

Campra, des anonymes et un Regina Coeli identifié comme étant un autographe de Charpentier. Suivent des Graduels et autres recueils liturgiques, des Messes de Bournonville et d'Aux-Cousteaux que l'on croyait perdues.

Dans la section "musique profane", il y a peu de choses, si ce n'est les Principes de la flûte traversière de Hotteterre-le-Romain qui est intéressant par le fait qu'il est relié avec un manuscrit contenant de la musique pour instrument à vent (de la première main), dont des oeuvres de Philidor, Haendel, Campra, de la Guerre, Blavet, Rameau et Couperin. Aussi, des Parodies bachiques sur des airs de Lulli, et des Cantiques spirituels sur des airs connus, voulant démontrer entre autres qu'un même air pouvait aussi bien servir à un cantique sur l'histoire sainte qu'à une parodie bachique fredonnée peut-être dans les cuisines de l'évêché! La rareté des documents de musique profane s'explique, d'après les auteurs, par le fait que les particuliers qui possédaient de la musique sont tous rentrés en France après la conquête, emportant meubles, bibliothèques et instruments.

Les dernières sections du catalogue sont consacrées aux ouvrages théoriques et aux vues et plans: on y trouve signalés les traités de Nivers, de Montéclair, de Rameau et d'Alembert, et le Dictionnaire de musique de J.J. Rousseau; une illustration de l'église paroissiale de Montréal sous le régime français et des fortifications de Montréal, une vue et un plan de Québec. L'ouvrage se termine par 3 pages de notes explicatives et bibliographiques.

Remercions Elisabeth Gallat-Morin et Antoine Bouchard, ainsi que tous les collaborateurs qui, de près ou de loin, ont participé à la réalisation de ce projet qui résume magnifiquement les premières pages de notre histoire musicale. Merci également aux Archives nationales du Québec pour la publication de ce très beau catalogue.

Claude Beaudry.

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RECORD REVIEW

ECKHARDT-GRAMATTE: E-Gré Plays E-Gré. Record 1. Concerto No. 1 in A Minor for Piano and Orchestra, E. 60. Sonatas for Piano: No. 2, E. 46 ("Biscaya Suite"); No. 3, E. 52. Sophie-Carmen Eckhardt-Gramatté, piano; Berlin Symphony Orchestra conducted by Dr. Ernst Kunwald (Concerto). Record 2. Sonatas for Piano: No. 5, E. 126; No. 6, E. 130. Caprices for Piano: No. 2, E. 96 ("Gute Ruh"); No. 3, E. 87 ("Aufschrei"); No. 4, E. 97 ("Wohin");

No. 5, E. 98 ("Meeresmuschelperlchen"). Sophie-Carmen Eckhardt-Gramatté, piano. Record 3. Caprices for Violin: No. 1, E. 47 ("Die Kranke und die Uhr"); No. 4, E. 63 ("La isla de oro"); No. 5, E. 64 ("Danse marocaine"); No. 6, E. 67 ("El pajarito"); No. 7, E. 69 ("Le départ d'un train"); No. 9, E. 81 ("Chestnut Hill"); No. 10, E. 90 ("Klage"). Suite No. 3 for Violin, E. 50 ("Mallorca Suite"). Duo No. 1 for Two Violins, E. 108. Sophie-Carmen Eckhardt-Gramatté, violin; Carl Johannis, violin (Duo). Record 4. Duo Concertante for Violin and Flute, E. 138. Markantes Stück for Two Pianos and Orchestra, E. 121. Ruck-Ruck Sonata for Clarinet and Piano, E. 113. Berceuse for Flute and Piano, E. 55. Prestos for Flute and Piano: No. 1, E. 89; No. 2, E. 129. Sophie-Carmen Eckhardt-Gramatté, violin (Duo Concertante) and piano (everything else); Dirk Keetbaas, flute (Duo Concertante); Dr. Hans Weber, piano (Markantes Stück); Vienna Symphony Orchestra conducted by Wilhelm Schüchter (Markantes Stück); Friedrich Wildgans, clarinet (Ruck-Ruck Sonata); Franz Opalesky, flute (Presto No. 2). TRI-ART EDITION WRC1-1596-1599 (four discs, mono, recorded 1932-1974), \$8.98 per disc (available from James Lesley Creighton, Discopaedia, c/o Recordings Archive, Edward Johnson Music Library, University of Toronto, 80 Queen's Park Crescent, Toronto, Ont. M5S 1A1).

Eckhardt-Gramatté (1899-1974) packed three separate careers into an extremely active three-quarters of a century and was relatively successful at them all. Her musical mother started her on the piano and violin when she was a child of five and she quickly became a prodigy. By the time she was eleven, she had won the gold medal for both instruments from the prestigious Conservatoire national in Paris and was gaining a reputation in European capitals as a twentieth-century Mozart, giving recitals, which included her own compositions and virtuosic arrangements of other composers' works, on both piano and violin. By the time she gave up public performances in the mid-1930's, she had played in most European countries, as well as the United States, and had garnered generally good reviews. Her piano playing received early unanimous acclaim for displaying a technique and virtuosity of Lisztian proportions. Her violin playing was remarkable, almost always dividing the critics into two camps. Although her amazing virtuosity on the instrument drew favourable comment, her highly unorthodox technique was viewed with distain by some and with admiration by others. Her ideas on both piano and violin playing are still relatively unknown since her books have never been published. If nothing else, these records attest to capabilities of performance on both instruments which few artists can hope to equal on either one.

As a composer, it is more difficult to evaluate her place in the twentieth-century. As a child and young woman, she was more concerned with producing repertoire for her own instruments.

Therefore, her output before the mid-1930's comprises extremely difficult pieces for violin and piano in a completely unbridled romantic style reminiscent of every major composer from Bach to Debussy and passing through Chopin, Paganini, Liszt and Schumann. After studying with Max Trapp at the Prussian Academy of Art in Berlin (1936-39), her style became more controlled in a neo-classical idiom. The music was lighter of texture and more accessible in style and included works for varied combinations of instruments other than piano and violin. By the 1950's, she added atonal and dodecaphonic techniques to her eclectic style to produce works that were sometimes startlingly original but seldom easy to understand. She vacillated between lyrical transparency and bombastic cloudiness. As one writer sums up: "While it is possible that the composer's many struggles found expression in her music, and that her cosmopolitan career accounts for a certain stylistic eclecticism, it remains true that her music can stand on its own as something more than a document of personal trials and triumphs. Though she blazed few new trails, she travelled the path of a conservative modern with assurance. Her music represents the summing up of an era, a retrospective of early twentieth-century styles and techniques, imbued with new life in the hands of a confident and brilliant craftsman." (Glen Blaine Carruthers, The Career and Compositions of S. C. Eckhardt-Gramatté, M.A. thesis (Ottawa, Carleton University), 1981).

After moving to Winnipeg, Canada, in 1953, she embarked on a fourth career as a teacher of piano and violin. Some of her pupils are starting to establish themselves as solid performers of note on the North American continent. Unfortunately, none of them seems to have acquired her phenomenal technique or flamboyant style.

Eckhardt-Gramatté was born in Russia and died in Germany. In her lifetime, she passed through England, France, Spain, Austria and Canada. Perhaps her greatest problem was that of being a romantic figure in the twentieth century. Her style and technique would have been appreciated in the nineteenth century and her originality applauded. In the twentieth, her eccentricities and eclecticism branded her as an individual who could enliven a social gathering but who need not necessarily be taken seriously as a musician. The next generation will be better able to determine her true influence as a performer and composer.

Meanwhile, the present set of four records provides an impressive account of how E.-Gré (as she liked to call herself) saw her own music. The first two records are taken from her piano repertoire and, except for the Sonatas No. 5 and 6, are representative of her romantic period. The Concerto is a particularly good example of her compositions at this time. Composed in the late 1920's

and first performed in its entirety at the concert in Berlin in 1932 from which this transcription was made, it reveals little formalistic structure but extensive virtuosity. The first movement is in sonata form with a Lisztian first theme, that must have made piano companies quail at the abusive treatment accorded to their instruments, and a second theme, whose lyricism is expressed in passages of arpeggios and runs of double thirds which expand on what Chopin thought the human hand capable of accomplishing. The second movement is reminiscent of early Prokofiev, while the third movement shows Rachmaninoff what he might have done had he added about four more voice parts to the piano part of his concertos. In other words, the music is purely a vehicle to display the technical virtuosity and romantic lyricism of the performer. The 1932 recording of the live performance is good for the period, although some of the dynamics in the louder passages are lost because the equipment was not capable of registering the range of decibels hurled at it. It is unfortunate that the first few seconds of the first two movements have been snipped (perhaps in the transcription process), and, with today's modern techniques, it is inexcusable that there should be a shift in pitch as blatant as that which occurs between the original records in the second movement.

The Sonata No. 2 (1924) is incomplete here, the first and second movements having never been recorded except for an excerpt of each in 1969 at E.-Gré's home. The few bars of the second movement recorded caused me to regret that more was not available. The third and fourth movements were recorded by the CBC in 1957 and show that E.-Gré as a performer had not lost any of her technique, although she had not performed regularly in public for nearly twenty years. The Sonata No. 3 (also 1924) is taken from hitherto unpublished test pressings made in 1936 and reveals a more robust impression of traditional Spanish dancing than Ravel or Fauré ever thought of invoking. Here we see the more flaming style of the flamenco musician interpreted with Mahleresque overtones. Sonata No. 5 (1950) is the only piano piece representative of E.-Gré's excursions into serial music and was recorded by the CBC in 1955. The result is akin to Frank Martin's Preludes for Piano with a fugue thrown into the final movement, the whole rather thickly "orchestrated", which effectively destroys the pointillistic impression of the dodecaphonic passages. The Sonata No. 6 (1928/52) is a tour de force pianistically and compositionally. The first movement (conceived in 1928) is for left hand, the second movement (composed in 1950) for right hand, and the last movement (1952) for both hands, combining the themes of the first two movements. Pianistically, the technique required is stupendous, the first two movements having the same texture as the last one. Compositionally, the combination of the Bach-like first movement and the serial-like second in the third movement is incredible in the way that these two

completely different idioms are worked together effectively. The recording dates from 1951 and was made in Vienna.

While the Concerto and Sonatas have tended to be musical paintings full of brilliant splashes of colour, the Caprices are the exact contrast, shorter works of delicate pastel water tints. Here the lyricism of E.-Gré is most evident without being disturbed by the unnecessary bombast of the other works. No. 5 is subtle in depicting the darting movements of the fish at the aquarium at the Berlin Zoo which provided the inspiration for this Debussy-like composition. The recordings (made in 1943) capture faithfully the variety of moods expressed. In fact, the sound of all the recordings, except of the Concerto, is very clear and free of surface noise, considering the age and recording circumstances of some of them. (S.C.W.)

The violin solo, violin with piano and wind instrument with piano works on records 3 and 4 also reveal E-Gré's uniquely personal and kaleidoscopically varied style. Unlike SCW, I feel that the composer's style, by virtue of her indomitable and forceful personality, is a unified one, albeit very unpredictable, bending to her will the constituent elements SCW has identified. Her writing for the violin, of which she was a consummate technician, is every bit as idiomatic and assured as that for piano. She seems to have had a good sense for wind instruments as well. Without delving into the recording history behind the discs and tapes reissued on records 3 and 4, all of which the credits on the containers and the identical densely printed sheet of notes laid into each container relate, some impression of individual works, performances and recorded quality follow.

The solo violin caprices should interest anyone who loves violin playing for its own sake. The music and the composer's style of performance are at one, flamboyantly temperamental, with old-fashioned style and virtuoso flair. The music is full of fanciful, mercurial shifts of mood, apt and effective use of a wide range of bowing and other techniques which put this music off limits to any but the finest players. E-Gré plays three of the seven caprices recorded on the piano, since an accident had rendered her left hand in healing incapable of playing the violin. While she recorded these three chiefly for didactic purposes, to give some guidance in their interpretation to future performers, even so they take on purely musical interest, so fiery and intense is her rendition. All seven are rather poorly recorded, and those played on the piano suffering additionally from the machine noise of the home tape recorder used.

The other music for or including violin is no less interesting. Suite No. 3, also unaccompanied, makes particularly nice use of double stopping in its second movement, while the following Badinage in its lilt and charm brings Kreisler to mind for comparison. The composer's playing, as nearly always, is all that could be asked for. Carl Johannis partners her in the Duo No. 1 for two violins, very capably, while flutist Dirk Keetbaas, later better known as a composer and CBC record executive, joins her in the Duo Concertante, well and clearly recorded in 1957, just one year after its composition. The latter of these two works is a bit of a romp, in mood consisting mostly of light banter between the instruments offset by occasional dreamy exchanges between them, the entire work rather loosely constructed and sectional. Both performers, needless to say, are superb.

The remainder of the works do not feature violin. The Markantes Stück, a concerted work for two pianos with orchestra, has a neo-classical flavour, but its spritely inventiveness wards off the stale formula-writing of lesser composers whose styles are limited to this vein. Hans Weber works well with the composer, the two backed up with good orchestral support. Fortunately, at least this work for fairly large forces is decently recorded, despite some slight flutter and drop-out in the final bars. The "Ruck-Ruck" sonata for clarinet and piano is an odd blend of musical "orientalisms" and somewhat bluesy harmonies mixed in with the neo-classicism, making for a rather spicy brew. How delightfully unpredictable is this composer's inspiration! Friedrich Wilgans plays with a slightly raucous tone now out of favour with classical clarinettists but otherwise is adequate and up to the music's demands. The composer still at the piano, two flutists, one unidentified and the other Franz Opalesky, by turns join her for the two prestos for these instruments, the first one rather straightlacedly Bachian and the second more harmonically and rhythmically adventurous. The flutist first heard (unidentified) plays rather effortfully, while Opalesky handles the second presto with elegant ease. The recording quality of both is somewhat better than the static-afflicted, swishy-sounding recording of the "Ruck-Ruck" Sonata.

The "E" numbers in the heading to this review are catalogue numbers of her compositions which the composer's second husband, Ferdinand Eckhardt, devised. Let us hope that eventually everything in that catalogue is recorded, for E-Gré's music, unlike that of so many composers in the latter half of this century, is both thoroughly modern in ambience, despite use of some conventional elements in her wide-ranging style, and at the same time accessible, expressive, and sensuously gratifying. (C.G.P.)

Stephen Willis & Gerald Parker.

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