

Now let's see



# THE ALKAN SOCIETY

(Registered Charity number 276199)

website : [www.alkansociety.org](http://www.alkansociety.org)

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## BULLETIN 85    July 2011

### Forthcoming Events

26 July Viviana Sofronitsky – C.P.E. Bach to Liszt on reproductions of  
contemporary fortepianos    Wigmore Hall 7.30     see page 11

29 July Mark Viner & Alan Demir – Works by Chopin, Godowsky, Beethoven &  
Alkan Sonatine & Symphonie    Schott's 7.00     see page 12

24 September The Esquisses Opus 63 - The Fourth Colloquium    see page 11

# Editorial

## THE ALKAN SOCIETY IS YOUR SOCIETY

The Alkan society was established in 1977, as the Constitution informs us, "to promote the education of the public in the knowledge, understanding and appreciation of the life and work of the French composer and pianist Charles Valentin Alkan (1813-1888)."

We should like to suggest ways for Members to participate more actively in the life of the Society, at once increasing the value of the Society to themselves and raising awareness of Alkan in the community generally.

Attend Society functions.

Bring guests to Society functions.

Concerts in particular are expensive to mount and absorb much time and effort by members of the Committee.

Contribute to the Bulletin.

A wide range of material is welcome including:

Reviews of books, CDs and concerts

Articles on aspects of Alkan's life at times

Reflections, technical or general, on his music.

Submit ideas for future events such as concerts, study sessions and lectures.

In particular the Committee would welcome suggestions for events outside the London area.

To adapt a well-known quotation,

"Ask not what The Alkan Society can do for you,

but what you can do for The Alkan Society."

If there is any unique and fascinating artist who commands our attention amongst all others, it is Ch. V. Alkan, whose importance is accompanied by a somewhat mysterious and enigmatic aura which we must first penetrate. This distinguished master, one of the doyens of the French school, has almost always lived a solitary existence, amidst the turbulence of Paris and its artistic circles, shunning the attention and fame so keenly sought by others. Valentin Alkan has remained stubbornly aloof from the crowds who determine fashion and spectacular success, unlike all those virtuosos caught up by their love of popularity and wealth in an endless round of travel and concerts abroad. This loyal Parisian, a man religiously devoted to Paris, we might say, Valentin Alkan has only once broken with his sedentary habit and serene, contemplative existence, spent entirely in quiet but fruitful labour: on that occasion he did so in response to the pressing urgings and appeals of his friends and of our old master, Zimmermann<sup>1</sup>; but that venture into the antagonistic concert world was only a brief sally, dazzling but isolated<sup>2</sup>. This dreamy artist, this philosophical and somewhat misanthropic musician promptly returned to the fertile tranquillity of his solitude.

Valentin Alkan is the eldest of four brothers, all of them distinguished musicians<sup>3</sup>. His father, a hard-working and intelligent man, ran a small boarding school on rue des Blancs-Manteaux<sup>4</sup> when I first met him, in 1833. Young children, mostly Jewish, received elementary musical instruction there and were also taught the first rudiments of French grammar. Valentin Alkan, born in Paris in December 1813<sup>5</sup>, a precocious and exceptionally gifted child, was admitted to the Conservatory before the statutory age<sup>6</sup>, winning first prize for solfège at the age of eight<sup>7</sup> and first prize for piano in Zimmermann's class at the age of ten<sup>8</sup>. In 1826, aged thirteen, he won

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<sup>1</sup> Pierre-Joseph Zimmermann (1785-1853,) French pianist, teacher and composer, who was professor of piano at the Conservatoire from 1816 to 1848, where his pupils included, as well as C.V. Alkan and A.F. Marmontel, G. Bizet, C. Franck and C. Gounod, who became his son-in-law.

<sup>2</sup> Marmontel was probably referring to the two visits to England, in 1833 and 1835, or the tour of Belgium in 1827, of which Constance Himelfarb has discovered records (*Charles Valentin Alkan*, edited by Brigitte Francois-Sappey, Paris, Fayard, 1991.)

<sup>3</sup> Ernest (1816-1876,) Maxime (1818-1891,) Napoléon (1826-1906) and Gustave (1827-1882?) They all studied at the Conservatoire, where they were identified by number in the educational records! Charles Valentin was professor of solfège there for a while, while only Napoleon worked there for an extended period, also as professor of solfège, from 1866 to 1896.

<sup>4</sup> <http://maps.google.co.uk/maps?hl=en&biw=1066&bih=800&q=des%20Blancs-Manteaux&gbv=2&ie=UTF-8&sa=N&tab=il>

[http://upload.wikimedia.org/wikipedia/commons/a/a8/Paris\\_rue\\_des\\_blanc-manteaux.jpg](http://upload.wikimedia.org/wikipedia/commons/a/a8/Paris_rue_des_blanc-manteaux.jpg)

<sup>5</sup> C.V. Alkan was in fact born on 30 November 1813.

<sup>6</sup> He was admitted on 6 October 1820, aged six years and ten months.

<sup>7</sup> In 1821, aged seven and a half.

<sup>8</sup> He won first prize for piano in 1824, having received a "Second-Second" prize the previous year.

first prize for harmony<sup>9</sup> under Dourlen<sup>10</sup>, an excellent and kindly teacher, despite his severe and cold demeanour. When my grandfather brought me to Paris, in 1827, I received a few private lessons from the young Alkan, four years my elder, on Zimmermann's recommendation; but with such a small age difference we were unable to work very seriously and had to stop after a few weeks.

It was at around this time that Valentin Alkan started to appear as a virtuoso. As Zimmermann's favourite pupil, he was sponsored by him and presented at all the soirées to which his many glittering patrons invited him. Thanks to this support for his young but already wonderful talent, Valentin Alkan was already a celebrated virtuoso by the age of seventeen.

I can still picture Mr Alkan Sr's house, the highly patriarchal environment which shaped Valentin Alkan's talent and within which that hard-working youngster grew up. I spent some months there as a boarder, at the same time as Ravina<sup>11</sup> and Honoré<sup>12</sup>, together with a number of children who came for solfège lessons and basic musical instruction. It was like a preparatory school, a junior annexe to the Conservatoire. What pleasant evenings I spent there at little expense in Valentin Alkan's room, when he had not yet become the solitary hermit of his mature years. Cheery and confident, he, like all of us, possessed the faith, enthusiasm and cherished hopes of youth.

Already enjoying a reputation as a virtuoso, he combined his harmony studies with serious and difficult lessons in counterpoint and fugue with Zimmermann, a very skilled contrapuntist and enthusiastic teacher of that subject. As I said, Valentin Alkan was his favourite pupil and he would hold him up to us as an example of the hard-working and enquiring artist, with a love of great art, sacrificing nothing to short-lived success, with a horror of the commonplace, pursuing his own path with no concern for popularity. With this pure and honest inspiration and approach to his work, Valentin Alkan shares company with Hiller<sup>13</sup>, Chopin and Stephen Heller<sup>14</sup>. We must add, however, that his horror of repetition and the commonplace sometimes led him to excess in the opposite direction: he expanded certain structures too far; he turned concertos and sonatas into outright poems divided into separate cantos, thus disrupting their regular balance and altering the proportions of the harmonic architecture, without always justifying such upheavals. Despite these reservations, Alkan's compositions do indeed reflect Zimmermann's ideals and

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<sup>9</sup> In fact in 1827, but indeed aged thirteen.

<sup>10</sup> Victor Dourlen (1789-1864) French composer and teacher, a pupil of F.J. Gossec, winner of the first Grand Prix de Rome in 1805, professor of harmony at the Conservatoire from 1812 to 1842.

<sup>11</sup> Jean-Henri Ravina (1818-1906,) French pianist and composer, a student of P. Zimmermann at the Conservatoire, where he won first prize for piano in 1834. He had a career as performer and teacher. He wrote, amongst other things, several collections of studies for his instrument.

<sup>12</sup> Possibly Léon Honnoré (sic,) to whom Alkan dedicated his *Iere Recueil de Chants pour piano* Op 38, in 1857.

<sup>13</sup> Ferdinand Hiller (1811-1885,) German pianist, composer and conductor. He came to Paris in 1828, where he became an intimate of Liszt (who later disparaged him,) Chopin and Alkan. After a stay in Italy, he returned to Germany in 1841 and settled in Cologne in 1850. He maintained a lengthy correspondence with Alkan, including over 70 letters from the latter.

<sup>14</sup> Stephen Heller (1813-1888,) Hungarian pianist and composer, who spent most of his life in Paris. He is in particular the author of studies that emphasise the expressive and poetic aspect, rather than the solely technical aspect, of performance.

prophecies: they are testament to a great master, in the "psychical" sense of the word, a man of deep faith and imperishable convictions, whose important body of work shines with beauties of the first order.

The lofty circle of writers that made up Chopin's retinue admitted V. Alkan as a brother poet. This coterie, whose mutual admiration was somehow instinctive, exercised great and direct influence on the literary and artistic taste of the time. The names Hugo<sup>15</sup>, Lamennais<sup>16</sup>, Dumas, Jules Sandeau<sup>17</sup>, George Sand, Ary Scheffer<sup>18</sup> and Delacroix show that this illustrious group belonged to the Romantic school, seeking a new path and a break with traditional patterns. V. Alkan's passion for original forms and unusual procedures reflected these trends and must have made him welcome to this school. Chopin, who did not spread his affections widely and who granted few artists the favour of being able to call themselves his friends, held Alkan in high esteem as both virtuoso and composer. These two elevated spirits were joined by a mutual feeling stemming from their devotion to a beauty loftier than the conventionally and traditionally beautiful, a horror of the mundane and the banal. When Chopin died, several of his devoted pupils chose to continue the traditions of their late lamented master with Alkan.

However, there were some deep inner differences of temperament between these two masters; their equal aspiration to the ideal expressed itself in very different ways. Valentin Alkan typified the entirely original and individual kind of artist. To appreciate his eminent qualities it is better to eschew comparisons. While associating with the brilliant school of Chopin, Heller, Liszt and Thalberg, he directly reflects none of those models: he is himself and himself alone, in both his qualities and his shortcomings; he thinks and speaks his own language; his distinctive ideas possess a particular tone and contour, and his musical inspiration often reflects a deep dramatic sense: his rich and colourful harmonies are never peculiar; and he achieves great variety in his virtuoso passages, which are ingeniously and skilfully shaped.

So we must acknowledge V. Alkan's great musical worth, an artistic temperament forged by reading and pondering the great traditions, but always his own and constituting a school apart. He sought out his own solitary course and preferred to scale the steep slopes rather than to follow the paths marked out by his predecessors. This heroic attitude, these virile and constant efforts, earned him the

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<sup>15</sup> We would point out that Victor Hugo supported Alkan's candidacy to the Conservatoire in 1848 (see "Alkan et George Sand, histoire d'une relation épistolaire," in *Mélanges offertes à Georges Lubin*, not yet published.)

<sup>16</sup> Felicité Robert de Lamennais (1782-1854,) French writer. Having taken orders, he founded, together with Lacordaire and Montalembert, the journal *L'Avenir*, which advocated the separation of Church and State, which earned him the Vatican's censure (1832). He subsequently turned to a democratic form of humanism. He was a deputy in the constituent Assembly of 1848.

<sup>17</sup> Jules Sandeau (1811-1883,) French writer, lover and sometime colleague of George Sand; he also coined the novelist's *nom de guerre*. He had some success with *Sacs et parchemins* and *Mademoiselle de La Seiglière*. He was elected a member of the Académie française in 1859.

<sup>18</sup> Ary Scheffer (1795-1858,) French painter of Dutch birth. Probably quite coincidentally, Léon Kreutzer cited a picture by this artist to illustrate his argument about the second movement of Alkan's *Duo concertant* for piano and violin Op. 21 (*Revue et Gazette musicale* 11 January 1846,) reproduced in the *Bulletin* dated 16 October 1990.)

admiration and recognition of artists accustomed to judging a work's worth not on its popularity but on close analysis, which always proves fruitful in the case of a composer such as Alkan.

However, as we have said, we must make room for some criticisms and frankly admit that we can see in several of Valentin Alkan's important compositions the extraordinary way in which he has developed several of his pieces, sonatas and concertos, in which the master has seen fit to bury his ideas beneath protracted improvisations. We confess, despite the ingenious nature of such combinations, that we fail to understand the inappropriate scale accorded to subsidiary ideas, or the superimposed passages that endlessly prolongs his conclusions without offering any new effects. Despite these reservations, which refer solely to a lack of concision and are confined to the harmonious balance of a few works, Alkan remains a master in the finest sense of the word.

We do not need to provide a catalogue of all Valentin Alkan's works but must mention amongst his most important compositions the 25 preludes, Op 31<sup>19</sup>; the studies in all the major keys, Op 35<sup>20</sup>; 12 studies in the minor keys, Op 39<sup>21</sup>; the study, *Amitié*<sup>22</sup>; 3 grand studies for each hand separately and both together<sup>23</sup>; 3 romantic andantes and 3 poetic pieces, Op 18 and 15<sup>24</sup>; 3 scherzi, Op 16<sup>25</sup>; Op 26, *marche funèbre*; Op 27, *marche triomphale*; *saltarelle*, Op 23; *Gigue, air de ballet*, Op 29<sup>26</sup>; *bourrée d'Auvergne*<sup>27</sup>; *Minuetto alla tedesca*, Op 32<sup>28</sup>; 4 *impromptus*, Op 33<sup>29</sup>; grand sonata, an outright poem of life, Op 40<sup>30</sup>; 3 marches for four hands<sup>31</sup>; first and second chamber concertos<sup>32</sup>; concerto-symphony, a major work in which the artist sums up in a suite of twelve character pieces his lofty qualities of style and his highly vigorous and novel individuality<sup>33</sup>; *Les Mois*<sup>34</sup>, twelve charming poetic pieces accessible to pianists of moderate ability; variations on a theme by Steibelt<sup>35</sup>; sonatina for piano alone<sup>36</sup>; sonata for piano and cello. Op 47<sup>37</sup>; Souvenirs of the Conservatoire concerts, arrangements for piano solo; Souvenirs of chamber

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<sup>19</sup> 25 *Préludes dans tous les tons majeurs et mineurs pour piano ou orgue.*

<sup>20</sup> 12 *Études pour le piano dans tous les tons majeures.*

<sup>21</sup> 12 *Études dans tous les tons mineurs pour piano.*

<sup>22</sup> Later included in the *1er Recueil d'Impromptus Op 32*

<sup>23</sup> 3 *Grandes études de piano pour les deux mains séparées et réunies*, later published as Op 76.

<sup>24</sup> The *Trois Andantes romantiques* bear the opus number 13, while Op 15 is in fact called *Souvenirs, Trois morceaux dans le genre pathétique*; Opus 18 has not been identified.

<sup>25</sup> *Tre Scherzi.*

<sup>26</sup> *Gigue et Air de ballet dans le style ancien*, in fact Op 24.

<sup>27</sup> Which bears the Opus number 29!

<sup>28</sup> In fact Op 46.

<sup>29</sup> Alkan wrote two collections of *Impromptus*, both Op 32.

<sup>30</sup> In fact Op 33.

<sup>31</sup> Op 40.

<sup>32</sup> Both Op 10.

<sup>33</sup> Marmontel has in fact already mentioned Op 39, and the *Concerto* and *Symphonie* account for only seven of its twelve numbers.

<sup>34</sup> *Les Mois, 12 Morceaux caractéristiques, en 4 suites*, subsequently published as Op 74.

<sup>35</sup> *Variations pour Piano Forte composées sur un thème de Steibelt*, Op 1.

<sup>36</sup> Op 61

<sup>37</sup> *Sonate de Concert, pour piano et violoncelle.*

music; concerto by Beethoven and concerto by Mozart, piano solo with cadenzas; a large number of pieces for organ or pedal piano.

This brief summary offers a glimpse of the importance of the compositions that place Alkan amongst the leading masters of the modern school. Both in his youth and in his maturity, he also achieved great success as a performer, whilst standing aloof from the public at large. His devotees belong to the privileged class of artists and amateurs who do not permit themselves to be impressed by the usual effects used by concert virtuosi. Despite his sixty-four years, this great artist still plays masterfully; a declared enemy of bad taste, his firm, precise and measured touch displays the authority and rigour appropriate to his puritanical and resolute nature; he fastidiously shuns strident effects but can adapt with the utmost skill to the very different stylistic nuances of the composers that he interprets; his extraordinary achievement reflects a profound and constant study of each master's own qualities. Couperin and Rameau, with their guileless elegance, cannot be interpreted in the same way as Field and Chopin, with their tender but ardent poetry; the bravura of Scarlatti and Clementi is not that of Moschelès (sic) and Weber, Mozart, Hummel, Beethoven and Mendelssohn have very distinct qualities, which only a master rhetorician can grasp and convey.

Strictly observing the metronomic pulse, Alkan never lapses into the frequent changes of pace so common in the modern school. He performs on the pedals with an extraordinary skill, acknowledged and admired by his peers, also masters in this field, the famous pianists and organists, Saint-Saëns, Widor, Fissot<sup>38</sup>, Guilmant, and Delaborde; they have all followed the example of their valiant elder, presenting the works of Bach, Haendel (sic) and Mendelssohn, in which the pedals take an active part in the musical dialogue and complement the harmonies of both piano and organ.

We will not describe Valentin Alkan's appearance from behind, as some photographers have portrayed him. His intelligent and uncommon features deserve to be seen in profile or full-face. He has a broad head, the ample brow of the thinker, a wide and smiling mouth and a regular-shaped nose. Age has whitened his beard and hair and marked his features with a few lines, accentuating them. His gaze is shrewd and somewhat sardonic. Alkan is now sixty-four years old; his leaning gait and his puritanical attire give him the appearance of an Anglican minister or a rabbi, whose knowledge he shares.

A studious man of cultivated mind and an indefatigable hard worker, Alkan is one of the most highly intelligent and broad-cultured representatives of the group of eminent artists at the forefront of the French piano school. We are particularly pleased to pay public tribute to our illustrious colleague inasmuch as, at one point in our career, in 1848, a regrettable misunderstanding, due to the intense competition to head Zimmermann's class, drew us apart, without however affecting our mutual esteem and without diminishing my sincere admiration for this artist and my keen affection for this industrious scholar and powerful creator.

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<sup>38</sup> Alexis Henri Fissot (1843-1896,) French pianist, organist and composer, pupil of Marmontel, Benoist and Ambroise Thomas. Like Alkan, he disliked performing in public.

## **Competitors**

After years of study and practise, there comes a time when every music student has to make his or her way in the world. For pianists, in particular, this can prove a daunting task. A recent DVD entitled “Competitors – Russia’s Child Prodigies” (Euroarts 2057418) illustrates the many pitfalls that await them.

The DVD is a follow up to a documentary made a decade ago entitled “Russia’s Wonder Children”. The same four pianists have finished their studies at the Conservatoire and have now to forge a career for themselves. They are advised that the only way to achieve success is to be a prize winner in one of the major competitions. This can soon lead to heartache and disillusionment. Competition jurors are not always impartial in their judgements. Failure to get past the first round of the Beethoven Competition reduces one of the pianists, Elena Kolesnichenko, to tears, bemoaning “Nobody wants me”. It is of little comfort when she finds out that many of the jurors felt that she was the strongest competitor.

It is a pity that Bryce Morrison was not at hand to give them advice. In his review of the DVD in the Gramophone magazine, he points out that winning a top prize in a major competition is no longer a guarantee of success. Most of today’s competition winners are soon forgotten. Conversely, there are many pianists who have avoided the competition circuit, but have, nevertheless, forged successful careers. Given the stories of biased jurors, this can only be a welcome trend.

## **Rebel with a cause**

One pianist who is making a name for himself is James Rhodes. Not for him the competition circuit. His road to success, and one has to say notoriety, has been achieved via rehab and the psychiatrist’s couch. A history of drink and drug abuse, and a penchant for wearing t-shirts, jeans and trainers on stage, would receive very little attention in the world of rock music, but in the classical music scene it is a different story. Not surprisingly, given his history, persona and controversial comments, he finds himself something of an outsider in the conservative world of classical music. In particular he is critical of uncommunicative performers and the stuffy atmosphere of most concert halls which can alienate a younger audience. He is not afraid to voice his opinion. His remark that he does not like concert venues, as “it is full of people with blue rinses and smelling vaguely of urine” has upset some journalists. He has since apologised for that remark. He thinks that performers are too aloof and that they should verbally communicate with their audience. He may be right but I cannot imagine many performers who, upon entering the stage, would remark to the audience “don’t clap, I may be crap”. It is no surprise that he has had a lot of attention in the media, with many articles in the

press and radio interviews. This has led to a recording contract, his own series on Sky Arts, and last year he fronted a programme on Chopin for BBC 4 TV.

Rhodes sees it as his mission to break down barriers in order to engage with a younger audience for whom classical music is a “no go” area. To this end he has performed in venues usually reserved for rock concerts, such as the Round House and in tents at various rock music festivals. To his credit he does not compromise in his programming. He does not adopt a Classic FM approach, performing complete works such as the Bach/Busoni Chaconne, Bach’s fifth French Suite and Beethoven’s Op. 109.

We might suppose that some of the critics would enjoy bringing him down a ‘peg or two’. Not so. His first two CDs – “Now would all Freudians please step aside” and “Razor Blades, Little Pills and Big Pianos”, have received favourable reviews. Even the often acerbic critic, Norman Lebrecht, has been warm in his praise.

His latest CD, on the Warner Label, is titled “Bullets and Lullabies”. Unlike his first two albums, this is an eclectic mix of short pieces and movements from larger works. The first track is the first movement, 20 ans, from Alkan’s Grande Sonate Op 33. In his review in the Gramophone, Ted Distler comments “Although he may dispatch the whirling first movement of Alkan’s “ Les quatre ages” with Marc-André Hamelin’s smooth sheen, he pays keener attention to the left hand’s supportive underpinning”. He concludes “however you respond to Rhodes pop persona, the fact is that he is a pianist who can deliver the goods and has something to say”.

We are told that the audiences for classical music are dwindling and ageing, so I can only wish Rhodes good luck in his endeavours to engage with a younger audience and widen their musical horizons. His lack of formal training means that his live performances do not always have the smoothness and note perfection of many of the younger generation of pianists. He seems to make up for this with an excitement and “edge” that communicates with the younger generation. I have no doubt about his sincerity and enthusiasm, and I also think he has the talent to go with it. You can judge for yourself by listening to some of his performances on YouTube, in particular his performances of Ravel’s Toccata from *Le Tombeau de Couperin*, Chopin’s Étude Op.25 No.12 and the Bach-Busoni Fugue (BWV 564).

Over the years I attended many recitals by our late, great President, Ronald Smith. He often wore a black and white casual jacket. If he was programming an Alkan work, which was often the case, he would give a brief informative talk on the work, spiced with a few humorous remarks which brought a smile to the audience. I am sure James Rhodes would approve.

Since writing this article I have had the chance to meet James Rhodes. He was standing outside the Wigmore Hall, smoking a cigarette prior to a recital by Stephen Hough. Averil Kovacs and I introduced ourselves. He came across as personable and friendly. Naturally we spoke about Alkan and he expressed his enthusiasm for Alkan's music, in particular the Symphony and *Le festin d'Esopé* Op.39. Perhaps we will have the opportunity one day to hear him perform these works.

### **Adventures with Alkan**

A new CD by the gifted young pianist Lloyd Buck entitled "Adventures with Alkan" (Amemptos Music Ltd.) is of particular interest as it includes two first recordings –

the *Fantasticheria* and the Scherzo Focoso Op.34. Most of the other works on the recording have rarely been performed or recorded. The titles on the CD are:

1. Quasi Caccia – Caprice Op.53
2. Palpitemento
3. Impromptu in F sharp
4. Fantasticheria (first recording)
5. Bourrée d'Auvergne Op.29
6. Esquisses Op.63      No.4 Les Cloches
7.                              No.5 Les Initiés
8.                              No.8 Pseudo-Naiveté
9.                              No.21 Morituri Salutant
10.                             No.22 Innocenza
11. Trois Andantes Romantiques Op.13 No.1 in B flat major
12.    No.2 in C sharp major
13.    No.3 in G flat major
14. Scherzo Focoso Op.34 (first recording)

This recording can be ordered direct from Lloyd at [www.lloyd-buck.co.uk](http://www.lloyd-buck.co.uk).

Brian Doyle

# *The Esquisses Opus 63*

## *The Fourth Colloquium*

Mr. John White and Ms. Margaret Coldiron have once more invited the Society to hold a Colloquium at their home, on Saturday 24th September from 2 to 6 PM.

Mr. Richard Murphy will again lead the proceedings.

Members who play are requested to prepare pieces from the following list:

First Book Nos.	6	7	10			
Second Book Nos.	14	16	20	24		
Third Book Nos.	25	27	28	29	34	36
Fourth Book Nos.	38	42	44			

Members may also revisit *Esquisses* played previously or prepare other works.

Please contact Richard Murphy (020 7582 2630) with your choices.

Members may bring guests, {particularly if they play}.

Spoken contributions are welcome both from players and non-players.

Owners of scores are requested to bring them.

The address, 54, Millfields Road, London E5 0SB, can be reached by buses:  
38 from Victoria, Tottenham Court Road . 48 from London Bridge, Liverpool Str.  
55 from Oxford Circus, Tottenham Court Road. 253 from Euston.  
254 from Euston, Manor House. From any of these alight at Clapton Pond.

Hackney Central and Hackney Downs stations are nearby.

Please inform the Secretary ([secretary@alkansociety.org](mailto:secretary@alkansociety.org)) or the Treasurer ([treasureralksoc@btinternet.com](mailto:treasureralksoc@btinternet.com)) at least 7 days beforehand that you intend to come and if you are bringing any guests.

You are requested to make every effort to arrive in good time.

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## CONCERT ANNOUNCEMENTS

An intriguing programme is offered at the Wigmore Hall on July 26 at 7.30

Viviana Sofronitsky will play works by C. P. E. Bach, Mozart, Beethoven, Schubert, Chopin and Liszt on a range of new fortepianos from the studio of Paul McNulty.

The concert will illustrate the development of the fortepiano through reproductions of instruments by Stein, Walter, Graf, Pleyel and Boisselot.

# THE ALKAN SOCIETY

RECITAL at SCHOTT'S, 48, GREAT MARLBOROUGH STREET  
on 29 July 2011 commencing at 7 o'clock.

## ~ PROGRAMME ~

### MARK VINER

Fantaisie in F minor Op.49 (Chopin)

Java Suite (Godowsky) Part IV No.10 'In the Kraton'

Premier Recueil de Chants Op.38 (Alkan) No.1 Assez Vivement

Sonatine Op.61 (Alkan)

i) Allegro vivace    ii) Allegramente    iii) Scherzo-Minuetto    iv) Tempo giusto

## INTERVAL

### ALAN DEMIR

Sonata No.4 in E flat Op.7 (Beethoven)

i) Allegro molto e con brio    ii) Largo, con gran espressione  
iii) Allegro    iv) Rondo: Poco allegretto e grazioso

Petit Conte (Alkan)

Douze études dans les tons mineurs Op.39 (Alkan) Nos.4-7 Symphonie

i) Allegro ii) Marche funèbre:Andantino iii) Menuet iv) Finale:Presto

Tickets: £10 Concessions £8. Includes interval refreshment.