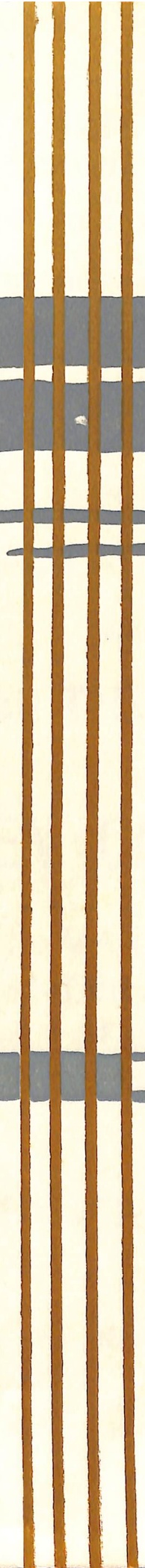


*F. Cappari
Brescia 5.5.60*



1732 1960



Manoel
Theatre

CREMONA

287

MALTA ARTS FESTIVAL 1970

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

THE MINISTRY OF EDUCATION, CULTURE & TOURISM

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THE MANOEL THEATRE MANAGEMENT COMMITTEE

IN ASSOCIATION WITH

THE NATIONAL CASH REGISTER CO. LTD.

PRESENT

THE MANOEL THEATRE ORCHESTRA

IN A

BEETHOVEN COMMEMORATION

Soloist: MARIAN COPPINI

Soprano: ANTOINETTE MIGGIANI

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

AT

THE MANOEL THEATRE

ON

TUESDAY, 5th MAY 1970 at 7.30 p.m.

PROGRAMME

Overture — Fidelio Op. 72

BEETHOVEN 1770 - 1827

This is the last of four overtures Beethoven wrote for his only opera 'Fidelio' originally called "Leonore". The chronology of the four overtures is as follows: the overture known as "Leonore No. 1" was written for the first performance of the opera in 1805 but withdrawn by Beethoven after a private rehearsal and replaced at the first audition of the opera. For the revival of the opera in 1806, Beethoven composed the overture "Leonore No. 3". When he revised the opera for the performance in 1814, this latter overture was found too extensive and Beethoven composed the overture in E major, known as "Fidelio" Overture. Then the opera was definitely called "Fidelio".

Piano Concerto No. 3 in C Minor, Op. 37

BEETHOVEN

Allegro con Brio Largo; Allegro

First movement: The ^{main} chief theme of the first exposition is heard on the orchestral strings, the second phrase appearing on the wind instruments. Fifty bars later the second subject is announced by the first violins and clarinet. The opening exposition is closed by a codetta, based on the main theme. The solo instrument plays an important part in the second exposition and enters with scale passages, the first subject being presented later. The second theme follows after some episodic matter from the keyboard instrument, and a tutti brings in the development section, which is mainly concerned with the first four bars of the chief theme. The orchestra begins the recapitulation fortissimo and the piano follows ten bars later. A cadenza leads to the coda, bringing the movement to a close.

Second movement: In the slow movement the solo instrument is accompanied only by flutes, bassoons, horns, and strings. It is based on one of Beethoven's finest melodies, which is introduced by the piano, and there is much ornamentation for the latter. A short coda follows the piano's cadenza, borrowing material from the opening theme.

Third movement: The first theme of the finale is given out at once by the piano, the orchestra then taking it up. A tutti is heard before the second subject is announced on the piano to a light accompaniment from the orchestra. The return of the opening theme on the solo instrument follows after some passage work. This is succeeded by an episode for the piano. Imitative passages, based on the first subject, with some further development of it, bring in the second theme, now in the major. After a cadenza a remarkable coda, quicker in speed (Presto), in which, both main themes appear, brings the concerto to a brilliant conclusion.


Soloist Marian Coppini

— INTERVAL —

Ah Perfido

BEETHOVEN

Beethoven's great dramatic scena for Soprano and Orchestra was composed in 1796 and dedicated to the Countess Von Clary. It is a heartrending adieu of an abandoned lover.

Soprano  Antoinette Miggiani

Symphony No. 5 in C Minor Op. 67

BEETHOVEN

Allegro con Brio; Andante con Moto; Allegro; Finale

Beethoven himself described the opening theme of the *first movement* of the C minor Symphony, op. 67 saying: "Thus Fate knocks at the door". With this as a clue, we are justified in reading into the symphony a musical depiction of Beethoven's struggle with the fate of deafness. But we need no programme whatever to understand the music of a movement like this one which remains to this day one of the most remarkable examples of economy in the utilization of musical material.

The Second movement of the Fifth is a set of variations on a beautiful and extended melodic subject; the Titanic struggle of the first movement has ended, to be succeeded by the peace that comes with resignation. The third movement, introduced by a brooding theme in the basses and cellos, is a Scherzo whose principal theme retains the rhythm of the "Fate" subject of the first movement. In the trio of this Scherzo, Beethoven's writing for the double bass — it endows this clumsy instrument with a dexterity he never knew before — contributes a gentle note of mockery to the movement. The closing movement is a magnificent affirmation of the spirit — conceivably the announcement of the triumph that rewards the acceptance of one's inevitable fate — promulgated majestically by three trombones.



Marian Coppini

Marian Coppini began studying the piano at St. Joseph's High School, Valletta, and obtained her L.R.S.M. in 1958. After a period of tuition with Miss G. Bascetta and Mro. C. Pace, she proceeded to Rome where she underwent intensive courses of instruction under the tutorship of Mro. Armando Renzi.

In 1962 Miss Coppini was awarded scholarships for study from the Chatillon Firm and the Italian Ministry of Foreign Affairs, as well as one of the bursaries which the Italian Government presented to Malta as one of the Independence Day Gifts.

In 1965, she obtained the diploma of the Corso Straordinario per Stranieri at the Conservatorio Santa Cecilia in Rome. A year later she was awarded a Study Prize which enabled her to attend the 'Vacanze Musicali' in Venice. In 1967, she completed a course at the 'Summer Academy' in Salzburg.

Miss Coppini has given pianoforte recitals in Malta under the auspices of the British Council, the Malta Cultural Institute, the Societa' Dante Alighieri and the Institute for Cultural Exchange as well as on Rediffusion and MTV. Her performances abroad include recitals at Chieti, Terni, Sora, Grosseto, Rome, Venice and Salzburg.

