

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

PRESENT

JOHN CLEGG

IN A

PIANO RECITAL

AT THE

MANOEL THEATRE

THURSDAY, 24 MARCH 1970,

at 7.30 p.m.



JOHN CLEGG

JOHN CLEGG studied music with the distinguished teacher, the late Herbert Fryer, and, after three years' study at Jesus College, Cambridge, he gave his first London recital in 1951.

Since then he has given many recitals in all parts of Great Britain, and appeared as soloist with the major symphony orchestras. His concert tours extend to countries as far apart as Finland and South Africa, and as different and exotic as Iran and Mauritius. He regularly visits the Middle Eastern countries, Malta and Cyprus, and frequently plays in European cities.

John Clegg broadcasts assiduously for the B.B.C. and principal foreign radio stations, both in sound and on television, performing recital and concerto programmes; and he has given numerous performances of British music in many countries. Among the composers with whom he is particularly associated are: Max Reger, Debussy, Faurè, Ravel, and the young Composer, William Mathias.

In 1968 John Clegg was awarded the Harriet Cohen International Award for Music.

BEETHOVEN — Sonata in G, Op. 14 No. 2

Allegro — Andante — Allegro assai

In this Sonata Beethoven replaced the conventionally slow middle movement by a march-like theme with variations; the last movement is a lighthearted scherzo, and it is really the pastoral first movement which imparts a lyrical flavour to the work. Dedicated to Baroness de Braun, wife of the Director of the Imperial and Royal Theatre of Vienna, it reveals a lighter and happier side to the composer's art than many of his more monumental works for the instrument.

CHOPIN — Sonata in B minor, Op. 58

This, the last of Chopin's three sonatas, is also one of his last works. Cast in four movements it opens with an impressive architectural allegro maestoso, in which the stern opening subject is balanced by a meltingly lyrical second subject. The second movement in complete contrast is a scherzo of mercurial lightness, with a slower central section of nostalgic charm; this leads by an enharmonic change to the largo, in which Chopin's long phrased melodies are accompanied in a variety of ways. The finale has an atmosphere of boundless energy, and after many devious changes of key finally emerges triumphantly in the tonic major.

DEBUSSY — Estampes

These three imaginative pieces evoke the subjects of their titles with remarkable success; the pentatonic scalar passages in Pagodes give a truly oriental effect, and we may well agree after hearing the second piece with Manuel de Falla's opinion that the best Spanish music was written by French composers. Likewise the impression of light falling rain and the emergence of sunshine in the last piece is imaginatively conveyed.

RAVEL — Sonatine

Although appearing at almost the same time as the Debussy's 'Estampes' this Sonatina by Ravel is cast in a classical mould. The first movement, despite its truly French flavour, is in strict sonata form; and the last movement, with its charming second subject in quintuple time, a model of classical restraint. The central menuet too is surely one that Mozart would have admired, with its clear lines and limpid harmonies.

RACHMANINOV — Three Preludes

Like Chopin, Rachmaninov wrote Preludes in all the 24 keys, and these three show widely different sides of his musical nature. The first, in B minor (allegedly the composer's favourite) is said to have been inspired by a painting "The Return" by Boecklin and is clad in melancholy; in complete contrast to both the one in G, in the nature of a lullaby, and the final prelude, which is exuberant and clearly designed to show off the resources of the piano — which it undoubtedly does!

COMMITTEE

Colonel G. C. GATT — *Chairman.*

Dr. VICTOR A. MERCIECA LL.D. — *Hon. Treasurer.*

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary.*

Mrs. INES BONELLO CASHA — *Member.*

Notary Dr. V. M. PELLEGRINI, LL.D. — *Member.*

Mr. MICHAEL KISSAUN — *Manager.*

FORTHCOMING EVENTS

MALTA ARTS FESTIVALS 1970 — “Vocal and Instrumental Concert” — 2nd April, 1970.
U.K.A.M. — 5th April, 1970.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, or 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 individual seats