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*The British Council
presents
a recital by
The Music Group of London
8th May 1978*

**MANOEL
TEATRE**

MAN'S DREAMS

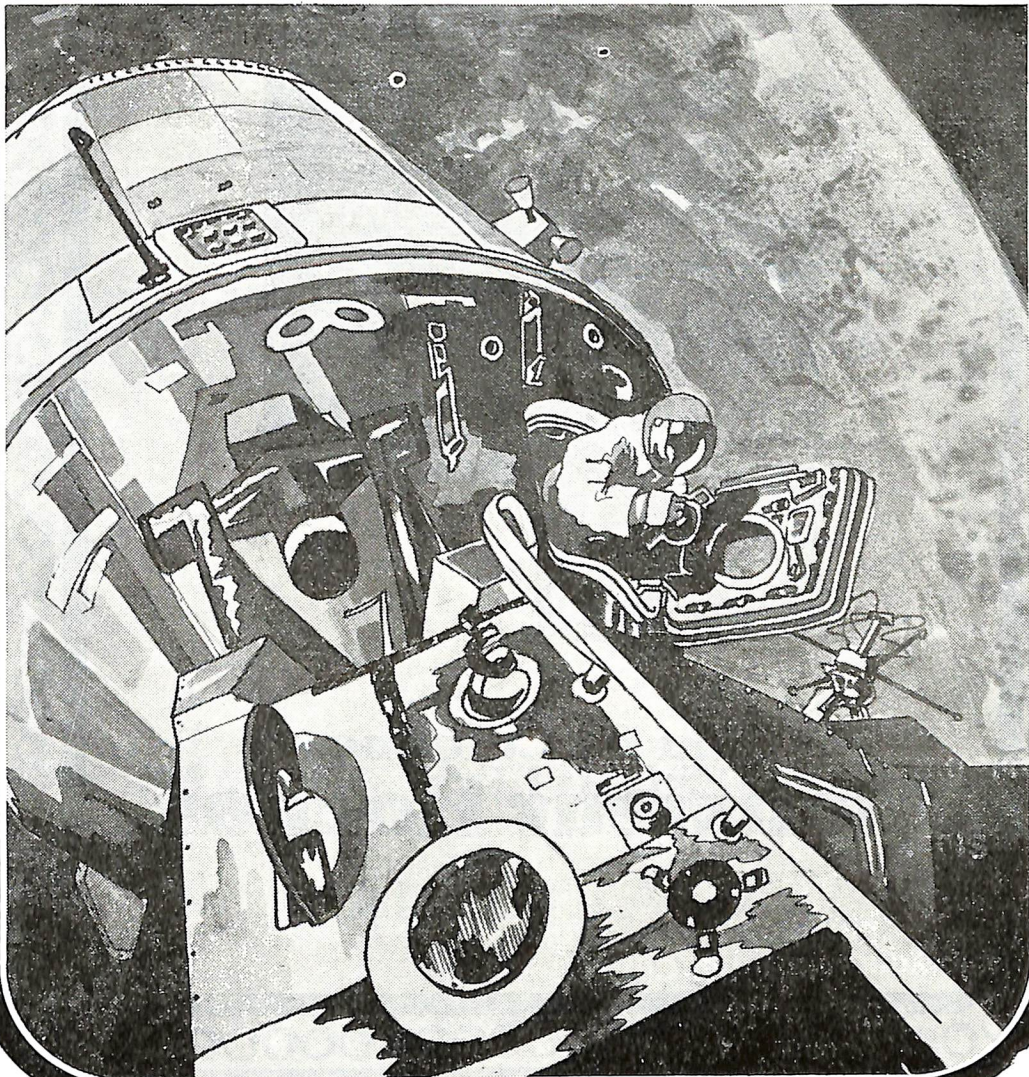
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Monsieur Rochas

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presents

a recital by

THE MUSIC GROUP OF LONDON

at the

**MANOEL THEATRE,
VALLETTA**

Monday, 8th May 1978.

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Eileen Croxford

David Parkhouse

EILEEN CROXFORD

DAVID PARKHOUSE

THE MUSIC GROUP OF LONDON



Keith Puddy

KEITH PUDDY



Ralph Holmes

RALPH HOLMES

PROGRAMME

Phantasie Trio for Violin, Cello and Piano

FRANK BRIDGE

An important influence on many of the English composers of the early 1900's was the series of chamber music competitions organised by W.W. Cobbett. These had the stimulating idea of forging a link with the great Elizabethan and Jacobean age of English chamber music by setting up competitions for single movement Phantasies.

Three of Bridge's early works were entered for these Prizes, a String Quartet (1901) and a Piano Quartet (1910), but it was the Piano Trio which won success for Bridge, taking 1st Prize in the 1907 competition.

Although ostensibly in one movement, the Trio is an uncomplicated example of formal integrations with the scheme A (allegro moderato) — B (andante) — C (scherzo) — B — A. It is one of Bridge's happy characteristics that the listener is always carried easily forward, and after the opening dramatic challenge, the principle melodic material unfolds in a typically leisurely way; effortlessly one continues through the broad paragraphs of Andante and Scherzo towards the climax of the recapitulation and brilliance of the Coda.

Trio in A minor, opus 114

BRAHMS

In 1891, Brahms met the celebrated clarinettist Muhlfield, whom he described as 'absolutely the best wind-instrument player I know'; during the four years following their first meeting, Brahms composed four pieces of chamber music for Muhlfield, the Opus 114 trio, the clarinet quintet, and two clarinet sonatas. The clarinet trio was composed in 1892, shortly after the very beautiful quintet and the choice of a minor key for both works is very significant. Indeed Brahms's works for clarinet have sombre quality which is quite heart-rending in its beauty and stems not only from the choice of the minor mode but also from his great exploitation of the dark-hued 'chalumeau' register of the instrument. This use of the lower clarinet notes can be heard from the early bars of the first movement, in which the cello and clarinet are treated as a single unit in contrast to the piano. In order to match the natural agility of the clarinet, extraordinary technical demands are made upon the cellist in this movement, especially in the closing 'poco meno allegro' bars, where the cello and clarinet become entangled in a web of acrobatic arpeggios.

In the adagio second movement, Brahms turns towards the clear high register of the clarinet to convey the melodious beauty of this D major movement which drifts across the listener in waves of gorgeous song-like melody. The third movement is a delightful A major 'minuet and trio', in which all three instruments are treated as near equals and in which the cello-line is again quite virtuosic.

The 'allegro' finale derives its interest from subtlety of rhythm; the alternation between triple and duple rhythms creates a wonderful effect which is truly Brahmsian in its unpredictability. In 1892, von Herzogenberg wrote to Brahms about this trio and the quintet: 'both clarinet works appeal to me more and more; up to the present I cannot see the reason why the Quintet is a greater favourite than the Trio'.

INTERVAL

Suite for Violin, Clarinet and Piano

DARIUS MILHAUD

Written in 1936 as incidental music for a stage play by Jean Anouilh, this effervescent work is typical of so many of Milhaud's compositions.

From the first glittering notes of the Overture, the Suite relives vividly the myriad colours of his home city, Paris; nostalgia in the Divertissement — virile panache in Jeu (a duet for violin and cello) — and lastly a bold Bach-like Chorale introduces the Finale with all its happiness and reminiscences of 1930's Jazz.

Trio in B Flat, opus 99

SCHUBERT

This bright and exuberant work was written late in 1827 about the time Schubert was composing "Die Winterreise". It is strange that no exact facts are known about this work. Schubert had become very friendly with the violinist, Ignaz Schuppanzigh, the cellist, Joseph Linke, and the pianist, Karl Maria von Bocklet, all three of whom had been known and admired by Beethoven; and on 26th December 1827 they played a piano trio which could have been this one.

On 26th March 1828, at the only public concert of Schubert's music given in the composer's lifetime, a new piano trio was played, but we do not know which one it was.

The first movement of the B flat Trio (Allegro moderato) is invigorating and full of a feeling of confidence. The second movement (Andante un poco mosso) in 6:8 begins with a theme that one authority has declared 'can put forward strong claims to be regarded as the loveliest that he ever wrote'.

The third movement, Scherzo (Allegro) is one of the shortest that Schubert wrote. The fourth movement Rondo (Allegro vivace) is cheerful after a pugnacious initial theme and ends brilliantly with its uninhibited Coda.

THE MUSIC GROUP OF LONDON

DAVID PARKHOUSE

David Parkhouse had success at an early age when he won a major scholarship to the Royal College of Music, London, at the age of fourteen and the highest award for piano playing, the Chappell Gold Medal, when he was seventeen.

After serving in the Royal Air Force more prizes followed, with the Boise Foundation Award and the Queen's Prize, when he was chosen to play before Her Majesty the Queen as soloist in Cesar Franck's "Symphonic Variations". Concerts in London at the Wigmore Hall and the Royal Festival Hall began an extensive concert career of concerto and recital performances which has taken him throughout the British Isles, Europe, Middle and Far East, India and North America. A frequent broadcaster on BBC Radio and Television, he has also made many commercial recordings, in concertos, solo and chamber music (EMI, Decca, Philips, Saga, Argo and Unicorn).

David Parkhouse is the pianist of the Music Group of London (of which he is a founder member); this Group is reputedly one of the finest chamber music ensembles of today.

As well as concert commitments, he enjoys teaching and in addition to being Professor of Piano at the Royal College of Music, he is much in demand as a lecturer, examiner and adjudicator.

EILEEN CROXFORD

Early in her career "The Times" critic wrote:— "Eileen Croxford's playing was outstanding in its lyricism, refinement and general musical feeling". This praise has been echoed repeatedly during her busy life as a performer, bringing recognition as an artist of the highest rank and one of the finest players of her instrument in Great Britain.

A number of prizes were awarded to her during her studentship at the Royal College of Music, London; the two most important being the Queen's Prize, when she was chosen to perform before Her Majesty the Queen and the Queen Mother, and the Boise Foundation Award which enabled her to continue her studies with Pablo Casals.

Her fine reputation was quickly established performing concertos in the Promenade Concerts and with many of the leading orchestras. A well-known broadcaster on BBC Radio and Television, her extensive concert career has taken her on frequent tours in the U.K., Western and Eastern Europe, the Middle and Far East, Canada, and the U.S.A., many of these with her pianist husband, David Parkhouse.

Eileen Croxford can also be heard on many commercial recordings for EMI, Philips, Saga, Argo and Unicorn. As well as her solo work, she is the cellist in the Music Group of London, of which she is a founder member.

In addition to her many commitments as a performer, she teaches and is Professor of Cello at the Royal College of Music.

RALPH HOLMES

When Ralph Holmes appeared as soloist in Carnegie Hall, New York, with Sir John Barbirolli and the Houston Symphony Orchestra, a critic described him as "a concert violinist to be reckoned with the upper echelon of the international string set". Holmes' stature as a chamber music player has also been widely recognised and this side of his music making now finds expression through his happy collaboration with the Music Group of London.

Increasingly well known as a director/soloist, he appears in this role with the Royal Philharmonic Orchestra and the London Mozart Players and his recording of Vivaldi's "The Four Seasons" with Cantilena for RCA has been very highly rated. Following a performance in Fairfield Hall with the RPO, William Mann wrote in "The Times" of Ralph Holmes as "a poised, brilliant and . . . emotionally involved soloist".

KEITH PUDDY

Keith Puddy began his professional career as Principal Clarinet in the Halle Orchestra under the late Sir John Barbirolli.

He now devotes most of his time to chamber music and solo work, and is a member of the Music Group of London, which is one of the finest chamber music ensembles of today.

His numerous performances in concerts and on commercial recordings have been received with much acclaim, particularly those of the Mozart Clarinet Concerto and the Mozart and Brahms Clarinet Quintets.

An Honorary Fellow and professor at the Trinity College of Music and an Associate Member of the Royal Academy of Music, he gives demonstration lecture recitals playing some of the early clarinets from his collection, and he also teaches privately.

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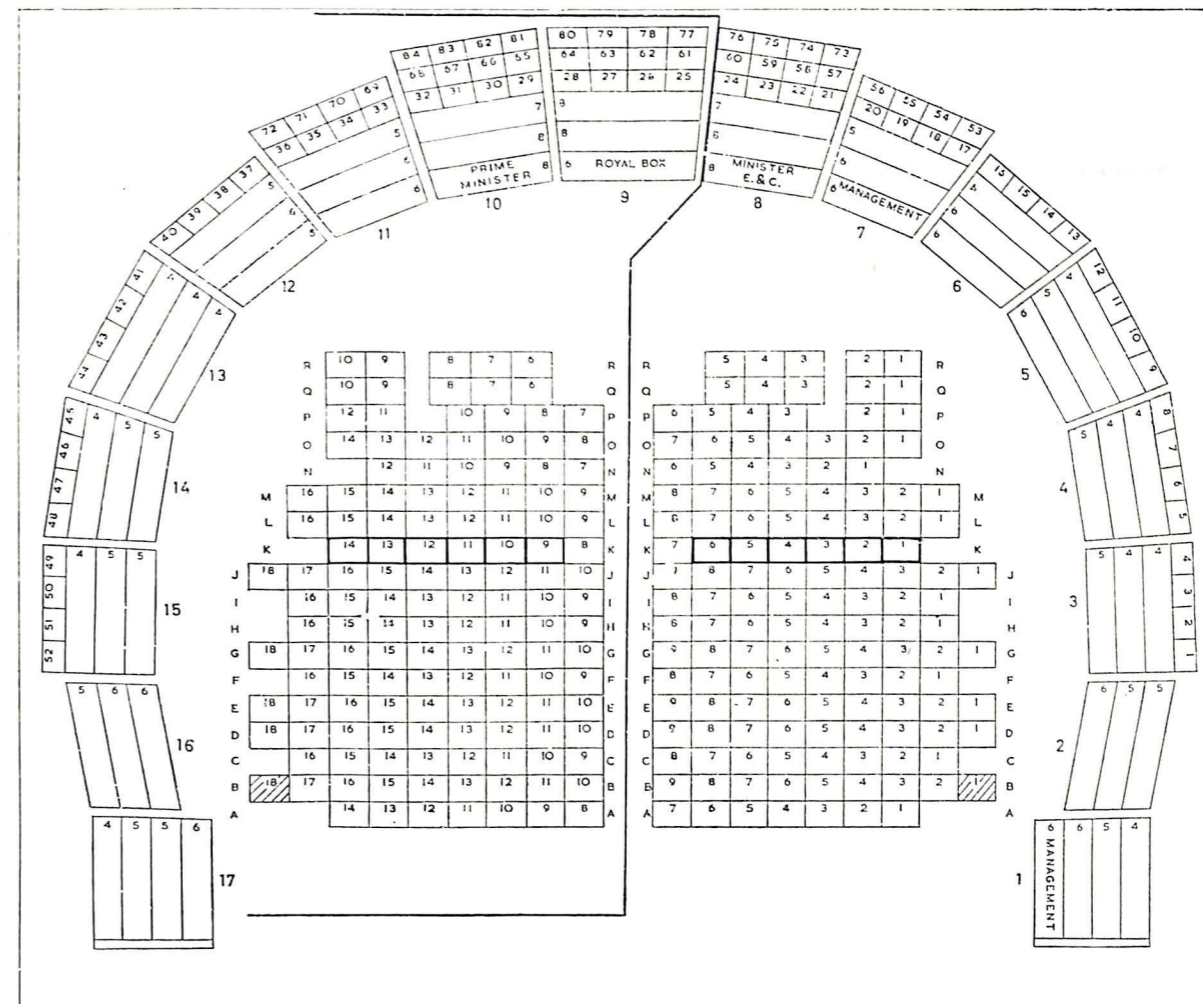
MANOEL THEATRE MANAGEMENT COMMITTEE —
PIANO RECITAL BY PETER KATIN — Wednesday, 10th May
at 7.30 p.m.

MINISTRY OF CULTURE — BALLET AND FOLK DANCING
FROM RUSSIA, IRAQ, POLAND — Monday, 15th May at
7.30 p.m.

MINISTRY OF CULTURE — CONCERT BY THE ORCHES-
TRA SINFONICA SICILIANA AND FOLKLORE GROUP OF
SCIACCA TERME — Tuesday, 16th May at 7.30 p.m.

PRINCESS NATHALIE POUTIATINE — BALLET PERFORM-
ANCES — Saturday, 20th at 7.30 p.m. and Sunday, 21st May at
6.30 p.m.

TEENS AND TWENTIES TALENT TRUST — MADAME X —
Friday, 26th; Saturday, 27th at 7.00 p.m.; Sunday 28th at 6.30 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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