

immediately aware of it, count out loud the on-going beats or tell the lost player when the next rehearsal number is about to be reached. When pianists are involved they usually can assume the leading role in keeping the group from breaking down since they have the entire score in front of them. Sometimes page turns can cause breakdowns. Practice fast page turns on your own. Scan each movement of the work to be sight-read *before* you start playing. If you spot awkward page turns prepare for the problem by planning ahead to leave out notes just before you turn. Most importantly, learn to continue counting beats and measures in your head whenever you have a page turn. It then becomes easy to catch up with the group after completing the page turn by scanning over the missed measures.

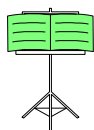
This guide to enjoyable high quality sight-reading of chamber music is by no means comprehensive. It does cover most of the major problems that get in the way of reaching the highest level of enjoyment and gives some valuable suggestions to make it easier to reach that level. As explained at the beginning of this

guide, sight-reading in its broadest sense is inherently a part of all types of music making including practicing and performing. Improving your sight-reading skills will automatically reduce the practice time required to learn well any piece of music by making practicing far more efficient. These skills will also improve the performance of a practiced piece by giving the performer or performers the tools needed to adjust spontaneously to whatever the musical performance environment demands.

In summary, here again is the one simple thought that all enthusiasts of sight reading chamber music, including those that are just beginning to experience this greatest of musical joys, should always have in the back of their minds for every single note they are playing:

ALWAYS MAKE THE OTHERS SOUND GOOD
By listening to and imitating all the others
in the group at all times.

©2005 Peter Lang & The Cobbett Association



New Recordings



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

String Quartets

Jean CRAS (1879-1932) No.1, BNL 112860 / Peter Maxwell DAVIES (1934-) Nos.3 & 4, Naxos 8.557397 / Einar ENGLUND (1916-99) Qt, BIS 1197 / Charles GOUNOD (1818-93) Qt in a, BNL 112860 / Ladislav KUBIK (19??-) No.1, col legno AU 031 814 / Albert MAGNARD (1865-1914) Op.16, Accord 465 789 / Joao OLIVEIRA (1959-) Peregrinacao, Electera 1242 / Harold SCHIFFMAN (1928-) Nos.1 & 2, North/South Recordings 1039 / Jean SIBELIUS (1865-1957) 33 Small Pieces, BIS 1376 / Ludwig SPOHR (1784-1859) Nos.24-5, Marco Polo 8.225306 also Nos.32 & 34, Marco Polo 8.225307 / Luis TINOCO (1969-) Qt, Electera 1242 / Antonio VARGAS (1951-) Monodia, Electera 1242 / Jacob WEINBERG (1779-1956) Op.55, Naxos Milken Archive 8.559457 / Nikolaus ZMESKALL (1759-1833) 2 Qts in g & D, Hungaroton 32332

Strings Only-Not Quartets

Luigi BOCCHERINI (1743-1805) Six String Quintets (2Vc) Op.10, G.265-70, Brilliant Classics 92503 / Georg DRUSCHETZKY (1745-1819) Three String Quintets (2Vla), Hungaroton 32290 / Louis GLASS (1864-1936) Sextet

Op.15, CPO 777 062 / Jeremy ROBERTS (1934-) Croquets for Str Trio, Lorelt 118

Piano Trios

Enrique Fernandez ARBOS (1863-1939) Tres Piezas, Verso 2017 / Marco Enrico BOSSI (1861-1925) Opp.107 & 123, Hungaroton 32293 / Robert CASADESUS (1899-1972) Nos.1 & 2, Millesime 20044 / Ladislav KUBIK (19??-) Trio, col legno AU 031 814 / Paul MORAVEC (1957-) Mood Swings, Scherzo & Variations, Arabesque 6791 / Camille SAINT-SAENS (1835-1921) Nos.1 & 2, Accord 465 811

Piano Quartets, Quintets & Sextets

Arnold BAX (1883-1953) Piano Quartet, Meridian 84519 / Thomas DUNHILL (1877-1946) Piano Quartet Op.16, Meridian 84519 / Einar ENGLUND (1916-99) Piano Qt, BIS 1197 / Louis GLASS (1864-1936) Pno Quintet Op. 22, CPO 777 062 / William HURLSTONE (1876-1906) Piano Quartet Op.43, Meridian 84519 / Theodor KIRCHNER (1823-1903) Pno Qt Op.84, Ars Musici 1384 / Roger QUILTER (1877-1953) Gypsy Life for Pno, Str Qt & Kb, Meridian 84519 / Camille SAINT-SAENS (1935-1921) Pno

Qnt Op.14 & Pno Qnt Op.41 Hyperion 67431

Winds & Strings

Frits CELIS (1929-) Elegie for Fl & Str Qt, Electera 1266

Winds, Strings & Piano

Paul JUON (1872-1940) Trio Miniatures Op.18 for Cln, Vc & Pno, Edition Hera 02113 / Robert KAHN (1865-1951) Trio for Cln,Vc & Pno Op.45, Edition Hera 02113 / Marc MATTHYS (1956-) Camel Caravan for Fl, Pno Qt & Kb, Electera 1266 / Paul MORAVEC (1957-) Tempest for Clarinet & Piano Trio, Arabesque 6791

Piano & Winds

Amedee RASETTI (21759-99) Trios for Fl, Bsn & Pno Op.13, MD&G 603 1332 / Camille SAINT-SAENS (1835-1921) Tarentelle for Fl, Cln & Pno also Caprice danois et russes for Pno, Fl, Ob & Cln,m Op.79 Hyperion 67431

Winds Only

Lluis BENEJAM (1914-68) Quintet in E, La Ma de Guido 2063 / Ladislav KUBIK (19??-) Octet, col legno AU 031 814

➡ Please Note Starting November 2005

We Will have a New E-Mail Address:

cobbettassociation@sbcglobal.net