

# Ferdinand THIERIOT

**CHAMBER MUSIC, VOLUME FOUR**  
STRING QUARTET IN B FLAT MAJOR  
STRING QUARTET IN G MINOR  
STRING QUARTET IN C MINOR

**Amadeus Chamber Musicians**

FIRST RECORDINGS

# FERDINAND THIERIOT: CHAMBER MUSIC, VOLUME FOUR

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’.<sup>1</sup> 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.<sup>2</sup>

Ferdinand, whose Huguenot forebears had landed in Germany a little after 1700,<sup>3</sup> 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 inculcating his reverence for Bach, Mozart and Haydn into his own pupils. Ferdinand, to whom Marxsen gave the same careful baptism in the classics

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

<sup>2</sup> ‘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 Thieriot’s life, and he has shepherded many of the composer’s manuscripts into print.

<sup>3</sup> 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 Thieriot, described as ‘a widely settled Leipzig family of merchants and musicians’, were honoured by the renaming 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'.<sup>4</sup> 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.<sup>5</sup> 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'.<sup>6</sup>

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

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

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

<sup>6</sup> H. ...., '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.’<sup>7</sup> Thieriot embraced his duties in Graz in October 1870.<sup>8</sup> 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 that 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.<sup>9</sup>

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

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

<sup>8</sup> 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.

<sup>9</sup> ‘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'<sup>10</sup>). Thieriot's earlier compositions were also performed, including *Loch Lomond*, Op. 13, and the *Turandot* Overture, Op. 43.<sup>11</sup> 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.<sup>12</sup>

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.<sup>13</sup>

After Brahms' needling ('I send my best wishes to [...] Thieriot, who has certainly not yet left his house!<sup>14</sup>'), Thieriot finally made a trip to Vienna and was present at Brahms' evening table on 11 April 1885.<sup>15</sup> The great composer had become disturbed by the pernicious New German influence that the pedagogue and writer Friedrich

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

<sup>11</sup> Ferdinand Bischoff, *Chronik des Steiermärkischen Musikvereines, Festschrift zur Feier des fünfundsiebenzigjährigen Bestandes des Vereines*, Verlag des steiermärkischen Musikvereines, Graz, 1890, p. 239.

<sup>12</sup> *Ibid.*, pp. 234–35.

<sup>13</sup> 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.

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

<sup>15</sup> 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'.<sup>16</sup> 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'.<sup>17</sup> 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.<sup>18</sup>

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 music-scholar Hugo Riemann wrote of Thieriot's 'high-quality chamber music works, songs and choruses',<sup>19</sup> 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 his 70th birthday was published by Emil Krause in the *Musikalisches Wochenblatt* in 1908:

<sup>16</sup> *Ibid.*, p. 26.

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

<sup>18</sup> Krause, *op. cit.*, p. 350.

<sup>19</sup> *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.<sup>20</sup>

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).<sup>21</sup> After nearly four years of battlefield slaughter and civilian hardship, Thieriot's 80th jubilee, on 7 April 1918, was a relatively muted affair<sup>22</sup> – 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.'<sup>23</sup>

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

<sup>20</sup> Krause, *op. cit.*, p. 350.

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

<sup>22</sup> 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.

<sup>23</sup> 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 – fewer 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.<sup>24</sup>

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'.<sup>25</sup> Walter Zielke found Thieriot 'a composer whose style – even today – cannot simply be pigeonholed':

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

<sup>25</sup> 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 'rosalies' presented to us in diverse sequences and fragments, and always done in a sympathetic and amiable manner.<sup>26</sup>

Wilhelm Altmann, an historian and violinist who presided over the music division of the Staatsbibliothek in Berlin (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.'<sup>27</sup> 'In my opinion,' Altmann concluded elsewhere, 'Thieriot deserves more attention than he has received thus far.'<sup>28</sup>

Thieriot's two string quartets, No. 1 in A major, Op. 83, and No. 2 in C major, Op. 93, were published by Rieter-Biedermann of Leipzig, in 1905 and 1912 respectively. After the large store of Thieriot manuscripts was moved from St Petersburg to Hamburg in 1991, a whopping ten additional string quartets were discovered.<sup>29</sup> Three of these quartets, all of their MSS unfortunately undated, are recorded here for the first time. The location 'Leipzig' is written on the manuscript of the String Quartet in G minor, and, as the notes to the Amadeus Edition helpfully mention, the work was 'probably composed in 1867 or 1897', during one of Thieriot's two sojourns in that city.<sup>30</sup>

Thieriot typically gives predominance to his sonata-form first movements, and this piece begins apace with an *Allegro non troppo* [1], piano, in G minor and common time, the lamenting theme in first violin lent rhythmic interest by syncopation in the

<sup>26</sup> 'Die Welt des Ferdinand Thieriot', *loc. cit.*, p. VIII.

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

<sup>28</sup> *Handbuch für Streichquartettspieler*, Vol. 4, Heinrichshofen, Wilhelmshaven, 1974, p. 209.

<sup>29</sup> The present location of these scores is the Ferdinand Thieriot Nachlass of the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky.

<sup>30</sup> Preface to Ferdinand Thieriot, *Streichquartett G-moll*, ed. Bernhard Päuler, Amadeus Verlag, Winterthur, 2004.

two middle voices. Halfway through, the phrase is lightened by the brief appearance of B flat, the relative major, which is then given more stable form in the poised, contrapuntal second theme. The rhythm quickens as quavers are joined by quaver triplets in the extensive cadential material. A fermata on a pivotal D major seventh chord (in second inversion) acts as a dominant to G minor as the exposition is repeated. At the end of the repetition, an A major seventh chord (again in second inversion) now acts as a pivot, this time around landing in D minor as the development begins. The transposed first theme is rhythmically fragmented, and the truncated second theme appears *piano* in E flat major before a shift to B minor is led by the cello, *forte marcato*. Movement slows to crotchets in a *pp dolce* episode in G major, which prefaces the recapitulation in G minor. The lamenting first theme is here played by the second violin, adorned by the higher, *dolcissimo* quaver triplets of the first. There follows the second theme, now in G major and emphasised by swathes of cadential material, before a coda of 24 bars on the first theme reasserts the pre-eminence of G minor and the movement closes on a fermata-held chord in that key, *pp*.

The second movement is an *Adagio* in D major [2], its noble  $\frac{6}{8}$  refrain played *dolce espressivo* in the first violin. A pendant is introduced with the agitated dotted rhythms of the B theme, *poco animato* in B minor. This expansive section makes a *crescendo* to *forte*, featuring fragmented themes and chromatic sidesteps. At the return of the A theme in D major, the courtly mood is varied; the melody is now in the viola, and the first violin adds increasingly intricate ornaments above the treble staff before the piece closes in a serene *pp, dolcissimo*. The third movement, an Intermezzo marked *Poco Allegro* [3], is a bucolic dance in B flat major ( $\frac{3}{4}$ ), in the scherzo mould. The energetic theme is repeated before appearing in F major (the dominant) and after a segue to the E flat major (submediant) 'trio' section, the relaxed mood is given melodic voice by the viola, *pp dolce*. The opening theme returns in B flat major, fading to *pp* for the last six bars, when a fragment of the 'trio' theme is again led by viola until the fermata close.

The finale is a rondo, *Vivace* [4] in  $\frac{2}{4}$  and G minor, with the consistent rhythm of two semiquavers and a quaver permeating the spectral theme. The structure can be outlined as ABACABCA, with B in a slower-moving B flat major (the mediant) and C in a *tranquillo*

E flat major (the submediant). The fourth and last appearance of A in G minor adds the directions *molto crescendo* and *con forza* on the way to a *ff* quaver finish.

The String Quartet in B flat major begins *Allegro con moto* [5], *alla breve*, with *piano* quavers in viola and cello preceding a bustling theme with octave leaps in the first violin. The second subject is a tranquil blend of semibreves and minims in F major which soon fragments into short fugal entries before cadential material signals the repeat of the exposition. These statements accomplished, the development begins *animato*, with a version of the opening theme in D flat major. A contrapuntal approach to the secondary theme appears in A major, followed by a homophonic version in C sharp minor. Fragments of the first theme take the tonality through C, B flat and E flat minor before the *piano* quavers of the opening announce the recapitulation in B flat major. The secondary theme is now given in B flat major, too, and fragments of the first theme see the movement through its last *diminuendo* and *ritardando* before a fermata-held *pp* close.

A *Larghetto* [6] in E flat major and  $\frac{3}{4}$  follows, the sombre mood heightened by brief injections of minor keys. The second theme, in B flat minor, is marked by jagged rhythms and staggered entries, and the return of the opening theme in E flat major, *forte espressivo* with rapid ornaments in the first violin, makes a *crescendo* to *ff*. Yet another exchange of themes is accomplished, the second theme offered this time in E flat major, before the final return of the opening establishes an ABABA construction.

The following *Allegro moderato* Intermezzo, in B flat major ( $\frac{3}{4}$ ) [7], offers a nimble first-violin theme which is closely chased by off-beat quavers in the rest of the strings. The fragmented opening is given to the cello as the off-beat accompaniment continues through the end of this first, 'scherzo' section. The 'trio' carries on in G flat major, remaining elegant and balanced through the marking *Da capo al Fine e poi la Coda*, which invites the players to repeat the opening. Afterwards, a brief coda reinforces B flat major in *pizzicato*, *forte arco* and a final crotchet *forzando*.

The mournful eighteen-bar introduction to the rondo finale, *Adagio – Vivace* [8], begins with a solo viola in G minor. The *Vivace* that follows starts *pp* in B flat major and  $\frac{2}{4}$ , the fleet *staccato* A theme entrusted to the first violin. The *legato* B theme that

follows is in slower note-values and in F major, but more rapid cadential material sees the section to its end on a fermata-held F major (dominant) seventh chord, which then leads directly to a return of A in B flat major. A new, discontented episode (c) appears in B flat minor, though it is soon replaced by a return of A in B flat major. This section is extended by a mirror image of A (now descending), and after two bars' pause, the B theme begins in A major. A *Più Presto* in B flat major transforms the rhythms of A (the construct now ABACABA) into triplets that continue through the *ff* fermata-held close of the work.

The String Quartet in C minor begins with a relatively short first movement, *Allegro non tanto* [9], which has a sinuous first theme in solo cello in common time. The secondary theme is presented in the mediant key, E flat major, though the style remains lyrical and *legato*. A truncated statement of A ushers the exposition to a close in A flat major. There follows a very brief development, starting with the A theme in C sharp minor, and soon launching into chromatically related keys. The latter part of A is then presented in G minor, but the first feeling of a solid recapitulation is communicated with a complete statement of B, *cantando dolce* and in C major. A coda of sixteen bars concludes the movement, employing fragments of A in C minor, *crescendo molto* driving to *ff* and the final accented C minor chord.

The following Romanze, marked *Andante sostenuto* [10], starts in G major and  $\frac{3}{2}$ , the quartet blending seamlessly in a hushed *piano*. The B theme in G minor features more motion, with its ascending semiquavers and minim trills. This activity is afterwards heightened by persistent quavers in the second violin before cello and viola each present solo statements of the melody. The opening A theme returns in G major, this time with *pizzicato* crotchets in the cello that run throughout, before fragments of A bring the movement to a *pp*, homophonic close.

The A flat major Intermezzo, quasi Scherzo, *Allegro vivace* [11], is marked *pp* and cast in  $\frac{3}{4}$ . Persistent quavers, interpolated accidentals and imitative entrances are featured, before a *crescendo* to *ff* and a solid dominant to tonic cadence finish the initial 'scherzo' segment. The 'trio', in the mediant key of C major, strongly leans on its more rustic-

feeling  $\frac{3}{4}$  metre. The instruction *Da capo al fine* returns the music to the opening A flat major and its ultimate C minor close, *ff*.

The finale, in C major and common time, bears the tempo marking *Allegro non troppo* [12]; it is constructed as ABACABA. The opening theme (A), with its *staccato* octave descent and stepwise upward return is in C major. There follows a tightly rhythmical B theme in E minor before fragmentation and harmonic wanderings of A return to C major. The expansive C theme begins in E minor, but immediately moves chromatically far afield. The next instance of A appears in D minor, soon to be followed by B in A minor, and the lengthy final iteration of A is yet again in C major. Quickening note-values then propel fragments of A into a coda of sixteen bars, and C major prevails through the *ff* conclusion.

As the pianist Emil Krause, a professor in both the Leipzig and Hamburg Conservatoires, observed about Thieriot's Second Quartet in 1912,

Another new work by the very old composer, who continues to create with undiminished vigour. Thieriot remains, as everywhere else, true to his creed of aesthetics, faithful to the art that makes him happy. This beautifully melodic music speaks freely and effortlessly, without fear of echoing what has gone before.<sup>31</sup>

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 did postgraduate studies in music history at the University of California at Los Angeles, studying horn with Alfred Brain's protégé Sinclair Lott (First Horn of the Los Angeles Philharmonic, 1949–73), before embarking on 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, Jean Louis Nicodé and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.

<sup>31</sup> 'Neue Kammermusik: Thieriot, Ferd., 2. Streichquartett C-Dur op. 93. J. Rieter-Biedermann, Leipzig 1911', *Neue Zeitschrift für Musik*, Vol. 79, No. 23, 6 June 1912, p. 330.

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 masterclasses. He plays a 2024 violin by Yair Hod Fainas.

**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.

**Juliette Yu Ling Hsieh** is a Taiwanese violinist living in Switzerland. She completed her master's degrees in violin performance and music education at the Zurich Hochschule der Künste under tutorage of Rudolf Koelman. She gained orchestral experience through academy positions with the Lucerne Symphony Orchestra, the Theater Orchestra Biel Solothurn and the Bern Symphony



Orchestra. She was also a member of the Schleswig-Holstein Music Festival Orchestra. She is currently concertmaster of the Swiss Symphony Orchestra and the Chamber Orchestra of the Musik-Collegium Schaffhausen, as well as principal second violinist in the Collegium Musicum Urdorf. As a guest musician, she often performs with the Argovia Philharmonic, the Zug Sinfonietta, the Lucerne Symphony Orchestra and the Biel Solothurn Theatre Orchestra. She plays a violin made by Gio Batta Morassi in 2006.

**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 and, especially in chamber music, from Ronny Spiegel and Dmitry Askerov.

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.



Recorded on 27 March (G minor Quartet), 17 April (C minor Quartet) and 20 June  
(B flat major Quartet) 2025 in the Hardstudios, Winterthur, Switzerland  
Producer-engineers: Florian Wetter and Michael Brändli

*Publisher*

All three works were published in 2004 by Amadeus-Verlag Winterthur:

G minor Quartet – BP 1302

C minor Quartet – BP 1317

B flat major Quartet – BP 1389

Booklet text: William Melton

Cover design: David Baker ([david@notneverknow.com](mailto:david@notneverknow.com))

Typesetting and layout: ALN Design, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2025

© Toccata Classics, London, 2025

Toccata Classics CDs are available from online retailers and can also be ordered from our distributors around the world, a list of whom can be found at [www.toccataclassics.com](http://www.toccataclassics.com).

If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)



---

## FERDINAND THIERIOT Chamber Music, Volume Four

---

<b>String Quartet in G minor</b>	<b>25:27</b>
1 I <i>Allegro non troppo</i>	9:56
2 II <i>Adagio</i>	5:30
3 III <i>Intermezzo. Poco Allegro</i>	4:57
4 IV <i>Vivace</i>	5:04

<b>String Quartet in B flat major</b>	<b>26:13</b>
5 I <i>Allegro con moto</i>	8:58
6 II <i>Larghetto</i>	5:13
7 III <i>Intermezzo. Allegro moderato</i>	4:40
8 IV <i>Adagio – Vivace</i>	7:22

<b>String Quartet in C minor</b>	<b>26:23</b>
9 I <i>Allegro non tanto</i>	7:50
10 II <i>Romanze. Andante sostenuto</i>	6:07
11 III <i>Intermezzo, quasi Scherzo. Allegro vivace</i>	4:43
12 IV <i>Allegro non troppo</i>	7:41

### Amadeus Chamber Musicians

Dmitry Daniel Askerov, violin

Juliette Yu Ling Hsieh, violin

Jenny Joelson, viola

Luzi Dubs, cello

**TT 78:04**

FIRST RECORDINGS