



1732

*Richard Stewart
Richard H. Coppin
5-6-73*

PELEGRINI

448

**MANOEL
THEATRE**

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents an

ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

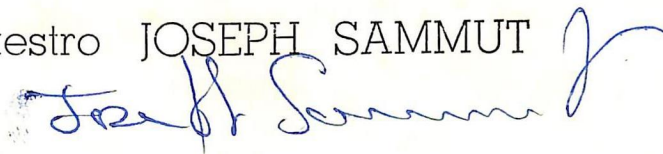
Soloist – MARIAN COPPINI

Leader

GEORGE SPITERI

Conductor

Maestro JOSEPH SAMMUT



TUESDAY 5th JUNE 1973



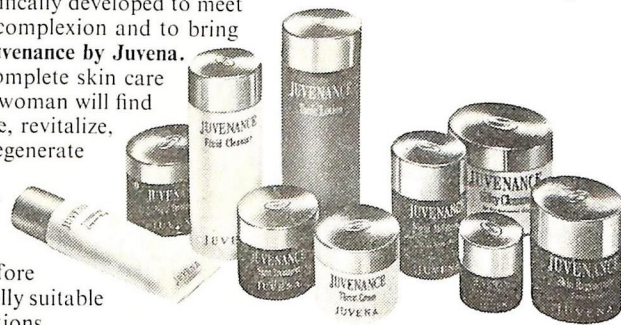
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Marian Coppini
Marian

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*).

PROGRAMME

OVERTURE TO THE OPERA

"AGNESE VISCONTI"

ANTONIO NANI (1843 — 1929)

This is the third opera by Antonio Nani to the Libretto by Enrico Golisciani. The censor of those days objected to the original name "Agnese Gonzaga" as her husband was Prince Francesco Gonzaga cousin to St. Louis: for that reason Golisciani and Nani agreed to make use of Agnese's maiden name "Visconti". This opera has been performed many times at the Royal Opera House in 1888, 1889 and 1901. Before then, at the Teatro San Carlo in Naples, it had been conducted by De Giösa under the original name.

PIANO CONCERTO IN B FLAT K. 595

MOZART (1756 — 1791)

Allegro — Larghetto — Allegro.

This is the last piano concerto composed by Mozart, and it was written in the last year of his life. It is one of the most magically gay and light of his concerti. No suggestion here of the autumnal melancholy that dominates the Requiem composed during this same period. The first movement, allegro, presents its thematic material in a long orchestra introduction, after which it is brilliantly developed by piano and orchestra. The Larghetto has about it an almost ingenuous simplicity: it is an Italian kind of aria of touching beauty. The allegro is buoyant, exuberant, and full of fun, Mozart's most engaging vein of joviality.

SYMPHONY No. 5 IN C MINOR OP. 67 BEETHOVEN (1770 — 1827)

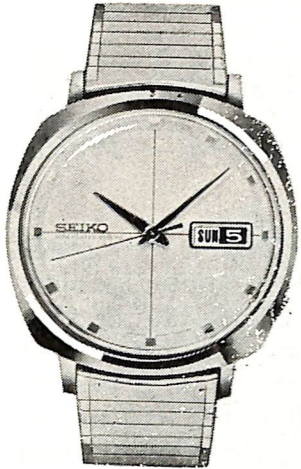
Allegro con Brio — Andante con Moto — Allegro — Allegro — Presto.

The opening subject is only two bars in length, four notes to each bar; yet out of this brief subject and a counter subject lyric in character Beethoven builds music of breath-taking proportions, inevitable in its logic, overpowering in its force and strength. The second movement is a set of variations on a beautiful 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 that clumsy fellow 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, the announcement of the triumph that rewards the acceptance of one's inevitable fate, promulgated majestically by three trombones.

I N T E R V A L

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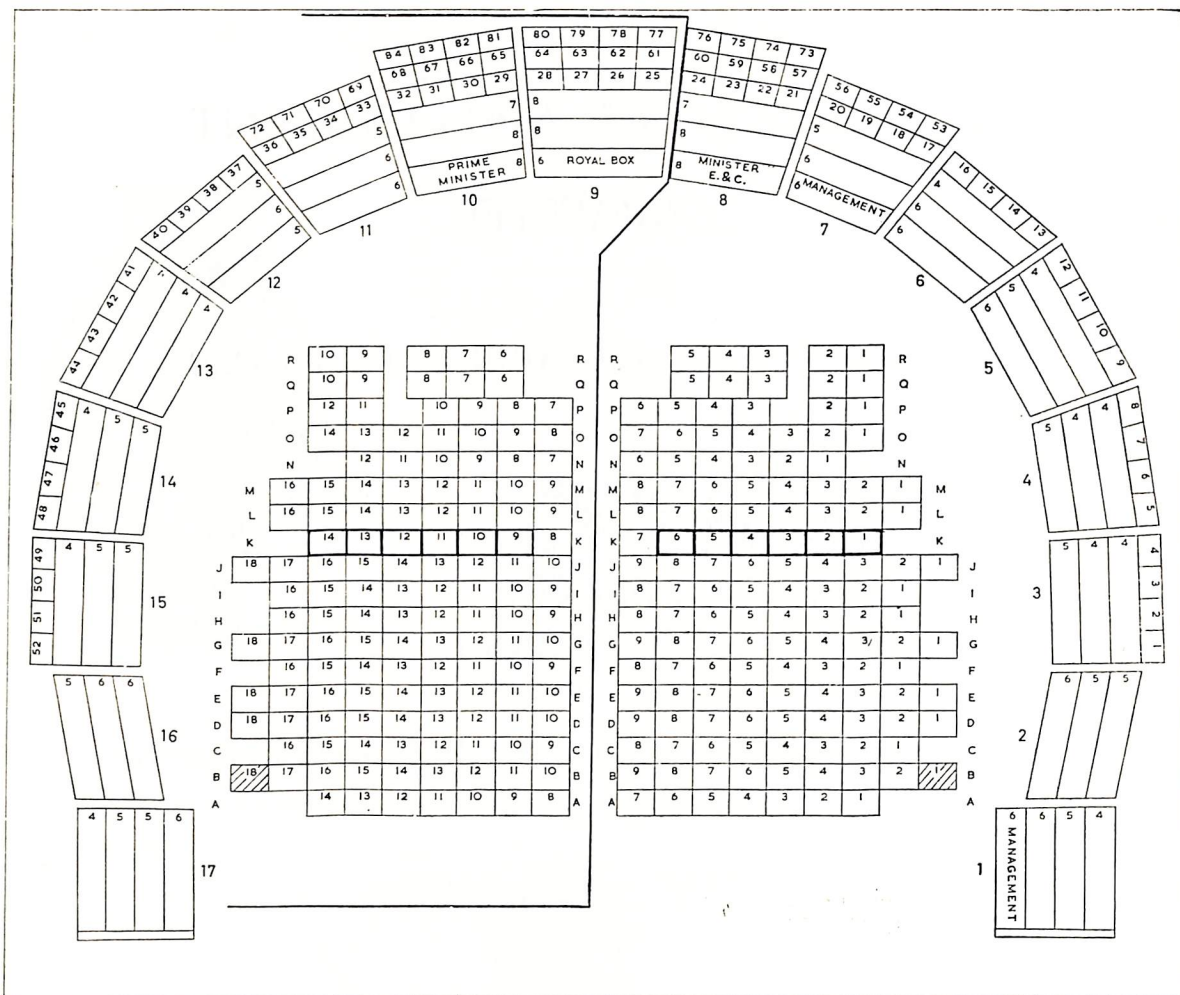
Mr GINO MUSCAT AZZOPARDI — *Hon. President.*

Mr A. AGIUS FERRANTE, L.P. — *Chairman.*

Miss MARIE LOURDES BONNICI —

L.R.S.M., L.Mus.L.C.M., F.L.C.M. — *Hon. Treasurer.*

Mr. JOSEPH GRIMA — *Hon. Secretary.*



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.

