



1732

*"A Duo Piano Recital"*  
*by*  
*C. Pastoulli & E. Perotta*  
*24.1.77.*

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COMMITTEE

*in association with*

THE ISTITUTO ITALIANO DI CULTURA

*present*

A Duo Piano Recital

*by*

**CHIARALBERTA PASTORELLI**

*and*

**ELI PERROTTA**

*at the*

MANOEL THEATRE

Monday 24th January 1977



*Chiaralberta Pastorelli*

**Chiaralberta Pastorelli**

*Eli Perrotta*

**Eli Perrotta**

CHIARALBERTA PASTORELLI was born in Milan, studied piano-forte at the Conservatory G. Verdi with Enzo Coloce and obtained her diploma at the age of 15 with merit and special mention.

Furthermore she obtained diplomas for composition and organ and she was the winner of national and international Piano Competition among which the Viotti of Vercelli (2nd prize), and the Chopin of Rome (1st prize), the Cristofari of the RAI (2nd prize), the spring trophy of the RAI (1st prize) and besides she represented Italy in a world competition organised by the Berlin Radio RIAS for the interpretation of Mozart music. Well-known is her concert activity which has taken her throughout the world. She was the Soloist with the most important orchestras (among the conductors one can name H. Scherchen, M. Rossi, H. Reichert, L. Somogy, E. Bergel, E. Gracis, C. Abbado etc.). She has recorded for the Fonit. At present she is teaching piano at the Verdi Conservatory in Milan.

ELI PERROTTA was born in Catania. He studied first at the Conservatory then at the Academy of S. Cecilia under Rodolfo Caporali, Armando Renzi and Carlo Zecchi. He took part in the Festival of Salzburg in 1950 and as among the winners at the Viotti Competition in 1951, 1953 and 1954; he also won the first prize at the Cristofari Competition of the RAI in 1955. This intensive concert activity has taken him throughout all the countries of Europe, to Asia, to Africa and to North America.

He was the soloist with great orchestras and with distinguished conductors such as Strawinsky, Hindemith, Scherchen, Dixon, Abbado Strauss e Rossi. He was everywhere favourably received by the public and was given important rewarding criticism.

He has recorded for the Kapp Recording of New York and for the RCA. For over ten years he has been teaching piano at the Conservatory G. Verdi of Milan.

# PROGRAMME

## SONATA FOR TWO PIANOS

HINDEMITH

*Glockenspiele — Allegro — Kanon — Recitativ — Fuga*

Hindemith composed his only Sonata for two pianos in 1942 during the second World War. Nazism had forced him to leave Germany and go to the United States and precisely works of great worth belong to this American period, works in which an increasing compositive virtuosity is contrasted by a progressive deepening of spiritual and philosophical values. It is divided into five movements and the first, sub-titled *Glockenspiele* is a very original and unreal rejoicing of bells in a very movable background of riveted sounds; in the second, *Allegro*, the counterpoint construction is perfectly revealed in the neoclassical conception; in the third, *Kanon*, the same technique is carried to refined extremes almost to the exasperating point characteristic of Canon form. The fourth movement is to be considered one of the most inspired pages of contemporary literature, it is taken from a poem "This World's Joy" of an unknown English author of 1300 Hindemith draws out from it a recitative with an alternating of the two instruments to utter phrases of intensive, intimate beauty. A fugue, in the fifth movement ends the Sonata; in the technical virtuosity leaves space for the researched timbre which remains the dominant reason of the whole composition.

## FANTASY IN F MINOR FOR PIANOFORTE DUETS

SCHUBERT

*Allegro molto moderato — Largo — Allegro vivace.*

Finished in April 1828, six months before his death, this Fantasy in F Minor brings to us one of the highest amongst the richest pages of piano literature in this particular sphere. Schubert played it for the first time with his friends during those Viennese evening which were then called "Schubertiadi", a lively expression of romanticism and poetic impulse. It is based on a melancholic repetition of a submissive and serene lyrical form and to this recurring theme are alternated a gay scherzo, a dramatic adagio, the typical Schubert-like effect of sudden slashes of light obtained from the passage in F minor (original key) to F major, and finally, a fugue which with a sweeping crescendo brings the listener back to the first theme.

## ANDANTE AND VARIATIONS OP. 45 FOR TWO PIANOS

SCHUMANN

Composed in 1843 when Schumann was thirty-three years old, this piece was re-arranged by the composer later in the same year for two violincellos, two pianos and a Horn; the second version is nowadays very rarely played and shows how much Schumann loved the research of rare sound effects. In the more known present version for two pianos the Variation form is conceived in a much freer way. What the musician takes away from the rigid scheme of a pre-constituted form he renders with ease the romantic phrase, thus, the theme has the modest function of a gentle principal trend. The softness of this varied Andante is stretched to the fusion of the two instruments and the results are undoubtedly of great interest. A sweet and inspired theme is followed by a first variation which is still calm and by and by is followed by other variations more brilliant leading to a finale which once again returns to the softness of the initial theme.

## VARIATIONS FOR TWO PIANOS ON A THEME BY HAYDN

BRAHMS

Contrary to the 'Andante and Variations' of Schumann, Brahms first composed these variations on the 'St. Anthony' Chorale of J. Haydn in a drafting for orchestra in 1873 to reproduce it again for two pianos in the same year. Both versions are famous and they belong to that mature Brahms period which would later produce, soon after these variations, the first symphony.

The technique of these variations not only answers precise formal schemes but it enriches itself with an architecture which makes of this work a model destined for future musicians. Even though it is constructed in a classical way, theme, eight variations and finale the work seems to be conceived in one big arc hovering over the single movements and stretched to give them a great coherence and homogeneity even in the diversity of the timbre and rhythm.

I N T E R V A L

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## Forthcoming Events

M.T.M.C. — in association with the Embassy of the Federal Republic of Germany — **ENDRES QUARTET** — Tuesday, 1st February at 7.30 p.m.

MIN. OF EDUCATION — **MINI MUSICAL 1977** — Saturday 5th and Sunday 6th February at 6.30 p.m.

M.T.M.C. — in association with the Embassy of the Federal Republic of Germany — **PIANO RECITAL** by **HANS THURWACHTER** — Thursday 10th February at 7.30 p.m.

**ATTURI THEATRE GROUP — IS-SORU LI M'EMMNIETX** — Saturday 12th at 7.30 p.m., Sunday 13th at 6.30 p.m., Friday 18th and Saturday 19th at 7.30 p.m., Sunday 20th February at 6.30 p.m.

M.T.M.C. — **ORCHESTRAL CONCERT** Soloist **CYNTHIA TURNER** — Tuesday 15th February at 7.30 p.m.

M.A.D.C. — **MAN FOR ALL SEASONS** — Thursday 24th and 25th at 7.30 p.m., Saturday 26th at 8.30 p.m., Sunday 27th at 6.30 p.m.

M.T.M.C. — in association with the British Council — **PIANO RECITAL** by **RICHARD DEERING** — Monday 28th February at 7.30 p.m.

# Manoel Theatre Management Committee

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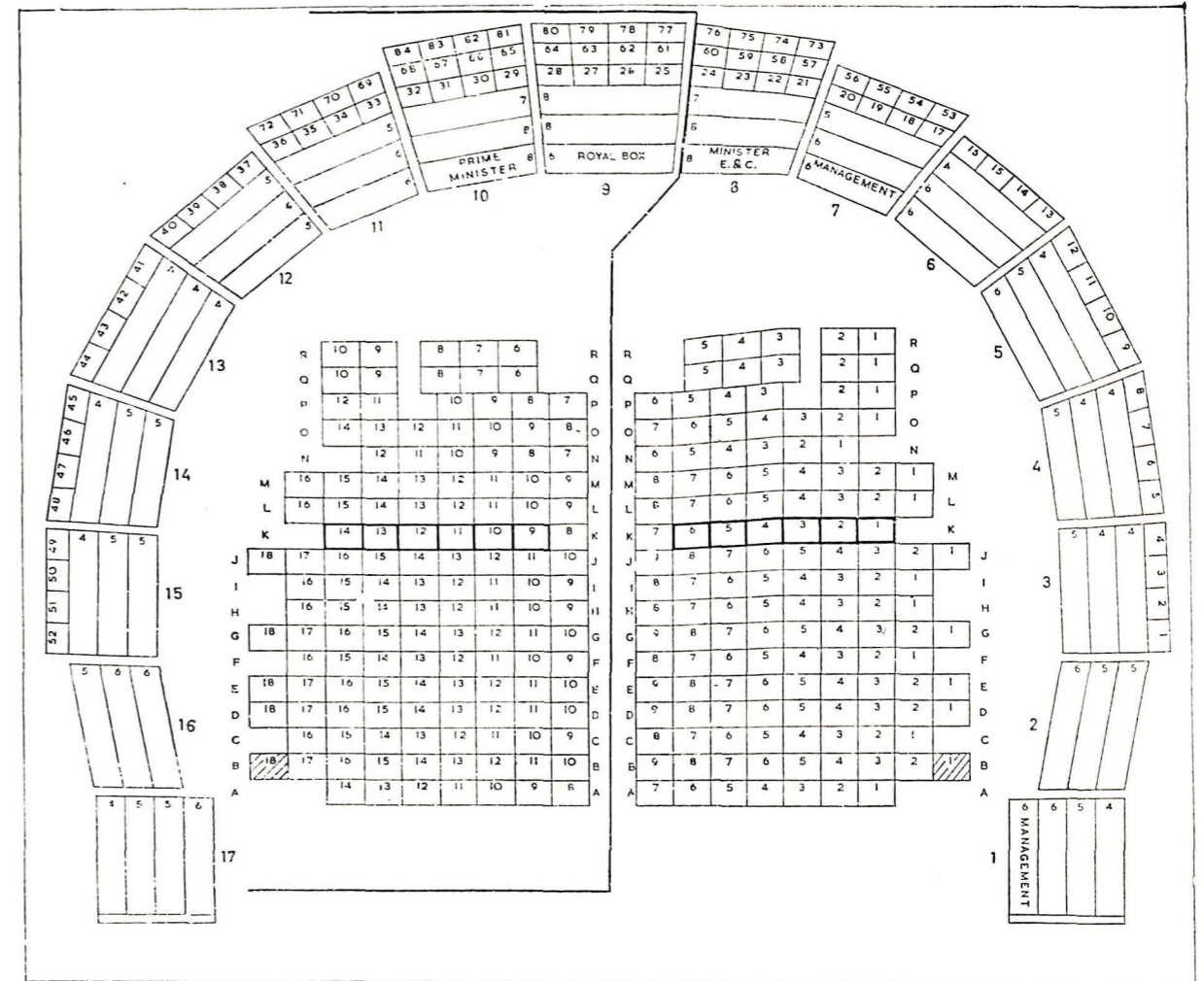
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### MANOEL THEATRE BOOKING PLAN

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.

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