

# SSUSA NEWSLETTER

## SCHUBERT SOCIETY OF THE USA

Vol. 2, No. 2, 2004

Dear Members and Friends,

We have fulfilled our initial plan to publish two issues per year of the SSUSA Newsletter. We hope to go to three issues a year, and ultimately to become a quarterly publication.

Good News: See the small type at the bottom of this letterhead about our new IRS 501(c)(3) tax exempt status. Members should take note that their 2004 membership fees and contributions are deductible to the fullest extent allowed by law.

An important note to contributors: we have been advised by the IRS that all publications (and their contents) of the Schubert Society of the USA, Inc. should be copyrighted by the SSUSA. Our earlier notice in which we mentioned that contributors should copyright their submissions no longer applies. We will comply with this recommendation as protective of our new status as a 501(c)(3) tax-exempt organization. Therefore, all contributions to our publications are subject to a memorandum of agreement whereby the author assigns copyright to the SSUSA.

Our web site is now linked to those of the American Musicological Society; International Association of Music Libraries; Simmons College Music Library; College Music Society; Duke University Music Library; Acadia University School of Music (Canada); Scuola Superiore Hugo Wolf (Italy); SSUSA member Rudolf Stalder; Vanderbilt University School of Music; King's College (London) Music Department, and Internet Cello Society. The major search engines also list us: Google, Yahoo, All The Web, Alta Vista, Hotbot, and Teoma. Our increasing number of links and listings is due to our web host, Charles Moss. Our gratitude goes to him for his hard work on our behalf.

Before we close, we wish to express our sincere appreciation to Lynn T. Chambers, director of finance of the New York State Society of Certified Public Accountants, for providing *pro bono* accounting services to the SSUSA. With Lynn's assistance, the IRS filing was effected and we promptly received the Letter of Determination of our 501(c)(3) federal income tax-exempt status. Thank you, Lynn, for your commitment to the nonprofit community.

Newsletter Editor

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### **PROFESSOR EDWARD R. REILLY (1929-2004)**

It is with great sorrow that we report the death of Advisory Board member Prof. Edward R. Reilly, on February 28. Prof. Reilly retired from Vassar College in 1996 and remained active and in touch with people and events. His contributions to Mahler scholarship are internationally renowned. He taught a Schubert seminar at Vassar, and had begun the draft of an article on the Octet. Ted Reilly was a Schubertian of the heart. In recognition of his warm support of the SSUSA, we will continue to honor his name on our list of Advisory Board membership. The Vassar College Music Department will present a concert in his memory in the fall semester which date we will share via our e-mail list.

### **ADVISORY BOARD NEWS**

**BOARD ROSTER:** As you read the names of our Advisory Board members, please note six new additions: Dr. Paul-André Bempéchat, Harvard University, a musicologist and pianist; Mr. Ronald Gross, independent scholar and educator, and Co-Chair, Columbia University Seminar on Innovation in Education; Ms. Joan Patenaude-Yarnell, on the voice faculty of The Curtis Institute of Music and the Manhattan School of Music; Mr. Jerome Rose, pianist and founder and director of the International Keyboard Institute and Festival at Mannes College of Music; eminent pianist Prof. Emer. Ruth Slenczynska Kerr, who was for over twenty years artist-in-residence at Southern Illinois University at Edwardsville; and, Prof. R. Larry Todd, Duke University Music Department. We welcome them to the Advisory Board of the Schubert Society of the USA and look forward to their guidance and support.

**DR. PAUL-ANDRÉ BEMPÉCHAT**, of Harvard University's Department of Celtic Languages and Literatures and the Center for European Studies, has joined the Advisory Board of the SSUSA. He will have a bumper year of publications in 2004 as editor of *Liber Amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in her Honor* (Pendragon Press), the Festschrift honoring the Franco-American musicologist and with his biographical study of Breton composer, *Jean Cras: A Polymath of Music and Letters* (Ashgate Publishing) as well as six papers in the proceedings of several music colloquia and symposia, including the 2004 American Musicological Society annual meeting in Seattle. In June, he assumed the presidency of the *LYRICA Society for Word-Music Relations*. His attendance at the 2004 Convention of the National Association of Teachers of Singing, see: <[www.nats.org](http://www.nats.org)> marked the event as a first for *LYRICA*, which looks forward to an annual presence at the NATS conventions. Dr. Bempéchat shared with the NATS convention attendees special greetings sent to *LYRICA* from Dietrich Fischer-Dieskau. Dr. Bempéchat maintains an international career as a piano recitalist, chamber musician, and teacher of master classes. He has been a Schubert performer and scholar for nearly two decades, with an especially intriguing lecture-recital which he can give in either French or English entitled: "Is Schubert Not the Most Flowering Province in the Empire of Beethoven?" A Schubert work in progress is his paper about the "Wanderer" and its place in the psyche of French musicians, especially pianists and musicologists. He recently organized the John Joseph Daverio Memorial Endowment for the Arts at Sharon High School, in Pennsylvania, Prof. Daverio's alma mater, to honor the legacy of the late scholar; see <[www.sharon.k12.pa.us](http://www.sharon.k12.pa.us)>. To help fund the endowment, Dr. Bempéchat will perform several concerts in commemoration of Prof. Daverio's life and work including one during the AMS November meeting. See: <[www.ces.fas.harvard.edu/people/affiliates/Bempechat.html](http://www.ces.fas.harvard.edu/people/affiliates/Bempechat.html)>.

**PROF. SUSAN KAGAN:** She returned to Prague in June for her thirteenth season to perform at the invitation of the Suk Chamber Orchestra, named after the famous violinist Josef Suk, the son-in-law of Dvořák, for an all-Dvořák chamber music program. Of Dvořák she said: "There is no composer closer to Schubert in divine melodic gifts and feeling for harmonic color." Her Mozart program had to be postponed. Prof. Kagan, President of the American Beethoven Society-New York Chapter, reports that the 2004-2005 season of ABS/NY, which celebrates its tenth anniversary in 2005, will present the Lark Quartet completing their cycle of the complete Beethoven quartets in three final concerts. Also on the ABS/NY season schedule is an evening of Beethoven piano variations, including the "Diabelli" Variations, to be performed by pianist Seymour Lipkin, an SSUSA Advisory Board member. Dates and information are available at the ABS/NY website: <[www.abs-ny.org](http://www.abs-ny.org)>.

**RUTH SLENCZYNSKA KERR:** In reporting on her upcoming and exciting five-week trip to Japan in July and August to perform a series of recitals, Prof. Kerr noted that days after her arrival in Tokyo, she is scheduled to appear at a local Tower Record shop for the release and autographing of her new CD from last year's Japan tour and recital series.

**JEROME ROSE:** Once again, July was the month for the International Keyboard Institute & Festival at New York's Mannes College of Music led by its founder and director. The two-week program of public concerts, lectures, and master classes included several Schubert performances: Mr. Rose, Sonata in G major, D894; Peter Frankl, Sonata in C minor, D958; and the Beaux Arts Trio with Menahem Pressler, Adagio in E flat for Piano Trio, "Notturmo," D897. On July 22, Metropolitan Opera tenor Jon Fredric West sang *Winterreise* accompanied by Mr. Rose. The West/Rose *Winterreise* CD has been released in 2004 on the Medici Classics label. See: <[www.ikif.org](http://www.ikif.org)>.

**R. LARRY TODD:** He will be the Keynote speaker at Florida State University's International Fanny Mendelssohn Hensel Conference, 13-15 November 2005, to celebrate the 200th anniversary of the composer's birth. He is the author of *Mendelssohn. A Life in Music* (Oxford University Press, 2003).

#### **OTHER ADVISORY BOARD NEWS**

Two Advisory Board members have chapters in *The Cambridge Companion to the Lied*, edited by James Parsons (Cambridge University Press, 2004):

- Susan Youens, "Tradition and Innovation: the Lieder of Hugo Wolf."
- Christopher H. Gibbs, "Song Beyond Song: Instrumental Transformations and Adaptations of the Lied from Schubert to Mahler."

At the 13th Biennial International Conference on Nineteenth-Century Music:

- Susan Youens was the Keynote speaker with "The Heine-Juggernaut in Music History."
- Thomas A. Denny presented his paper "*Che sono i fini di chi fa mal?* – Variant Endings during Don Giovanni's First Century."

#### **MEMBERSHIP NEWS**

**MICHAEL J. BODNYK:** A voice student at the Mannes College of Music, Mr. Bodnyk first thought of a career in chemistry or science education. He has since decided that music, and especially Schubert's Lieder, is a career goal more suitable to his tenor voice. He sang in various

church choirs in his home state of Pennsylvania and continues to sing in the Mannes chorus. In 2001, he gave a recital at his father's former church - his father is a Lutheran minister - and more recently in May 2004, Mr. Bodnyk gave a student recital at Mannes. In the summer of 2003, he was cast in the role of Schubert in a Mannes summer opera workshop production of *Lilac Time*, which was reported in the first issue of the SSUSA Newsletter. He considers Schubert to be a large part of his repertoire and he is planning an all-Schubert recital for 2005, in New York City and in Pennsylvania. We look forward to providing our members and readers the details of these upcoming events.

**LINDSEY CHRISTIANSEN:** Professor of voice and chair of the voice and piano departments, Westminster Choir College of Rider University, she has joined the new board of directors of the Lotte Lehmann Foundation. In her performance biography, Prof. Christiansen, who is a mezzo-soprano, says she is "a life-long student and lover of the music of Franz Schubert." She was a participant in the Aston Magna Academy on "Schubert's World" and later presented a paper on Schubert and Friedrich Schlegel for the Northeast Modern Language Association.

**JOHN L. HORNOR:** Trained at the New England Conservatory of Music, the baritone includes in his American concert recital schedule several afternoons of song which he hosts at home. His friends are especially grateful that the singer keeps alive this tradition of *Hausmusik*. His last such *Liedernachmittag* was on May 23, titled "On Love and Longing," with a program of Beethoven's *An die ferne Geliebte*, four songs by Brahms, and Schumann's *Dichterliebe*. This same program was performed earlier in April at Dartmouth College's Vaughan Recital Series. Other stops on his American tour include the Emory Chamber Music Society of Atlanta, where he performs each year. In the upcoming season, there will be a Schubert program with one of the three song cycles, and he returns to Dartmouth in April 2005 with a "Schubertiade For a Spring Afternoon." We know that the singer's favorite cycle is *Winterreise*, which he performed in Atlanta in 2003. Mr. Hornor's love of Lieder and Schubert grew ever deeper during his eight years of singing and recording in Germany following his graduation from the NEC, which awarded him a DMA after earning his bachelor and master of music degrees. He was also the winner of the Eleanor Steber Singing Award at NEC. He has performed in concert, opera (including premieres of operas by Aaron Copland, Mark Bucci, and Sergei Prokofiev), and oratorio, and has been soloist with major ensembles including the Boston Symphony Orchestra, Boston Pops Orchestra, the Handel and Haydn Society, and New York's St. Cecilia Chorus and Orchestra.

**DR. STERLING LAMBERT:** The Schubert Institute (United Kingdom) published a notice of appreciation about Dr. Lambert in its journal, *The Schubertian*, April 2004, for depositing his Ph.D. dissertation from Yale University with the Schubert Institute Research Centre (SIRC). Titled *Schubert's Multiple Settings of Poetry*, the gift was made in recognition of the valuable assistance with editions of Schubert songs provided by SIUK member and Schubert scholar Paul Reid. Note Dr. Lambert's new article in the Publications section below.

**DR. MICHAEL LORENZ:** His discovery last year in the Vienna City Archives of the correct name origin of Mozart's Jeunehomme Concerto in E-flat (K.271) appeared in The New York Times ("Mozart By its Rightful Name," March 15, 2004). Mozart dedicated the concerto to pianist Victoire Jenamy who commissioned the work in 1776 (completed in 1777) from the

composer; Mozart was a dear friend of her father. The first performance of the concerto under its proper name was in Vienna on March 18, 2004, by pianist Robert Levin and the Radio Symphony Orchestra Stuttgart conducted by Sir Roger Norrington.

**RICHARD MORRIS:** Noted in *The Schubertian*, April 2004, was a June 12 Schubert Day sponsored by The Schubert Institute (UK) titled "The reception history of Schubert the man, as reflected in popular culture." Mr. Morris is a long-time member of the SIUK, former editor of its journal and current editor of the SIUK web site, and a noted collector and authority on Schubertiana. His multimedia introduction to Schubert's reception history was illustrated by an impressive array of items from Mr. Morris's collection of paintings, coins, medallions, postcards, trade cards, busts, statuettes, books, magazines, and so on. The items were on exhibit for attendees to browse through. The day's program also featured selections from the well-known 1986 three-part TV mini-series about Schubert, *Mit meinen heißen Tränen* by Fritz Lehner, produced by ÖRF (Austrian Radio and Television).

### **PERFORMANCES**

- *"An Evening with Schubert Lieder."* The seats were filled in Carnegie Hall on February 17, for an extraordinary program. Soprano Renée Fleming, mezzo-soprano Anne Sofie von Otter, tenor Matthew Polenzani, and bass Rene Pape were joined by Maestro James Levine at the piano for hours of glorious singing. With the stage set like the comfortable salon of a Schubertiad, with plush armchairs and small chair-side tables topped by carafes of water and glasses, the singers each sang a short set in turn and rotated four times throughout the evening. Needless to say, the audience (which included an eclectic mix of Carnegie dowagers and rock stars) was privileged to be at a unique Lieder event. Especially gratifying was the presence of many children and teenagers. Many parents do a better job at music education than we give them credit for. It appears that these parents are making up the deficiency in music education in our schools.
- Bernard Holland of The New York Times (February 21) reviewed Seiji Ozawa and the Vienna Philharmonic's February 19 Schubert-Bruckner program, "Ozawa Shows Off His New Band." Holland very much liked the Bruckner 2d Symphony. He followed his high praise of the Bruckner with the following: "Schubert's 'Unfinished' Symphony preceded it, oozing with languid charm." Oozing and languid are not words one usually associates with Schubert. Was it Ozawa and/or the Vienna Philharmonic that oozed such forbidden pleasure? Mr. Holland's very thoughtful January 23 New York Times article, "Why You Can't Learn to Like It," discussed the future of classical music and music education, a relationship fraught with danger, as he sees it.
- *Colleagues in Concert* presented its rescheduled program on April 4, at Wave Hill in Riverdale, with the String Quintet in C, D956, and the Piano Quintet in A "The Trout," D667. The very pleasant recital room, known as Armor Hall (minus the armor once on display), is in the former residence of Maestro Arturo Toscanini, overlooking the Hudson River. The sold out afternoon concert was part of Wave Hill's 2003-2004 Concert Series, and it was the final - and quite wonderful - recital of the *Colleagues in Concert* commemoration of Schubert's 175th death anniversary (November 19, 2003).
- Soprano Deborah Voigt has begun an exploration into Lieder. On April 7, in her Carnegie Hall recital debut, Ms. Voigt opened her program gloriously with four songs by Schubert. The remainder of her quite marvelous program was selections of American art song, the

Broadway musical, and cabaret. Ms. Voigt had her Carnegie Hall audience thoroughly entranced. We look forward to hearing more Schubert (perhaps an all-Schubert program?) from Ms. Voigt.

- More Schubert Lieder and the Ninth Symphony, D944 (Great C Major) on April 15, again at Carnegie Hall, with the Orchestra of St. Luke's under Sir Roger Norrington. Austrian baritone Wolfgang Holzmair sang six songs, all of them orchestrations by various composers: Brahms, Webern, Britten, and Reger. Traditionalists may object to orchestrated Schubert Lieder, however, Sir Roger and Mr. Holzmair, who was in fine voice, did not shy away from new interpretations.
- On June 24, pianist Bart Berman performed the Piano Sonata in C Major, D 840 ("Reliquie"), with his own completions of the 3d and 4th movements, at Northwestern University's Lutkin Hall. The program, *A Romance with Music*, included songs by George Gershwin, Andrew Lloyd Webber, and Israeli composers Mordecai Zeira and Shlomo Gronich, performed by mezzo-soprano Tamar Berman, as well as additional piano solos by Ravel, Gershwin, and Gronich. Mr. Berman has provided several articles online about Schubert's unfinished sonatas and on his own completion of the Reliquie movements. The articles can be found at two linked sites: <[www.notesonfranzschubert.com/unfinished.htm](http://www.notesonfranzschubert.com/unfinished.htm)>, and <[www.notesonfranzschubert.com/completing.htm](http://www.notesonfranzschubert.com/completing.htm)>.

### **PUBLICATIONS**

- Karin Bernhard, "Reisebericht. Sekundäres zur Winterreise," *Schubert: Perspektiven*, 3/2003.
- Lorraine Byrne and Dan Farrelly, eds., preface Nicholas Boyle, *Goethe and Schubert: Across the Divide: Proceedings of the Conference "Goethe and Schubert in Perspective and Performance,"* Dublin: Carysfort Press, 2004. [Reviewed by Crawford Howie, *The Schubertian*; Journal of The Schubert Institute (UK), No. 44, July 2004, pages15-22.]
- James Cowdery, Zdravko Blažekovič, and Barry S. Brook, eds., *Speaking of Music: Music Conferences, 1835-1966*, RILM Retrospective Series No. 4, New York: Répertoire International de Littérature Musicale, 2004.
- Sterling Lambert, "Franz Schubert and the Sea of Eternity," *Journal of Musicology*, vol. 21, no. 2, 2004.
- Andrea Lindmayr-Brandl, *Franz Schubert: Das fragmentarische Werk*, Stuttgart: Steiner, 2003.
- An unexpected online find: the complete entry for FRANZ PETER SCHUBERT by Robert Winter (text), and Maurice J.E. Brown with Eric Sams (work-list) from *New Grove Dictionary of Music & Musicians 2nd edition* at: <[www.amarcordes.ch/compositeurs/schubert\\_grove\\_life.htm](http://www.amarcordes.ch/compositeurs/schubert_grove_life.htm)>. We do not know how long the article will remain online.

### **NEWS ITEMS**

- **Dr. Daniel B. Rieppel**, Associate Professor of Music at Southwest Minnesota State University, Marshall, MN, was awarded a Fulbright Research Fellowship for Vienna, Austria in 2004, for research on the incomplete sonatas of Franz Schubert in the Wiener Stadt- und Landesbibliothek and Gesellschaft der Musikfreunde. Needless to say, we look forward to reporting on the results of Dr. Rieppel's research. In addition to his scholarship, he has a notable career as a lecturer, pianist, and conductor, and has organized numerous Schubertiads. See: <[www.fulbright.at/fb/CV.Rieppel.doc](http://www.fulbright.at/fb/CV.Rieppel.doc)>. Prof. Rieppel's Schubert articles

and completions will be placed in the International Piano Archives of the University of Maryland, which houses collections of historic piano performances. See the Archives website at: <[www.lib.umd.edu/PAL/IPAM/index.html](http://www.lib.umd.edu/PAL/IPAM/index.html)>. The International Piano Archives collections are of great interest to Schubertians.

- **"The Unknown Schubert: New Perspectives, New Insights"** Luther College and the Department of Music at the University of Regina, Canada, are hosting an international scholarly symposium on the Unknown Schubert, December 4-5, 2004. The symposium will be held in conjunction with the Canadian premiere of Schubert's little-known operatic work "Claudine von Villa Bella" on December 4, at the University of Regina. All branches of Schubert research will be considered, from archival and music-analytical studies to trans- and inter-disciplinary approaches. Dr. Lorraine Byrne (National University of Ireland, Maynooth) will be the keynote speaker for the symposium. Contact Dr. Barbara Reul, Luther College, University of Regina, at [barbara.reul@uregina.ca](mailto:barbara.reul@uregina.ca). We'd appreciate a report from an attendee for the next newsletter.
- As was reported in our first issue, **Antti Sairanen**, Finnish music festival producer, did indeed visit the US and New York City in May. Mr. Sairanen, who is based in Denmark, said his visit was primarily concerned with finding partners to launch an American tour of *Sakontala*. The noted Danish composer Karl Aage Rasmussen completed the work based on recently discovered sketches by Schubert in the Wiener Stadt- und Landesbibliothek Musiksammlung. The custodian of the Schubert Collection, Dr. Thomas Aigner, quite by chance found the complete handwritten libretto in a Vienna antiquarian bookshop, and he transcribed the difficult Fraktur writing into modern German typography. Mr. Sairanen is planning tours of the opera in Europe as well as in India, which is the home of the poet Kalidasa who wrote the original 5<sup>th</sup> century text from which Johann Phillip Neumann (1774-1849) created the libretto used by Schubert. In Vienna December 2002, the first performance of two of the opera's baritone arias was presented to the public, in a piano-vocal arrangement, at the Wiener Stadt- und Landesbibliothek accompanied by a lecture by Dr. Aigner. The Danish firm Edition Wilhelm Hansen has published the Rasmussen completion.
- We heard from **Dr. Daniel Leech-Wilkinson**, Associate Director of the Centre for the History and Analysis of Recorded Music, Department of Music, King's College (London), about the Centre's library of MP3 files of earlier 20<sup>th</sup> century Schubert song recordings. Dr. Leech-Wilkinson is assembling a catalogue of over 100 downloadable, copyright-free Schubert performances at the King's Sound Archive website. In addition, we saw a recent AMS online announcement from Dr. Leech-Wilkinson of his new research project investigating "Expressive Gesture and Style in Schubert Song Performance." The aim of the project is to develop a methodology to facilitate the analysis and interpretation of expressivity in musical performance, using the data of 100 years of recorded performances of songs by Schubert. Examples will be gathered and interpreted, with the results to be published in 2006. The site publishes composer-specific reading lists, and the collection promises to grow substantially over the next years; viewable at <[www.kcl.ac.uk/kis/schools/hums/music/ksa/](http://www.kcl.ac.uk/kis/schools/hums/music/ksa/)>.
- Prior to its May 21 music manuscript sale in London, **Sotheby's** held a special April 14 preview in New York of several significant autograph manuscripts by Liszt and Stravinsky as well as major scores by Mozart, Poulenc, and Ravel. Many who attended the preview were especially attracted by the recently found autograph of Mahler's orchestrated version of "Ich bin der Welt abhanden gekommen." Placed at the opposite end from the Mahler song in their

shared display cabinet (but without fanfare) was the autograph manuscript of Schubert's first movement of the Sonata for violin and piano in G minor, D408, dated April 1816 and signed by Schubert. According to the Sotheby catalogue, there is no other autograph of this movement and the manuscript appears to be Schubert's first draft of the piece. The catalogue entry notes that upon its publication in 1836 by Diabelli, the work was inauthentically titled "Sonatine" by which name it has since been known.

- **Katrin Talbot** has forwarded to us news that *Schubert's Winterreise: A Winter Journey in Poetry, Image, and Song: Franz Schubert and Wilhelm Müller* was one of only twenty-nine university press titles singled out for special recognition by a committee of librarians from the American Association of School Libraries and the Small and Medium Sized Library Committee of the Public Library Association. The full book citation is: *Schubert's Winterreise: A Winter Journey in Poetry, Image, and Song: Franz Schubert and Wilhelm Müller*, Fwd. John Harbison, Essay Susan Youens, Poems transl. Louise McClelland Urban; Photographs Katrin Talbot; companion CD with Paul Rowe, baritone, and Martha Fischer, piano, Madison: University of Wisconsin Press, 2003.
- We note the **13th Biennial International Conference on Nineteenth-Century Music**, St Chad's College and The Department of Music: University of Durham, July 6-9, 2004, at which the following papers on Schubert were presented: Elizabeth Cason (Duke University), "Schubert in the feuilleton, 1858-88"; Eric Van Tassel, " 'Etwas ganz Neues': elements of an early performance style in Schubert's songs"; Laura Upperton (University of Durham), "A façade of spontaneity: Lotte Lehmann preserved in Schubert song"; and, Christopher Wiley (Royal Holloway, University of London), " 'Yet the paths of the two men were quite separate': biography, historiography and the Beethoven/Schubert mythology." The Wiley paper was presented in another version: see below.
- On the preliminary program of the 2004 **American Musicological Society Annual Meeting** in Seattle is: Jonathan Kregor (Harvard University), "On the Limits of Transcriptions: Franz Liszt's *Winterreise*"; and, Christopher Wiley (Royal Holloway, University of London), "Biography, Historiography, and the Beethoven/Schubert Mythology."
- A memorial program honoring the late **Mary Louise Boehm** (1925-2002), piano soloist, chamber musician, and recording artist, is scheduled for presentation by the Boston-based American Schubert Institute on Tuesday, September 7, at New York's Steinway Hall, 109 West 57th Street at 7pm. Admission is free. The program includes Franz Schubert, Sonata in A Major for Piano and Violin (D574, Op. posth. 162), and Impromptu in G-flat Major (D899/3); and Amy Beach, a selection of her songs, and the "Romance" for Violin and Piano (Op. 23). Performers are Kees Kooper, violinist (husband of Mary Louise Boehm), Robert Osborne, bass, and Susan Kagan, piano.