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# Heinrich Wilhelm ERNST

## Complete Music Volume Four

**Violin Concerto in F sharp minor,  
Allegro pathétique, Op. 23**

**Violin Concertino in D major,  
Op. 12**

**String Quartet in B flat major,  
Op. 26**

**Sherban Lupu, violin  
Sinfonia da Camera  
Ian Hobson, conductor  
Ciompi String Quartet**

INCLUDES FIRST RECORDING



## HEINRICH WILHELM ERNST: Complete Music, Volume Four

by Mark Rowe

Heinrich Wilhelm Ernst was one of the most important performers of the nineteenth century. In 1884, reviewing over thirty years of avid concert-going, the Rev. H. R. Haweis wrote: '[If], looking back and up to the present hour, I am asked to name off hand, the greatest players – the very greatest I ever heard – I say at once Ernst, Liszt, Rubinstein.<sup>1</sup> His assessment was shared by the professionals. 'Ernst was the greatest violinist I ever heard,' said Joseph Joachim; 'he towered above the others [...]. He became my ideal of a performer, even surpassing in many respects the ideal I had imagined for myself.<sup>2</sup> Similarly, Berlioz could not say enough about the genius of his friend: 'Let me reiterate, Ernst, who is a great musician as well as a great violinist (as well as being the most delightfully humorous man I know), is the complete rounded artist, profoundly and predominantly expressive in everything he does.<sup>3</sup> As a performer, he was particularly admired for his stupendous technique, his intense and melancholic expressivity, his capricious sense of humour, and a tone which came remarkably close to the human voice.

These gifts, moreover, were lavished not only on the solo violin: he also made an outstanding contribution to public chamber music. Sir Julius Benedict, for example, reminiscing about the dismal premiere of one of Beethoven's late quartets, had no doubts about which violinist finally revealed these works as masterpieces: 'Not until Ernst had completely imbued himself in the spirit of these compositions could the world discover their long hidden beauties.<sup>4</sup> When one also discovers that Ernst was Paganini's most significant rival, the first Jewish violin virtuoso of international renown, an important technical innovator and a highly successful and influential composer, it is natural to wonder who exactly he was.

Ernst was born on 8 June 1812 to a middle-class Jewish family from Brünn in the Austrian Empire (now Brno in the Czech Republic). At the age of nine, he began to take violin lessons with a local baker called Johann Sommer and – assisted by private study of Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing* – started to make rapid progress. Within a year, he was taken on by the leading violin-teacher of the town, a Herr Leonhard, and won a place at the excellent music school of the Augustinian Monastery of St Thomas. With these advantages, his progress became even more remarkable: in March 1824, he made his first public appearance as a soloist; and in 1825, Leonhard suggested he should audition for the Vienna Conservatory.

<sup>1</sup> Rev. H. R. Haweis, *My Musical Life*, Longmans, Green and Co., London, 1902, p. 34.

<sup>2</sup> Quoted in Andreas Moser, *Geschichte des Violinspiels*, Max Hesses Verlag, Berlin, 1923, pp. 519 and 533.

<sup>3</sup> Hector Berlioz, *Memoirs*, ed. and trans. David Cairns, Victor Gollancz, London, 1970, p. 538.

<sup>4</sup> Quoted in Alexander Thayer, *Life of Beethoven*, ed. Alan Pryce-Jones, three vols., Centaur Press, London, 1960, Vol. 3, pp. 139–40.

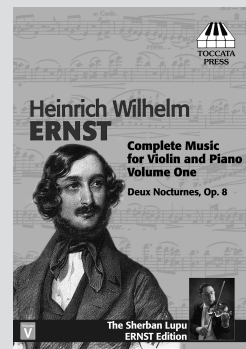
of pianists Bella Davidovich, Menahem Pressler and James Tocco, the Borromeo Quartet, oboist Joseph Robinson, saxophonist Branford Marsalis, soprano Susan Narucki and jazz vocalist Nnenna Freelon. The latter four performed world premieres with the Ciompi, reflecting the Quartet's commitment to creative programming, which often mixes the old and the brand new in exciting ways. The Quartet's extensive record of commissions includes many strong works that it continues to play on tour. Close ties to composers such as Paul Schoenfield, Stephen Jaffe, Scott Lindroth and Mark Kuss continue to produce important contributions to the repertoire; forthcoming commissions are from Lindroth and Pulitzer Prize winner Melinda Wagner. The Quartet's latest recording is on Naxos, of the quartets of Paul Schoenfield including the popular *Tales from Chelm*. It adds to numerous other discs on the CRI, Arabesque, Albany, Gasparo and Sheffield Lab labels, with music from Haydn, Mozart, and Beethoven up through the present. This recording is the Quartet's first for Toccata Classics.

### The Sherban Lupu ERNST Edition

In conjunction with this recording of the complete works of Heinrich Wilhelm Ernst (1812–65), Toccata Press is publishing a new edition by Sherban Lupu of Ernst's music for violin and piano. Most of these works have been out of print for over a century, and can be obtained only from distant libraries; and many of the original editions are inaccurate, hard to read, and do not print the violin line above the piano part. The aim of the new edition – the first such complete edition ever attempted – is to allow musicians to rediscover Ernst's genius by providing versions of his work which are at once practically viable and historically accurate.

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Arabesque label featuring the music of Clementi, Dussek and Weber, the complete piano sonatas of Hummel, the complete solo piano transcriptions of Rachmaninov, and *Hobson's Choice*, a collection of his favourite pieces exploring the multiple facets of virtuosity across the span of three centuries. His Toccata Classics recordings to date have been made with Sherban Lupu: the first two volumes in this Ernst series (TOCC 0118, 0138 and 0163), and the first volume in another series, *The Unknown Enescu* (TOCC 0047).

He has also been engaged in recording a sixteen-volume collection of the complete works of Chopin, also for the Zephyr label, having marked the composer's 200th birthday with a series of ten solo concerts in New York. In addition to the large body of work for solo piano, this recording series features his performances as pianist and conductor, with the Sinfonia Varsovia, in all of the works for piano and orchestra, as well as his collaboration as pianist with other artists in Chopin's chamber music and songs. In this edition there is around three-quarters of an hour of music by Chopin that has never been recorded before, making Ian Hobson the first-ever artist to record the composer's entire *œuvre*.

In addition, Ian Hobson is a much-sought-after jury-member for national and international competitions, among them the Van Cliburn International Piano Competition (at the specific request of Van Cliburn himself), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition and the Schumann International Competition.

The **Ciampi Quartet** was founded at Duke University, Durham, North Carolina, in 1965 by the renowned Italian violinist Giorgio Ciampi. All its members are professors at Duke and play a leading role in the cultural life of the University, in addition to travelling widely throughout the year for performances. In a career that includes many hundreds of concerts and spans five continents, the Ciampi Quartet has developed a reputation for performances of real intelligence and musical sophistication, and for a warm, unified sound that is enhanced by each player's strong individual voice. With a maturity and insight born of wide experience, the Ciampi Quartet projects the heart and soul of the music, in a repertoire that ranges from well-known masterpieces to works by today's most communicative composers.

Recent concerts have ranged across the United States, from Washington State to Texas, and elsewhere from China to Germany, Prague, Serbia and Albania. Collaborations have included the distinguished talents



His father took him to the violin professor Joseph Böhm – a close associate of Beethoven and Schubert – who quickly realised that Ernst was nearly his equal in practical skill, although he still had things to learn about music and musicianship. Ernst moved to Vienna, and for the next three years studied with Böhm (and played at his informal quartet-evenings), took lessons in music-theory from the composer Ignaz Seyfried (who had conducted the premier of Beethoven's *Fidelio*) and received advice and encouragement from the popular composer and virtuoso Joseph Mayseider. Within ten months of his arrival, Ernst had made several well-received public appearances and won the Conservatory's first prize.

His education ensured that the Viennese classics entered his bloodstream, but it was Paganini's arrival in March 1828 that proved the overwhelming influence. A stunned Ernst attended as many of Paganini's concerts as he could, practised the Op. 1 *Caprices* furiously and was at last rewarded with an audition before the master. Amongst the pieces he played was the E major *Caprice*, *La Chasse*, and, having misunderstood the instruction 'flautato' ('flute-like') at the head of the score, played the whole piece in harmonics. The astounded Paganini, receiving a taste of his own medicine, cried 'He's a little devil!' and predicted a great future for the boy.

In August 1828 Ernst's elderly father fell seriously ill, and Ernst returned to Brünn to help his older half-brother nurse the invalid and run the family business. His prolonged absence caused problems with the Conservatory, and Ernst, feeling that Vienna had little more to teach him, resolved not to return. He set off on a tour of southern Germany in April 1829 and, after another meeting with Paganini, decided to master every aspect of his art. Much to Paganini's irritation, he therefore followed him from town to town, renting rooms next to him, attending his concerts, listening to his practice, transcribing his compositions and copying his techniques.

Meanwhile, the young violinist sustained himself by giving concerts of his own, at one of which he played back Paganini's unpublished *Nel cor* variations to the twitchy composer. Naturally enough, the public's attention and its money were largely monopolised by Paganini, and on several occasions Ernst became severely depressed about his own comparative lack of success. But a number of his concerts received good reviews, and at least one was heard by a dissatisfied law-student named Robert Schumann, whom Ernst advised to take up music professionally.

Paganini intended to visit Paris in 1830, but the Revolution delayed his arrival until February 1831. Ernst followed two months later and quickly secured a concert with the great soprano Wilhelmine Schroeder-Devrient at the Théâtre des Italiens. But this debut proved unnerving. As a comparatively unknown violinist, the audience greeted him with a barrage of hissing, and Ernst recovered his composure only when the orchestra, appalled by the audience's reaction, stood up to applaud him. He then played well, but the evident asperity of Parisian audiences made him wary, and he vowed to devote himself to solitary study until his technique was beyond reproach.

Sharing lodgings with the Norwegian violinist Ole Bull, and sustaining himself by teaching and playing in private houses, Ernst allowed himself to perform in public concerts again only after June 1832, but his reappearance may still have been premature. Some newspaper reviews remained equivocal, and in mid-1833 he decided to retire for several more months to perfect his technique in the less highly pressured atmosphere of Switzerland, where he



played with the Irish pianist John Field.

Ernst had returned to Paris by November 1833, but it was two concerts at Stoepel's Salons at the end of 1834 which marked the beginning of his Parisian celebrity. Critics noted his expressive power, his 'extraordinary facility on the instrument',<sup>5</sup> and the fact that he was beginning to throw off the influence of Paganini. Further concerts with some of the great musicians of the age – Chopin, Liszt, Rubini, Lablache – followed in quick succession; and a number of his early compositions began to acquire a reputation.

In late 1836 his ambition was fired by news that Paganini – who had retired from concert-giving for a year to run the orchestra at Parma – was returning to the stage with concerts in Nice and Marseilles. Ernst rushed to the first of these cities, and took up his old habit of spying on Paganini's practice and rehearsals. This eavesdropping, amongst other things, ensured he was able to give a fine account of Paganini's unpublished *Moses* variations when the two violinists were competing in Marseilles early in the New Year. The balance of power had now shifted in Ernst's favour. Illness had reduced Paganini's confidence on the fingerboard and exacerbated his rapaciousness, and his audience became both disappointed and alienated. Ernst, on the other hand, was in excellent violinistic condition and demonstrating his ability to win-over all comers. Partly through illness and partly through evident unpopularity, Paganini gave only two concerts before retreating to his hotel room, and Ernst was able to report a major victory.

With this triumph, Ernst's *Glanzzeit* began. From 1837 to 1840 he toured through France, Holland, Germany and the Austrian Empire, playing with Mendelssohn and Clara Schumann and enjoying particular success in Brünn and Vienna. In the latter, he entirely eclipsed the success of de Bériot, and saved the young Joachim's career: the boy's father had been told his son's bowing was too stiff for a concert violinist, but Ernst assured him that Joachim was remarkably talented, and any problems could quickly be cured by taking lessons with Böhm. Ernst consolidated his triumphs in Paris (where he faced stiff competition from Vieuxtemps) in 1841, and then toured through Germany, Poland, the Low Countries – where he gave his first concert with Berlioz – and Scandinavia.

In 1843–44 he made highly successful tours of England, and gave several important early performances of Beethoven's late quartets; and in 1845–46 his performances in Germany, Hungary and Austria included several dazzling concerts with Liszt. He fulfilled a long-held ambition by playing in Moscow and St Petersburg in 1847, but while he was returning through Denmark, the 1848 Revolution broke out in Paris and rapidly spread throughout Europe. It brought musical life to a standstill. Ernst retreated to his brother's house in Brünn, where he remained for nearly a year. Although elated by ten years of almost unprecedented success, he was now exhausted by travel and concert-giving; and an illness which severely affected his playing – particularly his intonation – began to manifest itself in an acute and debilitating form. In spite of his family's love and support, the town did not prove an ideal place to recuperate: the Viennese counter-revolution was one of the bloodiest in Europe, and its shockwaves were felt all too clearly in nearby Brünn.

<sup>5</sup> *Gazette musicale de Paris*, 28 December 1834, p. 427.

International Festival 'The Musical Citadel of Braşov', Romania. In 2007 he received another Arnold Beckman Award from the Research Board of the University of Illinois and was awarded a doctorate *honoris causa* by the Al. I. Cuza University of Iaşi, Romania.

In September 2005, together with the Romanian Cultural Institute, Sherban Lupu published six volumes of previously unknown works for violin by George Enescu – all of them discovered, edited and arranged by Lupu himself – and since December of the same year he has been the Artistic Director of the George Enescu Society of the United States. For the academic year 2009–10 he was a Fulbright Senior Lecturer and also a recipient of the College of Fine and Applied Arts Creative Research Award at the University of Illinois.

For Toccata Classics he has recorded, with Ian Hobson, the first three volumes in this Ernst series (TOCC 0118, 0138 and 0163), the first volume in another series, *The Unknown Enescu* (TOCC 0047), and a disc of music by his compatriot Theodor Grigoriu (TOCC 0131).

**Ian Hobson**, pianist and conductor, enjoys an international reputation both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser known masters as Ignaz Moscheles and Johann Hummel as well as being an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition. He studied also at Cambridge and Yale Universities. Among his piano teachers were Sidney Harrison, Ward Davenny, Claude Frank and Menahem Pressler; as a conductor he studied with Otto Werner Mueller, Denis Russell Davies, Daniel Lewis and Gustav Meier, and he worked with Lorin Maazel in Cleveland and Leonard Bernstein at Tanglewood. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000.

He is a recording artist of prodigious energy, having to date amassed a discography of some sixty releases, including the complete piano sonatas of Beethoven and Schumann and a complete edition of Brahms' variations for piano. In 2007, with the Sinfonia Varsovia, he recorded Rachmaninov's four piano concertos and *Rhapsody on a Theme of Paganini* for the Zephyr label in the dual role of pianist and conductor – an achievement no other performer has matched. In addition, he has recorded more than twenty albums for the





**Sherban Lupu**, born in 1952, studied at the Bucharest Conservatory with George Manoliu. While a student he concertised throughout eastern Europe and performed on Romanian radio and television. He left Romania to study at the Guildhall School of Music in London with Yfrah Neaman and took lessons and masterclasses with Yehudi Menuhin, Henryk Szering and Nathan Milstein, as well as with Norbert Brainin of the Amadeus String Quartet and Sandor Vegh. He won prizes in numerous competitions such as the Vienna International, the Jacques Thibaud in Paris and the Carl Flesch in London. Subsequently he moved to the United States to study with Dorothy De Lay and, at Indiana University, with Josef Gingold and receive chamber-music coaching from Menahem Pressler. Until recently Sherban Lupu was professor of violin at the University of Illinois.

Appearing frequently as soloist in Europe and the United States, Lupu has performed the complete cycle of Beethoven sonatas with Menahem Pressler, but he specialises in the music of his native Romania and eastern Europe as well as the virtuoso Romantic repertoire. He has made solo appearances at the world's major concert halls, among them the Kennedy Center, the Royal Festival Hall, the Gstaad and Aldeburgh Festivals and Carnegie Hall. His recordings include works by Ysaÿe, Bartók, Enescu, Wieniawski, Ernst, Stravinsky, Bloch and Ginastera for the ASV, Arabesque, Capstone, Continuum, Electrecord and Zephyr labels, and his recording of the Bach solo Sonatas and Partitas appeared on Electrecord. He has also recorded for the BBC. In collaboration with the composer Cornel Țăranu, Lupu finished and reconstructed the *Caprice roumain* for violin and orchestra by Enescu. That work, which he performed in a special concert at the World Exhibition 2000 in Hanover, has been released on an Electrecord CD.

Much in demand as a pedagogue, Sherban Lupu is a frequent member of international juries, has given numerous masterclasses and taught in the Czech Republic, England, Germany, Holland, Italy, Poland – where in July 2004 he received from the Ministry of Culture the Award for Outstanding Teaching – and Romania.

In 2000 Sherban Lupu received a life-time achievement award from the Romanian Cultural Foundation for his efforts to promote Romanian culture and music internationally, and in May 2002 he was given the prestigious Arnold Beckman Award from the Research Board of the University of Illinois towards the recording of the complete works for violin and piano by Béla Bartók. In November that year he was awarded the title of Doctor Honoris Causa by the Academy of Music G. Dima in Cluj (Romania) and in January 2004 the President of Romania conferred upon him the title of Commander of the National Order of Merit and Service for his worldwide musical and cultural activities. Since 2002 he has been Artistic Director of the



Even a year after revolution broke out, the only major European country with a normal musical life was England, and so in 1849, Ernst – along with Hallé, Chopin, Sivori and many other musicians – headed for its shores. He travelled by way of Weimar, performing the 'Kreutzer' Sonata with Liszt, and remained in Britain for most of the next two years. This move brought notable changes in the pattern of his musical life. He composed much less, and began to play what the nineteenth century called 'Classical' works at his popular concerts, giving his first performances of the Mendelssohn and Beethoven concertos in 1849 and 1851 respectively. Above all, chamber music started to play a significantly larger role in his repertoire, and his presence as leader ensured the success of several important new chamber-music societies – the Beethoven Quartet Society and Musical Union in London, and the Manchester Classical Chamber Concerts.

By the beginning of 1852, he was able to return to Paris, and it was while giving concerts there that he met his future wife, the Jewish actress and poet Amélie-Siona Lévy. She was a protégé of the poet and critic Théophile Gautier, and had made a considerable impression at the Odéon. But following a vision of the Virgin Mary her brother had entered a Catholic religious order, and she had renounced the stage, thinking of following in his footsteps. The meeting with Ernst curtailed this ambition, and she and the violinist (along with her mother as chaperone) were soon touring through Switzerland and the south of France. He performed his normal crowd-pleasers, she recited a judicious selection of prose and poetry, and the combination proved both unusual and popular.

But fashion was turning against Ernst. The public in major European cities was becoming bored with the kind of music he composed – virtuoso pieces largely based on French and Italian operas – and German critics began to disapprove of improvisation, rewriting music to suit one's own purposes, and playing anything but music by acknowledged masters. Ernst did not find this outlook natural, and after his marriage in 1854, he chose to spend most of his time in England, where a clique of powerful critics had managed to hold advanced ideas at bay. Consequently, the arrival of both Berlioz and Wagner to conduct in London in 1855 caused a furore, but Ernst – who was not doctrinaire in his outlook – performed successfully under the direction of both men.

Nature was also causing problems. Ernst's illness – probably a rare disease called acute intermittent porphyria, which contemporary medicine could neither diagnose nor cure – was growing worse, and making some of his performances desperately uneven. It had caused him problems for twenty years, but in July 1857 he was forced to retire, and by the early 1860s he was in a truly pitiable condition – crippled, yellow, depressed, skeletal and frequently in terrible pain.

Matters were made worse by lack of money: he had earned prodigious amounts, but given most of it away to his family, friends and charitable causes; and Amélie could not work because she had to spend all her time nursing him. Fortunately, his melancholic, humorous and sympathetic character inspired generosity, and during his final years, Brahms, Joachim, Wieniawski, Hallé and other eminent musicians raised considerable sums for him through benefit concerts, often by performing Ernst's own compositions.

From 1858 onwards he lived largely in Nice, although he spent long periods in Vienna, Brünn and various





spas, desperately seeking a cure. With the end of his playing career, and in spite of debility, he returned to serious composition and completed a Mendelssohnian string quartet by the middle of 1862. Towards the end of the same year, he and Amélie befriended the celebrated novelist Sir Edward Bulwer Lytton, and he brought the couple to England so Ernst could benefit from the spa baths at Malvern. They largely stayed with Bulwer for the next fourteen months, during which time Ernst completed his *Polyphonic Studies*, and a second – and substantial parts of a third – string quartet. In spite of declining health, he was able to attend the enthusiastic premiere of the Second Quartet at a Monday Popular Concert in St James's Hall in June 1864.

On his way back to Nice a few months later, he enjoyed two private performances of the quartets in Paris, but by this stage he was clearly dying. Enduring the most appalling suffering, he lingered for another year, and finally died at 2 o'clock in the afternoon on 8 October 1865. He was buried in the Castle Cemetery in Nice, indicating that, at some point in his final years, he had converted to Catholicism.

### Concerto in F sharp minor, *Allegro pathétique*, Op. 23

Ernst's main reason for writing a violin concerto was that he had to combat the rising reputation of his Belgian rival Henri Vieuxtemps (1820–81). Vieuxtemps had premiered his ambitious First Concerto at the Paris Conservatoire in early 1841, and the resounding success of this work entirely eclipsed Ernst's performance of his own Concertino, Op. 12, at the same venue two months later. Wagner was in the audience on both occasions, and wrote:

Vieuxtemps' first appearance was rapturously received, and it was here that the next man to follow him learned exactly what he needed to do if he wanted to preserve his reputation. This man was the violinist Heinrich Ernst, who is an excellent violinist in his way. At the Conservatoire there were no complaints about his virtuosity, but the same audience that had just heard Vieuxtemps' concerto could not refrain from showing its displeasure with Ernst's Concertino thereby giving this otherwise popular virtuoso a much-needed lesson.<sup>6</sup>

The lesson Ernst needed to learn was that lightweight, Italian virtuoso froth was going out of fashion, and a more serious kind of integrated symphonic music was coming in. By 1845, Vieuxtemps had written three violin concertos, and if Ernst wished to challenge him in Russia – as he had every intention of doing – then he had to have a really substantial composition with which to do so. But Vieuxtemps' first three concertos all have the standard three-movement structure, so why did Ernst decide to write his concerto in one movement? There are two reasons, the first to do with concert arrangements, the second with the intellectual spirit of the times.

First, in the earlier half of the nineteenth century, the majority of concerts featured a large number of performers – usually including singers – who often appeared in two or three separate slots on the same programme. Consequently – except for centres of advanced taste like the Paris Conservatoire – no performer or group of performers could expect to spend more than twenty minutes on stage at any one time, which made the

<sup>6</sup> Robert L. Jacobs and Geoffrey Skelton (ed. and trans.) *Wagner Writes from Paris*, George Allen and Unwin, London, 1973, p. 126.

The secret [...] of Ernst's success [...] lay in his expressive power and accent. There has been nothing to exceed these as exhibited by him on his best days. The passion was carried to its utmost point but never 'torn to tatters,' – the freest use of *tempo rubato* permitted but always within the limits of the most just regulation. This is an excellence granted to few, – *measured* abandonment (if such a term may be employed) being one of the rarest graces in Art [...].<sup>33</sup>

As usual with Ernst, the coda is splendidly managed: crisp, virtuoso and exuberant, it brings the rising-semitone figure to its apotheosis and the Quartet as a whole to a forceful and satisfying close.

Hallé arranged for the Quartet to receive its first performance at the 99th Monday Popular Concert at St James's Hall, London, on Monday, 23 June 1862, and he secured some of the greatest string-players of the age to perform it: Joseph Joachim, Ferdinand Laub, Bernhard Molique and Alfredo Piatti. *The Times* the next day could scarcely have been more enthusiastic:

[The quartet] is a work of exquisite fancy, in every movement showing the hand of a master. The execution was perfect. How, indeed, could it be otherwise on such an occasion and with such players? Movement after movement was applauded with enthusiasm, and at the end, the four distinguished musicians – who in thus paying homage to a brother artist did equal honour to themselves – were unanimously recalled.<sup>34</sup>

There were several other performances across Europe. The Hellmesberger Quartet gave the work its Viennese premiere at a benefit concert for Ernst – at which Brahms also played – on 12 April 1863. Ernst himself heard his work played by professionals for the first time when he watched a quartet led by Vieuxtemps rehearse the piece at a friend's house in London, before the same players gave the Quartet its second public outing at St James's Hall on 27 April 1863. Hubert Ries led a performance in Berlin in November 1864, by which time it had received two further private performances, led by the English violinists Alfred and Henry Holmes, in Paris. At the first of these concerts, Berlioz and William Wallace were present; at the second, Ernst himself – despite his pitiable physical condition – found the strength to play the viola part. It was his last performance in public.<sup>35</sup>

The Quartet was published by Chapell in 1864; it is a massive misfortune that Ernst's two other string quartets – an A major work which received three public performances, and a C major piece with at least two completed movements – remained in manuscript and are now lost.

Mark W. Rowe is Senior Lecturer in Philosophy at the University of East Anglia. His biography, Heinrich Wilhelm Ernst: Virtuoso Violinist, appeared from Ashgate, Aldershot, in 2008.

<sup>33</sup> *The Athenaeum*, 21 October 1865, p. 541.

<sup>34</sup> *The Times*, 24 June 1862, p. 8.

<sup>35</sup> For documentation and detail about these concerts, cf. Rowe, *op. cit.*, pp. 237–38 and 260–63.



Ernst is more at home in the heartfelt second movement, marked *Andante con moto e con molto tenerezza* [11]. It begins with a richly harmonised version of the deeply melancholy theme he had been considering since 1851 (sometimes treated with hints of canonic imitation), which leads to a beautifully intimate and tender second subject, played by a hushed first violin against a gentle semiquaver ostinato in the second. Rising triplet semiquavers in the first violin lead to two climaxes of almost Tchaikovskian force and lushness, and it is hard to imagine more achingly emotional music than that found in the coda. Here Ernst employs high-lying string-lines in the kind of close harmony he knew so well from Beethoven's late quartets, and emphasises the interval of a rising semitone – employed as a fundamental structural feature throughout the Quartet<sup>31</sup> – in his beautifully managed close.

Perhaps the gem of the whole quartet is the tiny scherzo without trio which now follows, *Allegretto animato e scherzoso* [12]. It begins with demisemiquavers on the unaccompanied viola which are soon joined by a rising figure on the violins and high, skittering semiquavers. They lead to a confident main second subject and the piece ends, almost before it has begun, with the first violin recalling, high up on the E string, the viola demisemiquavers. *Pizzicato* is used with telling effect throughout, and the very unusual plucked cello harmonics towards the end – which sound like fairy bells – are especially deft and delicious. The whole movement is puckish, bizarre and expertly written; it sounds like no one else and would make an excellent encore item in a modern concert.

Persistent dotted rhythms and growling grace-notes give the *Allegro energico* last movement [13] admirable force and momentum, and it is clearly influenced by the finales of Beethoven's E minor 'Razumovsky' Quartet, Op. 59, No. 2 – a piece with which Ernst was particularly associated – and his late Quartet in C sharp minor, Op. 131. Some outrageously difficult arpeggio-work on the first violin links the opening theme to an urbane second subject which immediately lodges in the memory; indeed Brahms, who attended the second performance of the Quartet, recalls it in the finale of his own B flat major String Quintet, Op. 88, written twenty years later. Ernst was particularly interested in the section of free fantasy which follows the triumphal final section of the second theme: 'But one more thing –', he writes to Hallé, who was arranging the first performance of the Quartet in London,

pay special attention to the part in the last movement commencing with *poco a poco più lento*, and continuing to the *poco a poco accel. e crescendo*. I should like it to be played almost *rubato* and with great *abandon*. The whole of the last movement with the greatest possible *swing*.<sup>32</sup>

Perhaps he felt this section was the one which most wholly reflected his own style as a quartet-player. As the critic Henry Chorley recalled:

<sup>31</sup> The codas of the second and fourth movements emphasise a rising semitone. The codas of the first and third do not; instead, their main themes begin with a rising semitone.

<sup>32</sup> Ernst's letter of 21 May 1862 is reproduced in *The Life and Letters of Sir Charles Hallé*, op. cit., pp. 269–70.

programming of full-scale, three-movement works awkward. The normal solution was to play the first movement of a concerto in the first half of a concert, and the next two movements in the second – as happened with early English performances of concertos by Mendelssohn and Paganini. Clearly, short concertinos (like Ernst's Op. 12), and one-movement concert-pieces and concertos (like Bazzini's *Grand Allegro de concert* and de Bériot's First Concerto) avoided this difficulty, and thus enjoyed considerable popularity.

Second, the Romantic generation preferred organic to mechanical form; in particular, there was a desire to see every aspect of a work grow from small melodic cells, and allow each work to find its own form rather than have a textbook structure imposed on it from the outside. From this perspective, even a desire to divide a work into three or four movements could seem an arbitrary imposition that cut across natural patterns of growth. Accordingly, a number of composers thought hard about the potentialities of large-scale one-movement works. In 1836, for example, Schumann wrote:

It would be well to invent a new form to consist of one big movement in moderate tempo within which form the preparatory passage might take the place of the first allegro, the cantabile the adagio, and a brilliant close might replace the rondo. Perhaps this idea might suggest something which we would gladly see embodied in a peculiar original composition. The movement might well be written for pianoforte alone.<sup>7</sup>

As Ernst and Schumann held each other in high esteem, and as Ernst was an enthusiastic reader of music journals, it is likely he was conversant with Schumann's opinions. It is therefore quite possible that the construction of Ernst's Concerto was influenced by these remarks; it would be left to Liszt to take up the suggestion at the close of Schumann's paragraph.

Knowing that he had set himself a very considerable intellectual challenge, Ernst withdrew to Leipzig – the centre of academic composition in Germany at the time – to work on his Concerto in the early months of 1846. Here he could benefit from the advice and support of his friend, the leader of the Gewandhaus Orchestra, Ferdinand David, who had given the premiere of Mendelssohn's Concerto the previous year, and would eventually be the dedicatee of both works. While he was there, Ernst was visited by the young pianist, Carl Reinecke, who recalled fifty years later:

I saw Ernst again in Leipzig in [1846],<sup>8</sup> but he had grown much more serious. It was there, in the Hotel de Bavière of those days, that he wrote his F [sharp] minor concerto, which is not only his most important work, but also a work important in itself. There he sat, in spite of the broad daylight, working with curtained windows and by candlelight, and there was something fantastic about his whole appearance.<sup>9</sup>

<sup>7</sup> *Die Neue Zeitschrift für Musik*, 8 April 1836, p. 123.

<sup>8</sup> Writing in old age, Reinecke gives 1849 as the date of this incident. For the reasons he should have given 1846, cf. M. W. Rowe, *Heinrich Wilhelm Ernst: Virtuoso Violinist*, Ashgate, Aldershot, 2008, pp. 139–40 and 160–64.

<sup>9</sup> Carl Reinecke, 'A Half-Forgotten Prince of Violinists', trans. E. Standfield, *The Monthly Musical Record*, 1 March 1896, p. 55.



The new seriousness Reinecke discovered in Ernst, and the intensity of the darkened hotel room, colour the whole work: it could not be further removed from the loose structure and jovial tone of Bazzini's *Grand Allegro de concert* or de Bériot's First Concerto. Ernst's piece is carefully wrought and extremely compressed, and yet at the same time it gives the impression of being free and improvisatory. It is also one of the most introspective, dark-hued and emotionally overheated concertos of the nineteenth century, and points away from the concertos of Paganini towards Joachim's *Hungarian Concerto*, Brahms' First Piano Concerto and the Violin Concerto by Sibelius. Indeed, these works follow Ernst's emphasis on the barer intervals (the fourth, fifth and octave); the piano entry in the Brahms is influenced by the violin entry in the Ernst; and the long octave-passage at the end of Sibelius' first movement is influenced by the long octave-passage at the end of Ernst's Concerto.<sup>10</sup>

The violinist Efraim Zimbalist once commented, 'Ernst invented a new form in this concerto',<sup>11</sup> and the form is well worth examining. There are four important themes divided into two groups. The first group, which one might refer to as the 'severe themes', consists of: 1) the subdued, rather formal theme at the opening; and 2) the descending dotted figure the woodwinds give in reply. The second group, which one might refer to as the 'lyrical themes', comprises: 3) the extended major-key transformation of the opening theme; and 4) the lyrical, chromatic and memorable melody, which seems to grow out of 3). The severe themes are largely short and in the minor key; and in the development section Ernst frequently uses them out of their original order, in combination and counterpoint, or broken into small fragments. The lyrical themes tend to be longer and in the major key; and in the development section, Ernst tends to present them whole and in their original sequence.

An early Viennese reviewer<sup>12</sup> suggested that the Concerto be heard as a three-movement work compressed into one continuous piece, each movement corresponding to the three predominant key-signatures in the work: F sharp minor ([1] [2]), D major ([3]), and (largely) F sharp major ([4] [5] [6]). The suggestion is not without its merits, and supports the idea that Ernst is closely following Schumann's lead, but as all these sections use similar themes, and all of them contain both rapid and lyrical material, there seems no reason to treat sections in different key-signatures as structurally significant. It is more fruitful to treat the whole piece as an example of altered first-movement sonata form. On this model, the opening orchestral section [1] acts as the exposition; the soloist's entry until bar 420 ([2] [3] [4]) acts as the development section; and a short passage in F sharp minor [5]) replaces the recapitulation. But, as in Chopin's B flat minor and B minor Piano Sonatas, there is no straightforward recapitulation, and as in the piano concertos of Hummel and Chopin, the function of the cadenza is taken over by a brilliant coda [6].

More than most works in sonata form, the Concerto is a dialectic between the severe first subjects and the

<sup>10</sup> For a full discussion of the influence of the Concerto on Brahms and Sibelius, cf. Rowe, *op. cit.*, pp. 145–48.

<sup>11</sup> Quoted in Amely Heller, *H. W. Ernst in the Opinion of his Contemporaries*, ed. Samuel Wolf, trans. Roberta Franke, Swand Publications, Linthicum Heights (Md.), 1986, p. 29.

<sup>12</sup> An anonymous Viennese review of the work's premiere, quoted in Dr Leone, *H. W. Ernst: Eine biographische Skizze*, J. P. Sollinger, Vienna, 1847, pp. 17–19.

town of Gastein and then at their palatial home in Vienna. The head of the family, Leopold, was general manager of the Rothschild bank in Vienna and an amateur cellist, and in 1843, at the age of 41, he had married the beautiful and capricious Josephine Gomperz, then only 23, a daughter of one of Brünn's leading families. The couple were initially happy, but when tutors began to take up more of their children's time, the age-difference began to show: Leopold spent more time at the bank; Josephine had an unhappy affair with poet and diplomat Robert Lytton (son of the novelist Bulwer Lytton); and both she and the children began to develop debilitating psychosomatic illnesses. The agreeable company of the Ernsts may have done something to mitigate the intensity of these family dramas; and, despite the emotional entanglements around him, Ernst still found it possible to play (on one occasion moving Robert Lytton to tears) and even compose. It is fitting that the quartet he was working on during these months is dedicated to the neglected husband, generous host and amateur cellist, Leopold von Wertheimstein.<sup>28</sup>

In the first half of the nineteenth century, most virtuosi were expected to have composed at least the majority of their own repertoires, and all Ernst's previous major works had been written for his own solo performance. Retirement at least freed him from this constraint, and as one of the major quartet-players of his era, it is natural that Ernst should have wanted to write quartets himself. Although Nice was not a leading musical centre, it did offer one unusual inducement for the composition of quartets in that it had two significant chamber-music societies: one was run by the violin-playing Conte de Cessoles, who occasionally led public performances of quartets; the other was organised by a certain Monsieur Gautier, an ex-mayor of Nice, who liked to invite visiting virtuosi to lead performances at his residence in the old town. One London review of Ernst's quartet mentions that the composer first heard it 'played by a party of amateurs' in Nice,<sup>29</sup> and a soiree *chez Cessoles* or Gautier is the most likely occasion. Never having written a quartet before, Ernst was understandably nervous about its performability and reception, and it is probable that there were a number of sessions when new movements or sections of movements were tried out.<sup>30</sup>

The B flat Quartet – like the earlier Concerto – shows Ernst moving away from a style in thrall to French and Italian opera, towards a musical language more influenced by Beethoven, Mendelssohn and Schumann. It is not a masterpiece, but it is an emotional, intricate work whose major virtue is the expertise of its string-writing: each part is complex, subtle and rewarding, and they all fit together to produce a consistently interesting and varied texture.

The first movement – a sonata-form *Allegro non troppo e con grazia* in 6/8 time [10] – is perhaps the least striking of the four. Ernst, one feels, is on his best academic behaviour: the initial themes seem to offer – rather too insistently – motifs for future development; and when that development arrives, it relies rather too heavily on sequences. But the second subject has ease and amiability, and the whole movement shows tight construction, seriousness and accomplishment.

<sup>28</sup> For more details, cf. Rowe, *op. cit.*, pp. 227–28.

<sup>29</sup> *The Musical World*, 25 April 1863, p. 264.

<sup>30</sup> Further details can be found in Rowe, *op. cit.*, p. 226.





suddenly, waved his bow to the leader, and staggered out of the orchestra. We entered the *salles d'artistes* just in time to see him fall prostrate on the floor, and listen to the screams, which told plainly of the dreadful severity of the attack. Ernst is so much loved, as well as admired, by every one who has the pleasure of knowing him, that the room was soon filled to inconvenience with artists and amateurs, painfully anxious to know the circumstances of the case. After being insensible for nearly half an hour – with the assistance of Dr Babbington, and two other medical gentlemen, whom Mendelssohn and Benedict summoned from among the auditory – Ernst was finally restored to consciousness, and gradually the influence of the attack wore off, leaving, happily, no result but that of exceeding weakness.<sup>21</sup>

Once Ernst had completed his Concerto in 1846, the Concertino seems to have fallen out of his repertoire.

### String Quartet in B flat major, Op. 26

The first indications that Ernst was writing a string quartet date from 1851. Early in that year, Ernst wrote out the theme for what would become the slow movement of the B flat Quartet in the autograph book of the Italian soprano Mathilde Marchesi (although he here notated it in B minor rather than the final G minor);<sup>22</sup> and two letters from the pianist Charles Hallé to Ernst enquire about the progress of a quartet which the violinist had clearly mentioned on an earlier occasion.<sup>23</sup> No more is heard about the work until January 1855, when a brief item in *The Musical World* refers to Ernst's composing a quartet<sup>24</sup> – but 1855–57 were the desperately difficult years when illness forced him to give up his career as a performer, and it is not surprising that the work made little progress. By late 1858, though, Ernst and his wife had established a base in Nice, and despite prolonged bouts of ill health, he found both the time and the energy for extended composition.<sup>25</sup> 'His health has been improved by his residence at Nice,' reported *The Athenaeum* in late October 1859, 'and [...] he has been turning his retirement to account by composition', and a letter to Ernst from pianist Stephen Heller on 10 May 1860<sup>26</sup> confirms that Ernst was indeed working on the quartet again. He evidently composed with some purpose because by late February 1861 *The Athenaeum* was able to report that 'Herr Ernst [...] is putting the last touches to a string quartett [*sic*], which will be forthwith published in Leipzig.'<sup>27</sup>

From July until late autumn 1859, the Ernsts stayed with the wealthy von Wertheimstein family, first in the spa

<sup>21</sup> *The Musical World*, 13 June, 1844, p. 198.

<sup>22</sup> Mathilde Marchesi, *Marchesi and Music*, General Books, Memphis, 2012, p. 15.

<sup>23</sup> Charles Hallé, *The Life and Letters of Sir Charles Hallé*, ed. C. E. and M. Hallé, Smith, Elder and Co., London, 1896, pp. 239–40.

<sup>24</sup> *The Musical World*, 20 January 1855, p. 35.

<sup>25</sup> *The Athenaeum*, 26 October 1859, p. 711.

<sup>26</sup> The letter was briefly advertised on the website rrauction.com on 10 December 2006.

<sup>27</sup> *The Athenaeum*, 23 February 1861, p. 268. In the mid-century, the phrase 'string quartet' had still not become standard, and continued to compete with 'stringed quartet', 'string quartett' and several other variants.

lyrical second subjects – a dialectic which the second group emphatically wins. The two subject-groups struggle for the first 420 bars, but at this point, where one would expect a full recapitulation, the first theme no longer has the energy to exert itself. Instead, there follows a passage of recitative [5], where the soloist slowly plays only the opening phrase of the theme. When this fragment is answered by the horn, the soloist tries again and receives the same dreamy answer. The third time, the soloist ascends to a high C sharp on the D string before outlining a dominant chord in F sharp major.<sup>13</sup> His rapid figuration [6] implies the return of the lyrical group – the same figuration originally appeared as an accompaniment to the fourth theme – and this theme is asserted triumphantly and ecstatically in the closing pages of the work.

As befits a serious concerto, Ernst avoids some of the flashier virtuoso tricks (left-hand *pizzicato*, artificial and double harmonics<sup>14</sup>) but the work is of supreme technical difficulty; not until the Elgar and Sibelius concertos would there be another work to touch it in this respect. The difficulties include long lyrical passages in octaves; extended scales up and down the fingerboard in thirds; ferociously difficult double-stopping in high positions; protracted passages in extreme keys (F sharp and C sharp major, for example); use of the highest positions on all four strings; and the altogether unprecedented passage in rapid slurred octaves with which the piece closes. Yet all this virtuosity serves to enhance rather than detract from the dark and elaborate lyricism of the work and its rich and imaginative orchestration – an orchestration which Berlioz felt exactly located the Aristotelian mean between the excess of Beethoven and deficiency of Chopin.<sup>15</sup>

Ernst premiered his Concerto in Vienna on 19 April 1846, and it made regular appearances on his concert programmes thereafter. In March 1849, he played it in Weimar, and Liszt, who was conducting, wrote to his associate Franz Kroll:

Last Monday, [Ernst] was good enough to play, in his usual admirable manner, at the concert for the orchestral pension fund. The pieces he selected were his new *Concerto pathétique* (in F sharp minor) and an extremely piquant and brilliant caprice on Hungarian melodies. (The latter piece dedicated to me). The public was in good humour, even really warm.<sup>16</sup>

Liszt responded to the dedication of *Hungarian Airs* by dedicating his *Hungarian Rhapsody* No. 9 to Ernst; but his reaction to the Concerto went much deeper than a pleasant reciprocal gesture.

Liszt's immediate response was a group of three works: the two solo versions of the *Grosses Konzertsolo*

<sup>13</sup> If the Concerto is interpreted on the three-movement model, this passage can be heard as similar to sections at the beginnings of the finales in Beethoven's Ninth Symphony and Franck's String Quartet, where material from earlier movements is considered and rejected.

<sup>14</sup> Ernst sometimes improvised passages in harmonics while performing the piece.

<sup>15</sup> Hector Berlioz, *op. cit.*, 1974, pp. 537–38.

<sup>16</sup> *Letters of Franz Liszt*, ed. La Mara, trans. Constance Bache, two vols., Grevel and Co., London, 1894, Vol. I, pp. 65–66. In this book, the letter is dated 26 March 1845, which is clearly a misreading of 26 March 1849.



(s175a/176) from 1849–50; the *Scherzo and March* (s177) from 1851; and finally the great B minor Piano Sonata (s178) from 1851–52. The *Grosses Konzertsolo* was Liszt's first attempt at a large-scale, single-movement sonata structure, and both the general outline of its melodic material and the grandioso transformation of its second subject at the conclusion recall Ernst's work. But the most telling evidence in favour of Ernst's influence is that an unpublished manuscript from about 1850 shows Liszt was simultaneously working on a version of the piece for piano and orchestra,<sup>17</sup> and that when he arranged the *Konzertsolo* for two pianos in 1856, he called the work *Concerto pathétique* – the very title by which he referred to Ernst's composition.<sup>18</sup> Ernst's rhetorical triplets echo through the *Konzertsolo* and the *Scherzo and March*; but the violinist's influence reaches its apotheosis in the B minor Piano Sonata. Like Ernst's Concerto, the Sonata is based around four main themes, and these themes are gradually transformed and developed. In addition, the Sonata shares the same structural ambiguity: just as Ernst's Concerto can be seen either as a fundamentally three-movement work or as a single movement in altered sonata form, so Liszt's Sonata can either be thought of as a fundamentally three- or four-movement work, or as an example of first-movement sonata form consisting of exposition, development and recapitulation.<sup>19</sup>

It is striking that during the mid-nineteenth century structural innovation tended to be associated with technical innovation, as if pushing the boundaries in one area made it natural to push them in another. It is the extreme virtuoso works – Alkan's *Grande sonate* (itself an influence on Liszt's Sonata) and Ernst's Concerto – that also exhibit the most exciting formal innovations, and this is surely one reason that, in the same period, one finds such a close interplay between the concerto – the most virtuoso of the conventional forms – and the sonata. Schumann originally entitled his Piano Sonata in F minor, Op. 14, *Concerto without Orchestra*, and Alkan would follow his *Grande sonate* of 1848 with his *Concerto for Solo Piano* in 1857. Perhaps the interaction between sonata- and concerto-form in all these works was partially inspired by another virtuoso work which Ernst played with Liszt on his trip to Weimar in 1849, Beethoven's 'Kreutzer' Sonata, described by its composer as 'scritta in uno stilo molto concertante quasi come d'un Concerto'.

#### Concertino in D major, Op. 12

The Concertino was probably written shortly after Ernst's extended competition with Paganini in the south of France in the winter and spring of 1836–37; and it is more than likely that Ernst gave its first performance at the Paris Opéra on either 10 November or 8 December 1837. Shrewdly, it is dedicated to François Habeneck, professor of violin at the Conservatoire, and one of the most influential conductors of the day. In view of Ernst's recent encounters with Paganini, it is not surprising that the Italian master is a profound influence on the work,

<sup>17</sup> The manuscript is owned by the Marquess of Londonderry. I owe this information to the pianist and Liszt-scholar Kenneth Hamilton.

<sup>18</sup> Ernst could never quite decide what the piece should be called. At various times he refers to it as 'Allegro de Concert', 'Concerto', 'Concerto Pathétique' and 'Concerto (Allegro Pathétique)'.

<sup>19</sup> For a full discussion of the influence of the Concerto on Liszt, cf. Rowe, *op. cit.*, pp. 161–64.

particularly its outlandish virtuosity, its orchestration, and its long aria-like second subjects. But the D major violin concerto by Ernst's teacher Joseph Böhm – a work which his grateful pupil had performed at least twice – leaves its mark on some of the rapid orchestral passagework and the double-stopped arpeggio figures of the soloist's entry.

After a grand orchestral call to attention (Paganini uses a similar device in *his* D major<sup>20</sup> concerto) the first theme is introduced, *Allegro moderato* [7]. It is slightly stiff and formal, but it soon gives place to a rather charming second melody the overlapping phrases of which warm the texture with a certain Schubertian glow. The orchestral strings and winds whip up excitement as they toss melodic fragments between one another; and, soon after his entry, the soloist engages in some exceedingly nimble and complex passagework. In spite of this surface brilliance, the most memorable episode of the movement probably occurs when the violin, over a hushed *pizzicato* accompaniment, develops the short phrases of the second subject into a long and affecting aria.

Without a break, the violin – accompanied by a solo cello – begins the *Adagio* second movement [8] with an even longer and more melancholy aria, this time in F sharp minor. After the expressivity of this theme has been enhanced by the use of additional ornaments and octaves, a new and reassuring melody (*dolce assai*) in B major is introduced. Some smooth but slightly troubled passagework prepares the way for the return of the opening melody, but now its passion is intensified by a higher register, stabbing accents and the use of octaves throughout. A horn solo based on the second melody, and accompanied by the soloist's trill, returns the work to D major and ushers in a grander restatement of the second melody and a florid cadenza.

A few bars of *tutti*, containing hints of the dominant rhythm of the finale, lead straight into the finale proper – a little rondo in waltz time marked *Allegro moderato* [9]. Ernst was probably encouraged to use this dance by the success of the waltz-like finale in Ole Bull's First Concerto, of 1834, and the *éclat* created by the orchestra of Johann Strauss I in Paris in 1837. Ernst uses none of Strauss' characteristic syncopations, but, by way of compensation, he offers some unexpected modulations, some memorable melodies, and a good deal of sparkling and exuberant passagework. The whole movement has the unbuttoned jollity of a comic-opera finale.

Ernst performed the Concertino frequently in the years after its completion, but, despite its predominantly cheerful tone, it was not a work which always brought him luck. Besides its tepid reception at the Paris Conservatoire, it was also the work Ernst was performing when he suffered one of his most serious attacks of illness on stage – at the Hanover Square Gardens, London, on 1 June 1844, in the presence of Mendelssohn and many other distinguished musicians. *The Musical World* reported:

After a good performance by the band of the wonderful overture of Mendelssohn, and the air of Herr Staudigl, Ernst came on to play his concerto, and was enthusiastically received. He looked pale and ill; and we had a foreboding that all was not right. However, Ernst achieved the *allegro* and *adagio*, with beautiful finish, though with less than his accustomed energy – but he had hardly delivered the subject of the rondo, when he stopped

<sup>20</sup> The solo part uses *scordatura*, so although it is written in D major it sounds in E flat major.