

Violin and Piano Rental

Rol Klopce  
Nada Oman

27/3/78



1732

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MANOEL  
THEATRE

PELEGRINI

# MAN'S DREAMS

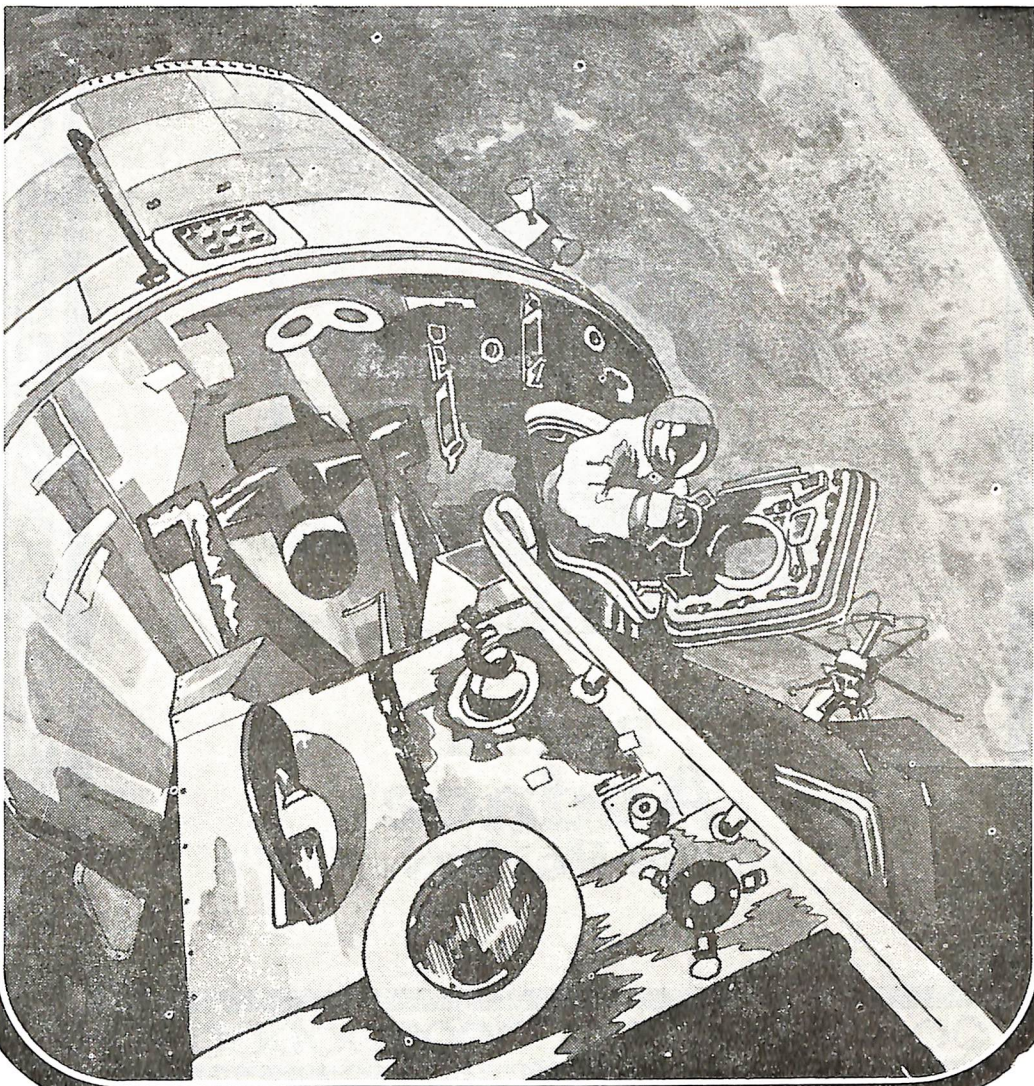
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**VIOLIN AND PIANO RECITAL**

BY

**Violinist: ROK KLOPCIC**

AND

**Pianist: NADA OMAN**

at the MANOEL THEATRE

on Monday 27th March 1978

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*Z. Klopčič*



Rok Klopčič is one of the leading Yugoslav violinists of the young generation. He was born in Ljubljana where he graduated from the Academy of Music. Later on he studied in London and Berne with Max Rostal and with Henryk Szeryng. Now he holds the Professorship at the Music Academy in Ljubljana. In 1965 he was awarded the highest Slovenian national award — Preseren Fund Prize.

Rok Klopčič has given concerts in all important towns in Yugoslavia and played with all Yugoslav symphony orchestras. He has also performed in Italy, France, USSR, Austria, Great Britain, Bulgaria, West Germany, Roumania, Czechoslovakia and Poland. He has recorded for all Yugoslav radio stations and for RAI, Studio Wien, Studio Kärnten, BBC and for Czechoslovakian network.

Rok Klopčič's repertoire is very broad and contains works from Bach to Bartók. He has been giving special attention to the works of Yugoslav composers and has given first performances of compositions by Masek, Babnik, Kogoj, Osterc, Skerjanc, Lipovsek and Srebotnjak.

Long play stereo records with performances by Rok Klopčič have been produced by the firms RTB (Belgrade), GALLUS-MK (Ljubljana) and HELIDON.

Rok Klopčič's editions of works from Slovene and classical repertoire have been published by DSS (Ljubljana) and SCHIRMER (New York).

Rok Klopčič has appeared at the Ljubljana, Radenci, Opatija, Budva-Sv. Stefan Festivals and in series (Musical Spring) in Dubronik.

# PROGRAMME

SONATA (realised by A. Srebotnjak)

A. VIVALDI

*Preludio — Capriccio — Grave — Allemanda*

*Antonio Vivaldi Vivaldi's Sonata* is the last from the collection of twelve sonatas for violin and continuo — the famous second opus of the great venetian composer. These sonatas have been composed round the year 1709 and published by Etienne Roger in Amsterdam. They were reprinted by London publisher John Walsh and this last edition served as the basic for the new realisation of the bass which was made by contemporary 1930/slovenian composer Alojz Srebotnjak. Sonata has four movements: the sober, majestic Prelude and Grave providing an admirable foil to the brilliant Capriccio and final Allemanda.

SONATA OP. 108

J. BRAHMS

*Allegro — Adagio — Un Poco presto e con sentimento — Presto agitato*

*Johannes Brahms Sonata op. 108 in d minor* is the last of the Brahms three sonatas for violin and piano. Its four movements give to the whole sonata dramatic and concertant character which is in great contrast to the intimate atmosphere of the first two Brahms' sonatas for violin and piano. The first movement Allegro has a unique development section, when both instruments weave an extremely delicate texture of quavers which serves as a background for the repetitive, hypnotic citations of the opening theme. The second movement Adagio is a cavatina — a broad melody which is developed first on the G string and then achieving the great climax in double stops. The third movement has a very expressive title *Un poco presto e con sentimento* and is full of hidden sorrow and gentle, soft grief. The whole sonata ends with a powerful sonata-rondo movement/*Presto agitato*/which gives many opportunities for a great brilliancy in both instruments.

CIACCONA

J.S. BACH

Johann Sebastian Bach's *Ciaccona* is the best known movement/usually performed separately/from the Bach's magnum opus Six sonatas and partitas for violin alone, which was composed round the year 1720 in Köthen. The richness of the musical ideas, perfect use of every possibility of the violin, superhuman logic of its spiritual and emotional development and the absolute perfection of its form make Bach's Ciaccona unique in the whole history of western music.

## INTERVAL

SONATA

C. DEBUSSY

*Allegro vivo — Intermede — Finale*

*Sonata* for violin and piano is Claude Debussy's last work, finished during his terminal illness less than a year before his death/the first performance in which the composer participated as pianist was on the 5th of May 1917 in Paris. Debussy's Sonata clearly does not follow the classical precept for sonata — here it is a free form which offers many possibilities for creation of colourful impressions and motoric brilliance which often crystallize in sensual and expressive themes of a rare and exquisite beauty

TZIGANE

M. RAVEL

Maurice Ravel himself described his composition *Tzigane* as a virtuoso piece in tzigane genre. Following this archetype we can see two parts: the slow/written for violin alone/and a quick one for both instruments. The first part has a character of an improvisation and exploration of many violinistic possibilities while the second part brings in rapid succession variations of two themes.



*Nada Oman*

NADA OMAN, pianist finished her studies on the Academy of Music in Ljubljana. As an artistic collaborator she is at present active in the same institution and appeared as an accompanist with the leading yougoslav artists in recitals and radio — and T.V. — stations in Yugoslavia, Italy, Austria, Czechoslovakia and Soviet Union.

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# FORTHCOMING EVENTS

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M.A.D.C. — INTENT TO MURDER — Thursday, 30th and Friday 31st March at 7.30 p.m.; Saturday, 1st April at 8.30 p.m.; Sunday 2nd April at 6.30 p.m.

M.T.M.C. — PIANO RECITAL BY ANNE BORG — Tuesday, 4th April at 7.30 p.m.

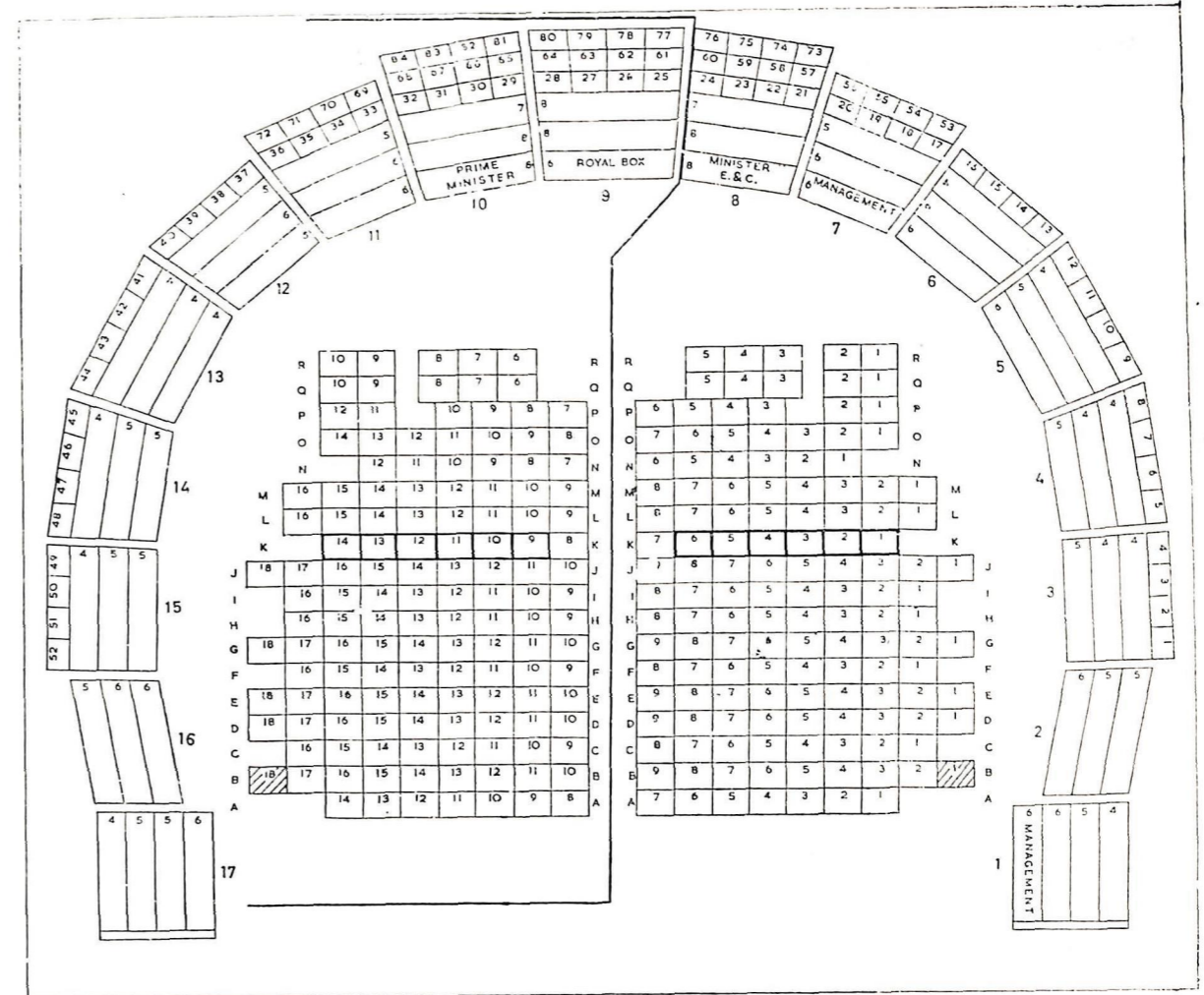
VALLETTA DRAMATIC COMPANY — STRIEH U SERRAH NHAR TA' HADD — Friday, 7th and Saturday 8th at 7.00 p.m.; Sunday, 9th at 6.30 p.m.

M.T.M.C. — M.T.O. — SOLOIST PIANIST MARIE CLAIRE BELLIZZI — Tuesday, 11th April at 7.30 p.m.

MALTA THEATRICAL COMPANY — GHALL KULL RAZZA . . . Friday, 14th and Saturday 15th April at 7.00 p.m.; Sunday, 16th at 6.30 p.m.  
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M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO ITALIANO DI CULTURA — PIANO RECITAL BY GIUSEPPE LA LICATA — Monday, 17th April at 7.30 p.m.

MALTA TALENT ARTISTES — CLARA — Friday, 21st at 7.00p.m.; Saturday, 22nd at 8.00 p.m.; Sunday 23rd at 7.30 p.m.



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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