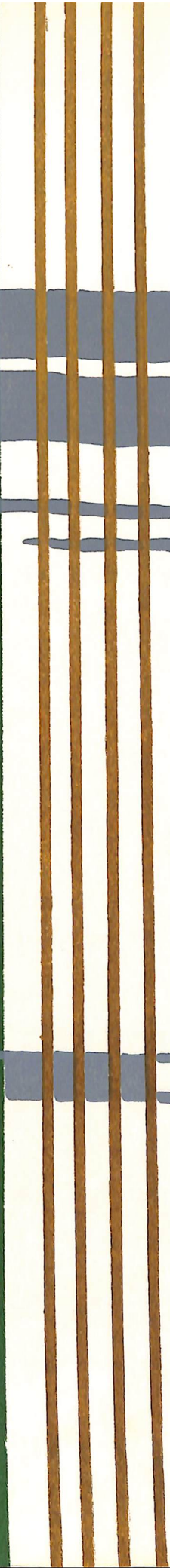


*Primeira Recital  
by  
Kathleen De  
9*



1732 1960



Manoel  
Theatre

CREMONA

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# ARTS FESTIVAL 1968

UNDER THE AUSPICES OF

THE MINISTRY OF EDUCATION,  
CULTURE & TOURISM

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THE MANOEL THEATRE MANAGEMENT  
COMMITTEE

*PRESENTS A*

PIANO RECITAL

*BY*

**KATHLEEN DE DOMENICO**

*MONDAY, 9th DECEMBER, 1968*

*at 7.30 p.m.*

# PROGRAMME

**17 VARIATIONS SERIEUSES Op 54 D MINOR** **MENDELSSOHN**  
*Hamburg 1809 — Leipzig 1847*

Mendelssohn, Chopin and Schumann made up the trinity of early nineteenth century romanticism of the less expansive and non-theatrical type. He composed the 17 Variations Serieuses in 1841 and they first appeared in print in January 1842; they are built on a very simple but dramatic theme in D minor. He develops this theme which can be, more or less, heard throughout by employing parts or the whole with different pianistic figurations. In Variation 14, a slow and peaceful adagio, he introduces for the first time the melody in a major key. From here onwards the last 3 variations develop in increasing power, dynamics and agitation, leading to the glorious finale.

**SONATA Op. 101 A MAJOR** **BEETHOVEN**  
*Bonn 1770 — Vienna 1827*

*Allegretto, ma non troppo — Vivace alla Marcia*  
*— Adagio, ma non troppo, con affetto — Allegro*

Beethoven composed 32 Piano Sonatas, ranging from opus 2, published in 1796, to opus 111, composed in 1822. This sonata is considered to be the opening work to his last five piano sonatas, a group which is generally characterised by his unusual form of composition. From Opus 101 till Opus 111 a more elaborate contrapuntal form takes the place of the usual architecture of Sonata form — in this Sonata there is no left hand accompaniment so usual in Beethoven's works — it is completely undramatic and bears a strong lyrical character. In the place of a Scherzo, here between the first and slow movement, we find a very elaborate vigorous March with a canonic Trio. This Sonata has no ordinary slow movement — it is only a slow introduction to finale — presto — which is really the predominant part of the whole composition. It is in an extensive sonata form — with a continual appearance of the chief subject.

**ETUDE in C Op. 10 No. 1 — Allegro** **CHOPIN**  
*Warsaw 1810 — Paris 1849*

Chopin composed the twelve studies of opus 10 between 1829 and 1831. The No. 1 in C is dedicated to the great virtuoso pianist Franz Liszt, hence its technical difficulties of stretches, contractions, agility and extension of the lateral wrist movement, but it also possesses, above all, great artistic value. The sonorous octaves in the left hand over cascading and rippling arpeggios in the right, make it a joy to listen to.

**ETUDE Op. 25 No. 8 in D FLAT — Vivace** **CHOPIN**  
*Warsaw 1810 — Paris 1849*

According to Von Bulow this etude should be called "The indispensable to all pianists" — it is the most useful one in the whole literature of studies. The double sixths all through the piece, demand very rapid alteration in fingering, to obtain the perfect legato necessary. Glorious streams of volume of tone rising and falling, come to a grand fortissimo climax seven bars before the end, when suddenly a pianissimo chromatic scale brings the passages in sixths to a stop. Four crashing fortissimo chords end this lovely study.

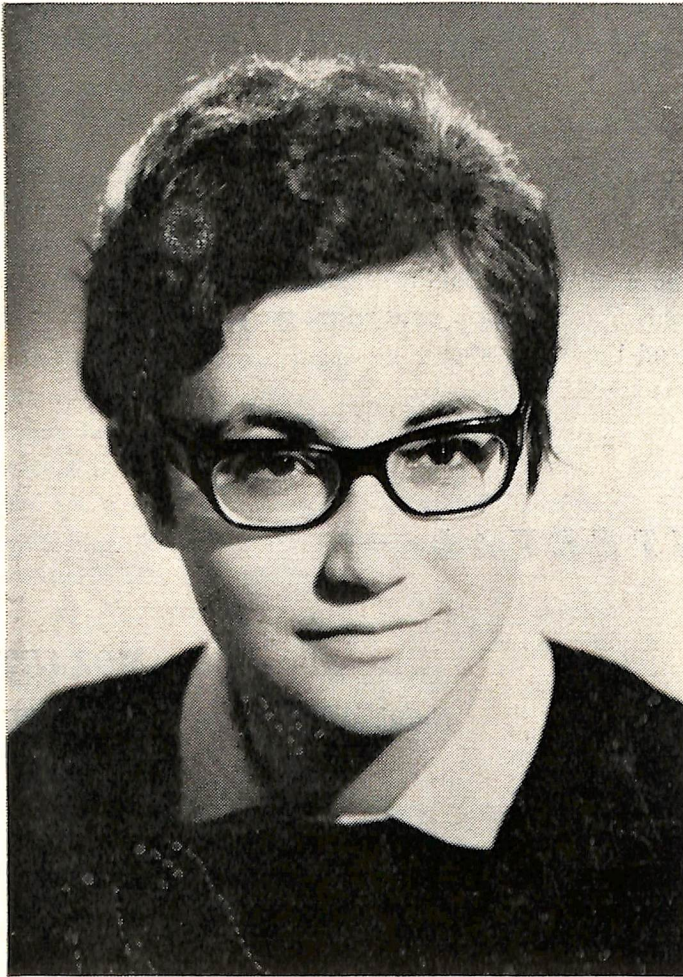
— **INTERVAL** —

**SONATA KV 280 F MAJOR** **MOZART**  
*Salzburg 1756 — Vienna 1791*

This Sonata in F major was composed in Salzburg probably in 1774. It has three movements Adagio Assai, Adagio and Presto — all perfect in melodic shape, in natural yet harmonic colouring. In all Mozart's sonatas it is very difficult to analyse his different motives and themes. After a short introduction of the first subject he develops the first movement, introducing and modulating up into new themes until the reappearance of the first theme. The second movement is in a slow 6/8 minor key and the last movement of this sonata, in a quick 'presto' tempo, stands out so clearly and distinctly that no interpretation is necessary.

**25 VARIATIONS AND FUGUE Bb MAJOR** **BRAHMS**  
**ON A THEME BY HANDEL** *Hamburg 1833 — Vienna 1897*

Brahms' works, whilst largely couched in classical form, are romantic in temper and, indeed, of the more pronounced type of nineteenth century German romanticism. Brahms develops a new motive for nearly every variation, preserving the original harmony of the theme. He modulates very often into both major and minor keys and uses much pianistic figuration, but so thick as to sound more like an orchestra. From variation 23 to 25, he increases in both tempo and dynamics to bring the Variations to a grand end before the entry of the fugue's main theme. The fugue is made up of a very simple tune (relating in harmony to the first theme). By introducing this tune in all four voices, in thirds and sixths. Brahms composes one of his finest and most difficult piano works.



*Kathleen de Domenico*

Kathleen  
de Domenico

Kathleen de Domenico, born in Malta in 1947, had her first piano lesson at the age of four. Up to 1965 she studied with Miss Dela Hare (pianoforte) and later with Mrs. Rossignaud (harmony), obtaining with distinction certificates in Pianoforte Performing in the four highest grades and the first prize in the highest grades of the examinations of the Associated Board of the Royal Schools of Music.

In 1965 Miss de Domenico won the Malta Song Festival Board's competition and through the German Embassy in Malta was awarded a year's scholarship by the Saarland State at the Academy in Saarbrücken, where she worked with Prof. Walter Blankenheim. Her progress was so marked that the following year the German Academic Exchange Service awarded her a further two years' scholarship.

Miss deDomenico first appeared as a recitalist in public in Saarbrücken with works by Brahms and Debussy. Between 1966 and 1968 she performed several times on the German Radio and Television.

Following the pianistic gifts displayed in Rachmaninoff's concerto (No. 2 in C minor) at the Manoel Theatre, last May, she was awarded a further one year's scholarship which includes a course with Prof. Jurgen Uhde of the Stuttgart Academy and intensive work with Prof. Rose Schmid at the Musikhochschule in Munich.



# ARTS FESTIVAL 1968

## EVENTS AT THE MANOEL THEATRE

<i>Date</i>	<i>Performance</i>	<i>Booking Opening Date</i>
<b>NOVEMBER</b>		
FRI: 1	A PLAY BY "MALETH" ( <i>in Maltese</i> )	TUE: 22nd Oct.
SAT: 2	" " " "	" "
SUN: 3	" " " "	" "
WED: 6	(*) PIANO RECITAL — MARIAN COPPINI	MON: 28th Oct.
THU: 14	OPERA — IL TROVATORE	MON: 4th Nov.
SAT: 16	" — MADAME BUTTERFLY	" "
SUN: 17	" — IL TROVATORE	" "
MON: 18	(*) PIANO RECITAL — MARCELLA CRUDELI MASOTTI	FRI: 8th Nov.
TUE: 19	OPERA — MADAME BUTTERFLY	MON: 4th Nov.
THU: 21	" — IL BARBIERE DI SIVIGLIA ( <i>GALA</i> )	" "
SAT: 23	VOCAL AND INSTRUMENTAL CONCERT <i>or</i> OPERA — LA SONNAMBULA	" "
SUN: 24	" — IL BARBIERE DI SIVIGLIA	" "
TUE: 26	(*) CHAMBER ORCHESTRA by THE MANOEL THEATRE RESIDENT ORCHESTRA	SAT: 16th Nov.
SAT: 30	A PLAY BY GRUPPO GIOVANILE DANTE ALIGHIERI ( <i>in Italian</i> )	WED: 20th Nov.
<b>DECEMBER</b>		
SUN: 1	A PLAY BY GRUPPO GIOVANILE DANTE ALIGHIERI ( <i>in Italian</i> )	WED: 20th Nov.
WED: 4	(*) MUSICO LITERARY EVENING BY MOVIMENT QAWMIEN LETTERARJU	SUN: 1st Dec.
THU: 5	(*) CONCERT BY NEW CANTATA ORCHESTRA OF LONDON	MON: 25th Nov.
SUN: 8	(*) MUSICO LITERARY EVENING BY MOVIMENT QAWMIEN LETTERARJU	SUN: 1st Dec.
MON: 9	(*) PIANO RECITAL — KATHLEEN DeDOMENICO	FRI: 29th Nov.
THU: 12	TWO ONE-ACT PLAYS BY M.A.D.C. ( <i>in English</i> )	MON: 2nd Dec.
FRI: 13	" " "	" "
SAT: 14	" " "	" "
SUN: 15	" " "	" "
TUE: 17	(*) WESTERN THEATRE BALLET	SAT: 7th Dec.
WED: 18	" " "	" "
THU: 19	" " "	" "
FRI: 20	" " " ( <i>New Programme</i> )	" "
SAT: 21	" " "	" "
SUN: 22	" " "	" "

(\*) *Manoel Theatre Organised Shows*

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