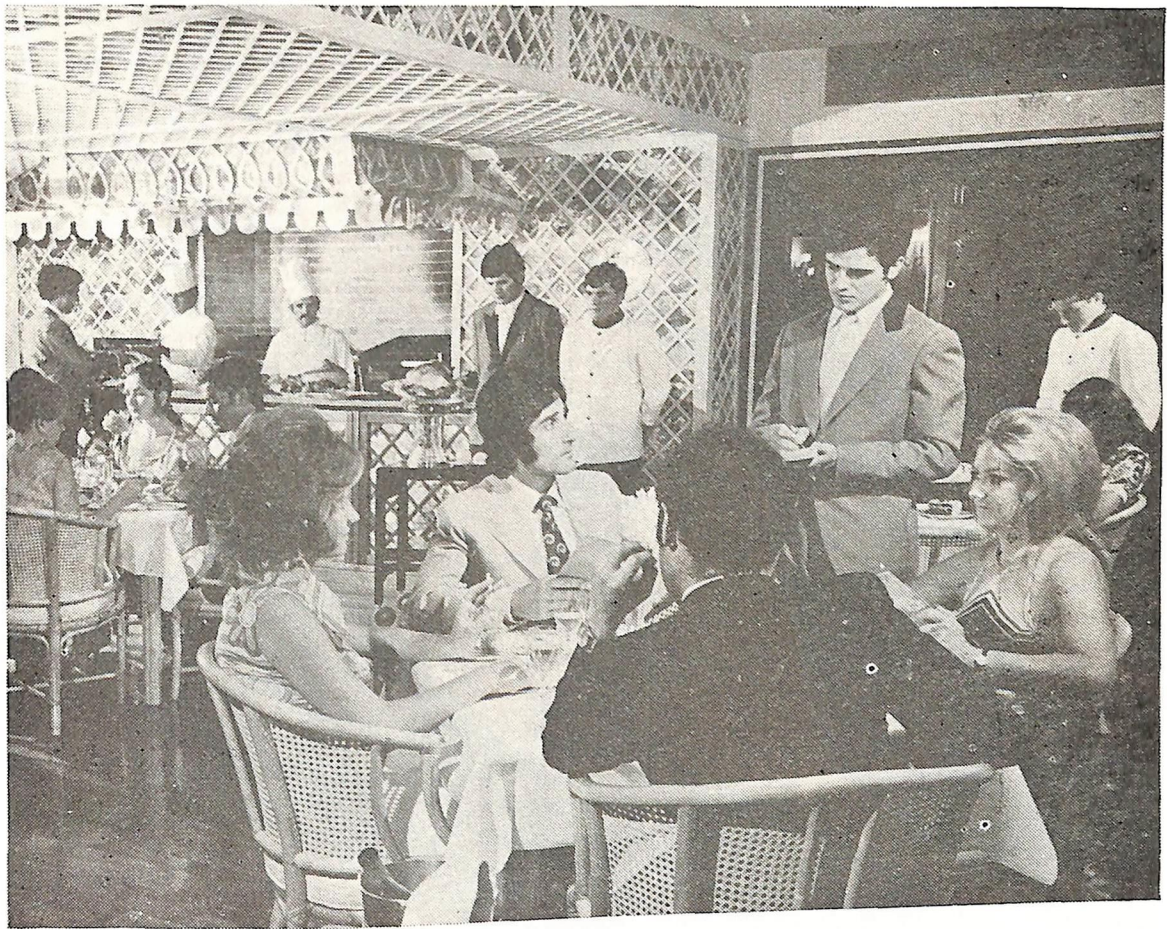


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A PIANO RECITAL

by

DETLEF KRAUS

THURSDAY 31st. OCTOBER 1972

PROGRAMME

Seven Bagatellen Op. 33.

LUDWIG VAN BEETHOVEN

(1770-1827).

*E Flat Major — C Major — F Major — A Major —
C Major — D Major — A Flat Major.*

In 1802 Beethoven wrote his "Neiligenstadt Testament" wherein he discloses for the first time his tragic loss of hearing. In the same year his "Seven Bagatellen" Op. 33 were published. They are charming, pleasant little pieces, only in the last one the demoniacal humour of some of his Scherzos is foreshadowed. They signal a new era in the history of German piano music, starting the trend towards short characteristic piano pieces which gained great significance under various names as "Impromptus", "Moments Musicaux", "Intermezzi", "Lieder Ohne Worte". Beethoven showed new ways here, it seems that he was the first one to use the term "Bagatellen". His Opus 33 consists of 7 such short pieces, some of them still reminiscent of the happier days of his youth in Bonn.

Sonata in F Minor Op. 57 (Appassionata)

LUDWIG VAN BEETHOVEN (1770-1827).

Allegro Assai — Andante con moto — Allegro ma non troppo — Presto.

The Sonata in F Minor Op. 57 shows a different Beethoven, extremely preoccupied by his personal tragedy of impending deafness. Written in 1804 Beethoven regarded it his best sonata. The title "Appassionata" does not appear in the autograph, it was added in an early edition and has rightly been retained ever since. It is truly a noble impassioned work, grandly conceived and grandly carried out. The almost unbearable fire of the first movement subsides to soothing repose in a short set of variations (Andante con moto), only to be fanned again to the hottest flame in the tremendous sweep of the finale.

I N T E R V A L

Three Intermezzi Op. 117.

JOHANNES BRAHMS (1833-1897).

E Flat Major — B Minor — C Minor.

The last piano works published by J. Brahms, which are almost invariably named "Intermezzo" or "Capriccio", are all small forms. The Intermezzos are as a rule slow and melancholic. The Capriccios fast and vigorous. The 3 Intermezzos Op. 117 are extremely poetic and written in an introverted mood, the first having been inspired by a Scottish lullaby. All the Intermezzos have been called "The last monologues".

Variations on a Theme by Paganini Op. 35.

JOHANNES BRAHMS (1833-1897).

The following variations on a theme by Paganini Op. 35 give a striking example of the wide range of Brahms piano music, from the most introspective to the extreme technical tour de force and no mean one, unexpected as this may be from Brahms. These variations conclude a group of 5 different works in variation form, all written in his first period (Op. 9, 21 a, b, 24, 35).

We may regard the Paganini variations the pinnacle of the classical varieties form in the post-Beethoven era. Modestly Brahms called them "Studies for the piano-forte", although from a musical point of view they compare well with the famous variations on a theme by Handel Op. 24.

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DETLEF KRAUS

DETLEF KRAUS, born 1919 in Hamburg, made his debut at the age of 16 with a performance of Bach's 'Welltempered Clavier'. He studied in Hamburg and later with Wilhelm Kempff in Berlin and Potsdam. Among the works of his extensive repertoire Detlef Kraus is particularly devoted to the music of Beethoven and Brahms. Since the days of Arthur Schnabel he has been the first pianist to play all of Beethoven's Sonatas in London in 1958; on the occasion of Beethoven's anniversary in 1970 he played them also in Tokyo, Pittsburgh, p.a., Valencia at the Granada-Festival and in Essen (Villa Huegel). The complete sonatas of Beethoven have been recorded and broadcasted repeatedly by the U.S. television (WQED). During his third concert tour to Japan Detlef Kraus has played works by Beethoven and Brahms for the Japanese television (NHK). Moreover he has been the first artist to perform the complete piano works of Brahms in Tokyo. He also played this cycle on four consecutive evenings in Stuttgart, London, The Hague, Brussels, Barcelona, Naples and Pittsburgh.

Detlef Kraus has completed numerous concert tours throughout Europe, Canada, USA, South America, the Near and Far East and appeared at various festivals, including the Brahms Festival in Hamburg, the world Festival and EXPO 67 in Montreal, the Three Rivers Art Festival in Pittsburgh, Granada, La Coruna, and the Greece Festival. He was also a member of the Jury at the Bach-Competition in Washington in 1971 and at the Ottawa-Festival.

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