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MERTON MUSIC

SPOHR

STRING QUARTET

In E minor Op.45 No.2

VIOLIN I

From
 THEO WYATT
 8 Wilton Grove
 London SW19 3QX
 0181-540 2708

Quartett.

VIOLIN I

Spohr, Op.45.Nº2.

Allegro vivace. (♩. = 66.)

The musical score for Violin I is written in G major (one sharp) and 2/4 time. The tempo is Allegro vivace with a quarter note equal to 66 beats per minute. The score begins with a *dolce* marking and a *pp* dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *pp*, *fz*, *f*, *pp*, *cresc.*, *mf*, *dim.*, and *dolce*. Fingering is indicated by numbers 1-4 above notes. The score is divided into sections marked A, B, C1, and D. Section A starts at the beginning of the third staff. Section B starts at the beginning of the sixth staff. Section C1 starts at the beginning of the eighth staff. Section D starts at the beginning of the twelfth staff. The piece concludes with a final flourish.

VIOLIN I

Violin I musical score consisting of 13 staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *fz* (forzando). The score features several technical passages, including triplets, sixteenth-note runs, and slurs. Specific fingering and bowing techniques are indicated, such as *tr* (trill) and *V* (vibrato). The piece concludes with a final *f* (forte) dynamic. The page number '3' is located in the top right corner.

fz fz fz fz fz dim.
pp fz fz pp
cresc. f
dim.
pp cresc.
f
I
dim. dolce
K
cresc.
2da Corda. pp
cresc.
2 L p

pp
U tr tr tr
f dim. p pp
cresc. f
dim. pp
cresc. f
dim.
tr tr tr tr tr X
cresc. - f p
pp
Z
pp mf
dim. p poco - a -
-pp poco - - ri - - tar - - V dan - - do

sul D. VIOLIN I

Musical score for Violin I, page 12. The score consists of 15 staves of music in G major. It features various dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *pp*, *ppp*, *mf*, and *dim.* There are also performance instructions like "sul D." and "V". The music includes complex passages with triplets, sixteenth-note runs, and slurs.

VIOLIN I

Musical score for Violin I, page 5. The score consists of 15 staves of music in G major. It features various dynamic markings such as *p*, *cresc.*, *dim.*, *pp*, *f*, and *mf*. There are also performance instructions like "tr M", "tr N", and "V". The music includes complex passages with triplets, sixteenth-note runs, and slurs.

6
LARGHETTO. (♩ = 63.)
VIOLIN I

p
fz
fz
pp
pp
mf *dim.*
pp
cresc.
mf *dim.* *pp*
cresc.
dim.
p *pp*
cresc.
f *p*
pp
pp

VIOLIN I

dim. *p* *pp*
cresc. *f*
dim. *pp*
cresc. *M*
dim.
cresc. *p*
cresc.
f *dim.*
p *f* *p*
pp
2^a Corda *cresc.*
f *P* *pp*

Musical score for Violin I, page 10, featuring the Finale section. The score consists of 12 staves of music in G major, 2/4 time. It includes various dynamics such as *f*, *p*, *pp*, *cresc.*, and *mf*, along with technical markings like trills, slurs, and fingerings. Section markers **I**, **K**, and *tr* are present.

Musical score for Violin I, page 7, featuring the Menuetto section. The score consists of 12 staves of music in G major, 3/4 time. It includes various dynamics such as *f*, *mf*, *p*, *pp*, and *cresc.*, along with section markers **S**, **T**, **V**, **A**, and **B**.

V

pp

Trio. sul D. con espressione

sul A.

pp

f

dim.

p

pp

fz

fz

fz

dim.

pp

cresc.

f

D

p

dolce

pp

ppp

mf

pp

cresc.

Menuetto. 4

mf

f

p

f

E

p

pp

morendo

V

fz

fz

cresc.

fz

fz

f

p

pp

cresc.

p

cresc.

p

F

G

p

pp

cresc.

dim.

p

cresc.

dim.

f

dolce

f

p

pp

morendo

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STRING CHAMBER MUSIC

MM No.	Composer	Work	Grade	Price £
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125	BRUNI	G minor Op.4 No.1 (2VnVa)	4 4 4	0.90
125S		Score		0.75
106	ORELLANA	C minor (VnVaVc)	5 5 5	0.90
121	PLEYEL	D (2VnVc)	4 3 3	1.00
121S		Score		0.75
QUARTETS				
113	ARENSKY	A minor Op.35a (2VnVaVc)	7 7 7 7	2.25
101	BAZZINI	D minor Op.75	5 5 5 5	1.70
114	COLERIDGE-TAYLOR	Fantasie-Stücke Op.5	6 6 6 6	1.40
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115S		Score		0.70
110	HURLSTONE	Phantasie	5 5 5 5	0.95
107	JANSA	C Op.51 No.1	4 4 4 4	1.30
107S		Score		1.00
116	KROMMER	C Op.72 No.1	7 3 3 3	2.45
116S		Score		1.80
117	IGNAZ LACHNER	G Op.104	4 3 3 3	1.20
118	IGNAZ LACHNER	A minor Op.105	3 2 2 2	1.40
103	RAFF	C minor Op.192 No.1	7 6 6 6	2.75
122	RUBINSTEIN	G Op.17 No.1	4 4 4 4	1.85
123	RUBINSTEIN	C minor Op.17 No.2	5 4 4 4	1.60
124S		Score of both quartets		0.80
119	SPOHR	G Minor Op.4 No.2	6 4 4 4	1.25
120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
QUINTETS				
105	STANFORD	F Op.35 (2 violas)	8 7 7 6 7	3.00

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MERTON MUSIC

SPOHR

STRING QUARTET

In E minor Op.45 No.2

VIOLIN II

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

Quartett.

VIOLIN II

Spohr, Op. 45. N° 2.

Allegro vivace.

p *pp* *cresc.* *dim.* *pp* *cresc.*

A *mf* *f* *f* *p* *pp* *cresc.*

dim. *pp*

B *cresc.* *f* *pp*

cresc. mf *dim.* *p*

C *cresc.* *mf* *pp*

D *pp* *mf*

pp *mf* *pp* *mf* *dim.*

VIOLIN II

U

cresc. *f*

dim. *p* *pp*

cresc. *f*

dim. *pp*

cresc. *f*

dim. *p*

cresc.

X *f* *p*

Z *pp*

cresc. *mf* *dim.*

p *pp* *sul D* *poco a poco ritardando.*

VIOLIN II

10

VIOLIN II

dim. p pp f cresc. f p pp f cresc. - f dim. p f p pp f cresc. mf dim. p cresc. dim. pp

R S T

VIOLIN II

VIOLIN II

E 3

fz fz pp fz fz fz fz fz fz

fz fz fz fz fz fz fz fz

fz fz F 2 3 3 0 2 3

pizz. p arco

mf p mf p

G 2 mf fz fz fz

dim. pp fz fz pp

H 2/4 0 2 cresc. - - f pp

cresc. - - f

I 2 2 2 dim.

VIOLIN II K1

LARGHETTO.

VIOLIN II

4^a Corda

Vivace.

FINALE.

VIOLIN II

8

Vivace.

FINALE.

VIOLIN II

f *p*

p *cresc.* *f* *pp*

cresc.

I *f* *dim.* *p*

f *f* *p*

pp *cresc.* *K* *mf*

dim. *p* *cresc.* *mf*

dim *pp*

cresc.

L *f* *dim* *p* *pp*

cresc.

VIOLIN II

5

pp

P *mf* *segue* *mf* *pp*

cresc.

mf *dim.* *pp* *cresc.*

dim. *p* *pp*

cresc.

f *R* *p*

dim. *pp*

f *S* *dim.* *pp*

cresc.

dim. *p*

pp *mf* *p* *cresc.*

ff *p* *pizz.* *arco* *pp* *ppp*

MENUETTO.
Moderato.

VIOLIN II

p *poco cresc.* *pp*
cresc. *pp*
cresc. - - - *f* *p* *pp* *cresc.*
pp *cresc.* *pp*
cresc. - - - *f* *p* *pp*
pp
 Trio.
p
pp
cresc. *f*
dim. *p* *fz* - *fz* - *fz* *dim.* *pp*
cresc. *f*
dim. *p*

VIOLIN II

mf *pp* *ppp* *mf* *cresc.*
mf *f* *p*
fz *fz* *cresc. fz* *fz*
f *p* *pp*
cresc. *3* *dim.* *p*
cresc.
fz *fz* *fz* *fz* *p*
pp *cresc.* *dim.* *p*
cresc. *f* *cresc.*
dim. *p* *pp* *morendo*

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MERTON MUSIC

SPOHR

STRING QUARTET

In E minor Op.45 No.2

VIOLA

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

Quartett.

VIOLA

Spohr, Op. 45. No. 2.

2

Allegro vivace.

Musical score for Viola, measures 1-10. The score is in G major and 3/4 time. It features various dynamics and articulations. Measure 1 starts with a piano (*p*) dynamic. Measures 2-3 include a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 4 is marked *dim.*. Measure 5 has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 6 is marked *mf*. Measure 7 has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 8 is marked *fz*. Measure 9 has a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. Measure 10 is marked *cresc.*. Section markers A, B, C, D, and E are placed above measures 4, 6, 8, 9, and 10 respectively.

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Musical score for Viola, measures 11-20. The score continues in G major and 3/4 time. Measure 11 starts with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. Measure 12 has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 13 is marked *f*. Measure 14 is marked *dim.*. Measure 15 has a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. Measure 16 is marked *dim.*. Measure 17 has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 18 is marked *f*. Measure 19 has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*). Measure 20 is marked *dim.*. Section markers V, X, and Z are placed above measures 15, 18, and 19 respectively. The score concludes with the instruction *poco a poco ritardando*.

10 VIOLA

dim. p pp

R

ppp f p

f p pp fz fz

cresc.

fz cresc. f dim. p

mf fz p

pp cresc. mf

T

dim. p cresc.

dim. pp

U

VIOLA 3

fz fz fz fz fz fz fz fz

F

p pizz. arco

fz mf p

fz mf fz f

dim.

pp fz fz pp cresc.

H

f dim.

pp cresc.

f

I

dim. p

K

1 1 2 2
cresc. - - - - - f pp

2 L 1
pp cresc. p

0
cresc. dim. pp

1 0 2 1 4 M 3 0
cresc. - - - f dim. fz

4
fz pp fz fz fz fz fz

fz fz fz fz fz fz fz fz fz fz

N
p

2 3 3 3 1 3 3
f

3 3 1
13 1

LARGHETTO.

p

0 V
fz pp

6
pp

dim. pp cresc.

M
- - f dim. p

4 3 1 N
cresc. f p

segue

cresc. f dim.

1. 2. O
p f p f p pp

2
cresc.

2 be P
f p pp

O
cresc. f

f p
p *cresc. - - f pp*
cresc. - - - f dim. p
mf *f p*
pp
cresc. mf
dim. p cresc. mf
dim. pp
cresc. -
f dim. p pp
cresc. -
f

mf *dim.* *pp* *espressivo*
mf *dim.*
mf *cresc.* *dim.*
p *pp ma espressivo* *cresc.*
f *p*
dim. *pp*
fz
dim. *pp ma espressivo*
p
pp *mf* *p* *cresc.* *ff* *p*
pp *arco* *ppp*

6 MENUETTO. VIOLA

Moderato.

p *poco cresc.* *pp*
cresc. *pp*
cresc. *f* *p*
pp *cresc.* *pp*
cresc. *pp*
cresc. *f* *p* *pp* *cresc.* *pp*

Trio.

p
pp
C *pp*
cresc. *f* *dim.* *p* *fz* *fz*
fz *dim.* *pp*

VIOLA

cresc. *f* *p*
pp *ppp* *mf* *pp* *cresc.*
 Menuetto. *mf* *f* *pizz.* *p*
arco *pizz.* *arco*
fz *fz* *fz* *f* *p*
pp *cresc.*
dim. *p* *arco* *cresc.* *f*
arco *p* *f* *fz* *fz*
G *fz* *p* *pp* *cresc.*
p *cresc.* *f*
H *p* *cresc.*
dim. *p* *pp* *morendo*

8 pizz. arco VIOLONCELLO

p **T** *pp* *cresc.* *mf*

dim. *p* *cresc.*

dim. *pp*

U *f* *dim.* *p* *pp*

cresc.

V *f* *dim.* *pp*

cresc. *f*

dim. *p*

X *cresc.* *f* *p*

pp

Z *pp* *cresc. mf* *dim.* *p*

pizz. *arco*

pp *poco a poco ritard.*

Quartett.

Allegro vivace.

p *cresc.*

dim. *pp* *cresc.* *mf* **A** *arco*

fz fz p pp *cresc.* *dim.*

pizz. *arco* **B**

pp *cresc.* *f*

pp *cresc. mf* *dim.* *p*

C

cresc. *mf*

D *pizz.*

pp *pp*

arco *cresc.* *dim.*

E *cresc.* *mf* *dim.* *pp*

fz fz **F** *fz fz*

pizz. *arco*

VIOLONCELLO

Violoncello score for page 2, measures 1-16. The score is in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *mf*, *f*, *dim.*, *pp*, *f*, *p*, and *cresc.* There are also performance markings like *pizz.* and *arco*. Measure numbers 1 through 4 are indicated above the staff.

VIOLONCELLO

Violoncello score for page 7, measures 1-16. The score is in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *dim.*, *p*, *f*, *pp*, *cresc.*, *f*, *p*, *pp*, *legato*, *f*, *p*, *pp*, *cresc.*, *f*, *dim.*, *p*, *pp*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*, *f*, *f*, *cresc.*, *f*, *dim.*, *p*, *f*. There are also performance markings like 1., 2., and 7. Measure numbers 1 through 10 are indicated above the staff.

Vivace.

Musical score for Violoncello, page 6, starting with 'Vivace'. The score consists of 14 staves of music in 2/4 time. It includes various dynamics such as *f*, *p*, *cresc.*, *pp*, *mf*, *dim.*, and *fz*. Performance markings include *pizz.* (pizzicato) and *arco* (arco). Rehearsal marks I, K, L, M, and N are present throughout the piece.

Musical score for Violoncello, page 3, starting with 'LARGHETTO'. The score consists of 12 staves of music in 2/4 time. It includes various dynamics such as *fz*, *pp*, *mf*, *f*, and *cresc.*. Performance markings include *pizz.* (pizzicato) and *arco* (arco). Rehearsal marks O and P are present. The piece concludes with a *cresc.* marking.

Violoncello score for page 4, measures 1-16. The piece is in 3/4 time and G major. It begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*) and pianissimo (*pp*). The performance alternates between pizzicato (*pizz.*) and arco (bowed). Section markers Q, R, S, and T are present. The score concludes with a final chord in 2/4 time.

MENUETTO.
Moderato.

Violoncello score for page 4, measures 17-32. The piece is in 3/4 time and G major. It begins with a piano (*p*) dynamic and includes a *poco cresc.* marking. The performance alternates between pizzicato (*pizz.*) and arco. Section markers A, B, and T are present. The score concludes with a final chord in 2/4 time.

Violoncello score for page 5, measures 1-16. The piece is in 3/4 time and G major. It begins with a pianissimo (*pp*) dynamic and includes a *cresc.* marking. The performance alternates between pizzicato (*pizz.*) and arco. Section markers C, D, and E are present. The score concludes with a final chord in 2/4 time.

Menuetto.

Violoncello score for page 5, measures 17-32. The piece is in 3/4 time and G major. It begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. The performance alternates between pizzicato (*pizz.*) and arco. Section markers F, G, H, and I are present. The score concludes with a *morendo* marking in 2/4 time.

Louis Spohr (1784 - 1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years in Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

Altogether he wrote 36 string quartets, the first two when he was 20 or 21 (Op.4 No.2 in the Merton catalogue is one of them), the last more than half a century later in 1857. Some half-dozen of these are in the then fashionable *quatuor brillant* style with a virtuoso, concerto-like part for the first violin and very subsidiary parts for the others; but the majority are genuine chamber music in which the first violin part, though technically demanding, being written for the composer himself to play, is properly integrated into the musical argument.

The three quartets of Op.45 are such works, dating from the summer of 1818 when Spohr, then director of the Frankfurt opera, had been requested to organise that city's first public quartet concerts. These are large-scale concert works aimed at arousing, satisfying and sometimes dramatically overturning the expectations of a listening audience. This E minor quartet Op.45 No.2 has many effective compositional strokes, including the developmental activity in the first movement's recapitulation, the simultaneous use of 2/4 and 12/16 time in the slow movement, the ornamented reprise of the Minuet, and the appearance of fresh material in the finale's development. The most dramatic stroke is the gradual wind-down in the coda to a pianissimo conclusion.

Spohr tells in his memoirs of the impression made by this quartet on his idol Cherubini to whom he played it in Paris in 1821. Having played Op.45 No.1 he was about to move on to No.2 when Cherubini stopped him saying: "Your music . . . is so foreign to me that I am not immediately at home with it, nor can I follow it properly. I would therefore much prefer that you repeated the quartet you have just played." After the third performance of No.1, which Cherubini now praised, Spohr moved on to No.2 which he also had to repeat. Then Cherubini spoke of it with more decisive praise and said of the slow movement: "It is the finest I ever heard."

Keith Warsop
Chairman, Spohr Society of Great Britain

If you would like to know more about Spohr and his music, why not become a member of the Spohr Society. For details write to the Secretary 123 Mount View Road Sheffield S8 8PJ.

MERTON MUSIC

SPOHR

STRING QUARTET

In E minor Op.45 No.2

PARTS

MERTON MUSIC

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 4501