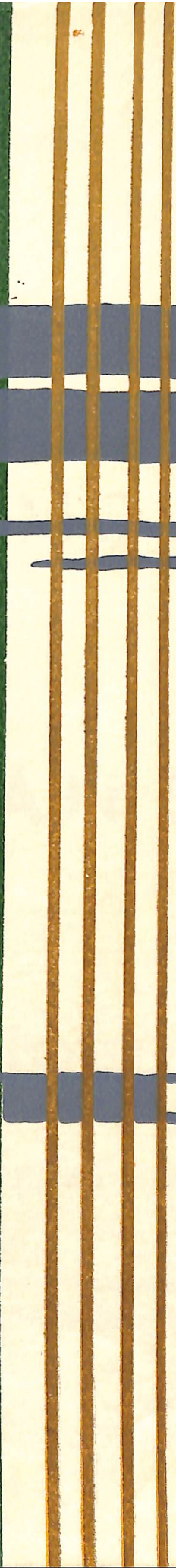


*Reano Rocchi
by
Allen ...*



1732 1960



Manoel
Theatre

CREMONA

230

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

PRESENT A

PIANO RECITAL

BY

ALLAN SCHILLER

AT THE

MANOEL THEATRE

TUESDAY, 1st APRIL, 1969, AT 8.00 p.m.

*Acknowledgement is made to Mr. and Mrs. JOHN BUCKMAN
for making this Recital possible.*

PROGRAMME

TWO SONATAS

SCARLATTI

D Minor

C Major

The sonata as a form of composition has developed considerably since Scarlatti's time when the title was applied to works sounded on an instrument rather than to those sung by the voice. The sonatas written by Scarlatti of which there are over 500 contained the "germ" of the "full blown" classical sonata, but were usually very short and the keyboard precursors of the modern pianoforte

SONATA IN A MINOR K 310

MOZART

Allegro maestoso; Andante cantabile con espressione; Presto

The year 1778 was not a happy one for Mozart. He and his mother had travelled to Paris where he found little success, where his mother died. His despair is reflected in this sonata, one of only two sonatas which he composed in the minor mode.

An air of tragedy pervades the first movement at times almost Beethovenian in its intensity. The slow movement begins more consolingly, but a sense of agitation persists, and is magnified greatly in the nervous shadowy presto.

SONATA (*Quasi una fantasia*) in C SHARP MINOR

BEETHOVEN

OP 27 No. 2

Adagio sostenuto; Allegretto; Presto agitato.

This work needs little introduction for it must be one of the most frequently played piano compositions. The opening movement was obviously responsible for the work being called "The Moonlight" when first heard by a critic called Rellstab.

A charming Allegretto follows, giving little warning of the fiery mood of the last movement.

— INTERVAL —

SUITE BERGAMASQUE

DEBUSSY

Prelude; Minuet; Clair de lune; Passepied

The title of this early work has remained something of a puzzle, but the individual movements are quite straight forward. They are all very French and employ various classical devices such as ornamentation and a running bass, in a more modern idiom. The three lesser known movements have much grace and vivacity whilst the famous "clair de lune" seems to derive more beauty from being heard in its original setting.

BALLADE No. 4 IN F MINOR Op 52

CHOPIN

Chopin was reputedly a masterful pianist, and his numerous piano compositions would appear to confirm this. The term ballade was devised by Chopin to describe the dramatic musical works he wrote to reflect the spirit of the writings of the Polish poet Mickiewicz. This work contains three themes, characteristically Polish in colouring and rhythm, and demands great virtuosity. Chopin considered this the most poetic of his Ballades.

TWO CONCERT STUDIES

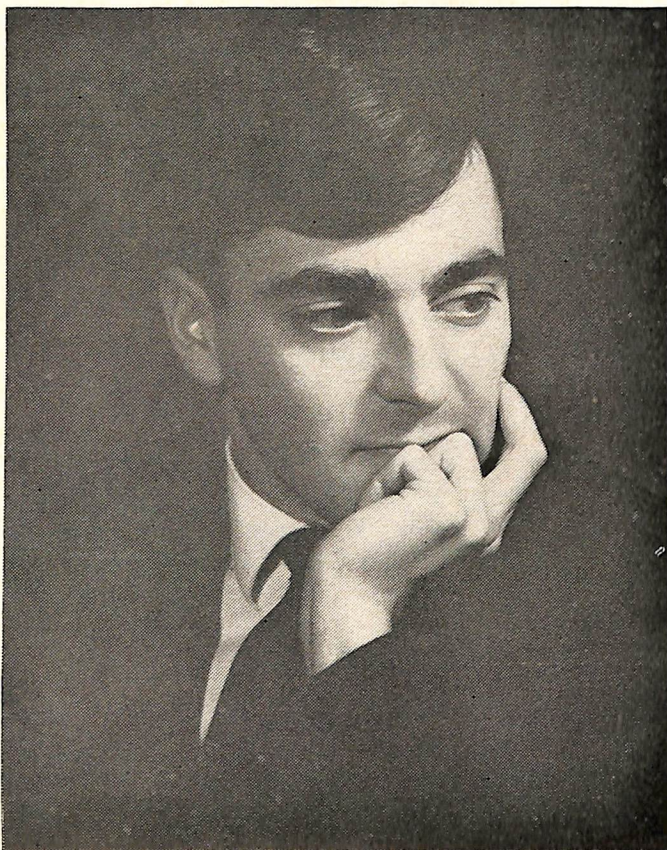
LISZT

Waldesrauschen — Gnomesreigen

According to the memoirs of contemporaries, Liszt was a great keyboard virtuoso and many of his works place great strain on the performer's technical resources. These two works are quite short but most effective. The first is descriptive of forest murmurs (at times rather loud "murmurs!") and the second is a type of gnomes dance.

Bagatelle Op 126
Vision Fugitive
Sonata A minor

Beethoven
Prokofiev
Scarlatti



ALLAN SCHILLER

ALLAN SCHILLER, born in March, 1943, began his studies with Fanny Waterman and played his first Mozart concerto at the age of ten under the baton of Sir John Barbirolli.

In 1954 his performance of Mozart's G major Concerto with the National Youth Orchestra was acclaimed to be one of the highlights of the Edinburgh Festival.

During his teens he appeared with many leading British orchestras under such conductors as John Pritchard, Hugo Rignold, Walter Susskind and Antal Dorati. He also visited Belgium, Holland and Germany with the National Youth Orchestra with which he played also at the London Promenade Concerts in 1957.

He became the youngest soloist to win the Harriet Cohen International Commonwealth Award. He has made several broadcasts on radio and television and in 1959 Pye issued a recital recording which THE GRAMOPHONE critic described as "a remarkable achievement revealing an astonishing command of music from Scarlatti to Bartok".

At the age of sixteen an award by the Munster Trust enabled him to continue his studies in London under Denis Matthews. Here he won the admiration of many eminent musicians including Dame Myra Hess, Gina Bachauer and Isaac Stern.

During a subsequent visit to Moscow with the National Youth Orchestra he won a place at the Moscow Conservatoire which he accepted and studied there for two and a half years under Professor Merzhanov. A letter from the Minister of Culture to the British Ambassador in Moscow described his final report as being the finest of any foreign student at the Conservatoire and equalling only the best of his own Soviet students.

From Moscow Allan Schiller proceeded to Rome where he completed his studies with Maestro Guido Agosti. Since his return he has appeared with leading British Orchestras.

