



1732

" Piano Ricordi "

by
Luigi Boccherini.

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present

a

PIANO RECITAL

by

CLELIA ARCELLA

at the Manoel Theatre

on Monday 22nd January 1979.

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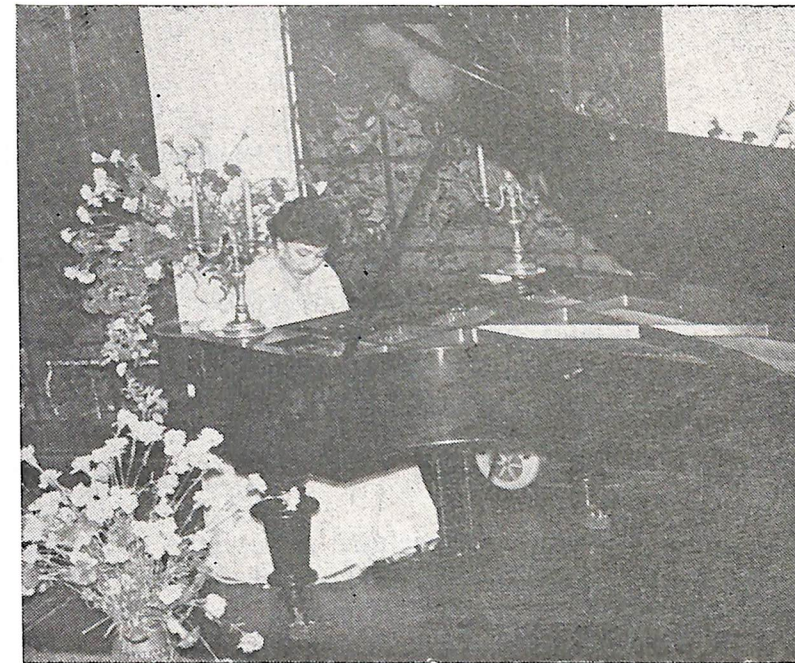
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Clelia Arcella



Clelia Arcella studied at the Conservatorio Cherubini in Florence, obtaining her diploma with full marks and a prize by the Ministry of Education. She then attended the advanced courses at the Accademia Chigiana in Siena and was chosen to take part in the final concerts given by the students.

Having won several national and international competitions — the most important of which was one sponsored by the B.B.C. — Clelia Arcella has given many concerts for the B.B.C. (Friday recitals, Rome service and third Programme) for the Italian, German, Swiss, Austrian and French Broadcasting Services as well as for the Vatican Radio. Many of these broadcasts and recordings were of outstanding cultural and artistic interests. Clelia Arcella has performed in the major cities of Europe and has always been given an enthusiastic reception from both public and critics. Most memorable were her performances at the Wigmore Hall in London and in Helsinki: she has also been on successful tours of Scandinavia (including Stockholm and Goteborg).

She teaches at the Conservatorio Musicale in Florence where she holds the principal chair of pianoforte.

As a soloist, Clelia has played with the "Orchestra of Maggio Musicale Fiorentino" with the AIDEM Orchestra in Palazzo Pitti, with the Swiss Romande Orchestra in Geneva for the opening concert of the Meredis Symphoniques, with the Orchestra of Monteceneri, Pferzheim, Milan and Rome, and with the Scarlatti Orchestra in Naples, and has appeared in public orchestral concerts on Italian Television. In 1976 Clelia Arcella made a concert tour of South America, including concerts in Columbia (Bogotá), Perù (Lima), Argentina (Buenos Ayres) and Brazil (Rio Grande do Sul, San Paulo, Rio de Janeiro and Brizilia).

She also broadcast on Latin American Radio and Television. She has also played work which she herself has prepared for performances.

PROGRAMME

RONDO' *MATTIA VENTO* (1735 — 1797)
Mattia Vento, a pupil of the conservatory of Santa Maria of Loreto; first appeared as an opera composer in Rome in 1756 and later in 1763 after having successfully composed several operas in Italy, then he settled in London where he remained until his early death. The great number of published works, vocal and instrumental, bears further witness to his popularity, and the historical importance of his harpsichord sonatas has been stressed by Fausto Torrefranca in several publications.

SONATA IN E MAJOR *DOMENICO SCARLATTI* (1685 — 1757)
SONATA (PASTORALE)
Scarlatti devoted himself to the harpsichord and wrote over five hundred extremely characteristic sprightly and beautiful pieces which he called "exercises". They are written in an early form of Sonata and they are now always so described. These Sonatas require the utmost skill and neatness of execution.

SONATA IN C MAJOR *BALDASSARE GALUPPI* (1706 — 1785)
Galuppi was not only successful in his works for the theatre but also composed a number of instrumental works, among them harpsichord sonatas from one to four movements. His cosmopolitan training enriched his notions of form.

SONATA IN C MAJOR *LUIGI CHERUBINI* (1760 — 1842)
Cherubini was a learned contrapuntist and was successful both in the operatic and instrumental fields. In his early six sonatas for the pianoforte, Cherubini holds the promise, in language, expression and compositional refinement of the approaching Romantic movement and it is no wonder that Beethoven regarded him as the greatest among his contemporaries.

DANZA DELLO SPARVIERO *ILDEBRANDO PIZZETTI* (1880 —)
In the 20th century the major revival of Italian music has been in the field of instrumental music. While introducing its principles into opera, Pizzetti continued to make contributions for this revival in the instrumental sphere as well. In fact, he is a well known composer of operas, ballets, orchestral, choral and chamber music.

SCHERZO IN E MAJOR *GIUSEPPE MARTUCCI* (1856 — 1909)
A pianist, orchestral conductor and composer who belongs to the "New Music School" of Liszt and Wagner. He is the composer of Symphonies, concertos, chamber and piano music.

DANZA D'OLAF *R. PICK MANGIAGALLI* (1882 — 1949)
Pick Mangiagalli was of half Italian and half Czech parentage and a naturalized Italian. These facts are shown in his music which include mainly operas and ballets and well known piano pieces.

INTERVAL

TWO SPANISH SONGS: *I. ALBENIZ* (1860 — 1909)
GRANADA (SERENADE) — SIVIGLIA
Albeniz's piano works are numerous and he was one of the first Spanish composers to exploit rhythmic and melodic idioms. The movement of Spanish Nationalism was founded by Pedrell and other outstanding composers such as Granados, de Falla, Turina and Albeniz himself followed in this movement.

SIX CONCERT STUDIES (Un Sospiro) *LISZT* (1811 — 1886)
That Franz Liszt was an extraordinary pianist is an undoubted fact. Moreover, the influence of his compositions is seen in the works of many composers. As to the pianoforte, the influence which his teaching and the practice of the instrument had on the development of the technique of the pianoforte, was also a great factor. This can be traced in the concert studies.

IMPROVVISIO Fantasia *CHOPIN* (1810 — 1849)
Two Mazurkas
Valzer dell'Addio
Berceuse,
Polonaise in A Major: Military
Chopin devoted all his career to the pianoforte. Of French and Polish parentage, Chopin composed in the Polish forms (Mazurka, Polacca) and with a French elegance. As pianist he showed qualities of both delicacy and fire, and so, too in his many compositions for his instrument.

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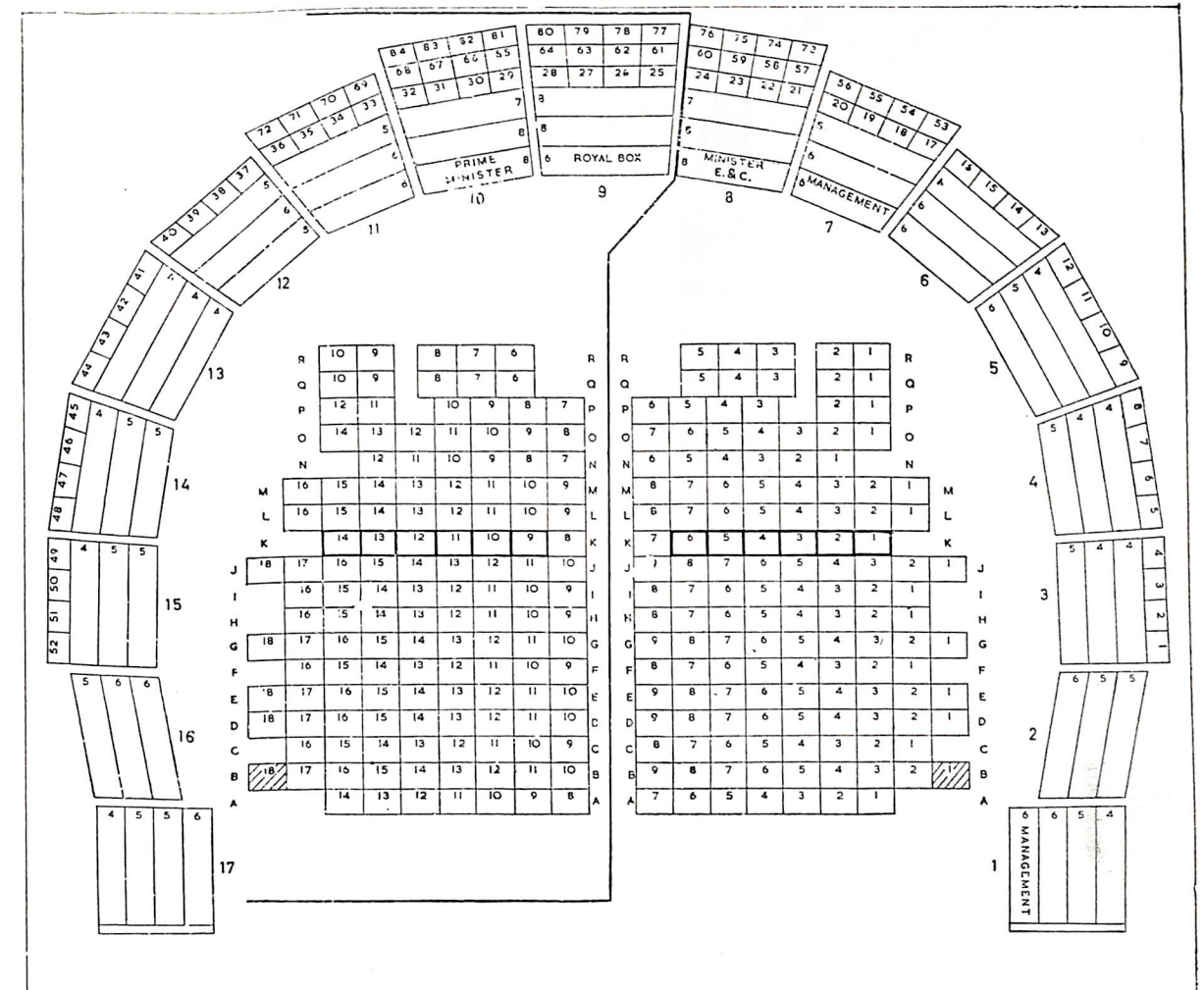
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MANOEL THEATRE FORTHCOMING EVENTS

MALETH — TA' WIEHED JEW TA' HADD — Saturday 3rd
February at 7.30 p.m., Sunday 4th February at 6.30 p.m.

M.T.M.C. — ORCHESTRAL CONCERT — SOLOIST PIANIST
IORI MICHAEL — Tuesday 6th February 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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