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# THE MOST BEAUTIFUL CHOPIN

**SERGIO CALLIGARIS**  
Piano



*Chopin*

PRESENTED BY  
**THE YEHUDI MENUHIN FOUNDATION**

**SIDE 1 (17:23)**

1. **ETUDE IN C MINOR** ("Revolutionary"), OP. 10, #2 2:48
2. **IMPROMPTU IN F SHARP MAJOR**, OP. 36 6:51
3. **POLONAISE IN A FLAT MAJOR** ("Heroic"), OP. 53 7:29

A Vatican Radio Recording

Engineer: Ulderico Merluzzi

**SIDE 2 (17:15)**

1. **IMPROMPTU IN G FLAT MAJOR**, OP. 51 6:00
2. **VALSE BRILLANTE IN A FLAT MAJOR**, OP. 34, #1 5:37
3. **NOCTURNE IN E FLAT MAJOR**, OP. 9, #2 5:15

Producer: Sergio P. Masocco

The *Impromptu in G flat major*, op. 51 is one of *Frederick Chopin's* (1810-1849) most beautiful and sophisticated compositions, especially in the harmonic sequences, so rich in flexible nuances, ritards and unexpected modulations, that give this work an extraordinary sinuosity of shape and an expressive and beautiful poetic atmosphere. The mood, in spite of the key of G flat major, is that of a subdued autumnal melancholy, characteristic of most of Chopin's mature compositions. The first section of this *Impromptu* is based on themes of undulating lines, gentle accents and wandering harmonies. The middle episode, with its cello-like melody, has an intense lyricism.

Very different is the mood set from the very first bars of the *Waltz Brillante in A flat major*, op. 34 No. 1. This delightful Waltz has much elegance in its first theme, which follows the short and brilliant introduction. In the second theme it projects a definite feeling of self-confidence that enhances even more the charm of the dance. Most of the central section is on the more melodic side, with an outburst of intense feeling in its secondary subject. Following the re-exposition of the leading themes, the coda is fast, youthful and sparkling.

With the *Nocturne in E flat major*, op. 9 No. 2, we encounter Chopin as a creator of melodies of superlative beauty, accompanied by the gentle rhythm of the left hand, and rising towards the end to a great expressive climax, after which the music vanishes away like a dream.

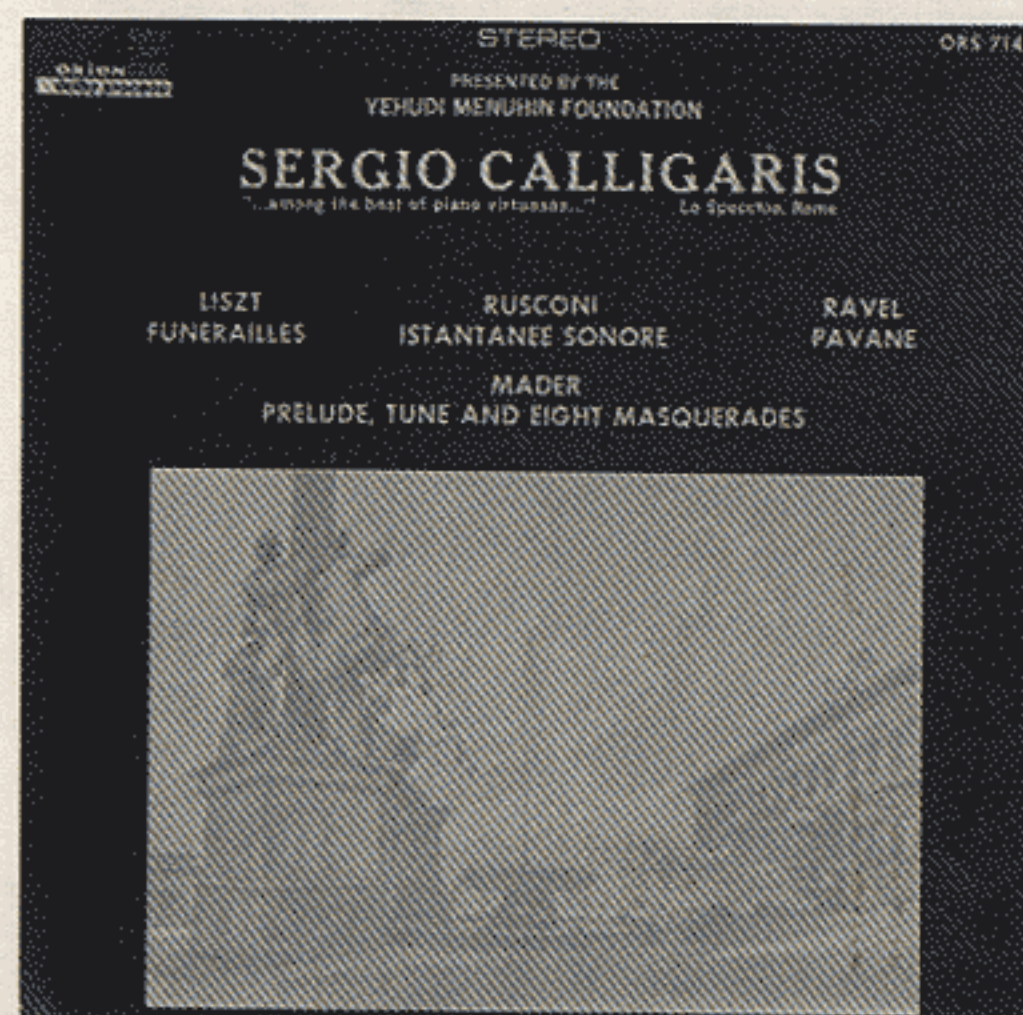
Roaring basses, dramatic accents, agitated figurations and a theme of great rhythmic power and definition, make up that tremendously tragic musical picture that is the *Etude in c minor*, op. 10 No. 12, also known as the *Revolutionary Etude*.

A true masterwork, the *Impromptu in F sharp major*, op. 36 is one of the finest expressions of Romanticism, and in some ways it almost anticipates the subtle coloristic world of Impressionism. At the beginning, the voice of the poet is heard through a songful theme, of deep sentiment and expressivity. Then, airy harmonies are heard far away, floating in the pastoral atmosphere. The poet dreams of a procession of noblemen riding slowly and solemnly, with expressionless faces. In his

imagination the poet believes the dream to be truth, as the figures of the noblemen seem to grow larger, more majestic, always closer . . . all of a sudden the vision vanishes, the first theme returns, this time surrounded by the gentle mood of the approaching evening. Towards the end we can almost hear in the right hand the breeze whispering through the leaves, while an inspiring melody, with its warm voices floats in the middle register of the piano . . . finally only the distant harmonies heard before reappear calmly, to conclude this poetic picture.

The *Polonaise in A flat major*, op. 53 ("Heroic") brings to the fore all the patriotic fervor of Chopin, his rebellion against the oppressor, his visions of wars, his reminiscences of idyllic days gone by . . . all this in a succession of episodes of extraordinary character and delineation. The *Polonaise* closes with the majestic and triumphant theme with which it began — a truly magnificent musical conception!

**OTHER OUTSTANDING RECORDINGS BY  
SERGIO CALLIGARIS**



*SERGIO CALLIGARIS'* pianistic art has already been acclaimed in some of the most prestigious concert stages of Europe, such as the Brahmsaal of the Musikverein in Vienna, the Konzertsaal Bundesallee of West Berlin presented by the leading Konzert Direktion Hans Adler, the Società del Quartetto in Rome, the Instituto de Cultura Hispanica in Madrid, etc., besides the special recordings he did for the Radiodiffusion Télévision Française in Paris. His recitals in London and Paris were officially hosted by the Argentinian Embassies there. In 1968 he gave a recital for the Diplomatic Representation at the Holy See, at the Patrizzi Palace in Rome. Mr. Calligaris is an official recording artist of the Vatican State Radio. In the United States, besides his successful recitals, he held Master Classes for Pianists at the California State College at Los Angeles and The Cleveland Institute of Music. He also concertized extensively in Argentina, where he was born in 1941, of Italian descent. Mr. Calligaris holds the coveted Artist's Diploma from The Cleveland Institute of Music. He is now General Director of the Music and Arts Division of the Ital-Enterprise in Rome.

**VIENNA . . .** "a particularly fine quality of tone . . . a thoroughly refined technique and judicious use of pedals enhanced the fascination of his performance" (*KURIER*).

**CLEVELAND . . .** "... a significant talent . . . unusual powers of interpretation . . . a flexible tone that can thunder or whisper at the pianist's command . . ." (*THE SUN*).

**BERLIN: . . .** "a marvellous touch . . . a wealth of subtleties . . ." (*DER TAGESSPIEGEL*)

"a rich tone and strong technique...  
fascinating performance (*NACHTDEPESCHE*)

**MADRID . . .** "Excellent conception of the Mozart style . . . a highly refined technique . . . beautiful delineation of the singing line . . ." (*INFORMACIONES*).

**ROME . . .** "Among the best piano virtuosi" (*LO SPECCHIO*)  
"... a brilliant, impeccable pianist..." (*IL MESSAGGERO*)

**MILAN: . . .** "Outstanding qualities . . . brilliant technique . . . a true talent . . ." (*GIOIA*).

**BUENOS AIRES: . . .** "very beautiful and personal performances . . ." (*LA PRENSA*).