

W. Blaukstein



1732 1960



W. Blaukstein

Manoel  
Theatre

SABMONA

105.

THE MANOEL THEATRE

TWO PIANO RECITALS

by

WALTER BLANKENHEIM

TUESDAY, 8th, and THURSDAY, 10th, JUNE, 1965,  
at 7.30 p.m.

**WALTER  
BLANKENHEIM**



*Walter Blankenheim*

Walter Blankenheim, born in 1926, studied the pianoforte in Stuttgart with Juergen Uhde and Wladimir Horbowski and, in Paris, with Marguerite Long taking also the Violin, as a second instrument when he was 8 years old. He has won prizes in Piano International competitions at Munich, Vercelli, Paris, winning 1st Prize in the Concorso Casella (Naples) in 1954. He has broadcast for the B.B.C. and given recitals with the London Symphony Orchestra at the Royal Festival Hall and performed in most Western countries, the Near and Far East. He has a repertoire of 24 Concertos. His favourite composers are J.S. Bach, Mozart, Beethoven, Schumann, Brahms, Chopin, Debussy and Bartok. Since 1963 Walter Blankenheim has been on the Teaching Staff of the National Conservatory in Saarbrucken, Germany.

## PROGRAMME

8th JUNE, 1965.

VARIATIONS IN G MAJOR K. 455

MOZART (1756-1791)

These variations were written for special occasions. During the 18th century, variations were appreciated by the public because they displayed the ability of composers and performers. Most of Mozart's themes are taken from operas of that time.

RONDO in C Major Op. 51 No. 1  
SONATA in A Flat Major Op. 110

BEETHOVEN (1770-1827)

*Moderato cantabile molto espressivo, Allegro molto,  
Recitativo, Arioso dolente, Fuga.*

This Rondo brings to life again the world of Mozart. It is, however, its middle section that is characteristic of a dramatic Beethoven in his early period of composition.

This sonata was composed in 1821 and belongs to the last, mature period of Beethoven's life. Whilst the first movement bears particularly lyrical and meditative traits, dynamic contrasts burst out in the second. The Recitativo is followed by the famous Arioso dolente, an elegy of sadness, whose melancholic mood is transformed into positivism in the fugue that follows. This work, which is pianistically exceptionally demanding, requires a maximum of individual interpretation.

## INTERVAL

ABEGG VARIATIONS in F Major Op 1

SCHUMANN (1810-1856)

This work, composed in 1830 when Schumann was only 20 years old, was dedicated to the Countess of Von Abegg, the theme is built on the four letters. Even at this early age, Schumann clearly demonstrates his own personal pianoforte style and his predilection for Schubert's and Weber's dances.

SONATA in E Flat Op. 45 (composed 1945)

KABALEVSKY (1904- )

*Festivamente, Allegro molto, Andante sostenuto, Presto assai.*

Kabalevsky's way of writing is typical of his native Russian soil. The Sonata demonstrates dynamic contrasts, intense in sound, with a folkloristic background. It is extremely clear in form and shows genuine sentiment. Kabalevsky's style is based on traditional Russian music of the 19th century, which means that he certainly is no "avantgardist". However, Kabalevsky preserves his own individuality and non-conformity as a composer.

*Beethoven  
Sonata op. 14/1 in G major, 3<sup>rd</sup> tempo  
Mozart  
Variation in G major (Klarinetten Quintett, n. 137 app.)*

# PROGRAMME

10th JUNE, 1965.

SONATA in D Major Op. 10 No. 3

BEETHOVEN (1770-1827)

*Presto, Largo e mesto, Menuetto, Rondo.*

In spite of its early date (1798) this work gives in the four movements an example of Beethoven's perfect pianoforte style. The gaiety of the first, the tragic mood of the second and the lyricism of the Menuetto are united in the fourth movement, the theme of which is built on three notes.

CARNAVAL'S JEST from Vienna Op. 26

SCHUMANN (1810-1856)

*Allegro, Romance, Scherzino, Intermezzo, Finale.*

Carnaval's Jest was Schumann's main composition in 1839. He was then living in Vienna. The works consist of five movements. Between the first movement, which is similar to a rittornello, and the turbulent finale are three shorter movements in contrasting character. The "Jest" is in the first movement where Schumann introduces the "Marseillaise" which was forbidden by the Austrian Authorities at the time. This work has been described as a grand romantic sonata and is one of Schumann's most brilliant and effective works.

## I N T E R V A L

NOCTURNE in B Major Op. 32 No. 1

CHOPIN (1810-1849)

NOCTURNE in F Minor Op. 55 No. 1

THREE ETUDES

SCHERZO in E Major Op. 54

Chopin owes much to the Irish composer John Field who introduced the Nocturne to pianoforte music. Chopin perfected it. However, as he feels the night "as it were by candle light", his Nocturnes are not comparable with Schumann's "Nachtstucke"; Chopin had probably no real relation to nature.

The Etudes of Chopin play an important part in the history of pianoforte technique setting a new standard of pianoforte playing. All the various aspects of technique are to be found throughout Chopin's Etudes. But beyond all the technical problems they represent works of Art and from this point of view they belong to the best pianoforte pieces of the 19th century.

In his four scherzos Chopin may be linked with Beethoven's Sonata — Scherzo, but he develops it into a form of his own. In this Scherzo between the scintillating first and last part is a melancholic middle section. At the end, the composition reaches a climax of pianistic brilliance.

POUR LE PIANO

DEBUSSY (1862-1918)

*Prelude, Sarabande, Toccata.*

The Suite Pour le Piano, composed in 1901, has in its movements no outer-musical relations like most of Debussy's other compositions including (Preludes). Though in Pour le Piano the feeling of colour mainly exists, the composition has formal intensity and clarity. Similar to Chopin's Etudes, the virtuosity of this work is transformed into a spiritual sense.

