

Pianist Anne Borg  
4th April 1978



1732

MANOEL  
THEATRE

693

# MAN'S DREAMS

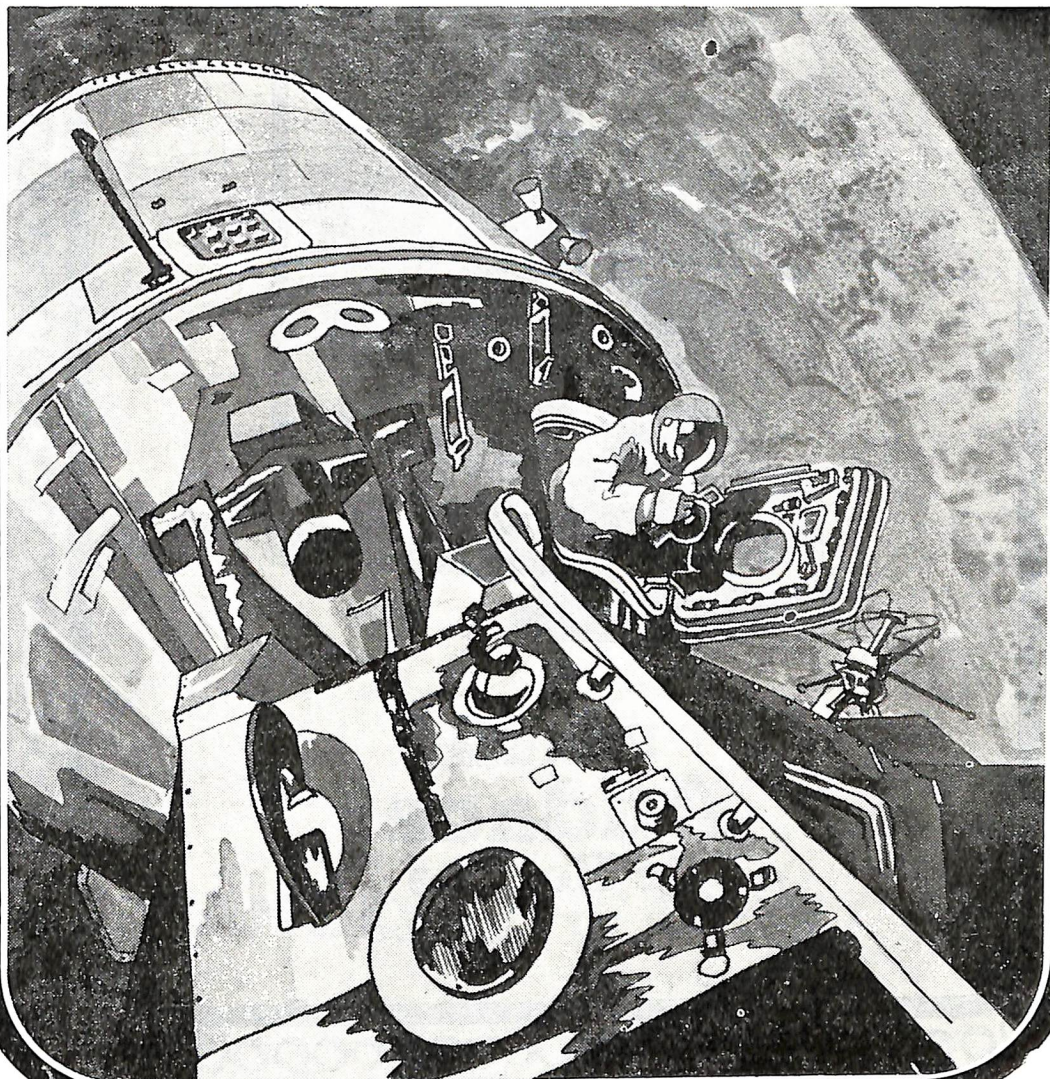
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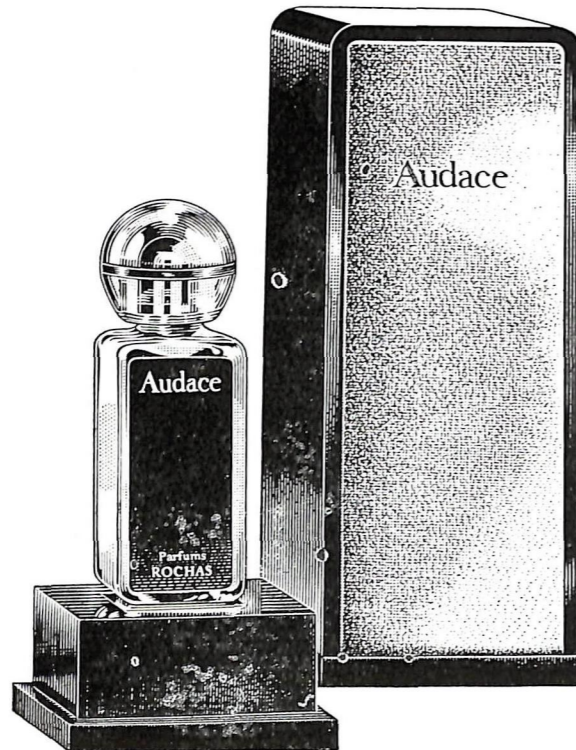
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PIANO RECITAL

BY

**ANNE BORG**

AT THE

MANOEL THEATRE

on Tuesday, 4th April 1978

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Anne Borg, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss A. Hare.

In 1967 she won the prize in the piano competition organised by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study under Walter Blankenheim at the Music Academy in Saarbrücken. She next obtained a scholarship through the German Academic Exchange Service, subsequently extended for a further three years, eventually continuing her studies under Robert Leonardy. Gained her Teacher's Diploma in 1974 and the Performer's Diploma in 1976. Has also attended in 1974 a Master Course under the Russian Professor Naumow and is currently on Master classes under Vitalij Margulis of Leningrad and Freiburg Music Academies.

Anne Borg has been teaching piano at the Conservatory since 1972. She started playing chamber music in 1971 and together with Helmut Hagg formed a "Duo Concertante". She has also given performances on radio, besides piano recitals, chamber music and orchestral concerts.

# PROGRAMME

SONATA IN C MAJOR K.V. 330  
*Allegro moderato — Andante — Allegretto*

W.A. MOZART  
(1756-91)

The present work is one of the group of sonatas for pianoforte, which are five in number, composed during Mozart's visit to Paris in 1778, and was written there probably in the early autumn of that year.

Throughout the Sonata the musical thought is simple. Although the melodic lines are often decoratively clothed, their essential form could hardly be plainer. There is no emotional interest except in the Andante where the genuine songfulness, richness of harmony and chromatic modulation, contrasts of key and of major and minor mode, combine in an appeal to poetic sensibility.

Conspicuous in the quick movements, especially in the first, is the use of a device familiar to that in the sonatas of Scarlatti — the doubling of figures and phrases. In the Exposition of the Allegro hardly does an idea escape immediate repetition, either with new figuration or without any change.

The Andante is a song of meditative aspect, not without changes of mood indicated in the autograph, by numerous dynamic signs. In the Allegretto, simple melodic sentences with shakes and turns alternate with mere decorative devices which serve at once as a contrast and as a means of progression from one paragraph or melodic sentence to the next.

VARIATIONS BRILLANTES OP. 12 IN B FLAT MAJOR  
*F. CHOPIN*  
(1810 - 49)

All Chopin's Variations were composed quite early in his career but are not for that reason to be written off as valueless. Shallow they certainly are, by comparison with his mature work: but the brilliant passage-work, learnt from composers like Hummel, is put to expressive use that was new in their day, and Chopin shows real imagination in his transformation of the theme. It was the publication of the Variations on "Là ci darem la mano", Variations on a German Theme and Variations Brillantes which gave rise to Schumann's famous remark "Hats off, gentlemen — a genius!" The best work of the three is the Variations Brillantes, based on the air "Je vends des scapulaires" from Herold's last opera Ludovic, which was produced in the same year (1833) as

Chopin's Variations. The work consists of a brilliant introduction, followed by four extended variations in which the original 6/8 metre of the tune is most ingeniously treated.

BALLADE NO. 1 IN G MINOR OP. 23

*CHOPIN*

There is no way of telling whether or not Chopin had a specific work of the Polish poet Mickiewicz in mind for each of his ballades, as some have suggested.

A note of suspense is imparted by a clash of tones in the last chord of the introduction (D in the bass, E-flat in the Alto) which some writers, even of this century, thought might be a misprint. Clearly it is a mixture of G-minor and E-flat, the two keys which come and go in the body of the work.

That body is torn between supplication (at the outset) and rejection (the following Agitato), more tender appeals (the E-flat section that comes next) in which the triplet figure of the introduction makes an insinuating reappearance, a stormy outburst, a rather hopeless resort to other arguments (marked scherzando), then a return to the opening supplication, angrily pushed aside in the "presto con fuoco", and finally crushed for good and all at the end.

## INTERVAL

PICTURES AT AN EXHIBITION

*M. MUSSORGSKY*  
(1839 - 81)

The exhibition was a memorial tribute to V. Hartmann, a painter, architect and designer who was a close friend of Mussorgsky and who died in 1873 at the age of 39. From more than four hundred pictures on display, Mussorgsky chose ten as subjects for a musical translation, and perhaps portrayed himself as a strolling spectator in the introductory Promenade, which recurs as a link between some of the succeeding movements. The alternating rhythm of six-four and five-four suggests the spectator's uneven steps, and the pentatonic melody gives a recognisably Russian flavour as the Promenade introduces the following sequence of pictures:

GNOMUS: Drawing representing a dwarf, who totters with faltering steps on his little crooked legs. A resumed Promenade reaches -

THE OLD CASTLE: A castle of the Middle Ages (in Italy), in front of which a minstrel sings his song. Another Promenade leads to -

TUILERIES: A brief scherzo illustrating squabbling children at play under the eyes of their nurses in the Tuileries gardens in Paris.

BYDLO: A Polish ox-cart with enormous wheels lumbering down the road and receding into the distance. A Promenade again leads to -

BALLET OF UNHATCHED CHICKENS: A costume design for a ballet called "TRILBY" showing child dancers wearing costumes representing egg-shells. The music deftly imitates the cheeping of young chicks.

SAMUEL GOLDENBERG AND SCHMUYLE: Two Polish Jews, one rich, the other poor. Another Promenade reaches -

THE MARKET PLACE AT LIMOGE: French market women quarrelling.

CATACOMBAE: Inside the Paris catacombs, groping chords with eerily resounding echoes, followed by a transformation of the Promenade theme headed "Cum mortuis in lingua morta". Mussorgsky's notes show that he imagined himself guided by the spirit of Hartmann to address the skulls in Latin, a dead language for the dead, and they glow with an inner light in response.

HUT OF THE BABA-YAGA: This drawing of Hartmann represents a clock in the form of a hut standing on hens' claws, belonging to Baba-Yaga (the witch of Russian folklore). Mussorgsky has added a theme describing the flight of the witch. The rising step of a scale finally leads to -

THE GREAT GATE OF KIEV: A design for new city gates drawn in the ancient Russian style with a cupola shaped like a Russian helmet. Mussorgsky transforms the Promenade theme as the basis of a majestic and imposing finale, recalling the Coronation scene in his opera Boris Godunov.

AFTER THE THEATRE DINE  
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# FORTHCOMING EVENTS

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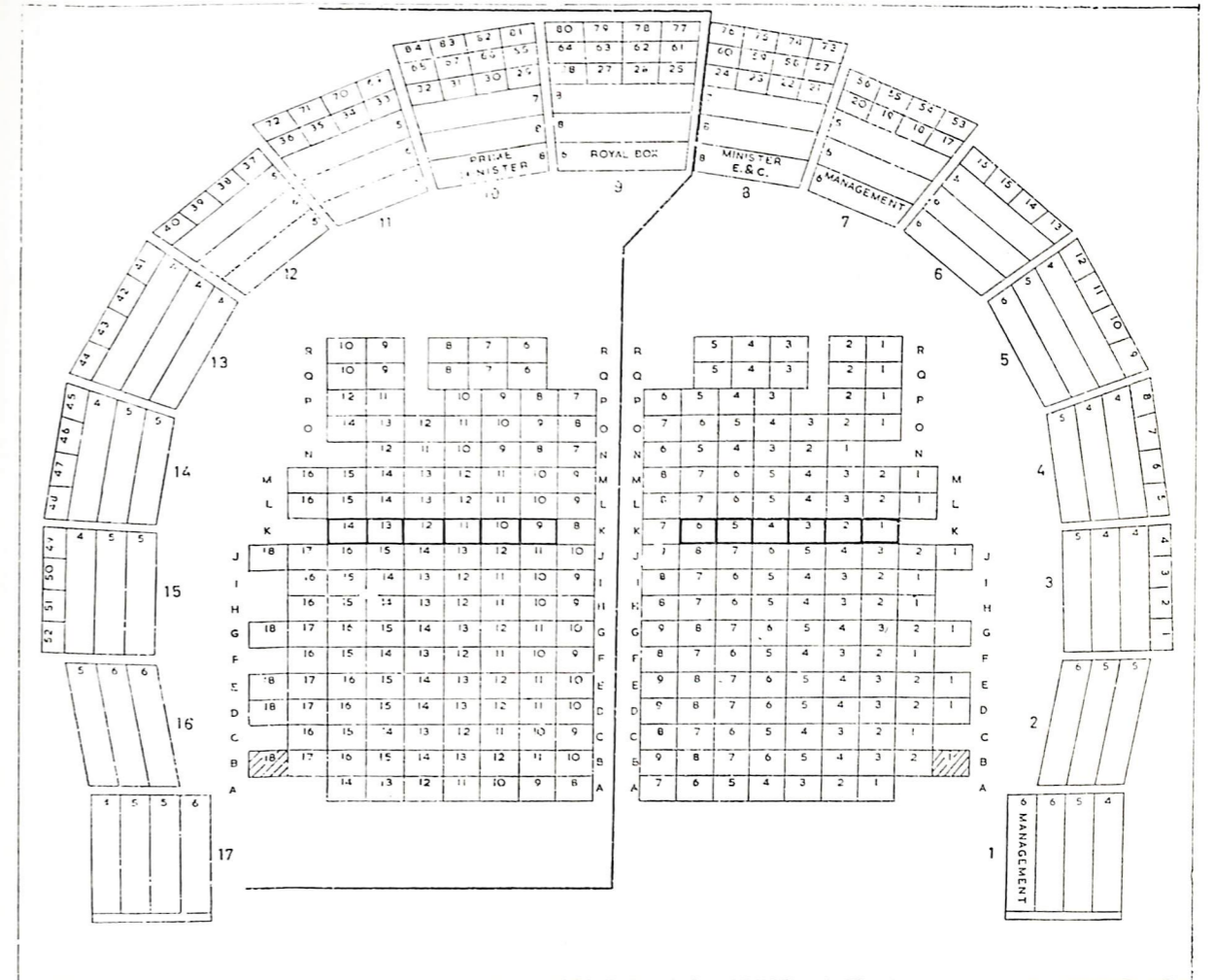
VALLETTA DRAMATIC COMPANY — STRIEH U SERRAH  
NHAR TA' HADD — Friday, 7th and Saturday 8th at 7.00 p.m.;  
Sunday, 9th at 6.30 p.m.

M.T.M.C. — M.T.O. — SOLOIST PIANIST MARIE CLAIRE  
BELLIZZI — Tuesday, 11th April at 7.30 p.m.

MALTA THEATRICAL COMPANY — GHALL KULL  
RAZZA . . . Friday, 14th and Saturday 15th April at 7.00 p.m.;  
Sunday, 16th at 6.30 p.m.

M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO  
ITALIANO DI CULTURA — PIANO RECITAL BY GIUSEPPE  
LA LICATA — Monday, 17th April at 7.30 p.m.

MALTA TALENT ARTISTES — CLARA — Friday, 21st at  
7.00p.m.; Saturday, 22nd at 8.00 p.m.; Sunday 23rd 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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