

The program "Appassionata" and "Passion"

The young Greek-German composer Alekos Maniatis (born 1968) used in his piano cycle "Paraguay" (2002-2006), in contrast to the mostly atonal modernism in his amazingly fresh and unused acting tonal language. Just as "Paraguay" is beyond the borders of Europe and refers also to the local culture, the music is extremely spite European thinking and structuring in her poetic and virtuosic "Pasión". The composer has been falling back to the Renaissance and baroque models.

LvBeethoven's Sonata in F minor, op.57 is pure passion. As is clear from the dark descending, here stylized to primordial element, pale minor chords of the beginning spans a wide arc to 2. Thema in major, and in the dramatic conflict between the principle of hope and despair provides a unique spectacle that takes a special position in the history of music. The hymn-like second movement and the finale hinstürmende unparalleled - not for nothing that a publisher has given the title of Sonata "Appassionata", "The Passionate".

The Ballad Opus 23 is one of the most fascinating pieces for piano Frédéric Chopin. As well as Beethoven's Appassionata based in their compositional means of two basic ideas, they are by their varied and imaginative processing the impression of a wide sweeping improvisation built but completed form and dramaturgy. A pathetic opening recitative follows the resignation in legendehaftem tone, slightly insistent throbbing bass notes through the opening theme and builds to a passionate outburst Forte. As a familiar idea that 2. Thema then lights on in F major on the horizon. Held until the pianissimo, it goes through a metamorphosis through to the glorious self-consciously triumphant fortissimo. Despite long-winded virtuoso episodes, the music can not free themselves from the clutches of the circuit formulaic, start circling in itself. Again, it comes back to this idea and opens into a huge Presto con fuoco, which as a dramatic apotheosis finished the work. Schumann called the ballad "one of his wildest, most original compositions".

Chopin had developed early in his youth a soft spot for legends. Especially the "Lithuanian ballads" of Mickiewicz had it done to him. One can well imagine that the hero Conrad Wallenrod described therein served as a literary model. But in contrast to Franz Liszt, whose Saint Francis goes above the waves, Chopin's Ballade remains abstract without program. But his sense of form structural and thematic repetitions create the rhapsodic mood, almost more intense than it could afford a programmatic

It is symptomatic that Franz Liszt, the incarnation of the cosmopolitan virtuoso who has always been able to draw the audience into the spell to become more attracted to the figure of Mephistopheles feels than to own. The literary model for the waltz, which dates from 1860, is the scene of "The Dance in the Village Inn" from Lenau's poem "Faust":

" (Mephistopheles to the minstrels):

Dear friends, your bow
Is much too sleepy yet taken!
After your waltz may turn
The sickly fancy lame toes
But youth is not, covered in blood and fire.
Enough to hand me a violin,
s'wird give equal one else blades
And in the Schenk else jumping!"

The music describes Mephisto's arrival at a wedding in the country. He is accompanied by fist. During the fist daughter of the owner makes Giving the court to Mephistopheles takes a violin. The prelude (the building up of fourths and fifths chords) is the moment where he does the instrument. And then, like the devil in the form of Paganini, he plunges into the waltz, the

all present and allowed to solidify his audience completely under his spell. A second theme describes the seduction of the girl by Faust, but the erotic softness and
Delicacy of the melody is suddenly torn apart by a mad frenzy of the enchanted and bewitched villagers. On the top of a commotion is heard from afar Nachtigallruf. The farmers disperse, fist lets go of his conquest and Mephistopheles continues to play.

Liszt used all the stops and arts of motivic variation technique and processing issues. It is a passionate composition at a high level, studded with the highest pianistic difficulties and effects. The entire range of the piano is used. From the softest pianissimo to fortissimo bellowing out all the stops are pulled.

The Liebestraum (Nocturne No. III in A flat major) goes back to Freiligrath's following poem:

"Oh dear, oh dear so long you can love, love as long as you like.
The hour will come when you stand at the grave and mourn.
And worry that your heart glows, and cherishes love and love bears
as long as it still warm in the beating of a heart other love.
And who gave you opens his chest, oh do what you can to him fond,
and do it every hour happy hour and do him no dull!
Hats and your tongue well: soon is a hard word fled.
Oh God, it was not mean any harm -
But the other goes and cries."

A truly "beautiful" melody soars up to an ever greater increase, which leads into a brilliant Tonkaskade to echo a later animated and happy. Published in 1850 Liebestraum is one of the most famous and popular compositions by Franz Liszt.