



Ferdinand THIERIOT

CHAMBER MUSIC, VOLUME THREE
PIANO QUARTET NO. 3 IN G MINOR
PIANO QUARTET NO. 4 IN F MAJOR

Amadeus Chamber Musicians

FERDINAND THIERIOT: CHAMBER MUSIC, VOLUME THREE

by William Melton

Born in Hamburg on 7 April 1838, Ferdinand Heinrich Thieriot was the son of Heinrich Theodor Thieriot, a successful businessman, and the Danish-born Johanna Maria Elisa, *née* Eggeling. Biographical treatments of the composer have been woefully thin, one scholar concluding that lexicon ‘entries are extremely short and very similar to one another; Thieriot’s biography usually consists only of a few dates of his life, without individual aspects being examined in more detail.’¹ Ferdinand’s paternal grandfather was long identified as Paul Emil Thieriot (1780–1831), a philologist and violinist who was a friend and correspondent of the early Romantic writer Jean Paul. Recently the organist-scholar Walter Zielke has verified that Jacob Heinrich Thieriot (1778–1849) – silk-importer, Reformed Church stalwart and royal Saxon privy councillor – was the grandsire of the composer; Paul Emil was a great-uncle.²

Ferdinand, whose Huguenot forebears had landed in Germany a little after 1700,³ took piano and composition lessons with Eduard Marxsen in the neighbouring town of Altona. The latter had studied in Vienna with Ignaz von Seyfried and Simon Sechter, imbibing what music of Beethoven and Schubert the 1830 season had to offer, and afterwards inculcated his reverence for Bach, Mozart and Haydn into his own pupils. Ferdinand, to whom Marxsen gave the same careful baptism in the classics

¹ Mathias Keitel, *Der Nachlass Ferdinand Thieriot in der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky*, Hausarbeit zur Diplomprüfung, Fachhochschule Hamburg, Hamburg, 2000, p. 3.

² ‘Die Welt des Ferdinand Thieriot’, foreword to Ferdinand Thieriot, *5. Symphonie Cis-Moll*, AlbisMusic, Brunsbüttel, 2014, p. IX. Walter Zielke’s research has furnished future biographers with many invaluable details of Thierot’s life, and he has shepherded many of the composer’s manuscripts into print.

³ Cited in ‘Stadt Leipzig Strassenbenennung 1/2016’ (<https://www.l-iz.de/wp-content/uploads/2016/02/vi-ds-02224-anlage1.pdf>). In this public document, the Thieriotics, described as ‘a widely settled Leipzig family of merchants and musicians’, were honoured by the re-naming of the 200-metre-long Thieriotstrasse.

that Johannes Brahms had received five years earlier, became an accomplished cellist under the tutelage of Louis Lee (the younger brother of Sebastian Lee, the solo cellist of the Paris Grand Opéra). At the beginning of the 1850s, Thieriot's creative enthusiasm and constant diligence had already come to the fore so early that the instrumental technique which had already brought forth rich fruit was forced to take a back seat. The creative, rather than the re-creative, talent immediately came into its own.⁴ The young man further refined his cello technique with the Hamburg-born August Prell and Friedrich August Kummer of Dresden. In the latter city Ferdinand's compositional skills benefited from consultation with Carl Gottlieb Reissiger, then he turned to the eminent contrapuntist Joseph Rheinberger in Munich, and finally a valedictory visit was made to Giacomo Meyerbeer in Paris. The end of his studies brought a magnificent gift from his father: a cello crafted by Domenico Montagnana in 1735 that had originally been acquired by his grandfather.⁵ Ferdinand soon used the cello in aid of his elder Hamburg acquaintance Johannes Brahms, playing performances of the latter's Piano Quartet, Op. 25, and the Cello Sonata, Op. 38, in Zurich in 1865–66. A quick succession of teaching and performing posts followed: in Hamburg, at the theatre in Ansbach, in Leipzig in 1867, and as director of the Singakademie in Glogau (now Głogów) in Silesia in 1868. The year 1869 saw Thieriot's marriage with Johanna Catharina Friederike Carins, and the publication of the symphonic fantasy *Loch Lomond*, Op. 13, which became one of his best-known works: 'both the arrangement and the instrumentation contain much that is original and effective, that the hearer's interest in the imaginative portrayal is almost continually sustained, and so we believe that we have made the case for a thorough appreciation of this poetic work.'⁶

Thanks to a recommendation from Brahms, Thieriot escaped his nomadic phase and was engaged in Graz – on the eastern edge of the Alps and 150 kilometres distant

⁴ Emil Krause, 'Zu Ferdinand Thieriot's 70stem Geburtstag. Dienstag, den 7. April,' *Musikalisches Wochenblatt*, Vol. 39, No. 15, 9 April 1908, p. 350.

⁵ Walter Zielke, foreword to Ferdinand Thieriot, 2. *Konzert für Violoncello*, AlbisMusic, Brunsbüttel, 2021, p. III.

⁶ H.n, 'Ferd. Thieriot. Op. 13. Loch Lomond. Schottischer See. Symphonisches Phantasiebild für Orchester,' *Neue Zeitschrift für Musik*, Vol. 65, No. 6, 5 February 1869, p. 47. A trip to Scotland in the mid-1860s inspired a clutch of pieces beyond *Loch Lomond*, such as the operas *Armor und Daura* and *Die Hochländer* based on the epic poems of James Macpherson.

from Vienna – as artistic director of the Styrian Musikverein and teacher of harmony. Founded in 1815, the organisation ‘held weekly rehearsals and gave regular concerts for their members and for the general public.’⁷ Thieriot embraced his duties in Graz in October 1870.⁸ Siegmund von Hausegger, whose childhood overlapped most of Thieriot’s tenure as music director, described the locale and its inhabitants:

Enclosed in a wide arc by the rugged massifs which protect the fertile, gentle plain at their foot from the storms of the Styrian highlands, lies my hometown of Graz, on both banks of the Mur, which often swells overnight into a charming mountain stream. Overlooked by the castle hill, the city sprawls from one end of the valley to the other amidst an abundance of gardens and parks. [...] In the salon of the lawyer and private lecturer for music history, Dr. Friedrich von Hausegger, an impressive circle of artists and art-loving amateurs regularly gathered for informal musical events, in which the master of the house proved an excellent pianist and the wife and hostess was gifted with an unusually lovely voice.⁹

Thieriot’s students would include the Romanian conductor-composer Gheorghe Dima, the music pedagogue Adolf Doppler, the performer-composer Hans Freiherr Zois von Edelstein, the Kapellmeister and choral director Fritz Prelinger, and the violin virtuoso Marie Soldat-Röger. Thieriot’s music-making also made an impression on Felix Weingartner, a young Gymnasium student who was much moved by Thieriot’s conducting of Beethoven.

In this sequestered musical environment Thieriot’s creative output blossomed alongside his teaching and performance (he also played cello with the Casper Quartet), and about thirty opus numbers were composed during his stay. They varied from the Lieder and piano works of his first year to the Symphony in F minor (1872), Piano Quartet No. 2 in E flat major, Op. 30 (1875), *Sinfonietta* in E major, Op. 55 (1876), the Piano Concerto No. 1 in B flat major (1878) and finally a *Serenade* for string orchestra in F major, Op. 44 (1885, which *The Musical Times* confidently asserted was the work

⁷ Hans Wamlek, ‘125 Jahre Musikverein für Steiermark’, *Zeitschrift für Musik*, Vol. 107, No. 11, November 1940, p. 690.

⁸ Brahms’ endorsement of Thieriot over his rival, Heinrich von Herzogenberg, may not have been entirely selfless: he kept a picture of Herzogenberg’s wife, Lisl, on his desk until the day he died.

⁹ ‘Kinder und Jugendjahre in Graz’, *Süddeutsche Monatshefte*, Vol. 2, No. 6, June 1905, pp. 462–63.

of ‘a pupil of Brahms’ and that ‘the melodies of the various themes are good, and are so set out as to obtain the best possible effect’¹⁰). Thieriot’s earlier compositions were also performed, including *Loch Lomond*, Op. 13, and the *Turandot* Overture, Op. 43.¹¹ Wilhelm Kienzl, who spent most of his youth in Graz, benefited from Thieriot’s eclectic taste in programming works from Mozart to Wagner. Thieriot’s devotion to Brahms also resulted in many performances of the latter, including the four symphonies, two serenades, two piano concertos, violin concerto, overtures and smaller works.¹²

While Thieriot was based in Graz, contact with Brahms was friendly but often in arrears, as indicated by a letter Brahms wrote in October 1872:

Dear Herr Thieriot [...] it is a real shame that I have to put such questions to you, since you live in the provinces! And yet you must be quite comfortable, as the capital does not seem to tempt you at all! Will you yet again fail to be in our audience this year? Shall I already tell you the programmes (?) or will you not attend in any case? Though you do not seem to be a much more diligent letter writer than I am, you will know that our Marxsen has lost his sister. Meanwhile, best regards and thanks. Your devoted J. Brahms. Vienna, Karlsgasse 4.¹³

After Brahms’ needling (‘I send my best wishes to [...] Thieriot, who has certainly not yet left his house!’¹⁴), Thieriot finally made a trip to Vienna and was present at Brahms’ evening table on 11 April 1885.¹⁵ The great composer had become disturbed by the pernicious New German influence that the pedagogue and writer Friedrich

¹⁰ Anon., ‘Serenade für Streich-Orchester. Componirt von Ferdinand Thieriot (Op. 44)’, *The Musical Times*, Vol. 30, No. 559, 1 September 1889, p. 552.

¹¹ Ferdinand Bischoff, *Chronik des Steiermärkischen Musikvereines, Festschrift zur Feier des fünfundsiebzigjährigen Bestandes des Vereines*, Verlag des steiermärkischen Musikvereines, Graz, 1890, p. 239.

¹² *Ibid.*, pp. 234–35.

¹³ Cited in Werner Ehrbrecht, booklet essay, *Ferdinand Thieriot: Octet, Op. 62, Quintet, Op. 80*, Mithras Octet, Arte Nova Classics 74321 49689 2, 1997, p. 2.

¹⁴ Letter from Brahms to E. W. Fritsch, dated 14 June 1883, in *Johannes Brahms im Briefwechsel mit Breitkopf & Härtel, Bartolf Senff, J. Rieter-Biedermann, C. F. Peters, E. W. Fritsch und Robert Lienau*, ed. Wilhelm Altmann, Deutsche Brahms-Gesellschaft, Berlin, 1920, p. 347.

¹⁵ Richard Heuberger, *Erinnerungen an Johannes Brahms. Tagebuchnotizen aus den Jahren 1875 bis 1897*, ed. Kurt Hofmann, Hans Schneider, Tutzing, 1976, p. 153.

von Hausegger was spreading in Graz. Richard Heuberger had noted previously that 'Brahms spoke very sympathetically about Thieriot and regretted that he had not gained a firm foothold in Graz despite all his diligence'.¹⁶ In fact, Thieriot expressed himself quite satisfied with his treatment during his long stay in Graz, recalling: 'In the beautiful Alpine landscape, I passed an extremely happy and inspiring time, in the midst of a set of people all highly cultivated, and all so enthusiastic over music'.¹⁷ He was content to return to his native northern Germany, but his presence in Graz would be missed. Thieriot later explained to Emil Krause,

The time in Graz, which Thieriot remembers with particular fondness, gave his artistic work the most varied stimulation, and this was influenced to no small degree by the social interchange in the house of the aesthete and jurist Friedrich von Hausegger and with the other highly respected personalities who stayed there [...]. Hausegger, who unconditionally embraced Wagner's reforms, was unable to win Thieriot over to the new direction. Nevertheless, the contact was no less personally cordial.¹⁸

The next period was divided between a fleeting stint in Weimar and longer stays in Hamburg and Leipzig, where Thieriot strengthened his relationships with publishers, played with the Payne Quartet, and served on the board of the Bach Gesellschaft. The peerless musical scholar Hugo Riemann wrote of Thieriot's 'high-quality chamber music works, songs and choruses',¹⁹ the composer's symphonic works were also praised by the authoritative academic Hermann Kretzschmar, and Arthur Nikisch conducted the *Sinfonietta* with the Boston Symphony Orchestra on 15 February 1893.

In 1902 Thieriot returned to his native Hamburg for good, and there his works often appeared on the concert programmes of the Hamburg Philharmonic and Singing Academy. A celebration of the composer's 70th birthday was published by Emil Krause in the *Musikalisches Wochenblatt* in 1908:

¹⁶ *Ibid.*, p. 26.

¹⁷ Arthur Elson, *Modern Composers of Europe*, L. C. Page, Boston, 1904, p. 53.

¹⁸ Krause, *op. cit.*, p. 350.

¹⁹ *Musik-Lexikon*, Max Hesse, Leipzig, 1900, p. 1132.

Only a relative few are as fortunate as Ferdinand Thieriot and can celebrate their 70th birthday in full mental freshness and physical vigour. [...] Everywhere, but particularly in Hamburg, Thieriot's works, including a concerto for violin, concerto for two pianos, his many piano pieces, songs etc., enjoy well-deserved esteem and recognition.²⁰

Though retired from the pressure of full-time employment, Thieriot's publishing history during his years in Hamburg demonstrates a persistent commitment to his craft.

In 1913, Thieriot's wife Johanna died. The next year saw the beginning of the First World War. From his return to Hamburg until 1914, Thieriot had published an average of just under three pieces *per annum*, but during the conflict his production sank to less than one full work a year, the last of which being the *Prayer for Peace* ('Thou, who art also the Father of our Enemy'), Op. 98, for three-part women's chorus and piano (or organ).²¹ After nearly four years of battlefield slaughter and civilian hardship, Thieriot's 80th jubilee, on 7 April 1918, was a relatively muted affair²² – the same day saw the commencement of a German offensive, called the Battle of the Lys or Fourth Battle of Ypres, the severe casualties of which dominated the news over the next three weeks. On 11 November, Germany signed the armistice with the Allies. The Allied Blockade of food and medicine was not lifted until 12 July 1919, and relief first arrived after the 'Spanish flu' had killed 260,000 German civilians. On 4 August, Thieriot died at Schwarzenbek, near Hamburg, at the age of 81. The *Neue Zeitschrift für Musik* managed only the shortest obituary, noting that 'Thieriot had established a respected name as a composer of orchestral works, chamber music, Lieder and choral pieces.'²³

As the twentieth century progressed, the once respected name was deleted from the major musical encyclopaedias. 'Making matters worse', the scholar Joachim Draheim explained,

²⁰ Krause, *op. cit.*, p. 350.

²¹ Friedrich Hofmeister Musikverlag (eds.), *Musikalisch-Literarischer Monatsbericht*, Vols. 74–90, Hofmeister, Leipzig, 1902–18.

²² The Hamburg Conservatoire had hosted a Thieriot evening a month before, and towards the end of the year the popular *Sinfonietta*, Op. 55, was played at a Philharmonie concert conducted by Siegmund von Hausegger.

²³ Anon., 'Hamburg: Hier starb im 82. Lebensjahre der Komponist Ferdinand Thieriot', *Neue Zeitschrift für Musik*, Vol. 86, Nos. 33–34, 14 August 1919, p. 215.

Thieriot's extensive musical estate – less than half of his works are in print and 96 compositions were published with Opus numbers – was relocated from the Hamburg State Library to Lauenstein Castle in Saxony in 1943 because of the World War and brought to Leningrad/St Petersburg by the Red Army in 1946. There the boxes of the archive were discovered in 1983 in a flooded cellar just in time, returned in partly damaged condition to the Hamburg State and University Library in 1991 and catalogued in 2000 by Mathias Keitel.²⁴

Recent publications of many of these manuscripts by Amadeus (Winterthur) and AlbisMusic (Brunsbüttel) have brought important progress in recovering this extensive repertoire for the concert stage.

Thieriot composed in many genres, ranging from opera (*Renata*; 1898) to Lieder, from large works for mixed choir and orchestra (*Te Deum*, *Stabat Mater*, *Cantate der Klage und des Trostes* and a *Requiem* after Hebbel) to a *cappella* works for mixed, female or male chorus, and from ten symphonies and assorted other orchestral works to pieces for organ and piano (solo and four-hands). He was partial to the concerto, and wrote them for piano, for violin, for cello (three), and for organ, but also for two pianos, for violin and viola, for violin and cello, and for three violins. Yet the very essence of Thieriot's compositional efforts lay in chamber music, where his efforts encompassed two string octets, a string sextet, string quintet, piano quintet, four piano quartets, twelve string quartets, a flute quintet, flute quartet, clarinet quintet, eleven piano trios, two string trios, two violin sonatas, five cello sonatas and mixed ensembles that included the Octet in B flat major, Op. 62, for strings and winds.

According to Bernhard Päuler, Thieriot 'possessed the enviable gift of being able to combine in his output great melodic invention with compositional and stylistic currents and elements drawn from such diverse sources as Mendelssohn, Schumann, Spohr and Bruckner'.²⁵ Walter Zielke found Thieriot 'a composer whose style – even today – cannot simply be pigeonholed':

²⁴ Booklet essay, *Thieriot Piano Quartet op. 30, Schumann Youth Piano Quartet, Valentin Klavierquartett*, cpo 777 843-2, Georgsmarienhütte, 2014, p. 8.

²⁵ Foreword to Ferdinand Thieriot, *Quintett in G-Dur für zwei Violinen, Viola und zwei Violoncelli*, Amadeus, Winterthur, 2003, p. 1.

form, periodicity and rhythm are strongly anchored in the classical; the gesture and the preferred harmonies are those of a Mendelssohn or Schumann, charmingly, tastefully supplemented and extended, often incorporated in exquisite modulations. His preferred compositional techniques are always borrowed from the classical repository, which are then in turn, quite distinctive and almost kaleidoscopically colourful, often adorned with ‘rosalias’ presented to us in diverse sequences and fragments, and always done in a sympathetic and amiable manner.²⁶

Wilhelm Altmann, an historian and violinist who presided over the music division of Berlin’s Staatsbibliothek (analogous to the British Library or Library of Congress) from 1915 to 1927, observed of a chamber work of Thieriot’s, ‘Although it is not the work of a fiery spirit, of a composer who stirs and shakes us to the depths of our inner being, it nevertheless offers noble and dignified music throughout, all conceived with the most perfect mastery of form.’²⁷ ‘In my opinion,’ Altmann concluded elsewhere, ‘Thieriot deserves more attention than he has received thus far.’²⁸

Thieriot’s first two piano quartets, No. 1 in E minor, Op. 9 (Ernst Berens, Hamburg, 1863) and No. 2 in E flat major, Op. 30 (Robert Seitz, Leipzig, 1875), were relatively early creations. The Piano Quartet No. 3 in G minor, o. Op., however, is dated 1905, appearing after a thirty-year hiatus from the genre. It went unpublished until 2024, and Luzi Dubs, the cellist on this recording, ventured that ‘one must assume that it was performed only in private circles.’²⁹ The work begins with an *Allegro* □ in G minor and common time, with single bars of the assertive piano line directly answered by the string trio in *legato* response. This passage is followed by a keening melody in solo piano, which is joined by the strings after eight bars. Growing chromaticism builds to a gentle secondary theme in the relative major, B flat, with inserted $\frac{5}{4}$ bars slowing momentum. Transitions, first in *ff* and afterwards in a spectral *pp dolcissimo*, give way to a return of the opening. A double

²⁶ ‘Die Welt des Ferdinand Thieriot’, *loc. cit.*, p. VIII.

²⁷ *Handbuch für Streichquartettspieler*, Vol. 3, Max Hesse, Berlin-Schöneberg, 1929, p. 320.

²⁸ *Handbuch für Streichquartettspieler*, Vol. 4, Heinrichshofen, Wilhelmshaven, 1974, p. 209.

²⁹ Foreword, Ferdinand Thieriot, *Quartett Nr. 3 in g moll für Klavier, Violine, Viola und Violoncello*, ed. Yvonne Mörgeli, Amadeus Verlag, Winterthur, 2024. This publication is based on manuscripts in the Staats- und Universitätsbibliothek Hamburg, Nachlass Ferdinand Thieriot (NFT:Ad03a:2/c:1).

bar-line marks development of first-theme fragments, as chromatic accidentals deflect the key to rapidly moving tonal centres that include E minor and C major. A return of the second theme (in G, the parallel major), precedes a recapitulation of the end of the opening theme in the original G minor, the beginning of which then arrives spread throughout all parts. In the last four bars, accented *ff* cadences lead to a final, semibreve G minor chord.

A *Menuett*, *tempo moderato* [2] follows in $\frac{3}{4}$ and B flat major. Jovial *piano* crotchets, first in the strings, then the piano, are regularly slurred from beat one to two, but *staccato* on the third beat. Triplet quavers deepen the rhythm before the arrival of the B section in E flat major, which features rustic mordents, dotted crotchets and widely arching slurs in the piano. A return to the opening *Menuett* precedes a 27-bar coda, which ends *forte staccato* in B flat major. An *Adagio* [3], in D major and $\frac{6}{8}$, starts with ten bars of solo piano in a dignified crotchet–quaver rhythm. An agitated middle section in the relative B minor precedes a long return to the opening theme and key (establishing ABA or song form). The movement closes on a *pp*, fermata-held D major chord. The finale, *Allegro con brio* [4], is a sonata-rondo, or ABACAB, with coda. The stout initial theme in G major wends through B major (marked ‘mit leichtem Humor’), D major and the far-flung D flat major. Refrains and episodes evince developmental traits along the way, and the last, lengthy B episode reaffirms the ascendancy of the tonic key.

The Piano Quartet No. 4 in F major, o. Op., was composed in 1913. Luzi Dubs observed that, before its 2024 publication,³⁰ the work may have gone unperformed in public, as ‘the handwritten cello parts contain few fingerings, the violin parts just a few and the other parts no fingerings at all.’³¹ The work begins *Allegro moderato* [5] in $\frac{3}{4}$ and F major, with eleven bars of sombre crotchets in the solo piano, *forte*. The first-violin part explodes in *piano crescendo* semiquavers that lead to a reprise of the theme by the string trio. The piano also introduces the simple but serene second theme in the mediant key of D major (*a tempo*). A quickening of semiquaver motion and crescendos ends in four

³⁰ Foreword, Ferdinand Thieriot, *Quartett Nr. 4 in F für Klavier, Violine, Viola und Violoncello*, ed. Yvonne Mörgeli, Amadeus Verlag, Winterthur, 2024. The source of the MSS is as above (NFT:Ad02a:2/c:1).

³¹ Draft of programme booklet, *Ferdinand Thieriot: Piano Quartets No. 3 and No. 4*, Amadeus Chamber Musicians, 2024, p. 7.

bars of accented syncopations that delineate the end of the exposition. The development that follows reworks both themes, starting in A flat major but eventually visiting D major in a soulful cello solo, *dolce espressivo*. As themes and their original keys reappear in both major and minor variants, they confirm Wilhelm Altmann's observation that Thieriot 'is particularly adept at taking a motif that may not in itself seem very captivating, but developing it in extraordinary fashion.'³² The recapitulation in the original F major arrives with rhythmic alterations over thundering triplet quavers, *ff*, in the piano. The secondary theme appears in the submediant, D major, and a restful, *dolce* eddy in F major is reached before crescendos and semiquavers enliven thematic fragments and *Poco meno mosso* arrives in the last eleven bars. With *diminuendo*, *ritardando* and a slowing to dotted minims, the movement is ushered to its fermata-held F major close.

In the *Adagio* [6] in A minor ($\frac{6}{8}$), the strings deliver the consoling opening bar, answered promptly by the piano. Syncopated quavers in the piano support an *espressivo* contrasting theme in E major in the cello. Demisemiquavers then drive the rhythm to a double bar-line which signals an unstable tonal region, ending with the return of the first theme which closes the movement after fourteen bars with a fermata-held A minor chord, *pp*. The Scherzo, marked *molto Allegro* [7], that follows is begun in F major ($\frac{3}{4}$), with sprightly *staccato* crotchets in the piano. The *staccato* theme continues after a repeat sign, and the second part is marked by 22 bars of F pedal-point leading to the F major *Fine*. The B section of the Scherzo begins in the strings, *pp* in a D minor crotchet rhythm. A doleful melody is added, first in the piano and then the strings, and chromatic piquancy increases. A repeat before *calando dolcissimo* and a C major (dominant) fermata-held chord precedes the instruction *Da Capo al Fine*. The finale, *Grave - Allegro* [8] in $\frac{2}{4}$, begins slowly in F minor/B flat minor with the string trio in a ghostly *pp*, *con sordino*, the passage finished by the piano *una corda*. Then the sprightly *Allegro* in F major is launched, fashioned in a loose rondo form. Reprises of the cheerful A theme in F major are juxtaposed by distinct episodes (B is impassioned, C is tender) in different keys, often in the dominant C major but also the sub-dominant B flat major. The

³² *Handbuch für Streichquartetspieler*, Vol. 4, Heinrichshofen, Wilhelmshaven, 1974, p. 66.

end of the movement yields developmental fragmenting of themes before syncopated cadences and semiquaver violin runs bring a joyous F major close.

William Melton is the author of Humperdinck: A Life of the Composer of Hänsel und Gretel (Toccata Press, London, 2020) and The Wagner Tuba: A History (edition ebenos, Aachen, 2008) and was a contributor to The Cambridge Wagner Encyclopedia (2013). He undertook postgraduate studies in music history at the University of California at Los Angeles before a four-decade career as a horn-player with the Sinfonie Orchester Aachen (Aix-la-Chapelle). Further writings include articles on lesser-known Romantics including Felix Draeseke, Friedrich Gernsheim, Henri Kling and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.



The **Amadeus Chamber Musicians** came together as an ensemble for the first time in 2024, taking the name 'Amadeus' as their inspiration. Bernhard Päuler, the founder of the publishing house Amadeus, spent a lifetime of incredible, painstaking effort acquiring a unique collection of chamber-music scores and publishing many works by little-known composers in meticulously prepared editions. It is tempting to ascribe world-heritage status to this collection: it comprises chamber-music works in a variety of genres deserving long-overdue publication. The repertoire requires ensembles in a variety of line-ups; performers are drawn principally from the 'Friends of Amadeus Publishers'.

The violinist **Dmitry Daniel Askerov** is best known for his recordings of virtuoso repertoire such as Paganini's *God Save the King*, Ernst's *Last Rose of Summer* and the 24th *Caprice* by Paganini. He also writes his own virtuoso cadenzas and variations on well-known themes such as the Swiss national anthem.

He has been able to enjoy many inspiring moments in the course of his musical career. He has complemented his violin-playing by studying contemporary music, the Baroque violin and the viola. His mentors have included Zakhar Bron, Ivry Gitlis, Ilya Gringolts, Ida Haendel, John Holloway and Leonidas Kavakos, and he is a passionate teacher himself. For some years he organised his own music festival in Florida, and he has assisted Gavriel Lipkind in his master-classes. He plays a 2019 violin by Philipp Augustin.



Jenny Joelson, viola, grew up in Winterthur, where she began learning violin and viola. She studied in Zurich and Salzburg with Wendy Enderle, Michel Rouilly and Thomas Riebl. She also received valuable input from Hariolf Schlichtig, Jean Sulem and Barbara Westphal. She played in a number of youth orchestras and was leader of the Swiss Youth Symphony Orchestra and of the LGT Young Soloists, with whom she also appeared as soloist in Asia and Europe. She is interested in Baroque music and plays Baroque viola and the viola da spalla, which she learnt with Sigiswald Kuijken. She plays as an extra with the Basle Symphony Orchestra and the Philharmonia Zurich. Her viola, which is attributed to Felix Guadagnini, is on loan from a private collection.



Luzi (Luzius) Dubs was born in 1951 in Winterthur, where he grew up. He began to learn the cello when he was seven, first with Hans Thomann, then from 1964 with the legendary Antonio Tusa; later he received input from Stephan Goerner of the Carmina Quartet.

On completing his studies in medicine in 1977, he trained as a specialist in orthopaedic surgery, and then worked in his own practice from 1985 to 2017. For all that time, however, he remained active in domestic music-making, either with his father or amongst friends. Through decades of friendship with Bernhard Pähler and Yvonne Mörgeli of the Amadeus publishing house, he came into contact with Pähler's music collection. As a member of the 'Friends of Amadeus Publishers', he has jointly promoted unknown or neglected pieces of chamber music.

Luzi Dubs is an advocate of the 'Pro-Am' concept, which aims to bring together committed amateurs and professional musicians for collaborative projects.

Since 2008 he has played a Viennese instrument of 1798 by Andreas Carolus Leeb.



The pianist **Rebecca Ineichen** was born in 1996 and grew up in Wetzikon, Switzerland. From September 2013 she was a student at ZHdK, the Zurich Conservatoire, completing studies in piano, harpsichord and organ, all with distinction. She was taught by Michael Biehl, Andreas Jost, Karl-Andreas Kolly and Tobias Willi.

Since completing her Master's in performance (harpsichord) in summer 2021, she has been active as a church musician in the Reformed Church community of Russikon, at the same time working as repetiteur and song-accompanist on piano and harpsichord. In summer 2023 she successfully completed a course of further training in song-accompaniment with Christoph Berner.

She has appeared as a soloist with various orchestras and participated in master-classes at home and abroad; she also plays regularly in a variety of orchestras and chamber ensembles;

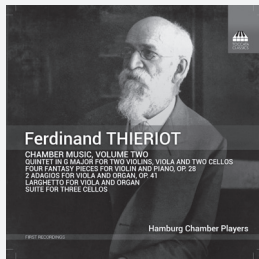
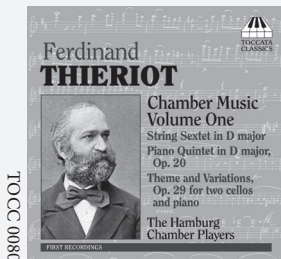


organises the ‘Ineichen’s Barockgarage’ concert series and the ‘Russiker Aabigmusig’; and works as a repetiteur for master-classes and productions of opera and operetta.

She has derived inspiration and encouragement in organ master-classes from Theo Jellema, Ludger Lohmann, Erwin Wiersinga and Wolfgang Zerer; likewise from Antonii Baryshevskiy, Dror Biran, Jörg Demus, Lily Dormann and Matti Raekallio for the piano.



Already available



‘there are times when words truly fail to convey the beauty of a work, and this is one of them. The most prevalent influence in the quintet seems to be Schumann, but Schumann could not have crafted a work of such expansiveness, such outpouring of nonstop melody, and such sustained generosity of emotional expression. Hearing this work [the Piano Quintet, Op. 20], it’s hard not to shout, “MASTERPIECE!” This is going on my next Want List for sure.’

—Jerry Dubins, *Fanfare*



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