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MALTA
25 YEARS INDEPENDENT

THE BRITISH HIGH COMMISSION
PRESENT

ALEXANDER BAILLIE (Violoncello)
ANDREW BALL (Pianoforte)

MANOEL THEATRE
18TH DECEMBER 1989

Alexander Baillie

ALEXANDER BAILLIE Cellist

Alexander Baillie is recognised as one of the most exciting and imaginative musical personalities to appear on the British Concert scene. His rapidly expanding international reputation has been affirmed by frequently repeated superlatives and reinforced by records, radio and TV appearances.

Apart from his supreme technical ability, perhaps the most significant feature of this young artist is the unique atmosphere created in his performances and the full emotional depth he is able to explore. He is a passionate believer in modern music with many Radio 3 and Prom appearances to his credit. One of his major aims is to promote live classical and contemporary classical music to a young concert-going public, actively involved in bridging the gap between performers and public.

Alexander Baillie began learning the cello at the age of twelve, inspired by Jacqueline du Pré. He went on to study with her, and became a friend of the great artist, but his main studies were with André Navarra in Vienna.

Festival appearances in 1989 included Cheltenham, Brighton, the St. Endellion in Cornwall as well as teaching and playing at the Lake District Summer School. He has made two visits to the United States appearing at the Newport, Rhode Island and Rockport, Maine Festivals this Summer.

His recordings include concertos by Colin Matthews and Bernard Stevens, Frank Bridge's Oration, the Britten Cello Suites and Sonata, sonatas by Shostakovich and Prokofiev and an album of encore pieces. Major

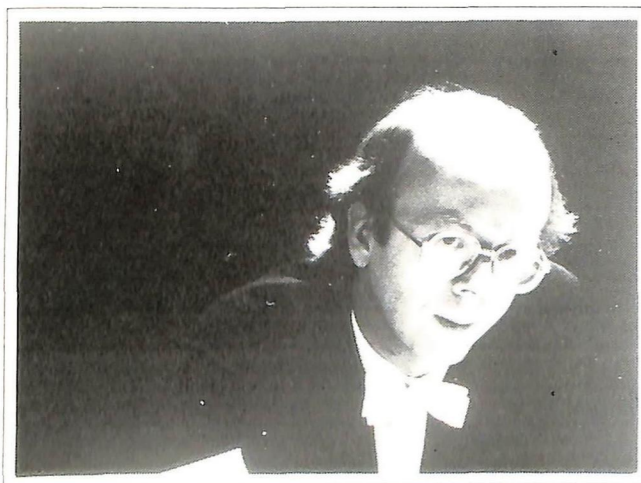


recordings this year include Holst's Invocation for Lyrita with David Atherton and the LPO and the Elgar Concerto with Edward Downes and the BBC Philharmonic. The Sonatas by Rachmaninov and Schnittke with Piers Lane have been recorded for Unicorn Kanchana and will be released in December.

Plans for next year include concerts and recitals throughout Europe and Scandinavia and he has been re-engaged by the Newport Rhode Island Festival in the United States.

Although heavily committed to a busy concert schedule in the UK and abroad, Alexander Baillie still finds time for teaching and is a Professor at the Royal Academy of Music and has recently been appointed visiting guest Professor at the Royal Scottish Academy of Music.

ANDREW BALL Pianist



Andrew Ball, born in Southampton in 1950, has established a reputation as one of the most versatile and innovative musicians of his generation. He studied at

the Royal College of Music with Kendall Taylor, and also at Queen's College, Oxford, where he took a First Class Honours degree in Music. He is perhaps associated first of all with contemporary music having given many premiers of new works: most recently a solo recital at the Huddersfield Festival, on new and recent British works.

He has performed the complete cycle of Tippett sonatas, which he worked on with the composer, many times, including in Hamburg and Amsterdam, and his widely acclaimed performance of Charles Ives' "Concord" Sonata, was heard at the St Paul de Vence Festival near Nice last summer. He has partnered many distinguished players in chamber music, most recently and with particular success the violinist Mark Lubotsky, and with the chamber group Chameleon has recently toured Spain. He has also often played with the London Sinfonietta, and with the Nash Ensemble. He teaches at the Guildhall School of Music, in London.

Handwritten signatures: "Ball" and "Cendrew"

PROGRAMME

Sonata in D Major (BWV 1028)
Adagio - Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

For 6 years, from 1717 to 1723, Bach directed the music of the small court of Koethen. Paid the same salary as the second-highest civil servant, he was well treated by the 23 year old Prince for whom personally the 3 sonatas for viola da gamba and cembalo, played now on the 'cello and piano, were perhaps written. All the sonatas are really trio sonatas, such as were usually written for 2 soprano instruments and continuo: one of them is extant in that form. Here the right hand and left hand of the keyboard take one part each and the string part lies in a register between them.

Sonata in A Major Op. 69
Allegro, ma non tanto
Scherzo. Allegro molto
Adagio cantabile - Allegro vivace

Ludwig von Beethoven
(1770-1827)

This, the 3rd of the 5 'cello sonatas, was composed in 1808, in the middle therefore of Beethoven's most prolific decade. His personal fortunes went up and down, and Vienna was invaded. The 5th symphony, the Emperor piano concerto and the Appassionata piano sonata belong to this Second Period. But not all was heroics or a struggle against fate: much of the A major sonata presents a contrasting lyrical mood.

INTERVAL

Sonata in F Major Op. 99
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Johannes Brahms
(1833-1897)

Brahms spent most of 1886 and the two following summers at Thun in Switzerland, writing this sonata together with other chamber music (2 of the 3 violin sonatas, for example) and his last great orchestral work, the concerto for violin and 'cello. The F major is the second of only 2 sonatas for 'cello and piano. Separated by more than 20 years from the first, its often unrelenting character demands in comparison the strongest tone in the high register to match the thick piano texture.

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