



1732

PELLEGRINI

863

MANOEL THEATRE

DEUTSCHE BLÄSERSOLISTEN

Günther Passin, Dieter Salewski OBOES
Ulf Rodenhäuser, Gerd Starke CLARINETS
Kurt Etzold, Karl Kolbinger BASSOONS
Wolfgang Gaag, Gottfried Langenstein HORNS

Friday, 29th May 1981



PROGRAMME

LUDWIG VAN BEETHOVEN Octet for wind in E flat Major, Op. 103
(1770 — 1827)

Allegro – Andante – Menuetto – Finale (presto)

Although published as opus 103 in 1834, seven years after Beethoven's death, this work is a youthful one dating to the Bonn period, presumably finished in 1792. Three years later it served as a model for the String Quintet for which Beethoven retained the key of E flat. Another arrangement for piano trio was published as op. 63 in 1806. The Octet was written for Maximilian Franz of Habsburg-Lorraine, Elector of Cologne who was particularly fond of wind instruments. The Rondino, Beethoven's only other work in this form was also written for the same Elector. The four movements are modelled on the classical symphonic form. The oboe dominates the allegro with a vigorous theme later developed by the other instruments and returns in elaborate form in the reprise. The bassoons are given more prominence in the andante, shared with lead oboe. Characteristics of Beethoven's later and very typically scherzo style are to be found in the energetic minuet. The clarinet is rather more prominent in the finale and so are the horns which combined with the other instruments provide music of great effect and energy. The thematical elegance and artistry with which the instruments are combined is quite remarkable. The young Beethoven reveals himself well in advance of Haydn and does quite as well if not better than anything that Mozart had achieved in the same direction.

JOHANN NEPOMUK HUMMEL Octet-Partita in E flat Major
(1778 — 1837)

Allegro con spirito – Andante piu tosto – Vivace assai

Austrian composer of Slovak origin, Hummel studied with Mozart for two years having been accepted as a pupil on account of the great promise he showed. He toured in England, Denmark and Germany at a tender age and continued his studies with Haydn, Salieri and Albrechtsberger. In his day Hummel was one of the greatest piano virtuosi. His influence on Chopin was very marked and for many years his piano method was one of the leading mainstreams of the instrument. He succeeded Haydn as conductor of Prince Esterhazy's orchestra, which post he held from 1804 to 1811. From 1819 until his death he was court conductor at Weimar.

As a composer Hummel had the misfortune of being overshadowed by his great contemporary Beethoven. Nevertheless, his output, which consists of some 125 works in practically all forms, is one of great charm, neatness of structure and polished elegance which is unfortunately very unjustly neglected. The Octet-Partita for wind is a work reflecting the great interest and popularity enjoyed by wind instruments in Hummel's day, continuing a tradition which had reached its zenith in the latter half of the 18th century.

CARL MARIA VON WEBER Adagio and Rondo for 2 clarinets,
(1786 — 1826) 2 bassoons and 2 horns

Two hand-written manuscripts for a sextet on wind instruments are preserved in the Bibliothèque Nationale of Paris and these have nothing in common with the "Adagio and Rondo for the Harmonichord (or Harmonium)". The English clarinetist and musicologist Georgina Dobree (born 1930 in London), who finished her studies in London and Paris, discovered and re-published these manuscripts of Weber's. The Rondo was completed on June 24, 1808 and the Adagio on July 6 of the same year. The editor and the publishers are of the justifiable opinion that the Adagio which is in E flat Major should be performed first, followed by the Rondo which is in B flat Major. This is in the reverse order to which they were completed by the composer. Weber's Adagio and Rondo is a very rarely performed chamber music work.

WOLFGANG AMADEUS MOZART Serenade in C minor for wind octet,
(1756 — 1791) KV 388

Allegro – Andante – Minuet (in canone) – Allegro

Soon after finishing the D Major symphony (n. 35, "Hafner" KV 385) in 1782, originally meant to be a serenade, Mozart just had to provide a serenade for the Haffners. He was in quite a hurry being all taken up with the preparations for his marriage to Constanze Weber. The work is considered as very mature for the period and it simply does not show any trace of haste. It is the more endearing of the two serenades for wind octet which Mozart produced. Five years later this work was transcribed for string quintet, also in C minor (KV 406).

This serenade is distinguished by some contrapuntal ingenuities which remind one of the way in which Haydn liked to toy about. Yet such features are rare with Mozart. The minuet for example is in octave-canon and at one point in canon at the fourth while the trio is a specimen of canon "al rovescio", with the answer turned upside down. There is not the slightest impression of restraint which is what makes all the difference when such touches are justified without being labelled as exercises in uncalled for cleverness.

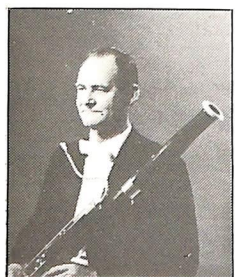
INTERVAL

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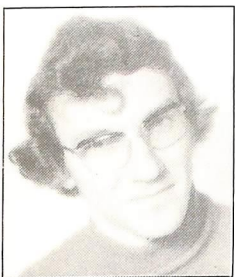
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Solo Bassoonist with the Radio-
Sinfonieorchester Stuttgart.



KARL KOLBINGER
Solo Bassoonist with the Sinfonie-
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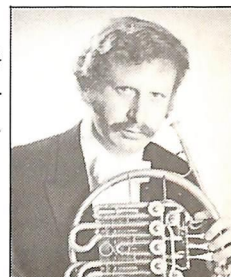


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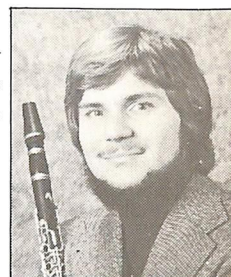
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Professor at Stuttgart.



GERD STARKE
Solo-Clarinetist with the Sinfonie-
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Professor at München.



Most members of the ensemble have been awarded prizes
in various international music competitions.

