



Piano Krisztina Wajsza



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Krisztina Wajsza – Curriculum Vitae

Krisztina Wajsza, pianist of Hungarian origin, was born in Cluj, Romania.

Krisztina attended her first piano lesson at age of six with Walter Metzger in Cluj. Her family immigrated to Switzerland in 1980, and she achieved her solo diploma at the Conservatory in Bern in 1988, after which she continued her studies at the Juilliard School in New York with Joseph Kalichstein, achieving an Advanced Certificate in 1991. She went on to earn an Artist Diploma at Indiana University, Bloomington, where she was a student of the late, distinguished Prof. György Sebök. Krisztina was a first prize winner at the Mozart Competition in New York, in 1990. She gave her debut in 1990 at Alice Tully Hall in New York, and in 1999 at the Konzerthaus in Vienna with the Wiener Kammerorchester and at the Brucknerhaus in Linz.

Krisztina has been a soloist with several orchestras, including: Zürich Chamber Orchestra, Festival Strings Lucerne, Camerata Academica Bayreuth, Transylvania State Orchestra, Gelsenkirchen Philharmonie, Chamber Orchestra of Bern, Trier State Orchestra, Bern Symphony Orchestra, and Aargauer Symphony and Chamber Orchestras. In April 2005 she gave her solo recital debut at Wigmore Hall in London. She has toured in solo and chamber music performances with engagements in Germany, Austria, France, Italy, The Netherlands, Mozambique, Chile, Switzerland, Hungary, Romania and the US. In 2012 she was invited to perform at the International Piano Festival in St. Ursanne, Switzerland, where she premiered Grammy Award winning Fernando Otero`s composition "Hommage à Debussy." In 2014 she collaborated in chamber music formations with the violinist Hansheinz Schneeberger and the Villena-Mandozzi-Wajsza Trio. (Bandoneon - Cello- Piano)

Krisztina regularly performs in Switzerland with the Argentinian bandoneon player Victor Villena. She also co-founded the Otero-Wajsza Piano Duo, based on the compositions of Fernando Otero, with whom concerts are scheduled for 2016. In July 2015, Krisztina became the widow of the US guitarist Benjamin Bunch, with whom she has two daughters.

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Krisztina Wajsza – Press

A Thursday Afternoon of High Class

Class! The last recital was followed with highest attention and the usual beautiful affluence of public.

Krisztina Wajsza imposes by her appearance, by her extremely varied piano playing, by her very wise choice of program such as one can classify in the immense repertoire written for this instrument. Magnificent recital!

One could bet that the soloist will be considered the “Grand Dame of the Piano”, as the stars are favorable to her in all areas. Krisztina Wajsza respects her public, her head and hands are indicating with the right gesture the end of a piece. Krisztina Wajsza loves her piano and doesn't leave it as long as the last vibrations of the sound and of her arms are still alive.

Boldness and Conviction

She played Mozart by releasing it in the vast expanses of space of the largest shades, with the most cultured sound. (KV 457, KV 310). Clear rhythms in the middle of tangled harmonies in Villa-Lobos.

Finally a necklace of pearls, the 12 Préludes from Skrjabin's 24 Préludes op.11. Some of them are not longer than 20 seconds.

What audacity! They are premonitory in inspiring Schönberg's and Alban Berg's works!

The pianist has done justice to those short pieces with a conviction and a faith in art that can't be forgotten.

From the International Piano Festival in St. Ursanne

-Paul Flückiger, “Le Quotidien Jurassien” August 2006

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The Endowed Mozart's Interpretation

The Aargau Chamber Orchestra combined in their autumn program musical works of three “big” classics – Haydn, Mozart, and Beethoven. Two early works framed Mozart's C major piano concerto KV 467. The guest expected for the performance was a Rumania-born pianist Krisztina Wajsza, able to arouse enthusiasm around. The orchestra prudently led by Dirk Girod also substantially contributed to heartening music (in Aarau and in Brugg).

As it is known, Joseph Haydn wrote 104 symphonies. The Aargau Chamber Orchestra opened its concert with a small pearl from the cycle Die Tageszeiten, with symphony No. 7 in C major. Dirk Girod understood that he had to inspire his musicians to play throughout the early music pieces. Also, the subtly presented soloists (flute, cello) deserved special recognition.

Ludwig van Beethoven's first symphony is nothing but the composer's search of himself in the pre-feel of the symphony. However, Beethoven orientated himself on Joseph Haydn, his work had many references to the works of the mature Beethoven. Unfairly the symphony is often underestimated. The Aargau Chamber Orchestra understood there were many dangers with a careful and sound nice interpretation to escape. This was not so easy to fulfill in the respect that the rather thick blower's occupation demanded in itself a bigger ensemble, however, this is another suspension that is worth mentioning. All together orchestra and conductor were found a melodious, finely gradating interpretation.

Mozart in the Center

Mozart's concert for piano KV 467 was since in every respect in the center of attention at every evening.

Krisztina Wajsza, who moved to Switzerland in 1980, met all the requirements. The young artist already impressed by her external appearance, stepped confidently to the piano, performed her part with heart, virtuoso hands and impressive gestures and body language, tracked down all delicacies of this

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Krisztina Wajsza – Press

splendid work, she worked out down to the last detail, played with playful ease without trivializing the depth packing above all in the instrumental set. The pianist seemed to identify with every tact, with every phrasing. Her internal attachment with Mozart's music was a true revelation for the eager audience. The result was a blissful, mature and finely differentiated reproduction of the music piece that is one of the most significant Mozart's ones. It is hardly presumptuous to venture a comparison with the unforgettable Clara Haskil. Meeting Krisztina Wajsza is the most significant music experience for the Aargau audience for several last years. Such great moments are rare, though people, who were admitted to the concert, were very thankful. The Aargau Chamber Orchestra was left intentionally impressed by the extraordinary artist and appeared to have grown in the collaboration with her.

- Jürg Nyffenegger, Aargauer Tagblatt

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Krisztina Wajsza – Press

The Music Floating from Heart, Mind and Fingertips
“Blumenstein” The Mozart recital of the pianist Krisztina Wajsza
SILVIA RIETZ

Under the aegis of the Blumenstein Development Museum Association a fascinating Mozart’s portrait appeared in the red salon painted by the piano play of Krisztina Wajsza. Mozart lies in Transylvania and in the region Bern where Krisztina Wajsza has lived most of all. Maybe because she also belonged to the "early stars". Walter Metzger with a capacity looked after the first steps of the development of the then 6-year-old daughter of a cellist and a pianist. The life lead her to Switzerland and then to America, but love to Mozart has lingered in her heart as a constant and has been with her whole her life. Mozart’s pieces for piano were also played at her concert in the Blumenstein Museum. The music, floating from heart, mind and fingertips: a clear structure, it moves, but not out of breath, internalized, but never self-indulgent.

Poetry, virtuosity and the blossoming tone

Played by Krisztina Wajsza’s hands variations on romance Je sui Lindor get all brilliance of something intimately thoughtful. She played as a coherent whole so equally tragic-pathetic as monumental piano works, fantasy, and sonata in C minor (K. 475 and K. 457). The tremendous music was interpreted with close to Beethoven’s ones sewing astringency and internalized pain. It is a touching moment when one realizes that this musician is so convenient with Mozart’s tones as if they were her own ones. Of course, the pianist has all features and attributes that help her to create fascinating interpretations – they are poetry, virtuosity, and the blossoming tone. However, only with its magic, the sound can be neither explained nor conjure up. Probably it depends on Krisztina Wajsza’s position because she plays not for the audience, but for herself and lets others listen to. Oblivious she feels the opposites of this music. Possibly, if the elated turns intimately into the melancholy or seemingly the delicate graceful developed into stem resolute. Besides, she weaves a sound which one could hear with the soul and the ear. Krisztina Wajsza’s gives you the feeling of tones blending naturally together and it can’t be otherwise.

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The Blumenstein Development Museum Association

So of course, Mozart's music has unfolded so naturally to set of the Blumenstein Development Museum Association to the preservation and operation of the chalet. Besides, this association support nots only exhibition projects, but sponsor also regularly concerts. The conveyor association president of Biberist, old mayors were inspired by Krisztina Wajsza playing Mozart's pieces, before he provided information about the object and the purpose of the association with the Apero...

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A Sweet Monster and Other Valuables

The 5th Symphony Concert of the Municipal Orchestra under guest director George Alexander Albrecht

By our colleague ULRICH MUTZ

Trier. George Alexander Albrecht, general music director of the German National Theatre of Weimar and one of the most prolific conductors of his generation, conducted on Wednesday the Municipal Orchestra.

Citizens of the Hansa town among us: no wonder, actually, that the inhabitant of Bremen by birth George Alexander Albrecht has such a sure hand for the second symphony of the hamburger Johannes Brahms - even if the invasion had not flown to his "Pastorale" on the alpine, but on the summer resort of Poertschech. Albrecht, who has been a general music director in Hanover, has made his name thankfully not least by his application for Hans Pfitzner and the compositions by Wilhelm Furtwaengler.

The outstanding guest conductor managed with a mixture of serenity and energy to build an increasing tension in the D major Symphony and to keep it up till the end. Clarity and transparency, particularly a finely balanced orchestra sound, already stamped the headset from the first, spotlessly blown horn-rimmed motive. Notably the "Sweet Monster" as Brahms called his Opus No. 73 himself, passed through with sensitive intensity. Over the first four sets, as in the melancholic strings to the music also black-heartedness participated, to discharge eruptive in the Stretta in the final: the interpretation of superior ripening.

The fact that a compositionally not quite a high-class piece can become the absorbing music crime, both soloists Eva Stegeman (violin) and Krisztina Wajsza (piano) had performed the Felix Mendelssohn-Bartholdy's double concert for piano and violin together with string players before the break. Freilech, who wanted to criticize the not always organic relations of Soloists and Tuttis and the episodic characters of several segments, quite severely in the talented feeling attempt of the 14-year-old! Some of the qualities of his later instrumental concerts are already arising here, such as the soulful elegance of his subjects.

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These soloists had a great experience with the orchestra in making music extremely full of tension, especially the most advantageous and fruitful job they made by working just two of them. With face expression of tension and at the same time soulfulness the Romanian artist mastered her piano part with brilliance while her Dutch partner enlivened the violin with the passionate and lean tone. Two virtuosos who seemed to grow together while playing their instruments, deployed a dialogue of downpour: carried out by concentration, high musicality and temperament and so exciting that it crackled in the theater from time to time.

Hans Werner Henze's "Tellmanniana" first awakened an appetite for the culinary program without having the intention to satisfy one with a fat dish in rash. The composer made an expert's custody 35 years ago a flute quartet from Telemann's diligent feather for the symphony orchestra. Without thereby limiting on baroque instruments, he gave it a contemporary, transparent, compliant garment. With a violin solo a la Vivaldi, played by the brilliant concertmaster Peter Entchev, a wealth of other demanding solos as well as a Passacaglia is opened by the contrabass and closed by it too. It was maybe not difficult for dogmatic followers of historical performances, but a challenging free listening for all others.

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Krisztina Wajsza – Press

Cosmopolis

Louis Gerber

Article added on July 10, 2005

There are the great and famous artists, there are those that are just famous, and then there are countless little--known artists. Within the last group are some outstanding, accomplished artists who deserve their share of fame. The classical pianist Krisztina Wajsza is one of those rare pearls.

Unfortunately, her first and only record to date does not come close to matching her abilities. Let's hope her upcoming Mozart album will better demonstrate her undeniable qualities.

Concert review, Wigmore Hall, London, April 18, 2005

London's Wigmore Hall is not a venue for people who like attending social events, but one for real lovers of classical music, the ideal place for a concert by Krisztina Wajsza.

The pianist began the evening with Mozart (sheet music by Mozart), a composer she particularly cherishes and who will be the focus of her next CD. In the first movement of the Sonata in C minor, K. 457, I had some doubts. She played the Allegro in the way one expects it from a piano teacher: skilled and solid, but uninspired, not transcending the material.

The doubts disappeared in the second movement. In the Adagio, the artist was in her element. The music in E flat major had depth and breathed Mozart's humanity. The pianist made listeners feel the piece come alive. She became the composer's soul mate, without losing herself in superficiality in the ornamental passages.

The third movement, the Allegro assai, is more dramatic. She rendered it on the same astounding artistic level as the previous one. She let the music flow elegantly, underlining its poetic qualities.

After the classical Mozart, Krisztina Wajsza turned to the contemporary Swiss composer Hans Urs Zürcher (*1941); not exactly a household name -- not even for the reviewer, a Swiss himself.

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Earth Sounds and Sounds of Spheres is a cycle of ten short pieces for piano written in 1985. The pianist chose three for the evening's program: Aldebaran (Star of the Sage), Kailas (The Holy Mountain in Tibet) and Babylon, reflecting the composer's interest in Buddhism and Hinduism. The rendition of the first piece gave me the impression of somber memorial, a reminder of the atrocities of the 20th century, although Hans Urs Zürcher may have had other things in mind. Even more impressive -- in both the composition as well as its execution -- was Kailas. It was a completely different piece, impressionistic at the beginning. The elegantly flowing music, which became progressively more emotional, made for another outstanding performance. The last piece, Babylon, was short, dramatic, and not on the same level as the previous one, neither in its composition nor in its interpretation.

Krisztina Wajsza concluded the first part of her concert with Chopin's Fantasy in F minor, Op. 49 (sheet music by Chopin), which can also be found on her 1999 debut album. After a leisurely introduction, the piece reared up, the interpretation became emotional, carried the listeners away. The live performance was miles ahead of her album recorded six years ago, testifying to the progress she has made since then. The best part was the lyrical one in which the pianist managed to open up a new world of introspection, before returning to this lively world.

The beginning of the second half of the concert at Wigmore Hall was dedicated to thirteen of Scriabin's Preludes, Op. 11 (sheet music by Scriabin). This work by the young Scriabin, influenced by Chopin. Krisztina did not turn the preludes into showpieces. Instead, she demonstrated that she is a master of this concise form, switching with ease from a grand, dramatic emotion to delicate intimacy.

Béla Bartók's (sheet music by Bartók) Sonata is the composer's largest work for solo piano. First performed in 1926, it is clearly a work of the 20th century. Krisztina began the Allegro moderato with ferocity, demonstrating again that, in addition to her high-degree of sensitivity, she is a master of the dramatic gesture, too. The second movement, Sostenuto e pesante, sounded accordingly: sustained and weighty. Towards the end of the piece, the music loses its harmony, the breaks of the 20th century can be felt, something the pianist was able to express

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Krisztina Wajsza – Press

without losing focus.

In the third movement, Allegro molto, Bartók's folk--like theme returns in its original form. The pianist performed the dramatic passages with virtuosity. Her commitment to the composer's music could be felt. The "bravos" at the end were well deserved.

Her encore was another highlight of the evening: Scriabin's Nocturne opus 9 for the left hand. Allegedly, he composed it in 1894 (together with the Prelude for the left hand) after over--practicing Liszt's Don Juan Fantasy, which resulted in a hand injury which forced him to turn to composition -- for the uninjured left hand. Krisztina's rendition of the Nocturne by the 22--year old was moving, profound, and powerful, no superficial tear--jerker. Hopefully, she will include it on her upcoming CD -- or if it is too late, on the next one.

There are "stars" -- old and new -- pushed by music labels and ignorant media who, in the live performances I have attended, never reached the depth of Krisztina Wajsza at Wigmore Hall. A career as an outstanding concert pianist may still lay ahead of her, especially considering that she is at ease with the public. She loves the limelight, but does not put on a superstar attitude, remaining natural, true to her style.

Biography of Krisztina Wajsza

Krisztina Wajsza was born in Cluj (Klausenburg) in 1967. Transsilvania is not only the home of Dracula, but also of a Hungarian minority in Romania, to which her family belongs.

Her father being a cellist and her mother a pianist, Krisztina Wajsza grew up with music and, at the age of six, began her piano studies with Professor Walter Metzger. In 1980, her family moved to Switzerland, and she studied with Rosmarie Stucki and Michael Studer at the Bern Music Conservatory, graduating with a solo diploma in 1988.

She continued studies with Professor Harald Wagner in Stuttgart, concert pianist Maria João Pires in Zurich and Munich, Professor Joseph Kalichstein at the Juilliard School in New York City as well as the late Professor György Sebök at Indian University, Bloomington, where she received an Artist Diploma.

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During her studies and in the following years, she won a series of awards, including a scholarship by Migros Genossenschaftsbund Zürich in 1985, a Special prize from the City of Bayreuth in 1988, and the first prize in the "Piano 80" Competition in Winterthur both in 1988 and 1989. She won the Kiefer Hablitzel Scholarship in 1989 and the first prize in the "Mozart Competition of the Juilliard School of Music" in New York City in 1990, where she was given a Vladimir Horowitz scholarship.

Since then, Krisztina Wajsza has performed as a soloist in Switzerland and abroad with orchestras including the Zürcher Kammerorchester, Bern Symphony Orchestra, Camerata Academica Bayreuth, Philharmonie Gelsenkirchen, Bern Chamber Orchestra, Juilliard Symphony Orchestra, Festival Strings Lucerne and the Vienna Chamber Orchestra conducted by George Pehlivan, with whom she gave her debut at the Konzerthaus Vienna in May 1999. The same year, she also toured the Netherlands twice playing solo recitals. She gave her debut at the Music Academy Budapest in September 2000. The following season, she performed at New Paltz Piano Summer--Festival and formed a duo with the violinist Isabelle Meyer, with whom she played several concerts throughout Switzerland. In November 2001, she was guest soloist with the Städtisches Orchester Trier, where she performed again in 2003. In addition, she played for the European Community in Lausanne. In 2004, she performed several solo recitals and was a guest soloist in Romania, after 24 years of absence, with the Transylvania Symphony Orchestra. In 2005, she has performed or will perform at Wigmore Hall in London, at the Festival musicale delle nazioni in Rome and will collaborate in Basel with Kurt Widmer in Richard Strauss'--Lord Alfred Tennyson's German version of the melodrama Enoch Arden for piano and narrator. Krisztina Wajsza is a piano teacher in Switzerland.

In July 2015, Krisztina became the widow of US guitarist Benjamin Bunch, with whom she has two daughters.

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Krisztina Wajsza – Press Excerpts

Wigmore Hall Debut April 18. 2005

“...she is one of the rare pearls....she became the composer`s soulmate ...there are stars, old and new ones, who in the live performances I have attended, never reached the depth of Krisztina Wajsza at Wigmore Hall.”

-Louis Gerber, Cosmopolis www.cosmopolis.ch

“It was in Bartok`s Sonata of 1926 that Wajsza really gripped the audience with a wonderfully stylistic essay.”

-David Alker, Musical Opinion London U.K

“In one word: Class”

-Peter Schöpf, La Tribune de Genève Switzerland

“...she enchanted the audience with her intensity, sensibility and brilliance”

-Der Bund Bern, Switzerland

“A Thursday afternoon of great class

One could bet that Krisztina Wajsza will be considered one day the Grand Dame of the Piano.....magnificent recital.”

International Piano Festival St.Ursanne

-Paul Flückiger Le Quotidien Jurassien Switzerland

“Blissful Mozart Interpretation

...It is hardly pressumptuous to venture a comparison to the unforgettable Clara Haskil.”

-Jürg Nyffenegger Aargauer Tagblatt Switzerland

“Mozart has been a constant company in Krisztina Wajsza`s career....music flows from the tips of her fingers and from her heart...”

-Silvia Rietz, Solothurner Zeitung Switzerland

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Krisztina Wajsza – Repertoire

Solo Repertoire

Johann Sebastian Bach

Fantasia in c minor BWV 906

Préludes and Fuges from Volumes 1-2

From “ Das Wohltemperierte Klavier“

4 Duetttes BWV 802-805

Italian Concerto BWV 971

Partita nr.1 in B flat Major BWV 825

Partita nr.6 in C minor BWV 830

Béla Bartok

15 Hungarian Peasant Songs

Szonàta (1926)

Ludwig van Beethoven Sonatas

Op. 2 Nr. 1 in F minor

Op. 2 Nr. 2 in A major

Op.10 Nr. 1 in C minor

Op.57 in F minor

Op.110 in A flat major

Frédéric Chopin

Sonata in B flat minor op. 35

Fantasy in F minor op.49

Ballade in F minor op.52

Polonaise Fantasy op.61

Polonaise in A major op. 40

Fantasy Impromptus op.66

Impromptus op.29 Nr .1

Impromptus op. 36 Nr. 2

Nocturne op. 9 Nr. 8

Nocturne op.48 Nr. 1

Nocturne op.37 Nr. 2

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Paul Constantinescu (Romanian composer 1909-1963)

Dance from Dobrogea

Claude Debussy

Six Epigraphes Antiques

Estampes

Deux Arabesques

Préludes vol 1-2

Zoltàn Kodàly

Dances from Marosszék

Franz Liszt

Funérailles

Rhapsody Nr. 5 « Héroïde élégiaque »

Legend of St. Francis de Paule : marchant sur les flots

From Doux Etudes d`exécution transcendante : Wild Hunt

Concert Etude “ Gnomesreigen”

Schubert-Liszt « Der Wanderer »

Wagner-Liszt „Isoldes Liebestod“

Felix Mendelssohn –Bartholdy

Variations Sérieuses op.5

Fanny Hensel Mendelssohn

« Das Jahr »

W.A.Mozart

Sonatas

B flat major KV333

D major KV 576

A major KV 310

C minor KV 457

Fantasy in C minor KV 475

Variations

12 Variations « Je suis Lindor » KV354/299a

From « La fiera di Venezia » by Salieri

« Mio Caro Adone »KV 180/173c

Fernando Otero (1972-)

Hommage à Debussy

Sublevados

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Krisztina Wajsza – Repertoire

Pagina de Buenos Aires

Globalizacion

La vista Gorda

El Circulo Rojo

Piringundin

Francis Poulenc

Toccata

Sergei Rachmaninoff

Variations on a Theme of Corelli op.42

Maurice Ravel

Le Tombeau du Couperin

Miroirs

Sonatine pour le Piano

Valses Nobles et Sentimentales

Franz Schubert

Sonata in A minor op.143 D784

Sonata in B flat major D 960

Impromptus op.90 D 899

Robert Schumann

Abegg Variations op.1

Waldszenen op.82

Kreisleriana op.16

Alexander Skrjabin

Préludes op.11

Sonata Nr.4 op.30

Etude Nr.12 op.8

Prélude and Nocturne for the left hand

Igor Stravinsky

Danse Russe form "Pétrouchka"

Cornel Taranu (1934-Romanian composer)

Sonata Ostinato

Heitor Villa- Lobos

Hommage à Chopin

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Concerto Repertoire

Johann Sebastian Bach

Concerto in D minor BWV 1052

Ludwig van Beethoven

Concerto nr.1 in C major op.15

Concerto nr.4 in G major op.58

Frédéric Chopin

Concerto nr.2 in F minor op.21

Ernst von Dohnányi

Variations on a Nursery Song op.25

César Franck

Symphonic Variations

Wolfgang Amadeus Mozart

Concerto in C major KV 415

Concerto in A major KV 414

Concerto in C major KV 467

Concerto in E flat major KV 271

Felix Mendelssohn Bartholdy

Concerto for Violin Piano

Strings in D minor MWV 04

Sergei Rachmaninoff

Concerto Nr.2 in C minor op.18

Clara Schumann

Concerto in A minor op.

Chamber Music and Bandoneon Duo Repertoire is available upon request.

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Krisztina Wajsza – Special Programs

The World of Symbolism

Alexander Nikolayevich Skrjabin (1872-1915)

Sonata nr.4 op.30

1. Andante
2. Prestissimo volando

24 Préludes op.11

1. Vivace
2. Allegretto
3. Vivo
4. Lento
5. Andante cantabile
6. Allegro
7. Allegro assai
8. Allegro agitato
9. Andantino
10. Andante
11. Allegro assai
12. Andante
13. Lento
14. Presto
15. Lento
16. Misterioso
17. Allegretto
18. Allegro agitato
19. Affettuoso
20. Appassionato
21. Andante
22. Lento
23. Vivo
24. Presto

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An Evening with Mozart

Wolfgang Amadeus Mozart (1756-1791)

Variations on « Mio caro Adone » KV173c from the Opera « La Fiera die Venezia » by A. Salieri

Sonata in a minor KV 310 Allegro maestoso

Andante cantabile con espressione

Presto

Fantasy in c minor KV 475

Sonata in c minor KV 457 Allegro

Adagio

Allegro assai

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HOMMAGE À DEBUSSY

CLAUDE DEBUSSY (1862-1918)

- SIX EPIGRAPHES ANTIQUES** - POUR INVOQUER PAN, DIEU DU VENT D'ÉTÉ
- POUR UN TOMBEAU SANS NOM
 - POUR QUE LA NUIT SOI PROPICE
 - POUR LA DANSEUSE AUX CROTALES
 - POUR L'EGYPTIENNE
 - POUR REMERCIER LA PLUIE AU MATIN

FERNANDO OTERO (1972-)

HOMMAGE À DEBUSSY

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ESTAMPES

- PAGODES
- SOIRÉE DANS GRENADE
- JARDINS SOUS LA PLUIE

MAURICE RAVEL (1875-1937)

VALSES NOBLES ET SENTIMENTALES

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Krisztina Wajsza – YouTube Links

Wolfgang Amadeus Mozart (W.A. Mozart - Konzert für Klavier und Orchester Es-Dur. KV271)

<http://www.youtube.com/watch?v=kG5XeBY9d4E>

Krisztina Wajsza

<http://www.youtube.com/watch?v=9ozDhRdDOno>

Béla Bartók

<http://www.youtube.com/watch?v=aB8-p2PgLhU>

Maurice Ravel

<http://www.youtube.com/watch?v=1RnKxs5JB1k>

Frédéric Chopin

<https://www.youtube.com/watch?v=Tq8taPvL5d8>

FERNANDO OTERO

<http://www.youtube.com/watch?v=gbVgrTmRBiY>

Claude Debussy

<http://www.youtube.com/watch?v=kBALSah6nh4>

Hans Urs Zürcher

<http://www.youtube.com/watch?v=Ean7AsrOvDo>

Franz Liszt 1811-1886

<https://www.youtube.com/watch?v=m-Ft5mlh32s>

Felix Mendelssohn Bartholdy

<http://www.youtube.com/watch?v=9mT8iUyfH2U>

Franz Liszt Etude Nr. 8

<http://www.youtube.com/watch?v=2sZFwgRk2AE>

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Krisztina Wajsza – YouTube Links

Franz Liszt Wilde Jagd

<http://www.youtube.com/watch?v=9VNL8mmZQ8A>

Frédéric Chopin -Polonaise

<https://www.youtube.com/watch?v=WMBjwv6v9Sk>

Fanny Hensel Mendelssohn

http://www.youtube.com/watch?v=-gnWlzN_RFk

Robert Schumann

https://www.youtube.com/watch?v=x7_ijd8g4qs

Alexander Skrjabin

<https://www.youtube.com/watch?v=oNiE4PhnKVE>

Fernando Otero

http://www.youtube.com/watch?v=s_D8gHjmP3M

Artist Website: <http://www.krisztinawajsza.ch/>

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Krisztina Wajsza – Photo Gallery



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