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Piano Quartet
Literature*

PIANO QUINTETS

**Standard Piano Quintets
Part II H to Z**



Henry Hadley (1871-1937) was born in Somerville, Massachusetts, just outside of Boston. He studied violin and harmony, and from the age of fourteen, he took composition lessons from the prominent American composer George Whitefield Chadwick, who had been a student of the world renowned Carl Reinecke at the Leipzig Conservatory. He continued these studies with

the famous composition teacher, Eusebius Mandyczewski in Vienna and Ludwig Thuille in Munich. During his career, he served as conductor of several American orchestras including those of Seattle, San Francisco and New York. During the last decades of his life, he traveled extensively, guest conducting all over the world. Throughout his life he composed. Hadley was one of the most performed and published American composers of his day. His music was immensely popular, and was a regular part of the repertory of both American and European orchestras, being performed by such luminaries as Gustav Mahler, Leopold Stokowski, Serge Koussevitzky, and Karl Muck. Although Hadley considered himself first and foremost an orchestral composer, he also composed operas and chamber music. His **Piano Quintet in a minor, Op.50** dates from 1919. In four movements, the work opens with a big thrusting Allegro energico where vigorous themes are interspersed with more languid subjects. The music breathes the spirit of American optimism and can do idealism. An atmospheric slow movement, Andante, follows. There is a quiet murmuring quality to it. A short, capricious Scherzo, Allegro giocoso, separates the Andante from the robust finale, Allegro con brio. The music is powerful while at the same time expressing a sense of yearning and is filled with many wonderful expressive thematic contrasts. This is a fine American piano quintet from the first part of the 20th century. It should appeal to both amateurs and professionals alike.



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

musicians, for example Marcel Proust and Sarah Bernhardt, and was greatly interested in the literary scene as well as the theater. Having a gifted voice and being an excellent pianist, Hahn needed no assistant for vocal concert evening. He was also a deft conductor who eventually directed the Paris Opera. His **Piano Quintet in f# minor** dates from 1921. The big and highly dramatic opening movement of the three movement Quintet, Molto agitato e con fuoco is, in a word, brilliant. How could music this attractive and exciting land in oblivion? In the moody, pensive and beautiful Andante non troppo lento, the merest whiff of Fauré can occasionally be heard. Toward the end, a lovely vocal melody, briefly, like the sun pushing through heavy clouds, lightens the mood. The thematic material of finale, Allegretto grazioso is elegant and genteel and has an almost neo-rococo feel to it. The middle has a slightly more buoyant rondo and the coda slowly builds momentum to a very satisfying conclusion. This is an excellent work which deserves to be revived, and can be enjoyed by both amateurs and professionals.



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

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



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

self as a song writer although he composed in most genres. His opera Drot og Marsk (King & Marshall) was widely regarded the finest Danish opera of the 19th century. Although his instrumental works are almost uniformly excellent, because of the tremendous popularity of his songs, they were overlooked. Among his chamber music works are 6 string quartets, a piano trio, a piano quintet, and a number of instrumental sonatas. After hearing Brahms' Piano Quintet, which he did not find to his taste, Heise decided that he could write a piano quintet which was just as good or better. Whether he did this is a matter of personal opinion but there is no denying that his **Piano Quintet in F Major**, which dates from 1869, is a superb work which did not deserve to lie in oblivion for 140 years. It was finally published by Edition Silvertrust in 2009. The opening movement, Lento a piacere-Allegro energico, after a brief slow, formal introduction, which ends with a piano flourish, literally takes off in a burst of energy. The lovely theme is full of optimism and good spirits. This is followed by an attractive and lyrical second section, which in turn is followed by an appealing third section. The music is simply brimming with ideas. The lovely second movement, Larghetto, has an undeniable vocal quality. The strings alone introduce the finely wrought main theme which is of a highly romantic nature. The piano enters bring a heightened sense of drama. A lively scherzo, Intermezzo, vivace ma non troppo presto, follows. The music has an airy Italian quality to it. The finale, Lento con espressione-Allegro molto, begins with a slow, mildly sad introduction. The main part of the movement bustles forward and is in the grand manner. A good candidate for concert performance where

it is sure to be well received by audiences. Professionals and amateurs who take the time to make this works acquaintance will be well rewarded.



The Austrian composer **Heinrich von Herzogenberg** (1843-1900) was born in the Austrian city of Graz. He studied composition at the conservatory of the Gesellschaft der Musikfreunde in Vienna with Otto Dessoff. Although initially attracted to Wagner and the New German School of Liszt, by the time he composed this Quintet, he had distanced himself from them. Later, it was Brahms who often influenced his thinking but despite this, most of his music is nonetheless original and fresh as demonstrated his **Piano Quintet in C Major, Op.17**. Dating from 1876, the Quintet is in four generous movements. The big opening Allegro moderato un poco maestoso begins with a short piano introduction. The strings enter with a gentle, genial melody but slowly affairs build to a triumphant march-like climax. From their several new and appealing melodies are introduced reappearing at various intervals. The second movement, Adagio, has for its main theme a simple but moving melody and the mood is altogether quieter. The second theme, a canon between the viola and first violin, is in the minor and showcases the composer's contrapuntal skills. The third movement, a heavy accented and thrusting Allegro, is a kind of energetic scherzo. The finale, Presto, is dominated by its bouncy, dance-like main theme, a kind of traveling music. This is a good work, original sounding and deserving concert hall performance where it is sure to be appreciated but should not be missed by amateur ensembles either.



Konrad Heubner (1860-1905) was born in the German city of Coblenz. He studied at the Leipzig Conservatory with Hugo Riemann among others after which he pursued a career as a teacher and conductor. He eventually served as director of Koblenz Conservatory. His **Piano Quintet in g minor** was completed in 1904 shortly before his death the following year. This is a Brahmsian work. Heubner may well have studied Brahms' own piano quintet, one of the few works in which Brahms was able to achieve a nice balance between the piano and the strings. Heubner himself succeeds very nicely and the strings are never drowned out by the piano. The part writing is quite good and the excellence of the cello part in particular stands out. The work begins with a short Largo e sostenuto introduction which leads to a magnificent and highly dramatic Allegro moderato con passione. The second movement is a deeply felt Adagio with a contrasting impassioned middle section. The piquant third movement, Allegretto grazioso, is in the form of a charming intermezzo. The finale is a very energetic Allegro patetico, which unfortunately is not all that easy to bring off due to its unusual and awkward rhythmic configurations. If it were not for this, amateurs could manage it with little trouble. As for public performance, it must because of this be left to professionals.

Ferdinand Hiller (1811-1885) first studied piano and violin in his native Frankfurt. His talent was such that he was taken to study with Johann Nepomuk Hummel, then the greatest living pianist. Hiller eventually became one of the leading pianists of

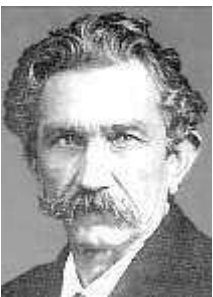


his time and for a while devoted himself to a concert career before deciding to concentrate on composing and conducting. For more than 2 decades he was one of Mendelssohn's closest friends, succeeding him as conductor of the Leipzig Gewandhaus Orchestra. He served as a Professor and Director of the Cologne Conservatory for several decades. Among his many students was Max Bruch. A prolific composer who wrote works in virtually every genre, Hiller's vast musical output today is more or less forgotten despite the fact that there are many fine works which certainly deserve to be revived. Hiller's **Piano Quintet in G Major, Op.156** was completed in 1873. It is a massive work which upon its premiere was acclaimed one of the very best of its kind. It entered the repertoire and was played for many years before it disappeared like so many other fine works from the Romantic era in the wake of the First World War. The outer movements in particular are written on a grand scale. The opening, Allegro con anima, opens in a relaxed genial fashion with a pleasant theme, but soon the mood changes and the tempo picks up as we hear the call of destiny and an aura of unrest. The second movement Adagio espressivo, begins quietly with a short piano introduction. The lovely lyrical main theme is reflective and calm, but almost at once tension is built and an incredible sense of yearning is brought to the fore. The interplay of the piano and the strings is particularly fine. The third movement, marked Allegretto leggiero, Hiller titles Intermezzo. The piano brings forth a wayward melody over the pizzicati of the strings. But the syncopated rhythm of the second theme creates considerable forward motion and provides a fine contrast. The bustling and breathtaking finale, Allegro con molto fuoco, starts with a series of racing upward and plunging scale passages before the appearance of the first theme which is quickly truncated by the reappearance of the scale passages which continue to dominate affairs though they are continually interrupted by short, telling lyrical episodes. It should be of interest to both professionals and experience amateur players.



Joseph Holbrooke (1878-1958) born near London in the town of Croydon. Both his parents were musicians and his early lessons were with his father. He was sent to the Royal Academy of Music in London and after graduating worked as a pianist and conductor, all the while composing. Eventually his big works for orchestra and chorus and his operas brought him considerable fame, however, after the First World War, he and his works fell into obscurity. He composed a considerable amount of chamber music, most of which is of a high quality and awaits rediscovery. His **Symphonic Quintet No. 1 in g minor, Op 44**, dates 1904. One might conclude from the title Holbrooke gave the quintet that he did not really intend it to be chamber music and there is quite a lot about the music which is orchestral in nature. This is especially true of the superb string writing and sparkling piano part of the first movement, Allegro molto fuoco, agitato. Riveting and wonderful though the writing is, it sounds much like the first movement of a symphony. The second movement, Andante molto espressione e sostenuto. It is lyrical and romantic. Though quiet, the string writing, though only for four instruments, somehow manages to sound symphonic. There is a very modern piano bar quality to it. The quintet is often known as *The Diabolique* from the short third

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



Hans Huber (1852-1921) was born in the Swiss town of Eppenberg. Between 1870-74, he studied at the Leipzig Conservatory with Carl Reinecke and Ernst Richter. After graduating, he held a number of positions before being appointed a professor at the Basel Conservatory, where he served as director between 1889-1917. Huber's music was firmly rooted in the Romantic movement, inspired at first by Schumann and Brahms and then later by Liszt and Richard Strauss. He was widely

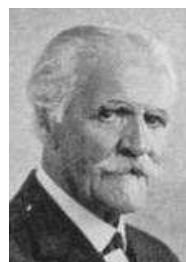
considered Switzerland's leading composer during the last quarter of the 19th and first decade of the 20th century. He composed in virtually every genre and many of his works were for long years part of various repertoires and the only works by a Swiss composer that were regularly performed outside of Switzerland. His **Piano Quintet No.1 in g minor, Op.111** was composed in 1896. Huber begins the opening movement, *Andante con moto*, in a rather unconventional way. Rather than introducing the main theme, he opens with a lengthy fugue for the strings alone. Only after this, does the piano enter and introduce the muscular main theme. The contrasting second theme bears resemblance to a gavotte, albeit, an updated one. A big, thrusting and very powerful scherzo, *Allegro*, grabs the listener by the collar from its opening bars and does not let go. A calmer trio section provides contrast. A slow movement, *Adagio*, follows. It is a theme and set of variations. The theme is not your typical song-like melody but a canon. The finale, *Allegro con fuoco*, has a dramatic and exciting main theme and ends with a thrilling coda. First rate, deserving of concert performance and recommended to amateurs as well. His **Piano Quintet No.2 in G Major, Op.125 "Divertimento"** was completed in 1907. He titled it 'Divertimento' to make it clear that it was to be of a lighter nature. But this is not the old-fashioned Divertimento of Mozart's day which was often intended as background music to be played at parties or other gatherings. This is an imaginative work clearly intended for the concert hall. The opening movement, titled *Quasi fantasia*, begins with the cello stating the lovely main theme. As the others join in the music quickly builds to a dramatic climax and then slides away to further development. The second movement, marked *Tema con variazione*, begins *Adagio* but there the several finely contrasting and original sounding variations present many tempo and mood changes. The third movement, titled *Intermezzo*, is in actuality a frenetic scherzo. The finale, Huber titled *Rhapsodie*. It begins in energetic fashion with a pounding theme full of forward melody and elan. Although acknowledged as a composer of the first rank, as a Swiss, his music made little headway outside of Switzerland. Had he been German or Austrian, he would certainly have been much better known. This work along with so many others of his is the equal of some of the best known piano quin-

tets and truly deserves to be heard in concert and to sit on the stands of amateurs



Jean Huré (1877-1930) in the French town of Gien. He received his initial musical training at the *École St-Maurille* in Angers and served as organist at the cathedral in the city. In 1895 he went to Paris. There he was advised by the famous organist Charles-Marie Widor to study at the Paris Conservatory but Huré preferred to go his own way and never studied at any Conservatory. He primarily supported

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



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

Both Massenet and Bizet were impressed by his early compositions and encouraged him to show his work to César Franck. Franck did not share their enthusiasm and was reputed to have told d'Indy, "You have ideas but you cannot do anything." Apparently those ideas were enough, however, to convince Franck to show d'Indy how to do things, as he took the latter on as a pupil. Though d'Indy was to assimilate and be influenced by many different sources, Franck and his music left the most telling mark on him. d'Indy's reputation, during his own lifetime was considerable, having founded, in 1900, what was to become the most important music school in France after the Paris Conservatory—The *Schola Cantorum*. He worked as a composer, theorist, teacher, and writer on music. His **Piano Quintet in g minor, Op. 81**, was composed in 1924. This appealing composition shows the Gallic character of d'Indy's personality and a relaxation of the cyclical form. The first movement, *Assez animea*, is compact combining charm and a sense of yearning. Its 5/4 time has a Spanish tinge, perhaps of the folk dance the *zorzico*, its irregular meter keeps one's attention. The second movement, *Andante*, is a long-lined, melancholic poignant *Song Without Words*. The lively *Finale, Moderement anime*, is exciting and passionate. An excellent work recommended for concert and home.



Salomon Jadassohn (1831-1902) was one of the most famous and respected teachers of composition during the last half of the 19th century. He was born in Breslau, the capital of the Prussian province of Silesia. First educated locally, Jadassohn enrolled at the Leipzig Conservatory in 1848, just a few years after it had been founded by Mendelssohn. There he studied composition with Moritz Hauptmann, Ernst

Richter and Julius Rietz as well as piano with Ignaz Moscheles. At the same time, he studied privately with Franz Liszt in Weimar. Being Jewish, Jadassohn was unable to qualify for the many church jobs which were usually available to graduates of a conservatory such as Leipzig. Instead he worked for a Leipzig synagogue and a few local choral societies as well as teaching privately. Eventually, he was able to qualify for a position at the Leipzig Conservatory, teaching piano and composition. Among his many students were Grieg, Busoni, Delius, Karg-Elert, Reznicek and Weingartner. Jadassohn wrote over 140 works in virtually every genre, including symphonies, concertos, lieder, opera and chamber music, the latter being among his finest compositions. Considered a master of counterpoint and harmony, he was also a gifted melodist, following in the tradition of Mendelssohn. But one also hears the influence of Wagner and Liszt, whose music deeply impressed him. Jadassohn and his music were not better known primarily for two reasons: The first being Carl Reinecke and the second being the rising tide of anti-Semitism in late 19th century Wilhemine Germany. Reinecke was almost Jadassohn's exact contemporary and somewhat of a super-star. Not only was he a world famous piano virtuoso but also an important professor at the Leipzig Conservatory and later its director. If this were not enough, he served as the conductor of the renowned Leipzig Gewandhaus Orchestra. Under these circumstances, it was hard for a colleague to get the public's attention. Koch notes, that toward the end of the 19th century, anti-Semitic critics attacked Jadassohn's music, labeling it academic and dry, an epithet which has stuck with it ever since without anyone ever investigating. However, even a brief hearing of any of his chamber music reveals how ludicrous this assessment is. Listen to our sound-bites. Salomon Jadassohn was a first-rate composer, who unfortunately was never really given a chance to promote his music. He wrote three piano quintets. Unfortunately, I am only familiar with the third. His **Piano Quintet No.1 in c minor, Op.70** dates from 1882 and is dedicated to Margarethe Reinecke, the wife of his famous colleague Carl Reinecke. Its four movements are Allegro energico, Adagio sostenuto, Scherzo. Allegro non troppo vivo and Allegro agitato. **Piano Quintet No.2 in F Major, Op.76** followed two years later in 1884. It was dedicated to the well-known violinist Edmund Singer, a friend of Liszt, and a champion of chamber music. Its four movements are Allegro moderato, Allegro vivace, Sostenuto and Allegro con brio. Jadassohn's **Piano Quintet No.3 in g minor, Op.125** was first published in 1895. The opening movement, Allegro energico, begins with great force with double-stops in all of the voices followed by rushing 16th note passages all of which create a sense of urgency. Jadassohn's development is masterful. The lovely second theme then appears almost without notice. The second movement, Andante tranquillo, has for its main theme a gorgeous and highly romantic melody introduced first by the strings alone. The mood remains calm for many measures before at last romance turns briefly to passion. A scherzo, Allegretto non troppo vivo, follows. It is actually a gypsy rondo with rich and full tonal effects. The

finely contrasting middle section is a lovely cantabile song. The finale, Allegro appassionato, begins in a somewhat similar mood as the first movement but the themes flow more effortlessly. Power, lyricism and playfulness alternate. Jadassohn even includes a brief quote from the wedding march of Mendelssohn's *Midsummer's Night Dream*, but in the minor! This quintet need not fear comparison to any other from this period, including the Brahms and Dvorak. It would be a tremendous success if presented in concert. Jadassohn meant for this music to be played and it plays with no particular technical difficulties which ought to put it high on the list of recommended works for amateurs as well.



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

Bargiel. In 1906, after holding various posts in Russia, Juon was invited by Joseph Joachim, head of the prestigious Berlin Hochschule für Musik, to be a Professor of Composition. It was a post he held until 1934 at which time he moved to Switzerland, where lived for the rest of his life. He is often called the link between Tchaikovsky and Stravinsky. In his early music, one can hear the influence of his Russian homeland and schooling. His second period is more cosmopolitan and is in tune with the contemporary Central European trends of the early 20th century. Ultimately, it is hard to characterize his music as Russian or German, Romantic, Modern or Folkloric, because one can find all of these elements in his music. Juon was widely regarded as an important composer and his works were given frequent performance throughout Europe during his lifetime. Chamber music plays a large part of his total output which numbers more than 100 works. **Piano Quintet No.1 in d minor, Op.33** is a masterly work of the first order. It dates from 1906, and like several other of his chamber works, exists in two versions. Besides the original version for violin, two violas, cello and piano, the composer also made a version for two violins, viola, cello and piano, possibly at the publishers request since the original combination is seldom used. The main theme to the large scale opening movement, Moderato quasi andante, consists of an expansive melodic line played calmly by the muted violin. Its ponderous, downwards gliding motion is contrasted with a dynamic, upwardly striving second theme. The second movement is a vocal, cantabile Molto adagio. A faster middle section consists of a fugue for all five voices. The third movement, Quasi valse, takes the place of a scherzo and begins with the piano playing knocking note repetitions which sound somewhat wooden. The music gains momentum, color and sonority with the entrance of the strings. The main theme to the final movement, Allegro non troppo, is based on a Russian folk song, Spin, my spinning girl, found in Tchaikovsky's collection of Russian folksongs for piano duet. It is followed by a passionate second melody. His **Piano Quintet No.2 in F Major, Op. 44** was composed in 1909. It is in four movements. The music of the opening Allegro moderato is in very late Romantic style and quite passionate. The second movement, Commodo, is kind of heavily accented descendant of the waltz, characterized by pounding ostinati. Next comes a slow movement, Sostenuto. It begins with an introduction in the lower registers of the cello and piano and is dark and funereal but eventually

builds to several dramatic climaxes. The finale is marked *Risolutto irato e con impeto* is subtitled *Also sprach Simplizissimus* (Thus spoke Simplicity). Its moods alternate between quiet charm and emotionally charged episodes filled with unisono playing the strings and extensive fugue. Both of these works are of the first order. They belong in the repertoire and on the concert stage but can be managed by experienced amateurs.



Robert Kahn (1865-1951) was born in Mannheim of a well-to-do banking family. He began his studies at the Hochschule für Musik in Berlin. There, he got to know and became friends with Joseph Joachim who was the director. It was through both Joachim and his own family that he had a chance to get to know Brahms, who was so impressed with Kahn that he offered to give him composition lessons. However, Kahn was too overawed to accept. Nevertheless, Brahms did help Kahn informally, and while Kahn's work does, to some extent, show the influence of Brahms, he is an eclectic and independent composer whose music has its own originality. After finishing his studies in Berlin, Kahn, on Brahms' suggestion, went to Munich to study with Joseph Rheinberger. After completing his own studies, he worked for a while as a free lance composer before obtaining a position at the Hochschule in Berlin where he eventually became a professor of piano and composition. Kahn's **Piano Quintet in c minor, Op.54** was originally for Violin, Clarinet, Horn, Cello and Piano. It dates from 1911. It is one of the most original sounding chamber music works because this rare ensemble creates an unusual tone color seldom heard. In its original version for piano, winds and strings, the nature of the instruments, by themselves alone, creates the stunning and rich effects. Because of the prospect of small sales due to this little used combination, Kahn's publisher demanded a version for standard piano quintet. Kahn obliged. And the version for standard piano quintet is surprisingly fine because he created string parts which were different and better suited to this combination while striving hard to maintain the wonderful tone color of the original. The part-writing is excellent and the overall effect of the work is stunning. The opening movement, *Allegro non troppo*, opens with a short, quiet, mystical sounding introduction and then suddenly explodes into a dramatic and powerful affair with an almost desperate sounding melody which is masterfully developed. The highly original sounding second movement *Presto assai*, is hard to characterize. It is not actually a scherzo. Its syncopated rhythm is quite unusual and striking. It creates a nervous effect, almost tripping over itself. Next comes a beautiful, dreamy *Andante sostenuto* which calls up calm, lazy days. The finale, *Allegro agitato*, with its spooky dance-like main theme recalls the second movement as it lopes along with much forward motion. It is pity that a work so fine as this is virtually unknown. It can be played without difficulty by standard ability amateurs.



Hugo Kaun (1863-1932) was born in Berlin and received his musical education there, studying composition with Friedrich Kiel at the Royal Prussian Academy of Music. In 1887, he moved to the United States and settled in the city of Milwaukee where he lived for 13 years. Milwaukee had a large German-American population and Kaun taught at the Milwaukee Conservatory. He acquired quite a reputation as a composer as several of his

works were premiered by the Chicago Symphony under the direction of his friend Theodore Thomas who had founded the orchestra. He returned to Berlin in 1900, where he remained for the rest of his life, teaching and composing. His style is late romantic and shows the influences of Brahms, Bruckner and Wagner. He wrote a fair amount of chamber music, including 4 string quartets, a string quintet, an octet, two piano trios and his **Piano Quintet in f minor, Op.39**, which was first published as a string quintet in 1893 while he was living in Milwaukee. In 1902, after he returned to Berlin, Kaun reworked it to create a piano quintet and dedicated to a friend of his friend Jakob Heyl, in Milwaukee. The Quintet is in four movements and opens with a rich but darkly hued *Ruhig mit Empfindung*. In the second movement, *Intermezzo*, Kaun tells the performers to play the music quickly and secretly. The result is a spooky effect somewhat like what hears in Dukas' *Sorcerer's Apprentice*. The third movement, marked *Einfach mit Innigster Empfindung*, is quiet and reflective but not sad. Toward the end it reaches a powerful dramatic climax before quietly drifting to a close. The finale, *Markig, leidenschaftlich bewegt*, begins in tumultuous fashion. There is a great sense of depth, brief touches of French impressionism, but also whirling storm-like passages, heard especially in long chromatic runs in the piano. This is a very fine work which should not have disappeared. An excellent program choice for professional ensembles as well as amateurs will relish the opportunity to play a work well within their grasp.



Friedrich Kiel (1821-1885) was born in Puderbach, Westphalia in 1821 and learned the rudiments of music from his school teacher father. But, for the most part, he must have been self-taught, for by the time he was 13, it was clear that he had a prodigious talent. He came to the attention of the music loving Prince Karl von Sayn-Wittgenstein who paid for Kiel to study violin with the concertmaster of his orchestra and composition from Kaspar Kummer. A few years later, the violin virtuoso and composer Louis Spohr became interested in him and helped Kiel obtain a scholarship from the Prussian King Wilhelm Friedrich IV. This allowed Kiel to study in Berlin with the famous theorist and teacher of composition, Siegfried Dehn. In Berlin, Kiel slowly gained a reputation as an excellent teacher of piano and composition. In 1866, he obtained a post at the famous Stern Conservatory serving as a professor. In 1870, Joseph Joachim, director of the prestigious Hochschule für Musik offered Kiel a professorship, a position which he held until near the end of his life when he was forced to retire after a traffic accident, the injuries of which eventually led to his death in 1885. He is remembered as one of the finest teachers of composition then teaching in Germany. Ignacy Paderewski, Charles Stanford, Wilhelm Berger, Stanislaus Noskowski, Arnold Krug and Emil Sjogren were among the many who were his students. That Kiel did not receive the recognition he served was in part due to his exceptional modesty. There was also the fact that Joachim, Brahms' very close friend, failed Kiel. Joachim was well aware of the excellence of Kiel's compositions—he had hired Kiel as a professor of composition at the Berlin Hochschule für Musik and could easily have promoted Kiel's music as he had Brahms'. That he did not was probably from the fear of harming his friendship with the touchy Brahms, who would probably and unfairly have interpreted any effort on Kiel's behalf as divided loyalties. For those who are willing to play or listen to Kiel's music it is clear

that it need fear no comparison. It is truly a great shame that his music did not enter the standard repertoire. A sizeable portion of Kiel's output is chamber music, most of it for piano and strings. When he undertook to write for a particular ensemble, he often would produce two works, one after another, for the same combination. This was the case when he came to compose his Piano Quintets. Perhaps it was a question of having so many good ideas that one work was not big enough to accommodate them all. The first quintet, **Piano Quintet No.1 in A Major, Op.75**, dates from 1875. The first of its five movements, Allegro moderato, opens with a broad theme given to the viola and cello. It creates a unhurried and expansive mood, despite the quiet rush of running notes in the piano, kept well in the background. In the second theme one hears faint echoes of Mendelssohn. The development, which builds tension and speed, is truly masterful. The second movement, marked Allegro molto, gets underway sounding more like an intermezzo than an allegro molto. However, this actually is quite deceptive because when you examine the notes, it is clear that it is in one rather than 3/4, the printed time signature. In fugal fashion, the viola, the cello and then the second violin enter. However, the theme is never fully stated during the fugue, and only when the first violin and piano enter do we hear it in its entirety. By then the music has morphed from a subtle and elegant intermezzo into a powerful and driving march. The middle section consists of a slower and very lovely lyrical section. The rather short slow movement, Adagio con espressione, is weighty and dignified. The next movement, Tempo di menuetto, is not the finale. Both the second movement, Allegro di molto, and the fourth movement, Tempo di menuetto, are interludes or breathing pauses between the three remaining very dynamic movements. The treatment of this movement all but obscures its classical roots. The minuet begins with the piano alone stating the theme before the strings are allowed to enter. The theme has an indescribable quality. Neither buoyant nor happy, yet not sad or tragic, it moves along in an aura of uncertainty. There are two trios, rather than the usual one. The first is rhythmically muscular while the second is lyrical. The effect of the arpeggio piano accompaniment in the second trio is quite stunning. The main theme of the finale, Allegro, sounds vaguely Hungarian and somewhat imposing. But it suddenly changes into an ebullient and joyous melody, full of Schubertian charm, framed by the masterly use of pizzicato. The brilliant coda is one of the most exciting in the literature, a true tour d'force, and a fitting conclusion for this outstanding work. A real masterwork. **Piano Quintet No.2 in c minor, Op.76** was also published in 1874. Kiel was a keen student and admirer of Beethoven and the c minor key he chose for this work cannot be dismissed as insignificant in light of how much meaning it had for Beethoven. The massive first movement, Allegro maestoso, begins on a diffident note with a slow introduction which gives way to an episode of stressful conflict but even this only leads to the return of the introduction. The working out of this conflict goes on at great length before there is a proper statement of the main theme. The second subject is more hopeful and at times gives the promise of overpowering the first theme as the movement lumbers along, but in the end the lugubrious theme takes over and leads to a stormy conclusion. The lyrical second movement, Arioso, larghetto con moto, is uncomplicated but very beautiful. Its long-lined main theme is reminiscent in mood and style of the lovely slow movement from Schubert's cello quintet, D.956. The darker middle section is shrouded in a mist of uneasiness. The third movement, though marked Intermezzo, is

clearly a scherzo and its tempo marking of Presto assai says it all. The elfin-like main theme finds its roots in Mendelssohn, and perhaps Kiel was thinking of him when he gave it the title. Rather than proceeding directly to the finale, Kiel inserts a slow and somewhat lengthy *Introduzione*, the purpose of which is to build tension, before the spacious concluding *Rondo*. Its whirling opening theme leads to an even more exciting fugal section which is then followed up by a lovely second theme of Schubertian beauty. Kiel tricks us with several thrilling and effective faux endings before the real thing tops off this work. Both of these quintets are as fine as any in the entire literature.



Karl Klinger (1879-1971) was born in the Alsatian city of Strasburg (Strasbourg in French) which at the time belonged to Germany. It had been German until around 1681 when the French seized it. It returned to Germany in 1871 after the Franco-Prussian War and then back to France in 1919 after WWI. Klinger studied violin locally before entering the Hochschule für Musik in Berlin where he studied violin with Joseph Joachim and composition with Max Bruch and Robert Kahn. At the age of 19, he won the prestigious Mendelssohn Prize for composition and at 21 became Concertmaster of the Berlin Philharmonic under Artur Nikisch. He served as Professor of Violin for many years at the Hochschule. Among his many students was Shinichi Suzuki whose method owed a great deal to Klinger's own violin method. Klinger also formed his own string quartet which was one of the leading groups for several decades. His **Piano Quintet in E flat Major** dates from 1928. It shows the influences of several composers from the past —there are distant echoes of Schumann, Brahms above all, and Dvorak. But one also hears something of Dohnanyi and Wilhelm Berger. The opening movement, Allegro, is written on a big scale. The development of the themes is particularly striking. The main section of the second movement, Andante, is quite romantic and for contrast there is a restless and passionate middle section. The Allegretto which follows is a scherzo, a kind of burlesque. The finale, Allegro energico, is preceded by an extraordinary Largo introduction in which the meter is in constant flux between 2/8 and 3/8. The main section is full of convincing melodies and original touches. Technically, the work is on a par with the second Dohnanyi quintet, that is to say, it can be managed by experienced amateurs. This is a fine sounding work which deserves concert performance.



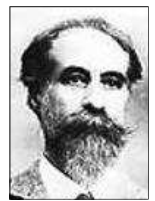
August Klughardt (1847-1902) was born in the German town of Köthen in Saxon-Anhalt. After studying music locally, Klughardt began to earn his living by conducting. He served in several locales, including Weimar where he worked from 1869 to 1873. There, he met Franz Liszt, which was very important for his creative development. While influenced by Wagner and Liszt, Klughardt did not by any means entirely adopt the ideology of their New German School, refusing to write tone poems and instead concentrating on symphonies and chamber music. The influence of Robert Schumann, and to a lesser extent Brahms, certainly is equally important. It was his failure to wholeheartedly adopt Lisztian principals which led to his being labeled as a conservative composer. Klughardt received considerable

recognition as composer and won many distinctions, but today, sadly, his music, with the exception of one or two pieces, is entirely forgotten. Though there had been a few others before it, Robert Schumann's 1844 Piano Quintet put the genre on the map and his example was followed by Brahms, Kiel, Raff and Reinecke to name but the most prominent. Toward the end of the 19th century, the piano quintet began to go in two different directions. In the first, the genre retained the intimacy of chamber music, but in the second it veered toward symphonic style.

Klughardt's **Piano Quintet in g minor, Op.43**, composed in 1884, shows both of these tendencies. It is clear that Schumann's work, structurally though not tonally, served as an example for him. The sophisticated and extensive Lento introduction was a technique used by Schumann and others as a way setting the mood in chamber music with piano. The theme which emerges from it lends the main part of the movement, Allegro con fuoco, its impassioned, urgent character. Of particular note is the richly contrasting accompaniment, including the use of church tonal modes and a particularly striking hymn-like third theme played in octaves. The lovely Adagio which follows can be styled as a Song Without Words. The third movement, Moderato, molto espressivo, though in 6/8 time is not a scherzo but an interesting combination of a waltz which turns into something else altogether, full of excitement and forward motion. The big finale, Allegro non troppo, begins with a march-like anthem, which in part recalls the opening of the quintet. The development is altogether more lyrical and leads to the brief appearance of a second theme which quickly gives way to the opening subject, this time performed fugally. A powerful coda brings this unjustly neglected and fine work to its close. Good for concert and amateurs.



Sigurd von Koch (1879-1919) was born in Stockholm. He studied composition with Johan Lindgren. His **Piano Quintet in F Major** dates from 1916 and is in four movements Allegro Agitato, Lento Lugubre, Scherzo: Allegro con fuoco and Allegro Molto e triomphale. Other than noting that it is in what can be called the late Romantic style and is a rather impulsive work, the music is rather difficult to describe and categorize. It employs a wide range of textures and a wealth of color. The four grandly conceived movements, although basically traditional in form, give the impression of being more in the nature of fantasies, with their many changes of key and time signatures and their constant use of contrasts. It is an interesting although perhaps not a compelling work. It lacks a certain unity and the constant floridity of the thematic material, in my opinion, does not make it a candidate for the concert hall. It will not be an easy nut to crack for amateurs either.



The French composer and musicologist **Charles Louis Eugène Koechlin** (1867-1950) came from a family of engineers, artists and industrialists from Mulhouse in Alsace. At the Paris Conservatoire, he studied harmony with Toudon and composition with Massenet. In 1910 Koechlin, along with Fauré, Ravel, Caplet and among others, founded the Société Musicale Indépendante. The Société made it possible to perform contemporary compositions. Koechlin also wrote many books on such subjects as counterpoint, fugue, orchestration and polyphony. His **Piano Quintet, Op. 80** was written during 1920-1921 and was first performed in 1934 in Brussels. It can be considered as a symphonic poem; the composer had apparently in-

tended to orchestrate it. Koechlin's writing evokes a broad range of emotions and is quite complex. While composing his quintet, Koechlin made the following interesting remark: "Quarter tones have been necessary to verify the musical ideas" That opinion sums up the work, which unfortunately, in my opinion is not going to appeal to many players and certainly not to concert going audiences.



Egon Kornauth (1891-1959) was born in Olomouc (then Olmutz) which at the time was part of the Habsburg Empire. He made his public debut as a pianist and cellist at an early age, and then studied composition at the Conservatory in Vienna with Robert Fuchs, among others. In 1912 Kornauth received the Austrian State Prize for his Sonata for Viola, Op. 3 and in 1929 the Artistic Prize of the City of Vienna.

Yet both he and his music remained relatively unknown due to two factors. The first was that much of his life was not only spent outside of Europe, but not just outside, but in "nowhere land." Kornauth accepted an offer to establish an orchestra in Sumatra and then spent several years traveling throughout the island with the Vienna Trio. He also spent a number of years touring with them in Brazil. But perhaps the more important factor was, as he put it in his own works: "*I am aware that my oeuvre was in no way trendsetting: I hardly sought new paths; logic and perfection were more important to me than difficulty; I have never shied away from simplicity, but rather even preferred it. My modest ambition was to compose works that would not be unworthy to be heard alongside the masterworks. Thus my works were never in any way "sensational" and thus could hardly ever cause a stir.*" His **Piano Quintet, Op.35a** dates from 1931, but was only published twenty years later. The most striking feature of the three-movement work is its broad soaring lines. This is particularly true of the dark melancholy first movement, *Allegro moderato*. The thickly woven texture of the string writing is definitive of the character of the entire quintet. The piano is frequently given merely a harmonically supporting accompaniment function. The broad second movement *Notturmo* evokes the Viennese Modernism from around the turn of the nineteenth century. Only in the powerful opening of the lyrical but dramatic finale does the piano momentarily take over the melodic development. This work combines the expressivity of Modernism with the clear external form of the nineteenth century. Unlike the two works which precede this one, it can be recommended for concert performance and also to experienced amateurs.



Erich Wolfgang Korngold (1897-1957) was born in the city Brünn then part of the Austrian Habsburg Empire, (today Brno in the Czech Republic). His father was a music critic and amateur musician. Given piano lessons as a boy he started composing at an early age. Mahler declared the boy a genius when he was only 9 years old and recommended he study with his own teacher Robert Fuchs. Later Korngold also studied with the prominent Viennese composers Alexander Zemlinsky and Hermann Grädener. He became world famous as an opera composer and later a film composer in Hollywood. Most of his chamber music was composed during the first part of his career. The **Piano Quintet in E major; Opus 15**, dates from 1921. It is heroic and effusively romantic. His melodic style owes much to the at-

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



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

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



Franz Lachner (1803-90) was born in Rain am Lech, a small Bavarian town and trained in Munich. He is the older brother of Ignaz, whose works we also publish. In 1823, by winning a musical competition, Lachner was awarded a position as an organist in a church in Vienna. In Vienna, he met Schubert. "We two, Schubert and I, spent most of our time together sketching new compositions. We were the closest of

friends, mornings performing for each other and discussing in depth every imaginable topic with the greatest of candor." It should come as no surprise then that Schubert influenced Lachner's musical compositions more than anyone else. He left Vienna in 1834 and returned to Munich where he remained the rest of his life, serving as Conductor of the Royal Bavarian Orchestra from 1834 to 1868. He also held the position of Professor of Composition at the Royal Conservatory. That Lachner's compositions began to disappear from the performance stage was due in large part to the fact that Lachner became an antagonist of Richard Wagner and his music. Wagner and his supporters, of course, retaliated and when they eventually gained the ear of the King, they were, by 1870, able to control what was performed, at least

in Bavaria. Lachner wrote two piano quintets. **Piano Quintet No.1 in c minor, Op.139** dates from 1870. The main theme of the opening movement, Allegro, is given out by the piano alone before the strings join in. For the most part, the work could have been composed 40 years earlier if not more. The music is straight forward and presents no difficulty. A beautiful Andante pesante quasi adagio follows. Here, the strings will have some challenge as to intonation. Next comes a Menuet which is more a scherzo in which the piano and strings take turns with the themes in an dialogue. /There is a charming trio section. The lively finale, Allegro non troppo, brings the quintet to a close. It can be recommended to amateurs especially as it more or less plays itself. However, it is questionable as to whether it ought to be in the concert hall. His **Piano Quintet No.2 in a minor, Op.145** was composed shortly after. Most sources say 1871. This was well into the mid romantic era. However, it is worth remembering that Lachner was a child of the late classical and early romantic era. Both quintets were commissioned by and dedicated to A.G. Kurtz, a prominent English business man and patron of the arts who was a highly talented pianist. Kurtz. Like many amateurs, he was known for his conservative tastes which probably explains why he chose Lachner because his musical style was not in any way influenced by and was far more conservative than Brahms and his followers. The opening Allegro begins with the piano presenting the pregnant main theme by itself before the strings join in. The lovely music is colored by its minor key but it is dark rather than tragic. It is clearly anchored in aura of the early romantic. In the Adagio non troppo which follows, its the strings who along state the beautiful first subject. While the thematic material is conservative for the time, the handling of the voices is masterful and leaves nothing to be desired. Next comes a charming Tempo di menuetto with a finely contrasting middle section in which the cello is given the lead. The first section of the finale, Allegro, is a wild and exciting race. The second subject is a more stately melody but s till with plenty of forward motion. Here is a fine, early-mid Romantic work, stronger than his first quintet, and which would please concert hall audience as well as amateurs.



Samuel de Lange, Jr. (1840-1911) was born in Rotterdam, His father was a music teacher, composer, organist and piano manufacturer. He studied piano with students of Liszt and Chopin and composition with Johannes Verhulst. He pursued a career as a touring pianist and later taught piano at the Lemberg Conservatory (now Lviv, Ukraine) then part of the Habsburg Empire. After working in Basel,

Paris, Cologne and The Hague, he finally chose to settle in Stuttgart, where he became director of the music conservatory. De Lange befriended many fellow composers, including Johannes Brahms, Max Bruch, Charles-Marie Widor and Max Reger, as well as soloists such as cellists Friedrich Grützmaker and Hugo Becker He was a prolific composers and a definitive works list still does not exist. He wrote at least two works for piano quintet. The first is his **Serenade, Op.23**, which dates from 1877. It is a pleasing work in five relatively short movements. The opening movement, Moderato, is a song without words. It is followed by a scherzo, Molto vivace. This is followed by a slower movement, Lento, which has a deeply felt main theme. The fourth movement, Allegretto, is a Schumannesque cross between a scherzo and intermezzo. The finale is a march-like Allegro. Much charm and of interest here, especially good for amateurs

but could be used in concert where a shorter work is called for. De Lange wrote a full-fledged piano quintet in 1894. The **Piano Quintet in C Major, Op.65** is a Brahmsian work in four movements—Allegro moderato, Molto vivace, Andante and Allegro. There were a lot works like this coming out at this time that were a lot stronger and despite the fact that a first rate publisher like Kistner brought it out, it did not gain traction. Though well written, the thematic material is not particularly memorable.



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

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



Alessandro Longo (1864–1945) was born in the Italian town of Amantea. He studied piano and composition at the Naples Conservatory obtaining a diploma in performance. He subsequently taught at the Conservatory eventually rising to Professor of Piano. Additionally he had a career as a performer, especially taking part in chamber music ensembles as the Ferni

Quartet and Quartetto Napoletano which in no small part explains why we have a piano quintet from his pen. Today, he is remembered as the cataloger of the works Domenico Scarlatti, which are identified by Longo numbers just as those of Mozart are know by their Koechl number or Schubert's their Deutsch number. Besides his piano quintet, he wrote several suites for various instruments and piano. **Piano Quintet in E Major, Op.3** dates from 1897. The opening movement, Allegro deciso is quite fresh with its appealing lyrical melodies. The development section shows the influence of Mendelssohn. The second movement, Andante, is sweet and full of feeling, with an especially striking section where the strings play alone. The main theme to the Scherzo, which comes next, brings to mind Tchaikovsky's Fifth Symphony, and yet, it is original sounding, with the viola given a promi-

nent role. The trio section is rather like a lullaby. The whole movement is quite well done. The bustling finale, Allegro con fuoco, is in parts almost orchestral. Despite this, it is a very good work which can be recommended both for concert and home use.



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

more than almost 4 decades and which may well have served as Schumann's model. A professional soldier, who died during a battle fighting Napoleon's invading army, Louis Ferdinand was also trained as a musician, studying piano and composition with several different teachers. He was a gifted pianist, reckoned a virtuoso with few peers by those who heard him, and his compositions have always been regarded as the work of a professional composer. Musicologists generally consider him an early Romantic whose music anticipated Schubert and Schumann, but one can also hear the influence of Mozart as well as early Beethoven. Military and court life left little time to compose and he has but a few works to his credit, mostly chamber music. These include 3 piano trios, 2 piano quartets and a piano quintet. Louis Ferdinand's **Piano Quintet in c minor, Op.1** may not be the first piano quintet ever written, but it certainly is one of the first. No major composer, such as Mozart or Haydn had composed a piano quintet. The piano virtuoso Dussek composed one in 1799 but this was not for piano and string quartet, the so-called standard ensemble, but for piano, violin, viola cello and bass. Nonetheless, this probably served as Louis Ferdinand's model, especially in light of the fact that he was studying both composition and piano with Dussek at the time this work was composed. There is no doubt, however, that Louis Ferdinand's quintet broke new ground putting the strings virtually on equal ground and giving them a much bigger role than they play in Dussek's work. Of the four movements, the energetic opening movement, Allegro con fuoco, shows its historical roots more than the others in that it sometimes resembles a mini-concerto for piano with the strings playing the part of a small orchestra but the part they play is nonetheless substantial. However by the second movement, a charming Minuetto with a finely contrasting trio, there is no question but that we are in the realm of pure chamber music, the strings being given individual parts to play. Next comes an Andante which is a theme and set of variations. Here it is even more apparent that the composer is breaking new ground giving variations to various string instruments, including the cello which receives one of the longer variations. The engaging finale, Rondo, allegro giocoso, begins with the piano leading the way with the strings accompanying. Soon, however, the roles are reversed and the violin and the other strings take over and the piano accompanies. Though given the opus number of 1, this was not the first work composed by the prince, far from it, Many unnumbered works preceded this, the first to which he chose to give an opus number and it is a highly polished and mature piece. Here we have a work which is not only historically important because it is really the only first rate piano quintet from the late classical era and perhaps the first of its kind, but also because it is good to play and to hear.



Adela Maddison (1862-1929) was born in London to a well-to-do family. Her father was a Vice Admiral. Her musical education was done privately rather than at a conservatory. She was an accomplished pianist and also was interested in composing, primarily vocal works. She married a prominent London barrister who was a director of a London music publishing firm and this circumstance allowed for her art songs and lieder to be published. In London, she became friends of Gabriel Fauré along with several other French composers who were then in vogue. In 1898, she moved to Paris where she remained until 1916. While there she became part of the Parisian musical scene was influenced not only by her good friend Fauré but also by Ravel and Debussy among others. Virtually all of her compositions are for voice in one format or another, including 2 operas and a large number of art songs. Her only chamber music work is her **Piano Quintet** of 1916, which because of the First World War was not premiered until 1920. The premiere was a success and the Quintet was highly praised by the critics. Yet, like many other works, it quickly disappeared from the concert stage. Overall, the work sounds French, which is hardly surprising given where Maddison had lived for the past 2 decades and the musical life of which she had been an important part. She does not, however, go so far as to use the French language and terminology but uses the traditional Italian. But there is also something of England in the work, especially in the last two movements. The first movement begins with a Largamente introduction, which immediately captures the listener's attention. The main part of the movement is a heavy, often serious Andante moderato, written on a large scale in the tradition of Cesar Franck. The second movement, Scherzo, presto, is much lighter, almost delicate. The middle section has an elegiac quality. The slow movement, Tranquillamente, ma non troppo lento, is very vocal in quality and here one finds some music of the English countryside. The finale, Allegro vivo, opens with a bright, upbeat theme. No French composer would have penned it and here she sounds like her contemporaries--Stanford and Elgar. This Piano Quintet is a big work, a fascinating blend of French impressionism and English melody. Certainly it would make a very effect choice for the concert hall and deserves to be heard.



Otto Malling (1848-1915) was born in Copenhagen. Studied at the Royal Danish Academy of Music with Niels Gade and Johan (J.P.E.) Hartmann. He worked as a teacher and composer and eventually became a professor and then director at the Royal Danish Academy. Among his many students was the composer Knudage Riisager. Most of his compositions were for voice and or organ—he also served as chief organist of the Copenhagen Cathedral many years. However, he also composed orchestral and instrumental music, including his Op.36 Piano Trio which dates from 1889. Showing the influence of Schumann, it was widely regarded as one of the very best Danish piano trios from the Romantic era. After the First World War as musical tastes changed and the Romantic movement was disparaged, he and his music were promptly forgotten. His **Piano Quintet in G Major, Op.40** was composed around 1893 and enjoyed enough popularity to go through two editions. However, like so many other fine Romantic era works, disappeared from the repertoire

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



Frank Martin (1890–1974) was born in the Swiss city of Geneva, the youngest child of a Calvinist minister. He started to compose at the age of eight. Joseph Lauber, a student of Rheinberger, was his only musical teacher, Martin never went to a conservatory. A performance of the St. Matthew Passion heard at the age of ten left a deep impression on him. The influence of Bach's harmony is apparent in his Piano Quintet, composed in 1919 and hence was a relatively early work, not yet touched by the influences of serialism, Stravinsky or jazz. Instead we hear deep emotion in the form of updated Bachian invention and contrapuntal skill. The first movement has an almost tragic intensity, the second (a latter-day minuet) a rather shadowed charm; the third is like a Bach aria, the fourth a good-humored, jubilantly dancing presto that eventually reveals a folk song as its source. It is nicely crafted and likeable, and interesting in the way that the piano and the strings are set off against each other. Not a great work, but certainly an interesting one.



Bohuslav Martinu (1890-1959) Martinů was born in the Czech town of Polička. He studied violin briefly at the Prague Conservatory but was expelled for failure to diligently pursue his studies and from then on studied privately. During WWI, he worked as a teacher and then served as a violinist in the Czech Philharmonic Orchestra. In 1923 he emigrated to Paris and became a pupil of Albert Roussel. When France was invaded by Germany he emigrated to the United States, settling in New York where he continued composing and taught at the Mannes College of Music. Among his many students was Alan Hovhaness. In 1953 Martinů returned to Europe. He composed two piano quintets from two different periods of his compositional life. The **Piano Quintet No.1 (H. 229)** was composed in 1933 while **Piano Quintet No. 2 (H. 298)** dates from 1944. The first quintet shows the influence of his time in France in its pellucid textures and of his hearing of American jazz in its bouncy rhythms. The second quintet shows the influence of world events, in particular the Second World War, and is harsher

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



Giuseppe Martucci (1856-1909) was born in the southern Italian city of Capua. His father was a bandmaster and gave him his first music lessons on the piano. When it was discovered that the boy was prodigy, he was sent to the Naples Conservatory at the age of 11. Before he could graduate, his father, seeing his son's amazing talent, decided to cash in and started him on a successful concert career. Martucci became well-known as a concert artist throughout Europe and his playing was admired by Liszt among others. However, later when he became of age and gained independence from his father, he worked as a professor at the Naples Conservatory, virtually ending his concert career. Besides being an important teacher, he also became the conductor of the Naples Symphony Orchestra and later the Liceo Musicale Bolognese orchestra. He is recognized as an important late 19th century Italian composer and was considered the leader of the group of Italian composers determined to break away from the dominance of opera in Italy and to restore instrumental music to its rightful place. His **Piano Quintet in C Major, Op.45** dates from 1893. The spirit of Brahms hovers over the marvelous, spacious opening *Allegro giusto*. The leisurely opening theme is a lovely haunting melody which dominates the proceedings. The part writing is magnificent. In the second movement, *Andante con moto*, there is a more vocal quality to the main theme. The third movement, a bustling *Scherzo, allegro vivace*, is more muscular and thrusting in nature but certainly is not harsh or rough. Though it does not sound like Schumann, nonetheless there are hints of that master's influence in this very fluent and appealing music. The full-blooded finale, *Allegro con brio*, has a powerful and driving melody for its main theme. The richly scored second theme, sung by strings, is some of the most gorgeous late-romantic music you will ever hear. A top candidate for concert performance and also for amateurs.



Nikolai Medtner (1880-1951) was born in Moscow and studied piano with his mother before entering the Moscow Conservatory, having studied with Sergei Taneyev among others. A first rate pianist, he nonetheless, at the urging of Taneyev, gave up the career as a performer and turned to composition. Medtner stayed in Russia after the Revolution until 1924 at which point he embarked on a concert tour of North America under the aegis of his friend Rachmaninov. He eventually settled in London where devoted his time to composing and teaching. Medtner wrote in what might be called a late Romantic and post romantic style. Unlike Rachmaninov, he did not try to write exclusively Russian-sounding music but sought to write in a supra national or international style as had Taneyev and Tchaikovsky. But like them, his music does have its moments where it is very Russian. Medtner's *Piano Quintet in C Major, Op. Post* was begun in 1903. Medtner wrote that it was a synthesis of all his work and, indeed, he worked on it off and on throughout his life, only completing it in 1949. The main theme of the first movement, *Molto placido*, has a religious quality, there is a sense of hope as

it opens with a lengthy introduction, whose epic theme flows broadly and solemnly. The second subject has a mediaeval tinge to it. It ends with a church-like *maestoso*. The second movement, *Andantino con moto*, is both beautiful and tragic, again we hear the music of the Russian Orthodox Church. The *Finale, Allegro vivace*, follows *attacca*, can be said to sum up the entire work. Here, there is a struggle between the hopeful religious elements and more strident polyphonic episodes. The coda revives the second theme which Medtner called 'the Hymn', consisting of an uplifting and simple melody. This is a powerful, riveting work. A winner in concert which can also be recommended to technically assured and experienced amateur players.



Bruno Mugellini (1871-1912) was born in the Italian city of Bologna and studied piano and composition at the local conservatory. His composition teacher was Giuseppe Martucci. A piano virtuoso, initially he pursued a career as a touring concert pianist. Subsequently, he formed what was to become his claim to fame and the only reason he is ever remembered nowadays. This was the *Mugellini Quintet*. It was a touring piano quintet of which there were few. What made it memorable was the fact that the violist was none other than Ottorino Respighi. His **Piano Quintet in D Major** dates from 1904. This is a well put together work, full of appealing melodies. From the lovely main two themes of the first movement, *Allegro moderato*, his talent for melody becomes quite apparent. And again in the second movement, *Adagio in modo fantastico*, in which the cello, in the middle section is given the lead to telling effect. A fetching *scherzo, Molto allegro*, complete with a charming and contrasting trio comes next. The finale, *Allegro appassionato*, is exciting and toward the end an elegiac section in which the strings alone play, makes a deep impression before the spirited coda. A work which is sure to please audiences in the concert hall and can be warmly recommended to amateurs as well.

Karl Nawratil (1836-1914) was born in Vienna where he lived his entire life. He is sometimes confused with the Czech composer known as Karel Navratil (1867-1936) who is often given credit for having composed the works of his close Viennese namesake. Karl Nawratil studied law and music in Vienna, the latter with the famous Beethoven scholar Gustav Nottebohm. He pursued a dual career as a civil servant in the Imperial Austrian Service and also as a composer and teacher at the University of Vienna. Among his students were Eduard Schutt, Walter Rabl and Anton Webern. He was a close friend of Brahms who entrusted him with the manuscript of his *German Requiem*. He composed two piano quintets, one after the other. **Piano Quintet No.1 in D Major, Op.15** was published in 1885. The big opening movement, *Allegro moderato*, is noteworthy for quoting the melody of Adolf Jensen's setting of Heine's famous poem *Lehn deine Wange* (lean your cheek on my cheek). More than a dozen composer have set the poem to music but Jensen's became the most famous, at least in Germany. The lovely second movement, *Andante*, is an elegiac song without words. Next comes a fleet and heavily accented *Allegro moto*, which serves as a *scherzo*. In the trio section, there are vague echoes of Schubert and Schumann. The effective finale features an Austro-Hungarian march tune among other appealing elements. This work will please audiences and can especially be recommended to amateurs as it presents no real technical difficulties.



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

example of using Czech folk melody in his music to foster the nationalist cause at a time when the Czech and Slovak peoples were seeking statehood from Austria encouraged the young composer to follow this path. After graduating from the Conservatory in 1896, he traveled to eastern Moravia and Slovakia where the local folk melodies he found served as a source of inspiration for him. He was to become a leading proponent of the Czech nationalism in music in the generation after Dvorak and Smetana. The **Piano Quintet in a minor, Op.12** is the first of a series of works from his so-called Moravian period and was composed in 1897. The work shows his enchantment with Moravia and its folk melodies some of which are included in this work. The first theme of the opening movement is based on the folksong Hear the Earth tremble and moan while the middle movement is based on a 15th century Moravian love song O Elsa, lovely Elsa, while the main theme of the third movement is a paraphrase from a Moravian wedding song. Here is another important work that belongs in the repertoire, but is well within the range of amateurs. It combines Slavic romanticism with beginnings of modern tonalities.



Norman O'Neill (1875-1934) was born in London. He studied first with the British composer Arthur Somervell. At the suggestion of Joseph Joachim, he then went to the Frankfurt Conservatory where he studied with Iwan Knorr. He became friendly with four other British students then studying with Knorr—Percy Grainger, Roger Quilter, Balfour Gardiner and Cyril Scott. Together, they became known as the Frankfurt Gang. Upon returning to London, he primarily wrote for the theater and became quite well-known for his scores. But he also wrote for the ballet, and penned several works for orchestra, chamber ensemble and instrumental groupings. His chamber music includes a piano quintet, a string quartet, two piano trios and a set of variations for piano trio. His **Piano Quintet in e Minor, Op. 10** dates from 1902. Despite his German training, this music sound very French. The opening movement, Moderato, allegro moderato begins in diffident fashion as is tinged with French impressionism. A scherzo, Molto allegro, though livelier has a darkish underpinning and the same tinges of Impressionism. The romantic melodies of the third movement, Romance, border on the saccharin, suitable for film music. The finale begins with a limp Poco adagio introduction which then leads to the main section Allegro con brio. Again, the music sounds as if it were written by a Frenchman. Overall, though pleasant enough, the thematic material does not stand out and certainly is not memorable. With so many other works vying for attention, I cannot in good faith recommend this quintet for concert performance although amateurs may find it interesting.

Dora Pejačević (1885-1923) until recently spelled Pejacsevich) was born in Budapest, the daughter of an important Croatian aristocrat, at one time Ban (governor) of Croatia. Her mother, a Hun-



garian countess, had been a pianist. She studied piano and violin locally before attending various conservatories. At the Munich Conservatory she studied composition with Walter Courvoisier and violin with Henri Petri, although it has been said that she was mostly self-taught. Today, she is considered one Croatia's most important 20th century composers and many of her works, during her

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



Lorenzo Perosi (1872-1956) was born in the Piedmontese town of Tortona. He hailed from a long line of church musicians. His first lessons were from his father one of Italy's most prominent church musicians. Subsequently, he studied at the Milan Conservatory and immediately after became an ordained priest. By the age of 20, he had obtained world-wide fame as a composer of sacred music. He held a series of high musical

posts within the church, culminating in his appointment as Maestro Perpetuo della Cappella Sistina, or Perpetual Director of the Sistine Choir in Rome, a position he held for nearly 50 years. His fame for his masses and other sacred music was such that few knew that he also composed instrumental music, including three string trios, sixteen string quartets, three string quintets, four piano quintets, and several sonatas and suites for various instruments. Perosi made no great effort to promote his chamber music and to have it performed and very few pieces were published perhaps because he did not feel it appropriate for a man of the cloth to write secular music or perhaps he felt it might detract from his reputation as a composer of sacred music. The net result was that it fell into oblivion, much of it without having ever received any attention whatsoever. Between 1930 and 1934 Perosi wrote four piano quintets. **Piano Quintet No.1 in F Major** dates from 1930 and was composed in Rome. It bears the dedication "Endless sadness on the death of my brother the cardinal." The opening movement, simply marked Mosso, is a kind of balance between chromatic melodies and ornamental decoration. Not sad, but tinged with sadness, it is quite, reflective, spiritual. The second movement, Adagio, surprisingly sounds rather like a Lutheran chorale than anything from the Catholic masses. It is full of lengthy chromatic scale passages which provide a kind of haunting quality. The finale, The lively finale, Vivo, has an unmistakable Italian quality. In the manuscript, Perosi wrote "Santa Scholastica at dusk. The boys of St Benedetto College recall the songs they sang during the day. They enter the church for their usual prayers, while in the square, other children are singing, *The Am-*

bassador has arrived, The guard plays the curfew and everyone goes home.” A multitude of different sounds, chromaticism, polytonality, light dissonance, lovely melody clothe this highly evocative and original sounding tone picture. Not a barn burner but nonetheless by virtue of its originality, it makes a strong impression. Not at all hard to play. Recommended. **Piano Quintet No.2 in d minor** was completed 1931 and was still influenced by the loss of his brother to whom he was quite close. The opening *Moderatamente mosso*, begins in a fashion which is rather more traditional than the music of his First Quintet. The main melody is searching while the second is a kind of defiant and triumphant march. As the movement progresses Perosi introduces some rather unusual and original tonal effects mostly in the accompaniment. In the middle movement *Adagio*, the thematic material is in the piano part and yet the accompaniment, repetitive scale passages in the strings, is absolutely essential to the clothing of the music. In the finale, *Vivo*, the piano belts out a questioning theme against the frenetic, nervous and repetitive accompaniment in the strings which not creates a sense of unrest but also of urgency. This quintet, though still quite original, is less quirky than the first. A better candidate for the concert hall, but technically straight forward and not a problem for amateurs. **Piano Quintet No.3 in a minor** was finished sometime in 1932. The opening movement, *Mosso*, sports the extensive use of scale passages for development of which Perosi was extraordinarily fond. There are some nice melodic touches which are quite appealing but there is too much wandering. The middle movement, *Adagio*, is for all intents and purposes, a chorale, dark and somber, given out by the piano alone for quite some time, almost as if Perosi did not need the strings at all, and in truth, when they do come in, they really do not add much. The finale, *Vivo senza correre*, is a quote from a well-known Italian song, *Addio mia bella* (goodbye my lovely). Initially, Perosi sets in the fashion of a Hebraic or Oriental dance and then develops it with several different presentations. It is a rather stunning movement which makes a good impression. Again there is nothing terribly difficult that amateurs cannot handle. **Piano Quintet No.4** was completed in 1933 and begins with an *Andante* at first delicate but which gradually builds in intensity. Unlike No.3, the strings play a bigger role in presenting the melodic material some of which is quite fetching. The second movement, *Adagio*, has a religious quality but is neither serious nor joyous, but rather it is somber. The finale, *Mosso*, features much sawing in the strings and slow scale passages in the piano. It is not particularly impressive. The weakest of the quintets. Some sources say he wrote a fifth piano quintet, if so, I am unfamiliar with it.



Hans Pfitzner (1869–1949) was born in Moscow of German parents. His father was a professional violinist and he received violin lessons from his father. Later he studied piano and composition at the Hoch Conservatory in Frankfurt. He enjoyed a long career as a conductor and teacher. His music was held in high regard by contemporaries such as Richard Strauss and Gustav Mahler. Pfitzner was an avowed opponent of the Second Vienna School with its serialism and atonal music. Instead, he sought new paths for traditional tonality. He composed in nearly every genre and is best known for his operas. He did not ignore chamber music, writing a number of string quartets, two piano trios and a piano quintet. His **Piano Quintet in C Major, Op.23** was composed in 1908 during his activities as a director of the Strasburg Conservatory. It is said

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



Gabriel Pierné (1863-1937) was born in the French city of Metz. His parents were musicians and he was eventually sent to study at the Paris Conservatoire, where his teachers included César Franck and Jules Massenet. A gifted and highly talented student, he won several prizes, including performance awards in piano and organ and composition awards in counterpoint and fugue. He also won the prestigious *Prix de Rome* in 1882. He enjoyed a successful career as an organist as well as a conductor at the *Ballets Russes* in Paris. He was also a prolific composer who left several works in most genres. His **Piano Quintet in e minor, Op.41** was composed in 1917 and premiered in 1919 with the composer at the piano. It is in three movements and is solidly constructed, however, it must be admitted that it presents a considerable amount of rhythmic challenges. It has an interesting second movement, a *Scherzo*, based on the Spanish dance, the *Zortzico*. The opening movement, *Allegro molto moderato*, as well as the third movement, *Allegro vivo ed agitato*, reflect Pierné’s classicism; both are remarkable for their breadth and gravity. Cesar Franck’s influence is apparent in the *Lento* introduction to the finale in which the themes of the first two movements are heard. Unquestionably in the front rank of 20th century piano quintets and a work which is quite suitable for concert but less so for amateurs.



Mario Pilati (1903-1938) who was born in Naples. Despite the fact that his musical talent became noticeable quite early on, his parents sent him to commercial school and he trained as a bookkeeper before entering the Naples Conservatory at age 15. After working in Milan for a while, he took a professorship at the Naples Conservatory. That his music was not better known was put down to his early death. The **Piano Quintet in D Major** was finished in 1928. It is in three movements. I am not sure how relevant the key signature is as it does not adhere to any particular key. The work is tonal, but certainly on the very outer limits of tonality. However, it is not a polytonal and certainly not an atonal work. This is a very big work lasting more than thirty minutes. The first of three movements, *Mosso e concitato*, is full of excitement, drama and pounding, though it is not without its tender moments. It makes a

powerful impression. The middle movement, *Vivacissimo—Andante large e molto cantabile*, sounds like a continuation of the first movement. This movement is even more over charged and electric than the *Mosso*. The finale, *Animato*, displays most of the same characteristics as the preceding two movements. The whole work is tonally monochromatic. In some ways an interesting work, but I doubt it will appeal to many audiences and is unlikely to be worth the trouble it will take amateurs to get through it.



Ebenezer Prout (1835-1909), was born in the English town of Oundle. He had formal piano lessons, but was otherwise self-taught. He attended the University of London intended for a career as a scholar, but chose to follow one in music through his love of it. He followed a career as an organist, teacher, scholar, music critic and composer. A number of his chamber works one first prizes in competition. His **Piano Quintet in G Major, Op.3** dates from 1872. One can hear the influence of both Mendelssohn and Weber, both of whom were still among the most admired composers in England at the time. The opening movement, *Allegro con spirito*, with two charming melodies begins the work, A very Mendelssohnian scherzo, *Vivace e leggiero*, comes next with some very effective use of pizzicato. The third movement, *Andante con moto*, is warm and deeply felt. The effective finale, *Allegro assai vivace*, has Hungarian tinges. This is an especially suitable work for amateurs.



Very few composers had turned their hand to writing a standard piano quintet (piano, 2 violins, viola and cello) before **Joachim Raff** (1822-1885) composed his **Piano Quintet in a minor, Op.107** in 1862. Raff wrote, "...the piano quintet is more difficult than a symphony or a string quartet and I understand very well why even Beethoven steered clear of it and why nothing more has been done in this genre since Schumann's single effort." Nonetheless, Raff succeeded in crafting a first class work which the famous pianist and critic Hans von Bülow called the best chamber music work since Beethoven. From 1860 to 1900, the name of Joachim Raff was regularly mentioned in the same breath as Wagner, Liszt, and Brahms as one of Germany's leading composers. All of the critical commentaries which appeared during those years spoke of him as an equal to such masters as Mendelssohn, Schumann, Brahms, and Tchaikovsky. Incredibly, by the 1920's his music had all but disappeared from the concert stage. The reason was that Raff, for many years, was forced to crank out compositions for the commercial market (works that would sell but were of little intrinsic or artistic merit), one after another as fast as he could to feed his family. Sadly, this was later to tarnish his legacy and he came to be unjustly regarded merely as a composer of parlor pieces, despite the magnificent symphonic and chamber works he left behind. The opening *Allegro mosso assai* begins in a mysterious and ominous fashion rising directly to dramatic climax before the introduction of a more lyrical but still dramatic second subject. A pulsing, hard-driving scherzo, *Allegro vivace, quasi presto*, is placed second. The second theme is exquisitely handled with the theme presented in the cello while the piano plays a crystalline, glittering accompaniment. The gorgeous trio section calms the troubled waters before the scherzo is reintroduced. (our sound-

bite is of the scherzo recapitulation to the end which includes a brief restatement of the trio theme before the final notes). The third movement, *Andante, quasi larghetto mosso*, has a lovely long-lined melody for its main section with a highly dramatic and stormy middle section. The finale, *Allegro brioso, pathetico*, begins with a short cascading piano introduction before the strings bring forth the powerful main theme. Good for concert and suitable for technically assured amateurs.



Günter Raphael (1903-1960) was born in Berlin, He studied at the Berlin Hochschule für Musik with Robert Kahn and Arnold Mendelssohn. He taught at the Leipzig Conservatory but was forced to resign after being declared a half-Jew. His early style was influenced by the late Romantic era composers like Brahms but in later years, he developed a style using lush sound and polyphonic structures. His **Piano Quintet, Op.6** dates from 1926, at which time he was still under the influence of Brahms and also Max Reger. The powerful opening movement, *Allegro molto appassionato*, is quite difficult from the standpoint of intonation. The canonic scherzo, *Allegretto*, strongly reminds one of Reger but . makes a strong impression. It is followed by an *Andante sostenuto*, which is an updated song without words. The finale, *Allegro con fuoco*, is hard driving from start to finish. This is an important work which deserves concert performance but is beyond amateur players who are not of a professional standard.



Max Reger (1873-1916) was born in the small Bavarian town of Brand. He began his musical studies at a young age and his talent for composition became clear early on. His family expected him to become a school teacher like his father and to this end passed the necessary examinations for certification. However, before he landed his first teaching job, he met the eminent musicologist Hugo Riemann, who was so impressed by Reger's talent that he urged him to devote himself entirely to music. Reger studied with him for nearly five years. By 1907 Reger was appointed to the prestigious position of Professor of composition at the Leipzig Conservatory. In addition to this he was widely regarded as one of the best living conductors and organists. In a career that only lasted 20 years, Reger wrote a prodigious amount of music in virtually every genre except opera and the symphony. Chamber music figures prominently within his oeuvre. He wrote three piano quintets. The first **Piano Quintet in c sharp minor** dates from 1889 but was not published during his lifetime and by then the second and third had been given the numbers one and two. I am unfamiliar with the work, but given the fact that Reger was 16 when he wrote it, it would have had to sound like Brahms and perhaps earlier Romantics such as Schumann and Mendelssohn. **Piano Quintet No.1 in c minor** dates from 1898. It, too, has no opus number and did not receive publication until after Reger's death in 1922. The first movement, *Agitato*, could easily be orchestrated, it almost sounds like a Brahms symphony. Next comes an *Intermezzo, andantino con grazia*, which is more chamber music like, with some clever use of pizzicato in the strings. The third movement, *Adagio*, is a theme and set of variations, which provide excellent contrast with each other and some could almost be used as character pieces. The finale, *Presto ma non tanto*, is often good humored and features a spirited fugue. Though overwhelmingly influenced by

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



was considered one of the finest pianists performing before the public. Mendelssohn, Schumann and Liszt, were all very favorably impressed not only with his playing but also his compositions. He was appointed to the position of professor of piano and composition at the prestigious Leipzig Conservatory, where he became one of the most famous teachers in the world considered to have few if any equals.



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

with whom he became friends. He traveled extensively, holding positions in Hamburg, Vienna and Paris, where he eventually settled. By 1810 he was a professor at the Paris Conservatory and became one of the most famous teachers of his time. George Onslow, Louise Farrenc, Franz Liszt, Hector Berlioz, Cesar Franck and Charles Gounod were among his many students. He also gained fame as a theorist. He was an innovator in many areas. Though perhaps not the inventor of the Wind Quintet, he was the first to popularize it. A prolific composer, he wrote in virtually every genre. Chamber music is a very important part of his oeuvre. His **Piano Quintet in c minor** without opus dates from 1826. This is a very big. A dark, majestic and captivating introduction begins the opening Adagio-Allegro. The Allegro section is a stormy affair. The writing is mostly in concertante style. The melodies are exciting and memorable, sounding a bit like Hummel or Weber. In the following Lento poco andante, the piano serves as accompanist to the first violin, and then the cello, as each present long operatic arias. The piano takes a turn by itself. By 1826, this style of writing was backward-looking and Reicha, a professor of composition at the Paris Conservatory, must have known it. But one is loath to cavil that he was not breaking new ground or even keeping up with modern developments when the melodic writing is so charming. In the bouncy Allegro-vivo-Menuetto, the piano and violin are given the lead in both the minuet and contrasting trio section. A huge finale, Allegro, is full of captivating melodies and the writing achieves its aim perfectly. Strong enough to stand performance in concert and a good choice for amateurs.

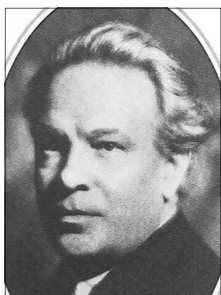
Carl Reinecke (1824-1910) was born near Hamburg in the town of Altona, then in the possession of Denmark. Most of his musical training was obtained from his father, who was a widely respected teacher and author. As a musician, he was truly a renaissance man, excelling in virtually every area. For three decades, he

Among his many students were Grieg, Bruch, Janacek, Albeniz, Sinding, Svendsen, Reznicek, Delius, Arthur Sullivan, George Chadwick, Ethel Smyth, Felix Weingartner, Karl Muck and Hugo Riemann. He eventually rose to the position of Director of the Conservatory. If this were not enough, as conductor and director, he led turned the Leipzig Gewandhaus Orchestra into one of the finest orchestras in the world. As a composer, he produced widely respected and often performed works in every genre running the gamut from opera, to orchestral to chamber music. In his time, Reinecke and his music were unquestionably regarded as first rate. The **Piano Quintet in A Major, Op.83** dates from 1866. It is a fine work which for many years was placed in the front rank of such works. The opening movement begins with a long mysterious Lento introduction which leads to a sprightly Allegro con brio full of forward drive. (Our sound-bite begins at the Allegro.) The second movement, Andante con variazione begins in a somber fashion with piano presenting a theme which almost sounds baroque. There follows four excellent variations. Next comes what Reinecke styles an Intermezzo. But it is really a scherzo in the form of rhythmic dance in the strings against the sparkling running 16ths in the piano. Here, Reinecke shows himself to be a master of tonal effects. The celebratory finale, Allegro con spirito, is graced with a buoyant toe-tapping main theme followed by a wonderful lyrical second theme. It is hard to understand how such a good work as this could just disappear from the repertoire. Of its kind, this is a work of the first rank which ought to be brought back into the concert hall and certainly will find a warm place with amateurs



Alfonso Rendano (1853-1931), born in the southern Italian town of Cosenza. He, entered the Conservatory at Naples where his pianistic talent was recognized immediately by the great virtuoso Sigismund Thalberg. After studying with Thalberg, Rendano went to Paris where he impressed Rossini as a genius of the first rank. Rossini gave him a scholarship which allowed Rendano to remain in Paris studying with one of Chopin's best students. Not long after, he entered the Leipzig Conservatory where he studied with Reinecke and Richter. Everyone who met the young Rendano was struck by his extraordinary talent, not just as a virtuoso, but a musician of great taste. Anton Rubenstein insisted on bringing him to Russia after Rendano finished in Leipzig. Later, Liszt insisted on taking him back to Weimar where the two played for several weeks together. In 1874, Rendano returned to Italy. Five years later (1879), he wrote his Piano Quintet, a work to which Liszt gave his highest praise. Joachim was so impressed that his quartet studied the work under Rendano's guidance. In four movements, the Quintet begins with the aforementioned *Largo—Allegro mosso*. A brief, pensive theme is introduced by the piano and is answered with a prayer-like response by the strings before the music is swept away by the nervous energy of a full-blooded allegro. This is

mainstream late Romanic European music. The learning and polish of that greatest of 19th century conservatories is everywhere evident; From the huge architecture, to the superb part-writing. The music all but shouts "masterwork". The second movement, *Sérénade*, begins with the piano singing the long melodic line of the lovely theme to the pizzicati of the strings. A clever reversal of what these instruments do best. The effect is striking. In this movement, we hear the influence of Rendano's south Italian roots more clearly, namely the influence of opera. It is not that the music is operatic, rather, it is the very vocal quality of the thematic material. The highly-charged *Scherzo* is filled with plunging and soaring chromatic scale passages. The trio section, *alla Calabrese* is a dolorous, melodramatic chant of almost oriental quality. A more telling contrast to the Scherzo would be hard to imagine. In the finale, *Allegro con fuoco*, we hear Mendelssohn, filtered through Reinecke and Liszt. The powerful writing clearly shows Rendano had a first hand knowledge of the piano quintet literature from Schumann through Brahms. His work is not imitative. It is an effort by a cultured musician of the first rank to rekindle the interest of his fellow Italians in instrumental music. It is depressing in the extreme to see that music of this quality can fall into oblivion. It belongs on the stage and should be attempted by experienced amateurs.



Ottorino Respighi (1879-1936) is mostly known to the general public as a composer of large scale, flashy works for orchestra. But he was also interested in chamber music, especially during the first part of his life. Just how much chamber music he composed seems to be in dispute and none of the standard reference sources seem to give any definitive answer. His **Piano Quintet in f minor** dates from 1902. It is not a particularly big

work although the opening *Allegro* is fairly long and goes through several different tempi. The first few measures, in which the strings enter without the piano, show the strong influence of Brahms. And when all five instruments join forces, again the aura of Brahms seems to hover everywhere. But as the music moves along, there are several episodes, which Brahms would never have penned, including the very exciting coda. The lyrical theme to the very short *Andantino* is sung by the strings at first with a soft piano accompaniment and then by the piano alone. The string writing is very fine and it's a pity the movement is so short as the theme seems pregnant with potential. The finale *Vivacissimo* is also short, but not as short as the *Andantino*. We no longer hear anything of Brahms, the tonality has become more modern and more Italian. Gone the rich string sound and thick piano writing, instead through *seven* changes of tempo in 4 minutes, we are treated to a light and ethereal theme. Even when slowed down during the *Lentamente* section, it still manages to float effortlessly. An extremely attractive work, it would be nice if professional groups would occasionally program something like this when a piano quintet is to be had. Also suitable for experience amateurs.



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

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



Prince Heinrich XXIV Reuss of Köstritz (1855-1910), was born in the Prussian town of Trebschen. The Reusses were a large old German noble family with several branches and literally dozens of princes called Heinrich. There was even another Prince Heinrich XXIV, but he "of Greiz", hence the need for the lengthy name. Our Prince Reuss after initially

studying music with his father, who had been a student of Carl Reissiger, took a law degree. However, subsequently he devoted himself to music, studying composition privately with Heinrich von Herzogenberg who introduced him to Brahms. Although Brahms never formally gave lessons to Reuss, according to the prince he gave the young composers numerous suggestions and considerable help which as far as Reuss was concerned almost amounted to the same thing. Though not a prolific composer, he did pen six symphonies as well as a considerable amount of chamber music, including five string quartets, two string sextets, a piano trio, and piano quartet, this string quintet and several instrumental sonatas. His style can be an amalgam of Brahms, Herzogenberg and to some extent Dvorak and Mendelssohn. His works were premiered to critical acclaim and were held in high regard for many years before disappearing from the repertoire after the First World War. His **Piano Quintet in C Major, Op.15** dates from 1902. The concise opening movement, *Allegro moderato*, is appealing and straight forward. A clever scherzo, *Presto*, comes next and is followed by a warm blooded *Adagio*. A fetching, *Allegro con spirito*, brings this pleasant work to an successful ending. An all round good work that could be brought to concert and can be especially recommended to amateurs as it plays quite easily.



Joseph Gabriel Rheinberger (1839-1901) was born in Vaduz, the capital of Liechtenstein. At the age of 5, young Joseph was given piano and organ lessons from a local teacher. His talent was immediately discovered and was of such a substantial nature that with the help of a scholarship he was sent to the Royal Conservatory in Munich where he studied with Franz Lachner, one of Schubert's close friends and an important composer in his own right. Rheinberger, who remained in Munich for the rest of his life, was in great demand as an organist and choral master. He eventually became conductor of the important Munich Choral Society and served as voice coach at the Royal Opera where he got to know Wagner. He also taught at the Royal Conservatory where he held the position of Professor of Composition for nearly 40 years. Remembered today only for his organ compositions which are considered the most important ever written after those of Bach, Rheinberger, during

his life time, was a much respected composer, generally ranked after Brahms and Wagner as the most important living German composer. Furthermore, he was also widely regarded as the leading teacher of composition during most of his lifetime. Among his many students were Humperdinck, Wolf-Ferrari, George Chadwick and Wilhelm Furtwangler. His Piano Quintet in C Major, Op.114 was composed in 1878. The mood to the opening Allegro is good-humored and jovial. Both the relaxed tempo and the main theme, which is pregnant with possibilities, seem to show some of Brahms' influence. The strings are used in several different ways and not just massed against the piano. In the highly emotional Adagio, the spaciousness of the structure is emphasized by the very long melodic lines in the string parts. The end has an ethereal quality. The following Scherzo shows considerable originality. It is fresh, clever, ingenious and very effective. The opening theme is heavily syncopated theme and begins in an exciting fashion. The mood changes unexpectedly as the development suddenly becomes relaxed and bright. The lovely trio consists of a four part canon in the strings and is all sunshine. In the very original finale, Rhapsodie: Non troppo mosso, the cello is given the lead and introduces each theme. The development very ingeniously leads to the return of the first theme which then rushes forward to a triumphant coda. A very good work.



Julius Röntgen (1855-1932) was born in the German city of Leipzig. His father was a violinist and his mother a pianist. He showed musical talent at an early age and was taken to the famed pianist and composer, Carl Reinecke, the director of the Gewandhaus orchestra. Subsequently he studied piano in Munich with Franz Lachner, one of Schubert's closest friends. After a brief stint as a concert pianist, Röntgen

moved to Amsterdam and taught piano there, helping to found the Amsterdam Conservatory and the subsequently world famous Concertgebouw Orchestra. He composed throughout his life and especially during his last 10 years after he retired. Though he wrote in most genres, chamber music was his most important area. It is not clear just how many works he wrote as many are still in manuscript. It appears that he wrote three piano quintets, but only his **Piano Quintet No.2 in a minor, Op.100** published in 1931 the year before his death. I have been unable to find out anything about the other quintet. In four concise movements, it begins with a generally calm and somewhat lyrical Andante which features canonic interplay between the violins. The second movement is a scherzo, Allegro, more upbeat with fugal trio section which recalls the fugue in Mendelssohn's Op.44 No.3 string quartet. The Lento e mesto which follows could be styled as a lament. The finale, Con moto, ma non troppo allegro, is noteworthy for its continual shifts between the minor to the major, a kind of thematic struggle which creates a sense of unrest. A decent work which can be recommended to amateurs. Also suitable for concert but it is not likely to make a strong impression.



Miklós Rózsa (1907-1995) was born and educated in Budapest but completed his studies at the Leipzig Conservatory. After living for some years in Paris and London, he settled in Hollywood and began a long and successful career as composer for films. He also taught at the University of Southern California from 1945-65. He wrote almost ninety

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



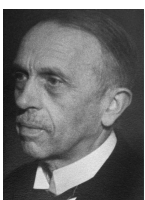
Ludomir Różycki (1883-1953) was born in Warsaw. His father was a professor at the conservatory there and Ludomir received a thorough musical education there studying composition with the important late 19th century Polish composer, Zygmunt Noskowski. After graduating, he moved to Berlin where he continued his studies with Engelbert Humperdinck. He then pursued a career as both a conductor and teacher holding posts in Lvov and Warsaw. Along

with Karol Szymanowski and Grzegorz Fitelberg, he was a founder of Young Poland, a group of composers whose goal was to move Polish music into the modern era. Although he was primarily known for his operas, he did not ignore chamber music, most of which was written during his so-called first period wherein his music remained traditionally tonal. The **Piano Quintet in c minor, Op.35** dates from 1913. At its premiere it was highly praised by the famous critics Wilhelm Altmann and Hugo Leichtentritt, the former who commented that it was written by "an early 20th century Beethoven." It is in what might be termed the neo-romantic style, offering a lush and sumptuous tonal palette and a vast array of expressive devices, full of emotion and colorful tonal effects. The first movement, Allegro moderato, begins with a recitative in the piano. The mood is hesitant until the strings join in. The rest of the movement is alternates between dramatically powerful and lyrical episodes. The middle movement, a funereal Andante, is in the character of an elegy. It is languorous and filled with resignation and sadness. The finale, a bright Allegro, burst forth with genial energy which leads in turn to several impassioned interludes. A good neo-romantic work which deserves concert performance but is not going to be manageable by most amateurs.



Anton Rubinstein (1829-1894) was one of those rare concert virtuosi whose contribution to music went far beyond performing. In 1862, he founded the St. Petersburg Conservatory and served as its first director. His efforts in developing Russian musical talent were perhaps the greatest of any single individual. Not only did he introduce European educational methods but he also established standards that were as rigorous as any conservatory in Europe. Rubinstein was a prolific composer writing in nearly every genre. Chamber music figures prominently amongst his works. He wrote 10 string quartets, 5 piano trios, a string quintet and a string sextet as well as several instrumental sonatas and his **Piano Quintet in g minor, Op.99**

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



Joseph Ryelandt (1870-1965) was born in the Flemish town of Brugge (Brugge in Dutch) in Belgium. He was largely self taught although he did study privately with Eduard Tinel. Because he was of independent means, he was able to devote himself entirely to composing. His **Piano Quintet in a minor, Op.32** dates from 1901. It is in three movements. The opening Allegro moderato begins with a subject these and is followed by a more lyrical and delicate subject. The middle movement is a beautiful, elegaic Adagio religioso. The finale, Allegro, is restless and tinged with sadness. Here the influence of Cesar Franck can be felt in that the themes of the prior two movements make a reprise. This is quite a good work, with excellent part-writing that can be recommended both for concert performance as well as to amateur players.



During the third quarter of the 19 century, when the French only seemed interested in opera, **Camille Saint-Saëns** (1835-1921), almost single-handedly, attempted to make the case for chamber music, which so many of his countrymen continued to think of as something German. Although famous for his larger orchestral works and instrumental concertos, he devoted a great deal of time and effort to writing chamber music. Not only does he have two string quartets to his credit, but he also wrote three works for piano trio, a serenade for piano, organ, violin and viola (or cello), a quintet for piano, two violins, viola and cello, a Caprice on Danish & Russian Aires for piano, flute, oboe and B flat clarinet and his Septet for piano, trumpet, two violins, viola, cello and bass. His **Piano Quintet in A Major, Op.14**, composed in 1853, is his first major effort in the realm of chamber music and although it is undoubtedly a youthful work in spirit, from a compositional standpoint, it is not the work of a beginner. The Allegro maestoso begins with a series of thundering chords in the piano with after which the strings softly answer. These chords are the first part of the dramatic main theme which is full of verve and energy and characterized by frequent turbulent stormy intervals. The second theme is more lyrical and relaxed. The broad main subject of the second movement, Andante, has a religious quality to it. The Presto which follows begins like a fleet-footed elves dance but is repeatedly

interrupted by stormy interludes reminiscent of those in the first movement. The finale, begins with a longish, quiet fugue which eventually leads to the beautiful and joyous main theme where our sound-bite begins. This quintet is important not only from a historical standpoint--as Saint-Saëns was only the second French composer to have attempted one--but also from a musical standpoint. It ought to be heard in concert and will also be enjoyed by amateurs.



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

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



Philipp Scharwenka (1847-1917) was born near Posen, then part of Prussian Poland. He moved to Berlin in 1865 to complete his musical education. A good pianist, he primarily devoted himself to composition and teaching at several of Berlin's leading conservatories, finally joining the faculty and serving as director of the conservatory founded by his younger brother, Xaver. Otto Klemperer was among his many students. During his lifetime, his orchestral compositions were featured regularly in German concert halls, but the common consensus is that his chamber music was his best work. Besides several instrumental sonatas, he wrote two string quartets, two standard piano trios, a trio for violin, viola & piano and his **Piano Quintet in b minor, Op.118** which was completed in 1910. It begins with a very forceful Allegro ma non tanto ma energico

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



Peter Schickele (1935-) although widely known for his comic creation P.D.Q. Bach and for his film scores to such hits as *Fantasia* and *Where the Wild Things Are*, Schickele's wonderful chamber music is virtually unknown. He has composed two piano eminently playable quintets which are enjoyable to hear. His **Piano Quintet No.1** which dates from 1995-6. The American Audibon Quartet wanted a work they could perform

with Schickele on tour. Schickele, a good pianist of average ability, writes that (unlike Brahms, Schumann and Dvorak), he made sure he did not write anything that he could not perform in public. An attractive and energetic but very short Prelude begins this work of barely 15 minutes duration. It would make a great encore. An Intermezzo with two short trios follows. The main section has a subdued almost mystical quality, the first trio is quicker and quite jazzy. The second quicker yet, almost wild. The third movement, Elegy, is slow and reflective, a kind of hymn in a blues idiom. The Finale begins rather softly before the joyous but rather restless main them bursts forth. This is developed until the very American-sounding music of Prelude is reintroduced as an exciting coda. The Quintet is a very nice work which, for once, has a manageable piano part. A very worthwhile quintet excellent for concert and home. Having heard Schickele and the Audibon Quartet in concert with No.1, another American quartet, The Lark commissioned him for a piano quintet as well and invited him to join them on tour. The result was his **Piano Quintet No.2** of 1999. Once again, Schickele wrote that he specifically tailored it to his own technique, which is not that of a virtuoso The beautiful and finely crafted opening, Flowing-A Bit Faster, again shows some very Brahmsian influences. Schickele has always found himself drawn to Brahms' and one hears that here in the leisurely panoramic spaciousness. However, the rest of the Quintet is consciously "American" in sound. The next movement, Lively, shows a clear jazz influence, and in the trio section one can also hear 'boogie-woogie' and blues. The somewhat sad opening theme to Slow, serene which comes next, shows the influence of Broadway-blues writing. The rousing finale features a Bernstein-like show tune and then country square dance fiddling music, all brilliantly merged together. Again, a fine choice for concert and for amateur groups.

The Austrian composer, teacher, pianist and cellist **Franz Schmidt** (1874–1939) came from Pressburg. A child prodigy on the cello as well as the piano. Schmidt was nonetheless outshone by his near contemporary, Dohnányi, who was considered an even greater prodigy. He was able to study at the Vienna Conservatory with Robert Fuchs and Anton Bruckner among others and eventually obtained a position as a cellist in the Vienna State



Opera Orchestra under Mahler, and later became a professor at the Vienna Staatsakademie. His chamber music is retrospective and romantic in character and often dominated idyllic moods. Some of Schmidt's chamber music as well as solo works were written for Paul Wittgenstein, who had lost his right arm in the First World War. The **Piano Quintet in G major**, composed in 1926, is cheerful dance-like music.

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



Florent Schmitt (1870-1958) was born in the French town of Meurthe-et-Moselle in the province of Lorraine, After studying locally, he entered the Paris Conservatory, where he studied with Gabriel Fauré, Jules Massenet, and Théodore Dubois. In 1900 he won the Prix de Rome. He pursued a career as a composer and music critic. It took Schmitt six years to complete his **Piano Quintet, Op.51** which appeared in 1908 and was said to

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



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

Quintet in f minor, Op.79 dates from 1899. Given its date of composition, it is a backward looking work. Like so many composers of his generation, he was not really able to move with the times and continued to compose under the influence of the 'gods of his youth', in this case Robert Schumann. The opening movement, *Allegro animato*, immediately grabs the listeners attention with its fine theme. Later comes a contrasting subject. The second movement has for its main subject a chorale type melody. Perhaps the strongest movement is the *Vivace* which comes next and serves as a scherzo. Fine use of both the viola and the cello here. A lively finale, *Allegro moderato*, completes the quintet. Nobody could accuse Scholz of not knowing how to compose, because he clearly is quite expert at it. He knows how to write for

strings and piano and how to combine them in an appealing way. If there is to be a critique, it would be that some of the thematic material is a bit threadbare. Perhaps not a candidate for the concert hall, but certainly to be recommended to amateurs, especially since it plays rather well.

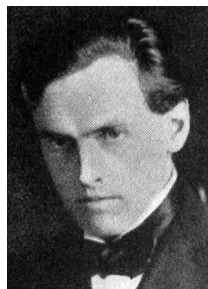


Georg Schumann (1866-1952) was born in the German town of Königstein. He was born into a musical family. His father was the town Music Director and he initially studied piano and violin with him. He studied organ in Dresden and then entered the Leipzig conservatory where he studied piano with Reinecke and composition with Salomon Jadassohn. He became a brilliant pianist and started off on a solo career but later

branched off and enjoyed a conducting career in Bremen and later Berlin where he also taught. He composed throughout his life and he was especially fond of chamber music and composed two piano trios, two piano quintets, a piano quartet and some instrumental sonatas. **Piano Quintet No.1 in e minor, Op.18** appeared in 1898. Though showing the influence of Brahms, it is in no way imitative. The part-writing is very good for all. The opening movement, *Allegro con fuoco*, is powerful and dramatic, with the tension being relieved by a slower interlude. The second movement, *Allegretto semplice*, is a these and superb set of variations. The theme is a rather slow folk melody. A charming Intermezzo comes third in which the strings are alone for much of the time. The powerful finale, *Allegretto marcato e con fuoco*, is full of energy and tops off what is a first rate work. Strong contender for the concert hall and not beyond experience amateur players.

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

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



Cyril Scott (1879-1970) was born in the English town of Oxtou. He studied with Iwan Knorr at the Frankfurt conservatory. He style cannot be absolutely categorized but his **Piano Quintet No.1** which dates from 1904 can be said to be somewhat in the late Romantic tradition. He won a competition in 1924 and Vaughan Williams, who was a member of the panel, wrote after reading the score: "This is very long and rhapsodic and has no particular

tune; still it has power and passion and ought to rank high" There is no arguing with the first part of that comment, but I would take issue as to the last part. It is impressionist and has melody but it is hard to pick out if there are themes In this work, he breaks free from structural convention and you will not find development so

much as a kind of fantasia-like improvisation. I have difficulty getting excited about a work in which it is hard to hear themes. It is a work requiring technically assured players. **Piano Quintet No.2** appeared in 1952. I am not familiar with it.



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

music in Italy and in so doing befriended Liszt, who at the time was living in Rome. Liszt not only wanted to help Sgambati realize his goal but also was quite impressed with his compositional talent and recommended him to several German composers, including Wagner. Sgambati's main compositions are for orchestra, chamber ensembles or church music. Although any serious instrumental music, at the time, was rejected as a German thing by most Italians, who only had ears for opera, Sgambati was not deterred. Despite his friendship with Liszt and Wagner, their influence is not to be found in **Piano Quintet No.1 in f minor, Op.4** which was composed in 1866. It is a very original work which, unlike the works of Martucci, tonally bears little resemblance to any of the major German composers. The opening movement *Adagio-allegro ma non troppo*, begins with a lengthy, slow and somber introduction, the purpose of which is to build tension. The Allegro explodes forth with a highly dramatic theme which is super-charged with energy. The lyrical second theme is first presented by the cello before the others join in. The second movement, *Vivacissimo*, is a very modern Italian-sounding scherzo. Brilliant and full of pulsing energy, the music races along breathlessly until it reaches the dreamy, slow middle section. This movement is a real tour d'force. Next comes an soft *Andante sostenuto*. Its main theme has a religious feeling and the music sounds suitable for a church service. The extraordinary and gigantic finale, *Allegro moderato*, has enough musical material for an entire work, let alone a single movement. It opens with two chords which vaguely recall the scherzo of Beethoven's Ninth Symphony, however, the main theme is a genial march that has a lop-sided rhythm. It's development is quite unusual. There follows a very dramatic second theme over tremolos, while the rhythm from the first theme is softly played in the background. Finally, a complete change of mood arrives with a highly lyrical and lovely third theme which the strings present as a unified group, creating an almost orchestral effect. The music continues on a panoramic trip to an exciting climax. A great work and very original, it ought to be heard in concert and can be handled by experienced and technically adept amateurs. **Piano Quintet No.2 in B flat Major, Op.5** followed immediately after No. 1. The massive opening movement *Andante*, with its soft viola aria against an tonally advanced accompaniment was more than decade ahead of its time. The music slowly builds in tempo and tension reach a powerful climax before going onto to new ideas. Next comes a Barcarolle with its rocking 6/8 rhythm and flowing melody, it conjures up the canals of Venice. Again there are unusual tonal episodes which smack of a more modern era. In the following slow movement, *Andante*, the piano is given a lengthy, solemn introduction which recalls Schubert. The strings enter and

embark upon a leisurely exposition of the spacious main theme. The finale, *Allegro vivace*, is a triumphant jaunt full of excitement and good spirits. Clearly the fact that Sgambati set to work on No.2 immediately after finishing No.1 is evidence of the fact that his mind was teeming with musical ideas he had been unable to use up in No.1. This, too, is a good work with many unusual touches, however, I do not think it quite as good as the first and if one must choose to only bring one into the concert hall, I would suggest it be No.1.

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



Jean Sibelius (1865-1957) generally known as Finland's greatest composer. What is not known is that his family was Swedish as was his mother tongue. He was born Johan Julius Christian Sibelius. Mostly known for his symphonies and tone poems, the only chamber music work of his that until recently received any recognition and concert performance was his String Quartet *Voces Intimaes*. However, in his youth, Sibelius wrote a great deal of chamber music. He was trained as a violinist before studying composition and spent much of his youth playing chamber music with friends and family. His **Piano Quintet in g minor** dates from 1890 at which time he was in Berlin studying with Ferruccio Busoni. It was inspired by the Piano Quintet of Christian Sinding which he heard Busoni perform it with various quartets. It is a massive affair in five movements. Sibelius himself eventually came to dislike it and called it "absolute rubbish." It certainly is not that, but neither is it on a par with those which are considered first rate. Busoni on the other hand said that the first movement was "wunderschon", a generous exaggeration. The opening movement is rather overdoing things. It begins Grave-*Allegro*. with a tremolo of fifths on the piano and chromatic outbursts of despair in the strings. It is as if Sibelius was trying to produce orchestral effects within a quintet. The main theme grows from the slow introduction. The second movement *Intermezzo* is workman like. The *Andante* which follows is more effective fashion but its second subject, a march, is rather threadbare. An attractive *Scherzo* comes next. The finale, *Moderato vivace* wanders a bit and despite some appealing thematic ideas could definitively used some tightening. Really not a candidate for concert performance except perhaps as an example of the composer finding his way. It is not overly difficult but with so much better unjustly neglected music, it is not really worth the time.



Christian Sinding (1856-1941), along with Edvard Grieg came to symbolize Norwegian classical music between 1885 and 1940. Born in the small town of Kongsberg near Oslo, Sinding, after studying music in Oslo, attended the Leipzig Conservatory where he studied violin with Henry Schradieck and composition with Salomon Jadassohn and Carl Reinecke. Whereas Grieg's style of writing has been described as Schumann's technique combined with Norwegian folk melody, Sinding's is often and incorrectly characterized as combination of Wagner's technique with Norwegian folk melody. Although the influence of Norwegian folk melody can be found in his

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



Louis Spohr (1784-1859 also known as Ludwig) was born in the German city of Braunschweig. From early childhood, he showed a great aptitude for the violin. He studied with the virtuoso violinist Franz Anton Eck in St. Petersburg and ultimately became one of the leading violinists in the first half of the 19th century. But from the very beginning, Spohr wanted to become more than just a violin virtuoso. Hard work and talent were to allow him to become a leading conductor, a highly regarded composer and a famous violin teacher. As a conductor, he pioneered the use of the baton and introduced the practice of putting letters into parts to aid rehearsal. Violinists should be forever be grateful to him not only for his fine concertos but also because he invented the chin rest. Spohr wrote in virtually every genre, not the least being chamber music. He composed some 36 string quartets, 7 string quintets, five piano trios, four double quartets and several other chamber pieces. During the 1830's, he bemoaned his lack of ability on the piano and said that he would gladly trade a year's salary to be able to play the piano well. Spohr was truly a great man of many skills (mountaineer, hiker, painter et. al.), and nothing if not determined. He undertook a rigorous course of study and by the 1840's had become a good, if not great, pianist. The main result of this was that he was able to compose chamber works with piano, which could be said to have lasting value. His **Piano Quintet in D Major, Op.130**. It dates from 1846 and was a relatively late work. The opening movement, *Allegro moderato* attracts by virtue of its march-like second theme. Unfortunately, the main subject makes less of an impression. The *Scherzo moderato* which comes next is more successful, although the trio has the quality of an etude. The *Adagio*

which follows is perhaps the best movement in terms of its pleasing melodic material and makes a strong impression. A fleet finale, *Vivace* with an attractive main theme concludes the quintet, which is a decent work, but perhaps not really strong enough for concert performance with so many strong efforts awaiting rediscovery. Nonetheless, amateurs with a technically secure violinist and pianist will enjoy it.



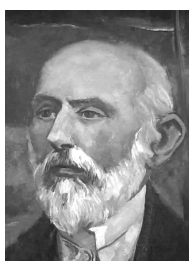
Charles Villiers Stanford (1852-1924) was born in Dublin. Took a classics degree at Cambridge University and then went to Leipzig Conservatory where he studied composition with Carl Reinecke in Leipzig, followed by stint in Berlin where he studied with Friedrich Kiel. While abroad, Stanford met Brahms and became an admirer. The once high reputation that he enjoyed all but disappeared by the end of his life with critics writing him off as nothing more than a German “copycat” and another Brahms imitator. This criticism is both unfair and wide of the mark. While it is to some extent true his early works show a German influence (sometimes Mendelssohn, sometimes Schumann, and sometimes Brahms), so did the music of other composers such as Borodin, Busoni, Respighi, Grieg and the American George Chadwick, to name but a few, who came to study composition in Germany and came away influenced by Mendelssohn, Schumann and Brahms. It is particularly unjust to Stanford to complain that some of his early works show German influence, especially in view of the fact that he ultimately went on to help found an English style and contributed to the renaissance of British music. This was particularly true in the realm of chamber music where Stanford almost single-handedly jump-started the British repertoire. Among his many students were Ralph Vaughan Williams, Gustav Holst, Herbert Howells, Frank Bridge, Ernst Moeran, Arthur Bliss, and Percy Grainger. His **Piano Quintet in d minor, Op.25** was perhaps the most performed of all of his chamber music. It is certainly a fine work and as far as piano quintets go, must after the Brahms, Dvorak and Schumann, be placed, along with a dozen or so other works, near the top of its class. It dates from 1886. Stanford received much advice and support from Joseph Joachim, the famous violinist, and leader of one of Europe's outstanding string quartets. The work is conceived on a grand scale and as a successor to the works of Schumann and Brahms. The opening *Allegro moderato ma agitato* is written on a colossal scale. The opening theme in the minor is troubled and ruminative with an elegiac tinge. The lovely second theme is not so gloomy. The melodies and harmonies are lush and the music richly scored. The following energetic Scherzo is rhythmically original and captivating while the mood is redolent of goblins. The writing and ideas are superb. The trio is based on a simple folk melody. The substantial *Adagio espressivo* showcases Stanford gift for expansive, self-developing lyrical melodies and is clearly the work's center of gravity. It begins leisurely and flows along calming for quite some time before it suddenly rises to a huge dramatic climax in the middle of the movement. The finale, *Allegro risoluto*, is in the major and serves as an affirmation of hope setting aside the troubled moods which have preceded it. A definite choice for concert and also highly recommended for amateurs.

Richard Stöhr (1874-1967) was born in Vienna. His father insisted that he study medicine and Stöhr only formally studied music after receiving an M.D. He entered the Vienna Academy of Music and studied composition with Robert Fuchs receiving a



doctorate in 1903. He immediately obtained a teaching position at the Academy and was appointed a professor of composition in 1915, a position he held until 1938. Although Stöhr steadily composed throughout these years, he was better known as an expert on music theory, having written a well received text on the subject. In 1938, he was forced to flee Austria because of the Nazi takeover. He emigrated to

the United States. There, he obtained a similar position at the Curtiss Institute of Music. Among his many students were Leonard Bernstein, Erich Leinsdorf, Herbert von Karajan, Erich Zeisl, and Samuel Barber. According to his website, he composed five piano quintets. The first Op.6 in g minor dates from 1908 and has not been published. The second, the only one which has been published and with which I am familiar, was published in 1914. A third, Op.75, was completed in 1941 and it too has not been published. The fourth in g minor, Op.94 was completed in 1943 but was only published in 2015 and a fifth also in g minor of which may have been lost. Stöhr seems to have had a thing for the key of g minor, at least as far as piano quintets were concerned. The exception was his **Piano Quintet No.2 in c minor, Op.43** which as previously noted appeared in 1914. This is a superb work in every respect and can be recommended both for concert and home performance without reservation. It both sounds quite good and plays well. At times one can hear the influence of Dvorak. But not in the opening movement which begins with a short introduction, *Un poco grave*, which gives the impression of being an improvisation. The main part of the movement, *Allegro con brio*, has a heroic, lilting quality. It is in the second movement, *Vivacissimo*, that we hear the hand of Dvorak, not in the main subject, a lively scherzo, but in the slightly more relaxed second theme, a dance-like *grazioso*. A trio section, *Andante maestoso*, is both powerful and full of energy. A slow movement, *Larghetto*, is deeply felt and has a nicely contrasting middle section. The interesting finale begins in as a throwback to a prior era but then quickly modernizes, bring what is a magnificent piano quintet to a pleasing finish.

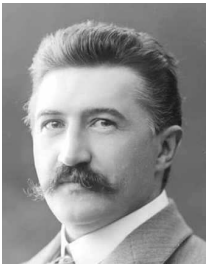


Petar Stojanović (1877-1957) was a Serbian violinist and composer of operettas, ballets and orchestral music. He was born in Budapest and studied the violin there with Jenő Hubay. At the Vienna Conservatory, he studied violin with Jakob Grün and composition with Robert Fuchs and Richard Heuberger. He pursued a career as a soloist, teacher, primarily at the conservatory in Belgrade, and composer. He wrote a fair amount of chamber music. His **Piano Quintet in c minor, Op.9** appeared in 1909. His thematic material is neither Serbian nor Hungarian in flavor, but it is quite nicely written with some lovely melodies, and the fact that it has no real technical difficulties makes it a good choice in particular for amateurs. Also in its favor is the fact that all of the voices are given a chance to take the lead in presenting the themes. The powerful opening movement, *Allegro*, almost sounds as if the composer had a symphony in mind. Next comes a clever scherzo, *Allegro vivo quasi Presto*, clever from the way in which the modulations seamlessly take place. The third movement is a serviceable *Andantino*. Some of the most appealing melodic material is saved for the finale, *Allegro vivace*. This work will do well with audiences in concert.



Ewald Straesser (also Sträßer 1867-1933) was born in the Rhenish town of Burscheid not far from Cologne. After studying music locally, he entered the Cologne Conservatory where he studied with Franz Wüllner. After graduating, Straesser held a teaching position there and then later became a professor at the Stuttgart Conservatory. Between 1910-1920, Straesser's symphonies enjoyed great popularity and were performed

by the leading conductors of the day such as Artur Nikisch, Richard Strauss, Willem Mengelberg, Felix Weingartner, and Wilhelm Furtwängler. His chamber music was also frequently performed by the then active leading ensembles. He wrote five string quartets, all quite useful as well as several other chamber works. It is too bad that they have all disappeared. His Piano Quintet in f sharp minor, Op.18 dates from 1911. One can hear the influence of Brahms, especially in the warm and lilting main subject of the opening movement, Mässig, The second movement (Sehr langsam and then later Möglichst schnell) combines both a slower movement and a scherzo in one. It is quite well done. The finale, Leidenschaftlich ungestüm, is one long, slow increase in tension, power and drama. This is a first rate work which ought to be given concert performance. The greatest problem for amateurs will be intonation which is not always easy to get right.



Josef Suk (1874-1935) was born in Krecovice in southern Bohemia, then part of Austria. He studied piano, violin and organ with his father who served as village choirmaster. His exceptional talent led to his being enrolled at the Prague Conservatory in 1885 at the age of 11 where he first studied violin. Eventually, he became a composition student of Antonin Dvorak. He graduated in 1891, and kept up a

friendship with Dvorak, whose daughter he married in 1898. He formed what became the world famous Bohemian Quartet with three of his fellow students. Suk played second violin with the Quartet for most of his life. From 1922, he taught at the Prague Conservatory. Among his many students were the composer Bohuslav Martinu and the pianist Rudolf Firkusny. Suk served as the Conservatory's director after 1924, on and off, until the end of his life. **Piano Quintet in g minor, Op.8** was composed in 1893 and was intended to allow the famous Bohemian Quartet, of which he was a member, to expand their repertoire to include Czech works with piano. Though the Quintet was widely praised, Suk himself was not entirely satisfied with it and revised it in 1915. It is a big work, certainly deserving to be in the standard repertoire for this ensemble. The opening movement, Allegro energico, bursts forth in energetic fashion with vigorous motion in all of the voices, as the viola and cello soar high above. Although there are moments of repose, the movement is mostly highly charged and full of forward motion. The second movement, Adagio religioso, begins with a heavenly, ethereal, ave-maria-like chorale in the strings over the soft arpeggios in the piano, but then builds to a powerful dramatic climax. The third movement is a wonderfully fleet, Scherzo, based on a pentatonic theme, characteristic of Bohemian melody. The Bohemian dance rhythm of main theme of the finale, Allegro con fuoco, is as important as the actual melody. The movement is by turns fiery and lyrical. This is a superb work for piano quintet, It will triumph in the concert hall and should not be missed by amateurs.



Sergei Taneyev (1856-1915) is one of Russia's greatest composers from the last half of the 19th and early 20th centuries, one of its greatest pianists, and one of its greatest teachers. And yet, his music is perhaps the least known of any great Russian composer from this period. Taneyev graduated from the Moscow Conservatory in 1875, the first student to win a gold medal both in composition and perfor-

mance. Although a brilliant pianist, he opted for a career as a composer and teacher and soon became a professor at the Conservatory. Among his many students were Gliere, Rachmaninov, Gretchaninov, Scriabin and Medtner. In Russian concert halls, one always finds a bust of Taneyev alongside those of Mozart, Beethoven, Mendelssohn, Schumann, Brahms and Tchaikovsky. His **Piano Quintet in g minor, Op.30** was composed in 1910-11. It is a colossal, monumental work. The massive opening movement, which by itself lasts more than 20 minutes, begins with a very lengthy, pensive and slow introduction, Mesto, which while sad also gives off air of mystery, a feeling that something is impending. The character of main part of the movement, Allegro, is by turns vigorous, resolute and lyrical, but overall the mood remains dark. The second movement, Presto, is a march-like scherzo. The sparkling percussive nature of the rhythms is very impressive. The trio section could not present a great contrast with its slow, almost languid, lovely, lyrical melody. In the third movement, a Largo which is essentially a passacaglia with variations, Taneyev demonstrates why he was universally regarded as one of the great musical architects of all time. The main theme is a tragic tone poem which is supported by a never varying ostinato in the cello. Above it, Taneyev produces a constantly changing set of images and emotional contrasts. The huge finale, Allegro vivace, is filled with dramatic tension from its opening measures to its thrilling conclusion. This quintet is unquestionably a masterpiece, among the very best written can be recommended to professionals and amateurs alike.



Ferdinand Thieriot (1838-1919), five years younger than Brahms, was not only born in Hamburg, but also studied with the same teacher, Eduard Marxen. The two knew each other from their Hamburg days and remained on friendly terms. After Hamburg, Thieriot finished his studies in Munich with Joseph Rheinberger and then moved to Vienna where his friend Brahms was instrumental in helping him

obtain the position of Styrian Music Director in the provincial capital of Graz where he worked between 1870-85. Later, Thieriot held important positions in Leipzig and Hamburg where he remained from 1902 until his death. For the most part, Thieriot, like Brahms, remained true to the classical traditions which preceded him and took Beethoven, Schubert, Mendelssohn and Schumann as his models. Only toward the end of his life did he his work show some of the influence of the "New German Music" of Wagner and Liszt. Thieriot wrote a great deal of chamber music, most of it of very high quality. The **Piano Quintet in D Major, Op.20** appeared in 1869 and a "new and improved edition" was put out in 1894. In four movements, the work opens with a big Allegro con spirito. The strings, double stopping, create an almost orchestral presentation of the main theme which only after a full statement reenters the realm of chamber music. The thematic material is lush and lyrical. Next comes a somber

and stately Adagio. A lively Scherzo characterized more by its pounding and insistent rhythm than by its melody follows. The trio section with the strings singing in chorale fashion presents a nice contrast. The exciting finale, Allegro con moto, begins somewhat darkly with Hungarian tinges but the mood lightens as the movement progresses and the entrance of the second subject. This is certainly a worthy addition to the piano quintet literature, a work which is strong enough for the concert hall but also suitable for amateur players.



Ludwig Thuille (1861-1907) was born in the then Austrian town of Bozen located in the South Tirol (now in Italy and called Bolzano). His remarkable talent for music was recognized at an early age. After a stint at the Innsbruck School of Music, Thuille studied with Josef Rheinberger at the Bavarian Royal Conservatory in Munich. Thuille befriended Richard Strauss when he was ten and they remained friends for

the rest of Thuille's life. Strauss' influence on Thuille's music was certainly as great as that of Rheinberger. The last part of his life, Thuille spent as a music professor and composer, achieving considerable fame for his operas. He was the founder of the so-called New Munich School of composition. Among his many students was Ernest Bloch. Thuille wrote in most genres and often turned to chamber music. He wrote two piano quintets. The first, Piano Quintet No.1 in g minor, WoO remained unpublished until the late 1990s. It was composed around 1880 while he was at the Munich Conservatory studying with Rheinberger and shows both his teacher's influence as well as that of Brahms. In three movements—Allegro maestoso, Larghetto and Presto ma non troppo. This is a nice work, tuneful, well-written, pleasant to play and can certainly be recommended to amateurs. It does not sound like a student work and though it shows the aforementioned influences, it is not derivative. It is questionable, however, whether it deserves concert performance. His **Piano Quintet No.2 in E flat Major, Op.20** was completed in 1901 and is accurately described as post-romantic. It is a massive affair which marks the first of his works from his so-called second period in which he struck out to find new and more modern paths for tonal expression. And it is in the opening Allegro con brio that these tendencies are the most noticeable. The thrusting main theme is ever striving for a seemingly unobtainable climax. The plasticity of the ideas is truly striking. The second movement, Adagio assai sostenuto, begins with a lengthy, somber, almost funereal, introduction in the piano. After this, the strings, at first alone, take on the development of this highly potent theme. As the piano joins in drama and tension build. The Allegretto which follows, though lively, is overshadowed by the darkly colored but beautiful tonal language. In the finale, once again, the piano has a lengthy, and this time very powerful, introduction, before the strings announce the triumphant main theme which surges forward with great drive. This quintet is first rate and can be warmly recommended for concert performance which it certainly deserves and it is not beyond the average amateur.

Donald Tovey (1875-1940) was born in the English town of Eton. He studied piano privately and subsequently attended Oxford and the Royal Academy of Music in London where he studied composition with Hubert Parry. He enjoyed a career as a concert performer as well as a composer and served as a Professor of Music for more than 25 years at Edinburgh University. Today he is best remembered for his essays on music, but he regarded him-



self first and foremost as a composer. Tovey wrote in most genres and his compositions were not only respected but regularly performed in such important venues as London, Vienna and Berlin. But like the works of so many others, it has inexplicably disappeared from the concert stage. He wrote several chamber music works, most dating from the last decade of the 19th century up to the First World War. Tovey's **Piano**

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



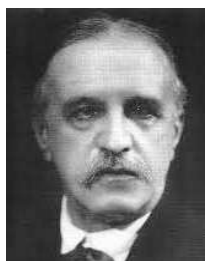
Joaquín Turina (1882-1949) was born in the Spanish city of Seville. At the age of four he was given as a gift an accordion and surprised everyone with the speed and facility he learned to play. In 1894 he began his formal studies of harmony theory and counterpoint. Almost immediately he began to compose small pieces. In 1905 he, as most other Spanish composers of the time, went

to Paris where he studied piano with Moszkowsky and composition under Vincent d'Indy in the Schola Cantorum. He became good friends with Isaac Albeniz and Manuel de Falla. It was Albeniz who encouraged to find inspiration in the popular music of Spain and Andalusia. After finishing his studies, Turina moved to Madrid where he spent the rest of his life composing and teaching. Turina's first works were entirely influenced by the French impressionist school, not surprisingly, since he had studied in Paris with impressionist composers. The **Piano Quintet in g minor, Op.1**, which is full of rich and varied melody, dates from 1907. It shows the influence not only of Turina's teacher d'Indy, but also d'Indy's teacher, Cesar Franck. It is a cyclical work but although there is plenty to link it to the Impressionists, even from the beginning, Turina inserted and fused some Spanish melody, especially in the second movement. The first movement, Fugue lente, is based on a Gregorian Chant and is the theme which reappears in the second movement, Animé, albeit in an altered form. The beautiful third movement, Andante scherzo, is closest in feel to Franck. Beginning as an andante, the middle section is a scherzo, which later becomes a fugue before the recapitulation. The brilliant finale, which begins with a series of recitatives, is a spectacular Rondo. Although the Quintet is very different from Turina's later oeuvre, it is nonetheless a very fine work which was premiered with great success. Good in concert and not beyond amateurs.



Anton Urspruch (1850-1907) was born in Frankfurt am Main. There he studied with, Ignaz Lachner (brother of Franz) and Joachim Raff after which he went to Weimar where he took lessons from Franz Liszt, was one of the master's favorite students and had his style influenced by him. He primarily worked as a teacher,

first at Hoch Conservatory in Frankfurt, alongside Clara Schumann. Subsequently, he founded his own conservatory named after his friend Raff. He composed in most genres and his works, in their time were well received. His **Piano Quintet in D Major, Op.21** dates from 1884. Little of Liszt's influence can be found here, but rather that of Schumann and Mendelssohn. Despite its strong points, it must be noted that the work is quite orchestral straining at the bounds of chamber music. Although it can be recommended to amateurs, it is not strong enough to deserve concert hall revival. The main theme of the opening movement, Allegro non tanto, unfortunately is not particularly distinguished, but the second subject is much better. The second movement is a warm blooded Andante which is followed by a clever and original sounding scherzo, Allegro. The powerful finale, Allegro aperto, begins with an appealing march-like melody. Here, Urspruch seems to have many worthwhile ideas, which would have made the quintet stronger if he had used a few of them earlier on.



Louis Vierne (1870-1937) Vierne, was born in the French town of Portiers. Born virtually blind, made his reputation as an organist of the highest caliber. While his compositions for organ remain in that instrument's repertoire, what is not well known is that he was a composer of considerable merit who wrote for virtually every genre save opera. Vierne began his studies at the Paris Conservatory in 1890 with Charles-Marie Widor, perhaps France's greatest organist, eventually becoming his assistant at the Paris Conservatoire. He held many other positions and in 1900 won a competition to become organist at Notre Dame, the most prestigious post an organist could hold in France. His **Piano Quintet in c minor, Op.42** completed in 1918. The year before, Vierne had lost his 17 year old son in the First World War. He had allowed the boy, who was under age, to volunteer and was devastated by his death. He wrote that he intended the Quintet to serve as a votive offering of vast proportions to convey the sadness and grief he felt. He wrote, "...as my grief is terrible, I shall make something that is powerful, imposing and strong, which will stir in the depths of every father's breast the deepest feelings of love for a dead son." The massive first movement, Poco-lento-Moderato, begins quietly with a short, slow introduction which is full of despair. It quickly gives way to the Moderato which consists of two quite intense themes, one highly poignant, especially when given to the strings. The music builds to a rather dramatic climax before dying away calmly. There is the unmistakable influence of César Franck and to a lesser extent Fauré. The tonalities are more wayward or modern though in no way showing any influence of atonalism. In the middle movement, Larghetto sostenuto, the viola gives forth, in its darkest register, a drooping and wounded melody. For the most part the movement appears calm but the unusual use of tremolo creates a sense of apprehension lurking beneath the surface. The music briefly explodes but dies away without any real resolution. The final movement, Allegro molto risoluto, begins with the piano playing a series of harsh chords before the main theme of the Larghetto appears, a la Franck, but it is quickly transmogrified into a truly powerful and dramatic subject. The music is full of restless energy created by several martial cross rhythms. Perhaps this is a tonal picture conveying the excitement and danger of life in battle. Suddenly, the power vanishes, replaced by a disemboweled and spooky atmosphere. The coda, however, ends on a more positive, though not triumphant note.

This is a fine work, well-written, original sounding and deserving of concert performance. French-sounding, it contrasts nicely with the many quintets by Vierne's Central European contemporaries.



Paul de Wailly (1854-1933) was born in the French town of Abbeville. He entered the Paris Conservatory where he studied organ and composition with Cesar Franck. He composed in most genres writing symphonies, oratorios, and chamber music. The style of his writing is late French Romantic though not particularly impressions. Rather he writes in the tradition of his teacher Franck. His **Piano Quintet in f minor, Op.15** dates from 1895. While the work definitely shows the influence of his teacher there is a certain transparency that one does not find in Franck. The quintet is in three movements and begins with a Largo introduction which leads to the main section Allegro. The string and the piano are expertly handled so as not to cover one another. The middle movement, a Largo, recalls ideas from the Larghetto. The finale, Ben moderato, has a march-like subject reminiscent of Franck, but well executed. The quintet can be recommended for concert but especially to amateurs seeking a work from the French romantic idiom, i.e. not impressionist, as it presents no technical difficulties.



Charles-Marie Widor (1844-1937) today is primarily remembered for his organ compositions and as one of the greatest organists of all time. Widor was born in Lyons and studied first studied with his father, also an organist, and then at the Brussels Conservatory. In 1870, upon the recommendation of Charles Gounod and Camille Saint-Saens, he was appointed to the most important position an organist could hold in France, the position of organist at Saint Sulpice Church in Paris. In 1890, he succeeded Cesar Franck as Professor of Organ at the Paris Conservatory and many important composers, including, Darius Milhaud, Louis Vierne, Marcel Dupre, and Edgar Varese, studied with him. He composed throughout his life in virtually every genre and left a considerable amount of chamber music. The fact that his chamber music along with his other non-organ compositions have been ignored is because of his tower contribution to the organ literature. But Cobbett's Cyclopedic Survey of Chamber Music states that his chamber music is of the first rank and as good as that of Saint-Saens. Widor wrote two piano quintets. **Piano Quintet No.1 in d minor, Op.7** is thought to date from around 1870. The main theme to the opening Allegro starts off with a menacing, martial quality. Widor, through the use of careful dynamics, achieves very effective tonal color as well as dramatic climaxes. The lovely second movement, Andante, shows great delicacy and a refinement of taste. The part-writing, particularly notable for the interplay between the voices, is very fine. The appealing, very French scherzo, Molto vivace, which follows, lightens the mood by being in the major. The main theme is playful and bright. The trio section, also bright, is somewhat more relaxed and provides excellent contrast. The finale, Allegro con moto, begins with a vigorous melody in the strings. The second theme, quite lyrical, is introduced by the cello against arpeggiated passages in the piano. This Quintet definitely belongs in the front rank of romantic French piano quintets and is also suitable for amateur players. Four years later came his Piano

Quintet No.2 in D Major, Op.68. This is a very different work, especially from a tonal standpoint. It is in four movements—Allegro, Moderato, Allegro con fuoco and Moderato. Often times written in free form approaching a fantasia, its melodic material is not particularly strong and for this reason it does not seem to have caught on.



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

the Royal Conservatory there and studied composition with Joseph Rheinberger. He spent the rest of his life between Munich and Venice, never entirely satisfied in either place. This tension was, however, an important source of creativity for him.

Wolf-Ferrari enjoyed his greatest success while still rather young, winning international fame for several of his operas between 1900 and the First World War. He served as Choral Director in Milan and later became the director of the Marcello Music Academy in Venice and taught at the Mozarteum in Salzburg. The First World War created an emotional crisis in that his "two fatherlands" were fighting on opposite sides. He chose to live in neutral Switzerland for the duration. **Piano Quintet in D flat Major, Op.6** dates from 1900. The first movement, Tranquillo ed espressivo, makes a deep impression by virtue of its seriousness. The Canzona adagio, which follows, is rather pleasing while the fiery third movement, Capriccio, is very effective—its middle section providing an excellent contrast to the main part. The big finale, Sostenuto molto—Allegro moderato is superb. Definitely a work for the concert hall and to be recommended to experienced amateurs.



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

ist, touring throughout Europe. He eventually became a Professor at the Brussels Conservatory. Most of his important works were written in the last two years of his life. Though most of his works were for piano, his Quintet for Piano and Strings is considered one of his very best and important in its own right. The **Piano Quintet in g minor, 34** was composed in the year of his death. It is a work on a grand scale. Zarebski knew that he was dying and almost certainly felt that this quintet would be an important part of his musical testament. The opening Allegro is at once brooding, lyrical and powerful. The music is an interesting blend, showing the influence of Brahms as well as that of Cesar Franck. The integration of the piano with the strings—always a concern, especially when the composer is a piano virtuoso—leaves nothing to be desired. The piano fits in seamlessly and does not dominate the strings. The following Adagio seems to break all bounds of time

and space. Tonally interesting, the strings speak amongst themselves in subdued and leisurely voices. The second theme is derived from the first movement. Perhaps the most striking movement is the Scherzo with its driving main theme and two trios. The use of pizzicato and harmonics is particularly effective. In the last movement, marked Finale, there are echoes of Fauré as well as Brahms. Liszt, to whom the Quintet was dedicated, judged it perfect. Certainly, it is a work of great originality and deserves to join the foremost rank of piano quintets and be heard in concert.



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

tion and Director of the Wurzburg Conservatory. His Post-Brahmsian **Piano Quintet in c# minor, Op.42** dates from 1918. Zilcher clearly rejected the atonalism of the 2nd Vienna School. Rather, it is Brahms who serves as the structural model and tonal point of departure. The first movement, Leidenschaftlich bewegt, opens with a dark theme in the violin which later is taken up by the lower voices whilst the piano hovers in the background. Its integration into the ensemble is particularly fine. The second movement, Langsam bewegt, ausdrucksvoll, is not only highly original. The opening slow, march-like theme begins softly and somberly—there is an unmistakable funereal quality to it, but with a slight hint of mystery as well. The middle section literally comes out of nowhere. It is a gossamer scherzo—a whirling dance in the strings against the ostinato funereal march in the piano. The tension is gradually brought to a very high pitch but there is no real resolution, just a gradual release as the music retreats back to the slow first theme. The finale, Frei in Zeitmaß, fließend, sehr bewegt, begins with a short and powerful shout from the string quartet alone. The themes are full of agitation. Given the year of composition, 1918, it is not surprising that Zilcher's thoughts were on the First World War and he uses as one of his themes, the melody from his own then well-known volkslied, The Austrian Cavalryman's Song. However, after all of the early unrest, the Quintet is brought to an end quietly with a meditative chorale. This is an evocative and effective modern piano quintet. It is first rate, stating that it can stand comparison with any of the other "greats" and is deserving of being included in the concert repertoire and is in no way beyond experienced amateurs.