



1732

Franco Desideri
Via
C. F. Turchi
30-XI-71

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MANOEL
TITTO
MILANO

CHAINS

BAR &
BISTRO

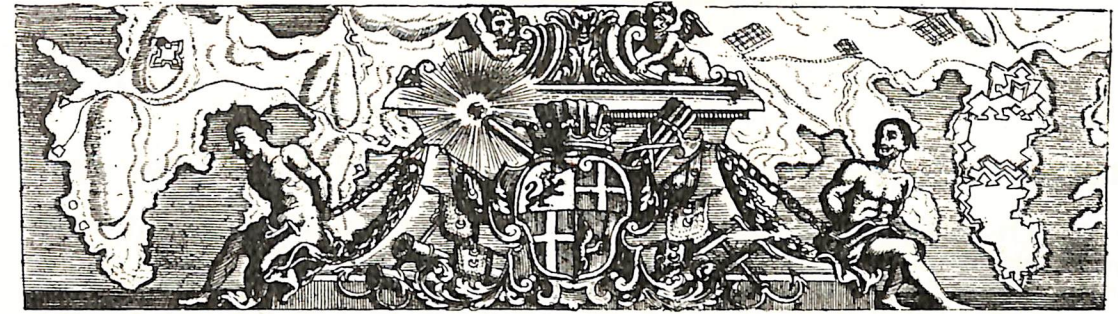
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MANOEL THEATRE

PIANO RECITAL

by

CYNTHIA TURNER

Tuesday, 30th November, 1971

Your glasses, please !.....

at interval time.....

it's.....

PEPSI.
of course!

PROGRAMME

Prelude and fugue in D major

J.S. BACH (1685-1750)

The works which above all seem to be nearest to Bach's heart — the forty eight preludes and fugues — were intended for the clavichord. They were written at a great many different times and collected together by Bach in two series. They are so full of varied expression that there can be no doubt that they represent very strong personal feelings. Most remarkable of all in point of form, is the Prelude in D Major (Book 2 No. 5) which is actually in the sonata form of a later age — that of Mozart and Haydn.

Sonata in C minor

D. SCARLATTI (1685-1757)

Sonata in D minor

Scarlatti devoted himself to the harpsichord and wrote a great number of lovely little pieces which he called Sonatas. These are generally in one movement and binary in form. They are almost all quick movements requiring the utmost skill and neatness of execution and full of a brilliant gaiety and high spirits which was quite new to the music of the time. They were far in advance of anything which had been written for the harpsichord. Pianists delight to play his sonatas on the piano to the present day.

Sonata in C major op. 2 no. 3

L. VAN BEETHOVEN (1770-1827)

This sonata appeared in 1796 and was dedicated to Joseph Haydn. Although as a whole it rests on Mozart's principles it reveals the later Beethoven in particular passages and with the exception perhaps of the second movement, it has a steadily uniform idea lying at its basis.

Bright active life full of youthful freshness and vigour pervades the first movement — Allegro con brio.

In the second movement — Adagio — the colouring, shading and modulation are all fresh, new, original and sometimes magical; we have true tone poetry, soul painting such as was particular to Beethoven alone.

The third movement — Allegro — is still in the form of the Haydn/Mozart Minuet; the Beethoven Scherzo had not yet appeared.

The fourth movement — Allegro assai — is full of sparking life, the product of bold, youthful sparkle and dash. The law of working up the sentiment to a climax is fulfilled in this sonata by the finale.

INTERVAL

Rondo in a major

W.A. MOZART (1756-1791)

The Rondo consists of a chief theme or main section which alternates with one or more sections. It may be in complete song form in itself or may be free in shape. In the Rondo of Mozart the themes are usually clean cut and each section is of some firmly definite form. Mozart's Rondo in A Minor illustrates the use of embellishments in particular which were really filled in by the composer himself and not by the editors.

32 Variations

L. VAN BEETHOVEN (1770-1827)

Beethoven wrote these in what may be called the second period of his compositions between 1801 and 1815. They appeared in 1806 the same year he composed the Fourth Symphony, the Violin concerto and 3 Quartets. With regard to piano works they come in between the Appassionata and Waldstein Sonatas and the Sonata in E Flat "L'Adieu". The variations are on an original theme by Beethoven himself.

Prelude, arabesque, toccata

C. DEBUSSY (1862-1918)

With magnificent daring Debussy turned to impressionism in music, making music the rival of painting in re-evoking effects of colour and light, scenes from life touched and enobed by the artist's vision, the shimmer of water and the peagant of clouds. Most of his works hold in music the place held by the works of Cezanne and Manet in painting. His piano pieces are full of beauty; their vague charm has been likened to a subtle perfume which pervades the air but defies analysis.

La leggerezza

F. LISZT (1811-1886)

Liszt was a great admirer of Paganini and he did for the piano what Paganini did for the violin, that is, wrote pieces of such brilliance and difficulty that his successors have sometimes been hardly able to master them. His tremendous technique has remained unequalled. When he played his own music the atmosphere seemed charged with electricity and quivering with lightning.

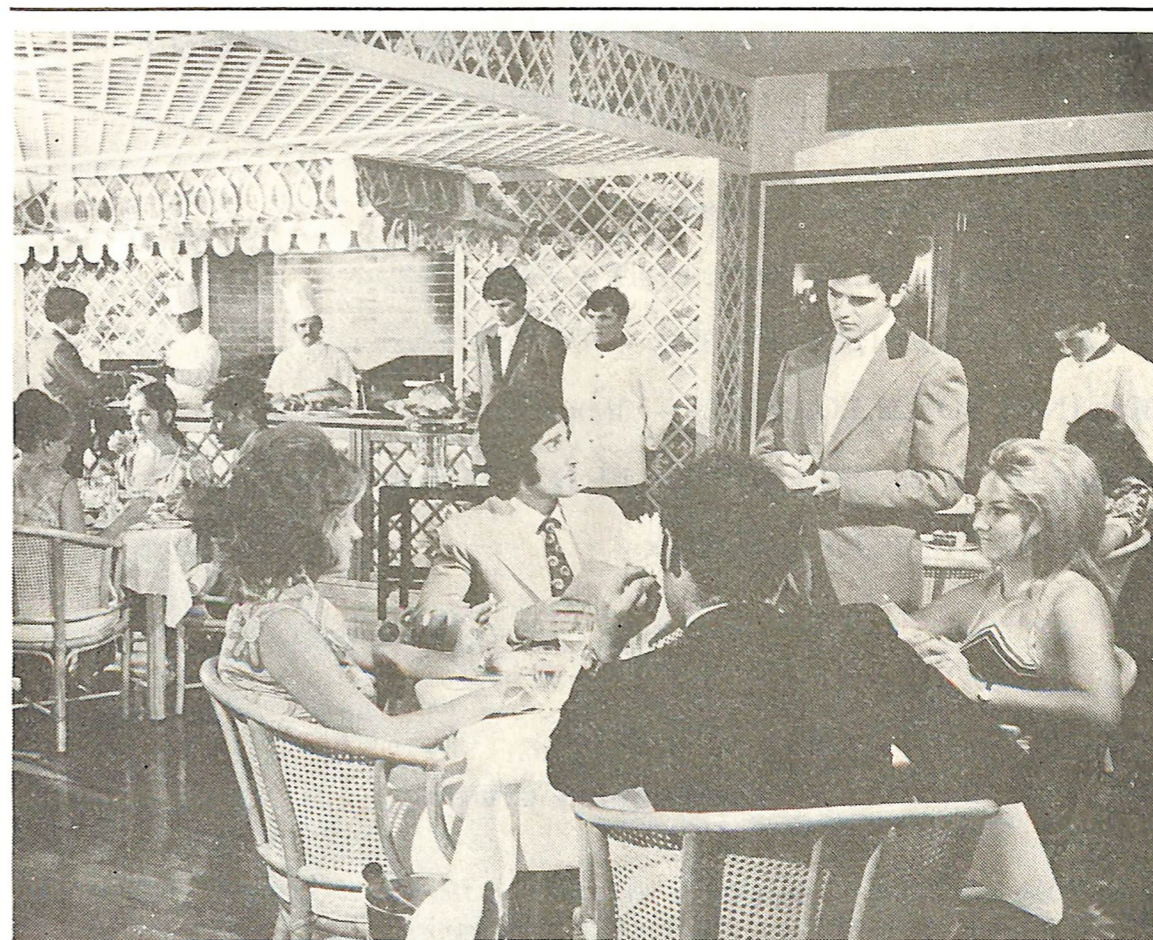
The title of this piece is enough to suggest what one has to expect. The music of Liszt taxes the performer's technical skill to the utmost, not merely to place the notes correctly but to preserve the impression of lightness and air even in the most robust passages.



Cynthia Turner

CYNTHIA
TURNER

Cynthia Turner was born in Malta. She studied under Bascetta, Horbowski and Zecchi, and worked with Karolyi and Poulenc. This recital constitutes a balancing of Turner's repertoire which in recent years has had an emphasis on a number of successful piano concertos in Malta and on the Continent.



At the GRAND HOTEL VERDALA

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FORTHCOMING EVENTS

King's Own Band Club — **Annual Concert** — on 5th December at 8.00 p.m.

Manoel Theatre Drama Group — **Maltese Play "Bughawwieġ"** — on 8th, 9th, 10th Dec. at 7.00 p.m. — on 11th Dec. at 7.30 — on 12th Dec. at 6.30 p.m.

M.T.M.C. — **Manoel Theatre Orchestral Concert** — on 21st December at 7.30 p.m.

Ariel Players — **Pantomime "Cinderella"** — on 30th, 31st December at 8.00 p.m. — on 2nd to 7th January at 8.00 p.m., on 8th January at 3.00 p.m. and 8.00 p.m.

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.
