



1732

*Piano Recital
by
Franco Nedon
N. 011.78*

**MANOEL
THEATRE**

732



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COMMITTEE

in association with

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present

a

PIANO RECITAL

by

FRANCO MEDORI

at the MANOEL THEATRE

Monday, 11th December 1978

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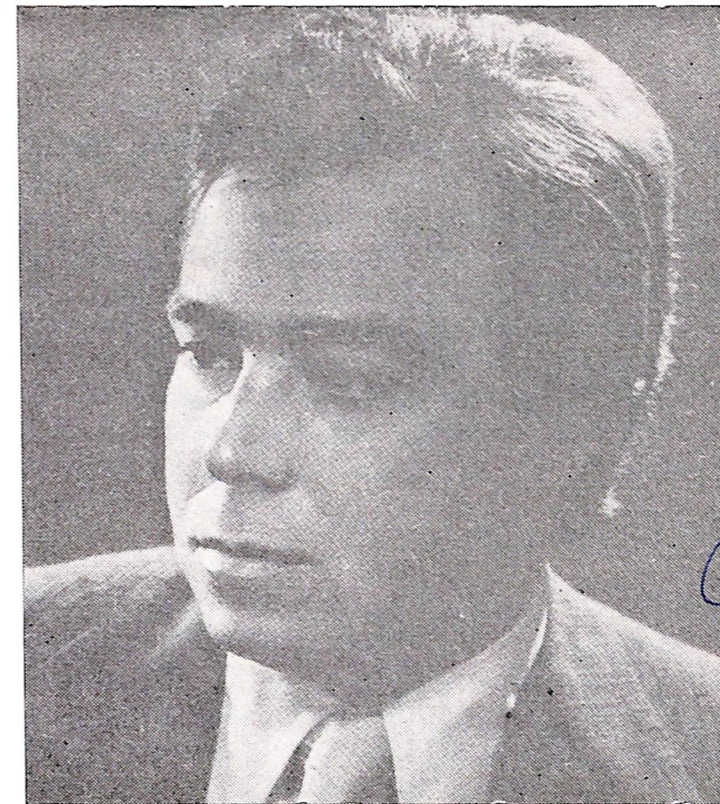
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Franco Medori

11/12/78

FRANCO MEDORI was born in Rome. After having successfully completed his studies at both the Conservatory of Music and the National Academy of S. Cecilia, receiving degrees from both places. Medori continued his studies under the direction of Maestro Vincenzo Vitale.

In the beginning of his career, he was recognized by the public and critiques as a young orchestra director, later, as an interpreter and virtuoso of piano.

Medori has held concerts for some major Italian musical institutions, and has toured South America, the Middle East, Spain, France, Germany, Poland, Czechoslovakia and Denmark. Recently he has recorded for the ERI-FONIT CETRA. He has won many national and international competitions including the "Città di Treviso" award, the "A. Casella" award, the Respighi award and the "Beethoven" award presented by the Italian Radiotelevision.

Presently, Franco Medori is engaged as the full professor of piano at the Conservatory of Santa Cecilia in Rome.

PROGRAMME

10 Variations on the theme "La stessa, La stessissima" by (Salieri) BEETHOVEN

This composition of 1799 is amongst one of the first various forms by Beethoven, and it is the homage which the greatest of Bonn attributes to his teacher Salieri in the year of the presentation of his opera 'Falstaff' from which Beethoven picks his theme. The latter is unimportant in itself but one finds in it the impressions of the lively and spirited Italian art of the time. Beethoven here already demonstrated his enormous potential as a composer altering the spirit of variation in variation and concluding the piece with a typical all 'Austriaca' dance.

16 Variations on a theme by Schumann op. 9 BRAHMS

The esteem, the admiration, the friendship and love which bind Brahms to the Schumann couple are well known, and obviously this variation on the theme of Schumann, is one of the testimonials of these sentiments which appear during the cycle of composition. The various 'virtuosissimi scherzosi' which Brahms composes with great ability are all worth noting, in particular in Variation no. 9, with another piece of Schumann doing the variation and in no. 10 where the contrapuntal to the theme brought about the famous theme of Clara (particularly dear to him).

Fantasia e Fuga sul nome BACH LISZT

"I am a mixture of gipsy and Franciscan", Liszt once observed. Indeed, this is absolutely true for he was both a thinker and passionate at the same time, a contemplative who was constantly and simultaneously aware of 'the two worlds'. Liszt was profoundly and sincerely conscious of the existence and interpretation of the spiritual (Fuga) and the physical (Fantasia), and his music links the one with the other. As in German use both B and H exist as names of notes, it is possible to use the composer's name as a 4-note musical theme. Bach himself so used it, and so have many other composers, among them Liszt.

Interval

Sonata in A minor op. 143

SCHUBERT

Allegro giusto — Andante — Allegro vivace

The sonata op. 143 composed in 1823 makes part of the 2nd period of the Schubertian Sonata, referring this respect to the 1st importance for richness of melodic quality, the rhythmic and extraordinary harmonic variety. This sonata besides the excellent intimistic 2nd tempo, has moments of highest inspiration both in the 1st and last tempo, which present some analogy in the initial rhythmic figuration with the famous 4th tempo of the sonata op. 35 of Chopin.

Soirées de Vienne no. 3 — 9

SCHUBERT-LISZT

The Soirées de Vienne, nine in all are amongst the so called attributes of Liszt, the most exquisite and elegant. In order to relegate as in this occasion, having as a base the splendid texture of Schubert's valzer, Liszt intervenes with a large virtuoso, but never avoids to show a respect for the original composer. This does honour to his immense sensibility as a musician and a man of culture.

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MANOEL THEATRE FORTHCOMING EVENTS

MANOEL THEATRE ORCHESTRA SOLOIST NOEL BECK
Tuesday 19th December at 7.30 p.m.

BALLET BY DAPHNE LUNGARO'S STUDENTS — Thursday,
21st, Friday 22nd and Saturday 23rd December at 7.30 p.m.

M.A.D.C. — CHRISTMAS PANTOMIME "CINDERELLA" —
Friday 29th at 7.30 p.m., Saturday 30th at 3.00 p.m. and 8.00 p.m.,
Sunday 31st December at 3.00 p.m., from Tuesday 2nd to Friday
5th January at 7.30 p.m., Saturday 6th at 3.00 p.m. and 8.00 p.m.,
Sunday 7th January at 6.30 p.m.

MANOEL THEATRE ORCHESTRA — VOCAL AND ORCH-
ESTRAL CONCERT — Tuesday 16th January at 7.30 p.m.

VALLETTA DRAMATIC COMPANY — INVENZJONI MERA-
VILUŽA — Friday 19th and Saturday 20th at 7.30 p.m., Sunday
21st at 6.30 p.m.

M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO
ITALIANO DI CULTURA — PIANO RECITAL BY CLEILA
ARCELLA — Monday 22nd January 1979 at 7.30 p.m.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes and in 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.

MANOEL THEATRE MANAGEMENT COMMITTEE

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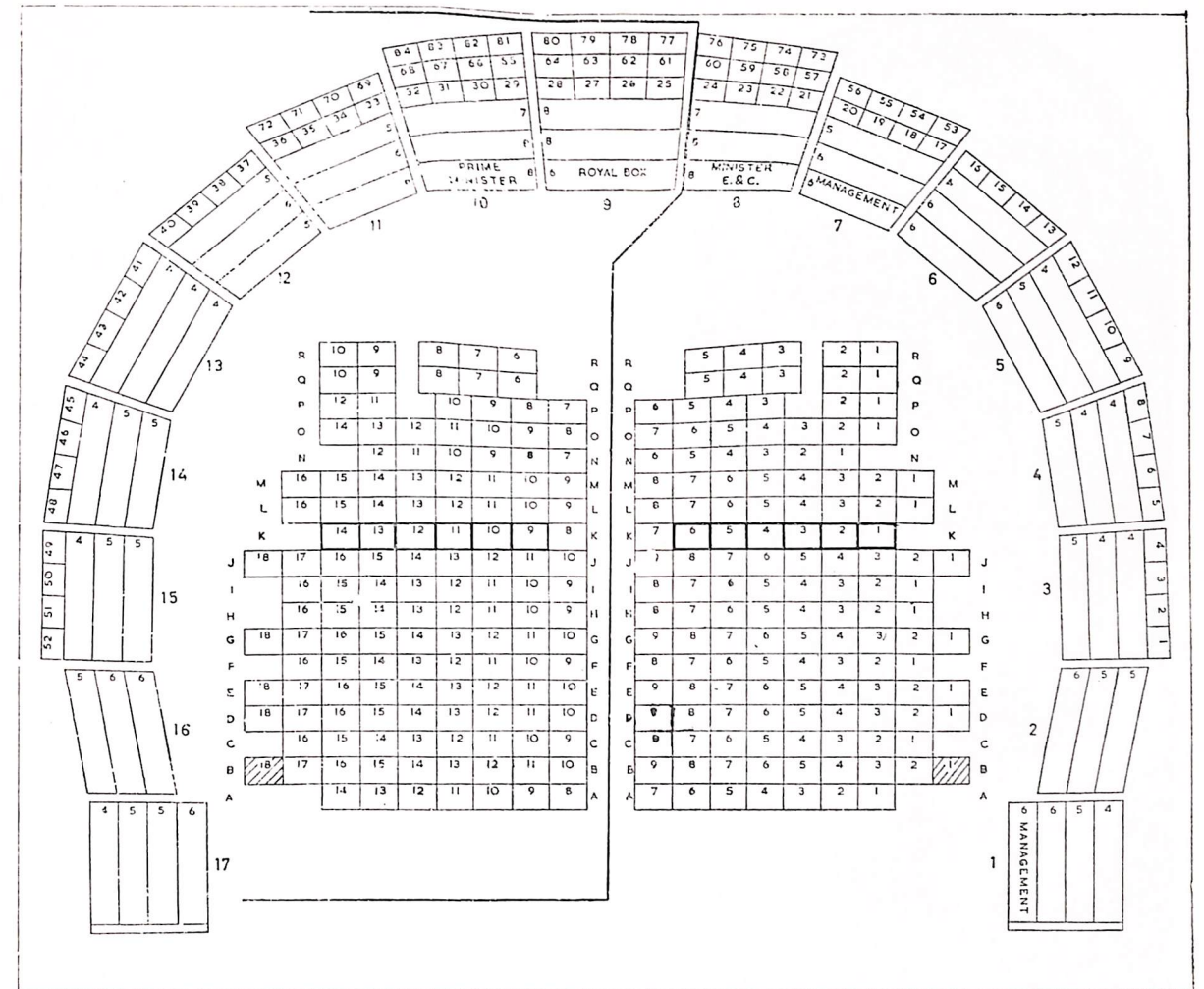
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MANOEL THEATRE BOOKING PLAN

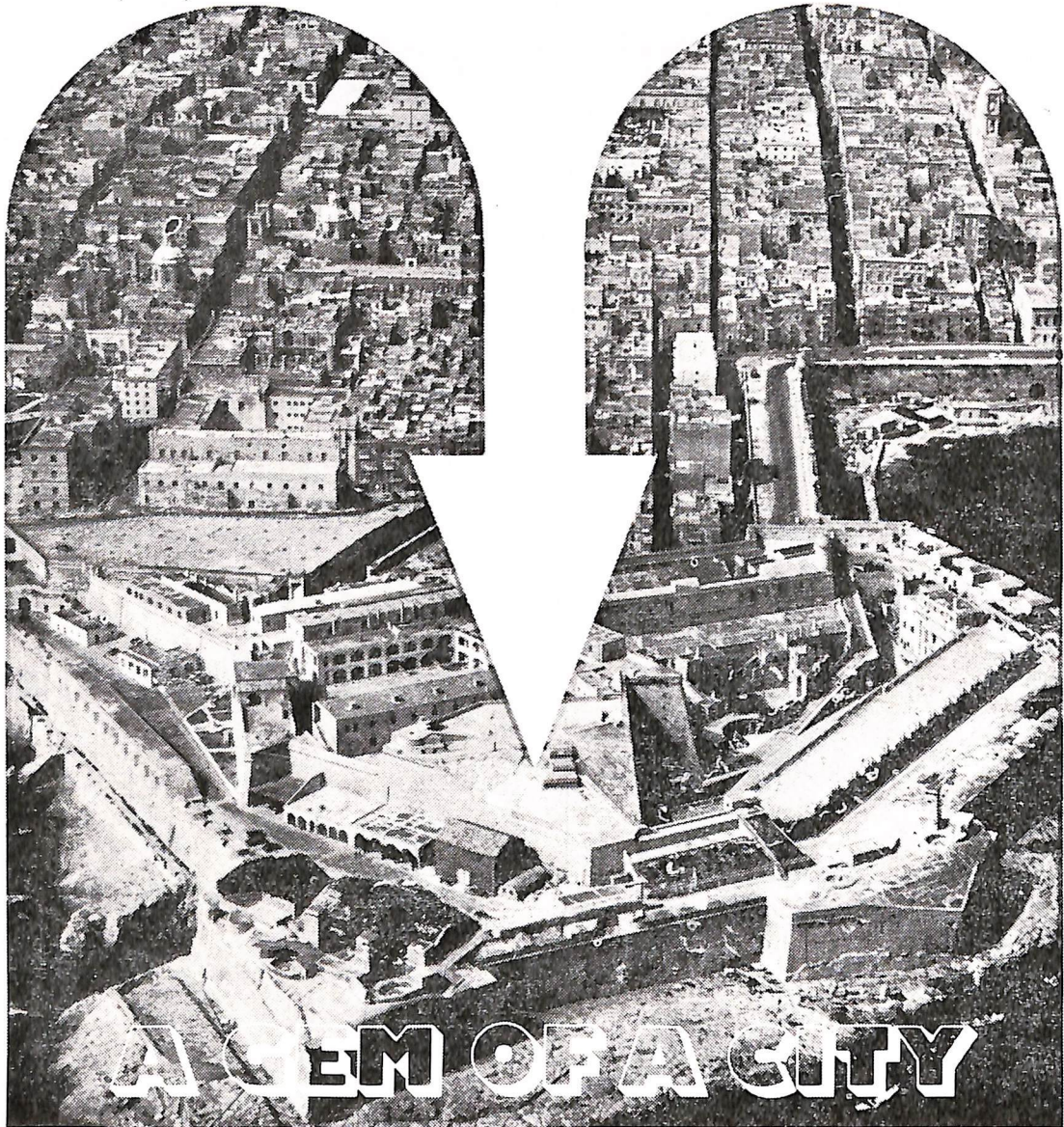
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