



Ludger Hofmann-Engl

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| J.S. Bach | 15 two-parts inventions |
| L. van Beethoven | Für Elise |
| F. Chopin | Nocturne op. 37.2 |
| L. van Beethoven | op. 111 |
| F. Chopin | Mazurka op. 68.4 |

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Aula Florianka
Akademia Muzyczna
im. Krzysztofa Pendereckiego w Krakowie
Sereno Fenn'a 15, 31-018 Kraków

PLN 40 przy drzwiach

Program

J.S. Bach

15 two-parts inventions

*BWV 772, BWV 773, BWV 774, BWV 775,
BWV 776, BWV 777, BWV 778, BWV 779,
BWV 780, BWV 781, BWV 782, BWV 783,
BWV 784, BWV 785, BWV 786*

L. v. Beethoven

*Für Elise in a minor WoO 59
Poco Moto*

F. Chopin

*Nocturne op. 37 Nr. 2
Andantino*

L. v Beethoven

*op. 111 in c minor
Maestoso - Allegro con brio ed
appassionato - Adagio - Tempo I -
Adagio - Tempo I*

*Adagio molto semplice e cantabile -
L'istesso tempo - L'istesso tempo*

F. Chopin

*Mazurka op. 68 Nr. 4
Andantino*

D.C. al segno senza fine.

Notes

15 two-parts inventions

This composition can be considered a forerunner to the sonata form. While mono-thematic, all 15 inventions have the structure of exposition, elaboration and reprise. Some of the inventions (e.g. IIIIX and XIII) have very recognizable themes, others (e.g. II and IV) seem to be more of a theoretical construct.

Für Elise

There have been many speculations of who Elise actually was, but there is no certainty. We can, with good reason, reject the notion that the last episode of this rondo expresses anger towards Elise, but that it is part of the dramatization of the music.

Nocturne op.37 Nr. 2

This nocturne has been written in a quasi-rondo form (A - B - A' - B' - A''). While the A parts are written in fast - often chromatically - ascending and descending thirds and sixths, the B parts are slow and follow simple harmonic patterns, thus creating a strong contrast between glassy and aery waves set against melancholic remnants.

op. 111

This is Beethoven's last piano composition and consists of two movements. While the first movement can still be interpreted as written in the sonata form, it might be more helpful to view the contrast between rapid runs on the one hand and a hammered motive in octaves on the other. The second movement opens melodically and moves over a highly rhythmic section towards a final section with harmonies celebrating the major 7th.

Mazurka op. 68 Nr. 4

It has been claimed that this is Chopin's last composition, but this is not the case. A fragment containing the Tristan chord passage (as adopted by Richard Wagner later) was actually turned into a composition - on request of Jane Sterling - by Auguste Franchomme and first published in the music journal Echo in 1855 Berlin. The composition is supposed to repeated over and over again without end.

Biographical Notes

Johann Sebastian Bach (31.03.1685 - 28.07.1750)

Bach was born into a musicians' family in Eisenach. After the death of both his parents at a young age, he lived with his brother, where he continued his musical studies. After extensive travels he settled for the position as Thomaskantor in Leipzig. Bach was married twice and was father to 22 children of whom only 7 survived childhood. 5 of his sons became famous musicians in their own rights including Christian Bach.

Ludwig van Beethoven (baptized:17.12.1770 -26.03 1827)

Beethoven was born in Bonn. From an early age he was musically instructed by his abusive father, later by Christian Neefe, followed by studies with Joseph Hayden in Vienna. Here, he was, as a composer and pianist, moderately successful. At the same time he was plagued by court cases surrounding his nephew, ill-health and increasingly by deafness. Franz Schubert was one of his coffin bearers.

Frédéric Chopin (01.03.1810 - 17.08.1849)

Chopin spent most his life in Paris where he also died from a prolonged illnesses. While he earned some money instructing piano within the circles of the Parisian elite, he also received an income through his published music as well as through concerts. Additionally, he was supported by Jane Sterling. It can be claimed that he was discovered and made famous by Robert Schumann.

Ludger Hofmann-Engl (21.08.1964)

Born in Bamberg, he studied composition at the Conservatory Nuremberg followed by studies in piano at the Institute of Church Music in Erlangen and later by Elzbieta Sternlicht. In Berlin he completed his MA in music science, and he obtained his PhD in music psychology at Keele University. He now lives and works in Krakow.