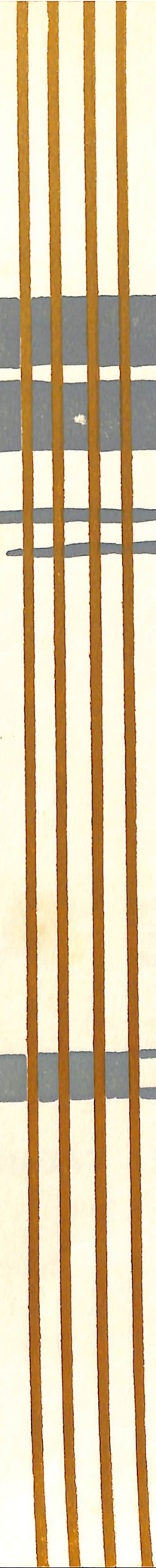


Handwritten notes in blue ink: "Piano Recital by Oba 15. 6. 40"



1732 1960



Manoel Theatre

CREMONA

298

THE MANOEL THEATRE
MANAGEMENT COMMITTEE

PRESENT

A PIANO RECITAL

BY

OVA SUNDER

ON

MONDAY 15th JUNE 1970

PROGRAMME

ITALIAN CONCERTO (*First Movement*)

J.S. BACH (1685-1750)

After his appointment as music director to Prince Leopold in 1717, Bach devoted his time to Instrumental music and composed the Brandenburg Concertos. It is said that after meeting the great Italian masters such as Corelli and Vivaldi, and especially under Vivaldi's influence, he wrote his most well-known concertos. The Italian Concerto is completely different from his "Concerti Grossi" which were written for groups of solo instruments playing in contrast to a large orchestral group. The Italian Concerto was written for a harpsichord with two manuals, so that by quick changes of stops, and by switching from one keyboard to the other, the performers can give the effect of soloists and orchestra.

CHROMATIC PHANTASY AND FUGUE in D minor

J.S. BACH

Composed in the 1720's. The denomination "Chromatic" is justified by the role of chromatic notes characteristic for the melody of the two movements. The melodic application of chromatic, altered notes has an important role in Bach's themes. It is sufficient to point out the BACH melody of "Kunst der Fuge", the descending Cromatico of Crucifixus in Mass, B-minor, the piano toccata in F sharp minor. Here Cromatico is ascending in a characteristic manner.

The Fantasy consists of two parts. In the first the animated toccata-like passages that begin almost playfully and adopt an always more passionate tone are three times interrupted by strong, broke-(arpeggio) chords groups; the second part is the dominantly starting recitativo, the interchange of passion and grief in which the instrument is eloquent in a nearly impersonified manner. The recitativo reaches the Coda on its climax, strengthening the end of pathetic declamation.

The Fugue is in three parts, with tonic reply. After the exposition and before the repeat there is an arpeggio-like interlude which refers to the material of the fantasy and enhances the passion and instrumentality of the whole movement. In a repeat longer than the usual the fugue-theme is heard three times enlarged by interludes, always gaining in strength, finally on the bass octaves, already imitating the organ pedal. The composition reaches its climax here and with a final cry-out referring to the fantasy, it dissolves in a luminous D major chord.

SONATA OP. 57 in F minor

(*Appassionata*)

BEETHOVEN (1770-1827)

The Appassionata is one of the most striking examples of Beethoven's unusual style. The impressive thematic materials, the sudden changes of accent from *p* to *sf*, the powerful development of technique and being. For music lovers this is a reflection of a passionate soul, a master piece in its class. It is in three movements, Allegro Assai, Andante con Moto and Allegro ma non troppo-Presto.

— INTERVAL —

MAZURKAS

CHOPIN (1810-1849)

Op. 67, No. 4 A minor

Op. 67, No. 2 G minor

Op. 7, No. 1 B major

No compositions are so Chopinesque as the Mazurkas, Ironical, sad, sweet, joyous, morbid, splenic, sane and dreamy, they illustrate what has been said of the composer "his heart is sad, his mind is gay".

ETUDES

CHOPIN

Op. 25 No. 9 G Flat

This is the so-called "Butterfly" etude, brief, light and in its own fashion breath-takingly brilliant.

Op. 10. No. 12 C minor

This is the tremendous Revolutionary Etude, a veritable explosion of emotion in tones, said to have been evoked by news of the fall of Warsaw in September 1831.

Op. 25 No. 8 D Flat

A fiercely difficult study in sixths, characterized by the most daring harmonic and technical abandon.

SCHERZO

CHOPIN

Op. 31 No. 2 B Flat minor

The time when this piece was popularly known as the "Governess" scherzo is now somewhat remote, suggesting two things: there are fewer family governesses than there used to be and even fewer of them appreciate a performance of Chopin. However it is in any case a much harder piece to play than the mere notes suggest, for it takes much talent and concentration to play. The silences which are so urgent a part of its total effect, moreover its argument of dramatic and lyric elements, is so heated that it is a great temptation to overstate the case before all the evidence is in.

JEUX D'EAU

M. RAVEL (1875-1937)

Ravel is one of the greatest representatives of French Impressionist music. Like his personality, all details of his music are very clean and well balanced. The delicate and dreamlike musical atmosphere of his compositions, besides their striking beauties and powerful composition technique with incomparable orchestration talent, has affected his contemporaries for a long time. When he "writes" for the piano one can easily "hear" the orchestral effects. As it is known, most of his compositions were converted from piano to Orchestra later by himself. Jeux d'eau, it is said, was one of the most successful examples of modern piano playing technique in his time, besides the noble beauty of the music.

HORON (Excerpt from Suite for pianoforte op. 9)

KEMAL SUNDER (1933)

Kemal Sunder was born in Istanbul in 1933. Professionally a Naval Officer, he studied composition and orchestration with the famous composer-conductor Cemal Resid Rey for a long period in Istanbul. His first public appearance as a composer was in 1958. His several Orchestral and piano compositions were directed and played by C. Resid Rey and other conductors and soloists in Turkey. Most of them are recorded by Istanbul and Ankara Radios.

Suite for pianoforte, op. 9 is based on different folk tunes of Anatolia. These tunes are not reproduced as detailed copies in the suite, but are incorporated as the composer's interpretation of their spirit in modern musical terms. Horon, the "Final" piece is a typical and energetically rhythmic Black-sea-shore dance tune.

His compositions extend from symphonic to instrumental music. Among his outstanding works are two symphonies, 2 piano concertos, several poem symphonies, suite for pianoforte and also for orchestra, several songs, two marches for Naval Band, Suite for Orchestra Divertimento for strings, music for choir, soloists and chamber orchestra.



OVA SUNDER

*To the
Manuel Theatre
D. Sunny*

Ova Sunder was born in Istanbul and studied music at the Istanbul Conservatory, graduating as concert pianist in 1962. Later, from 1963-65 in addition to her formal education she studied "Interpretation" with the famous Turkish composer-conductor and pianist Cemal Resit Rey.

From 1968 to 1969 she attended Interpretation courses at the Santa Cecilia Conservatory in Rome and studied with maestro Guido Agosti and maestro Vitali. In May 1969 she was awarded an honorary certificate after playing the Beethoven Piano Concerto No. 3 and Liszt's No. 1 during a concert with the Istanbul Symphony Orchestra conducted by Ferdi Von Statzer.

She is married to composer Kemal Sunder who is also a Naval Officer. Since 1967 she has been teaching piano at the Istanbul Conservatory.

As a concert pianist for more than 10 years she has given several successful concerts with and without orchestras in and outside Turkey, including the United States and Italy.

