



1732

The British Council  
presents  
A Recital by  
The Amicus Group of London  
9<sup>th</sup> May 1978

MANOEL  
THEATRE

704

PELLEGRINI

# MAN'S DREAMS

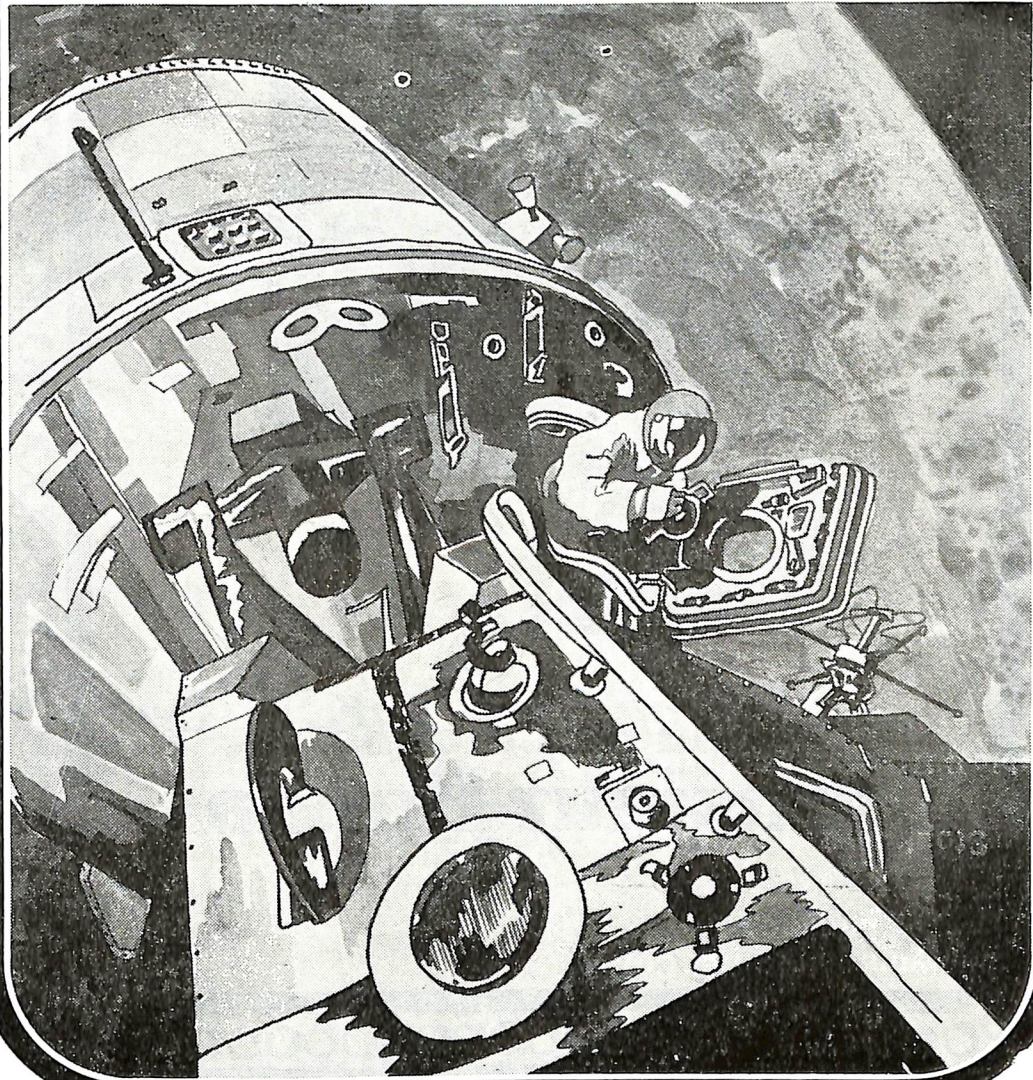
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*presents*

**a recital by**

**THE MUSIC GROUP OF LONDON**

at the

**MANOEL THEATRE,  
VALLETTA**

*Tuesday, 9th May, 1978*

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*Eileen Croxford*

*David Parkhouse*



**EILEEN CROXFORD**

**DAVID PARKHOUSE**

## THE MUSIC GROUP OF LONDON



**KEITH PUDDY**

**RALPH HOLMES**

*Keith Puddy*

*Ralph Holmes*

# PROGRAMME

## Trio in B flat Opus 11

BEETHOVEN

The bulk of Beethoven's chamber works that include parts for wind instruments, of which the most important are the Quintet, opus 16 and the Septet, opus 20, are early compositions, notwithstanding the misleadingly high opus numbers attached to many of them when they were published. The present Trio, which may have been composed for the clarinettist, Joseph Beer, dates from the early months of 1798 — the year which witnessed the publication of the three string trios, opus 9. The clarinet Trio was published a year later, with a dedication to Countess Maria Wilhelmine of Thun. It may be regarded as a humble cousin of the three piano trios published as Opus 1 in 1795, and it was possibly with these in mind that the critic of the "Allgemeine Musikalische Zeitung" wrote in 1799: "This Trio is by no means easy in parts, but it flows better than much of this composer's other work. and produces an excellent ensemble effect. If the composer, with his unusual grasp of harmony and his love of the graver movements, would aim at a natural rather than a strained or *récherché* composition, he would set good work before the public, of a kind that would eclipse the stale, hurdy-gurdy tunes of many a more celebrated musician."

Despite the arch hint in the last sentence there is little in the opus 11 Trio that could have given a contemporary listener much trouble, even if in the first movement (the most substantial of the three) the second subject does follow in an unabashed D major after a firm close on the dominant, and at one point veers twice between F major and A minor. The tune of the Adagio (in E flat) seems to echo that of the Minuet in the 'little' piano Sonata in G, opus 49 No. 2 (1796) which Beethoven was to use again in the Septet of 1800. The finale is a set of nine variations (with a coda in 6:8) on an attractive tune, 'Pria ch'io l'impegno' from Joseph Weigl's comic opera, "L'amor marinaro" which had been produced in Vienna the previous year. It was to serve as a basis for variations by a lot of pianists after Beethoven, not to mention Paganini, who composed an elaborate concert piece for violin and orchestra on it in 1828.

## Trio in C minor opus 101

BRAHMS

This concise and dramatic Trio was, with its two companions, the F Major Cello and A Major Violin Sonatas, composed in 1886 at Thun in Switzerland

where Brahms was spending the summer. (In relation to the orchestral works it comes in the narrow gap between the 4th Symphony and the Violin Concerto). The first movement, with its declamatory octave passages, is heroic in style. After the shadowy and elusive second movement, a quasi-scherzo, has 'hurried by like a frightened child' (Tovey), the Andante provides a simple and serene dialogue between strings and piano in mainly 7-beat phrases (3+2+2) with a 5-beat middle section. The Finale recaptures some of the mood of the first movement and ends with a glowing coda in the tonic major.

## INTERVAL

### Nocturnes and Cadenzas (opus 53)

ALUN HODDINOTT

Successfully combining the academic and practical life, the Welshman, Alun Hoddinott, Professor of Music at Cardiff University, has made a European reputation as a prolific composer of solo and chamber music.

This unusual work, written in January 1968, uses the three instruments with dramatic effect as virtuosi soloists in the Cadenzas, and as an integrated Trio in the Nocturnes. Opening with the striking Maestoso cello cadenza, the first Nocturne — Adagio with its many trills conveys a rather tremulous character; the violin breaks into this mood with a disturbed Agitato, and this is retained in the sotto-voce virile Nocturne which follows. The last solo — Andante and Mesto makes full use of the clarinet's lyricism and the work ends with a short Coda with all instruments full of quiet thoughtful sonorities.

### Piano Trio in E Minor, opus 90 (The Dumky)

DVORAK

The little Russian word 'Dumka' implies a passionately emotional character, slow and intense but breaking out in wild exuberance: as Tovey put it 'dancing on its grandmother's grave'. Unlike his other sonata-style trios, in this one Dvorak relies on contrast within each Dumka rather than between movements, and the cyclic unity of style rather than sonata-forms. It was written at the height of his powers, after the Fourth Symphony in 1890-91 and is rather a suite of idealised dances. The movements are each basically slow-quick slow, the return of the first section being considerably modified as a recapitulation. Analysis of the movements is unnecessary as one's enjoyment arises from involvement in the kaleidoscope of moods.

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## 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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# FORTHCOMING EVENTS

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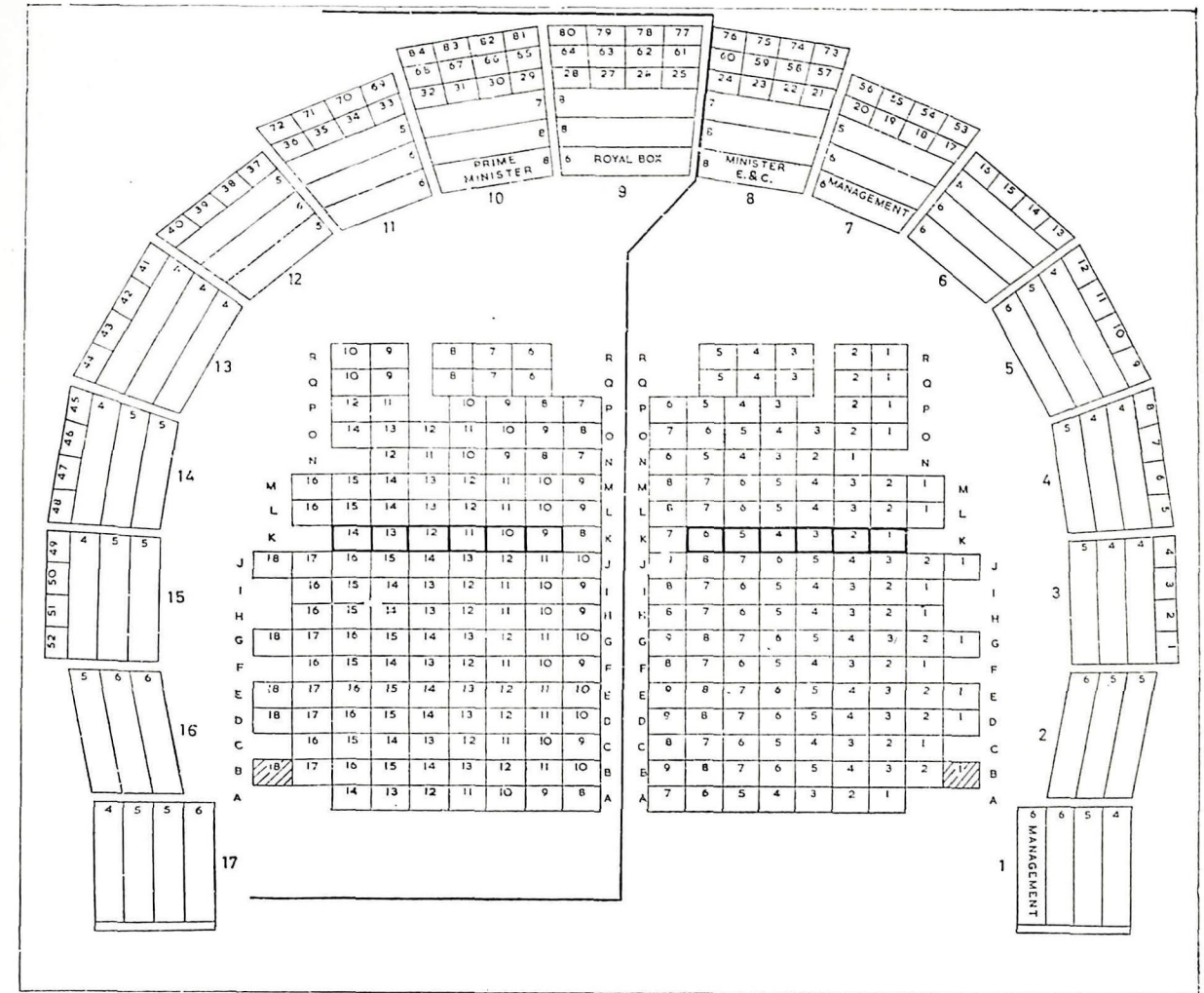
MANOEL THEATRE MANAGEMENT COMMITTEE —  
PIANO RECITAL BY PETER KATIN — Wednesday, 10th May  
at 7.30 p.m.

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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