



**PHILIP LORENZ**  
and  
**ENA BRONSTEIN**

Margit Hub  
Kapell Records, Paris - London



American pianist, **PHILIP LORENZ** was born in Bremerhaven, Germany. His father—German sea captain; his mother—an American actress. In 1950 Mr. Lorenz came to the U. S. A. His studies have been with Claudio Arrau and Rafael de Silva in New York, Munich and Rome. In 1954, he won several prizes in Washington, D. C. enabling him to make his debut there with the National Symphony. Since then, the highlights in his career, upto now, have been: 1st extensive tour of North America in 1957; broadcasts for the Chopin and Schumann centennials in Munich and Stuttgart in 1959. Command performances for the Presidents of Germany and Chile. 1961 Tour of Chile (concerts with the Filarmonia)... 1962, appearances in N. Y., Boston and Washington...1964, European tour; broadcasts in Berlin (RIAS) and Vienna...1965, Boston Pops—2nd S. America trip, and first duo appearances with Ena Bronstein. He has played under many conductors, including Howard Mitchell, Fritz Mahler, Arthur Fiedler, Juan Matutecci. Mr. Lorenz is married to the Chilean pianist Ena Bronstein.

**ENA BRONSTEIN** was born in Santiago, Chile in 1940. She made her debut at the age of fourteen: in 1958, she played the Hindemith Concerto with the Orquesta Sinfonica in Santiago, under the direction of Walter Goehr. After winning a national piano competition, she came to New York to study with Claudio Arrau and Rafael de Silva (in 1958). Since then, she has returned several times to South America for orchestral re-engagements, and Solo recitals; playing under such conductors as Walter Susskind and Fabien Sevitsky. In 1959, after an orchestral appearance in Washington, D. C., Ena Bronstein was awarded a scholarship to attend the Casals Festival in Puerto Rico. Her Notable Town Hall debut occurred in 1961. Under a recent programme entitled Image of Chile, Miss Bronstein played a recital in Washington's Pan American union—other artists in this series listed Claudio Arrau and Leonard Bernstein. She was soloist with Kol Israel Orchestra in Jerusalem in 1963, also making an extended tour of that country. Most recently was heard in New York on Radio and Television.

#### FOUR-HAND PIANO LITERATURE

Few people realize how much wonderful four-hand music has been written originally for the piano. Before the days of radio and recording four-hand music filled a particularly acute cultural need. Symphonies were transcribed by their composers for piano four-hands, enabling much of the public to make its acquaintance with a vast literature which would otherwise have been completely unavailable.

Two pianos offered composers an opportunity to express musical ideas too complicated for performance by a single pianist. Johann Sabastian Bach was the first major composer to realize the full possibilities of two-piano writing.

With the advent of recording, piano ensemble began to lose its place in the music room and on the concert platform. The art was kept alive, however, by a few notable teams. But after the First World War, four-hand playing had become so rare that audiences found two-piano music to be virtually a new listening experience; public imagination was therefore often captured by the novelty, rather than the musical charms, of four-hand playing.

Responding to this public interest in the novelty of piano ensemble, new teams began to spring up, and performers began to place more and more emphasis on elements of showmanship, which had always been latent within the art.

A search began for brilliant and flashy music. The art of musical transcription sank to new lows as performers catered to an unsophisticated public. Any popular tune could be dressed up with a few frills and presented to the public on a two-piano programme.

Transcribing music from one instrument to another is a legitimate art. Such giants as Bach and Brahms not only condoned it, but were among its chief practitioners. However, transcription without artistic integrity soon becomes commonplace and it was in this light that the public viewed piano ensemble. Fortunately, this tendency toward devaluation of four-hand piano literature was not allowed to persist. Through the integrity of leading duo-pianists, the quality of concert programming rose sharply. Now, old works are constantly being uncovered and presented to the public, while a rich new repertoire is being created through the encouragement of our contemporary composers.

Two-piano literature is certainly more limited than available for solo piano, but it is nonetheless large and rich, and some of the finest of these compositions have been chosen for this programme.

**Margrit Rub,**  
**Kapell Records, Paris. Tennessee.**



Patrons are respectfully reminded that in an auditorium possessing the sensitive properties of the St. Vincent's School Hall the unstifled coughing of only one or two people can mar the enjoyment of the whole audience.

## The Poona Music Society

# Philip Lorenz & Ena Bronstein

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WEDNESDAY 17th APRIL 1968  
7 P. M.

### PROGRAMME

#### TRIOS ETUDES EN FORME DE CANON

*Schumann*

These beautiful canonic Etudes places Schumann as one of the front rank composers of unobtrusive contrapuntal writing. Originally composed for a pedal piano.

#### CONCERTO PER DU PIANOFORTI SOLI (1935)

*Stravinsky*

"An imposing full scale work. Its first movement is forceful and dynamic; the nocturne, delicate and highly ornamental; the variations, ingenious; and every contrapuntal resource is brought to play in the final movement...one of the most easily accessible works of Stravinsky's later period."—Eric Walter White.

This work with its many enjoyable and fascinating movements was written in 1935 to be performed with his son Sviatoslav Sulima.

#### DEUX VALSES ROMANTIQUES

*Chabrier*

This work, like all other Chabrier's music is neat, full of wit and verve. It was originally composed for two pianos but later rearranged as a piano duet by the composer himself.

### INTERVAL

#### EN BLANC ET NOIR

*Debussy*

Composed in 1915, first world war period, a set of three pieces styled as *Caprices en blanc et noir* of different style with no trace of any relation to each other. The first is in the form of Valse Caprice, vivacious and fluid, dedicated to Koussevitzky. The second, so to say, music of the war wherein two pianos sound as if playing an orchestral score, is dedicated to Lieutenant Jacques Charlet who fell in the battle in March 1915. The third, again with a war background is dedicated to Stravinsky.



**DEUX FOR TWO PIANOS (1967)**  
(Written especially for Lorenz & Bronstein)

Shapery

**VARIATIONS ON A THEME BY JOSEPH HAYDN OP. 56B**

Brahms

This work is much better known in the form that it has as Op. 56A, for it is the set of Variations on the St. Anthony Chorale, that in an orchestral version is one of the best known of Brahms' compositions. Brahms had expressed that neither his orchestral arrangement, Op. 56A nor duet for two pianos, Op. 56B, be regarded as an arrangement of the other. Brahms surprised many of his friends by issuing many of his works in more than one form, for it showed that he had not the sensitivity to instrumental timbre that one expects in a great composer.

The subject of the variations is an old Austrian Pilgrims' Hymn called for some obscure reason "St. Antoni Chorale." It occurs in the second movement of the first of six Divertimenti that has long been attributed to Haydn but is now considered to have been the work of his pupil Ignaz Pleyel. How Brahms came across this theme is untraceable.

After the initial playing of the theme in B Flat Major, there are eight variations, many of which depart considerably from the original melody. They are all in either the major or the minor key:

- 1) Poco piu animato. Major.
- 2) Piu Vivace. Minor.
- 3) Con moto. Major.
- 4) Andante con moto. Minor.
- 5) Vivace. Major.
- 6) Vivace. Major.
- 7) Grazioso. Major.
- 8) Presto non troppo. Minor.

The Finale is Andante, in the major. The theme is repeated many times, in the manner of a passacaglia, with varying harmonies above it, and there is then a triumphant conclusion.



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