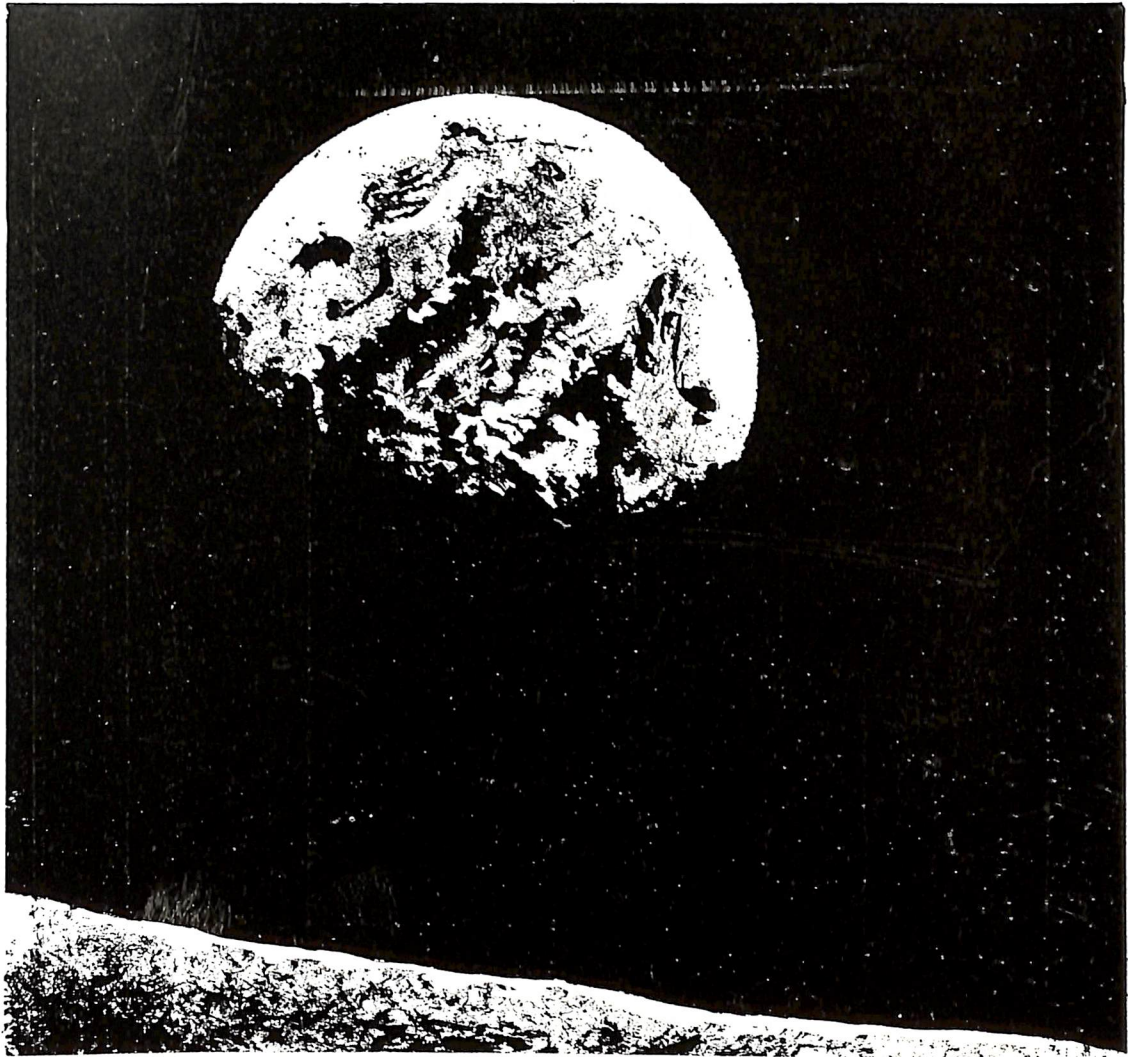




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present

THE ENDRES QUARTET

LUDWIG HOFFMAN — *Piano*

HEINZ ENDRES — *Violin*

JOSEF ROTTENFUBER — *Viola*

ADOLF SCHMIDT — *Violoncello*

AT THE MANOEL THEATRE

Tuesday, 1st February 1977



LUDWIG HOFFMAN

HEINZ ENDRES

JOSEF ROTTENFUBER

ADOLF SCHMIDT

Pianist **LUDWIG HOFFMAN** was born in Berlin and studied with Prof. Heinz Reinhold, Prof. Weingarten, Prof. Roessier, Prof. Schmit-Neuhaus and attended courses held by Marguerite Lang and Arturo Benedetti-Michelangeli. He was awarded the Liszt Prize of the City of Weimar and won the Cologne University Prize as well as prizes at international competitions in Munich and Bolzano. Besides numerous gramophone, television and radio recordings, he participated in concert trips to Holland, France, Italy, England and Switzerland and also undertook major tours to the USA. Since 1970 he is professor at the Munich Academy of Music.

Violinist **HEINZ ENDRES** comes from a musicians' family and was educated at the Munich State Academy of Music. He studied with Prof. Wilhelm Stross and later completed his studies with Jacques Thibaud. In 1954 he founded the now internationally renowned string quartet bearing his name, which, among other things, was awarded twice the Grand Prix du Disque for its gramophone records and which meanwhile has travelled widely practically. Since 1963 he is professor at the Munich Academy of Music.

JOSEF ROTTENFUBER studied violin and viola at the Munich State Academy of Music and has instructed at his Institute since 1968. At the early age of 17, he was already a member of the Bavarian State Orchestra and later became its first violinist. He has been with the Endres Quartet since 1954 and participated in concerts at the major centres of music.

ADOLF SCHMIDT studied Violincello with Hugo Becker in Munich and Pierre Fournier in Paris. In his early years he was appointed solo violincello player of the Dresden Philharmonic Orchestra, held later the same position with the Munich Philharmonic Orchestra and is now the 1st solo cellist of the Bavarian State Orchestra. As a member of the Endres Quartet he undertook extensive concert tours all over the world.

PROGRAMME

PIANO QUARTET IN E FLAT OP. 16

LUDWIG VAN BEETHOVEN
(1770-1827)

Grave, allegro non troppo — Andante cantabile — Rondo Allegro ma non troppo.

In 1785, when he was still 15 years of age, Beethoven wrote 3 piano quartets. These three-movement works were published shortly after his death, and are remarkable not so much for their musical content but for the fact that Beethoven should have written at all at so early an age for a combination of instruments which at the time had hardly any precedent.

The form of the first movement follows closely the classic formula of a Grave introduction, where a profuse use of dotted rhythms is expected, leading into an Allegro.

The Andante Cantabile, although lacking the profound introspectiveness one associates with the slow movements of Beethoven's later works, is a charming piece of music. Like Haydn, who at this time was a great influence, Beethoven builds his movement round two main themes.

The theme of the Rondo, Allegro ma non troppo, comes in with a lilt that is unmistakably Mozartean. The music trips along nicely with a lot of figurations and Cadenza-like passages on the piano, to bring this charming early work of the Master to a close.

PIANO QUARTET No. 1

BOHUSLAV MARTINU (1890-1959)

Poco Allegro — Adagio — Allegretto poco moderato

Bohuslav Martinu was born in Policka, Czechoslovakia. He studied with Suk and Roussel and these were the main influences in most of his compositions. From the former he inherited the Bohemian traditions of his native homeland, while with the latter he got to know the neo-classicist tendencies of the early twentieth century.

He had a long struggle to make his way in the musical world, but slowly he asserted himself in Paris (1923), USA (1940), and finally returned to Prague after the war where he was appointed head of the Conservatoire.

Martinu composed music in all forms, and his vast output includes works of wide uneven quality, something which is often pointed out by his

many detractors, who cynically say that Martinu's only claim to superiority lies in the fact that he was born in a church tower.

His opus includes six symphonies, twelve operas, ten ballets, a violin and a cello concerto, one for two pianos and a lot of chamber music.

INTERVAL

PIANO QUARTET IN E FLAT MAJOR OP. 47

ROBERT SCHUMANN
(1810-1856)

Sostenuto assai, Allegro ma non troppo — Scherzo Molto vivace — Andante Cantabile Finale Vivace.

The Piano Quartet in Eb op. 47 was composed in 1842, Schumann's "Chamber music year", a year which also saw the composition of the three string quartets in A minor, F major and A major, and of the famous Piano Quintet in Eb major.

The first movement follows the classical formal pattern of a slow introduction interwoven into a subsequent Allegro. The strings have the main interest in the slow section with the piano making shy comments in octaves, but the latter takes the lead with the main idea as soon as the allegro appears. The second movement is a Scherzo with two trios, the last of which is a typically Schumanesque essay in a metre so syncopated that the off-beats sound as on-beats. The slow movement is famous for a piece of musical curiosity in that Schumann at one point directs the cellist to tune his C string (lowest) down to Bb in order to be able to have an octave pedal Bb on which to produce a beautiful harmonic progression played by the other instruments. The fugued Finale begins with a motif that is very much akin to one of the subjects in another fuga Finale, that of Mozart's Jupiter Symphony. The form is a particularly original and successful attempt to widen the proportions of sonata form without a lessening of comprehensibility, a problem first tackled and so successfully overcome by Beethoven.

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Forthcoming Events



MIN. OF EDUCATION — MINI MUSICAL 1977 — Saturday 5th and Sunday 6th February at 6.30 p.m.

M.T.M.C. — in association with the Embassy of the Federal Republic of Germany — PIANO RECITAL by HANS THURWACHTER — Thursday 10th February at 7.30 p.m.

ATTURI THEATRE GROUP — IS-SORU LI M'EMMNIETX — Saturday 12th at 7.30 p.m., Sunday 13th at 6.30 p.m., Friday 18th and Saturday 19th at 7.30 p.m., Sunday 20th February at 6.30 p.m.

M.T.M.C. — ORCHESTRAL CONCERT Soloist CYNTHIA TURNER — Tuesday 15th February at 7.30 p.m.

M.A.D.C. — MAN FOR ALL SEASONS — Thursday 24th and 25th at 7.30 p.m., Saturday 26th at 8.30 p.m., Sunday 27th at 6.30 p.m.

M.T.M.C. — in association with the British Council — PIANO RECITAL by RICHARD DEERING — Monday 28th February at 7.30 p.m.

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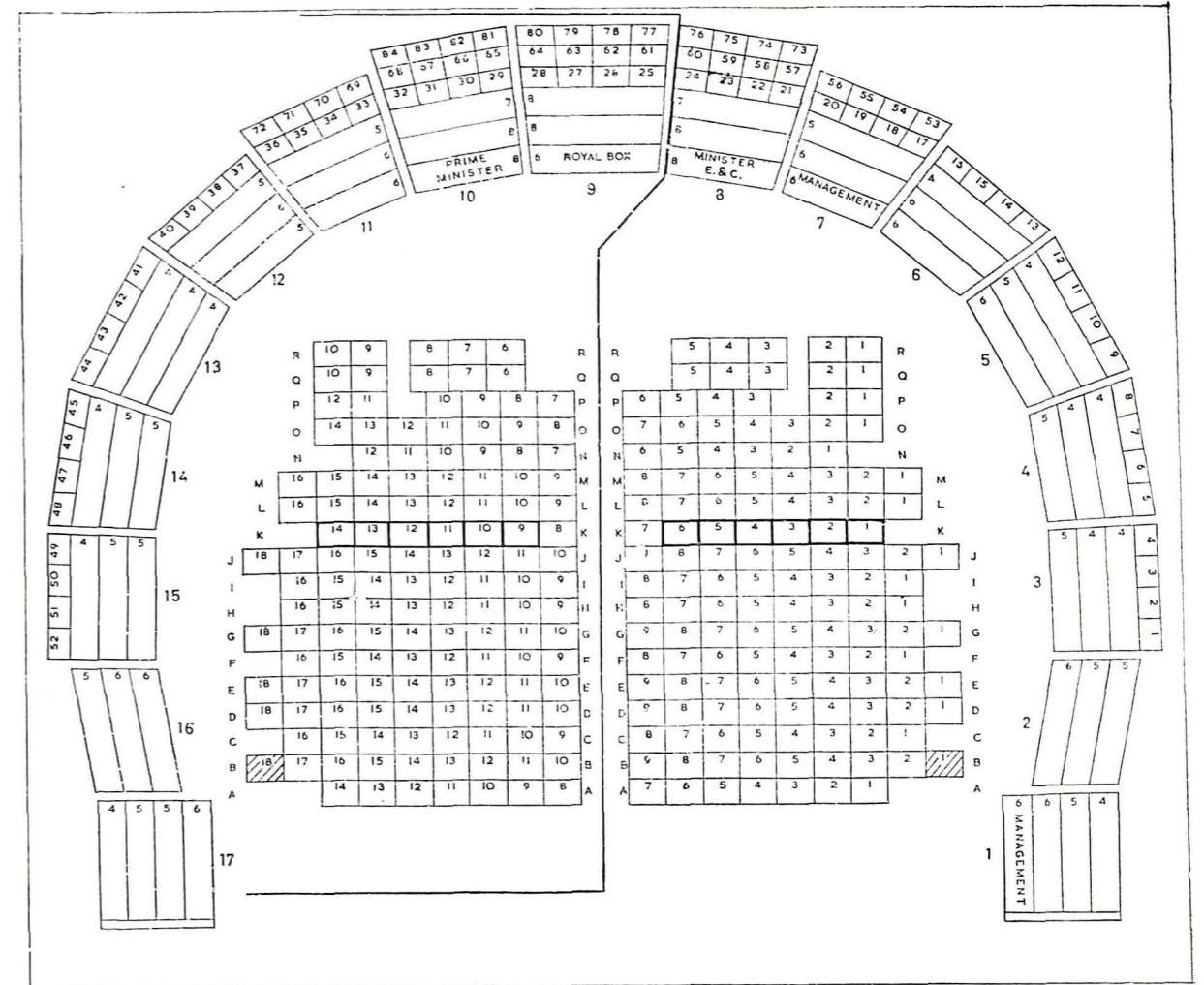
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MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

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

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

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

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

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