



Hans GÁL

CHAMBER MUSIC, VOLUME THREE

PIANO QUARTET IN B FLAT MAJOR, OP. 13

THREE SONATINAS FOR VIOLIN AND PIANO, OP. 71

SONATINA IN F MAJOR

Katalin Kertész, violin
Nichola Blakey, viola
Cressida Nash, cello
Sarah Beth Briggs, piano

HANS GÁL: CHAMBER MUSIC, VOLUME THREE – THE PIANO QUARTET AND FOUR SONATINAS FOR VIOLIN

by Eva Fox-Gál

The three works recorded here come from three very different phases of Hans Gál's life, a life punctuated by the major upheavals of the twentieth century in Europe. But each has a personal relationship to the composer and his family.

The **Piano Quartet** belongs to Gál's earliest period, when he was living in his native Vienna. The opening paragraph of *The Golden Age of Vienna*, the first of the ten books he wrote or edited in British exile, gives the background to the musical culture into which he was born:

There is hardly a place in the world so deeply imbued with the spirit of a musical past as Vienna. As the result of a unique constellation in the astral system of genius, this town was the focal point in the history of music for more than half a century, when Gluck, Haydn, Mozart, Beethoven, Schubert lived there in a continuous succession. In their different ways, Brahms, Bruckner, Wolf, Mahler took up the tradition. Lanner and three members of the Strauss family conquered the world with their dance tunes.¹

He describes the impact of Vienna's specific geographical location and its historical position as 'the dominating centre of a dozen provinces and nationalities' on the development of a distinctive musical style.

Gál's own musical education connected him deeply with the musical tradition and values which had become so closely associated with Vienna before the First World War. From the age of fifteen he became a pupil of one of the foremost piano-teachers in the city, Richard Robert (1861–1924), who himself had been a student of Bruckner. Gál's fellow pupils included Rudolf Serkin, Clara Haskil and Georg Szell. In 1909 Gál obtained a piano-teaching diploma and in that same year was appointed

¹ Hans Gál, *The Golden Age of Vienna*, Max Parrish, London, 1948, p. 9.

as a teacher of harmony and piano at the New Vienna Conservatoire, where Robert was Director. It was also through Robert that Gál was to find his ideal mentor in Eusebius Mandyczewski (1857–1929), with whom he took composition classes during two years of intensive private study of form and counterpoint – made possible by a Rothschild scholarship.

Mandyczewski, a close friend of Brahms in his later years in Vienna, had been a principal editor of the first complete edition of Schubert's work (1887–97), and was to choose Gál as his collaborator in the first Complete Edition of Brahms, which was published in 1926–27. Mandyczewski was like a spiritual father to Gál and they remained in close contact until the former's death in 1929.

At the behest of his real father to get a 'genuine' qualification, Gál also studied at the University of Vienna from 1911, under the eminent music historian (and friend of Mahler), Guido Adler, known as 'the father of musicology'; Gál graduated in 1913 with a doctoral dissertation, 'On the stylistic characteristics of the young Beethoven and their relationship to the style of his maturity', which was accorded the rare distinction of publication in Adler's own series, *Studien zur Musikwissenschaft*. Gál also edited volumes of Johann Strauss (Father and Son) in the same series.

As a rule, Gál dated every completed movement in his manuscripts, but in the absence of an autograph score of the Piano Quartet, a precise date of composition has not yet been established. Even so, internal evidence suggests that the work almost certainly originates from 1914, when Gál was beginning to make a career for himself as a composer, culminating in the award of the Austrian State Prize for composition in 1915. The Quartet has marked stylistic affinities with his *Five Intermezzi for String Quartet* from 1914, as well as the *Variations on a Viennese Heurigen Melody*, which was completed in July 1914, immediately before the declaration of war. The First World War marked the first major break in his life, and put the rest of his life on hold for five years. From spring 1915 until autumn 1918 Gál had to serve in the Austrian army, first in Belgrade, then in the Polish Carpathians and finally in northern Italy. The War brought about the complete collapse of the Austro-Hungarian Empire and all the structures that had previously sustained it, leaving Austria politically and materially destitute. But

unlike so many others, Gál was able to return to Vienna in November 1918 alive and intact – even with a completed opera, *Der Arzt der Sobeide*, in his rucksack; it was duly premiered in 1919 in Breslau.

The first documented performance of the Piano Quartet took place in Vienna, on 7 February 1920, with the composer himself at the keyboard, in the Kammermusiksaal of the Musikverein, followed by another performance on 17 April in the Vienna Konzerthaus. In 1922 the Quartet was published by Simrock, as Gál's Op. 13.² It was subsequently performed frequently, particularly in the 1920s, all over Germany, sometimes with Gál himself on the piano, and he continued to perform it in his earlier years in Britain, though not in later life when, after a series of hand operations for hardened tendons, he could no longer manage the considerable stretches required for the piano part.

Gál can hardly have imagined the importance the Piano Quartet would play in his personal life. His wife, Hanna (my mother), told the story in an interview:

I got to know my husband later than his music. I had taken a particular interest in his music and went to all performances which took place in Vienna, but I didn't know him personally. Then in 1920 [she was eighteen at the time] I was abroad during the summer and a pianist [...] was staying with my parents at the time and spent her summer holidays there. Hans Gál, a friend of hers, often came to visit. When the pianist asked me what chamber music I would like to welcome me back, I said, amongst other things, the Piano Quartet by Hans Gál. On this occasion he was playing cello – well, six months later we were engaged!³

Stylistically the Piano Quartet, particularly in its quieter passages, has an idiomatic Viennese flavour which stems from the influx of styles that flowed into the city, particularly from its eastern border, and had entered the language, so to speak, through such works as Brahms' *Hungarian Dances* and Dvořák's *Slavonic Dances*. That is particularly true of his *Five Intermezzi* and the *Variations on a Viennese Heurigen*

² Gál's opus numbers refer to the order of publication, not to that of composition.

³ From an interview in 'Der Komponist Hans Gál zu seinem 96. Geburtstag. Ein Porträt in zwei Teilen', Südwestfunk, August 1986.

Melody, and similarly in his *Serbische Weisen* (for piano four hands) from 1916, based on melodies he heard in a café in Belgrade, where he was serving in the Austrian army during the First World War. The characteristic harmonies and modal elements, as well as the alternations of different speeds and pulses integral to the *Serbische Weisen*, are already clearly present in the *Five Intermezzi*, his first published work for string quartet, which was dedicated to his revered teacher, Mandyczewski, and they are similarly features of the Piano Quartet.

The Quartet is a youthful work that shows Gál's stylistic inheritance, and has particular affinities with the music of Brahms and Dvořák. But it also has many features that indicate where he is going and that are characteristic of his individual voice. Cast on a large scale, it has four highly contrasted movements, each with its own distinct character and soundworld, but all bound together in a clear overarching structure, not least because of the organic unity of the work – the 24-year-old Gál was clearly already a master of form. The general character of the piece is extrovert, exuberant, expansive, with a youthful energy and momentum. It is full of dramatic contrasts, primarily through the highlighting of the different sonorities of the piano and the strings, especially when the strings are used in an antiphonal relationship to the piano, working together *en bloc*, as in the arresting opening of the first movement. But the essential structure of the work is also dramatic, with marked changes of pulse and key in contrasting episodes within each of the movements, as well as in the very striking dynamic contrasts throughout. One particularly characteristic feature of Gál's musical idiom is his cadences, whether at the end of movements or internally within them. His cadences usually contain an element of surprise and are a signature of his writing that is evident already in his earliest works.

The keyboard writing is virtuosic and draws on the full range of the piano, exploiting equally its percussive power, its fluidity as an accompanying instrument and its melodic potential. The first movement, marked *Allegro energico un poco sostenuto* [1], opens antiphonally, with the combined sonority of unison strings (marked *f* and *marcato*) challenging the piano with a persistent motif, which is then countered by a powerfully assertive, richly chordal dotted figure in the piano, rising in intensity to *ff*. This powerful first subject is complemented by a contrasting, much quieter, more flowing, melodic

passage, before the opening figure recurs. The second subject is marked by a complete change of key and mood. The dotted figure is now the upbeat to a melody in minor mode that is first introduced by the violin over syncopated triplets in the strings, which give it a certain anxious urgency, before it is intensified by all the strings in unison, with the syncopated triplets now in the piano. Like the first subject, the second also has a contrasting second section, this time a staccato motif that is treated more contrapuntally and rises to a powerful climax with offbeat chords in the piano, leading directly to a repetition of the whole exposition. This exposition basically introduces all the material on which the rest of the movement is built. Gál uses a classical sonata form, but in a very free and individual way that arises organically and seemingly naturally out of his thematic material.

A salient feature of Gál's style that is clearly in evidence from the outset is his overriding of the bar-line, which gives a degree of metrical freedom. The opening figure in the strings sounds at first like an upbeat, an ambiguity reinforced by the syncopations in the strings, whereas it is in fact the first beat of the bar in a $\frac{3}{4}$ time-signature. The contrasting melody forming the second section of the first theme starts on the second beat of the bar, and the counter-melody in the piano starts with a syncopation on the third beat that is tied over the first beat of the bar. This freedom from the bar-line gives Gál's style a degree of unpredictability and asymmetry that defies expectation and keeps players and listeners on their toes.

Perhaps the most distinctive feature of Gál's style in his early works is to be found in his harmonic language, which has an idiomatic, eastern European feel that is peculiarly Viennese. This characteristic is particularly striking in the second movement, *Andante con moto* [2], which, in complete contrast to the first, is gentle, almost like a lullaby, with muted strings and a rocking accompaniment in the cello that anchors the theme, while the piano right hand shimmers high above and the left hand interweaves a simple melodic line with the violin and viola melody. The opening melody is built around a dotted motif, echoing the dotted figure in the first movement, but now calm and lilting. It comes four times in all, with contrasting sections in between, and is developed above all with the addition of further counter-melodies that add increasing piquancy and

depth. The harmonies become progressively richer, particularly on the last appearance of the melody, with the cello now fully coming into its own as a melodic partner and the viola also coming to the fore, rather than merely supporting the violin a sixth below; the piano accompaniment provides both the rocking movement and its own increasingly rich and intense harmonies.

The third movement, marked *Agitato* [3], is fast, and offers a complete contrast in texture. After the serenity of the previous movement, it is anxious, driven, harmonically unstable, and constantly on the move, with a shifting bass, though there is a contrasting section, marked *molto cantabile col espressivo*, which is smooth and flowing and alternates between $\frac{6}{8}$ and $\frac{9}{8}$, allowing a freedom of movement that follows the shape of the melodic phrase rather than the bar-line.

The final movement, *Allegro vivace* [4], provides something of a counterweight to the first in length and substance, although it is built on an initially quiet theme, introduced by the strings, and is much lighter in texture than the first movement. It again features the dotted rhythm that recurs in different guises throughout the work, which gives a degree of organic unity to the composition as a whole. The slower middle section (*poco andante*), introduced by the piano, has the metrical freedom already observed, where the melodic phrase overrides the bar-lines. As this theme develops, Gál's harmonic modulations increase in depth and intensity.

The **Three Sonatinas, Op. 71**, were composed in 1956 in Edinburgh, where Gál had been living for the previous seventeen years and where he was to remain until his death in 1987; he had fled to Britain as a refugee from Nazi Austria in March 1938, immediately after the *Anschluss*.

The Piano Quartet seizes the listener from the outset by its sheer dramatic force and sweeps one along irresistibly, but the Sonatinas, by contrast, require the listener to step inside a much more intimate texture; one must tune into the composer's wavelength, allow oneself to be drawn in. Whereas the Quartet stems from Gál's earliest period and clearly proclaims its antecedents, although already offering many recognisable stylistic fingerprints, the Sonatinas are personal through and through, don't fit easily

into any ready-made box (any more than their composer did!) and are infinitely subtle, thematically, harmonically, contrapuntally and in terms of their formal structure. They are concentrated miniatures, a form Gál was to perfect in his Twenty Four Preludes for piano from 1960, which he described as ‘studies in piano sound, piano technique and concentrated miniature form. [...] All of the Preludes are as concise as it is possible to formulate a thought precisely’.⁴

The Sonatinas are contrapuntally conceived throughout, rather than with melody and accompaniment. The piano-writing is rarely chordal in texture, except where it is part of the essential thematic character, as in the *Tema con variazioni*, the second movement of the First Sonatina [6], which initially states its theme as a kind of slow dance with a wayward ‘oompa’ accompaniment, or in the middle movement of the Third Sonatina, *Alla serenata* [11], with a strumming guitar-like accompaniment. This approach signals a major difference from his early piano-writing, which is much more chordal; instead, the treatment of the piano here is more akin to a two-part or three-part invention, with independently moving voices that interact with the violin in a horizontal rather than vertical structure. The texture is profoundly contrapuntal, but with a lightness of touch that belies its complexity and its underlying unpredictability and frequent asymmetry. Thematic development is integral to Gál’s style; it occurs formally in a sonata-form movement, as in the first movement of the First Sonatina [5], where there is unmistakable play with all the thematic elements that have been introduced in the exposition, offering the modulations, permutations and ‘taking-apart’ of motifs that constitute a development section, although on a small scale. But since thematic development is such an intrinsic part of his musical syntax, there is in fact a degree of development and variation of every motif. The active listener is thus drawn into the compositional process, enjoying its twists and turns, its metrical freedom (it is almost impossible to beat time to the music for any given span), its contrapuntal virtuosity and its variety of moods within such a small frame, not to mention the seemingly effortless mastery with which the melodic role of the violin is integrated with the role of the piano

⁴ Quoted in Wilhelm Waldstein, *Hans Gál*, Österreichischer Bundesverlag, Vienna, 1965, p. 38.

as both a melodic and an accompanying instrument. Clarity and transparency became ever more important to Gál in his later works, and they are particularly in evidence in these and other ‘miniatures’, which don’t allow space for a single superfluous note.

All these features are present in the opening movement (*Allegretto*) of Sonatina No. 1 [5], a fully developed, though small-scale, sonata form. A predominantly calm mood – *p dolce* – is established from the outset, with the violin and piano in a gently reciprocal relationship, having equal melodic importance and often following each other in imitation. The First Sonatina is the only one with just two movements, but the second, a theme and variations [6], gains substance through its variation form and the internal contrasts thus provided. It culminates in an extended fifth variation, a jaunty *Allegretto scherzando, Tempo di menuetto*, which also serves as a final movement, with a repeated first section followed by a fully developed second section full of contrapuntal ball-play between the instruments, before it plays itself out. After a brief recapitulation, in G minor, of the variation theme with which the movement had begun, it then quickly goes into its basic key, G major, leading into a final coda, marked *Vivace subito*.

Sonatina No. 2 in B flat opens [7] with an unusual first subject – a flowing two-bar motif that starts on the second quaver of a $\frac{3}{4}$ bar and is treated in a quasi-fugal fashion. It is akin to some of the fugue subjects that Gál clearly relished in the 24 Fugues, his last piano composition, written in 1980 as a birthday present to himself when he turned 90. The part-writing is particularly striking in this *Allegro* movement. The second-movement Cavatina [8] – in song-form, as the title implies – is the only *Adagio* slow movement in the three Sonatinas, so that the third movement, *Alla Marcia* [9], provides a total change of mood, with a clear march-like beat that prevails throughout, except for a contrasting and more flowing middle section.

Sonatina No. 3 in F starts with a reflective first movement, marked *Andantino* [10], though it alternates with a contrasting section in minor mode, which is faster and more insistently rhythmical. The middle movement, *Alla serenata* [11], with its guitar-like accompaniment and piquant harmonies, is in song-form, and similarly has a more flowing middle section in which the piano comes into its own as a melodic duet partner. The final Rondo [12] is the fastest and most technically demanding movement of the

three Op. 71 Sonatinas, fleet-footed, chromatic, full of contrapuntal interjections and asymmetrical entries, but rather than ending with a showy climax, it tiptoes out.

The three Sonatinas owe their origin to the enjoyment of domestic music-making rather than the demands of the concert hall. Gál was committed to practical music-making throughout his life, as a lifelong performer, teacher, conductor of ensembles, both professional and amateur, and last but not least as a father. Pedagogically and personally he believed in the absolute value of the music of those whom he regarded as 'great' and in the joy of music-making as the 'noblest, most satisfying expression of life'.⁵ Just as he never talked down to children, he never 'dumbed down' in his writing for less advanced players. These Sonatinas can be seen very much in this light, as repertoire that is musically satisfying and challenging for learners, and yet not too technically intimidating: they were written for me, his then twelve-year-old daughter, in 1956, and were published in 1958, as Op. 71. I had started the violin at the age of eight, having already had two years of piano lessons, and my father, who was always willing to play piano duets with me, also played sonatas with me as soon as I was technically able to tackle some of the repertoire.

The unpublished sonatina which concludes this recording was composed in 1934, as a Christmas present for his eleven-year-old son Peter, who also played violin. The sonatina for Peter was written after the family's return to Vienna, after the Nazis, in March 1933, had dismissed Gál from his position as Director of the Music College in Mainz, a post he had held since 1929, and for which his contract had been renewed only the previous month. It was a particularly bleak return for the Gál family to their home city, a kind of pre-exile, foreshadowing the annexation of Austria to the German Reich in March 1938. He clearly found solace in writing music, but as an escape rather than as a direct sounding-board for his pain.

The 'Sonatina for Peter' is stylistically directly comparable to the later Sonatinas and, if anything, is even more transparent in texture, never allowing the piano to overpower the violin. As in the Op. 71 Sonatinas, Gál sticks to 'straightforward' keys – the first [13] and third [15] movements are in F major, although with contrasting sections in C major

⁵ Hans Gál, 'Musikerziehung', *Mainzer Anzeiger*, 21 December 1929.

and A minor respectively, whereas the middle movement, a deeply expressive *Lento cantabile* with an extended melody of exceptional poignancy [14], is written in D major, with harmonic progressions that carry this outpouring of melody into unexpected regions. The third movement, a cheerful rondo, is bright and breezy, and light in character and texture, providing a complete contrast to the emotional weight of the previous movement. That is, of course, fitting in a work for an eleven-year-old child, but classical balance of the overall form, with complementary and contrasting movements, is an essential feature of Gál's understanding of form, as it would be in a Haydn quartet.

I am not aware of any performances of this work as a violin sonatina, and it was never amongst the works I played with my father. He clearly saw the potential in the essentially melodic nature of the part-writing that permeates the whole work and in 1937 re-scored it for string orchestra, in five parts. Following the first movement, now fittingly designated *amabile con moto*, he added a virtuosic *Scherzino*, which is *Prestissimo*. The third movement was now entitled Cavatina and the last movement Rondo, but apart from the additional scherzo the orchestral work is entirely based on the Sonatina, which is presumably why it supplanted it in his worklist. The resulting *Serenade für Streichorchester* was premiered on Viennese radio in December 1937 and has remained one of Gál's most enduringly popular orchestral works. It was published by Novello in 1942 as *Serenade for Strings*, Op. 46 – the first Gál work to be published in Britain.

Through the act of publication, something Gál took very seriously indeed as a personal and public commitment to a work 'for life', in a sense he cut these works loose from their original context and circumstances and offered them to the world, but the musical climate was not favourable at the time. These first recordings will, one hopes, introduce the Sonatinas to a much wider range of performers and music-lovers and restore the Piano Quartet to the concert hall, where it belongs.

Eva Fox-Gál was a lecturer in German literature in the Department of English and Related Literature, University of York, from 1971 to 2001. Since 1995 she has maintained a busy practice as a homeopath. As the daughter of Hans Gál, she grew up bilingually and imbibed much of the central European culture which her parents brought with them. She is an active musician, both as pianist and as violinist, and is a committed chamber-music player. She is Honorary Vice-President of The Hans Gál Society.

Newcastle-born pianist **Sarah Beth Briggs** was a finalist in the BBC Young Musician competition at the age of eleven and gained a Myra Hess Award at the same age. At fifteen, she jointly won the International Mozart Competition in Salzburg. She studied in Newcastle, York and Birmingham with Denis Matthews and in Switzerland with Edith Fischer. A Hindemith scholarship also led to chamber-music study in Switzerland with the violist Bruno Giuranna.

As a soloist, she has broadcast and performed live in the UK, around Europe and the USA and has worked with many renowned orchestras, including the Hallé, London Mozart Players, London Philharmonic, English Chamber Orchestra, Scottish Chamber Orchestra, Royal Philharmonic, Ulster Orchestra, Manchester Camerata, Royal Liverpool Philharmonic, Northern Sinfonia and Vienna Chamber Orchestra.

Sarah is an active chamber musician, performing with James Lisney in a piano-duet partnership and as part of various chamber groups, with illustrious performers including Janet Hilton and Robin Ireland.

She has made five warmly reviewed solo discs for Semaphore, and in 2016 was awarded a *Gramophone* 'Critics' Choice' for her most recent CD on the Avie label, with the Royal Northern Sinfonia and Kenneth Woods – the first recording of Hans Gál's Piano Concerto, coupled with the Mozart E flat Concerto, k482.

Sarah taught keyboard for many years at York University. She has also given numerous master-classes and chamber-music coaching sessions in the UK, Switzerland and the USA.

Katalin Kertész, violin, was born in Budapest. After four years at the Béla Bartók Conservatoire, she studied in Germany with Eckhard Fischer and Annette-Barbara Vogel. Additional studies with André Gertler, Tibor Varga and Nelly Söregi-Wunderlich also provided important musical influences. Since moving to the UK she has performed on both period and modern violin in a multitude of chamber groups and ensembles, including the Orchestra of the Age of Enlightenment, the City of London Sinfonia, the Philharmonia, the London Handel Orchestra, the Hanover Band, the Brook Street Band (including two albums on the Avie label)



Photo: Balazs Borocz, Pixnas Studio

and Ensemble Burletta. Katalin is leader of the Kertész Quartet, a string quartet performing eighteenth- and early-nineteenth-century repertoire on period instruments. With this ensemble she recently recorded the four string quartets by the nineteenth-century Czech composer Heinrich Wenzel Veit for Toccata Classics: String Quartets Nos. 1 and 2 were released on Tocc 0335, and Volume Two, with Nos. 3 and 4, is in preparation and will be released on Tocc 0409.

Katalin has performed in such prestigious venues as the Wigmore Hall, the Southbank Centre, the Royal Albert Hall (at the BBC Proms) and the Barbican, and has given concerts in Europe, South Africa, New Zealand, China and South America. She has appeared on the BBC Radio 3 programme *In Tune* and played at the Kuhmo Chamber Music Festival in Finland. Katalin's interest in the music of Hans Gál has led her to give numerous pioneering performances in the UK and South Africa, including the Scottish premiere of Gál's 1933 violin sonata and an album of chamber music for clarinet by Gál with Ensemble Burletta for Toccata Classics (Tocc 0377).

Nichola Blakey, viola, was born and raised in Manchester, before moving to London to begin her studies at the Royal Academy of Music with James Sleigh. Since graduating, she has enjoyed a busy freelance career, giving concerts and recitals across the UK and abroad with ensembles and orchestras as diverse as the City of Birmingham Symphony Orchestra, the BBC Philharmonic Orchestra, the orchestra of Opera North, Ex Cathedra, Collegium Musicum 90 and the Brook Street Band. She has performed in the Royal Albert Hall (at the BBC Proms), Symphony Hall, Birmingham, and the Bridgewater Hall, Manchester, and toured Europe with various international artists, including the late Jóhann Jóhannsson and Ólafur Arnalds and Fyfe Dangerfield (of the British band Guillemots), as well as appearing with pop artist



Emeli Sandé at the Royal Albert Hall for a DVD. She has made several recordings for general release, including Handel's *Dixit Dominus* with the Brook Street Band and the choir of Queen's College, Oxford, for the Avie label, and has broadcast on BBC Radio 3 and Classic FM, as well as Capital Radio. Nichola is a member of the Kertész Quartet. She coaches musicians at the New London Music Society Summer School.

Cressida Nash, cello, studied music at St Anne's College, Oxford, and cello with Ula Kantrovitch at the Guildhall School of Music and Drama, and subsequently as a postgraduate with Lowri Blake at Trinity College of Music, London, where she won bursaries to study and perform contemporary and chamber music at the Dartington International Festival. As a soloist she has performed in France, Germany, Greece, South Africa and India, and has travelled regularly to the Netherlands to give recitals with Trio de L'Aer. In 2007 she became a founder member of Musicians South West, with whose members she has given countless recitals over the past decade, including a performance of Mendelssohn and Moscheles cello sonatas at the Mendelssohn Haus in Leipzig as part of the 2011 Gewandhaus 'Mendelssohn and England' Festival. Other chamber groups have included The Bath Consort and Trio Paradis, with whom she created and toured the well-reviewed show 'Women of World War One', a project supported by The Arts Council.

Cressida is a member of the Kertész Quartet. For this recording she plays a Mathew Furber cello, circa 1795, restored and generously loaned to her by Anthony Padday.





Recorded on 19–22 April 2017 at Johnson Hall, Millfield School, Somerset
Engineer, producer and editor: Simon Fox-Gál

Publishers

Piano Quartet, Op. 13: Simrock, now Boosey & Hawkes
Three Sonatinas, Op. 71: Augener, now Schott

This recording was made possible thanks to the generous support of The Hans Gál Society (www.hansgalsociety.org).

Booklet text: Eva Fox-Gál

Cover photograph of Hans Gál courtesy of The Hans Gál Society

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2018

® Toccata Classics, London, 2018

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

HANS GÁL Chamber Music, Volume Three

Piano Quartet in B flat major, Op. 13 (1914)	31:16
① I <i>Allegro energico un poco sostenuto</i>	10:06
② II <i>Andante con moto</i>	7:37
③ III <i>Agitato</i>	5:42
④ IV <i>Allegro vivace</i>	7:51
 Three Sonatinas for violin and piano, Op. 71 (1956)	 30:52
Sonatina No. 1 in G major	8:52
⑤ I <i>Allegretto</i>	4:32
⑥ II <i>Tema con variazioni</i>	4:20
Sonatina No. 2 in B flat major	11:29
⑦ I <i>Allegro</i>	5:15
⑧ II <i>Cavatina</i>	2:28
⑨ III <i>Alla Marcia</i>	3:44
Sonatina No. 3 in F major	10:31
⑩ I <i>Andantino</i>	3:59
⑪ II <i>Alla serenata</i>	3:57
⑫ III <i>Rondo</i>	2:35
 Sonatina in F major (1934)	 9:18
⑬ I <i>Allegro moderato</i>	3:26
⑭ II <i>Lento cantabile</i>	2:40
⑮ III <i>Allegretto giocoso</i>	3:12
 Katalin Kertész, violin	 TT 71:26
Nichola Blakey, viola ①–④	
Cressida Nash, cello ①–④	
Sarah Beth Briggs, piano	
FIRST RECORDINGS	