

THE MANOEL THEATRE MANAGEMENT

COMMITTEE

in association with

THE EMBASSY OF JAPAN

present

A VIOLIN RECITAL

by

TEIKO MAEHASHI

Piano accompanist

LOREDANA FRANCESCHINI

MONDAY, 21st DECEMBER 1970

PROGRAMME

SONATA IN G MINOR (*The Devil's Trill*)

TARTINI

Giuseppe Tartini (1692-1770), Italian Violinist and composer, was one of Corelli's successors as a composer of violin music, although his works are more subtle in their expression and more advanced in technique. He was a prolific composer for violin, and his compositions are original and full of ideas.

Tartini revealed that his inspiration for the music of THE DEVIL'S TRILL SONATA came from a dream in which he heard the devil play a beautiful melody. "The work which this dream suggested" he went on to say, "is doubtless the best of my compositions." The Sonata opens with a Larghetto in two-part song form. A brief trill leads to a Grave section, and then it ends with a spirited Finale, in which the trill that gave the Sonata its name is prominent. Liszt has transcribed it for the piano.

SONATA IN A MAJOR, Op. 12 No. 2

BEETHOVEN

Ludwig van Beethoven (1770-1827) composed the three Op. 12 Sonatas probably in 1798, and published them in January, 1799. They were dedicated to Antonio Salieri, First Kapellmeister of the Imperial Court at Vienna.

Beethoven seems to have set out to write two sonatas in the grandest manner he then knew, giving the violinist incidentally, plenty to do. Between the two, as if to show that he was not the full time slave of display, he placed the Sonata in A major, which is simple, full of fresh youthful spirit and entirely charming. The first movement of this Sonata waltzes gaily on bright lilting fragments of melody which might have tumbled from an opera of Mozart, where they would have been woven around a singer's voice. The slow movement plays upon its melody in a light rhythmed allegretto, and in an A minor key which is quizzical rather than grave. The Finale carries the same, gently skimming mood into a rondo in the original key. This is a sonata which makes no attempt to capture the hearer by an onslaught of sound and captivates him instead.

— INTERVAL —

SONATA No. 3 IN G MINOR

DEBUSSY

Claude Debussy (1862-1918) gave France a music that was singularly its own — French in style, in mannerism, in spirit. He was the founder of the School of Impressionism and was one of the supreme stylists in music. He had many technical ideas that ran counter to the prevailing fashion. He had had an unusual interest in rhythm. The most revolutionary of all Debussy's ideas had to do with harmony. In his compositions there are bold juxtaposition of keys, complex chord formations, extensive use of dissonances, and often a complete overshadowing of the melodic material by the chordal pattern. The accompaniments are models of both richness and restraint, often delicately suggestive of orchestral tints.

His Sonata No. 3 in G minor has movements which are full of splendid energy and rhythmic activity, unusual harmonies, tiny gleamings and sparklings of delicate notes, the rush of dainty little rhythmic and melodic figures, tone colouring and a melody that is "like a whispered promise of mysterious delight," in each movement. His melody does not extend or proliferate in the long-flowing contours of conventional development. It appears in the form of sudden flashes of thematic light that float in the air for some time and then disappear.

FONTAINE D'ARETHUSE, Op. 30 No. 1.

SZYMANOWSKI

Karol Szymanowski (1882-1937), born in Ukraine of a well-to-do Polish family, spent the years of 1905-1908 in Berlin where he absorbed its musical influences and assumed a German Romantic style in his own writing. He found much inspiration in Polish folk music, particularly in achieving a modern idiom of simple directness. In his later works he approached polytonality and even atonality. He had a remarkable ability for writing for the violin. Indeed, his violin works demand a completely new technique. The great range of his output includes almost every form of composition. His "Fontaine d'Arethuse" has all the fresh vivacity of folk music, and at the same time the composer's own eloquence.

CAPRICE No. 11, 17

PAGANINI

Niccolò Paganini (1782-1840) was one of the greatest violinists of all time, and probably from the point of view of technique, the greatest. He thrilled his audiences with his incredible digital feats on the violin. His aim was to amaze and electrify and there is no doubt that he succeeded in it. In writing for the violin, Paganini produced music expressly to exploit his fabulous technical equipment. It was, therefore, natural that most of what he wrote was showy and meretricious, glorifying technique for its own sake. Although he gave preference to pyrotechnical effects over sound musical qualities, he was at times capable of combining technical wizardry with good music.

He wrote 24 caprices for violin alone and this is one of the most important.

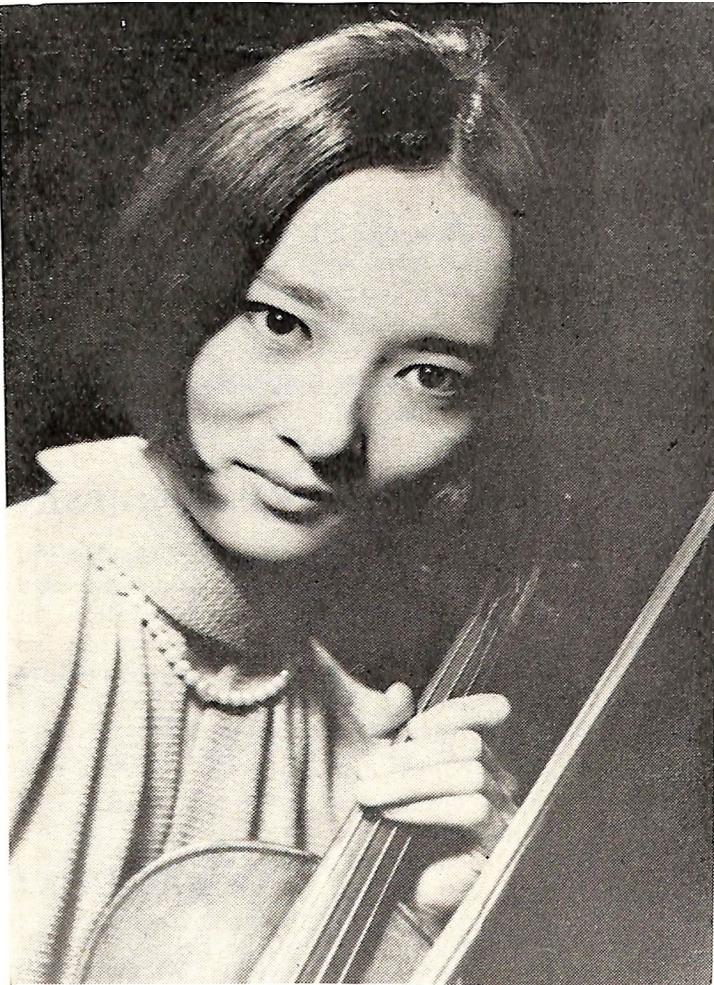
INTRODUCTION AND RONDO CAPRICCIOSO

SAINT SAENS

Charles Camille Saint-Saens (1835-1921) was one of the most outstanding French composers, whose fame mainly rests on his instrumental music and on his masterly and effective manner of dealing with the musical instruments. He is an excellent contrapuntalist and has a quick ear for the picturesqueness of detail. He has very great power of combining and seizing instantaneously all the talent capacities of a given theme, both in melody and in harmony.

His introduction and Rondo Capriccioso has melodic charm, freshness of spirit and engaging vitality. It is marked by beautiful finish, fineness of proportion and perfection of texture. Here his music strikes us by its tranquil harmony, its velvety modulations, its crystal clearness, its smooth-flowing style and an elegance that cannot be put into words.

Notes by GOOL DALAL



TEIKO MAEHASHI

Teiko Maehashi was born in Tokyo and began her violin study at the age of five. By the age of 13 she had made a sensational debut recital which led her to play with many leading orchestras in Japan. When she was 15, she won the most important music competition in Japan, the *Grand Prix* in the "Mainichi Music Concours."

While Miss Maehashi was still a student at the famed Toho Academy of Music in Tokyo, she was honored in being chosen to be the first music student from non-Communist countries invited to the U.S.S.R. by the Soviet Government. She studied at the Leningrad Conservatory during 1961-1964 under Michael Weiman. On her return from the U.S.S.R., she found herself the busiest violinist in Japan. She has been since playing with all the major orchestras and has given many recitals.

Miss Maehashi has competed in one of the most important International competitions, the *Long Thibaud*, and won the third *Grand Prix*. The French press, commenting on this concours, unanimously praised Miss Maehashi as the most remarkable of all competitors and the one to whom first prize should have been awarded (*Le Monde*, 13 juin 1967.) She was given a special fellowship from the Juilliard School of Music to study, particularly, the repertoire of Modern Music and has won the Young Concert Artist Award of the Oakland Symphony. Maestro Samuel called her "one of the most truly stupefying talents I have ever come across."

This young violinist has been soloist with various famous orchestras and as late as the spring of the current year toured with the Israel Philharmonic Orchestras, the American Symphony Orchestra, under Leopold Stokowski, at the Carnegie Hall, and the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta.