



1732

*Piano Recital
by
James Burnett
20.2.79*

**MANOEL
THEATRE**

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COMMITTEE

in association with

THE AMERICAN CENTER

present

a

piano recital

by

FRANCES BURNETT

at the MANOEL THEATRE

on Tuesday, 20th February 1979

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Frances Burnett

FRANCES BURNETT commenced her concert activities at the age of 11 in Jacksonville, Florida. At 16 she was awarded a scholarship to the Cincinnati Conservatory of Music as a pupil of Karin Dayas, graduating with a Master's degree and high honors. A winner of the National Federation of Music Clubs she has studied with David Saperton, Gina Bachauer and Iona Kabos in New York, London and Switzerland and with Guido Agosti in Italy.

Miss Burnett's numerous public appearances include concerts at the Town Hall in New York, Jordan Hall and the Gardner Museum, Boston; the Phillips Gallery and three appearances in the National Gallery of Art, Washington, D.C. She has also appeared regularly at many famous Universities including Harvard, Boston, Cincinnati and New Hampshire. In addition to radio and television broadcasts in the United States, Miss Burnett has given concerts in London, Vienna, Berlin, Hamburg, Amsterdam and Zurich and has broadcast for the B.B.C.

Two research grants from Bowling Green State University have enabled her to work on a project entitled "Styles in Piano Music: Historic influences on Composers" and she has also received grants to study and perform contemporary American piano music and piano music by American women composers. A composition has been written for her by Ralph Shapey and was premiered in the United States and Europe.

Frances Burnett had made recordings with cellist Gordon Ebberson for the Golden Crest Recital Series and is currently Professor of Performance Studies at Bowling Green where she directs the Annual Piano Master Classes.

PROGRAMME

✓ "THOREAU" from Second Piano Sonata, CHARLES IVES (1874-1954)
"Concord, Mass". 1840-1860 (1909-15)

In the fourth movement, "Thoreau", Ives invites the listener to "follow his thought on an autumn day of Indian summer at Walden," a day coloured at first "by the mist and haze over the pond." At the conclusion of this idyllic day spent in deepest communion with nature, the protagonist "looks out over the clear, crystalline water of the pond and catches a glimpse of the shadow-thought he saw in the morning's mist and haze — he knows that by his final submission, he possesses the 'Freedom of the Night'. — He goes up to the pleasant hillside of pines, hickories, and moonlight to his cabin, 'with a strange liberty in Nature, a part of herself'".

✓ FANTASY PIECES (1960) DAVID DEL TREDICI (1937-)

The Fantasy Pieces remain Del Tredici's only piano composition thus far. Composed in 1962, they have been published by Boosey and Hawkes. The four pieces are to be played without intervening pauses, and each one sustains a distinct mood. The prevailing atmosphere is one of unrest and introspective turbulence, and each piece moves towards a climax and its subsequent resolution. The menacing, diabolical quality of No. 3 is, so to speak, another manifestation of the nervous figuration of No. 2. No. 4 is a grander expression of the sensuousness of No. 1. This last one, probably the most original of the group, works up to a hysterical climax which is finely balanced by the relaxation of the codetta. Also noteworthy is its beautiful layout on the piano and the effect produced by unsynchronized playing of melodic notes with bass and contrapuntal decoration, all meticulously notated.

✓ PIANO SONATA NO. 2 OP. 22 (1966) ROBERT MUCZYNSKI (1929 -)
Allegro — Andante — Allegro con moto, ma non tanto — Molto andante — Allegro molto

There are four movements which demand a great deal from the soloist in terms of technique, musicianship, and control. The music requires, too, a wide range of dynamic coloration, variety of touch, and a steely rhythmic command.

INTERVAL

✓ ROMAN SKETCHES OP. 7 CHARLES GRIFFES (1884-1920)
The White Peacock (1915)
Nightfall (1916)
The Fountain of the Acqua Paola (1916)
Clouds (1916)

Charles Griffes had a distinctive and imaginative artistic personality and a rich sense of colour.

His largest orchestral work was THE PLEASURE DOME OF KUBLA KHAN, after Coleridge. There are also two pieces for string quartet; a Poem for flute and orchestra; Shojo, a Japanese mime play; a dance-drama in two scenes, The Kairn of Kordwen; and piano pieces and songs.

✓ SONATA (1948) LEON KIRCHNER (1919 -)
Lento — Poco a poco doppio movimento — Adagio — Allegro risoluto

When Roberto Gerhard — the contemporary Spanish-born composer — wrote that "a composer needs grace, guts, intellect, madness," he might have had Kirchner in mind, whose Piano Sonata, written in 1948, reveals all these traits. Like Brahms's early piano sonatas, it is superabundant in musical imagination and strives to reach lucidity through intensity. This intensity is always the same, throughout extremes of loud and soft, of fast and slow. To me, listening to his music very much recalls reading Dostoevski. Kirchner's composing technique was well described by Alexander Ringer (MUSICAL QUARTERLY 1957) as a balanced, complex mosaic of short and simple motives. Twelve-tone rows are occasionally inserted (for instance, in the accented bass to the quick passages at the beginning of the Doppio Movimento) but not developed as such. Like the first movement of Beethoven's so-called "Tempest" Sonata, Op. 31, no. 2, the first movement of this work is based on the contrasting principles of fast and slow. Following a most agitated climax, the music finally lands again on the first full chord heard in the beginning. From here, in a slow transition of great originality, a bridge is built to the eerie variations of the Adagio, which are entwined around one continuous tone. The brief, "barbaresque" Finale is soon interrupted by a "collective recapitulation" (Ringer) of bits from the two previous movements, and then accumulates its energies again to the very end, through a final cadenza.

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MANOEL THEATRE FORTHCOMING EVENTS

THE MINISTRY OF WELFARE, LABOUR AND CULTURE — M.T.M.C. IN ASSOCIATION WITH THE BELGIAN EMBASSY — PIANO RECITAL BY ROBERT GROSLLOT — Monday 26th February at 7.30 p.m.

THE MINISTRY OF WELFARE, LABOUR AND CULTURE — M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY — VIOLIN AND PIANO DUO BY MICHAEL AND HELEN GRUBE — Monday 5th March at 7.30 p.m.

THE MINISTRY OF WELFARE, LABOUR AND CULTURE — M.T.M.C. — GUITAR RECITAL BY ALIRIO DIAZ — Tuesday 6th March at 7.30 p.m.

THE MINISTRY OF WELFARE, LABOUR AND CULTURE — MANOEL THEATRE ORCHESTRA — SOLOIST VIOLINIST MARCELLE BARTOLO — Friday 16th February at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE

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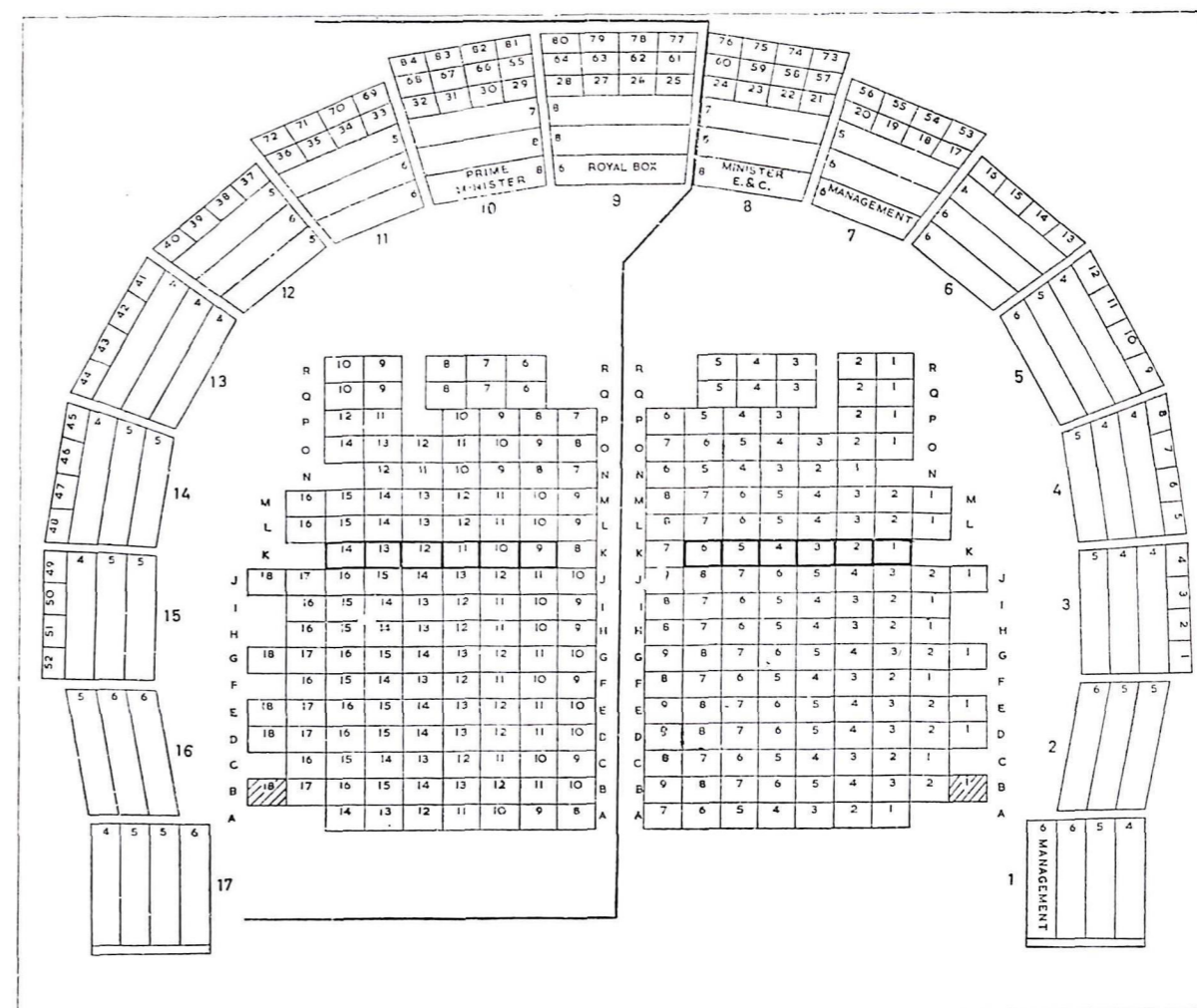
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MANOEL THEATRE BOOKING PLAN

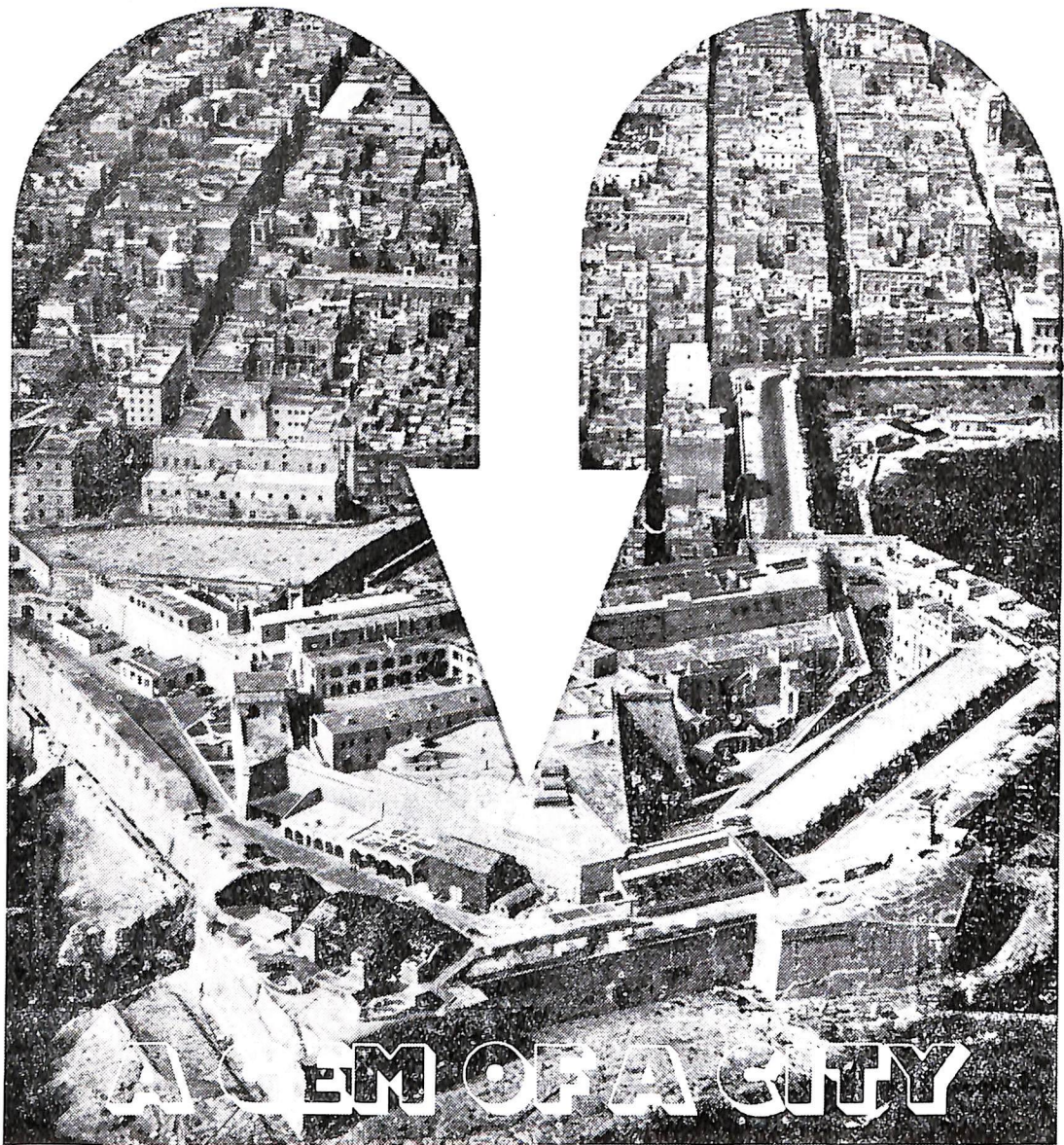
Late comers will not be admitted to the Auditorium.

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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