



1732

MANOEL THEATRE

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

in association with the

ISTITUTO ITALIANO DI CULTURA

present

L'INSIEME DI FIRENZE

with the participation of

ANTONIO BACCHELLI – PIANIST

FRIDAY 1st NOVEMBER 1974.



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Under the direction of Maestro Franco Pezzullo (clarinet) the "Insieme di Firenze" is made up of Alfonso Smaldone (Oboe), Giuseppe Finizio (Bassoon), Alfredo Fiore (Horn). Pianist Antonio Bacchelli will join the Ensemble for the performance of the two Quintets to be held in Malta.

Formed in 1965, the "Insieme di Firenze" has since then undertaken tournées in various parts of Italy and abroad and its concerts have been broadcast both by R.A.I. and several other foreign radio and television stations.

The "Insieme di Firenze" has participated in a number of International Festivals which include the "Settimana Senese" organized by the Accademia Musicale Chigiana, the "Vacanze Musicale di Venezia", the "Festival Internazionale di Musica di San Stefano", the Festival Internazionale di Musica da Camera di Anzio" and the "Festival Internazionale di Ischia".

The Insieme has a repertory of music for wind instruments (from duo to octet and piano.

The Insieme records with the "EDIBI" Publishing House.

QUINTET K.V. 452

W.A. MOZART

Largo — Allegro Moderato — Larghetto — Rondò — Allegro.

After the first performance of the quintet for piano, oboe, clarinet, horn and bassoon, K.V. 452, in E flat, Mozart wrote to his father that it was the best work he had written in his life. And, indeed, this Quintet is an indisputable masterpiece. The introduction is a thing of rare warmth and dignity, in which he slowly unfolds the rich patterns of sonority at his command. Here, as throughout, after giving each player due prominence, he builds up to a fine climax with the wind playing tutti above a sequence of sustained trills on the piano. The whole allegro is full of the happiest invention and variety.

In the larghetto in B flat he strikes a more majestic vein than is usual for this key. Some striking passages of broken chords and arpeggios for the piano provide an iridescent backcloth for the grouping and regrouping of the wind in gentle rivalry.

The finale, allegro, may sometimes seem to veer towards the concertante style, but the equality of the five partners always reasserts itself. Perhaps the most delightful part of the rondò is the long enchanting cadenza which, written for all five players, miraculously remains within the bounds of chamber music.

I N T E R V A L

QUINTET IN E FLAT MAJOR OP. 16

L.V. BEETHOVEN

*Grave — Allegro Ma Non Troppo — Andante Cantabile —
Rondò (Allegro Ma Non Troppo)*

In the direct line of descent from Mozart's piano and wind quintet is Beethoven's work for the same combination, also in E flat (as is most of his wind music). Like the more enterprising septet, it dates from his first period, treading carefully though with ambition the paths of classical form. It tends in style towards a solo piano work with wind accompaniment, especially the themes are invariably stated in full by the piano and answered by concerted wind. This opposition of forces persists, though to a lesser degree in the Andante, throughout the work. Mozart solved the problem of texture by knitting his instruments together in the themes; Beethoven sets them in contrast to each other, piano against wind, with the piano inter pares. The work opens with a fanfare in unison on the notes of the tonic chord for all instruments, answered gracefully by the piano, and then repeated with a wind reply. Thereafter the instruments are each given a hearing; the forces are displayed the wind weaving patterns over accompanying figures on the piano.

The contrast of wind versus strings is then re-emphasized, and over a dominant pedal on the piano the introduction pauses, and plunges into the first subject of the Allegro. The Andante cantabile might be described as a developing rondo. The theme is given out at once by the piano and answered, as in the Allegro, by the wind with the clarinet stating the tune.

The last movement is also a rondò, based on a Mozartian theme. As usual, the piano gives it out and is answered by the wind.

After the composition of the Quintet, Beethoven re-arranged it as a quartet for piano, violin, viola and cello. Maybe he himself felt that the music does not call for these five instruments and these only, as there is in Mozart's work. But, even if it is not considered among the major works, it is really worthy of the composer.

FRANCO PEZZULLO — clarinist

He has given concerts in repeated tournées in Africa, the Middle East, Europe and America.

He played with the Symphonic Orchestras of the Accademia Nazionale of S. Cecilia in Rome, of the Comunale of Florence, of San Carlo of Naples, of the Angelicum of Milan, of the Pomeriggi Musicali of Milan, of the Teatro Carlo Felice of Genova, with the Sicilian Symphonic Orchestra of Palermo, and with the Symphonic Orchestras of the RAI-TV of Torin, Milan and Naples.

Abroad he played with the symphonic Orchestras of Cairo, with the SODRE of Montevideo and of the Conservatorio, with the Orchestras of Rio de Janeiro, Bogota, Innsbruck, Grenoble, and with the Chamber Orchestra of Vienna.

He participated in the Festivals of Taormina, of Porto Santo Stefano, in the International Chamber Music Festivals of Plodvid (Bulgaria) and of Anzio, of which he is also Artistic Director. He is also Artistic Director of the Centre for the Spreading of Chamber Music of Anzio.

He participated as soloist at the Sienna Week organized by the Accademia Chigiana of Siena and at the Vacanze Musicali of Venice.

He is the artistic director of the group "L'Insieme di Firenze" and forms part of the trio "I Nuovi Cameristi". He is also a teacher of "Musica d'Insieme per Strumenti a Fiato" at the Music Conservatorio "Luigi Cherubini" of Florence.

ANTONIO BACCHELLI

Antonio Bacchelli graduated at the Conservatorio di Musica "G. Verdi" of Milan in 1963. He won the National Competition of Taranto and of La Spezia and Capri. He is also a winner of International Prizes at Serengo, Vercelli and Bolzano. In 1968-1969 he was considered as one of the best finalists in the International Competitions at Ginevra and Barcellona.

He carried out an intense activity as a soloist with orchestras at the most important European concert associations and participates in various International Festivals.

He is a piano maestro at the Conservatorio "Luigi Cherubini" of Florence.

FORTHCOMING EVENTS

MALTA TALENT ARTISTES — INT MIN INT? — Sunday, 3 November, at 6.30 p.m.

M.T.M.C. IN ASSOCIATION WITH THE BRITISH COUNCIL — **TWO DIFFERENT BALLET PROGRAMMES BY BELINDA WRIGHT AND JELKO YURESHA** — Saturday, 9th at 7.30 p.m.; Sunday, 10th November, at 6.30 p.m.

MALTA THEATRICAL COMPANY — **HTIEĠA TA' RAĠEL** — Friday, 15th; Saturday 16th; Sunday, 17th November, at 6.30 p.m.



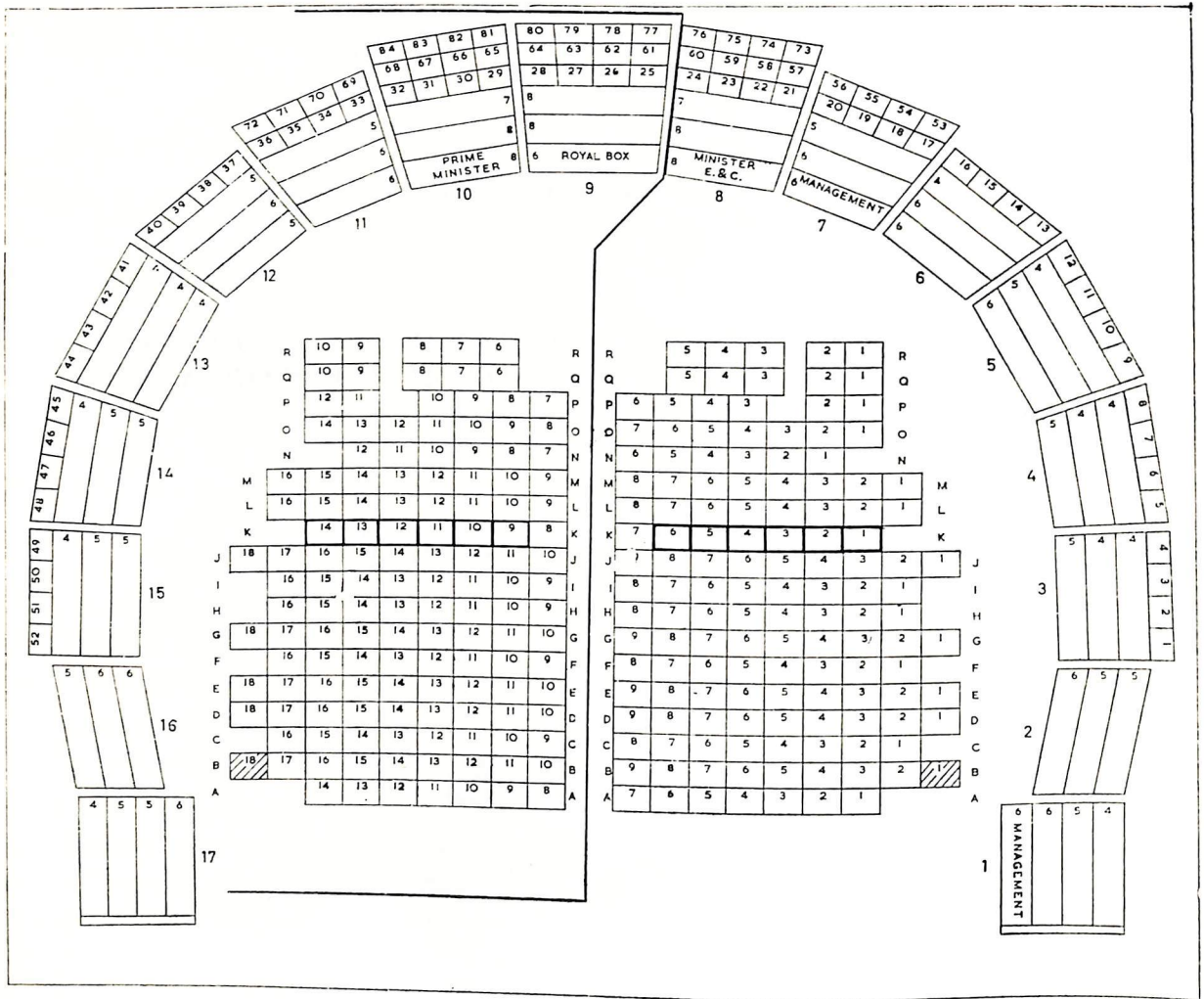
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MANOEL THEATRE BOOKING PLAN

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 the right to vary or omit any part of the programme without previous notice.

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

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

