

Call For Helpers

Would you like to help bring live music of the highest quality to Dollar? With some of our volunteers retiring and relocating, we need some new helpers for next season (2018-19) and beyond. No particular skills needed, just an hour or two a month and enthusiasm!

We need new volunteers if we are to continue bringing live music to Dollar. Let's hope we can continue this successful and vibrant part of the community.

Please speak to one of the committee during the interval or after the concert – there's always someone in the vestibule area or behind the bar. Or drop us a note through the website.

Next Concert – Kosmos Ensemble

Saturday 10th Mar 2018 @7:30pm, Gibson Hall, Dollar FK14 7DU

The final concert is an explosion of energy, catchy tunes and harmony from around the world. The Kosmos Ensemble are a rare treat, blending several styles to make a unique and vibrant sound. Don't miss it.

Want to Know More?

Further information about Music in Dollar and up-coming events can be found on our website:

www.musicindollar.org.uk

Why not follow us on Facebook under MusicInDollar?

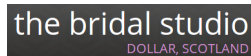
Questions or suggestions? Just pop us an email at:

info@musicindollar.org.uk

or phone Andy Ross on 01259 742014

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Music in Dollar



Daniel Lehardt

Saturday 10th February 2018, 7:30pm
Gibson Hall, Dollar Academy FK14 7DU



Tilly Kay plays recorder for a pre-concert supporting performance, from 7:15pm.

Supported by The Bridal Studio



Daniel Lehardt

Hungarian pianist Daniel Lehardt has impressed audiences and critics alike with his thoughtful interpretations and outstanding virtuosity. He has a large and growing collection of impressive prizes, including:

First Prize at the 2014 Young Concert Artists Auditions in Paris

YCA's International Auditions in New York, where he was also awarded the Paul A. Fish Memorial Prize and four concert prizes.

First Prize at the Russian Music International Piano Competition in California,

First Prize at the Citta di Gorizia International Piano Competition in Italy.

First Prize at the Kosice International Piano Competition in Slovakia

First Prize at the Carl Filtsch International Piano Competition in Romania.

Won the Young Classical Artists Trust (YCAT) 2015 Auditions in London

Most Promising Pianist Prize at the 2016 Sydney International Piano Competition of Australia.

His 2017-18 season includes recitals and educational outreach throughout the United States including Abbey Church Events, University of Florida Performing Arts, and Congregation Rodef Shalom in Pittsburgh as well as his Canadian debut on the Canadian Opera Company's Piano Virtuoso Series. He also joins fellow YCA artist violinist Benjamin Baker for his U.S. debut recital tour.

Lehardt has given numerous recitals in the UK and Europe at prestigious venues like London's Wigmore Hall, Steinway Hall, the Pounds Arts Centre in Wiltshire, the Senate House in London, the North Fylde Music Circle, the Darlington Piano Society and the Bela Bartok Memorial House in Budapest, the Musée du Louvre in Paris, Germany's Usedom Music Festival. He has also toured Austria and Japan.

He is also very active as a chamber musician, and performed at the BBC Proms in a Composer Portrait of Olga Neuwirth, which was recorded and broadcast by BBC Radio 3 (London, August 2012). He has also performed with Mark van de Wiel, Principal Clarinet of the Philharmonia Orchestra, in the Clarinet Sonatas by Brahms.

Lehardt started piano lessons at the age of six, and from the age of nine attended the Special School of the Franz Liszt Academy in Budapest, studying with István Gulyás and Gyöngyi Keveházi. Since 2010 he has attended the Royal Academy of Music in London where he first worked with Christopher Elton, and since 2012 has been in the studio of Pascal Nemirovski. He has played in master classes for Alfred Brendel, Leslie Howard, Ferenc Rados and Mikhail Voskresensky.

Programme

Beethoven Sonata in D minor Op 32 No2 '*Tempest*'

The sonata composed in 1801/02. It is usually referred to as "The Tempest" (or *Der Sturm* in his native German), but the sonata was not given this title by Beethoven, or indeed referred to as such during his lifetime. The name comes from a conversation with Anton Schindler, in which Beethoven suggested that Shakespeare's *Tempest* would be a good way to interpret the music. Music scholar Donald Francis Tovey wrote:

With all the tragic power of its first movement the D minor Sonata is, like Prospero, almost as far beyond tragedy as it is beyond mere foul weather. It will do you no harm to think of Miranda at bars 31–38 of the slow movement... but people who want to identify Ariel and Caliban and the castaways, good and villainous, may as well confine their attention to the exploits of Scarlet Pimpernel when the Eroica or the C minor Symphony is being played.

Liszt Après une lecture du Dante - Fantasia quasi sonata, S161/7

Après une Lecture de Dante: Fantasia quasi Sonata (French for *After a Reading of Dante: Fantasia quasi Sonata*; also known as the **Dante Sonata**) is a piano sonata in one movement, completed by Hungarian composer Franz Liszt in 1849. It was first published in 1856 as part of the second volume of his *Années de pèlerinage* (*Years of Pilgrimage*). This work of program music was inspired by the reading of Dante Alighieri's most famous epic poem, the *Divine Comedy*.

Interval

Ravel Gaspard de la Nuit

Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand is a suite of pieces written in 1908. It has three movements, each based on a poem or *fantaisie* from the collection *Gaspard de la Nuit — Fantaisies à la manière de Rembrandt et de Callot* completed in 1836 by Aloysius Bertrand. The work was premiered in Paris, on January 9, 1909, by Ricardo Viñes.

The piece is famous for its difficulty, partly because Ravel intended the Scarbo movement to be more difficult than Balakirev's *Islamey*. Because of its technical challenges and profound musical structure, Scarbo is considered one of the most difficult solo piano pieces in the standard repertoire.

The name "Gaspard" is derived from its original Persian form, denoting "the man in charge of the royal treasures": "Gaspard of the Night" or the treasurer of the night thus creates allusions to someone in charge of all that is jewel-like, dark, mysterious, perhaps even morose

Liszt Mephisto-Walzer no. 2, S515

The 4 **Mephisto Waltzes** were composed between 1859–1885. 1 & 2 were composed for orchestra and later arranged for piano, piano duet and two pianos, whereas 3 & 4 were written for piano only. The second waltz was composed in 1881. Liszt begins and ends the work with an unresolved tritone, a musical interval famous as representing the devil in music.