

KAMMERMUSIKABEND

Sonntag, 13. August, 19.00 Uhr, Kaisersaal

CITY OF LEEDS COLLEGE OF MUSIC

Maeve Auer (Violine)
Günter Auer (Klavier)

*Memorable Recital
at College
Music School*

Violin and Piano Recital

FRANZ SCHUBERT (1797—1828):

Duo in A-Dur, op. 162
Allegro moderato
Scherzo
Andantino
Allegro vivace

From her first notes she communicated not only an intense musicianship, but a radiant personality which was to dominate the whole concert, exciting an immediate intimacy with the audience. She played the entire programme from memory; one indication of her complete involvement with the music.

MAURICE RAVEL (1875—1937):

Sonate
Allegretto
Blues (moderato)
Perpetuum mobile (Allegro)

Most noticeable was the ease with which she adapted her playing to the variety of cultures through which her programme extended: the purity of line in Beethoven's Sonata in A minor, the gorgeous richness of tone in the Dvorak/Kreisler Slavonic Dance, the lyricism of the charmingly simple Schubert Duo in A, and the excitement of the Moravian folk rhythms in the Janacek Sonata; all was encompassed by her wonderfully relaxed and flexible technique and a feeling of effortless serenity.

~ PAUSE ~

W. A. MOZART (1756—1791):

Sonate D-Dur, KV 306
Allegro con spirito
Andantino cantabile
Allegretto

Her versatility was perhaps most obvious in Webern's Vier Stücke Op. 7. These pieces require an immense range of tone colour, from the passion of the second and fourth pieces to the experiments of something near silence in the arid harmonics of the first and third.

Günter Auer's playing throughout was admirably clear: his solo lines were brought out most subtly, and he was sensitive to every nuance of his wife's playing. The pair gave us a memorable evening.

Maeve Auer (Violine) Günter Auer (Piano)

Ausdrucksvoller Sonatenabend

KONZERTE IM SCHLOSS ESTERHAZY IN EISENSTADT

JOHANNES BRAHMS:
(1833—1899)

SONATE IN D-MOLL OP. 108

DIE
ABTEILUNG DES

ALLEGRO — ADAGIO — UN POCO PRESTE E CON
SENTIMENTO — PRESTO AGITATO

BF EISENSTADT

DUO - ABEND

EMPIRESAAL IM
SCHLOSS
ESTERHAZY

Mit souveräner Technik gestaltete die Samohyl-Schülerin die Brahms-Sonate zum Höhepunkt des von ihr aus dem Gedächtnis gespielten Programmes.

MAEVE AUER (Violine) und GÜNTER AUER (Klavier)

Günter Auer brachte seinen Klavierpart mit großem Einfühlungsvermögen, so daß die Harmonie der beiden Stimmen stets zum Ausdruck echten musikalischen Erlebnisses wurde.

Werke von Franz Schubert, Manuel de Falla,
Eugène Ysaie und Serge Prokofieff

Maeve Auer, virtuose und mitreißende die Violine beherrschend, wurde von Günter Auer am Klavier in technischer und meditativer Reife tonal ergänzt. Das Programm ließ Sorgfalt bei der Auswahl erkennen und was die Musikanten die technischen Fähigkeiten und den konzertanten Eindruck betrifft: man durfte mit den Interpretationen sehr zufrieden sein.

Höhepunkt war zweifellos die Wiedergabe der Sonate für Violine und Klavier von Maurice Ravel, in welcher die engschemlich physische Verbundenheit von Maeve Auer zum Werk zu einem eindrucksvollen perpetuum mobile führte, wofür sich das Publikum mit besonders herzlichem Applaus bedankte.

Donnerstag, 10. Juni 1982, 21.00 Uhr, im Marmorsaal, Schloß Mirabell

RECITAL

MAEVE AUER

VIOLINE

GÜNTER AUER

KLAVIER

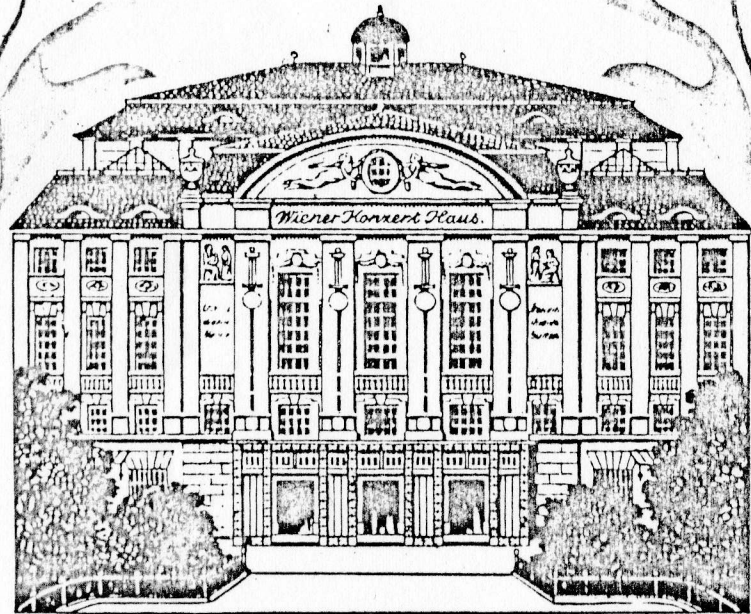
Salzburger Schloßkonzerte

Konzertdirektion Hummer

Wiener KAMMEROPER

Fleischmarkt 24

Fleischmarkt 20.



Wiener
Konzerthaus



Violinist Maeve Auer and
her pianist husband Günter.

L. v. Beethoven
(1770—1827)

SONATE a-Moll op. 23
Presto — Andante scherzoso — Allegro molto

Anton v. Webern
(1883—1945)

VIER STÜCKE op. 7
Sehr langsam — Rasch — Sehr langsam — Bewegt

Leoš Janáček
(1854—1928)

SONATE PER VIOLINE E PIANO
Con moto — Ballada — Allegretto — Adagio

Pause

Franz Schubert
(1797—1828)

DUO A-Dur op. 162
Allegro moderato — Scherzo-Trio — Andantino —
Allegro vivace

Fritz Kreisler
(1875—1962)

NOSTALGISCHES UND VIRTUOSES ...



Konzert: Maeve AUER (Violine/Viola) und Günter AUER (Piano) bringen Werke von Eccles, Britten, Vaughan, Williams und Walton zum Vortrag. Mitglieder der Wiener Kammeroper präsentieren Arien und Ensembles aus unserer nächsten Produktion „Sommernachtsfest in Madrid“ (La Verbena de la Paloma), eine Zarzuela von T. Bretón.

VIOLINABEND MAEVE AUER

Am Bösendorfer: Günter Auer

Ludwig v. Beethoven
(1770 - 1827)

Johannes Brahms
(1855 - 1899)

Serge Prokofieff
(1891 - 1953)

Leoš Janáček
(1854 - 1928)

Pablo de Sarasate
(1844 - 1908)

Violinist Maeve Auer, a London-born musician who studied here in Vienna with Franz Samohyl, and who has toured extensively throughout Europe taking part in major festivals, gave a recital in the Schubert-Saal early in March that impressed us.

We think she is a first-rate artist who will skyrocket to the top. Together with her husband, Günter Auer at the piano, Maeve offered sonatas by Beethoven, Brahms, Prokofieff, Janacek and Sarasate that would ordinarily tax the best violinists. But she took on the challenge with vigor and dramatic richness. Maeve's interpretations, compelling and elegant, make us eagerly await her next Violinabend in Vienna. ■

Unheralded violinist has stupendous talent

JANE RAM

Almost unheralded, there came into town last week a major artistic force in the form of violinist Maeve Auer. With her husband, Gunter Auer, she gave a duo recital at the City Hall Theatre on Friday evening.

Word of Ms Auer's stupendous talent had evidently leaked out despite all efforts to keep the matter secret.

The audience was predominantly young, attentive and numerous — a rare combination of circumstances these days, auguring well for any recital.

This is one of those rare performers able to bring everything to an accessible level without risking triviality in the process.

Technically Ms Auer is splendidly equipped. Her particularly elegant and commanding style of bowing must be the envy of many far more famous names.

Ms Auer is able to use her technical strengths to advantage, drawing consistently mellow and yet wide-ranging tones from her violin.

She is a member of that very small group of string players to whom playing an instrument appears as natural as breathing.

Husband and Wife Musicians in Harmonious Playing

EUGÈNE YSAËE

1858 — 1931

SERGE PROKOFIEV

1891 — 1953

At the start of the recital, with Beethoven's Sonata in A minor, Opus 23, it seemed clear that we were destined for an evening of most elegant and authoritative playing: so it proved as the programme unfurled.

Ms Auer is not a player to stick to the conventional and familiar as was shown by the two works that followed.

Four Pieces for Violin and Piano by Webern is uncompromising music and Ms Auer played fearlessly, yet keeping the needs of her audience in mind.

Her exploration of the different textures required by the composer was nothing short of remarkable, reinforcing the impression of her technical wizardry in the process as she negotiated harmonies and half-sounds with extraordinary fluency.

After the Webern, Janacek's *Sonata for Violin and Piano* sounded positively tame.

Again there were shifting moods and modes with which to contend and again Ms Auer gave us a beautifully ordered interpretation.

Schubert's *Duo in A, Opus 162* revealed the full depth of the Auer partnership.

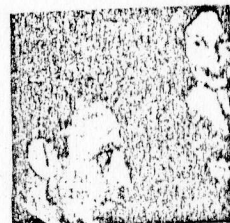
So many melodies are

shared between violin and piano that the work becomes untenable when played by unevenly matched artists.

Like the Schubert, De Falla's *Suite Populaire Espagnole* requires colour and light in the performance as well as a strong sense of melodic line. It also demands fire and power, suiting Ms Auer's colossal temperament very well in consequence.

This is a musician whom we must hear again and in a setting more suited to her talent.

She should be booked to play a concerto and a recital in the Concert Hall as soon as possible.



SONATA no. 3 for Solo Violin op. 36
"BALLADE"

SONATA no. 2 in D major op. 94
Moderato
Scherzo: presto
Andante
Allegro con brio

MANUEL DE FALLA:
(1873—1946)
SUITE POPULAINE ESPAGNOLE
(SPANISCHE VOLKSLIEDER)
EL PANO MORUNO — NANA (BERCEUSE) — CANCION
(CHANSON) — POLO — ASTURIANA — JOTA

Violin & Piano Duo by Maeve and Gunter Auer

瑪菲與甘德歐爾 小提琴及鋼琴二重奏

December 4, 1981
(Friday) 8pm
City Hall Theatre, Hong Kong
一九八一年十二月四日
(星期五)晚上八時
大會堂劇院

ARTS COUNCIL of GREAT BRITAIN
WIGMORE HALL
WIGMORE STREET LONDON W.1

Manager: William Lyne

Maeve Cowan-Auer violin

&

Gunter Auer piano

THE TIMES, LONDON

Partnered by her husband, Gunter Auer, she played sonatas by Schubert, Janacek and Prokofiev with agreeably lyrical if not large tone, and with painstaking musicianship.

Maeve Cowan Auer, born in London, studied in Vienna with Franz Samohyl at the Musikhochschule where she graduated with honours.

PROGRAMM

INTERNATIONALE MUSIKTAGE

notenFestspielerInnen

ALLENBURG. — Als Frucht einer fünfjährigen Aufbaubarbeit können die „Internationalen Musiktage“ Schloß Bretteneich-Stift, Allenburg, das Hauptgewandtheater auf vier Orchesterkonzerte legen. Günter Auer, mit dessen Namen dieses Wachstum eng verbunden ist, tritt in sämtlichen Orchesterkonzerten wieder als Dirigent des Ensembles International an die Öffentlichkeit. Den

H. PURCELL (1659—1695):

Chaconne für Streichorchester in g-Moll

J. S. BACH (1685—1750):

Konzert für 2 Violinen und Streichorchester d-Moll — in diesem Falle ein Erfolg der beiden Solistinnen, der Schwestern Maeve Auer und Lucy Cowan, deren melodisch warmer (bei Frau Auer) und feurig brillanter (bei Frl. Cowan) Geigenton im Wechsel des Zusammenspiels zur vollen Entfaltung kam. So

Maeve Auer
Lucy Cowan

~ PAUSE ~

G. HOLST (1874—1934):

St. Paul's Suite für Streichorchester
Jig
Ostinato
Intermezzo
Finale

TH. BERGER (geb. 1905):

Rondino giocoso für Streichorchester

ORCHESTERKONZERT II
Sonntag, 12. August, 16.00 Uhr

G. F. HANDEL (1685—1759):

Suite aus der Wassermusik
Allegro
Air
Bourrée
Hornpipe
Andante
Allegro

J. BRAHMS (1833—1897):

Violinkonzert in D-Dur op. 77
Allegro ma non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Solistin:
Maeve Auer

~ PAUSE ~

Z. KODÁLY (1882—1967):

Tänze aus Galanta

J. S. BACH (1685—1750):

Brandenburgisches Konzert Nr. 3
in G-Dur

ORCHESTERKONZERT III
Mittwoch, 15. August, 16.00 Uhr

F. MENDELSSOHN (1809—1847):

Hebridenouvertüre op. 26

A. DVOŘÁK (1841—1904):

Konzert für Violoncello und Orchester
h-Moll op. 104
Allegro
Adagio ma non troppo
Finale (Allegro moderato)

Solist:
Steven Isserlis

~ PAUSE ~

H. VILLA-LOBOS (1887—1959):

Bachianas Brasileiras Nr. 5
für Sopran und 8 Violoncelli
Aria (Cantilena)
Il Dansa (Martelo)

J. SIBELIUS (1865—1957):

Finlandia op. 26
Andante sostenuto
Allegro

ORCHESTERKONZERT IV
Samstag, 18. August, 16.00 Uhr

F. SCHUBERT (1797—1828):

Ouvertüre im italienischen Stil in C-Dur

R. SCHUMANN (1810—1856):

Konzert für Violoncello und Orchester in
a-Moll op. 129
Nicht zu schnell
Langsam
Sehr lebhaft

Solist:
Markus Stocker

~ PAUSE ~

L. V. BEETHOVEN (1770—1827):

Symphonie Nr. 8 in F-Dur op. 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Diese Leistung ist mit Günter Auer als Dirigenten unlösbar verbunden. Er war es, der eine Summe von einzelnen, meist hervorragenden Instrumentalisten zur homogenen Klangeinheit eines durch seine vitale Musizierfreudigkeit mitreißenden Sinfonieorchesters verschmelzen konnte. Er ist es, der den schwierigen Balanceakt zwischen dem ungehinderten Erblühenlassen orchestereigener Initiativen und der konstruktiven Gestaltung der eigenen Werkvorstellung sicher und schwindelfrei beherrscht. Bereits als reife und edle Frucht konnte somit Günter Auer die romantische Bilderwelt der Hebridenouvertüre von F. Mendelssohn servieren, das klangsatte Bekenntnis zur Heimat „Finlandia“ von J. Sibelius erklingen lassen und als festlichen Schlußakkord der Internationalen Musiktage die Symphonie Nr. 8 von L. v. Beethoven, architektonisch sicher und überzeugend kompakt aufgebaut.

— einerseits dem Soloinstrument Partner, andererseits Diener zu sein, ohne vordergründig aufzutrompfen und ohne lieblos zu überspielen. Diese heikle Aufgabe wurde bei zwei ganz wesensverschiedenen Violoncellokonzerten und zwei verschiedenen Solisten gemeinert. AA

INTERNATIONALE MUSIKTAGE