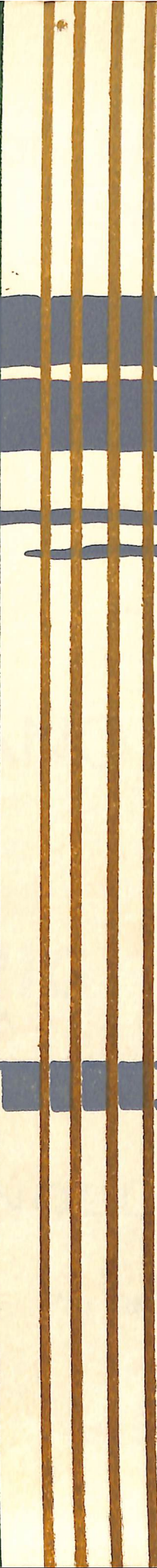


Piano Recital
by
Christine Hoffmann
17-3-69.



1732 1960



Manoel
Theatre

CREMONA

227

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

With the co-operation of

THE EMBASSY OF THE FEDERAL REPUBLIC
OF GERMANY

PRESENT A

PIANO RECITAL

by

LUDWIG HOFFMANN

AT THE

MANOEL THEATRE

MONDAY, 17th MARCH 1969 at 7.30 p.m.

PROGRAMME

ITALIAN CONCERTO

BACH (1685-1750)

The Italian Concerto was composed in 1735. It pertains to the works in which Bach's fantasy of sound precedes his period of time. The roaring abundance of sound and the stretched dynamics demand a modern grand piano. The wonderful song of the slow movement, too, can be performed in a much nicer way with a piano of today, than Bach ever had at his disposal.

This gay masterpiece has three movements: Allegro — adagio — allegro.

RONDO C major opus 51 No. 1

BEETHOVEN (1770-1827)

ECOSSAISE in E flat minor

SONATA C major opus 53 "Waldstein"

Allegro con brio — Introduzione (adagio molto) —

Rondo (Allegretto moderato — prestissimo)

The two introductory pieces show from a friendly side. The Rondo opus 51 brings an unmistakable Beethoven motif. The Ecossaises, composed only five years before his death, do not betray any of the sorrows and problems experienced during that time he because of their dance-like joyful rhythms, exemplified in the one included in this programme.

Beethoven dedicated, what is perhaps his most brilliant sonata for piano, to his benefactor and patron, Count Waldstein. The work comes out of the so-called "intermediate period" in which Beethoven had not yet become deaf. The happy basic attitude, the easy going rondo-theme and the brilliant piano movement have always made sure a special place for this sonata with audience and players alike. A variety in classical piano-movement; the "glissando" in the last movement is a trick of art which one does not associate with the works of Beethoven.

INTERVAL

ESTAMPES:

DEBUSSY (1861-1918)

Pagodes — La Soiree dans Grenade — Jardins sous la Pluie

The three "Estampes" were composed in 1903 and differ from each other in their musical means of expression just as the three pictures to which they refer.

In "Pagodes" one hears harmonies, evoking a bell-like Oriental atmosphere, in the second piece, habanera-rhythms and guitar chords reminiscent of Spain. "The Gardens in the Rain" are a masterly jewel of impressionist piano literature. With its veiled and relentless rhythmic structure a new world of sound opens up.

EXCERPTS FROM MIROIRS

RAVEL (1875-1935)

Oiseaux Tristes — Une Barque sur l'Ocean

Out of the five "Reflections", Ravel loved most the "Morning Birds" and counted them among his best compositions.

Ravel draws the sad cry of these "Oiseaux Tristes". The lonesome cry of the birds emerges like a lament in the form of original and unusual chords.

LEGEND: St. Francis of Paola walking over the waves

LISZT (1811-1886)

In contrast to Ravel's unrealistic visions, Liszt's strong colours in this legend, one of two written after his visit to Italy in 1863, Liszt suggests a rough Mediterranean sea with St. Francis walking over the waves.



Ludwig
Hoffmann

Ludwig Hoffmann

After having been trained as an organist, Ludwig Hoofmann, who was born in Berlin in 1925, decided to take up the career of a concert pianist. Among others, he studied with Prof. Hinze-Reinhold, Prof. Dr. Paul Weingarten, Prof. Richard Rossler, Prof. Schmidt-Neuhaus and attended lessons given by Marguerite Long and Arturo Benedetti-Michelangeli.

In 1947, he received the Liszt prize of the town of Weimar and won prizes at several piano competitions. Ludwig Hoffmann, is one of the most outstanding Pianists of his generation.

During a tour in the USA in 1967, he gave more than 50 concerts and undertook further concert tours through England, Italy, France, Greece, Holland, Austria, Switzerland, Czechoslovakia and Rumania. He has recorded works by Beethoven, Chopin, Liszt, Mozart, Schubert and Tchaikowsky for Telefunken, Somerset, Philips and Vox.

