

Nicholas Arthur
KILBURN
MEMORIAL CONCERT SERIES
1 9 9 2

Presenting

Detlef Kraus, pianist

Thursday, October 22, 1992 at 8 pm
Convocation Hall, Arts Building
University of Alberta

Nicholas Arthur Kilburn Memorial Concert Series

This series of annual concerts was organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his sons the late Nicholas Weldon and Peter (BA, University of Alberta, 1929). Mr Kraus' presence here tonight was made possible by the generosity of the Kilburn family.

- 1981: Jorge Boulet, pianist
- 1982: (Spring) York Winds
- 1982: (Fall) Vancouver Chamber Choir
- 1983: Shura Cherkassky, pianist
- 1984: Guy Fallot, 'cellist
- 1985: Elly Ameling, soprano
- 1986: Eugene Istomin, pianist
- 1987: Franco Gulli, violinist
- 1988: Maureen Forrester, contralto
- 1989: Marek Jablonski, pianist
- 1990: Joseph Swensen, violinist
- 1991: Kaaren Erickson, soprano

Program

Fantasy in C (1789)

Franz Josef Haydn
(1732-1809)

Fantasy in C minor
K. 475 (1785)

Wolfgang Amadeus Mozart
(1756-1791)

Fantasy opus 77 (1809)

Ludwig van Beethoven
(1770-1827)

Fantasy in C, opus 15 (1823)

Franz Schubert
(1797-1828)

Intermission

Fantasy opus 116 (1892)

Johannes Brahms
(1833-1897)

Fantasy opus 49, F minor (1841)

Frédéric Chopin
(1810-1849)

Mr Kraus will present a masterclass On Saturday, October 24 from 10 am to 1 pm in Convocation Hall. Admission is free and all are welcome to attend.

Detlef Kraus

Long acknowledged by the most exacting and sophisticated critics and audiences around the world as the master of Brahms' keyboard repertoire, Detlef Kraus, after 3,000 concerts, continues to astonish the music world with his unexcelled performances of Beethoven, Bach, Brahms, Debussy, Mozart, Schumann, Chopin and Schubert.

There is a "German" tradition and style of piano playing, and that Kraus has been confirmed in his rightful place among the great German keyboard masters, there can be no doubt. That this tradition is academic and intellectual is a notion that Mr Kraus has spent a lifetime dispelling. Perhaps *New York Times* critic Allen Hughes best describes this remarkable artist:

"Mr Kraus is above all a dynamic pianist. There is nothing ambiguous about his interpretations, no grey areas where indecisiveness reigns, no wishy-washy tone.

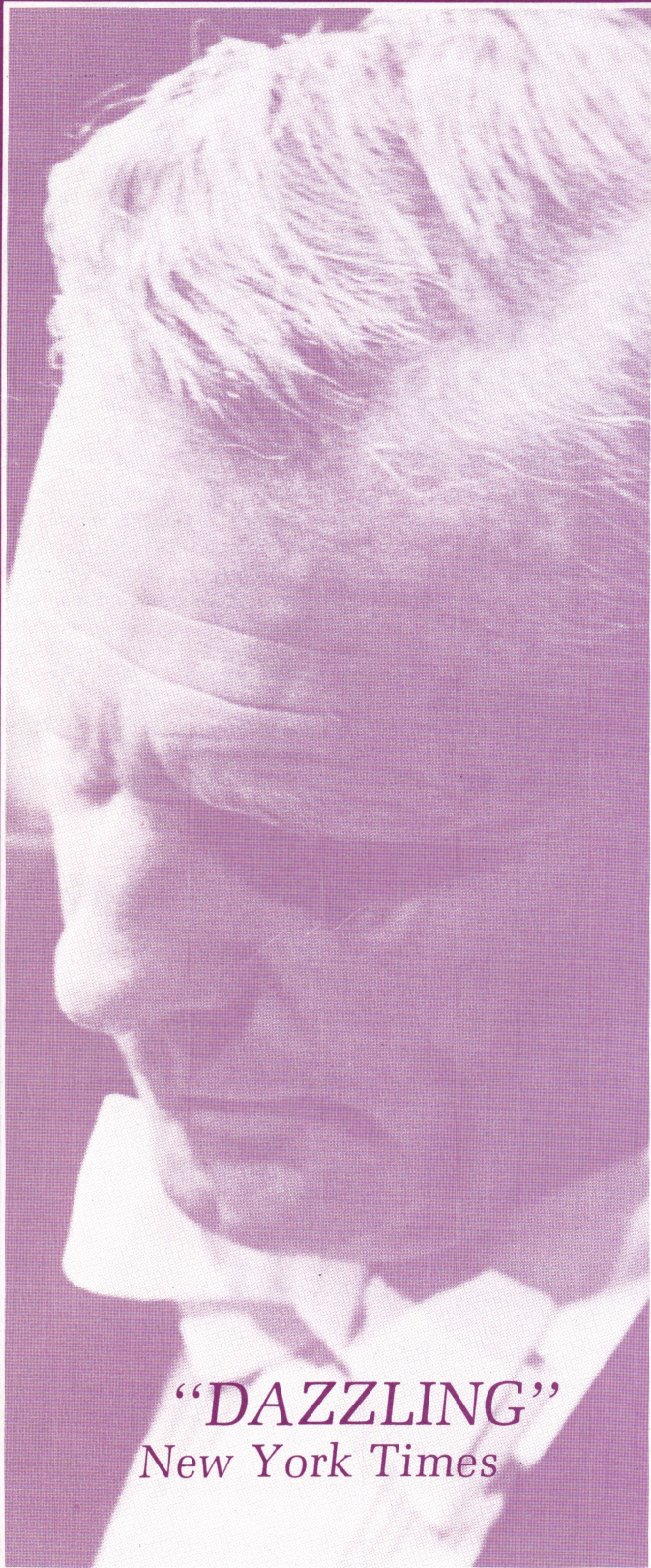
The most imposing of his achievements came in the Mozart Fantasy, basically a simple piece, which he turned into a remarkable dramatic statement without violating the music. Earlier, Mr Kraus had demonstrated his keyboard and musical mastery in the Bach fugue, which ended with a dazzling combination of motor energy and contrapuntal clarity and expressive power."

At the age of 16, in his native Hamburg, his debut was the complete Bach Well-Tempered Clavier. In 1958 Kraus performed the first cycle of the complete Beethoven sonatas in England since Schnabel in 1922, and performed the complete Beethoven cycle before a live audience in the U.S. on PBS-TV during the composer's centennial year (1970) making a total of ten performances of the complete cycle that year. With the Brahms cycle (the complete solo piano works of Brahms performed in four concerts) the story is much the same. Kraus has performed it in over 25 major cities of the world, including Tokyo, Montreal (recorded by the CBC), London, Berlin and Munich and was the first pianist to debut the complete Brahms works in New York in 1980 in a series that was recorded and broadcast nationwide on NPR radio. His playing has brought him many honours, including the medal at the 1948 Geneva International Competition; in 1957, the Primio de Positano in Italy; the cultural prize of the city of Kiel, West Germany; and in 1975, the Brahms Prize in Hamburg. He has been guest soloist with such symphony orchestras as the Czech Philharmonic, the Berlin Philharmonic, the Pittsburgh Symphony, and the Paris Conservatory.

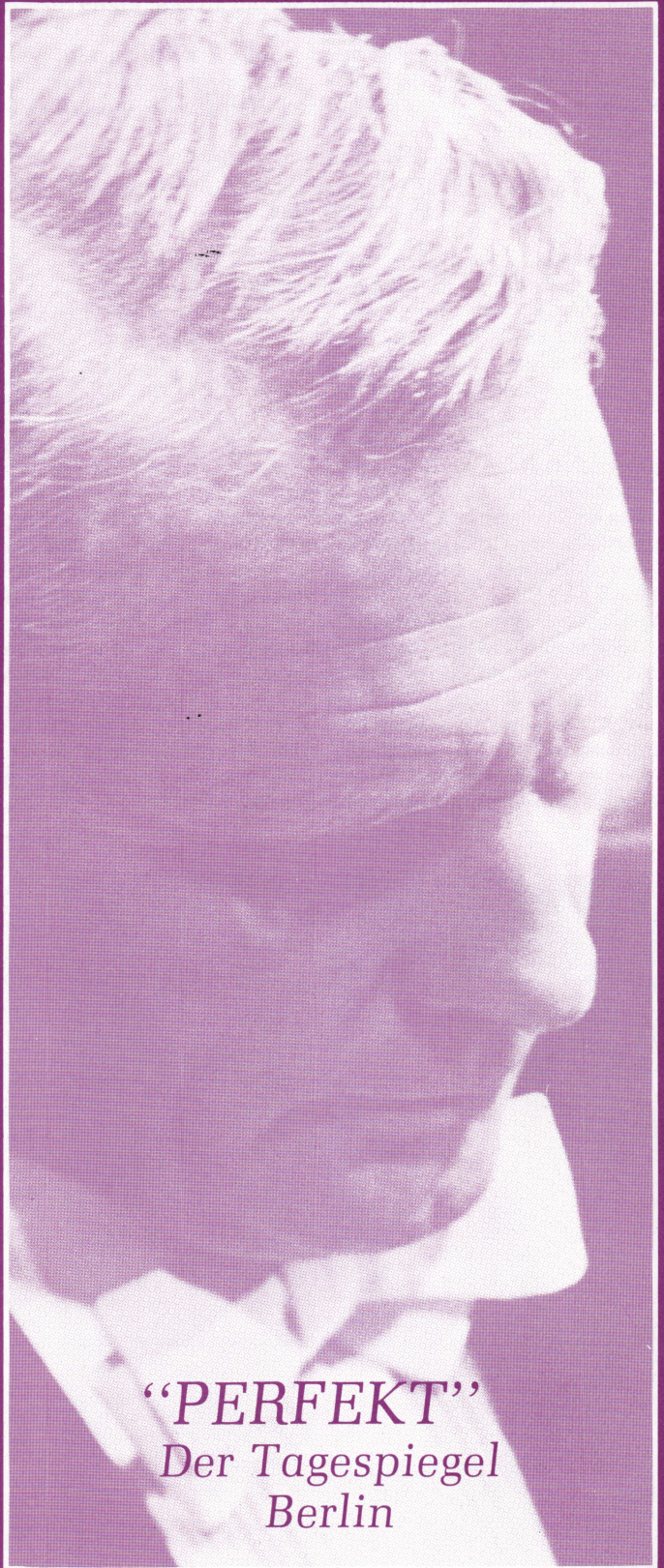
Mr Kraus was recently elected President of the Brahms Society in Germany, and published a book in 1983 entitled: "A Brahms Breverie." He has also recorded the complete piano works of Brahms, a seven record set available internationally on the *Thorophon* label. He served as a juror in the first International Brahms Competition held in Terni, Italy, and he also judged the Bach competition in Washington, DC in 1977.

DETLEF

KRAUS



“DAZZLING”
New York Times



“PERFEKT”
Der Tagespiegel
Berlin

Nicholas Arthur Kilburn Memorial Concert

Recital: Thursday, October 22, 1992 at 8 pm.

Convocation Hall, Arts Building, U of A campus. Tickets: \$7/Adults \$5/Students & Seniors.

Masterclass: Saturday, October 24, 1992 at 10 am. Free Admission. Information: 492-3263.

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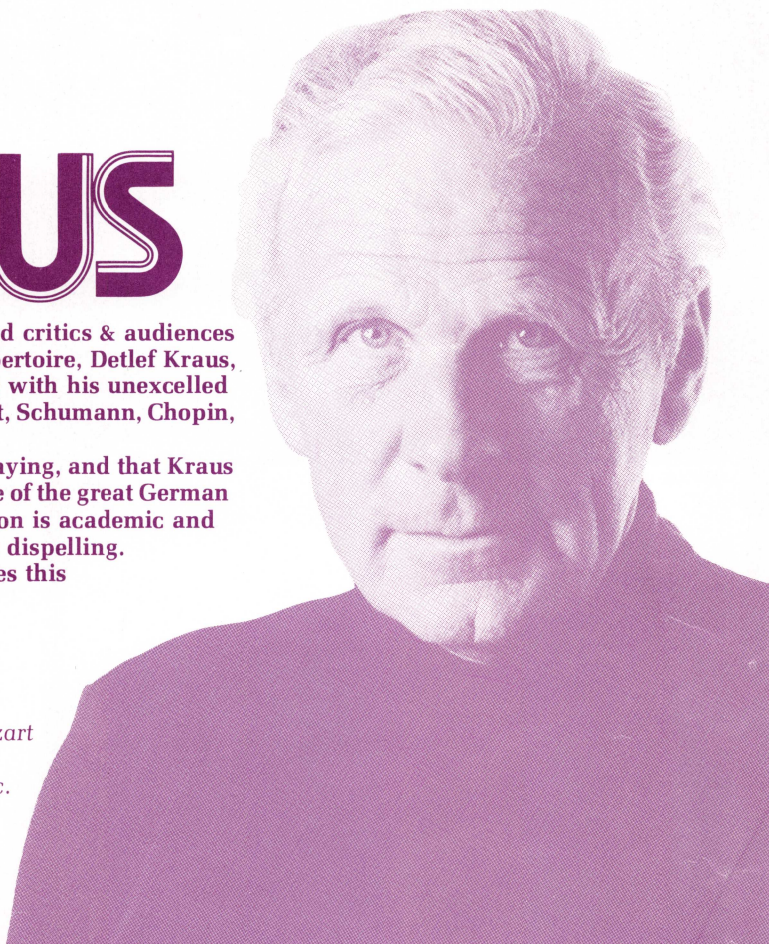
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Mr. Kraus, recently elected President of the Brahms Society in Germany, is finishing a book entitled, "A Brahms Breverie," (to be published in 1983.) He has also recorded the complete piano works of Brahms, a seven record set available internationally on the Thorophon label. Recently he served as a juror in the first International Brahms Competition held in Terni, Italy, and he also judged the Bach competition in Washington, DC in 1977.



"A pianist of extraordinary commitment, unmistakable authority." — NEW YORK POST

"It's likely Brahms played his music this way. If he didn't he should have!" — NEW YORK DAILY NEWS

"He made the music come alive as it seldom does!" — NEW YORK TIMES

"Connoisseurs and laymen alike applauded after the finale, unanimous in their appreciation of a performance which presented a perfect congruence between work and interpretation, stylistically always judicious and never exulting modesty." DER TAGESSPIEGEL, Berlin

"One of the great pianists of our time." Tokyo

"Kraus – like Kempff, and also Backhaus and Edwin Fischer – evoked a wealth of mystery and color with his clinging, vibrant sonority. He should be an annual visitor to America's concert stage." MUSICAL AMERICA

"A majestic technique allied to a great gift of tenderness put this player in the front rank . . ." LONDON DAILY TELEGRAPH

"Bach's Weltempered Klavier – an authentic and sovereign interpretation of the massive work." WESTDEUTSCHE ZEITUNG, Dusseldorf

"Detlef Kraus is justified in having the Hamburg Brahmspreis. He is no hectic virtuoso, but an heir to the best German tradition of pianists." DER ABEND, Berlin

"His approach ensures technical refinement, suavity of tone and structural sturdiness." LOS ANGELES TIMES

raymond weiss
artist management, inc.

300 west 55th street, new york 10019 (212) 581-8478