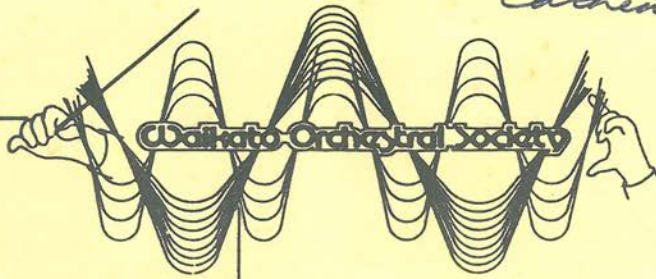


Catherine 3.



PRESENTS

CARL PINI - VIOLIN

MAURICE TILL - PIANO

VIOLIN RECITAL

**ST. PAUL'S
COLLEGIATE
SCHOOL**

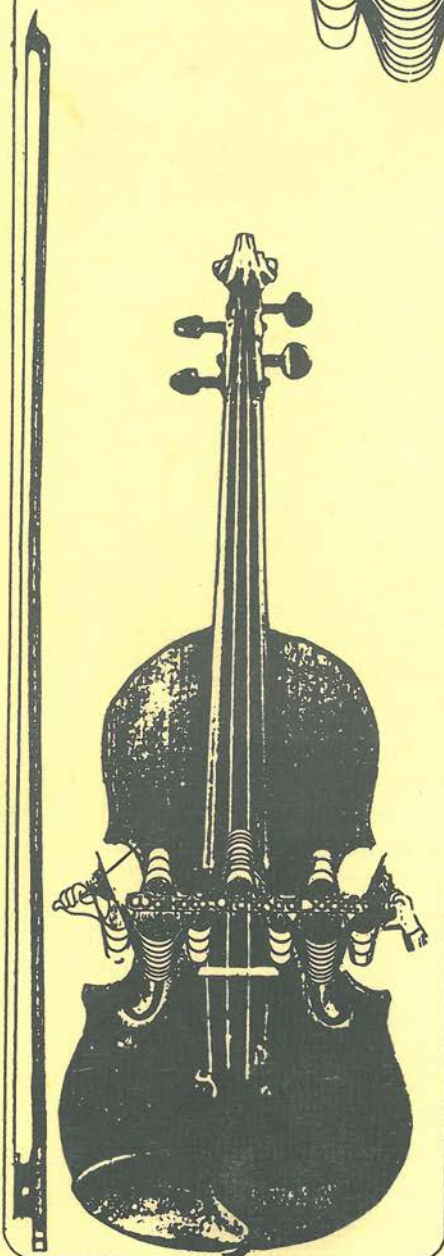
MONDAY 27 MAY 1985

8.00 p.m.

ADULTS	\$10
SENIOR CITIZENS	HALF PRICE
CHILDREN	HALF PRICE

TWO CONCERT SERIES

ADULTS	\$15
SENIOR CITIZENS	HALF PRICE
CHILDREN	HALF PRICE



CARL PINI



Carl Pini began to play the violin at age four under his mother's direction. He studied under Sascha Lasserson and eventually became a pupil of Benedetti in Paris. His first performances were joint recitals with his father the distinguished cellist Anthony Pini. Later he played piano trios with the Arielle-Pini Trio. Following national service in the Grenadier Guards he combined the leadership of both the Philomusical of London (previously known as the Boyd Neel Orchestra) and the London String Quartet making recordings and touring with both groups. He was appointed as a professor at the Royal College of Music in 1967 and a year later went to Australia as professor of violin at the New South Wales Conservatorium. He stayed there for six years, forming his own orchestra and making three world tours with the Carl Pini Quartet. During his residency in Australia he conducted and appeared as soloist with most of the major symphony orchestras. He returned to England to become co-leader of the English Chamber Orchestra an orchestra he frequently conducted and with which he recorded the Brandenburg Concertos. In 1975 he became leader of the Philharmonia Orchestra of London where he stayed until 1980 when he accepted the position of Concertmaster/Assistant Conductor of the Hong Kong Philharmonic. After two years on the staff of the School of Music at Canterbury University he now holds the position of Artistic Director for the Australian Chamber Orchestra. His recordings include six Bach sonatas for violin and harpsichord, Vivaldi's 'La Cetra', several string quartet discs and solo violin encores, Bartok's Contrasts and a Vaughan Williams disc on which he conducts the Sydney Symphony Orchestra. Carl Pini plays a beautiful Carlo Bergonzi violin made in 1732.



MAURICE TILL

Maurice Till has been involved in active music-making in this country for more than thirty years. He has developed the unusual combination of soloist and accompanist, gaining recognition for outstanding performances in both categories.

Among the many artists with whom he has been associated in concert appearances are Elizabeth Schwarzkopf, Victoria de los Angeles, Kiri Te Kanawa, Gerard Souzay, John Shirley-Quirk, Max Rostal and Pierre Fournier.

In 1966 he gave many chamber music recitals with the Prague Quartet. In March 1968 he played in the four Festivals at Perth, Adelaide, Christchurch and Auckland and in the same month he made his first appearance as concerto soloist with the Sydney Symphony Orchestra in the Sydney Town Hall and in Christchurch. He has also given quintet performances with the Alard, Alberni, Berkshire, Czech, McMaster and Bulgarian Quartets.

In 1981 he returned to Christchurch after a period of ten years on the staff of the University of Otago. He now has a position at the University of Canterbury, involving an extensive programme of public recitals together with the teaching of advanced piano students. Several of Maurice Till's pupils have won international recognition, the most successful being Michael Houstoun who has been a finalist in the Van Cliburn, Leeds and Tchaikovsky International Piano competitions.

PROGRAMME

- Beethoven Sonata No.3 in $E\flat$, Op.12.
- Prokofiev Sonata in F Minor, Op.80.
- Suk Four Pieces for Violin and Piano, Op.17.
- Fauré Sonata No.1 in A Major, Op.13.
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Beethoven - Sonata No.3 in $E\flat$, Op.12.

- First Movement: Allegro con spirito (Sonata form).
Second Movement: Adagio con molto espressione.
Third Movement: Rondo (Allegro molto).

Composed in 1798 when Beethoven was 28, this violin and piano sonata is regarded as much less aggressive than his piano sonatas dating from the same period. A chronological survey of the sonatas of Beethoven, Mozart and Haydn reveals them all progressing steadily towards a style of sonata writing in which each instrument has assigned to it the music which suits its character. The $E\flat$ sonata is no exception, although at this stage of his life it was as a pianist, rather than a composer that Beethoven had gained recognition.

Allegro: This has been described as "an absolutely brilliant pyrotechnic movement of virtuoso difficulty for the pianist, also demanding a virtuoso violinist whose wares will be displayed more reservedly". The rushing piano arpeggios and the big 3-note chord on the violin both contribute admirably to the general turbulence of this first movement.

Adagio con molto espressione: This second movement is in episodic form - the violin performs the central theme with the piano accompanying.

Rondo (Allegro molto): In Rondo form this movement has been described as a movement distinguished for its energy rather than for its profundity
