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*Piano Recital  
by  
Valentin Proszynski  
9.2.76.*

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*A*

PIANO RECITAL

*BY*

**VALENTIN PROCZYNSKI**

*AT THE*

MANOEL THEATRE

MONDAY, 9TH FEBRUARY 1976

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**VALENTIN**

**PROCZYNSKI**

*Valentin Proczynski*

Valentin Proczynski was born of Polish parents 35 years ago in Buenos Aires. Ever since his early childhood he showed great passion for music and the piano. His mother a Polish pianist with a gold medal from Lwow's Academy of Music, guided his first studies, but later he went to other teachers where he studied with John Montes in Buenos Aires with Magda Tagliaferro in Paris and Nellie Braga in San Paolo as well as with Vincenzo Scaramuzza in Argentina.

He then met Professor Santangelo to whom Proczynski owes all his artistic formation and is also indebted to him for having received a new dimension of the essence and the interpretation of music.

Since his early youth, Valentin Proczynski appeared in various recitals and as a soloist with orchestras in many of the most important theatres and concert halls in several cities of South America; during this period he also made recordings for various Radio and T.V. Stations. At the age of 23 he interrupted his career for personal reasons and only resumed it in 1972. During that year he went to Italy where he took up residence permanently and has since made successful appearances at the Festivals of Sorrento and Taormina. Valentin Proczynski has also made recordings for the Vatican Radio and is currently recording a series of programmes for RAI (Italian Radio and Television). This year he will appear in International Festivals: London, Paris and other European and American cities.

# PROGRAMME

## LYRIC SUITE OP. 54

GRIEG

*Shepherd's Boy — Norwegian March — March of the Dwarfs —  
Notturmo — Scherzo — Bell Ringing.*

During 1889 and 1890 Grieg undertook concert tours in several European countries and wrote little except songs but in 1891 he completed Book V of the Lyric Pieces. Of these four call for special mention. The plaintive *Shepherd's Boy* is a superb bit of tone painting almost Wagnerian in its warmth and richness. *March of the Dwarfs* is a wild and turbulent march of unmistakably Scandinavian cast; *Nocturne* is comparable to Debussy's "Clair de Lune" of the same year and *Bell-ringing* anticipates Debussy's *La Cathedral Engloutee* by many years. It was inspired by Grieg hearing from on high all the church bells of Bergen ringing simultaneously one Sunday morning. These pieces were published as piano solos in 1903.

## TWO STUDIES

SCRIABIN

Op. 2 No. 1

Op. 8 No. 12 "Pathetic".

Though these are Scriabin's early works, his first works of importance, they are very individual. Scriabin's pianistic (and thematic) invention is fully equal to such recondite expressive demands and even the Op. 2 Etude proves that Chopin was never more than a marginal influence on the decorative elegance of some of the early works for example as Tchnikowsky was upon their lyricism. Of his Etudes the "Pathetic" was the one to become most widely known.

## PIANO SONATA No. 14 in C SHARP MINOR

OP. 27 No. 2

"MOONLIGHE"

BEETHOVEN

*Adagio sostenuto — Allegretto — Presto agitato.*

The C Sharp Minor sonata which belongs to the year 1801 is designated as *Sonata quasi una Fantasia* and designed to be played without a break between the movements. The order of the movements is dictated by their poetic content; they have the glamour that hangs over a magnificent extemporization yet their aesthetic structure is masterly. The name "Moonlight" by which this sonata is known was not of Beethoven's bestowing but it is at least a token of the enchantment cast by the music. The first movement *Adagio* contains a mist of slow moving triplets and a melody slowly rising from 'monotone' on a prevalent rhythmic figure which is very impressionistic. Between the abysses of the first and last movements there stands the somewhat anxious *Allegretto* with the *Trio* as its more robust brother. The outburst of passion in the *Presto agitato* is wholly unexpected. There are two silent bars (*adagio*) before the end above which Beethoven's inward ear may well have heard a ghostly echo of the monotonous triplets from the first movement.

## INTERVAL

## THREE MAZURKAS OP. POSTHUME

CHOPIN

Chopin's Mazurkas reflect with infinite variety the less strenuous homely aspects of the Polish scene. In them he, notwithstanding his long associations with French culture, easily takes leave of the west and transports himself into a quasi-oriental atmosphere in which western notions of melody and harmony have not their accustomed validity. In his later Mazurkas Chopin could with complete artistry unite the basic forms of folk music with every refinement of academic writing.

## NOCTURNE IN C SHARP MINOR OP. POSTHUME

CHOPIN

This is another work published after his death which is marked "*Lento con gran espressione*". It is deeply emotional. The pangs of love were tormenting him. He was very young in love for the first time with Constantia a fellow student at the Warsaw Conservatoire, but too tongue-tied to tell her so. As in other compositions written about that time, his own personal mood is reflected strongly.

## SCHERZO NO. 3 IN C SHARP MINOR OP. 39

CHOPIN

It is characteristic of Chopin that he accepted without question the ground-plan of the Beethoven symphonic 'scherzo' making it the basic of his SCHERZO.

The main theme of the third Scherzo ushered in by some dozen bars of introduction dominates the whole of the first section. It has a rough "swagger" about it that immediately arrests attention. For the Trio, on the other hand, Chopin gives us a sombre tune that might have come from a 'chorale'; each pause in the melody being filled with a rippling descending figure that we soon come to recognise as a characteristic feature of the work which ends with the usual brilliant peroration.

## SONETTO DEL PETRARCA NO. 104

LISZT

The Petrarch Sonnets are all transcriptions for piano solo of earlier pieces for voice and piano written in 1838/39; they were published in 1846, that is earlier than their voice and piano originals. Sonetto No. 104 in E Major is emotionally the most turbulent and consequently has the widest dynamic range. Its pianistic writing too — its coruscating cascades and tonal arabesques — is the most spectacular of the three sonnets.

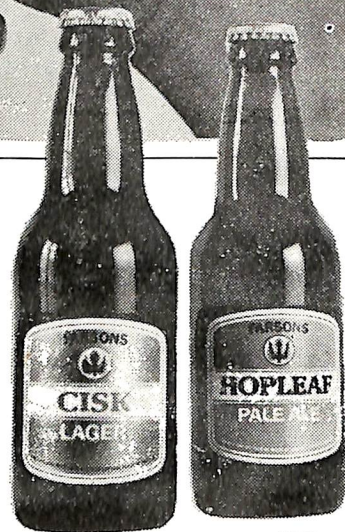
## HUNGARIAN RHAPSODY No. 12

LISZT

Individually the rhapsodies vary from insignificant improvisations to striking show-pieces of great originality. There are several instances of daring harmonies where sharp contrasts of major and minor tonality add a piquant charm to the music. The No. 12 is comparable to the famous No. 2 for popular appeal. It is worked out with amazing technical skill. The melody of its allegretto section is among the most attractive used by Liszt.



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## FORTHCOMING EVENTS

MANOEL THEATRE DRAMA GROUP — META MORNA TAL-MELLIEHA —  
Friday 13th and Sunday 15th at 6.30 p.m., Saturday 14th February at 7.00 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE IN ASSOCIATION WITH THE  
BRITISH COUNCIL — AN EVENING WITH MOZART — A RECITAL OF MUSIC  
FOR TWO PIANOS BY DAVID WARD AND NOEL SKINNER —  
Monday 16th February at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — MANOEL THEATRE  
ORCHESTRA — Friday 20th February at 7.30 p.m.

ISTITUT KULTURALI GĦARBI LIBJAN — MUŻIKA FOLKLORISTIKA  
MALTIJA U LIBJANA — Monday 23rd February at 7.00 p.m.

MALTA THEATRICAL COMPANY — DAWL FIT-TIEQA — Friday 27th, Saturday 28th,  
at 7.00, Sunday 29th February at 6.30 p.m.

M.A.D.C. — MAD WOMAN OF CHAILLOT — Thursday 4th and Friday 5th at 7.30 p.m.,  
Saturday 6th at 8.30 p.m., Sunday 7th March at 6.30 p.m.



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### Dinner Dancing

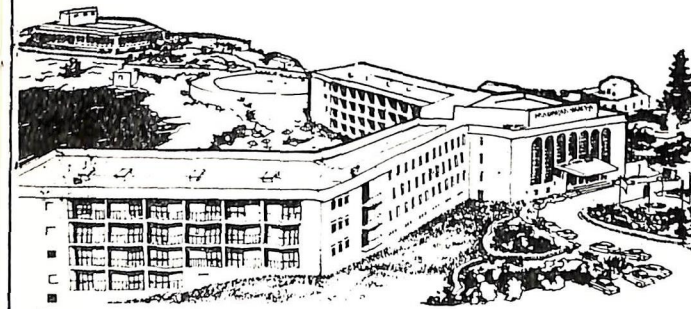
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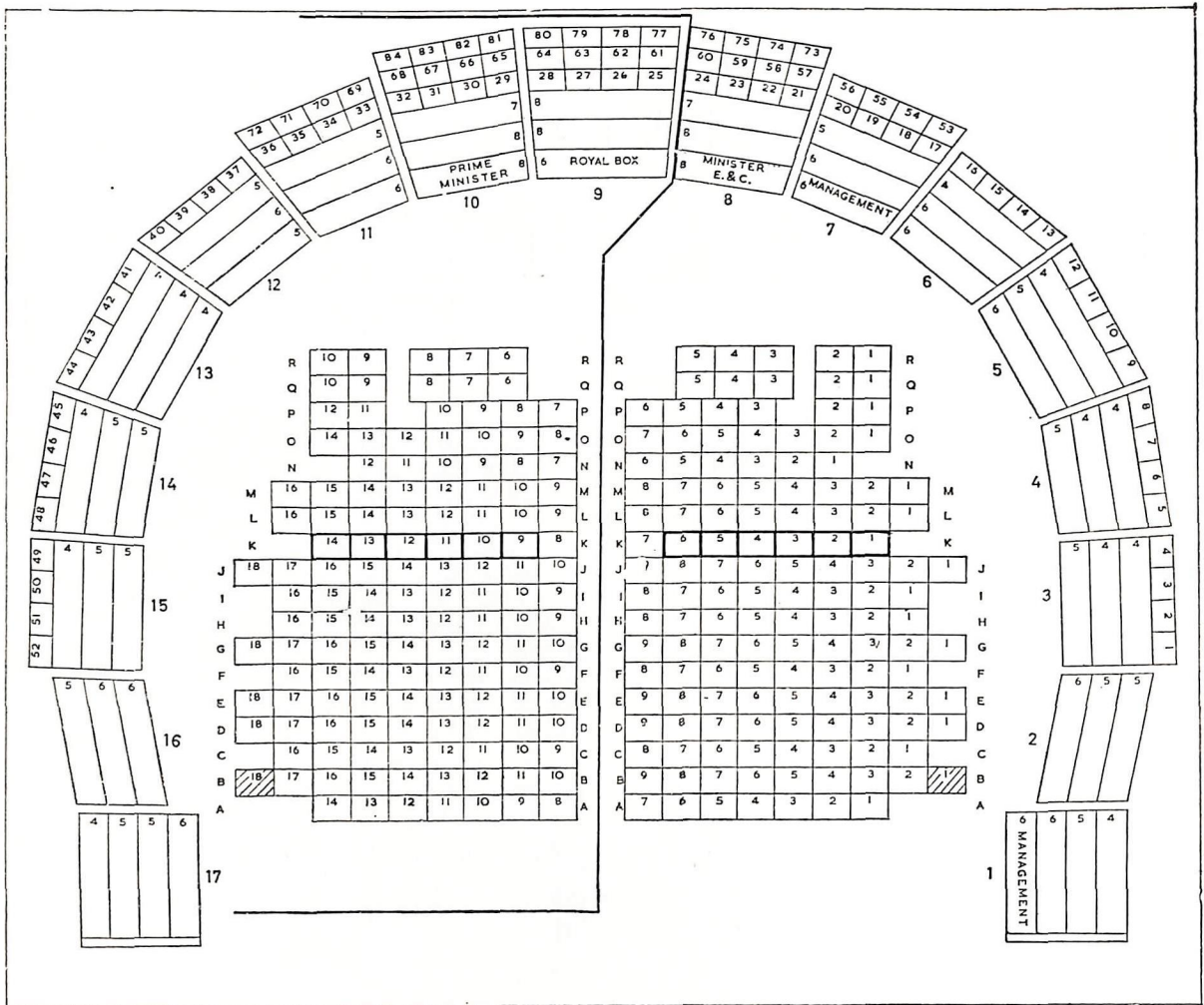
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## MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

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

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

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

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



