



1732

"Piano Recital"
by
Richard Dering
28.2.77.

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Piano Recital

by

RICHARD DEERING

at the MANOEL THEATRE

MONDAY 28th FEBRUARY, 1977

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Richard

Deering

Born in London in 1947. Richard Deering studied there with Frank Merrick and Peter Wallfisch. He has appeared as soloist and lecture-recitalist in most parts of the British Isles. Overseas appearances include concerts in Portugal, East Germany, Switzerland, Holland, India, Singapore, Hong Kong, Macau, Brunei, Malaysia, Thailand, and Philippines. Among the more unique occasions in his performing career are the giving of the first piano recital by a European in Manila, attended by the wife of the Philippines' President Marcos, and the giving of the first-ever live professional concert in N.E. India, given in Shillong at the invitation of the Chief Secretary of State of Meghalaya. Future overseas commitments include concerts in Brussels, Portugal, Spain, Middle East, Paris, Greece, Turkey, Finland and a return to the Far East in 1978. In London he undertakes a series of recitals in 1977 on the South Bank tracing the development of British music from 1600 until the present day. This series will be repeated in other parts of Britain also.

He has given several first performances at home and abroad, including works by Elisabeth Lutyens, Arnold Cooke, Gunther Kochan, Sir Michael Tippett, Gerard Schürmann, Robert Sherlaw Johnson and others.

PROGRAMME

Sonata in B flat, K. 570
Allegro; Adagio; Allegretto

MOZART (1756-1791)

Mozart was, as we know, a great keyboard player, one of the greatest virtuosi of his time, although not a virtuoso in the sense that that term came to have in the following generation. He lived long enough to begin to know that type and to reject it — in the person of Clementi, whom Mozart thought was lacking in taste and feeling. The ideals of Mozart's piano style were very different from those of the 19th century composers, although his instrument was basically the same as that of Beethoven, Weber and Chopin.

It is obvious that in the violin sonatas and chamber-music involving the piano, Mozart, until his later years, thought of the piano as the dominating instrument, for this same sonata appears also as a sonata for violin and piano where the keyboard part remains exactly as in this solo version. Its 3 movements follow the standard Classical pattern — sonata form, first movement, slow movement of great intensity and a jaunty Rondo Finale.

3 *Sketches*
April; Rosemary; Valse Capricieuse.

FRANK BRIDGE (1879-1941)

With the passing of the Elizabethan madrigalists and the death in 1695 of Henry Purcell, British musical creativity fell into general decline for roughly 200 years — apart from the occasional oases of Thomas Arne, John Field and William Sterndale Bennett — when at last Britain found again its true musical accent. Known for many years, and even known as such today in many overseas quarters, as the land without music, this predominantly English musical renaissance came in consequence of the “discovery” of English folk-music by Cecil Sharp.

Frank Bridge was also an eminent conductor, viola player and teacher — amongst his pupils was Benjamin Britten — and it is thought by many commentators that he might have been great if born in another country at another time! He was educated in composition by Stanford in the classical tradition which gave him a strong sense of form, even when he departed from the conventional classical shapes. The 3 Sketches date from 1915 and although very attractive show, because of their early composition, a slight formal immaturity. “April” is a continually

moving piece in E minor with a tonic major final section, and is probably the weakest: “Rosemary” is a popular, haunting melody upon harmonies of shifting sevenths with an oddly dramatic middle section, and the “Valse Capricieuse” is self-explanatory.

Sonatina No. 1 CHARLES CAMILLERI (1931-)
Moderato; Piacevole; Allegro Moderato.

Born in Malta and showing signs of musical promise at an early age, Charles Camilleri decided at the age of 17 to devote himself fulltime to music after proposing to pursue a law career. He studied in Australia and Canada, and worked for periods of time in the Far East, America and London before returning to Malta in 1968. His first compositional period was a nationalistic one, centred around the Maltese folk-spirit following on from his early research and notating of Maltese folk-tunes from the remoter areas. With a classifiable second composition period of transition we reach the third and most important period of this interesting composer's development. Heralded by studies in African music he utilises both direct quotation and parody of ethnic music, and his explorations of modal patterns and rhythmic freedom reach new depths. More recently his studies have included Indian and Arabic music and his works of the last 10 years or so have been a successful bridging of all world cultures.

This Sonatina sees the beginnings of Camilleri's complex rhythmic experiments, particularly the first movement. In this technique the beat is “atomised” into self-contained units flowing in a free, but highly structured, improvisatory-like manner over a steady basic pulse. While the second movement is a peaceful slow moving song over an undulating bass, the Finale is a swirling, North African modal melody culminating in a furious dance-like coda.

Richard Deering has recently become very closely associated with the music of Charles Camilleri with important premieres in London and Holland and others scheduled, as well as a recording project.

INTERVAL

Kalaidoscope

EUGENE GOOSSENS (1893-1962)

Good Morning; Promenade; Hurdy-Gurdy Man; March of the Wooden Soldier; Rocking Horse; Punch and Judy Show; Ghost Story; Old Musical Box; Clockwork Dancer; Lament to a Departed Doll; Merry Party; Good Night.

Sir Eugene Goossens' creative achievements have been largely overshadowed by his world-wide recognition as a conductor, including appearances with the Diaghilev Ballet and many leading American orchestras. "Kalaidoscope" is an early work, but one which secured his position as a composer of worth. Regarded in its day as harmonically daring it is a worthy equal to the "childrens" pieces of other more eminent composers.

Sonata in C Op. 1

BRAHMS (1833-1897)

Allegro; Andante (after an old German lovesong): Allegro molto e con fuoco; Allegro con fuoco.

Written in 1853 this sonata was quickly followed by 2 others in F sharp minor and F minor, and represent 3 of the first 5 published works of the youthful Brahms. After this, apart from isolated incidences, he left the piano as a solo instrument until 1895 when in his last 2 years of life he wrote 4 sets of shorter works which are among the most intimate and profound of all piano works.

This first sonata shows us the monumental and heaven-storming scale of Brahms' style in his early years. Thought by many to be the successor to Beethoven, he, in a period of intense chromatic harmony, showed that there was still plenty to be said in a diatonic idiom.

The opening movement is a large-scale study in classical sonata-form, while the second which is basically in the tonic minor is a set of variations. This leads directly into a furious Scherzo with the complex cross-rhythms (a marked feature of his mature works) evident. After these 3 mature-sounding movements, the Finale betrays the youthfulness of the composer with its almost naive predictability, particularly in the coda.

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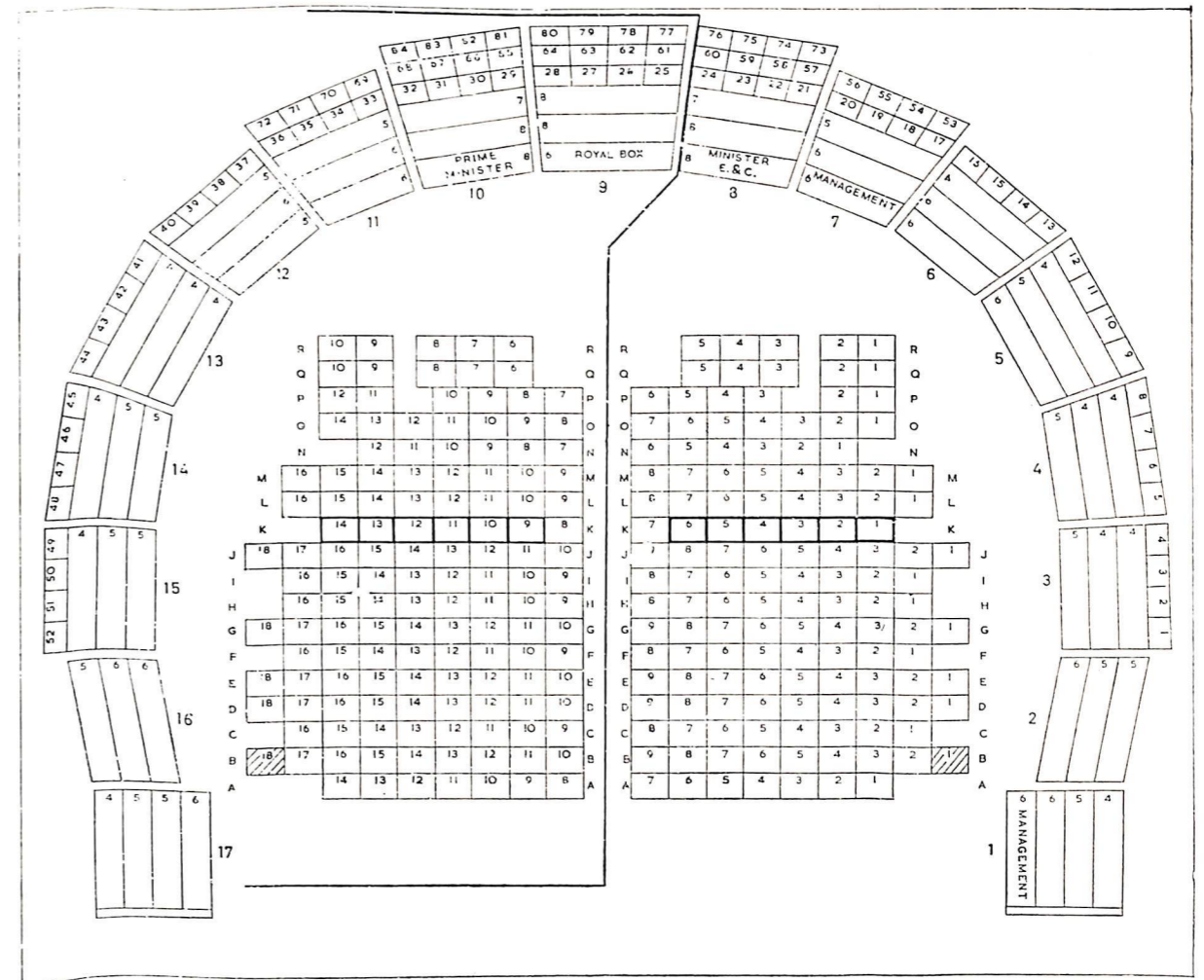
LILIAN ATTARD BALLET SCHOOL — BALLET PERFORMANCE —
Friday 4th at 7.00 p.m., Saturday 5th at 7.00 p.m., Sunday 6th at 2.30 and 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — MANOEL THEATRE ORCHESTRA — Tuesday 8th March at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — PIANO RECITAL by TAMAS VASARY — Wednesday 16th March at 7.30 p.m.

SERVICES CHORAL AND DRAMATIC SOCIETY — MUSICAL PLAY "CALAMITY JANE" — Thursday 17th, Friday 18th at 7.30 p.m., Saturday 19th at 8.30 p.m., Sunday 20th March at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE IN ASSOCIATION WITH BRITISH COUNCIL — PIANO RECITAL by ANTHONY PEBBLES — Monday 21st March 1977 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 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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