

*Manoel Theatre
1.5.21*



1732 1960

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Theatre

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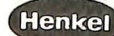
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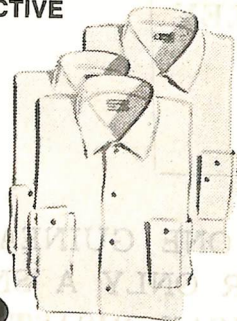
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present

**The
Westdeutsche Bläserolisten**

in a

WIND INSTRUMENTS RECITAL

Saturday, 1st May 1971

PROGRAMME

SEXTET Op. 71 in E FLAT MAJOR **LUDWIG VAN BEETHOVEN**

1770 - 1827

Adagio - Allegro; Adagio; Menuetto quasi Allegretto; Rondo' Allegro.

This work was composed in 1796, when Beethoven was living in Vienna. It was probably written as the result of a commission, as there were several groups of amateur and professional wind players who enjoyed playing together and needed new music to perform. Beethoven wrote several works with wind instruments at this time, including the octet, the septet and the quintet for wind and piano, but ceased such composition after 1800 to concentrate upon the string quartet as his chief medium for chamber music. The Adagio and the Rondò contain themes which have been used in variations by various composers right up to the present day. The Menuetto acknowledges Beethoven's debt to Haydn, who was still a major force in Viennese music at that date.

SERENADE (1925)

MATYAS SEIBER (1905 - 1960)

Allegro moderato; Lento; Allegro; Allegretto.

This rarely performed work was written for a competition in Seiber's native Budapest, and displays his masterly technique even at the early age of twenty. The competition was an important one as it offered a valuable prize to the winner, as well as having such famous composers as Bartok and Kodaly on the jury. Although the jury regarded Seiber's serenade as the most accomplished of the entries, the prize was awarded elsewhere, a decision which brought about the resignation of Bartok from the jury.

Since that time, Seiber has become one of the most skillful and eclectic teacher with an interest in folk music, jazz, twelve-note technique, instrumental and choral writing. However the main influences in the present work are the folk rhythms and melodic idioms of Hungarian folk-music which was in the process of rediscovery at this time. The last movement contains many contrapuntal devices

THREE PIECES FOR SOLO CLARINET (1919) **IGOR STRAVINSKY**

(1882 - 1971)

This was written at the end of the First World War at the time when Stravinsky was living in Geneva. The first movement is melancholic, with a depth of emotion of great beauty. The following two movements are rhythmically intricate and use dance motifs of great difficulty, combining two very characteristic moods of humour and irony.

INTERVAL

SERENADE IN E FLAT MAJOR, KV 375

WOLFGANG AMADEUS MOZART (1756 - 1791)

Allegro; Menuetto; Adagio; Menuetto; Allegro.

This work was written in 1781 during a very trying part of Mozart's life. He had been in the employ of the Archbishop of Salzburg, a hard and unsympathetic master, and for some time was dissatisfied with his conditions. On tendering his resignation, however, he was kicked out or at least dismissed in a very humiliating manner. This left him free but out of work, and he tried various ploys to gain engagements in order to make a living. One of these was to take part in a contest with another composer, Clementi, at the court of Joseph II to see which was the most brilliant musician. It is almost certain that this serenade was written to impress the very influential Joseph von Strack, chamberlain to the Emperor, in order to get this engagement.

The serenade is rarely played either in this or the later octet version, mainly because of the difficulty of getting together six players of sufficient skill and quality at the same time. It is important to remember that a serenade was chiefly 'entertainment' music, possibly to accompany some important social occasion, and as such is lighter in character than a string quartet might be. The outer movements are good examples of this lighter approach, calling for deftness of technique rather than depth of feeling. Similarly the two Menuet movements are conventional in attitude as in the old Divertimenti. The Adagio, on the other hand is one of Mozart's sublime creations with its wonderful bass and accompanying figures, and its sensitive blending of the different instrumental characteristics. Mozart always wrote well for wind, but never better than here.



Since their foundation in 1965, the "WESTDEUTSCHE BLASERSOLISTEN" have belonged to the most highly esteemed ensemble of wind instruments.

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As soloists they present works which had fallen into oblivion, an artistic adventure for the concert-goers. Until recently these masterpieces were rarely presented because there were no instruments suitable for this particular music and no group of artists chose to play such works.

This ensemble is well known for they have given recitals all over the European continent and the Middle East.

The members, W. Stephan, W. Wilhelmi and F. Werke, completed their studies at the Academy of Music in Detmold and are now soloists at the State Opera in Karlsruhe and Dortmund.

H. Cuber studied in Cologne and was then retained as a member of the Remscheid Theatre.

J. Peter and K. Krieg studied in Munich and are now working at the State Opera, Munich, and at the theatre in Essen.

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