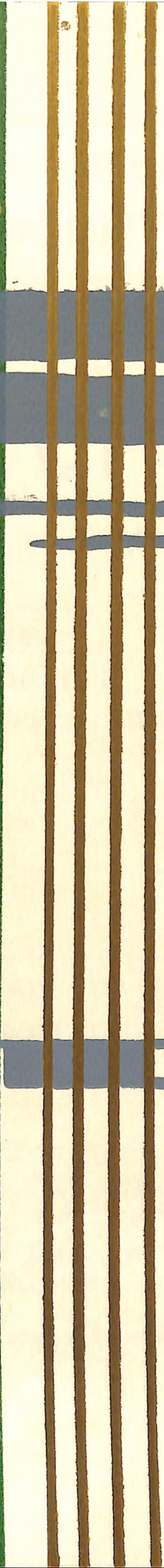
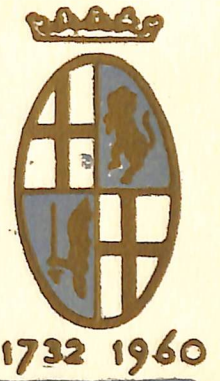


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by

ANNE BORG

at the

MANOEL THEATRE, VALLETTA

TUESDAY, 23rd MARCH, 1971.

PROGRAMME

SONATA IN E MAJOR Op. 109

BEETHOVEN (1770 - 1827).

Vivace ma non troppo — Adagio espressivo — Prestissimo. Tema (Andante molto cantabile ed espressivo)

The Sonata Op. 109, composed in 1820, is a work of unique lyric loveliness, infused with subtle and far-reaching intellectuality. The first movement, leaving sonata form far behind, alternates between a fluent vivace theme and two adagio passages in a rather free and lyrical style. It dies away like an unanswered question in which the second movement breaks in like lightning and thunder. After these two contrasting movements, which seem to be complete in themselves, the adagio cantabile, follows as a synthesis. On a Sarabande theme of far ranging beauty unfold the six contrasting Variations, in the course of which Beethoven seems to avoid any concrete musical shape and culminates in the last variation to a point of almost incomprehensible spirituality. With the repetition of the Sarabande, Beethoven brings the Sonata to an inexpressibly lovely conclusion.

SEVEN FANTASIAS Op. 116.

BRAHMS (1833 - 1897).

"Cradle songs of my sadness" was what Brahms himself called the seven Fantasias when he spoke of these pieces composed at the end of his life.

The Capriccio in D minor is rough and uneasy with its troubled and syncopated accentuation. The following Intermezzo is a sweet and gently resigned song. The Capriccio in G Minor is a kind of ballad, fantastic and vehement in character, with a noble lyrical central passage. The relation to Brahms' songs is evident in the 4th Intermezzo in E major. Imaginative, unreal, capricious elements appear in the Intermezzo in E minor. The Intermezzo in E major is one of the most thoughtful and contemplative pieces of this opus. The Capriccio in D minor, like the first, a rough and tumultuous piece, brings this work to an end.

INTERVAL

CARNIVAL'S JEST FROM VIENNA Op. 26 SCHUMANN (1810 - 1856).

Allegro — Romance — Scherzino — Intermezzo — Finale.

Schumann composed the Carnival Jest, consisting of 5 movements, in 1839 whilst he was living in Vienna. Between the first movement, which is similar to a ritornello, and the turbulent finale are 3 shorter movements in contrasting character. The "Jest" is in the first movement where Schumann introduces the "Marseillaise" which was forbidden by the Austrian authorities at the time. This work has been described as a grand romantic sonata and is one of Schumann's most brilliant and effective works.

THREE PRELUDES

DEBUSSY (1862 - 1918).

Les Fees sont d'exquises Danseuses.

Des Pas sur la Neige.

Feux d'artifice.

Leaving the world Romanticism, Debussy used his original harmonic language to evoke effects of light and colour as a musical counterpart of the impressionist painters.

"*Les Fees sont d'exquises Danseuses*" varies a Midsummer Night's dream motif with dazzling virtuosity and ethereal grace.

"*Des Pas sur la Neige*": a snowy landscape in which the footsteps seem to evoke a melancholy touch.

"*Feux d'artifice*" is a sound picture of a fireworks display presumably on July 14th — an amusing touch is a phrase from "La Marseillaise" played pianissimo near the end.



Anne Borg

ANNE BORG

Anne Borg, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss. A. Hare

In 1967 she won the prize in the piano competition organized by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study at the Music Academy in Saarbrücken, under Walter Blankenheim. Owing to her considerable progress the scholarship was extended for another three years by the German Academic Exchange Service.

She is presently carrying on her studies in Saarbrücken in order to obtain her diploma, meanwhile giving performances on the radio and public recitals. She has lately been teaching piano at the Conservatory which is connected to the Music Academy

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