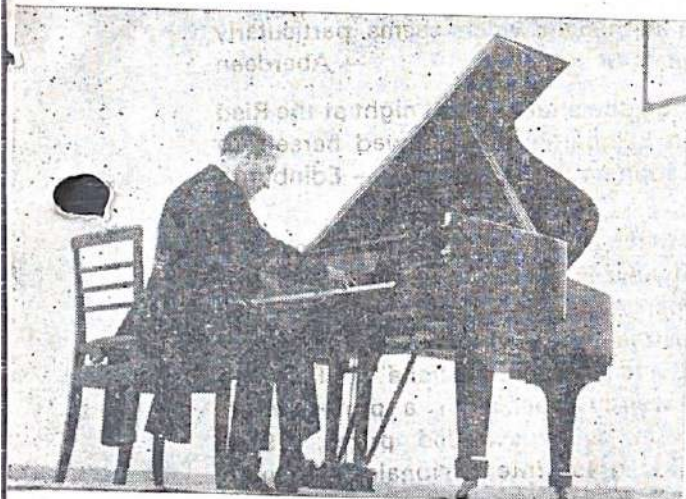


The Poona Music Society
PRESENTS



SIEW-TUAN LOH



KLAUS BORNER

Grand Double Concerts SIEW-TUAN LOH

Malaysian Soprano
with Shanti Seldon at the piano

PROGRAMME

Songs by Mozart; Frauenliebe und leben -
song cycle (Schumann);
Cinq Melodies Populaires
Grecques (Ravel); Seven
Popular Spanish Songs (de Falla)

Sun. 13th February 1977

Talented German Pianist

KLAUS BORNER

PROGRAMME

Italian Concerto (Bach); Sonata
in D minor Op. 31, No. 2
"Tempest" (Beethoven);
Two Rhapsodies Op. 79 (Brahms);
Wanderer Fantasy in C major
Op. 15 (Schubert)

Sun. 20th February 1977

St. Vincent's School
(Gulati) Hall — 7 P. M.

Adm. : PMS. Members Rs. 7; 5; 3.50; 2
(includes BOTH concerts)

Non-Members Rs. 7; 5; 3.50; 2
(EACH concert)

Booking opens on Wednesday, 9th February at Apollo Music House, 6 to 8 P.M.,
for both concerts and from Thursday, 17th for second concert.

PLEASE

Be in your seats on time. Late comers will not
be admitted while the concert is in progress.

No enquiries or booking on telephone.

No provisional booking, refund or exchange of tickets.

SIEW TUAN LOH now a resident in England, was born in Hokkien province, China, but lived in Penang, Malaysia before coming to England for further studies. In 1965 she entered the Trinity College of Music, London, and was eventually awarded the fellowship of the college for singing and a diploma for piano teaching. Her teachers have included Mary Makower, Hilde Beal and Martin Isepp for the interpretation of Lieder, and Sergei Radamsky in Italy - Since 1970, on a Lee Foundation (Singapore) grant, she has been working with Madam Vera Rozsa.

Miss Loh has given recitals for music clubs, universities, and art galleries throughout Britain, Italy and Switzerland, and her regular tours of the Far East have included radio and television broadcasts in Malaysia and Singapore. She has also made recordings for the BBC Overseas Service.

In January 1976 she gave a debut recital at the Wigmore Hall, London, which was widely acclaimed.

"a voice with a full range and with adequate power" — Singapore

"Miss Loh opened impressively with the Mozart concert aria singing across with strength and conviction.....her voice has ample expressive qualities and it was a pleasure listening to her." — Singapore

"Miss Loh's voice was firm and clear.....the best served were the Canciones Populares Espanolas by Falla." — London

"a persuasive and moving account of Schumann's 'Frauenliebe und Leben' song cycle. She felt this music deeply and projected it with great intensity. The change of mood as the cycle progressed was subtly caught." — Aberdeen

"her voice has matured into a fine instrument which seems particularly well suited to music written in the last 100 years or so." — Aberdeen

"Siew tuan Loh looks like becoming quite a talent. Last night at the Ried Concert Hall she gave her first public recital in Edinburgh and showed herself to be the possessor of an already well-informed soprano voice." — Edinburgh

LIAUS BORNER born in 1929, studied music at Dusseldorf, Weimar and Lausanne with masters like Alfred Cortot, Edwin Fischers and Wilhelm Kempff. He has been on concert tours all over Europe, Africa, Asia and South America and has also appeared as soloist with orchestras like, Bamberger Symphoniker, Orchestra des Norddeutschen Rundfunks, Orquesta Sinfonica Nacional del Peru. He is leader of his own Chamber Ensemble and presently teaches as a professor at Mainz University. He has been successful in being awarded prizes: 1950. Nachwuchssolistenpreis Weimar; 1956 Concurso Internazionale "Claudio Monteverdi.", — Milan-Monza

Masterly technique and finely graded touch. he combines masterly Technique, delicately graded touch and mature power of expression. — Frankfurt

A pianist who unites most perfect qualities of talent, precise technique full of clarity and vigorous personal interpretation. — Granada

Impressive and polished rendering. — Mainz



K L A U S B O R N E R

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St. Vincent's School (Gulati) Hall

Sun. 20th February 1977 — 7 P. M.

Presented by The Poona Music Society



PROGRAMME

ITALIAN CONCERTO

Bach

Allegro — Andante — Presto

The Italian Concerto is an original work of Bach unlike his other clavier concertos, which are all transcriptions, for the most part of violin concertos.

It is written for clavier unaccompanied. "A concerto for an unaccompanied solo instrument was not unknown in those days and Bach himself frequently in the slow movements of his concertos dispensed with orchestra entirely as in his second Brandenburg Concerto. But in the Italian Concerto alone he carried the idea through an entire work. The essential nature of a concerto, which is the contrast between dissimilar elements would seem to be lost with the elimination of the orchestral strings. However Bach designated the work for 'a clavicembalo with two manual keyboards' and the juxtaposition of the two keyboards fully carried out the sharp forte and piano contrasts, which Bach, upon this occasion, explicitly wrote into the score.

"Bach's designation of this work as 'italian' or 'a concerto in the Italian style' refers principally to the singing style of the Italian violin concerto tradition. This style is particularly evident in the slow movement. Three bars of introductory left-hand accompaniment set the stage for a soaring cantabile melody which combines the Italian qualities of graciousness of line and depth of feeling."

— A. Veinus.

Its slow movement which consists of an arabesque for the right hand over a left hand part create an effect of freedom in an ordered community. About this movement Sir Hubert Parry states "The slow movement is one of those outpourings of free rhapsodical melody which Bach alone could carry out on such a grand scale and yet give the impression of perfect artistic organisation"

This work for solo clavier is from the second instalment of Bach's 'Clavierbung' published in 1735 together with the French Overture also for solo clavier and is today one of his most popular compositions. Its publication was entrusted by Bach to Christoph Weigel of Nuremberg.

SONATA IN D MINOR, OP. 31. NO. 2. "Tempest"

Beethoven

Largo-allegro — Adagio — Allegretto

"In the whole of Beethoven's output, however, the thirty-two Piano Sonatas represent the most personal side of his genius. Throughout the whole of his life Beethoven confided to the piano his most secret thoughts and made it the interpreter of his visions.....it was to the piano that Beethoven entrusted the saying of the things with which his soul was full." — Rudolf Kastner.

Beethoven composed three Piano Sonatas under Opus 31 in 1801 and published in 1802. An eminent German Musical scholar Dr. Arnold Schering states that Beethoven's five string quartets and eight piano sonatas are based on Shakespeare's plays and of which opus 31, No. 2, is attached to "Tempest" and for the first movement of this sonata when referred to Beethoven by his friend Schindler, "Read Shakespeare's Tempest" was the reply by Beethoven. There is also a booklet published in the early twenties of this century by the famous pianist Joseph Pembaur

describing this sonata as an illustration of the "Tempest" as: "In the first chord, Prospero raises his magic wand; Ariel comes fluttering down at his feet and turns his face upwards. Again the wand is raised; Ariel rises high in the air, unleashing the tempest which descends on the helpless ship. The ship is in distress; lightning rends the night; Ariel flutters from mast to mast; the ship develops a leak, water pours in. Prospero raises his wand again; the ship is severely buffeted around and strands on a sandbank. Prospero goes to his cave, his clear and stern commands ring out (Recitativos!); Ariel at his feet; heavy jolts go through the ship; Ariel repeats his feats, the ship develops a second leak, Neptune stomps his three-pronged fork, and with a murmur of the ocean, the movement closes. The second movement is the scene on the island; the Prince stands on the beach looking out; presently we hear the theme of Miranda, and the spirits on the island the barking dog, and crowing Chanticleer. The finale represents the eternal, mighty ocean, the overlapping waves; at the end, a descending figure which has occurred several times before develops into a climatical catastrophe, symbolising the eternal submerging and sinking of all our hopes; but the ocean rolls on and fades into darkness."

This great sonata is in three movements. The first **Largo-allegro** is full of superb rhythmic energy suggesting nature's demons, wind and water have a collaboration with this movement. The second, a beautiful **Adagio** with its drum-like triplets with a marching motion, breathe an air of calm, serene, deep feeling and a sincere longing, perhaps, for the shipwrecked Prince Ferdinand. The chief characteristic of Beethoven's simplicity and nobility are evident in this movement which could also perhaps be termed as a love duet between Prince Ferdinand and Miranda. The final **Allegretto** throwing forth happiness and brightness, complete in minor key with meditative and playful mood of the first movement has an interesting story which inspired Beethoven to compose this movement at twilight when he saw a rider galloping past his window.

This Sonata was a favourite of Beethoven who often performed in public.

INTERVAL

TWO RHAPSODIES OP. 79

Brahms

Agitato and Molto appassionato

Composed in the summer of 1879 and dedicated to Elisabeth von Herzogenberg

First Rhapsody, Huneker's view on this composition is "This rhapsody is as unrhapsodic as you can well imagine. It is drastic, knotty, full of insoluble ideas, the melodic contour far from melting and indeed hardly plastic. The mood is sternly Dorian and darkling. It is the intellectual Brahms who confronts us with his supreme disdain for what we like or dislike; it is Brahms giving utterance to bitter truths, and only when he reaches the section in D minor does he relax and sing in smoother accents....." This work was first played in England by Miie Janotha in 1881.

Second Rhapsody, "The variety of melodic material presented by this piece is exemplified by the fact that its first subject consists of three divisions, each of which would alone suffice for copious development, each of which however is but plainly stated and the whole of which in succession give an impression of continuous flow in spite of their contrasts.....The legendary and ballades like character imparted to this piece as a consequence of this form of expression will be at once evident to all who hear it." — Edwin Evans (Snr). Huneker's view of this Rhapsody is "A wonderful, glorious, bracing tone-picture in which Brahms the philosopher burns the boats of his old age and becomes for the time a youthful Faust in search of sensation. A hurricane of emotion that is barely stilled at the end, this rhapsody reminds me of the bardic recital of some old border ballad.....It is an epic for the keyboard, and before its cryptic tones we shudder and are amazed!"

This Rhapsody had its first performance in England by Madame Schumann in 1882.

FANTASIE IN C MAJOR Op. 15 "Wanderer" (D. 760)

Schubert

Allegro con fuoco, ma non troppo — Adagio — Presto — Allegro

This **Fantasia** composed in 1825 is most original work for the piano and which offered the late nineteenth-century composers a new art-form in writing of symphonic poem, giving scope for long works in different movements each in free sonata form, rhythmically and tonally independent but at the same time inter-woven together into one continuous whole.

This **Wanderer Fantasia**, founded on the theme of his song **Der Wanderer** is in four separate movements, each in a sonata form. The first movement **Allegro con fuoco** is in symphonic type. The second **Adagio**, a gentler and more soothing movement introduces the song theme **Der Wanderer** ('O Land where art thou that I call my own?') from which arise a series of variations depicting Schubert's mood of nostalgic longing.

The music then springs to a new movement **Presto** scherzo, all lightness and poetry recalling the Wanderer's days of happiness in his lost homeland. The final **Allegro** which bears out the song's last phrase "There where thou art not, there is happiness" an energetic and brilliant fugal presentation of principal subject.

From these four movements one could fully realise Schubert's remarkable range and power to give unity to each separate movement which reveal him as a master of architectonic.

"Of all the great composers, Schubert left the largest number of works originally written for this medium. Clementi, Mozart and Beethoven had each composed a few, but neither in numbers nor in range of style their works be compared with Schubert's which are designed in several different forms, and are of varying length, of remarkably diverse character and of unfailing interest to the players" — Kathleen Dale.

This **Fantasia** is also arranged by Liszt for Piano and Orchestra.