

*Received 5/10/73*



1732

# MANOEL THEATRE

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THE BRITISH COUNCIL

presents

A PIANO RECITAL

by

**JOHN CLEGG**

at the

MANOEL THEATRE

*Saturday, 6th October, 1973*



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## 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 has appeared as soloist with the major symphony orchestras. His concert tours extend to countries as far apart as Finland and South Africa, and he is frequently on tour in Europe. John Clegg gave the opening recital of the Namur Festival before setting off for a concert tour of South America in late 1972. Early in 1973 he had a concert tour of Germany and broadcast for the German radio. He broadcasts frequently for the BBC and for foreign radio stations.

Among the composers with whom he is particularly associated are Max Reger, Debussy, Fauré, Ravel, and the young composer William Mathias.

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

# PROGRAMME

SONATA IN C, Op. 2, No. 3

BEETHOVEN

*Allegro con brio*

*Adagio*

*Scherzo and Trio*

*Allegro Assai*

Although dedicated to Haydn this sonata is on a grander scale than any of Haydn's works for piano. The first movement has bravura passages linking the quieter themes — the latter not without their contrapuntal interest — and concludes with a cadenza and brief coda as formally as any concerto. The adagio is in the remote key of E and is a simple dignified rondo, with a middle section in E minor and a firm statement of the opening theme in C major in the final passages, as if to reaffirm the basic key of the work. An attractive contrapuntal scherzo with a contrasted trio based on arpeggios is followed by a final rondo movement which also incorporates the features of a sonata movement; of considerable brilliance it has in its first few notes an outline similar to the openings of the other three movements.

SONATA (1964) Op. 23

WILLIAM MATHIAS

*Allegro energico*

*Andante semplice*

*Vivace e ritmico*

Conceived as a virtuoso work the opening movement is for the most part tense and energetic, though the second subject has well-contrasted repose. The movement ends quietly with the opening figure played pianissimo in an atmosphere of unease. By contrast the slow movement is very simple and direct in utterance, almost a dialogue between two somewhat opposing ideas — one a melodic fragment with cold open fifths as accompaniment, the other a richly

harmonised chorale. This leads into the finale without a break and in this final movement the element of the dance is immediately apparent. A great rhythmic surge of energy pervades the movement, which is, broadly speaking, a rondo, and the final triumphant peroration recalls the opening of the work. The work, which dates from 1964, was given its first performance by John Clegg in Madrid in February of that year.

VALESSES NOBLES ET SENTIMENTALES

RAVEL

Dating from 1911 this set consists of seven waltzes and an epilogue which combines and elaborates the previous themes. The composer described them as "a chain of waltzes after the example of Schubert" and the score is headed by a quotation from Henri de Regnier, " . . . . the delicious pleasure of a useless occupation!"

TWO CONCERT STUDIES:

LISZT

*in F minor "La Leggerezza"*

*in D flat. "Un Sospiro"*

MEPHISTO WALTZ No. 1

These three pieces might be used to illustrate very different aspects of the composer; the first two are concert studies from a set of three: La Leggerezza exemplifying the delicacy of Liszt's filigree writing for the piano, and Un Sospiro the grand romantic writing of the time.

The first Mephisto Waltz is a more substantial piece, based on the Faustian legend full of atmosphere and bristling with technical difficulties which may aptly be described as devilish! It is not, however, without moments of repose as the central languid waltz demonstrates, and the delicacy of some of the presto passages is reminiscent of the first of these three pieces.

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## MANOEL THEATRE MANAGEMENT COMMITTEE

Mr. GINO MUSCAT AZZOPARDI — *Hon. President.*

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

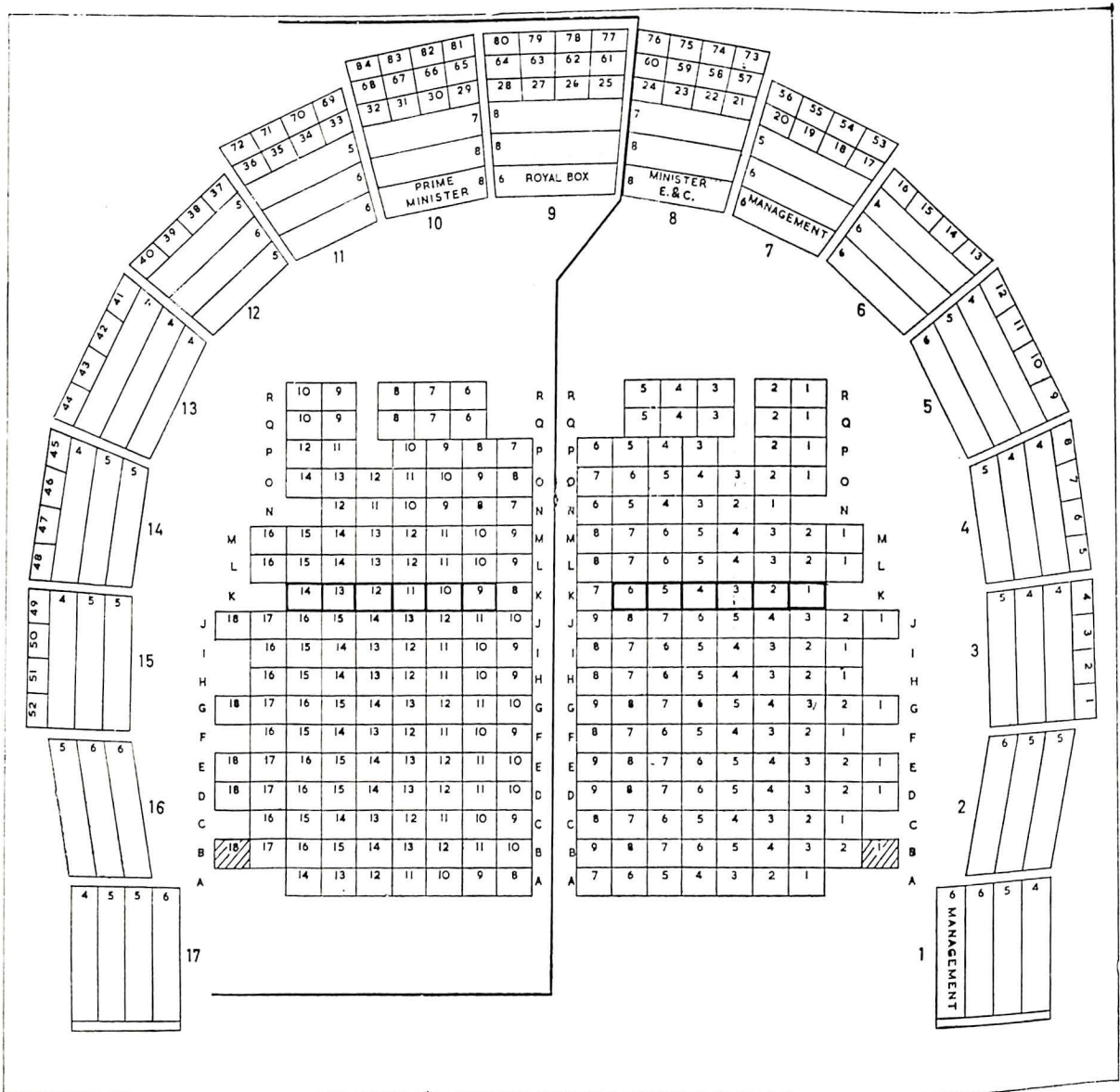
Mr. JOSEPH GRIMA — *Hon. Secretary.*

## FORTHCOMING EVENTS

La Compagnia Filodrammatica Carlo Goldoni — "I MENECCI" DI PLAUTO —  
Sunday, 7th October, at 6.30 p.m.

Malta Talent Artistes — "IL-MEJTIN MA JHALLSUX TAXXI" —  
Thursday, 11th and Friday, 12th at 7.00 p.m.; Saturday, 13th at 7.30 p.m., and  
Sunday, 14th October, at 4.30 and 7.30 p.m.

Mrs. C. Pace — OPERA "ANGELICA" — Saturday, 20th and Saturday, 27th October,  
at 7.30 p.m.; Sunday 21st and Sunday, 28th October, at 6.00 p.m.



## ***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.

