



THE POONA MUSIC SOCIETY

presents

Duo Pianists

ANNIE ALT and GERALD STOFSKY

PROGRAMME

Chorale; Fugue Litanique (*Satie*); Sonate (*Hindemith*)

Ma Mere L'Oye (*Ravel*); Sonata in B flat (*Mozart*);

Variations on a theme by Robert Schumann (*Brahms*)

Petite Suite (*Debussy*).

St. Vincent's School
(Gulati) Hall

Sat. 25th Jan. '69

7 p.m.

Admission:

PMS Members FREE; seat reservation Re. 1.

Non-Members: Rs. 2 & 1.

Booking opens at Apollo Music House
on 20th Jan. '69 — 5 to 8 p.m.

PLEASE No enquiries or booking on telephone.
No provisional booking.

This team shows what great artistic pleasure can be derived from piano duets. — LONDON.

Clarity of tone and overall structure resulted in a very beautiful interpretation — VIENNA.

Playing was full of plasticity throughout. Interpretation revealed the depth and profundity — PARIS.

Pianists of the classic-romantic era — BERNE.

Highest of musicianship for which one was so grateful.....magnificent playing — ZURICH.

Delighted the large audience in a programme with works for four hands all original compositions from Mozart to Hindemith — SALZBURG.



ANNIE ALT and
GERALD STOFSKY

Two Persons on One Piano

When MOZART in 1765, at the age of nine, enchanted the London Society as a musical prodigy, he composed a small sonata "Jouee par deux personnes sur le meme clavecin", which he played with his sister Nannerl.

In a letter to Salzburg, father Leopold reported to his wife: "In London, Wolfgang composed his first piece for four hands. Never before such a sonata for two players on one piano has been done."

Thus Mozart created a new kind of piano music "a quatre mains"; later on, when he lived in Vienna, he cultivated the four hand playing not only with his pupils as the best way of musical education for piano players, but also for many public concerts for which he composed four sonatas and variations.

Since then, the "quatre mains" became the fashion in musical circles of the Danube town. Old Haydn contributed some sonatas and a small but funny piece of variations entitled "The Master and the Pupil." Young Beethoven wrote Marches, Variations and the Sonata in two parts Op. 6. In 1824, the well-known publisher and composer Diabelli asked him to write a big four hand sonata, offering a high fee of 80 ducats. The master agreed but never found time to compose this work.

The classic master in four hand composition is Schubert. His piano duet work fill five thick volumes. Some of his best and deepest musical creations are written for "Two persons on One Piano." Also his famous Military Marches are originally set for piano duet.

Many composers of the "romantic century" followed his steps. Schumann, Mendelssohn, Brahms, Dvorak and Rachmaninoff have written some of the most beautiful works for four hands music, of which, some are monumental and sound like symphonies for piano. Brahms became famous not by his Symphonies, Sonatas or Lieder but by his lovely Waltzes Op. 39 and the unimitable Hungarian Dances with which he created a new style in duet playing. These works inspired the genial Dvorak to his well known Waltzes and famous Slavic Dances. There are likewise models of the Norwegian Dances by Grieg and the Polish and Spanish Dances by Moszkowski. Modern composers as Debussy, Ravel, Reger, Honegger and Hindemith added essential works to this duet repertoire.

The four hand playing is quite different to the solo piano playing, the art seldom practiced today. It is real chamber music performed on one instrument—the most intimate kind of musical co-operation. The musical body, technically divided into "Primo" and "Secondo" has to be rebuilt to a sounding unity. Four hands have to play with the same touch, the same musical feeling and sense of interpretation. You see two persons but you hear only one.

ANNIE ALT studied in Vienna with Ludwig Czaczkes, eminent Professor at the academy in Vienna, and compositions with the Austrian composer Josef Marx. Giving many successful solo recitals in Vienna she joined her partner Gerald H. Stofsky in Switzerland dedicating to the art of four-hand literature for one and two pianos. She is also faculty member of conservatory in Vienna.

GERALD H. STOFSKY studied in New York with the eminent Bach-pianist Rosalyn Tureck. Prior to this he was a student in Paris of Reine Gianoly. Has performed on Radio in New York and has given many Bach recitals in New York. He is also a faculty member of Diller Quail School of Music of New York City.

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

The Poona Music Society

Presents

DUO PIANISTS

Annie Alt & Gerald Stofsky

ST. VINCENT'S SCHOOL
(GULATI) HALL

SATURDAY 25th JAN. 1969
7 P. M.

PROGRAMME

FUGUE LITANIQUE

Eric Satie

Satie, admired by Ravel and befriended by Debussy is another great Master of French Music. A piano teacher and an organist in his youth, he gave his best thoughts to piano works, piano being his instrument. Although his music is rarely performed it has purity of style, and is full of inventiveness with strong musical sense. Henri Sauguet, who was well acquainted with him says, "Satie's music is like Satie himself: it must be got used to...he had about him something of the cat; its reserve, its mystery, its modesty, its fantastic outbursts ... in his limpid simple music one can find the ideal company."

SONATA (1938)

Hindemith

Manig (a little moving)

Lebhaft (lively)

Ruhig bewegt (quietly moving)

This fascinating and musically complicated work of towering and yet controlled passion with slow moving themes in contrapuntal style was composed by Hindemith during his most mature and creative period. This work like those of Ravel and Debussy is of the impressionistic school, painting in sounds and interweaved with rich colors.

MA MERE L'OYE

Maurice Ravel

- 1) Pavane for the sleeping beauty in the wood.
- 2) Little Poucet (Hop o' my Thumb):
- 3) Laideronette. Empress of the pagodas.
- 4) Beauty and the Beast.
- 5) The Enchanted Garden.

When he was thirty-three years of age, Ravel saw in the houses of two of his friends an edition of Perrault's fairy-tales belonging to their children, which had fanciful illustrations. It was those pictures which suggested a set of "Mother Goose" pieces for the piano. He composed them for four hands with a very easy part intended for a child. The simplicity of the melodies and of the musical technique reflects the slenderness of the tales. Later he orchestrated them, as he did so many of his other works for the piano, and the suite was used as a ballet, two additional pieces being added. The titles suggest the musical pictures.

SONATA IN B FLAT MAJOR K. 358

Mozart

Allegro — Adagio — Molto presto

Piano sonatas for four hands composed by Mozart were intended to be performed by himself with his sister for mere exhibition purposes at courts, music rooms and European capitals where groups of royalties, intimates, relatives, personalities and servants gathered.

Sonata in B flat K. 358 was composed in 1774 when Mozart was 18. It has orchestral characteristics in all its three movements relating more to a concerto than to a symphony. The first movement **Allegro** is simple built in sonata form; the second **Adagio** is a heavenly singing movement and the finale, **Molto presto** a gay rondo like those in his concertos.

INTERVAL

VARIATIONS ON A THEME BY ROBERT SCHUMANN Op. 23

Brahms

Composed in 1861 as a work of solo piano and dedicated to Miss Julie Schumann, the theme of these ten variations is a simple hymn-like tune taken from Schumann's last unpublished work known as "Letzter Gedanke" (Last inspiration), which as Schumann thought was brought to him by the spirits of Schubert and Mendelssohn.

The movements and epitome of the variations are:

Nos. 1 to 4 **Andante molto moderato:**

- var. 1 a simple decorative figuration.
- 2 evolution of the theme, a moment of real passion.
- 3 again a decorative melodic paraphrase.
- 4 austerely beautiful, solemn and modulative.

No. 5 **Poco piu animato**

In triplets and in complete contrast. With exquisite paraphrase, so near and yet so far from the theme. An ideal form of variation.

No. 6 **Allegro non troppo**

Triplets of variation 5 retained. A contrast to the previous variation.

No. 7 **Con moto**

This variation is in a dialogue form beautified by an entirely new colouring.

Nos. 8 and 9 **Poco piu vivo**

Var. 8 Brahms shows himself alive to artistic value — mixed rhythms, agitato effect.

Var. 9 Violent scale sweeps achieve a resounding climax.

No. 10 **Molto moderato (alla marcia)**

This last variation, a simple melodic paraphrase of a heroic funeral march with effects of muffled drums beating inexorably. The theme is briefly recalled.

These variations are arranged for piano duet (four hands) by Theodor Kirchner.

PETITE SUITE

Debussy

En Bateau — Cortège — Menuet — Ballet

The most popular of Debussy's early compositions, composed in 1889, is a fine example of the beginning of the impressionistic style in the musical works of this great "musician français". It is a tid-bit for musical gourmands, every piece full of subtle rhythmical feeling, intimate melodic expression and delicate harmonic sense — with one word: real French music. This work is also orchestrated by Henri Büsser.



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