



# Hans WINTERBERG

CHAMBER MUSIC, VOLUME TWO  
STRING QUARTETS NOS. 2-4

Amernet String Quartet

FIRST RECORDINGS

# HANS WINTERBERG: CHAMBER MUSIC, VOLUME TWO

by Michael Haas

Hans Winterberg's life remains shrouded in mystery, speculation and unanswered questions. Time has allowed inroads into understanding his situation, his decisions and the ultimate fate of his music. His life reflects the political realities of his time and place. He was born in 1901 in Prague, a city that until 1918 was in the Austrian province of Bohemia. Czechoslovakia did not yet exist and, indeed, the concept of joining the Czech regions of Bohemia, Moravia and Austrian Silesia with Slovakia, which until 1918 had been part of Hungary, would have been unimaginable at the time of Winterberg's birth. Historically these Czech lands also contained large German-speaking regions, mostly near the northern and western borders of the German Reich or near the southern and eastern borders of what until 1918 was known as 'German-Austria' – the name given to what is basically the Austria of today, intended to differentiate it from the far larger Slavic regions of pre-1918 Austria. Added to this mix in Prague was the middle-class and largely Jewish population of the city that was also German-speaking, though, as often the case in such 'bilingual' cities, the German speakers also had a more than adequate command of Czech. These differences were important at the time of Winterberg's birth, because the official language of administration was German, a flawless command of which was required for anyone wishing to rise through the ranks of business, the military or the civil service.

Winterberg spoke German at home, but Czech the moment he walked outside his front door. As a child, he studied piano with Terezie Goldschmidtová (*née* Theresa Wallerstein), along with another local prodigy named Hans Krása. She taught at the Czech Conservatoire. There was also a German Conservatoire where Winterberg later studied composition with Fidelio Finke and conducting with Alexander Zemlinsky.

Although German speakers dominated the top positions in the Czech regions before 1918, after that date the tables were turned. With the declaration of the Republic of Czechoslovakia, German speakers found themselves professionally disadvantaged. Of course, German-speaking Czechs were not the only linguistic minority living in the newly founded Republic: there were also Poles, Ukrainians, Hungarians and even Romanians. The multicultural legacy of the Habsburg Empire had seemingly relocated to the newly founded republic of Czechoslovakia. In 1930, twelve years after the country was founded, the Czech government decided to establish the size, distribution and demographics of the population. A census was held in which everyone had to indicate the community to which they felt themselves to belong. The Winterberg family identified themselves as both linguistically and culturally Czech. One can only speculate why they did not mark 'German' when that was obviously the language they spoke at home. As in present-day Switzerland, language was not necessarily a determinant of national identity. Nevertheless, self-definition as 'Czech' would, for better or worse, determine Winterberg's future.

Following his studies, he must have been one of the more conspicuously promising young Czech musicians. Articles appeared about the young composer, and the twenty-year-old Winterberg had high-quality publicity photos made, which he signed as 'Hanus Winterberg', the Czech for 'Hans'. After graduation, he went on to work as a *répétiteur*, pianist and accompanist in Brno, the Moravian capital, and Jablonec nad Nisou, north-east of Prague. In 1930, he married the composer and former pianistic prodigy Maria Maschat, who was a non-Jewish German speaker from the northern Sudetenland region. In 1935, they had a daughter whom they named Ruth. With the Nazi annexation of the Sudetenland and the subsequent acquisition of Bohemia and Moravia, life changed for the young family. In 1939 Winterberg returned to the Czech Conservatoire to study with Alois Hába, where he was joined by a much younger composer, Gideon Klein. Unlike his compatriots Hans Krása, Gideon Klein, Viktor Ullmann, James Simon, Pavel Haas and Erwin Schulhoff, he was spared internment and ultimate deportation to Auschwitz (excepting Schulhoff, who, as an 'enemy alien', had died earlier in an internment camp in Bavaria). Winterberg's marriage to a non-Jew with a young child placed him temporarily

in what was then known as a ‘privileged marriage’. But as Nazi race laws became increasingly stricter, the so-called ‘mixed-race’ marriages were less of a guarantee, with non-Jewish spouses who did not agree to a divorce also being deported to concentration camps. As a result, Maria Maschat and Hans Winterberg divorced in December 1944. He entrusted his manuscripts to his now ex-wife (along with other friends) and was sent to the Theresienstadt (Terezin) ghetto in January 1945. The ghetto was liberated by Soviet troops in May, and in June Winterberg returned to his flat in Prague.

After the Nazi defeat in 1945, Czech citizens who had identified themselves as ‘German’ in the 1930 census were instantly disenfranchised, their properties were seized and they were deported to Germany or Austria, either walking the distance on what were called ‘death marches’ or put into cattle cars. As Maria Maschat came from the annexed Sudetenland, she already had German citizenship and in December 1945 arrived in Bavaria, eventually finding a position as a *répétiteur* at Bavarian Radio. Her daughter, Ruth, had understandably been through difficult disruptions in her life, resulting in her being placed in a sanatorium for traumatised youngsters. She would never fully recover. Winterberg was no doubt disturbed by reports of pogroms by Czechs and Soviet soldiers against German-speaking civilians in Bohemia and Moravia. In theory, he himself was protected. Officially, he was a Czech speaker, but in reality, his first language was German and he was told by friends that life would be difficult for him if he remained in post-war Czechoslovakia. That, at least, is what he told the Sudeten German composer and musicologist Heinrich Simbriger years later in Munich.<sup>1</sup> Simbriger had questioned the extent to which Winterberg, as a Prague Jew, officially noted by the census of 1930 as Czech, could legitimately be counted as a German speaker.

Winterberg applied for a Czech passport as early as 1946, explaining that he needed to travel in order to collect the manuscripts he had consigned with friends before being deported to Theresienstadt. The passport was issued in 1946, and stamps indicate that he travelled regularly to Austria, from where he presumably continued to Bavaria where

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<sup>1</sup> Letter from Winterberg to Heinrich Simbriger (1903–76), dated 6 June 1955. The original is held in the Sudeten German Music Institute in Regensburg, with digital copies of all relevant Winterberg documentation and musical scores held in the Exilarte Center at the University of Music and Performing Arts in Vienna.

Ruth and Maria Maschat lived. In late 1947, he admitted to immigration officials that he entered Germany illegally, perhaps as a means of securing refugee status, thereby according him a legal right to remain. His excuse for leaving Czechoslovakia was his faulty command of the Czech language. He eventually settled near his daughter and former wife in Riederau am Ammersee. They did not live together, nor did they remarry. Perhaps the Czech Communist coup in February 1948 confirmed to Winterberg that he had no future in his former homeland. As a Czech citizen, his right to remain in Germany would have been limited and he needed to prove that he was, in fact, a 'displaced person', though in a different situation from the countless other displaced Sudeten Germans living in Bavaria. Maria Maschat found him a job at Bavarian Radio and at the Richard Strauss Conservatoire in Munich. He successfully completed his immigration to Germany, which astonished sceptical local officials who could not understand why a Czech Jew would choose to live in former Nazi Germany. In the case of Winterberg, relatives and friends had been murdered by the Nazis, including his mother and his piano teacher Theresa Wallerstein, who had both been shot in the Maly Trostinets concentration camp in 1942.<sup>2</sup>

Winterberg found himself positioned between several incompatible stools. For the Sudeten Germans, many of whom had welcomed Hitler, he was a Czech Jew. For defeated Germans, he was an unwelcome immigrant from the east, one of the Sudeten Germans whom local Germans viewed as economic migrants imposed upon them as losers in the war. Officially, as expressed in correspondence and documentation, he believed himself to be too readily identifiable as a German speaker to continue living in comfort and safety in post-war Prague. Fortunately, Winterberg had friends, such as Fritz Rieger (1910–78), also a former pupil of Fidelio Finke, who knew him from earlier days and was prepared to perform his works. Rieger was appointed principal conductor of the Munich Philharmonic in 1949 and Winterberg's

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<sup>2</sup> Maly Trostinets, south-east of Minsk, is a village in what today is Belarus. Built shortly after the Nazi invasion of the USSR in June 1941, Maly Trostinets was intended from the start as an extermination camp, although it had no fixed facilities: the incoming Jews were murdered mostly by firing squad and mobile gas vans. Estimates vary as to the number of people killed there, the highest being around 200,000 (that number including the occupants of the Minsk ghetto).

orchestral works soon started to appear in programming. Over time, his compositions were also performed and broadcast by the Bavarian Radio Orchestra. With his death in 1991, Winterberg had been truly recognised as an important local composer: three of his piano concertos and both of his symphonies, along with a number of tone-poems and ballets, were performed and broadcast during the 1970s and 1980s.

His fourth wife, Luise Maria, like his first, was from the Sudetenland, and had endured a 'death march' while heavily pregnant with the child of a former SS man. By the time of her marriage to Winterberg, her son Christoph was a student at Munich University. Luise Maria convinced Winterberg that his daughter Ruth was too unreliable to be trusted with his musical estate. As a result, he agreed to adopt Christoph, despite hardly knowing him. His relationship with Ruth had completely broken down and Christoph seemed to be a serious, if isolated, young man. Ruth, on the other hand, had married a goldsmith by the name of Kreitmeir in the Bavarian Alps and in 1955 had given birth to a boy who was called Peter. Four months later, she abandoned both husband and baby Peter.

Christoph Winterberg, the adopted son, held on to the musical estate until 2002, when he sold it to the Sudeten German Music Institute for 6,000 DM. The conditions for the sale were an embargo on any access to the estate, or performances until 40 years after Winterberg's death (1 January 2031).<sup>3</sup> A veil of total silence was to be drawn over the name of Hans Winterberg. Nothing of Winterberg's life or work was to be made public until the end of the embargo. Even more shocking than this interdiction was an additional requirement that Winterberg was to be referred to only as a 'Sudeten German composer' and any mention of his being Jewish was strictly forbidden. Not only is it a shameful contract demanded by the biological son of an SS man; more scandalous still was the fact that – in 2002 – the publicly supported Sudeten German Music Institute readily agreed to these conditions.

The intervention of Ruth Winterberg's son Peter Kreitmeir, with the help of Randol Schoenberg and myself, managed to break the embargo and re-establish Winterberg's

<sup>3</sup> The contract (in German, of course) can be read in full at <https://forbiddenmusic.org/2021/05/27/the-winterberg-puzzles-darker-and-lighter-shades/>.

reputation. The composer and academic Daniel Asia mounted the first post-embargo performances at the University of Arizona in 2016. Boosey & Hawkes, now Winterberg's publisher, describes him as one of the great undiscovered symphonic composers of the twentieth century. His output is very much in the aesthetic line of his murdered colleagues Pavel Haas and Hans Krása. It is a musical language that developed in the wake of Janáček's redefinition of Czech music. In spite of most of Winterberg's music being composed post-immigration in Germany, it is music that is identifiably Czech with its polyrhythms, broken lyricism and plangent dissonances.

Winterberg was far more than a symphonic composer. He wrote volumes of piano works, two recordings of which have already appeared on Toccata Classics,<sup>4</sup> as well as a good deal of chamber music.<sup>5</sup> In fact, he composed four string quartets, but the First Quartet, subtitled, 'Symphony for String Quartet' and composed in 1936, was presumed lost until it was discovered after the completion of this recording of Quartets Nos. 2, 3 and 4.

The string quartets are almost a distillation of Winterberg's musical individuality. They offer not only polyrhythms and polytonality in abundance but also poly-textures and heterogeneous structures that defy classification or mere 'classical' organisation. The **Second Quartet** is particularly awkward. The year of its composition is significant: 1942, unknown to Winterberg, was the year when his mother and first piano teacher were murdered in Maly Trostinets. In 1940, his uncle had died in Dachau and in 1941, Maria Maschat took German citizenship, presumably because she was originally from the annexed Sudetenland and believed it provided protection for their daughter Ruth. Other documents indicate that Winterberg was a slave labourer in 1942. It was the first

<sup>4</sup> Volume One (TOCC 0531) presented the *Four Intermezzi* (1929), *Sonata II* (1941), *Suite Theresienstadt* (1945), Suite for Piano (1955) and *Seven Neo-Impressionist Pieces in Twelve-Tone* (1973), and Volume Two (TOCC 0609) the Toccata (1926), Piano Sonata No. 1 (1936), Suite for Piano (1956) and the *Impressionistische Klavier-Suite* and *Erinnerungen an Böhmen* (both of unknown date); the pianist on both albums was Brigitte Helbig.

<sup>5</sup> Volume One of this series of Winterberg's chamber music (TOCC 0491) featured the Suite for B flat Clarinet and Piano (1944), Sonata for Cello and Piano (1951), Wind Quintet (1957) and the Suite for Flute, Oboe, Clarinet, Bassoon and Harpsichord (1959), with the Arizona Wind Quintet being joined by Jackie Glazier, clarinet, Theodore Buchholz, cello, Rex Woods, harpsichord and piano, Tannis Gibson, piano, and Alexander Tentser, piano.

full year when he, Maria Maschat and Ruth were no longer living together – although whether that was the result of tensions in the marriage, slave labour located outside Prague or the assumption that it was best for Ruth and Maria, remains unclear. In any case, the manuscript of this work is uncharacteristically messy and full of scratched-out bars, systems and, often, entire pages. There are no tempo or character indications at the top of the opening movement [1], nor are there any within the movement, until its idiosyncratic coda, which is marked *Allegro energico*. There are few dynamic or expressive indications. The movement itself is sombre, chromatic and filled with high plaintive melodies in the violin. It is difficult not to see this work as a reflection of one of Winterberg's most difficult years. The brusque *Allegro energico* at the end suggests the start of an entirely new movement with material that is turned on its head, cheerfulness flowing out of the gloom and despondency – and yet coming to an abrupt conclusion. One wonders if it was meant to suggest a shaft of hope, ending before its upbeat thematic material could be developed. As an awkward and unexpected coda, its concise eccentricity stands both apart from and as part of one of Winterberg's most enigmatic compositions.

The second movement [2], marked *Molto tranquillo*, opens with a short canon of something that sounds like a lost or forgotten folk-dance supported by regular crotchet beats in the bass. The canon is short but soon becomes a passacaglia, over which variations take shape until the middle of the movement when a muted high E natural in the cello sets up another folksong melody sounding like a sombre reworking of the children's song 'Ringel Ringel Reihe' ('Ring a Ring o' Roses'), before suddenly moving into the minor. Whether it was a real tune Winterberg recalled (his daughter Ruth was seven years old at the time) or was something he wrote himself, it shares with Mahler's *Des Knaben Wunderhorn* the idea of a self-scripted folksong disguised as an ageless melody. An altered variant of the theme occurs in his Second Symphony, composed the following year, 1943.

The third movement is marked *Tempo scherzando, poco moderato* and, though its <sup>3</sup>/<sub>4</sub> marking offers a vacillating feel, it remains fundamentally sombre in mood. It seamlessly moves into a section marked *poco più tranquillo (quasi marcia funebre)*, turning even



darker as the violin adds a mute and the metre returns to  $\frac{3}{4}$ . The music continues to build in tension with cross-rhythms of three beats against two reaching a Janáčekian climax before dying away, suspended in the air, deliberately sounding unfinished and unresolved.

The **Third Quartet** (1957) is not only the most substantial work of the three recorded here but is arguably one of the great quartets of the twentieth century. The fifteen years between it and its predecessor represented a lifetime 'of weeks when decades happened' (to quote Lenin). The movements are longer, and Winterberg's rhythmic complexities take on epic proportions. Thematic material is mercurial and, though seamlessly dovetailing from one idea to the next, would appear to offer a platform for the employment of tension, mounting in rhythmic complexity before falling into breath-catching bars of  $\frac{4}{4}$ . From the start of the *Allegro moderato* first movement [4], which at nearly fifteen minutes is only two-and-a-half minutes shorter than the entire Second Quartet, changes in metre come in rapid succession. The opening section starts with an attention-seeking low C octave in the cello in  $\frac{4}{4}$  before a single bar of  $\frac{2}{4}$  is followed by  $\frac{12}{8}$ . Rapid repeated quavers move throughout, and most metres offer divisions of three, such as  $\frac{3}{4}$  and  $\frac{9}{8}$  or  $\frac{12}{8}$ . There are further passages marked  $\frac{3}{4} + \frac{3}{8}$  or ( $\frac{9}{8}$ ). The architecture of the movement, like its thematic content, is merely a stage on which tension is mounted and released, while cleverly holding all of its disparate material together in a single coherent narrative.

The second movement, which bears the evocative marking of *Andante pastoral, molto moderno e misterioso* [5], provides a welcome contrast, though continuing to provide a constant shift in accompaniment, starting with rapid triplets underpinning a plaintive melodic line, with an initial canonical entry at a dissonant major second – a typical Winterberg gesture in creating a sense of the eerie and mysterious. The melodic line is frequently accompanied by counterpoint or constantly shifting accompaniment placed in bitonal relationships, or offering brief passages of open fifths. The lyricism in this movement gives the impression of a melody heard in the distance, or a song once familiar but now forgotten.

If there is one piece that appears to offer the essence of Winterberg, it would be the *Presto* final movement of this Third Quartet [6]. Its grotesque faux militarism is worthy of Shostakovich, but his constant shift in rhythm and mood is uniquely Winterbergian, with wide-interval thematic material suggesting desperation in its unrelenting forward drive. The movement is violent, and yet it comes to an *Agitato* middle section where desperation is replaced with something resembling hysteria. It is perhaps facile, but also somehow obvious, to read into this movement a representation of unrelenting persecution. Winterberg tosses the listener back and forth with ever-changing tempos, metre and thematic ideas before coming to a passage of broad chords. They set up a *perpetuum mobile* coda with violent double-stopped syncopated tritones and fifths in the viola and cello before crashing through to the dying spasms of the viola and a loud *pizzicato* A flat–E flat fifth, with the E flat held as a last, lingering breath. The image is more dying in flight than in fight.

It might be a challenge to number the quartets chronologically, since Winterberg reworked his so-called Third Quartet from 1957 in 1970, post-dating it after his **Fourth Quartet** from 1961. This quartet, the last Winterberg completed, is more clearly structured than No. 3. In the first movement [7], for example, there is even an opening subject that is repeated with variation later on. Winterbergian characteristics are abundant: the opening subject of the movement is in the viola before being joined a ninth higher by the second violin, creating an eerie bitonal effect, all supported by regular *pizzicato* beats in the cello. They continue as the viola and second violin play in a more traditional harmonic relationship in quavers, joined by the first violin with a subject in triplets, instantly resulting in a Winterbergian disjunction of three beats against the regular pulse of the lower strings. As with nearly all of Winterberg's works, there is no key-signature, and the structures are individual and kaleidoscopic. Abrupt changes come across as if the listener has unwittingly left one room only to open the door to another where a completely different work is being performed – and yet, in spite of the heterogeneous thematic material, it all comes together, since Winterberg, as a master architect, is well able to balance and structure his abundant mercurial ideas. The opening movement ends with an energetic  $\frac{12}{8}$  metre of rapid quavers in groups of

three, concluding with a cluster marked with a triple *forte* in the viola and cello and a dominant low E.

The three-minute second movement, *Andantino*, is marked 'Intermezzo' [8]. Winterberg is enormously visual in his thematic presentation. In this short movement, he offers an imaginary stage with an imaginary setting. Long, sleep-drenched lyrical lines are constantly disturbed by twitching semiquavers. The juxtaposition suggests disturbed slumber, a restless nocturne, a fitful dream. Most of the movement is in  $\frac{4}{4}$  until the middle section. Winterberg always uses metrics of three in order to keep the flow moving. He shifts from  $\frac{4}{4}$  to  $\frac{12}{8}$  and back again every few bars, resulting in a nocturne of tossing and turning, perhaps never quite drifting off to sleep until the very end when the irritating semiquaver interjections finally come to an end.

He carries on with the idea of lyricism on top of a rough-hewn accompaniment in his third movement [9], marked 'Ziemlich schnell' ('Rather fast'), and offers a metronome marking of a crotchet equalling 162. Inevitably, the metre is given as  $\frac{3}{4}$ , offering a dance-like feel to the work. A new idea consisting of awkward-sounding chords leads back to the rough-hewn accompaniment, which in itself is a motif that Winterberg develops during various stages of the work. There are abrupt changes of subject, often feeling like a new movement with new ideas, but in fact, these are treatments of material of a motivic, cellular nature that Winterberg uses to build tension and expectation. A sudden *Presto* suggests a coda, only to give way to a bridge leading to a genuine coda, with fast, energetic upbeats leaning into strong downbeats in the bass, as the upper voices increase in energy. The ending is taut and dramatic and, as with the finale of the Third Quartet, riveting.

Winterberg would go on to live for another 30 years, and so it is puzzling that he would not compose another string quartet beyond the revision he made to his 1957 Quartet. It is particularly baffling since he was obviously supported by some of the most noted string quartets in Munich, with the Second String Quartet performed by the Koeckert Quartet in 1951 and the Third Quartet performed by the Sonnleitner Quartet in 1971, after its 1970 revision. The Amernet performed the Third Quartet after the lifting of the embargo on Winterberg performances by the Sudeten German

Music Institute in October 2016, and their performance of the Fourth Quartet was a world premiere, taking place in November 2022 in the Fred Fox School of Music at the University of Arizona in Tucson.

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Praised for their 'intelligence' and 'immensely satisfying' playing by *The New York Times*, the Amernet String Quartet – Misha Vitenson and Avi Nagin (violins), Michael Klotz (viola) and Jason Calloway (cello) – has garnered recognition as one of the most exceptional string quartets at work today and is Ensemble-in-Residence at Florida International University in Miami. Its sound has been called 'complex' but with an 'old world flavor'. *The Strad* described the Amernet as 'a group of exceptional technical ability'.

The Amernet's performance schedule has taken the Quartet across the Americas and to Asia, Europe and the Middle East. Its musicians have collaborated with many prominent artists and ensembles, including the Tokyo and Ying Quartets as well as Shmuel Ashkenasi, Robert deMaine, Roberto Díaz, Gary Hoffman, Ida Kavafian, Anthony McGill, Sherrill Milnes and Michael Tree. Internationally, the Quartet has appeared at major festivals around the world, including those of Cervantino, San Miguel de Allende, Aviv (Israel) and Colima (Mexico); in Germany the critic of the *Nürnberger Nachrichten* commented that their playing was 'fascinating, with flawless intonation, extraordinary beauty of sound, virtuosic brilliance and homogeneity of ensemble'. The Amernet's US engagements have included the Kennedy Center, the Tilles Center, Caramoor, Sunday Afternoons of Music in Miami, Ensemble Music Society, the Great Lakes Festival, Newport, Friends of Chamber Music in Arizona and Friends of Chamber Music in Syracuse, LPR in New York City, the Chamber Music Society of Louisville, Music on the Edge in Pittsburgh, the University of Maine – Collins Center and Market Square Concerts. The Amernet has also appeared as quartet soloist with the Cincinnati Symphony and Alan Gilbert. Earlier in its career, the Amernet won the gold medal at the Tokyo International



Music Competition before being named winner of the First Prize at the prestigious Banff International String Quartet Competition.

Before taking up its current position at Florida International University, the Amernet held posts as Corbett String Quartet-in-Residence at Northern Kentucky University and at the University of Cincinnati College-Conservatory of Music. Additionally, the ensemble served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts.

In its frequent touring, the Amernet has conducted workshops and master-classes in Buffalo, Los Angeles, Memphis and New Orleans, among other cities, as well as visiting residencies at colleges and universities that include Columbia, Gettysburg, Penn State, Princeton, Western

Illinois and Williams College in Massachusetts and, abroad, in countries including Colombia, Israel, Mexico and Serbia.

The Amernet String Quartet has received grants from the Corbett Foundation, the Greater Cincinnati Foundation, the LaSalle Foundation, the Fine Arts Fund, the Cincinnati Chamber Music Society and the Amernet Society for school outreach projects, the commissioning of new chamber-music works and their concert and conversation series. The group was the recipient of a Chamber Music Rural Residency Award during which the Amernet musicians divided their time among the communities of Johnstown, Somerset and Indiana, Pennsylvania.

The Amernet has always been committed to the music of today and has commissioned works from many leading contemporary composers, working closely with artists who include Anthony Brandt, Guillermo Carbó, John Corigliano, Orlando Garcia, John Harbison, Toshi Ichiyonagi, Bernard Rands, Gerhard Samuel, Morton Subotnick, Dmitri Tymoczko and Chinariy Ung. Additionally, the group has made many recordings, among which are the Concerto for Clarinet, Oboe, String Quartet and Bass by John Harbison, with Sara Lambert Bloom and Charles Neidich as soloists; *The Butterflies Began to Sing*, a work for string quartet, bass, MIDI keyboard and computer by Morton Subotnick; an album of quartets by the American composer Stephen Dankner; the string quartet and double-bass quintet of Dmitri Tymoczko; and a pairing of the Debussy String Quartet and the Chausson Concerto for Piano, Violin and String Quartet, with the late James Tocco and Yehonatan Berick. In addition, the Amernet is keen on exploring collaborative projects and has recently appeared with Cantor Netanel Hershtik, the jazz pianist Steve Allee, Josée Garant Dance and the folk/bluegrass Kruger Brothers. The Amernet actively advocates for neglected works of the past and aims to enliven the concert experience through its innovative programming.

## Already released on Toccata Classics



‘This previously little-known Czech composer emerges as something of an iconoclast in these works. They’re played with biting resonance and power by the excellent instrumentalists. Sometimes critics note that they look forward to the next volume in a series but with a certain weary and detectable sense of duty. Not here: I’m keen to encounter more Winterberg.’  
— Jonathan Woolf, MusicWeb International



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Engineering, editing, mixing and mastering: Wiley Ross

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## HANS WINTERBERG Chamber Music, Volume Two

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<b>String Quartet No. 2</b> (1942)	<b>17:43</b>
1 I	6:44
2 II <i>Molto tranquillo</i>	6:40
3 III <i>Tempo scherzando, poco moderato</i>	4:19
<b>String Quartet No. 3</b> (1957)	<b>29:30</b>
4 I <i>Allegro moderato</i>	14:44
5 II <i>Andante pastoral, molto moderno e misterioso</i>	6:14
6 III <i>Presto</i>	8:32
<b>String Quartet No. 4</b> (1961)	<b>17:19</b>
7 I <i>Mässig schnell</i>	8:05
8 II <i>Intermezzo: Andantino</i> (♩ = 79)	3:22
9 III <i>Ziemlich schnell</i> (♩ = 162)	5:52

### **Amernet String Quartet**

Misha Vitenson, violin

Avi Nagin, violin

Michael Klotz, viola

Jason Calloway, cello

**TT 64:35**

FIRST RECORDINGS