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KAREN TUTTLE, *viola*



LASZLO VARGA, *'cello*

# SCHUBERT

PATRIMONIO UC

## Trout Quintet

in A Opus 114 for Piano, Violin, Viola, 'Cello and Bass Viol



ISTVAN NADAS, *piano*



JULIUS LEVINE, *bass viol*



FELIX GALIMIR, *violin*

## The Guitar Quartet

Flute, Viola, Guitar, and 'Cello — The Barchet Quartet

# SCHUBERT

## PIANO QUINTET IN A MAJOR ("THE TROUT") OP. 114

Istvan Nadas (Piano), Felix Galimir (Violin), Karen Tuttle (Viola) Laszlo Varga (Cello),  
Julius Levine (Bass Viol)

## QUARTET FOR FLUTE, GUITAR, VIOLA, & CELLO IN G MAJOR

K. F. Mess (Flute), Siegfried Barchet (Cello), Heinz Kirchner (Viola), Arthur Faiss (Guitar)

Schubert's musical output may be loosely divided into two categories — the formal, large-scale, symphonic, sacred, and operatic compositions which were directed to audiences that learned of them in many cases after his death, and the more intimate works for personal use that sprang directly from his bourgeois Viennese environment — songs that could be sung to piano or guitar accompaniment in a friend's parlor, short piano pieces for solo or four-hand performance, and chamber music written to accommodate the abilities and instruments that happened to be available at a given moment. It is with such chamber works that this disc concerns itself — such uncommissioned *Gebrauchsmusik* — immediately appealing with its improvisatory quality, light-hearted geniality and warm sentiment that are practically synonymous with Vienna. These works brim over with melodies that alternately suggest the outlying districts of Vienna with their rustic *ländler* and the cafe life in the city with its lively gypsy ensembles. Actually, these pieces are nineteenth century versions of Mozart's divertimenti and serenades. Instead of being geared to aristocrats, they speak to and for the middle class. Note that except in the *Octet* (1824) in which he reached maturity in this form, Schubert dispensed with the usual complement of winds. He did, however, explore unusual sonorities in two earlier works of 1814 and 1819 — his *Quartet for Flute, Guitar, Viola, and Cello* and his "Trout" *Quintet* where a double bass flouts the convention of doubling the violin in a quintet. Each of these works has five movements. Each has a movement consisting of variations based on a song — the fifth movement in the *Quartet*, and the fourth in the *Quintet*. Each is filled with *joie de vivre* and turns to lively Hungarian rhythms to emphasize its devil-may-care attitude — the fourth movement of the *Quartet* and the fifth of the *Quintet*. Each directs attention to the florid execution of one of the instruments — the guitar in the *Quartet*, and the piano in the *Quintet*. (Schubert's friend, the somber poet Mayrhofer, played the guitar and this work may have made use of his ability. The story goes that Schubert was famous for utilizing the talents of his friends. They nick-named him *Kanewas* because he always asked about a new acquaintance: "Kann er was?" (What's his specialty?))

The story of the *Guitar Quartet* is quite interesting. It was found fairly recently (1918) in a German attic and was published in 1926 by Georg Kinsky as a work of Schubert. Certainly, the date on the manuscript (February 26, 1814), and certain musical directions were in Schubert's handwriting. Schubert's annotations were puzzling, however, because they seemed to refer to a trio while the work actually written on the manuscript was a quartet. It was assumed, therefore that he had written the work originally as a trio and then added a cello part to fill out the bass for which the guitar alone seemed inadequate. However, research by the Schubert scholar, Otto Erich Deutsch, indicated that Schubert did not compose the work at all. The actual composer was a Bohemian named Matiegka. Schubert seems merely to have taken the latter's *Op. 21*, a charming and ingenious work, and added the cello part for the use of his own group. (Incidentally, the last movement is a series of variations on a Serenade, *Mädchen, O schlumm're noch nicht* by Friedrich Fleischmann, but since the last page of the manuscript is missing, the last variation was completed by the editor Kinsky.) Once the work is credited to Matiegka, the scoring for guitar does not seem at all extraordinary as this composer was an outstanding guitar virtuoso. Both he and Ferdinand Sor proved the capabilities of their instrument so ably that countless amateurs and even musicians like Paganini took it up with enthusiasm. Schubert's continuing interest in the instrument manifested itself in 1824 when he wrote a charming sonata for the *arpeggione* — a new bowed instrument which combined the functions of guitar and cello . . . The five movements of the *Quartet* are marked: *Moderato* — *Menuetto* — *Lento e patetico* — *Zingara* — *Tema con variazioni*. The second and fourth movements have the most immediate appeal.

In July of 1819, Schubert, city-bred and born, left his native Vienna for the picturesque town of Steyr, where the rivers Steyr and Enns meet some ninety miles away from Vienna. The occasion was an infrequent holiday with his friend, Vogl, in the latter's home town. They must have presented a ludicrous picture — the stocky composer — 5' 1" (according to military records) and the singer Vogl whose impressive physique had enhanced many an opera of Gluck and Cherubini. Both men were young, Schubert only twenty-two, and filled with hat-in-the-air high spirits. They enjoyed each other's company, each serving as a glowing audience for the other's musical accomplishments. To Schubert, this flight from Vienna must have

been especially significant because it was an affirmation of his independence — a repudiation of four years of school teaching which Franz had loathed but which his father wanted him to continue. (There is in existence a fragment of a petition by Schubert Senior in which he begs that Franz be again certified as an assistant master. Internal evidence places the paper in 1819; it is torn and was never sent, and it testifies mutely to an undoubted struggle between the otherwise congenial father and son).

In Steyr, Schubert abandoned himself luxuriously to the rarely experienced charms of wood and stream and wrote with glee to his brother Ferdinand: "At the house where I lodge, there are eight girls; nearly all pretty. Plenty to do, too. The daughter of Herr von Koller, where Vogl and I eat daily, is very pretty, plays the pianoforte well and is going to sing several of my songs . . . The country around Steyr is unbelievably lovely" . . . Not only was there singing and music in the house of Dr. Schellman, his landlord, but, at the house of the iron merchant, Josef von Koller, the friends enjoyed sociable good times including a performance of *The Erlking* with Schubert singing the father, Koller the child, Vogl the evil spirit, and another friend, Stadler, at the piano. There was also the cantata that Schubert wrote for Vogl's birthday and in which everyone joined with a will. Then there was the musical activity centering about a patron of the arts, called Sylvester Paumgartner who held musical soirees, commissioned music for himself, and insisted on playing the cello parts. It was this man who, fascinated by the song *Die Forelle* which Schubert had written two years before, pleaded for an instrumental work based upon it; he also specified that it should have the same instrumentations as a recently published quintet by Hummel. Schubert was in no mood to deny anyone anything, and in an atmosphere of *Gemütlichkeit* he wrote a composition which was tailored to fit his own mood and Paumgartner's whim. It is not a profound work. How could it be when its inspiration is a thoroughly explicit tune — descriptive water-music concerning a darting trout that tries to elude a fisherman. The song becomes the basis of six variations in the fourth movement. Schubert seems to have written the work deliberately as background music which would provide pleasure by its recurring melodies. It is no accident that this work is one of the most readily accessible to all types of listeners. It does not detract from anyone's listening pleasure either to discover that the composer makes little pretence at finished form. The third and fourth movements are structurally correct and smooth, but the first and second movements and the finale share a common weakness: the recapitulation adds nothing — it restates without modification, merely starting in a key which will make it possible to conclude in the tonic. The first movement has only a faint trace of development; the finale has neither development nor coda. The piano, writing with its figurations is deliberately decorative rather than expressive; its florid figurations create a sense of stirring, of rippling, of youthful exuberance. The five movements are marked: *Allegro vivace* — *Andante* — *Scherzo and Trio* — *Andante (Theme and Variations)* — *Allegro giusto*.

### • ISTVAN NADAS

Istvan Nadas was born in Hungary. He studied music from the age of ten and was a student of Louis Kentner, Bela Bartok (piano); also of Zoltan Kodaly (composition) and Leo Weiner (chamber music). He appeared many times with the Budapest Philharmonic and toured extensively in Europe until the beginning of the war when his career was interrupted and he was put into a German concentration camp. By a miracle he survived this experience and at the end of the war he resumed his career in Italy. He performed at the Bach Festival in Rome and won a high decoration from the Italian government. In 1947 he emigrated to Venezuela where he became head of the Post-graduate Course at the National Conservatory of Music; he also played at numerous recitals in South and Central America. Since 1953 he has been teaching piano master classes at Xavier University of Louisiana and at Loyola University in New Orleans. He made his New York debut at Town Hall on October 4, 1954 and has played many recitals in the United States. He also appeared several times with the New Orleans Philharmonic Orchestra and with the Dallas Symphony. At his concert in Carnegie Hall in New York City on November 9, 1956, Mr. Nadas once more received critical praise for his masterly technique combined with his individual authoritative interpretations.