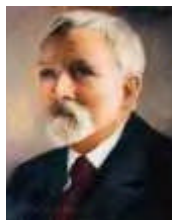


The Piano Quintet in the 20th Century (Part 2)

by Dr. Ralf Brueckmann



The French composer and conductor **Henri Costant Gabriel Pierné** (1863–1937) was a childhood friend of Debussy, with whom he grew up at the Paris Conservatoire. His teachers included Franck and Massenet. Pierné's personality appeared especially in his chamber music concisely and clear with a rich variety of expression. His *Quintette pour piano et cordes*

Op.41 was composed in 1917 and premiered in 1919 with the composer at the piano. Pierné's quintet is solidly constructed with an interesting second movement, a Scherzo, based on a Basque dance rhythm. The opening movement, as well as the third, reflect Pierné's classicism; both are remarkable for their breadth and gravity. (Recording: MUSIFRANCE 2292-45525-2)

Frank Martin (1890–1974) was born in Switzerland, 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 *Quintette pour piano et quator à cordes*, composed in 1919. The slow movement, shows the influence of an arioso from Bach's St. Matthew Passion: *Ach Golgatha*. The atmosphere of the third movement is melancholy and introverted. Martin's Piano Quintet shows the different intermediate levels in his transformation process to achieve a diatonic



diction. (Recording: Jecklin-Disco JD 646-2)

(Continued on page 9)

Zdenek Fibich The Chamber Music Part 2

by Renz Opolis



(In the first part of this article, the author discussed the composer's early life and the reasons why his music is not as well-known as that of Dvorak and Smetana. Additionally, Fibich's Piano Trio in f was discussed.)

After completing his piano trio in 1873, the following year, Fibich, while still in Vilnius, composed two more works of chamber music—a string quartet and a piano quartet. These are the subject of this part of my article. While it is unclear which of these works came first, it seems likely that it was the **String Quartet No.1 in A Major**, given the fact that Fibich assigned it no opus number and that it was not published during his lifetime. The piano quartet was assigned Op.11 and was published by his regular publisher, Urbanek. It is worth noting that apparently, as in the case of Dvorak and his publisher Simrock, there were irregularities in the numbering of Fibich's works by Urbanek. String Quartet No.2 dates from 1878, some four years after he had composed the Piano Quartet which Urbanek numbered Op.11, yet, it was given the number of Op.8.

Despite the fact that the quartet was not published during his lifetime, there is no evidence that Fibich was embarrassed by his effort or that he never wanted it to see the light of day. It is more probable that the quartet held private memories for him of a happy time before the terrible tragedy he experienced only a short time later. There are reports that copies of the manuscript did circulate in Prague, but as far as I know, it was never given a public performance.

(Continued on page 7)

A Practical Guide To Sight-Reading

FOR EXPERIENCED MUSICIANS AND
THOSE WHO WANT TO BECOME SO

Or

How improving your chamber music sight-reading skills
will make you a better performer)

by Peter Lang

Most musicians define sight-reading as the playing or performing of a piece of music on seeing it for the first time. They assume that the ability to perform efficiently at sight has little to do with the ability to give a first class performance. This article will argue that sight-reading and performing are in fact closely related and that developing high level sight-reading skills will make most musicians better performers. In all cases, possessing such skills will make far more efficient and shorten the practice time required to work up a top level performance.

According to historical sources, the first public performance of the Beethoven Violin Concerto was given by George Bridgetower without the benefit of a single rehearsal with the orchestra.

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