



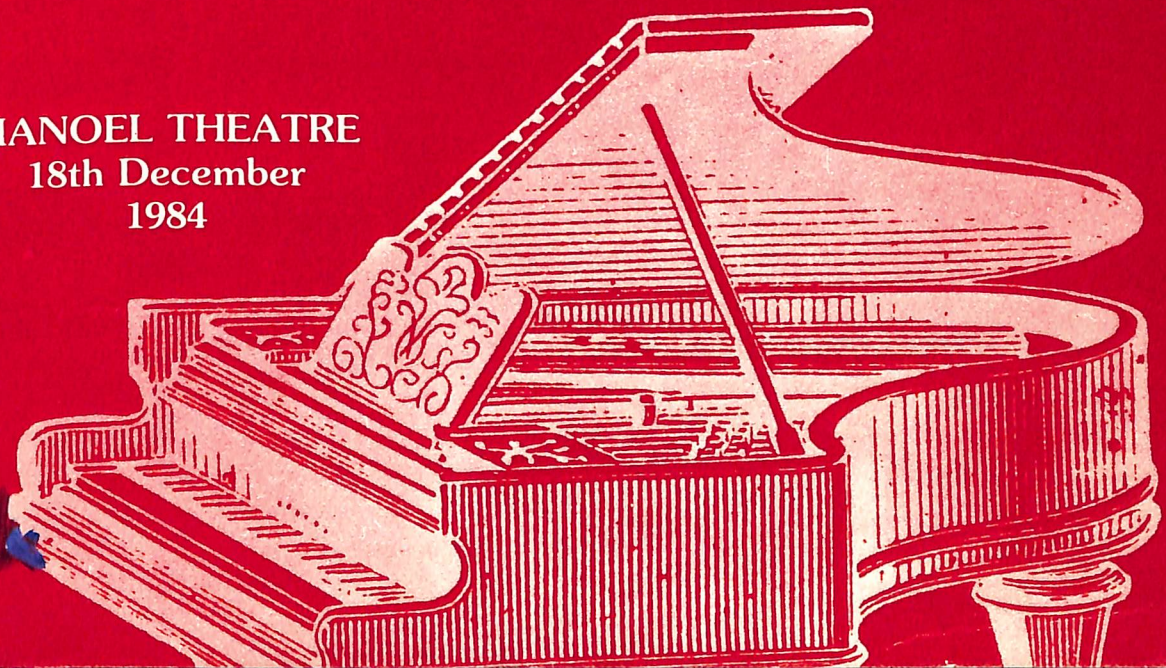
Mid-Med
Bank Ltd

PIANO RECITAL

by

BRIAN SCHEMBRI

MANOEL THEATRE
18th December
1984



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MID-MED BANK LTD.

*Commemorating the 10th Anniversary
of the Bank*

presents

A PIANO RECITAL

by

BRIAN SCHEMBRI

at the
MANOEL THEATRE, VALLETTA
on Tuesday 18th December 1984
at 7.30 p.m.

featuring works by:

Bach/Busoni, Tchaikovsky, Scriabin,
Rachmaninoff and Liszt.



BRIAN SCHEMBRI

BRIAN SCHEMBRI was born in 1961. He started studying pianoforte at the age of seven under his father Carmelo Schembri. In 1976 he was the youngest ever to obtain the Licentiate of the Royal Schools of Music, London. In 1978 he was awarded a scholarship from the Malta - U.S.S.R. Cultural and Friendship Society to continue his studies in the Soviet Union. From 1978 till 1984 Brian Schembri studied pianoforte under Professor A.M. Snegiriov and conducting under Professor R.I. Kofman at the Kiev Tchaikovsky State Conservatoire in the U.S.S.R. where he graduated in 1984 with a Master of Arts degree.

At the age of 8 he gave his first piano recital on television and ever since has played several recitals and piano concertos with orchestra on television, radio, at the Malta Cultural Institute, Manoel Theatre (National Theatre) and other halls. During his stay in the Soviet Union, besides continuing to appear as a concert pianist, he conducted orchestral concerts with the Kiev Opera Studio Orchestra and the Academic State Orchestra of the Ukrainian S.S.R. as well as performances of opera. In 1982 he took part in the Tchaikovsky International Competition in Moscow.

Coming engagements, Recitals in London Halls (*including Wigmore Hall*), performance with Manoel Theatre Orchestra and Recitals on T.V.M.

PROGRAMME

BACH/BUSONI
TCHAIKOVSKY
SCRIABIN

Chaconne from Partita No 2 for violin solo

Dumka Op 59

Preludes Op 11, nos 1-6

C major

A minor

G major

E minor

D major

B minor

RACHMANINOFF

Preludes Op 32, nos 10 and 12

B minor

G sharp minor

Prelude Op. 3, no. 2

in C sharp minor

INTERVAL

LISZT

Petrarch Sonnet no. 123

Sonata in B minor

Chaconne from Partita No 2 in D Minor

BACH-BUSONI

The most famous movement from Bach's Partitas is the Chaconne from the 2nd Partita. It comprises 33 variations and has been transcribed for piano by J. Brahms, J. Raff and F. Busoni, the latter's being the most famous. It combines an accurate reading and understanding of Bach's polyphonic style and a romantic attitude towards dramatics and colour.

Dumka op. 59**TCHAIKOVSKY**

Being a Dumka, this is a Slavonic type of folk-ballad having a very Russian character. The elegiac introduction and ending which contain some variations of a high-spirited dance tune are very typical of Tchaikovsky's piano writing and his style in general.

6 Preludes op 11**SCRIABIN**

Typical of his early works, these preludes show a highly imaginative and original continuation of Chopin's preludes. Ever in search of new effects and qualities, Scriabin produced some of the most complete miniatures which start breathing before the sounds of the first notes and keep floating around us well after the end.

3 Preludes op. 32 Nos. 10 and 12; op. 3 No. 2 RACHMANINOFF

These preludes attest to the popularity of Rachmaninoff's smaller works and speak the success in writing in the more intimate forms. He was indeed successful in creating small masterpieces of artistic distinction some of them representing his highest flights of inspiration.

Petrarch Sonnet No 123**LISZT**

This is the third of the sonnets that were written as songs during Liszt's stay in Rome. They only appeared in their final form, changed into piano pieces in time for the publication of the Italian album of the *Années de Pèlerinage* in 1848. They form the most perfect example of Liszt's art.

Sonata in B Minor**LISZT**

A most elaborate work in which Liszt achieved new heights as regards to form, poetry, inspiration and majesty. He combined most successfully the cyclic three-movement sonata with a nearly classical Sonata form (usually reserved for one movement) thus creating a highly organic work of immense power, scope and profundity.

Carmelo Schembri

