

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

in association with

THE EMBASSY OF THE FEDERAL
REPUBLIC OF GERMANY

present

A CELLO RECITAL

by

Prof. LUDWIG HOELSCHER

Piano accompanist

Prof. KARL-HEINZ LAUTNER

Monday 30th November 1970

PROGRAMME

SONATA IN E MAJOR

GIUSEPPE VALENTINI

FOR CELLO AND PIANO

(1681 - 1735)

Valentini was born in Rome; his musical works include eight Operas, various Trios, Sonatas and Concerti Grossi. He was one of the prominent Italian orchestral composers of his time. This sonata consists of five movements; it still carries the character of the time when in Italy the Suite was being gradually changed into the Sonata form; there are, however no clear differences to be noted. It was Haydn who gave the Sonata its classical style.

SUITE NO. 3 FOR CELLO SOLO

JOHANN SEBASTIAN BACH

(1685 - 1750)

In the Sonatas and Partitas for Violin solo and in the Suites for solo Cello, Bach had experimented to show that any of these two instruments by itself is well able, by the spare use of the double touch and only through the resolution of the chord in Linear development, to present a complete musical piece. The linear tune hinting the bass, the melody, the harmony and the forcing counter tune becomes enough suggestive that our ear by itself substitutes the many actually missing chords. Whilst Bach groups together Sonatas and Partitas in the compositions for the Violin solo and thereby creates formal noticeable variety the compositions for the Cello are without exception Suites. Number, kind and sequence of movements are likewise almost similar; he starts each Suite with a Prelude, followed by an Allemande, Courante, Sarabande, Minuet and Gavotte or, as is the case also in this Suite, a Bourree with an Alternative, in minor key. The closing piece is also here a lively Gigue.

SEVEN VARIATIONS IN E FLAT

LUDWIG VAN BEETHOVEN

MAJOR FOR CELLO AND PIANO

(1770 - 1827)

As many other composers Beethoven liked to occupy himself with the variation form. His brimful phantasy and overflowing thoughts and his constant search for a new way of expression, found in this form an opportunity to pour out the many-folded possibilities of rhythm, melody and expression

— INTERVAL —

ADAGIO AND ALLEGRO Op. 70

ROBERT SCHUMANN

FOR CELLO AND PIANO.

(1810 - 1856)

This work was originally written for Horn and Piano. The melodic Adagio has a soothing effect. The Allegro has a fiery momentum but a romantic tune.

RONDO IN G MINOR FOR CELLO

ANTON DVORAK

AND PIANO

(1841 - 1904)

The Composer had a liking for the Cello for which instrument he also composed an immortal Concerto. In this Rondo he makes good use of the possibilities of this instrument in the most beautiful tunes.

Virtuosity and impressive themes can join together here to make of the piece a precious gem.

POLONAISE BRILLANTE

FREDERIC CHOPIN

IN C MAJOR Op. 3

(1810 - 1849)

Chopin is well known the world over for his piano works; his chamber music however, has its own charm. This work written in 1839/40 for the Cello and Piano gives the nineteen year old composer the opportunity to show his masterly art of expression. Through this work one traces the folkloristic connections with Poland as well as an early maturity of his personality in pouring himself out in unrestrained musical pleasure.

Ludwig
Hoelscher



Ludwig Hoelscher studied under Lamping Klengel and Hugo Becker, and in 1930 was awarded the Mendelssohn Prize, the highest award available to music students.

Since 1931 he has been internationally acclaimed as a soloist under such conductors as Bohm, Cluytens, Furtwangler, Georgescu, Jochum, Karajan, Keilberth, Munchinger, Stockowski, and has given concerts in all the European countries, in the Near Middle, and Far East, North Africa, the United States, Canada and Central-America.

A fine exponent of the classical repertoire, Ludwig Hoelscher has also given the first performances of the modern concertos by composers such as Fortner, Genzmer, Henze, Holler, Krenek, Pfitzner, Sutermeister and Zilcher, many of which were dedicated to him, and he gave the first European performance of the Cello Concerto by Hindemith. But it is with the music of Bach that he is perhaps most closely identified, and his performances of the Solo Suites are world famous.

At the age of 29 Ludwig Hoelscher was Professor at the "Berlin Hochschule fur Musik", and later led the master-class at the Mozarteum. He frequently conducts summer schools at Salzburg and Kranichstein, and in 1954 was invited to lead the master-class at the "Hochschule fur Musik" in Stuttgart. In 1953 he was made honorary Professor of the University of Ueno, Tokyo, in recognition of his contribution to the furtherance of the arts in Japan. He is an Honorary member of many musical societies, including the Beethovenhaus Society in Bonn.

Ludwig Hoelscher has made recordings, for Deutsche Grammophon, Telefunken, Electrola and Imperial Recordings.