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Marguerite Wolff
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Theatre

DIN L-ART HELWA
AND
THE FRIENDS OF MALTA G.C.
IN ASSOCIATION WITH
THE BRITISH COUNCIL
PRESENT A
PIANO RECITAL

BY
MARGUERITE WOLFF

*Under the distinguished patronage of
H.E. The Governor General and The Hon. Prime Minister*

AT THE

MANOEL THEATRE

SATURDAY, 29th APRIL 1967, at 7 p.m.

Marguerite Wolff

MARGUERITE WOLFF



Marguerite Wolff comes from a musical family and began studying the piano with her mother when she was only five years old. At the age of ten she gave her first concert at the Wigmore Hall. Four years later she was awarded a senior scholarship to Trinity College of Music, and shortly after was the winner of the Bambridge International Competition.

Miss Wolff gave her first of many orchestral concerts under Barbirolli when she was 15 years old. She won the Concerto Competition and was appointed to the teaching staff of Trinity College when she was 21.

Miss Wolff has played in most of Britain's concert halls, including the Royal Albert Hall and the Festival Hall, as well as at the Salle Chopin in Paris. Among the orchestras she has played with are the Royal Philharmonic Orchestra, the London Symphony Orchestra, the London Philharmonic Orchestra and the B.B.C. Concert Orchestra. She has also made frequent appearances on Radio and Television.

Din l-Art Helwa and The Friends of Malta G.C. gratefully acknowledge the generosity of The Performing Rights Society which has helped to make this Concert possible.

DIN L-ART HELWA

The words "Din l-Art Helwa", taken from the opening of the National Anthem, mean "This Fair Land". The Association under this name was founded in 1965 as an independent, non-political body membership of which is open to all lovers of Malta, whether residents or visitors. Its objects are those of safeguarding the unique heritage of historic monuments, buildings and sites, the artistic treasures and characteristic landscape of Malta and Gozo.

Din l-Art Helwa is obtaining increasing recognition both in Malta and abroad. It aims to achieve its purposes by its integrity of action and by the strength of its members, already over 600. Why not join now and help to preserve the visible, tangible Malta you love?

The Annual General Meeting will be held at the University Theatre, Valletta, on Monday 22nd May, 1967 at 5.30 p.m. New members will be welcome.

THE FRIENDS OF MALTA G.C.

The objects of the Friends of Malta G.C. are to foster and further the welfare of the people of Malta, to help those in need to adjust themselves to the changes caused by the reduction of the British Services and so prevent their unemployment, to encourage and promote training and opportunity for those who wish to work abroad, to provide the expert advice, free from political thought or influence, that the changes in responsibility make urgently necessary, and to pay tribute to the magnificent war record of this island.

The Councils of the above two societies are very grateful to Miss Wolff for her splendid gesture in volunteering to give this recital to assist in their fund raising drives during her welcome visit to Malta. They also wish to thank all those who have contributed, financially or otherwise, to the organization of Miss Wolff's recital, and particularly Lady Mamo, the Chairman, and the other members of the Organizing Committee.

PROGRAMME

VARIATIONS IN F MINOR

HAYDN

Haydn regarded the variation form as one to be unified in some way or other beyond the mere connection based on identity of structure or tune which is common to all the members of the series. This is evident in his F Minor Variations, which is really a set of variations on two themes, since the principal theme in the minor is followed by a slighter one contrasting with it, in the major. The variations on these two themes alternate throughout and end with a repetition of the principal theme in its original form, passing into an elaborate coda full of allusions to its principal figures. Thus there is a double alternation of modes and of styles throughout, binding the members together, and the free development of the features of the theme in the coda gives all the weight and interest necessary to clinch the work at the end.

CARNAVAL, Op. 9

SCHUMANN

Preamble — Pierrot — Arlequin — Valse Noble — Eusebius — Florestan — Coquette — Réplique — Papillons — Lettres Dansantes — Chiarina — Chopin — Estrella — Reconnaissance — Pantalon et Colombine — Valse 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 Davidsbundlertanze. Several characters from this reappear 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.

— INTERVAL —

ETUDE DE CONCERT (*Un Sospiro*)

LISZT

With the development of the new piano technique in the early nineteenth century a great many books of études were written in which a particular technical difficulty, in varying forms, is presented throughout. This type of work was carried into the realms of poetry by Chopin, Debussy and Liszt who created the Concert Etude, generally works of immense difficulty and high romantic quality. In 1848 Liszt composed his Three Concert Studies, also known as 'Caprices Poétiques'. 'Un Sospiro' is the title he gave to the third of these studies and as this title, 'a sigh,' suggests, it is a piece of touching beauty.

IMPROMPTU IN E FLAT

SCHUBERT

Schubert wrote an enormous quantity of keyboard music in a rather light vein for 'success', that is, with an eye to publishers and the amateur public. Among this music are the Impromptus. It was not Schubert, but his publisher, Diabelli, who called these little pieces 'Impromptus', a title which, though not strictly accurate in that sketches for them do exist, does give some indication of their general character. Most of them represent a free meditation, a controlled wandering of the mind. The Impromptu in E Flat is a typical example of Schubert's 'controlled freedom'. It is reasonably orthodox in design but undoubtedly lacks the compact formality of a normal salon piece or a sonata movement.

WALTZ IN A FLAT

CHOPIN

Of all Chopin's compositions those which first brought him undoubted success were the Nocturnes and Waltzes. With Chopin the Waltz became a salon piece, assuming the fine manners and ardours which reigned in the courts of the period.

The A flat major waltz is the Chopin waltz *par excellence*, full of gallantry and elegance. At the end it is as though a door suddenly closes, and the listener begins to move away from the bustling scene; only fragments of the dance are heard and finally nothing but the tapping of the waltz rhythm.

IMPROMPTU IN E FLAT

CHOPIN

This Impromptu does not belie its name. In fact, it has all the air of a carefree improvisation. Closer inspection, however, of the first section reveals a skilful hand at work. From the fullness of the tone one would hardly credit that not more than two notes were being struck together. Through his masterly use of the pedal and the keyboard lay-out Chopin has infused several parts of this work with a striking harmony.

FANTAISIE IMPROMPTU

CHOPIN

This charming and melodious little work has the same characteristics as the Impromptu in E flat but was published separately; as a matter of fact it was not issued until after Chopin's death. In 1834 Chopin sent his sister an album containing his Nocturnes and Moscheles's Impromptu in E flat which had appeared simultaneously with the Nocturnes. A glance at Moscheles's piece shows from where Chopin derived the idea for the Fantaisie Impromptu and explains why the composer did not publish it, in spite of its superiority over Moscheles's commonplace work: the plagiarism would have been too obvious!

BALLADE IN G MINOR

CHOPIN

The G minor Ballade, which Chopin sketched in 1831, just after the revolt had broken out in Warsaw, was inspired by memories of his country's heroic past. The legendary atmosphere is created in the first bars: it is as though the bard were collecting his thoughts and hesitating before beginning his tale. Then the tranquil E flat theme completely changes. In brilliant A major it storms towards the climax, and collapses on reaching it. The excitement increases again and a furious coda brings the Ballade to a tumultuous close.

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FORTHCOMING EVENTS

TANYA BALLETT STUDIO "Ballet Performances" — 1st and 3rd ~~May~~ ^{June} 1967.

MANOEL THEATRE DRAMA GROUP — "Dap ta' Pupa" — 25th, 27th and 28th May 1967

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, or in the Gallery.

The Management reserve the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy individual Seats.

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