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MANOEL THEATRE

programme

1998/99



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Teatru Manoel

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presents

ANNE BORG

Pianist

in a recital of works by

WOLFGANG AMADEUS MOZART


ROBERT SCHUMANN

FRANZ SCHUBERT

and

FRÉDÉRIC CHOPIN

Tuesday, 30th March, 1999



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Programme

WOLFGANG AMADEUS MOZART (1756-1791)

Fantasia in C minor K. 475

Adagio - Allegro - Andantino - Più allegro - Tempo primo

Mozart's Fantasia in C minor K. 475 is considered to be the finest of all his output in this genre. It was composed in May 1785 at a time when Mozart returned to the piano sonata and composed his C minor Sonata K. 457. He dedicated both works to his pupil Thérèse van Trattner and, although they are separate compositions, they were published together.

The two works have a number of elements in common. They share the same dramatic intensity and dissonant chromaticism. Moreover, the Fantasia features effective chromatic melodies, variety in texture and a fine manipulation of tension and relief. Furthermore, it is remarkable for the manner in which the five distinct and contrasting sections are carefully interwoven to create a single entity. The separate parts of the whole are unified in form through the presence of a variation of the initial adagio at the end of the work.

ROBERT SCHUMANN (1810-1856)

Fantasiestücke Op. 12

Des Abends - Aufschwung - Warum - Grillen - In der Nacht - Fabel - Traumeswirren - Ende vom Lied

Schumann composed these eight contrasting character-pieces in 1837 after his separation from his wife Clara and whilst on holiday at the Scottish pianist Anna Robena Laidlaw, to whom he dedicated this collection.

The Fantasiestücke Op. 12 open with Des Abends (In the Evening) a deeply contemplative work which cleverly exploits cross-rhythms, one of the characteristics of Schumann's piano writing. It is followed by a passionate Aufschwung (Soaring) which

disrupts the apparent tranquillity of the first piece. The third piece Warum? (Why?) is based on a two-bar motif which is repeated and varied to create a highly poetic work. As its name implies, Grillen (Whims) is bizarre in character and, whilst in the previous piece the emphasis was on melody, here agitated rhythm takes over. In der Nacht (In the Night) follows. This passionate piece features tempestuous rhythms, multiple melodic layers and lyrical passages. Greater serenity characterises Fabel (Fable) which, however, concludes with four foreboding gloomy chords, setting the mood for the more tragic and animated Traumes Wirren (Restless Dreams). Dreams, fantasies and pleasures dissolve in Ende vom Lied (End of the song).

Interval

FRANZ SCHUBERT (1797-1828)

Impromptu in A flat major Op. 142 No. 2

Allegretto

Impromptu in F minor Op. 142 No. 4

Allegro scherzando

In his review of Schubert's four posthumous impromptus op. 142, Schumann had remarked that the first, second and fourth were probably intended to form part of a sonata which Schubert was working on in 1827 but which he left incomplete.

The outer sections of the A flat major impromptu are characterised by glowing lyricism. They are separated by a contrasting trio in D flat major which features the unexpected use of A major in its climax.

The lively F minor impromptu, which is imbued with the character of a dance, exploits syncopation and requires fine technique for the execution of staccato and scale passages.

FRÉDÉRIC CHOPIN (1810-1849)

Impromptu No. 1 in A flat major Op. 29

Allegro assai quasi Presto

Impromptu No. 2 in F sharp major Op. 36

Andantino

Impromptu No. 3 in G flat major Op. 51

Tempo giusto

Impromptu No. 4 in C sharp minor Op. 66

Allegro agitato

Written between 1835 and 1842, Chopin's four impromptus approach the Romantic character-pieces in their expression of moods. Although their genre suggests the element of improvisation, these salon pieces are not formally free and all feature an ABA structure.

The first, a contemporary of Schumann's *Fantasiestücke* Op. 12, features graceful outer sections separated by a profoundly lyrical middle part.

The second was composed two years later, in 1839, while Chopin was in Nohant with George Sand. It is conceived on a larger scale and seems to have the qualities of both Chopin's nocturnes and ballades.

The G flat major impromptu was written in 1842. Here, the fluid figurations of the outer parts contrast with the calmer monophonic intervening section.

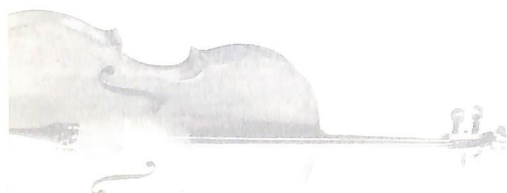
The fourth impromptu, popularly referred to as the *Fantasia-Impromptu*, was the first to be written - in 1835 - and was surprisingly not published during Chopin's lifetime. It is characterised by its brilliant semiquaver perpetual mobile figuration and its lyrical middle section.

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ANNE BORG

Anne Borg studied piano in Malta with Miss A. Parnis England and Miss A. Hare. In 1967 she was a prize winner in the Malta Song Festival piano competition. Through the German Embassy, she was then awarded a one-year scholarship to study at the Music Academy in Saarbrücken with Prof. Walter Blankenheim. Subsequent scholarships extended her stay in Germany by three more years. She furthered her piano studies with Prof. Robert Leonardy and in 1974 and 1976 she obtained her Teacher's and Performance Diplomas respectively.

Furthermore, Anne Borg attended master classes with the Russian Prof. Naumov and Prof. Vitalij Margulis of the Leningrad and Freiburg Music Academies, as well as with Prof. Juren Uhde of Stuttgart and Prof. Detlef Kraus of Essen.

In 1978 Anne Borg was appointed as a teacher at the Saarbrücken Academy of Music. Since then she has also been active as a performer. She has played on German radio and television and has given numerous piano recitals in Germany, Malta, Russia, France, England and Egypt. Her repertoire also includes works for four hands and two pianos and over the past few years she has partnered Walter Blankenheim in Germany and Cynthia Turner in Egypt and Malta.

Following the recommendation of the Music Academy of Saarland, Germany, last year Anne Borg was conferred the title of Professor by the Ministry of Culture.



T E A T R U
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06. Violin and Piano Recital by the popular duo of **Carmine Lauri** and **Simon Hester**
08. **Music & More's Easter in Malta** : featuring Maltese compositions by the *Issa Ensemble*. The evening includes the world premiere of *Scambi* by Gozitan composer John Galea
10. & 11. **Teatru Jien u l-Ohrajn** : *Our Town* by T Wilder, trans. By N Calamatta (Malt)
17. & 18. **Talenti** : *L-Imgarrab* (Malt)
20. The long awaited return of top virtuoso pianist **Barry Douglas**. Sponsored by the Midland Bank & the British Council.
23. **La Compagnia Segnali** of Rome presents Luigi Pirandello's *Uno, Nessuno e Centomila*. Sponsored by the Italian Cultural Institute

MAY 1999

01. 02. **Masquerade**: Rodger's & Hammerstien's
08. 09. Musical "*The King and I*"
04. The BOV Annual Concert features **L'Offerta Musicale** from Venice. Sponsored by the Italian Cultural Institute.
06. **The Music & More** End of Season concert with *Schubert in the Springtime* featuring amongst other famous works, the "Trout" Quintet.
15. **La Plautina** presents **Anfitrione** by Plautus. (Italian Cultural Institute.)
21. **The Beethoven Society** of Australia and Japan together with St Monica's Choir proudly presents **Beethoven's Chorale** (The 9th Symphony)

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116, Old Theatre Street, Valletta, VLT 07.

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pause in the programme before being ushered to their seats. The
Verdi Room in the foyer features a closed-circuit television where
one may view the performance.*

*The management reserves the right to alter the programme
and the performance time of any production.*

Writing and editing of programme: Martina Caruana

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