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LONDON



Matiegka-Schubert  
**QUARTET IN G MAJOR FOR FLUTE,  
GUITAR, VIOLA AND VIOLONCELLO**

Diabelli  
**TRIO FOR FLUTE, VIOLA AND GUITAR**

Fürstenuau  
**Pieces From  
"TWELVE ORIGINAL COMPOSITIONS  
FOR FLUTE AND GUITAR, Opus 35"**

PATRIMONIO U.C.



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Long playing microgroove full frequency range recording





MATIEGKA - SCHUBERT  
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VIOLA, AND VIOLONCELLO

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The three works here recorded all originated at a time when chamber music was still what its name implies—"room-music", i. e. music intended chiefly for home performance, as opposed to that given in public. For such was the musical culture of the period that in the home were to be found amateur performers capable of meeting the instrumental demands of chamber music and who, by their love of it, were great consumers of such music.

To meet this demand, and especially from about 1800 until towards the middle of the century, great quantities of "Hausmusik" were written and printed by composers who, for the most part, are now forgotten. Their works reflected the style prevailing in those days—that of the Vienna classics—without adding any truly personal note to it. Nevertheless, they knew exactly what their respectable middle-class public required of them, and they often produced music which was both graceful and well constructed.

The prominence of the guitar in the music now under consideration indicates the typical ability of the composers of the day to write to order, for the guitar had many devotees who, inspired by the performances of the great Italian and Spanish virtuosi, demanded for themselves the opportunity of performing, though perhaps on a more modest scale, on this easily manageable instrument.

Kaspar Fürstenau (1772-1819) was an eminent flute-player, and became the founder of a whole family of flautists through several generations of his descendants who were attached to the Court Orchestra in Dresden. Anton Diabelli (1781-1858), a highly esteemed teacher of piano and guitar in Vienna, was also active there as a music publisher. As a composer his name has been immortalised by Beethoven in the great Variations on a Waltz by Diabelli, Op. 120. Wenzeslaus Matiegka (1773-1830) was a colleague of Diabelli's as a teacher, as well as being choirmaster of St. Leopold's and St. Joseph's in Vienna.

Although only three works are contained in this record, the name of a fourth composer appears on the label, and the reasons for the inclusion of Franz Schubert among this company may be of interest.

When, in 1918, there came to light a manuscript containing a Quartet for flute, guitar, viola and 'cello, there seemed no doubt that it was a "new" work by Schubert. It had been written in his own hand, and bore his own signature. In addition, it had been carefully dated (February 26, 1814), so that the only lamentable thing about it was that it was unfinished, the concluding variations of the finale being missing. Thus the work was published in 1926 by Georg Kinsky as an authentic addition to the works of Schubert.

However, Otto Erich Deutsch, in reviewing this edition, expressed doubts as to its genuineness and advanced the opinion that it was an adaptation of the work of another composer. He based his theory upon some peculiarities found in the actual manuscript: in the first place, the title was originally "Terzett", but this word had later been struck out by Schubert and replaced by "Quartetto". Next, the first and third variations of the unfinished finale had been left out in favour of some notes that clearly referred to a printed edition of a trio. Yet no such trio was known among the works of Schubert. Lastly, the theme of the variation-finale was a song "Mädchen, o schlumm're noch nicht", a text not set by Schubert.



As Deutsch could trace neither the composer of the original trio, nor the writer of the song, his hypothesis gained no credence, and in the course of the following years the quartet was performed many times under the name of Schubert.

However, in 1932 the truth of Deutsch's penetrating theory was proved, when Th. Rischel, a Danish amateur guitarist, discovered among his large collection of chamber music with guitar a copy of the very rare piece which had served Schubert as the basis for his adaptation.

The title of the original work was "Notturmo pour Flute, Violine et Guitarre, composé et dédié à M. le Comte de Jellachich Esterhazy par W. Matiegka, Professeur. Op. XXI. Vienne chez Artaria et Comp." The publishers' impression number enables us to place the date of publication as the summer of 1807.

Schubert's adaptation of the work left the guitar part completely and the flute part nearly unaltered; his contribution being the addition of a 'cello part. The viola part underwent considerable changes, as it partly furnished the material for the 'cello, and had thus to be rewritten to accommodate itself to the latter instrument. The opening section of the quartet to be newly composed by Schubert was the second trio of the minuet, which replaced the 'cello-like one by Matiegka. Finally, Schubert made some changes in the order of the variations in the finale.

The two variations (Nos. 1 and 3) omitted from Schubert's manuscript, during which the 'cello is silent (and which he, as it appears from his notes, obviously intended to be played in Matiegka's version for trio) have in this recording been supplemented from the print of Matiegka's work belonging to Rischel (now in the National Library in Copenhagen). The unfinished variation (No. 5) in the manuscript, and two missing variations (Nos. 6 and 7) have been recorded after Matiegka's version, but provided with a 'cello line cautiously extracted from the guitar part. Incidentally, the theme used by Matiegka for the variations in this finale has proved to be a song by Friedrich Fleischmann.

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