

# Richard Tetley-Kardos

The musical score is written for piano and consists of four systems of staves. The first system features a treble and bass staff with a melodic line in the treble and a supporting bass line. It includes a *mf* dynamic marking and a *legato* instruction. The second system continues the piece with a *cresc.* (crescendo) marking. The third system includes a *più cresc.* (further crescendo) marking. The fourth system is marked *dolce* (sweetly) and features a more intricate melodic line in the treble. The score is decorated with ornate borders at the top and bottom, and various musical notations such as fingerings, slurs, and dynamic markings are used throughout.



## RICHARD TETLEY-KARDOS

RICHARD TETLEY-KARDOS, internationally acclaimed pianist, began his musical career on the West Coast of the United States when he was seven. At eight, he was writing melodies, and at eleven, he gave his first concert. By the age of sixteen, Tetley-Kardos was carrying a schedule of thirty concerts a year. Twice soloist with the Los Angeles Philharmonic Orchestra, he was highly praised at the Hollywood Bowl, "It was a stunning performance, he has the necessary magnetism and excitement to hold an audience," wrote the *Los Angeles Times*. Before he reached twenty he was already a musical institution on the West Coast. Radio and television brought him a more extensive audience, and soon Tetley-Kardos was in demand as a recitalist and soloist all over the country. Finally, in his debut at Carnegie Hall he was greeted with the same critical superlatives that attended his West Coast triumphs.

Steadily adding laurels to his ever-expanding career, Tetley-Kardos embarked upon what proved to be a world tour. Following a number of engagements in Latin America, he accepted an invitation to tour the Far East where he appeared in more than twenty cities, in solo, orchestra and radio engagements. Subsequently, en route to Europe, Tetley-Kardos played before highly enthusiastic audiences in Hong Kong, India and Pakistan.

The European debut of Tetley-Kardos took place in Paris, and he was so successful that by the close of the following season, he had fulfilled a record ninety-one concert engagements. Berlin's *Der Kurier* acclaimed him as "truly magnificent"; Paris found his "effortless virtuosity" a "revelation". The next few years he devoted to repeating his triumphs in Germany, France, Spain, Portugal, North Africa and Holland.

Richard Tetley-Kardos returned to the United States internationally acclaimed, as one of the outstanding pianists of his generation. At present he holds the title of Professor of Music at the Ohio State University. He continues to give concerts each year in Europe and Latin America. During his forthcoming tour of India, Richard Tetley-Kardos will give concerts in Bombay, Poona, Goa, Hyderabad, Madurai, Madras, Calcutta and Lucknow.

The Poona Music Society  
&  
The U. S. Information Service, Bombay  
present

*Richard Tetley-Kardos*

*in a piano recital*

Wednesday, March 17, 1976, 7.00 p. m.

Gulati Hall (St. Vincent's High School)

P R O G R A M

I

Barcarolle ..... Chopin

Sonata, Op. 53 ("Waldstein") ..... Beethoven

Allegro con brio  
Introduzione—Adagio molto  
Rondo—Allegretto moderato

INTERMISSION

II

Excursions, Nos. 1, 3, & 4 ..... Samuel Barber

III

Sonata, Op. 74 ..... Glazounov

Allegro moderato  
Andante  
Allegro scherzando



## PROGRAM NOTES

### I

#### BARCAROLLE

CHOPIN

This composition has a gloriously rich harmonic texture, and remains one of the master's most successful inspirations. A Barcarolle is, of course, a Venetian boat-song, and there is a broad rhythmic sweep and a very Italian character to the work that is unlike the usual Gallic-Slav coloring that one customarily associates with Chopin.

### II

#### SONATA, OP. 53 ("Waldstein")

BEETHOVEN

One of the masterworks of piano literature, the Sonata belongs to Beethoven's middle period, usually referred to as his "Sturm and Drang" (storm and stress) period. The first movement is brilliant in its use of the keyboard and is typical of the great vitality and virtuosity of which Beethoven is capable. With his usual masterly instinct, the composer has eschewed a formal middle movement, but rather has substituted a slow and profound introduction, which sets the stage perfectly for the serenely sunny Rondo that follows.

### III

#### EXCURSIONS, Nos. 1, 2, 4 . . . .

SAMUEL BARBER

These are excursions in small classical forms into regional American idioms. Their rhythmic characteristics, as well as their source in old material and their scoring, reminiscent of local instruments, are easily recognized.

### IV

#### SONATA, OP. 74

GLAZOUNOV

At the turn of the century, no name was more celebrated or more respected in Russia than that of Glazounov. He was a prolific composer and a beloved one. His Violin Concerto and some orchestral works have attained some popularity throughout the world, but his piano music has been undeservedly neglected. Glazounov is a master craftsman with a great gift for drama and for melody.