

*Plano
Recital*

Bela Siki



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Two Celebrity Recitals

THURSDAY, FEBRUARY 28th, 1963, at 7 p.m.

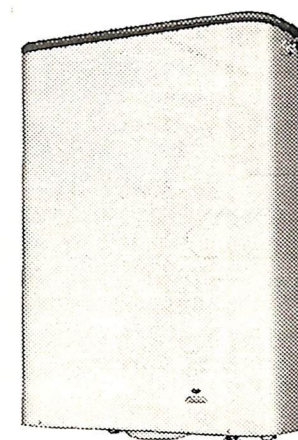
SATURDAY, MARCH 2nd, at 7 p.m.



BELA SIKI

BELA SIKI began his studies at the Budapest Conservatoire under ERNEST VON DOHNANYI. In 1942 and 1943 he won the first prize at the Liszt Competition and obtained his final diploma at the Conservatoire in 1945. He subsequently appeared as soloist with the principal Symphony Orchestras of Vienna and Budapest, and was nominated professor at the Budapest Conservatoire in 1946.

Settling in Geneva in 1947, Bela Siki became the pupil of the celebrated DINU LIPATTI, and was awarded with distinction the Virtuosity Prize at the Conservatoire. In 1948 he was awarded the first prize at the Geneva Competition. Since that time, Bela Siki has given a number of recitals in Switzerland and has appeared as soloist with all the principal Orchestras. He has fulfilled extensive tours throughout Italy, France, Belgium, Holland, Germany, England and Spain, and taken part in the Festivals of the Engadine, Scheveningen, Besançon etc. In 1954 his travels took him to Australia and New Zealand where he gave 44 concerts, of which 23 were with Orchestra, and then proceeded to Malaya (Singapore) and Indonesia. Bela Siki has recorded for Columbia and Parlophone.



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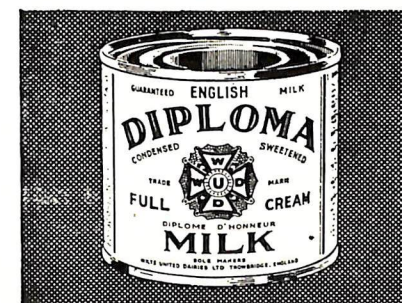
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PROGRAMME FOR THURSDAY, 28th FEBRUARY,

at 7 p.m.

Toccatà and Fugue in D major

BACH

In addition to the well-known toccatas and fugues that Bach composed for the organ, he wrote seven others for the harpsichord. These are generally in several movements, or at least are built out of a number of contrasted, but connected sections of an improvisational nature. The D major Toccata and fugue is a work in joyous mood. After a short fantasia section, there follows a decisive allegro. This is followed by a thoughtful adagio movement, after which comes a fugue of a less formal nature than is found in those of the Well-Tempered Clavier.

Sonata in B minor

LISZT

The story of Liszt's fabulous career, and of the legendary fame he acquired throughout Europe by his hypnotic personality and amazing range of musical and intellectual abilities, is well known and fascinating. Musicians who heard Liszt perform his own works were astounded by the crystal-like clarity of his playing and his incredibly effortless brilliance. This Sonata, written in 1858, is a remarkable piece in its depth of feeling and structural organisation, but also it is a virtuoso piece. It is Liszt's only piano sonata (apart of an earlier Fantasia, better known as Dante Sonata) and is on a large scale, in one continuous movement. It applies the principle of transformation of themes evolved by Liszt in his Symphonic poems for orchestra. It opens with a mysterious soft descending scale passage, followed by a bold statement, *allegro energico*, of two themes — the first in octaves, the second a marcato bass figure of repeated quavers. The plain statements are at first elaborate, until the descending passage introduces a new theme, *grandioso*, of immense power and tension, with heavy harmony. From these germinal motifs most of the material that follows is quite recognisably derived. The bass figure, in particular, appears many times and is transformed into one of Liszt's typically haunting fragments of singing melody. The dominant mood is passionately intense, but quiet recitative passages relieve it, and the sonata closes calmly as it began.

INTERVAL

Four Ballades

CHOPIN

Chopin's four ballades for piano, although not composed or published together, form a unity. He invented the title and the form, which were imitated in turn by several other romantic composers. According to Schumann, Chopin's original stimulus was from the poems by a contemporary writer, but no authentic literary programme can be attached to any of the Ballades. No. 1 is clearest in both context and construction. It is the most dramatic of the Ballades. No. 2 has greater contrast between the quiet andantino and the Presto con fuoco that follows. This ballade is dedicated to Schumann. No. 3 Ballade was at one time known as "Undine", after Polish poem about a water-spirit. No. 4 is regarded by many as Chopin's masterpiece. After a few introductory bars, a cantabile melody of great simplicity is introduced, lyrical and self-absorbed, like a Slavonic folk-tune. The harmony is new and daring, and great passion is expressed, there is no virtuosity for its own sake. This is Chopin's musical testament.

PROGRAMME FOR SATURDAY, 2nd MARCH,

at 7 p.m.

Sonata in D major

HAYDN

Haydn in his young age had come across with sonatas of Carl Philipp Emanuel Bach, these became his initial model — a model he was steadily to improve, develop, and mould to his own needs. It became the basis of his 43 Sonatas for piano. Haydn's Sonatas are mostly three — movement works, although he does not adhere rigidly to this, and his style is largely based on accompanied melody. Typical in this Sonata is the second movement, a long 'cello solo, very unusual in his production. The last movement has something to do with Hungarian gypsy music.

Sonata in C major op. 53 Waldstein

BEETHOVEN

Beethoven's piano sonatas divide into two main groups — those, on one hand, which aim to express some spiritual state of the composer, and, on the other hand, those that aim primarily to explore the possibilities of the keyboard. This does not mean that such works are emotionally empty. Of the second type, the Waldstein Sonata, dedicated to count Waldstein, surely heads the list. The keyboard writing in this Sonata is so admirable that it tempts all players to try to master it. The Waldstein Sonata is a two-movement work, the sort "adagio molto" introduction to the second movement serving to suggest the slow movement that sonatas usually possess. Both movements — the first in sonata form and the second in Rondo — are finely proportioned and on a large scale, and both have well developed codas, that of the rondo bringing the whole work to an exciting finish.

INTERVAL

Seven Pieces op. 11

KODALY

Kodaly collaborated with Bartok in collecting the folk-music of Hungary and other Eastern European countries. Their researches influenced the style of both these composers. Kodaly combined what he learnt from his researches with traditional European methods of composition and produced a readily understood idiom. By nature he is a lyricist, and he has also remained an impressionist. He wrote comparatively little for the piano, the Seven Pieces being an early work, written as far back as 1918.

Sonetto del Petrarca No. 123

LISZT

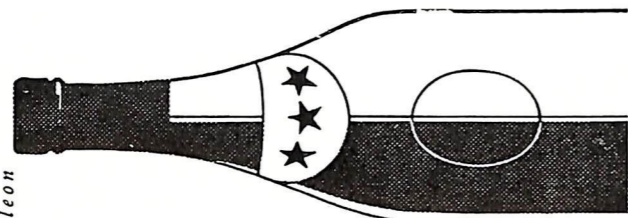
The three Petrarch Sonnets of Liszt come from Italy, the second book of the composer's *Années de Pèlerinage*. This collection of tone-pictures was inspired by Liszt's travels. Originally the sonnets were for voice and piano but Liszt afterwards transcribed them for piano solo. They are lyrical pieces and take a high place among his best works for the instrument.

Rhapsody No. 9

LISZT

The Hungarian Rhapsodies of Liszt abound in technical difficulties. They are full of cadenza-like runs, double-note passages, drum-like tremolandos, quick repetitions of notes, trills and ornaments, brilliant octave work, and so on. Rhapsody No. 9, entitled *Carnaval of Pesh*, is a jovial piece that depicts a fair.

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