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Pianist Giuseppe
La Licata

17th April 1978

MANOEL
TEATRO

697

MAN'S DREAMS

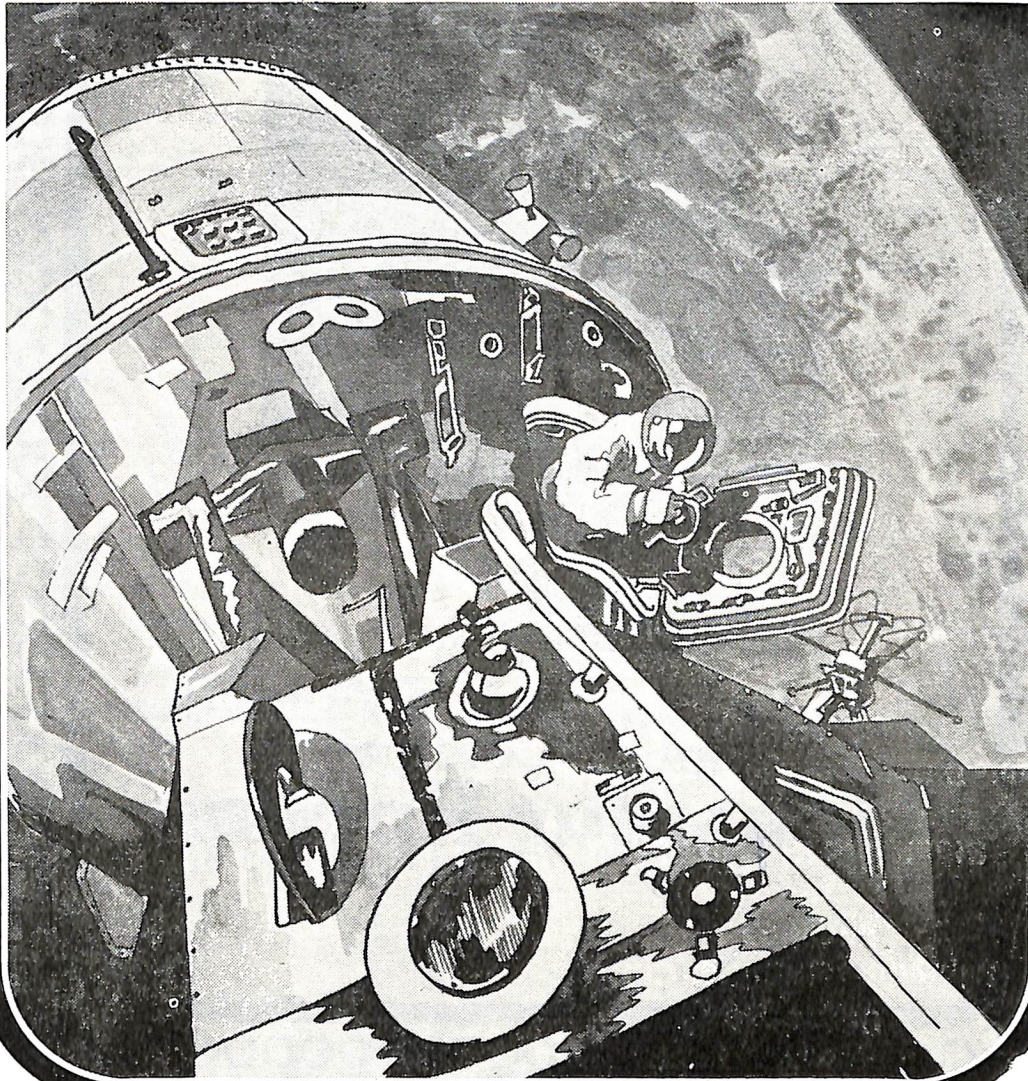
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PIANO RECITAL

BY

GIUSEPPE LA LICATA

at the MANOEL THEATRE

Monday, 17th April 1978

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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 Rome, 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 Française, the Radiodiffusion Television Belge and the Radio D.D.R. He has also recorded for Curci Erato Recording House.

PROGRAMME

FIVE PRELUDES

SHOSTAKOVIC

Allegro Moderato e Scherzando — Andante — Allegro Moderato — Moderato — Andantino

In his youth Shostakovic showed a striking precicity and inborn sense of technique. His early works thoroughly confirmed the high hopes that had been placed in him and made a name for him in Russia and in many other countries. However, most of the works that followed proved more or less disappointing. Some showed skill, taste and imaginativeness on a comparatively small scale. Others, notably the book of pianoforte Prelude, are very feeble.

SONATA OP. 82 NO. 6 IN A. MAJOR

PROKOFIEV

Allegro Moderato — Allegretto — Tempo di Valze Lentissimo — Vivace

Prokofiev has been described as a cubist in music and this was an apt enough characteristic of his early works. His thematic material there is generally square cut and clearly defined, his idiom hard and dry, his texture free from half-tones and haziness and his forms are angular and symmetrical. The continuous, unflagging rhythmic motion of many of his movements gives an impression of physical energy and sureness of purpose. In his later works Prokofiev often returned to an almost primitive simplicity and his recent pianoforte pieces and songs show a softening into lyricism.

Interval

SONATA IN C MAJOR OP. 2 NO. 3

BEETHOVEN

Allegro con brio — Adagio — Scherzo — Allegro Assai

Beethoven wrote thirty-two sonatas for the piano forte; this is the third of and, like the two previous ones, was dedicated to the great musician Joseph Haydn. It appeared in 1796.

There are four movements: - Allegro con Brio; Adagio; Scherzo; Allegro Assai. With the exception of the second movement it has a steadily developed uniform idea and is Mozartian in style; the Adagio hardly fits with the rest and belongs more to a later style of development. Some pianists play it as a separate piece.

VARIATIONS ON A THEME BY PAGANINI (VOL II)

BRAHMS

The theme for these variations is of great simplicity and it had been previously treated similarly but with far less enterprise, by their own composer. The two sets are concerned more with virtuosity, but they both contain some very fine music, especially the second set, which is on the whole the more interesting of the two. In these the simplicity of the themes obviously made an effective challenge to Brahms' constructive powers and his sense of style enabled him to employ the most elaborated treatment without irrelevance or incongruity.

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FORTHCOMING EVENTS

MALTA TALENT ARTISTES — CLARA — MALTESE PLAY
— Friday, 21st at 7.00 p.m., Saturday 22nd at 8.00 p.m., Sunday
23rd April 1978 at 6.30 p.m.

SCHOOL OF MUSIC — CONCERT — MONDAY 24th April at
1978 at 7.30 p.m. *G/1978*

THE WORLD OF GILBERT AND SULLIVAN — OPERETTAS
— Wednesday 26th to Saturday 29th at 7.30 p.m., Sunday 30th April
1978 at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE

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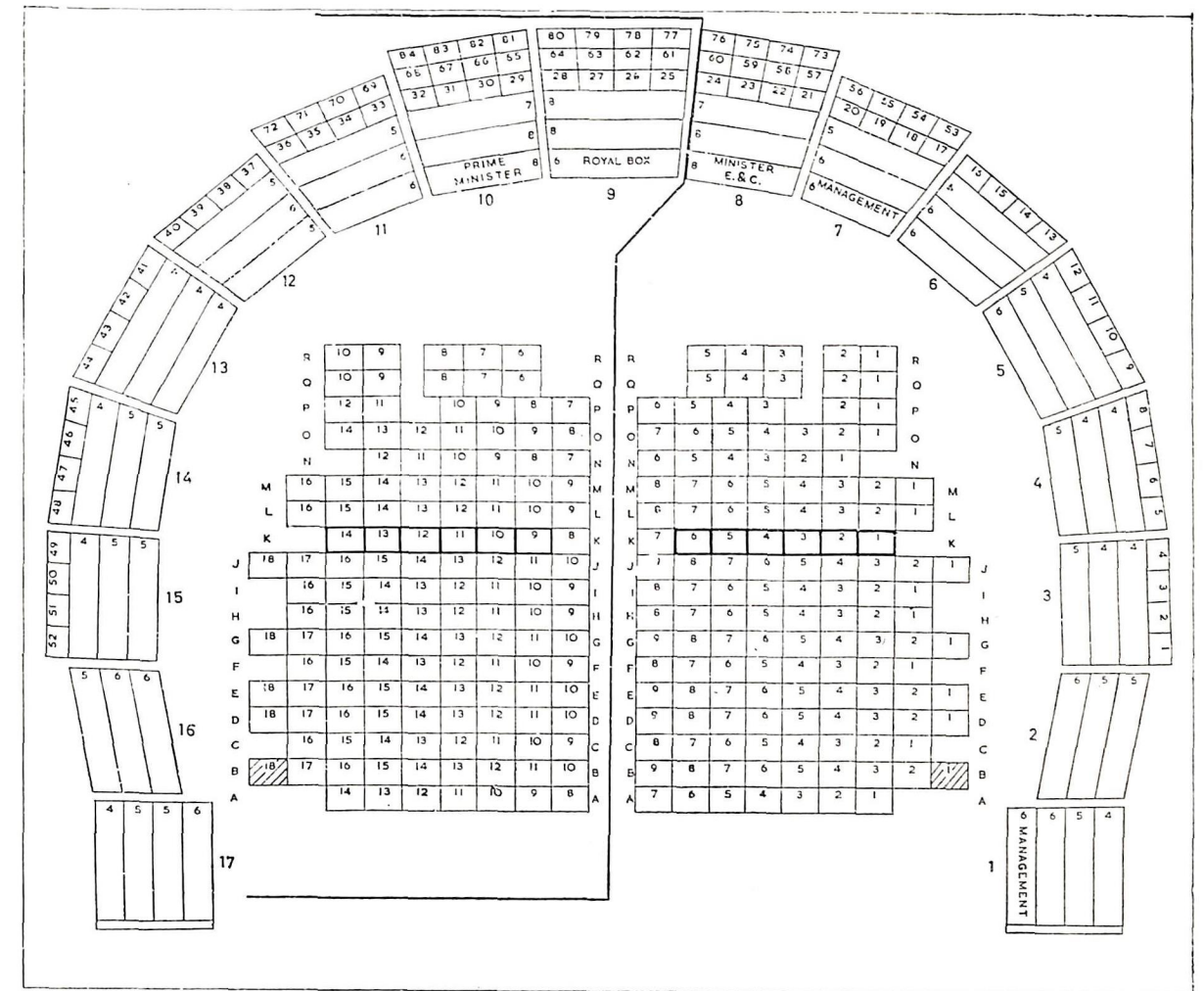
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MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in the 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.

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