



The Teenage Prodigy

Anuvrat Choudhary

Piano

Biography

For seventeen year-old schoolboy Anuvrat Choudhary, music has, ever since he can remember, been the defining force in his life. It is a passion that led him to the piano, that directed the many hours of dedicated practice, that led him to excel at the Trinity College London's most advanced grade examination, Grade 8, and which has enabled him, last month, to take the challenging Piano Performance - Associate, Trinity College London, diploma-level examination. Anuvrat is already an experienced performer, having played at concerts at St Edward's School, Oxford, UK, as an exchange student, and having won, in the last two years, the intramural piano competition at his school. He has also wielded the baton, as conductor as well as soloist at The Doon School's Founder's Day concert featuring an orchestra and choir. He has played a key musical role as a pianist in the orchestra that played for the production, in Dehradun, of the Broadway musical, 'How to Succeed in Business Without Really Trying'. His playing is both exciting and finely nuanced, and over the years he has developed a remarkable musical maturity and a deep understanding of the complexities of Western classical music. His command over the ebb and flow, storm and stress and sheer expressiveness of the works of his favourite composers, Schubert and Chopin, make him a most engaging young musician for any audience. He has a wide repertoire from the works of the great masters, as well as lesser-known gems like Martinu's jazz-inspired 'Fox Trot Prelude'. Anuvrat plans to continue his music studies in the US. A pianist of great promise and potential, he is sure to make his mark on the world of music.

Repertoire

Schubert - Impromptu no. 3 in G-flat major, Opus 90
Bach - Prelude and Fugue in D major, BWV 850, from WTC 1
Beethoven - Piano Sonata in C minor, Opus 10 no. 1
Martinu - Prelude en forme de Fox-trot
Chopin - Nocturne in B-flat minor, Opus 9 no. 1
Robert Schumann - Traumerei

Saturday, January 28th 2017

18:00

Delhi School of Music

8 Nyaya Marg, Chanakyapuri, New Delhi

Programme Notes

Piano Recital: Jan 28th 2017

Pianist: Anuvrat Choudhary

Impromptu no.3 in G^b major, opus 90 – Franz Schubert

For Schubert, the piano and the voice were the mediums of his most intimate feelings, and in these, his deep inner lyricism finds inventive and spontaneous expression. This Impromptu, composed in 1827, the year before his death, is particularly revealing of Schubert, the master melodist, with its long, singing lines given momentum by the double alla breve metre. Imbued with the gentle pathos of so many of his later works, the flowing middle voice that supports the melody, shows a delicate interplay of major and minor keys, and the trills and rising sequences in the bass line suggest a leashed turbulence and disquiet. With its complexity of emotion, it is reminiscent of the 'song-without-words' form, later associated with Mendelssohn, and is, in fact, set in the traditional song structure of A-B-A'. The term 'Impromptu' refers to the structural freedom of the form, rather than any improvisatory element, and this work is, indeed, superbly crafted and balanced, with its falling 4-note motif, and its meditative moments of repose. First published in the key of G major, the original key of G^b is most favoured in performance.

Prelude and Fugue in D major BWV 850, from the Well-Tempered Klavier, Book 1 – Johann Sebastian Bach

The monumental Well-Tempered Klavier is not only the fountainhead of keyboard technique or a brilliant illustration of equal temperament through all the major and minor keys, but a work of towering musical creativity. In the many Baroque styles and techniques that are explored here, there is rich fare for the keyboard player. This Prelude, with its pizzicato bass line and running semiquavers that move ceaselessly from key to key, has a joyous, dance-like character, with the ending bars spreading out in brilliant arpeggiations. The Fugue is in the style of a French Overture, its processional character aptly depicted through sharply dotted rhythms. The twelve statements of the subject (with no strettos), are linked by lively episodes.

Sonata no. 5 in C minor, opus 10, no.1 – Ludwig van Beethoven

A first-period work, this sonata already has all the hallmarks of Beethoven's mature style, with its unusual treatment of the sonata form, contrapuntal passages, rhythmic drive, shifts of tempi, and deep personal expression. The work opens exuberantly with a rocket motif which is answered chordally. A quiet transition leads to the secondary subject, where the key of the relative major is expressed with great brilliance through an Alberti bass and scalar movement. The Development is full of restless modulation, and the transition to the Recapitulation is through a remarkable sequence of descending thirds in the bass. A typically Beethovenian bit of humour features in the Recapitulation with the arrival of the key of F, instead of the expected C minor, which is then quickly 'corrected'! The Andante that follows uses the Sonata Form in an inventive manner, with the Development consisting only of a single, dramatic V7 chord. The exquisite melody, lavishly embellished, and with cadenza-like passages, returns again and again, reminding us that Beethoven's genius at improvisation was legendary. The third movement has a spirited unison start, in contrast to the Andante. The second subject is derived from a cheerful, tuneful little Viennese street song, but it, too, undergoes a transformation at the close of the work, taking on a reflective, almost melancholy hue, and the sonata finally steals away quietly in one of the most unusual endings. This work can be seen in hindsight as a fore-runner of another in the same key: the famous 4-note motif of the Fifth Symphony is clearly expressed in the third movement's Development.

Prelude en forme de Fox-trot – Bohuslav Martinů

The unique harmonic language of this 20th century Czech composer meets the popular dance form to result in a work that is a musical world in miniature, so saturated is it with the new directions taken by art music in the century. The many changes of tempo, the extended, dissonant chords and clusters, the incorporation of jazz into the classical, make this a breathlessly exciting musical journey for both performer and listener.

Nocturne in B flat minor, opus 9, no.1 – Frédéric Chopin

With Chopin, the lyrical, expressive nocturne form came to its full flowering. This early Nocturne, with its irregular note groupings above the steady left hand arpeggios, features ornamentation with each recurrence of the theme. A more emphatic contrasting 'B' section leads back to the delicate melody of 'A' with the minor mood resolving into a Tierce de Picardie.

Traumerei (Dreaming) – Robert Schumann

The best-known, and perhaps the best loved of the pieces from Schumann's cycle, 'Scenes from Childhood,' Traumerei is a miniature gem that captures a child's changing moods as it day-dreams.