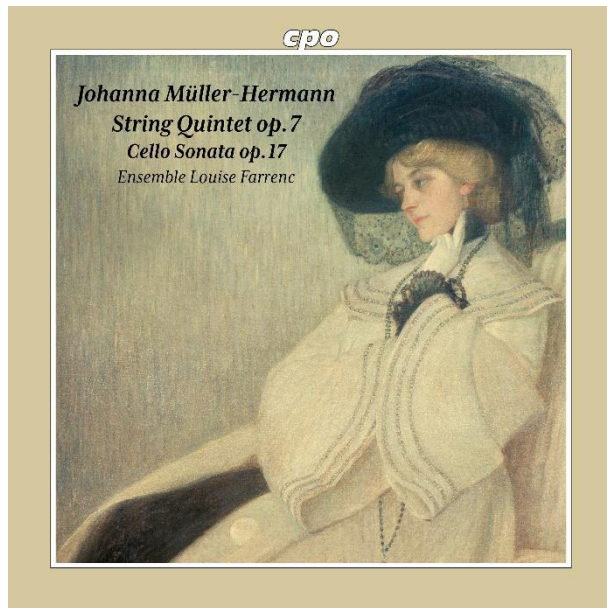




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Johanna Müller-Hermann
String Quintet op. 7 (1909) & Cello Sonata op. 17 (1923)
Pforte Ensemble

Johanna Hermann, the wife of Otto Müller, came from a family of art lovers. Her parents supported her, and after her marriage – which relieved her of the need to earn a living – she was able to hone her natural talent for composition under the guidance of teachers such as Alexander Zemlinsky and Franz Schmidt, acquiring comprehensive technical skills in composition. The results were so remarkable that renowned luminaries such as Wilhelm Furtwängler championed her work. The String Quintet, Op. 7, composed in 1908–09, already reveals her symphonic ambitions; its expansive scope and dense motivic development are on a par with the musical trends of the time. A successful attempt at self-assertion that had long since been realised by the time she composed the Cello Sonata, Op. 17, a decade and a half later, which is significantly more compact. Impressionistic sparkle, powerful lines, carefree dreamy landscapes and pastoral tranquillity combine in the composer's final piece of chamber music, creating a lasting impression.