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THE MANOEL THEATRE

presents

CORNELIUS SCHMADERER

and

KATHLEEN de DOMENICO

in a

CELLO and PIANO RECITAL

of works by

Ludwig van Beethoven

Josef Rheinberger

Frederic Chopin

Johannes Brahms

Manoel Theatre

24th October 1989

PROGRAMME

7 Variations on the theme *Bei Männern, welche Liebe fühlen* from the opera *The Magic Flute*, by Mozart

Ludwig van Beethoven
(1770 - 1827)

Beethoven probably wrote these delightful seven variations for cello and piano as a young man, around the year 1801. He composed many works in variation-form — 33 Diabelli Variations or the Eroika Variations, both works for the piano. He composed two sets of variations, for cello and piano, where the themes are taken from the opera *The Magic Flute*. This work, in Eb major is full of exquisite ideas, such as rhythmical changes, major and minor episodes, and they are as lively and as ephemeral as the original opera itself.

Sonata in C major, op 92

Josef Rheinberger
(1839 - 1901)

Josef Rheinberger was born in Vaduz in 1839. He was, in his heyday, a celebrated music-teacher and composer of the Post-Romantic School in Munich between Franz Lachner and the young Richard Strauss. He composed a large amount of works, including compositions for orchestra, chamber music ensembles and the organ, as well as vocal and sacred works. He died in Munich in 1901, where he had lived for 50 years. This cello-sonata was published in 1876. Although it has been forgotten, and almost completely neglected by most cellists today, it bears witness to vigorous musical elan, a virtuoso drive and lucid original ideas.

Polonaise Brillante, op 3

Frederic Chopin
(1810 - 1849)

The *Polonaise Brillante* was composed for Prince Radziwill (cello) and his daughter (piano). At the time he was the Governor of the Grand Duchy of Poznan. It was dedicated to Joseph Merk, an eminent Viennese cellist and professor at the conservatoire. By parentage, Chopin was half Polish and half French, spending about half his life in Warsaw and half in Paris. Strong sympathies with the country of his birth in the darkest period of her oppression moved him often to proud and defiant musical utterance and the grace of the country of his partial origin and of his adoption also constantly made itself felt.

A Polonaise is a national dance of Poland, although it is actually more of a procession than a dance proper, and has certain characteristic rhythms.

On the 10th of April 1830 Chopin wrote to Woyciechowski, the most intimate of Chopin's friends: "*My Polonaise with the cello, to which I added an adagio introduction specially for Kaczynski....*". The whole work was performed by the composer with Kaczynski at a soiree at a friend's house in Warsaw in April 1830.

Interval (20 minutes)

Sonata nr 2 in F major, op 99

Johannes Brahms
(1833 - 1876)

Brahms composed only two sonatas for the cello and piano. They represent the two periods of his creative era. It is, therefore, of little wonder, that they are so distinct in modes of creative approach, formal structure, attunement of thought and technical elaboration. The second cello-sonata, opus 99 shows Brahms as a completely mature composer, at the summit of his creative powers. It was composed at his house — during summer on the Lake of Thun, Switzerland, in August 1886 — at a time when, with the exception of the Double Concerto for Violin and Cello, opus 102, he had already written all his major works.

At its first public performance in Vienna, it created embarrassment in critical circles. Even Dr. Eduard Hanslick, known for his very favourable attitude towards Brahms received the sonata with only courteous admiration. It is indisputable, however, that in spite of all initial embarrassment and misunderstanding, this work today belongs to the most important works of a cellist.

The primary theme of the first movement lacks any form of extended melody — it is made up of a continuous tremolos in the piano part and sharply dotted rhythmic fragments in the cello. A similar dotted rhythmic pattern subsequently follows the development section. The primary theme reappears on the augmented form shortly before the beginning of the recapitulation. Brahms transforms it into broad chords which are played by the piano. This movement is followed by a profound slow movement in F sharp major. The theme's pizzicato bass line reminds one a bit of the *largo* movement in Beethoven's piano sonata in A major, opus 2, nr. 2. The *Scherzo* in F minor contains an energetic rhythmic drive. The melody is divided equally between the cello and piano, whereas the F major trio is dominated by the beautiful line in the cello. The shortest movement is the *Rondo-Finale* with its folksong-like main theme.

Cornelius Schmaderer

Born in Munich in 1957, he began his musical education in 1976 at the Music Academy in Munich under the tuition of Prof. Johannes Fink.

He had one year of intensive study at the Mozarteum in Salzburg where he was the cello-primo of the Austrian Junior Orchestra.

In 1981, he sat for the State Examination in Munich and obtained his diploma as a qualified music teacher of High School. He then studied with Prof. Helmar Stiehler, the solo-cellist of the Philharmonic Orchestra of Munich and finished his studies with the Concert Diploma in 1984.

Since the autumn of 1984, he has been a member of the State Orchestra of Kassel and since 1987 a teacher at its Music Academy.

He has attended master-classes with Arto Noras, Mischa Maisky, Heinrich Schiff and the Beaux Arts Trio.

Kathleen de Domenico

She received her first musical education with Adelaide Hare. In 1965, she won the *National Maltese Pianists Competition* and was awarded one year scholarship at the music academy of Saarbrücken, Germany. She studied there for three years with Prof. Walter Blankenheim. From 1968 to 1974, she studied with Prof. Rosl Schmid at the music academy of Munich, graduating in 1971 with the Diploma *Künstlerische Staatsprüfung*, and finished her studies in 1974 with a Masterclass Diploma.

She has played various times in Malta (the Manoel Theatre, Malta Television), and has given concerts in Saarbrücken, Munich, on Radio Saarbrücken, Deutschlandfunk and other theatres. In 1970, she represented Malta at the World Expo 70 in Osaka, Japan, where she performed 2 piano concertos with the Kyoto City Symphony Orchestra. That concert was repeated two weeks later in Taiwan. During the last years, she has concentrated on chamber-music.

The duo **Schmaderer-de Domenico** was formed in 1982. They have given many successful concerts in Germany, as well as in many other countries in Europe. Over the years, they have built up a wide repertoire ranging from early Baroque up to the modern-classic. Two years ago, they were invited to represent the Federal Republic of Germany and have performed in Portugal, Luxemburg, Malta, and Czechoslovakia. Their next concert tour will take them to many different countries on the African continent.

The Manoel Theatre Management Committee wishes to thank the following concerns for their kind co-operation.

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