



1732

Piano Recital
by
Eric Berchoff
20-3-84

PELLEGRINI

945

**MANOEL
THEATRE**



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THE MANOEL THEATRE MANAGEMENT COMMITTEE

and

THE ALLIANCE FRANCAISE (DE MALTE)

in association with

THE EMBASSY OF FRANCE

and

AIR MALTA

present

a

PIANO RECITAL

by

ERIK BERCHOT

Tuesday, 20th March 1984 at 7.30 p.m.

Antonio Manoel

De Vilhena



Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means of encouraging civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*Ad honestatem populi oblectationem.*"



Pour Manoel
theatre
Amicalement

ERIK BERCHOT

This 26 year-old French pianist has a Polish mother, which partly accounts for his particular interest in Chopin, and led to his winning the Chopin Prize in Warsaw in 1980.

In the years 1977 - 79 he won many prizes in French and international competitions. At the Conservatoire National Supérieur in Paris he took the first prizes for piano and chamber music. He was prize winner in the 1979 Marguerite Long competition, won the special prize of H. H. the Prince Renier of Monaco, and the Madame Lucette Descaves special prize for French music. He was the gold medallist at the International Festival of Young Soloists in Bordeaux in May 1979. Other international awards were the Alex de Vries prize in Belgium, the Viotti prize at Vercelli, and the Senegalilia prize, also in Italy.

Erik Berchot has been a soloist appearing regularly with Radio France since May 1978. He took part in François Reichenbach's programme dedicated to Chopin, and was a guest artist for Jacques Chancel during his programme "Le Grand Echiquier" in September 1980.

In Paris he has given recitals at the Gaveau and Cortot concert halls, at the Town Hall, and the T.M.P. (Chatelet). He has toured extensively in France, and has given concerts in Italy, Spain, Austria, and Poland.

PROGRAMME

Impromptu No. 3 in Gb major Op. 51

CHOPIN

Schubert perfected the impromptu for piano, writing two sets of four, each set making a suite. Each of Chopin's four impromptus stands on its own. No. 3 for the Countess Esterhazy was composed in 1842.

Sonata No. 2 in B minor Op. 35

Grave — Scherzo — Marche Funèbre — Presto

This sonata is known for its third movement, the Funeral March, composed in 1837. Chopin added the other three movements in 1839. As in his B minor sonata, Chopin eschews strict sonata form. The last two movements are unconventional, and in the first movement the first subject is not recapitulated in the tonic. Huneker wrote "The first two movements are masterpieces . . . while the Finale has no parallel in piano music." Rubinstein called the Finale "Night winds sweeping over churchyard graves." In this sonata one feels the burning expression of heart-felt emotion.

Scherzo No. 2 in B minor Op. 31

Chopin wrote four scherzos between 1831 and 1842, and this work in 1837. In No. 1 he follows strict ternary form, but in No. 2 he treats the form more flexibly and romantically, with strong dramatic feeling.

INTERVAL

Eight Preludes

DEBUSSY

This evening's selection is from the second book of twelve preludes, composed in 1912 - 13. This kind of descriptive writing began with Schumann. Debussy made it as musically impressionistic as the visual art of that time.

No. 1 "Brouillards". The mists may be those of England's painter Turner "delighting in seeing only a part of things rather than the whole, and of casting clouds and mists around them rather than unveiling them." (Ruskin) Debussy expresses this in bi-tonal harmonies.

No. 3 "La Puerta del Vino" is a palace-gate in Spain which Debussy saw on a post-card sent him by Manuel de Falla, who complained that Debussy wrote Spanish music without knowing Spain. Debussy had in fact visited a border town and seen a bull-fight, where he was impressed by an arena half of which was in brilliant sunshine, and half in deep shade.

No. 4 "Les fées sont d'exquises danseuses". Debussy's daughter Chou-Chou loved the work of Arthur Rackham, illustrator of children's books. One of his designs for Barrie's "Peter Pan" bears the title of this prelude.

No. 6 "Général Lavine — Eccentric". Lavine was a popular clown in Paris. Here Debussy uses the same feeling as in "Minstrels" to stress the puppet-like wooden stiffness of Lavine's act.

No. 7 "*La terrasse des audiences du clair de lune*" has Indian associations which complement the Raga-like arabesque of the piece, for Debussy was attracted by eastern music. He had read a newspaper description of the coronation of George V as Emperor of India. The article included the words of the title of this prelude.

No. 8 "*Ondine*." Ondine, the water-sprite, is from Celtic mythology. This prelude may be a sister piece to "*Les Fées*", for Arthur Rackham also illustrated a book about Undine. One of the pictures resembles "*The wave*" by the Japanese artist Hokusai, a picture which inspired Debussy's "*La Mer*".

No. 11 "*Les tierces alternées*" is the only abstract title among the twenty-four preludes. Based on the interval of a third, it anticipates the "*Etudes*" in nomenclature and design.

No. 12 "*Feux d'artifice*". Fireworks in France are associated with 14 July and this piece suggests the rumbustiousness of a fair. Traces of the "*Marseillaise*" are hidden among the cascading fireworks.

Scarbo (from "*Gaspard de la nuit*")

RAVEL

"*Gaspard de la Nuit*", 1908, is in three parts: *Ondine*, *Le Gibet*, and *Scarbo*. *Scarbo* is dedicated to Rudolf Ganz, a Swiss-born composer. There is a literary stimulus behind some of Ravel's works. "*Gaspard de la nuit*" was inspired by Aloysius Bertrand's "*Moudly and dusty stories of the Middle Ages*".

FORTHCOMING EVENTS

M.T.M.C. IN ASSOCIATION WITH THE AMERICAN CENTER
— PIANO RECITAL BY DEAN KRAMER — Monday 2nd April
at 7.30 p.m.

MALETH COMPANY — FSADNI AND BARBARA (MALT.
PLAY) — Saturday 7th at 7.30 p.m.; Sunday 8th at 6.30 p.m.

BANK OF VALLETTA — IL-KUMMIDJANT (MALT. PLAY)
— Saturday 14th at 7.30 p.m.; Sunday 15th at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — OBOE
AND PIANO RECITAL BY LIONEL CLARKE AND IORI
MICHAEL IN THE FOYER OF THE MANOEL THEATRE —
Saturday 14th at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — DUO
PIANO CONCERTO BY THE MANOEL THEATRE ORCH. —
SOLOISTS ANNE BORG AND CYNTHIA TURNER — Tuesday
17th at 7.30 p.m.

M.A.D.C. — ENGLISH PLAY — Friday 27th at 7.30 p.m.;
Saturday 28th at 8.30 p.m.; Sunday 29th at 6.30 p.m.

THE MANOEL THEATRE FOYER

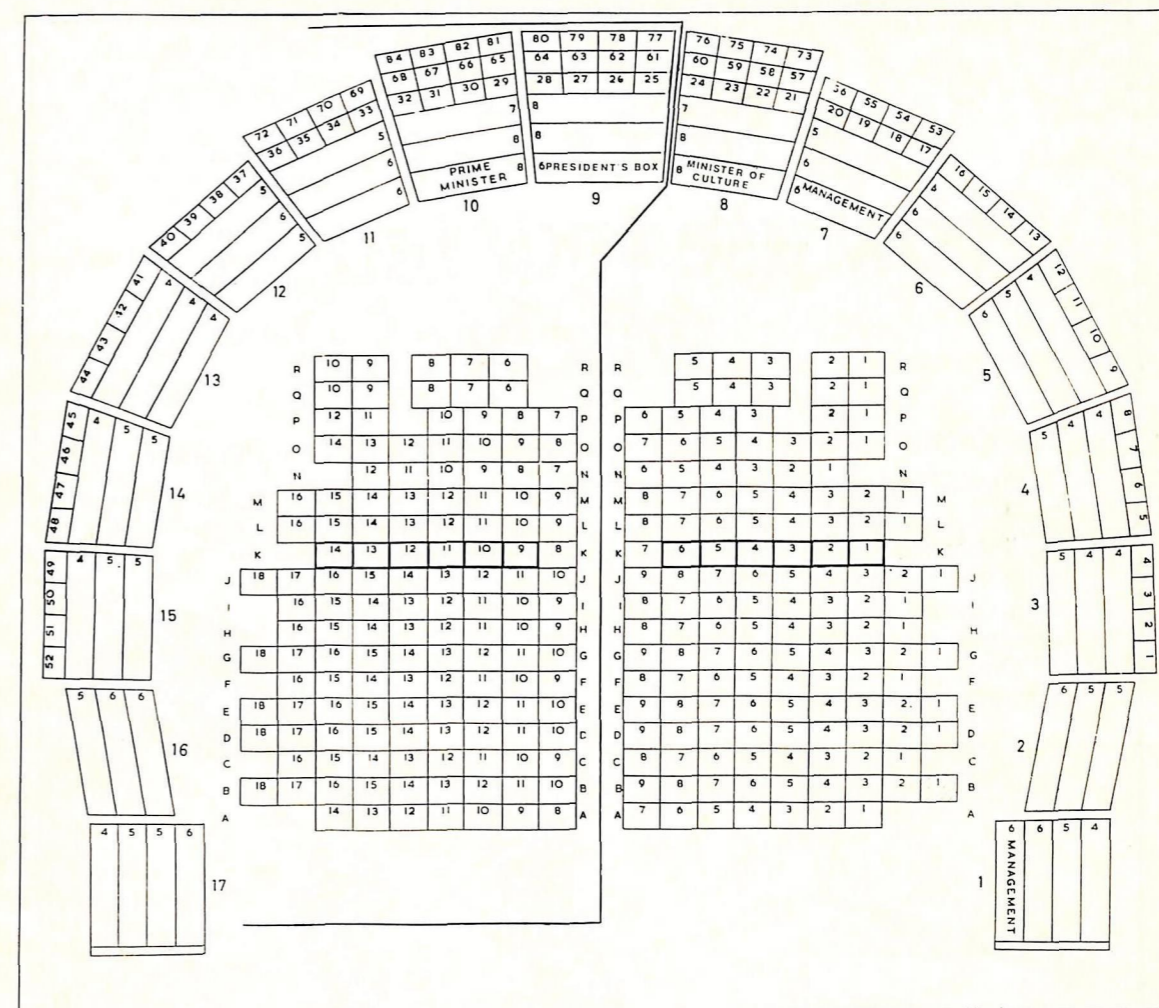
The Bonici Palace on the corner of Old Bakery Street, acquired by the Manoel Theatre two decades ago, has been completely restored and now constitutes its foyer. It can be approached from the auditorium, the level of your box, or from the original courtyard. Climbing the staircase with its shallow steps of white Carrara marble you see at every turn shell-shaped niches in one of which you may find the bust of your favourite composer. Further up, double doors inset with bevelled-edged mirrors lead to impeccable cloakrooms.

There are wall brackets and chandeliers from Vienna, heavy silk curtains in bluey/green and gold, a pair of candelabra once the property of the Messina family.

You will see engravings characters and scenes from famous operas and showcases in which are to be found *memorabilia* of the Theatre collected throughout the years. An antique mirror hangs above the eighteenth century mantelpiece. Beautiful furniture has been collected from the Auberges and carefully restored. The ceiling is a particular delight, the newly hand-painted beams, so near in colour to the curtains, are decorated with the Maltese Cross and small crowns picked out in gold.

Keeping guard over all this splendour stands the bust of Grand Master Antonio Manuel de Vilhena which was recovered from Manoel Island.

A visit to the Manoel Theatre Foyer is a must for every art lover, this splendid old house, restored to its pristine glory, makes a marvellous venue for any art Exhibition. The setting and acoustics are perfect for recitals and poetry reading.



MANOEL THEATRE MANAGEMENT COMMITTEE

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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.

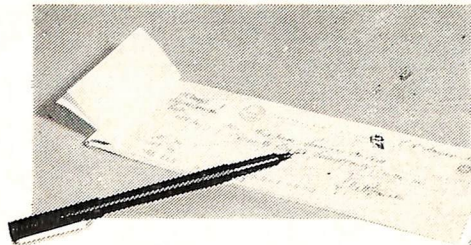
Children even when accompanied by their parents, will be required to occupy a seat.

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