



1732

MANOEL THEATRE

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

in association with the

EMBASSY OF THE FEDERAL
REPUBLIC OF GERMANY

present

THE WESTDEUTSCHE BLASERSOLISTEN

in a

WIND INSTRUMENTS RECITAL

MONDAY 8th APRIL 1974



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

Brilliant in their structure and serious in their manner they are a model circle of artists, who find it their heartfelt duty to play their music with liveliness and in all its abundance.

As soloists they make compositions, which had fallen into oblivion, an artistic adventure to the concert-goers once again. Until today these works were rarely presented, as there were no instruments tuned for this particular music and no circle of artists suited to play these works.

They are well known from their recitals that they have given all over the European continent and Middle East.

The members, W. Stephan, W. Wilhelmi and F.R. Werke, completed their studies at the Academy of Music in Detmold, K. Krieg, H. Cuber and Th. Staub, studied at the High School of Music in Cologne.

Nowadays they are members of the opera and radio-orchestras' Cologne, the philharmonic orchestras in Essen and Dortmund. Despite their positions the members work at the festival-orchestras in Bayreuth and Bregenz, and give lessons at the Academy of Music "Folkwang" in Essen.

PROGRAMME

QUINTET No. III IN B FLAT MAJOR

JOHANN CHRISTIAN BACH (1735-1782)

Allegro — Larghetto — Rondo

The youngest son of the great Johann Sebastian Bach has been very successful in his work; his Oeuvre is outstandingly manifold, but its knowledge was soon lost and only made accessible again during the 19th century.

In this Opus he placed, besides two clarinets and two horns, only one bassoon, giving the impression of a Basso Continuo.

Very little is known about this third of four Quintets for wind instruments, but considering the style it could be contributed to Bach's later period — 1775 - 1781. This work was published with the permission of the Royal Academy of Music of Ireland, where the only original is still kept. All these works have been originally composed for being performed in the open air, then the voices were doubled.

DIVERTIMENTO No. 3 IN B FLAT MAJOR K.V. 439b

WOLFGANG AMADEUS MOZART (1756-1791)

Allegro — Minuetto — Adagio — Minuetto — Rondo — Allegro Assai.

The works of Mozart and his contribution constitute the first test of proof for the clarinet.

Wind instruments have always been — according to good reasons — obligatory for open air concerts, such as the classical Divertimento, which was in every case connected with social functions, receiving from it form and style. Mostly composed in more than four sets the "Divertimento" placed between suite and sonata, keeps its special character, which, a master like Mozart was able to increase fastidiously.

MEDITATIONS 1962

RUDOLF KELTERBORN (1931 -)

"Meditations" is a work of very different form and colour, which indicates clearly how many different sound and expression possibilities the instruments are able to present. Beginning with one tune, gradually clusters will be built up. The tunes coming from the clarinets are forming a sort of talk between the pairs of instruments, until the development leads back — over statical sound groups — to the origin.

THREE PIECES FOR CLARINET SOLO 1919

IGOR STRAWINSKY (1882 - 1972)

The solos are dedicated to Werner Reinhardt from Winterthur, the great promoter of Strawinsky. About W. Reinhardt, who supported mainly the creation and performance of "Die Geschichte vom Soldaten" (i.e. The Story of a Soldier), Strawinsky said: "To show a sign of thanks and friendship, I have dedicated to W. Reinhardt 'three pieces for clarinet solo', which I have composed his suggestion." He was a master playing the clarinet and performed often with this instrument for a small group of friends.

The first of the three pieces is melancholic with a deep feeling and of great beauty. The following pieces contain dancing motives with strong rhythmic and dynamic effects, which contain two characteristic comical moods intermingled with irony.

INTERVAL

PARTITA

FRANZ LESSEL (1780 - 1838)

*Adagio — Allegro con spirito — Minuetto — Allegretto —
Andante — Polonaise — Rondo — Vivace.*

The son of the Director of Music of Count Czartoryskie began to study medicine in Vienna, but very soon he became a disciple of Joseph Haydn and devoted his entire life to music.

Haydn respected him very much and therefore, Lessel stayed with him until Haydn died.

In 1810 he returned to Czartoryskie in Poland, but when after the family was banished from Poland after the 1830 Revolution, he led a restless life and died as a Teacher of Music at Petrikow in Russia.

After I. Pleyel and Ludwig van Beethoven, Lessel was the third disciple of Haydn, who had become the greatest master of his time by accomplishing a new instrumental style. Therefore, in his music all the Viennese happiness was interpreted, beginning from the naive cordiality up to the most gay unruliness, but also there, where he expresses serious and passionate tunes, he surpasses his teacher, the contemporary composers and is leading directly over to Beethoven.

In his Partita, he combines the classical style of serenades, enlarges through his symphonic introduction with Polish color the Polonaise instead of a second minuetto, with the romantic sound colours, especially, in the slow movement.

The "Westdeutsche Bläserolisten" have found the original script of this work during their research in the archives of Vienna.



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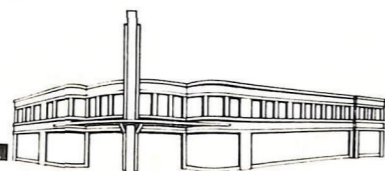


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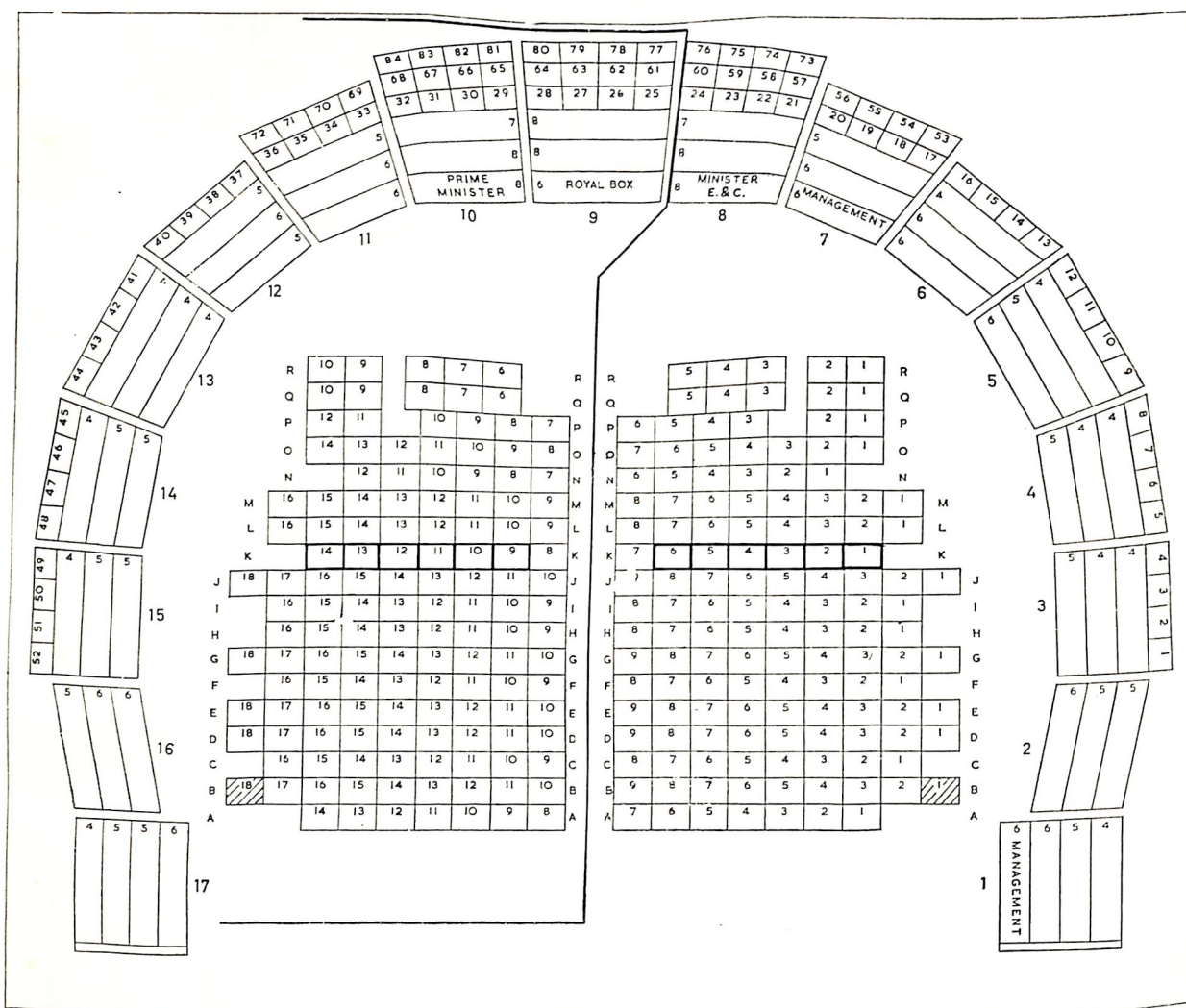
Mr. JOSEPH GRIMA — *Hon. Secretary.*

FORTHCOMING EVENTS

MALTA SONG FESTIVAL BOARD — NATIONAL SONG FESTIVAL —
Sunday, 14th April, at 7.15 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE -- ORCHESTRAL CONCERT
BY THE MANOEL THEATRE ORCHESTRA — SOLOIST ANNE BORG —
Tuesday, 16th April, at 7.30 p.m.

M.A.D.C. — JOHNNY BELINDA — Thursday, 18th; Friday, 19th at 7.30 p.m.;
Saturday, 20th at 8.30 p.m. and Sunday, 21st April at 6.30 p.m.



MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.

