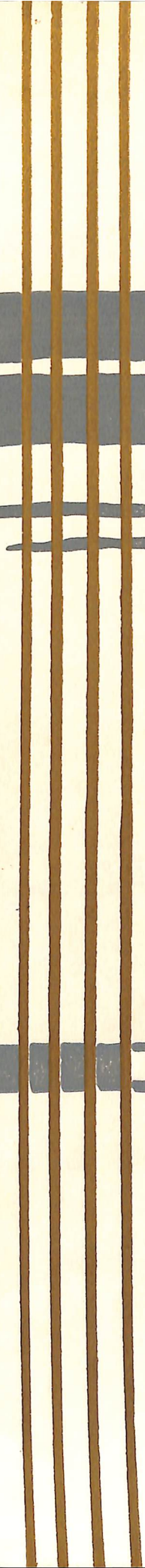


*Throne Local  
Piano & Organ  
J. ...*



1732 1960



Manoel  
Theatre

85  
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THE MANOEL THEATRE

TWO PIANO RECITALS

*BY*

JEROME ROSE

**TUESDAY, 19th, and THURSDAY, 21st JANUARY;**

**at 7.30 p.m.**

# PROGRAMME

19th JANUARY, 1965

## ITALIAN CONCERTO

BACH

The Italian Concerto, written for harpsichord, was published in 1735 as part of the *Clavierbung*. This three movement work purports to imitate the Italian instrumental style, known to Bach primarily from the works of Vivaldi and Albinoni. It is in the manner of a concerto grosso, evidenced by the contrasting effects of piano and forte which simulate the orchestral concertino and ripieno of solo instruments and massed strings.

## SONATA IN C MINOR, OP. POSTHUMOUS

SCHUBERT

*Allegro; Adagio; Menuetto; Allegro.*

This work is the first of three Posthumous Sonatas by Schubert. These three sonatas constitute the apex of Schubert's genius.

With specific reference to the above sonata, one could perhaps state that it was his final thrust into the romantic era. The beauty of the piece lies in the fact that although it is restrained within the boundary of classical form, it reaches far beyond classicism with its dynamic contrasts from the " Sturm und Drang" to passionate lyricism. The listener is perhaps most immediately conscious of the tremendous difference in dynamic levels.

Schubert was obviously exploiting the instrument as well as his own compositional imagination to reach the limit of his expressive powers in this work.

## INTERVAL

## FOUR BALLADES

CHOPIN

*G minor Op. 23; F major Op. 38; A flat major Op. 47; F minor Op. 52.*

The ballad as a musical form has had a long history of development. In the hands of the troubadours and trouveres of medieval times it was an artistic dance-song with improvised instrumental accompaniment. In the 14th and 15th centuries the ballad, or ballata, was one of the leading secular forms, usually written for voice and instruments.

Chopin's four ballads for piano retain the storytelling qualities of their predecessors. Totally romantic in nature, they are written in the ternary form ABA of the 19th century character piece. In contrasting highly dramatic and lyrical sections they seem to portray heroic deeds and knightly love.

The first of these bardic compositions (1831-5) has been called by Schumann one of Chopin's "wildest and most original compositions." The second, in F Major was dedicated to Schumann, with its qualities of poignant simplicity interplaced with passages of great fury and passion. The third Ballad in A Flat Major and the 4th in F Minor were composed in the happiest period of Chopin's life, 1840-42. Chopin at this time was enjoying the greatest popularity of his career. He had played for King Louis Phillipe, and was a guest at George Sand's house at Nohant.

The four Ballades show Chopin's unique qualities at their best. They reveal his perfect understanding of the nature of the pianoforte, his gift for conceiving melodies which are inseparable from the instrument and for weaving a rich and many-voiced texture of sound.

21st JANUARY, 1965.

## SONATA IN C MAJOR, K. 330

MOZART

*Allegro moderato; Andante cantabile; Allegretto.*

This sonata, written in 1773 in Paris, is a typical example of Viennese Classicism. It is marked by simplicity and clarity of form, and is thoroughly charming without any attempt at profundity.

Its three movements are marked Allegro Moderato, Andante Cantabile, and Allegretto.

## SONATA IN B MINOR, OP. 58

CHOPIN

*Allegro maestoso; Scherzo — molto vivace; Largo; Presto non tanto.*

The B minor Sonata of Chopin represents his third effort within the traditional form of the Sonata. The majority of his works for piano were shorter, single movement forms, such as Nocturnes, Scherzi, Mazurkas, etc.

Of the three attempts, the B minor sonata represents Chopin's closest affinity to the classical form.

The first movement is a very maestoso allegro, in which the passionate lyrical theme is developed at great length. The second movement is a brilliant Scherzo, with a flowing Trio, followed by a slow movement marked Andante cantabile. The last movement is in a traditional Rondo form, but has a virtuoso brilliance which has been seldom surpassed.

## INTERVAL

## KREISLERIANA, OP. 16

SCHUMANN

The title of this collection of eight "Fantasien" for piano refers to the whimsical and capricious figure of the Kapellmeister Kreisler who plays a prominent role in several fantastic novels by the German novelist E.T.A. Hoffmann. The set of pieces is dedicated to Fredric Chopin.

The composition as a whole is perhaps one of the first works to be considered as a tone poem in its grandiose, rhapsodic concept. The unity of the entire work is achieved by a logical tonal inter-relation among the separate pieces.

Within each of the eight separate units we find constant thematic reiteration — foreseeing the concept of the leit motif. The individual sections are of greater length than those making up Schumann's *Davidsbundler* of Carnival. Kreisleriana is more closely akin to a literary poetic epic, in contrast to the vignettes which one finds in the above mentioned compositions.

Concert Grand Steinway kindly loaned by Rediffusion (Malta) Ltd.

## JEROME ROSE

The young American pianist was born in 1938. He has won various prizes, the most notable of which is the Grand Prize of the International Busoni Competition at Bolzano, Italy, in 1961. The prize consists of a cash award and orchestral appearances in Milan (La Scala), Rome (Santa Cecilia), Florence and Radio Italia. The prize had not been given since 1957.



Mr. Rose is a graduate of the Mannes College and Juilliard School of Music, both of New York City. He has studied with Leonard Shure and Rudolf Serkin. Upon graduation from the Juilliard he received the highest award for excellence in the graduating class. He has also studied for a year in Vienna as a Fulbright Scholar.

He has played widely in the U.S.A. and has made several successful debuts in most of the capitals of Europe. He has also fulfilled engagements with Radio Oslo, Swedish Television, Radiophilharmonic Orchestra, Netherlands and Radio Zurich and Geneva.

