



Joseph WOELFL

COMPLETE DUOS FOR HARP AND PIANO

THREE GRAND DUETS FOR HARP AND PIANO, OPP. 29, 37 AND 44

FISCHER'S CELEBRATED MINUET WITH VARIATIONS, WoO63L

TURKISH MARCH AND RONDO, WoO45F

TROIS POLONOISES, WoO96

SIX WALTZES, WoO45E

Duo Praxedis

FIRST COMPLETE RECORDING

JOSEPH WOELFL'S MUSIC FOR HARP AND PIANO

by Margit Haider-Dechant and Hermann Dechant

Joseph Johann Baptist Woelfl was born in Salzburg on 24 December 1773. His father, Johann Paul Wölfl (1737–96), a member of the gentry, worked as a lawyer in the prince-bishop's financial administration. Already in early childhood, Woelfl benefited from piano and violin lessons given by Leopold Mozart (1719–87), and he played his first public concert as a violin soloist at the age of seven.¹

In 1783, he came to the Kapellhaus at Salzburg cathedral, where his teachers included Leopold Mozart, Michael Haydn (1737–1806), the castrato Francesco Ceccarelli (1752–1814) and other notable musicians. At the same time, he continued taking piano lessons with Maria Anna Mozart (1751–1829)² and was treated as a member of the family.³ One can assume that he received tuition from private tutors until he entered an 'Akademisches Gymnasium', which was closely linked to the Benediktineruniversität Salzburg, where he was a student from 1786 to 1788.⁴ The following two years are less clearly accounted for. It seems likely that in this period he continued his musical education by himself, since in 1790 he performed before Wolfgang Amadeus Mozart in Vienna and was received as a refined pianist.⁵ The extant compositions from his time in Salzburg show that he must have been an active student also in this discipline.

¹ Benedikt Pillwein, *Biographische Schilderungen oder Lexikon Salzburgerischer Tonkünstler*, Mayr, Salzburg, 1821, p. 262.

² *Mozart: Briefe und Aufzeichnungen*, ed., collected and annotated by Wilhelm A. Bauer and Otto Erich Deutsch, Vol. III (1780–1786), Internationale Stiftung Mozarteum Salzburg/Kassel 2005, pp. 284–91, No. 765: 'Tagebuch Maria Anna (Nannerl) Mozarts' (4 September–31 October 1783) and pp. 433–37, here p. 436, No. 892: 'Leopold Mozart an seine Tochter, St. Gilgen' (Salzburg, 27 October 1785).

³ *Cf. ibid.*, No. 765: 'Tagebuch Maria Anna Mozarts'.

⁴ Cf. Margit Haider-Dechant, 'Joseph Wölfls Salzburger Jahre', *Salzburgs Musikgeschichte im Zeichen des Provinzialismus? Die ersten Jahrzehnte des 19. Jahrhunderts*, Veröffentlichungen der Forschungsplattform Salzburger Musikgeschichte, Vol. 2, ed. Dominik Šedivý, Hollitzer Verlag, Vienna, 2014, pp. 182–92, here pp. 188–89.

⁵ Cf. Benedikt Pillwein, *Biographische Schilderungen*, p. 263, note 1.

It is uncertain whether it was Mozart who recommended Woelfl to Prince Michał Kleofas Ogiński (1765–1833) as a piano teacher. This connection is first mentioned in an obituary of Woelfl in 1812 in Ackermann's *Repository*,⁶ although this detail has not yet been verified. Two years later, Woelfl established himself as a freelance musician and enjoyed marked success until the third partition of Poland in 1795. After returning to Vienna, he became known as a pianist and composer of opera, piano and chamber music. In 1798, at a piano contest held by the aristocracy of Vienna at Villa XAIPE⁷ near Schönbrunn Palace, Woelfl entered into competition with Beethoven and, according to the newspaper reports, won the audience's favour.⁸ Between 1799 and 1801, he went on extensive tours to the musical centres of Germany – Berlin, Breslau, Dresden, Hamburg, Leipzig and elsewhere – with the success of these concerts attested in reviews published by *AmZ*. On the recommendation of Constanze Mozart (1762–1842), the firm Breitkopf & Härtel became the main publisher of Woelfl's works.⁹ When Woelfl arrived in Paris in 1801, he was already celebrated by the *Journal de Paris* as 'the famous Wolff, one of Europe's most remarkable men on the piano'.¹⁰ Here, he made his way to the very highest of musical circles, standing out both as a pianist and as a composer of opera, orchestral and chamber music.

In 1805, Woelfl came to London, where concert-organisers competed to win him for their shows and performances. He entered into a lifetime contract with Johann Peter Salomon (1745–1815), best remembered through his association with Haydn in the early 1790s, and received prestigious commissions as a composer. Soon Woelfl was known as one of the leading musicians of the city, and the most important part of his work, covering the whole breadth of musical genres, stems from this period. On 21 May 1812, after a long illness, Joseph Woelfl died, high in esteem, in what was then the well-

⁶ Cf. 'Biographical Sketch of Mr. J. Woelfl, the German composer, Who died in London, May 21, 1812', *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, ed. Rudolf Ackermann, Vol. 8, p. 86.

⁷ χαίπε in classical Greek, meaning 'rejoice' or 'be happy', was used as a greeting or parting salutation.

⁸ *AmZ*, Vol. I, No. 33, 15 March 1799, p. 524.

⁹ Cf. Mozart, *Briefe und Aufzeichnungen*, Vol. 4, p. 227, No. 1235.

¹⁰ 'Nouvelles concernant les Sciences les Lettres & les Arts', *Journal de Paris*, 5 Brumaire Xme Année de la République [11 October 1801].

to-do suburb of Marylebone.¹¹ His early death could be seen as the price paid for an intense life with simultaneous careers as a pianist and a composer, and a teacher in both of these disciplines. After his death, numerous publishers showed continued interest in his works and further editions continued to appear until the end of the nineteenth century. In the history of British music, Woelfl plays a crucial role in the emergence of English classicism; and in the development of piano music in the nineteenth century, he is regarded as an important predecessor to Schubert, Mendelssohn and Liszt.

The development of the harp into a fully-fledged solo instrument was facilitated by the invention of the pedal harp around 1800; this advance made performance in all keys possible and gave birth to a new chamber-music combination: the harp-and-piano duo – a line-up which immediately enjoyed enormous popularity among both professional musicians and amateurs, as evidenced by the large number of surviving compositions as well as contemporary illustrations. The decisive factor was the rich sound of the two historical instruments, which together could achieve sonorities of orchestral dimensions.

As a freelance composer and piano virtuoso, Woelfl constantly had to ensure that his work reflected the latest developments in the musical life of his age. It was therefore particularly fortunate that he encountered distinguished harp virtuosos both in Paris and in London, with whom he performed and for whom he composed an important body of works for harp and piano – one unmatched by any other major master of the Viennese Classical period.

The *Grand Duo pour Harpe et Piano* in F major, Op. 29, was composed in Paris, where it was first mentioned in a publisher's announcement in February 1804. Woelfl dedicated the work to the harpist Marie-Élisabeth Cléry, who was born Marie-Élisabeth Talvaz Duverger at Versailles in 1762 and died in Paris in 1811. In 1782 she married Jean-Baptiste Cant Hanet, known as Cléry, who later served as valet to Louis XVI in the Temple prison. When the couple emigrated to Austria in 1795, they entered the service of Marie-Thérèse Charlotte, daughter of Louis XVI. Under the *ancien régime*, Madame Cléry had performed as a musician in Queen Marie Antoinette's concerts and appeared

¹¹ Minutes of the inheritance procedures, No. 717, National Archives, London, 1812.

several times between 1780 and 1782 in the *Concerts spirituels* at the Tuileries. Madame Cléry also distinguished herself as a composer.¹²

The *Grand Duet*, Op. 29, is composed on an imposing, even symphonic, scale. The first movement [1] opens with a splendid *Adagio* introduction, followed by an extensively developed sonata-form structure marked *Allegro*. The second movement, *Andante un poco allegretto* [2], is characterised throughout by an unceasing, solemn tread. Woelfl's intention that this motion should remain uninterrupted from beginning to end is demonstrated by his choosing not to divide the movement into separate sections: it consists of a theme, three variations and a coda presented as a single continuous span. The expansive and energetic *Allegro* finale [3] already anticipates the symphonic approach of the second half of the nineteenth century, where the notion of conflict is often reserved for the final movement. The large-scale conception and the formidable technical demands of the work placed upon both performers mark the *Grand Duo* out as a masterpiece that should command admiration from audiences in the future.

Woelfl composed the *Grand Duett for the Harp and Piano Forte* in B flat major, Op. 37, in London in 1806 and dedicated it to François-Joseph Dizi (1780–1840), one of the leading harp virtuosi of his day. Having trained as a violinist, pianist and harpist in his native Namur, Dizi moved to London in 1796. There he established himself as the foremost harpist in the city, receiving support from the piano- and harp-maker Sébastien Érard (1752–1831) as well as from the pianist and composer Muzio Clementi (1752–1832). For Érard, Dizi devised a number of improvements to the mechanism of the harp, which were subsequently patented. He also became famous for founding, together with the harpist Robert Nicolas-Charles Bochsa (1789–1856), large harp ensembles of twelve or more of the new pedal harps. These ensembles would make the harp the most popular musical instrument in England during the first quarter of the nineteenth century.

The premiere of the *Grand Duett*, Op. 37, on 8 May 1806 at the King's Concert Rooms in Hanover Square, was a resounding success. As subsequent notices in *The*

¹² Cf. Hervé Audéon, 'Dédicataires, fréquentations et relations sociales', in *Joseph-Woelfl-Almanach 2016/2017*, Joseph Woelfl-Gesellschaft/Apollon Musikoffizin, Bonn, 2018, p. 19.

Times prove, the work had subsequently to be repeated several times, with further performances recorded on 21 May and 25 June. On 28 May a version for two pianos (Op. 37a) received its first performance, from Woelfl himself and Madame Bartolozzi,¹³ in the 1000-seat capacity King's Theatre Concert Room.

The *Grand Duett*, Op. 37, is remarkable for its formal and dramatic structure, redolent of the large-scale symphonic style that was developing at the same time. In spite of the absence of a minuet, the work achieves an impressive breadth through the expansive treatment of the various sections of its opening sonata-form movement, a *Largo* followed by an *Allegro* [22]. The same applies to the episodes of the extensive *Allegretto* rondo [26] that concludes the work. The intervening *Andante* slow movement contains only a single theme [23] with two variations [24] [25], followed by an atmospheric coda. The technical demands placed upon both performers are again considerable and lend the work extra brilliance. To this day the score bears witness to the supreme virtuosity of the two musicians whose artistry made them the idols of London audiences.

Woelfl composed *A Second Duett* [sic!] in E flat major, Op. 44, in London in 1807 and dedicated it to 'Miss Gautherots'. Alongside Dizi, the harpist Gautherot also enjoyed considerable success in London and Paris as late as 1838. She came from a musical family: her mother, Louise Gautherot, *née* Deschamps (1763–1808), was a violinist, whose two daughters pursued careers as harpist and pianist respectively. The harpist may have been Augusta Gautherot,¹⁴ although definitive evidence is still lacking: concert advertisements of the period generally mentioned only performers' surnames, and harpists often also appeared as pianists. In any case, Woelfl dedicated his *Second Duett*, Op. 44, to 'Miss Gautherots', from which it may be inferred that the dedication was intended for both sisters. The premiere of the *Second Duett* took place on 13 April 1807

¹³ 'Madame Bartolozzi' was born Therese Jansen, possibly in Aachen c. 1770, and moved to London with her family. There she studied with Muzio Clementi, who, like Haydn and Dussek, was to dedicate works to her. In 1795 she married Gaetano Bartolozzi (1757–1821), a son of the artist and engraver Francesco Bartolozzi and himself a gifted violinist and violist; Haydn was one of the witnesses at the ceremony. One of their two daughters, Elizabetta Lucia, made a career as the actress Lucia Elizabeth Vestris, or Madame Vestris. Having long since divorced her husband, Therese Jansen Bartolozzi died in London in 1843.

¹⁴ Cf. Rupert Ridgewell, 'Woelfl's London Publications and the Art of Dedication', in *Joseph-Woelfl-Almanach 2016/2017*, *op. cit.*, p. 123.

at a benefit concert given by Madame and Miss Gautherot in the New Rooms, Hanover Square, London; Woelfl played the piano and Miss Gautherot the harp. The success of the work is confirmed by further performances in other concert venues, announced subsequently in *The Morning Chronicle*, *The Morning Post* and *The Times*.

Although the *Second Duett*, Op. 44, is markedly more concise than the *Grand Duett*, Op. 37, it is by no means less demanding or less attractive. Woelfl dispenses with a slow introduction in the *Allegro moderato* first movement [4], but the principal key of E flat major immediately imparts a festive character to its expansive sonata-form. The C minor tonality of the *Andante* second movement [5] makes for a marked contrast, although this impressive movement is marked *fortissimo* in several places. It leads *attacca* into the Rondo. *Presto* in E flat major [6], which displays the effortless brilliance and elegance for which Woelfl's fast movements became renowned during his lifetime. Its lively melodic invention and the masterly way in which the episodes are woven into the refrain give the impression of a *perpetuum mobile*.

In 1807 Joseph Woelfl published a collection dedicated to his pupils under the title *Bouquet de Flore*, comprising seven compositions for a variety of instrumental combinations. It is noteworthy that Woelfl engraved the music himself on copper plates and issued the volume at his own expense. Two of the works in the collection are scored for harp and piano. The Six Waltzes recorded here [7]–[12] constitute the fifth item in the collection, catalogued as WoO 45e. Like most of the other pieces in *Bouquet de Flore*, they include an *ad libitum* option authorised by the composer: the waltzes may be performed either with or without the harp. Nevertheless, the version with harp is considerably more attractive. Woelfl manages to create a harp part that is far more than a mere accompaniment, as was emphasised in a review published in *The New Musical Magazine*:

This trifling species of composition we should not have expected from Mr. Woelfl, although a German. All are pleasing and characteristic, when played with the harp accompaniment, but many of them lose much of their effect without it. The best are the second and the fifth, and the trio of the sixth is prominently good [...].¹⁵

¹⁵ 'Review of Musical Publications', *The New Musical Magazine*, Vol. I, No. 1, March 1809, p. 10.

When the adventurer Baron Franz von der Trenck (1711–49) arrived in Vienna in 1741 at the head of the Pandour corps he had personally recruited, the procession was led by a Turkish military band, which made an enormous impression on the Viennese public. This event is generally regarded as the birth of the *alla turca* fashion in the music of the Viennese Classical period – a fashion that bequeathed to posterity, alongside countless smaller compositions, such celebrated works as Mozart's *Die Entführung aus dem Serail* and the famous 212 cymbal strokes in the fourth movement of Beethoven's Ninth Symphony.

The term 'Turkish music' – which, in the narrowest sense, often refers merely to the combination of triangle, cymbals and bass drum – is, strictly speaking, imprecise: what the European musical world of the time admired and ultimately adopted was only one characteristic aspect of Turkish military music. Behind this fashion, of course, there existed a highly sophisticated tradition of Turkish art-music, supported by an extensive theoretical system and cultivated, for example, at the Topkapı Palace, but this tradition never found its way to the musical capitals of Europe.

With *A Turkish March and Rondo*, WoO 45f [20] [21], the sixth number in the *Bouquet de Flore* collection, Joseph Woelfl made an original contribution to this genre. In the first issue of *The New Musical Magazine*, founded in 1809, the reviewer discussed Woelfl's *Bouquet de Flore*:

No. 6. – *A Turkish March and Rondo, with Harp Accompaniment*. Price 3s. These pieces, as well as all that have appeared in the preceding numbers, are pleasing and easy lessons for the practitioner on the instruments they are composed for. The minor movement of the Turkish March is not so characteristic as the major, but both are pretty.¹⁶

Here, however, the reviewer appears to have confused major and minor, since it is the opposite which holds true.

Fisher's celebrated Minuet with Variations for the Pianoforte and Harp, WoO 63l, forms part of Woelfl's *Harmonic Budget*, WoO 63, a collection of compositions for various instrumental combinations, dedicated by Woelfl to the Princess of Wales and

¹⁶ *Ibid.*

published in 1810 by Rudolf Ackermann (1764–1834). The theme of the variations – a minuet – was composed by the Freiburg-born oboist Johann Christian Fischer (1733–1800), who also distinguished himself as a composer and harpsichordist. From 1768 onwards, apart from brief interruptions, Fischer lived in London, where together with Johann Christian Bach (1735–82) and Carl Friedrich Abel (1723–87) he served in the Queen’s chamber-music establishment and played an important role in the musical life of the capital. He was the son-in-law of the painter Thomas Gainsborough (1727–88), who produced two portraits of him. The minuet ^[13] is the theme of the final movement of Fischer’s Concerto for Oboe and Orchestra in C major; famous at the time throughout Europe, it was used by several composers, including Mozart for his *12 Variations on a Minuet by J. C. Fischer, for piano*, K179.

As mentioned, during Woelfl’s time in Warsaw (1791–95), he initially served as private music tutor to Prince Michał Kleofas Ogiński. This distinguished Polish diplomat came from a wealthy aristocratic family; in 1786 he served as a representative in the Polish Sejm (the parliament), in 1789 as Polish ambassador to the Netherlands and Great Britain, and in 1793 as Minister of Finance of the Principality of Lithuania (where he had been born). In the same year he became Grand Treasurer of the Lithuanian Grand Duchy. Woelfl taught him piano and composition. Under his tutelage the Prince developed the ‘New Polish Polonaise’, which would become the model for Fryderyk Chopin. His world-famous polonaise *Pożegnanie Ojczyzny* (‘Farewell to the Homeland’), composed during the Kościuszko Uprising of 1794, clearly bears Woelfl’s fingerprints.

Woelfl taught the Prince for only a year-and-a-half before establishing himself as a freelance in Warsaw, but he never forgot his Polish years and continued to compose polonaises throughout the rest of his life. These *Trois Polonoises* ^{[17]–[19]} first appeared in 1810, under the title *Three Polaccas*, as part of his *Harmonic Budget*. In that publication, however, they were works for solo piano. Evidently Woelfl added the harp part at a later date (although the date of publication has not yet been established). This fact gives rise to two observations of interest: first, the process offers an insight into Woelfl’s highly developed compositional technique; second, the new instrumentation brings about a significant transformation in both the scale and the character of these polonaises.

In addition to these works, Woelfl also composed a substantial sonata for solo harp and a sonata for flute and harp. Together, these compositions form a representative body of works that stands as a timeless monument to the development of the harp and the art of harp-playing during this period.

Margit Haider-Dechant is a concert pianist, with concerts worldwide, including radio and television broadcasts and CD recordings. She is also a musicologist (Charles-Valentin Alkan's Trois concerts sans orchestre; articles on Erik Satie and Les Six; the catalogue of Joseph Woelfl's works), a university professor (Professor Emerita, Anton Bruckner Private University Linz, Upper Austria; University of Bonn) and Director of the Woelfl-Haus Bonn Centre for Music and Scholarship. Her honours include Honorary Membership of the Richard Wagner Association Barcelona (1998), an Honorary Professorship of the Russian Federation (2000) and a Gold Decoration of Honour for Services to the Republic of Austria (2015).

Hermann Dechant has been a solo flautist (Bamberg Symphony Orchestra), conductor and conducting instructor (Professor Emeritus, University of Music Würzburg), composer and musicologist (University of Bonn), publisher (Apollon Musikoffizin, Bonn), author (his publications including Dirigieren: Zur Theorie und Praxis der Musikinterpretation ('Conducting: On the Theory and Practice of Musical Interpretation'), E. T. A. Hoffmanns Oper Aurora, E. T. A. Hoffmanns Novelle Meister Martin der Kufner als Vorbild für Richard Wagners Oper Die Meistersinger in Nürnberg, und Arie und Ensemble. His distinctions include the Grand Prize of the Vienna State Academy, the Composition Prize of the City of Hof, an Honorary Professorship of the Russian Federation (2000) and the Federal Cross of Merit (with ribbon) of the Federal Republic of Germany.

Die deutsche Fassung dieses Texts ist auf der Webseite von Toccata Classics bei <https://toccataclassics.com/tocc0818text> zu finden.

Since 2010 the **Duo Praxedis**, comprising the harpist Praxedis Hug-Rütli and the pianist Praxedis Geneviève Hug, has been reanimating the unjustly forgotten tradition of works for harp and piano. These two musicians – mother and daughter – have been working on a unique long-term project designed to create an extensive catalogue of works that is still expanding. To date they have released 23 recordings, including two double albums, and given numerous world premieres, of works by composers who include Xavier Dayer, Richard Dubugnon, Hans-Eugen Frischknecht, Daniel Fueter, Rudolf Lutz and Rolf Urs Ringger. Other composers whose works they have recorded include Bach, Beethoven, Dvořák, Elgar, Handel, Offenbach, Anton Rubinstein, Saint-Saëns and Johann Strauss II, as well as some less familiar figures, among them the Romantic German harpist-composer Charles Oberthür, the twentieth-century French harpist-composer Henriette Renié and the contemporary Swiss Gotthard Odermatt. Since 2020 an exclusive streaming service has made their recordings available through Idagio.

From 2020 to 2024 Toccata Classics released five albums (TOCC 0561, 0566, 0578, 0583 and 0711) of the complete music for harp and piano of the Welsh harpist-composer John Thomas (1826–1913), harpist to Queen Victoria. Thomas' original works use the elegant Romantic style of his own day, but he often drew on Welsh folksong for his inspiration and left a generous legacy of transcriptions, especially of operatic favourites. Until the appearance of these recordings most of this music was completely unknown to the listening public, and it was universally well received. A reviewer for *American Record Guide* wrote of Volume Four that 'This album is huge fun [...]. It also offers huge pleasure when listening alone in a quiet room. [...] Harpist Praxedis Hug-Rütli (mother) and pianist Praxedis Genevieve Hug (daughter) perform with more than perfect hand-in-glove ensemble; their Siamese-twin instincts transcend verbal analysis'.

The Duo Praxedis has been extending its repertoire by means not only of arrangements for harp and piano but also commissions from contemporary composers. With the support of the UBS Culture Foundation, among others, they have given the world premieres of double concertos for harp and piano by the Swiss composers Carl Rütli and Oliver Waespi. Their unique repertoire ranges widely from Bach, Vivaldi and Mozart via Bernstein and Piazzolla to the present day. The two musicians have also conducted a good deal of scholarly research in various archives and in that way unearthed a number of veritable treasures, including pieces by Debussy and Ravel, all from the golden age of the medium.

Duets for harp and piano were particularly popular not only in the aristocratic and bourgeois salons of the nineteenth century but also in public concert-halls, where leading virtuosi appeared together to introduce new works. Among those involved were the pianist Carl



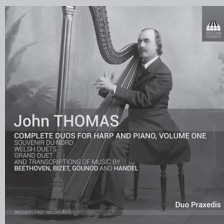
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Czerny (1791–1857), the harpist François-Joseph Dizi (1780–1847), the pianist Jan Ladislav Dussek (1760–1812), the pianist Frédéric Kalkbrenner (1785–1849), the harpist Jean-Baptiste Krumpholtz (1742–90) and the harpist Elias Parish Alvars (1808–49), whom Berlioz described as the ‘Liszt of the harp’. The Duo Praxedis has given a new lease of life to this genre, which for a century fell into neglect as a result of developments in instrument-building. Through their performances they have shown that the modern concert harp is once again in a position to maintain its own in conjunction with a grand piano. Even more important, this combination of instruments reveals subtle sonorities and has brought an added richness to the concert life of Europe, notably at the Menuhin Festival in Gstaad, the Engadin Festival, the Esterházy Festival in Eisenstadt and the Janáček Festival in Brno, as well as to the Berlin Philharmonie, the Golden Hall of the Vienna Musikverein, the Laeiszhalle in Hamburg and the Tonhalle in Zurich.

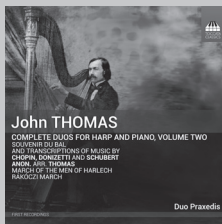


The Duo Praxedis on Toccata Classics

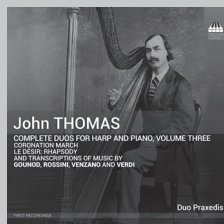
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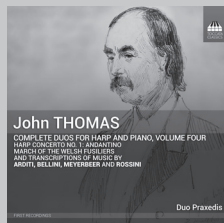
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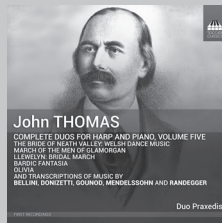
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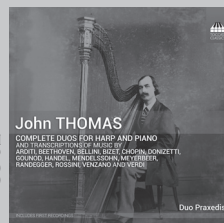
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Piano tuner: Simon Rempe
Engineer: Philip Siney
Producer: Christopher Alder



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Johann Baptist von Lampi the Elder (1751–1830), held in the Vienna Museum

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JOSEPH WOELFL Complete Duos for Harp and Piano

Grand Duo for harp and piano in F major, Op. 29 (1804)

[1] I	<i>Adagio – Allegro</i>	18:51
[2] II	<i>Andante un poco allegretto</i>	6:27
[3] III	Finale. <i>Allegro</i>	4:41
		7:43

A Second Duett for harp and piano in E flat major, Op. 44 (1807)

[4] I	<i>Allegro moderato</i>	11:46
[5] II	<i>Andante</i>	5:15
[6] III	Rondo. <i>Presto</i>	2:17
		4:14

Six Waltzes, WoO 45e (c. 1807)*

[7] No. 1 in C major	8:19
[8] No. 2 in G major	1:25
[9] No. 3 in E flat major	1:25
[10] No. 4 in F major	1:24
[11] No. 5 in F major	1:25
[12] No. 6 in C major	1:18
	1:22

Fisher's celebrated Minuet with Variations for the Pianoforte and Harp, WoO 63f (c. 1807)

[13] Thema. <i>Tempo di Minuetto</i>	6:30
[14] Var. 1	1:27
[15] Var. 2	1:33
[16] Var. 3	1:34
	1:56

Trois Polonoises, WoO 96 (c. 1810)*

[17] No. 1 in G major	10:19
[18] No. 2 in D major	3:18
[19] No. 3 in F major	3:29
	3:32

Turkish March und Rondo, WoO 45f (c. 1807)*

[20] Turkish March: <i>Allegretto moderato</i>	5:23
[21] Turkish Rondo: <i>Allegro</i>	3:40
	1:43

Grand Duett for Harp and Piano in B flat major, Op. 37 (1806)

[22] I	<i>Largo – Allegro</i>	20:54
	II <i>Andante</i>	8:57
[23]	Thema	5:08
[24]	Var. 1	1:29
[25]	Var. 2	1:34
[26]	III Rondo. <i>Allegretto</i>	2:05
		6:49

TT 82:05

Duo Praxedis

Praxedis Geneviève Hug, piano

Praxedis Hug-Rütti, harp

* FIRST RECORDINGS