

<b>Monteverdi Arianna ( Lamento D'arianna, Sv 22: 1a Parte - Lasciate mi Morire)</b>
<i>Anne Sofie Von Otter</i>
<b>Britten Peter Grimes Passacaglia</b>
<i>LPO &amp; Sir Adrian Boult</i>
<b>Wagner Lohengrin Act I ( Prelude)</b>
<i>L'Orchestra de la Suisse Romande &amp; Ernest Ansermet</i>
<b>Mahler Symphony No.1 ( Blumine)</b>
<i>Polish National Radio Symphony &amp; Halasz</i>
<b>Ligeti Trio for Violin, Horn and Piano ( 1 Andante con tenerezza)</b>
<i>Lee Jae Phang, Pijus Jonušas, John Ryan</i>
<b>Debussy Prelude A L'apres Midi d'un Faune</b>
<i>Orchestre de Paris and Jean Pierre Jaquillat</i>
<b>Mozart Concerto For Clarinet &amp; Orchestra In A Major K622</b>
<i>Sabine Meyer; Hans Vonk: Staatskapelle Dresden</i>
<b>Beethoven Horn Sonata in F Major Op17 (1. Allegro Moderato)</b>
<i>Wolfgang Tomboeck, Madoka Inui</i>
<b>Stravinsky Symphony for Wind instruments</b>
<i>L'Orchestre de la Suisse Romande &amp; Ernest Ansermet</i>
<b>Concerto For 2 Violins In D Minor Bwv 1043 ( 1 Vivace)</b>
<i>Yehudi Menuhin, George Enescu, Orchestra Symphonique de Paris &amp; Pierre Monteux</i>
<b>JS Bach Cello Suite No.1 in G Major BWV1007 ( VI. Gigue)</b>
<i>Elinor Frey</i>

The selection of pieces is based on what I have in my library and what would fit into the approx. 8 minute slot!

## Claudio Monteverdi

The deserted Ariadne on Naxos has always fascinated composers, writers and artists. She was the daughter of King Minos of Crete, and their palace of Knossos had a labyrinth concealing the Minotaur. Seven youths and the same number of girls had to be sacrificed to this monster every nine years, and since Athens was a tributary state of Crete, that was where the victims were imported from. The Athenian prince Theseus volunteered to take part in one of these expeditions. On arrival, he fell in love with Ariadne, who helped him by giving him a thread to mark his escape route out of the labyrinth. He went in, slew the Minotaur and escaped by sea with his fellow Athenians. Ariadne, who requited his love, accompanied them. They went ashore on the island of Naxos to rest, but the following morning Theseus woke up early, discreetly roused the others and sailed off with them, leaving Ariadne, still fast asleep, alone on the desert island. She awakes...She has sacrificed everything for her loved one. Now she is abandoned, rejected, betrayed, far away from her kin, and indeed divorced from all human life.

The **Lamento "Lasciate mi morire!" \_Let me die!** — is all that survives of Monteverdi's opera Arianna.

"Lasciate mi morire" was reworked at least twice by Monteverdi himself, who produced one version for solo voice but with a sacred text (Pianto della Madonna) and a five-part madrigal version. This latter version is used for the instrumental interlude.

The problem as he saw it consisted in fusing words, melody and rhythm into a single unit. He solved this by composing his scherzi according to strict rhythmical plans and abstaining from discords and chromaticisms; rhythmic precision and grace were the main thing. This change of course may have been prompted by Plato's thesis that rhythm and melody together constitute the essence of music, and also by the "canto alla francese" which Monteverdi had heard while travelling in Flanders.

## Britten

The Four Sea Interludes, consisting of the first, third, fifth and second interludes from the opera, were published separately (as Op. 33a) and are frequently performed as an orchestral suite. The fourth interlude, the Passacaglia was also published separately (as Op. 33b), and is also often performed, either together with the Sea Interludes or by itself.

- Peter Grimes, Benjamin Britten's first opera, is about a misanthropic loner who is hounded to self-destruction by his fellow townspeople after two mysterious, but accidental, deaths. The opera's premiere was immediately recognized as a landmark for the composer.
- The Passacaglia is a telescoped version of two sections from Act II. A stark seven-note figure in the bass is repeated 39 times under a series of variations on a haunting theme introduced by the viola.
- In the opera, the Passacaglia propels the action into the scene of the second death. The concert version skips the scene and, in effect, jumps right to the end of Act II, where viola and celesta depict Grimes' now empty hut.

## **Mahler**

### Mahler Symphony No.1 ( Blumine)

Blumine is the title of the rejected andante second movement of the symphony. It was first named Blumine in 1893. However it was not discarded until after the first three performances, where it remained the second movement. After the 1894 performance (where it was called Bluminenkapitel), the piece received harsh criticism, especially regarding the second movement.[13] In the Berlin premiere in 1896, Blumine was cut out, along with the title Titan and the programme of the symphony. Shortly after this, the symphony was published without the Blumine movement and in the subsequent versions of the symphony it was gone.

Blumine originates from some incidental music Mahler wrote for Joseph Victor von Scheffel's dramatic poem *Der Trompeter von Säckingen*. The trumpet serenade was used for Blumine with little changes. It was originally scored for a small orchestra and this is how it appears in Blumine, which is in contrast to the large orchestra used in the rest of the symphony. The movement is a short lyrical piece with a gentle trumpet solo, similar to the posthorn solos in Symphony No. 3. Even though it was cut from the symphony, there are still traces of its influence in the rest of the movements.

Blumine translates to "floral", or "flower", and some believe this movement was written for Johanna Richter, with whom Mahler was infatuated at the time. The style of this movement has much in common with Mahler's earlier works but also shows the techniques and distinct style of his later compositions. It was rediscovered by Donald Mitchell in 1966, while doing research for his biography on Mahler in the Osborn Collection at Yale University, in a copy of the Hamburg version of the symphony. Apparently, Mahler had given it to a woman he tutored at the Vienna Conservatory. It was passed on to her son, who then sold it to James Osborn, who then donated it to Yale University.

Benjamin Britten gave the first performance of the reconstructed Hamburg version in 1967, after it had been lost for over seventy years. After this discovery, other people performed this movement, some simply inserting the Blumine into the 1906 version. However, many people did not agree about playing this music as part of the symphony. Mahler had rejected it from his symphony, they reasoned, so it should not be played as part of it. Famous Mahler conductors such as Leonard Bernstein, Georg Solti and Bernard Haitink never performed it. Others perform Blumine before or after the symphony, while still others have performed it on its own or alongside Mahler's other works.

## Ligeti

Trio for Violin, Horn and Piano ( 1 Andante con tenerezza)

The Trio for Violin, Horn and Piano by György Ligeti was completed in 1982. The piece was a turning point in Ligeti's career. Ligeti had composed little since he completed his opera, *Le Grand Macabre*, in 1977, having only finished a few smaller pieces, like *Hungarian Rock* (chaconne) and *Passacaglia ungherese* for harpsichord. Influenced by sources as diverse as sub-Saharan African drumming, the music of Conlon Nancarrow, and the piano music of Chopin and Schumann, the Trio is considered to be the watershed moment that opened up his "third way," a style that Ligeti claimed to be neither modern nor postmodern.[3]

Ligeti wrote the Trio at the suggestion of pianist Eckart Besch as a companion to Johannes Brahms' Horn Trio, one of the few other examples in the genre, which is why the Ligeti Trio is marked *Hommage à Brahms*. Ligeti recalled his reaction to the suggestion: "[a]s soon as he pronounced the word 'horn' somewhere inside my head I heard the sound of a horn as if coming from a distant forest in a fairy tale, just as in a poem by Eichendorff.

The Trio is in four movements:

Andante con tenerezza

Vivacissimo molto ritmico

Alla marcia

Lamento. Adagio

The composition explores the use of major and minor harmonies as free sonorities without following established patterns of common practice tonality. In addition, it explores the natural just intonation of the upper partials available on the horn, asymmetric Bulgarian rhythms in the second movement,[4] and the Ligeti lamento motif in the fourth movement.[5] The first three movements are each in a ternary form – a notable look back towards traditional forms. The final movement is an example of a passacaglia using as its ground bass a similar theme as that of the opening movement. It has been pointed out that the opening theme of the first movement is reminiscent of the opening theme of Beethoven's Piano Sonata No. 26, "Les Adieux"

## Debussy

### Prelude A L'apres Midi d'un Faune

Prélude à l'après-midi d'un faune (L. 86), known in English as Prelude to the Afternoon of a Faun, is a symphonic poem for orchestra by Claude Debussy

The composition was inspired by the poem L'après-midi d'un faune by Stéphane Mallarmé. It is one of Debussy's most famous works and is considered a turning point in the history of music. Pierre Boulez considered the score to be the beginning of modern music, observing that "the flute of the faun brought new breath to the art of music.

About his composition Debussy wrote:

The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.

## **Mozart**

### Concerto for Clarinet & Orchestra in A Major K622

As there is no autograph for this concerto and as it was published posthumously, it is difficult to understand all of Mozart's intentions. The only relic of this concerto written in Mozart's hand is an excerpt of an earlier rendition of the concerto written for basset horn in G (K. 584b/621b). This excerpt is nearly identical to the corresponding section in the published version for A clarinet.

Mozart originally intended the piece to be for basset horn, as Anton Stadler was also a virtuoso basset horn player, but eventually was convinced the piece would be more effective for clarinet. However, several notes throughout the piece go beyond the conventional range of the A clarinet; Mozart may have intended the piece to be played on the basset clarinet, a special clarinet championed by Stadler that had a range down to low (written) C, instead of stopping at (written) E as standard clarinets do.

Even in Mozart's day, the basset clarinet was a rare, custom-made instrument, so when the piece was published posthumously, a new version was arranged with the low notes transposed to regular range. This has proven a problematic decision, as the autograph no longer exists, having been pawned by Stadler, and until the mid-20th century musicologists did not know that the only version of the concerto written by Mozart's hand had not been heard since Stadler's lifetime. Attempts were made to reconstruct the original version, and new basset clarinets have been built for the specific purpose of performing Mozart's concerto and clarinet quintet.

## **Beethoven**

### Beethoven Horn Sonata in F Major Op17

Ludwig van Beethoven composed his Horn Sonata in F major, Op.17 in 1800 for the virtuoso horn player Giovanni Punto. It was premiered with Punto as the soloist, accompanied on the piano by Beethoven himself in Vienna on April 18, 1800. Beethoven was not well known outside of Vienna at the time of this composition, and after a performance of the piece in Pest, played by Punto and Beethoven, a Hungarian critic wrote, "Who is this Beethoven? His name is not known to us. Of course, Punto is very well known

## **Stravinsky**

The Symphonies of Wind Instruments (French title: Symphonies d'instruments à vent) is a concert work written by Igor Stravinsky in 1920, for an ensemble of woodwind and brass instruments. The piece is in one movement, lasting about 9 minutes. It is dedicated to the memory of Claude Debussy, who died in 1918, and was premiered in London on June 10, 1921, conducted by Serge Koussevitzky.

## **JS Bach**

### **Violin Concerto in D Minor BWV1052**

The Harpsichord Concerto in D minor, BWV 1052, is a concerto for harpsichord and string orchestra by Johann Sebastian Bach. It is the first of Bach's harpsichord concertos. It has 3 movements

### **JS Bach Cello Suite No.1 in G Major BWV1007 ( VI. Gigue)**

The six Cello Suites, BWV 1007-1012, are suites for unaccompanied cello by Johann Sebastian Bach. They are some of the most frequently performed and recognizable solo compositions ever written for cello. Bach most likely composed them during the period 1717–23, when he served as Kapellmeister in Köthen. The title given on the cover of the Anna Magdalena Bach manuscript was Suites à Violoncello Solo senza Basso (Suites for cello solo without bass).

As usual in a Baroque musical suite, after the prelude which begins each suite, all the other movements are based around baroque dance types the cello suites are structured in six movements each: prelude, allemande, courante, sarabande, two minuets or two bourrées or two gavottes, and a final gigue. The Bach cello suites are considered to be among the most profound of all classical music works. Wilfrid Mellers described them in 1980 as "Monophonic music wherein a man has created a dance of God."

Due to the works' technical demands, étude-like nature, and difficulty in interpretation because of the non-annotated nature of the surviving copies, the cello suites were little known and rarely publicly performed until they were revived and recorded by Pablo Casals in the early 20th century. They have since been performed and recorded by many renowned cellists and have been transcribed for numerous other instruments; they are considered some of Bach's greatest musical achievements