

JOSEPH SCHUSTER
(1748-1812)

String Quartets
QUONDAM MOZART, KV ANH. 210-213
(PADUA 1780)

1-3 QUARTET NO I IN C MAJOR ex Mozart, KV C20.02 (ANH. 211) [13:57]
Moderato - un poco Adagio - Allegretto

4-6 QUARTET NO II IN B FLAT MAJOR ex Mozart, KV C20.01 (ANH. 210) [8:06]
Allegro di molto - Tempo di Menuetto - Presto

7-9 QUARTET NO III IN G MINOR [12:03]
Adagio - Allegro di molto - Allegretto

10-11 QUARTET NO IV IN A MAJOR ex Mozart, KV C20.03 (ANH. 212) [10:21]
Allegro assai - Andantino con cinque variazioni

12-14 QUARTET NO V IN E FLAT MAJOR ex Mozart, KV C20.04 (ANH. 213) [9:35]
Non troppo Andante ed espressivo - Tempo di Menuetto - Allegro brillante

15-17 QUARTET NO VI IN D MINOR [5:08]
Allemande - Presto - Adagio - []

Quartetto »Joseph Joachim«
Stefano Montanari *violin* Elisa Citterio *violin*
Francesco Lattuada *viola* Gaetano Nasillo *cello*

PAN CLASSICS PC 10379
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QUARTETTO »JOSEPH JOACHIM«

PAN CLASSICS

Joseph Schuster STRING QUARTETS	PC 10379	PC: 01Q
	1 CD	
Quartetto >>Joseph Joachim<<	2001	

Joseph Schuster (1748-1812), born in Dresden, was best known in his day for his church music and operas. These six quartets date from 1780. They are commissioned by the Marquis Giuseppe Ximenes, a keen amateur violinist living in Padua, who had earlier given the young Mozart the commission for his oratorio *La Betulia Liberata*. The Mozartian connection doesn't stop there: Mozart heard and admired Schuster's keyboard and violin sonatas — they probably inspired him to write the six 'Palatine' sonatas Op 1 KV 301-306. And, in the 1920s, the French scholar Saint-Foix actually attributed four of these quartets to Mozart, on stylistic grounds.

"Compared to quartets by Haydn and Mozart they are very short pieces, with, for the most part, simple, even bare textures, but composed with evident care and imagination, and enlivened by a pleasing, natural melodic quality. The two minor-key quartets are especially unusual. They are designed to be played without a break, and both begin with slow movements of considerable expressive intensity. The music is far from routine, and so are the performances. On period instruments, the Joseph Joachim players use vibrato sparingly and selectively, but with continually varied bow speed and pressure make a vividly expressive impression." (Gramophone)