



1732

*"Piano Recital"  
by  
Joni Ventres  
19. 4. 82*

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THEATRE**



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by the

**WORLD FAMOUS PIANIST**

**LOUIS KENTNER**

**MONDAY, 19th April 1982**

AFTER THE THEATRE DINE  
AT THE



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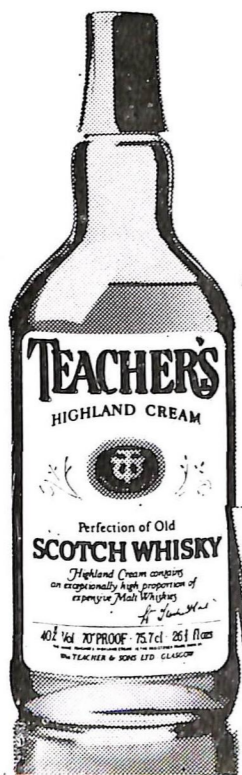
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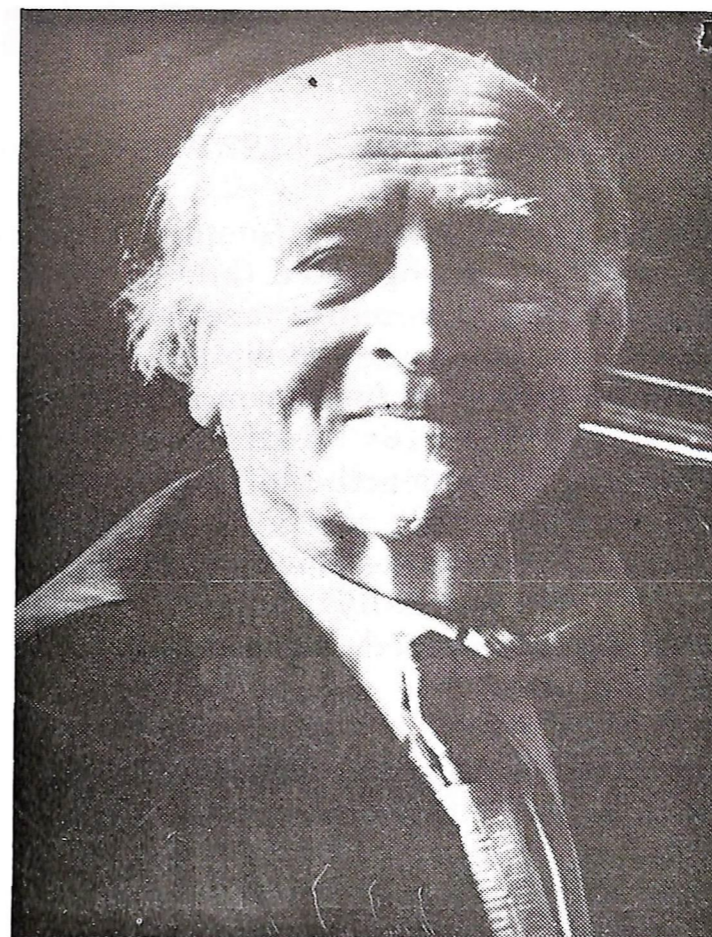
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*Louis Kentner*

## LOUIS KENTNER

One of the outstanding pianists of our time, Louis Kentner celebrates his 77th birthday this year. Born in 1905, he received his musical education in Budapest, entering the Academy at the age of six, the youngest student ever to be received there. He studied with Leo Weiner and Zoltan Kodaly and gave his first recital when he was thirteen. After several European Tours he settled in England and became a British citizen in 1946.

Louis Kentner has toured all over the world and extensively in the U.S.A. and Soviet Union. He has one of the largest repertoires of any living pianist and has played the 48 Preludes and Fugues of Bach in London and the provinces, the 32 Beethoven Sonatas in Budapest, Paris, Venice, Zurich, London, New York and Vancouver. Kentner gave the first performance of Bartok's Second piano Concerto in Budapest under Klemperer and the European Premiere of his Third Concerto in London under Sir Adrian Boult. His first performances also include those of Rawsthorne's First Piano Concerto and Tippett's Concerto in London and New York. He gave the World Premiere of 'Tryptich' by Sir Arthur Bliss at the Queen Elizabeth Hall. In 1970 he gave two sold-out Beethoven recitals at the Royal Festival Hall, London and returned to Vancouver for orchestral concerts and recitals. His London Liszt recitals are always outstanding musical occasions.

In Chamber Music Kentner has been much associated with his brother-in-law, Yehudi Menuhin. They have given numerous recitals together, playing all the Beethoven Sonatas, and they gave the World Premiere of Walton's Sonata. Louis Kentner has appeared at many festivals including those at Edinburgh, Bath, Santander, Grandada, Windsor and Gstaad, and in the Spring of 1971 Japan with Yehudi Menuhin.

Louis Kentner's taste in music is catholic, but he has always had an affinity with the music of his fellow countryman, Liszt, and has brought many of that composer's lesser-known works before the public. He is president of the Liszt Society and was appointed an Honorary R.A.M. in 1970. In June 1978 he was awarded the C.B.E.

# PROGRAMME

Variations on Weinen, Klagen, Sorgen Zagen LISZT (1811-1886)

Weinen, Klagen, Sorgen, Zagen is a cantata by Johann Sebastian Bach. From its first movement, Liszt expropriated the ground bass supporting the main melody, building around it a series of variations (1862). The subject is a four-bar phrase of eight descending chromatic steps. Its first appearance is in four groups, each comprising two chords. After that, the theme is heard in its entirety. The variations are improvisations in which the lofty character of Bach is never lost sight of, even though the writing frequently has a virtuoso character. In the coda, Liszt quotes Bach's chorale, "Was Gott tut dass is wohlgetan". Liszt originally wrote these variations for organ, but in 1870, he transcribed them for the piano; he also made an orchestral adaptation.

Après une Lecture de Dante

LISZT (1811-1886)

Franz Liszt was born in Raiding, Hungary, on October 22, 1811. He began to study the piano when he was six, making such progress that, by the time he was nine, he was able to make successful public appearances. Several important noblemen created a substantial fund to finance his education. In 1821, Liszt came to Vienna, where he studied the piano with Czerny and theory with Salieri. In 1823, Liszt gave a sensational concert in Vienna. This was followed by appearances in Germany, Liszt then proceeded on to Paris for the purpose of entering the Conservatory. Denied admission because he was a foreigner, Liszt studied composition instead with Paer and Reicha, but he took no more piano lessons. Between 1824 and 1827, he concertized extensively in France, England and Switzerland with outstanding success. Then he settled in Paris, where he became a favourite of the salons, and moved in and was influenced by the highest, intellectual circles. For a while, he deserted music with the intention of finding a new career, first in religion, then in philosophy and literature. But Paganini's sensational per-

formances in 1831 was one of several influences to bring Liszt back to music. He now aspired to become the Paganini of the piano — the greatest piano virtuoso of his generation. For two years, he concentrated on developing his piano technique. From this period of study, he emerged in 1833 to give concerts again. From this time on, his performances as well as his electrifying personality made him the most glamorous, idolized and highly regarded virtuoso of his generation. It may well be said, that it was with Liszt during this period, that the modern piano virtuoso of the grand manner and style emerged.

"Appassionata" F minor Op. 57.

BEETHOVEN (1770-1827)

*Allegro assai — Andante con moto — Allegro ma non troppo.*

The Waldstein and Appassionata Sonatas are the twin peaks in the piano-sonata literature of Beethoven's middle period. Both are mighty dramas in which Herculean conflicts alternate with contemplative moods.

The Appassionata — a name affixed to the F minor Sonata by the publisher Cranz — was once described by Lenz as a "volcanic eruption which rands the earth and shuts out the sky with a shower of projectiles". To Romain Rolland this is the most characteristic of all Beethoven piano sonatas — the sonata that evokes the image of the composer "with the massive jaws firmly set, the up-turned eyes, the visage lined by suffering, the head of a Titan". To Rolland this sonata also 'holds the palm amongst all sonatas written for the clavier' because of its "deep passionate note which sounds ceaselessly throughout the first movement and the immense vitality of the finale, (and) the calm beauty of the Andante with its variations.

The first movement grows out of a germinal theme — an F minor arpeggio, the first three notes of the opening motive. This became the source of a monumental struggle, with resignation following briefly in a chorale-like melody. The second subject, in the major,

is in octaves over a rolling accompaniment. The movement as a whole represents the same kind of Titanic struggle with Fate we later confront in the first movement of the Fifth Symphony. Indeed, a four-note motif, similar to the one in the Fifth Symphony, strides irresistibly through the early part of the first movement of the piano sonata. The middle movement consists of a beatific melody in simple chords in the lower register, and its variations. The theme, returns after the variations are over. Then violent chords break the spell and become the thunder to warn us of an impending typhoon, which bursts with uncontrolled fury in the finale. Toward the end of the sonata, comes a hymn-like section in the minor mode, sounding like the welcome voice of deliverance. 'The spirit has freed itself', explains Ernst von Eiterlein, 'and at last the struggle ceases in solemn minor strains'.

#### I N T E R V A L

4 Scherzos, for piano : CHOPIN (1810-1849)  
*B minor, op. 20*    *B-flat minor, op. 31*    *C-sharp minor, op. 39*  
*E. major, op. 54*

In Chopin's scherzos we do not detect any of the humourous overtones the classicists so often brought to this form, nor the strong impetuous drive of Beethoven, nor the fairy-like capers of Mendelssohn. Chopin's scherzos are strong-fibred: they are dramatic; at times they are somber. His first scherzo (1832), written when he was twenty-five, already demonstrates a new kind of personality that the scherzo would reveal with him. Richard Anthony Leonard explains: 'It opens with two shocking chords — and then a blast of passion is let loose. No music Chopin had then written . . . had ever twisted euphony which was supposed to be music into spiritual warfare so violent'. The second scherzo (1837) is 'much more pleasing melodically and its emotions are constrained to more reasonable bounds'. The third scherzo (1839) was written during Chopin's unhappy visit to Majorca. Niecks describes this music as 'fretful and fiercely scornful', while James Gibbons Huneker said "it is a somber and fantastic pile of architecture, — and about it hovers despairing and perpetual night". The fourth scherzo (1842) is heard far less frequently than the other three. It is more tranquil, more contained in emotion, more rambling in structure.

## FORTHCOMING EVENTS

M.T.A.D.A. — IR-RIKKIEBA TAL-BAHAR U  
 GHALL-ILQUGH TAL-WIED — TWO ONE ACT  
 PLAYS IN MALTESE — SATURDAY 24th  
 APRIL AT 7.30 P.M. AND SUNDAY 25th APRIL  
 AT 6.30 P.M.

MANOEL THEATRE ORCHESTRA — SOLOIST  
 PIANIST VAIRA FOGOLA — FRIDAY 30th  
 APRIL 1982 AT 7.30 P.M.

VIOLIN AND PIANO RECITAL BY PIANIST  
 PASCAL DEVOYON — VIOLINIST YUKARI  
 TATE' — TUESDAY, 18th MAY AT 7.30 P.M.

M.T.A.D.A. — IL-PROCESS VASSALLI — SAT. 22nd  
 AT 7.30 P.M. SUNDAY 23rd MAY AT 6.30 P.M.

COMPAGNIA ITALIANA DI OPERETTE —

LA VEDOVA ALLEGRA — MONDAY 24th AND  
 SUNDAY 30th MAY AT 7.30 P.M. AND 6.30 P.M.

DONNE VIENNESE — TUESDAY 25th AND  
 FRIDAY 28th MAY AT 7.30 P.M.

IL PAESE DEI CAMPANELLI — WEDNESDAY  
 26th AND SATURDAY 29th MAY AT 7.30 P.M.  
 AND 8.00 P.M.

CIN CI LA' — THURSDAY 27th AND SATURDAY  
 29th MAY AT 7.30 P.M. AND 4.30 P.M.

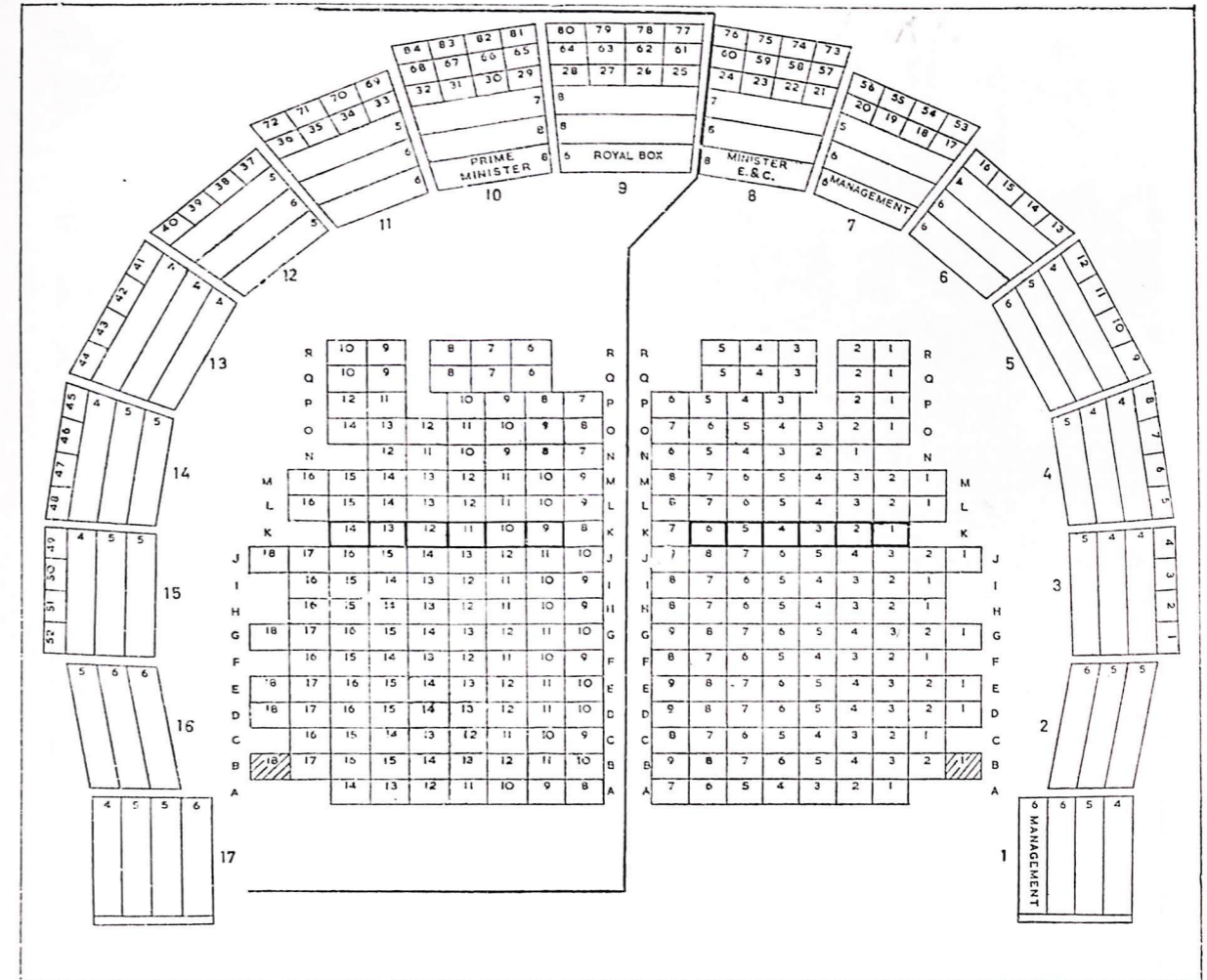
## Antonio Manoel De Vilhena

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 “*savoir faire*” earned him everyone’s love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps for 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 to encourage 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, a living monument to his achievements, which keeps his memory fresh and glorious in all those that cultivate the Arts and all those who seek an honest recreation, as the Theatre’s motto implies: “*Ad honestatem populi oblectationem.*”



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.

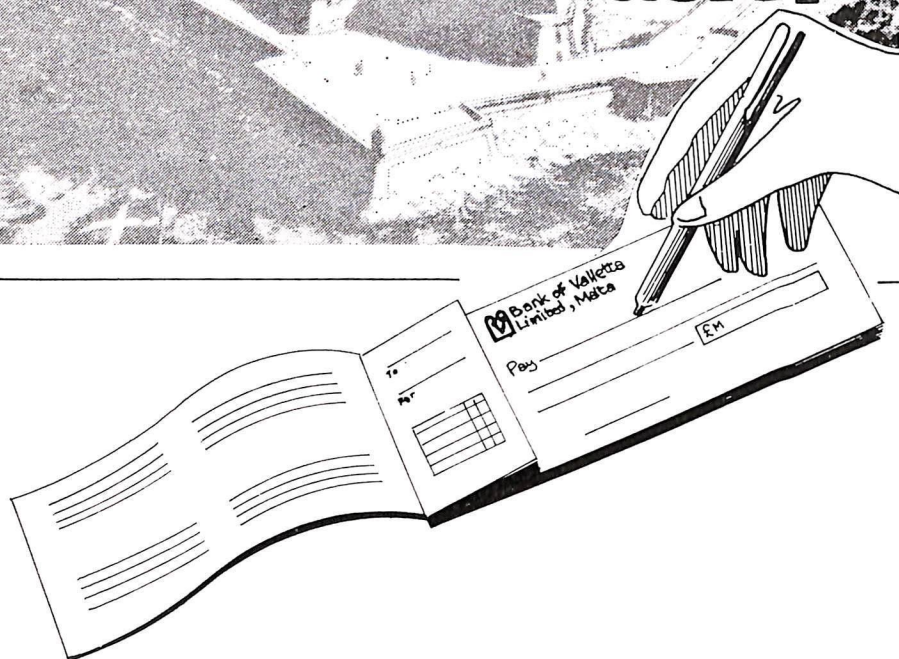
The Management reserve the right to vary or omit any part of the programme without previous notice.

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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