

THE CHAMBER MUSIC JOURNAL

Hot Off The Press Recently Published Music

(Hot Off the Press appears every 12 to 18 months. As always, the following disclaimer must be made: This is not an exhaustive catalogue of works which have been published, but rather an editor's 'short list'. The works appearing below are those believed to be of the greatest interest to the readership. Listing is by composer, name of work, instrumentation and where possible, publisher.)

Strings Only

Juan ARRIAGA (1806-26) *La Hungara Variations* for Str Qt / C.P.E. BACH (1712-88) *Trio Sonata* for 2 Vln & Vc, Wq.161 / Hans Christian BARTEL (1932-) *Trio* / Antonio BAZZINI (1818-97) *Qt. No.4* in G, Op.79, *Amadeus* / Adolf BINDER (1845-??) *Op.1*, *Trio* in C, *Amadeus* / Luigi BOCCHERINI (1743-1805) *Op.46 No.3 Qnt* either 2 Vc or 2 Vla / Charles DANCLA (1817-1907) *Qts. Op.208, Amadeus* / Frederick DELIUS (1862-1934) *2 Movements* for Qt. (1888) / Karl Ditters von DITTERSDORF (1739-99) *6 Qts, Amadeus* / Hanns EISLER (1898-1962) *Scherzo* for *Trio* / Johann ESCHMANN 1826-82) *Qt. In d, Amadeus* / Jindrich FELD (1925-) *Trio* / Robert FUCHS (1847-1927) *2 Qts. Opp.62 & 106, Amadeus* / Niels GADE (1817-90) *Qnt. 2Vla Op.8, Amadeus* / Hans GAL (1890-1987) *Op.10, 5 Intermezzi* for Qt. / Hermann GRÄDNER (1844-1929) *3 Qts. Op.12* from *Merton Copying, Opp.33 & 39, Amadeus* / Friedrich GRÜTZMACHER (1832-1903) *Op.15, Qt, Merton Copying* / Leo GRILL (1846-??) *Op.9, Qt, Merton Copying* / Ludwig HOFFMAN (1830-) *Qt. In D, Op.18, Amadeus* / Richard HOFMANN (1844-1915) *Trio 2 Vln & Vla* / Herbert HOWELLS (1892-1983) *Op.21, Qt. in a / Leopold JANSA (1795-1875) 3 Qts. Op.65 Nos.1-3, Merton Copying* / Johann KALLIWODA (1801-66) *Qt in A, Op.62, Amadeus* / Franz KROMMER (1759-1831) *3 Qts., Op.18, Kunzelmann* / Friedrich KULAU (1786-1832) *Op.122, Qt., Merton Copying* / György KURTÁG (1926-) *Op.1,*

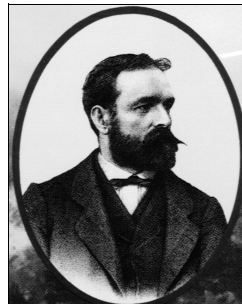
(Continued on page 7)

The Chamber Music of Joseph Rheinberger Part III

by R.H.R. Silvertrust

(In the first two parts of this article, the author traced Rheinberger's life from his birth in 1839 thru the mid 1860's and discussed his *First Piano Trio, Op.34* and his *Piano Quartet, Op.38*)

After completing his *Piano Quartet*, more than five years passed before Rheinberger returned to chamber music composition in 1874. In the interim, his appointment as professor of counterpoint and composition in 1867 at the newly reconstituted Royal (Bavarian) School of Music in Munich (due in part to the urging of von Bülow and Wagner) offered him a modicum of financial security and was tangible recognition of his musical ability. The same year he married the widow Franziska von Hoffnaass a prominent poetess who was also a member of 'Munich Society.' Though they were unable to have children, it was a happy marriage. 1867 also marked the beginning of health problems which were to plague him for the rest of his life. Exposure



Rheinberger in 1875

during a mountain climbing trip was said to have been an initial cause of his respiratory problems. Additionally, a disability in his right hand which impaired his writing and performance skills began to manifest itself about this time. Nonetheless, Rheinberger was able to continue composing and wrote masses, oratorios, operas and two symphonies before beginning his **String Quintet (2 Vla) Op.82 in a minor**. He began work on it at the end of May 1874 and finished it one month later. It was published and premiered before the year was out. The *String Quintet*, which achieved critical acclaim, is one of

(Continued on page 10)

John Ireland's String Quartets

by Larius J. Ussi



John Ireland (1879-1963) Herbert Howells, George Butterworth, and many others.

John Ireland was born in Bowdon, near Manchester, England. While not rich, his parents were of some means and moved in literary circles. Ireland entered the newly-established Royal College of Music

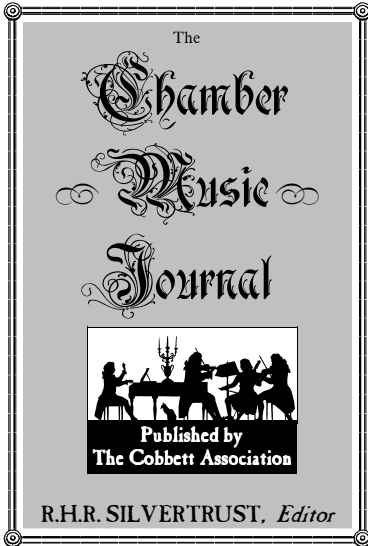
(RCM) in London at the age of fourteen, lost both his parents shortly after, and had to make his own way as an orphaned teenager, studying piano, organ and composition. The last was under Sir Charles Stanford, who taught many of the English composers who emerged at the end of the 19th century: Ralph Vaughan Williams, Gustav Holst, Frank Bridge (born in the same year as Ireland), Eugene Goossens, Arthur Bliss,

Because Ireland was schooled upon the 19th Century romantics, it should not surprise one to hear the influence of Brahms, Dvorak and to a lesser extent, Schumann, Mendelssohn and Beethoven in his early works. As he matured his style changed, especially after he discovered an affinity with Debussy, Ravel, Stravinsky and even Bartok. Ireland destroyed almost all his early works which were written while he was still fairly young. He did spare a few of those he felt better than the others, but did not consent to their publication until the very end of his life. Among these are his two string quartets

(Continued on page 4)

IN THIS ISSUE

John Ireland's String Quartets.....	1
Hot Off the Press, Recently Published Music.....	1
The Chamber Music of Joseph Rheinberger Part III.....	1
Letters to the Editor.....	2
At the Double Bar.....	3
Charles Martin Loeffler Discovered.....	3
The Forgotten Clarinet Repertoire.....	6
Copyright Law.....	7
New Recordings.....	9
Diskology: Weigl, I. Lachner, Eschmann, Ries et.al.....	11



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The Sounding Board-Letters to the Editor



Parts to Lekeu's Chamber Music

In the last issue of the *Journal* Mr. Moskowitz asked about whether parts to Lekeu's chamber music were in print. There is one piece available: Meditation. Both score and parts are available. All of the other pieces were published by Salabert but are out of print. Among them, there is a piano quartet *Quatuor Inacheve*, the parts to which can be rented.

Piet Ganzinotti
Amsterdam, The Netherlands

Thank you for this information. (Mr. Ganzinotti, is one of the proprietors of Broekmans en Van Poppel, which many readers will remember is one of the most complete and best stocked music stores in the world.) The Meditation (Adagio molto religioso) of which Mr. Ganzinotti speaks dates from 1887, is in one movement and was written for string quartet. A recording of it is available on a Ricercar Secondo CD#RIS 107099. Also recorded on this same CD is a seven movement String Quartet in G Major (1888) and another one movement work, Molto Adagio sempre cantante e doloroso

New Releases From Amadeus

(On another subject Mr. Ganzinotti writes:) Your readers may be interested to know that we have received several new publications from Amadeus including the following:

1. Elfrida Andree: Piano Quintet in e minor
2. Carl von Ditters Dittersdorf: Complete (6) String Quartets
3. Richard Hoffman: Op. 112, Trio in G Maj. (2 Vlns & Vla)
4. Georg Vierling: Op.76, String Quartet in A Major
5. Richard von Perger: Op.12, Trio in d min (Vln, Vla & Vc)
6. Herman Grädner: Op.33, String Quartet No.1 in d minor
7. Ignaz Lachner: String Quartet in Bb Major (Op.Post.)
8. Hugo Riemann: Op.26, String Quartet in g minor
9. Ferd. Thieriot: Op.62 Octet (Str. Qt., Kb, Cln, Bsn, & Hrn)

All are listed on our website (Broekmans.com)

Thank you very much for this information. Readers may be interested to know that your editor has ordered music from Broekmans en Van Poppel over the Internet at their website which is in English. It is fast, safe and convenient. However, readers may also telephone them at 020-6796575 (they have English-speaking staff) or write them at Van Baerlesstraat 92-94 / Postbus 75228 / 1070 AE Amsterdam / The Netherlands.

Other Recordings of Lombardini's And Kraus' String Quartets

Ms. Didrickson, in her interesting article on the quartets of Maddelena Lombardi, writes that there is an old recording of them on a

Cala CD#CACD 1019. Recently, there have been two other CDs on which her quartets have appeared. All six of Lombardini's quartets were just recorded by the Accademia della Magnifica Comunita on a Tactus CD#TC731201, and Quartet Nos.2 & 3 appear on a CPO CD# 999 679 along with those of Emilie Mayer and Fanny Mendelssohn Hensel. Also, in addition to the Musica Sveciae CD (which is now several years old, having appeared in 1990) mentioned in your article on Joseph Martin Kraus, I recall seeing a newer recording of some of his string quartets not too long ago in a record shop. Unfortunately, I didn't purchase it and cannot tell you the label it appeared on.

Richard Johnson
New York, NY

You are correct. In fact, the German group which made the recording goes by the name "Joseph Martin Kraus Quartet." They recorded five quartets listed as Op.1 No.2 in B Major, Op.1 No.3 in g minor, Op.1 No.4 in D Major and two quartets without opus listed as being in f minor and C Major. Opp.1, 2 and 4 correspond to String Quartet Nos. 1, 2 (Bratchenquartett) & 4 (Abschiedsquartett). The quartet without opus in C is probably the Jagdquartett and the g minor is the Fugenquartett. These were all recently released on Cavalli CD#CCD 224 which is the first of a projected multi-CD set.

Wants to Know More About Other Octets with Schubert's Instrumentation?

Kudos to Mr. Wilcox for introducing us to the Françaix, Kaun, Thieriot and Witt octets, but his article has only served to whet my appetite. He mentions that there are many more. Can you at least name a few.

Alex McGuinty
Austin, Texas

We shall do our best to encourage Mr. Wilcox to write a further installment. In the meantime, you shall have to content yourself with the short list which follows. I know of works by Henk Badings, Boris Blacher, Jean Baptiste Brevel, Ferenc Farkas, H.W. Henze, Paul Hindemith, Jean Martinon, Gunther Schuller, Joseph Miroslav Weber and Egon Wellesz.

We welcome your letters and articles. Letters to the Editor and manuscripts should be addressed to us at 601 Timber Trail, Riverwoods, IL 60015, USA. Letters published may be edited for reasons of space, clarity and grammar.

At The Doublebar

I am pleased to announce that the University of Western Ontario (UWO), located in London, Ontario (midway between Detroit and Toronto) and The Cobbett Association have entered into a Memorandum of Understanding. The terms of this Memorandum have appeared in previous issues of the *Journal*, however, they can be summarized as follows: The Cobbett Association is transferring its Library to UWO which will house and maintain the collection. UWO will undertake to make copies of works in the Cobbett Association Library for Cobbett and ACMP members in accordance with Canadian copyright laws. Plans for the transfer of the Library (from North-eastern Illinois University in Chicago) are now underway and we expect the transfer to take place in late August. I am hopeful that it will be completed before we go to print with our next issue. After the physical transfer of the library, it will take UWO some time to unpack and shelve the Library, but we are hopeful that members will be able to obtain copies before year's end. Details of how to place and pay for copies will then be printed in the *Journal*

The *Chamber Music Journal* has been assigned an International Standard Serial Number (ISSN) by the United States Library of Congress. It is ISSN 1535-1726. Two copies of each issue of the *Journal* will now be deposited with the Library of Congress. ISSN's are used by libraries, publishers, indexing services and scholars. The assignment of an ISSN number reflects the fact that the *Journal* continues to gain recognition as an important research tool and informational resource for those interested in chamber music. Although a number of university libraries currently subscribe to the *Journal*, we are currently trying to interest more libraries, especially music libraries in subscribing. We would appreciate it if members would introduce (show) the *Journal* to their local and university librarians and will be happy to send you sample copies and applications to further this effort.

Many thanks to Larius Ussi for his fine article on John Ireland's string quartets. These are works well worth exploring.

Lastly, for those of you who have yet to renew (we have enclosed a final—your 3rd—renewal notice), this will be the last issue you receive.

Charles Martin Loeffler Discovered

by David William-Olsson

Charles Martin Loeffler was completely unknown to me until recently when I heard two songs from *Four Poems for Voice Viola and Piano* performed at the Mazer Society. Dedicated to Eugène Ysaÿe, with texts by Paul Verlaine and Charles Baudelaire, the music was both very beautiful and touching. I repeat here the useful comments of my viola-playing friend, Sören Jansson, about the two poems which were performed. In *Dansons la Gigue*, the piano and viola cooperate to support the vocal part. It is as if the pianist has three hands, one of which is the viola sound. In *Le son du cor s'afflige vers les bois*, the each part expresses different viewpoints. The piano creates a world of sound and mood while the voice follows and strengthens the text as the viola alternates between imitating "le son du cor" and making a dialogue with the vocal part.

The day after I first heard these works brought me great happiness; I finally came across a copy of the 'Chamber Music Bible,' *Cobbett's Cyclopedic Survey of Chamber Music*. I had been searching for it ever since I became a member of the Cobbett Association many years ago. I found it at last in a superb second hand Music Shop, *Enhörningen*, located in Lidköping near Stockholm. Visit www.svaf.se/enhorningen on the Internet to see what they have available. Anyway, the first thing I looked up was Charles Martin Loeffler. He was born 1861 in Alsace, which then belonged to France. However, as a result of the Franco-Prussian war of 1871, Alsace became German, but it was later returned to France after the First World War. Loeffler studied as teenager with Joachim in Berlin and moved to the USA in 1881, where he later became assistant concertmaster of the Boston Symphony Orchestra (sitting next to Franz Kneisl). In the *Cyclopedic Survey*, I read Loeffler had written several chamber music works, all of which had been performed with signal success, but only a few were published, among these are the *Four Poems* (1904), *Two rhapsodies* for pf, oboe and viola (1905), and a string quartet called *Music for 4 stringed instruments* (1923).

Carl Engel's lyrical description of Loeffler's music found in the *Cyclopedic Survey* immediately drew my attention. He

writes, "*The reluctance of Loeffler to let the other works appear in print is as regrettable for the literature of chamber music as it is characteristic of the composer, in whom self-critical severity is developed to an unusual degree. Among contemporary American composers of chamber music for strings, Loeffler is foremost, and stands somewhat apart from the others, for...he possess[es] more fully welded than any of them the qualities of skill, taste and originality...[H]is intimacy with the tonal resources of stringed instruments and his eager delight in novel effects of sensuously beautiful sonorities impart to his chamber music a finish of craftsmanship and a refinement of utterance rarely met with, even among European masters, in so perfect a union.*"

Reading this, I understood how Robert Maas got the inspiration to start The Cobbett Association. As for Loeffler's other chamber music, a friend of mine has a Quintet in one movement in F, for 3 violins, viola and cello published by Schirmer (1894). I have not seen it yet and wonder if there is other chamber music by Loeffler. I would especially like to obtain a copy of *Music for 4 stringed instruments*, published in 1923 by S.P.A.M. (Society for the Publication of American Music)

[*Loeffler (1861-1935) is an interesting character. He was violently Anti-Prussian due to his father's imprisonment by the Prussians for, as he put it, "telling the truth about their government." He often remarked, "I would kill anyone who calls me a German or a Prussian." Thus he claimed to have been born at Mulhouse in Alsace, thinking he could call himself "French." Most reference sources have taken him at his word, but there is evidence he was born in Berlin. In any event, claiming to be Alsatian wouldn't necessarily have meant his family was culturally or linguistically French since Alsace & Lorraine (Elsaß & Lothringen in German), once part of the Holy Roman (read German) Empire, had been tossed back and forth between Germany & France for centuries; to this day, they remain the language frontier between the two. Loeffler's family was German and although he spoke French fluently, he did so with a German accent. Having studied violin with Joachim and composition with Kiel and Bargiel in Berlin, he later went to Paris where he studied violin with Massart and composition with Guiraud. He undoubtedly felt French by temperament and his music clearly shows the influence, among others, of the French impressionists. Most of his chamber works remain unpublished. Among these are an unpublished Octet (1884) for 2 Cln, Str. Qt., Kb & Hrp; an unpublished String Quartet (1889) in a minor, Ballade carnavalesque for Fl, Ob, Sax, Bsn & Pno. There is a recording of Music for 4 Stringed Instruments : Vox CD VB2 5057 and several of the 2 Rhapsodies—Editor]*

(Continued from page 1)

(published by Boosey & Hawkes in 1973) and his Sextet for clarinet, horn and string quartet.

The **First String Quartet in d** probably dates from 1895 although the score attributes it to March 1897. In my opinion, the leap in compositional maturity between the first and second quartet (September 1897) is too great to have been made in 6 months, which leads me to believe it was composed in 1895, but this is not to say that the 1st Quartet is a mere student work, it's not. Even Sir Hubert Parry, director at the RCM, (he heard it premiered at the RCM in 1897 after which it lay forgotten until 1963) praised it extravagantly which perhaps is why it escaped destruction. The part-writing is superb (with some very effective bits for the viola) and the musical language is astoundingly mature—Ireland was only 16 years old. It's too bad Brahms couldn't have heard it, he would almost certainly have been amazed and surely flattered. The opening *Allegro* is nearly as long as the other three movements. The powerful themes are long, spacious and leisurely developed. The 2nd movement, *Molto allegro*, combines restless Brahmsian rhythms with Mendelssohnian melody. Although the trio does not provide much contrast, this is still a fetching movement, well above any student standard. The 3rd movement, *Andante moderato*, is reflective and elegiac without any real sadness. The thematic material begins with a direct quote from the opening measures of the *Andante moderato* of Brahms's 2nd Quartet, Op.51 No.2. Here, Ireland falls far short of the master as his themes do not entirely hold one's attention. The finale, *Vivace*, begins with a bright and more original-sounding rondo (there is the Englishy idiom one also finds in the early works of Bridge—perhaps we have the RCM influence at work here). The second theme does not have the same energy and initially isn't presented very interestingly although much better use of it is made later. In sum, first two movements are of a high caliber but the slow movement is rather prosaic and the finale is perhaps a little uneven, although it also has flashes of excellence. Concert hall performance is not out of the question but the 2nd Quartet should be introduced first. Parts have usually been available. Although the music often has a Brahmsian character, it is easier to play and should pose no difficulties for competent amateurs.

String Quartet No.2 in c is a massive work, lasting some three quarters of an hour. The opening *Allegro moderato* is composed on a big canvas. The captivating first theme, presented by the 2nd Violin, is at one and the same time of great breath and quite lyrical. The melodic influence of Dvorak can be heard:

The development of this theme though shows a more modern sounding touch than Dvorak ever put into his quartets. The fine second theme also gives a sense of great space:

The mastery of the string writing and of the quartet genre is

really quite striking. Just as impressive is that Ireland, at 18, seems quite aware of how contemporary, late Romantic composers were tonally moving beyond Brahms. One can hear in the music of such composers as Dohnanyi, Stenhammar and Zemlinsky the same sort of tonalities that Ireland also presents as he builds upon the foundations of those who went before him. Big as this movement is, it does not sound like it should have been shortened. Ireland gave the second movement a separate title, *Nocturne*, apart from the tempo marking of *Andante*. The music is tender and has an American flavor, showing some resemblance to what Aaron Copeland later wrote. The attractive second theme introduces an intermezzo section. This is followed up by a muscular and original sounding *Scherzo, Presto*:

The trio section provides a fine contrast to the powerful, forward-thrusting scherzo. Here, a lovely melody is entrusted to the cello in its tenor register:

The other voices join in before the cello once again is given the lead in a short development which then flows into to the recapitulation. The finale, *Poco allegro*, begins with a dark theme from which Ireland creates one of grandest sets of variations imaginable.

From this, Ireland creates variations which run the complete spectrum of moods, from pastoral to stormy, from languid to this very energetic cannon one finds about a third of the way along:

There are variations in which each instrument is given a chance to lead, there are also variations using different instrumental combinations, including an especially telling duet for the 1st violin and cello. After the 11th variation, Ireland brings this tour d'force to a close with a fiery coda. This is an altogether first rate quartet, a youthful masterpiece, if you will. The somewhat derivative nature of the 1st Quartet is gone. Here the music is entirely fresh and convincing. The 2nd Quartet belongs in the concert hall and any group which presents it will be amply rewarded by the audience. It makes no extraordinary technical demands and can also be enjoyed by amateurs. Parts have been available from Boosey & Hawkes. There is a recording on ASD CD# DCA 1017.

Rosewood Publications & the Forgotten Clarinet Repertoire

by Colin Lawson

(This article first appeared in the Spring 2001 issue of Clarinet & Saxophone under the title "Colin Lawson looks at Rosewood Publication's labour of love / Unknown, Forgotten and Remembered" We wish to thank the author, Mr. Lawson, for his kind permission to reprint it)

We can all feel grateful that the clarinet has attracted the attention of the finest composers throughout the 300 years of its history. What other wind instrument can claim so many masterpieces from such eminent writers as Mozart, Weber, Brahms, Debussy, Berg, Boulez, Stockhausen et al? The list is impressive and substantial. But even so, clarinet recitals tend to revolve around a handful of highly effective works by Arnold, Lutoslawski, Poulenc and a few others. Most people also have a fairly narrow view of the clarinet in chamber music; we know three or four clarinet quintets really well, together with a small number of ensemble pieces involving clarinet and piano with other instruments. In fact, the clarinet repertory is much more extensive than one might think, and contains music of quality that has been consigned to obscurity for no particularly good reason. It was in 1997 that Michael Bryant and Susanna Westmeath teamed up to form Rosewood Publications, to issue a wide variety of chamber music. This includes first editions of selected works, and new editions of some of the best chamber music from European libraries, much of which has never been published in modern edition.

The works have been selected for amateur players but are also suitable for inclusion in professional concert programmes. The catalogue further includes one or two transcriptions, and all music without piano includes a score. Rosewood Publications has an informative and stylish website at: <http://www.rosewoodpublications.co.uk>.

The idea of publishing little-known repertory originally arose some four or five years ago during a summer music school in Malvern. For many years Michael Bryant has taken a special interest in the rediscovery of forgotten and unpublished clarinet works.

He prepared the chapter on the history of commercially recorded clarinet repertory for *The Cambridge Companion to the Clarinet* (CUP 1995) and has been associated with a number of projects at Clarinet Classics. At various times he has served as CASS committee member, secretary and vice president. A keen clarinetist and sometime pupil of Pamela Weston, Michael trained as a metallurgist but switched to broadcast engineering and worked for the BBC for 30 years. Many of the works rediscovered by him have been published by Compusic, Phylloscopus, IMH, Maecenas Music and Tecchler Press. Michael's enthusiasm for the clarinet and its music is graphically and ingeniously displayed on his own personal web-site at <http://www.bryant14.demon.co.uk>.

Susanna Westmeath has a special interest in computers and music software, as well as degrees in music from Goldsmiths College and Reading University. Besides the clarinet she plays the recorder, piano and double bass.

Newly-published clarinet sonatas (and smaller-scale duos with piano) in the Rosewood catalogue include first editions of William Bell (1879-1946), Roger Fiske (1910-87), Sir William Hadow (1859-1937), George Linstead (1908-1974), Charles Harford Lloyd (1849-1919), Frank Merrick (1886-1981), Timothy

Moore (1922-) and George Osborne (1806-93). Timothy Moore's *Caprice for Clarinet and Piano* (ref RPS4) is a recent addition to the catalogue.

Romantic music, by composers born in the middle of the nineteenth century and in the first couple of decades of the twentieth, can be seen to be a Rosewood speciality. There are some fascinating characters here. For example, Fiske studied with Herbert Howells, worked at the BBC and as general editor of Eulenburg scores, composing his *Sonata* in 1941 for Frederick Thurston. Merrick studied in Vienna and won the Columbia Phonograph Company's prize for completing Schubert's *Unfinished Symphony*. Bell studied with Stanford before making his career in Cape Town. Of an earlier generation, Osborne studied with Fetis, Pixis and Kalkbrenner and made the acquaintance of Chopin and Berlioz. It was in 1892 that he transcribed his cello sonata for the celebrated clarinetist Henry Lazarus (1815-95)

The collection of music for wind, strings and piano will be of special interest to ensembles including clarinet and cello, for which there are trios with piano by Beethoven (an arrangement from 1828 of the *Wind Sextet* op.71), Adolphe Blanc (1828-85), Louise Farrenc (1804-75), Adalbert Gyrowetz (1763-1850), Emil Hartmann (1836-98) and Frantisek Skroup (1801-62). The period between Beethoven's *Clarinet Trio* op.11 and Brahms's *Clarinet Trio* op.114 is therefore not quite as threadbare as many history books would have us believe. Farrenc was a gifted pianist and pupil of Reicha at the Paris Conservatoire, whilst Skroup was a pioneer of opera in the Czech language, talented conductor and singer. Hartmann was a pupil of Gade in Denmark, composer of seven symphonies, many ballets and concertos for violin, cello and piano. Gyrowetz studied philosophy and law in Prague, met Haydn in London and acted as his interpreter whilst emulating his prolific output. Other trios for the combination are by William Leonard Reed (1910), who read classics at Oxford, studied composition at the Royal College of Music and worked as a lecturer for the Workers' Educational Association; by Natalia Rusu-Kozylina (1954-), pianist, singer and composer and, since 1989, Director of St.Petersburg Children's Theatre; and by Peter Wishart (1921-84), who studied at Birmingham University then with Nadia Boulanger in Paris, and was Professor of Music at Reading when his *Trio* was written in 1980. For ensembles based around Mozart's *Kegelstatt* (with viola rather than cello) appears a *Trio* by the prolific Swiss composer Joseph Lauber (1864-1952), a pupil of Massenet and Rheinberger. Other works for larger combinations include a *Septet* (wind quintet, double bass, piano) by Jan Bediich Kittl (1806-68), second director of the Prague Conservatoire and on good terms with Mendelssohn, Spohr, Berlioz, Liszt and Wagner; and a *Quintet* (clarinet, violin, viola, cello, piano) by the blind Viennese composer Josef Labor (1842-1924). Music for wind and piano includes trios for clarinet, bassoon and piano by Lloyd, Blanc and Ruppe (1771-1834), who is of interest for his Meiningen connection more than twenty years before Brahms's clarinetist Richard Muhlfield was born. The *Piano Quintet* of 1903 by Rheinberger's pupil Ferdinand Thieriot (1838-1919), is for the combination favoured by Mozart and Beethoven (oboe, clarinet, horn, bassoon and piano). A companion piece is by Debussy's friend and colleague Andre Caplet (1878-1925), a quintet here published for the first time. For the ensemble

(Continued from page 5)

ble preferred by Spohr (replacing oboe with flute) is the Quintet of 1898 by William Duncan (1866-1920), pupil of Parry and Stanford.

The wind and string section provides useful companion pieces to standard ensemble combinations. The Clarinet Quintet by Heinrich Backofen (1768-1839) is an important addition to the classical repertory. Backofen was a composer, graphic artist, and wind instrument maker, played the flute, clarinet, basset horn and harp, and wrote significant tutors for the clarinet. From a century or so later comes the Clarinet Quintet of 1917 by Parry's pupil Richard Walthew (1872-1951), a commission from the lawyer and well known amateur clarinettist Oscar Street, who paid the composer £15 for the work. Following Beethoven's example are septets by Adolphe Blanc and by Peter Lichtenthal (1780-1853), a Hungarian doctor who wrote several books on music, including a two volume study of Mozart and a four volume dictionary of music. The Sextet of 1882 by Reinecke's pupil Gustav Erlanger has an additional but optional double bass part.

Music for wind ensemble includes a variety of quintets for flute, oboe, clarinet, horn and bassoon. Reicha (1770-1836), is represented by two new modern editions, while a member of his composition class, oboist Henri Brod (1799-1839) wrote a set of three quintets op.2, reissued here. A later style is represented by Ewald

Strasser (1867-1933), whose Quintet has been published for the first time from a manuscript at Cologne University. Living wind quintet composers are represented by Doreen Carwithen (1922-), and Roderick Elmer (1947). Joan Trimble, who sadly died last year, studied with Howells and Vaughan Williams, formed a piano duet with her sister Valerie in 1938 and composed her Three Diversions for wind quintet in response to a commission by the Arts Council of Northern Ireland in celebration of her 75th birthday.

Although the clarinet remains central to the rapidly developing Rosewood catalogue, there are also flute pieces as well as the Saxophone Quartet by Karel Janovicky (1930-). Prices are very reasonable, in the range of £10-14 even for wind/string septets or substantial ensemble pieces including the piano. The musical texts are well laid-out and a pleasure to read. The Rosewood website gives useful information about most of the pieces, and also a clear indication of which of them has been recorded. In addition, a Rosewood edition of John Newhill's *The Basset Horn and its Music* (1983, amended and reprinted 1997 and 1999) is available at £7.00. The whole of this exciting catalogue richly deserves support, and provides a great opportunity to expand one's playing horizons. A warm vote of thanks to Michael Bryant and Susanna Westmeath; to clarinettists in search of new territory, happy hunting!

ROSEWOOD PUBLICATIONS

Chamber Music for Wind, Strings and Piano

RP 1 Charles Harford Lloyd (1849-1919): Trio for Cln, Bsn & Pno
 RP 2 Louise Farrenc (1804-1875): Trio Opus 44 for Cln or Vln, Vc & Pno
 RP 3 Richard Walthew (1872-1951): Prelude and Fugue: 2 Clns & Bsn. 1st Ed..
 RP 5 Ewald Strässer (1867-1933): Wind Quintet 1st Ed..
 RP 6 Heinrich Backofen (1768-1839): Cln Quintet Opus 15
 RP 7 André Caplet (1878-1925): Quintet for Fl, Ob, Cln, Bsn & Pno 1st Ed..
 RP 8 Richard Walthew (1872-1951): Cln Quintet 1st Ed..
 RP 9 Adolphe Blanc (1828-1885): Septet for Cln, Bsn, horn, vn, va, vc & db
 RP 10 Bach-Mozart K404a: 2 Preludes & Fugues transcpn: 2 Cl+ bass Cln or Ob, Cln & Bsn
 RP 11 Frantisek Skroup (1801-1862): Trio Op 27 for Cln or Vln, Vc & Pno
 RP 12 Joseph Lauber (1864-1952): Wind Quartet for Fl, Ob, Cln & Bsn
 RP 13 Emil Hartmann (1836-1898): Serenade for Cln, Vc and Pno
 RP 14 Roderick Elmer: Suite of Folktones from Transylvania & Banat for Wnd Qnt 1st Ed..
 RP 15 Mendelssohn (1809-1847): Str. Qt. Op. 12 trans. for 3 Clns & bass Cln
RP 16 Peter Wishart (1921-1984): Trio for Cln, Vc and Pno (1980) 1st Ed.
 RP 17 Joseph Lauber (1864-1952): Trois Morceaux for Cln, viola and Pno 1st Ed.
 RP 18 Adalbert Gyrowetz (1763-1850): Trio Opus 43 for Cln, Vc and Pno
 RP 19 Henri Brod (1799-1839): 3 Wind Quintets, Opus 2/1-3
RP 20 Anton Reicha (1770-1836): Wind Quintet Opus 100/3
 RP 21 Adolphe Blanc (1828-1885): Trio Opus 23 for Cln, cello and Pno
 RP 22 Adolphe Blanc (1828-1885): Quintet Opus 37 for Fl, Cln, Hn, Bsn and Pno
 RP 23 Charles Harford Lloyd (1849-1919): Duo Concertante for Cln or Vln & Pno
 RP 24 Hussain Mohamed (1919-): Ob Quartet (1961) Ob and string trio. 1st Ed.
RP 25 Anton Reicha (1770-1836): Wind Quintet Op.88/2. A new complete edition
 RP 26 Joan Trimble (1915 - 2000): Three Diversions for wind quintet 1st Ed.
RP 27 Gustav Erlanger (1842-1908): Sextet for Cln, Bsn horn, Vln, viola and Vc
RP 28 Karel Janovicky (1930-): Sonata for alto saxophone and Pno 1st Ed.
 RP 29 George Osborne (1806-1893): Cln Sonata
 RP 30 Beethoven (1770-1827): Trio for Cln, Bsn & Pno from Sextet Op 71
 RP 31 Friederich Christian Ruppe (1771-1834): Trio Opus 2 for Cln, Bsn and Pno.
 RP 32 Doreen Carwithen (1922-): Five Diversions for wind quintet. 1st Ed.
RP 33 Jan Bedrich Kittl (1806-1868): Septet for wind quintet, Kb and Pno
 RP 34 Josef Lauber (1864-1952): 2 Trios for Fl, Cln and Bsn 1st Ed..
RP 35 William E. Duncan (1866-1920): Quintet for Fl, Cln, Bsn, Hn & Pno
RP 36 Peter Lichtenthal (1780-1853): Septet for cl bn hn vn va vc db 1st Ed.
 RP 37 Ferdinand Thiériot (1838-1919): Quintet for Ob Cln Bsn horn and Pno
RP 38 Josef Labor (1842-1924): Quintet for Cln, Vln, viola, cello and Pno
RP 39 Natalia Rusu-Kozulina: Trio for Cln, Vc and Pno 1st Ed.

RP 40 Frank Merrick (1886-1981): Cln Sonata 1st Ed.
RP 41 Tomás Bretón (1850-1923): Sextet for Wind Quintet & Piano 1st Edition.
 RP 42 Roger Fiske (1910-1987) Cln Sonata 1st Ed.
RP 43 Roger Fiske (1910-1987): Cln Sonatina 1st Ed.
RP 44 George Linstead (1908-1974): Cln Sonata 1st Ed.
 RP 45 William Bell (1873-1946): Cln Sonata 1st Ed.
RP 46 Karel Janovicky (1930-): Saxophone Quartet 1st Ed.
RP 47 Geo. Linstead (1908-74): Recitative & In Nomine- 2fl, ob, cl, 2bsn 1st Ed
RP 48 Andy Jackson: Wind Quintet 'Concertinetto's' 1st Ed.
 RP 49 Oscar W. Street: An April Day for soprano Cln and Pno 1st Ed.
RP 50 Sir William Hadow (1859-1937): Cln Sonata (1897) 1st Ed.
RP 51 Roy Britton: Sonatine for Fl and Pno 1st Ed.
RP 52 Helen Glatz: Sonatina for Fl and harpsichord 1st Ed.
 RP 53 William L. Reed (1910-): Trio Opus 27 for Cln or Vln, Vc and Pno 1st Ed.
RP54 Timothy Moore (1922-): Caprice for Cln and Pno 1st Ed.
RP55 George Osborne (1806-1893): Andante and Rondo for Cln and Pno
 RP56 Max Brauer (1855-1918): Sextet for wind quintet and Pno
 RP 57 William L. Reed (1910-): *Concert Piece Op 11-2* Clns in A & Pno 1st Ed.

Works in bold italics are in preparation, (November 2000).

Rosewood Publications

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Website: www.rosewoodpublications.co.uk

Samples of 30 scores and midi-file music, free downloadable viewer at:

http://www.codamusic.com/coda/fs_home.asp

Some Recent Books of Note

Many readers will be interested to learn of the publication of *Appraisals of Original Wind Music, A Survey & Guide* by David Lindsay Clark. Covering nearly 600 pages, this exhaustive study may well become the reference resource on the subject for a generation to come. Available in the USA and Britain from the Greenwood Press. 85 Westport Rd West, Westport CT 06831 or 3 Henrietta St, London WC2E 8LU. Also of interest from the same publisher are *The Wind Ensemble Catalog* and *Wind Ensemble Sourcebook & Biographical Guide*, both by Gilaspie, Stoneham and Clark. One further work of interest, *A Conductor's Repertory of Chamber Music* by Scott, is also available from this publisher. Kind thanks to Michael Bryant for this valuable information.

Hot Off the Press—Recently Published Music *(continued from page 1)*

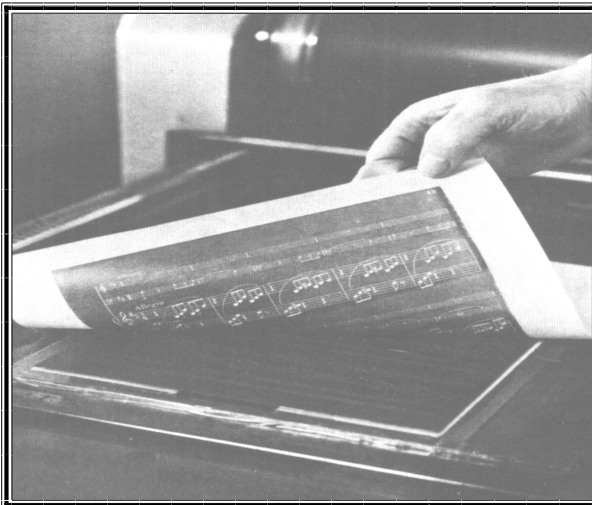
Qt. / Ignaz LACHNER 1807-95) Qt. Op.106 for 3 Vlns & Vla, Amadeus / Edvard MORITZ (1891-19??) Op.27, Qt. in A / Mihaly MOSONYI (1815-70) Qt. No.7 / Pietro NARDINI (1722-93) 6 Qts. / Ernst NAUMANN (1832-1910) Qnt. No.2 for 2 Vla, Op.13, Amadeus / George Vitezslav NOVAK (1870-1949) Op.22, Qt. No.1 / ONSLOW (1784-1853) Qt. No.11 Op.10 No.2, Kunzelmann / Nicolo PAGANINI (1784-1840) Qt. No.3 / Richard PERGER (1854-1911) Trio in d Op.2, Qt. in A, both from Amadeus / Astor PIAZZOLLA (1921-92) The Seasons, Liebertango & Butcher;s Death all for Qt., Kunzelmann / Ignaz PLEYEL (1757-1831) 3 Trios Op.11 Amadeus / Max REGER (1873-1916) 2 Trios Opp.77b & 141b, Amadeus / Hugo RIEMANN (1849-1919) Qt. In g, Amadeus / Hugo RIES (18-2-86) 2 Qts, Op.20 Nos.1-2, Merton Copying / Bernard SCHOLZ (1835-1916) Qt. No.2 in a, Op.48 & Qnt 2 Vc, Op.47 both from Amadeus / Carl SCHUBERTH (1811-63) Op.23, Octet 4 Vln, 2 Vla, Vc & Kb, Merton Copying / Leslie SEARLE (1937-) Tangos for Qt or Qnt, Schott / William SHIELD (1748-1829) 6 Trios also 6 Qts, both from Merton Music / Joseph SUDER (1892-1980) Qt. In b / Johann STRAUSS SR. (1804-49) Qt. Die Friedensboten, Hoffmeister / Josef STRAUSS (1827-70) Qt. Wiener Kinder Op.61, Hoffmeister / Carl THERN (1817-1886) Trio in D for 2 Vln & Vla, Amadeus / Ferdinand THIÉRIOT (1838-1919) Op.78, Octet, Merton Copying / Peteris VASKS (1946-) Qt. No.1 / Georg VIERLING () Qt. No.2 in A, Amadeus / Henri VIEUXTEMPS (1820-81) Qt. No.1 in e, Op.44, Amadeus

Strings & Piano

Anton ARENSKY (1861-1906) Trio No.1, / Max BRUCH (1838-1920) Op.5 Piano Trio, Wollenweber / Robert FUCHS (1847-1927) 7 Phantasiestücke for Vln, Vla & Pno, Amadeus / Mikhail GLINKA (1804-57) Sextet in A (*La Sonnambula*) for 2 Vln, Vla, Vc, Kb & Pno / Heinrich von HERZOGENBERG (1843-1900) Trio Op.61 for Vln, Vla & Pno, Amadeus / Theodor KIRCHNER 1823-1902) 2 Serenades for Trio, Amadeus / Paul MÜLLER-ZÜRICH (1898-1993) Piano Qt. in c, Op.26 / Vitezslav NOVAK (1870-1949) Op.7, Pno Qt. & Op.12, Pno Qt. / Carl REISSIGER (1798-1859) Trio Op.181, Amadeus / Franz SCHUBERT (1797-1828) Trio in Eb, Op.Post. D.897 / Joseph SUDER (1892-1980) Qt in b, Amadeus / Ivan TCHEREPNIN (1943-98) Trio Fantasia / George TEMPLETON-STRONG (1865-1948) 4 Nocturnes Vln, Vla & Pno / Franz TISCHHAUSER (1921-) Qnt "Salonata" for 2 Vln, Vc, Kb & Pno, Amadeus / Wolfram WAGNER (1962-) Pno Trio No.2 / Graham WATERHOUSE (1962-) Polish Suite for Trio

Strings & Winds

Richard ARNELL (1917-) Op.57, Serenade for 2 Fl, 2 Ob, 2 Cln, 2 Hn, 2 Bsn & Kb / Heinrich BÄRMANN (1784-1847) Qnt Op. 19 for Cln & Str. Qt. / Paul CADOW (1908-) Variations for Fl & Str. Trio / Franz DANZI (1763-1826) 3 Trios Op. 71 for Fl,



Vln & Vc, Amadeus / Francois DEVIENNE (1759-1803) Op.73 Qt. For Cln & Str. Trio, Amadeus / Joseph FIALA () Qnt in Eb for Ob, Hn, 2 Vla & Vc, Amadeus / Jean FRANCAIX (1912-97) Dixtuor for Fl, Ob, Cln, Bsn, 2 Hn, Vln, Vla, Vc & Kb / Robert FUCHS (1847-1927) Op.102 Clarinet Qnt., Amadeus / Maximilian HEIDRICH (1864-1909) Op.33 Trio for Cln, Vla & Vc, Amadeus / Joseph HOROVITZ (1926) Qt. for Ob & Str. Trio / Conradin KREUTZER (1780-1849) Trio for 2 Cln & Vla, Amadeus / Franz KROMMER (1759-1831) 3 Qts. Opp.17, 23 & 94 for Fl & Str. Trio; Op. 2 Qts for Bsn, 2 Vla & Vc, Amadeus; Concertino Op.18 for Fl, Ob, 2 Hn, 2 Vla, Vc & Kb / domenico MANCINELLI (1735-1802) 6 Qnts for 2 Fl or Ob, 2 Vln & Vc / Ignaz PLEYEL (1757-1831) 3 Qnts Op.18 for Fl, Ob & Str. Trio, Amadeus / Anton, POLZELLI () Op.4 Trio for Cln, Vla & Vc, Amadeus/Lucas van REGTEREN ALTENA Trio for Fl, Fln & Vc / Anton REICHA (1770-1836) Trio for Fl, Vln & Vc, Amadeus / Heinrich ROMBERG (1802-59) Op.7 Trio for Fl, Vln & Vc, Amadeus / Ferdinand THIÉRIOT (1838-1919) Op.62 Octet for Str. Qt., Kb, Cln, Hn & Bsn / Edward (19??-) Qt for Ob & Str. Trio, Capriccio for Fl & Str. Trio.

Strings, Winds & Piano

Louise FARRENC (1804-75) Trio Op.44 for Cln, Vc & Pno / Jean FRANCAIX (1912-97) Trio for Fl, Vc & Pno / Harald GENZMER (1909-) Qt. for Cln, Vln, Vc & Pno / Volker KIRCHNER (19-) Song of the Night for Cln, Hn, Vln, Vla & Pno / Saverio MERCADANTE (1795-1870) Frantasia for Fl, Vln & Pno / Paul MÜLLER-ZÜRICH (1898-1993) Qt. Op.26 for Cln, Vln,Vc & Pno / Robert SCHUMANN (1810-56) 4 Trios, Op.56 Nos.3-6 for Ob, Vc & Pno

Winds & Piano

Gabriele FAURÉ (1845-1924) Dolly Suite for Fl, Cln & Pno / Jindrich FELD (1925-) Trio Giocoso for Cln, Bsn & Pno / Anthony FLOG (1947-) 3 Sketches for Ob, Hn & Pno / Maximilian HEIDRICH (1864-1909) Op.25, Trio for Cln, Hn & Pno, Amadeus / Heinrich HERZOGENBERG (1843-1900) Op.61 Trio for Ob, Hn & Pno, Amadeus / William HURLSTONE (1876-1905) Qnt in g for Fl, Cln, Bsn, Hn & Pno / Tadeusz KASSATI (1948-) De Facto for Ob, Hn & Pno / Modest

Winds

Giovanni GABRIELI (1555-1612) Sonata Pian'e Forte for 2 Ob, 2 Cln, Hn & Bsn / Harold GENZMER (1909-) Trio for Ob, Cln & Bsn / Theodor GOUVY (1819-98) Op.71, Octet for Fl, Ob, 2 Cln, 2 Bsn & 2 Hn / Modeste MUSSORGSKI (1839-1881) From Pictures at an Exhibition for Fl, Ob, Cln, Bsn & Hn / Astor PIAZZOLLA (1921-1992) Milonga Sin Palabras for Fl, Ob, Cln, Bsn & Hn, Scribner / Johann STRAUSS JR. (1825-99) Annen Polka, Künstler Quadrille, Tritsch Tratsch Polka, Persischer Marsch all for Fl, Ob, Cln, Bsn & Hn, Hoffmeister

Copyright Law & How It Affects Musicians

by Theo Wyatt

There is quite enough in this life to get indignant about; you will probably not thank me for pointing out how you, a harmless chamber music player, are shamelessly exploited by laws framed in the vested interests of the publishing industry. But you are.

None of us would want to go back to the 18th century when Mozart got a single fee for composing *The Marriage of Figaro* and then watched helplessly as his tunes were exploited free of charge by every organ-grinder in Europe. There is no question that a composer ought to have control over the exploitation of his compositions and deserves to be rewarded whenever they are printed, published or performed. And we can all applaud the efforts that were made in the late 19th century to put an international copyright law on to the statute books of Europe so that the works of (say) a French composer were not subject to pirating in England.

The notion of national copyright goes back to 15th century Venice and 16th century England, but was cynically used in those times by rulers like Queen Elizabeth I, who instead of paying a proper salary to her composer servants Thomas Tallis and William Byrd, rewarded them with a monopoly of the printing of music and manuscript paper. Thus incidentally holding back the development of music printing in England for half a century.

The first copyright law designed for the genuine benefit of national authors and composers was the English Statute of Anne of 1710. It also established the idea that such protection should be of limited duration and set the period at 28 years from publication, after which the work could pass into the public domain. Similar laws were enacted later in the century by Denmark, USA and France, and in the 19th century by most other countries. (The period of 28 years survived in US law right down to 1978.) Gradually, the protection period was extended. The English Copyright Act of 1814 set it at 28 years or the life of the author whichever was the longer. In 1842 it was extended to 42 years or the life of the author plus seven years, whichever was the longer. By 1911 it was increased to the life of the author plus 50 years, in accordance with the Berne Convention. In Germany the government had been persuaded to increase it to the life of the author plus 70 years. With the formation of the EEC and the consequent harmonization of laws there was a need to choose between the 70 years in Germany and to 50 years everywhere else. Are you surprised to learn that the whole of Europe is now saddled with this ludicrous period of 70 years from the death of the author?

There is no rational argument for this enormously long protection period, whether based on the needs of the composer's descendants or on the need of the publisher to recoup his investment. It is simply indefensible; but one can see why music publishers would lobby passionately for it when one considers how the industry is financed. In general, it makes no profit at all from publishing and selling music; it is kept financially afloat by performance royalties. The Performing Right Society in the UK in 1998 had an income of £210 million and distributed £186 million to its members. And the beauty of this lovely stream of money is that it comes from a milk cow which does not even suspect it is being milked. Of that £210 million £18m. came from pubs, £8m. from restaurants, £8m. from clubs and £7m. from supermarkets, places in which you were subject to Muzak which you probably hated

but which all had to be licensed by the PRS and all added imperceptibly to your bill. If you were a publisher who owned the copyright of an evergreen tune you would have every incentive to keep it earning for you for ever and ever.

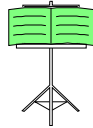
Here is an example. Elgar, who died in 1934, wrote *Salut d'Amour* in 1888 and, so the legend has it, sold the copyright to Schott for £5. Schott had the expense of setting and printing enough copies to establish publication, but there their responsibilities ended. Nevertheless from 1888 to 2004, a period of 116 years, every time that tune has been played in public anywhere in the world, Schott have received or will receive a royalty payment insofar as the combined Performing Right Societies of the world are able to collect it for them.

Contrast copyright law with its first cousin, patent law. If you invent penicillin or the Hovercraft or the jet engine you will be given a patent which will last for between 16 and 20 years from the date you register it. Thereafter anyone may manufacture it. Why the huge difference between 16 and 116? Very simple. Governments consume patented products in their Health Services and their armed forces and have a vested interest in striking a fair balance between the inventor and the consumer; they are not consumers of music or literature. There is another major difference. If you are granted a patent and do not exploit it you can be forced to license it to someone who will. Not so with music. The publisher who owns the copyright of a piece of music can prevent your copying it, can prevent my printing it for you, can take a royalty off everyone who performs it, but is under no obligation whatever to keep it in print or to make copies available.

What is the effect of all this? It means that you have very limited chances of being able to play the works of any composer who died after 1929 and who is not world-famous.. The commercial publishers may find it worth while keeping in print the quartets of Britten or Elgar or Tippett or Shostakovich, But you will probably search in vain in their catalogues for Bax or Bliss or Bridge or Glazounov or Gliere. And if you do find a copy in a library or in a friend's collection you will not be legally allowed to copy it. You may think your luck is in when you spot in the Peters catalogue the Gliere Octet or the Richard Strauss Piano Quartet, but pursue your enquiries and you will find that you may not purchase these works but can only hire the parts at a fee of £40 a month - which you may think is a clear enough hint that the publishers would much rather you did not play them at all.

What would be an equitable length for copyright protection? I could go along happily with 20 years from publication to match patent protection. Quite long enough in today's mass markets for music to allow Sir Paul McCartney or Lord Lloyd-Webber to make enough to ensure that none of his children, grandchildren or great-grandchildren ever had to work. But of course reform will not happen. Indeed I would lay a small bet that when publishers nowadays meet at international fairs they discuss when would be the right time to launch the campaign for the increase in the copyright period to 100 years from the death of the composer.

So perhaps we should just console ourselves by reflecting that the music of Haydn, Mozart and Beethoven is nobody's property and that nothing written by a composer alive in 1929 can match it.



New Recordings



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

String Quartets

Malcolm ARNOLD (1921-) Nos.1-2 & Phantasy Qt., Guild 7216 / Joseph BENGRAF (1745-91) 6 Qts, Hungaroton 31943 / Georges ENESCU (1881-1955) Nos.1 & 2, Naxos 8.554721 / Robert FUCHS (1847-1927) Nos.3 & 4, MD&G 603 1002 / Alexander GLAZUNOV (1865-1936) No.5 & 5 Novellettes Op.15, Delos 3262 / Sadie HARRISON (1965-) Taking Flight, Metier 92053 / Paul HINDEMITH (1895-1963) No.1 in f, Parnassus 96026 / Vagn HOLMBOE (1909-96) Nos.16, 18-19, Dacapo 8.224131 / Anthony IANNACCONE (1943-) No.3, Troy 414 / Alexander MOSSOLOV (1900-73) No.1, Beaux 2019 / Lorenzo PEROSI (1872-1956) Nos.9-10, Bongiovanni 5108 / Geoffrey POOLE (1948-) No.3, Metier 92061 / Quincy PORTER (1897-1966) (No.7, Parnassus 96026 / Joachim RAFF (1822-82) Nos.1 & 7, Tudor 7079 / Ottorino RESPIGHI (1879-1936) Qt in d (1909) Quartetto Dorico (1924), Dynamic CDS276 / Andreas ROMBERG (1767-1821) Op.2 No.2, Op.16 No.2 & Op. 30 No.1, MD&G 307 1026 / Nicolai ROSLAVETS (1880-1944) Nos.1 & 3, Beaux 2019 / Johann(Jan) ROSLER (Rosetti 1771-1813) Op.6 Nos.1-3, Pantan 81 9031 / Max von SCHILLINGS (1868-1933) Qt in e, CPO 999 608 / Alfred SCHNITTKE (1934-98) No.1, Beaux 2019 / Peter SCULTHROP (1929-) Nos. 8,11 & 13, Challenge 72007 / Vissarion SHEBALIN (1902-63) Nos. 6-8, Olympia 665 / Ralph VAUGHN WILLIAMS (1872-1958) Nos. 1 & 2, Naxos 8.555300 / Heitor VILLA LOBOS (1887-1959) No.6, Parnassus 96026

Strings Only-Not Quartets

Michael HAYDN (1737-1806) 4 Qnts, Koch schwann Musica Mundi 3-6759 / Robert

MANNO (19??-) Str. Sextet, Musicians Showcase 1029 / Lorenzo PEROSI (1872-1956) Str. Trio, Bongiovanni 5108 / Giovanni PLATTI (169701763) 4 Trios for Vln, Vc & b Kb, Koch Schwann 3-6582 / Samuel PASCOE (19??-) Str. Trio, Urtext JBCC035 / Manuel PONCE (1882-1948) Str. Trio, Urtext JBCC035 / Max von SCHILLINGS (1866-1933) Str. Qnt in Eb, CPO 999 608 / Alejandro VELASCO Str. Trio No.1, Urtext JBCC035

Piano Trios

Charles de BERIOT (1802-70) No.2, Signum X115 / Frank BRIDGE (1879-1941) Phantasy Trio * No.2, Helios 55063 / Gaspar CASSADO (1897-1966) Trio in c, Chandos 9834 / Anton EBERL (1765-1807) Trios in Eb, B and c, Christophorus 77237 / Enrique GRANADOS (1867-1916) Op.50, Chandos 9834 / Adolph HENSELT (1814-89) Op.24 in a, MD&G 312 1022 / Heinrich von HERZOGENBERG (1843-1900) Nos.1 & 2, Antes 31.9152 / Carl LOWEE (1796-1869) Op.12, Signum X115 / Robert MANNO (19??-) Stnd Pno Trio & 3 Poems for 2Vln & Pno, Musicians Showcase 1029 / Joaquin TURINA (1882-1949) No.2, Chandos 9834

Piano Quartets & Quintets

Frank BRIDGE (1879-1941) Phantasy Qt, Helios 55063 / Jan DUSSEK (1760-1812) Pno Qt Op.41, Meridan CDE 84383 / Paul JUON (1872-1940) Rhapsody for Pno Qt, Dorian 93215 / Lorenzo PEROSI (1872-1956) Pno Qnt No.3, Bongiovanni 5108 / Arthur SHEPHERD (1880-1958) Pno Qnt, Tantara 039808HS / Sergei TANEIEV (1956-1915) Pno Qt Op.20, Dorian 93215

Winds & Strings

Johann ANDRÉ (1741-1799) 4 Qts for Fl & Str. Trio (Arr. of Mozart's Work), Koch Schwann 3-6769 / Malcolm ARNOLD (1921-) Qnt for Vln,Vla,Fl,Hn & Bsn / Louise FARRENC (1804-75) Op.38 Nonet for Wind Qnt, Vln, Vla, Vc & Kb, Bayer 100 325 / Franz Anton HOFFMEISTER (1756-1812) 4 Qnts for Ob,Hn,Bsn & 2Vla, Tudor 7075 / Franz KROMMER (1759-1831) 2 Partitas for Wnd Sextet & Kb & 5 Trios for 2 Cln & Vla, Glassa 920604 / Andreas ROMBERG (1767-1821) Op.41 3 Qnts for Fl & Str. Qt., Naxos 8.554765

Winds, Strings & Piano

Carl CZERNY (1791-1857) Notturmo for Pno,Vln,Vla,Vc,Kb,Cln,Hn & Bsn, CPO 999 745 / Jan DUSSEK (1760-1812) Grand Sonata for Fl, Vc & Pno, Meridan CDE 84383 / Jean FRANCAIX (1912-97) Trio for Cln,Vla & Pno, Summit 287 / Prince Louis HOHENZOLLERN (1772-1806) Octet for Pno, Cln,2Hn,2Vla & 2Vc, CPO 999 745 / Gordon JACOB (1895-1984) Trio for Cln, Vla & Pno, Summit 287 / PrinceFerdinand RIES (1784-1838) Octet Op.128 for Pno,Cln, Hn,Bsn,Vln,Vla,Vc & Kb, CPO 999-745

Piano & Winds

Louise FARRENC (1804-75) Op. 40 Sextet, Bayer 100 325 / Friedrich WITT (1770-1836) Op.5 Qnt for Pno & Winds, CBC MCCD 1137

Winds Only

Irwin BAZELON (1922-95) Qnt, CRI 871 / Vincent GAMBARO (1785-1828) 4 Quatuors Concertants for Fl, Cln, Hn & Bsn, MD&G 301 1009 / Hubert PARRY (1848-1919) Nonet for Fl,Ob,Eng,Hn,2Cln,@Bsn & 2 Hn, Helios 55061 / Charles STANFORD (1852-1924) Serenade for Str.Qt,Kb,Fl,Cln, Bsn, & Hn, Helios 55061

Copyright Law & How It Affects Musicians *(continued from page 8)*

Footnote

Since this article was written it has been reported that Disney Corporation has paid \$300 million for the merchandising rights arising from the works of A.A. Milne. Here is a perfect example of the abuses which our copyright laws make possible. A.A. Milne died in 1956 so his works are copyright until 1st January 2027. In the 1920's he wrote two justly popular childrens' books about the toys of his son Christopher Robin. They had memorable names such as Winnie-the-Pooh, Piglet, Eeyore, Tigger, Kanga, and Roo. Exclusive ownership of those names for the next quarter of a century has now been sold to Disney. Why are they so valuable? Because millions of parents reading the stories to their infants at bedtime over the last 75 years have invested the names with a layer of nostalgia which manufacturers of consumer products are keen to exploit. If you make a mobile phone you may

well reason that your teenage buyer is likely to choose it in preference to its many competitors if it carries a name such as Tigger which unerringly links it in his or her subconscious mind to a warm bed and a loving parental presence.

None of this, needless to say, has anything to do with the reliability of the phone. Nor with the artistic worth of A A Milne's original creation. Only two things are certain. If you bought the phone it will have cost you more than it need have done because the manufacturer will have paid Disney a handsome license fee for use of the name that kidded you into picking it. And a law which allows anyone to buy and exploit a monopoly of such universally loved names needs reform.

(Theo Wyatt, publisher of Merton Music, has been intimately copied with the copyright problem as he and his firm bring out new editions and copy long out-of-print music for those of us who desire to play this music—Editor)

Joseph Rheinberger's Chamber Music (continued from page 1)

Rheinberger's most appealing works and, in my opinion, is as fine as any written. It is almost criminal that it is now forgotten.

The opening *Allegro* immediately begins with a rhythmically pulsating theme full of fire:



This theme is masterly developed and passed between all of the voices until the 1st violin begins a syncopated bridge passage in a high register which leads to the more lyrical second theme introduced by the 1st violin to a restless accompaniment in the other parts:



At various points, both violas are given the theme very effectively in their lower registers. All of the parts are grateful, the musical ideas are fresh, the melodies captivating and the coda is exciting.

The main section *Adagio molto* which comes next is in the form of a highly romantic and emotionally charged *Lied* which is given to the 1st violin



The general tranquility of the music is suddenly interrupted in a middle section, *con passione*, as all of the voices are engulfed by a swirling eddy of unrest which is heightened by



Rheinberger's almost Schubertian modulations. The music never rises to the level of violence, and although one feels the unease, the storm never breaks out. Eventually, the *Lied* is repeated but developed differently before quietly closing in hushed tones.

The third movement, *Scherzo—vivace*, opens in a sudden fashion with the cello playing a slippery, short introduction. This chromatic snippet from the first measure



is later used quite cleverly as a third theme and bridge passage. The rushed, somewhat frantic main theme is introduced by the first violin (see top of next column) and then is shared by all.



The lovely, lyrical opening melody of the trio provides an extraordinary contrast in mood and is pure Rheinberger.

As good as the other movements are, the *Finale—Rhapsodie, non troppo mosso*, stands out as an extraordinary example of chamber music art from the mid-late Romantic period. The wealth of ideas, fine part-writing and attractive melodies are the equal of anything you will find elsewhere in the string quintet literature. Though the words *Zingarese* or *Ongarese* do not appear, much of the music is tinged with that unmistakable flavor. The opening multi-theme melody is a lively syncopated affair:



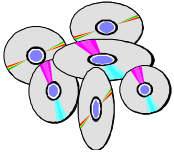
Several of the ideas are used later. The development section builds tension until the 1st violin and 1st viola burst forth with the dramatic second theme:



Excitement is created by the rhythmically percussive snare drum accompaniment (. . . etc.). Rheinberger uses the theme with equally telling effect a second time when it is later given to the viola and cello. As the energy from this melody begins to dissipate, the cello, in its tenor register, brings forth yet another idea, more relaxed and lyrical than what has come before:



Then, the 1st violin joins in to create a lovely duet. The thrilling, head-long rush of the coda, which brings the Quintet to a rousing finish, is superb. This work leaves nothing to be desired. Quintet parties are encouraged to make its acquaintance. The parts are available from Merton Music (No.138) and there is a good recording on Thorofon Capella CD# CTH 2060. (This series will continue in the next issue of the Journal)



Diskology: String Quartets by Karl Weigl, Gassmann & Eschmann; Ignaz Lachner Piano Trios; Octets for Piano, Strings & Winds by Ries & Louis Prince of Prussia

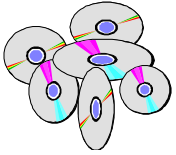


The jacket notes to Nimbus CD# NI 5646 sport some rather impressive testimonials: “Karl Weigl’s music will not be lost. We will return to it after the storm has passed. We will return to those who have written real music.”--Pablo Casals. To this Arnold Schönberg, writing in 1938, added, “I always considered [Karl] Weigl as one of the best composers of the old school; one of those who continued the glittering Viennese tradition. He truly preserves this old culture of musical spirit which represents the best of Viennese culture. Yet, despite these and similar letters of recommendation from Richard Strauss, Bruno Walter and others, Weigl immediately plunged into obscurity barely able to make ends meet when, in 1938, he fled his native Austria and emigrated to the United States. Eventually, he secured a teaching post at the Hart School of Music and later served as head of the theory department at the New England Conservatory. In no small part, the Second World War permanently swept away what had, up until then, been a prominent European, if not international, reputation. **Karl Weigl (1881-1949)** was educated at the University of Vienna and the Conservatory of the *Gesellschaft der Musikfreunde*. He also studied with Zemlinsky, who was a family friend. Although he never chose to pursue twelve-tone composition, Weigl nevertheless became friends with both Webern and Schönberg. In 1903, the three of them founded the *Vereinigung schaffender Tonkünstler* which dedicated itself to presenting concerts of important modern works including those of Mahler, Richard Strauss, Reger, Pfitzner, Schönberg, Zemlinsky and Weigl. Mahler, when director of the Vienna Court Opera, engaged Weigl as his rehearsal conductor. There, he coached such legendary singers as Leo Slezak, Lotte Lehmann and Selma Kurtz. Throughout this period up until the outbreak of WWI, Weigl worked diligently composing works in many genres. Most, if not all, of his peers held a very high opinion of his compositions. Mahler, for example, introduced the young composer to Arnold Rosé, concertmaster of the Vienna Philharmonic and leader of the famed Rosé Quartet, which went on to premiere many of Weigl’s chamber works. In the realm of chamber music, the excellence of Weigl’s compositions was publicly recognized as evidenced by the fact that in 1910, he won the prestigious Beethoven Prize for his String Quartet No.3, Op.4. After the WWI, his career continued its rise uninterrupted. New compositions won prizes and received public recognition and performance. By 1929, Weigl was Lecturer in Harmony and Counterpoint at the University of Vienna. Of contemporary composers, his composi-



tions, at least in the German-speaking world, were among the most frequently performed.

The first work on this disk is **String Quartet No.1 in c, Op.20**. It is written on a titanic scale, like a Mahler symphony. In a letter to Arnold Rosé, dating from 1904, Schönberg wrote, “I want to most warmly recommend a young and highly talented composer, Karl Weigl. He has composed a string quartet of extraordinary qualities. I believe a performance of this work, because of its inventiveness and well-crafted nature, would, without question, be justified and rewarding.” Despite such strong praise, the Rosé Quartet never got around to performing it. It was not premiered until 1925. The first movement *Allegro con fuoco—Stürmisch bewegt* is, as the title suggests, full of fire and fury, but there are also long calm episodes between the storms. The idiom is post-Brahms, late-romantic. The music is fresh and original. A big *Adagio, sehr langsam*, requires the listener to pay close attention in order to grasp the musical ideas of this very finely crafted movement. In the 3rd movement, *Wild und bacchantisch—furioso*, the music does not quite live up to the overblown title, although there is nothing wrong with this genial scherzo which has an excellently contrasting and mysterious trio section. The final movement, *Andante moderato—sehr langsam*, is quiet and elegiac. Weigl makes clear to the overall mood with which he wishes to leave the listener by closing with an uncompromisingly slow movement. There is a stillness, a peacefulness one often hears in the slow movements of a Bruckner symphony. The scope here is every bit as large. **String Quartet No.5 in G, Op.31** was premiered by the Busch Quartet in 1934. The opening movement, *Sehr ruhig—Moderato*, is clearly informed by Weigl’s revisit of past Viennese masters. Critics were quick to note a certain Schubertian quality to the music and it is definitely there, albeit alongside the influence of Hugo Wolf and certain 20th Century developments. Weigl’s creed was summed up in his answer to Schönberg’s criticism that Weigl had not proceeded beyond tonality. “As soon as a new form or means of expression is found, any number of fanatics stand up to proclaim the exclusivity of the new art form...but new means of expression does not make all former ones obsolete. Additionally, what matters is whether someone has something new to say and that he does it in a form which is mostly his own, in other words, a vivid form. Finally, one must never copy someone else but rather expression should come partly from one’s inner development and partly from the absorption of outside influences.” Although marked, *sehr ruhig*, there are several boisterous interludes. The clever 2d movement, a scherzo, *Allegro molto*, is frenetic but also has a burlesque quality to it along with a lyrical trio section. A subdued *Larghetto* follows. The finale, *Allegro commodo*, begins by building to a harsh dissonant chord one note at a time, sounding rather like music from a horror movie, but the dissonance is quickly dissolved by a bright, playful theme with which the rest of the movement is concerned. This is very attractive contemporary music. Both quartets were published by Universal Editions but are probably out of print. Weigl deserves a place in the forefront of 20th Century chamber music composers. This music belongs in the concert hall but is within the reach of good amateurs. Warmly recommended.



String Quartets by Florian Leopold Gassmann & Johann Carl Eschmann; Ignaz Lachner Piano Trios; Octets by Ries & Louis Ferdinand, Prince of Prussia

Florian Leopold Gassmann (1729-74) is usually referred to by reference sources as having been a highly respected composer in mid-18th Century Vienna. Walter Höckner's famous Album for String Quartet includes one of Gassmann's quartets. It is unremarkable. The same can be said for the six string quartets recorded on this Agora CD AG 178.1 by the Ensemble Vox Aerae. The unremarkable quality of these works is further ruined by the fact that *eight* rather than four musicians play them. Why do that? It goes to show these 'quartets' might just as well have been background music divertimenti for string orchestra. If you wish to know why Gassmann has been forgotten, compare these amiable, elegant works which are devoid of any originality or interest with the fledgling efforts of Haydn, the Op.1 or Op.2 Quartets. There is no comparison: Game, set, and match Haydn. There is no reason to resuscitate Gassmann's quartets except perhaps for historical purposes. Since this CD presents the music in an unhistorical and non-authentic setting, I see nothing to recommend it.

Johann Carl Eschmann (1826-82) was completely unknown to me until I came across Guild CD #7171 with a recording of his **String Quartet in d minor**. Apparently I was not alone, as the jacket notes point out, there are no entries about him in the standard reference sources. A Swiss, Eschmann studied piano and composition at the Leipzig Conservatory and was said to be one of Mendelssohn's favorite students. Apparently Brahms had a good opinion of him and recommended him to his publisher Simrock. Most of Eschmann's output was for piano. It is not known when this quartet was composed although it is likely to have been after 1846 when he left the Conservatory. In the opening *Adagio—allegro con fuoco*, one hears the musical language of the Romantics (excluding Beethoven) such as it was say before 1840. It is almost entirely presented by the first violin. While the themes are quite attractive, the supporting harmony and development consists primarily of a lot of tedious "sawing" in the lower voices. The following *Andante* is delicate and lovely. The part-writing is somewhat better. A first rate *Scherzo—allegro vivace* is original sounding and makes a greater impression upon the listener than the 1st two movements. Interestingly, the trio section sounds more like a second scherzo than a more trio. The finale, *Allegro assai*, has the same strengths and defects as the opening movement. This is a workman-like quartet, certainly one would expect as much from one of Mendelssohn's students. However, I think it is hyperbole to assert, as the jacket notes do, that it "can count as an important contribution to the quartet repertoire of the 19th Century." Parts have just been published by Amadeus.



Claves 2-CD Set #50-9802/3 of **Six Trios for Violin, Viola and Piano Opp. 37, 45, 58, 89, 102, & 103** by **Ignaz Lachner (1807-85)** is certainly one of the most satisfying finds I have recently made. Though not as well-known as his older brother Franz (Schubert's friend), Ignaz, nonetheless, during his lifetime enjoyed a considerable reputation as both composer and conductor. The fact that he had studied

piano, violin and viola seems an unlikely explanation for why he wrote 6 trios (each in four movements) for piano, violin and *viola*, and none for the traditional combination with cello. Space does not allow me to discuss all six even briefly, however, I can say without reservation that they are *all* top notch. The music is full of wonderful melodies inspired and informed by the influence of Schubert, Hummel, Beethoven and to a lesser degree Mozart, Mendelssohn Spohr and Schumann. The part writing is masterful. One cannot help feeling a little sad that they are unlikely to be brought to the concert stage because they are written for viola rather than cello. Ah, but the writing for viola is so telling that one does not miss the cello, and I say this as a cellist. Parts to Opp. 45 & 103 are available from Wollenweber and to Opp. 89 & 102 from Amadeus. Perhaps publishers might consider printing an alternate cello part to tempt professionals into programming them. Readers who to take the trouble to hear this music won't be disappointed.

CPO CD 999 745-2 (2001) entitled "Beethoven's Friends" (with the music of Ries, Czerny, Lichnowsky, and Prince Louis) is a reissue of a 1974 LP from Dieter Klöcker's Consortium Classicum. First on disk is the **Octet in f, Op.128** for Flute, Clarinet, Bassoon, Horn, String Trio, Bass and Piano by **Ferdinand Ries (1784-1838)**. A student as well as a friend of Beethoven, Ries wrote a lot of chamber music. The Octet is in three movements, the 1st, *Allegro*, is quite tuneful but the piano so dominates that the music reaches the level of chamber concerto for piano. The same can be said for the charming *Andantino*. In the exciting finale, *Allegretto*, somewhat better use is made of the other voices, but its still piano here, there and everywhere. The **Octet in F, Op.12** by **Louis Ferdinand, Prince of Prussia (1772-1806)** is for the unusual combination of Piano, Clarinet, 2 Horns, 2 Violas & 2 Cellos. What a shock to discover how superior this work from a prince and a soldier (killed in a battle against Napoleon) is to that of Ries the professional musician. Here, the piano, while given its innings, is not allowed to so dominate that the listener is left wondering why the others are there. Louis writes gratefully for all, especially the clarinet. The Octet, composed around 1800, can stand comparison with anything being written at this time, including the works of Beethoven. It is as good as similar efforts by Hummel and Spohr written many years later. No wonder both Beethoven and later Schumann thought highly of the Prince, who had studied with Dussek among others, and whose piano playing was considered of professional standard. The music, though it shows the influence of the classics (e.g. Mozart), is clearly an early romantic piece. The Octet begins *Introduzione—Allegro grazioso* and the musical language shows considerable similarity to Beethoven's work at this time. The introduction features an excellent dialogue between the piano and clarinet. The *Allegro* is tuneful and graceful. The *Romanze—Larghetto cantabile* which follows again makes fine use of the clarinet but also the horns. The finale, a bouncing *Rondo, Allegro non troppo* is full of charming melody and sounds for all the world as if it came off the pen of Hummel. Louis succeeds wonderfully in writing for this combination. While there are also piano works by Czerny and Lichnowsky on disk, it is Louis's Octet for which this CD should be bought.