



The Distinguished Yugoslav
Pianist

MELITA LORKOVIC

" A masterpianist of the first rank " — Stockholm

" Direct, masterful playing " — London

PRESENTED BY

The Poona Music Society

PROGRAMME

Choral Prelude in E major (Bach);
Sonata Op. 28 " Pastorale " (Beethoven)
Dances from the Balkans (Tajcevic)
Contradanza; Rondo (Papandopule
Arabesque; Romance (Schumann)
Andante Spianato and Polonaise Op. 22 (Chopin)

St. Vincent's School (Gulati) Hall
Sun. 5th December 1976 — 7 p. m.

Admission : Rs. 7, 5, 3-50, 2.

PMS. Members : Rs. 5, 3-50, 2.

Booking opens on Wed. 1st December at Apollo Music House, 6 to 8 p. m.

PLEASE

Be in your seats on time. Late comers will not
be admitted while the concert is in progress.
No enquiries or booking on telephone.
No provisional booking, refund or exchange of tickets.

MELITA LORKOVIC (PIANIST)

MELITA LORKOVIC studied at the Zagreb Academy under Svetislav Stancic, one of Busoni's outstanding pupils. She was subsequently a pupil of Alfred Cortot and Lazare Levy in Paris and Eduard Steuermann in Salzburg.

Her numerous concert tours have taken her to all the countries of Europe as well as to South America and North Africa. Among the many conductors under whom she played were LOVRO VON MATAČIĆ - ANTONIO JANIGRO ELEAZAR DE CARVALHO - ISSAY DOBROVEN - TAUNO HANNIKAINEN ARMAS JARNEFELT - FRITZ ZAUN - VOLKER WANGENHEIM.

She has also had a distinguished career as an artist teacher first at the Academies of Zagreb and Belgrade and latterly at the Conservatoire in Cairo.

She has also been a member of the juries of many pianistic competitions. In 1950 she was awarded a First State Prize in Yugoslavia and in 1956 a special prize from the Union of Yugoslavia composers.

REVIEWS

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| Direct, masterful playing | — London |
| A masterpianist of the first rank.
In the Carreno Class | — Stockholm |
| Pianistic ability of the highest class. | — Helsinki |
| A marked artistic personality. | — Vienna |
| Impulsive musicality in a noble, artistic form | — Berlin |
| She is impressive for her masterful personality
and her bold conception | — Brussels |
| She sings out her heart at the piano | — Hague |
| A warm slavic temperament | — Copenhagen |
| She is one of the selected few who in her
playing leaves one with a sense of complete achievement | — Salzburg |
| An exceptional musician | — Milan |
| Good God ! How well this artist plays the piano | — Geneva |
| An artist worthy of her European reputation | — Rio De Janeiro |

PIANO



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Apollo Music House

322, M. G. Road, Poona 1.,

Tel. No. 22701

Patrons are respectfully reminded that in an auditorium possessing the sensitive properties of the St. Vincent's School Hall the unstifled coughing of only one or two people can mar the enjoyment of the whole audience.

The Poona Music Society

Presents

Yugoslav Pianist

Melita Lorkovic

St. VINCENT'S SCHOOL
(Gulati) HALL

SUNDAY 5th DEC. 1976
7 p. m.

PROGRAMME

CHORAL PRELUDE IN E MAJOR

Bach
~~Chopin~~ — Stancic

SONATA IN D MAJOR OP. 28 "Pastoral"

Beethoven

Allegro — Andante — Allegro vivace — Allegro, ma non troppo

This sonata composed in 1801 and published by the Bureau des Arts et d'Industrie in Vienna on 14th August 1802 is dedicated to Joseph, Edler von Sonnenfels. No heated display is evidenced in the four sonatas written during this period of 1801 and this sonata Op. 28 is the calmest and hence nicknamed 'Pastoral' by its later Hamburg publisher Cranz.

There is a feeling of Nature in this work, melodies blossom forth as if from some dewy summer morning. Its first movement is the most broadly developed Beethoven had written. The second movement **Andante** was a favourite movement of Beethoven and often played by him. It brings a simple, romance-like melody in figurative development and is significantly the first slow movement without pathos. The third movement, the whole of the scherzo, is a very unusual movement by Beethoven, a simple octave motif while its trio has two parts repeated in different combinations with different harmonies. The finale, a rondo with a humorous bass like a bear dance and a folk-tune like melody. Its second subsidiary theme seems to open up distant horizons. It must have been this movement that may have prompted Cranz to confer the title 'Pastoral' to this sonata.

DANCES FROM THE BALKANS

Tajcevic

CONTRADANZA
RONDO

Papandopulo

INTERVAL

ARABESKE OP. 18
ROMANCE OP. 28

Schumann

Arabeske Op. 18 composed in 1838 is a straight forward planned rondo with two minor episodes each in a different key with a distinct contrast in mood and texture.

Schumann composed in 1839 a group of three Romances under Op. 28 and in his own estimation they stood high and ranked them among his best compositions for the piano.

ANDANTE SPIANATO & GRAND POLONAISE OP. 22 **Chopin**

This Polonaise composed in 1830 and published in 1836 with dedication to Mme. la Baronne D'Est is supposed to be written in Vienna and is the sixth and last work of Chopin with orchestral accompaniment. After this work Chopin thought it best to confine himself to piano solo compositions. This Polonaise is preceded by **Andante Spianato** an Italian term signifying equalised. Hunekar sees a lake in the Andante : " It is a charming, liquid toned, nocturne-like composition. Chopin in his most suave, his most placid mood; a barcarolle, scarcely a ripple of emotion disturbs the mirrored calm of this lake. "

The **Polonaise OP. 22** is a most brilliant piece of work by Chopin evidently composed to display his powers as a virtuoso. Hunekar says, " every note tells, the figuration is rich and novel, the movement spirited and flowing. The theme on each re-entrance is varied ornamentally. The second theme in C minor has a Polish and poetic ring, while the **coda** is effective. "

Talented Young Iranian Violinist

Bijan Khadem-Missagh

" An excellent violinist who combines highest musicality with astonishing technical talents "

— Hans Swarowsky

Assisted by **Shanti Seldon** at the Piano

Sun. 19th December 1976 - 7 p.m.