the cinema. Fuchs' **Three Character Pieces, Op. 29** were composed in 1888 for flute or violin, viola or cello, and piano with the titles *Abendlied*, *Gondoliera* and *Scherzo*; they were originally published and known in Germany as *Three Salonstücke*, indicating that they were of a lighter nature.



Philippe Gaubert (1879-1941) was born in the southern French town Cahors. He studied flute with Paul Taffanel at the Paris Conservatory and became the leading flautist in France for several decades. He pursued a career as a performer, became conductor of the Paris Opera Orchestra and Professor of Flute at the Paris Conservatory. Not surprisingly, most of his compositions include the flute. His **Médailles Antiques for Flute, Violin and Piano**, composed in 1916, are 2 neoclassical short tone poems—"Nymphes a la Fontaine" and "Danses." It is not clear why Gaubert chose a title such as "Médailles Antiques" (Ancient Medals) when the titles to the 2 movements appear to have nothing to do with medals. However, it is quite possible that Gaubert was thinking of the Cabinet des Médailles, a part of the French National Library which houses old coins and other valuable antiquities, and perhaps he had come across something which reminded him of these.

The title to Gaubert's **Trois Aquarelles for Flute, Cello and Piano** implies that these 3 watercolors will be miniatures or character pieces, but really this is not the case. To the contrary, they are fully developed, substantial movements, and he could and perhaps should have simply entitled the work "Trio for flute, cello and piano." The first part, "Par un clair matin" (On a clear morning), is cheerful and energetic. The second movement, "Soleil, d'automne" (Autumn sun) is more subdued and gentler with a touch of melancholy, a kind of elegiac nostalgia for the summer, which is gone. The third piece, "Serenade," has a Spanish flavor, or perhaps it is Basque, in the region where Gaubert had a summer home.



Jan van Gilse (1881-1944) was born in Rotterdam. He showed an early aptitude for piano and composing. He studied at the conservatory in Cologne, then in Berlin with Engelbert Humperdinck, winning several international prizes for his compositions. In addition to composing, van Gilse pursued a career as a conductor with orchestras in Bremen, Munich and Amsterdam.

After the outbreak of the First World War, he conducted the Utrecht Orchestra and served as director of the Utrecht Conservatory. Van Gilse's early style is indebted to German Romanticism. After about 1920, however, it becomes more modernist. His **Trio for Flute, Violin and Viola in f sharp minor** dates from 1927 and exhibits a combination of late German Romanticism and French Impressionism. It is in 3 movements. The first movement begins with a substantial introduction, *Ruhig, frei* (calm and free), a solo flute cadenza. The main section, *molto moderato*, is lazy and full of perfumed chromaticism. The middle movement, *Marcia leggero*, is, as the title suggests, a bright, upbeat march with tinges of Paul Dukas. The finale, *vivace*, begins in fugal fashion and also brings Dukas to mind.



Mikhail Glinka (1804-57) was the first within Russia to create romances, operas and chamber music based on Russian themes using Russian folk melodies and 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, Glinka 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, Glinka was able to formally study and improve his compositional technique. His vocal music offered a synthesis of Western operatic form with Russian melody, while his instrumental music was a combination of the traditional and the exotic. Glinka's *Trio Pathétique in d minor for Clarinet, Bassoon and Piano* dates from around 1827-28, well after his piano studies with Field, but before he embarked on his travels. One can hear Russian folk melody, which he must have heard from the serf musicians of his uncle's orchestra, however, it is expressed in the idiom of the Viennese classics. The opening *Allegro moderato* is in the transitional style of early Romanticism with a Classical structure. In the second movement, *Scherzo*, the piano is given a sparkling part against which the others have long-breathed lyrical passages. The tuneful trio recalls early Beethoven. The trio's center of gravity is its third movement, *Largo*. The sobriquet "pathétique" no doubt comes from the melodies given to the winds, especially the bassoon. The running triplets which characterize the exciting finale, *Allegro con spirito*, give way to what must be the original basis of the thrilling movie music used in silent films.



Karl Goepfert (1859-1942), after studies with his father, became a student of Franz Liszt in Weimar. He enjoyed a career as a concert pianist as well as a conductor both in Europe and the United States. He wrote operas and symphonies as well as several chamber music works.

Goepfert's **Trio in E flat Major, Op. 74 for Flute, Oboe and Piano** dates from 1898. In 3 movements, it begins with an *Allegro risoluto*, in 2 alternating sections. The first opens with a long-lined, flowing melody, heavily accented. The second section is somewhat brighter with a chirpy, bird-like syncopated theme. The middle movement, *Canabile*, is a lovely, sad song without words, very lyrical. The finale, *con brio*, is a bouncy affair, full of racing, dazzling runs.

The Trio for Clarinet, Bassoon and Piano in c minor, Op. 75 dates from 1898. In 3 movements, it begins with a flowing melody. In the charming middle movement, *Andante*, Goepfert instructs the performers to play softly, but with a full tone. The finale, *Allegro molto*, alternates between lyricism and dazzling runs.



Eugene Goossens (1893-1962) was born in London, the son of the Belgian conductor and violinist, and an opera singer. He studied music at the age of 10 in Bruges in Belgium, then at Liverpool College of Music and finally at the Royal College of Music, where he studied composition with Charles Villiers Stanford and the violin with Achille Rivarde. Goossens worked as a violinist both in orchestras and string quartets, but in 1921 he decided to make conducting his career and founded his own orchestra; with this ensemble, he made a number of recordings. He also served as a conductor of several American orchestras, including the Rochester Philharmonic Orchestra, while teaching at the Eastman School of Music. He also held a similar position at the Cincinnati Symphony Orchestra. In the 1930's Goossens moved to Australia and conducted the Sydney Symphony Orchestra. His **Five Impressions of a Holiday for Flute, Cello and Piano, Op. 7** dates from 1914, when he was 21, just before the outbreak of World War I, and records his visit to Belgium from where his father came and where he had studied. The idyllic music is imbued with the aura of the Impressionist movement. The titles to the 5 movements—"In the hills," "By the rivers," "The water wheel," "The village church," "At the fair"—more or less sum up the music.



Adalbert Gyrowetz (1763-1850) was born Vojtěch Matyáš Jírovec in the Bohemian town Budweis, then part of the Austrian Habsburg empire and today known as České Budějovic in the Czech Republic. He studied violin and voice with his father, a choirmaster. Gyrowetz traveled throughout Europe, residing in Vienna, Paris, London, Rome, Naples and several other major European cities. He was friendly with Haydn and Mozart, and his style closely resembles Haydn's. Several of Gyrowetz's symphonies were published under Haydn's name by unscrupulous publishers trying to make an extra buck. Mozart thought enough of Gyrowetz's symphonies to perform several of them in concerts in Vienna. Gyrowetz, like most of his contemporaries, was a prolific composer and wrote some 400 works, among them 60 symphonies, and hundreds of chamber works, including 40 piano trios, more than 60 string quartets and several works for winds, strings and piano. His **Divertissement in A Major, Op. 50 for Flute, Cello and Piano** was composed in 1801. It was, as the title suggests, aimed at the newly burgeoning home music-making market. Filled with lovely melodies, it is in 4 charming movements—Larghetto, Menuetto, Andantino-Allegro and Allegretto.



Reynaldo Hahn (1875-1947) today is primarily remembered as a composer for the operetta, but he did compose chamber music. Born in Venezuela, Hahn moved with his family to Paris when he was 3. 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, and was greatly interested in the literary scene as well as the theater; he numbered Marcel Proust and Sarah Bernhardt among his friends. Having a fine voice and being an excellent pianist, Hahn needed no assistant for vocal concert evenings. He was also a deft conductor who eventually directed the Paris Opera. His **Romanesque for Flute, Viola and Piano** was composed in 1910. The title alludes to an Italian folk dance of that name which was popular in the 16th and 17th centuries. The attractive, yet simple, theme is based on a scale passage which slowly rises and is passed sequentially until all 3 instruments finally unite, though in octaves, in unison.



Emil Hartmann (1836-1898) was born in Copenhagen, the son of J. P. E. Hartmann, one of Denmark's leading 19th-century composers. He studied mostly with his father. In Denmark, he earned his living as a church organist. He composed in virtually every genre, and his music enjoyed considerable success in Germany for many years. He was an accomplished composer with a gift for melody and a good understanding of the instruments for which he was writing, as his **Serenade for Clarinet, Cello and Piano, Op. 24** demonstrates. It was composed in 1878 and is in 3 movements: Idylle, Romance and Rondo. The opening movement, Idylle, alternates between a dreamy, Brahmsian mood and a lighter, brighter faster section. The gorgeous Romance which follows is superbly written. The finale, Rondo, is upbeat and full of fetching melodies.



The Austrian composer **Heinrich von Herzogenberg (1843-1900)** has sometimes been attacked as nothing more than a pale imitation of Brahms, of whom he was a great admirer. There is no denying that his music often shows Brahms' influence, however, listeners and players alike have discovered that it is original and fresh, notwithstanding that influence. Most of Herzogenberg's chamber music is first-rate, and Brahms might well have wished he had written some of it. Toward the end of his life, Brahms, who was not in the habit of praising other composers publicly, wrote of Herzogenberg, whom he had often harshly criticized in the past, "Herzogenberg is able to do more than any of the others." In 1889, Herzogenberg composed his **Trio in D Major for Oboe, Horn and Piano, Op. 61**. Works for this combination are quite rare. This trio not only has a modern, almost neoclassical, feel to it, but it also shows none of Brahms' influence. In 4 short movements, it is not written on as grand a scale as Brahms' works, but is more intimate. The main theme to the opening Allegretto has a genial march quality to it, though the music is never allowed to become boisterous. The part writing leaves nothing to be desired. There is some wonderful, sparkling interplay between the piano and the oboe, while the way in which the horn weighs in is both original and charming. Next comes an excellent Presto. After a short piano introduction, the horn and oboe present the lively hunt theme. In this movement, Herzogenberg reveals how well he knows the instruments and the way they combine. The short trio section, as might be expected, is quiet and somewhat slower. It retains just a hint of the hunting rhythm which allows for a very smooth transition to the scherzo. The writing in this presto for the oboe and the horn is masterful and shows them off to their best advantage. It is hard to imagine that they could be combined any better. The following Andante con moto really does not lend itself to motion. It is a slow and stately processional led by the horn, which toward the end is given a lovely long solo passage. The word "brio" is missing from the title to the finale, Allegro, but it belongs there. The main theme in the piano bubbles forth, while the winds make meaningful rhythmic contributions. The music is at times neoclassical and at others a modern version of the French musette. The melodies are clever and charming, the rousing coda superb.



Joseph Holbrooke (1878-1958) was born near London in the town of Croydon. Both his parents were musicians, and his early lessons were with his father. Holbrooke 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.

Holbrooke's **Trio for Violin, Horn and Piano, Op. 28** dates from 1904. Although it was very well received at its premiere that year, it had to wait 8 years before it saw publication and then by a low-budget publisher. The combination is unusual, and there are not a great many works for it, the most famous being Brahms' Op. 40 trio in E flat Major. Perhaps only in the spaciousness of the writing is there any similarity between the 2 works. Holbrooke's ideas, his melodies and harmonies in no way recall those of Brahms. The opening movement begins with a sizeable slow introduction, *Larghetto sostenuto*. The main part of the movement is a genial and rather lyrical *con brio*. The themes of the middle movement, *Adagio non troppo*, are noble and dignified, while the finale, *Molto vivace*, is bright and playful, full of excitement.

Fairyland for Clarinet or Oboe or Flute, Viola and Piano, Op. 57 No. 1 was composed in 1911. It takes its name and inspiration from the poem "Fairyland" by the American writer Edgar Allan Poe. Holbrooke quotes the opening lines of the poem in the piano score: "Dim vales and shadowy floods / And cloudy looking woods / Whose forms we can't discover / For the tears that drip all over! / Huge moons there wax and wane / Again, again--again." Holbrooke, by means of frequent tempo changes, which only vary from *Larghetto* to *Andante*, as well as delicate harmonies accompanying amorphous melodies, conveys a latter-day magic fantasy-land on the same order as what Mendelssohn attempted in his *Midsummer's Night Dream*.



Alexis Hollaender (1840-1924) was born near the Silesian town Ratibor then in northeast Germany and now in Poland. From a musical family, he studied piano and composition in Breslau and Berlin, then pursued a career as a piano teacher at various Berlin music schools and worked as choral director. Most of Hollaender's compositions were either for piano or choirs.

His **Six Character Pieces for Clarinet, Viola and Piano, Op. 53** date from 1898. The character piece was essentially created by Robert Schumann in his *Märchenerzählungen* (fairytales) for clarinet, viola and piano. Each piece by Hollaender expresses a different mood and, although they were written in canonic style, one is hardly aware of this. Hollaender's work was quite possibly meant as a tribute to Robert Schumann whom Hollaender very much admired.



Gustav Holst (1874-1934) was born in the English town Cheltenham. His father was an organist and made sure that he received instruction in piano, organ, violin and later trombone. After Holst studied composition at the Royal College of Music in London with Charles Villiers Stanford, he divided his time between composing and playing the trombone. Eventually, he was able to procure a teaching position, which enabled him to give up performing and to concentrate on composing. Holst's early music shows the influence of Wagner and Richard Strauss, then English folksong became important to him and finally the works of Ravel played a role in his music. Remembered today for only one work, the orchestral suite *The Planets*, While he wrote chamber music early on, his **Terzetto for Flute, Oboe, and Viola** stands as his only chamber music from his later period. It dates from 1925 and is notable for its simultaneous presentation of 3 different keys, that is to say, each voice plays in a different key. The work consists of 2 short movements: the first, *Allegretto*, is somewhat lyrical, while the second, *Un poco vivace*, comes close to resembling a scherzo. What might be consid-

ered a trio section is somewhat slower and has a fugue which provides contrast. The *Terzetto*, because it was in 3 keys, at first baffled musicians, but by comparison to the 12-tone and atonal schools, the music sounds positively melodious.



Jacques Ibert (1890-1962) was born in Paris. He received lessons on the violin and piano as a boy, then entered the Paris Conservatory, where he studied composition. He enjoyed a long career, eventually becoming one of the best-known French composers of the 20th century. He composed in virtually every genre. Ibert's *Cinq Pieces en Trio for Oboe, Clarinet and Bassoon* was composed in 1935. There are 2 *andantes* sandwiched between 3 *allegros*. Though Ibert called it *Five Pieces*, there is a unity to the work and it could just as easily have been called *Trio*. It is a slight work with the shortest movement lasting less than a minute and the longest under 3. The sprightly march-like opening *Allegro vivo* is especially attractive. The *Andantino* which follows is a reflective *entrat* for the *Allegro assai*, a modern minuet with a charming cuckoo passage. A second *Andante* leads to the finale, *Allegro quasi marziale*, which really is not all that martial, but is nevertheless effective in bringing this bright charming work, written mostly in a neoclassical style, to a successful close



Vincent d'Indy (1851-1931) was born of aristocratic stock. 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, since 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. His **Trio for Clarinet, Cello and Piano in B flat Major, Op. 29** dates from 1898. D'Indy, though his main instrument was the piano, was also able to play the cello and the clarinet and, no doubt, this is part of the reason that the writing is so effective. The big, opening movement, *Overture, modéré*, begins with a gentle, broad theme which serves as a highly effective and atmospheric introduction to the main theme. The unison writing in the clarinet and cello is particularly striking. The main theme is more dramatic and has more forward motion. The second movement, *Divertissement: vif et animé*, is an attractive, lively and somewhat quirky scherzo, which sports many rhythmic surprises. This is followed by a beautiful *Chant élégiaque, lent*. Although the music is slow, it is not funereal: it is peaceful and calm, not at all sad, and is closer to reverie than elegy. The substantial finale, *Animé*, begins with a theme full of *élan* and explores many moods along the way.



John Jacobsson (1835-1909) was born in the Swedish capital Stockholm. He received his basic music education from his mother, who was a singer. At the age of 14, he had to find a job, so he was employed at a music and piano store. Jacobsson was thus unable to attend the Royal Conservatory, however, he studied piano, harmony and composi-

tion privately with one of Sweden's leading composers, Ludvig Norman, who had studied with famous teachers at the Leipzig Conservatory. Jacobsson also took lessons from Franz Berwald. He pursued a career as a composer, while running his own music shop, and served as chief organist at the Great Synagogue of Stockholm. In recognition of his music, Jacobsson was awarded the Royal Medal for Literature and Art, and was inducted into the Royal Swedish Academy of Music. Jacobsson's style reflects the influence of Mendelssohn and Schumann, but also contemporary Scandinavian composers such as his teacher Ludvig Norman and Adolf Lindblad. He composed in most genres and became known for his songs. The **Tre Stycken or Three Pieces for Clarinet, Viola and Piano**, which dates from 1896, has a violin part to replace the clarinet, added at the publisher's insistence. The movements are titled: Fantasy piece—Allegro moderato; Lyrical Intermezzo—Allegretto con moto e grazioso; and Humoresque—Introduction, Allegro moderato, Allegro con moto, Un poco lento, and più mosso.



During his lifetime, **Paul Juon (1872-1940)** was widely regarded as an important composer, and his works were given frequent performances throughout Europe. Juon 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. Juon served as a professor of composition at the prestigious Berlin Hochschule für Musik between 1906 and 1934. He has been called the link between Tchaikovsky and Stravinsky. Of course, Juon recognized that though he had been born in Russia and schooled there, he was a still foreigner living among Russians. 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 it. His **Four Trio Miniatures for Clarinet, Viola or Cello and Piano** date from 1901 and were originally taken from a series he had written for the piano. However, Juon recognized the emotional content of these works could be better expressed by wind and string instruments, rather than a solo piano and hence rewrote them as a small suite for a piano trio. The first, *Reverie*, is dreamy and reflective, expressing a yearning for things past. The second, *Humoresque*, is a perky dance with a hornpipe middle section that is quicker yet. The title to the third, *Elegy*, gives notice of the sad, but not tragic mood. The last, *Dance Fantastique*, begins as a slow, melancholy waltz; the middle section is quite lively and gay. These exquisite miniatures are among the finest in the late Romantic literature.



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, where he became friends with Joseph Joachim, the director. Kahn got 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 studies there,

Kahn worked for a while as a freelance composer before obtaining a position at the Hochschule in Berlin where he eventually became a professor of piano and composition.

Kahn's **Trio for Clarinet, Cello and Piano in g minor, Op. 45** dates from 1906. The opening Allegro has a mellow, but darkly subdued melody given by the clarinet. But when the cello enters, the passion, which has hidden just below the surface, breaks out. The middle movement, Allegretto quasi andantino, is a genial, somewhat dreamy intermezzo. The finale, though marked Presto, has many different tempi within it. It begins with a brief, restless introduction before the powerful and dramatic main theme bursts forth. The second subject is calmer and more lyrical. This is one of the best works from the late Romantic era for this combination.

His **Trio Serenade in f minor, Op. 73** has a very interesting history. When Kahn submitted it to his publisher Simrock, it was a trio for Oboe, Horn and Piano. Simrock took one look at it and told Kahn he would never sell more than a few copies if that were the only combination by which the work could be played. He told Kahn point blank that he would not publish it unless he made at least a version for standard piano trio. Kahn, who apparently was very fond of this work, did Simrock one better—he wrote the serenade so that it could be played by 9 different ensembles! These include oboe, viola or cello and piano; oboe, horn and piano; , violin, horn and piano; , clarinet, horn and piano; and clarinet, viola or cello and piano. In a post-Brahmsian idiom, the lovely Trio Serenade is, unlike Brahms' own serenades, in one continuous substantial movement. It does, however, consist of 2 alternating parts, each with its own middle section or trio. The first is a genial and relaxed Andante sostenuto which has for its trio section a lively Vivace. The second part consists of an Allegretto non troppo e grazioso, not terribly fast, but elegant. It too has a faster middle section.



Sigfrid Karg-Elert (1877-1933) was born in the German town Oberndorf am Neckar. He studied piano and composition at Leipzig Conservatory with Carl Reinecke and Salomon Jadassohn. Though he had intended to work as a composer, he initially pursued a career as a concert pianist. His original name was simply Karg, however, at the suggestion of his concert agent, he added Elert. He served for a time as professor at Magdeburg Conservatory, then later taught piano and composition at the Leipzig Conservatory. Karg-Elert became interested in the harmonium, then the organ and became proficient on both; his compositions for organ are considered among the most important of the 20th century. He eventually concentrated on composition and wrote works for piano, organ, orchestra and chamber ensembles. His music shows the influence of Reinecke, Scriabin, Debussy, Reger and Grieg. Karg-Elert's **Trio for in d minor, Op. 49 No. 1 for Clarinet, Oboe and English Horn** dates from 1902, in his middle period. It was clearly intended to be a 20th-century version of a French Baroque suite, perhaps for organ. The opening movement, simply entitled Introduction, clearly has the Baroque prelude as its antecedent. The melody quietly unfolds, and the sound Karg-Elert obtains is very organ-like. The second movement, entitled Double Fugue, takes J. S. Bach as its point of departure and further reinforces the idea of organ sound by having the sustained notes ornamented with trills. Next comes a Sarabande in which the use of chromaticism is quite important. The finale, entitled Rigaudon et Musette, is bright and clever, and serves as a lively ending.

Hugo Kauder (1888-1972) was one of several Austro-Hungarian composers born in the last period of the Romantic movement, who along with such men as Karl Weigl, Erich Korngold, Leo Weiner and Zoltan Kodaly, rejected the atonalism of the Second



Vienna School. Kauder was born in the Moravian town of Tobitschau. He studied violin and composition in Vienna, where he pursued a career as a composer and performer in various string quartets, until he emigrated to the United States after the Nazis annexed Austria. His compositions are tonal and varied in approach and musical thought.

Kauder's **Trio for Oboe, Viola and Piano in d minor** was completed in 1916. Kauder was 28 and very active in Viennese musical life at the time, performing regularly and already with a reputation as an up-and-coming composer. This trio is in 3 movements. The opening movement, *Ruhig, fließend* (calm and flowing) begins with a rolling melody in the viola, the oboe then takes over and finally the piano. As the title suggests, themes just flow along effortlessly. An *Intermezzo* follows and Kauder instructs the performers to play gracefully. The closing movement, *Ruhig und schlicht, wie eine Volksweise* (Calm and simple, like a folk tune), begins with a long oboe solo before the viola joins in. A middle section is quicker and more agitated, but the coda is peaceful and recalls the opening movement.



Aram Khachaturian (1903-1978) was born in the Georgian city Tiflis, now Tbilisi. He did not begin to study music as a child, but at 19 took up the cello. His talent was so great that he was admitted to the Gneissin Institute, Moscow's second most prestigious music school. Later he transferred to the Moscow Conservatory where he studied composition with Nikolai Myaskovsky.

Eventually, Khachaturian served as a professor at both music schools. Most of his works were for orchestra or large ensembles, although he did write a string quartet and a **Trio for Clarinet, Violin and Piano**. It dates from 1932 while Khachaturian was still studying with Myaskovsky, who was so impressed with the work that he arranged for it to be premiered in Paris. The work is in 3 movements. The opening movement, *con dolore*, is essentially a lyrical improvisation based on a slow, mournful melody derived from an Armenian folk song and decorated with arabesque embellishments. In the second movement, stormy episodes alternate with tender dance-like interludes. The finale, *Moderato*, is a set of 9 variations based on an Uzbek folk melody, featuring several exotic intervals.



August Klughardt (1847-1902) was born in 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, who 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 traditional forms of music. The influence of Robert Schumann, and to a lesser extent Brahms, certainly is equally important. Klughardt's failure to wholeheartedly adopt Lisztian principles led to his being labeled as a conservative composer. The **Schilflieder (Songs of the Reeds) for Oboe, Viola and Piano, Op. 28** was composed in 1872, inspired by the poem of the same name by Nikolaus von Lenau (1802-50), whose poetry also inspired the tone poems of Richard Strauss and Franz Liszt. The *Schilflieder* are 5 fantasy pieces which describe a wanderer's day and evening in the forest and by a pond. Each has a different mood. Klughardt quotes the text from each of the 5 stanzas in each of the 5 fantasy pieces. The first, *Langsam*, is a slow dreamy movement. The stanza begins, "Over there the sun is setting as weary day sinks into sleep." Next comes *Leidenschaftlich* (passionately). The corresponding stanza begins, "In the waning

light, the clouds are scurrying as the rain begins to heavily fall." Then another slow movement, *Zart*: "Often on secluded forest paths, in the evening sunset, I walk to the lonely bank of reeds and think of you." The fourth piece, *Feurig (con fuoco)*, describes a summer storm: "Sunset and black clouds are gathering, O how the anxious winds are rustling." The finale, *Sehr ruhig*, is also quiet, describing the scene after the storm has passed: "Now upon the motionless pond, the moon gently shines. She weaves her pale roses into the reeds' green wreath." Dedicated to Liszt, the *Schilflieder* were quite well known during Klughardt's lifetime and remained in the repertoire well into the 20th century. They are among the best works of the Romantic fantasy genre.



Joseph Küffner (1776-1856) was born in the Bavarian city Würzburg where his father was the court music director. Küffner studied violin and served as a member and soloist of the Ducal Orchestra. Besides the violin, he was proficient on the harpsichord, piano, organ, clarinet, basset horn and guitar. He later was appointed Military Music Director of Bavaria. Küffner's works for military band were so well thought of that for several decades the armies of Bavaria marched to his music. He wrote over 300 works in all genres, of which the bulk was for chamber ensembles, and which were extraordinarily popular during his lifetime. Today, he is exclusively remembered for his compositions for the guitar and for wind instruments. Although primarily a violinist, like Paganini, Küffner reached a very high level of proficiency on the guitar because he not only included it in his chamber music compositions, but also wrote etudes for it.

His **Serenade for Flute, Violin and Piano, Op. 4** was composed around 1812. It was a time during which the serenade was an exceptionally popular format among the music public and home music makers. Küffner's were among the very best. This serenade was scored for flute or violin, viola or violin and piano or guitar. It is in 4 charming movements—*Allegro*, *Andante con moto*, *Minuetto* and *Rondo scherzando*, which interestingly juxtaposes Russian and Hungarian themes. The work was quite popular and went through several reprints and editions; the version for flute, violin and piano ultimately became the most popular.

His **Notturmo for Flute, Violin and Piano, Op. 110** was composed around 1815. It was scored for flute or violin, viola or violin and piano or guitar. There are 5 tuneful movements—*Cantabile*, *Allegretto con variazione*, *Allegro moderato*, another *Allegro moderato* and an *Allemande* with trio. It was as popular as his earlier trio.



Friedrich Kuhlau (1786-1832), often called the "Beethoven of the Flute," is well known to flute players, if few others, for the many fine pieces that he composed for that instrument. Though it is generally assumed by those who have heard of him that he was a flute virtuoso, ironically, he never played the instrument. Born in Germany, after being blinded in one eye in a freak street accident, he studied piano in Hamburg. In 1810, Kuhlau fled to Copenhagen to avoid conscription in the Napoleonic Army, which overwhelmed the many small principalities and duchies of northern Germany, and in 1813 he became a Danish citizen. Other than several lengthy trips which he took, he resided there until his death. During his lifetime, Kuhlau was known primarily as a concert pianist and composer of Danish opera, but was responsible for introducing many of Beethoven's works, which he greatly admired, to Copenhagen audiences. Beethoven, whom Kuhlau knew personally, exerted the greatest influence upon his music. Few of Beethoven's contemporaries showed greater understanding of or ability to assimilate what the great man was doing than Kuhlau. With regard to form, Kuhlau

was able to make sense of and use what Beethoven was doing in something as advanced as his Middle Period. Although Kuhlau's house burned down destroying all his unpublished manuscripts, he left behind more than 200 published works in most genres. Those encountering Kuhlau's chamber music for the first time are always surprised at how fine the music is structurally and also how well he handles the instruments. Beyond this, Kuhlau had, like Mozart, Schubert or Hummel, a gift for wonderful melodies which bubble forth from his music effortlessly. Kuhlau's **Grand Trio in G Major, Op. 119 for Flute, Cello or Bassoon and Piano or 2 Flutes and Piano** was one of his last works. It was originally for 2 flutes and piano, but Kuhlau arranged the second flute part for cello or bassoon. This gives the cello or bassoon a greater role than one normally finds in trio music of this period, elevating it to an equal partner with the other instruments instead of serving as little more than the bass line, as is the case with most Classical and early Romantic trios. Kuhlau's experience in opera composition is evident in the song-like quality of the melodies and the coloratura-like technique given to all the instruments. In the opening movement, *Allegro moderato*, the sentimental main theme is introduced by the piano. In the second movement, *Adagio patetico*, the Hungarian-sounding middle section is particularly noteworthy. The finale is an upbeat Rondo: *Allegro*.

Kaspar Kummer (1795-1870), sometimes Caspar or Gaspard, was born in the German town Erlau. He was trained as a flutist and was a noted performer on that instrument as well as a composer for it. Although today very little information is to be had about him, during his life he was quite well known, and his compositions enjoyed a fair amount of popularity. Kummer also worked as a teacher, and among his students were Friedrich Kiel and Felix Draeseke. Most of Kummer's compositions include the flute.

His **Trio for Flute, Clarinet and Bassoon, Op. 32** from 1827 was one of the very few for this ensemble of the early Romantic period and was at one time perhaps the best known. It is in 3 movements—*Allegro*, *Andante grazioso* and *Rondo allegretto*.

The **Trio Original for Flute, Viola and Piano, Op. 75**, as Kummer titled it, was completed in 1832. In 4 movements, the trio begins with a substantial, somewhat heroic *Allegro non tanto*. The second movement, *Andante poco adagio*, starts as a sad song without words, but has a cheerful chirpy middle section, *Allegretto scherzando*. The third movement, though marked *Menuetto, allegro non tanto*, is not the type that could be danced to: it is too quick. There is a lovely, slower and nicely contrasting trio section. The Trio is concluded by an engaging *Allegro con moto*.



Paul Lacombe (1837-1927) was born in the French town Carcassonne located in the southern province Occitan. He began to study piano with his mother and then entered the local conservatory. Subsequently, Lacombe studied composition with Bizet for 2 years by means of correspondence. Through the efforts of Bizet and Lalo, both of whom admired his music, Lacombe's compositions were performed in Paris. Though Lacombe's music was admired by fellow composers and musicians, it never gained a widespread popularity, since he was not willing to leave his hometown for Paris. Lacombe was a prolific composer of more than 150 works, including a fair amount of chamber music, which was composed during 2 distinct periods. The first from the late 1860's into the mid-1870's reflects the influence of Mendelssohn and Schumann. The second period from the late 1890's through the first 2 decades of the 20th century shows him to be au courant with the recent developments of the Impressionist movement. In 1887 Lacombe was awarded the *Prix Chartier* for his chamber music by the *Académie des Beaux-*

Arts, of which he subsequently became a member. He was made a Chevalier of the *Légion d'honneur* in 1902. His **Dialogue Sentimental for Flute, Bassoon and Piano** was published in 1917 when Lacombe was 80 and may well have been completed some years before. It is a short and lightly Impressionist work which makes a fine choice for a shorter program piece or an encore.

Théophile Lalliet (1837-1892) was born in the French town Evreux and studied oboe and composition at the Paris Conservatory. He enjoyed a career as an oboist in several orchestras not only in Paris but also in Germany. He also pursued a solo career and became a popular teacher. He was well known for his transcriptions of famous works. Most of Lalliet's compositions included the oboe. His **Trio for Oboe, Bassoon and Piano, Op. 22** is one of his few original compositions. It was designed to show off how the oboe and bassoon could be suitable for such a work. The result was a lyrical piece with many appealing melodies, Romantic in character, which features all 3 instruments in a fine light. The opening movement, a *Moderato*, begins with a dramatic piano introduction before the oboe introduces the slinky opening theme. When the bassoon takes it up a little while later, it becomes a little lighter. Then all 3 join together in presenting the sunny second theme. In the middle movement, *Andante maestoso*, the bassoon leads the way in presenting the lovely, singing and long-lined theme with a lengthy solo. A duet played by both instruments shows just what a beautiful combination they make. The finale, *Allegro moderato*, is a playful rondo, a buoyant, light-hearted romp.



Charles Lefebvre (1843-1917) was born in Paris. After studying law, he entered the Paris Conservatory, where he studied with Ambroise Thomas and Charles Gounod. While there, he won the prestigious *Prix de Rome*, with a stipendium which allowed him to live in Italy for several years. He composed in virtually every genre; his chamber music, which comprises a sizeable portion of his output, was held in high regard—the *Académie des Beaux Arts* awarded him their *Prix Chartier* for chamber music excellence twice, in 1884 and 1895. He served for several years as Professor of Ensemble Performance at the Conservatory. Lefebvre's **Ballade for Flute, Cello or Bassoon and Piano** dates from 1908. In one movement, it is a lovely, calm and reflective work, with lyrical long-lined melodies.



Charles Martin Loeffler (1861-1935) was born in Berlin (his original name was Martin Karl Loeffler). He studied violin with Joseph Joachim and composition with Friedrich Kiel and Woldemar Bargiel. He emigrated to the U. S. in 1882 and served for many years as assistant concertmaster of the Boston Symphony. By the time of his death, Loeffler was considered to be one of America's most important composers. His **Two Rhapsodies for Oboe, Viola and Piano** were composed in 1901. They are based on 2 poems by the French poet Maurice Rollinat. First is "L'Étang" (The pond). The poem conjures an eerie scene: a girl is by the edge of a pond with its reeds. The sky is overcast and threatening to storm. The pond is inhabited by goblins and consumptive toads, and the moon resembles a death's head. The second poem, "La Cornemuse" (The pipes), tells of bagpipes which can be heard like a wailing wind through the woods. They wail because the piper is dead. But at night, deep in his soul, the poet still hears the pipes. The Rhapsodies reflect the fantastic atmosphere of the poems in the piano part against which the oboe and the viola normally maintain the melodic themes. In "La Cornemuse," the drone of the bagpipe is evoked by open fifths and octaves, and a

constantly changing modal melody which finally fades into the distance.

Heinrich Molbe (1835-1915) was the pseudonym of Heinrich von Bach, a prominent Viennese lawyer whose 3 brothers—Alexander, Eduard and Otto—were nonetheless all better known than he. He was born in Unterwaltersdorf, a village in lower Austria outside Vienna. His father, an important jurist, sent him, as he had the other brothers, to the University of Vienna to study law. Alexander, the eldest and most famous of the 4, served as Imperial Chancellor to the Emperor Franz Joseph from 1848-1850. Eduard entered the imperial civil service and was a governor of several Habsburg provinces, while Otto became a composer and eventually director of the Mozarteum in Salzburg. Heinrich, while at the University of Vienna, studied composition privately, as did his brother Otto, with Simon Sechter, the famous professor of composition and theory at the Vienna Conservatory. Heinrich also entered the imperial civil service and briefly served as the Governor of the Fiume and Trieste Province, then an Austrian possession. Though he could claim to be a professionally trained musician, he apparently felt that being known as a composer would be detrimental to his legal and imperial civil service careers, and hence composed under a pseudonym. He was fairly prolific, writing nearly 400 works, including some 200 art songs and 140 chamber works.

Fête des Dryades for Bassoon, Horn and Piano, Op. 68 most likely came in to being as a contribution to the well-known *Donnerstagabend Konzerte* (Thursday Evening Concerts) held in late 19th-century Vienna at the spacious mansion of Molbe's famous brother. The Dryades in Greek mythology were the beautiful nymphs of the trees, groves, woods and mountain forests. It was said that upon their birth, there sprang up from the earth trees to which their lives were closely tied. While the tree flourished, so did its resident nymph, but when it died, she passed away with it. The impetus for such a composition no doubt came from the Viennese fascination for the exotic. While there is the ever-present sense of forward motion in the music, it is rather gentle, like the flow of a languid river—the so-called celebration is rather sedate and peaceful. The part-writing for the instruments is superb and reveals Molbe to be a master.

Air Arabe for Oboe, Horn and Piano, Op. 77 also was for the *Donnerstagabend Konzerte*. Like the oriental music of other European composers from Mozart to Rimsky-Korsakov, the *Air Arabe* is not Arabic at all, but an exotic pastiche as imagined by European ears. The air is for the unusual combination of oboe, horn and piano. The oboe begins with a languid melody, full of chromaticism and unusual harmonic modulations which create a mood evocative of the exotic and sensual Near East.

Like his other chamber works for horn, Molbe's **Ronde de Printemps for Clarinet, Horn and Piano, Op. 78** was performed at the *Donnerstagabend Konzerte*. The *Ronde de Printemps* is an evocative work, not exactly a dance, but with lovely writing for each instrument.



Franz Neruda (1843-1915) was born in Brunn (today Brno) in the Habsburg Austrian Empire. His father was a renowned organist and a competent violinist who, from his 11 children, created a family quartet which toured throughout Europe. Franz first learned the violin from his father, but when his brother, the cellist of the quartet, died, Franz was made to take up the cello. Surprisingly, because he taught himself, he became quite good, and eventually had the opportunity to study with the famous virtuoso Adrien Servais. Neruda obtained a position in Copenhagen with the Royal Orchestra. Later, he was appointed Professor of Cello at the St. Petersburg Conservatory and then served as conductor of the Stockholm Music Society, before returning to

Copenhagen, where he held the same position as well as serving as a professor at the Royal Danish Conservatory. He wrote several cello concertos, but also a fair amount of chamber music of which he was quite fond. Neruda's **Musikalische Märchen for Clarinet, Viola and Cello, Op. 31** were composed in the early 1870's. It is quite likely that Neruda had Schumann's Op. 132 *Märchen-erzählungen* for clarinet, viola and piano in mind when he wrote this work. There are 9 movements, some quite short, others of medium length. Altogether, they make a substantial work, the length of a large-scale string trio. Any of the movements would make a fine encore, and a program could be put together by simply including a selection of 3 or 4. The movements are quite evocative, each with a different mood, but overall, there is a wistful atmosphere to the music.



Georges Pfeiffer (1835-1908) was born in Versailles just outside of Paris. His mother was a pianist and student of the famous virtuoso Friedrich Kalkbrenner. His father was a piano maker and ran the Pleyel piano store in Paris. After studying at the Paris Conservatory, Pfeiffer pursued a career as a performer and composer. As a performer, he was particularly active in chamber music, serving as pianist for several French chamber music societies. He composed 2 piano trios, 2 piano quartets, a piano quintet and some instrumental sonatas. Pfeiffer's **Musette for Oboe, Clarinet and Bassoon, Op. 47** began life as the first of 3 pieces for piano which he composed in 1873 entitled "Trois feuillets d'album"—*Musette*, *Menuet* and *Conte*. His publisher Louis Gregh asked Pfeiffer for an arrangement for oboe, clarinet and bassoon, which Pfeiffer made of the *musette*. It is not known why he did not arrange the other 2 pieces.

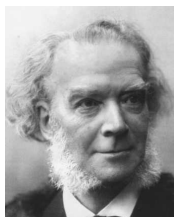


Amilcare Ponchielli (1834-1886) was born in Fasolaro, an Italian village not far from Cremona. His extraordinary musical talent was quickly recognized and at the age of 9, he was sent to the Milan Conservatory to study composition. After graduating, he immediately started composing opera, for in Italy it was then impossible to make a name for oneself except through opera. At first, Ponchielli had no luck and was forced to take jobs as a band conductor in several small towns before he wrote *La Gioconda* with its famous "Dance of the Hours," perhaps the only work for which he is still remembered. After this, things changed. Recognition brought a professorship at the Milan Conservatory and many other honors. Among his many students were Puccini, Pizzi and Mascagni. Ponchielli's **Il Convegno for 2 Clarinets and Piano** dates from 1853. In Italian, "Il Convegno" means the meeting or the appointment. The treatment of the instruments is quite fine, no doubt from his skills acquired as a band conductor. The work became immensely popular and was subsequently published in several different arrangements. There are arias, recitative-like transitions, sections of quiet dialogue, radical changes of mood, declarations of accord and stunning stretta sections. Essentially, the music portrays a lovers' rendezvous. At first, they are shy and retiring, but soon they lose their inhibitions and become playful and carefree; later there are serious matters between them. A tremendous showcase for the 2 clarinets.



Wilhelm Popp (1828-1903) was born in the German city Coburg. He studied flute with the famous virtuoso and teacher Caspar (sometimes Kasper or Gaspar) Kummer and became a virtuoso himself. He was also a virtuoso pianist and performed with several orchestras throughout Europe as a soloist on that instrument, though it is not known with whom he studied piano. He

held the position of court pianist and flautist for the Duke of Coburg and eventually moved to Hamburg where he became principal flautist for the Hamburg Philharmonic Orchestra. A prolific composer of more than 350 works, most, but not all, include the flute. He wrote a fair amount of chamber music and made more than a dozen transcriptions, mostly of French operas. It would be wrong to consider transcriptions as some sort of lesser form. To the contrary, transcriptions have enjoyed a long and honored history which can be traced back to at least the 17th century. And with the appearance of opera, the works of such pioneers as Lully were transcribed and arranged for chamber groups. By the time of Mozart it was commonplace. In the 19th century, virtually all the great pianists, including such notables as Liszt, Thalberg and Alkan, made and or played transcriptions with virtuoso variations of famous arias. In fact, over half of Liszt's concert repertoire consisted of transcriptions and paraphrases of operas by Rossini, Bellini, Donizetti, Verdi and Wagner. In 1895, a collection of 4 of Popp's transcriptions, entitled "Trios dramatique" appeared and included his **Fantasy on Themes from Meyerbeer's Opera Robert the Devil for Flute, Cello and Piano**. To appreciate Popp's excellent taste and solid craftsmanship it is not necessary to know the opera—Popp's work can be listened to as pure chamber music. The work is so fine, there is no hint that it is a transcription. This is a piece not only to be enjoyed at home but one which also deserves to be heard in the concert hall.



Nowadays, **Carl Reinecke (1824-1910)** has been all but forgotten, an unjust fate for a man who excelled in virtually every musical field with which he was involved. As a performer, Reinecke was, during the mid-19th century, regarded as one of the finest concert pianists before the public. As a composer, he produced widely-respected and often-performed works in every genre from opera to orchestral and chamber music. As a conductor, Reinecke helped turn the Leipzig Gewandhaus Orchestra into a group with few if any peers. As director of the Leipzig Conservatory, he helped it become what was widely regarded as the finest in the world. As a teacher of composition and of piano, he was considered to have few 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. In his time, Reinecke and his music were unquestionably regarded as first-rate.

Reinecke's **Trio in a minor, Op. 188 for Oboe (Violin), Horn (Cello) and Piano** dates from 1887. The opening Allegro moderato has a syncopated theme entrusted to the oboe. A pastoral and more optimistic melody is then introduced by the horn. The piano provides a necessary weightiness to a movement whose mood ranges widely, but reaches a dramatic highpoint during a brief oboe cadenza. This is an excellent movement which is followed by a short but charming Scherzo molto vivace featuring a very clever dialogue between oboe and horn. The trio section, although in A major, does not really provide a change in mood. The languid theme given to the horn in the ensuing Adagio manages this. The finale, Allegro ma non troppo is, for its time, quite modern sounding. The themes and writing very nearly sound neoclassical. This is a first-rate work in every way. The mastery of the writing is apparent everywhere. The instruments work hand in glove and the piano especially is used in a true chamber music style.

Not many composers were writing some of their best works after the age of 70, but Carl Reinecke's **Trio in A Major for Clarinet, Viola and Piano, Op. 264** is one such work. This wonderful trio, a superb late Romantic piece, dating from 1903, was completed just before Reinecke's 80th birthday. Unlike many of his contemporaries, or even some of those composers

who were younger, such as Bruch, Reinecke was able to move beyond the music of Mendelssohn and Schumann, the musical idols of the mid-19th century. The trio is for an instrumental combination first made famous by Mozart. It begins darkly with a Moderato, then gives way to an Allegro. The writing is assured and in a late-Brahmsian mode. The thematic material is very calm and reflective. The Moderato which follows has very nearly the same mood as the preceding movement. It is a muted pastorale. Next is a Legende-Andante. It has a beautiful and sad, slow folk song as the main theme. The mood is dark and resigned. The finale, Allegro moderato, stands in stark contrast to the preceding movements with its lively and joyful melodies.

Age in no way dried up Reinecke's creative juices and in 1905, not long before his 82nd birthday he produced his **Trio in B flat Major, Op. 274 for Clarinet, Horn (Viola) and Piano**. In the opening Allegro, the horn, quite alone, blasts forth the first part to the main theme deliberately, almost triumphantly. Immediately, the clarinet enters, and the mood becomes more hesitant. The development is quite dramatic, and the role given the piano approaches the orchestral, while the winds momentarily become soloists. When things quiet down, there is a mood of dark, almost Brahmsian, introspection. The movement is painted on a big tonal canvas—rich in ideas, updated harmonies and with an instrumental treatment which shows the sure hand of a master composer. The second movement is entitled Ein Marchen-Andante. Briefly, the piano creates the atmosphere of a Schumann fairy tale. Next comes a rhythmic, muscular Scherzo with 2 trios. The use of the horn is really superb, since it is given the lead for virtually the entire movement. In the first trio, a long, lyric and especially telling solo passage is assigned to it. In the second trio, the clarinet and piano provide a soft and wonderfully contrasting theme. In the finale, Allegro moderato, the fine use of harmony and chromaticism, which is well in advance of Brahms, shows the extent to which Reinecke continued to evolve.



Today, **Ferdinand Ries (1784-1838)** 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 19th century, Ries was remembered as a fine composer and virtuoso pianist. He showed musical promise from an early age, learning 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 before settling in London, then retiring in Frankfurt. He wrote a considerable amount of music, including several piano concertos and a large quantity of chamber music which was for many years often performed and well thought of. His **Trio in B flat Major for Clarinet, Cello and Piano, Op. 28** appears to have been written sometime between 1805 and 1808. It is in 4 movements and not surprisingly shows the clear influence of Beethoven. The opening Allegro is lively and tuneful, and calls to mind the style of Beethoven's Op. 11 trio for the same combination. The energetic second movement, Scherzo, allegro vivace, is in the transitional style of a quick minuet. A sleepy trio section provides a fine contrast. In the slow movement, Adagio, the piano is given a long solo introduction to the main theme, which is then restated by the cello. There is much beautiful ornamentation which leads to the clarinet further elaborating the main theme. The finale, Rondo, allegro ma non troppo, has for its main theme a catchy, upbeat melody.

Julius Röntgen (1855-1932) was born in 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. Subse-



quently 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 Concertgebouw Orchestra. He composed throughout his life, especially during his last 10 years after he retired. Though he wrote in most

genres, chamber music was his most important area. Röntgen's **Trio for Flute, Oboe and Bassoon in G Major, Op. 86** dates from 1917 and is written in the neoclassical style. The first movement, Allegretto con spirito, is an energetic, light-hearted, playful Haydn-esque affair. The more subdued middle movement, Andante, quasi una fantasia, combines folk melody with brief quotes from Bach's *St. Matthew's Passion*. Once again, in the finale, Allegretto, high spirits return. The movement is structured as a theme with variations. The theme is based on a Danish folk melody, while the variations are quite free and even reprise a melody from the opening movement.



Rudolf von Habsburg (1788-1831), Archduke of Austria, is remembered today primarily as a friend and patron of Beethoven. Rudolf along with the Princes Lobkowitz and Kinsky helped to keep Beethoven in Vienna by offering him an annual stipendium. Rudolf studied piano and composition with Beethoven between 1805 and 1812, and then off and on for another decade.

Although an aristocrat and subsequently a cardinal, Rudolf was a fairly talented composer. Beethoven took considerable time and trouble over Rudolf's manuscripts, something he would not have done had he not felt them to be worthwhile. Most of Rudolf's works were for piano, although he wrote a considerable number of pieces for clarinet, including this trio, for his friend Count Ferdinand von Troyer, a talented clarinetist. Rudolf's **Trio in E flat Major for Clarinet, Cello and Piano** dates from 1813-14. Rudolf never finished the final movement, a Rondo. However, the 3 completed movements, Allegro moderato, Scherzo and Larghetto with variations, still make for a satisfying and valuable work. The style, as might be expected, is that of early Beethoven. Here and there one hears echoes of Mozart, perhaps as transmitted by Anton Eberl, a Mozart student, who wrote his own clarinet trio in 1806, a work with which Rudolf may well have been acquainted. The clarinet is given especial treatment since it was commissioned by a clarinet player, but the cello and, of course the piano, Rudolf's own instrument, are also well served.



Adolf Ruthardt (1849-1934) was born in Stuttgart, where his father served as an oboist in the court orchestra. He studied piano and composition in that city before beginning a career as a teacher and composer. He eventually became a professor of piano at the Leipzig Conservatory and composed many pedagogical works for piano.

Ruthardt's **Trio for Oboe, Viola and Piano, Op. 34** is one of his few chamber works. It dates from 1890 and is in 3 movements. It is a late Romantic work which already shows some signs of advanced tonalities. It begins with a genial Allegro moderato. The middle movement, Andante, though subtitled "Ballad," might well have been titled "Fantasia." It passes through many moods from dreamy and reflective to light-hearted and spirited. An engaging Rondo ends this very appealing work.



František Škroup (1801-1862) was born in Osice, a Czech village. Initially trained by his father, he was sent to the nearby town of Hradec Králové and then at the age of 11 moved to Prague, where he supported himself as a choir boy and flautist. After studying law, he decided to devote himself to music, becoming a well-known conductor and composer. Škroup held

several positions in Prague and later became music director of the opera in Rotterdam. While his operas and songs were once often performed, today his music is all but forgotten, except for his melody which was used for the Czech national anthem *Kde domov můj* (My Homeland). He wrote in virtually every genre and was widely considered one of the most important Czech composers of the first half of the 19th century. Škroup's chamber music works consist of 3 string quartets and 3 trios with piano for various combinations. The **Trio in E flat Major, Op. 27 for Clarinet, Cello or Bassoon and Piano** is the first of the trios and was published sometime around 1845 or 1846. The title page states the trio is for clarinet (or violin), cello and piano, and each publication contained 4 parts. The work became popular and a later publisher with a view to increasing sales noted that the cello part, which had no double stops, could be played by the bassoon as well. Subsequently, the work was also performed in this combination in concerts where Glinka's "Trio Pathétique," originally for clarinet, bassoon and piano, appeared. The style resembles that of Carl Maria von Weber, and Škroup mostly likely was familiar with Weber's works for clarinet. The trio begins with an emphatic Allegro in unison. The theme is developed against quick running passages primarily in the piano. A delicate subject follows for contrast. The long-lined main theme of the second movement, Andante grazioso, is introduced by the piano in a highly ornamented version before the clarinet and cello take turns singing it. A lively Scherzo-allegretto, with a contrasting trio, comes next. The finale, Allegro, captivates with its fast-running triplet passages and its lovely, lyrical second theme.



Igor Stravinsky (1882-1971), one of the most famous and influential composers of the 20th century, needs no introduction. He wrote in virtually every genre, but is perhaps best remembered for his ground-breaking ballet music. He arranged a suite from **L'Histoire du Soldat for Clarinet, Violin and Piano** in 1919 for a chamber music festival at the behest of his main financial backer. The original, which was premiered to great acclaim in 1918, called for a narrator, actors, dancers and 7 instrumentalists, of which the violin and clarinet played the most important role. The work was based on a text by Charles Ferdinand Ramuz and tells the story of a soldier and the devil. Stravinsky wrote that the scraping sound of the violin represents the soul of the soldier. In the suite, the piano takes the place of the percussion section in the original and represents the devil. With this work Stravinsky breaks away from his earlier Russian period and demonstrates his fascination with the new American jazz making its way to Europe. In its original version, the work has remained quite popular, but few are familiar with Stravinsky's wonderful suite, which is a remarkably fine arrangement and every bit as effective as the original.

Josef Suk (1874-1935) was born in Křečovic 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 Conservatory at the age of



11 where he studied violin. Eventually, he became a composition student of Antonín Dvořák. Suk graduated in 1891 and kept up a friendship with Dvořák, whose daughter he married in 1898. He formed what became the famous Bohemian Quartet with 3 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 Martinů and the pianist Rudolf Firkušný. Suk served as the Conservatory's director after 1924, on and off, until the end of his life. His **Bagatelle for Flute, Violin and Piano** was composed in 1917. He subtitled it "With a Bouquet in Hand," which perhaps was meant to musically conjure the image of a suitor with flowers for the girl he fancied. This is a deeply felt work which would make an excellent choice for a concert selection where a shorter work is required.



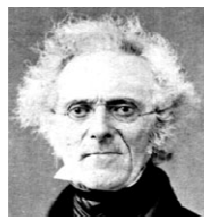
Donald Tovey (1875-1940) was born in the English town Eton. He studied piano privately and subsequently attended Oxford and the Royal Academy of Music in London, where he studied composition with Hubert Parry. Tovey enjoyed a career as a concert performer as well as a composer and served as a Professor 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, his have inexplicably disappeared from the concert stage. He wrote several chamber music pieces, most dating from the last decade of the 19th century up to the First World War. His **Trio in c minor, Op. 8 for Clarinet, Horn or Cello and Piano** dates from 1895, but was not published until 1912, by which time he had added the words "Style Tragique" to the title. Certainly, the beginning of the opening movement, Allegro moderato, has the mood of the tragic to it. A heavy and emotion-laden theme is brought forth by all 3 instruments. The forward motion is very deliberate, although the various tempi give the music the feel of rubato. A second theme is more lyrical and less dramatic. The second movement, Largo, opens quietly with subdued chords. The theme takes a long time to unfold like a garden of flowers planted from seeds, however, when it finally is in full bloom, it is glorious to behold. The finale, Allegro non tanto, begins with a very powerful theme which is an unusual blend of thrust and lilt. Here and there, one catches tinges of Brahms.

Renaud de Vilbac (1829-1884) was born in the French town Montpellier. He entered the Paris Conservatory at age 13 and studied organ with Francois Benosi and composition with Fromental Halévy. He took first prize on organ as well as the Prix de Rome for composition. De Vilbac enjoyed a long career as an organist in Paris, and his compositions for organ were often performed. He became known as one of the finest arrangers of operatic work for small ensembles such as the piano trio, and his transcriptions of the works of Mozart, Bellini, Rossini, Donizetti, von Weber and many others were highly popular and kept his name alive until the First World War, when such works went out of fashion. Publishers such as Petrucci, Attaignant and others all offered transcriptions of large scale works in arrangement for piano or small ensembles. With the appearance of opera, the works of such pioneers as Lully were transcribed and arranged for chamber groups. By the time of Mozart, it was commonplace. In the 19th century, virtually all the great pianists, including such notables as Liszt, Thalberg and Alkan, made and or played transcriptions with virtuoso variations of famous arias. In fact, over half of Liszt's concert repertoire consisted of transcriptions and

paraphrases of operas by Rossini, Bellini, Donizetti, Verdi and Wagner. In 1875, the publishing firm of Litolf brought out a collection entitled *Trios Dramatiques* which appeared in 2 volumes, each with 5 trios. De Vilbac's **Themes from Rossini's "Le Barbier de Seville" for Flute, Cello and Piano** were among these. To appreciate de Vilbac's excellent taste and superb craftsmanship, it is not necessary to know the opera, but it can be listened to as pure chamber music. The work is so fine, there is no hint that it is a transcription. This is a work not only to be enjoyed at home but in the concert hall.



Friedrich Wilhelm Voigt (1833-1894) was born in the German city Coblenz, where he studied with his father, a military band director. Subsequently he studied piano at the Leipzig and Berlin conservatories. Among his teachers was Ferdinand Hiller. Voigt became a military band conductor and eventually rose to the highest musical military rank in the Prussian Royal Army. He also served as a professor at the Berlin Hochschule für Musik. Not surprisingly, most of his compositions are for military band, although he did write chamber music works which showed him to be a highly talented composer. Voigt's **Notturmo for Clarinet, Cello and Piano, Op. 75** dates from 1886. It is of medium length and like most night pieces, of a calm and peaceful nature, although there is a brief turbulent middle section, as if some wind were suddenly rustling through the branches. The melodies are quite appealing, and each instrument is very nicely handled.



Eugène Walckiers (1793-1866) was born in the Belgian town Avesnes-sur-Helpe. He studied flute with Jean-Louis Tulou and composition with Anton Reicha in Paris. He wrote a great deal of chamber music, almost all of which uses the flute—trios with flute and cello, flute quartets, piano quintets with flute and so forth. These compositions were admired by Rossini, Meyerbeer and other prominent contemporaries, and were much in demand during his lifetime. Walckiers' **Trio for Flute, Cello and Piano in d minor, Op. 97** dates from 1859 and is a late work in the composer's oeuvre. It is full of romance, drama and passion, and treats all of the instruments in an equal fashion. It is in 4 movements—Moderato, Scherzo, Adagio and Finale.



Richard Walthew (1872-1951) was born in the English town Islington. He studied piano and composition at the Royal College of Music in London, the latter with Sir Hubert Parry. Besides working as a composer, he taught at the Guildhall Music School in London and was later a Professor at the Queen's College in that city. His especial interest was in chamber music, and most of his compositions were for chamber music ensembles—trios, quartets and quintets as well as several sonatas. His music consistently received high praise and excellent reviews, and yet virtually none of it has ever been recorded. This is true of his **Trio in c minor for Clarinet, Violin and Piano** which dates from 1897. The combination of clarinet, violin and piano is relatively rare. Bartok's *Contrasts*, Stravinsky's *L'histoire du Soldat* and Bausnern's *Serenade* are the only 3 which have become known and they were all composed after Walthew wrote his trio. It is true that Mozart, Schumann and Reinecke all wrote works which became known for clarinet, viola and piano, but the timbre of those works is very different, darker because of the viola. Walthew's trio is a work in the Brahmsian tradition, which is perhaps not surprising as it was composed shortly after graduating from the Royal College, where both of his main teachers—Hubert Parry

and Charles Stanford, were Brahms acolytes. It is in 4 movements. The opening movement, *Allegro non troppo e maestoso*, begins with a leisurely, majestic subject. It is interspersed with intense episodes of passion. This is followed by a lovely *Andante non troppo*. The *Poco allegretto* is a little like an updated Mendelssohnian intermezzo. The finale is an appealing *Allegro semplice*. Walthew handles this combination with great aplomb and has created a work which is a valuable addition to this repertoire and should interest amateurs and professionals alike.



The musical reputation of **Carl Maria von Weber (1786-1826)** rests almost entirely on his famous operas *Die Freischütz* and *Oberon* and a few other works such as his clarinet concerto. But Weber's music by and large is unknown to present-day players and listeners, which is a pity since it is uniformly well-written, particularly for wind instruments. Weber studied with Michael

Haydn in Salzburg and the Abbé Vogler in Vienna, 2 of the leading teachers of their day. He pursued a career as a conductor and music director, holding posts in Breslau, Prague, Berlin and Dresden. Chamber music, however, comprises only a very small part of his oeuvre. There are only 3 works which qualify as chamber music—his Piano Quartet, Clarinet Quintet and **Trio for Flute, Cello and Piano in g minor, Op. 63**. This 4-movement trio was composed in 1819 while Weber was serving as music director in Dresden. The first movement, *Allegro moderato*, is more moderate than allegro and has an air of melancholy and contemplation. Next comes a short, martial Scherzo. The third movement, "The Shepherd's Lament," is in the tradition of the French Air Pastorale, evocative of a rustic scene with a lonely shepherd playing a song-like ballad on his flute. The finale, also an *Allegro*, displays Weber's gift for melody and invention.



Alexander Zemlinsky (1872-1942) was born in Vienna. His musical talent became evident at an early age, and he was enrolled at the Gesellschaft der Musikfreunde Konservatorium (Conservatory of the Society of the Friends of Music) when he was 13 years old. There he studied piano and composition. He was greatly influenced by Johannes Brahms, who at the time was serving as President

of the Gesellschaft. By 1900, Zemlinsky was firmly established as an important, though not a leading, musical figure in Vienna and therefore held the important post of opera conductor of the Prague Deutsches Landestheater until 1927. He became well known as a perceptive interpreter of Wagner, Bruckner, Mahler, and Schoenberg. In 1927, Zemlinsky moved to Berlin to become a conductor of a major opera house, but in 1933, he returned to Vienna where he remained until 1938, before emigrating to New York. During his lifetime, Zemlinsky was very highly regarded not only as a composer, but also as a teacher and conductor. His works are testimony to the turbulent developments in music between 1890 and 1940. He stands between times and styles, but in this intermediary position he found a rich and unmistakable musical language. His personality and work epitomize one of the most fascinating epochs of art in Europe. When Zemlinsky showed his **Trio in d minor for Clarinet, Cello and Piano, Op. 3**

Brahms in 1895, Brahms was mightily impressed and immediately recommended that his own publisher Simrock print the work. The big, broad opening movement, *Allegro ma non troppo*, has for its main theme a heroic melody to be played "Mit Schwung und Wärme" (warmly and with swing). This is late-Romantic music on a grand scale. The coda is particularly well done and makes a great impression. Although the influence of Brahms is undeniably in the language of the music, it does not sound much like him. In the second movement, *Andante*, which in the clarinet version calls for an A clarinet to create a bright sound, the violin

plays the overtly Romantic melody in a high register. The middle section is slightly faster and very freely written. It takes an almost melodramatic stance, but is undeniably effective. The bustling finale, *Allegro*, has a remote, slightly exotic quality, interspersed with dramatic and passionate outbursts.

II. Quartets for Winds & Strings With or Without Piano or for Winds Alone

Johan Amberg (1846-1928) was born in Copenhagen and studied voice, violin and composition at the Royal Danish Academy of Music. From 1877 to 1905 he served as a violinist in the Royal Danish Orchestra after which he devoted himself to composition. His chamber music compositions were premiered to acclaim and were often performed not only in Denmark but also in Germany, Austria, France and England. Amberg's **Suite for Flute, Oboe, Clarinet and Piano** dates from 1905. It is in 3 movements—"Seguedille," "Devant la Cathédrale" and "Ronde villageois." The first movement takes its title from a poem by the French poet Jules Bois which Amberg quotes. A seguedille is usually a sad song. This one recounts how a gypsy girl with nimble fingers has stolen the poet's heart and then disappeared. The second movement, "In the Cathedral," begins with the resonant tolling of bells in the piano, but each time the bells return, they get softer, as if they're moving away into the distance. The winds also enter with a very full sound each time, only to fade away. This music is very mysterious and very beautiful. With the last movement, "Village Dance," all the clouds disappear, and the sun comes out. The first theme is light French "salon" music, but in the middle section, the clarinet breaks out into a jazz theme, and the other instruments quickly join in, because the clarinet is having way too much fun by itself. This very appealing work is sure to meet with audience approval in the concert hall and will be a great treat for amateurs as well.



Carl Philipp Emanuel Bach (1714-1788) was the son of the famous composer Johann Sebastian Bach. His second name was given in honor of his godfather, the famous Hamburg composer Georg Philipp Telemann. He was one of 4 Bach children to become a professional musician and was taught almost entirely by his father. C. P. E. was an influential composer working at a time of transition between his father's Baroque style and the Classical and Romantic styles that followed it.

His brother Johann Christian, music master to the Queen of England, was known as the "London Bach," so C. P. E. eventually became the "Berlin Bach" during his residence in that city at the court of Frederick the Great and later the "Hamburg Bach" when he succeeded Telemann as Kapellmeister there in 1768. C. P. E.'s compositional style was expressive and often turbulent, quite different from the more mannered galant style which was in vogue during much of his life. Though his name is still known today, his music, much of it deserving revival, is not often played. C. P. E. Bach's **Quartet in a minor for Flute (Violin), Viola, Cello and Piano (Harpsichord), H. 537** was composed in 1788, the year of his death. It was commissioned by a friend and patron of the Bach family, Sarah Iztig, a student of his older brother Wilhelm Friedemann and an avid collector of his music. The title only signifies the number of players, but not which instruments. In 3 movements, it opens with an engaging Andantino which is followed by a sensitive and lovely Largo e sostenuto. The finale is an upbeat Allegro assai.



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 was in fact, at that time, a glass blower! He had become involved with this successful business, not his first, in order to make a liv-

ing, 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—especially in his native Sweden—unappreciated. Now, nearly a century and half after his death, he has been hailed by critics all over the world as a great Swedish composer. Born in Stockholm, 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. Berwald's 3-movement **Quartet for Piano, Clarinet, Horn and Bassoon** dates from 1819. It was premiered in Stockholm in 1821 with 3 virtuoso wind players—Bernhard Crusell on clarinet, Johann Hirschfeld on horn and Franz Preumayer on bassoon. It was not well received and in fact was attacked by the Swedish critics who could not understand what they considered an unnecessarily original style. Though fairly typical of the emerging German Romantic style, it was considered avant garde cacophony in conservative Sweden which was far behind musical tastes in Germany and Austria. The quartet is one of the few works for this combination from the early 19th century. It opens with a short Adagio introduction which leads to an upbeat and bustling Allegro ma non troppo. The middle movement, an Adagio, is rather sedate. The finale, Allegro, begins attacca as a light-hearted rondo but is interspersed with march-like episodes.



Bernhard Crusell (1775-1838) was born in Finland in the largely Swedish-speaking town of Nystad (Uusikaupunki in Finnish). Despite his talent, his parents discouraged his interest in music, although he managed to teach himself to play the clarinet by ear. At age 13, Crusell was finally allowed to take lessons from a military band officer in Helsinki. Soon after, he moved to Stockholm and established himself as a soloist, while serving as first clarinet in the Royal Swedish Court Orchestra. By happy coincidence, the conductor was the German composer Abbé Vogler from whom Crusell started composition lessons, later studying in Berlin and with Gossec in Paris. Virtually all of his compositions include the clarinet. Crusell's style, rooted in the late Classical era, particularly shows the influence of Mozart. Glinka, in his memoirs, noted it was at a performance of Crusell's **Quartet No. 1 in E flat Major for Clarinet, Violin, Viola and Cello, Op. 3** in 1814, that he was inspired to become a composer. The quartet is in the usual 4 movements of classical chamber music. The first movement opens with a thoughtful Adagio introduction for the strings only. A descending chromatic passage leads to the first theme, presented by the clarinet. A repeat of that passage leads to the second theme, again played by the clarinet. The passage reappears in the development. The second movement is captioned Romanza, a term also used by composers like Mozart and Beethoven for an instrumental or vocal composition that is lyrical in character and tender or even sentimental in mood. The movement is in 3 sections, the first featuring the clarinet; the second, the violin; and the third a return to the first. The third movement is a Menuetto with a contrasting trio. The lively finale, Rondo, features the clarinet in the first section, then the strings alone in the second and finally ends with the clarinet in the lead.

Quartet No. 2 in c minor for Clarinet, Violin, Viola and Cello, Op. 4 dates from 1804. It is on the fence between the late Classical and the early Romantic. As one might expect, the clarinet part is quite prominent with several sections designed to showcase the clarinetist's skill, however, the strings are not ignored. The music is full of appealing melodies which made it a popular program choice throughout the 19th century.

Quartet No. 3 in D Major for Clarinet, Violin, Viola and Cello, Op. 7 dates from 1823 and differs from Crusell's earlier quartets in that it is the only one for a clarinet in A and not B flat. The work was premiered to acclaim and was performed quite frequently throughout the 19th century. As might be expected, the writing is more advanced, coming 20 years after the second quartet and can definitely be placed in the early Romantic era. While the clarinet is still *primus inter pares*, the strings are given a greater role than in the first 2 quartets. The outer movements have a military flavor and are full of excitement. The slow movement is elaborate and worked out in detail.

Although almost all of Crusell's compositions include the clarinet, his **Quartet in D Major for Flute, Violin, Viola and Cello, Op. 8** is an arrangement made by him of his third clarinet quartet, Op. 7, apparently at the request of the dedicatee Conte Gustave de Loewenhielm, an important French diplomat. It dates from 1823.



Encouraged by his father to pursue a musical career, **Johann Justus Friedrich Dotzauer (1783-1860)** studied the piano and violin before choosing the cello as his main instrument. His talent was clear to all early on, and he began giving concerts by the time he was 15. A few years later, he was serving as a cellist in the court orchestra of Meiningen. Eventually,

Dotzauer was able to obtain the prestigious position of solo cellist in the Royal Orchestra at Dresden. His playing dazzled all who heard it, and his skills as a teacher resulted in what became known as the "Dresden school" of cello performance. He concertized to much acclaim throughout Germany, Austria, the Netherlands and France, continuing to perform in public right up until his retirement in 1850. Many of his students—including Friedrich Grützmacher, Bernhard Cossmann and Julius Goltermann—became famous cellists.

Dotzauer's **Quartet in B flat Major for Bassoon, Violin, Viola and Cello, Op. 36** dates from 1827 and is thought to have been composed either for the famous German bassoonist and instrument maker Carl Almenraeder or possibly the well-known Dresden bassoonist Gotthelf Heinrich Kummer of the famous Kummer family. In 3 charming movements, as was generally the case for such works, the quartet is a vehicle for the bassoonist, although Dotzauer takes care to give the string players interesting supporting parts. The work opens with a buoyant Allegro and is followed by a tuneful Andantino, concluding with an exciting Rondo.

Dotzauer's **Quartet in F Major, Op. 37 for Oboe, Violin, Viola and Cello** was inspired by his Dresden colleague Karl Kummer whom Richard Wagner called the greatest oboist he had ever heard. It was composed in 1814, and while such works from this era were generally nothing more than vehicles for the wind player, this is not the case here. Although the oboe takes the part normally taken by the first violin in a string quartet, it is as *primus inter pares*, and not as a soloist with 3 humble accompanists—each instrument is given a role to play. The first movement is a captivating Allegro full of elegant and fetching melodies. A bucolic Andante follows. The third movement, Menuetto, allegro, is entirely given over to the 3 strings and the oboe surprisingly remains silent throughout, however, it returns to lead the others in the lovely Ländler-like trio section. The finale is an upbeat Rondo.

The **Quartet for Flute, Violin, Viola and Cello in a minor, Op. 38** dates from 1816 and is the first of 3 such works Dotzauer composed. The lovely and genial main theme to the opening Allegro con espressione, is introduced by the flute, then given to the violin and to the cello. The middle movement, Poco Adagio, is calm and mostly peaceful. The finale, an Allegro Rondo, is a

pleasant affair with a clever fugue in the middle. While the flute takes the part of the first violin in a string quartet, this is by no means a show-off work for flute. The other voices are given chances to shine.

You will not find the name **Vincenzo Gambaro (1785-182?)** in any of the standard reference sources. He was an Italian clarinetist, who was born in Genoa and lived in Trieste and Vienna before settling in Paris, where he owned a publishing firm. He wrote at least 16 wind quartets for flute, clarinet, horn and bassoon. Opus 4 consists of a set of 3. Their style is from the late Classical era, and they are in concertante form with each instrumental being given several grateful solos. **Op. 4 No. 1 in E flat Major for Flute, Clarinet, Horn and Bassoon** begins with a dynamic Allegro in which the horn states the main theme to a pulsing accompaniment. The clarinet then develops it further and each voice adds more in its turn. The second movement, Andantino, is a theme and set of variations in which each instrument is given a solo. The finale is a charming Polonaise. This quartet is on a par with the lovely wind quartets by Rossini and will make a welcome addition to the repertoire for amateurs and professionals alike.



Felice Giardini (1716-1796) was born in Turin. When it became clear that he was a child prodigy, his father sent him to Milan. There he studied singing, harpsichord and violin; he became a famous virtuoso on the violin. By the age of 12, he was already playing in theater orchestras. In a famous incident about this time, Giardini, who

was serving as assistant concertmaster during an opera, played a solo passage for violin which the composer Jomelli had written. He decided to show off his skills and improvised several bravura variations which were not in Jomelli's score. Although the audience applauded loudly, Jomelli, who happened to be there, was not pleased and suddenly stood up and slapped the young man in the face. Giardini, years later, remarked, "it was the most instructive lesson I ever received from a great artist." During the 1750's, Giardini toured Europe as a violinist, scoring successes in Paris, Berlin and especially in England, where he eventually settled. For many years, he served as the concertmaster and director of the Italian Opera in London and gave solo concerts under the auspices of J. C. Bach with whom he was a close friend. He was widely regarded as the greatest musical performing artist before the public. In 1784, Giardini returned to Naples to run a theater, however, there he encountered financial setbacks. In 1793, he returned to England to try his luck, but times had changed, and he was no longer remembered. He then went to Russia, but again had little luck, dying in Moscow in 1796. Giardini's **Quartet in D Major, Op. 25 No. 3 for Oboe, Violin, Viola and Cello** was part of a collection of 6 quartets, 3 of which were for oboe and string trio and 3 for the standard string quartet of 2 violins, viola and cello. These Op. 25 quartets date from 1783, while Giardini was still living in London and were dedicated to the Duke of Devonshire, whose wife was quite fond of chamber music. All are in 3 movements. In no. 3 we have a playful Andante, followed by a sad Adagio in f minor and then a bright, lively Allegro. Giardini's chamber music combines the so-called "Style Galant" with the mid-18th century Classicism of J. C. Bach and the Mannheim school. In the "Style Galant," the writing emphasizes the soloistic qualities of the instruments, rather than the integrated writing of all the parts.

Karl Goepfert (1859-1942), after initial studies with his father, became a student of Franz Liszt in Weimar. He enjoyed a career as a concert pianist as well as a conductor both in Europe and the



United States. Goepfert wrote operas, symphonies and several chamber music works. His **Quartet in d minor for Flute, Oboe, Clarinet and Bassoon, Op. 93** dates from 1907. In 3 movements, it begins with an Allegro risoluto which is quite substantial and actually as long as the following 2 movements together. It is in 2 sections which alternate with each other. The first begins in canonic fashion with a brisk, charming melody. The second section is slower and somewhat dreamy. The middle movement is a lively, somewhat nervous Scherzo vivace. The finale, Allegro vivo, con bravura, begins with an energetic fugue, which imperceptibly leads to a slower interlude, before another fugue on a related but different subject is begun.



Fini Henriques (1867-1940) was born in Copenhagen. He studied the violin and piano in his youth and was considered a child prodigy on both instruments. He initially concentrated on violin, first studying at the Royal Danish Conservatory with Valdemar Tofft, a student of Louis Spohr. However, he also took composition lessons from Johan Svendsen. Henriques concluded his studies at the Berlin Hochschule with Joseph Joachim for violin and Woldemar Bargiel for composition. Returning to Denmark, Henriques enjoyed a long career as a soloist, becoming one of Denmark's most popular and beloved concert artists. He also founded a string quartet and chamber music society. In addition to his career as a soloist, he composed throughout his life, leaving operas, symphonies, ballets, and chamber music. Today Henriques is mostly remembered for his very appealing short works for violin and piano. His **Quartet for Flute, Violin, Cello and Piano** is in 3 movements and is written in a post-Brahmsian, late-Romantic style. It begins with a powerful and thrusting Allegro energico. The lovely and somewhat sad middle movement, Andantino cantabile, brings to mind the jazz idiom of the blues. Though there is no scherzo, a playful middle section serves that purpose. The finale, Allegro, is a dance-like, mid-20th century rondo.



In 1802, the Parisian music publisher Ignaz Pleyel brought out 6 clarinet quartets by his friend **Franz Anton Hoffmeister (1754-1812)**. Pleyel (1757-1831) was almost an exact contemporary of Hoffmeister as well as Mozart (1756-91). Of the set perhaps the **Quartet No. 4 in B flat Major for Clarinet, Violin, Viola and Cello** is the best. Several scholars have pointed out that Hoffmeister may well have had the famous virtuoso clarinetist Anton Stadler in mind. It was Stadler for whom Mozart had composed his clarinet quintet. The style and feel of the quartet are undeniably Mozartean. As was usually typical of such works from that era, the clarinetist has the lion's share of the thematic material and is also given the opportunity to show his technical prowess. In 3 movements, it opens with an Allegro of the sort you might guess Mozart had written, if you did not know better. The middle movement, an Andante, has a set of variations in which each of the strings is given an opportunity to shine. The Finale is a menuetto and contrasting trio.



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. From early on, Hummel was recognized as a prodigy and was brought to Vienna from his native Pressburg (today Bratislava) at the age of 4 when Mozart took him on as his only full-time

student. In 1788 at the age of 10, Hummel was taken by his father on a tour of Europe where he was hailed as the greatest prodigy ever. In 1792, he returned to Vienna where he studied with Albrechtsberger, Salieri and Haydn. Hummel then began touring again and was acclaimed as Europe's leading pianist for more than 2 decades. But he also composed, and his compositions were widely played throughout the 19th century. Even in the 20th century, the general opinion has been that Hummel's works reached the highest possible level, surpassed only by Beethoven. Stylistically, Hummel's music generally represents the end of the Viennese Classical era and the bridge period between it and Romanticism. His **Quartet in E flat Major for Clarinet, Violin, Viola and Cello** dates from 1807. It is quite unusual, for its time, because the clarinet, as in Mozart's clarinet quintet, does not dominate as a soloist, but is a true member of the ensemble. The first movement, Allegro moderato, has 2 engaging themes. The first contains a short, partial quotation, given by the clarinet, from the Mozart clarinet quintet, although Hummel alters it considerably. The second movement is entitled "La Seccatura," which in Italian means "the annoyance." Highly original, each part is written in a different time signature. In this quick, lively piece, the parts appear to move independently but are, in fact, closely interwoven. The third movement, though not so marked, is a minuet with trio in which the cello is given an important role. The finale, a lively Rondo, perfectly illustrates Hummel's style as an amalgam of late Viennese Classical and early Romanticism.



Sigfrid Karg-Elert (1877-1933) was born in Oberndorf am Neckar, a German town. He studied piano and composition at Leipzig Conservatory with Carl Reinecke and Salomon Jadassohn. Though he had intended to work as a composer, he initially pursued a career as a concert pianist. His original name was simply Karg, however, at the suggestion of his concert agent, he added Elert. He served for a time as professor at Magdeburg Conservatory and later taught piano and composition at the Leipzig Conservatory. He became interested in the harmonium and then the organ, and became proficient on both; his compositions for organ are considered among the most important of the 20th century. Karg-Elert eventually concentrated on composition and composed a considerable amount of music including works for piano, organ, orchestra and chamber music. His music shows the influence of Reinecke, Scriabin, Debussy, Reger and Grieg. Karg-Elert's **Jugend for Flute, Clarinet, Horn and Piano, Op. 139a** dates from 1919 and consists of one lengthy movement divided into several sections. The music is a mixture of post-Brahmsian Romanticism with contemporary French developments. The fine writing might pass for Florent Schmitt or even Jean Franais. This striking combination has a great dreamy quality to it. A very evocative piece.



Conradin Kreutzer (1780-1849) was born in the German town Messkirch. He studied violin, clarinet, oboe, organ, piano and voice as a young man. After briefly studying law in Freiburg, he went to Vienna, where he took composition lessons with Albrechtsberger, one of Beethoven's teachers. He enjoyed a career as a composer and music director, holding posts in Vienna, Stuttgart, Cologne and a number of other German cities. Today, if he is remembered at all, it is for his opera *Der Nachtlager von Granada*. However, in his time, his chamber music was highly thought of and often performed. He was a gifted melodist, and his style is that of the late Classical and early Romantic era, and in many ways resembles that of Carl Maria von Weber. Kreutzer's **Quartet in E flat Major for Clarinet, Violin, Viola and Cello** was published by the Viennese firm of Steiner in

1834 and was composed perhaps a year or two before that. Composers of chamber works for a wind instrument and strings from this era, Carl Maria von Weber being a prime example, almost always had a virtuoso on the particular instrument in mind. While the manuscript in the library of the Gesellschaft der Musikfreunde in Vienna bears no dedication, it is probable that Kreutzer was thinking of one of the great clarinet soloists of the time such as Heinrich Baermann or his son Carl or perhaps Iwan Mueller. The work is in 3 movements. The genial opening Allegro in the style of Weber, after a series of loud chords, leads to the first theme given to the clarinet. Later there is interplay between the strings and the clarinet. The second movement, *Andante grazioso*, is a lovely series of lyrical themes. The finale, a jovial Rondo, *allegro moderato*, is a pleasant Weber-like affair.



Franz Krommer (1759-1831) was one of the most successful composers in Vienna at the beginning of the 19th century. His reputation is attested to by the frequent republication of his works throughout Germany, England, France, Italy, Scandinavia and even the United States. According to several contemporary sources he was regarded with Haydn as the leading composer of string quartets and as a serious rival of Beethoven.

Krommer was a violinist of considerable ability who came to Vienna around 1785. For the following 10 years he held appointments at various aristocratic courts in Hungary, then returned to Vienna in 1795, where he remained until his death, holding various positions including that of Court Composer (*Hofmusiker*) to the Emperor, Franz I, an enthusiastic quartet player. Krommer was the last composer to hold this august title, and one of his duties was accompanying the emperor on his campaigns so that he could relax in the evenings playing quartets. There are more than 300 compositions which have been published, much of which is chamber music. Krommer wrote more than 70 string quartets, 35 quintets, perhaps as many as 15 string trios, but also several works for winds and strings.

His **Quartet No. 4, Op. 82 in D Major for Clarinet, Violin, Viola and Cello** was published in 1816. The captivating tune of the opening bars to the first movement, *Allegro moderato*, clearly demonstrates Krommer's gift for melody. The first movement is more or less twice as long as the others, but it is full of catchy tunes and well-written for all. This rousing opening movement leads to an *Adagio* which Krommer seems to have intended to be a solo movement for the clarinet. A Minuetto, *Allegretto* follows. Both themes can be characterized as jumpy and bouncy, while the trio presents a fine contrast with the clarinet's melody over a pizzicato accompaniment of the cello and the soft harmonic support of the violin and viola. The 2 themes of the Rondo finale are both quite attractive.

Krommer's **Quartet No. 1 for Flute, Violin, Viola and Cello in D Major** dates from 1797. It is one of the ironies of history that during his lifetime, Krommer's string quartets were considered as fine as Haydn's and his string quintets were ranked alongside Mozart's. But since his death, it is primarily his music for winds or winds and strings that gets played. That Krommer, an excellent violinist, knew how to write for winds is evidenced by the fact that he wrote a great deal of tuneful, popular chamber music for wind instruments. This quartet, which is in 5 movements, may suggest that Krommer was thinking of it as a divertimento. It opens with a lovely, slow *Adagio* introduction which leads to the main section, a playful, bustling *Allegro*. The second movement is a stately, typical Viennese Minuetto *allegretto*. Next comes a gorgeous Romanza, which makes a lovely serenade or intermezzo. Another Minuetto *allegretto* follows. The finale, a lively Rondo, brings the quartet to a satisfying conclusion.

His **Quartet No. 6 for Flute, Violin, Viola and Cello in F Major, Op. 89** dates from 1818. The quartet opens with a charm-

ing and genial *Moderato* with appealing melodies and excitement. A lovely, typical Viennese Minuetto *allegretto* with trio is second. Next comes an appealing *Andante con moto*. The finale, a jolly *Alla polacca*, brings this fine work to a close.



Jean Xavier Lefèvre (1763-1829) was born in Lausanne and moved to Paris at an early age, where he studied with the famous clarinetist Michel Yost. By 1791 Lefèvre was serving as first clarinetist at the Paris Opera. His clarinet method, published in 1802, was a best seller, and he became a professor at the Paris Conservatory, where he had many famous pupils,

including Bernard Crusell. Lefèvre was a clear master of form and harmony with a fine gift for melody. His clarinet concerti were often performed, at least during his lifetime. A fairly prolific composer, he appears to have written some 9 clarinet quartets, not all of which have survived. His clarinet quartets are well above the standard of such works being composed at that time. These are not mere vehicles for the clarinet—they are not quatuors brilliant. Yes, the clarinet assumes the role normally taken by the first violin, but the string players are given worthwhile and not unimportant parts, which they will enjoy playing. From these quartets, there is every reason to believe that Lefèvre was conversant with the developments made by Haydn and Mozart, who moved away from the older concertante style to the newer emerging style. In the former, one instrument is entrusted with the melody, which can, if necessary, stand alone, while the others only accompany. In the latter, the melody does not always exist in one voice and often needs the others to make sense. Lefèvre's **Quartet No. 4 in c minor for Clarinet, Violin, Viola and Cello** is a mix of concertante style and the newer. We can hear that this is a transitional work. In the opening movement to this quartet, the clarinet introduces the long-lined main theme, which is subsequently developed by the strings. Soon after the clarinet joins the mix. An *Adagio* serves as the second movement. A surprising, rather quick but short introductory phrase begins the movement, before the clarinet is given a gorgeous, somewhat languid, cantabile theme. A traditional Haydnesque Minuetto follows. The trio section, which features the violin and clarinet, is a kind of country dance. The finale, Rondo poco *allegretto*, is a jaunty, dance-like romp.



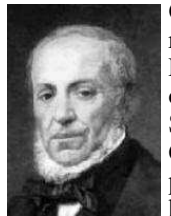
Franciszek Lessel (1780-1838) was born in Warsaw. His first music lessons were with his father, a prominent pianist and composer. In 1799 he went to Vienna where he studied with Haydn for a decade, after which he returned to Warsaw, pursuing a career as a pianist and composer. Along with Josef Elsner and Ignacy Dobrzynski, Lessel is considered one of the most important Polish composers of the Classical era. His **Quartet for Flute, Violin, Viola and Cello in G Major** dates from 1806 and with Haydn's help was published in Vienna. It is in 4 movements and opens with an *Allegro* that has a very ornamented first subject for its main theme, presented by the flute. The second theme is in the form of a chorale. The second movement, *Adagio*, begins with the strings presenting a poignant melody. The second subject is first given by the flute and later taken up by the cello. The third movement is a very Classical Minuetto with trio, while the *Allegretto* finale begins with a bright theme in the flute followed by 6 variations and a coda. The work clearly shows that Lessel was not only an accomplished composer, but also one with an easy gift for appealing melody. This is one of the best flute quartets from the Classical era. It is not simply a vehicle for the flute as so many others were. Lessel does not ignore the strings, who are also given thematic material.



Darius Milhaud (1892-1974) was born in Marseilles. 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 composers who were active during the first part of the 20th century. During his long career, Milhaud frequently traveled abroad, sometimes for pleasure, sometimes from necessity. During the First World War, he 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 Milhaud saw always interested him, so in his music one often hears the sounds of Brazilian dances and American, but also the "modern" trends of French music during the 1910's and 1920's. His **Quartet for Flute, Oboe, Clarinet and Piano, Op. 47** was completed in 1918 while Milhaud was living in Rio de Janeiro. Although he would write many pieces inspired by Brazilian music when he returned to Paris, this work has little or nothing Brazilian about it. He called it "Sonata," but it is really a true quartet for winds and piano. The opening movement, *Tranquille*, is akin to a pastorale with the main theme presented over a drone accompaniment. Eventually, each instrument is given different characteristic passages with vague echoes of Ravel. The second movement, "*Joyeux*," is livelier and dominated by the use of trills. Next is a movement Milhaud titled "*Emporte*," which can be variously translated as "hot-tempered" or "blown away." This is a heavily discordant movement, very polytonal. The final movement, "*Douloureux*," is, as the title suggests, rather dolorous, sad and a bit funereal.



Ernest Moeran (1894-1950) was born in Heston near London. Shortly after his birth, the family moved to the remote Norfolk fen country. As a child he learned to play the violin and piano. He subsequently enrolled at the Royal College of Music and studied composition with Charles Villiers Stanford. He fought in World War One and received a severe head injury, with shrapnel embedded too close to the brain for removal, so underwent primitive surgery which involved the fitting of a metal plate into the skull. Unsurprisingly, this was to affect him for the rest of his life. After discharge, in 1920 Moeran continued his studies the Royal College, studying there under John Ireland. His **Phantasy Quartet for Oboe, Violin, Viola and Cello** was composed toward the end of Moeran's life and was dedicated to the famous oboist Leon Goossens. Though written in one long movement, there are actually 2 different sections to the work. While the music remains completely tonal, it does wander through many keys while reflecting the music and moods of the Norfolk countryside where it was written. Parts of 2 Norfolk folk tunes—"Sunday Come Seventeen" and "The Pretty Ploughboy"—can be heard in this very atmospheric and evocative work.



Giovanni Paisiello (1740-1816) was born in Taranto and educated at the Naples Conservatory. For several decades, he was one of the leading opera composers of Europe, spending 8 years in St. Petersburg at the invitation of Catherine the Great and 3 more in Paris at the invitation of Napoleon. However, for the greater part of his life, he lived and worked in Naples. Paisiello considered opera his métier, but did not entirely ignore chamber music, writing some 9 string quartets and several works for piano in addition to 6 quartets for flute and strings. These **Six Quartets for Flute, Violin, Viola and Cello Op. 23** are clearly not Paisiello's 23rd published work since they date from 1800 when the composer was 60 years old. They appear to have been written in Naples in anticipation of his arrival in Paris. Paisiello would have

been well aware of the burgeoning market of Parisian amateur players and their tastes, and these quartets were written with this in mind. The first 5 have 2 movements. The sixth quartet has but one. Certainly, these quartets can stand on their own, but are also important from an historical standpoint, since they are an indication of musical tastes around the start of the 19th century, both in France and Italy. They are suitable for concert performance and home music making.



If fans of chamber music do not know the name of **Walter Rabl (1873-1940)**, they may be excused. Although Rabl, after giving up the study of law, set out to be a composer, his composing career was rather short and most of what he wrote was either for voice or the opera. He made his name as a conductor and has only 2 chamber works to his credit, a set of fantasy pieces for piano trio and a **Quartet for Piano, Clarinet, Violin and Cello in E flat Major, Op. 1**. Rabl was born in Vienna and studied there as well as in Salzburg and Prague, where he worked on a doctorate. This quartet set him on his way. Rabl entered the work in the 1896 competition held by the Wiener Tonkünstlerverein (Vienna Musicians Association). Brahms, who was the head judge, selected the work for the first prize and recommended it to his publisher Simrock, who published it the following year. Rabl dedicated the quartet to Brahms, and any listener will hear that composer's influence upon the music, but it would be very wrong to regard it as a mere imitation. If it were, Brahms would never have selected it. Beginning composers do not spring forth fully formed and are almost always influenced by someone who has come before them, be it their teacher or a famous composer. Brahms, when he was beginning, was influenced greatly by Mendelssohn and Schumann. Do not let the opus designation mislead you—this is an extraordinarily mature work which could well have come from the pen of someone who had been practicing their art for 25 years rather than 2 or 3. The opening *Allegro moderato* begins with a rather languid melody, reminiscent of Brahms' Op. 114 trio for piano, clarinet and cello. Slowly the music builds to a joyous climax. The second subject, evocative of forest murmurs, is not at all Brahmsian. The second movement, *Adagio molto*, is a theme and variations. The theme is a somber, funeral march. The variations are superb in the way they change the mood and tonal color. The following *Andantino un poco mosso* is in a relaxed Brahmsian style, but changes mood in a rather original fashion. The buoyant finale, *Allegro con brio*, brings this excellent piece to a satisfying close.



During his lifetime and for much of the 19th century, **Ferdinand Ries (1784-1838)** 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 piano and composition with Beethoven and stayed with him for nearly 5 years. Thereafter, Ries concertized throughout Europe before settling in London, then finally retiring in Frankfurt. He wrote a considerable amount of music, including several piano concertos and chamber music, which was often performed and well thought of for many years. Ries composed string quartets, at least 26, throughout his entire life. He wrote many more string quartets than he did piano sonatas, piano trios, piano quartets or other works with piano, which is surprising for a virtuoso pianist, and one is forced to conclude that he felt the string quartet to be a far more important medium than those with piano or that he harbored a real ambition to make an important contribution to the genre as had his teacher Beethoven. And like Beethoven, he took his time, trying other chamber music genres before turning to the string

quartet. Ries composed 6 quartets for flute, violin, viola and cello. The first 3 were completed in 1814-15 while Ries was living in London, and it is thought that he may have written them with an eye to the English music making market. However, the quartets were not published until 12 years later as his Op. 145 in 1826.

The **Quartet No. 1 in C Major for Flute, Violin, Viola and Cello** is the first of the set. In the bright opening Allegro con brio, although the flute is given some virtuosic passages, the strings are quite well treated, and it is clear that the quartet is not a mere vehicle for the flautist. The movement is filled with stately, lovely melodies. The second movement, Larghetto cantabile, begins with a somber introduction by the strings before the flute brings forth a beautiful singing melody. Again, the strings play more than a supporting role. Next comes a bouncing Scherzo, allegro vivace. The satisfying finale, Allegro all' spagnola, takes its name from the pulsing rhythm heard in the strings. One must wait quite some while before themes similar to those in the opera *Carmen* come forth. Certainly, this is one of the very best works of its kind from this period.

The first movement, Allegro, to **Quartet No. 4 in d minor for Flute, Violin, Viola and Cello** begins with a short, ominous introduction in the strings before the flute sings the main theme over a pulsing accompaniment. As one would expect from works of this period, the flute is clearly primus inter pares, but Ries does not ignore the other voices, each of which is given an interesting part. The main theme of the second movement, Adagio con moto, is song-like. The use of pizzicato in the cello is quite effective as are the sudden tempo changes which briefly quicken the mood. A playful and lively Scherzo vivace comes next. It is reminiscent of some of Beethoven's early scherzi, for example, those in his Op. 9 string trios. The pounding rhythm and quick tempo of the trio section are not only surprising but very effective. The finale, Allegro molto, begins with a series of heavy double stops in the strings before the flute comes bouncing forward with a buoyant and dance-like melody.



Georg Wenzel Ritter (1748-1808) was born in Mannheim, where his father Heinrich was principal bassoonist in that famous orchestra. Georg learned the bassoon from his father and was soon a member of the ensemble. He became known as one of the leading bassoon players of his time and held positions in several orchestras. Virtually all of his compositions

were for his own instrument, while other composers, including Mozart and J. C. Bach, wrote works with him in mind. Ritter completed 6 quartets for bassoon and string trio sometime between 1777 and 1778, which were published by the Parisian firm Sieber in 1779. They were dedicated to Henri Roland Lancelot Marquis Turpin de Crissé, a patron of the arts and amateur painter. The **Quartet No. 5 in G Major for Bassoon, Violin, Viola and Cello, Op. 1** has, like all of the set, 2 movements. The opening movement is a lively Allegro. The work closes with a stately Minuetto.



Carl Philipp Stamitz (1745-1801) was born in Mannheim. His father Johann Stamitz was a famous composer and violinist, and Carl took his first lessons from him, then later from Christian Cannabich, director of the Mannheim Court Orchestra, the best in Europe. Stamitz pursued a career as a touring violin virtuoso with some success, however, he was never able to obtain a permanent appointment. He is considered the most important exponent of the so-called Mannheim School of composition which ultimately led to the Vienna Classical style of which Haydn and Mozart were the leading composers. Like most of his



contemporaries, Stamitz was a prolific composer, writing hundreds of works from symphonies to concertos to chamber music. Stamitz's style resembles that of early Mozart and Haydn, both of whom could be said to have been influenced by him. The **Quartet No. 4 in E flat Major for Clarinet or Oboe, Violin, Viola and Cello** is the fourth of a set from his Op. 18 which was

published by the firm of Sieber in Paris in 1773 and intended for the Paris Music Society of which he was then the director. The quartet was not intended as a vehicle for the clarinet, which is nicely integrated in the ensemble (an oboe part was created at Sieber's request to increase sales). The opening Allegro is divided into 2 sections: in one, the clarinet takes the lead; in the other, the strings do. There are no strong dynamic contrasts, which gives the music a certain subtlety. The second movement, a tender Andante, is played almost entirely at the dynamic of piano. The finale, Rondo, allegro, is a lively affair, making use of folk melody.



Peter von Winter (1754-1825) was born in Mannheim. He began his violin studies early and by age 10 was judged a prodigy on that instrument. In Mannheim, he studied composition with Abbé Vogler, who also taught Danzi, von Weber and Meyerbeer. A prolific composer, as were most of that era, Winter became well known for his operas and in 1780, he

moved to Vienna where several were being staged. While there, he continued his studies with Salieri. Subsequently, he became one of the best-known composers in Europe. Winter taught briefly at the Paris Conservatory and held the position of Music Director to the Bavarian court for the last 25 years of his life. He was ennobled by the King of Bavaria for his service, and upon his death the 14-page obituary which appeared in the prestigious *Allgemeine Musikalische Zeitung* called him the most important German composer of his time. Winter's **Quartet in E flat Major for Clarinet, Violin, Viola and Cello** is thought to have been composed around 1780 during his studies with Salieri. In 3 movements, the quartet begins with a tuneful Allegro, is followed by a dreamy Adagio and concludes with a buoyant Polacca. As with virtually all such works from this era, it was designed to show off the wind instrument, in this case, the clarinet. However, Winter does not ignore the string parts, who are each given opportunities. Along with works by Krommer and Crusell, this quartet is a valuable addition to the repertoire. It should be of interest to both professionals and amateurs alike.

III. Quintets for Winds & Strings With or Without Piano or for Winds Alone



Johann Andreas Amon (1763-1825) was born in a small village just outside of the German city Bamberg. His early musical training was from members of the court orchestra. His first instrument was the violin but later he developed an interest in the horn and became quite proficient. About this time, Amon attracted the attention of the famous Bohemian horn virtuoso Jan Vaclav

Stich, who went by the name of Giovanni di Punto. Di Punto took Amon under his tutelage. Not long after, in the 1780's, di Punto embarked on a solo tour which took him to Paris. Amon toured with him, ultimately becoming a virtuoso in his own right. Later he held positions as music director at various courts. A relatively prolific composer, he wrote a fair amount of chamber music.

Amon's **Quintet in F Major, Op. 110 for Flute, Horn, Violin, Viola, Cello** and Bass ad libitum was the first of 2 for this combination which were published by the firm of Andre in 1825. As the original title—*Premiere Quintetto pour Flute & Cor, oblige, Violon, Alto & Violoncelle, Contre Bass ad lib, oeuvre 110.*—makes clear, the quintet is intended to be a vehicle for the flute and the horn. The strings play an accompanying but indispensable role. Though clearly written in the early Romantic style, the quintet nonetheless remains in the concertante mode which had served Punto and Amon so well when they toured Paris in the 1780's. The quintet follows a traditional structure, opening with an *Allegro ma non troppo* which is followed by a short contrasting trio. The beautiful third movement is an *Andante*. The finale is another *Allegro*.

The **Quintet in e minor, Op. 118 for Flute, Horn, Violin, Viola, Cello** and Bass ad libitum was the second of 2 for this combination published by Andre in 1825. A cheerful, light-hearted serenade-like mood pervades the music. The key of e minor is only used to subdue and not darken the atmosphere as is typical with the use of the minor. The work opens with an expansive *Allegro moderato*, followed by a brief *Minuetto* and contrasting trio. The third movement is a *Romanza* filled with cantilena themes. Only in the finale, a theme and set of 5 variations, does Amon venture away the traditional form. The theme was originally entitled "Air Juif" (Jewish air), presumably a popular song of the time, but surprisingly, it displays no particular Jewish character.



Heinrich Baermann (1784-1847) was born in Potsdam, a Prussian town just outside Berlin. He studied clarinet and composition in Berlin and became one of the most important clarinet virtuosos during the first part of the 19th century and is generally considered the father of modern clarinet technique. Although he composed several substantial works, today he is remembered as the

inspiration for more famous works by the likes of Carl Maria von Weber, Felix Mendelssohn, Giacomo Meyerbeer, Franz Danzi and Peter Lindpaintner among others. The middle movement of Baermann's 1821 **Clarinet Quintet No. 3 in E flat Major, Op. 23**, a beautiful *Adagio*, was for more than a century attributed to Richard Wagner, and for this reason, it is one of the few chamber works of his which survived into the 20th century and received new editions. It is a vehicle for the clarinet, no doubt meant for Baermann's own use, but full of appealing tunes, and a pleasure to hear. The opening movement sounds much like Weber's clarinet quintet. The finale, a *Rondo*, also sounds like Weber.

Waldemar von Baussnern (1866-1931) was born in Berlin and studied with Friedrich Kiel and Woldemar Bargiel at the Berliner



Musikhochschule. Afterwards, he made a career as a conductor and as director of the Musikschule in Weimar, then later of the Hoch Conservatory in Frankfurt. Baussnern composed in almost every musical genre and wrote a fair amount of chamber music. He drew particular inspiration from poetry, especially that of Goethe. Stylistically, Baussnern stands out as a maverick to his contemporaries,

remaining a composer who defies classification. Generally, however, his music is rooted in the 19th century, yet exhibits independence of form, ranging from extremes of conventional tonality to frequently polyphonic chromaticism, though never entering the realm of atonality. His **Quintet in F Major for Violin, Cello, Clarinet, Horn and Piano** is one of the most original-sounding chamber music works because of its unusual tone color effects. The nature of the instruments creates the stunning and rich effects. I know of only 4 such works; the earliest is by the Austro-Czech composer Zdenek Fibich in 1893. It is not impossible, though probably unlikely, that Baussnern may have been familiar with it when he composed his quintet in 1898. The big opening movement, *In ruhiger Bewegung*, begins in dreamy fashion with the horn and clarinet taking the lead. The themes are delicate, light and sparkling. A lively and playful *Scherzo*, with a spooky, march-like trio section, serves as the second movement. The third movement, simply marked *Langsam*, begins quietly with a long-lined melody, which after a while builds to a more dramatic funeral episode. The finale, *Energisch bewegt*, is a highly original cross between a march and a lopsided dance. This is a first-rate work.



Adolphe Blanc (1828-1885) was born in the French town Manosque. His musical talent was recognized early, and he entered the Paris Conservatory at age 13, first taking a diploma in violin and then studying composition with the famous composer Fromental Halévy. Although for a time, he served as a music director of a Parisian theater orchestra, he primarily devoted himself to composing,

and most of his works were for chamber ensembles. During his lifetime, these works were much appreciated by professionals and amateurs alike, and in 1862 he won the prestigious Chartier Chamber Music Prize. Besides the fact that his works are pleasing and deserving of performance, Blanc's historical importance cannot be overestimated. He was one of the very few in France trying to interest the public, then with ears only for opera, in chamber music. He paved the way for the success of the next generation of French composers. Among his chamber works are 3 string trios, 4 string quartets, 7 string quintets, 15 piano trios, 3 piano quartets, 4 piano quintets, a quintet for winds and piano and a septet for winds and strings. Blanc's **Quintet for Flute, Clarinet, Horn, Bassoon and Piano in E flat Major, Op. 37** was composed in 1859 and dedicated to one Michele Carafa. The dedication seems somewhat strange in that Carafa, an Italian nobleman and opera composer who spent most of his life in Paris, was not a wind player. And though he could play the piano, he was no great performer and was not known to have taken part in chamber music soirées. Nor is it likely that he commissioned the work, since he was not a wealthy man. The work is in 3 movements. The first is a massive *Allegro* as long as the second and third movements taken together. It is charming, graceful, elegant and beautifully written. The piano is nicely integrated into the whole. The short middle movement is a playful lively *Scherzo*. Blanc keeps the winds in the forefront. It is a little toe-tapping gem which could even be used as an encore. The finale, *Allegro*, be-

gins with a slow introduction which builds a sense of expectation and leads to a charming and subsequently exciting Allegro.



Charles Bordes (1863-1909) was born in the French village La Roche-Corbon. He entered the Paris Conservatory where he studied piano with Antoine Marmontel and composition with César Franck. He worked as an organist and choir director. In 1897 he published *Archives de la tradition basque*, an ethno-musicological work commissioned by the French minister of public education,

based on Bordes' numerous travels through the Basque lands. He was also a co-founder along with Vincent d'Indy and Alexandre Guilmant of the Schola Cantorum which became the second most important conservatory in France. Bordes' **Suite Basque in D Major, Op. 6 (Quintet for Flute, 2 Violins, Viola and Cello)** was one of his earliest works, dating from 1887. Unlike many such works, it is not a vehicle for the flute: though it is generously treated, it is often an equal voice with the strings. All the voices receive solos. The quintet opens with a Prelude which sounds mysterious and somewhat sad. The second movement, *Intermezzo*, is subtitled *tempo di zortzico* which is a lively dance which originated in the Basque lands. It is in part a rhythmic dance, in part a lyrical interlude. Third is a movement marked *Paysage*, which roughly translated means a rural scene. Here the mood is meditative, the tempo quite slow. The finale, *Pardon Dantza* (usually spelled "Bordon Dantza," Walking Stick Dance) is another traditional Basque dance said to have originated in the city of Tolosa, a Basque town in northern Spain. Bordes instructs the players that it is a march but is not to be played too fast.

The **Clarinet Quintet in b minor, Op. 115** from 1891 by **Johannes Brahms (1833-97)**, along with the clarinet quintet by Mozart, is one of the 2 most famous works for this ensemble. If a clarinet quintet is programmed, 99 times out of 100 it will either be that of Mozart or Brahms. It is a great masterwork about which much has been written and I have nothing more to add, except to suggest that every clarinet quintet ensemble try to get a chance to play it.



Ferruccio Busoni (1866-1924) is remembered as a great pianist and was among the first rank of virtuosi during his lifetime, but what is no longer generally remembered is that he was an important composer. As one prominent critic noted, had Busoni been a less brilliant player, his music would have received greater attention. Busoni's significance as a composer has

often been grievously under-estimated. In natural talents he was richly endowed and in technical command and versatility of achievement he possessed phenomenal powers. Busoni was born in Tuscany to parents who were both musicians: his father was a touring clarinet virtuoso. Busoni's musical talent showed itself early and by the age of 8 he was performing before the public. Eventually, he studied composition at the Leipzig Conservatory with Carl Reinecke. Besides an important career as a soloist, Busoni also taught at the Helsinki Conservatory and the New England Conservatory in Boston and the Berlin Academy of the Arts. By the time Ferruccio had finished his initial composition lessons, he was helping to keep the family finances afloat by composing. His father, who was constantly on tour, requested Ferruccio supply him with works for clarinet. During the years 1879-1881, the boy composed at least a dozen such works for different combinations, including clarinet and string quartet. At his father's suggestion, he took three of these pieces and labeled them "Suite," a title by which they are sometimes known. They have also been called a clarinet quintet, but it is unlikely that any collection of these works was intended to serve as a unified work. Busoni's **Three**

Character Pieces for Clarinet and String Quartet—

Andantino, *Vivace e marcato* and *Moderato*—are not virtuoso pieces for the clarinet, but rather highly emotive and full of contrasting moods. They are amazingly mature for a boy of 13 to 15, and one can see why Brahms was quite impressed when he met Busoni in Vienna.



Samuel Coleridge-Taylor (1875-1912) was born in London, the son of a man from Sierra Leone and 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. His **Clarinet Quintet in f sharp# minor, Op. 10** for the A clarinet, which dates from

1895, was composed as the result of a challenge issued by his composition teacher, Sir Charles Stanford. After a performance of the Brahms clarinet quintet at the Royal Academy of Music, Stanford is reputed to have said to his class that no composer could now write such a composition without escaping the influence of Brahms. Within 2 months, Coleridge-Taylor did just that and, in the process, had produced what is an undeniable masterpiece. Those who have heard or played it generally acknowledge it is as fine as either the Brahms or the Mozart clarinet quintets. That it has never really had its chance on the concert stage is unconscionable. In describing Coleridge-Taylor's clarinet quintet, it could be said that if Dvořák had written a clarinet quintet, it might not have been far different from this. The opening highly rhythmic, upbeat *Allegro energico* at first begins in a dark vein, but its energy prevents the music from brooding. One especially hears Dvořák's influence in the lovely second movement, *Larghetto affectuoso*, which recalls the slow movement of the *New World Symphony*. A scherzo, *Allegro leggiero*, follows. The first theme is optimistic and characterized by its rhythm, while a dreamy second theme provides a fine contrast. Again, in the exciting finale *Allegro agitato*, we hear the influence of Dvořák—this is created by the choice of rhythm and not so much by the melody, which is not Slavic. Suffice it to say this is a masterpiece.



Franz Danzi (1763-1826) was born near and grew up in Mannheim. He studied cello with his father and composition with Abbé Vogler before he joined the famous Mannheim orchestra of the Elector in 1778. His career spanned the transition from the late Classical to the early Romantic styles. Danzi knew Mozart and mentored Carl Maria von Weber.

In 1783, Danzi succeeded his father as one of the conductors of the Elector's orchestra. He eventually rose to the position of *Kapellmeister* at the courts in Munich and later Stuttgart. He was a prolific composer who wrote works in virtually every genre. Danzi's chamber music includes sextets, quintets, quartets and trios, some for strings, some for wind instruments and some for a combination of the 2. These works are generally in a style that reflects Danzi's early experience in Mannheim.

The **Quintet in d minor for Oboe, Clarinet, Horn, Bassoon and Piano, Op. 41** was completed in 1810. Danzi was 7 years younger than Mozart and 7 years older than Beethoven, both of whom had written quintets for piano and winds, and most likely those works served as his models. In 3 movements, the work begins with a substantial *Largo* introduction in which the piano is given the lead. The main section *Allegro* is tuneful and flows along easily. The middle movement is a charming *Andante sostenuto*. The finale is a playful *Allegretto*.

The **Quintet Op. 56 No.1 in B flat Major for Flute, Oboe, Clarinet, Horn and Bassoon** is the first of a set of 3 such works. This combination of instruments is commonly called the

wind quintet, much the same way that works for clarinet and string quartet are usually called clarinet quintets. Very few composers had written wind quintets before Danzi. Anton Reicha published his first set of six in 1817, and they turned out to be tremendously popular. Danzi followed suit with his Op. 56 in 1821, dedicating them to Reicha, who was then living in Paris. Danzi with an eye for the marketplace lavished his gift for attractive melodies upon these works. But unlike Reicha whose parts often demanded players of a very high technical caliber, Danzi's were written for Everyman and are technically undemanding. But he did follow Reicha's practice of treating all the voices as equals. He wrote 9 such quintets in 3 sets, and because they are excellent and accessible to amateurs as well as strong enough to be brought into the concert hall, I will discuss each of the quintets, albeit in brief.

The opening Allegretto to **Op. 56 No. 1** is genial and playful. The following Andante con moto is reflective and at times lyrical, with a touch of mystery. The lively Menuetto is followed by a trio section in which each of the instruments responds to the voice which has come just before in what seems like a series of short duets. The finale is a bouncing rondo, an Allegretto in 6/8 which speeds along effortlessly.

Wind Quintet Op. 56 No. 2 in g minor is the second of a set of 3. The opening Allegretto starts off with some hesitation before the charming main theme is brought forth by resposion. The following Andante is peaceful and a bit dreamy. The Menuetto is quite interesting: because it is accented on the second and third beats, it has a lopsided quality. The main theme to the exciting finale, Allegretto, is played over a pulsing accompaniment.

Wind Quintet Op. 56 No. 3 in F Major is the third of the set. The opening Andante sostenuto-Allegro begins with a lengthy slow and rather sedate introduction, which leads to a chirpy and upbeat main section. Next comes a stately and reflective Andante, interrupted by a quicker episode—a Haydnesque and Viennese Menuetto. The genial finale, Allegretto, begins in dignified fashion and moves forward in leisurely fashion, but also with some exciting passage work.

Wind Quintet Op. 67 No. 1 in G Major is the first of Danzi's second set of wind quintets. After the success of his Op. 56 in 1821, Danzi followed it up with 2 more sets a few years later. Op. 67 was completed in 1823. The first movement, Allegretto, is graceful and charming. Next comes a pleasant Andante con moto, followed by a Haydnesque playful Menuetto, allegretto. The finale, an ingratiating Allegretto moderato, tops off this appealing quintet.

Wind Quintet Op. 67 No. 2 in e minor is the second of Danzi's second set of wind quintets and the only one of this set in the minor. The first movement, Allegro vivo, is elegant and a bit diffident, graceful and charming. Next comes a dreamy languid Larghetto followed by a typical Menuetto. The finale is an engaging Allegretto.

Wind Quintet Op. 67 No. 3 in E flat Major is the third and last of Danzi's second set of wind quintets. The first movement begins with a lengthy Larghetto, characterized by a series of downward scale passages; it almost assumes the quality of a short movement. The Allegro moderato which follows is bright and buoyant. Toward the end, the Larghetto reappears, but in the concluding bars, it is the Allegro moderato. A calm and peaceful Andante moderato is followed by a Menuetto typical for the period. The finale is an appealing, playful Allegretto.

Wind Quintet Op. 68 No. 1 in A Major is the first of a series of three such works from Danzi's last set of wind quintets. The opening Allegro moderato is charming, but also full of forward energy. The second movement, Larghetto, is really more of an andante con moto. Next comes a rhythmically interesting Menuetto, allegro. The upbeat finale, Polacca, bounces along and bring the work to a close.

Wind Quintet Op. 68 No. 2 in F Major is the second of Danzi's last set of wind quintets. It has a very Mozartean quality in the chromatic and melodic writing. This can be heard right from the opening notes of the charming first movement, Allegro. Wolfgang himself might have penned this lovely music. The Andante-Allegretto is a theme and variations. Beginning with the oboe, each instrument is given a chance to shine. Again, there is the influence of Mozart in the Menuetto, allegretto which follows. In the finale, an Allegretto, the horn gives out the jovial and leisurely main theme; soon all the others join in.

Danzi's **Wind Quintet in d minor, Op. 68 No. 3** was the last such work he was to write, since he died not long afterward. In many ways it is the summation of his art with respect to this type of composition: appealing melodies, concisely wrought with excellent part writing. The quintet begins with a quiet, somewhat haunting Andante sostenuto, an extended introduction in the minor. The main part of the movement, Allegretto, is characterized by a jaunty theme which brings to mind a leisurely steeple chase. Next comes a charming Andante, perfect in every way. A sprightly Menuetto and a nicely contrasting trio lead to the exciting finale, Allegro assai.



Louis Dauprat (1781-1868) was born in Paris. He studied at the Paris Conservatory and subsequently became principal horn of the Paris Opera and Professor of Horn at the Paris Conservatory. He studied composition with Anton Reicha. Most of his compositions are for horn, a considerable number of which are in chamber music settings. Mozart's horn quintet put the genre on the map and may have served as an example for Dauprat. Because the music is composed by a virtuoso, however, Dauprat's horn writing is more spectacular than that of Mozart.

Quintet No. 1 in F Major for Horn and String Quartet is the first of a set of 3 which date from around 1813. It opens with a genial Allegro. A lyrical, languid, dream-like Andante serves as the middle movement. Here, the horn leads the entire way. The finale is a rollicking, jovial Polacca, allegro moderato.

Typically, when publishers received a set of 3 similar works, they would put the 2 strongest works in the first and last position and the weakest in the middle. That is the case here.

Horn Quintet No. 3 in E flat Major is the third of a set of 3. It opens with a substantial Adagio which leads to a bustling Allegro sostenuto. The middle movement, Andante, is a theme and set of interesting variations. The finale is a lively and flowing Allegro sostenuto.



Felix Draeseke (1835-1913) was born in the German city Coburg. He began composing at an early age and subsequently entered the famous Leipzig Conservatory where he studied composition with Julius Rietz and piano with Ignaz Moscheles. However, his musical outlook was shaped and influenced by the so-called New German School of which Liszt and Wagner were the leading proponents. Draeseke held teaching positions in Switzerland and Germany, eventually settling in the city of Dresden and a few years later began teaching at the Dresden Conservatory. He wrote in nearly every genre and his works were frequently performed during his lifetime. Liszt was a champion of many of Draeseke's compositions and helped them gain publication.

Draeseke's **Op. 48 Quintet for String Trio, Horn and Piano** was completed in 1888. The opening movement, Allegro con brio ma non troppo vivace, begins with a short energetic chordal introduction, perhaps aimed at gaining the audience's attention. The lovely main theme, first heard in the violin, is quite lyrical. Later it becomes clear as the work progresses that the chordal introduction is a motif which makes its appearance again at the beginning

of the finale as well as at other points in the quintet. The opening melody to the second movement, marked grave, is not particularly tragic but has a questioning quality. Then comes a heavy march-like subject with a pounding rhythmic footstep. Throughout the movement are sweet and singing melodic interludes which provide a strong contrast. The third movement, Presto leggiero, is a lively, dance-like scherzo. A slower, dreamy trio section provides fine contrast. The finale, Allegro con brio, begins with same chordal progression which opened the work. However, the main subject, a jovial and buoyant melody which follows is entirely different. The music remains bright and sunny throughout; no cloud darkens the celebratory mood. The work comes to end with an elaboration of the final set of notes from the opening chords. This fine work is one of the very best for this combination.



Théodore Dubois (1837-1924) was born in the French town Rosnay. After an impressive career at the Paris Conservatory, where he studied with Ambroise Thomas, he won the coveted Prix de Rome. He held many important positions during a long career: he was director of the Madeleine, where he succeeded Saint-Saëns, and later director 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 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. Dubois' 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. The **Quintet in F Major for Oboe, Violin, Viola, Cello and Piano** was composed in his 68th year, yet it shows the vitality of a younger man, 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 timbre, he nevertheless—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 5 instruments and is particularly clever in its use of timbre. A highly expressive Adagio non troppo, full of sentiment, is next. 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. This quintet is a highly original work not only because of its instrumentation, but also because of the way Dubois combines the timbre of the oboe with the strings, using the former's lower registers and assigning it the role given to the second violin in a string quartet. It is a first-rate work by any standard and another marvelous example of late French Romanticism.



Thomas Dunhill (1877-1946) grew up in London and was part of the Dunhill family which founded the famous tobacco shop in that city. He studied composition at the Royal College of Music with Charles Villiers Stanford. After graduating, he enjoyed a long and distinguished career as a teacher and composer, eventually serving as a professor at the Royal College. He was especially fond of chamber music and wrote a considerable amount. Dunhill's **Quintet for Violin, Cello, Clarinet, Horn and Piano, Op. 3** was composed in 1898 for a competition which offered a cash prize for a work written for an ensemble of piano, violin, cello, clarinet and horn. Some long-forgotten composer and not Dunhill was the winner of the com-

petition, but Dunhill's quintet was premiered to considerable acclaim the following year. It is dedicated to Stanford. The opening movement, Allegro ma non troppo, consists of a theme and set of very engaging variations. Just placing such a movement as the opening piece was in and of itself quite unusual. Quite assuredly handled, each successive variation has yet more interest than the one preceding it. The middle movement, Allegretto, is full of passion and has a very exciting climax, while the finale, Prestissimo is jovial and holds one's interest throughout.



Robert Fuchs (1847-1927) was born near the Styrian capital Graz and attended the University of Vienna Conservatory, studying with Otto Dessoff and Joseph Hellmesberger. By 1875, he himself was teaching at the Conservatory, eventually rising to the rank of Professor of Composition. Fuchs was one of the most famous and revered teachers of his time. Mahler, Sibelius, Hugo Wolf, Franz Schmidt, Alexander Zemlinsky, Franz Schrecker and Richard Heuberger were among his many students. Fuchs' magnificent **Clarinet Quintet in E flat Major, Op. 102** was composed in 1914 but was not, unfortunately, published until 1919, almost 5 years after being composed. In this highly polished work, brimming with invention, Fuchs' command of form is masterly. The work is clearly in the tradition of Brahms and might almost be a tribute to him. The opening movement, Allegro molto moderato, is written on a big tonal canvas. The very plastic opening theme immediately brings Brahms to mind not only with its melody, but also its characteristic accompaniment. The impressive main theme of the second movement, Allegro scherzando, is fleet. An excellent contrast is provided by the trio section, an updated musette. An Andante sostenuto follows. It breathes in the same wonderful air of Beethoven and is further enhanced by its magical tonalities. Fuchs, as did Brahms, follows Mozart's example of using a theme and variations for his finale. This is a clarinet quintet which can rightfully take its place alongside the best.



The Austrian composer **Heinrich von Herzogenberg (1843-1900)** has sometimes been attacked as nothing more than a pale imitation of Brahms, of whom he was a great admirer. There is no denying that his music often shows Brahms' influence, however, listeners and players alike have discovered that it is original and fresh. Most of Herzogenberg's chamber music is first-rate, and Brahms might well have wished he had written some of it. Toward the end of his life, Brahms, who was not in the habit of praising other composers publicly, wrote of Herzogenberg, whom he had often harshly criticized in the past, "Herzogenberg is able to do more than any of the others." Herzogenberg studied composition at the Conservatory of the Gesellschaft der Musikfreunde with Otto Dessoff, a close friend of Brahms. And through Dessoff Herzogenberg came to know Brahms personally and, of course, his music. Herzogenberg's **Quintet for Oboe, Horn, Clarinet, Bassoon and Piano, Op. 43 in E Flat Major** dates from 1888, while Herzogenberg was a professor of composition in Berlin. This is an important work for several reasons, not the least of which is because there are so few works of any significance which have been written for this combination. It is a substantial work. In the opening Allegro, we hear the triumphant main theme, which is sunny and martial. The instruments are used incredibly well: Herzogenberg demonstrates his compositional skill by avoiding the common solution used by less imaginative composers when writing for piano and winds, or piano and strings, i.e., the pitting of the piano against a massed chorus of the other instruments. The second theme of the Allegro has a dream-like quality to it. In this excellent movement of many moods, Herzogenberg integrates all the instruments seamlessly. A

long, leisurely Adagio follows. After a short introduction and statement of the peaceful main theme by the piano, the upper winds reply. In the development, the bassoon, oboe and clarinet are given especially lovely phrases that have an almost string-like quality to them. Except for a very brief moment or two, quiet reigns. Imagine if you will, a lily pond on a warm, lazy day. This is a gorgeous and appealing movement, a real achievement since the music is devoid of passion. The short third movement, Allegretto, is a real surprise—there is a French feel to it. The spirited main theme, given to the winds, is bouncy and humorous. Meanwhile, the piano provides very important rhythmic trim. The concluding Allegro giocoso is lively and jocular, a continuation in the mood of the previous movement. With the horn in the lead, the music bounds forward full of good spirits. A wonderfully contrasting, march-like middle section has a Turkish or oriental military flavor to it.



Joseph Holbrooke (1878-1958) was 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. In his **Op. 27 No. 1 Clarinet Quintet in G Major** Holbrooke shows that he is a skillful and ingenious composer. In 2 movements, it is sure to give pleasure. The first movement, marked Cavatina, Andante affetuoso is in the form of an elegy. The second movement, which comprises the better part of the quintet, is a theme and variations. The theme, which has the quality of a Ländler or country folksong, is presented by the string instruments alone. All of the 11 variations, with the exception of Nos. 9 and 11, quote the theme exactly. The first variation is playful Caprice, vivace, then come a Romance, andantino; a Gigue; an Elegy followed by a Serenade; a March, maestoso; a Galop, presto. The eighth variation is subtitled “Tom bowling,” Larghetto. No. 9 is a Hornpipe, vivace; No. 10 is marked Capriccio, molto allegro; and the finale, variation No. 11 begins as a Fugue, presto and after many tempo changes concludes with an exciting molto allegro. Recommended for concert performance.



Herbert Howells (1892-1983) was born in Lydney, Gloucestershire. His father was an amateur organist, and Herbert showed early musical promise. He attended the Royal College of Music, where he studied with Charles Villiers Stanford, Hubert Parry and Charles Wood. Stanford considered Howells one of his most brilliant and gifted students, and persuaded him to enter the Carnegie Trust composition competition in 1916. Howells’ Piano Quartet in a minor, Op. 21 won first prize. He subsequently taught at the Royal College of Music and later at London University. His **Rhapsodic Quintet for Clarinet and String Quartet** dates from 1919. It is in one movement and consists of one long flowing series of song-like melodies. However, it is highly organized, and there is no difficulty in spotting the 2 main themes and following their exposition, development and recapitulation. “Rhapsodic” refers more to the one-movement shape, which encompasses a number of contrasting moods or phases. Howells himself described the quintet as having a mystic quality, which may be sensed at the outset in the impassioned unison theme that sweeps upwards. This provides the first principal idea of the work. In contrast to this is a tender, tranquil falling theme introduced by the clarinet and echoed by the violins in longer notes.

Shortly after the first climax, a short, side idea appears, again on the clarinet. The music quickens but gradually, toward the end, slows in tempo, turns calm and ends serenely.



Hans Huber (1852-1921) was born in the Swiss town 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. Huber’s **Quintet for Flute, Clarinet, Horn, Bassoon and Piano, Op. 136** dates from 1914. The form and musical language are masterly. The first movement, Adagio con intimo sentimento, begins in a pastoral mood but then moves to an even more lovely introspective section. The second movement, Scherzo, allegretto, is lively and attractive. Then comes a short but very captivating Intermezzo, Allegro con fuoco. The finale, Allegro moderato, recalls the earlier movements in a very ingenuous fashion, creating a splendid, fresh, powerful and youthful movement. This wonderful work for piano and winds, an ensemble little served, is a must for both professionals and amateurs.



Mikhail Ippolitov-Ivanov (1859-1935) was born in Gatchina, a town near St. Petersburg. He studied composition with Rimsky-Korsakov at the St. Petersburg Conservatory. After graduating, he obtained the position of Director of the Tiflis (Tbilisi) Music Academy. He spent the next seven years in the Georgian capital, also holding the post of conductor of the city’s orchestra. It was during this time that he developed his life-long interest in the music of the Georgian region and many of his compositions reflect this, the most famous being his Caucasian Sketches. In 1893, he became a professor at the Moscow Conservatory and later served as its director for two decades. He composed in all genres. His **Quintet An Evening in Georgia for Flute, Oboe, Clarinet, Bassoon and Piano, Op. 71** was composed in the mid 1930’s toward the end of Ippolitov-Ivanov’s life and it appears to be a fond recollection of the time he spent there. It was composed as a one movement divertimento and is rich in folk melodies and rhythms with hints of the exotic. He shows his mastery of technique in his expressive handling of each instruments timber.



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. His **Quintet in c minor for Violin, Clarinet, Horn, Cello and Piano, Op. 54** 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. 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* 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.



Sigfrid Karg-Elert (1877-1933) was born in the German town of Oberndorf am Neckar. He studied piano and composition at Leipzig Conservatory with Carl Reinecke and Salomon Jadassohn.

Though he had intended to work as a composer, he initially pursued a career as a concert pianist. His original name was simply Karg, however, at the suggestion of his concert agent, he added Elert. He served for a time as professor at Magdeburg Conservatory and later taught piano and composition at the Leipzig Conservatory. He later became interested in the harmonium and then the organ and became proficient on both and his compositions for organ are considered among the most important of the 20th century. He eventually concentrated on composition and composed a considerable amount of music including works for piano, organ, orchestra and a considerable amount of chamber music. His music shows the influence of Reinecke, Scriabin, Debussy, Reger and Grieg. His **Quintet in c minor for Oboe, 2 Clarinets, Horn and Bassoon, Op. 30** dates from 1904, which is his middle period. The first movement, *Leidenschaftig* (passionate), is a showcase of the composer's fine technique as cleverly passes the motifs from voice to voice intermixing solos with supporting accompaniments. Despite the key, the music is upbeat and full of bounce. The lovely middle movement, *Interludium*, brings a soothing calm and languidity. The last movement is simply marked *Finale*, but the composer adds "with humor." And the music is light and playful with many clever twists and turns.



August Klughardt (1847-1902) was born in the German town Cöthen 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 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 music. The influence of Schumann, and to a lesser extent Brahms, certainly is equally important. was his failure to whole-heartedly adopt Lisztian principles which led to his being labeled as a conservative composer. His **Quintet in C Major, Op. 79 for Flute, Oboe, Clarinet, Horn and Bassoon** dates from 1901. After a slow introduction, the opening *Allegro non troppo* starts off in a mysterious vein. But quickly changes mood into a playful series of interludes between the voices. The second movement, *Allegro vivace*, is a sprightly scherzo. The *Andante grazioso*, which serves as the slow movement, is in the form of a

stately minuet. The finale begins with a lengthy *Adagio* introduction before the main sections, *Allegro molto vivace*, which is full of high spirits. A work good enough for concert performance and also amateurs.



Stephan Krehl (1864-1924) was born in Leipzig. He first studied painting then art history and finally piano and composition with the famous teacher Johann Rischbieter, whose nickname was "counterpoint incarnate", which in no small part accounts for the excellence of his compositional technique. After completing his studies, he taught composition at the conservatories in

Karlsruhe and Leipzig. Krehl's music was of the language of the late romantics. He rejected the new directions that Bartok and Schoenberg were taking and his music, like that of so many other fine composers, disappeared from the concert stage after the First World War, when new tastes rejected romanticism and all but the most famous romantic composers such as Brahms. His **Clarinet Quintet in A Major, Op. 19** appeared in 1902. Krehl was a follower and in the tradition of Schumann and Brahms, but in no way a slavish imitator. Despite certain rhythmic complexities, the quintet is certainly not beyond amateurs, who will find no great technical difficulties here. The main theme to the first movement, *Moderato*, is dreamy yet conveys a sense of yearning. It is followed by a very expressive second subject. The rhythmic subtleties in no way obscure the clarity of the development. Next comes a *Lento*, which is rather like a *romanza*, with its beautiful string color. A quicker section is both dramatic and effective. The third movement is in two parts. It begins as a *Intermezzo* in rondo form. The second section is a jovial *Vivace*. The finale, a theme and set of seven variations. It begins with a *Lento* introduction in the form of a recitative. The theme is based on a simple folk melody. These variations are beautiful and particularly fine. will inevitably remind the listener of Brahms and his quintet. This is perhaps no accident as it was written for and dedicated to Richard Mühlfeld, the famous clarinetist for whom Brahms had composed his quintet, clarinet trio and sonatas. In addition, Krehl's musical aesthetic could be summed up as delicate and elegant. These qualities are in the forefront of a work which can truly be called a masterpiece without exaggeration.



Alexander Krein (1883-1951) was the son of a well-known Klezmer musician. He entered the Moscow Conservatory at fourteen, taking composition lessons from Sergei Taneyev. Subsequently, he joined the Society for Jewish Folk Music and began to weave Hebraic melodies into the format of orthodox chamber works. His **Three Sketches on Hebrew Themes for Clarinet**

Quintet, Op. 12 is the first of a set of 2, both from 1914. Here, Krein sets himself the task of introducing Jewish folk melody into a formal chamber music setting. In three movements, the opening *Lento*, has an elegiac quality and takes familiar, almost stereotypical, Hebraic material as its subject matter. The very impressive second movement, *Andante*, begins with the cello and then the clarinet playing over the tremolo of the other strings. Suddenly, a Klezmer melody thrusts its way forward. Krein's treatment is imaginative. The final movement, *Allegro moderato*, begins like something out of *Fiddler on the Roof*, with a fidgety dancing melody sung by the first violin and then the clarinet. Krein avoids sinking into cliché by introducing a warm cello melody and an exciting coda.

He followed this with **Two Sketches on Hebrew Themes for Clarinet Quintet, Op.13**. In two movements, the opening *Andante con moto* immediately captures the listener's attention with its dramatic beginning as the clarinet enters over a restless, moving accompaniment in the strings. It is a long, sad plaint with

Hebraique tinges. The second movement, *Allegro non troppo*, is an exotic dance, clearly based on Jewish folk melody. Both works would be excellent in concert.



Franz Krommer (1759-1831) was one of the most successful composers in Vienna at the turn of the 18th Century. His reputation was attested to by the fact that his works were frequently republished throughout Germany, England, France, Italy, Scandinavia and even the United States. According to several contemporary sources he was regarded with Haydn as the leading composer of string quartets and as a serious rival of Beethoven.

Krommer was a violinist of considerable ability who came to Vienna around 1785. For the following 10 years he held appointments at various aristocratic courts in Hungary. He returned to Vienna in 1795 where he remained until his death, holding various positions including that of Court Composer (*Hofmusiker*) to the Emperor, Franz I, an enthusiastic quartet player. He was the last composer to hold this august title and one of his duties was accompanying the Emperor on his various campaigns so that he could relax in the evenings playing quartets. There are more than 300 compositions which were at one time or another published, much of which is chamber music. He wrote more than 70 string quartets, 26 quintets, perhaps as many as 15 string trios, but also several works for winds and strings.

Krommer's **Clarinet Quintet Op. 95 in B Flat** was published around 1820. Here, we definitely have a work which was not intended as a solo piece for clarinet with simple string accompaniment. Though still the leading voice, the clarinet is much better integrated into the ensemble. Originally for clarinet, violin, two violas and cello, a version for standard string quartet and clarinet appeared during Krommer's lifetime. The opening *Allegro moderato* is exciting, tuneful and full of the little original flourishes that are Krommer's alone. In the *Adagio* which follows, the clarinet presents a theme as attractive as any of Schubert's. It is rather like a dramatic aria—a gorgeous movement. The quick *Minuetto, Allegretto*, is almost, but not quite, a scherzo. The vigorous finale, *Allegro*, is, as one would expect with Krommer, tuneful and filled with little surprises—fresh and original. A fine period work, well worth hearing. The literature of wind instruments, especially that for the clarinet, has been unquestionably enriched by Krommer's works, and they rival those of Mozart and Weber for the same combinations.

Krommer's **Flute Quintet No. 6 in G Major, Op. 101** dates from 1823. It is one of the ironies of history that during his lifetime, Krommer's string quartets were considered as fine as Haydn's and his string quintets were ranked alongside Mozart's. But since his death, it is primarily his music for winds or winds and strings that gets played. That Krommer, an excellent violinist, knew how to write for winds is evidenced by the fact that he wrote a great deal of tuneful, popular chamber music for wind instruments. For example, he has nine flute quintets to his credit. The fact that all of these quintets are for flute, one violin, 2 violas and cello is an indication that Krommer viewed these works essentially the same as his string quintets for 2 violins, 2 violas and cello with the flute taking the role of the first violin. Typically, other composers, especially from mid 19th century on, wrote such works for flute, 2 violins, viola and cello with the flute given more or less a solo role. Not Krommer. He integrates the flute into the ensemble just as if it were the first violin, and in fact, the work could be played by a standard string quintet if desired. But the point is that the writing for all of the voices is exceptionally good, much better than one typically finds in such works. The quintet opens with a rousing *Allegro* with appealing melodies. Next comes a lovely *Poco adagio*, which in turn is followed by a typical Viennese, *allegretto*. The finale, has no tempo marking, but is clearly a quick paced, upbeat affair.



Joseph Küffner (1776-1856) was born in the Bavarian city Wurzburg where his father was the court music director. Küffner studied violin and served as a member and soloist of the Ducal Orchestra. Besides the violin, he was proficient on the harpsichord, piano, organ, clarinet, basset horn and guitar. Küffner later was appointed Military Music Director of Bavaria. His works

for military band were so well thought of that for several decades the armies of Bavaria marched to his music. He wrote over 300 works in all genres, of which the bulk were for chamber ensembles, and which were extraordinarily popular during his lifetime. Today, he is exclusively remembered for his compositions for the guitar and for wind instruments. Although primarily a violinist, like Paganini, Küffner reached a very high level of proficiency on the guitar; he not only included it in his chamber music compositions, but he also wrote etudes for it. Küffner's **Introduction and Variations for Clarinet and Strings, Op. 32** dates from 1817. It was scored for violin, 2 violas, cello and clarinet. While this is a highly unusual combination today, in Küffner's time, several quintets for strings or other combinations by various composers featured only 1 violin and 2 violas. Op. 32 is more or less a showcase for the clarinet. A slow introduction presents the theme. It is followed by 6 contrasting variations and an exciting coda.



In 1822 **Friedrich Kuhlau (1786-1832)** composed 3 quintets for flute and strings. **Quintet in A Major, Op.51 for Flute and Strings** These quintets and many other such compositions earned Kuhlau the sobriquet "Beethoven of the Flute," and many have assumed that he was a flute virtuoso, but he never played the instrument.

Born in Germany, after being blinded in one eye in a freak street accident, Kuhlau studied piano in Hamburg. In 1810, he fled to Copenhagen to avoid conscription in the Napoleonic Army, which overwhelmed the many small principalities and duchies of northern Germany, and in 1813 he became a Danish citizen. Other than several lengthy trips, Kuhlau resided there until his death. During his lifetime, he was known primarily as a concert pianist and composer of Danish opera, but was responsible for introducing many of Beethoven's works, which he greatly admired, to Copenhagen audiences. Although his house burned down destroying all his unpublished manuscripts, Kuhlau was a prolific composer leaving more than 200 published works in most genres. Beethoven, whom Kuhlau knew personally, exerted the greatest influence upon his music but like Mozart, Schubert and Hummel, he had a gift for wonderful melodies which bubble forth from his music effortlessly. His **Quintet in A Major, Op. 51 for Flute and Strings** is the third of the 1822 set. An exciting *Allegro con fuoco* opens proceedings. It is followed by a playful Scherzo with a fine contrasting trio. A lovely *Adagio sostenuto* comes next, and the work is concluded by a bumptious *Finale*. The original edition was for flute, violin, 2 violas and cello. It must be admitted that this unusual combination is not often encountered, however, Edition Silvertrust created a second violin part so that the work can be played by flute and string quartet. The work can also be played as a string quintet for 2 violins, 2 violas and cello with a violin substituting for the flute.

Kaspar Kummer (1795-1870), sometimes Caspar or Gaspard, was born in Erlau, a German town. He was trained as a flutist and was a noted performer on that instrument as well as a composer for it. Although very little information is to be had about him today, during his life he was quite well known and his compositions—most of which include the flute—enjoyed a fair amount of popularity. Kummer also worked as a teacher, and among his students were Friedrich Kiel and Felix Draeseke. Kummer's **Quintet in D Major for Flute and Strings** dates from 1830. In 4

movements, it opens with a genial and tuneful Allegro non tanto. The second movement is a lovely Adagio which is followed by an appealing Menuetto with a nicely contrasting trio. The finale is a lively, toe-tapping Allegretto con moto. Too often, works of this type are little more than a vehicle for the wind instrument with the strings simply playing an accompanying role. Not so here. The part writing is extraordinarily fine. Each of the string instruments is given a grateful part and chances to shine, making this one of the very best works of its kind from this era. The work was originally for an ensemble of flute, violin, 2 violas and cello, a combination for which composers at the time frequently wrote. Today this combination is rare. However, Edition Silvertrust created a version which replaces the second viola with a second violin part, making it more accessible to modern groups.



Josef Labor (1842-1924), who was born in the Bohemian town Horowitz and blinded by smallpox at the age of 3, was sent to Vienna to study at the Institute for the Blind. His precocious musical talent enabled him to study at the Conservatory of the Gesellschaft der Musikfreunde. For several years Labor had a career as a concert pianist; he 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. Labor's **Quintet in D Major for Clarinet, Violin, Viola, Cello and Piano, Op. 11** was composed in 1900. The opening Allegro begins in a very leisurely fashion with a rather gentle melody, despite the tempo marking. Only gradually does the tempo quicken, and then not all that much. Labor achieves a wonderful sonority with this combination of instruments. The viola allows him to write for the cello in its lowest register more often than he could have without it. The second movement, Allegretto grazioso, begins with a lovely folk melody in the clarinet. Again, the music is genial with a gentle quality. The second theme, though passionate, remains controlled and avoids dramatic outbursts. The very interesting Quasi fantasia—Adagio which follows has a very freeform structure with many tempo changes. It begins with a solemn funereal subject in the form of a fantasia for piano, then the other instruments are given short solos before a violin cadenza leads to the finale, con variazioni, quasi allegretto. It has a simple folk melody for the theme and begins at a leisurely pace. Each variation builds upon the last and very gradually brings more drama than the preceding variation. The coda recalls the opening theme from the first movement. This is a very fine work indeed, with lovely sonorities and melodies for an unusual combination. The part-writing is masterfully.



Charles Lefebvre (1843-1917) was born in Paris. After initially studying law, he entered the Paris Conservatory where he studied with Ambroise Thomas and Charles Gounod. While there, he won the prestigious Prix de Rome, the stipendium to which allowed him to live in Italy for several years. He composed in virtually every genre, and his chamber music was honored by the Académie des Beaux Arts with its Prix Chartier for chamber music excellence in 1884 and again in 1895. Lefebvre served for several years as Professor of Ensemble Performance at the Conservatory. His **Suite No. 1 for Wind Quintet** (flute, oboe, clarinet, horn and bassoon) was composed in 1884 for a commission by the Societé de Musique de Chambre pour Instruments a Vent (the Chamber Music Society for Wind Instruments) and may well have been one of the reasons he won the prize that year. In 3 movements—Canon moderato, Allegretto scherzando and Allegro leggiero—it

is upbeat and light in mood, and demonstrates Lefebvre's skill with his thematic material, while at the same time offering each of the instruments the opportunity to shine. This wind quintet is a first-rate work with fine writing for each instrument. It makes an attractive program choice for both professionals and amateurs.

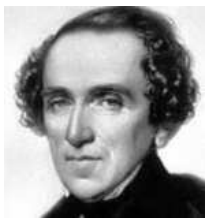


Maximilian von Leidesdorf (1787-1840) was born in Vienna and studied with Salieri and Albrechtsberger. He was active in Vienna until 1827 when he left for Florence where he remained until his death. In both cities, he enjoyed a career as a composer, concert pianist and teacher. As a pianist, Leidesdorf is widely regarded as a forerunner to Czerny. His compositions were popular during his lifetime and circulated throughout Europe. He was friendly with Schubert and his publishing firm, Sauer & Leidesdorf (later acquired by Diabelli) was responsible for publishing many of Schubert's works when no one else would. Leidesdorf's **Quintet in E flat Major for Violin, Cello, Clarinet, Bassoon and Piano, Op. 66** was published in 1820 and is an excellent example of the amalgam of late Classical and early Romantic era writing. It is an important work for several reasons, not least for its colorful instrumentation—of which few, if any, prior examples exist—as well as for its fresh thematic material. It is a substantial work in 4 movements. The opening movement, Allegro non troppo, has a lovely, lyrical Adagio introduction which quietly builds tension. The Allegro non troppo opens with the clarinet giving the gentle, first theme but no development follows. Instead, the violin and then piano immediately bring forth the appealing main theme. The piano writing is beautifully integrated into the whole in the tradition of Mozart and Hummel. The instruments are each given opportunities to play the melodic material. The second movement, Adagio, begins with a series of loud chords before building up to the singing main theme, with its vague echoes of a Rossini aria, first presented by the cello. This introductory section appears several times and is somewhat reminiscent of the introductory bars. The movement closes with several tension building, Schubertian tremolo passages. Next comes a fleet Scherzo, Prestissimo, in which there is not a moment's opportunity to rest as the music races forward. The trio section is only slightly slower but nonetheless makes a fine contrast. The finale, Allegretto, is a bumptious, toe-tapping, rondo. Of its kind, this is an outstanding work.



Henri Marteau (1874-1934) was born in the French city Reims. It was said that as a boy of 5, he was presented with a toy violin by Paganini's only student, the virtuoso Sivori. He took private lessons from Hubert Leonard, head of the violin department at the Paris Conservatory and soon became one of the leading soloists of his time. Later he taught at the Geneva Conservatory and was appointed as Joseph Joachim's successor at the Hochschule für Musik in Berlin. Besides his solo work, Marteau was a strong advocate of chamber music, frequently taking part in chamber music concerts, and a great number of his compositions are for chamber ensembles. He was friends with many of the leading personalities of his time, including Brahms, who introduced him to the famous clarinetist Richard Mühlfeld, for whom he had written his own clarinet quintet and other works. Later, Marteau's friendship with Reger, who was also on close terms with Mühlfeld, led to Marteau and Mühlfeld giving joint concerts. Marteau, like Brahms before him, was captivated by Mühlfeld's wonderful tone, and decided to write a work for him: his **Clarinet Quintet, Op. 13** dating from 1907. Mühlfeld was to premiere it, but died before the concert could take place. Marteau believed that moderate tempos best showed off the clarinet's soft, "Romantic" tone and singing quality. Hence, melody and charm prevail in his

quintet. Reger's influence can be felt in the sophisticated part-writing and the many modulations. In the introduction to the opening movement, *molto sostenuto*, the clarinet is given a long, singing solo which toward its end creates a strong sense of suspense as to what is to come. The *Moderato molto assai* is a bustling modern affair in which all 5 voices take part equally. The music combines a bit of French Impressionism with modern melodic trends from Germany and is by turns restless, gentle and calm, but always interesting. The second movement, *Allegretto moderato*, combines a bright melody with considerable chromaticism, giving the music a sort of wayward tonal quality. The third movement, *Andante sostenuto*, is neither slow nor fast, but of a relaxed walking tempo which, in fact, the cello's pizzicato accompaniment to the clarinet's melody amply conveys. The tonal picture brings to mind a walk in the country through meadows and forest on a warm, sunny day. The spirit is gentle and intimate. The finale, *Andante sostenuto-Allegro molto*, in the slow *Andante* introduction starts off sounding like music from the Renaissance. But the appearance of the *Allegro* with its playful, lively theme dispels any sense of the archaic. The is wonderful modern music full of twists and turns, changes of tempo and key, leaving the listener waiting for the next lovely surprise—and there are many. Although the number of clarinet quintets is not small, the number one gets to hear in concert is—generally only that of Mozart or Brahms. Marteau's fine clarinet quintet is equally as deserving to be heard.



Giacomo Meyerbeer (1791-1864), originally Jakob Beer, was born in a small village just outside Berlin. Upon his maternal grandfather's death in 1811, he added his grandfather's first name to his last name and then while studying in Italy, changed his first name to the Italian form. Meyerbeer, one of the most famous 19th-century opera composers,

and chamber music are rarely, if ever, mentioned in the same sentence. However, Meyerbeer, who was a close friend of the German clarinet virtuoso Heinrich Bärmann, wrote a quintet for clarinet and strings in 1813, which he dedicated to his friend. Those who are familiar with Carl Maria von Weber's Op. 34 clarinet quintet will find considerable similarities between Weber's work and Meyerbeer's **Clarinet Quintet in E flat Major**. This is almost certainly no accident. Consider this: both Weber and Meyerbeer were studying with the Abbé Vogler in Darmstadt at the same time, they became very close friends, and both were close friends with Heinrich Bärmann. Both wrote quintets for Bärmann, and both quintets date from almost exactly the same time, although Meyerbeer's was most probably completed first. Like Weber's quintet, Meyerbeer's is also a vehicle for the clarinetist who is treated at times as a soloist, but the strings are not mere accompanists. Just how many movements the quintet has is the subject of some dispute. The work was not published during Meyerbeer's lifetime. A handwritten copy of the score was found among the papers of Bärmann's son Carl upon his death in 1885. It had only 2 movements—an *Allegro moderato* and a *Rondo, allegro scherzando*—although it could be argued that the second movement is 2 movements in one, since there is a lengthy *adagio* section in the middle of the *allegro scherzando*. The work was published in that fashion. In the 1980's, the famous clarinetist Dieter Klöcker claimed to have found "the missing middle movement," an *Andante* and variations, in the form of a set of parts on which Carl Bärmann had written that the music had been composed by Meyerbeer for his father. The work was subsequently published with this new movement. However, since then, a number of scholars have disputed Klöcker's claim for several reasons, the chief among these being that it is unlikely an entire movement would have been completely left out of a score, and that it was

quite possible Meyerbeer had intended this music as a separate work. Weber had done something similar.



Bernhard Molique (1802-1869) was born in Nuremberg. After studying violin with his father, Molique took lessons from Louis Spohr and Pietro Rovelli. He pursued a career as a touring virtuoso for several years, then accepted the position of Music Director to the Royal Court in Stuttgart and also taught for several years in London at the Royal Academy of Music. As a composer, Molique was largely self-taught. His music shows the influence of Mozart, Beethoven, Mendelssohn and Spohr. Remembered now only for his violin concertos, he wrote a considerable amount of chamber music, including 8 string quartets. His **Quintet in D Major, Op. 35 for Flute, Violin, 2 Violas and Cello or Flute, 2 Violins, Viola and Cello** was completed in 1848 shortly after Molique had moved to London. It was dedicated to the famous English piano manufacturer Broadwood, the maker of Beethoven's favorite piano. Broadwood was a keen amateur flute player. Although the flute is often given the lead as was still fairly common at this time when a wind instrument was mixed into a string ensemble, all of the other voices are given interesting parts as well. An example of this can be heard right from the start where the cello is entrusted with presenting the captivating main theme of the first movement, *Allegro*. In the spirited and fleet *Scherzo* which follows, Molique inserts a *Theme Anglais*, an English folk tune, first presented by the first viola. The third movement is an elegant *Romance*, with a middle section in the minor. The dance-like finale, a *Rondo*, is light-hearted and genial.



Sigismund Neukomm (1778-1858) was born in Salzburg. He studied composition with Michael Haydn, then with Joseph Haydn in Vienna. He held a number of positions, including music director at St. Petersburg's German theatre and traveled widely—throughout Europe and even Brazil, where he popularized the works of Joseph Haydn and Mozart. Neukomm's compositional output is large. He wrote several operas, masses, oratorios, songs and works for piano solo as well as chamber music. During his lifetime, Neukomm and his music were widely respected, and he was regarded as being in the front rank of composers after Haydn and Mozart. Despite the fame he achieved during the first half of the 19th century, Neukomm's name and works fell into obscurity, because he outlived the Classical era by 50 years. This is a fate which might well have happened to Mozart had he lived so long. Certainly had Neukomm died before 1815, his reputation would have remained intact. His **Quintet in B flat Major, "Schöne Minka" for Clarinet (or Oboe), 2 Violins, Viola and Cello Op. 8** dates from around 1815. It seems clear that he intended it to be a clarinet quintet, however, the cover to the original edition by C. F. Peters notes that the piece could also be used as a quintet for oboe and strings. No doubt, Peters wished to maximize sales and insisted on an oboe part. The work is in 4 movements and opens with an introductory *Adagio*, followed by a long and at times stormy *Allegro*. A charming *Menuetto* comes next. The most interesting movement is a *Thème russe* and set of variations. The work concludes with a lively *Rondo*. The Russian theme is taken from the Ukrainian folk song "Schöne Minka" (Pretty Minka) which was part of a collection of Russian folk melodies published in Vienna by Iwan Pratsch in 1800. Beethoven used several of these melodies as themes for his Razumovsky string quartets. "Schöne Minka" became quite popular in Vienna around 1814-15, so much so that a competition was sponsored by a Viennese music publisher for the best set of variations on the theme. While it is not known who won, several important composers entered. Among the works were Hummel's Op. 78 trio for flute, cello and

piano and variations for piano solo by Beethoven and Carl Maria von Weber, as well as Neukomm's clarinet quintet. *Schöne Minka* is a sad song; the words were by the German poet Christoph August Tiedge, and the poem begins "Lovely Minka, I must part"—a Cossack saying good-bye to his girl. In Germany, the song was known by the French title, "Les Adieux du Kosak." *The Chamber Music Journal* noted that Neukomm's variations are better than both Beethoven's and Hummel's!



Carl Nielsen (1865-1931) achieved international recognition as a composer and even today is regarded as Denmark's most important 20th-century composer. This is largely due to the reputation of his symphonies. Unfortunately, his excellent chamber music has remained almost unknown outside of Denmark. His **Serenata in Vano for Bassoon, Clarinet, Horn, Cello and Bass** dates

from 1914. "Serenata in Vano" literally means a "serenade in vain." But just what exactly does that mean? Nielsen had this to say: "First the gentlemen play in a somewhat chivalric and showy manner to lure the fair one out onto the balcony, but she does not appear. Then they play in a slightly languorous strain (Poco adagio), but that hasn't any effect either. Since they have played in vain (in vano), they don't care a straw and shuffle off home to the strains of the little final march, which they play for their own amusement." This is a marvelous little piece which always makes a good impression.



Perhaps no composer illustrates the fickleness of fame more than **George Onslow (1784-1853)**. 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, Onslow's music, along with that of so many other fine composers, fell into oblivion and until 1984, the bicentennial of his birth, he remained virtually unknown. One is almost a little surprised that Onslow, a pianist and cellist, would write a wind quintet and quite a good one. But one should remember that Onslow's teacher was Anton Reicha, the man who virtually invented the modern wind quintet. Onslow's **Quintet for Flute, Oboe, Clarinet, Horn and Bassoon, Op. 81 in F Major** was written in 1850 when he was 66, yet it shows a youthful playfulness. The opening Allegro non troppo begins with a formal introduction. The charming main theme is presented in a very plastic fashion. The second movement is a light and playful Scherzo. The melody is cleverly passed from voice to voice. The lazy trio section provides good contrast. The oboe solo which begins the following Larghetto strikes a somber note. There is a certain Handel-like quality to this formal music. The finale, Allegro spirituosissimo, is a lively rondo.



Ernst Pauer (1826-1905) was born in Vienna and studied piano there with Franz Xaver Mozart (son of Wolfgang) and composition with Simon Sechter. He then traveled to Munich, where he continued his studies with Franz Lachner, after which he briefly took up a position as an editor for the famous publisher Schott. In 1851, Pauer visited London, giving a series of concerts to great acclaim and took up residency in England. He founded a concert series in London and

was one of the city's leading pianists. Eventually, Pauer was appointed Professor at the Royal College of Music and also served on the music faculty of Cambridge University. As a player, he was regarded as a direct link to the great Viennese traditions. He composed a great deal of music in most genres, which in its time was widely respected. In addition, he was considered one of the finest arrangers of his time. Pauer's **Quintet in F Major, Op. 44 for Oboe, Clarinet, Horn, Bassoon and Piano** dates from 1856 and was composed while he was working in London. It was intended for performance at his concert series with himself serving as pianist. It is in 4 movements, beginning with a lively Allegro con brio, which is followed by a rather Classical Menuetto, complete with trio. Next a languid Adagio provides an excellent contrast with what has come before. The exciting finale, Allegro con molto leggerezza, tops off this fine work.



Amilcare Ponchielli (1834-1886) was born in Fasolaro not far from Cremona. His extraordinary musical talent was quickly recognized, and at the age of 9, he was sent to the Milan Conservatory to study composition. After graduating, Ponchielli immediately started composing opera, for in Italy it was then impossible to make a name for oneself except through opera.

At first, he had no luck and for a number of years was forced to take jobs as a band conductor in several small towns before he wrote the opera for which he is remembered: *La Gioconda* with its famous "Dance of the Hours." After this, things changed. Recognition brought a professorship at Milan Conservatory and many other honors. Among his many students were Puccini, Pizzi and Mascagni. His work as a band conductor, however, proved invaluable to Ponchielli and he learned to write quite effectively for wind instruments, leaving behind many works for band and wind instruments. Not surprisingly, the musical treatment is generally operatic. There are arias, recitative-like transitions, sections of quiet dialogue, radical changes of mood, declarations of accord and stunning stretta sections. His **Quartetto**, which dates from 1873, is a misnomer, since it is actually a **Quintet for Flute, Oboe, 2 Clarinets and Piano**. It is not entirely clear why he chose to call it "Quartetto" because the piano, though often an accompanist, is given solos along with the other instruments. The treatment of the wind instruments is outstanding and clearly shows that the composer well knew each instrument's abilities and strengths. Lasting about a quarter of an hour, this is a great show piece which will bring down the house.



Giovanni Punto (1746-1803), originally Jan Stich, was born in the Bohemian village Žehušice. He studied violin, voice and horn, and was widely regarded as the finest horn player of his time. Stich escaped from his obligations to his noble employer Count Thun by fleeing to Italy where he changed his name in part to escape soldiers sent to capture and return him to the Count. Punto toured all over Europe and was especially popular in the salons of Paris where he often performed. As a composer, Punto was and still is controversial, due to the allegations of plagiarism made against him by the German musicologist Ernst Gerber at the beginning of the 19th century, shortly after Punto's death. Gerber, writing in a musical encyclopedia, simply repeated accusations made by Karl Türschmidt, a jealous, horn-playing rival of Punto's. The allegations were never proved, however, several of Punto's appealing compositions, which brilliantly exploit the middle register of the horn, are arrangements of works by other composers. His **Quintet No. 3 in F Major for Flute or Oboe, Horn, Violin, Viola and Bass** is a case in point. At the end of the 1780's, the Parisian music publisher Sieber brought out a set of parts, the title page of which announced 3

new quintets for horn, flute (or oboe), and strings by Giovanni Punto—"Trois/QUINTEITI/Pour Cor, Flute ou Hautbois, Violon, Alto et Basse / Composes Par / M. PUNTO /Execute au Concert de la Reine par auteur." The Sieber publication contains only one original composition, the Quintet No. 1. Small notes in the parts to Quintet No. 2 state that it is an arrangement of a wind quintet by Antonio Rosetti (1750-92); and the notes to No. 3 state it is based on a composition by the violinist Federigo Fiorillo (1755-1823), believed to have originally been a string quintet. In fairness to Punto, it must be pointed out that titles such as those of his 3 quintets were by no means unusual during the 18th century. Quintets No. 2 and 3 do not fall into the category of plagiarism for the simple reason that the composers who served as Punto's models are acknowledged, albeit not in the most prominent position. And, of course, composers often took the works of other composers as the basis for variations or other pieces. The Quintet in F Major is in 2 movements and, not surprisingly, is a showcase for the horn. The strings and flute play an accompanying, but indispensable role. The quintet is in the concertante mode, which was typical for the time and which served Punto so well when he toured Paris in the 1780's. The opening Allegro begins and continues in fanfare fashion with several special interludes for the horn, but also for the flute and violin. The horn introduces the upbeat main theme to the concluding movement, Rondo, allegretto. Again, the horn, the flute and the violin are given several chances to shine in a movement which often sounds more than a bit like Mozart.



Max Reger (1873-1916) was born in the small Bavarian town 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 schoolteacher like his father, and so he passed the necessary examinations for certification. However, before Reger landed his first teaching job, he met the eminent musicologist Hugo

Riemann, who was so impressed by his talent that he urged him to devote himself entirely to music. Reger studied with him for nearly 5 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 conductors and organists of his time. Reger's **Clarinet Quintet in A Major, Op. 146** is the last of his chamber compositions. It was completed just 10 days before his sudden death from a heart attack. Unlike either Mozart or Brahms, Reger quite unobtrusively embeds the clarinet into the contrapuntal complex of the strings, obviously trying to restrain the idiomatic style of playing to which the clarinet is inclined. He tried to match the tone of the strings very closely and took especial pains not to allow the quintet to degenerate into a concertino. The entry of the main theme in the first movement, Moderato ed amabile, makes this quite clear. It is shared between the clarinet and first violin, without either instrument taking the lead. Formally Reger keeps to Classical models. The opening movement follows the sonata form but has 3 themes, the first receives considerable attention and is used again in the third movement. The 4 movements are very closely linked by thematic material. In the second movement, Vivace, the theme resembles that of the first theme of the previous movement. The slow movement, Largo, with its plaintive sighs and dense scoring, is particularly impressive. For the Poco allegretto finale, Reger, as did Mozart and Brahms before him, chooses a theme with variations. In this case, there are 8 variations. For the most part, serenity is maintained throughout this autumnal work. This quintet must be considered among the front rank of such works, on a par with the other greats.

Anton Reicha (1770-1836), Antonín Rejcha in the Czech form, was born in Prague. He studied violin, flute, piano and composi-



tion. He became a professor at the Paris Conservatory and was one of the most famous teachers of his time. He was an innovator and, if not the inventor of the standard wind quintet, an ensemble of flute, oboe, clarinet, horn and bassoon, he was the first to popularize it. Most of his 25 wind quintets are intended for soloists and often beyond the abilities of the average amateur enthusiast.



Nikolai Rimsky-Korsakov (1844-1908) is among the best-known composers of the 19th century. He entered his **Quintet in B flat Major for Piano, Flute, Clarinet, Horn and Bassoon** along with a string sextet in the 1876 competition held by the Russian Musical Society. In his autobiography, he wrote: "*After I had completed the String Sextet, I took it into my head to write a Quintet for Piano and Winds for the same competition. I composed the quintet in three movements. The First Movement, Allegro con brio, in the classic style of Beethoven. The Second Movement, Andante, contained a good fugue for the wind instruments with a very free accompaniment in the piano. In the finale, Allegretto vivace, I wrote in rondo form. Of interest is the middle section where I wrote cadenzas for the flute, the clarinet and the horn to be played in turns. Each was in the character of the instrument and each was interrupted by the bassoon entering by octave leaps...And what was the fate of my Sextet and Quintet? The jury awarded the prize to Napravnik for his Trio. My Sextet received an honorable mention, but my Quintet and every other work submitted by all of the other composers were disregarded without comment. I heard later that Napravnik had been lucky to have had a pianist assigned to his trio who was a superb sight reader and thus had performed his trio beautifully, whereas my Quintet was ruined by another pianist who could not sight read nor make heads or tails of it. Had my Quintet been fortunate in the pianist assigned to it, I am sure it would have attracted the jury's attention.*" And he was right. It is a superb work, and the only way such a fine work could have escaped the judges' attention was because of a poor performance. The quintet was not published until 1912, 4 years after Korsakov's death. This quintet is a first-rate work with each instrument be treated wonderfully. It should be near the top of any list for those looking for attractive works for piano and winds.



Anton Rubinstein (1829-1894) was one of those rare concert virtuosos 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, a string sextet, several instrumental sonatas and this piano quintet. His **Quintet for Flute, Clarinet, Horn, Bassoon and Piano in F Major, Op. 55** dates from 1860. The first movement, Allegro non troppo, begins as if it were a concerto for piano and wind quintet. Yet as the fine melodies are developed, the ensemble writing improves tremendously and by the time the coda appears, there is no doubt one is hearing a first-class piece of chamber music. In the following Scherzo, allegro assai, the piano is again given a somewhat virtuosic role, but once past the opening measures, one is able to see that it is an integral part of the overall ensemble. There are several original touches, including an excellent contrasting trio. The third movement, Andante

con moto, is a theme and variations given a Schumannesque treatment. In the finale, Rubinstein shows he has taken the measure of the group for which he is writing, and the integration of the parts is excellent.

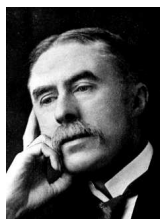


The composer, teacher and virtuoso clarinetist **Johann Sobek (1831-1914)**, Jan Sobek in Czech, was trained at the Prague Conservatory after which he enjoyed a long career as a soloist and as the principal clarinetist in the Royal Orchestra of Hanover. The bulk of his works—concertos, sonatas, opera fantasies and so forth—were for the clarinet in one form or another. Sobek's wind quintets are generally considered his most important and best compositions. Written by a wind player for wind players, all 3 of these quintets are topnotch works.

Wind Quintet No. 1 in F Major, Op. 9 (flute, oboe, clarinet, horn and bassoon) was composed in 1879. Though it not written in concertante form, each of the instruments, right from the opening Quasi Presto, is given the chance to present the lovely melodies which grace this movement, by way of grateful solos. The harmonically rich second movement, Adagio cantabile, expertly reveals the individual qualities and characteristics of each instrument. The third movement is a nimble and rhythmically interesting Scherzo. In the trio section, a hint of Bohemian folk melody can be heard. The captivating finale, Allegro molto, tops off this original and very fine work.

Wind Quintet No. 2 in E flat Major, Op. 11 was completed between 1890 and 1892. The opening movement begins with a suspenseful Andante sostenuto introduction, which leads to the jolly main section, Allegro vivace. The second movement, also Andante sostenuto, in mood recalls the introduction to the opening movement. The music has a folk-like quality. Next comes a witty scherzo, Allegretto gioioso e leggiere, with a finely contrasting Ländler trio. The finale, Larghetto, quasi Allegro, begins with a horn recitative, then comes a charming, quicker main section.

Wind Quintet No. 3 in g minor, Op. 14 was also completed sometime between 1890 and 1892. The opening movement, Allegro mosso, after beginning unisono gives way to a melancholy subject presented by the oboe and flute. Solos alternate with tutti sections. The second movement, Andante, più tosto adagio, brings out the Italian bel canto style, dominated by long lyrical passages, but ends with a fleet Scherzino, a Ländler-like trio section. The finale, Tarantella vivo, is a whirling affair, interrupted from time to time with brief idyllic episodes.



Arthur Somervell (1863-1937) was born in the English town Windermere. He studied composition with Charles Villiers Stanford at Cambridge University and Hubert Parry in London. Subsequently, on Stanford's recommendation, Somervell went to Berlin, where he continued his studies with Friedrich Kiel, who had taught Stanford, and Woldemar Bargiel, who became a close friend of

Brahms by virtue of being Clara Schumann's younger half-brother. Somervell pursued a dual career of composer and teacher, serving as a professor at the Royal College of Music in London. Most of his works are for voice in one form or another. His **Quintet for Clarinet and String Quartet in G Major** appeared in 1913 but unfortunately had to wait until 1919 for its premiere, and this alone was enough to ensure its immediate disappearance. The quintet unmistakably shows the influence of Brahms, which is hardly surprising, since Somervell's teachers were all admirers and friends of Brahms. But the quintet is quite original, rather than merely imitative. It is in 4 movements; the opening Sostenu-to-Allegretto (quasi andante) grazioso, is absolutely first-rate—wonderful tunes for all and wonderfully executed. The clarinet

blends in so seamlessly that it hardly stands out from the strings. Next comes a lovely Intermezzo with a Brahmsian languidity. The middle section is an updated musette. This is followed by a Lament, Adagio non troppo that begins more as a solemn hymn than a dirge. But as the music is developed in variation format, it is transformed into a rather quiet and reflective funeral march, which is succeeded by a series of striking and exotic episodes. The finale, Allegro vivace, begins in a sprightly, celebratory fashion, but then slowly calms down and receives a serenade and march-like development. An abrupt and quite short coda brings the work to a close. The excellent clarinet writing must in part be because Somervell, though he received no formal training, could play the clarinet quite well. This is a late Romantic masterpiece.

Andreas Späth (1790-1876) was born in Rossach, a village not from the German city Coburg. In that city, he studied oboe and clarinet, and became quite proficient on the clarinet. Subsequently, Späth was able to study violin and composition in Vienna. He held the position of solo clarinetist in the ducal orchestra of Franconia and then obtained a music directorship in Switzerland before he returned to Coburg, where he also served as music director. Späth composed over 200 works, ranging from opera to chamber music. His **Variations for Clarinet and String Quartet, Op. 69** with bass ad libitum dates from 1822 and was dedicated to Johann Simon Hermstedt, widely considered one of the finest clarinetists of his time. The work begins with a solemn introduction and is followed by 4 variations, each of which has sub-movements within the variation.



Johann Friedrich Wilhelm Spindler (1817-1905), known as Fritz, the common diminutive of Friedrich, was born in the tiny German town Wurzbach in Thuringia. He studied piano and composition with Friedrich Schneider in Dessau, after which he moved to Dresden, where he remained for the rest of his life. Spindler was, during his lifetime, best known as a fine piano teacher, but he also devoted himself to composition and has more than 400 works to his credit. Most were for piano, several of which, such as "The Butterfly," "Charge of the Hussars," "Convent Bells," "Soldiers Advancing," "Spinning Wheel" and "Woodland Rivulet," enjoyed considerable popularity and are played by piano students even today. His transcriptions of operas for piano were also quite popular in their day. Besides his works for the piano, Spindler composed a piano trio, a string quartet, a quintet for winds and piano, as well as some instrumental sonatas, 2 symphonies and a piano concerto. His **Quintet in F Major for Oboe, Clarinet, Horn, Bassoon and Piano, Op. 361** was dedicated to one of his students, the Russian Countess Daria de Beauharnais, and dates from 1888. The opening movement is written on a large scale and begins with a lengthy slow introduction, Langsam, which eventually leads to the livelier main section, Lebhaft und munter. The very short second movement, Sehr leidenschaftlich und frei, is for the piano alone and serves as a cross between a cadenza and an introduction to the slow, funereal third movement, Sehr getragen und langsam. The finale, Mässig bewegt, doch frisch, is full of excitement with opportunities for all.



Louis Spohr (1784-1859), also known as Ludwig, was born in Braunschweig. From early childhood, he showed a great aptitude for the violin. He studied with the virtuoso violinist Franz Anton Eck in St. Petersburg. At a concert in Leipzig in December 1804, the famous music critic Friedrich Rochlitz first heard Spohr and pronounced him a genius, not only because of his playing, but also because of his compositions. Literally overnight, the young Spohr became a household word in the German-

speaking musical world. During the first half of the 19th century, he was regarded as one of the great men of music. Spohr wrote in virtually every genre, not the least being chamber music. He composed some 36 string quartets, 7 string quintets, 5 piano trios, 4 double quartets and several other chamber pieces. The **Fantasy and Variations for Clarinet and String Quartet Op. 81**, which dates from 1813, came about because of the request of the German clarinetist, Johann Hermstedt who was trying to establish himself as soloist. The theme which Spohr used was from an opera by Franz Danzi, but it was also used by several other composers, including Schubert. This is clearly a work for the clarinet, which is offered a virtuoso part, however, the strings are not entirely ignored.



Ewald Straesser (1867-1933), also Sträßer, was born in the Rhenish town 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 1910-20, Straesser's symphonies enjoyed great popularity and were performed by the leading conductors of the day such as Arthur Nikisch, Richard Strauss, Willem Mengelberg, Felix Weingartner and Wilhelm Furtwängler. His chamber music was also frequently performed by the leading ensembles of the day. Straesser's **Clarinet Quintet in G Major, Op. 34** dates from 1920. The work combines deep feelings with a sunny, even temperament. One can imagine that it is the sort of work Brahms might have written, had he been alive in 1920. It is a work full of noble melodies and masterly writing, however, it must be admitted that this is not a work for the average player. Only professionals or very fine amateur players will be able to bring it off, and this is especially true for the clarinetist. The opening movement, Poco moderato, brings forth heart-felt melodies, sometimes in a leisurely fashion, sometimes energetically and sometimes calmly. The second movement is a playful scherzo, Poco vivo, ma energico. The middle section, because of its bagpipe-like accompaniment, gives the impression of a country dance. The rhythmically challenging Largo which comes next is full of lyrical, singing melodies. The finale, Alla breve, grazioso e con anime, opens in exciting fashion with a dialogue between the clarinet and violin. Shortly after, all join in and the excitement increases. Throughout, the mood alternates between this excitement and calmer more relaxed interludes—it is in the realm of a masterwork.



Paul Taffanel (1844-1908) was born in Bordeaux. He studied flute and composition at the Paris Conservatory and enjoyed a brilliant multifaceted career. He served as principal flutist of the Paris Opera Orchestra and later as its conductor. He was also a professor at the Paris Conservatory, where he was instrumental in revising its curriculum. His **Wind Quintet (Flute, Oboe, Clarinet,**

Horn and Bassoon) in g minor dates from 1876 and is in 3 movements. The opening theme of the first movement, Allegro, is upbeat and full of forward motion. A second subject is dreamier and more lyrical. The middle movement, Andante, begins with a long, lugubrious, though charming horn solo. The mood is relaxed and somewhat reflective. However, when the others join in, the tempo picks up and the music becomes livelier. The exciting finale, Vivace, is a kind of tarantella. This wind quintet is a first-rate work with fine writing for each instrument.

Ferdinand Thieriot (1838-1919), 5 years younger than Brahms, was not only born in Hamburg, but also studied with the same teacher, Eduard Marxsen. The two knew each other from their Hamburg days and remained on friendly terms. After Hamburg,



Thieriot continued his studies with Carl Gottlieb Reissiger in Dresden and finished in Munich with Joseph Rheinberger. Thieriot then moved to Vienna, where his friend Brahms was instrumental in helping him obtain the position of Styrian Music Director in the provincial capital Graz, which he held from 1870 to 1885. 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 Thieriot's work show some of the influence of Wagner and Liszt's "New German Music." Thieriot's **Quintet in a minor for Oboe, Clarinet, Horn, Bassoon and Piano, Op. 80** dates from 1903, at which time he had retired. Free from his other duties, he concentrated on composing mostly chamber music. This work is in 4 movements. It opens with a moody Allegro non tanto, lyrical with appealing, somewhat sad themes. The second movement, marked Intermezzo, allegretto, begins more as a naïve andante. However, later there is an exciting presto middle section. A short, but stately Adagio is placed third. The finale, Allegro vivace, bursts out of the gate, so to speak, from its opening measures as a wild bound across the countryside. Quite a good work.



Fritz Volbach (1861-1940) was born in the German town Wipperfürth. He entered the Cologne Conservatory, where he studied with Ferdinand Hiller and Eduard Grell. Besides composing he served as Music Director in Mainz and Tübingen, and was appointed Professor. Later, he served as a Professor and Music Director at the University of Münster. Volbach's compositions include an opera, works for orchestra and chamber music. His **Quintet in E flat Major, Op. 24 for Oboe, Clarinet, Horn, Bassoon and Piano** dates from 1901, originally published in 1902. In 3 movements, it opens with an engaging Allegro; the horn presents the main theme, after which the others join in. The movement, full of forward movement and appealing melodies, flows along effortlessly. The middle movement, Adagio molto espressivo e solenne, begins with one of the longest horn solos in chamber music literature. Accompanied by the piano, the main theme, given in its entirety, is stately and dignified. The upbeat finale, Rondo allegro, begins with a bouncy theme in the bassoon. Volbach instructs the players that the music is to be played with good humor, and it is quite jovial.



The musical reputation of **Carl Maria von Weber (1786-1826)** rests almost entirely on his famous operas *Die Freischütz* and *Oberon*, and a few other works such as his clarinet concertos. But Weber's music by and large is unknown to present-day players and listeners, which is a pity since it is uniformly well-written, particularly for wind instruments.

Chamber music, however, comprises only a very small part of his oeuvre. There are only 3 works which qualify as chamber music—his piano quartet, clarinet quintet and a trio for flute or violin, cello and piano. Weber studied with Michael Haydn in Salzburg and the Abbé Vogler in Vienna, 2 of the leading teachers of their day. He pursued a career as a conductor and music director, holding posts in Breslau, Prague, Berlin and Dresden. Weber's impetus for writing his **Op. 34 Clarinet Quintet in B flat Major** was his friendship with the clarinet virtuoso Heinrich Baermann, which began in 1811. Weber worked on the quintet off and on for 4 years, completing it in 1815. Baermann was a touring soloist and though he might have preferred a concerto, quite often soloists found that it was quite impossible to find a decent orchestra

in some of the smaller cities where they concertized. Soloists who were also composers, such as Louis Spohr, solved their problems by writing quartets or quintets known as “brilliant” indicating they were a vehicle for the soloist—a kind of mini-concerto. The soloist need only find 4 or 5 good musicians, which even most small towns could supply, and a concert could be had. Weber’s clarinet quintet was designed to fill this bill and it provides all of the drama, thrills and pathos of a concerto. And as an opera composer, Weber had no difficulty creating dramatic, operatic effects. While the work requires a clarinetist of high technical ability, it is not simply a “show off” piece devoid of musical worth. On the contrary, the lovely melodies and fine handling of the themes make it a compelling piece of music. The work is in 4 movements and begins with a dramatic Allegro. The second movement is entitled Fantasia. Here, Weber creates a work worthy of his best operatic efforts. It is dramatic and deeply felt. Next comes a lilting Menuetto, capriccio presto, which takes the place of a scherzo, but in no way can it be styled a classical minuet. The finale is the pièce de resistance, a rollicking Rondo allegro gioioso, which bounces forward effortlessly, like a horse racing the wind.



Felix Weingartner (1863-1942) was born in Zara, Dalmatia, today's Zadar in 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 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 considerable amount of chamber music, including 4 string quartets, a piano sextet and a string quintet. Additionally, he wrote a great number of vocal works and instrumental sonatas. Though many of his works originally achieved a fair amount of acclaim, they quickly disappeared from the concert stage. It is only in the past few years that their excellence has been rediscovered. Weingartner’s extraordinarily fine **Quintet in g minor, Op. 50 for Clarinet, Violin, Viola, Cello and Piano** dates from 1911, when he was at the height of his powers as a composer. It begins with a restless Allegro non troppo, ma con brio in which the clarinet presents the main theme over a very restless, repeating, chromatic accompaniment in the strings and piano. A second subject is broader, more lyrical and brighter. The next movement, Tempo di menuetto, molto moderato, is not a minuet at all, but a kind of intermezzo, at times spooky, at other times playful and lyrical. Later comes a march-like episode introduced by the cello, then taken over by the clarinet and eventually the others. The music resembles a walk through a house of mirrors at a carnival, with so many different episodes and moods. Third comes an Adagio. It, too, begins in a slightly spooky fashion as the clarinet brings forth the main theme over the tremolos in the strings. Tremolos feature quite prominently throughout, and along with considerable chromatic writing and trills in the clarinet, give the music a rather unsettling quality. The finale, Allegro molto, begins in ominous fashion with a lopsided, syncopated witches’ dance. Again, there is much downward chromaticism. It is dark and brooding, though here and there the sun shines through the clouds, but only briefly. This is a superb work. There is really nothing at all like it in the chamber music literature—not a work for beginners, but a work which is sure to triumph in the concert hall.

IV. Sextets for Winds & Strings With or Without Piano or for Winds Alone



Theodore Blumer (1881-1964) was born in the German city of Dresden. He studied at the Dresden Conservatory with Felix Draeseke and enjoyed a long career as a teacher and conductor besides working as a composer. He left works in virtually every genre. His works for for piano and woodwinds were especially important to him as they were intended for performance by himself on piano and the famous Dresden Woodwind Quintet. His **Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano, Op.45** dates from 1921. As it states in the title, it is based on an original theme and then is a set of variations on this theme. The theme upon which the work is based is presented by the woodwinds alone. The piano remains quiet. As if to compensate, the first variation, entitled *Improvisation*, is given to the piano as a solo. The second variation, *Capriccio*, stays quiet close in mood to the original theme. The third variation, *Pastorale*, is a kind of quiet chorale. This is followed by a *Slavic Dance*, which is of the kind Dvorak wrote, but, of course, this is an update version. Here the texture of the music becomes quiet dense, almost orchestral in quality. The fifth variation, *Romance*, provides a solo for the horn with support from the bassoon, over a delicate arpeggio accompaniment in the piano. Next comes a *Humoresque* in which the bassoon is given a chance to shine. The finale, untitled, starts as a fugue, morphs into a march and then ends with a *stretto*.

The name of Bottesini will forever be associated with the string bass, for Giovanni Bottesini (1821-1889) is perhaps its best, and certainly its most famous, player. Giovanni's father **Pietro Bottesini** (1792-1874) was a fine clarinetist and also a relatively unknown Italian composer. His **Introduzione, Theme and Variations for Flute, Clarinet, Two Violins, Viola and Cello** was published in 1831 and presumably composed not long before. The style of writing bears considerable similarity to that of Rossini and Donizetti, both of whom were nearly exact contemporaries. The work is designed to be a showcase for the two wind players with the strings serving as a kind of small orchestra, the arrangement one often finds in Spohr's *Quatour Brillants*. The piece begins with a lengthy introduction in which both the clarinet and flute are given cantabile *bel canto* melodies. The theme makes its appearance about a third of the way through the work. It is pleasant, but it is the set of four charming variations which steal the show. Lively, interesting and always melodic. This is very appealing music.



Anton Eberl (1765-1807) was born in Vienna and studied piano and composition from several teachers, including Mozart. Besides being an outstanding composer, he was a pianist of the first rank and toured throughout Europe. Eberl's works were often passed off by publishers as Mozart's, who apparently did not mind the use of his name on Eberl's compositions. Eberl did mind but was too timid to take action until after Mozart had died. Finally, he published the following notice in a widely read German newspaper: *"However flattering it may be that even connoisseurs were capable of judging these works to be the products of Mozart, I can in no way allow the musical public to be left under this disillusion."* Despite this, his works still continued to be published under Mozart's name. This in itself was a reliable indication as to the contemporary opinion of the quality of Eberl's works. His **Grand Sextet in E flat Major, Op.47 for Violin, Viola, Cello, Clarinet, Horn & Piano** dates from the last decade of Eberl's life. It is unusual for a number of reasons. First and perhaps foremost is the unusual combination of instruments: Violin,

viola, cello, clarinet, horn and piano. There were few pieces at this time which called for clarinet and the those which did along with other winds such as a horn were usually *divertimenti* and did not include the piano. It seems likely that Eberl composed the work with himself in mind as the pianist and used it in chamber music concerts. It is in four movements. The work begins with a stately *Adagio* introduction which leads to the main section, *Allegro vivace*, in which the main theme quotes a few measures from the minuet of Mozart's *Jupiter Symphony*. Next comes an subdued somewhat sad *Andante molto* which though not so marked is a theme and set of variations. The clarinet is given the lead with the strings supporting. The piano remains quiet for this entire first section but then is given a lengthy solo in which the theme is embellished. A fine set of variations follow. The third movement is a short *Menuetto and trio*. In the minuet, the strings, horn and piano take over while the clarinet sits out. But Eberl makes for this in the trio in which the clarinet is given the lead for the entire time. The rousing, toe-tapping finale, *Rondo, vivace*, tops off the sextet.



Joachim Eggert (1779-1813) was born in the town of Gingst then part of Swedish Pomerania, but now in Germany. At a very young age he started studying the violin and subsequently took lessons in composition. He held various posts eventually joining the Royal Court Orchestra of Sweden. He wrote in most genres and his work clearly shows the influence of Haydn, Mozart and other elements of Vienna Classicism. None of his works, including this sextet were published during his lifetime. It is thought to date from around 1807 at which time Eggert started to receive commission from the Swedish nobility and the Court in Stockholm. A few years after Eggert's death, his brother paid the German publisher Breitkopf and Härtel to have some of Joachim's works published. His **Sextet for Clarinet, Horn, Violin, Viola, Cello & Bass in f minor** which dates from 1807 was among these. It is quite an interesting work, especially because of the prominence given to the horn which is allotted several solos. The work opens with a mysterious somewhat lugubrious *Adagio* introduction in which the lower registers of the bass and cello figure prominently. The main section *Allegro* begins with the horn introducing the first theme in its entirety. Later the clarinet has the same opportunity taking over the melodic line and its development. The two wind instruments are given the lead for much of the sextet as the strings serve, to some extent in accompanying role. The second movement, an *Adagio*, begins rather like the introduction to the previous movement, with a low groan in the bass and cello before the clarinet enters and states the lovely vocal subject. The violin then takes over, for what is the first time before the the voices regroup into a blended ensemble. A bumptious Haydnesque *Menuetto* comes next. Here, all of the instruments are given equal roles to play. The trio section is much quicker with the violin and clarinet chasing after one another in a lively exchange. The finale, *Allegro*, begins with an exciting drum-like rhythm. Once again, the horn and clarinet are given a chance to shine are given the bulk of the melodic material as the strings provide an exciting, whirling backdrop. The Sextet was among these.

Eduard Herrmann (1850-1937) was born in the German town of Oberrottweil. He began studying the violin locally and later in Berlin at the Royal Academy of Music where he was a student of Joseph Joachim. He also studied composition. He enjoyed a career as a concert violinist, and served for several years before emigrating to New York in the 1880's as concertmaster of the

Hamburg Opera Orchestra and of the Imperial Russian Orchestra in St. Petersburg. In New York, he established himself as prominent violin teacher and leader of a string quartet. For many years he served as the lead violin editor for the New York music publisher G. Schirmer. His editions of many of the major violin concertos are still in use. He was also a highly successful arranger whose arrangements were for many years quite popular. Herrmann's compositions are mostly chamber music and include a string trio, three string quartets, a string quintet, and this sextet. Herrmann's **Op.33 Sextet in g minor for Oboe, Clarinet and String Quartet** was published in 1915. It is filled with significant musical ideas, but the writing is clear and transparent. It not only sounds good, but plays without difficulty. The wind instruments are given pride of place. The composer is fond of changing meters but this causes no undue complications. The concise first movement, *Allegro moderato*, is subtitled *Fantasia*, but it does take off into flights of fancy but shows considerable restraint. On the other hand, the second movement, *Adagio*, blossoms, on the warm Schumannesque thematic material. The third movement, *Allegro appassionato*, begins with a short elegaic *Andante* introduction. The opening theme to the main part of the movement is particularly impressive. There is even a short fugue.



Friedrich Gernsheim (1839-1916) is a composer whose music was held in the highest regard by his colleagues and critics during his lifetime. Brahms and Max Bruch to name but two were among the many admirers. 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. The **Divertimento for Flute, 2 Violins, Viola, Cello and Bass, Op.53** dates from 1886. It is in four engaging and highly appealing movements: *Andante*, *Allegretto vivace e scherzando*, *Allegro ma non troppo ed energico* and *Presto*. The *Divertimento* was quite popular for several decades and was often played by a small chamber orchestra rather than a sextet, though this is not what Gernsheim had actually intended. That this was the case was probably due to the fact that a sextet for flute and strings is a combination that would rarely be performed in concert. To be clear, the work is in no way a concerto for the flute and though it is often given the lead, each of the string parts is of considerable interest and important. The integration of the flute into the body of the work gives proof that this is a real chamber music work.



Heinrich Hofmann (1842-1902) was born in Berlin and studied there at the Neue Akademie der Tonkunst with the Theodor Kullak and Siegfried Dehn. At first, he embarked upon a career as a pianist and teacher. However, by the late 1860's, his operas and his choral and orchestral works began to achieve great success and for the next two decades, he was one of the most often performed composers in Germany and much of Europe. Success came at a price. Although hailed by some critics, such as Hermann Mendel, as a of real talent and one of the most important emerging composers of his time, many others, jealous of his rocketing success or determined to protect their favorites (such as Eduard Hanslick was of Brahms), derided him for his "fashionable eclecticism". While his works broke no new ground, on the other hand, they were masterfully conceived, beautiful and well-executed. This is especially true of his chamber music. Be-

sides this *Serenade*, he has *Piano Quartet*, a *Piano Trio*, a *String Sextet*, and an *Octet* to his credit. His ***Serenade in D Major, Op.65 For Flute Two Violins, Viola, Cello and Bass*** appeared in 1883. One could say, judging mainly from the tonal richness and the trouble he takes to create very beautiful melodies that he had a preference to write, what might in the best sense, be called "salon music." This has led some highbrows to "pick up their noses" at this beautiful work, but most will want to perform a work which is appealing and grateful to play. The first movement, *Allegro con moto*, begins with a broad melody in the cello which is then taken up by the first violin and the others. A teasing trio episode leads to a very lyrical theme. After a development, there is a short cadenza for the solo flute. The main theme of the second movement, *Andante tranquillo*, is somewhat on the serious side. The entire movement is not only charming but wonderfully scored for all of the instruments. Next comes a piquant *Allegro vivace* which is rather like a Mendelssohnian scherzo, especially in the coda which reminds one of the *Midsummer's Night Dream*. In the fiery finale, *Allegro vivo*, Hofmann instructs the players to play it in the 'Hungarian manner'. The music both rhythmically and tonally is clearly Hungarian. A first rate work.



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. 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. Huber finished his ***Sextet for Flute, Oboe, Clarinet, Bassoon, Horn & Piano in B flat Major*** in 1898. It did not receive its first performance until 1900 in Basel. Karl Nef, the reviewer for the *Schweizerische Musikzeitung* The *Sextet* for Piano, Flute, Oboe, Clarinet, Bassoon and Horn in B flat Major by Hans Huber unmistakably uses the themes from Swiss folk music. The first movement begins with an *Adagio non troppo* introduction and leads to a *Con fuoco* main section which is brilliant and fresh. The second movement, *Allegro molto vivace*, is a little miracle, graced with agility, charm and clever contrasting sections. The short third movement has three brief sections beginning with an *Adagio ma non troppo* followed by an agitated *Con fuoco* middle part and concluding with a calmer *Un poco piu andante*. An excellent *Allegro vivace* con brio tops off this first class piece. This work need fear no comparison with any sextet for winds and piano. It goes without saying that it deserves performance in the concert hall but can also be warmly recommended to amateurs.



John Ireland (1879-1962) was born in the English village of Bowdon near the city of Manchester. After studying at the Royal College of Music in London with Charles Villiers Stanford, he pursued a career as a composer and teacher eventually obtaining a position at the College. Among his students were Ernest Moeran and Benjamin Britten. Primarily a composer of songs, during the early part of his career, Ireland did write chamber music and won the first prize in the 1908 Cobbett

Competition for chamber music with his First Violin Sonata. His **Sextet for Clarinet, Horn, 2 Violins, Viola and Cello** dates from 1898 at which time he was studying composition at the Royal Academy with Charles Villiers Stanford. Stanford was a proponent of Brahms and held him up to his students as a model. Ireland, having heard a performance of the Brahms Clarinet Quintet, Op.115 with the famous clarinetist Richard Mühlfeld (the clarinetist for whom Brahms had composed his quintet), was inspired to write something in a similar vein. Hearing the charming first three movements—Allegro non troppo, Andante con moto and Intermezzo, allegretto con grazia—, one immediately recognizes the composer whom Ireland had chosen as his model for the music bears an uncanny resemblance to the Brahms Clarinet Quintet, but it is by no means a mere imitation. It is only in the finale, Moderato, that Ireland breaks faith, so to speak, with the German master and entirely speaks with his own voice, bringing forth the music of the English countryside.



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 become a Professor of Composition, a post which he held until 1934 when he returned to Switzerland, where he lived for the rest of his life. Juon was widely regarded as a first rate composer and his works were given frequent performance throughout Europe during his lifetime. Chamber music plays a large part of his output which numbers more than 100 works. His **Divertimento for Flute, Oboe, Clarinet, Horn, Bassoon & Piano, Op.51** dates from 1913. As the title implies, this is music of a lighter nature, but witty and full of surprises in its rhythms and tonal colors. The first movement, Allegretto, performs the function of an overture. It is dainty, but with two contrasting themes. The second movement, titled Intermezzo No.1, is in the nature of a chorale. The center of gravity for the work is the third movement, Fantasia, with its magnificent clarinet solo. The mood is elegiac and very free. One is reminded a bit of Rachmaninov. A second Intermezzo follows. It consists of a minuet and a trio and performs the function of a sorbet between the fish and meat dishes, in this case the Fantasia and the Russian-sounding finale, Rondino, which sounds a bit like a mini-piano concerto with orchestral accompaniment.



Charles Lefebvre (1843-1917) was born in Paris. After initially studying law, he entered the Paris Conservatory where he studied with Ambroise Thomas and Charles Gounod. While there, he won the prestigious Prix de Rome, the stipendium to which allowed him to live in Italy for several years. He composed in virtually every genre and chamber music comprises a sizeable portion of his output and was held in high regard as witnessed by the fact that the Academie des Beaux Arts awarded him their Prix Chartier for chamber music excellence on two occasions in 1884 and 1895. He served for several years as Professor of Ensemble Performance at the Conservatory. After the success of his first Suite for Winds composed in 1884 and commissioned by the Societé de Musique de Chambre pour Instruments a Vent (the Chamber Music Society for Wind Instruments), a success which won him the Prix Chartier for Chamber Music Excellence, he was finally persuaded by the Societé Moderne d' Instruments a Vent to write another which he eventually did in 1909. His **Suite No.2 for**

Flute, Oboe, 2 Clarinets, Horn and Bassoon, Op.122 was published the following year. It is in four movements —Entrata allegro, Andante, Intermezzo allegretto and Quasi marcia—it is upbeat and light in mood and demonstrates Lefebvre's skill at his thematic material, while at the same time offering each of the instruments the opportunity to shine. It is a first rate work with fine writing for each instrument.



Hermann Mohr (1830-1896) in the German town of Nienstedt. He attended the Teacher Training College in Eisleben and moved to Berlin in 1850. In Berlin he founded the Luisenstädtische Conservatory and in 1870 he established the Mohr Music Conservatory. He was a prominent choir conductor and most of his music is for voice although he did compose some chamber music. In 1889, he accepted an invitation from Richard Zweckwer to teach at his conservatory in Philadelphia where Mohr remained for the rest of his life. The **Zigeunermusik (Gypsy music) for 3 Violins, Clarinet, Cello and Piano** was dedicated to his sister Emma and her husband Richard Thost and recalls an outing they had on July 2, 1876. It is for the unusual combination perhaps used by Hungarian gypsies with the cembalo in place of the piano. Since this is a combination which is rarely assembled, Edition Silvertrust created a viola part to replace the third violin in hopes of making this emotive music more accessible. This is a fun piece to play, presenting no technical difficulties.



Perhaps no composer, more than **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. His **Sextet in a minor, Op.77bis for Piano, Clarinet, Flute, Horn, Bassoon and Bass in a minor** 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 contraindicates 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.



Sergei Prokofiev (1891-1953) is one of the most famous composers of the 20th century and needs no introduction. Most, however, are only familiar with his compositions for orchestra or his concerti or his film scores. He did not ignore chamber music and composed two string quartets, a quintet for piano and winds, several instrumental sonatas and an **Overture On Hebrew Themes, Op.34 for**

Piano, 2 Violins, Viola, Cello & Clarinet. The Overture was composed in 1919 while Prokofiev was living in New York. Most critics say it was written in part as a comic but affectionate caricature. The work was premiered with great success and Prokofiev was hailed as perhaps the only non Jewish composer who had truly captured the essence of Eastern-European Yiddish music. Fifteen years on, Prokofiev was urged to orchestrate the work which he did, however, it is much better and certainly more authentic sounding in the original as a sextet.



Amedee Reuchsel (1875-1931) was born in the French city of Lyon. He came from a musical family, his father Leon Reuchsel was a leading organist in Lyon. After studying with his father, he entered the Brussels Conservatory where he studied organ and also composition with Eduard Tinel. He then went to Paris to take further lessons from Gabriel Faure. He worked as an organist in Lyon and then in Paris at one of its leading churches. In 1908, the same year he completed his **Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano**, he won the prestigious Chartier Prize of chamber music. It is in three movements. The opening movement begins with a short Andante non troppo introduction in which the horn takes the lead. The main section, Allegro commodo, is bright and celebratory. The middle movement, Allegro deciso, has upbeat, march-like quality. The finale, begins with a dreamy Andante, which after a considerable time is followed by a lively Allegro which has a fugal quality. This is a fine work in which all of the instruments, including the piano, are treated equally and are given very generous parts which show off their individual qualities.



Albert Roussel (1869-1937) was born in the French town of Tourcoing. He did not begin to study music seriously until he was an adult, first serving in the French navy for several years. After leaving the navy he studied at the Schola Cantorum in Paris with Vincent d'Indy. He himself became a highly influential teacher and among his many well-known students were Erik Satie, Edgar Varese and Bohuslav Martinu. Roussel's early compositions were heavily influenced by the impressionist works of Debussy, Ravel and d'Indy, but later he turned to neoclassicism. His **Divertissement, Op.6 for Flute, Oboe, Clarinet, Horn, Bassoon and Piano** dates from 1905. He was at the premiere of a similar work by d'Indy and this no doubt influenced him. Unlike his other early works, the Divertissement does not show the influence of impressionism but is far more daring. The opening measures anticipate Stravinsky's Petrushka. The work consists of four sections which flow into each other by means of slowing and accelerating passages. Each of the instruments is wonderfully treated and receives telling opportunities.



Paul Wranitzky (1756-1808 Pavel Vranický in the Czech form) was born in the town Nová Ríše (then Neureisch) in Moravia. At age 20, like so many other Czech composers of that period, he moved to Vienna to seek out opportunities within the Austrian imperial capital. Wranitzky played a prominent role in the musical life of Vienna. He was on friendly terms and highly respected by

Haydn, Mozart and Beethoven who preferred him as the conductor of their new works. The majority of Wranitzky's chamber works are set in the three-movement format favored by the Parisians, a style then in vogue. His **Sextet No.3 in E flat Major for Flute, Oboe, Violin, 2 Violas & Cello or Flute, Oboe & String Quartet** **Sextet No.3 in E flat Major** is the third of a set of six dating from 1790. The set is actually an arrangement of six symphonies which Wranitzky wrote. This was a common practice at the time and composers, including Beethoven, made arrangements for their symphonies for chamber ensembles and home use. Often, the symphonies disappeared but the chamber works survived. This sextet appears to be an arrangement of his Symphony in E flat Major, Op.35 No.3. It is in three movements. The opening movement begins with an Adagio introduction which leads to the lively main section, Allegro. The middle movement is a lovely Andante and the finale, Presto is full of energy and forward motion. The work was originally for an ensemble of flute, oboe, violin, 2 violas and cello, a combination for which composers at the time frequently wrote, today this combination is rare. Hence Edition Silvertrust created a version which replaces the second viola with a second violin part making it more accessible to modern groups.

V. Septets for Winds & Strings With or Without Piano or for Winds Alone

The most famous septet ever written was the **Septet in E flat Major of Op.20 for Violin, Viola, Cello, Bass, Clarinet, Horn and Bassoon** by **Ludwig van Beethoven (1770-1827)** in 1799. Much to Beethoven's chagrin, the relentless popularity of this Septet tended to eclipse some of his greater achievements. He ranted and railed when the work continued to overshadow his truly great masterpieces until his dying day. The numerous reincarnations of the Septet bear eloquent witness to the work's popularity among amateur musicians of the time. Soon after its premiere, it appeared in transcriptions for solo piano, two guitars, piano four-hands, piano quartet, and Beethoven's own trio arrangement for either clarinet or violin with cello and piano. A superb piece, obviously if you get the chance to play, do so.



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—especially in his native Sweden—unappreciated. Now, nearly a century and half after his death, he has been hailed by critics all over the world as a great Swedish composer. 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 **Septet in B flat Major For Violin, Viola Cello, Bass, Clarinet, Horn & Bassoon** dates from 1828 but it was not published until 1883, several years after his death. It is composed for the same instruments as Beethoven's famous Op.20 Septet but is in no way imitative of it. He has his own voice and his own musical expression. His ideas are well thought out and tasteful. One must note that his handling of the wind instruments, which he generally treats as a group, is particularly fine. It is in three movements, and even today is strong enough to be presented in concert. The first movement begins with a short Adagio introduction which gives way to the main section, Allegro molto. Here the winds present the long-lined melody against the effect use of string pizzicato. The second movement is actually two in one, beginning with a lyrical Adagio and then turning into a Scherzo with a Beethovenian trio section. The lively finale, Allegro con spirito, shows the influence of the Italian opera, Rossini in particular.



Adolphe Blanc (1828-1885) was born in the French town of Manosque. His musical talent was recognized early and he entered the Paris Conservatory at age 13 first taking a diploma in violin and then studying composition with the then famous composer Fromental Halevy. Although for a time, he served as a music director of a Parisian theater orchestra, he primarily devoted himself to composing and most of his works were for chamber ensembles. During his lifetime, these works were much appreciated by professionals and amateurs alike and in 1862 he won the prestigious Chartier Chamber Music Prize. Besides the fact that his works are pleasing and deserving of performance, Blanc's

historical importance cannot be underestimated. He was one of the very few in France trying to interest the public, then with only ears for opera, in chamber music. He paved the way for the success of the next generation of French composers, His **Septet for Violin, Viola, Cello, Bass, Clarinet, Horn and Bassoon in E Major, Op.40** was composed for the same combination of instruments as Beethoven's famous Op.20 Septet. It was composed in 1861 and was one of the works for which Blanc was awarded the Chartier Chamber Music Prize. The Septet has good parts and solos for each instrument, including even the bass. It is grateful to play and in no way difficult. The wonderful melodies and finely constructed movements reveal the hand of a master. In many ways, it gives Beethoven's septet a run for its money. The opening movement, Allegro, begins with a genial melody in the strings and then is further developed by the winds. The lovely second theme, introduced by the clarinet, is wistful and somewhat yearning. In the following Andante, Blanc begins by creating a heavy sound palette, reminiscent of the Beethoven, with its warm melody first stated by the cello. The treatment of the second subject is unsurpassed. The writing for the horn is extraordinarily good. The short, whirlwind Scherzo, Tarantelle, which comes next is perfection itself., one only wishes it were longer! The finale begins with a long and slow Andante maestoso introduction, given out by the viola alone and then with the bass. It is doleful and penetrating, with each voice joining in with a solo. The lovely melodies of the main section, Allegro moderato, along with rousing coda, brings the septet to a triumphant finish. Absolutely first class. If you are going to make an evening of septets with the Beethoven instrumentation, Blanc's superb work should be on your list.



Alexander Fesca (1820-1849) was born in the German city of Karlsruhe where his father Friedrich Ernst Fesca, also a composer, was serving as music director of the Ducal Court Orchestra of Baden. Fesca received his first lessons from his father and was considered a prodigy on the piano. He attended the Prussian Royal Conservatory in Berlin where he graduated with a degree in composition at the young age of 14 after which he enjoyed a career as a pianist and music director. Though he did not live very long, he composed a considerable amount of music. His chamber music includes six piano trios, two piano quartets and two septets for piano, winds and strings. His **Septet No.1 in c minor, Op.26 for Violin, Viola, Cello, Bass, Oboe, Horn and Piano** dates from 1842. While Beethoven's Op.20 Septet for strings and winds became a model, as regards to instrumentation, for several composers who tried their hands at such works, there were few examples of piano septets and none which was to serve as a model for any other composer. Hence the instrumentation varied from composer to composer. The only notable examples of piano septets composed before Fesca's were those of Ferdinand Ries, Johann Nepomuk Hummel, Friedrich Kalkbrenner and Ignaz Moscheles. Those composers were well-enough known and their septets enjoyed a degree of popularity which makes it possible that Fesca might have been familiar with one or more of them, but it seems unlikely that they influenced him since none of their septets shared the same instrumentation as his: Piano, Violin, Viola, Cello, Bass, Oboe and Horn. This Septet is a substantial work and as was the custom entitled Grand Septuor. The opening movement, Allegro con spirito, begins with a powerful, unison statement of the main theme. It promises turbulence but more lyrical passages follow. At times, the piano is juxtaposed against the other six, now leading, now accompanying. At other times, it blends into as one of

the group, and then sometimes it is given solo passages. The lovely second movement, *Andante con moto*, opens with a long, dreamy horn solo, to the soft accompaniment of the cello, bass and piano. Gradually the others join in. Next comes a fleet Scherzo, *allegro vivo*. The piano starts things off and then suddenly the rest join in. The music alternates between powerful thrusting episodes and softer and mysterious intermezzo-like passages. The treatment is quite fetching. The finale, *Allegro con fuoco*, also starts off unisono with a thumping introduction which is suddenly interrupted twice by a baroque sounding oboe recitative. Finally, the oboe gives forth a very long-lined theme which is rather relaxed. But then the piano jumps and the music turns frantic and hard driving.

Septet No.2 in d minor For Violin, Viola, Cello, Bass, Oboe, Horn and Piano was composed immediately after No.1 in 1842. The opening movement, *Allegro con spirito*, begins with a march-like introduction presented in unison. After developing the material further, a second more lyrical subject is introduced by the oboe. Toward the end is an unusual recitativ for the cello and bass. The fetching main theme to the slow movement, *Andante con moto*, is entirely introduced by the cello in a lengthy solo over soft accompaniment. Eventually the others join in this dreamy, peaceful and pastoral idyll. The violoncello figures so prominently in this movement that one wonders if the commissioner was a cellist. Rather than a scherzo, as one might expect, Fesca inserts a minuet. This *Tempo di Menuetto*, is intentionally archaic, harking back not to Mozart, Haydn or the classical era but beyond to the time of Gossec with its formal, baroque style. Yet Fesca inserts several very imaginative ideas into this old form, including brief Rossini-esque episode in the trio section. In the finale, *Allegro moderato*, the piano brings forth the lilting main theme, full of chromatic digressions. When the others join to create a powerful impression the character of the music becomes much more dramatic before Fesca retraces his steps. Both of these works are first rate although the first, in my opinion, is the stronger of the two.



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. The manuscript to Mikhail Glinka's **Grand Septet in E flat Major For 2 Violins, Cello, Bass, Oboe, Horn & Bassoon** which was composed in 1823 lay moldering away in the dusty archives of the Russian State Library until the centenary of the composer's death, when the well-known Russian composer Vissarion Shebalin produced a score from which a set of parts were created and published some years later. The manuscript to the last part to the final movement of the Septet was either lost or never finished, but it was easy for Shebalin to complete what was missing as it had been written out virtually to the recapitulation. Because an oboe rather than a clarinet is called for, Edition Silvertrust created a clarinet part to be used in lieu of the Oboe and also viola part in lieu of Violin II so that the work can be played on the same evening with the septets of Beethoven. Like much of his early music, the Septet was written for a specific occasion of home music making on his parents country estate in the autumn of 1823. In later life, Glinka, like many other composers, attached little importance to the works of his youth, including this Septet, which no doubt explains why he did not take

the trouble to publish it. However, the fact remains that it is one of the few works for septet in which the oboe takes a part, rather than the clarinet. And it is perhaps the only Russian septet from the first part of the 19th century. The work opens with a solemn *Andante maestoso* introduction. It immediately conjures up the era of the Vienna classics. The music of Haydn and Mozart and their contemporaries was just becoming known in Russian chamber music circles at that time and perhaps Glinka was familiar with the septets of Friedrich Witt or Conradin Kreutzer or Beethoven's Op.20 Septet in the same key. The main part of the first movement, *Allegro moderato*, could well have been written by one of those Viennese composers although it has some chromaticism that one does not find in their works. The second movement, *Adagio non tanto*, is a set of variations based on a Russian folk melody. Next comes an elegant Mozartean Menuetto with telling use of pizzicato in the strings as an accompaniment. A toe tapping finale brings the work to a satisfying close,



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. He also studied with Albrechtsberger, Salieri and Haydn. His compositions were widely played during his lifetime and throughout the 19th century. 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. And though recently it has begun to be recorded with some frequency, the same unfortunately cannot be said for its appearance on the concert stage. Stylistically, Hummel's music generally represents the end of the Viennese Classical Era and the bridge period between it and Romanticism. Hummel composed **Septet in d minor, Op.74 for Piano, Viola, Cello and Bass** in 1816. It achieved immediate popularity could be heard on the concert stage regularly until the First World War. The opening movement, *Allegro con spirito*, is brilliantly written for all of the instruments. There is a Beethovenian feel to the work through its use of triplets. The spirited and somewhat dramatic second movement, *Minuetto e Scherzo*, is certainly more a scherzo than a minuet. This is followed by an *Andante con variazione*. The theme is clearly an Austria folk melody. The use of tremolo is particularly effective. The finale, *Vivace*, begins with a rustic dance. This is followed by a fugue and a more lyrical second subject. The work ends with a brilliant coda.



Friedrich Kalkbrenner (1785-1849), a was one of the leading piano virtuosos of the first part of the 19th century. He studied at the Paris Conservatory with Louis Adam and composition in Vienna with Albrechtsberger and Salieri. He was on friendly terms with Haydn, Beethoven and Hummel. After leaving Vienna he pursued a career as a touring soloist. He also was a prolific composer, an inventor and piano manufacturer. He lived in London nearly 10 years before moving to Paris where he remained for the rest of his life. There, he became one of the leading piano teachers of the day and founder of a method which influenced such pianists as Louis Moreau Gottschalk and Saint-Saëns. Kalkbrenner was fond of saying that since the deaths of Mozart, Beethoven, Haydn

and Hummel, he was the last classical composer left. His **Septet in A Major, Op.132 for Oboe, Clarinet, Horn, Bassoon, Cello, Bass and Piano** appeared in 1835. The scoring is rather unusual with four wind instruments, bassoon, oboe, clarinet and horn and two string instruments, cello and bass. With no violins present, this meant that the treble line had to be entrusted to the oboe, clarinet and of course, the piano. The opening Allegro brillante from the opening chords keeps building up to something in a rather symphonic way before the piano finally introduces the lovely main subject which is taken up by the others in turn. The second movement, Andante, begins with winds and piano. The mood is rather sad and elegaic, and even funereal when the piano takes over. A boisterous Scherzo, Presto con fuoco, which follows provides a stark contrast to the somber Andante. The finale, Allegretto vivace, is high-spirited rondo with tinges of a Polacca.



Conradin Kreutzer (1780-1849) was born in the German town of Messkirch. He studied violin, clarinet, oboe, organ and piano as well voice as a young man. After briefly studying law in Freiburg, he went to Vienna where he studied composition with Albrechtsberger, one of Beethoven's teachers. He enjoyed a career as a composers and music director holding posts in Vienna, Stuttgart, Cologne and a number of other German cities. Today, if he is remembered at all, it is for his opera *Der Nachtlager von Granada*. However, in his time, his chamber music was highly thought of and often performed. He was a gifted melodist and his style is that of the late classical and early romantic era and in many ways resembles that of Carl Maria von Weber. Though perhaps not the first, Beethoven's Op.20 Septet became the model for many composers who chose to write for such an ensemble. Kreutzer's **Septet in E flat Major, Op.62 for Violin, Viola Cello, Bass, Clarinet, Horn & Bassoon** dates from 1822 and shares the same key, E flat, as well as the same instrumentation as Beethoven's Septet. The order of the movements are also similar. However, there the similarity ends. The character of the work is considerably different. For a start, it is clearly a product of the early romantic era whereas Beethoven's is entirely classical in style. It is in six movements: Adagio-Allegro, Adagio, Minuetto, Andante maestoso, Scherzo, and Allegro. The work begins with a chromatic, pregnant Adagio, which leads to a fresher Allegro with its easy to remember, lovely contrasting themes. Equal use is made of both the strings and winds. The Adagio features a fine cantilena episode between the cello and clarinet before the mood becomes more somber. A lusty Minuetto with gay trio comes next and is followed by a fleet Scherzo. The Septet concludes with a sprightly finale.



Ignaz Moscheles (1794-1870) was born in Prague. One of the top piano virtuosos of the first part of the 19th century, he first studied piano at the Prague Conservatory with Bedrich Weber and later in London with Muzio Clementi. He also studied composition, but in Vienna with Albrechtsberger and Salieri. Besides his career as a touring soloist, he was also a renown teacher, Mendelssohn being one of his many students, and an esteemed composer. He was a friend of Mendelssohn and of Beethoven who admired his works and on friendly terms with Schumann and several other important musicians of the day and was himself one of the most prominent musicians of that era. His **Septet in D Major, Op.88 for Violin, Viola, Cello, Bass, Clarinet, Horn and Piano** dates from 1833. There were few examples of septets before his. Beethoven's made the septet famous, but his Op.20 Septet is for strings and winds and not piano. And while those of Ferdinand Ries and Johann Nepomuk Hummel did include piano,

they were for a different group of instruments. So it is fair to say that this septet was probably the first for this combination of instruments. Moscheles entitled it Grand Septet, which was a fairly common appellation in those days. It is in four movements and opens with an energetic Allegro con spirito. This is followed by a short, fleet footed Scherzo. The lovely third movement, Adagio con moto, is a cross between a somber funeral march and a song without words. The rousing finale, Allegro con brio, is full of excitement and forward motion. As was common practice during this period, especially among pianist composers, the piano is not for the most part integrated into the ensemble, but used as a force against the combined winds and strings, who from time to time are given solos as well. Moscheles probably performed the work himself and a good pianist is required.



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 **Preludio & Fughetta, Op.40 No.1 for 2 Flutes, Oboe, Clarinet, Horn & 2 Bassoons** was originally one of three movements of a work for piano. However, when he received a commission from the Modern Wind Society of Paris, Pierné reworked the movement in 1904. It conforms to the old Baroque structure of a prelude and fugue but, of course, is dressed in modern guise. This is a bright and appealing concert work for winds



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. His **Serenade for Wind Quintet, Op.14 for Flute, Oboe, Clarinet, 2 Horns & 2 Bassoons in A Major** was composed in 1876. It was dedicated to Julius Klengel and his wife Elizabeth. The name Julius Klengel immediately brings to mind one of the greatest cellists in history and one might well wonder why a work exclusively for winds was dedicated to a cellist. The answer is that is wasn't, it was dedicated to his uncle whose name was Julius Klengel and his Aunt Elizabeth. The work is flute, oboe, clarinet, two horns and two bassoons. One has to go all the way back to Mozart to find works of this type, which Mozart had titled Serenades. The fact that Röntgen opted to call his work a serenade rather than a septet points to Mozart as the 21 year old composer's model. And one cannot help upon hearing this engaging work that had Mozart been composing in 1876, this is something he might have penned. Both Brahms and Herzogenberg heard performances of it shortly after it was published in 1878. Brahms actually borrowed a theme from it to use in one of his own serenades composed a few years later. In four movements, the Serenade begins with a genial Allegro tranquillo. The second movement, Scherzo allegro, is playful and light heart-

ed. The Andante espressiono which follows is languid and calm although there is a more lively middle section. The finale, Allegro vivace, is a spritely neo-Mozartian affair.



Joseph Miroslav Weber (1854-1906) was born in Prague. He studied violin and organ there and enjoyed a career as a solo violinist and conductor, holding posts in Thuringia, Prague, Wiesbaden and Munich. Most of his chamber music, including his Septet for Winds and Strings in E Major, was written during the last decade of the 19th century. They are all of the highest quality, several winning prizes in important competitions. The **Septet in E Major "Aus Meinem Leben" For Violin, Viola, Cello, Clarinet, Bassoon & 2 Horns** which was published in 1899 by Josef Aibl was awarded the highest prize in a prestigious competition held by the Vienna Composers Society (Wiener Tonkünstlerverein). Like some of his other works, it is programmatic, in this case autobiographical. No doubt recalling Smetana's string quartets of the same name, Each of the four movements is given a subtitle. The first movement is subtitled "On the Banks of the Moldau, Youthful Dreams". The Moldau is the German name (Vltava in Czech) for the river, made famous by Smetana's tone poem *Ma Vlast*, which flows through the center of Prague. One hears the flowing water in the opening bars with the soft 16th notes in the cello as the horns play a dreamy, romantic melody above it. One can well visualize a youth sitting day dreaming by the river on a warm day. The second theme, march-like and thrusting, brings to mind thoughts of future accomplishments. The second movement is a scherzo, subtitled "Student Life, Life's ideal". The busy, bustling fugue with which the movement begins brings to mind the hectic and joyful life of student days at university. Exciting new ideas, much to do, to see, hardly a moment to reflect. The third movement, subtitled "At the graveside of his love", is as one might expect sad, a funeral dirge. It is the longest and clearly the center of gravity for the Septet. The seriousness of life has come upon the composer with this loss. The finale is marked "In a struggle for existence, Disappointed hopes, Memories of youth". The music opens with a frenetic, theme. Not desperate, yet full of angst. This is followed by a rather solemn section, conveying the disappointment felt for unrealized hopes. Quickly mixed with this one hears memories from youth as themes from the first movement are heard. A very fine work.



Peter von Winter (1754-1825) was born in the German city of Mannheim. He began his violin studies early and by age ten was judged a prodigy on that instrument. In Mannheim, he studied composition with Abbe Vogler, who also taught Franz Danzi, Carl Maria von Weber and Giacomo Meyerbeer. A prolific composer, as were most of that era. In Vienna, he continued his studies with Salieri. Subsequently, he became one of the best known composers in Europe. He taught briefly at the Paris Conservatory and received many honors during his lifetime. He held the position of Music Director to the Bavarian court for the last 25 years of his life and was ennobled by the King of Bavaria for his service and upon his death the 14 page obituary which appeared in the prestigious *Allgemeine Musikalische Zeitung* called him the most important German composer of his time. His **The Septet in E flat Major for 2 Violins, Viola, Cello, Clarinet and 2 Horns, Op.10**. It was composed in 1803. Beethoven's Op.20 Septet, which achieved tremendous popularity, may well have served as its model, although the instrumentation and construction of the work are different, perhaps because Winter did not wish to be compared to the great man. Only in four movements, it opens with an Allegro moderato which alternates between bustle and tuneful lyricism. A slow movement, Adagio, though not so

marked appears to be a theme and set of variations on a melancholy subject. A typical Menuetto with a ländler trio section comes next. The finale, Allegretto, rondo moderato, is a mild polonaise.



Friedrich Witt (1770-1836) was born in the village of Niederstettin in the German principality of Wurttemberg. He studied with his stepfather and later with Antonio Rosetti and served as a cellist in the court orchestra. He made several concert tours before settling in Wurzburg where he became the music director. As most of his contemporaries, he was a prolific composer writing some 23 symphonies as well as a huge amount of chamber and church music. Witt's compositions enjoyed considerable popularity during his lifetime and were often performed. If Witt's **Septet in F Major For 2 Violins, Viola Cello, Bass, Clarinet, Horn & Bassoon** dates from 1816-1817, which it almost certainly does, he would clearly have been familiar with Beethoven's Septet which was wildly popular. So much so that it was Beethoven's most performed work and caused Beethoven to remark that he wished he had never written it. In any event, the popularity of Beethoven's Septet made it a model for the many other composers who, in an effort to duplicate Beethoven's success, composed six movement septets with the same instrumentation. Witt, as noted used a slightly different instrumentation, and only wrote four movements. The work begins with an Adagio introduction and leads to a powerful Allegro maestoso in which the winds are used to telling effect. The second movement, Adagio cantabile, is a serenade in which the winds are used to display their singing ability. The upbeat third movement marked Menuetto is a German Ländler. The jubilant finale is an Allegretto.

VI. Octets for Winds & Strings With or Without Piano or for Winds Alone



Mily Balakirev (1837-1910) was born in the Russian town of Nizhy Novgorod. As a boy he studied piano locally and in Moscow. At 18 he went to St. Petersburg where he met Glinka who took him on as a composition student. Glinka's operas on Russian themes, such as *Ruslan and Ludmilla*, inspired Balakirev to take the position that Russia should have its own distinct school of

music, free from Southern and Western European influences. He gathered around him composers with similar ideals, whom he promised to train according to his own principles. These included Mussorgsky, Rimsky-Korsakov, Borodin and Cui. They became known as the Mighty Five. Today, he is remembered as the founder of the Russian National School of Composition. Most of Balakirev's compositions were for his own instrument, the piano. As for chamber music, he appears to have composed only one work, his **Octet for Piano, Violin, Viola, Cello, Bass, Flute, Oboe & Horn, Op.3**, of which only the first movement survives. Judging from this movement, which is composed on a grand scale, the entire octet must have been a mammoth work of symphonic proportions. It is not known when exactly it was composed but it is an early work. We know from Balakirev's memoirs that he showed the work to Glinka who commented favorably on it. As Glinka left St. Petersburg for Berlin in 1856 (dying there the next year), and as Balakirev only arrived in St. Petersburg in 1855, we can date the work from the mid 1850's and most probably from 1855 since the work shows the influence of Glinka's later works, such as *Ruslan and Ludmilla*. In the Allegro molto, we find that Balakirev entrusts most of the melodic material to the winds and strings, with most of the voices receiving solos, while the piano is given the role of embellishing and developing with a part full of Chopin-esque pyrotechnics. The movement opens in a fashion rather like Glinka's Grand Sextet for Piano and Strings. Balakirev shows he, too, has a gift for melody with the lovely second theme being based on a Russian folk song.



Georg Druschetzky (1745-1819 Jiří Družický in the Czech form) was born in the small Bohemian town of Jemniki, then in the Austrian Habsburg Empire. Though his primary instrument was the oboe, he also became a first rate timpanist. The latter offered him a career in the military and he served as a grenadier, rising to the rank of Regional Director of Percussion for the Austrian army. After leaving the army, he served as composer to several Hungarian and Austrian noblemen, and was eventually appointed court composer to the Archduke Joseph, then Regent of Hungary. Druschetzky spent the last decades of his life in Budapest. Though, as might be expected, he wrote a great deal of works for the oboe and other wind instruments and much military band music which included the timpany, he was a versatile and prolific composer, who wrote in virtually every genre. Among his output were many chamber music works, including 12 string quartets and 4 string quintets and several other works for various combinations of winds and strings. Druschetzky usually signed himself Giorgio Druschetzki and many of his works including his **Ottetto for Oboe, Clarinet, Horn, Bassoon, Violin, Viola, Cello & Bass**, bear Italian rather than German titles. Manuscripts, some by copyists, exist in Prague, Vienna and Budapest and perhaps elsewhere. The Ottetto also bears the title *Serenata* on at least one manuscript. It was composed sometime between 1808 and 1812, at which time Druschetzky published an arrangement for wind nonet of Beethoven's famous Op.20 Septet. This was not a one off, Druschetzky was intimately familiar with the works of his contemporaries, in particular Mozart, Haydn and Beethoven,

and made dozens of arrangements of their various compositions. That he knew Beethoven's Septet is important to note because his Ottetto bears many similarities to that work. First, the key, E flat Major, is the same as is the number of movements. The instrumentation is the same, except that Druschetzky added an Oboe, his own instrument, and the treatment of the voices is similar as well. This said, the thematic material is very different and the work does not imitate Beethoven's in this respect.



There is little information to be had about **Carl Futterer** (1873-1927). Futterer's name cannot be found in any of the standard reference sources. But during his lifetime, he was not unknown. Born in Basel, he initially studied law and practiced briefly before entering the Music Academy of Basel to study composition with Hans Huber. He had a reputation, both in Switzerland and Germany, as a composer of opera, two of which enjoyed considerable success---*Don Gil mit den grünen Hosen* (Don Gil with the green pants) and *Der Geiger von Gmund* (The violinist of Gmund). Most of his music, including two other operas, a sinfonietta, a wind quartet, a clarinet trio, a piano trio, a piano concerto, some instrumental sonatas and this octet were never published during his lifetime and the manuscripts to these works were given to the Musik-Akademie Basel as well as the University of Basel. Futterer's **Octet in C Major For Clarinet, English Horn, Bassoon, 2 Violins, Viola, Cello, & Bass**, dates from 1921. The only other Octet for winds and strings I know of which calls for the same instrumentation is the 1898 Octet of the Viennese composer Heinrich Molbe, pen name for the lawyer and diplomat Heinrich von Bach. It is highly unlikely that Futterer would have known of it. Realistically, the only octet of which most composers might have known or been familiar with was that of Franz Schubert. Schubert's Octet, with the exception of the English Horn, calls for the same instrumentation as Futterer's. Schubert uses a French Horn. In any event, Futterer's Octet owes nothing to Schubert. Written in a late Romantic style, one finds many effects that are highly original and sometimes bordering on the bizarre. One hears echoes of Dukas. Unlike Schubert's Octet in which the writing is almost always ethereal and transparent, Futterer's is darker, heavier, and at times orchestral, although it is not without its crystalline moments. Though traditionally tonal, there are brief wild episodes which seem to take leave of any tonality. In four movements, it begins with a genial Allegro. Next comes a dreamy Andante, then a fleet Scherzo and finally an engaging Allegro. What makes the work particularly attractive is its fine writing for all of the voices, each of which are given an important role to play.



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 disdain 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. During his

lifetime, his compositions, and especially his chamber music, were held in high regard and often performed in those countries (Germany, Austria, England, Scandinavia & Russia) where chamber music mattered. But in France, he never achieved real acclaim. 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. Gouvy did not turn to writing chamber music for winds until relatively late in his life. His **Octet in E flat Major, Op.71 for Flute, Oboes, 2 Clarinets, 2 Horns & 2 Bassoons** was completed in 1879. It was the first of three he would write, the others remained unpublished. It is a serenade in the sense that Mozart's Divertimenti for Winds were. It opens with a substantial Larghetto introduction and a lovely theme introduced by the first bassoon. It is leisurely but not slow, The main part of the movement Allegro moderato is playful but not very much faster than the Larghetto until the middle section when things speed up. The second movement, Allegro, is subtitled Danse svedoise, a rustic Swiss dance, dominated by its rhythm, one can almost hear the peasants stomping it out. Next comes a dreant, lazy Romance, conjuring images of laying on a river bank on a hot day. The finale, a Haydnesque Rondo is buoyant and full of forward motion,



Heinrich Hofmann (1842-1902) was born in Berlin and studied there at the Neue Akademie der Tonkunst with the Theodor Kullak and Siegfried Dehn. At first, he embarked upon a career as a pianist and teacher. However, by the late 1860's, his operas and his choral and orchestral works began to achieve great success and for the next two decades, he was one of the most often

performed composers in Germany and much of Europe. Success came at a price. Although hailed by some critics, such as Hermann Mendel, as a of real talent and one of the most important emerging composers of his time, many others, jealous of his rocketing success or determined to protect their favorites (such as Eduard Hanslick was of Brahms), derided him for his "fashionable eclecticism". While his works broke no new ground, on the other hand, they were masterfully conceived, beautiful and well-executed. This is especially true of his chamber music. Besides this Octet, he composed a Piano Trio, a Piano Quartet, a String Sextet and several smaller works. His **Octet in F Major, Op.80 For Two Violins, Viola, Cello, Flute, Clarinet, Horn and Bassoon** dates from 1883 and was his last chamber music work. It is in four movements and shows him to be not only a gifted melodist but also skilled in writing for and blending together both string and wind instruments. From the player's perspective, each instrument is given a grateful part to play. The four movement work opens with a flowing Allegro molto, the main theme full of charm. In the second movement, Andante sostenuto, the winds are given the responsibility of presenting the stately first subject. In this lovely movement, Hofmann's skills are amply on display as he creates a gorgeous tone poem. A Gavotte, which begins in baroque fashion, follows. The composer cleverly switches from the Baroque to the Romantic and back again in seamless fashion. The upbeat finale, Allegro vivo, is a celebratory affair, full of good spirits. This is a very appealing 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 Hraly 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 become a of Professor of Composition, a post which he held until 1934 when he returned to Switzerland, where lived for the rest of his life. Juon was widely regarded as a first rate composer and his works were given frequent performance throughout Europe during his lifetime. Chamber music plays a large part of his output which numbers more than 100 works. His **Octet in B flat Major, Op.27 for Piano, Violin, Viola, Cello, Oboe, Clarinet, Bassoon & Horn** dates from 1905. In this work, Juon has for the most part left his Russian heritage behind and out of the music. From the opening bars of the first movement, Allegro non troppo, we hear a composer who is truly pioneering a new path. It has been said that Juon is the missing link between Brahms and Stravinsky. And if that is so, this movement is a good example why that has been said. The themes are entirely tonal and yet there is a modern sense to the music, Juon has left even post-Brahmsian romanticism behind and is inching toward a light, neo-classical, almost French sound. The second movement, Andante elegiaco, begins with a lovely cello solo. It is sad sounding, yearning at times, but not tragic. As the others join in one at a time, the mood stays the same, reflective and muted in emotion. The marvelous third movement, Allegro non troppo quasi moderato, is full of restless energy, created by the running notes in the piano, but it does not have the feel of a real scherzo. The main theme is vaguely oriental. The finale, Moderato, begins with a stately introduction of the theme by the piano alone. While the piano maintains the dignity of the music, the other parts are expertly woven around it producing marvelous episodes of rich and unusual tone coloring.



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, two piano trios, a piano quintet and an octet His **Octet in F Major, Op.34 for 2 Violins, Viola, Cello, Bass, Horn and Bassoon** appeared in 1892. It is in one long and finely constructed movement with frequent changes of rhythm. Though it is a chamber work, at times it approaches the aura of a symphonic tone poem. In it, one hears deep feelings of an intense struggle, of impending death and of grief. But to be sure, there are also sunny episodes which are interspersed between the darker sections. After a slow introduction, the quicker main theme makes its appearance. Particularly impressive is the funeral march which follows. The Octet is magnificently constructed, with clear technique and is not at all hard to play. It is for the same combination as the Schubert Octet and makes a perfect choice for an octet or an evening with this specific ensemble.



Franz Lachner (1803-90) was born in Rain am Lech, a small Bavarian town and trained in Munich. 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. He recalled in his memoirs "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. His Octet in B flat Major, Op.156 for Flute, Oboe, 2 Clarinets, 2 Horns & 2 Bassoons dates from around 1850. In it, Lachner makes a conscious attempt to stylistically link his music to that of his early romantic contemporaries. But neither Beethoven's Septet nor Schubert's Octet serve as his model. The Octet was originally intended as a symphony for wind instruments and was written on a large scale. One finds the part writing for each of the voices is exceptionally good. The opening Allegro moderato begins in genial fashion and has a somewhat symphonic feel to it. The development is leisure and the sound canvas broad. The Adagio which follows begins as a somber chorale in the lower voices. The developments brings drama with it. A lively Scherzo comes next. The main theme is playful and full of chromatic tricks. The slower trio section provides a fine contrast. The finale, Allegro ma non troppo, though it begins quietly, has a triumphant air about it. It blends a mood of joviality with several exciting episodes. This is a first rate work for wind ensemble.



Louis Ferdinand (1772-1806) was professional soldier, who died during a battle fighting Napoleon's invading army. He 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. Beethoven not only agreed with this verdict but also admired his compositions. He can be considered a bridge composer between the classicism and the early romantic, rather like Hummel. 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, a piano quintet and this Octet. Not only the key, but also the instruments for which Louis Ferdinand's **Octet in F Major, Op.12 for Piano, Clarinet, 2 Horns, 2 Violas & 2 Cellos** was composed, around 1805 shortly before his death. Not only the key, but also the instruments for which the Octet was composed, have often been mistakenly given. A number of sources list the work as being in f minor, and while some of the octet is indeed in f minor, namely the introduction Lento Patetico and the middle movement, Romance, the bulk of the work is in F Major. Beyond the key, several recordings claim that the Octet is for 2 violins and not 2 violas. This is just simply wrong and an examination of the score and original manuscript would have made this quite clear. The introduction is a substantial Lento patetico, which is melancholy but not terribly sad. It leads to a leisurely and elegant Allegro grazioso, which has a whiff of the salon. The rather slow middle movement, Romanza, larghetto cantabile ed espresso, is quite lyrical. The jolly finale, a dance-like Rondo, allegro non troppo, mostly in the major, is attractive and light.

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 Ham-



burg, 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. Although not published until 1893, his **Octet in B Flat Major, Op.62 for 2 Violins, Viola, Cello, Bass, Clarinet, Horn & Bassoon** was composed some twenty years before. It dates from Thieriot's time in Graz and is in the tradition of the Schubert Octet and of Beethoven's Op.20 Septet. It would not be an exaggeration to say that these two works served as the god parents for Thieriot's Octet, which shares much in common with both, including the same instrumentation as the Schubert Octet. The opening movement, Poco adagio--Allegro non troppo with its short, slow introduction leading to a lyrical and lilting main theme is reminiscent of the Op.20 Beethoven Septet. The second movement, entitled Intermezzo, un poco vivace, begins in the spirit of a Schumann scherzo, but the trio section with its lovely writing for the horn and clarinet again brings back echoes of Op.20 Without question, the Octet's center of gravity is its middle movement, Adagio molto mesto. It begins with a long solo for the cello, followed then by another for the clarinet. The climax is reached after the gorgeous and moody solo for the horn (our sound-bite). Next comes a Schmannesque Scherzo, Allegro vivace. It is energetic, syncopated and full of forward motion. The finale, Allegro moderato, harks back to Schubert and is filled with lovely melodies and rich ideas. This is a masterpiece from the mid-romantic period. The writing for all of the instruments shows the hand of a real master. The Octet belongs on the concert stage but despite its superb quality, it does not require a virtuoso technique from any of the players and is sure to delight amateurs as well.



August Walter (1821-1896) was born in the German city of Stuttgart. There he studied violin with the well known soloist Bernhard Molique. He moved to Vienna in 1842 to study composition with the famous teacher Simon Sechter. In 1846, he obtained a position as conductor of the Basel Choral Society and supplemented his income as a private music teacher. He did not write a great deal, only about 20 works, including an overture, some songs, three string quartets, dedicated to Louis Spohr, his teacher's teacher, and a symphony His **Octet in D Major, Op.7 For Oboe, Clarinet, Horn, Bassoon, Violin, Viola, Cello and Bass** exists in three versions, the last of which was published by Kistner in 1880. Originally completed in 1849, Walter revisited it in 1863. The score to this revised edition can be found in the library of the University of Basel. While there certainly was no standard instrumentation for an octet of strings and winds, most are for a battery of five strings—2 violins, viola, cello and bass—and three wind instruments, most often flute or clarinet, horn and bassoon. Walter's choice of four strings and four winds, if not unique, is certainly rare and not to be found in any of the better known octets, few that there are. While most German composers by mid 19th century were in the thrall of Mendelssohn and Schumann, Walter's Octet looks back to the Vienna Classics and the early Romantics. In the engaging Allegro moderato, which opens the work, we hear echoes of Beethoven's Op.20 Septet. It is full

of forward motion and joie d'vivre. Next comes a Scherzo which shows the influence of Spohr, but is better written without the excessive chromaticism and incessant use of trills. There are two contrasting trios. A gorgeous slow movement, Andante, full of emotion, follows. There are fine opportunities for all of the instruments. The effective finale, Vivace, also shows the energy and style of Spohr, but again without the chromaticism and use of trills.



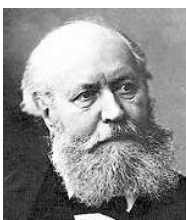
Peter von Winter (1754-1825) was born in the German city of Mannheim. He began his violin studies early and by age ten was judged a prodigy on that instrument. In Mannheim, he studied composition with Abbe Vogler, who also taught Franz Danzi, Carl Maria von Weber and Giacomo Meyerbeer. A prolific composer, as were most of that era, Winter became well-

known for his operas and in 1780, he moved to Vienna where several were being staged. While there, he continued his studies with Salieri. Subsequently, he became one of the best known composers in Europe. He taught briefly at the Paris Conservatory and received many honors during his lifetime. He held the position of Music Director to the Bavarian court for the last 25 years of his life and was ennobled by the King of Bavaria for his service and upon his death the 14 page obituary which appeared in the prestigious Allgemeine Musikalische Zeitung called him the most important German composer of his time. His **Octet in E flat Major for Violin, Viola, Cello, Flute, Clarinet, Bassoon & 2 Horns** was composed in 1812. The opening movement, Allegro, is full of forward motion. Interestingly, it begins almost exactly as does Schubert's, which was composed twelve years later and only published twenty six years after that, so there is no question of Winter borrowing from Schubert. But it is not impossible that Schubert heard Winter's Octet. Other than this passage, the works share little in common. The middle movement is a stately Adagio clearly based on a folk melody and executed as a set of variations. Interestingly, in the finale, Rondo allegretto, once again, Winter resorts to a theme and variations setting. They are virtuosic variations on a Scottish melody, a practice often used not only by Haydn and Beethoven, but also by several other Viennese composers of the time. Winter was almost certainly familiar with this practice.

VII. Nonets & Decets for Winds & Strings With or Without Piano or for Winds Alone



Louise Farrenc (1804-1875) enjoyed a considerable reputation during her own lifetime as both a performer and a teacher. Her chamber music is on a par with most of her well-known male contemporaries, although unfortunately these works never achieved the renown they deserved and fell into oblivion shortly after her death. As a young girl, Farrenc, a piano prodigy, was fortunate in studying with such great masters as Ignaz Moscheles, Johann Nepomuk Hummel and Anton Reicha. Louise Farrenc's Nonet in E flat Major, Op.38 for flute, oboe, B flat clarinet, E flat horn, bassoon, string trio and bass dates from 1849. It is ironic that of all her chamber music, the work which achieved the most popular success was a piece without piano of which she was a virtuoso. It was this Nonet which made whatever name she had as a composer during her lifetime. It may, in part, have been due to the tremendous popularity of the young and dashing Joseph Joachim—one of Europe's leading violinists, for it was Joachim who, in 1850, participated in the public premiere of the Nonet in front of a large audience. The Nonet shows the influence of her teacher Anton Reicha. The first of its four movements, Adagio—Allegro, begins with a majestic introduction. The beautiful opening theme of the Allegro is full of potential and the second subject is also very good. The part writing is uniformly good with excellent integration of the strings and winds. This is tasteful, good-natured and genial music. The second movement, Andante con variazione, begins with a very attractive theme introduced by the violin. The first variation features the oboe by itself in a lyrical, syncopated and serene episode. The viola joins in toward the end and the mixed timbre of the two instruments is exquisite. In the second variation, the violin is given an etude like series of runs. The viola, flute and clarinet are brought in for cameo appearances. Then comes the bassoon who plays primus inter pares within a woodwind quintet. The horn is given a turn in the fourth variation, charmingly accompanied by a series of triplets in the minor by the strings. All participate in the Allegretto coda, even the bass is suddenly exposed to the light of day for a brief second. This is an absolutely first rate movement which serves to showcase Farrenc's compositional skills. The third movement, Scherzo vivace begins with great originality as the strings quietly strum the exciting opening theme, which sounds of the chase. The winds restate it and the music then takes off. It is in the tradition of grand and exciting scherzi, complete with wonderful chromatic passages. The second theme, actually more of a long trio section, is first played by the winds in their upper registers, a dreamy, children's nursery song. When the strings briefly take over, the melody becomes very lyrical. Again we have a little gem. Everything is perfect: the thematic material and the part writing. It shows great creativity and verve. The finale, Adagio-Allegro, begins with an introduction which creates a sense of expectation, especially as the oboe's cadenza brings it to an end and horn sounds a four measure "call to attention". The opening theme to the allegro is then introduced by the violin. It is at once beautiful and replete with forward motion. This work, in my opinion, it is unquestionably in the front rank of nonets.



Charles Gounod, (1818-1893) was born in Paris the son of a talented but unsuccessful painter who died when Gounod was four. Gounod's mother, also an artist, kept up his father's classes while also giving music lessons. Gounod displayed a talent in both art and music. He began composing at the age of twelve, and left art in favor of music by the age of thirteen. Entering the conservatory in 1836, Gounod was highly successful.

He won the coveted Prix de Rome three years later and developed a keen interest in that city. He discovered and began a serious study of 16th century sacred music. The beauty of the sacred music prompted Gounod to lifelong religious interests, and he had difficulty deciding between entering the church and continuing with secular music. In 1843, he returned to Paris. Gounod acknowledged that opera was the only field that led to success for a French composer and made his Operatic debut in 1850. Today he is remembered for Faust which appeared in 1856 and had an incredible influence upon French musical thought. His **Petite Symphonie, Op.216 for Flute, 2 Oboes, 2 Clarinets, 2 Horns & 2 Bassoons** is actually a wind nonet. It was the result of a commission from the famous flutist Paul Taffanel and the wind ensemble, Société à des Instruments à Vent, he had founded. Written in classical form, this work illustrates Gounod's superb gifts for melody and motion. It was first performed in Paris in 1885. As with much of Gounod's output, the slow music is quite memorable. The expansive opening chorale exploits the blended wind timbres to their richest capacity. The moving Andante cantabile is the emotional centerpiece of the work and acts as an opera aria for flute soloist. The rest of the work exists in a lighthearted world of French insouciance.



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 disdain 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. During his lifetime, his compositions, and especially his chamber music, were held in high regard and often performed in those countries (Germany, Austria, England, Scandinavia & Russia where chamber music mattered. But in France, he never achieved real acclaim. 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. His **Petite Suite Gauloise, Op.90 for Flute, 2 Oboes, 2 Clarinets, 2 Horns & 2 Bassoons** was composed in 1888 but was not published until after his death when the manuscript was found among his papers. Given that it was composed only three years after Gounod's Petite Symphonie for the same combination of instruments which had been commissioned by Paul Taffanel, the founder of the famous wind ensemble, Société à des Instruments à Vent, one is left to wonder whether Taffanel has also approached Gouvy asking for a similar work. The Suite Gauloise consists of four short movements and the movement titles are reminiscent of the baroque suites. The Suite begins with a slow, somber Introduction of followed by a more a rather determined sounding, dignified Menuet. The second movement, Aubade, is a soft, stately processional. The Ronde de nuit which follows with a horn signal call after which the dance of the night begins. At first a little spooky, it lightens up to become a more sprightly affair. The finale, Tambourin, is upbeat, bright and playful.



Gustav Helsted (1857-1924) was born in Copenhagen, the son of the composer Carl Helsted from whom he had his first music lessons. Helsted studied organ and composition at the Royal Danish Conservatory with Niels Gade and J.P.E. Hartmann. He pursued a dual career as a prominent church organist, and professor at the Conservatory. Music from his first period, of which

the *Decet* is part, is firmly rooted in the style of the mid Romantics of which his teacher Gade was a proponent. Along with Carl Nielsen and Louis Glass, he was co-founder of the Danish Chamber Music Society. His later music shows the influence of Bruckner, Richard Strauss and Mahler. His **Decet in D Major, Op.18 for Flute, Oboe, Clarinet, Horn, Bassoon, 2 Violins, Viola, Cello & Bass** dates from 1891 but was not published until 2017 when Edition Silvertrust brought the World Premier Edition. It is a superb work from the late Romantic era and it is probable that the only reason that it was never published while he was alive is that it called for a combination that was unlikely to result in many sales for a publisher. In essence, this is a work for a wind quintet and string quintet. Helsted's treatment of the instruments shows his extraordinary command of compositional technique. At times the writing is for winds alone, at others for strings, and then for all and the integration of the individual voices is absolutely first rate. The opening movement, *Allegro moderato*, can be likened to the awakening of Spring as a musical portrait. The second movement, *Andante*, is a set of seven variations based on a simple but lovely theme. It begins as a lugubrious, almost funeral march but several of the variations are quite lively, even jovial. Next comes an energetic, upbeat *Scherzo*, with finely contrasting trio. The magnificent finale begins rather slowly, *Adagio ma non troppo*, but slowly accelerates to the rousing main section, *Allegro*.



Franz Lachner (1803-90) was born in Rain am Lech, a small Bavarian town and trained in Munich. 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." 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. It should come as no surprise then that Schubert influenced Lachner's musical compositions more than anyone else but his **Nonet in F Major for Flute, Oboe, Clarinet, Horn, Bassoon, Violin, Viola, Cello & Bass** shows a greater affinity to the work of early Beethoven, especially the *Op.20* Septet. Published in 1875 without opus, the chamber music scholar and critic Larius J. Ussi writing in *The Chamber Music Journal* believes, based on its style, that the *Nonet* may well have been written many years before this and that Lachner, once retired, returned to it and then wrote the later date on the manuscript which is deposited in the Bavarian State Library in Munich. In any case, it is almost certain that Lachner was familiar with Louis Spohr's *Op.31* *Nonet* and it is probably no accident that his *nonet* calls for the same instrumentation. The relaxed and genial atmosphere is right out of the *Septet*. The work opens with a slow *Andante* introduction. The theme given out in the lower registers of the strings is dark and

somewhat grim but is lightened when the violin and winds join in. In the main section, *Allegro moderato*, each theme is preceded by a solo which introduces it. The second movement is more or less a classical style *Menuetto*. The finale, *Allegro ma non troppo*, is the quite original and full of catchy and memorable melodies. This is a first rate work for wind ensemble.



Henri Marteau (1874-1934) was born in the French city of Reims. It was said that as a boy of 5, he was presented with a toy violin by Paganini's only student, the virtuoso Sivori. He took private lessons from Hubert Leonard, head of the violin department at the Paris Conservatory and soon became one of the leading soloists of his time. Later he taught at the Geneva Conservatory

and was appointed as Joseph Joachim's successor at the Hochschule for Musik in Berlin. Besides his solo work, Marteau was a strong advocate of chamber music, frequently taking part in chamber music concerts and a great number of his compositions are for chamber ensembles. Marteau's **Serenade, a nonet, for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons & Bass Clarinet, Op.20** dates from 1922. In four movements: *Entrata*, *Adagietto*, *Scherzino* and *Tema con variazione*, the music is charming and light, in the best tradition of the serenade style but updated for the times. This is a wonderful work for wind ensemble, modern, yet accessible.



Perhaps no composer, more than 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 36 string quartets and 34 string quintets were, during his own lifetime and up to the end of the 19th century, 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, the latter modeling his own 2 cello quintet (*D.956*) on those of Onslow and not, as is so often claimed, on those of Boccherini. 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. Publishers such as Breitkopf & Härtel and Kistner were among many which competed to bring out his works. Such was Onslow's reputation that he was elected to succeed Cherubini as Director of the prestigious Académie des Beaux-Arts, based on the excellence of his chamber music and this, in an "Opera Mad France", which had little regard for chamber music. 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. Since then, his music, to the delight of players and listeners alike, is slowly being rediscovered, played and recorded. Onslow's writing was unique in that he was successfully able to merge the drama of the opera into the chamber music idiom perfected by the Vienna masters. **Onslow's Nonet in a minor, Op.77 For Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Horn and Bassoon** dates from 1848. The first movement, *Allegro spirituosissimo*, begins with a melody characterized by its nervous excitement. The main theme of the second movement, *Scherzo agitato*, has the same nervous excitement found in the first movement. There seems to be a connection between the thematic material. The frantic pace of this edgy music never lets up. It begins softly and quickly rises in pitch. The theme in the trio section, led by the horn, is more relaxed and has a misty, mysterious quality. The *nonet's* center of gravity is its big, slow movement, *Adagio*. The theme is quiet, and pleasant. A set of five variations follow. Here, Onslow changes the ensemble groupings, rather than vary-

ing the mood or tempo of the music. The finale, Largo, Allegretto quasi Allegro, begins, as the title suggests, with a slow theme, pregnant with possibilities and slightly ominous. The Allegretto, however, is bright and full of bustling energy. Very few nonets have been written and that of George Onslow is certainly among the very best.



Today, **Joseph Gabriel Rheinberger** (1839-1901), who was born in Vaduz, the capital of Liechtenstein is chiefly remembered as the most accomplished writer of fugues after Johann Sebastian Bach. 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.

During his life time Rheinberger was a much respected composer, generally ranked after Brahms and Wagner as the most important living German composer. Furthermore, he was also generally regarded as the leading teacher of composition. Among his many students were Humperdinck, Wolf-Ferrari, George Chadwick Robert Kahn and Wilhelm Furtwangler. The opening bars to his **Nonet in E flat Major, Op.139 for Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Horn and Bassoon**, an Allegro, give out the main theme which when the winds enter a few bars later sounds very Beethovenian. The beautiful second theme is first presented by the oboe is quite appealing. The second movement, Minuetto, Andantino, is an updated version of a rococo minuet. The trio section has attractive melodic material as well as a very clever pizzicato bridge passage. The third movement, Adagio molto, is clearly the center of gravity for the nonet. The attractive main theme is broad and leisurely. The compelling and gorgeous second theme has late Schubert as its antecedent. The Finale, Allegro, is full of lively melodies. The opening theme begins in a Mendelssohnian fashion with several ascending and descending sixteenth note runs. Several ceremonious horn calls interrupt the flow of the music before a fresh and somewhat sinister melody, given first to the bassoon and then the cello makes an appearance. But Rheinberger does not allow it to continue on for long and ushers in a joyous mood with a vibrant third theme. An excellent work.



Louis Spohr (1784-1859) is still relatively well-known at least to violinists. He was one of the foremost musicians of the 19th century, a renowned concert violinist and an important teacher, composer and conductor. His **Nonet in F Major, Op.31 for Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Horn and Bassoon** is the first of its type and the question arises as to

how it was he came to compose a work for such an unusual ensemble. In his autobiography, Spohr described the circumstances which led to the nonet's composition: "Word had hardly gotten around Vienna that I was to settle there when one morning a distinguished visitor presented himself: a Herr Johann von Tost, manufacturer and passionate music lover. (Tost is remembered today, if at all, for commissioning two sets of string quartets from Haydn, Opp. 54 and 55) He began a hymn of praise about my talent as a composer, and expressed the wish that, for a suitable emolument, everything that I should write in Vienna be reckoned

as his property for a period of three years. Then he added, 'Your works may be performed as often as possible, but the score must be borrowed from me for each occasion and performed only in my presence.' I was to think it over and myself determine the fee for each type of composition. With this he presented his card and took his leave. I attempted in vain to fathom the motive of this proposal, and I finally decided to question him directly. First, however, I made some inquiries about him, and determined that he was a rich man and a great lover of music who never missed a public concert. This was reassuring, and I decided to accept his proposal. As fee, I set 30 ducats for a quartet, 35 for a quintet and so forth. When I asked him just what he proposed to do with my works, he was reluctant to answer, but finally said, 'I have two objectives. First, I want to be invited to the musicales where your pieces will be played, and therefore I must have them in my possession. Secondly, I hope that on my business trips the possession of such treasures will bring me the acquaintanceship of music lovers who, in turn, may be useful to me in my business.' While all this did not make much sense to me, I found it most pleasantly flattering, and I had no further reservations. Tost accepted the fees that I had set, and further agreed to pay upon delivery. The appropriate documents were drawn up and signed accordingly. (Tost apparently went to some effort and expense in helping Spohr and his family in their move to Vienna. He even went so far as to purchase furniture for Spohr's new flat.) "Thus we found ourselves in possession of an elegant and tasteful establishment, which no other artist family in the city could match," However, even with Tost's financial help, Spohr had incurred considerable expenses in his move and he was in need of funds to pay off these debts. Therefore, as soon as he settled in, he visited Tost and asked him what he would like. "Tost thought for a moment and decided for a nonet, made up of four strings plus flute, oboe, clarinet, bassoon and horn, to be written in such a way that each instrument would appear in its true character. I was much attracted by the difficulty of the assignment and went right to work. This was the origin of the famous Nonet...I finished the work in short order and delivered it to Tost. It was played at one of the first musicales of the new season and aroused such enthusiasm that it was repeated frequently in the course of that same season. Tost appeared each time with the score and parts under his arm, set them out on the music stands himself, and gathered them up again after the performance. He was as pleased by the applause as if he himself had been the composer." Larius Ussi writing in the Chamber Music Journal noted that "The first thing one notices is, despite the fact that the winds outnumber the strings, the quality of the writing is such that the string parts can always be heard. Though written on a grand scale, (and indeed Spohr called it a Grand Nonetto), there is, as might be expected, no introduction. It begins immediately with an Allegro whose main theme is presented by the violin and repeated by the winds. This motif constantly reappears throughout the movement in various guises and comes to dominate it entirely. The second movement is somber somewhat mysterious sounding Scherzo. There are two trios. The first trio is given over to the violin with a pizzicato accompaniment in the other strings. It resembles a Ländler of the sort Mozart often used. In the canonic more serious second trio, the lead is given to the winds. A soulful and beautiful Adagio serves as the third movement. Boisterous, celebratory and appealing is the main theme to the wonderful Vivace finale. The music trips along with infectious high spirits of the sort Schubert was to create in many of his best chamber works. The powerful imagination which Spohr displays, especially here, but also throughout the earlier movements, with regard to his use of the instruments to create a multitude of tone colors, is but one of many reasons why this work can be considered a masterpiece. It is certainly one of the very best pieces of chamber music he wrote."

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