



1732

MANOEL THEATRE

28.10.1976

Ad Alfredo

con tanto rispetto

Giuseppe Labate



Born in Palermo, pianist La Licata has studied at the local Conservatory under Mro. Antonio Trombone graduating with maximum marks, honours and a special mention. In 1960 he has followed a course in Paris with Magda Tagliaferro. Since then he has won many coveted awards including the second prize at the 1961 Paris Competition, the first prize at the 1963 Treviso Competition and the top prize at the 1968 "Rencontres Musicales Int." in Brussels. Still very young he has distinguished himself both in Italy and abroad as a pianist virtuoso of the first rank, and has concertized widely in Belgium, Germany, France, Luxemburg, Holland, Switzerland and the United States, earning the highest accolades.

He has appeared with many major orchestras, such as the National Symphony Orchestra (Washington), the Orchestre Philharmonique (Paris), the Orchestre de la Suisse Romande (Geneva), the Santa Cecilia Orchestra (Rome), the Pittsburgh Orchestra, the Rundfunk Sinfonieorchester (Leipzig), and has performed as recitalist and soloist in the Concertgebouw of Amsterdam, in the Rai Auditorium of Milan, at Kennedy Center in Washington, in the Auditorium ORTF and the Theatre des Champs Elysees in Paris, in the Maison de la Radio and Victoria Hall in Geneva, at Santa Cecilia and at the Accademia Filarmónica Romana in Roma, at the Temple University Music Festival of Philadelphia, in the Rai Auditorium of Turin, in the Kongreshalle of Leipzig, in the salle du Conservatoire of Liege, in the Teatro la Fenice of Venice and at the Settimane Musicali of Stresa.

He has recorded with the Radiotelevisione Italiana, the Radiotelevision Francaise, the Radiodiffusion Television Belge and the Radio D.D.R. He has also recorded for Curci Erato Recording House.

PROGRAMME

CONCERTO IN RE MINORE DE "L'ESTRO ARMONICO" VIVALDI-CASELLA

Allegro energico — Adagio molto — Allegro.

In the twelve concerts of Vivaldi's third work, published in Amsterdam in 1712 under the title of "Estro Armonico", all the originality of the composer which up till then had only partly revealed itself through two instrumental pieces bursts forth.

The "Estro Armonico" had great success in all Europe, and it even affected the exclusive court of Weimar, impressing J.S. Bach to the point of inducing him to transcribe several of these concerts.

MIROIRS RAVEL

Noctuelles

Oiseaux tristes

Une barque sur l'Océan

Alborada del Gracioso

Vallée des Cloches

"Miroirs" appeared in 1905, the same year when the "Sonatina" appeared. These two works, although very different from each other, represent the height of the Ravelian piano work.

"Miroirs" is connected in more than a page to the romantic heritage, even in its showing manifestations, with the virtuosity of Franz Liszt. In spite of the appearance of naturalistic suggestions, of aural and visual impressions, the flashing play of images hides a rigorous constructive will thanks to which the musical tide always flows between distinctly marked margins.

The titles of the five pieces which make up the collection, speak for themselves. "Noctuelles" evokes the flight of mysterious nocturnal butterflies; instead, "Oiseaux tristes" evokes the sluggishness of drazy birds in the forest during the hottest time of the day. In "Une barque sur l'Océan" shines the indiscent magic of the "aquatic" music which Ravel

himself had provoked on the piano's keyboard for the first time with "Jeux d'eaux"; "Alborada del gracioso" draws inspiration from a popular dance in order to evoke, not without a pinch of irony, the shining vitality of a Spanish landscape; "La Vallée des Cloches" is the piece where the style used by Liszt in "Les Cloches du Soir" is more evident than elsewhere.

INTERVAL

RONDO OP. 5 CHOPIN

RONDO OP. 16

Chopin's Rondos were written between 1825 and 1832. Even if neither of them is above the level of a brilliant piece of entertainment, sparking with spirited virtuosity, they are nevertheless enlivened with a new freshness which sometimes brings a reminiscence of fresh popular melodies to the artificial elegance of the sitting-rooms.

ANDANTE SPIANATO E POLACCA BRILLANTE OP. 22 CHOPIN

The Polonaise was formally known as a national dance but it became known internationally or rather throughout Europe through Bach, Haydn, Mozart, Beethoven with his Op. 89 of a brilliant style furnished a direct antecedent to the Polonaise Chopin style. All the Chamber literature of that period used this dance as a characteristic brilliant element for variations and other pieces.

Before Chopin, a new national style was created by some Polish musicians, a free style linked in certain ways with the dance itself, but for listening to rather than for dancing. As a child Chopin knew and played these National Polonaises, as he must also have done with 'European' music, and naturally he was influenced by them. As a matter of fact in the first Polonaises the dance element is overcome sometimes by the brilliant element and sometimes by the lyrical one. The adaptation to European forms will culminate however, in a work which will surpass them all. The Op. 22 for piano and orchestra but practicable also for pianoforte solo, apotheosis of the decorative virtuosity in the form of Polonaise (1831).

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