

his country. He designed a complete system of musical instruction for generations of Brazilians, based upon Brazil's rich musical culture, and rooted in a deep and always explicit patriotism. He composed choral music for huge choirs of school children, often adaptations of folk material. In 1944, Villa Lobos made a trip to the United States to conduct his works, to critical and even some popular acclaim. Important new works were commissioned by American orchestras, and he even wrote a movie score for Hollywood, for the interesting 1945 film *The Green Mansions*. The 1940's were a period of triumph on an international scale. As a composer and conductor of his own music, Villa Lobos was lionized from Los Angeles to New York to Paris. In spite of his world travels, his home was always in Rio de Janeiro. There he died, on 17 November, 1959. One side at least of the character of Villa-Lobos the man is apparent in the many pictures that

momentous changes afoot in his native Russia. World War I had just broken out and Russia had launched a daring (but ultimately disastrous) invasion into East Prussia. A Russian invasion of the European musical world had also begun. Igor Stravinsky had caused something of a furore with the premiere of his ballets *The Firebird* and *Petrouchka*. Sergei Diaghilev, Stravinsky's partner, had also launched his Ballet Russes in Paris in 1909 to enormous success. Prokofiev was eager to be involved. Thus he set off for the West in June 1914 to learn more about the successes of the Ballet Russes, Stravinsky, and others, and to make a name for himself. He met Diaghilev in London in 1914 and played his Second Piano Concerto for him. Diaghilev was so impressed, he toyed with the notion of staging a performance to the Concerto. Although he finally rejected the idea, he did ask Prokofiev to write a ballet based on Russian themes. Despite Prokofiev's efforts,

The Opus 28 Piano Sonata resembles Prokofiev's First Piano Concerto in more than one way. It is fast, compact, vivacious and immediately infectious in its exuberance and sheer verve. It is also a deliberate virtuosi show piece for the soloist. From the savage opening, it progresses seamlessly to an intense and moody meditation that culminates in an optimistic and joyful coda, the combined effect of which is utterly exhilarating.

INTERVAL

FANTASIE IN C MAJOR OPUS 17 1836
The work runs for or about thirty-five minutes

ROBERT SCHUMANN
(1810 - 1856)

Toccata in C major Opus 7 1830
The work runs for about eight minutes
Robert Schumann was born in Zwickau,



Ludwig Van Beethoven



Franz Joseph Haydn



Heitor Villa-Lobos



Sergei Prokofiev



Robert Schumann

remain: a cigar in one hand, and a glass in the other. Here was someone who enjoyed life. The joy is evident in so much of his music. This joy is perhaps even more important to his continued world-wide popularity than the simple exotica of his "Latin" rhythms and his colourful nature-painting. His legacy in the Brazil of today, even amongst new generations brought up with the samba-schools, is a strong feeling of pride and love, intertwined with similar feelings for their country.

Of the myriad compositions which Villa-Lobos wrote throughout a long life, the short *Valsa da dor* written in 1932 soon after his return to Brazil is a sympathetic reminder of the composer's joy and sincerity.

PIANO SONATA OP 28 NO 3 **SERGEI SERGEYEVICH PROKOFIEV** (1891 - 1935)

The work runs for about twelve minutes

Sergei Prokofiev - surely one of the greatest composers of the twentieth century - was an accomplished pianist and conductor. He attended the St Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. He mastered a wide range of musical genres, including symphonies, concerti, film music, opera and ballet. In his own time he was considered both ultra modern and innovative - an approach which can still apply today. He travelled widely, spending many years in London and Paris, and toured the United States five times, gaining wide notoriety - his music being both reviled and triumphed by the musical press. He returned to his homeland permanently in 1936. Following his graduation from the Conservatory, Prokofiev took little note of the

Diaghilev turned down the draft score, but the composer had enough faith in the material to rework it as *The Scythian Suite* in 1916. Unfortunately the premiere was a critical disaster. A reviewer in "Musical America" wrote:

Crashing Siberias, volcano hell, Krakatoa, sea-bottom crawlers. Incomprehensible? So is Prokofiev. A splendid tribute was paid to his Scythian Suite in Petrograd by Glazunov. The poor tortured classicist walked out of the hall during the performance of the work. No one walked out of Aeolian Hall, but several respectable pianists ran out.

Glazunov had indeed stamped out during the performance. But Prokofiev was nonplussed. As much as the critics and classicists hated it, most of the public loved it. He had developed a fervent following among modern listeners ever since the days of his piano performances at the 'Evenings of Contemporary Music', and they cheered wildly for their hometown hero at the conclusion of *Scythian Suite's* premiere. It was at this time that he wrote the Piano Sonata No3 in a time of immense creativity which included staging of "The Gambler" had been interrupted by war, but during the year he completed revisions of the Third and Fourth Piano Sonatas, he completed the Violin Concerto No. 1 and the Classical Symphony (No.1), and he began writing the choral work "Seven, They are Seven" and the Piano Concerto No. 3. This is an especially impressive streak given he didn't have his piano with him during much of the time. He returned to Petrograd in the Spring of 1918, where he premiered the 'Classical Symphony.' Unlike recent premieres, the work was warmly accepted, even by the new Soviets who had seized all vestiges of power, cultural and social as well as economic and political.

Germany on June 8, 1810 as the son of a bookseller, Friedrich August Schumann. His mother's maiden name was Johanna Christiane Schnabel. Schumann spent his youth reading the imaginary Romantic tales of Byron and Sir Walter Scott, and he wanted to be a poet when he grew up. At the same time, he developed an interest for the organ and piano, studying with Johann Gottfried Kuntzsch, and with the encouragement of his father, he began at the age of seven to compose small pieces. Schumann's father made attempts to retain Carl Maria von Weber as a composition teacher for his talented son, but these efforts were fruitless, owing to the death of both August Schumann and Weber in 1826. However, for Schumann the expression of his creativity through words or through his musical compositions was really the same creative process in a way; the medium of expression was the only difference. This duality in his abilities and interests persisted throughout his life and was to prove to be a very fortunate circumstance in his mature years when he lost his ability to perform as a pianist. Following the death of his father in 1826, Schumann decided to choose music rather than poetry as his life's work. However, his mother wanted him to learn a more lucrative trade than music could provide her son. In 1821, at his mother's insistence, he went to Leipzig to study law, but instead, Schumann spent his time in musical, social, and literary activities. He composed some piano music and took piano lessons from Friedrich Wieck. After a stay in Heidelberg, ostensibly studying law but actually music, Schumann persuaded his mother, that he should give up law in favour of a pianist's career. By July 1830 he was prepared to opt for music over poetry, though professing himself equally gifted in