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Marshall University Music Department Presents the Marshall University Summer Concert, Melvin Stecher and Norman Horowitz, duo-pianists

Melvin Stecher

Norman Horowitz

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MARSHALL UNIVERSITY SUMMER CONCERT

MELVIN STECHER

and

NORMAN HOROWITZ

duo-pianists

June 24, 1969

8:30 p.m.

Old Main Auditorium

PROGRAM

Variations on a Theme by Haydn in B Flat Major, Opus 56B Brahms

| | |
|-----------------------------|-----------------|
| Chorale St. Antoni--Andante | Poco presto |
| Andante con moto | Vivace |
| Vivace | Grazioso |
| Con moto | Poco presto |
| Andante | Finale--Andante |

Although better known in its orchestral form, this work was originally written for two pianos. The simple theme, known as the St. Anthony Chorale, is used as the basis for a noble and impressive set of variations. Particularly beautiful are the Pastoral variation and the Finale with its tremendous climax. The Haydn Society recently caused considerable surprise in the musical world by a disclosure that the St. Anthony Chorale, long credited to Haydn, was not composed by him. The Society surmises that this theme is the product of Haydn's pupil, Ignaz Joseph Pleyel.

Five Waltzes, Opus 39 Brahms

Little innocent waltzes in the form of Schubert, is how Brahms described these pieces in a letter to Eduard Hanslick, the famous Viennese critic to whom they were dedicated. Written for four hands and published in 1867, they also appeared in an edition for two hands. The work consists of sixteen waltzes, five of which are presented now.

Concerto for Two Pianos Soli Piston

After hearing the wonderfully brilliant performance of this concerto with the Dartmouth Symphony Orchestra by those great artists Melvin Stecher and Norman Horowitz, who had commissioned the work, I had the notion that a version for two solo pianos would enable them to play it more often, and in places where a symphony orchestra is not available. Furthermore, it seemed to me that I might thereby contribute to the rather sparse literature of original pieces for duo-piano teams. I did not wish to make an "arrangement", but rather a rethinking of the entire score in terms of the two solo instruments, so that the two versions stand as separate and individual works.

WALTER PISTON

The world premier of the Concerto for Two Pianos and Orchestra occurred on July 4, 1964, at the Congregation of the Arts, at the Hopkins Center, Hanover, New Hampshire. The new version for two solo pianos was completed in the fall of 1967 and is now being performed in its premier season throughout the United States and Europe by Messrs. Stecher and Horowitz.

The work is cast in three movements: Allegro no troppo, reflecting Dr. Piston's genius for musical architecture; an intensely moving Adagio; and the finale, marked Con spirito, a light, buoyant, and cheerful section that moves at breathtaking speed.

INTERMISSION

Rondo in C Major, Opus 73

Chopin

This is the only work which Chopin composed for two pianos. Although written when he was only nineteen, the work was published posthumously. This early composition clearly shows the influence of Hummel, a noted Hungarian pianist and composer, who visited Warsaw in 1828. Chopin was in Schumann's words, "the boldest and proudest poetic spirit of the times."

Two Pieces from the Fantasy, Opus 5 (Suite No. 1)

Rachmaninoff

A Night For Love

Tears

Although this work is one of the composer's earliest, it is distinguished by the qualities which have later characterized his most mature creations. The richness of sonorities which distinguishes this early work of Rachmaninoff, make it rank as one of his most important contributions to the literature of piano music in the widest sense. Composed in 1893 and dedicated to Tchaikowsky, these two pieces are based on the following poems:

A Night For Love

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lover's vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near,
Make music to the lonely ear. . . .

Byron

Tears

Tears, human tears, that pour forth beyond telling,
Early and late, in the dark, out of sight,
While the world goes on its way all unwittingly,
Numberless, stintless, you fall unremittingly,
Pouring like rain, the long rain that is welling
Endlessly, late in the autumn at night.

Tyutchev.

Scaramouche

Milhaud

1. Vif
2. Modere
3. Brasileira

Having had his studies at the Paris Conservatory prematurely terminated by World War I, Milhaud spent two rewardingly creative years in Brazil with the French Ambassador to that country, and by 1919 was back in Paris spear-heading the revolutionary movement against the hide-bound conventions of French music. Attempting to rid themselves of the "spell" with which Debussy had caught and transfixed to (Milhaud, Poulenc, Honneger, Auric, Tailleferre, and Durey) successfully developed a new school of French music characterized by forthrightness and brevity, recognizing the use of the idiom of Jazz and polytonalities. Such phrases as "outrageous impudence," "impish flippancy," and "complete lack of seriousness" and "down right silly," have been used to describe some of the works of "The Six," yet there is no question but what much of it has become some of the most important music of our time.

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