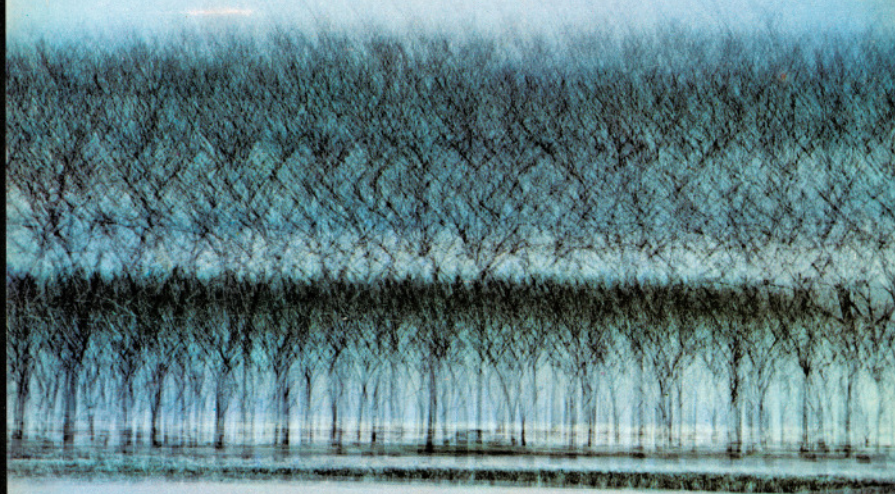




LEONARD BERNSTEIN
GLENN GOULD
THE JUILLIARD QUARTET



SCHUMANN
PIANO QUINTET IN E FLAT
PIANO QUARTET IN E FLAT
THE THREE STRING QUARTETS

G010003290660D

Robert Schumann 1810-1856

Quartet for Piano, Violin, Viola and Cello in E-flat major op. 47

Es-Dur · en *mi* bémol majeur

1	I. Sostenuto assai – Allegro ma non troppo	9:02
2	II. Scherzo. Molto vivace – Trio I – Trio II	3:43
3	III. Andante cantabile	8:02
4	IV. Finale. Vivace	7:00

Quintet for Piano, 2 Violins, Viola and Cello in E-flat major op. 44

Es-Dur · en *mi* bémol majeur

5	I. Allegro brillante	9:14
6	II. In modo d'una marcia	8:39
7	III. Scherzo. Molto vivace	4:23
8	IV. Allegro, ma non troppo	7:21

Total Time 57:34

Glenn Gould piano [1-4]

Members of the Juilliard String Quartet [1-4]

Robert Mann violin

Raphael Hillyer viola

Claus Adam cello

Leonard Bernstein piano [5-8]

Juilliard String Quartet [5-8]

Robert Mann violin I

Isidore Cohen violin II

Raphael Hillyer viola

Claus Adam cello

Original LP: MS 7325 in set D3S 806 (MS 7296/7 & MS 7325)

Released November 10, 1969

Recording: Columbia 30th Street Studio, New York City,

May 9/10, 1968 [1-4]; April 28, 1964 [5-8]

Producers: Richard Killough [1-4]; Thomas Z. Shepard [5-8]

LP Matrix: XSM 150564 [1-4], XSM 150565 [5-8]

The single LP release MS 7359 was cancelled; the first single LP release was on MP 39126, released on August 4, 1984, with the Quintet on Side 1 and the Quartet on Side 2.

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Robert Schumann came late to chamber music. In the summer of 1839, he had begun to feel that the piano was becoming too limited in scope for his musical ideas, and he thought of writing a string quartet. He wrote to Clara Wieck that his ideas were contrapuntal, that in composing a theme he could instantly foresee its use in canonic imitation and, further, in inversion, rhythmic variation, and so on. Also, his interest in chamber music was being stimulated by regular morning musicales at a friend's house in Leipzig where chamber music, old and new, was regularly performed. But it was not until June 1842, at the age of thirty-two, and then happily married to Clara, that Schumann undertook the composition of three quartets, which he produced with great ease.

From its first public performance (with Clara, to whom the work is dedicated, at the piano), the Quintet in E-flat major, Op. 44, has proved to be an enormous favorite and has been credited with first spreading the reputation of Schumann as a composer. At the second performance of the work, Felix Mendelssohn was the pianist, sitting in for an ailing Clara and sight-reading his difficult part. Though thrifty with praise, Mendelssohn lauded the work, but did suggest that Schumann replace the second trio of the *Scherzo* with something livelier. Schumann obliged.

In addition to creating what Schauffler has called “the first great piano quintet to be written,” Schumann also standardized the instrumentation for future piano quintets – two violins, viola, cello and piano. (Franz Schubert, who practically invented this form in his *Trout* Quintet, omitted the second violin and included a double bass.) How standard the form has become is suggested by the list of composers who have since followed Schumann's lead:

Brahms, Dvořák, Franck, Fauré, Elgar, Reger, Bloch and Shostakovich, among others.

The Piano Quartet in E-flat major, Op. 47, was composed after the more famous Piano Quintet in the same key. To some extent it has fallen into the shadow of that radiant work, but it has always had its advocates and is, in fact, one of Schumann's best chamber works.

All of Schumann's chamber music, except for the string quartets, includes a piano part. The piano adds brilliance to the strings and relieves them of some of the pianistic figures they are called on to execute in the string quartets. Some critics have complained of the doubling of parts and thickening of textures in this Piano Quartet, but Schumann knew how and when to make individual instruments sing out.