

The Music of Hermann Goetz

by Andrew Hartman

Hermann Goetz was born in the Baltic seaport city of Königsberg on 7 December 1840. At that time, Königsberg was an important cultural and political capital in East Prussia. It was already nearly six hundred years old when Goetz first saw the light of day and its status as a university town ensured a core population of educated and cultured citizens. Goetz later described his birthplace as a city filled with enthusiastic dilettantes. While the term 'dilettante' has come today to have the rather condescending meaning of a superficial dabbler, Goetz was using the term in its positive, 19th century meaning of a non-professional lover of the arts. Indeed, the 19th century was the heyday of the dilettante, in its positive sense, as many middle-class citizens enjoyed making music at home and strove for a cultured, artistic environment for their children.

The Goetz family fitted this mold perfectly. Goetz's father was a brewer and seller of beers but wanted his son to be exposed to music and the arts, while preparing for a more practical career. Although Hermann was drawn to music at a young age, he did not start formal lessons until the relatively late age of seventeen when he began studies with Louis Köhler. Goetz's new piano teacher was a well-known pedagogue (among his other pupils was Adolf Jensen), as well as a composer of some repute. Under Köhler's excellent tutelage Goetz made rapid progress. He quickly became a leader among the young, enthusiastic music-lovers in Königsberg. In later years Goetz recalled "... as soon as word of my musical achievements got around, I was drawn into various musical circles and made their conductor. In these circles, made up entirely of young dilettantes with a great enthusiasm for music, classical operas were produced under my direction. I was not even twenty years old at the time and had taken in our classical opera music, namely Mozart's operas, to the smallest detail, such as one achieves only through production." Goetz's experience with his amateur productions of Mozart's operas had a lasting influence on his own composing career. When it came time to write his own opera, "The Taming of the Shrew", it was Mozart's influence that would be decisive in its style.

While all of this musical activity was going on, Goetz was studying mathematics and physics at the University of Königsberg, no doubt at least partly to please his parents. Then, as now, few parents considered a career in the arts as stable or practical enough for their children. However the lure of music proved too strong and Goetz applied for and was admitted to the Stern Conservatory in Berlin in 1860. Here he studied conducting with Julius Stern, composition with Hugo Ulrich, and most importantly, piano with Hans von Bülow. Goetz was to form a lifelong friendship with the notoriously prickly von Bülow, who promoted Goetz's compositions and always spoke glowingly of his pupil. After his graduation in 1862, Goetz received a letter from von Bülow in which the legendary conductor wrote "You were among the few whom I am happy and proud to have taught."

With his diploma from the Stern Conservatory in hand, Goetz began to look around for a musical post to get his career started. Shortly after graduation, in 1863, Carl Reinicke recommended him for the post of organist in Winterthur, Switzerland to replace Theodor Kirchner who had decamped for the livelier musical scene in Zürich. Goetz accepted the position, in part because he hoped the climate of Switzerland would improve his health. The composer had suffered from tuberculosis since his early teens. When Goetz arrived in Winterthur he found it to be a musical backwater but at least initially he was not bothered by this situation. It was his first independent post and he realized he would have to make a reputation before he could hope for a more advantageous position. He found the scenery splendid, and the population of enthusiastic amateurs reminded him of Königsberg. Goetz set out to do what he could to enliven the Winterthur music scene. In addition to his organ duties and pedagogical activities he founded both an amateur choir and orchestra. Unfortunately both disbanded in quick succession. Nevertheless, his teaching duties, church work, and the resumption of his amateur opera productions in the homes of wealthy dilettantes kept him busy and satisfied, at least for the present. Among the upper echelons of Winterthur's social circles Goetz met Laura Wirth with whom he fell in love. For a time it looked like the composer's fragile health would forestall his

marriage, leaving the composer distraught. However, his health rallied in 1867, and the elated Goetz was able to marry his fiancée in 1868. He then embarked on his greatest creative period.

During his years in Winterthur, Goetz slowly built his reputation as a concert pianist and composer. He gave successful recitals in Basel and Zürich, even appearing as a soloist with the Tonhalle Orchestra. Goetz also began to give increasing attention to composing. His first major work, written soon after his arrival in Winterthur in 1863, was his Piano Trio in G Minor to which he gave his Opus 1 designation. Many works followed, including his Piano Quartet in 1867, considered by many to be his greatest chamber composition. During this period he also met Brahms and Raff. The latter recommended him to his publishers Breitkopf and Härtel. In 1870 Goetz and his wife moved to Hottingen, a suburb of Zürich, although he kept his ties to Winterthur for a further two years. In 1874, his four act comedy “The Taming of the Shrew” was premiered, to great acclaim, in Mannheim. Among its greatest champions was Hans von Bülow. In later years, George Bernard Shaw and Gustav Mahler were also firm adherents. A successful career seemed assured but fate would dictate otherwise. Goetz’s tuberculosis revived and began to adversely affect his ability to maintain his busy schedule. By 1875 he had to give up his concertizing and pedagogical activities in Zürich. For the rest of his short life he devoted himself fully to composition, realizing he had only a short time to live. He died on 3 December 1876, having failed to complete his second opera, “Francesca von Rimini”. The opera was eventually completed by the German composer Ernst Frank.

Chamber Music

Hermann Goetz wrote four substantial chamber music works comprising a piano trio, piano quartet, piano quintet (with double bass), and a string quartet. These works include some of his finest music. Goetz’s **Piano Trio in G Minor, op. 1** is his first contribution to the genre. In it we find the composer showing growing mastery of his craft, and it exhibits most of the qualities that will define Goetz’s music throughout his career. Goetz’s Piano Trio is the work of a twenty-three year old recent conservatory graduate, yet it shows confidence in the handling of its material and a gift for melody. These were to be hallmarks of the composer’s works, as was the essential conservatism of the forms and idiom. Goetz was satisfied with working within the structures of the late Classical and early Romantic eras. In this he was reminiscent of an earlier subject of our series of articles on unjustly neglected composers, [Eduard Franck](#). The fact that Goetz dedicated it to his beloved teacher Hans von Bülow and gave it his first formal opus number shows that he thought highly of this work.

The opening movement, marked *Langsam-Feurig*, begins with an ominous held note in the cello followed by a portentous reply by the piano. The brief slow introduction gives way to a serious but not tragic melody that is quickly contrasted by a lighter second theme. Goetz immediately shows he has learned his craft well with a formidable display of motivic development including contrapuntal episodes. The slow movement marked *Sehr Ruhig* is a quiet and introspective piece launched by the piano solo. For much of the movement the piano sings alone and is answered by the strings except for a brief middle interlude where the strings take up the piano’s melody. The third movement which acts as the scherzo is marked *Fluchtig Erregt*. A light touch predominates, including in the trio which is slower than the dancing main theme and more reflective but not heavy in any way. In a Beethovenian touch, Goetz begins to repeat the trio section then quickly wraps up the movement with a wink as if to say he was only joking. The finale begins with a moderate tempo and a theme dominated by arpeggios in the piano (*Massig Rasch*), then quickly jumps into a lively section (*Ziemlich Lebhaft*) with two contrasting themes. The first, an obsessive motif, is stated by the violin with comments from the piano and cello. The second and more cheerful theme is a descending melody with the violin again taking the initial lead. Goetz again develops his material with skill and keeps our attention fully engaged. Unusually, the finale is the longest movement of the piece. Overall my impression is that the two middle movements are the strongest of the work. They exhibit a more personal side of the composer, without the faint atmosphere of conservatory academicism that pervades the two outer movements.

In 1867, four years after his Piano Trio, Goetz wrote his masterful **Piano Quartet in E, op. 6**. By this time Goetz's career as a pianist was well established and he seemed poised for a major breakthrough as a composer. As with most of his compositions Goetz used German tempo indications instead of the more traditional Italian. The four movements are labelled *Rasch und Feurig* (fast and fiery), *Langsam* (slowly), Scherzo – *Sehr Lebhaft* (very lively), and *Sehr Langsam-Frisch und Lebendig* (very slowly-fresh and lively). The opening movement begins with a beautiful and noble theme for the violin which is soon taken up by the piano. This is followed by a lovely episode where the strings take the melodic lead with the piano offering forceful comments on the material. The two themes are repeated then Goetz begins his lengthy development section with the piano ruminating on the preceding material and the strings providing support. Eventually Goetz begins building the tension as we head for the close of this grand movement. The slow movement opens with a sighing four note motif of melancholic nature. This motif is then worked into a lavish theme and variations. In the first variation the piano fills in the theme with arpeggios as the strings sing behind it. The second variation brings off-beat rhythms to the theme as its spikier aspects are examined. The third variation sees the piano rumbling in the bass underneath the strings lamenting reworking of the theme. The fourth variation flips the ensemble with the piano taking the lead and the strings supporting. Goetz then surprises us with an *attacca* bridge to the third movement. In this transitional section, a lively scherzo theme makes a brief appearance, is curtailed by the sighing theme, appears again more forcefully and is resisted again by the slow theme. Then the scherzo theme banishes the sadness and off we go. The Trio section provides a more lyrical interlude before the scampering theme returns for a lively conclusion. The finale begins with a somber and slow introduction, as if recalling the mood of the slow movement. Gently, the piano begins to lead us out of the gloom with a hesitating theme questing for the light. The strings grudgingly begin moving upward as well, underpinned by the piano. Finally after a three and one half minute slow introduction the lively finale theme breaks out. The rest of the movement alternates between playful rhythmic episodes and more lyrical moods. Goetz mixes the themes in masterful counterpoint, examining them from every angle and instrumental combination before bringing the work to a joyful conclusion. In this grand work, nearly forty minutes in length, Goetz achieved his full maturity. I have no hesitation in calling it a masterpiece and one of the finest piano quartets of the nineteenth century. Goetz dedicated it to Johannes Brahms whom he met in Switzerland on the latter's summer vacation there in 1865.

The **Piano Quintet in C Minor, op. 16** was composed in 1874, when Goetz's tuberculosis began to affect him severely and he only had two years to live. It bears the epigraph "And if mortal man falls silent in his pain, may a god grant that I may utter what I suffer." It is probable that this work, more than any other by Goetz, reflects his distress over his health. The quintet starts with strings alone, welling up from the bass realms as the brief slow introduction opens. The piano soon joins the strings and the Allegro launches quickly. The themes in the opening movement share a restless, uncertain, foreboding quality and the tension never lets up over its nearly eleven minute duration. With the Andante movement the sadness is still there but it is more meditative and tender, as if the composer is reflecting on the beauties of life that may soon be beyond his grasp. There is a yearning, songful theme struggling upwards but it does not totally dispel the darkness. The third movement is marked "Quasi Menuetto", a surprising choice for 1874. Perhaps Goetz felt a lively Scherzo was out of keeping with the mood of the piece. The Menuetto is dark and rather ominous, not one to make one want to dance! The stripped down Trio section, which sounds like a "quasi ländler" is less gloomy but is quickly over. The Allegro Vivace finale theme sounds almost like a macabre dance of death, akin to Berlioz's *Symphonie Fantastique*. Midway through the movement Goetz surprises us again with a fugal episode on the ghostly dance. The composer continues working out his theme before bringing it to an exciting conclusion.

Goetz's **String Quartet in B Flat** was written in 1863 and completely revised in 1866. It opens with a gently questing theme, followed by a classical question and response second theme stated by the cello and answered by the violins. The tempo is relaxed and the working out of the material leisurely. The possibilities of both themes are examined thoroughly in this sonata form movement before a

gentle close. The slow second movement is the longest of the quartet and Goetz marks it as “very expressive”. It is the emotional core of the work and alternates between tender and tragic. We must remember that at the time this piece was revised to its final form Goetz was going through a bad period related to his health and romantic hopes. In the following year things improved and he launched into his most fertile and optimistic creative period. Even at his darkest however, Goetz is not one to rail violently against fate. Despite some emotionally bleak moments, the overall mood of the movement is resignation and eventual acceptance of whatever fate has in store for him. The music dies away in a whisper. The third movement is an old fashioned Menuet, keeping in character with the essentially classical nature of the work. It is more upbeat than the preceding movement but still far from cheerful. The Trio section starts with the lowest range of the cello emerging out of silence and is darker in tone than the Menuet that brackets it. In keeping with the relaxed character of the entire work, the Finale opens with an andante main theme which gradually evolves into a quicker and more intense elaboration. The gentle main theme and its contrasting episode alternate throughout the movement and dominate the proceedings. A brief secondary theme appears but doesn’t stay long before the main theme returns to drive us towards the work’s conclusion. This quartet is a very strong work. In it Goetz combines the purity and control of the classical form with the romantic era’s greater emotional expression. In some ways it reminds me of Mozart’s famous String Quintet in G Minor, a work Goetz almost certainly knew.

In addition to his four major chamber works Goetz also wrote in 1863 the **Three Easy Pieces for Violin and Piano, op. 2**. This was the same year of his Piano Trio and the year he arrived to take up his post in Winterthur. It is probable that these pieces had a pedagogical purpose and were meant for his students. The pieces are a March, a Romance and a Rondo, as Goetz explores different moods. All are charming and must have delighted his students. The March is in an A-B-A structure, and the Romance is a song without words. The cheerful Rondo theme is contrasted by a childlike secondary theme that appears several times in different guises.

Goetz’s piano chamber music is available in a boxed set from the marvellous CPO label, which has done so much for Goetz’s cause and so many unjustly obscure composers. The string quartet is available on a Jecklin disk that also features a quartet by Rauchenecker.

Piano Music

Goetz wrote comparatively little music for piano, considering his career as a concert pianist. However, in addition to several pedagogical pieces and a few odds and ends, the composer did leave us with several larger-scale works for the instrument. One of his most substantial pieces is his **Sonata in G Minor for Piano Duet, op. 17**, written in 1865. The three movements are marked *Langsam-Sehr Lebhaft*, *Massig Bewegt* and *Langsam-Grazios und Nicht zu Rasch*. Though the three movements last only about twenty one minutes there is an extraordinary amount going on in this work. The opening movement begins with a slow introduction, a somber dialogue between the pianos. An ominous galloping theme emerges as the tempo quickens. A secondary theme of more songlike character follows with some quicksilver passagework, then both themes are repeated. The themes are then intertwined and combined in various ways during the development. In the recapitulation, the music suddenly slows to a near halt before dashing to its emphatic conclusion. The second movement is of somewhat lighter character, shedding the stormy temperament of its predecessor, yet not its somber mood. The finale opens with another slow introduction. A tense allegro theme of coiled power ensues. Near the end of the movement a slow funeral march is briefly introduced before the tense theme returns to draw us to the work’s conclusion. This is a remarkably dark work for a twenty-five year old composer. Goetz had a predilection for writing in minor keys and this piece keeps its tragic mood throughout. This work almost certainly is a reflection of the despair the composer felt when a flare-up of his tuberculosis made it seem likely he had only a short time to live and that he would have to give up his dream of marrying the woman he loved.

Goetz's Sonata for Piano Duet is available as part of the Piano Chamber music collection on CPO, as well as on a Meridian disk played by Goldstone and Clemmow that also includes piano sonatas by Moscheles and Fibich.

One of Goetz's major works for solo piano is the **Six Genrebilder, op. 13**. These pieces were written in the 1870s during the composer's full maturity, and each is prefaced by a line of poetry describing the mood of the piece. The first poetic motto by Robert Prutz reads "Now shall she wander in the garden, suffused in the light of the sun, and gaze into the distance – but alas! She shall not see me!" This expressive and tender piece is reminiscent of Schumann's character pieces. The second motto by Theodor Storm reads "The girl of the radiant eyes who wished to be no-one's darling". Here Goetz portrays the flighty character of a flirt who entices, but rejects, all suitors. The third motto by Nikolaus Lenau is "Would that I were there again, where once I was so blissful, where I lived, where I dreamt, the loveliest year of my youth". In this gentle piece Goetz looks back to the happiness of childhood through the halcyon haze of memory. Few among us have not similarly looked back tenderly at our childhood. The fourth motto by Wilhelm Müller is "Who rattles so roughly at my windows with branches so lithe and green? It is the youthful morning wind showing its merry side". In this piece the composer playfully portrays the wind at sport with the branches and cheerfully rattling his window. The fifth motto by Nikolaus Lenau reads "The oak-tree forest furrows its brow, the heavens are cloaked in gray; behind the wanderer, rough and cold, rushes the autumn wind." Goetz was a nature lover and an avid hiker. Here he shows a less benign wind than depicted in the previous piece, as the fierce autumn wind relentlessly buffets the exposed hiker. In the last few measures however, the tone changes from one of menace to one of happiness. The hiker has made it home and found shelter from the storm. The sixth motto by Albert Trager is "Close your eyes, my child, close your little eyes, softly, gently, I shall sing you to sleep". This tender lullaby features a gently rocking rhythm which lulls us to slumber.

In 1863, shortly after moving to Winterthur, Goetz was hiking in the forest and was caught in a thunderstorm. The invigorating episode inspired his "**Waldmarchen**" (Woodland Tale), a tone poem for piano. This piece, lasting nearly fifteen minutes, is the longest single piece Goetz wrote for solo piano. It opens with a stormy section with an obsessively repeated theme, depicting the rising wind preceding the storm. Eventually the theme is transformed to a less threatening guise. In the calm before the storm, the wind subsides and a gentle hush comes over nature. The storm then hits in all its fury with the theme hammering away relentlessly. Finally the storm reaches its climax in a heroic apotheosis of the theme. Then a gentle calm descends on nature. Here Goetz portrays the magic of a retreating thunderstorm, where nature so recently hostile, gives way to calm and beauty. The transfigured theme now becomes a paean to nature. Anyone who has visited Switzerland can imagine the glory of the scene. Throughout this lengthy piece Goetz brilliantly utilizes the same theme in various guises to depict multiple moods and scenes.

In 1871 Goetz wrote two **Sonatinas for Piano Instruction, op. 8** and dedicated them to his first piano teacher, Louis Köhler. Each is in three movements. While the pieces challenge the student with various technical difficulties, they are not mere teaching material. Each contains charming ideas and they are a pleasure to listen to and play. The **Alwinen-Polka** is one of Goetz's earliest works, preceding his enrollment at the Stern Conservatory. It is a short series of simple dances such as a dilettante from Königsberg, as Goetz was at the time, would compose. From the same period is a fragment of a setting of Mendelssohn's song "**Es ist Bestimmt in Gottes Rath**", and a harmonization of the folksong "**Kommt ein Vogel Geflogen**." Both are only of passing interest. Three student works from Goetz's Berlin years are also minor works. The **Fantasie in D Minor**, the **Scherzo in F**, and the fragmentary **Sonata movement in G**. All reveal a student assimilating what he has learned at the conservatory. Of greater interest is a piano reduction of the brief Act Two orchestral prelude to "The Taming of the Shrew".

The last major piano work of Goetz to consider is his [Lose Blätter – 9 Klavierstücke, op. 7](#). This set of nine character pieces was written during the Winterthur years and may be considered a kind of personal diary of Goetz's moods during this period. It was dedicated to Clara Schumann. Each piece has a descriptive title and the entire cycle lasts well over thirty minutes. The first piece has the curious title **Durch Feld un Buchenhallen** (through fields and book halls). It captures the meditative peace that can come from both a ramble through the fields, and a ramble through one's library shelves. The second is **Frisch in die Welt Hinaus** (fresh out into the world). Here the mood is one of exhilaration, with an interlude of reflection, as one sets out on one's life journey. The third piece is **Einsamkeit** (loneliness). One can sense here Goetz's longing for the familiar people and scenes he is now far away from in Switzerland. The next piece is titled **Liebesscherze** (joking love) and no doubt portrays Goetz's lighter moments with his fiancée Laura Wirth. Continuing in the romantic vein, we have **Bei Dir!** (with you), as the flirtatious courtship turns to serious love and marriage. From love to a more philosophical theme we have next **Ihr Fluchtigen Winde, Wohin, Wohin?** (where do the fleeting winds go). Here Goetz's portrayal of the winds in the A section of this A-B-A piece is reminiscent of his Wilhelm Müller setting from his later piano cycle op. 13. In **Heimatklang** (sounds of home) Goetz gives us a tender and warm portrayal of the comforting joys of home. This is the longest piece of the cycle and one of the finest. In **Frühlingsgruss** the composer reveals his love of nature, and particularly springtime, something he would also do in his orchestral *Spring Overture*. The final piece of the cycle is appropriately titled **Auf Wiedersehen** (farewell). This is obviously a sad leave-taking, not a joyous one, and could portray Goetz's feelings when he thought he would have to say farewell for good to his fiancée due to his bout of ill health. Altogether the **Lose Blätter** is a fine cycle, quite reminiscent of Schumann. Perhaps that is one reason Goetz dedicated it to Clara Schumann. A recording of the complete solo piano works of Goetz is available on a [two disk set from the CPO label](#), ably played by Cristof Keymer.

Orchestral Music

Goetz composed his [Symphony in F Major](#) in 1873, after finishing his opera "The Taming of the Shrew". It was not his first essay in the genre. He composed a Symphony in E Minor in 1866 which was played in Basel in 1867. However this symphony was never published and is presumed lost. Some sources say his widow destroyed the work after Goetz's death. The Symphony in F launches directly into a genial Allegro with no slow introduction. The opening movement is filled with felicitous orchestration including many concertante episodes for the woodwinds. Goetz dispenses with sonata form here, preferring a free-flowing succession of melodic ideas that are loosely related. Goetz opens the second movement, marked Intermezzo, with a puckish horn-call answered by the flute. After this episode, a Mendelssohnian string melody scampers along with elfin lightness. This is followed by a slow and gentle melody for the strings that is quite affecting. It is answered by faraway horn calls. The movement's initial material makes another appearance but in slightly varied guise, then the movement quietly dies away. Goetz places the slow movement third in his symphony. A gently reflective string melody opens the Adagio, swelling in intensity, before subsiding to its initial calm with atmospheric horn-calls adding color. This melodic germ is the basis of the entire ten minute movement. Goetz subjects it to subtle variations, not in a strict theme and variations format but more in a continuous flow of ideas leading directly into one another. This Adagio is a gem. The Finale bursts out of the gate with an accelerating theme filled with high spirits and the light touch that pervades the whole symphony. Two more themes follow as Goetz again opts for a free flowing continuum of melodic ideas, eschewing sonata form. The various themes are worked over in delightful ways and the energy never flags. Again the influence of Mendelssohn is felt, particularly his music for Shakespeare. One has the impression that with "The Taming of the Shrew" recently finished, Goetz is still totally enmeshed in the comic world of Shakespeare in this symphony. It is a joy from first note to last.

In 1868, Goetz wrote his lone violin concerto. The composer was first and foremost a pianist, and was not a violin virtuoso. In his concerto he opted for lyricism and an almost classical restraint in the role of the soloist vis-à-vis the orchestra. In this way the concerto has more in common with the

concertos of Mozart than the heroic, virtuosic battles between soloist and orchestra that dominate the last half of the nineteenth century. The **Concerto for Violin and Orchestra in G Major, op. 22** opens with a brief orchestral tutti which is answered by the violin. Soloist and orchestra exchange phrases in a restrained and collegial give and take. There is no battle for dominance between the two. The concerto is in one continuous movement lasting about eighteen minutes, but is divided into three sections roughly corresponding to the fast-slow-fast structure typical of concertos. The violin introduces all of the themes before the orchestra picks them up. The first section is dominated by a soaring, spun out theme of great beauty. The second section is introduced by a recitative in the violin. A new theme emerges which the violin lovingly caresses while the orchestra admiringly chimes in. The beautiful opening theme reappears in the final section and is followed by a lengthy cadenza for the soloist. A sprightly coda ends the work in joyous fashion. The recently married composer seems in high spirits in this charming work.

Goetz's earliest extant orchestral work is his [Piano Concerto in E flat](#), written in 1861 as his graduation piece from the Stern Conservatory. It is in two movements, with the second movement evenly split between a slow section and a brisk finale. The work starts with a slow orchestral introduction followed by a splashy cadenza for the piano. The effect is repeated a second time but with an even splashier solo from the pianist. The allegro section of the movement commences with a sturdy theme shared by orchestra and soloist. The piano slows things down again with a solo section that introduces a more lyrical theme. A fanfare-like theme follows and is vigorously developed by soloist and orchestra, then the music quietly fades away. The opening section of the finale serves as the slow movement of the work and is introduced by a gentle meditation by the soloist. The strings finally join in softly and take up the melody underpinned by arpeggios on the piano. The two share the melody then near the four minute mark a new theme emerges of quiet nobility. Halfway through the movement the dramatic allegro theme is introduced via an intensifying dramatic buildup of over a minute. No sooner has this occurred than Goetz gives us an andante theme of heroic character. This also does not stay long as the composer suddenly launches into another cadenza for the soloist. After this Goetz rushes past us a quiet theme akin to the lyrical one in the opening movement, then two additional themes of dramatic, stormy character before ending the work in a blaze of glory. Even allowing for the fact that this is a graduation piece meant to impress his instructors, it is difficult to know what to make of this work. On the one hand, its profusion of themes and incidents is impressive. Goetz obviously had plenty of material to work with and wanted to get it all in to wow his teachers. On the other hand, the work is structurally unbalanced and chaotically organized, leaving one a bit bewildered as "effects without causes" (to paraphrase Wagner's critique of Meyerbeer) go flying by. In the end one should take it for what it is and enjoy it. Goetz's teachers obviously did, because he graduated with the approbation of his instructors.

In 1867, Goetz wrote his greatest concerto, the **Piano Concerto in B Flat, op. 18**. This was a breakthrough year for the composer in many ways. His illness was in remission and his spirits rose as a future seemed to open up to him that had recently been uncertain. He renewed his plans to get married. He premiered his first symphony (now lost) to acclaim in Basel. He had several important engagements as a pianist. All of these good omens are reflected in the mood of the piece. The concerto opens with a horn fanfare answered by the piano. This sequence is repeated twice more, then a crescendo follows before subsiding to a quiet statement of the major theme of the movement by the piano. The theme is answered by the orchestra then worked over vigorously by the soloist. Once again the music fades to a quiet pause then the piano states the second theme, akin to the first in its noble character. The soloist takes the lead in working out the material. The development is quite interesting. The first theme begins it but is interrupted by the fanfare from the introduction. The main theme quickly reasserts itself and is developed at length. The second theme next has its turn at development and is also thoroughly worked out by Goetz. A cadenza ensues mixing both themes contrapuntally before the orchestra returns to restate the main theme one last time. Goetz surprises us by gently slipping into the slow second movement attacca, via a descending line in the bass. With hushed pulsing strings underneath, the piano states both the solemn main theme and its

successor. Arpeggios and chordal passagework by the piano dominate the development. Goetz adds some lovely concertante elements for the horn which takes the melodic lead for a brief period before a heroic restatement of the second theme by the soloist. The movement ends on a note of gentle reflection. The finale opens, as is often the case with Goetz, with a slow introduction. A hesitating, meditative theme struggles to emerge from the soloist then the piano works up a storm of energy and launches into the jubilant and rhythmically accented main theme. A more legato second theme follows and is traded back and forth between soloist and orchestra. In another trademark characteristic of the composer, the development is preceded by a quiet interlude and slowing tempo before being properly launched. The themes are examined in varied and ingenious ways as Goetz showcases his mastery of form. The music slows again and the piano tenderly restates the main theme in a legato form before breaking out into its rhythmically spiky initial guise and driving to a conclusion.

In this concerto, and in his Piano Quartet from the same year, Goetz reached his full maturity, showcasing the personal trademarks that reflect his compositional ethos. There are a profusion of lovely melodies developed in interesting ways. There are formal surprises of structure. There is a classical purity of orchestration, and the soloist is fully and genially integrated into the musical argument, rather than heroically battling the orchestra for dominance. There is virtuosity in abundance but not showy display for its own sake. It is all in the service of the music. As with “The Taming of the Shrew”, the Violin Concerto, the Symphony in F and the aforementioned Piano Quartet, it is clearly the ideal of Mozart that guides Goetz, although his music is also reflective of mid-nineteenth century innovations. It could not be further removed from Wagner, Liszt and the “music of the future” composers who followed them.

The Piano Concerto in B Flat, op. 18 is Goetz’s most well-known work, having been recorded at least four times. Paul Baumgartner recorded it for the Genesis label, Michael Ponti recorded it for [Vox](#), Hamish Milne for [Hyperion](#) and Volker Banfield for CPO. Goetz’s complete orchestral works are available in a three CD boxed set from CPO with the talented Werner Andreas Albert conducting.

In 1874, Goetz wrote to a friend that he had spent the summer working on a setting for chorus and orchestra of a favorite poem by Schiller. This poem was “Nänie”, a lament by the Enlightenment poet on the transience of beauty. Schiller’s poem begins with the stark statement that even beauty must die. He illustrates this with three examples from Greek mythology of the death of earthly beauty and perfection. First, the story of Orpheus and Eurydice. While Orpheus’ heavenly music tames men and Gods, the Lord of the Underworld sternly recalls Eurydice to Hades as she was on the threshold of returning to life. Second is the story of Aphrodite and Adonis. When Aphrodite’s beloved Adonis is killed by a wild boar, she cannot save his beauty, but she transfigures it into a flower. Third is Achilles, whose Nereid mother Thetis dipped him in the River Styx to protect him from harm. Unfortunately the heel she held him by was not dipped in the magical waters and it was Achilles’ heel that was his undoing in the Trojan War when Paris’ arrow found its mark there. Schiller laments that even the Gods and Goddesses cannot alter the death of earthly beauty, and weep that beauty must fade and perfection die. The poet’s one consolation is that those beloved of the Gods, such as Eurydice, Adonis, and Achilles, at least had a lasting elegy given to them by the Immortals. This glorious immortality in song and story is more than the average mortal gets who goes down to Hades unsung and forgotten.

It is understandable that Goetz, who was facing his own mortality and whose life had been a search for beauty in music, should be drawn to this poem. Brahms was attracted to Goetz’s setting, and wrote his own version of Nänie several years after Goetz’s death. Goetz’s “Nänie”, **op. 10** opens with a brief tragic orchestral introduction before the chorus twice intones the fatalistic first line of the poem. The entire chorus then laments in a stormy passage the futility of even heavenly music charming the implacable God of the Underworld, before restating the opening line. The male and female sections of the choir take turns narrating the stories of Orpheus and Eurydice, and the

heartbreak of Aphrodite and Thetis over Adonis and Achilles. Along the way Goetz deftly illustrates elements in the poem with orchestral touches. The gentle lute of Orpheus is implied, the Nereid Thetis is recalled by the swaying motion of the sea, and Adonis' hunt is illustrated by an exciting passage. As the poem reaches its final quatrain apostrophizing how the Gods can immortalize beauty, at least in memory if not in the flesh with a glorious elegy, Goetz switches to the major and floods the music with sunlight as the piece ends on a positive note. This marvellous work, lasting less than twelve minutes, is one of Goetz's most inspired creations.

Goetz's **Psalm 137, op. 14** from 1864 is his first large-scale choral work. It is in three parts, the first part for chorus alone, the second and third parts adding a soprano soloist. The Psalm is a lament by the Israelites for their longed-for Jerusalem during their oppression by the Babylonians. The gentle Goetz characteristically replaced the final lines of the Psalm, with their violent lust for vengeance, with a return to the opening lines of sad lament. The opening part is a somber, slow lament recalling how the people wept by the waters of Babylon when they remembered Zion. In Part Two the soprano delivers a recitative describing how the harps are hung on the willow despite the orders of their captors to sing. The chorus follows with an agitated section questioning how they could sing for joy under such oppression. The soprano then sings that if they forget Jerusalem they deserve to be punished by the Lord. A brief concertante section for cello leads to a reprise of this sentiment by the soprano. In Part Three the chorus opens with a prayer to the Lord not to forget them. A brief solo from a bass singer in the chorus declares "happy is he who does to you what you have done to us." This is followed by a fugal section for the chorus singing these lines more and more forcefully until an emotional climax is reached. Instead of ending on this angry note, Goetz has the emotionally spent chorus suddenly stop their rage against the Babylonians and return to the sad lament of the opening. Thus the Psalm ends on a note of exhausted resignation, not anger. It is easy to see how this Psalm could serve as a metaphor for Goetz's own rage against fate and his eventual resignation to what the Lord has ordained for him. The work has many felicitous touches and shows the influence of some of Mendelssohn's choral settings of Psalms.

When Goetz died in 1876 from tuberculosis he left unfinished his second opera, **Francesca von Rimini**. It was eventually completed by Ernst Frank and premiered in 1877. It was not successful and was not revived. Goetz did complete the overture and this piece has survived as a stand-alone concert work. After a slow, brooding introduction a vigorous allegro section ensues with a theme that Goetz described as a "motif of gloomy presentiments." A beautiful second theme played by solo violin with comments from the horn and harp is full of longing, portraying the love of Francesca and Paolo. The gloomy presentiments are soon realized however as the first theme returns in full force portraying the deaths of Francesca and Paolo at the hands of her enraged and jealous husband. This grand overture lasting nearly ten minutes uses themes from the opera and can be seen as a miniature tone poem on the lovers portrayed in Dante's *Inferno* and their tragic fate.

In contrast to the rather grim overture to *Francesca von Rimini*, Goetz's **Spring Overture, op. 15** is a happy paean to nature. Perhaps it was inspired by the beauties of the Swiss spring which Goetz experienced for the first time in 1864, when this overture was composed. As with several of Goetz's works of the early Winterthur period, Mendelssohn is a key influence here with reminiscences of several of the great composer's famous overtures. In this sunny work lasting about twelve minutes it is all happiness and thankfulness for nature's beauty. Anyone who has ever gloried in a beautiful spring day after a long hard winter can relate to Goetz's overture and share in its sentiments. The composer parades several lovely themes by the listener, alternating between enthusiastic joy and more meditative contemplation of spring's beauties. It is a charming piece.

The Taming of the Shrew

Goetz wrote his operatic masterpiece "**The Taming of the Shrew**" between 1868 and 1872. For his librettist he selected the noted critic, scholar, writer, and theologian Josef Viktor Widmann. The libretto was a collaboration between the two men. Goetz claimed to have contributed up to a third

of the work. From the outset, the composer and his librettist decided to use the Shakespeare play as a starting point, instead of following it literally. The biggest adjustment they made was to humanize the main protagonists, Katerina and Petruchio. Katerina admits to herself that she has feelings for Petruchio almost immediately upon seeing him, because he is a strong-willed man who commands respect. Goetz also wanted to give the audience a feeling for why Katerina's personality was so prickly and to show it wasn't her fault. The libretto clearly implies that Katerina had grown up in a stifling atmosphere that explained her rebelliousness. Her father was only worried about marrying his daughters to rich men and did not care if they were worthy. Katerina's suitors were either rich buffoons whom she knew only wanted her for her dowry or vapid fops who could be easily dominated. Her sister Bianca was the pet of the house because of her blond curls and seemingly pliant nature, but was spoiled and wilful.

Petruchio is portrayed as a strong, wealthy, successful man who is bored with how easy things have become for him. He longs for a strong woman who won't throw herself at his head because of his wealth, and whom he could respect as an equal. Goetz also added more humor to Petruchio's escapades. By making Petruchio's outlandish behavior more comic, the audience could see the tongue in cheek game he was playing and forgive him his seeming emotional cruelties. Goetz felt these changes would make the lovers more sympathetic both to the audience and to himself. As he admitted to a friend, he could only be inspired to write beautiful music for a character if he sympathized with them. If Katerina was simply a shrew and Petruchio was simply a sadist and misogynist, the opera wouldn't work.

As Goetz was completing the opera in 1872, his former teacher Hans von Bülow visited him and heard Goetz run through the opera on the piano. Bülow was enthusiastic and suggested Goetz contact Hanover, where Bülow's friend Hans Bronsart von Schellendorf was theater director. Negotiations for a production dragged on however, despite Schellendorf's enthusiastic reaction to the score. Eventually Goetz contacted Ernst Frank in Mannheim who was thrilled with the opera. He recommended it to the theater directors for production and Goetz and Frank became good friends. "The Taming of the Shrew" was premiered in 1874 to outstanding critical acclaim. It soon travelled to Vienna, Leipzig, Hanover, Weimar, Coburg, Munich, Frankfurt, Dessau, Strasbourg and Berlin. At the time of the premiere, comic operas in German were increasingly rare as the shadow of Wagner loomed large. Increasingly, opera was considered the realm of serious subjects, and comedy was relegated to the genre of operetta. If "Die Meistersinger" was now the standard of "comedy", Goetz's Mozartian score, filled with comic verve and classical orchestration must have felt like a breath of fresh air to its supporters. It is perhaps the finest comic German opera since Nicolai's "The Merry Wives of Windsor", another Shakespearian work, composed more than two decades earlier.

The synopsis of the opera is as follows. **Act one** opens in Baptista's house where Lucentio is serenading Bianca. Suddenly a chorus of servants comes rushing out of the house complaining of Katerina's scolding behavior and threatening to quit. Baptista begs them to stay but they refuse. Katerina tells her father to have nothing more to do with such low class people, but Baptista promises them a raise and some wine and they are mollified. Lucentio resumes his serenade and Bianca appears on the balcony to listen. She flirts with him and wishes her life were more exciting. The wealthy suitor Hortensio arrives with some paid musicians to serenade Bianca. The girl tells Lucentio that Hortensio is an old fool who has asked her father for her hand. The two rivals quarrel and draw swords but the fight is broken up by Baptista. Lucentio introduces himself as a student but declares his father is a rich man. He begs for Bianca's hand. Hortensio also begs for her hand but Baptista refuses both men, saying that he wants his eldest daughter Katerina married first. Hortensio and Lucentio each have the idea to disguise themselves as tutors to gain entrance to the house to further their wooing, and both brag that they will be the one to succeed. As they are leaving, Petruchio and his servant arrive. He tells Hortensio that although he seems to have everything a man could want, his life has become empty. He complains of the insipid women who throw themselves at his head and shower him with flattery in hopes of getting his money. He says he longs for a strong

woman who equals him in stubbornness and who would not be an easy conquest. Hortensio tells Petruchio of Katerina and suggests he try to woo her. Petruchio is intrigued and sings of his life of battles, storms at sea, and the many challengers he has overcome. He vows to woo and win Katerina.

Act two opens with the sisters at their toilette. Katerina is abusing her maid and Bianca rebukes her for it. Katerina responds that it is Bianca who should be rebuked for flirting with men and being so insipid as to be won by serenades and good looks and for trying to win men through her feminine beauty and gentleness. Katerina declares she will stay single. Petruchio arrives and reminds Baptista of an earlier visit he made to his house eight years before, when he stole a kiss from young Katerina. He tells the delighted father he has come to woo Katerina. He introduces Hortensio in disguise as a music master, and Lucentio arrives in disguise as a classical language instructor. With Petruchio's encouragement, Baptista hires them both to teach his daughters. Baptista tells Petruchio that he'll be wasting his time wooing the recalcitrant Katerina but Petruchio is not discouraged. Soon Hortensio rushes in wearing his lute around his neck which Katerina has just smashed over his head. Katerina enters and Petruchio introduces himself. He reminds her of his prior visit and their kiss, and declares he will make her his. She responds that he is crazy, yet she is strangely moved by his commanding presence. While she outwardly rejects him, she tells herself that he is the first real man she has ever met. Petruchio forcefully kisses her and Katerina fights him off. She sings that half of her wants to kill him for his effrontery, but the other half has fallen for him. Petruchio tells Baptista he will return next Monday to marry Katerina. She scoffs at the idea but tells him it would serve him right if she did marry him because she would dominate him and make his life a hell with her whims and temper.

Act three opens with everyone waiting for Petruchio to show up for the wedding, including Katerina in a wedding dress. Baptista, Hortensio, Lucentio, Bianca and Katerina are all upset for various reasons when Petruchio does not arrive. The wedding guests enter and Baptista tells them the groom is missing and sends them away. Hortensio and Lucentio in their tutor disguises go in to teach Bianca and each strives to outdo the other with their wooing. Bianca mocks them both. Petruchio finally appears, dressed in disheveled clothing. Katerina upbraids him for humiliating her while the three men rejoice in his arrival. Petruchio dismisses their concerns over his shabby appearance and goes off to the church with Katerina. Shortly after, Hortensio returns from the church and tells the servants of Petruchio's boorish behavior during the wedding ceremony. Petruchio returns and declares he and Katerina will leave immediately and skip the lavish wedding supper Baptista has prepared. Everyone objects but Petruchio and his servant fight them all off, grab Katerina, and gallop away.

Act four is set at Petruchio's house. As the newlyweds prepare to eat, Petruchio berates his servants for the quality of the food and throws it on the floor. The hungry and humbled Katerina tells Petruchio he shouldn't be so mean to people beneath him, a change in Katerina's outlook not lost on Petruchio. He storms off in mock anger and Katerina sings of her love for him and her wish that he would love her back, or at least have a kind word for her. A tailor arrives peddling clothes and Katerina wants to buy them. Petruchio returns and belittles their quality. When the tailor objects, Petruchio slaps him and drives him from the house. Petruchio follows the tailor out the door, quietly gives him money for the clothes, and tells him to leave them all behind. Petruchio then adds to Katerina's confusion by asking her to take a walk in the moonlight, even though it is noon. When she humors him and agrees to go, he chastises her for her confusion as there is no moonlight at noon. The hungry, love-sick, confused Katerina has had enough. She understands that Petruchio has been imitating her own irrational and rude behavior and realizes her prior cruelty to others. She tells Petruchio she is his wife and she will do whatever he wants if he will only be kind to her and love her. Petruchio ends his acting and takes Katerina in his arms, declaring his love. The opera ends with a duet for the happy lovers and a jubilant chorus.

"The Taming of the Shrew" opens with a bubbling overture with sparkling melodies and a classically light touch reminiscent of some of Mendelssohn's overtures. There is a very brief central section of

more emotionally poignant music, as if reminding us that there will be some serious emotional scenes in the opera amongst the comic elements, but the high spirits prevail. Lucentio's opening aria serenading Bianca is truly beautiful. One might have expected mocking music for the hapless Lucentio at this point but Goetz obviously empathized with Lucentio's sincere passion. Goetz handles the comic choral scene with Baptista, Katerina, Lucentio, and the outraged servants with appropriate verve which, not for the last time in this work, reminds one of Mozart. Lucentio resumes his beautiful serenade to Bianca after the chorus leaves. As Bianca appears on the balcony a duet ensues of tender passion. Bianca bids a fond farewell to her youthful suitor as the buffoonish Hortensio arrives with his paid musicians. Hortensio is musically very much in the Don Bartolo mode with Goetz's music clearly ridiculing the old fool. Lucentio introduces himself to Baptista and tells him of his passionate love for Bianca. After learning of Baptista's condition that Katerina wed before Bianca, Lucentio and Hortensio launch into a prattling duet where they offer each other first rights to woo Katerina, then both independently devise the idea to enter the house as disguised tutors. They join together as each praises their own cleverness, before quarrelling with each other. Petruccio arrives and sings of his frustration with his life. His riches and military victories mean nothing to him, he longs for a challenge. Upon hearing from Hortensio about Katarina he waxes enthusiastic in the martial aria "Sie ist ein weib." Petruccio vows to win Katerina as Act one ends.

After a brief, tender orchestral introduction, Act two opens with the harsh entrance of Katerina berating her maid, and then her sister for her flirtatious behavior and susceptibility to the charms of men. She asks Bianca to accompany her on her lute and sings "Katerina's Lied", a declaration of independence from men and marriage. Petruccio and Bianca's suitors arrive. Hortensio is introduced to Baptista by Petruccio as Signor Cembaloni, the music teacher. Lucentio introduces himself as Francisco, a teacher of classical languages. A conversational duet between Baptista and Petruccio follows with the former advising the latter to forget Katerina, who has vowed to remain single. Hortensio returns wearing his lute around his neck, courtesy of Katerina. Baptista laughs but Petruccio's resolve to win the feisty beauty is redoubled. The pivotal duet between Katerina and Petruccio follows where he vows to win her and she insists she will resist him. As the exchange progresses the music goes from comic to passionate as Katerina admits to herself that the masterly suitor has touched her heart. After fighting off Petruccio's kisses, Katerina sings of her conflicting emotions as the music darkens. For a brief period, comedy is far away as Goetz shows the serious and painful side of love. Petruccio informs the amazed Baptista that he and Katerina will be married the following Monday while Katerina at first vigorously denies it, then declares it would serve him right if she did marry him and make his life miserable. Undeterred, Petruccio goes off with assurances to all concerned that the wedding will take place, and with a lively ensemble of bewilderment the act closes.

Act three opens with a comic, mincing chorus as everyone waits for the absent groom on the wedding day. Katerina intersperses some caustic comments then goes off in humiliation. A chorus of wedding guests arrives and is dismayed when Baptista tells them there is no groom and no wedding party. Goetz keeps the buffo atmosphere going musically until the chorus goes off in disappointment. Baptista tells the "tutors" they might as well go back to their students. A comic trio ensues as Bianca tries to keep Hortensio at arm's length by complaining that his lute is out of tune and has broken strings. While he is busy, the flirtatious girl asks Lucentio to "translate" his bizarre Latin, which he does by identifying himself as her amorous serenader. Hortensio finishes tuning the lute and goes through the scale by using each note to stand for a phrase of love making. He admits he is not a tutor, reveals his true identity and asks Bianca for her hand. She contemptuously dismisses him, joined by Lucentio's biting commentary. Bianca calls her father, telling herself that he was foolish for hiring "tutors" who were really just more shallow admirers. Baptista comes running in to say Petruccio is on his way. The music gallops gaily along as all three men rejoice at this turn of events. Petruccio and his servant arrive in shabby and outlandish dress and he feigns puzzlement at the hostile reaction it causes. Katerina is outraged. Petruccio tells Katerina it is not his clothes, but his person she should love so why should she care about his dress. Besides, she is dressed well enough

for both of them. Petruchio boisterously calls for all to head for the church for the ceremony. As they all rush off for the church, Goetz leaves the ceremony to the audience's imagination and instead gives us a comic scene with the chorus of servants frantically running around trying to put the wedding supper back together. Petruchio returns and announces he and his bride will skip the wedding dinner and leave immediately. Baptista protests to no avail. Katerina refuses to leave. A brief heartfelt exchange between Katerina and Petruchio breaks the comic mood as she pleads with him that he has just made sacred wedding vows and should act respectfully. The comic chaos resumes as Petruchio and his servant fight their way through the angry crowd and gallop off with his bride.

Act four opens at Petruchio's house. He is abusing the servants for the poor quality of the food and drink and not allowing the hungry and thirsty Katerina to dine. She appeals to his reason and his sense of decency. Why is he getting so upset about nothing, and abusing those beneath him who are worthy of kind treatment. Petruchio sees his tactics are working as Katerina sees the outrageous behavior she is known for, and she disapproves of being on its receiving end. All leave except Katerina. She sings her critical aria "Die Kraft Versagt", (my strength is weakening). Here Goetz drops the comic verve and we are in the middle of a serious and emotional confession. Katerina sings of her conflicted feelings. She should hate him but she doesn't. She is beaten and will do what he wants. All she wants is for him to be kind to her and love her so she can love him in return. In a scene that would not be out of place in a tragic love story, Goetz's music illustrates the dramatic and emotional core of the work, Katerina's transformation to someone capable of love. Another comic scene ensues as a tailor comes to peddle clothes and is chased off by Petruchio, who abuses the quality of his wares. The despondent Katerina, who loves the clothes, begs her husband to be reasonable but he will not relent. He drives the tailor off with a beating but pays him for the clothes left behind. Petruchio is now ready to inflict the final torment. He tells Katerina they should go out for some air and enjoy the moonlight. She says it is noon but if he says it is night she will agree. He then chastises her unreason for declaring there is moonlight when it is noon. After this "gaslighting", Katerina is beaten. Nothing she can do pleases Petruchio. She tells him all of her savage ways and maidenly pride have gone. She is his, body and soul, and loves him. Seeing he has achieved "the taming of the shrew" Petruchio drops his act and takes Katerina to his breast and calls her his dear wife. The overjoyed Katerina sees it was all an act to present a mirror to her own ways and that her husband really loves her. An impassioned love duet and a joyful chorus of the entire household ends the opera.

We are fortunate to have a first rate recording of Goetz's "The Taming of the Shrew", made in 1955 by German Radio with a stellar cast. Joseph Keilberth conducts the chorus and orchestra of Bavarian Radio. Annelies Kupper is Katerina, Marcel Cordes is Petruchio, Gottlob Frick is Baptista, Elisabeth Lindermeier is Bianca, Waldemar Kmentt is Lucentio, and Benno Kusche is Hortensio. The performance was issued on CD in 2006 by Profil/Hänssler in excellent restored sound.

Despite the undeniable high quality of Goetz's music, one does not have far to search for the reasons for his obscurity. Goetz's relatively late start in music and his early death due to tuberculosis meant that his mature creative period was condensed into a short eight years. His position as organist, pedagogical activities, career as a soloist, and recurrent bouts of illness curtailed his compositional productivity. Goetz worked in the musical backwater of Switzerland, and never held a truly major position. In spite of these roadblocks, he was able to gain the admiration of such luminaries as Bülow, Raff, and Brahms, and his works were popular in his own lifetime. After his early death, the advocacy of conductors of the rank of Bülow and Mahler, along with critics like George Bernard Shaw kept his name and work alive for a time. The ultimate reason Goetz's music eventually sank into obscurity in the 20th century however was its already old-fashioned classical style and ethos, which could not hold its own against the advancing musical trends of Wagner, Liszt, Richard Strauss, and their followers, and then the ground-breaking works of composers like Stravinsky and Schoenberg. Today, these reasons for Goetz's obscurity are irrelevant to our enjoyment of his work's many

charms. While he was not the most prolific of composers, in works such as the Piano Quartet in E, the Piano Concerto in B Flat, the Symphony in F and “The Taming of the Shrew” Goetz reached a level of quality and mastery that will delight any lover of music of the mid-nineteenth century.

Andrew Hartman