



JAN NOVOTNY
PIANO

JOSEF KODOUSEK
VIOLA

JOSEF KODOUSEK Born in 1923 at Prague; from early age of five learnt violin from his father, a bandmaster. In 1937 he was admitted to the Prague Conservatoire under Prof. Reissing. At the Academy of Music Art. he studied under the guidance of Prof. Daniel and later under Prof. Ladislav Gerny. He worked first as a concert master of the Orchestra at the Smetana Theatre at Prague and in 1951-53 as concert master at the Orchestra of the Army Opera. In 1954, he became the violinist of the Vlach Quartet. After winning the International composition of stringed quartets at Liege, Belgium, in 1955, as a member of this top chamber ensemble toured extensively in U S A., New Zealand, Australia and Japan.

Besides performing in quartet, Josef Kodousek in recent years has devoted himself to solo playing and with violinist Josef Suk/he has performed with great success. Besides his concert tour abroad, he has made gramophone recordings of the Brahms Sonatas for Supraphone and of Sonatas of Stamitz, Vanhal and Martinu for Czechoslovak Radio. From 1966 he has held the post of Professor at the Prague Conservatoire. He also teaches at the Academy of Musical Art at Prague and conducts regularly seminars of chamber music at the Higher School of Music and the International Musical Courses at Ingensund in Sweden.

Gramophone recordings - besides the recording of Vlach Quartet :

Joh. Brahms : Sonata F moll, op. 120. No. 1

Joh. Brahms : Sonata Es dur, op. 120. No. 2 *Supraphone*

JAN NOVOTNY was born in Prague and is one of the most remarkable interpretative artistes of the younger generation of Czech pianists. Graduated at the Conservatoire and at the Academy of Music Arts in Prague, at an early age of fourteen was accepted into Professor A. Rossler's piano class at the Prague Conservatoire of Music. He has successfully competed in several international piano competitions including R. Schumann at Berlin; E. Bussoni at Bolzano and has won second prize in Smetana competition. Jan Novotny has recorded complete Beethoven; Piano Sonatas in 1967 the year of two hundredth birth anniversary of Beethoven, complete cycle of Smetana Czech Dances; both the Piano Concertos and Fantasia for Piano and Orchestra by Jaroslav Jezek as well as second Piano Concerto of Martinu. Together with Prof. Josef Kodousek he has recorded the Sonatas for Viola and Piano by Brahms. Since 1954 he has given a number of concerts in his country as well as in Germany, Holland, England, Yugoslavia, Italy, Sweden, France, Brazil and India.

Jan Novotny is not only an outstanding soloist but also an excellent chamber music player who is frequently in demand to co-operate with other instrumentalists.

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

JOSEF KODOUSEK, Viola

JAN NOVOTNY Piano

St. Vincent's School (Gulati) Hall

Wednesday 4th Dec. 1974 — 7 p.m.

PROGRAMME

CZECH DANCES (Piano solo)

Smetana

Bedrich Smetana, born in 1824, an era of Czech national revival with famous poets, writers, painters scientists, politicians as his contemporaries and himself a really great personality with privileged positions in Czech music and cultural life in Europe. Except for the few years he spent in Sweden, Smetana spent his whole life in Prague. Besides composing and piano-performing he was an indefatigable organiser of Czech musical life. Although he loved and respected Mozart and Liszt, the former as an ideal of classical perfection and the latter for inspiring romantic elevation, Smetana never imitated them. Of the eight operas he wrote his Bartered Bride is the best known, His patriotism is best reflected in his cycle of six symphonic poems with "My Country" as a foundation to Czech symphonic music. Of his many piano compositions his last cycle of Czech Dances, composed in 1879, ten pieces with touching slow movements are his important work in his piano literature, rich in counterpoint and of extremely difficult technique. This work as well his two quartets were works of his last period as after his fiftieth year he was completely deaf. Smetana died in 1884.

FANTASIA IN C MAJOR, OP. 17. (Piano solo)

Schumann

Ill tutte fantastico ed appassionata — Moderato con energia — Lento sostenuto

Originally this monumental Fantasia was composed in 1836 as a tribute to Beethoven with a high sounding dedication, as Schumann wished that all profits derived from its publication be handed over to the funds which were being raised throughout Germany, as plans were formulated to have a monument in honour of Beethoven at Bonn, his birth-place. This project was not completed till about 20 years and this work now remains as one of his greatest works for the piano.

This work dedicated to Franz Liszt was published in 1839 with four lines by poet Schlegel which appear on the published score, which, being translated, says :

"In earth's dream, through all sounds
there is one gentle note vibrating
for those who secretly listen for it."

This work is in three movements; the first, *Il tutto fantastico ed appassionata*, full of lyrical charm with frequent contrasts expressing regret and lingering, and for this movement Schumann wrote to Clara Wieck (his future wife) in 1838, "I do not think I ever wrote anything more impassioned than the first movement. It is a profound lament about you. You can understand the Fantasy only if you transport yourself back to the unhappy summer of 1836, when I had to give you up. Now I have no reason to compose in so miserable and melancholy a way!" The second movement, *Moderate con energia* is a triumphant march in a Rondo form; its Coda (concluding section) is extremely brilliant and most difficult of execution, besides making great demands on the performer's endurance. The third movement, *Lento sostenuto; un poco più mosso* an unusually slow but a very poetical and reposeful conclusion to a noble work, is full of melodious appeal and imagination.

INTERVAL

SONATA FOR VIOLA AND PIANO

Martín

Bohuslav Martinu, born in 1890, after his studies at Prague Conservatory was a violinist with the Czech Philharmonic for ten years when in 1923 he went to Paris where the French musical and cultural atmosphere had a great influence on him. Since 1941 he has made the United States his permanent home. His output in chamber music is quite large and well laid out for the performers. Paul Netti writes: "We find in his work no vague, nebulous writing; the tone is always decided, transparent and clear. Sometimes we find surprising tone effects. Equally admirable is his sense of workmanship and style." This sonata for viola and piano is his only work in this combination composed in 1955. Martinu died in Switzerland in 1959.

SONATA IN A MINOR "ARPEGGIONE" D 821 (arr: viola and piano)

Schubert

Allegro Moderato — Adagio — Allegretto

Franz Schubert had the greatest gift of pure and lovely melody. With him not the form is important, but the idea, to a point, where niceties of structure are often sacrificed. In Schubert's Sonatas we do not find an exquisite attention to details of the architectonic construction or an inexorable logic of form or a sense of balance of design which characterize the sonatas of Haydn and Mozart. But the best Schubert sonata possess

great emotional force; he did not permit the classical sonata form to smother his free romantic spirit. Retaining the structural outlines of that form, he made it sufficiently flexible and supple to let him sing unhampered. His Sonata Arpeggione, a valuable addition to the literature of the cello music, is a charming work and like his other sonatas, is marked by the Schubertian magic of melodic inventiveness, and the themes are rich in colour. It contains subtleties and delicate nuances expression which seem to have come from him instinctively and which endow it with deeply poignant human qualities.

Schubert wrote this work for a guitar-like string instrument known as the Arpeggione, invented by a contemporary Viennese violin maker Staufer, and now fallen into oblivion. This sonata is also arranged for violin and piano and Cassado has transcribed it as a Cello Concerto.