



T B S



Renata Konyicska

Piano Recital



16 April 2023
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We are most grateful to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.

Programme

Franz Schubert (1797-1828)

Impromptu in C Minor: Opus 90 No 1 D.899

No other composer has matched Schubert's combination of productivity and gift of melody. Schubert was tutored in violin by his father, and in piano by his brother, Ignaz. In 1814, his father pressured him to teach in his school. He hated teaching and devoted his energies to composing. In 1818, he became music master to Count Eszterházy's children, briefly in Hungary and subsequently in Vienna.

Schubert's Impromptus were almost certainly modelled on those of the Bohemian composer Jan Vrán. The first, both powerful and tragic, is unusually ambitious for a keyboard miniature composed primarily for salon performances. It calls for unusual virtuosity, and the conflict between major and minor tonalities is resolved only in the closing coda.

Wolfgang Amadeus Mozart (1756-1791)

Piano Sonata No 13 in B flat major, K. 333

Allegro; Andante cantabile; Allegretto grazioso

This sonata was composed in Linz at the end of 1783. The first movement is in sonata form and is generally lively in character. It begins in the key of Bb major and eventually cadences on the dominant, F major. The development section starts in F major and modulates through several keys before recapitulating on the tonic.

The second movement is marked Andante cantabile and is also in sonata form, but in the subdominant key of Eb major. The movement opens with thirds in the right hand progressing to the more lyrical theme of the movement accompanied by flowing broken triads in the left hand. It soon modulates to Bb major for a minuet-like section. After this, the movement begins to modulate back to Eb major for a repeat of the exposition. However, after the first repeat, just as it seems to settle again in Eb major, the development part begins in F minor. Then, it modulates to C minor, to Ab major, to F minor, then Db minor, and finally back to the tonic, Eb major at which point the recapitulation occurs. Throughout the second movement, chromaticism is present which occasionally evokes a slight sense of dissonance.

The third movement, a sonata-rondo, shows much similarity to the first by chord pattern and by music phrases. The first part starts simply but playfully. The theme is repeated but with the broken chords accompanying the melody. The mood slowly softens but a difficult melody is quickly established. It builds up and ends at a climax.

In the second part the first part is repeated until its course changes to a minor key. It then plays two phrases which will be repeated in different keys. The third part comes in quickly and unexpectedly. It comes to a section where the major and minor keys switch every few bars. It slowly comes back to the major key where it repeats the opening theme for the second time. It continues with phrases adapted from the first movement. Then comes a series of arpeggios which lead to a short pause preceding the final repeat of the first theme with accompaniment variations, ending the piece.

TBS continues to operate with a retiring collection rather than fixed-price tickets.

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Interval

Tea and coffee are available at the table at the entrance

Frédéric Chopin (1810-1849)

Heroic Polonaise No 6 in A flat major Opus 53

Written in 1842, the famous A flat Polonaise, sometimes referred to as the Heroic, is a grandiose tone poem in which all the possibilities of the form are exhausted. Its directness and innate power conjure up a sense of great splendour. It is not surprising that the Polish émigrés in Paris rose to their feet after Chopin had given the first performance, bursting into an old patriotic song.

The piece features a grand introduction with fast ascending chromatic notes in both hands, setting the mood of the piece; also, it shows the heroic side of Chopin's art. The first theme is a dance-like theme in the tonic key of Ab major. It is the familiar part of the piece and has the left hand moving in pounding octaves. The theme is repeated up an octave with short trills that fill some of the auditory gaps in the theme. The first interlude presents a series of chord progressions that lead into a recount of the traditional polonaise melody, with the polonaise rhythm employed in the left-hand accompaniment. The main theme then repeats once more.

The second, main interlude (or trio section) opens with six loud arpeggio chords before switching to a very soft bass ostinato of descending octaves first in the key of E major and then in Eb major. A march-like melody follows the descending octaves and this occurs twice, and then a long lyrical interlude firstly with harmonic chord progressions and frequent modulations. This ends in a descending passage before the main theme is replayed. The theme is played louder and more dramatically and ends in a coda including material derived from the main theme.

Twenty-four Preludes Opus 28

No 1 in C <i>Agitato</i>	No 13 in F sharp <i>Lento</i>
No 2 in A minor <i>Lento</i>	No 14 in E flat minor <i>Allegro</i>
No 3 in G <i>Vivace</i>	No 15 in D flat <i>Sostenuto "Raindrop"</i>
No 4 in E minor <i>Largo</i>	No 16 in B flat minor <i>Presto con fuoco</i>
No 5 in D <i>Allegro molto</i>	No 17 in A flat <i>Allegretto</i>
No 6 in B minor <i>Lento assai</i>	No 18 in F minor <i>Allegro molto</i>
No 7 in A <i>Andantino</i>	No 19 in E flat <i>Vivace</i>
No 8 in F sharp minor <i>Molto agitato</i>	No 20 in C minor <i>Largo</i>
No 9 in E <i>Largo</i>	No 21 in B flat <i>Cantabile</i>
No 10 in C sharp minor <i>Allegro molto</i>	No 22 in G minor <i>Molto agitato</i>
No 11 in B <i>Vivace</i>	No 23 in F <i>Moderato</i>
No 12 in G sharp minor <i>Presto</i>	No 24 in D minor <i>Allegro appassionato</i>

Chopin's Preludes are a cycle of twenty-four short pieces in all the major and minor keys. Unlike J S Bach's two sets of Preludes and Fugues (The Well-Tempered Clavier), which progress chromatically upwards through the keys (C major, C minor, C sharp major, C sharp minor, D major, etc), Chopin follows a harmonic sequence of major and relative minor, with each successive pair of preludes moving up a fifth.

In Bach's time a prelude usually preceded something else, whether a fugue or dance movements in a suite, although Bach himself also composed short independent preludes for the keyboard. By the early nineteenth century it was common practice for pianists to improvise briefly as a prelude to their performances, and this tradition gave rise to several sets of Preludes, but most were little more than technical exercises. Chopin took this genre and raised it to a new level, transforming the solo piano prelude into a miniature tone poem capable of expressing a host of different moods and feelings. His Preludes provided a model for later sets of preludes by others, but what distinguishes Chopin's set is their astonishing conciseness and emotional diversity. Seven of the Preludes last less than a minute; only three last longer than three minutes.

Renata Konyicska

Renata Konyicska is a Hungarian-British concert pianist based in London, UK. She was attracted to music at a very early age; singing and dancing were daily activities. Her interest was recognised and supported by her family who has not had musicians before. She was introduced to piano at the age of five and the bond was clear right from the start.

Throughout her studies she was encouraged immensely by her teachers, mentors and professors. At the age of ten she was admitted to the Special School for Exceptional Young Talents of the Franz Liszt Academy of Music in Budapest in the class of Zsuzsa Esztó. She continued her studies with László Baranyay, Rita Wagner and Márta Gulyás at the same institute and attained her Bachelor's degree with highest honours.

She then moved to London to study with Pascal Nemirovski at the Royal Academy of Music, from where she graduated with a Masters degree. After being accepted at Birmingham Conservatoire with full scholarship, she attained her Advanced Postgraduate Diploma in 2018.

She has won the first prize in a number of international piano competitions, including Zlatko Grgosevic in Croatia, Città di Gorizia in Italy, Smetana in the Czech Republic. She was the winner of the inaugural Talent Support Competition at Liszt Academy in Budapest.

She is inspired by the extraordinary people she meets along her journey in and outside the musical world and particularly enjoys exchanging ideas with other creative minds. Besides her performing activities she regularly leads music workshops and outreach projects and she is a visiting piano tutor at St George's College in Weybridge.

She loves being on the road. Travelling feeds her curiosity and she is grateful to share the universal language of music with audiences everywhere. When not working, she can be found in the forest listening to silence.

Future Farnham Concerts

Saturday 25 February 2023: **Students from Yehudi Menuhin School**

Saturday 11 March 2023: **Giordano Buondonno (piano)**

Saturday 29 April 2023: **Mathilde Milwidsky (violin) and Annie Yim (piano)**

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