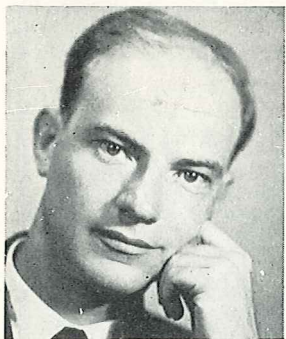


MSA/AdTo 1961.1 ✓



THE AUSTRALIAN BROADCASTING COMMISSION

presents . . .

Bela Siki

ADELAIDE
TOWN HALL

Tuesday, 29th November

F.A.S.



THIS IS
"YOUR KIND OF MUSIC"
 RECORDS

Excerpts selected from the
 Musical Treasures of the World. **ONLY 11/- EACH**

Now you can enjoy stars of the calibre of Herbert Von Karajan, Joan Hammond, Elisabeth Schwarzkopf, Beniamino Gigli and George Melachrino . . . recorded on high-quality, 7" 45 r.p.m. records . . . for only 11/-. Now your musical enjoyment can become more specialised . . . more concentrated. Now you can buy your favourite portions of a ballet, opera, musical . . . Your Kind of Music . . . at a price you can easily afford.

There are many magnificent records from which to choose "Your Kind of Music" . . . selections from OPERA, MUSICAL COMEDY, OPERETTA, POPULAR ORCHESTRAL, CHORAL, PIANOFORTE, OLD TIME DANCE, BALLET, POPULAR VOCAL & COMEDY.

**NOW ON SALE AT YOUR
 FAVOURITE RECORD BAR**

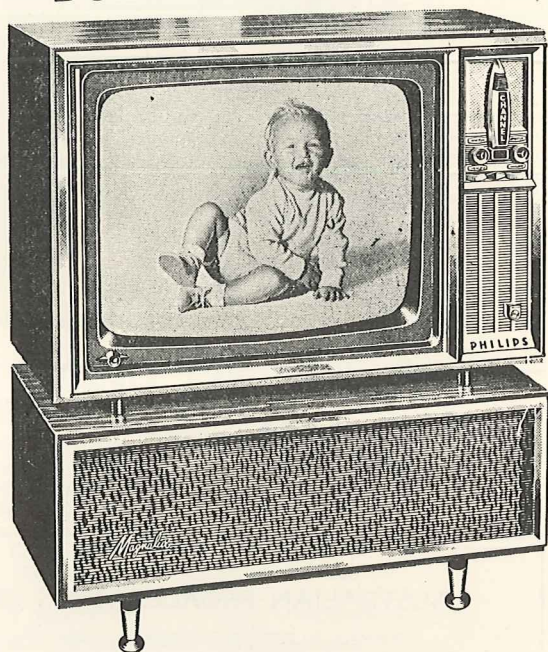
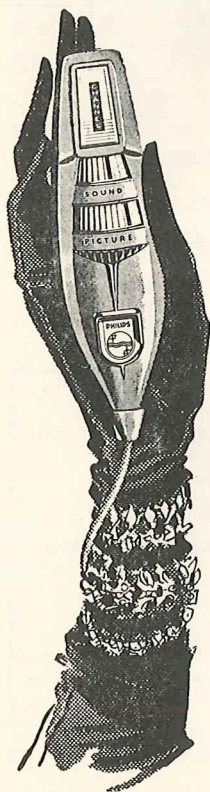


CH.112.12A

YOU CHOOSE
THE PROGRAMME

AUTO-MAGIC

DOES THE REST



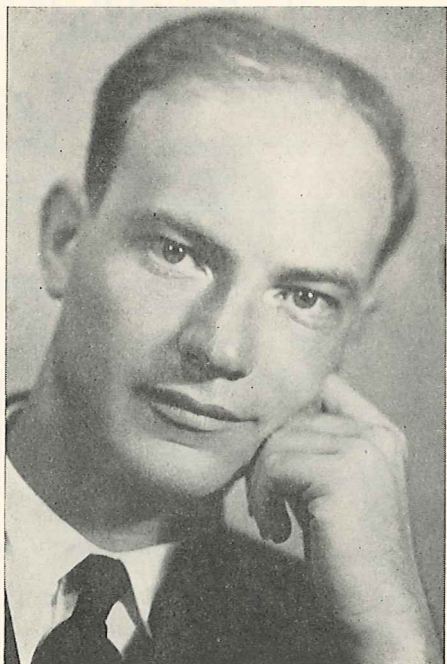
Capture all the picture with Philips 23" Television. Just sit in your armchair—press the button—relax! AUTO-MAGIC does the rest! Picture size and shape stay true—automatically. Picture stays locked, picture brightness stays constant—automatically! Luxuriously easy Armchair Control.

*AUTO-MAGIC BY

PHILIPS

Magnalux





BELA SIKI

Bela Siki, who was acclaimed in Australia during his 1954 tour, has established himself as a pianist of the highest stature. His studies began in his native Budapest, where he worked at the Conservatoire under Arnold Szekley and Ernest Dohnanyi. He graduated with first-class honours.

In 1942 and 1943 he won the coveted Franz Liszt Commemorative Competition and became professor at the Conservatoire at the age of 23. In 1949 he moved to Geneva, where he became the pupil of Dinu Lipatti, who played a significant part in his artistic development.

After Lipatti's death in 1950, Bela Siki was appointed a professor at the Geneva Conservatoire, a post he held until 1953, when he began the first of his many successful concert tours. Since then, audiences in Europe, South America, the Far East, New Zealand and Australia have acclaimed his playing.

Conductors with whom he has appeared include Ernest Ansermet, Carl Schuricht, Paul Sacher, Alceo Galliera, Willem Van Otterloo and Sir Eugene Goossens.

In February, 1959, he toured Germany for the first time and was hailed as "one of the greatest pianists of our time". After a tour of Italy and a return to London for concerts, he made an extensive tour of South America. There he gave 22 concerts in the main cities. He will return to South America next year.

Bela Siki's present tour of Australia has been preceded by visits to Holland, England, Italy, Germany, India, Borneo and New Zealand.

Bela Siki is of Swiss nationality and lives with his wife and two young children in Geneva.

Let's make it a "sparkling" Barbecue



with
Barossa Rosé

What other but a sparkling wine adds that rich, joyous air — turns an ordinary meal into an exciting celebration. And now, with Barossa Rose, you can ensure that sense of sparkling enjoyment at no more than you would pay for an ordinary still wine. So make your next barbecue, family dinner or formal meal something to remember—serve and enjoy sparkling red Barossa Rose—the companion wine to famous Barossa Pearl



MADE ONLY BY
Orlando

WINES

Programme

"God Save the Queen"

1. **Sonata in B flat major, K. 333** MOZART
2. **Sonata in B flat minor, Op. 35** CHOPIN

Interval

3. **Four Spanish Pieces** FALLA
4. **Funerailles** LISZT
5. **Etude No. 6 after Paganini** LISZT

BOOK NOW FOR

1961 CELEBRITY CONCERTS

Renewal of Seats:

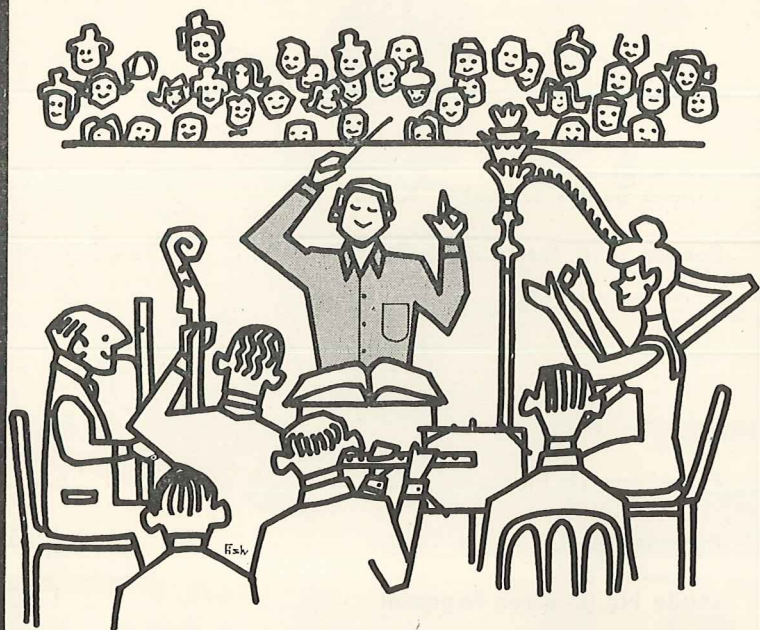
To DECEMBER 7

New Bookings:

From DECEMBER 12

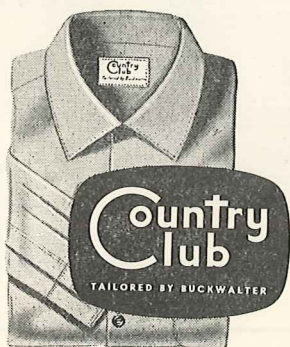
BOOK AT ALLAN'S LTD., RUNDLE STREET, CITY

Imagine yourself . . .



in a **Country Club**
sports shirt!

The new styles bring you
Country Club Quality
in every type of Sports Shirt you
would consider wearing.
As always, fabrics are the finest—
sophisticated Swiss cottons—
'Sudana' and 'Honana'—
Airmesh weaves, 'Sheerline' and
'Colorsheer'. From 55/9.



Annotations

1. Sonata in B flat major, K. 333 MOZART (1756-1791)

Allegro;
Andante cantabile;
Allegretto graziosi.

Mozart's pianoforte sonatas hold especial interest for the historian of the instrument as well as of the form, as in his age both the pianoforte and the sonata were still in an undeveloped stage, and it was his peculiar genius for making the most of the material at hand which gives his sonatas their lasting charm. Originally the sonata was simply a piece to be played, as distinguished from the cantata, which was to be sung. Bach's sons, especially Carl Phillip Emanuel, were influential in establishing the form as we know it now—Haydn made the structure more clear, and Mozart learnt his craft from Haydn. Beethoven developed the form more fully; in his hands, it reached its highest peak.

The Sonata in B flat, K. 333 is one of five sonatas Mozart composed during his visit to Paris in 1778, a visit dogged by misfortunes that culminated in the tragic death of his mother. It is one of the most charming and beautiful of his piano works, and is noted in particular for its lovely slow movement and the melodic charm and perfect rondo form of the final movement.

2. Sonata in B flat minor, Op. 35 CHOPIN (1810-1849)

Grave: Doppio movimento;
Scherzo;
Marche Funebre;
Finale (Presto).

Chopin's wayward lyrical genius did not bow easily before the rigidly formal demands of Sonata form, and although he composed little else besides piano music, only three Sonatas came from his pen. In only one of these—the first, in C minor, which he composed in 1822—did he attempt to follow the classical plan, but the result was so unsuccessful that from then onwards, he devised forms to suit himself, with often lovely and amazing effects.

With the exception of the slow movement—the Funeral March—which had been composed long before, the B flat minor Sonata was written in 1839, and is characteristic of what Gerald Abraham calls Chopin's "mature style." The first movement begins with four bars marked Grave, which lead into the main movement, **Doppio movimento**. The principal theme is strong and full of power, with flashes of tragedy, to which the soothing mood of the second subject provides a splendid contrast. The working out, or development, section is quite short. In contrast to the great classical models, Chopin's developments are, as Gerald Abraham writes, "essentially affairs of sequence, variation, and modulation, swept along by powerful winds of improvisatory inspiration and worked out with fine attention to detail . . . in which respect he must be judged not as an inferior successor of Beethoven but as the brilliant forerunner of Liszt and Wagner."

Annotations

The **Scherzo** is a magnificent movement, filled with fury and tremendous bursts of passion. The heavenly **Trio** is full of amazing rhythms, following which the return of the **Scherzo** reveals how cleverly Chopin could make use of well-worn devices if he so desired.

The slow movement is the famous **Funeral March**, which Karasowski considered signified the "pain and grief of an entire nation," and Liszt greatly admired, whilst Schumann thought that "it contained much that is repulsive"—a criticism that arose perhaps from Schumann's lack of understanding of Chopin's personality, and one that is difficult to follow nowadays.

The **Finale**, with its agitated whirring triplets, is unlike anything else in music. Chopin said that it represented a gossiping commentary on the Funeral March and a famous pianist once described it as "Night winds sweeping over the churchyard graves."

— I N T E R V A L —

3. **Four Spanish Pieces** FALLA (1876-1946)

Aragonesa
Cubana
Montanesa (Paysage)
Andaluza.

The Music of Manuel de Falla is wholly Spanish in spirit and character and ever evocative of the rhythms, colours and melodies of the genuine folk music of his native land. Though only one of his works — the Seven Popular Spanish Songs — is actually based on folk tunes, Falla's interest in, and love for, his native folk music so influenced his thought and inspiration that its spirit became an essential part of everything he wrote. In its idiom, which naturally differs markedly from the conventional devices of 'Foreign' composers writing 'Spanish' music from afar, it reflects the teaching of the great Spanish pioneer and teacher, Felipe Pedrell (1841-1922) who exerted a strong influence over many other Spanish composers, including Albeniz and Granados, as well as Falla.

In 1907, Falla left Madrid, where he had been earning his living by composing and teaching the piano, and went to Paris for a seven-week visit. Actually, the visit lengthened into seven years, during which long stay he was much helped by Debussy, Dukas, Ravel, Faure, and other French composers, but did little in the way of composition. One of the works he did compose and publish in Paris, however, (in 1909) was the Four Spanish Pieces. Written, no doubt, in a mood of nostalgia for his favourite Spanish provinces, especially Andaluza, where he was born, the Four Pieces are of particular interest in that their intrinsic musical qualities drew the attention of the outside musical world to his undoubted gifts as a composer, and revealed that from a comparatively unknown Spanish background, had come a composer capable of making an impact on the international musical scene.

Annotations

4. **Funerailles** LISZT (1811-1886)

Liszt was one of the greatest virtuosi of all time and his works for the pianoforte represent one of the largest and most notable contributions to pianoforte literature. In them he greatly expanded the scope of pianoforte writing, particularly in the way of technical brilliance and sonorous and orchestral effects, and thus was one of the most important influences on the development in pianoforte writing that reached its peak in the works of the great French composers, Debussy and Ravel.

In 1830, Liszt, who was then living in Paris, became greatly interested in a recently formed sect called the St. Simonians, which so appealed to the strong religious streak in him that he seriously thought of becoming a member of the body. In the following year Paganini gave his first performance in Paris and his remarkable appearance and his unheard of virtuosity stirred the rather blasé Parisians to incredible demonstrations of enthusiasm. Liszt was so completely carried away that he decided to try to extend the existing system of piano-playing. Under these two influences, he composed the set of ten piano pieces known as "Harmonies poetiques et religieuses", which, as a whole, contain a great deal more inspiration than many of his more ambitious and better known compositions.

Funerailles, the seventh work of this set, was written in 1849 to commemorate the deaths of three of Liszt's closest friends, one of whom was Prince Felix Lichnowsky, a descendant of Carl, the benefactor of Mozart and Beethoven. It opens **Adagio**, with a solemn bell tolling to the accompaniment of mournful chords. Then comes a majestic march, evoking both the panoply of a funeral procession and sad and tender memories of the departed. An arresting fanfare, over an ostinato bass, foreshadows the end, and after a brief recapitulation and a sudden change from fortissimo to pianissimo, the work closes on a final, muffled drum tap.

5. **Etude No. 6 after Paganini** LISZT (1811-1886)

Another outcome of Paganini's first visit to Paris and of the impression he made on Liszt was, that after hearing Paganini play his 24 Caprices for solo violin, he (Liszt) decided to transfer these dazzling virtuoso pieces to the keyboard and thus try to emulate on the piano Paganini's extraordinary feats on the violin.

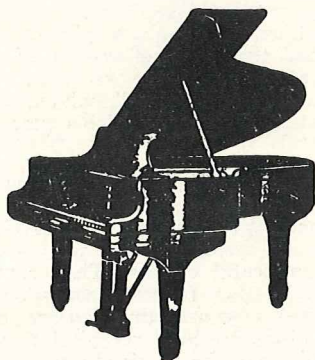
The **Etude No. 6 after Paganini** is a transcription of the last of these Caprices — the well-known Caprice in A minor, consisting of eleven variations on a rather square-cut theme. Though the theme itself is not particularly attractive, quite a few composers since Paganini have used it as a basis for variations, the most famous examples being Brahms' two books of Paganini Variations, and Rachmaninoff's Rhapsody on a Theme of Paganini.

**The Piano YOU want
is at ALLAN'S now!**

Be it an upright



or a magnificent GRAND



**ALLAN'S ARE AGENTS FOR
KEMBLE, WELMAR, MONINGTON & WESTON, BLUTHNER,
STEINWAY, KNIGHT, MOREL ZENDER, DANEMANN,
CLAYTON.**

"Allan's"

**51 Rundle Street, W 6211
186 Hindley Street, LA 1265**