The
Conrad-Hornquarter
14/4/87

Teatru Manoel

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THE MANOEL THEATRE
MANAGEMENT COMMITTEE

in association with

THE EMBASSY OF THE FEDERAL
REPUBLIC OF GERMANY

present

The Dauprat-Hornquartet

at the
MANOEL THEATRE

TUESDAY 14th APRIL, 1987

NOTES ON THE PROGRAMME

The Horn Quartet, up to recently seldom if ever to be heard in live concert, has as an ensemble a long history, whose most important steps are marked by tonight's programme. In the beginning there is the baroque symphony of Johannes Melchior Molter, orchestra leader and composer in Karlsruhe-Durlach, a suite of short movements to mark a formal occasion, which can be performed indoors as well as outdoors.

Agostino Belloli, Professor of horn in Milano, and solo horn player at the Scala, could be classified with his works at the period of the change to classical.

Louis Francois Dauprat, a famous horn teacher of his time at the Academy of Music in Paris, is also a representative of this period. His music for horn, written with his students in mind, is moving and enthusiastic.

The three concert pieces of **Wilhelm Kienzle** represent the romantic period: the horns give the mood and atmosphere of hunting in the forest with its silence and irritating and frightening spirits. The voices become virtuoso, the horn, meanwhile technically further developed, has acquired a new musical significance.

With **Paul Hindemith** we arrive in this century.

As regards the origin of his sonata for four horns, one of his students tells the following story:

One happy disruption fell on him while he toured Europe conducting orchestras in 1951. During the tour, four Salzburg hornists heard that the great Hindemith would soon pass through their village on a late.night sleeper. The night and the train carrying the sleeping Hindemith arrived. The four hornists waited trackside and gently blew a mellow four-part serenade, appropriate to the hour, just beneath the composer's sleeper window. Hindemith came awake at the sound and slid gleefully from his berth, bolting, still pyjama clad, to the car's platform for a closer hearing. The quartet played on even as the train rolled away with the waving Hindemith beaming grateful cheers and encouragement while the musicians and their notes faded into the soft midnight.

For weeks the sound of the four-horn combination haunted him. He began putting pen to paper. His sketches filled his spare moments as he went about his duties as professor of music at Yale. He found time to write for the horns in between the long and tedious hours of labour at the difficult libretto and score for his opera. *Harmony of the World*, based on the life of the astronomer Johannes Kepler.

A few months after the trackside horn serenade, Hindemith was back in New Haven busily putting the finishing touches on the new *Sonata for Four Horns*, which he would deliver personally on his next tour of Europe, to the hornists who had inspired it.

PROGRAMME

Johann Melchior Molter *(ca. 1695 - 1765)*

SYMPHONY IN C-MAJOR

Allegro - Menuett-Allegro - Allegro-Menuett

Agostino Belloli *(1778 - 1839)*

FIRST QUARTET

Allegro - Adagio - Minuetto vivace - Allegretto

Louis Francois Dauprat *(1781 - 1868)*

FOUR QUARTETS OP. 8

Allegro poco agitato - Marcia funebre adagio - Minuetto allegro vivace - Allegro scherzando

INTERVAL

Wilhelm Kienzl *(1857 - 1941)*

"WALDSTIMMUNGEN" — THREE CONCERT PIECES OP. 108

1. *"Aufbruch zur Jagd" (Setting out to hunt)*
2. *"Waldesruhe" (The forest's silence)*
3. *"Gnomen-Faunen-und Nixenspuk" (Gnomes', Fauns' and Nymphs' spirits)*

Paul Hindemith *(1895 - 1963)*

SONATE (1952)

Fugato - Lively -
Variations on "Ich schell mein Horn"
(I am blowing my horn)

PETER BROMIG born 1959 in Frankfurt, studied horn with Peter Steidle, in 1977 started studies at the "Kölner Musikhochschule" with Professor Erich Penzel, solo horn player of the "Junge Deutsche Philharmonie", since 1980 solo horn player of the "Sinfonieorchester des Südwestfunks, Baden-Baden", member of the Ensemble 13, tours in Europe and the U.S.A.

BENNO TRAUTMANN born in 1961 in Nazdietschweiler (Palatinate), studied horn with Oskar Wunder, studied horn with Professor Erich Penzel, Cologne, played with the "Bundesjugendorchester" and the "Junge Deutsche Philharmonie"since 1981 2./3. horn player of the "Sinfonie-orchester des Südwestfunks, Baden-Baden, Prize winner with the Marsyas Windquintet at the chamber music competition in Martigny and at the University competition in Trossinger.

DONAT EYMANN born 1950 in Bern, studied in Bern and at the Royal College of Music in London 1974-76 first horn player of the "Niedersächsichee Staatsorchester Hannoever", 1976-79 solo horn player of the "Orchestergesellschaft Biel" since 1978 solo horn player of the "Stadtorchester Winterthur" concerts, broadcasts and recordings with different ensembles like the "Schweizer Bläsersolisten", and the "Züricher Kammer-orchester".

DANIEL LIENHARD born 1955 in Basel, studied at the "Basler Musik Akademie" with Hozef Breza, 1977-1980 member of the "Orchester der Allgemeinen Musikgesellschaft Luzern", 1980-1981 second horn player of the "Symphonisches Orchester Berlin", 1982-1986 studied musicology at the University of Basel, 1982-1986 bass horn player of the "Berner Symphonieorchester", regularly playing with various chamber orchestras like the "Camerata Bern", and the "Freiburger Barocksolisten", does a lot of research, one of the editors of the standard work about horn literature.

The **DAUPRAT HORN QUARTET** was founded in 1983 and named after the important French Horn Virtuoso and composer Louis Francois Dauprat (1781 - 1868). The aim of this quartet is to perform and interpret the most interesting compositions for four horns dating from all periods.
The ensemble emphasizes the study of unknown works of the classic romantic period, often discovered in libraries and archives, as well as interpreting contemporary music.

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