THE STRING QUARTETS OF

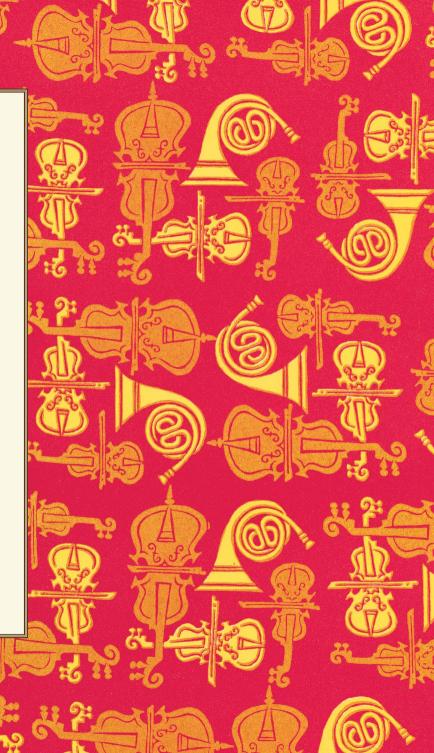
# JOSEPH HAYDN

## Performed by THE SCHNEIDER QUARTET

The Haydn Society Recordings (1951-1954)

Including an essay by Tully Potter

Newly re-mastered mostly from the original master tapes



## THE STRING QUARTETS OF JOSEPH HAYDN Performed by THE SCHNEIDER QUARTET



Alexander Schneider-Violin • Isidore Cohen-Violin • Karen Tuttle-Viola • Madeline Foley-Cello • \*Herman Busch-Cello

Disc 1:	71:50
Op. 1 No. "o" in E, major	
I. I. Presto	2:53
2. II. Menuetto	4:07
3. III. Adagio	7:13
4. IV. Menuetto	3:50
5. V. Finale: Presto	2:13

### Op. 1 No. 1 in B, major "La Chasse"

6.	I. Presto	2:58
7.	II. Menuetto	4:14
8.	III. Adagio	5:00
9.	IV. Menuetto	2:17
10.	V. Presto	2:03

### Op. 1 No. 2 in E, major

11. I. Allegro molto	5:07
12. II. Menuetto	3:10
13. III. Adagio	6:18
14. IV. Menuetto	3:27
15) V. Presto	2:20

### Op. 1 No. 3 in D major

16.	I. Adagio	5:04
17.	II. Menuetto	2:28

18. III. Presto	1:48
19. IV. Menuetto	3:04
20. V. Presto	2:07
Disc 2:	63:09
Op. 1 No. 4 in G major	
1. I. Presto	5:09
2. II. Menuetto	3:29
3. III. Adagio	9:29
4. IV. Menuetto	3:08
5. V. Finale: Presto	3:11
Op. 1 No. 6 in C major	
6. I. Presto assai	2:38
7. II. Menuetto	4:02
8. III. Adagio	6:35
9. IV. Menuetto	3:43
10. V. Finale: Presto	2:16
Op. 2 No. 1 in A major*	
11. I. Allegro	4:32

15. V. Finale: Allegro molto	2:22	
Disc 3:	63:06	
Op. 2 No. 2 in E major*		
I. I. Allegro molto	5:12	
2. II. Menuetto	3:55	
3. III. Adagio	6:21	
4. IV. Menuetto	3:53	
5. V. Finale: Presto	3:23	
Op. 2 No. 3 in E, major*		
6. I. Allegro	3:15	
7. II. Menuetto	2:52	
8. III. Adagio cantabile	6:22	
9. IV. Menuetto: Poco allegro	5:02	
10. V. Finale: Allegro	2:01	
Weldon Wilber, Kathleen Wilber: Horns		

### Op. 2 No. 4 in F major\*

11. I. Presto	4:09
12. II. Menuetto	5:05
13. III. Adagio	7:25
14. IV. Menuetto: Allegretto	1:39

3:22

6:15

2:49

12. II. Menuetto

14. IV. Menuetto

13. III. Adagio

15.	V. Finale: Presto	2:23
Dı	SC 4:	<i>79:08</i>
Ор	. 2 No. 5 in D major*	
Ι.	I. Presto	3:23
2.	II. Menuetto	3:45
3.	III. Largo cantabile	6:58
4.	IV. Menuetto	2:12
5.	V. Finale: Presto	1:01
Weldon Wilber, Kathleen Wilber-Horns		

### Op. 2 No. 6 in B, major\*

6.	I. Theme & Variations: Adagio	7:38
7.	II. Menuetto	3:56
8.	III. Presto	2:50
9.	IV. Menuetto	2:45
10.	V. Finale: Presto	1:41

### Op. 17 No. 1 in E major

11. I. Moderato	6:34
12. II. Menuetto	4:13
13. III. Adagio	6:52
14. IV. Presto	5:39

Op. 17 No. 2 in F major	
15. I. Moderato	5:39
16. II. Menuetto	2:30
17. III. Adagio	6:04
18. IV. Finale: Allegro di molto	5:20
Disc 5:	65:20
Op. 17 No. 3 in E, major	
I. I. Theme & Variations:	
Andante grazioso	7:40
2. II. Menuetto: Allegretto	2:59
3. III. Adagio	6:03
4. IV. Allegro di molto	4:11
Op. 17 No. 4 in C minor	
5. I. Moderato	7:12
6. II. Menuetto: Allegretto	3:45
7. III. Adagio cantabile	7:07
8. IV. Finale: Allegro	5:28
Op. 17 No. 5 in G major	
9. I. Moderato	6:42
10. II. Menuetto: Allegretto	2:49
11. III. Adagio	7:31
12. IV. Finale: Presto	3:45

Disc 6:	62:13
Op. 17 No. 6 in D major	
I. I. Presto	5:39
2. II. Menuetto	2:36
3. III. Largo	6:06
4. IV. Finale: Allegro	4:24
<i>Op. 20 No. 1 in E, major*</i>	
5. I. Allegro moderato	7:07
6. II. Menuetto: Un poco allegretto	3:53
7. III. Affettuoso e sostenuto	5:44
8. IV. Finale: Presto	4:12
Op. 20 No. 2 in C major*	
9. I. Moderato	7:40
10. II. Capriccio: Adagio	6:51
11. III. Menuetto: Allegretto	3:49
12. IV. Fuga a 4 soggetti: Allegro	4:04
Disc 7:	70:32
Op. 20 No. 3 in G minor*	
1. I. Allegro con spirito	6:12
2. II. Menuetto: Allegretto	5:03

4.	IV. Finale: Allegro di molto	5:34
Ор 5.	9. 20 No. 4 in D major* I. Allegro di molto	8:16
6.	II. Un poco adagio e affettuoso	10:10
7.	III. Menuetto alla zingarese: Allegretto	1:48
8.	IV. Presto e scherzando	4:50
Ор	. 20 No. 5 in F minor*	
9.	I. Moderato	8:19
10.	II. Menuetto	5:18
11.	III. Adagio	5:19
12.	IV. Finale: Fuga a 2 soggetti	3:08
Dı	sc 8:	79:59
Ор	. 20 No. 6 in A major*	
Ι.	I. Allegro di molto e scherzando	6:11
2.	II. Adagio	5:47
3.	III. Menuetto	2:11
4.	IV. Fuga con 3 soggetti: Allegro	3:06

III. Poco adagio

3.

6:27

Op. 33 No. 1 in B minor				
5. I. Allegro moderato	6:48			
6. II. Scherzando allegro	3:02			
7. III. Andante	7:02			
8. IV. Presto	5:30			

# Op. 33 No. 2 in E, major "The Joke"9. I. Allegro moderato<br/>cantabile6:0310. II. Scherzando3:4811. III. Largo sostenuto5:2012. IV. Presto3:52

# Op. 33 No. 3 in C major "The Bird" 13. I. Allegro moderato 7:45 14. II. Allegretto 3:32 15. III. Adagio 7:01 16. IV. Rondo: Presto 2:52

 Disc 9:
 78:47

 Op. 33 No. 4 in Bb major
 78:47

 I. Allegretto moderato
 5:21

 2. II. Allegretto
 3:13

 3. III. Largo
 5:41

 4. IV. Presto
 4:20

### Op. 33 No. 5 in G major

5.	I. Vivace assai	9:47
6.	II. Largo cantabile	5:57
7.	III. Allegro	3:02
8.	IV. Allegretto	6:12

#### Op. 33 No. 6 in D major

9.	I. Vivace assai	7 <b>:5</b> 7
10.	II. Andante	4:56
II.	III. Scherzo allegro	2:24
12.	IV. Allegretto	5:06

#### Op. 42 in D minor

13.	I. Andante ed innocentemente	5:38
I4.	II. Menuetto: Allegretto	2:14
15.	III. Andante e cantabile	4:04
16.	IV. Finale: Presto	2:47

Disc 10:	69:30
Op. 50 No. 1 in B, major	
1. I. Allegro	5:51
2. II. Adagio	8:33
3. III. Menuetto: Poco allegretto	3:12

4.	IV. Finale: Vivace	5:08
Оħ	. 50 No. 2 in C major	
5.	I. Vivace	9:30
6.	II. Adagio	5:04
7.	III. Menuetto: Allegretto	4:09
8.	IV. Finale: Vivace assai	5:00
Ор	. 50 No. 3 in E, major	
9.	I. Allegro con brio	5:15
10.	II. Andante e più tosto allegretto	8:17
II.	III. Menuetto: Allegretto	3:58
12.	IV. Finale: Presto	5:27
Dı	SC 11:	65:10
Ор	. 50 No. 4 in F <sub>‡</sub> minor	
Ι.	I. Spiritoso	6:19
2.	II. Andante	9:07
3.	III. Menuetto: Poco allegretto	3:42
4.	IV. Finale: Fuga, Allegro moderato	3:45

### Op. 50 No. 5 in F major "The Dream"

5.	I. Allegro moderato	5:06
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6.	II. Poco adagio	3:34
7.	III. Tempo di Menuetto: Allegretto	4:11
8.	IV. Finale: Vivace	4:51
-	9. 50 No. 6 in D major "The Frog I. Allegro	6:32

10. II. Poco adagio 7:39
11. III. Menuetto: Allegretto 5:01
12. IV. Finale: Allegro con spirito 5:15

DISC 12: 65:58

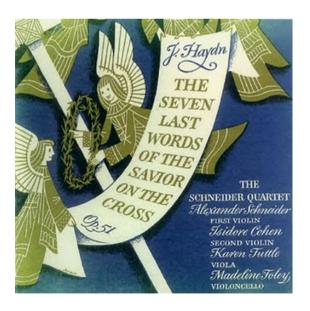
### *Op.* 51 "The Seven Last Words of The Savior on the Cross"

1.	Introduction: Maestoso ed adagio	6:26
2.	I - Largo: Father, forgive them for they know not what they do.	6:12
3.	II - Grave e cantabile: Today shalt thou be with me in paradise.	6:32
4.	III - Grave: Woman, behold thy son! Behold thy mother!	7:03
5.	IV - Largo: My God, My God, why hast thou forsaken me?	5:36

6.	V - Adagio: I thirst.	7:07
7.	VI - Lente: It is finished.	6:05
8.	VII - Largo: Father, into Thy hands I commend my spirit.	5:26
9.	Il Terremoto: Presto e con tutta la forza	1:45
0		

Op.	. 64 No. I in C major "	
10.	I. Allegro moderato	8:19
II.	IV. Finale: Presto	5:19

First commercial release. Compiled from an unedited master tape from sessions on Oct. 5, 1954 in New York





Disc 13:		68:59		
Op. 76 No. 1 in G major*				
Ι.	I. Allegro con spirito	5:54		
2.	II. Adagio sostenuto	7:50		
3.	III. Menuetto: Presto	2:23		
4.	IV. Finale: Allegro ma non troppo	5:49		

### Op. 76 No. 2 in D minor "Quinten"\*

- 5. I. Allegro 7:17
- 6. II. Andante o più tosto allegretto 6:31

7.	III. Menuetto: Allegro ma non troppo	3:16			
8.	IV. Finale: Vivace assai	4:10			
		·			
Op.	Op. 76 No. 3 in C major "Emperor"*				
9.	I. Allegro	7:36			
10.	II. Poco adagio cantabile	6:41			
II.	III. Menuetto: Allegro	5:24			
12.	IV. Finale: Presto	6:00			
Dis	SC 14:	69:31			
Op. 76 No. 4 in B, major "Sunrise"*					
Ι.	I. Allegro con spirito	9:07			
2.	II. Adagio	6:36			
3.	III. Menuetto: Allegro	4:27			
4.	IV. Finale: Allegro ma non				
	troppo-Più allegro- Più presto	4:11			
	1	·			
Op.	76 No. 5 in D major*				
<b>5</b> .	I. Allegretto-Allegro	4:47			
6.	II. Largo cantabile e mesto	9:08			
7.	III. Menuetto: Allegro	3:26			
8.	IV. Finale: Presto	3:48			
Op.	76 No. 6 in E, major*				

9.	I. Allegretto-Allegro	7:06
10.	II. Fantasia: Adagio	7:36
11.	III. Menuetto: Presto- Alternativo	4:08
12.	IV. Finale: Allegro spiritoso	5:04
Dis	SC 15:	63:04
Op.	77 No. 1 in G major	
I.	I. Allegro moderato	7:37
2.	II. Adagio	7:09
3.	III. Menuetto: Presto	4:16
4.	IV. Finale: Presto	5:17
Op.	77 No. 2 in F major	
5.	I. Allegro moderato	8:32
6.	II. Menuetto: Presto ma non troppo	4:54
7.	III. Andante	6:52
8.	IV. Finale: Vivace assai	6:14
0.	· · · /D · ·	

### Op. 103 in $B_{\flat}$ major/D minor

9.	Andante grazioso	7:09
10.	Menuetto ma non troppo:	
	Presto	4:56

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ndustry that repertoire and performers make an exa

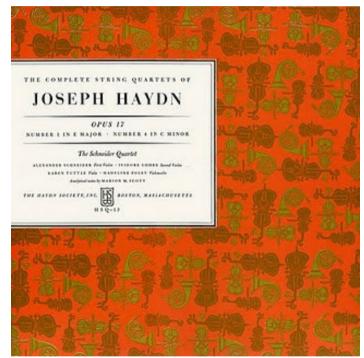
nly rarely does it happen in the recording industry that repertoire and performers make an exact fit, so that the resulting performances take on an added glow of authenticity. Thus it was with Haydn and the Schneider Quartet—and over the years these 53 readings have acquired a patina of legendary quality. No one clamours for anything in the well-bred world of the string quartet, but a steady groundswell of opinion has been calling for their reissue; and anyone who does not object to early 1950s monophonic sound has a treat in store.

The dream of recording all Franz Joseph Haydn's string quartets took many decades to realise. It became a practical possibility in the late 1920s, by which time the catalogue already boasted superb individual recordings by such ensembles as the Busch, Léner, Buxbaum and Budapest. HMV conceived the idea of a subscription system, whereby record collectors could belong to a 'society' devoted to a particular project. The label's 'house quartet' was the Quatuor Pro Arte of Brussels, which performed both Classical and contemporary music with admirable clarity and balance. Asked by Fred Gaisberg of HMV if they played all the Haydn quartets, the four Belgians immediately answered 'Yes', which was a whopping fib—in reality they knew only Op. 76, and probably not all six of those. They received their come-uppance when, on the third day of sessions in December 1931, they were faced with Op. 20/2—which they had never seen before—and had to sight-read it. The Haydn Quartet Society produced eight albums, each containing seven 78 rpm discs, and music-lovers were delighted to have 29 works; although giving the entire project to a single ensemble deprived us of the chance to hear HMV's other great groups in this repertoire: the Busch, which really did play a lot of Haydn, recorded none of his oeuvre in the 1930s; and the Budapest was allowed to do only Op. 54/1. Any chance that the Pro Arte might finish the job was scuppered by World War II, which separated the cellist from the other three players; and in any case, leader Alphonse Onnou succumbed to leukaemia in 1940.

After the war, the focus moved to Boston, Massachusetts, where a group of idealistic young American scholars, including H.C. Robbins Landon, founded the Haydn Society. One of this organisation's aims was to furnish recordings of the master's works on the new long-playing discs, and a number of pioneering LPs were made in Vienna, where Haydn's style was understood and working conditions were easier and cheaper. A new start was made on a recorded cycle of the quartets, using New York-domiciled players who actually met in Europe, at the first Casals Festival in Prades in 1950. The initial releases, handsomely produced with notes by such authorities as Karl Geiringer and Marion M. Scott, were well received on both sides of the Atlantic—in Britain they appeared on the Nixa label—but alas, a lack of funds brought the series to a halt when it was just over halfway through. No one else took up the challenge for years, although the Konzerthaus Quartet of Vienna did record 49 works for Austrian Radio. By 1974, when Reginald Barrett-Ayres published his magisterial *Joseph Haydn and the String Quartet*, scholars were generally agreed on 68 works (some attributed the six of Op. 3 to Roman Hofstetter and dismissed the seven of

Op. 51 as arrangements, also rejecting the two sextets in Op. 2). In 1976 the Tatrai Quartet of Budapest started on a cycle which took an unconscionably long time to reach its end; and in the meantime the Aeolian Quartet of London made an excellent LP traversal—including Opp. 3 and 51—which sounded even better on CD (although the reissue omitted Op. 3, a great pity). The Los Angeles Quartet did a splendid set which left out Opp. 3 and 51 from the start; and the Kodály Quartet of Budapest achieved budget-priced CDs of all 83 pieces. To date another Hungarian ensemble, the Festetics, has completed all the major sets on period instruments. Despite this competition—and some 30 works from the Amadeus Quartet, as well as both LP and CD reissues of the pioneering Pro Arte performances—the Schneider Quartet has not been effaced.

The group took its name from leader Alexander Schneider (1908-93), one of the more remarkable musicians of the last century. Born Abram Sznejder in Vilnius, Lithuania, he was known to old friends as Abrasha and to those of more recent acquaintance as Sasha. He was partly an auto-didact as a violinist until he was 15, when he began lessons with the Auer pupil Ilya Malkin, who had taught Jascha Heifetz. In 1924 he joined his elder brother Mischa in Frankfurt and started studies at the Hoch Conservatory with Adolf Rebner. In 1927 he changed his surname to Schneider, as his brother had done, and took the first name Alexander. By now he was a good enough player to hold concertmaster's posts in Saarbrücken and, from 1929, at North German Radio in Hamburg. Since 1930 brother Mischa had been playing in the Budapest Quartet and in 1932 second violinist Joseph Roisman finally succeeded in his long campaign to get rid of leader Emil Hauser. Sasha Schneider was taken on as second fiddle while Roisman, eight years his senior, moved up to first. Anyone knowing the two violinists' later careers would be surprised by this order of priorities: Schneider was by far the more vital and interesting musician; and Roisman was playing out of tune by the early 1950s, whereas Schneider was still fiddling respectably in his eighties. But the younger man admired the older, and in any case the decision to promote Roisman had been made before he arrived. For the next 12 years, Schneider enlivened the Budapest Quartet, which after Boris Kroyt's arrival in 1936 was an all-Russian affair. For all their massive competence and excellent tone,



Schneider's colleagues had a tendency towards blandness, which he countered. He also had the personality to live with Roisman, who was expert at quietly undermining his colleagues (he was mainly responsible for the founder cellist and first violin leaving; and under his leadership, the founder violist quit after a breakdown, Schneider's first replacement was forced out and the second had a breakdown leading to suicide).

By 1944 Schneider's restless intelligence needed new outlets and he left the quartet. He had a duo with harpsichordist Ralph Kirkpatrick; and with pianist Erich Itor Kahn and cellist Benar Heifetz he founded the Albeneri Trio (its title composed from their first names). In due course he took part in the New York Quartet, with pianist Mieczyslaw Horszowski, violist Milton Katims and cellist Frank Miller. A 1946 visit to Pablo Casals in Prades was an epiphany for Schneider, who returned next year to study Bach's solo violin works with Casals and single-handedly initiated the 1950 festival in Prades, on the basis that if the great cellist would not break his self-imposed political exile, the rest of the world must go to him. That story has often been told. What is virtually unknown is that during the festival, Schneider began playing Haydn quartets informally with young colleagues including the violist Karen Tuttle and the cellist Madeline Foley. Casals encouraged their sessions but Schneider needed no urging to play Haydn: 'In 1931, when I was concertmaster in Hamburg and had my own quartet there,' he recalled in his memoirs, 'my colleagues and I decided to read through all the Haydn quartets, stopping only to eat, drink and sleep. It took us four full days. It was an extraordinary experience which remained in my body, soul and mind, along with the feeling that someday I would really make these quartets known not only to musicians but to music lovers all over the world.' The Schneider Quartet took on a more substantial status when a concert appearance at St Peter's Church was shoehorned into the Prades festival. According to Schneider, the Haydn Society had approached him in 1949 about forming a quartet to record the entire cycle; but this request may well have come in 1950, as his memory was a year out on the date of the first sessions. At any rate, on 15 April 1951 Ross Parmenter reported in The New York Times that Schneider was 'organizing a string foursome to play all 83 of Haydn's Quartets. The entire series will be recorded by the Haydn Society of America. The ensemble will traverse the vast body of works in a series of 18 programs at the Lexington Avenue Y.M. and Y.W.H.A. that will start on October 29 and continue until the end of April. Who Mr Schneider's colleagues will be has not been determined, but they will be instrumentalists who are going with him to Perpignan for the Casals Festival. In the early quartets Haydn utilized two horn players to supplement the four strings, Mr Schneider said. In his performances the horn parts will be included. The "Y" is backing the undertaking by not asking rental for the hall. It, too, is gambling on the success of the series by making an arrangement whereby it will split the proceeds with the musicians on a 60-40 per cent basis, the players getting the larger share'. On 10 June, Parmenter reported: 'The second violin will be Isidore Cohen, the violist will be Karen Tuttle and the cellist Madeline Foley.' The first quartets to be recorded were Op. 17/1 and 4. Schneider recalled that the sessions took place 'just after the Casals Festival was over because Madeline, Karen and I were already there with the Festival orchestra, as was the Columbia recording truck. So Isidore joined us for recording sessions as soon as the Festival ended'. The team from Columbia, Schneider's regular record company, had been in residence throughout the Festival-the firm was just beginning to use tape to its full potential, rather than in five-minute takes. The other four quartets of Op. 17 were set down in New York, probably at Liederkranz Hall, and the set of three 12-inch LPs was released early in 1952.

Schneider had chosen his colleagues well, as all three were not just expert players but personalities in their own right. Brooklyn-born Isidore Cohen (1922-2005) started the violin at six but thought of becoming a doctor until his wartime service, when he played in the US Army orchestra and jazz groups. After the war he studied with Ivan Galamian at the Juilliard School, then acquired valuable experience as a New York freelance, among other things leading the Little Orchestra Society. Karen Tuttle (1920-2010), born Katharine Ann Tuttle in Lewiston, Idaho, had a promising career as a violinist until she heard William Primrose in concert and switched to the viola under his guidance at the Curtis Institute, herself becoming a member of the teaching faculty in 1944. Madeline Foley (1922-82) was a graduate of Smith College and Juilliard and a pupil of Casals. Schneider told *Time* magazine that having two women in the group was 'fine' with him: 'It is also appropriate, he thinks, in America, where "women have 51 per cent of the rights." But the important thing is that his quartet has "*l'âme*—how do you say it?—soul".' The next step was to play the cycle in concert. As we have seen, the Young Men's and Young Women's Hebrew Association, 92nd Street and Lexington Avenue, which promoted interesting musical events, had agreed to host what became a 16-concert series over the 1951-52 season. Harold C. Schonberg of The New York Times visited the players early in October "in the midst of preparation for their cycle, months of work behind them, months of work ahead. They are on a six-day rehearsal schedule, four or five hours a day, surrounded by all available editions of Haydn scores, photostats of Haydn manuscripts, cigarette smoke, resin and bows, pencils, crayons and undoubtedly aspirin, though none of the last-named was visible. In the midst of preparing the cycle they tried to consult original manuscripts, whenever possible. One of the by-products of their research was the discovery that all present-day editions have mistakes, some of them serious. They discovered, too, that Haydn, in his manuscripts, was often much more specific in his musical instructions than has been realized." Schonberg's colleague Olin Downes attended the first evening on 29 October, which included five works and began with Op. 2/3, played by the quartet and the husband-and-wife horn duo of Weldon and Kathleen Wilber, but after another early work went on to more substantial fare. 'It was decidedly advantageous to contrast Haydn of the early and late periods, rather than to program the scores in strict chronological succession,' Downes thought. 'They were interpreted in admirable style and spirit, not stiffly or academically in the name of classicism, nor with an exaggerated expression in the name of free musical enterprise. Nor was early Haydn played like late Haydn, with his hard-won contrapuntal richness and premonitions of romanticism. The audience was large and exceptionally enthusiastic. There was rapport among the performers, the composer and the audience.' Sadly the critics stayed away after that, along with some of the audience, but those who persisted heard the most authentic cycle so far presented. The last concert was given on 5 May: Op. 2/5, with the Wilbers, Op. 1/5 and the Seven Last Words of the Saviour on the Cross, Op. 51. Undoubtedly Schneider's good relations with Harold Spivacke and the rest of the music department at the Library of Congress in Washington, DC, contributed to the high level of scholarship, supplementing the researches of the Haydn Society, Schneider was aware that the Fitzner Quartet had given a cycle in Vienna before the Great War, but thought his was only the second. Others pointed out that a cycle had been heard in Munich in 1923-24, and an all-female student quartet coached by Lionel Tertis had achieved the feat at the Royal Academy of Music, London, in 1927-28.

In 1953 Madeline Foley left the quartet and her successor Daniel Seidenberg did not stay long, but a ready-made replacement was to hand in Herman Busch (1897-1975), who had played in the Busch Quartet for more than two decades, getting to know at least three dozen Haydn quartets. Born Hermann Fritz Busch into an intensely musical family in Siegen, Westphalia, he studied in Cologne with Friedrich Grützmacher II and Jacques Rensburg and in Vienna with Paul Grümmer, and was influenced by Emanuel Feuermann. Before replacing Grümmer in the Busch Quartet in 1930, he was orchestral principal in Bochum, Vienna (Symphoniker) and Dresden (Philharmoniker), also playing in the Treichler and Gottesmann Quartets and the Busch Trio. After emigrating to the US in 1940, he became an American citizen in 1947 and in 1950 helped to found the summer school at Marlboro, Vermont. Having worked with his brother Adolf for so long, he was temperamentally suited to coping with Schneider's mercurial personality. With him the Schneider Quartet recorded the great Op. 76 set, as well as Opp. 2, 20 and 33, and the leader recalled him as 'a wonderful colleague.'

On 19 November 1953 the group appeared in the Coolidge Auditorium of the Library of Congress to première Bernard Rogers's String Trio and then play Haydn's *Seven Last Words*. The Library still has the recordings of this concert and, although the Schneider Quartet had already taped Op. 51 excellently with Foley, it would be fascinating to hear it with Busch. The work had great import for the Busch Quartet and by a terrible irony represented the foursome's own last words to their German audience before refusing to work under Hitler: scheduled to play it in a Berlin church on 1 April 1933, they were so sickened by seeing the Nazi boycott of Jewish businesses and shops that they immediately announced their rejection of the new regime. The Seven Last Words were also important to Alexander Schneider, who became famous for his annual performances. Indeed, the seven solemn sonatas were probably the last music the Schneider Quartet played together in public, at the Village Presbyterian Church, West 13th Street, on Easter Sunday 18 April 1954, with actor Alexander Scourby providing narrations. Although on 21 March The New York Times had announced that the ensemble 'will, in a short time, bring to completion its series of all the Haydn Quartets,' a veil of secrecy was drawn over the project. It appears that the recording funds ran out and the rest was silence. The last known session took place on 5 October 1954, when the outer movements of Op. 64/1 were recorded (these two movements were forgotten for almost six decades, until engineer Lani Spahr discovered them on a tape while restoring the recordings for this reissue). The Schneider Quartet was always a part-time ensemble, organised so as not to clash with its members' more lucrative work-for instance, in February 1954 Herman Busch played Prokofiev's Second Quartet with WQXR Radio colleagues for the New York City Ballet presentation of Jerome Robbins's ballet *Quartet* at the City Center—and its absence from the scene was hardly noticed. Schneider never again led a regular quartet, although he worked with young ensembles at Marlboro and made records with a Schneider Quartet including future members of the Guarneri Quartet. In January 1955 he resumed playing with the Budapest Quartet, staying with them for a decade. By the time the Budapest disbanded, his multifarious activities took in even more conducting than playing. Isidore Cohen went on to play for a decade in the Juilliard Quartet and then in the Beaux Arts Trio until his retirement in 1992. Karen Tuttle played in the Galimir and Gotham Quartets and became America's most beloved viola teacher, especially at Juilliard. Madeline Foley worked at Marlboro and taught at several leading institutions until her all-too-early death. Herman Busch was a Marlboro mainstay and taught at the University of Miami until he retired aged 70.

The musicological problems of Haydn's quartets are almost all confined to the first three opus numbers. The work which used to be known as Op. 1/5 was actually an arrangement of a symphony and had only three movements instead of the five which were usual for Haydn at the time. It was included in Chevardière's 1764 publication but the following year both Hummel and Bremner replaced it with a genuine five-movement quartet in E flat. Their example was followed by Longman and Broderip but somehow the E flat work fell out of use until, in 1931, Geiringer in Vienna and Scott in London both independently rediscovered it. The Schneider Quartet duly recorded this quartet—which became known as 'Op. o'—in place of the symphony arrangement. When it came to Op. 2, the artists decided to include Nos 3 and 5, which were really sextets with two horns—played on the records, as in the original concerts, by the Wilbers. As the Schneider series would undoubtedly have included Op. 3, it may be worth mentioning that not everyone follows the modern tendency to attribute these six quartets to Roman Hofstetter. The present writer has often discussed the question with the English Haydn scholar Antony Hodgson—a great admirer of the Schneider records, incidentally—who points out, *inter alia*: 'Take a recording of the famous "Serenade" movement of Op. 3/5 and follow it with the *Adagio cantabile* from Haydn's *Divertimento* Hob. II:9, with its elegant melody over pizzicato bass. I find it difficult to believe that these two pieces were not by



the same composer.' It is a shame that we were robbed of the chance to hear Alexander Schneider play the 'Serenade'. Also missing are such wonderful works as Op. 54/2, Op. 64/5 (the 'Lark'), Op. 64/6 and Op. 74/3 (the 'Rider'). Yet there are many riches among the quartets that were set down, and we now have two precious extra movements.

The performances speak for themselves but we might draw attention to a few felicities. In general opening movements are superbly expounded; scherzos or minuets go with a swing but always with elegance, not the brutality Mackerras and others have recently visited on such music; slow movements are penetratingly interpreted; and where appropriate, finales bubble with wit and good humour. The little *D minor Quartet*, Op. 42, is often overlooked because it stands on its own—although it probably originally had two companions, now lost. The Schneider interpretation makes it clear what a miniature masterpiece this is, with a wonderful *Adagio*. The tragic final fugue of Op. 50/4 is sensitively voiced, as is the *Poco adagio* of Op. 50/5, 'A Dream.' Then we might turn to the *Adagio sostenuto* of Op. 76/7, where the sublime duetting of first violin and cello is so eloquently executed by Schneider and Busch, or the profound paragraphs of the *Largo* in Op. 76/5. Among Antony Hodgson's favourite moments are Schneider's splendid glissandi in the finale of Op. 76/2, the correctly fast trio of the *Menuet alla Zingarese* in Op. 20/4, and the surprisingly slow but effective tempi for the Scherzo of Op. 33/3, the 'Bird,' and the opening movement of Op. 33/1. 'You can agree or disagree with a particular tempo,' he says, 'but once they choose a tempo, they stick to it.' A work such as Op. 33/4, rarely mentioned in dispatches, is revealed to have a most impressive *Largo*. There are innumerable other such joys in these robust performances, which time and again get to the heart of Haydn's genius. Perhaps the most telling commentary on them was made unintentionally by Schneider's past and future colleagues of the Budapest Quartet, who in May 1954 recorded the entire Op. 76 set. The performances were stylish and worthy but (whisper it low) just a little dull. To Alexander Schneider, dullness was anathema—and it will not be found here.

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# THE STRING QUARTETS OF JOSEPH HAYDN Performed by THE SCHNEIDER QUARTET

CREDITS

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Dedicated to the memory of Frederick J. Maroth, 1929 – 2013.

