



1732

*From Piccadilly
to
Constance Channon
30-10-45*

357

**MANOEL
TITTAFFE**

CHAINS BAR & BISTRO

REALLY

EXCELLENT FOOD

PERFECT FOR AN AFTER
THEATRE DINNER

Spinola Bay St. Julians

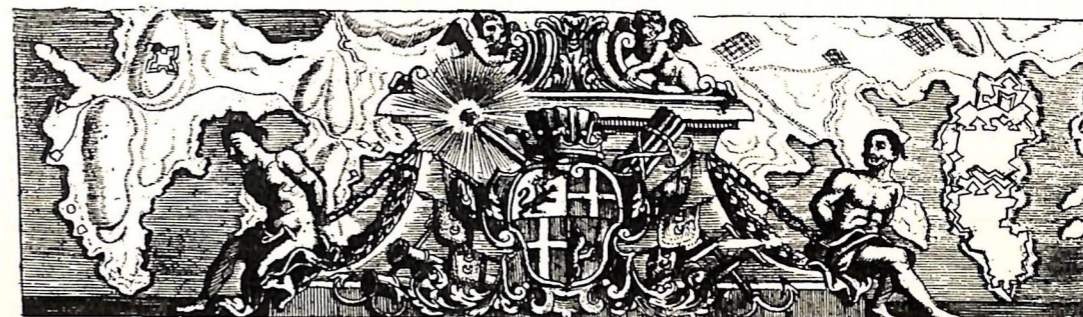
Tel. 31114

Your glasses, please !.....

at interval time.....

ifs.....

PEPSI..
of course!



MANOEL THEATRE

PIANO RECITAL

by

Constance Channon

Saturday, 30th October at 8.00 p.m.

PROGRAMME

Partita in G Major

JOHAN SEBASTIAN BACH

(1685 - 1750)

The six partitas were published individually between 1726 and 1730. In this particular partita, we have an opening preamble, used as a sort of introduction or overture to the following dance forms. The minuet is quite unusual in its form, giving the feeling of 6/8 time intermixed with the traditional 3/4 time that one usually encounters in the minuet form. The dances are climaxed with a rollicking gigue in the form of a double fugue, employing two themes and counter-subjects.

Variations Serieuses

FELIX MENDELSSOHN-BARTHOLDY

(1809 - 1847)

Felix Mendelssohn-Bartholdy was born on February 3, 1809 at Hamburg. The young composer, who began composing at the age of 10, toured Europe at an early age, conducting and performing his extensive repertoire on the organ and piano. The Variations Serieuses were written in 1841, only six years before his death. They are written in the traditional theme and variation style, built on an indeed "serious" theme, and through the 17 variations, they build, with the aid of every imaginable style of variation on the theme, towards a brilliant and impressive climax.

Scherzo in C Sharp minor

FREDERIC CHOPIN

(1810 - 1849)

Frederic Chopin was the composer who endowed the modern pianoforte with a great literature of its own. The word scherzo means "jest" or joke, but the four Chopin scherzi are no joke by any sense. The third Scherzo begins with an ominous question, only to be answered by an explosive series of octaves forming the main theme, which finally evolves into a sweeping chorale in the major key. These two contrasting moods are intermixed finally building into a magnificent coda, ending in a glorious sweep of brilliance and emotion that only Chopin was capable of composing.

INTERVAL

Variations pour Piano

JACQUES HETU

(1938 -)

The Variations pour Piano were written in 1964. Formally, there is an Introduction, four variations and a coda. A grandiose pronouncement, of flurry of octaves, and we have the theme. The first variation, Vivace, exposes the theme

in octaves in a Brahmsian suspended sort of way. Further along its path thirds are added for colour, and finally sustained chords, deriving from the Introduction. A cadenza leads us to second variation.

Variation II Adagio. Here expanding chordal units are taken from the introduction and theme itself. Sustained sombre passages are contrasted with short darts of colour on the upper reaches of the keyboard.

Variation III Andante. A fugal exposition of the theme in three-part writing.

Variation IV Allegro Molto. An introduction exposing the theme in both forte octaves and chords leads to the brilliant 6/8 finale. In motoric rhythm the movement bounds along, while towards the end, rough interjections of the theme in octaves climax the work in a burst of sonority. A brief and dazzling cadenza ends the work.

Jeux d'eau

MAURICE RAVEL

(1875 - 1937)

Ravel wrote an inscription at the beginning of the work saying "Dieu fluvial riant de l'eau qui le chatouille..." which, loosely translated means "the god of the water laughs when the water tickles him..." As this piece is definitely impressionistic, one would perhaps think of a fountain, a river, or even a waterfall, with the water making every imaginable movement. One can almost see the water splashing, shooting into the air with the sun glinting through the spray, or hear the depth of the water. Then, of course, there is that god giggling whilst being tickled by the water, and, on the other hand we have a wistful theme that constantly returns giving us a contrasting mood.

Three Preludes

SERGEI RACHMANINOFF

(1873 - 1943)

Sergei Rachmaninoff is a man of gloomy solemnity, with an almost ascetic dedication to music. "Other musicians may be more fortunate in this respect" he once said "but I have to concentrate on any one thing I am doing to such a degree that it does not seem to allow me to take up anything else". This was a matter of perennial concern for Rachmaninoff, who, in his triple capacities as a composer, conductor and piano virtuoso, often felt restrained in one field by the excessive demands of another. His piano writing upholds the tradition of the great virtuoso performer that he was. The first prelude, in G minor, is definitely a product of Russia. Especially noticeable is the march rhythm which is carried through out the piece, interrupted only by the sensuously beautiful middle passage, which gradually gets goaded back to the driving march rhythms of the beginning. The second prelude, the G major, is a lovely lyrical poem. The last prelude, the C minor, is a combination of technically brilliant writing mixed with the sonorities of a lovely melody which carry us along above the storm of the accompaniment. The enormous sonorities of these preludes transport them almost beyond the brink of the pianos domain and necessitate a technique that runs the gamut from formidable to near impossible.

**Constance
Channon**



*Constance
Channon*

Born in Calgary, Alberta, Canada, Constance Channon began her musical studies with the late Dr. Gladys McKelvie Egbert. Having distinguished herself at an early age as both a composer and a concert pianist, she was a regular performer on the CBC (Canadian Broadcasting Corporation) radio and television networks, and toured under the auspices of "Jeunesses Musicales du Canada" (Music Youth of Canada). In 1960 Miss Channon went to the New York Juilliard School of Music, where she studied with Irwin Freundlich. While in New York Miss Channon was presented in New York's famed Town Hall, as well as giving other recitals and concerts in the Eastern United States. In 1964 she was the winner of the cross Canada "Talent Festival" sponsored by the Canadian Broadcasting Corporation. In 1965, after receiving a Diploma and Post Graduate Diploma from Juilliard, she was awarded a Canada Council Grant, which enabled her to go to Rome, Italy, where she continued her studies with Guido Agosti and Carlo Zecchi. Between 1966 and 1969, Miss Channon distinguished herself by winning prizes in the International Competition G.B. Viotti in Vercelli, Italy; the Casagrande International Competition, Terni, Italy; the Petrof International Competition, Taormina Sicily, the Maria Canals International Competition in Barcelona, Spain; and the Ciude de Montevideo International Competition in Montevideo, Uruguay.

These noteworthy awards resulted in concerts and recitals throughout Italy, Canada, the United States, and South America. Miss Channon has also dedicated herself to the Musical education of the young. As well as teaching a large class of students in Rome, between her concert activities, she gives a large number of commentary recitals, dedicated to the young, especially in centres where concerts are not readily available.

MANOEL THEATRE MANAGEMENT COMMITTEE

Colonel G. C. GATT — *Chairman.*

Dr. VICTOR A. MERCIECA, LL.D. — *Hon. Treasurer.*

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary*

Mrs. INES BONELLO CASHA — *Member.*

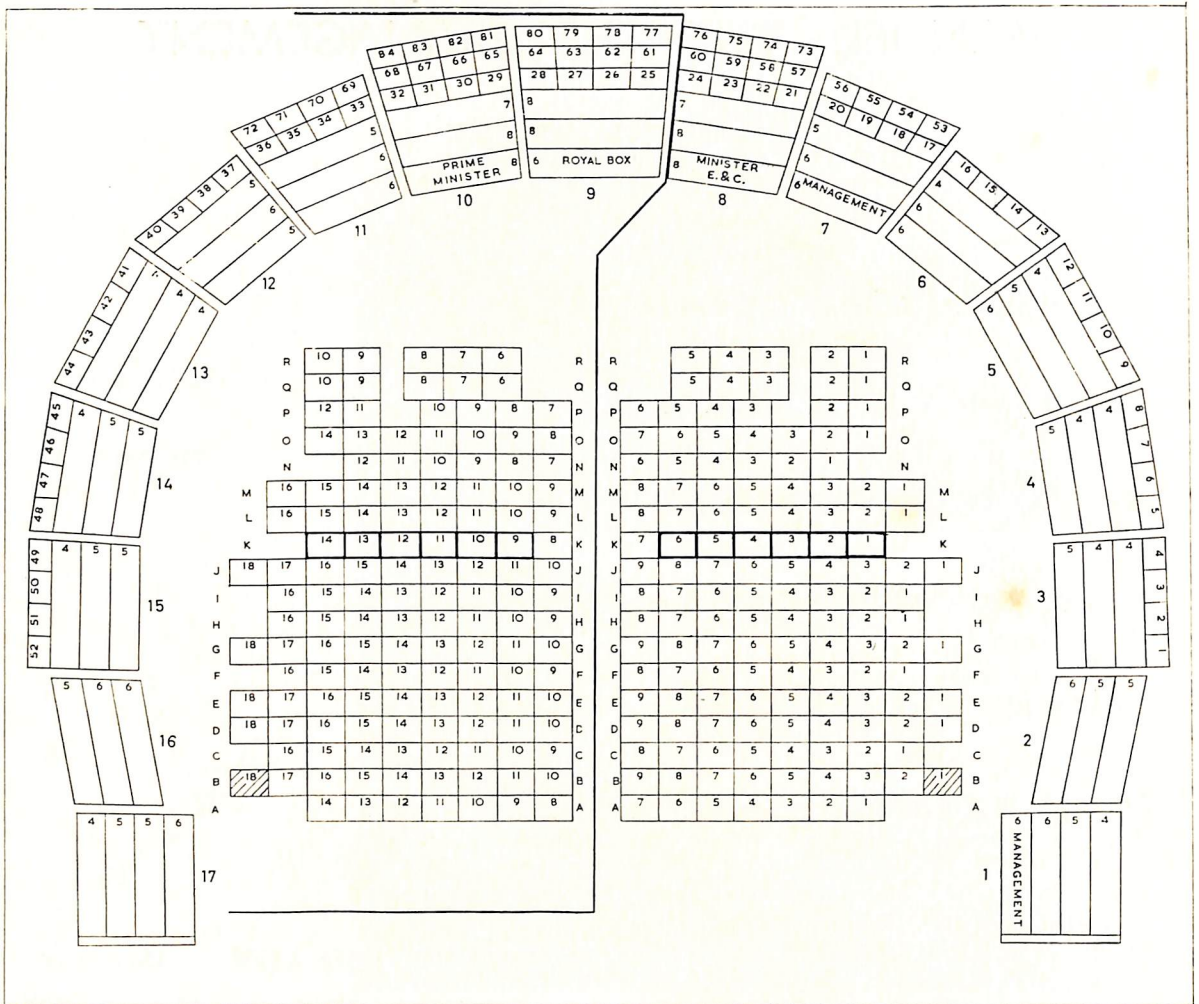
Notary Dr. V. M. PELLEGRINI, LL.D. — *Member.*

Mr. M. DE GIORGIO — *Member.*

Mr. MICHAEL KISSAUN — *Manager.*

FORTHCOMING EVENTS

- M.T.M.C. — Piano Recital by Prof. Detlef Kraus — 8th November at 7.30 p.m.
M.T.M.C. — M.T. Orchestral Concert — 11th November at 8.30 p.m.
MALTA MAGIC CLUB INTERNATIONAL BROTHERHOOD OF MAGICIANS
RING NO. 202 — Festival of Magic 1971 — 13th November at 6.00 p.m.
MALETH — Maltese Play "Bizzilla u Velenu" — 18th to 20th at 7.00 p.m.; 21st at
6.30 p.m.
EMBASSY OF ITALY — Vocal Operatic Concert — 23rd November.
BRITISH COUNCIL — Vocal Recital by Maureen Lehane — 27th November at 7.30 p.m.
MISS CYNTHIA TURNER — Piano Recital — 30th November at 7.30 p.m.



MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

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

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

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

Children, even when accompanied by their parents, will be required to occupy a seat.

