

Violin & Piano  
Recital by Salvatore Accardo  
30th November 1977

**MALTA INTERNATIONAL  
ARTS FESTIVAL 1977**



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a

**VIOLIN AND PIANO RECITAL**

by

**Violinist: SALVATORE ACCARDO**

**Pianist: BRUNO CANINO**

at the MANOEL THEATRE

ON WEDNESDAY, 30th NOVEMBER 1977

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*Violinist*

**SALVATORE**

**ACCARDO**

At an early age he started studying the violin and he graduated at the Conservatory S. Pietro a Majella of Naples with Luigi D'Ambrosio then perfecting at the Chigiana Academy of Siena with Yvonne Astruc, a pupil of Enesco.

S. Accardo has won several international prizes among which, in 1958, the Paganini of Genova, becoming the first prizewinner of the year of institution of the 1954 Competition. He has played several times the Guarneri del Gesù by Paganini, he himself the owner of two marvellous instruments: a Stradivarius "Le Coq-exZahn" of 1719 and a Guarneri "ex Lafor" of 1733.

Accardo has played in all parts of the world with the major orchestras and the most famous directors, his repertoire comprehends all the significant works for violin of the Baroque Music and contemporary music.

Despite the intensive soloist activities, Accardo finds time to dedicate himself with passion to Chamber Music and to teaching. He is a regular in the training course in the Chigiana Academy in Siena and creator and animator of the Settimana di Musica d'Insieme of Naples, a week during which soloists of international fame unite to play Chamber Music.

He records exclusively for Phillips and DGG.

## PROGRAMME

### SONATA IN F MAJOR OP. 24 NO. 5 (SPRING)

BEETHOVEN  
(1770-1827)

*Allegro — Adagio Molto Espressivo — Scherzo: Allegro Molto —  
Rondò: Allegro ma non Troppo*

The "Spring" Sonata (title not by Beethoven) as it is universally known, was composed in 1801 and it represents a departure from the traditional three-movement form employed by Mozart and Haydn the addition being a Scherzo and Trio. The work undoubtedly owes its nickname to the magical introduction to the first movement and the limpid, exhilarating themes which are elaborated with masterly imagination.

The second movement is based on a single melody which the piano ornaments with fine filigree work in the recapitulation. The theme is heard again in a wistful minor key in the middle section. The short lively Scherzo is wittily ingenious consisting of fanfare — like chords on the piano followed-up in syncopation by the violin, The Trio is a magnificent miniature.

The Rondo has a most striking alteration of major and minor keys in the second theme and is jovial in character.

### SONATA IN D MINOR, OP. 108 NO. 3 FOR VIOLIN AND PIANO BRAHMS

(1833-1897)

*Allegro — Adagio — Poco presto e con sentimento — presto agitato*

A violin sonata on a symphonic scale and obviously as full of effortless power as any conceivable quartet or sextet, is Donald Tovey's description of this work. It was composed when Brahms was 55 and was first played in the following year, 1889, by Brahms and Joachim. The first movement is unique in that the whole 46 bars of the development section are built on a dominant pedal, the piano very softly initiating a persistent series of A's while the violin on two strings plays a form of the opening theme.

The slow movement is a cavatina, very concise, consisting of little more than three repetitions of one melody. The third movement is a scherzo which, dispensing with the traditional form, has no separate trio and runs its whimsical course through a wide variety of keys. The finale is a powerful sonata rondo with a passionate main theme which is transformed in the middle of the movement into a quiet meditation.

## INTERVAL

### SONATA FOR VIOLIN

MAURICE RAVEL  
(1875-1937)

*Allegretto — Moderato (Blues) — Allegro (Perpetuum Mobile)*

In all his works, Ravel is a typical product of Parisian culture and in the 1920 she wrote that there was a reaction against pre 1914 tendencies

"against the leisurely luxury art that Impressionism was". His colleagues called him an exponent of obsolete aesthetics but to the public he was the foremost French living composer.

This work belongs to 1927 when he was becoming more sober in his artistic method and more than ever classically inclined. To quote his own words in this sonata he "strove his utmost to emphasize the incompatibility between the two instruments rather than try to palliate it; the piano and the violin are contrasted, not made to co-operate".

Jazz elements are used in the second movement entitled "Blues" of this sonata as they are in certain parts of another of his works.

Ravel wrote only one sonata for violin and cello, and three pieces (including this Sonata) for violin and piano. It is not among his most popular works, and to most people it may be unfamiliar.

### CAMPANELLA

PAGANINI/LISZT

"La Campanella" is a free re-elaboration of the final rondò of the "Second Concert for Violin and Orchestra" by Nicolò Paganini: a rondò which has a subtitle "La Campanella" on account of the imitation of a bell obtained alternately from the natural and harmonious sounds of the violin. The great Italian Violinist Paganini (1782-1840) influenced Liszt in his art and when Liszt went to Paris at the age of twenty this contact deeply affected him during his life. At the base of Liszt's work there is indeed the confluence of three fundamental stimulants: the diabolical virtuosity of Paganini, the poetic and melodious tone of Chopin and the sentimental and idealistic hyperbole of the French literary romanticism of that time (1830).

Soon Liszt transcribed for pianoforte various compositions by Paganini (among them La Campanella) which was an attempt to plan something similar on the pianoforte as Paganini had done on the violin, but later on, he re-composed these pieces of music.

Thus "La Campanella", composed for the first time in 1838, had a second version in 1851. However, nowadays, pianists prefer not this version but the one by Ferruccio Busoni (1866-1924). This version was adopted by Mannino with additions, towards the end, of a change by Leopold Godowski (1870-1938).

The change made by Godowski is a small delightful historical curiosity because Godowski, who introduced it habitually in this piece of music, never wrote it down on paper as he regarded it as something belonging to him alone. It was explained to the young Mannino by Alfredo Casella, when the latter heard Mannino at a concert given by Godowski. Casella did this because he wanted to show his admiration for Mannino who possessed great talents as a musician.



*Pianist*

**BRUNO**

**CANINO**

BRUNO CANINO was born in Napoli in 1936. He studied piano and composition at the Conservatory of Milan, as a student of Enzo Calace and Bruno Bettinelli.

He won prizes in the International Piano Competitions of Bolzano and Darmstadt.

As a pianist and clavicymbalist, soloist and in Chamber Music groups he has played in the most important European centres, in the USA and in Japan. He also took part in the Festivals of Venice, Edinburgh, Prague, Zagreb, Bordeaux, Palermo, at the Festwechen of Berlin and at the Journées de Muzique Contemporaine of Paris.

He has issued several records for the RCA Italiana, the CBS, the Deutsche Grammophone and the Angelicum; he has also some revisions of old music.

His compositions were played at the Festival of Venice and his Chamber Music Concerto No. 2 was awarded at the Biennale of Paris.

He teaches the piano at the Conservatory of Milan.

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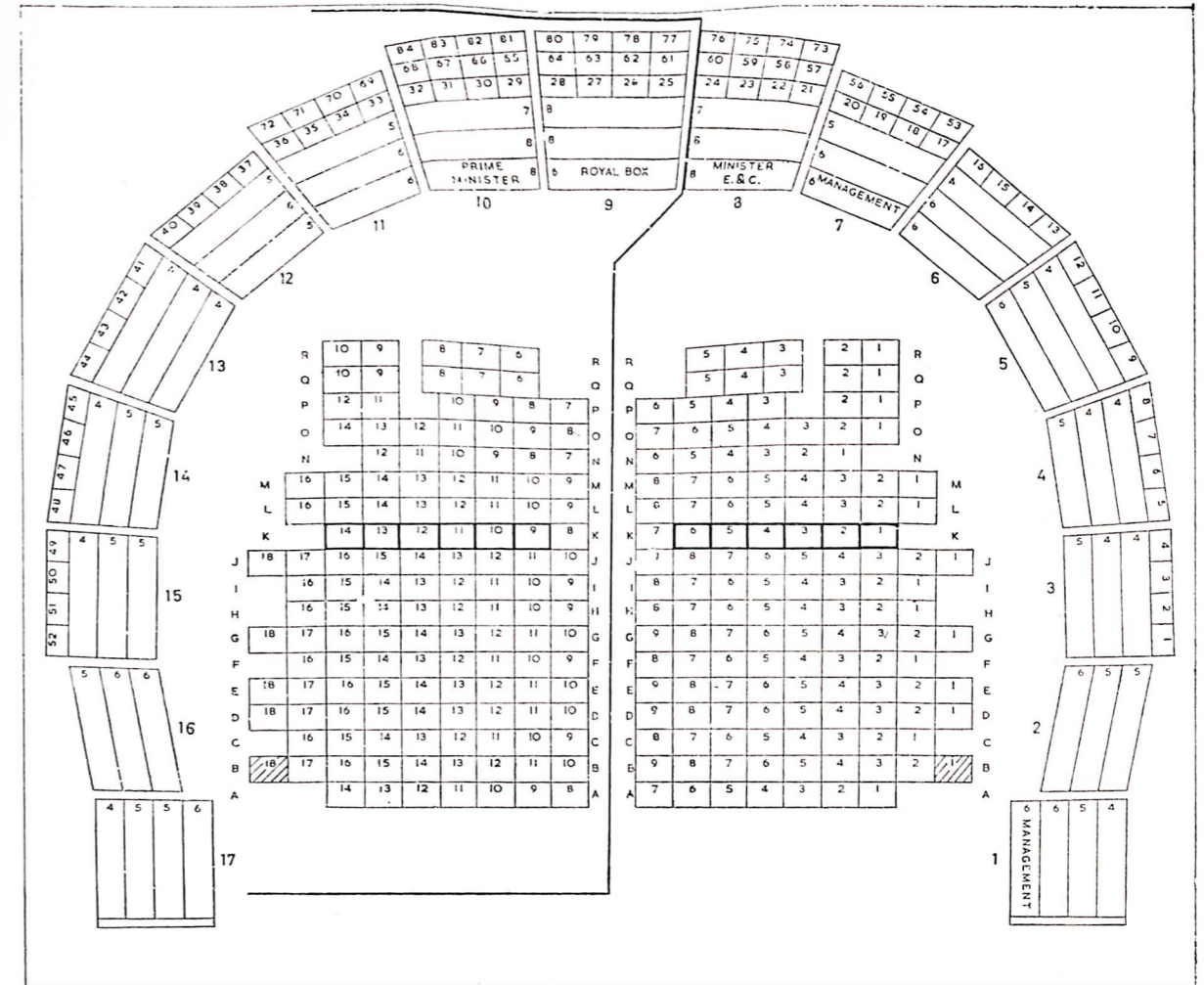
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MANOEL THEATRE BOOKING PLAN

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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