

THALIA MYERS
the talented young pianist

Presented by
The Poona Music Society

Programme :

Sonata in C K. 309 (Mozart); Abegg
Variations Op. 1. (Schumann); Sonata No. 2
(Tippett); Fantasy in F mi Op. 35; (Chopin)
Impromptu No. 3 in G flat major 51; "
Sonata No. 2 in B flat minor Op. 35 "

St. Vincent's School (Gulati) Hall

Sun. 13th Nov. 1977 - 7 p. m.

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Bkg: from Wed. 9th Nov. at Apollo Music

House 6 to 8 P.M.



THALIA MYERS studied at the Royal College of Music London, where she held the Clementi Exhibition and was later awarded a Countess of Munster Scholarship for advanced study. Her teachers have been Cyril Smith, Lona Kabos and Peter Feuchtwanger. She has performed in London, the province and on the continent as recitalist and soloist with orchestras.



Pianist

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Presents

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(Gulati) Hall

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Programme

SONATA IN C MAJOR K. 309

Mozart

Allegro con spirito - Andante un poco adagio - Rondo : Allegretto grazioso

It was inbetween 1777 and 1778 that Mozart thought of expanding his piano repertoire that he composed seven new sonatas of which this Sonata in C major K.309 together with Sonata in D major K 311, known as Mannheim Sonatas, were influenced by Mozart's enthusiasm for the Stein piano. Mozart performed this sonata at Augsburg before it was actually written at Mannheim for in his letter to his father dated 23rd October 1777 he wrote " My concert duly took place yesterday, Wednesday, the 22nd.....then all of a sudden a magnificent Sonata in C Major, out of my head, and a Rondo to finish up with - full of din and sound." The middle movement **Andante un poco adagio** was written from memory at Mannheim, freshly composed and for which he enthusiastically stated as a portrait of Rosa Cannabich, daughter of his friend, brilliant Mannheim Kapellmeister Cannabich, This sonata is in three movements, the first, in sonata form of the early type is used in this movement, the second, in a song form and for which Mozart wrote " the Andante will give us the most trouble, for it is full of expression and must be played accurately and with the exact shades of forte and piano, precisely as they are marked." The final movement, a typical Mozartean lilt characterizes this joyous melody.

ABEGG VARIATIONS OP. I

Schumann

Schumann began his musical career as a pianist and his compositions have also traces of his youthful experiences at the keyboard. His first and last works for the piano are his sets of variations.

Very few musicians are really aware that this set of variations by Schumann, composed in 1830, is not his first published composition for piano as there exists a set of **Eight Polonaises for four hands op. III** composed in 1828 but published in 1933 edited by Karl Geiringer. Also there exists to this day in manuscript his other sets of variations composed before this set of ABEGG variations,

SONATA NO. 2

Tippett

Interval

FANTAISIE IN F MINOR OP. 49

Chopin

This Fantaisie might have been a fifth Ballade but for number of themes employed and other differences. It opens with a march-like theme which gives way to a dramatic and lyrical episode. It is one of the greatest piano pieces, written at George Sand's Chateau at Nohant in 1841 and dedicated to Madame la Princesse L. de Souzzo. For this work Niecks says: "Chopin's genius now reached the most perfect stage of its development and was radiating with all the intensity of which its nature was capable." Liszt had an explanation of the poetic meaning of this music, which according to him had been told by Chopin himself, the actual exciting cause of this composition was a quarrel and reconciliation between the composer and George Sand. The first two bars represent the knocking at the door of the room in which the composer is dreaming at the piano, and the next two stand for his invitation to come in. Enter George Sand with Liszt, Madame Camille Pleyel, and other friends: she kneels for pardon; then come scenes of intercession, reapproaches, piteous appeals, and finally reconciliation. The close of this work is in a magnificent chromatic torrent.

IMPROMPTU No. 3 IN G FLAT MAJOR OP. 51.

Chopin

Of the four Impromptus Chopin wrote this third, (Allegro vivace), very fine in its way, is the least known. Composed in 1842 and published in 1843 is dedicated to Mlle. la Comtesse Esterhazy.

SONATA No. 2 IN B FLAT MINOR OP. 35.

Chopin

Grave - Doppio movimento — Scherzo — Marche Funebre
Finale-Presto

This Sonata has gained universal distinction, for one of its movements, the famous Funeral March which according to Hadden "is really the finest movement in the Sonata." It is certain that the movement **Marche Funebre** was written before the other movements were contemplated and that, when Chopin planned the Sonata containing this movement, he aimed to colour the other three movements in ways consistent with the marche's deathliness. "This Sonata is one of the priceless possessions of music. It must for ever rank with the masterpieces of all ages. It may not be, it is not, a model of classical form, but in depth and beauty of poetic content it is second to none." —Ashton Jonson. This Sonata was composed in 1838 and published in 1840 is not dedicated.