

Ferdinand THERIOT

CHAMBER MUSIC, VOLUME FIVE

OCTET FOR WINDS AND STRINGS IN B FLAT MAJOR, OP. 62

STRING OCTET IN C MAJOR, OP. 78

Magisterra Soloists
Annette-Barbara Vogel, Artistic Director

FIRST COMPLETE RECORDING

FERDINAND THIERIOT: CHAMBER MUSIC, VOLUME FIVE – TWO OCTETS

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 inculcating 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*, AlbiMusic, 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.

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 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'.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 to 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 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.⁹

Thieriot’s students included the Romanian conductor-composer Gheorghe Dima, the music pedagogue Adolf Doppler, the performer-composer Hans Freiherr Zoiss 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 fünfundsiebenzigjährigen 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. 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.

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 music-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 his 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 a year, but during the conflict his production sank to fewer 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 – 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.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 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.'²⁷ 'In my opinion,' Altmann concluded elsewhere, 'Thieriot deserves more attention than he has received thus far.'²⁸

The musical traditions of Hamburg and Leipzig had been an inspiration to Thieriot well before he had moved south to Graz, as both German cities had established noted concert-series for chamber music. Ferdinand David had been the leader of the Gewandhaus Orchestra and chief violin pedagogue at the Leipzig Conservatoire until his death in 1873, when David's pupil Engelbert Röntgen (father of the composer and pianist Julius Röntgen) took over the posts until 1897. In like manner, the violinist Carl Bargheer had long been leader of the Hamburg Philharmonic Society Orchestra and professor at the Conservatoire before his death in 1902. Bargheer had been a pupil of the eminent violinists Louis Spohr, Ferdinand David and Joseph Joachim as well as a close friend of Johannes Brahms, dating from 1857 and their years in Detmold. After his long stint in Graz, Thieriot returned to Leipzig and, ultimately, his hometown of Hamburg, the chamber-music hubs that he had known from his youth.

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.

In 1913, the English composer and chamber-music promoter Thomas Dunhill (1877–1946) submitted that only four composers (Mendelssohn, Gade, Raff and Svendsen), had composed string octets worthy of note, explaining the particular difficulty of the genre:

Beyond this the form has been practically unexploited, and offers few attractions to the composer, who would generally find a more suitable vehicle for any ideas that such a combination might suggest in the ordinary stringed orchestra, where the addition of double-basses would decidedly be an attraction. Such large combinations, even when handled with mastery, must inevitably be somewhat orchestral in their tendency, and can never afford quite the same scope for delicacy, and the true individuality of the players, as works in which the number of performers is limited more strictly.²⁹

Donald Tovey diagnosed the problem succinctly, and suggested a proven solution: ‘Octets for strings, i.e. four violins, two violas, and two ’cellos have tendencies to top-heaviness and internal congestion. [Louis] Spohr accordingly hit upon the device of double quartets, for two string quartet groups treated antiphonally’.³⁰

Thieriot’s Octet in C major, Op. 78, for four violins, two violas and two cellos, was issued in 1903 by Bartholf Senff of Leipzig.³¹ The first movement *Allegro* [1] announces its robust principal theme directly, *tutti ff* in C major and common time. A reduction in dynamic to *piano* and the first, brief separation of strings into two quartets precede a *crescendo* return to the principal theme, again *tutti ff*. The soulful secondary subject is introduced *legato dolce* and *piano* in the major mediant E major. A cadential transition crowded with semiquavers then touches on the keys of E, C, G, and again E major before arriving at the development after the first double bar (notably omitting a repeat of the exposition). Developmental activity opens with the principal theme

²⁹ Thomas F. Dunhill, *Chamber Music: A Treatise for Students*, Macmillan and Co., London, 1913, p. 150. Enescu’s Octet in C major, Op. 7, was completed in 1900, published in 1905 and premiered (in Paris) in 1909, and so it might not have come to Dunhill’s attention before he finished his book.

³⁰ Donald F. Tovey, ‘Chamber Music; General Survey’, in Walter Willson Cobbett, *Cobbett’s Cyclopedic Survey of Chamber Music*, Vol. 1, Oxford University Press, London, 1963, p. 253.

³¹ Mathias Keitel gave the manuscript the archival inventory number NFT: Ae03a: 1 (‘NFT’ being ‘Nachlass Ferdinand Thieriot’).

staccato with accents in the flattened submediant A flat major. Contrapuntal entries of thematic fragments increase in chromaticism as they wend to C and D minor before the appearance of the secondary subject in first cello, *dolce espressivo*, in F sharp major. The secondary theme quickly dissolves into component parts which wander tonally until the return of a semiquaver transitional theme from the exposition, now in $\frac{3}{4}$ metre, *forte*, in A minor. This transitional theme yields to the principal theme, which again appears in common time, *ff* in C and E minor, and is extended before giving way to the *piano* serenity of the secondary subject, in first violin and then first cello. The latter statement is made in G major, and the pitch of G is emphasised in an eleven-bar second-cello *ostinato* before the recapitulation of the principal theme, which arrives *piano* in the tonic C major and quickly yields to the secondary subject, now also in C major and led by first viola, *dolce espressivo* (in their understated returns, both principal and secondary subjects are entrusted to a relatively lean single quartet). Transitional material quickens movement with continuous semiquavers and the principal theme is revisited (first in the subdominant F major and then in shorter *forte* fragments in C major) before a return of the transitional material ends in four bars of the dominant G major. The movement then 'concludes with great impact', in Wilhelm Altmann's phrase,³² as the principal theme makes a jubilant last appearance, first in unison and then in expanded harmony, *marcato ff* with a *ritardando* slowing to the closing, fermata-held semibreve.

An *Adagio* [2] follows in ternary (song) form (ABA). The opening (A) theme, in $\frac{3}{4}$ and A major, is a rising *legato* phrase marked *dolce espressivo*, led by first cello and accompanied by violas and second cello. The theme begins in deliberate fashion, but at its peak expands to the entire octet and becomes more fervent, particularly when the first violin is entrusted with the melody or contributes melismatic descants. A transitional theme is fashioned by contracting the crotchets of the opening fragment into quavers which lead to the B theme in the E major dominant, played *dolce* in the first violin. Characterised by repeated dotted quavers and a closing trill and accompanied by quaver triplets, B is then given to the cellos in octaves while the first violin adds

³² Altmann, *Handbuch für Streichquartettspieler*, Vol. 3, Max Hesses Verlag, Berlin-Schöneberg, 1929, p. 320.

semiquaver sextuplet ornamentation. The A theme reappears in first cello in C major (the flattened submediant) before its return in the tonic A major, the melody now in first violin supplemented by a new semiquaver bass-line in the cellos. B briefly returns in A major, and with the exception of a few bars in E major, A major persists through a codetta in which first cello, first violin and first viola repeat the opening fragment of A in a *decrescendo* to *piano dolce* and a *ritardando* to the *pp* fermata-held conclusion.

The Scherzo [3], built as *Presto – Tempo moderato – Più allegro – Tempo I – Scherzo da capo al Fine*, opens in a brisk tempo, *forte* in G major ($\frac{3}{8}$), its syncopated melody regularly stressing the third beat, which is tied over to the next bar. A subsidiary theme which adds semiquavers to the mix begins in G major but lunges into E minor before returning to the opening key. G major continues after a repeat, when the syncopated rhythm is stressed and undergoes chromatic alterations. The unstable tonality wanders from A major to B flat major before the opening theme and its subsidiary return in C major, and repeated semiquavers are added which quicken movement towards a C major *Fine*. A middle section marked *Tempo moderato* serves as a Trio, with its leisurely dotted quavers in A minor and $\frac{2}{4}$ metre. The key and thematic material are transported to $\frac{3}{4}$ in a lively *Più allegro* that crescendos to *ff* before a short return of the $\frac{2}{4}$ Trio opening ends in G major, with the direction *Scherzo da capo al Fine* sending the players back to the very beginning of the movement to repeat the Scherzo section entire.

The finale begins [4] with a short *Andante mesto* in common time. The second cello initiates the movement solo with *piano* ostinato bass crotchets on C, as the other seven strings contribute dolorous commentary, some in *legato* half-tone slurs, until motion ceases at a fermata-held *forte* G major seventh chord. Then an *Allegro con fuoco* kicks in, in $\frac{2}{2}$ metre, as recurring G quavers in the cellos land on C and the first theme (A) is urgently stated in violins I–III over pounding quavers in C minor from the lower strings. Episode B, a rising arpeggio of minims propelled by an initial dotted crotchet, occurs in the flattened mediant E flat major. Cadential material marked by scales of *legato* quavers precedes a return of A in C minor, which then is followed by idea C, initially featuring quaver figures repeated between first and second violin in F major, but soon evolving into an extended development, affirming that the form of the finale is a sonata-rondo

(with a difference). A appears in new keys with increased chromaticism, as do B, C and A again. Yet after the instability, B rather than A is the episode which now reappears in the solid tonic key, here altered to C major, and a coda provides dazzling *legato* scales and extended crotchet cadences that preface the *ff*, fermata-held *tutti* octave C finish.

In 1904, a year after the publication of the Octet, Wilhelm Altmann expressed his regard for the work in brief for the periodical *Die Musik*:

The rather limited body of literature comprising octets for string instruments has been enriched by this work. The first, immensely vigorous movement concludes with a highly effective coda. The Adagio resounds with solemnity and devotion. Most original is certainly the immensely appealing, charming Scherzo. A powerful finale brings the work to a close.³³

Thieriot's Octet in B flat major, Op. 62, for two violins, viola, cello, double bass, clarinet, horn and bassoon, was published in Leipzig by J. Rieter-Biedermann in 1893.³⁴ The first movement begins with fourteen bars of *Poco adagio* [5] in $\frac{3}{4}$ metre, with a rising triadic theme that spreads from solo clarinet, *piano dolce*, across the ensemble. The tonality is evasive through a *crescendo* to *forte* until a subsequent *ritardando* on a chord that is a seventh of F major, but the *Allegro non troppo* which follows is solidly in B flat major. The principal theme is sourced from the opening bars, but is now suffused with cheerful buoyancy by the strings and repeated in clarinet (Altmann describes 'the heartfelt, beautifully distributed lyrical theme'³⁵). A secondary subject with falling minims and semiquavers appears in F major, as the *piano dolce* mood continues. A *crescendo* to *ff* and a rhythmical quickening of previous themes lead to valedictory cadential material before the entire exposition is repeated. The end of this repeat ushers in the development, which starts with the

³³ Altmann, 'Ferdinand Thieriot: Oktett für vier Violinen, zwei Bratschen und zwei Violoncelle, op. 78', *Die Musik*, Vol. 3, No. 12, Zweites Märzheft, 1904, p. 441.

³⁴ In 2000, Mathias Keitel assigned the work the archival inventory number NFT: Ae01a: 1. A second octet composed for the same instrumentation was Thieriot's Octet in D minor, NFT: Ae02a: 1. This work was first published in 2006 by the Amadeus Verlag of Winterthur, ed. Yvonne Morgan (BP 1249).

³⁵ Wilhelm Altmann, *Handbuch für Streichquartetspieler*, Vol. 4, Heinrichshofen's Verlag, Wilhelmshaven, 1974, p. 210.

main theme in the bassoon. Echoes of the opening motto in other instruments stretch the tonality, originally in B flat major but weaving through D minor/major and G major. A fragment of the secondary theme appears *pp* in F major and B flat major before increased chromaticism and a thickening of textures subside in a sparse fugal *animato*, also in F major. The recapitulation of the principal theme is a weighty *ff* affair, whereas the secondary material arrives *piano* with its key altered to the tonic B flat major, a key that is emphasised in a coda which concludes the movement with three B flat major chords, *ff staccato*.

The *Intermezzo, un poco vivace* [6], in F major and $\sharp_4$, begins with continuous quavers in clarinet and bassoon, *piano staccato*. The B section offers only the gentlest of contrasts, with horn *dolce pp* and in slower note-values in the flattened submediant key of D flat major (Altmann mentioned ‘the delicately rendered middle section in which the horn makes itself heard’³⁶). The *Da Capo* signals a return of the first, A portion, which runs its course through to the F major *Fine*.

The third movement, *Adagio molto mesto* [7], begins with a stately cello solo in G flat major ($\flat_4$), and continues with the theme in the violin, but in F sharp minor. So goes the pattern in this beguiling movement, which alternates the opening theme in G flat major and its parallel minor (notated by Thieriot as F sharp minor). These key-changes work in tandem with continually varying accompaniments (in Altmann’s phrase, ‘these melodies are further enhanced during their repetitions with charming filagree work’³⁷). Such repetitions feature ardent cello melismata underpinning the melody in the clarinet, *leggiero* clarinet semiquavers embroidering the violin line, or bold declarations in the horn which interrupt the theme altogether. The shifts from major to minor occur three times before an unstable point is reached with five bars of fragments in an indefinite key (the signature shows G flat major in clarinet, F sharp minor in bassoon and C major in the strings). A fourth restoration of G flat major prevails through the final, fermata-held tonic chord, *pp dolce*.

³⁶ *Ibid.*, p. 210.

³⁷ Altmann, *Handbuch für Streichquartetspieler*, op. cit., p. 210.

The penultimate movement is a Scherzo, *Allegro vivace* [8], with a rollicking *ff* first theme in E flat major in the strings ($\frac{3}{4}$) made even wilder by dint of accented syncopations on the third beat of each bar. The third-beat accents are mimicked by the winds, and plunging semiquaver octaves in the violins end the opening statement. A related strain in the dominant dwells on the previous rhythms before a return of E flat major and the opening theme. This last extends into the further major keys of F, A flat, C and a long tenancy in B flat before the first section of the Scherzo ends in three bars of E flat major. Though not named as such, the second segment of the movement has the attributes of a typical Trio, including the more relaxed tempo and dynamic (*Poco meno mosso* and *piano*), the dominant key (B flat major) and the bucolic ambience (the trio of wind instruments). The lilting clarinet, *legato dolce*, yields the melody to the violins before a cadential span ushers in an *arco* slowing of the rhythmical pace and section-ending B flat major seventh chord. The directive *Da Capo al Fine* brings a repeat of the romping Scherzo through to its E flat major *ff Fine*.

The finale, an *Allegro moderato* [9] in B flat major, is a variation on the Rondo. It begins with a theme (A) in $\frac{2}{4}$, first played *legato* and *piano dolce* in the clarinet, then delivered more resolutely in *forte* violin octaves over a bustling semiquaver accompaniment. The first episode (B), with crotchets in F major, is led by the *espressivo* horn, before the A theme returns, again in B flat major, but now across *tutti ff*. The next episode (C) is a lyrical descending scale in triplets which occurs in clarinet in A flat major (the key of the flattened leading tone) before its mirror-image, with the triplets now ascending, is played by the violin. After a key-change to D major, arpeggiated cadences in F major perform the dominant function of preparing the return of the A theme in B flat major. The rondo form progresses with second and third appearances of episodes B and C, each sandwiched by iterations of A, but developmental aspects of sonata form (fragmentation of melody and restless key changes) affect the later stages. Finally, an *Allegro vivace* coda compresses the A theme into $\frac{6}{8}$ metre as B flat major and *ff* prevail through the last pages of the score.

Altmann extolled Thieriot's 'skilful use of the sonic qualities of the individual instruments',³⁸ which was apparently on display at a performance in Queen's Hall in London in 1903. The Octet was then performed by an ensemble which boasted some of the royalty of British musicians. It included

the clarinetist George A. Clinton,³⁹ hornist [Friedrich Adolf] Borsdorf,⁴⁰ bassoonist [William Beale] Wotton,⁴¹ violinists [Jessie] Grimson⁴² and [Haydn] Wood,⁴³ violist [Ernest] Tomlinson,⁴⁴ cellist [B. P.] Parker,⁴⁵ and double bassist [Charles Henry] Winterbottom⁴⁶ [...]. Planned in five movements, the work in question shows thought

³⁸ *Ibid.*, pp. 210–11.

³⁹ Clinton (1850–1913), a member of Queen Victoria's private ensemble from age seventeen, was the principal clarinetist for the Philharmonic Society and the Crystal Palace, teaching at the Royal Academy of Music, several universities and, in the early years of the twentieth century, the Royal Military School of Music, Kneller Hall, in Twickenham.

⁴⁰ Born in Dittmendorf, Saxony, Borsdorf (1854–1923) moved to England in 1879 and was soon recognised as the most important horn-player in the country. He was Principal Horn in the orchestra that performed in the very first Promenade Concert conducted by Henry Wood in Queen's Hall in 1895, and in 1904 he was a founder member of the London Symphony Orchestra. At the Royal College and Royal Academy he laid the groundwork for the British tradition of horn-playing, teaching a generation of London horn-players which included the brothers Aubrey and Alfred E. Brain (respectively the father and uncle of the incomparable Dennis Brain).

⁴¹ Wotton (1832–1912) was the first bassoon professor at the Royal College of Music, and was chosen for this position by George Grove when the College opened in 1883; he remained on the staff of the College until 1905. He also played the saxophone; indeed, he is said to have been the first player of the instrument in the UK.

⁴² In 1913 Jessie Grimson (1873–1954) was one of the first women to join the Queen's Hall Orchestra, along with Rebecca Clarke and four others, eighteen years after the Orchestra was founded. She came from a musician family large enough to perform the Mendelssohn Octet in public without the intervention of other players.

⁴³ A composer of light music, not least some 200 ballads (the best known of which is *Roses of Picardy*, published in 1916), Wood (1882–1959) toured with some of the leading singers of the day until the mid-1920s, when the increasing success of his songs allowed him to retire as a professional violinist.

⁴⁴ Not to be confused with Ernest Tomlinson, the composer of light music (1924–2015). This Ernest Tomlinson (1881–1938) is best remembered as a founding member of the Spencer Dyke Quartet, playing in the ensemble from its formation in 1918 until 1927, when he was replaced by Bernard Shore.

⁴⁵ Bertie Patterson Parker (1871–1930) was a professor at the Royal Academy of Music and, like Ernest Tomlinson, a founding member of the Spencer Dyke Quartet. He was one of the founding members of the London Symphony Orchestra, playing as a principal cellist and remaining with the orchestra from 1904 until 1929. Among the noteworthy premieres he had to his credit was that of Vaughan Williams' Quintet in D major in June 1901.

⁴⁶ Winterbottom (1866–1935), a member of a large family of musicians, played in the bands of Queen Victoria, Edward VII and George V, was a founding member of the London Symphony Orchestra (and its principal double bass from 1904 to 1933) and a professor at both the Royal Academy of Music and the Royal College of Music.

and skill. Some effective writing for the horn is to be noted in the second movement, an Intermezzo, which contains not a little imaginative and pleasing music.⁴⁷

Thieriot's profound connection to chamber music in general had been affirmed by Bernhard Vogel of the *Zeitschrift für Musik* after a much earlier Leipzig concert:

Composer's matinees – that is, performances in which a single composer presents works exclusively of his own composition or has them performed by others – are understandably far less common than concerts in which a great variety of works and names is attempted. This may explain why it is precisely the former events that exert a far greater attraction on the more serious professional musician: all are eager to discover how much or how little the composer in question has to say, where his strengths lie, and just which artistic principles he may uphold.

On the 24th of this month, Herr Ferdinand Thieriot introduced himself to us in the Blüthner Saal before an exceptionally large audience comprising the foremost musical authorities [...] and left no doubt whatsoever that [he] has deeply immersed himself in the spirit of chamber music, is thoroughly familiar with the laws of its technique, and possesses a wealth of ideas that almost invariably satisfy the interests of the audience and yield ample harvests.

An endearing quality runs through his creations, which in the slow movements is supported and elevated by a profound inner depth; he shapes the scherzos carefully, and this only serves to make the more humorous touches stand out all the more. Passion seems to lie further from Thieriot's nature; he may well venture into this realm, yet it does him honour that he soon returns to his own Elysian fields, where he causes violets and forget-me-nots to bloom.⁴⁸

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, studying horn with Alfred E. Brain's protégé Sinclair Lott (First Horn of the Los Angeles Philharmonic, 1949–73), before embarking on a

⁴⁷ Anon., 'Musical Gossip', *The Athenæum*, No. 3940, 2 May 1903, p. 571.

⁴⁸ Bernhard Vogel, 'Correspondenzen: Leipzig', *Zeitschrift für Musik*, Vol. 54, No. 18, 4 May 1887, pp. 195–96.

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*.

Magisterra Soloists has become the face of visionary chamber music in Southern Ontario in London, Ontario. The ensemble has a current string roster of over 49 international musicians hailing from more than 25 countries, who have performed in over 150 concert performances and 35 school out-reach visits, in collaboration with over 35 international special guest artists (piano, winds, voice). Founded in 2016 by its Artistic Director, the internationally esteemed violinist Annette-Barbara Vogel, the group is proud to call upon some of the finest chamber musicians worldwide, bringing first-rate festival-style chamber-music concerts to the region



through its 'Magisterra at the Museum' concert series and annual Christmas concert series, among other events.

Central to the Magisterra mission is providing invaluable professional development to emerging artists. Its 'on-the-job' mentorship programme, 'Magisterra Fellows', has already provided intensive artistic training to more than 30 deserving emerging artists, in support of their future careers as professional musicians.

In 2024, Magisterra expanded its commitment to access and inclusion with the launch of 'Magisterra Sensory Concerts'. These events are designed to accommodate individuals with autism, learning disabilities, sensory or communication differences and other disabilities, as well as anyone who may benefit from a more relaxed concert environment. Presented twice each season and performed primarily by Magisterra Fellows, this series demonstrates the importance of inclusive programming and affirms that musical experiences can be welcoming and accessible to all. To further encourage the development of school-aged string-players, Magisterra also hosts an annual searchlight audition: the Young Performer's Award. Recipients earn the opportunity to perform solo with the ensemble at the annual Christmas Baroque concert.

Magisterra Soloists is proud to serve both its local and national artistic community. As champions of Canadian art and artists (with commissioned works by Canadian composers Emily Doolittle, Paul Frehner, Kevin Morse, Abby Richardson-Schulte, Edgar Suski and others), the ensemble has already successfully completed five multi-city tours through both Canada and Brazil.

www.magisterra.com

Annette-Barbara Vogel, the Artistic Director of Magisterra Soloists, is considered one of the finest German violinists of her generation, with a rich international performing career that has taken her as a soloist, recitalist and chamber musician to over 35 countries across six continents. *Gramophone* lauded her 'perfect intonation', and *Classical CD Review* called her 'the most ideal exponent a composer could hope for'. Her exceptional musicianship has been recognised by numerous prestigious solo prizes and scholarships across both Europe and North America.

At eleven years old, she was the youngest student ever accepted to the Folkwang-Hochschule Essen, where she later completed her solo and chamber-music diplomas *summa cum*



laude. Her early training as a violinist included several years of study at Amsterdam's Sweelinck Konservatorium under the legendary Dutch violinist Herman Krebbers. Already a professional touring musician at age sixteen, she was selected to study for one month at the Menuhin Academy under Sir Yehudi Menuhin. With her piano trio, Trio Alani, she later studied chamber music under Walter Levin (of the LaSalle Quartet) at the Musik-Akademie Basel, before enrolling in the Artist Diploma program at Los Angeles' University of Southern California. She completed an Artist Diploma *summa cum laude* under Dorothy DeLay at the Cincinnati College-Conservatory and was later chosen to perform the Brahms Violin Concerto under the baton of Keith Lockhart at a gala concert honouring Professor DeLay's 75th birthday.

Her prolific recording career as soloist and chamber musician has produced more than fifteen albums from Avie, Blue Griffin, Cybele Records, Eroica Classical Records and Harmonia Mundi Germany. Her release of *Französische Komponistinnen* in 2011 received an 'Outstanding Recording' award from *International Record Review* in the UK. As a champion of lesser-known works, she has enjoyed high critical esteem for her many ground-breaking recordings of works for the violin by composers such as Hans Gál. Her album of violin sonatas by Ethel Smyth, Elfrieda Andrée and Mel Bonis was released on Toccata Next in 2021 (TOCN 0013).

Her appointments include an Artist-in-Residence with the Monticello Trio at the University of Virginia at Charlottesville and violin professorships at both the Folkwang-Hochschule Essen and at the University of Iowa. Currently a Full Professor, she accepted an appointment at Western University (in London, Ontario) in 2004, where she continues to serve as the head of the string department and is in high demand as a pedagogue and chamber-music coach. In 2020 she received the Forest City London Music Award in the solo classical instrumental category.

Over the last four decades, **Ronald George**, horn, has been devoted to the musical roles of teacher, soloist, chamber and orchestral musician. He joined the London Symphonia (formerly known as Orchestra London) as principal horn in 1979 and has appeared as a soloist with the orchestra many times. His main teachers were Hermann Baumann, Robert Creech and Eugene Rittich. He has performed with numerous orchestras across Canada and the USA, including the Calgary Philharmonic, Detroit Symphony, National Arts Centre



Orchestra, Toronto Symphony, Vancouver Symphony and Canadian Opera Company. He has a keen interest in playing and teaching the natural horn and has performed with the Tafelmusik Baroque Orchestra, Aradia, Arion and Opera Atelier. He has been invited to participate in Les Journées du cor de Montréal as a performer and adjudicator. A dedicated teacher, he is proud to have worked with some of the finest young Canadian musicians at Western University.

A native of Quebec City, **Marylène Gingras-Roy**, viola, joined the Pittsburgh Symphony Orchestra in 1997 and currently serves as Acting Assistant Principal Viola. She has performed at the Sun Valley Music Festival in Ketchum, Idaho, since 2000.

She studied at the prestigious Curtis Institute of Music in Philadelphia with Karen Tuttle and Joseph DePasquale, following earlier training at the Harid Conservatory in Boca Raton, Florida, and the Quebec Conservatoire with teachers Victoria Chiang, Douglas McNabney and François Paradis.

A dedicated teacher with over 30 years of experience, she is Adjunct Professor of Viola at Duquesne University in Pittsburgh, maintains a private studio and coaches youth orchestras. Her students have gone on to advanced studies and earned positions in professional ensembles.

She has appeared as soloist with the Pittsburgh Symphony, Duquesne University Orchestra and Pittsburgh youth ensembles. An avid chamber musician, she has performed in diverse ensembles, collaborating with colleagues and international artists in North America and Europe.

She performs on a viola made in 1972 by Italian-born maker Sergio Peresson.

Hailing from Toronto, Canada, **Travis Harrison** teaches double bass at the University of Toronto, and is in high demand as a freelance soloist, chamber musician and section leader. His deep love of music led him to his Toronto Symphony debut at age eighteen and the Montreal Symphony at nineteen, and to a tenured position with the Winnipeg Symphony Orchestra through his twenties. He has performed as guest principal bass with the National Arts Centre and Canadian Opera Company Orchestras, and is the solo bassist for the Canadian Chamber Orchestra. He has served the bass community as a Board



Chair of the International Society of Bassists and co-authored *The Canadian School of Double Bass* technique books with his mentor, Joel Quarrington. He proudly performs on a bass commissioned from Montreal master luthier Mario Lamarre and bows by Bernard Walke in Ottawa.

www.travisharrison.ca

The cellist **Parry Karp** is Artist-in-Residence and the Graebner Professor of Chamber Music and Cello at the University of Wisconsin-Madison, where he is director of the string chamber-music programme. He has been cellist of the Pro Arte Quartet for the past 50 years, the longest tenure of any member in the history of the Quartet, which has now been active for over a century.

He is an active solo artist, performing numerous recitals annually in the United States, and has recorded six solo albums. He is active as a performer of new music, playing in the premieres of dozens of works, many of which were written for him, including concertos, sonatas and chamber music. Unearthing and performing unjustly neglected repertoire for cello is one of his passions. In recent years he has transcribed for cello many masterpieces written for other instruments, a project which has included performances of all of the duo sonatas of Brahms and all but one of the duo sonatas of Beethoven. In July 2024 he recorded a concerto album with the BBC National Orchestra of Wales that included both Ernest Bloch's *Schelomo* and his Suite for Viola and Orchestra of 1919; it was released by Signum Classics in July 2025 and received a *Gramophone* 'Editor's Choice' selection as one of the best Classical Albums of 2025.

With the Pro Arte Quartet he has performed over 1,000 concerts throughout North, Central and South America, Europe and Japan. His discography with the group is extensive (over two dozen recordings) and includes the complete string quartets of Ernest Bloch, Miklós Rózsa and Karol Szymanowski, many of these recordings receiving commendations from the magazines *Fanfare* and *High Fidelity*.

His former students are members of professional string quartets, major orchestras and teachers across North America. In 2012 he was a recipient of the Chancellor's Distinguished Teaching Award at the University of Wisconsin-Madison, and in spring 2016 he was named a fellow of the Wisconsin Academy.



The violinist **Kyoko Kashiwagi** is an avid chamber musician as well as an experienced orchestral player. Born in Zurich and raised in Tokyo, she began taking violin lessons at an early age. By the time she finished elementary school, she had a modest dream of pursuing a career in music. She was accepted at the Tokyo National University of Fine Arts and Music, where she studied with Koichiro Harada, the original first violinist of the famed Tokyo String Quartet. While attending the school, she won the concerto competition and performed Berg's Violin Concerto. With the encouragement of Koichiro Harada, whom she found an inspiring figure, she decided to take an audition to study at the Juilliard School with Dorothy DeLay, Joseph Fuchs and Joel Smirnoff of the Juilliard String Quartet. There she met the future colleagues with whom she formed the Amernet String Quartet.



As first violinist of the quartet, she led the group to the first prizes at the Fifth Banff International String Quartet Competition (1995), Tokyo Music Competition (1995) and Fischhoff Chamber Music Competition, among others. The Amernet Quartet studied with the Tokyo Quartet and members of the LaSalle Quartet at the College Conservatory of Music at the University of Cincinnati. The group received multiple awards, playing throughout the United States, Japan, Korea, France, Germany and Switzerland, and was invited to perform at the Aspen, Lucerne, Newport, Norfolk, Ravinia and Tanglewood festivals, and at Mostly Mozart in the Lincoln Center in New York. After leaving the quartet, she moved to Michigan, where she now teaches privately and performs as a member of the Muse Ensemble and the Detroit Symphony Orchestra.

Recently retired as Full Professor of Viola and Chamber Music at the Université de Montréal, the Viennese-born Austro-Canadian violist **Jutta Puchhammer-Sédillot** has had a distinguished and multifaceted career. She has taught master-classes at prestigious institutions and summer festivals across North and South America as well as Europe. For over twenty years, she held principal-violin positions with the Laval Symphony Orchestra (OSL) and the Great Canadian Ballet Orchestra of Montreal. A sought-after chamber musician, she has collaborated with internationally renowned artists, performing in various ensembles, some of which she founded. As a soloist, she has appeared with orchestras across three continents. She has recorded numerous recitals for radio and released several solo albums featuring rare Romantic viola repertoire.

She also edited three volumes of *Pièces de Concours* for Schott Edition and has commissioned works by Canadian women composers. A dedicated advocate for the viola, she served as President of both the Canadian Viola Society (2000–14) and the International Viola Society (2020–26), playing a central role, since 1999, in organising its International Viola Congresses. Her contributions have earned her the Maurice Riley Prize for International Achievement (2006), the Silver Alto Clef Award (2019) and the Canadian Life Achievement Award (2022). Her latest project, the IVS Audio Viola Database (online at *IVS Audio Database*), hosted by IVS and Music4Viola, focuses on classical and Romantic viola and piano repertoire up to 1940, aiming to promote forgotten works by collecting and encouraging new recordings and research worldwide.



The Brazilian cellist **Kayami Satomi** began his musical studies at the age of four with his mother, Alice Lumi Satomi, and later earned his Bachelor's degree from the Federal University of Paraíba and a Master's degree with highest honours from the Hochschule für Musik Münster, Germany, as a Yehudi Menuhin Foundation scholar. His principal teachers include Felipe Aquino, Nelson Campos and Matias de Oliveira Pinto, with further studies in master-classes with Colin Carr, Matt Haimowitz and Antonio Meneses.

A prizewinner of major Brazilian competitions – including Jovens Instrumentistas do Brasil, Paulo Bosio, Francisco Mignone and the Nelson Freire Competition for New Brazilian Talents – he has performed in concert-halls across Latin America, Europe, and the United States, under conductors who include Christoph Eschenbach, Kurt Masur and Roberto Minczuk. He has appeared as soloist in works by Boccherini, Dvořák, Elgar, Haydn, Saint-Saëns and Tchaikovsky, and with orchestras in Brazil, Chile, Germany and Paraguay, including the Latin American premiere of Diego Haase's *Concertino para Violoncelo y Orquesta*.

Equally active as a chamber musician and educator, he is a member of Trio Portato and has collaborated in contemporary, Brazilian and crossover projects. He is founder and artistic



Photograph: Jisa Dantas

director of Violoncelada (Triângulo Mineiro) and on the faculty of the Ouro Branco Cello Festival. After fifteen years as Professor of Cello at the Federal University of Uberlândia, he now teaches cello and chamber music at the Instituto Villa-Lobos of the Federal University of the State of Rio de Janeiro (UNIRIO) in Rio de Janeiro.

Peter Shackleton is the principal clarinettist of the Thunder Bay Symphony Orchestra and a member of the ensembles Music in Common and INNERchamber. He has served as principal clarinettist of Orchestra London Canada, and has performed with Tafelmusik (on historical clarinet) and Les Violons du Roy, as well as with the Milwaukee Symphony, Winnipeg Symphony, Kitchener-Waterloo Symphony and Stratford Festival Orchestras. He is currently on the faculty at Wilfrid Laurier University and has previously held teaching positions at Western University and Lakehead University. He was awarded First Prize at the 27th CBC Radio Competition, and has performed as a soloist with the CBC Radio Orchestra (Vancouver), National Arts Centre Orchestra, Thunder Bay Symphony Orchestra, Toronto Symphony Orchestra and Tafelmusik. He received his Honours Bachelor of Music from Northwestern University and a certificate in Chamber Music Performance from the University of Wisconsin-Milwaukee.



Originally from Toronto, the bassoonist **Julie Shier** now calls London (Ontario) home. She holds a Bachelor of Fine Arts degree from York University and a Master of Music from University of Michigan, and also studied at the Royal Conservatory of Music. She is a member of the Windsor Symphony Orchestra and London Symphonia, and has played with Hamilton Philharmonic, Kitchener-Waterloo Symphony, Thunder Bay Symphony and National Ballet of Canada, and has performed in the pit orchestra for The Stratford Festival. She has attended music festivals in Banff, Quebec and Graz in Austria. Most recently she has taken up the bagpipes and now performs with the London Police Pipes and Drums.



Vera Sherwood first studied violin at the Perm Music School in Perm, Russia, then at the Gnessin High College in Moscow and finally at the M. Glinka Nizhny Novgorod Conservatoire, where she received the Diploma of Orchestral Artist, Artist of Chamber Ensembles and Teacher, as well as the Diploma of Quartet-Performance Artist. She was assistant concert-master of the Academic Philharmonic Orchestra of Nizhny Novgorod and both principal second violin and resident soloist in the Moscow Chamber Orchestra 'The Seasons'. She has toured extensively throughout Europe as a soloist and chamber musician and was a member of the Bolshoi Theatre Orchestra until 2011 when she moved to Canada, where she played with the Glenn Gould Quartet and, in 2012, joined the Niagara Symphony Orchestra. In 2023 she became a member of the Windsor Symphony Orchestra. She currently teaches privately and is a violin instructor at Brock and McMaster Universities. She is also pursuing a Doctorate of Musical Arts at Western University, in the studio of Annette-Barbara Vogel.



The violinist **Mikela Witjes**, based in London, Ontario, maintains an active career as a freelance violinist and private teacher. After her graduate studies at the University of Western Ontario, where she studied with Annette-Barbara Vogel, she has fostered a career locally, as a performer and educator. Her orchestral endeavours have afforded her a seat with London Symphonia, and frequent performances with the Windsor Symphony, Brantford Symphony and other orchestras across Ontario. She has twice toured Canada with the National Youth Orchestra of Canada.



As a collaborative musician, she has performed alongside the Elora Singers, the Choral Connection Choir, Chor Amica and London Pro Musica Choir. She works regularly as a session musician, recording styles spanning popular to classical.

She has performed with Magisteria Soloists since the inception of the group. Delving into a rich and diverse repertoire has been a highlight of this experience, as have three Ontario-Quebec tours and its inaugural tour to Brazil in 2016.



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Don Wright Faculty of Music, Western University, London, Ontario
Recording engineer: Matt Antal
Producers: Matt Antal and Annette-Barbara Vogel



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FERDINAND THIÉRIOT Chamber Music, Volume Five

String Octet in C major, Op. 78 (publ. 1903)*

33:05

[1] I *Allegro*

9:52

[2] II *Adagio*

8:41

[3] III Scherzo. *Presto – Tempo moderato – Più allegro – Tempo I – Scherzo da capo al Fine*

7:00

[4] IV *Andante mesto – Allegro con fuoco*

7:32

Octet for Winds and Strings in B flat major,

Op. 62 (publ. 1893)

34:29

[5] I *Poco adagio* (♩ = 63) – *Allegro non troppo* (♩ = 152)

11:44

[6] II *Intermezzo, un poco vivace* (♩ = 168)

4:13

[7] III *Adagio molto mesto* (♩ = 44)

8:01

[8] IV Scherzo. *Allegro vivace* (♩. = 112)

4:15

[9] V *Allegro moderato* (♩ = 116)

6:16

TT 67:37

Magistera Soloists

* FIRST RECORDING

String Octet, Op. 78

Annette-Barbara Vogel, violin 1

Kyoko Kashiwagi, violin 2

Vera Sherwood, violin 3

Mikela Witjes, violin 4

Jutta Puchhammer, viola 1

Marylène Gingras-Roy, viola 2

Parry Karp, cello 1

Kayami Satomi, cello 2

Octet for Winds and Strings in B flat major, Op. 62

Peter Shackleton, clarinet

Julie Shier, bassoon

Ronald George, horn

Annette-Barbara Vogel, violin 1

Vera Sherwood, violin 2

Jutta Puchhammer, viola

Kayami Satomi, cello

Travis Harrison, double bass