



1732

# MANOEL TEATRO



THE FUND RAISING COMMITTEE OF  
THE PHYSICALLY HANDICAPPED  
REHABILITATION FUND

*present*

A RECITAL OF MUSIC

for

TWO PIANOS

*by*

RUTH HARTE

*and*

VIVIAN LANGRISH

AT THE MANOEL THEATRE

*TUESDAY 17th APRIL 1973*





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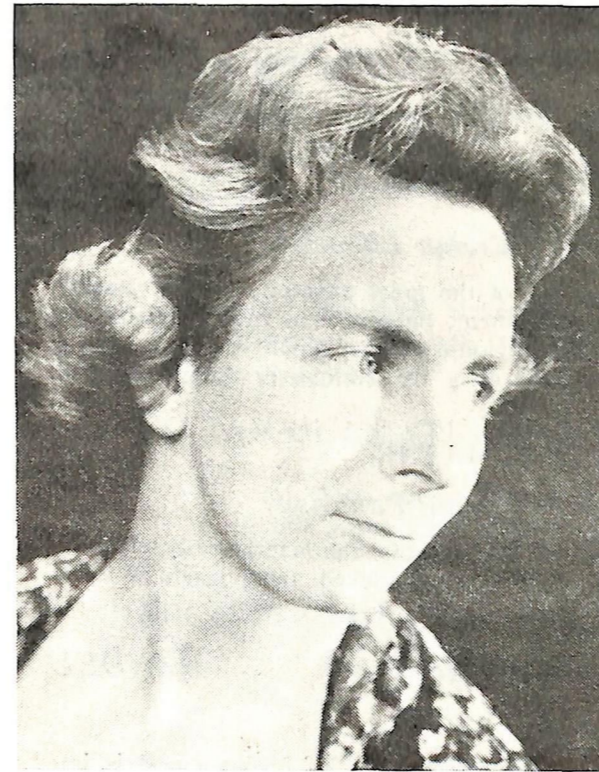
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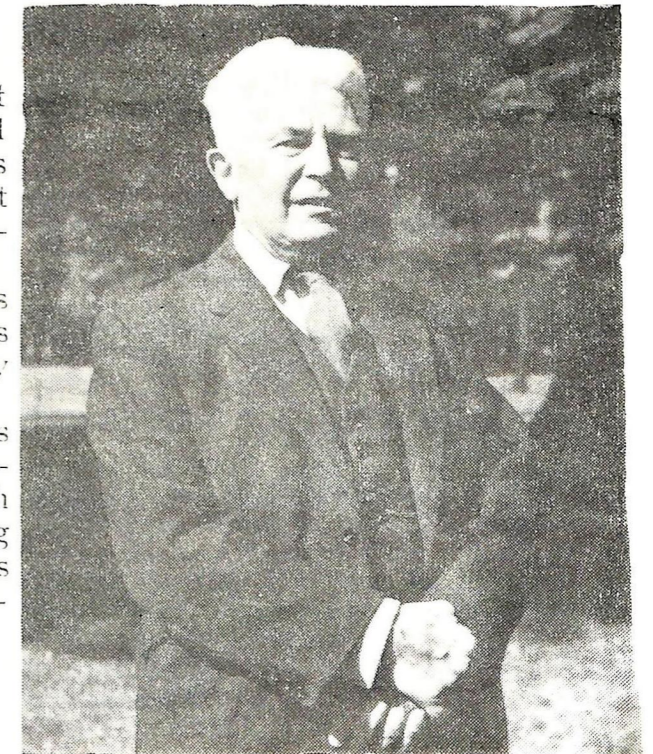
RUTH HARTE won the Elizabeth Stokes Scholarships and studied with Vivian Langrish at the Royal Academy of Music where she is now a professor.

She has given recitals and broadcasts all over the British Isles, both solo and in ensembles. Also adjudicates at Festivals in U.K. Examiner for Associated Board.

VIVIAN LANGRISH examiner of the Associated Board of the Royal Schools of Music won the ADA Lewis Scholarship at the Royal Academy at the age of twelve and the Liszt Scholarship at sixteen.

He was a Professor at the Tobias Matthay Pianoforte School and was elected a Fellow of the Royal Academy in 1924.

His concert experience includes tours with the late Dame Clara Butt and Robert Radford. Promenade concerts with Sir Henry Wood and Concerto playing with many other conductors, besides numerous recitals in London and elsewhere.





# PROGRAMME

## ORGAN TOCCATA IN F MAJOR

BACH

*(arranged for Two Pianos by Vivian Langrish)*

This Toccata of Bach ranks as one of the great examples of real stature in Music. The persistent semiquaver movement, only broken by an occasional descending chord passage, builds up to a gigantic climax which brings the work to a close. The Thematic material is based on a six semiquaver theme repeated one tone higher on a rising scale.

## ADAGIO FROM ORGAN TOCCATA IN C MAJOR

BACH

*(arranged for Two Pianos by Vivian Langrish)*

One of the sublime utterances of Bach in the characteristically philosophical mood so often found in shorter movements tucked away inside a work of large proportions.

## THE ARRIVAL OF THE QUEEN OF SHEBA

HANDEL

*(arranged by Brian Easdale)*

This gay and lively piece needs no introduction. Its festive mood is immediately apparent.

## PETITE SUITE

DEBUSSY

An early work of this great French composer; it was written in 1888. In each of the four pieces there is the unmistakable finesse so characteristic of Debussy.

No. 1 En Bateau. This speaks for itself in its placid movement throughout.

No. 2 Cortège. This is almost a march but without a shred of pomposity; on the contrary, it is alive with tight rhythmical detail which makes a delightful piece of light music.

No. 3 Minuet. A real lilting Minuet, full of charm and grace.

No. 4 Ball. Here is a charming example of Debussy in a roistering mood.

Note the splendid Waltz in the final section which is made up of the opening theme.

## VARIATIONS ON A THEME OF BEETHOVEN

SAINT-SAENS

These Variations on a Beethoven Theme which is taken from the Trio of the third movement of the Sonata in E flat Op. 31, contain many examples of the conspicuous ingenuity of Saint-Saens. The work opens however, with a veiled reference to the Introduction of the Sonata in D minor Op. 31. This will be noticed in the ascending Arpeggio passages with which the D minor Sonata opens. Among the many other clever varieties of treatment of the Theme, in the penultima variation there is a strikingly brilliant Fugue in which the Subject is treated in a number of ways, including Inversion, Canon, Augmentation etc. This leads to the final Variation which is a rollicking Scherzo with ever increasing excitement to the end.

INTERVAL

## SONATA

POULENC

*Prelude — Rustique — Finale*

All three movements (not one of which is serious) contain examples of Poulenc's abundant humour. The second movement is indeed aptly named.

## TWO JAMAICAN STREET SONGS

ARTHUR BENJAMIN

Two pieces of great charm and simplicity from a composer of real gifts in this genre. He is perhaps better known for his Jamaican Rumba.

## MARCH FOR A CEREMONY

ALAN RICHARDSON

This impressive piece which was written for us is eminently true to its title.

## THE POISONED FOUNTAIN

ARNOLD BAX

An extremely brilliant example of picture painting in Music by a very great British composer. As will be remembered, Bax was Master of the King's Music during the latter part of his life. In this superb piece we have a striking example of his tremendously vivid imagination and sense of colour; indeed, one is almost aware of the lethal nature of the fountain!

## SONG WITHOUT WORDS

MENDELSSOHN

*(arranged by Vivian Langrish)*

One of the simpler "Songs without words" but characteristic of the abundant feeling for melody which is associated with this composer.

## POLKA

LENNOX BARKELEY

Here is a piece bubbling over with innocent fun from the pen of another fine English composer.

## VARIATIONS ON A THEME OF HAYDN

BRAHMS

To have placed this massive work anywhere else in the programme would have dwarfed anything which followed it. It is too well known to need a detailed analysis. Each of the nine Variations contain striking examples of Brahms' skill as a contrapuntal composer, the final one being a Ground Base which is built up to a brilliantly radiant climax.



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## MANOEL THEATRE MANAGEMENT COMMITTEE

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Mr. A. AGIUS FERRANTE, L.P. — *Chairman.*

Miss MARIE LOURDES BONNICI —

L.R.S.M., L.Mus.L.C.M., F.L.C.M. — *Hon. Treasurer.*

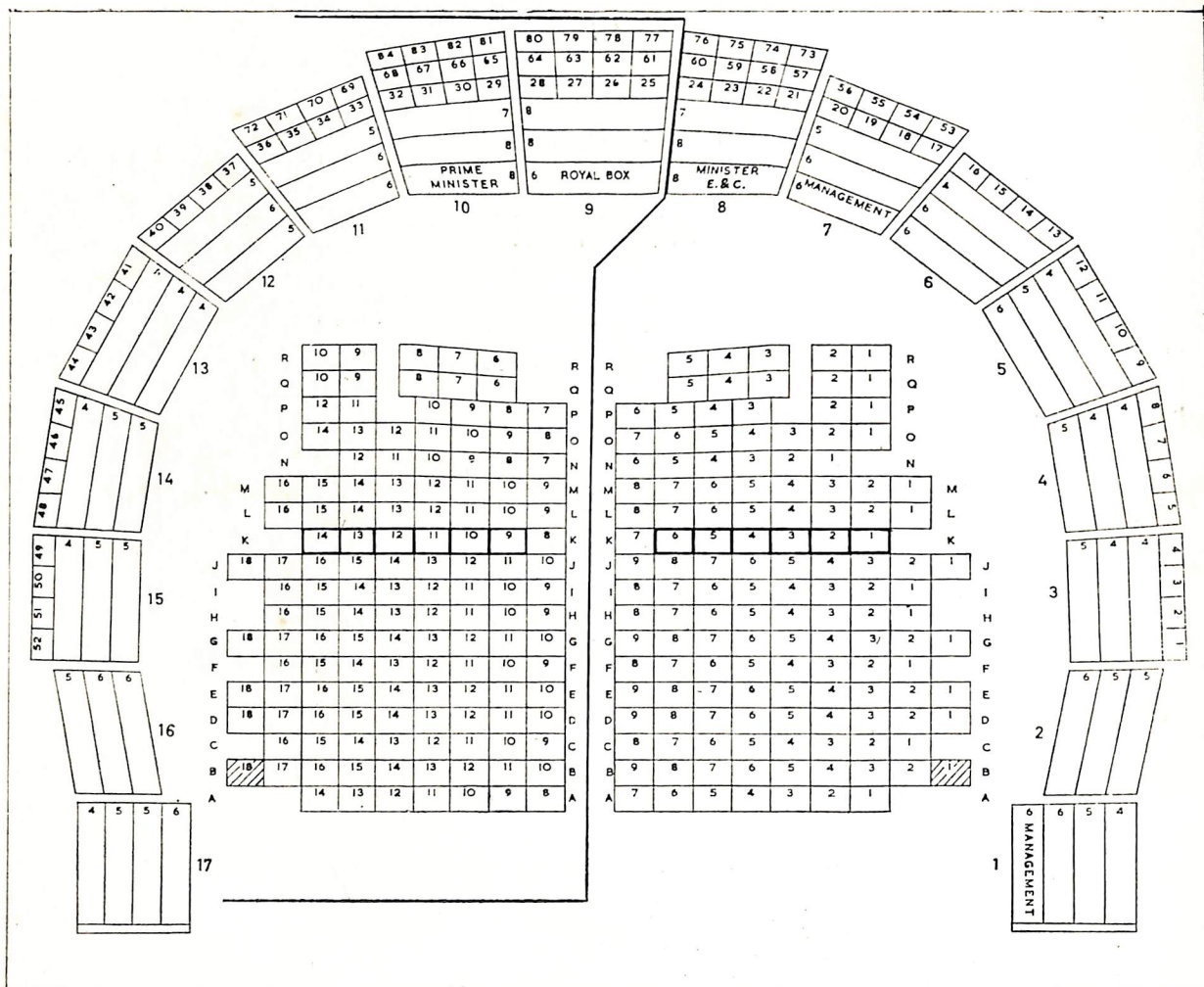
Mr. JOSEPH GRIMA — *Hon. Secretary.*

## FORTHCOMING EVENTS

M.T.M.C. — VOCAL AND ORCHESTRAL CONCERT — SOLOIST GIULIETTA  
 BISAZZA — Sunday 22nd April at 7.30 p.m.

WEBBER DOUGLAS ACADEMY — THE FLIP SIDE — Wednesday 25th; Thursday  
 26th; Friday 27th at 7.30 p.m.; Saturday 28th at 8.30 p.m.; Sunday 29th at 6.30 p.m.

M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF THE FEDERAL REPUBLIC  
 OF GERMANY — PIANO RECITAL BY PETER HOLLFELDER — Monday 30th  
 April 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.

