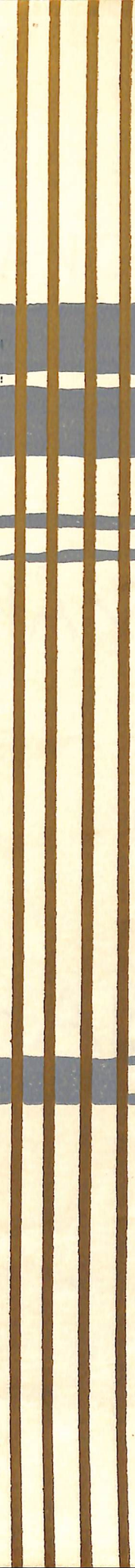


Ms. Michael
Fall.



1732 1960



Manoel
Theatre

THE MANOEL THEATRE

TWO PIANO RECITALS

BY

MICHAEL ROLL

THURSDAY 5th and SATURDAY 7th, MAY 1966

at 7.30 p.m.

PROGRAMME

5th MAY, 1966

SONATA in F Minor, Op. 57 (*Appassionata*)

BEETHOVEN

Allegro assai

Andante con moto (Variations)

Allegro ma non troppo — Presto

The manuscript on which Beethoven wrote this Sonata reads "Sonata . . ." The blank is indecipherable because the manuscript was soaked with rain while bringing it home to Vienna from Graz. The word 'Appassionata' was used to advertise a duet arrangement of the Sonata eleven years after the composer's death. The first movement was planned in minor keys only, but later a theme in A flat major, and the main theme in F major were added. The end of the movement is extremely tragic, rising to great heights, then sinking slowly to the bottom of the key board.

The slow movement has a sad, low-lying melody with three variations, each one becoming increasingly more complex. The principal tune is heard again before leading straight into the last movement, which is again in Sonata form, but different in mood from the first. The pace increases to Presto, and the sonata ends with intensified passion.

NOTTURNO

BENJAMIN BRITTEN

In 1934 Britten wrote his only published composition for piano solo — Holiday Diary Suite, with 'Early Morning Bath', 'Sailing', 'Fun Fair' and 'Night Song'. The composer was twentyone and had just finished his studies under John Ireland and Arthur Benjamin. Before he was ten years old he had written ten piano sonatas, but these are not published. The work is impressionistic, with the sounds of night being heard. Britten's early work, was influenced by Debussy, Faure and John Ireland, among others.

SCHERZO in B Flat Minor Op. 31, No. 2

CHOPIN

Chopin's Scherzi were composed as contrasts to the four serious Ballads, and are full of a robust vigour and movement. As a Scherzo was derived from a minuet, the three beats in a measure time is retained, but the basic form is much extended. Beethoven is regarded as the 'Father' of the Scherzo as we know it today. The Scherzo in B Flat Minor commences with probing triplets and contrasting chordal movement flowing into the principal theme, a beautiful melody with rippling accompaniment.

The middle section starts slowly and very subdued, soon developing into a rhythmic movement with brilliant, bravura passages, before finally returning to the main theme and ending in a grand climax.

— INTERVAL —

CARNAVAL, Op. 9

SCHUMANN

Preamble — Pierrot — Arlequin — Valse Noble — Eusebius — Florestan — Coquette — Replique — Papillons — Lettres Dansantes (A.S.C.H., S.C.H.A.) — Chiarina — Chopin — Estrella — Reconnaissance Pantalon et Colombine — Valsa Allemande — Intermezzo — Paganini — Aveu — Promenade — Pause — Marche des Davidsbundler contre les Philistins.

The origin of this work is a curious literary one, tied up with Schumann's fanciful imagination (and probably the beginning of his tragic insanity). Schumann imagined a secret society to combat philistinism in art, and wrote a work called the Davids bundlertanze. Several characters from this re-appear in Carnival. The whole set presents a bewildering list of fanciful and odd titles, which ought perhaps to be forgotten and the music listened to as a whole for its own sake. It is exuberant, pleasant and thoroughly joyful music which poses no problems of deep intellectual wranglings and hence can be listened to for the sheer delight of it all.

Debussy - la plus que lente
Etude in C# minor Chopin

7th MAY, 1966

ITALIAN CONCERTO

J. S. BACH

Allegro moderato

Andante

Presto

This Concerto appeared in print for the first time in 1735 written for the harpsichord with two keyboards. "Concerto" in Bach's day meant a composition arranged for a group of accomplished players (usually two violinists and a 'cellist) and a body of less technically equipped performers, whose duty it was to come in at various points, in order to provide a 'Joyful noise', and to give their more distinguished colleagues a rest. The solo and tutti effects are gained on the piano by alternate contrasts of volume. In the first movement the opening theme is for the whole group, with intervening passages for the delicate solo element. The second movement has a florid, restive upper part supported by a constantly repeated ground bass — a favourite trick of Bach's Italian contemporaries. The Presto is full of bustling life and energy, happy and carefree, loosely following a Rondo form.

SONATA in B Flat Minor Op. 35

CHOPIN

Grave — Doppio Movimento

Scherzo

March Funebre

Finale; Presto

The first and second movements lead up to the Funeral March, and are dramatic episodes culminating in a vision of Death. The brief Finale is an epilogue. After a short foreboding prologue an agitated motif launches the first movement, a melodious second theme is heard, then an outburst of dissonances (which Chopin's contemporaries found shattering) leading up to the re-statement of the second lyrical theme. The Scherzo is marked by whirlwind chromatic passages, with a tranquil interlude then leading naturally to the March Funebre, expressing a personal but universal grief. After the March 'both hands gossip in unison', according to Chopin, or, according to Anton Rubinstein a 'Wind rushes over the graves.' We are in the presence of an enigma, the sonata ends with a question mark!

— INTERVAL —

NOTTURNO

BENJAMIN BRITTEN

In 1934 Britten wrote his only published composition for piano solo — Holiday Diary Suite, with 'Early Morning Bath', 'Sailing', 'Fun Fair' and 'Night Song'. The composer was twentyone and had just finished his studies under John Ireland and Arthur Benjamin. Before he was ten years old he had written ten piano sonatas, but these are not published. The work is impressionistic, with the sounds of night being heard. Britten's early work was influenced by Debussy, Faure and John Ireland, among others.

PICTURES AT AN EXHIBITION

MOUSSORGSKY

Promenade — The Gnome — Promenade — The Old Castle — Promenade — Children quarrelling at play — The Ox Wagon — Promenade — Ballet (Chickens dancing as they leave their shells) — Samuel Goldenberg and Schmuyle (Rich Jew and Poor Jew) — Limoges (The Market Place) — The Catacombs — The Witches Ride — The Gates of Kiev.

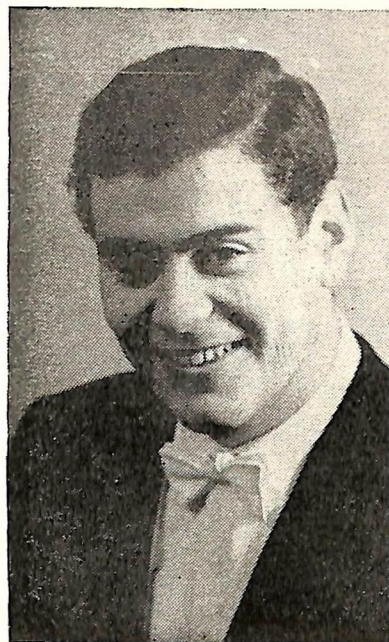
This suite of ten pieces was composed as a result of a visit by the composer to a memorial exhibition of works by his friend Victor Hartmann who had recently died. A Promenade, representing the composer in his various moods, as he strolls round the exhibition, introduces the suite and links several of the pieces.

anems:
Chopin Noct. F# major
Study in G flat (Black dy)
" musical box
Saverio clavin Polonaise in A flat

MICHAEL ROLL

Michael Roll was born in July 1946; by the age of four he had begun to play the piano, and two years later he started lessons with Miss Fanny Waterman, an association and friendship which is still maintained and which has been the main factor in Roll's musical development.

Although he made his orchestral debut with the City of Birmingham Symphony Orchestra at eleven and a year later, as the result of a national competition, played the Schumann concerto under Sargent with the National Youth Orchestra at the Royal Festival Hall, it was not until he won the Leeds International Piano Competition in 1963 that his name really sprang before the public. The youngest of the eighty-eight competitors, he had not even at this stage decided to take up the piano professionally. However, his success at Leeds persuaded him to drop the idea of becoming a doctor.



His evident success since that triumph has certainly confirmed the rightness of that decision. He has now played at the Edinburgh and Aldeburg Festivals, with the Philharmonia Orchestra at the Royal Festival Hall, at the Proms and in various centres throughout the British Isles. His European and international career is opening up and a significant event was a series of concerts in Holland with the English Chamber Orchestra under Collin Davis, which confirmed the impression that Roll is not only a pianist of considerable technical prowess and achievement but also a young artist of great warmth and real musical feeling.

