



1732

Piano Recital
by
Samuel Arpajou
9-4-80

MANOEL
THEATRE

804



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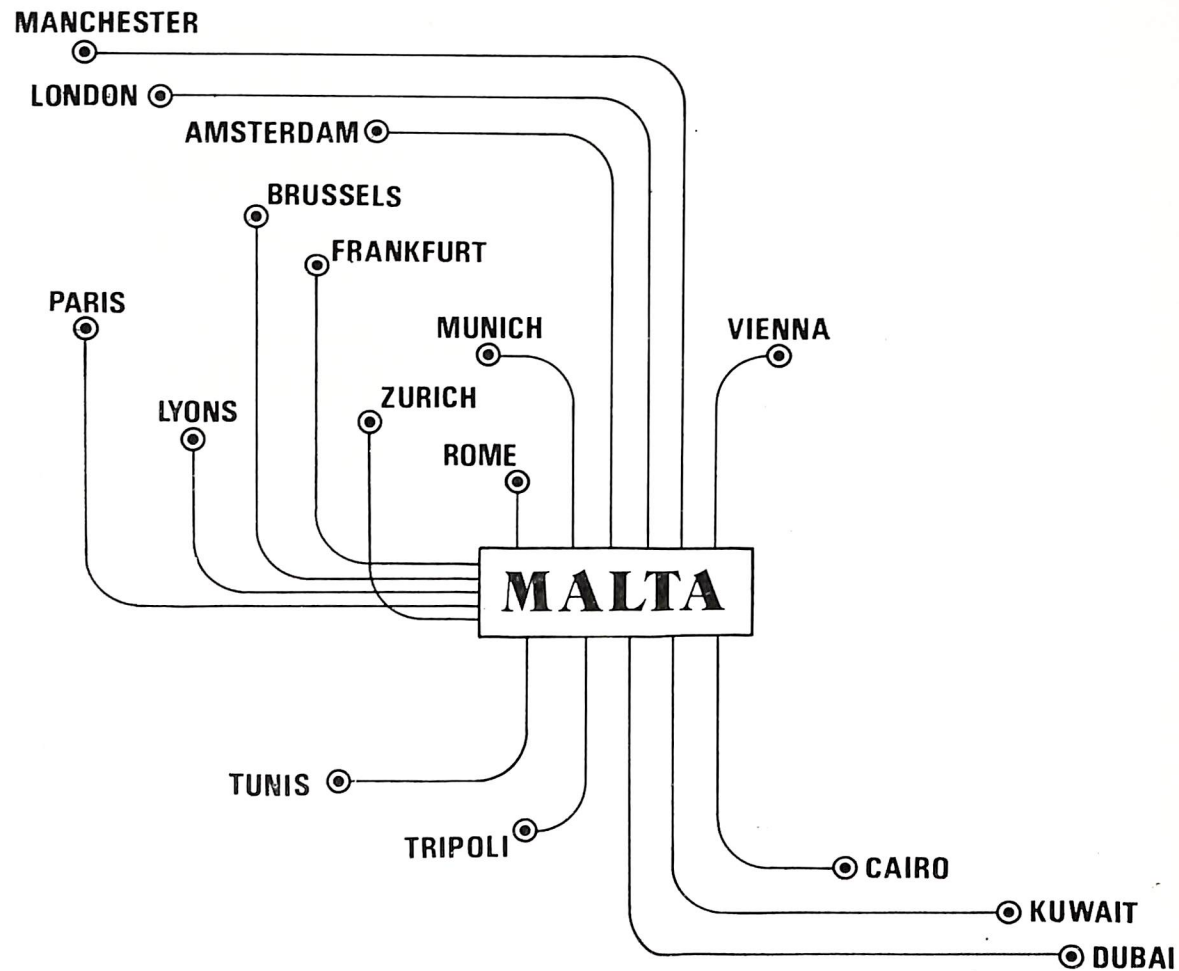
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a

PIANO RECITAL

by

DANIELE ARPAJOU

AT THE MANOEL THEATRE

WEDNESDAY, 9TH APRIL 1980

PROGRAMME

*Prelude and Fugue in C Sharp Minor from the
Volume I of "The Well-Tempered Clavier"*

BACH

In the "Well-Tempered Clavier" Bach writes whole pages in a tonal and modal frame filled with a serenity which has a great unity and a rich variety.

The melody in the Prelude proposed here is sad, reserved and romantic; as to the Fugue, only a chorus of human voices could express its great nobility. The principal theme is accompanied by three counter-subjects; spiritual contemplation is necessary in order to arrive to a full comprehension of this masterpiece filled with poignant emotion.

Nocturne No. 6 in D Flat

FAURE

Faure is known as a disconcerting personality who never stopped being himself, true to his harmonious genius, between the pleasure of composing and the voluptuousness of modulating.

His power of interiority is surprising; he has a profound dislike for the 'rubato' and always wanted his music to be played very simply, with a lot of sonorous material.

Liszt first showed us the constant difficulty one has, outside France in grasping the meaning and the outer limits of the Faurean message.

Here is the Sixth Nocturne: one of his greatest pieces, where everything reflects elegance as well as delicacy of harmony and discretion of feeling.

*From "20 Views of the Infant Jesus"
1st Communion of the Virgin
The Blessing*

MESSIAEN

Born in 1908, Olivier Messiaen represents the strongest personality of the 'young music'; he created for himself a

rhythmical and harmonious style inspired by the singing of birds. His most famous works for the orchestra are:— 'Turan-galila', 'The Forgotten Offerings', 'The Ascension', 'The Short Liturgies', — for the organ — 'The Nativity', 'The Glorious Bodies', 'The Mass of Pentecost', 'The Book of the Organ', — for quartet — his famous quartet 'The End of Time' — and for the piano — the "20 Views on the Infant Jesus" of which Danièle Arpajou will interpret two excerpts.

Whether in tender music ('First Communion of the Virgin') or violent music ('View of the Terrible Anointment'), full of love and vehemence, Olivier Messiaen has largely used the concentrated or fractional harmonies, the developments by the changing of the form, the asymmetrical increase in speed and the values progressively slowing down or accelerating.

Concerning the first of the two excerpts, here are the commentaries which Olivier Messiaen wrote himself: "After the Annunciation, Mary adores Jesus in her, my God, my Magnificence my Love, without the noise of words". — As regards the second excerpt, Danièle Arpajou explains it more eloquently: "Imagine a star coming from the sky accompanied by shattering noise, then a choir builds up. Later, the star reappears and disappears in the sky accompanied by shattering noise . . .".

INTERVAL

Les Estampes

DEBUSSY

Pagodas

Evening in Grenada

Gardens in the Rain

The piano for DEBUSSY, as for most of the "Modern Composers", is above all an instrument for experimenting in the concretisation of sonority and is the originator of the most audacious concepts in harmony.

The author of "Pelleas and Mélisande" — a summit of french music — has experimented with "musical chemistry" in all his

works for piano. The "Images" dated from 1905-1908, the "Préludes" from 1910-1913 represent sketchbooks, outlines or even formulas. His magnificent 'Children's Corner', dedicated to his daughter dates from 1908 and the "Etudes" from 1915.

All through his life, DEBUSSY was revealed to be on the one hand, a traditionalist and restrained, and on the other, a revolutionary and free — free by temperament and choice, restrained through a certain adherence; but these restrictions did not limit him at all, they did not weaken his work; they are only the framework for it, as DEBUSSY's talent was to construct a logical unity uniquely by means of his own imagination.

At 41, in 1903, he finished "Les Estampes" for piano, created on the 9th January for Riccardo Vinès, whose pupil was Jacques Février, one of Danièle Arpajou's great masters.

"Les Estampes" are composed of three pieces:

- "Pagodas", which he based on Japanese impressionist sketches, and not as some believe on languorous Cambodian sketches: this piece should be interpreted quite rapidly.
- "La soirée dans Grenade", inspired by the Hispano town of Grenada.
- "Jardins sous la pluie", in whose theme the "Ile de la Cité" in Paris, can be traced French melodies from children's songs.

Gnossienne No. 1 in F Minor

SATIE

Gnossienne No. 3 in A Minor

SATIE

Satie is the forerunner of all the modern and contemporary generation in France and his discoveries and verifications have greatly inspired our modern authors.

Contrary to Fauré, Satie is a humourist and with Debussy, who is

altogether of his own period, he contributes to a new harmonious style.

His music is ravishing, verified, very personal; he amuses himself by giving baffling titles to his works: 'Bureaucratic Sonatine', 'Soft Preludes', 'Pear-Shaped Excerpts', "Gymnopédies", "Gnossiennes".

Fantasy and Fugue on the Name of Bach

LISZT

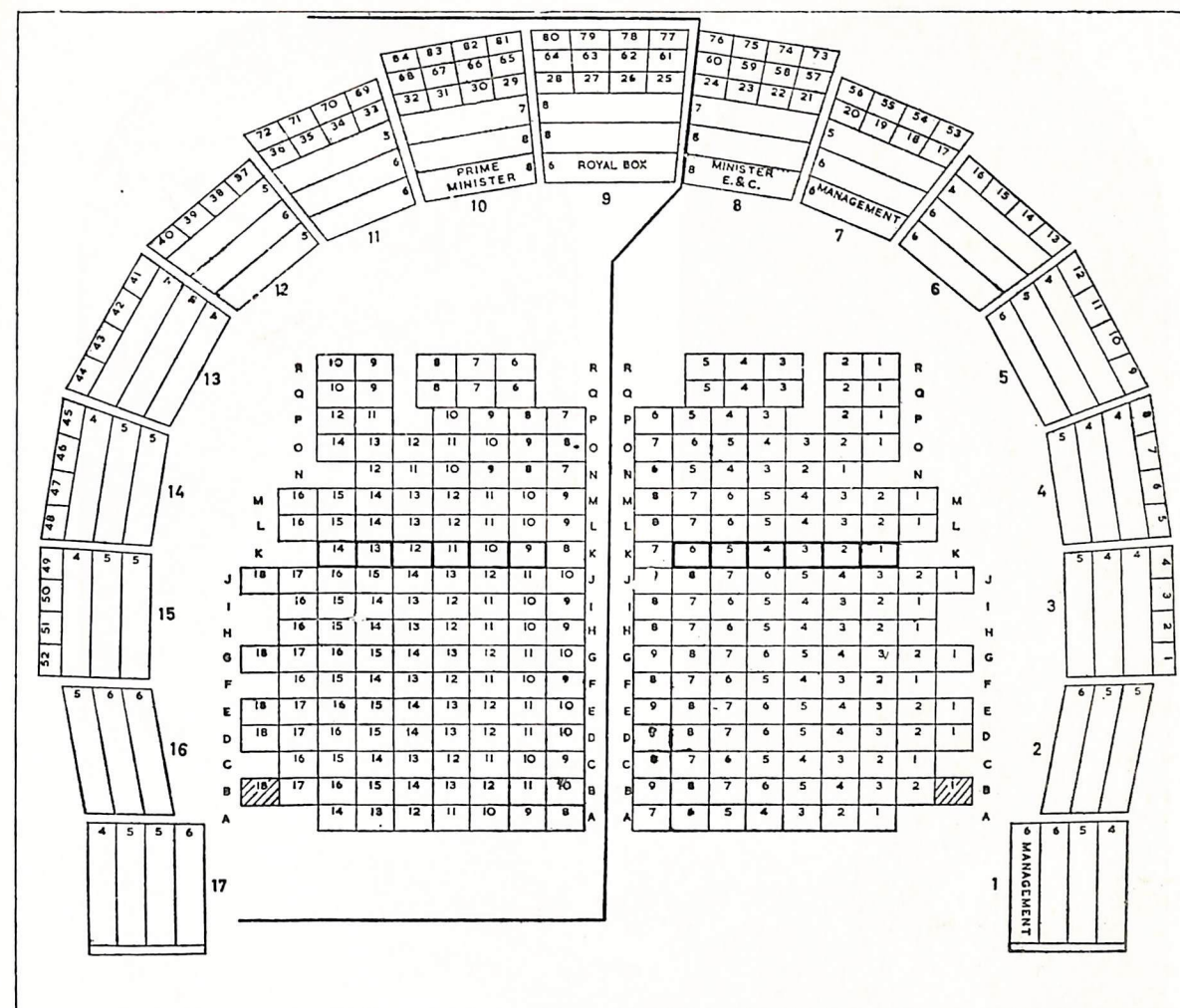
As every one knows, he is one of the prestigious figures of the romantic age. He has also written a lot, besides for the orchestra and the piano, for the organ for which he had an innate sense of polyphony. Liszt first wrote "Prelude and Fugue around the name of B.A.C.H." for the organ (B, A, C, H, are the names of the notes in music — then, on these notes, he composed a kind of theme with variations, exactly like Bach with his Fugues). Liszt himself has transposed the piece to piano: the piece then took the title "Fantasy and Fugue around the name of B.A.C.H."



Daniele

DANIELE ARPAJOU

DANIELE ARPAJOU the French pianist, began her studies at the age of five and a half in Paris. At eleven, she played piano concerti with the Orleans Orchestra (France) conducted by Rene Berthelot and at thirteen, she won 1st Prize at the Orleans Conservatory of Music. She then became the youngest French holder of an international private pilot's license at sixteen and obtained degrees in mathematics and languages. In 1969 she returned to the piano and won 1st Prize at the International Conservatory of Music at Paris (in the class of Aline Van Barentzen) and in 1971 1st Prize at the Royal Conservatory of Music at Brussels (in the class of Nicole Henriot-Schweitzer). Ms. Arpajou was granted a teacher's license by the Ecole Normale of Music at Paris and was awarded a scholarship from the Roussel Foundation which enabled her to finish her studies with a concert license won in 1972 with a unanimous vote from the Committee. She has been prizewinner in many International competitions and has given numerous concerts, both as recitalist and as soloist with orchestra, and has appeared also on many radio and television broadcasts. These activities have taken her throughout Europe, Africa and the United States.



MANOEL THEATRE BOOKING PLAN

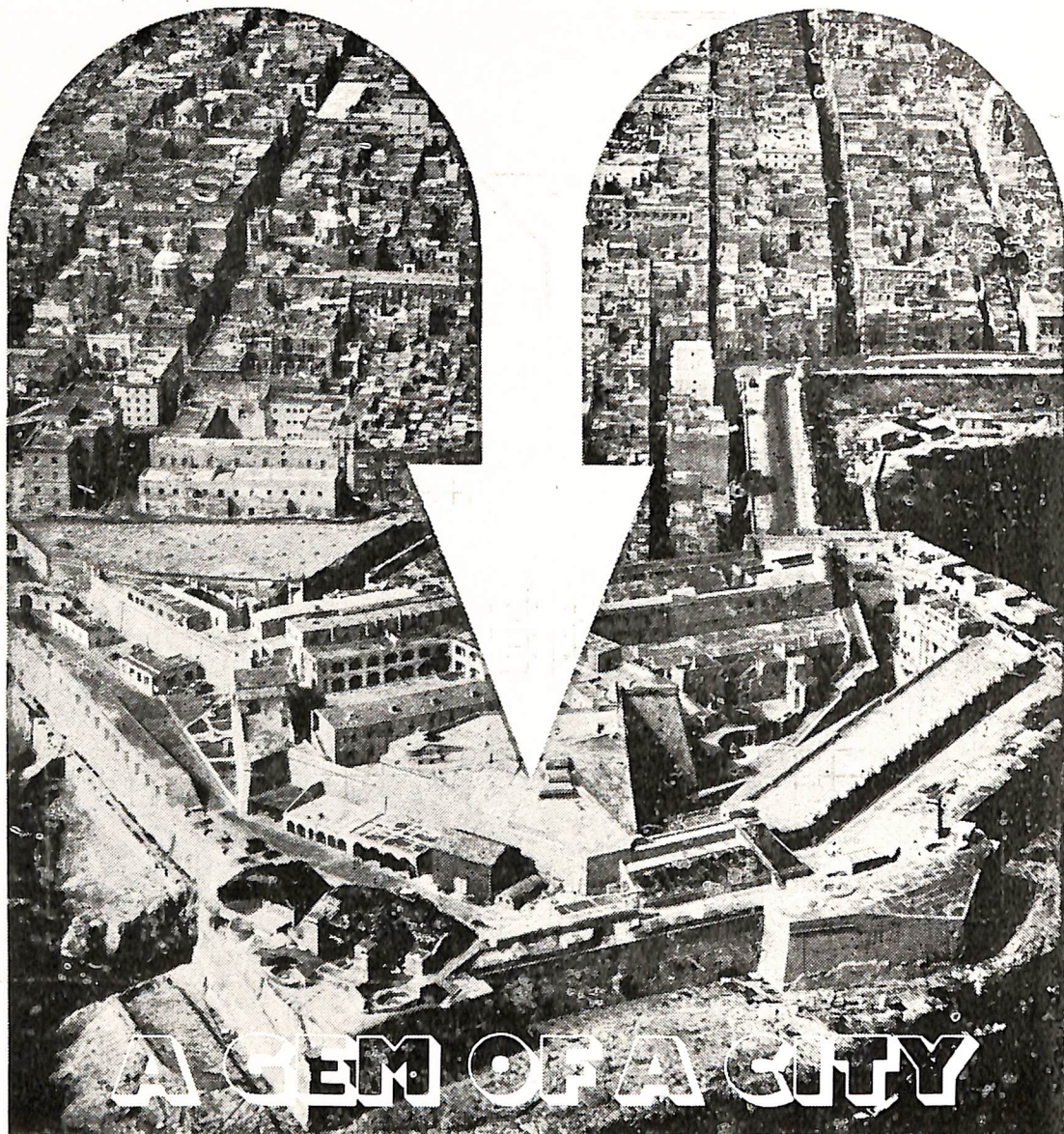
Late comers will not be admitted to the Auditorium.

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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