



1732

MANOEL THEATRE

we'll entertain you in style



at palazzo pescatore

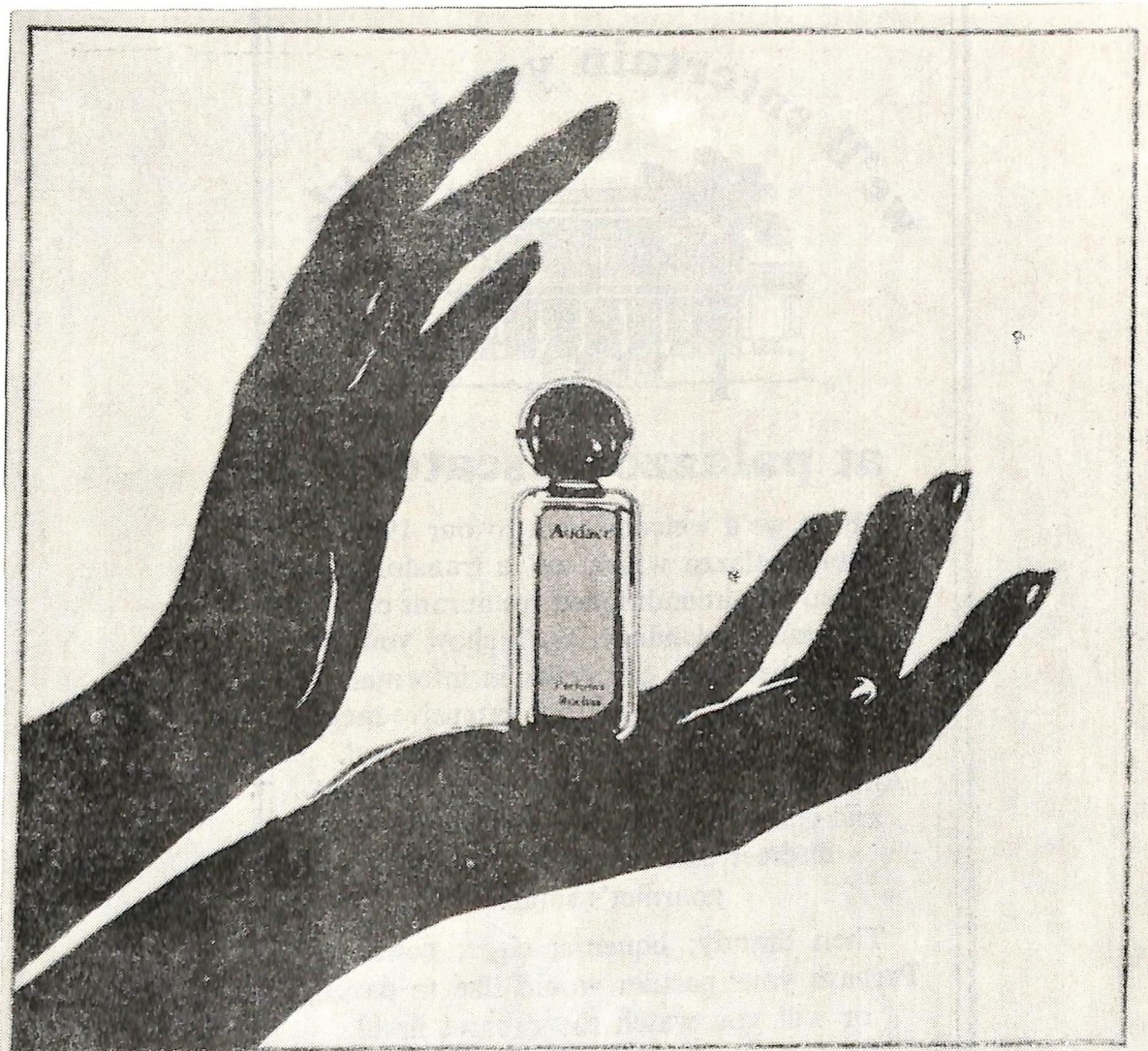
First we'll welcome you to our 19th century palazzo which we've transformed into an airconditioned restaurant of comfortable splendour. We'll show you the bar where you can drink in informal elegance. We'll give you our extensive menu and we hope you will try our seafood. And when your fish is perfectly cooked and your wine is served, we'll retire to a discreet distance to watch your gourmet's smile.

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Perhaps your partner would like to dance,
or will you watch the cabaret first?

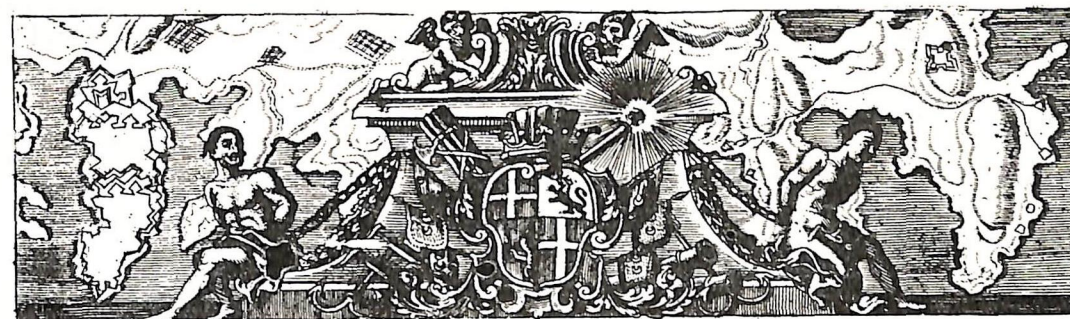
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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

a

PIANO RECITAL

by

LUCIANO CERRONI

Thursday 30th November 1972

PROGRAMME

SONATA IN C MAJOR K.V. 330

W. A. MOZART

Allegro moderato — Andante cantabile — Allegretto

The Sonata in C Major K. V. 330 is the second of the five sonatas written by Mozart during his stay in Paris 1778. It is one of the best sonatas composed by the great man from Salzburg and it is noted for the high peak it reaches besides being an uninterrupted and spontaneous development of musical ideas.

The three tempos which form the sonata, present some interesting specialities. The first tempo presents three distinct themes very well linked together. It presents again a new idea pre-announced by a subtle feeling of great melancholy to which are added some little variations.

The andante cantabile which is in ternary form has two identical parts in F Major but one part is in F Minor. The absolute lack of variations in F Major confers to this movement a particular efficacy and perfection.

A part of the last movement like the first has a new spontaneous composition and finishes with a brief coda like the other sonatas of this type.

SONATA IN A FLAT MAJOR OP. 26

L. V. BEETHOVEN

Andante con variazioni — Scherzo: Allegro molto — Marcia funebre sulla morte di un Eroe (Maestoso andante) — Allegro

This sonata published in 1802 with the successive sonata op. 27 shows originality. In fact the sonata op. 26 does not present in any of its four tempos the sonata form. The first movement is a composition with variations which reminds one of the procedure used by Mozart in his sonata K. V. 331 and which starts exactly with a theme of variations. Then there follows the scherzo con trio which offers some tonal instability according to the traditional rules. The inclusion of a "funeral march" in the sonata represents a unique case at that epoch. Some people think that this funeral march was a kind of test for his Eroica which Beethoven would have started to compose within a year.

In the final Allegro his imagination seems to make a great effort to be felt at every moment. In substance the external form has not stifled the imagination of the artist which is continually revealed up to the swift end.

INTERVAL

MUZIO CLEMENTI (1752-1832)

Muzio Clementi was a boy prodigy. When he was nine years old he was already an organist and soon after he became a composer at the age of twelve years. In 1766 he played in London and in 1773 he published his first three sonatas which established a kind of style, later on to be called the classic style of the sonata. A famous pianist and a conductor of the Italian Opera in London he was a much appreciated composer in all the capital countries of Europe which he visited during his various tours. Clementi knew at once about the new possibilities offered by the pianoforte with regard to the old instruments and the keyboard of that time.

He knew how to utilise them in his works, so much so that he was called the father of modern music.

SONATA IN F SHARP MINOR OP. 26 N. 2

M. CLEMENTI

Allegro con espressione — Lento e patetico — Presto

The Sonata in F Sharp Minor Op. 26 No. 2 was published in 1790. Written in an unusual tonality, Clementi composed a work with remarkable feelings.

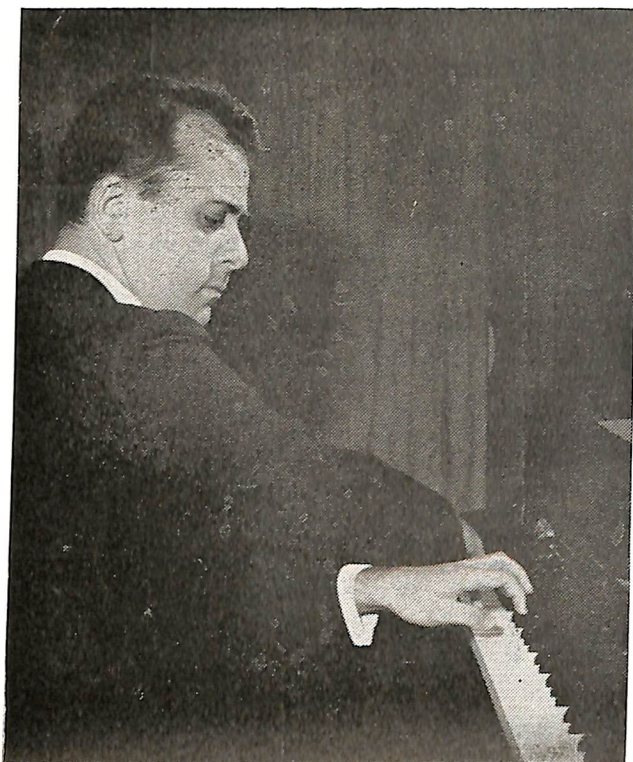
The movements are short but with a perfect formal structure and noble ideas which are tuneful and pleasant to the ear. In this work one can see Haydn's influence and also that of C.P.E. Bach and Domenico Scarlatti, the authors who helped with the development of Clementi's style. This was Beethoven's favourite sonata.

SONATA IN B MINOR OP. 40 N. 2

M. CLEMENTI

Molto adagio e sostenuto — Allegro con fuoco e con espressione — Largo mesto e patetico-Allegro

The Sonata in B Minor Op. 40 N. 2 was published in London in 1802 and simultaneously in Paris and in Vienna. It is one of the richest and most powerful productions by Clementi for it presents particular piano formulas: each one of the two movements is preceded by a slow introduction which is very balanced. To the Molto Adagio and sostenuto di apertura follows the Allegro with ardour and great feeling in sonata form. Successively the Largo pathetic and mournful followed by the Allegro, leads to the end in which the composer seems to resume his former ideas.



LUCIANO CERRONI

Luciano Cerroni born in Rome studied music at the College of Saint Cecilia. He attended courses of chamber music with Guido Agosti and courses for music interpretation with Carlo Zecchi, Nekita Magatoff and Mina Bloszfeldt. In 1956 he obtained the approval of the Musical Boards to go to the "Rassegna Nazionale" coached by the Musical Academy of Naples.

He took part in many concerts as a Soloist and also with the orchestra in various Italian cities and the principal towns of Europe, participating in Italian, French, Swiss, Austrian, Spanish, Dutch, German Broadcasting programmes, the British Broadcasting Corporation and Eire Broadcasting Corporation. He was a soloist with the orchestra of the Academy of St. Cecilia, the symphonic orchestra of San Remo, the Utrecht and the Austrian orchestra together with the "Capella Academy of Vienna".

He took part in festivals and weekly musicals of which one may name the International Music Week in Holland the festival that took place at Taormina in summer; the music festival to honour Mozart in Rome in spring and the Concert of Salzburg

He is a teacher of chamber music at the college of Pescara.

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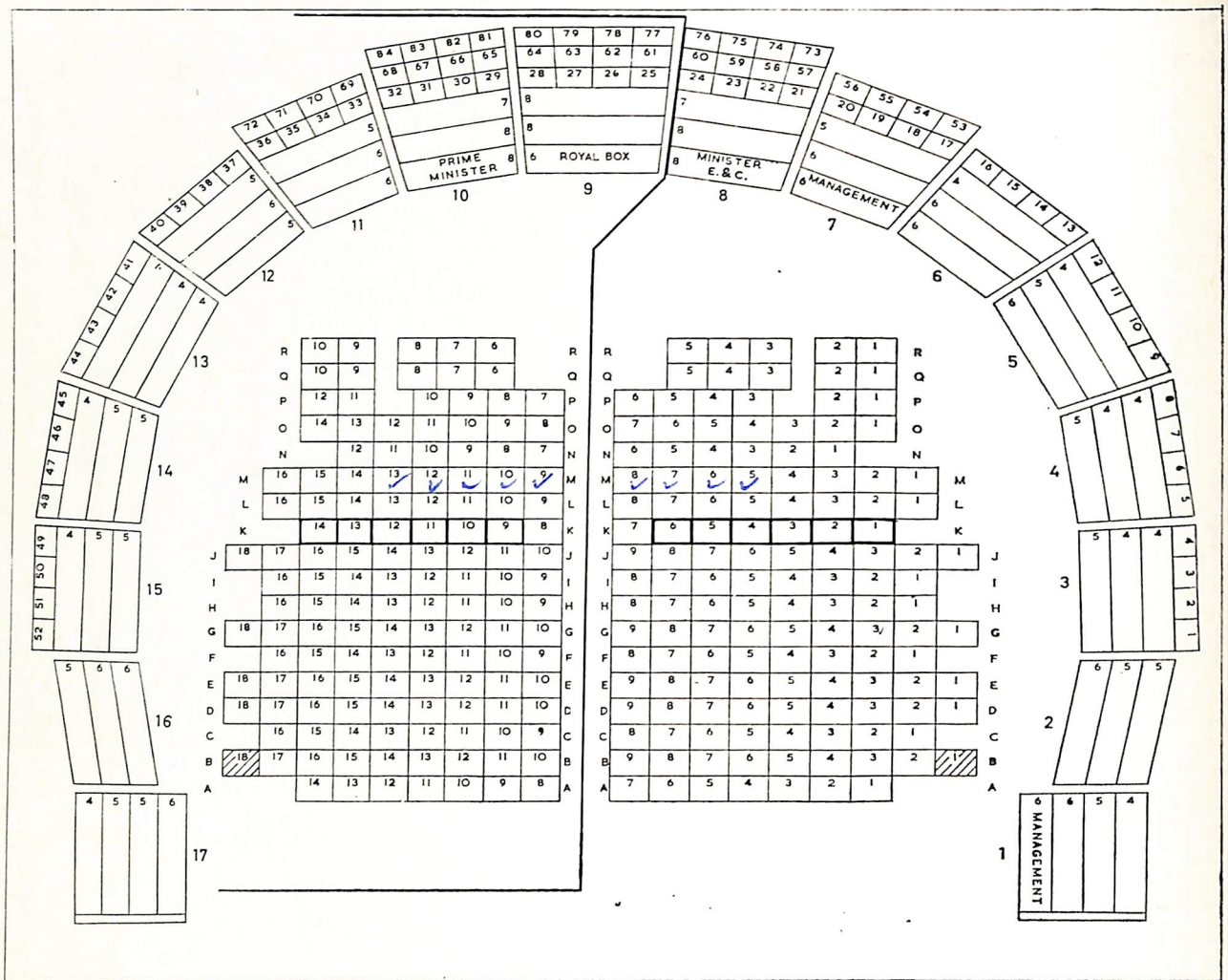
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MANOEL THEATRE BOOKING PLAN

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.

