

Programmes | 2022/2023

with Peter Bruns | violoncello

**Programme I | Kreisleriana – E.T.A. Hoffmann's 200th anniversary**

E.T.A. Hoffmann (1776-1822)	Overture to „Undine“ (1816) arr. by Peter Bruns for small orchestra
Albert Dietrich (1829-1908)	„Robin Hood“ Op. 34 (Romantic Opera) Introduction to the 2nd act arr. by Peter Bruns
Robert Schumann (1810-1856)	Concerto for violoncello in A minor Op. 129 (1850) Version for small orchestra by Mordechai Rechtman
Robert Schumann (1810-1856)	<b>or</b> „Adagio and Allegro“ Op. 70 Version for violoncello and strings by Pavel Struck
Johannes Brahms (1833-1897)	<b>and</b> Scherzo from the FAE-Sonata WoO2 (1853) arr. by Peter Bruns for small Orchestra
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Johannes Brahms (1833-1897)	Serenade No. 1 Op. 11 in D major (1857/58) Reconstruction of the original version for small orchestra by Chris Nex

*flute, oboe, clarinet, bassoon, horn, strings*

**Programm II | Schumann's Cosmos in Leipzig**

Felix Mendelssohn Bartholdy (1809-1847)	Symphony for strings No. 10 in B minor
Robert Schumann (1810-1856)	Concerto for violoncello in A minor Op. 129 <i>version for violoncello solo and strings by Wolfgang Birtel</i>
Nils Gade (1817-1890)	„Aquarelle“ Op. 19 Arrangement for strings by Richard Hofmann (1844-1918), a colleague of Gade in Leipzig

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Ferdinand David (1810-1873)	String Sextet Op. 38 <i>arr. for strings by Peter Bruns</i>
Carl Reinecke (1824-1910)	Serenade in G minor Op. 242

*violoncello solo, strings*

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with Daniel Ottensamer | clarinet

**Programm III**

Marc-Antoine Charpentier (1643-1704)

Carl Maria von Weber

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Joseph Haydn (1732-1809)

Johann Sebastian Bach (1685-1750)

„Noëls pour les instruments“ H.531/H.534 (*extract*)

Clarinet quintet Op. 34 (version for strings)

Sinfonia No. 49 „La Passione“ Hob: I:49

Chorals from the Christmas Oratorio

„Wie soll ich Dich empfangen“

„Schaut hin, dort liegt im finstern Stall“

„Dies hat er alles uns getan“

„Ich will Dich mit Fleiß bewahren“

„Seid froh dieweil“

„Dein Glanz all' Finsternis verzehrt“

„Zwar ist solche Herzensstube“

„Ich steh an Deiner Krippen hier“

*solo clarinet, 2 oboes, bassoon, 2 horns, strings and harpsichord*

with Reinhold Friedrich | trumpet

**Programme IV | “Know'st thou the land where the lemon trees bloom...”**

Antonio Vivaldi (1678-1741)

Arcangelo Corelli (1653-1713)

Johann Sebastian Bach (1685-1750)

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Johann Melchior Molter (1695-1765)

Johann Adolf Hasse (1699-1783)

Giuseppe Tartini (1692-1770)

Overture of “L'Olimpiade” RV 725

Concert in A flat major for trumpet, strings + bc  
(reconstruction: Jean Thilde)

Concerto grosso in D major Op. 6 No. 4

Concert for harpsichord in D major BWV 972

(based on Antonio Vivaldi's Concert for violin Rv 230,  
arranged for trumpet, strings and bc)

Concert in D major No. 3 MWV IV, 11 for trumpet,  
strings and bc

Sinfonia in G minor for strings and bc

Concerto D major for trumpet, strings and bc

*solo-trumpet, strings and harpsichord*

with Peter Bruns | violoncello

**Programme V | Cosmopolitan Mendelssohn**

Felix Mendelssohn Bartholdy (1809-1847)	Sinfoniesatz in C minor
Robert Volkmann (1815-1883)	Serenade in D minor (with violoncello solo) Op. 69
Niels Wilhelm Gade (1817-1890)	“Novellette” for strings No. 1 Op. 53
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Gaetano Donizetti (1797-1848)	Sinfonia in D minor
Hector Berlioz (1803-1869)	“La mort d'Ophélie” - Ballade H. 92A (Arr. for violoncello and strings)
Felix Mendelssohn B. (1809-1847)	Symphony for strings No. 7

*solo-violoncello and string orchestra*

Felix Mendelssohn was a cosmopolitan and the first “classical star” of international range. During his most successful years he lived in Leipzig and maintained from there numerous relations throughout Europe. Young Robert Volkmann (the so-called “Schumann of Budapest”) met Mendelssohn during his studies in Leipzig. For the Danish Niels Gade Mendelssohn had the role of a mentor and later on a friend. With him Mendelssohn shared the direction of the Gewandhaus concerts. He met Donizetti on his travels to Italy and purchased a number of his works in form of autographs. He invited Berlioz, whom he met in Paris, to Leipzig, where he organized a performance of Berlioz’ “Symphonie fantastique” at Gewandhaus. The programme “Cosmopolitan Mendelssohn” reflects how much the composer was influenced by his international contacts and what impact he had on them vice versa.