



1732

MANUEL
TITILLARRE

CHAINS

BAR &
BISTRO

REALLY

EXCELLENT FOOD

PERFECT FOR AN AFTER
THEATRE DINNER

Spinola Bay St. Julians

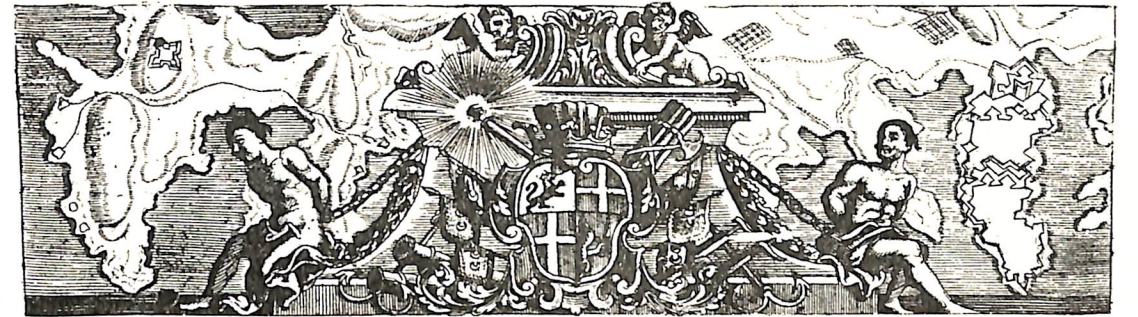
Tel. 31114



Le Nouveau Parfum de

GUERLAIN

PARIS



THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

AN ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Soloist

MARIAN COPPINI

Leader

GEORGE SPITERI

Conductor

JOSEPH SAMMUT

TUESDAY, 21st DECEMBER 1971

PROGRAMME

L'ARLESIENNE SUITE No. 2

BIZET (1838-1875)

Pastorale, Intermezzo, Minuet, Farandole

For the first performance of Alphonse Daudet's drama L'ARLESIENNE, in Paris in 1872, Bizet composed incidental music comprising twenty seven pieces. The best of these were later made into two orchestral suites. In this music, Bizet succeeded felicitously in capturing the Provençal flavour of the Daudet play by appropriating actual Provençal melodies and also by imitating characteristic rhythms and sonorities of authentic Provençal Music.

PIANOFORTE CONCERTO No. 1 IN C MAJOR

BEETHOVEN (1770-1827)

Allegro con brio, Largo, Allegro scherzando.

In the piano concerto form, it took Beethoven longer to free himself from his subservience to Mozart than in any other form. He composed the first of his piano concertos in 1795, but because of its later publication (opus 19) it is now known as Beethoven's Second Concerto; while his C major Concerto (opus 15) composed at a later (and unknown) date is now spoken of as the First. These two concertos, as well as the Third in C minor (opus 37), composed in 1800, are children of the eighteenth century in their formality, classical manner, graceful idiom, lucidity of speech. In

these three concertos, the piano delights in virtuosity for its own sake. They are not without aesthetic interest, and in their frequent performances in our symphony halls they bring music lovers pleasure. But they are Beethoven in borrowed clothing, and though occasionally we may briefly recognise the Beethoven identity, we are always conscious of the masquerade.

SOLOIST: MARIAN COPPINI

I N T E R V A L

SYMPHONY No. 7 IN A MAJOR OP. 92

BEETHOVEN (1770-1827)

Vivace, Allegretto, Presto, Finale.

The Seventh Symphony, in A major, Op. 92 was composed in 1811/12 and was first performed on December 8, 1814. Many programmes have been attached to it, though there can be no doubt that Beethoven had none of them in mind — nor any other. He was here writing “absolute” music, rhapsodic in character, its interest exclusively musical. An introduction of the First Movement progresses to a vigorous Vivace. In the Second Movement, Allegretto, Beethoven presents two principal themes, later using them contrapuntally. The Third Movement, Presto, is as one writer describes it, one of the most felicitous expressions of Beethoven's capacity for ungovernable joy. The finale is a Corybantic dance, wild and abandoned, which was probably what led Wagner to designate this symphony as “the apotheosis of the dance”.



Marian
Coppini

MISS COPPINI has given several recitals in Malta under the auspices of The British Council, The Malta Cultural Institute, the Società Dante Alighieri, and The Institute for Cultural Exchanges, as well as Rediffusion broadcasts and a Television Recital under the auspices of the British Council. She has also played in various cities of Italy and on Radio Vatican. Miss Coppini is at present Mistress of Music at the Government Secondary School.

SOME PRESS COMMENTS: ". . . . In Beethoven, Schumann, Liszt and Chopin the pianist performed with excellent interpretation and subtle and very sensible temperament. Never had the piano at the Theological University of Chieti been played with so much depth of expression" (*Il Tempo*).

Marian Coppini has a rare temperament and remarkable powers of interpretation. The programme was demanding but the way the pianist tackled it proved that her style and balance are excellent the recital was a complete success and the pianist shows great promise for the future (*Il Messaggero*).

The Pianist Marian Coppini performed with excellent style, notable balance, a marked musical talent, full mastery of the keyboard and marvellous clarity (*Il Giorno*).

MANOEL THEATRE MANAGEMENT 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 M. DE GIORGIO — *Member*.

Mr. MICHAEL KISSAUN — *Manager*.

FORTHCOMING EVENTS

Ariel Players — **Pantomime "Cinderella"** — on 30th, 31st December at 8.00 p.m. — on 2nd to 7th January at 8.00 p.m., on 8th January at 3.00 p.m. and 8.00 p.m.

~~~~~  
Late comers will not be admitted to the Auditorium.

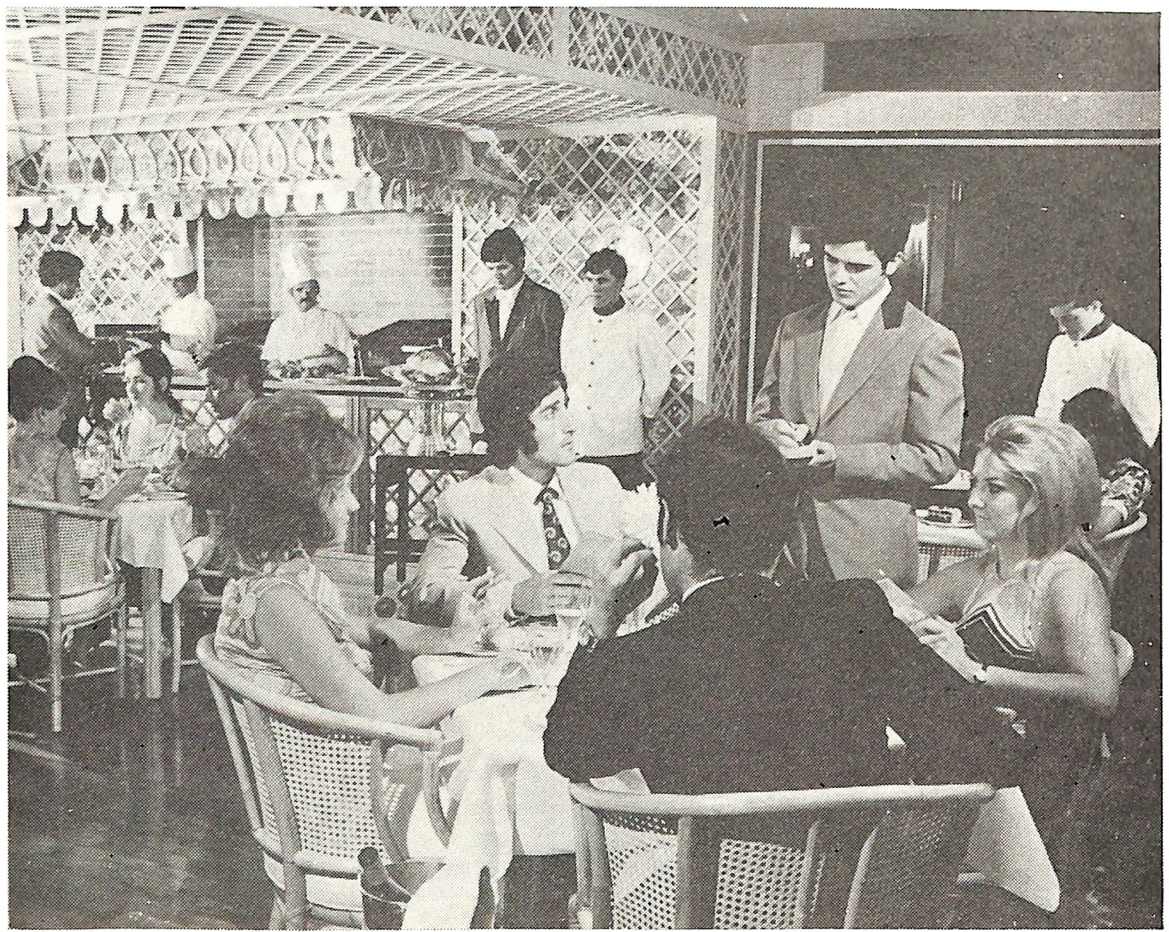
*Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.*

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

*Patrons are reminded that taking of photographs during the performance is not allowed.*

Children, even when accompanied by their parents, will be required to occupy a seat.

~~~~~



At the GRAND HOTEL VERDALA

The Four Seasons Restaurant offers a unique 'La Chaine de Rotisseurs' menu lunch served on the terrace of the fifth floor, from where one can enjoy the heady, breathtaking atmosphere. Dinner-Dance nightly to the tunes of the

Oscar Lucas Band and resident singer Mary Spiteri.

For reservations tel: 74901

*Four
Seasons*
RESTAURANT



GRAND HOTEL VERDALA RABAT

