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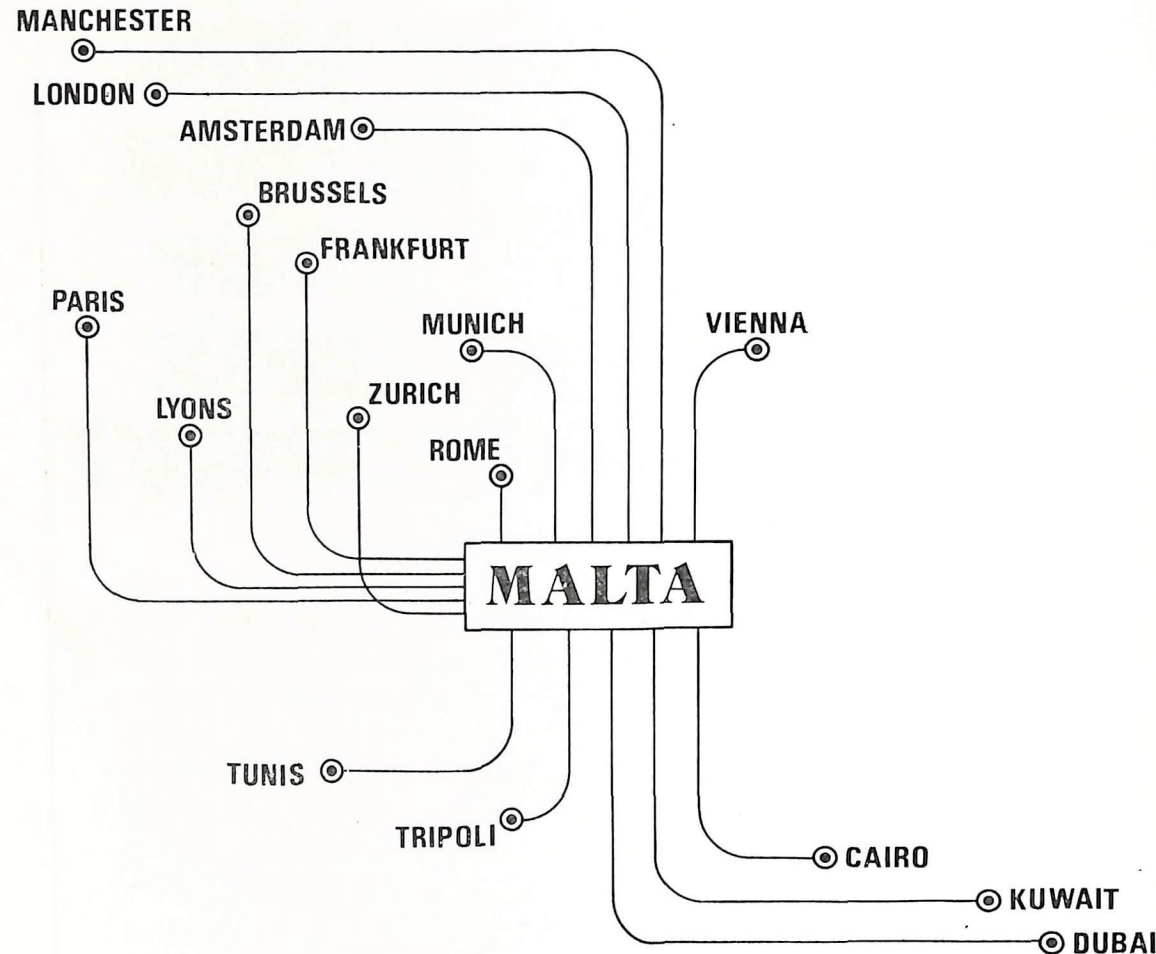
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The Cellist

RADU ALDULESCU

At the piano

VAIRA FOGOLA

SUNDAY, 11th MAY 1980

AT THE MANOEL THEATRE

Vaira Fogola

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Radu Aldulescu

**RADU
ALDULESCU**

The Italian Cellist RADU ALDULESCU was born in Rumania of a family of musicians. He received his diploma from the Conservatory of Bucharest, and since he started his musical career, in 1943, he has won numerous prizes in International 'Cello Competitions. His special interest is Chamber music. He has carried out intense concert activities in Duo with the great pianist and conductor Carlo Zecchi and in Trio performances with the violinist Salvatore Accardo and the violist Luigi Bianchi.

Aldulescu has participated in many famous European Festivals and has been showered with awards, among which the Harriet Cohen International Music Award in 1967 as best foreign 'cellist performing in Britain. He has obtained worldwide fame playing with the Syphony Orchestras of the major European Cities, Johannesburg, Mexico City, Moscow, Tel-Aviv, Prague, etc.

He has given special courses in interpretation in the more renowned academies in Europe. He now divides his time teaching at the "Conservatoire Europeen de Musique" of Paris, the Conservatorium in Maastricht (Holland) and the "Centro de Estudios Musicales" of Barcelona.

Critics and reviewers hold him as one of the major cellists in the musical world to-day.

VAIRA FOGOLA comes from Turin. She studied music under Luigi Perrachio and then followed courses with Walter Schenfuss-Bonin, Tito Arpea and Jacques Février.

After a notable concert activity in Italy and Europe, she has played in Duo, for some years, with the famous 'cellist Benedetto Mazzacurati. In the perfect fusion, of the two instruments, she has succeeded in showing great refinement of interpretation.

Recently, as a soloist, she held recitals in the major European cities.

In 1978 she completed a tournée in Egypt and held post-diploma courses at the National School of Music in Cairo.

PROGRAMME

*Sonata da Chiesa N. 7 per violoncello e
basso continuo*

Largo — Allegro Poco — Largo — Allegro

*Sonata da Chiesa N. 8 per violoncello e
basso continuo in E b (opera postuma)*

Larghetto — Allegro — Andante — Allegro

*Sonata da Chiesa N. 9 per violoncello e
basso continuo in G (opera postuma)*

*Preludio, Largo — Allemanda, Andante —
Largo — Giga — Allegro*

VIVALDI

Similar to the violin, the 'cello originates in the mid XVI century, but this instrument together with other string instruments gain importance as concert instruments at the end of the XVII century. However one has to wait until the beginning of the 18th C. to find the 'cello in the soloist role: this happens for the sonatas for 'cello of the Venetian Benedetto Marcello which top the list of a renowned literature which embraces, from then on, great name like Bach and Vivaldi.

On the other hand the evolution of the two great instrumental forms of the time, the SONATA and the CONCERTO favour the introduction of solo instruments.

Vivaldi took up the Sonata form early in his career. Among his first compositions we find the "Sonata da camera a tre" and the "Sonate a violino e basso per il cembalo, op. 2". The Vivaldi Sonata, initially takes up the Corelli model, and quickly acquires, as in these works, a decisive prevalence of harmonic sense over the counterpoint, by a tendency of the 'cello to become absolute protagonist.

These three Sonatas in programme, the n. 7 and n. 8 in the forms of Church Sonatas and the n. 9 in the Chamber Sonata form, have been found recently in manuscript form: the first

two in the library of the Conservatorio "S. Pietro a Maiella" of Naples, the third in the musical collection of the Library of Count von Schöborn of Wiesentheid (Bavaria).

Published in 1975 by the musicologist Walter Kolneder, they have immediately become part of the repertoire of the great 'cellists, as Radu Aldulescu, who have already performed them for public and critics.

INTERVAL

Sonata in A minor D 821 "Arpeggione"

SCHUBERT

Allegro Moderato — Adagio — Allegretto

This beautiful sonata is unique. It is the only example written for the "arpeggione", a musical instrument which no longer exists. The "arpeggione" was well known as the "love guitar".

Schubert wrote it in 1824, one of the most intense years of his musical productions achieving a profoundness he had not attained before. That year Schubert was 27 years old and in February he wrote the Octet in F and the Quartet in A minor. A month later he started the quartet "Death and the young girl" (which he ended two years after) and in May he moved to Zelesz, the Esterhazy residence.

In November he wrote the sonata in A minor for the violinist Vicente Schuster, a marvellous work in all its aspects.

The first movement *Allegro moderato* echoes certain popular songs. The *Adagio* is tranquil in its inspiration but endowed with great beauty while the final *Allegretto* is energetic in character, although there is also a serenely "cantabile" passage.

The "arpeggione" is an instrument invented in 1823 for the Viennese G. Staufer but was only played by the 'cellist Schuster (who wrote down the method of playing it).

It was a combination of guitar and 'cello but it had 6 strings as the Spanish guitar. It was held upright and played by a bow.

The only music existing today for this instrument is Schubert's Sonata in A minor which, naturally, has been taken on by the 'cello.

In 1930 Gaspar Cassadò made an adaptation for 'cello and orchestra.

Sonata

DEBUSSY

Prologue — Serenade — Finale

During the first world war Debussy set out to write six sonatas, each for a different combination of instruments. Unfortunately he only lived to finish three: the sonata for flute, viola and harp, this 'Cello Sonata which he ended in 1915 and the Violin Sonata (1917).

A certain number of characteristics are common to these works. The most obvious is that the composer signed each of the sonatas *Claude Debussy musicien français*, a gesture which was primarily a patriotic reflection of the times. Stylistically they are a continuation of the radical methods Debussy had adopted in his ballet "Jeux" and the twelve studies for piano. In these works Debussy no longer concentrates on the harmonic "chiaroscuro" as he did in his earlier works, but upon fragmentary melodic phrases juxtaposed to form a complex but integrated whole. In the 'cello sonata, as in the other two sonatas, which he composed towards the end of his life, Debussy had an obsession with the mythological pierrot world of the "Italian Commedia dell'Arte". His own epigraph to the 'cello sonata was "Pierrot fâché avec la lune".

The first movement is however thematically related to two earlier pieces "Le tombeau des Naiades" and the piano prelude "La cathédral engloutie". The second and third movement are linked together.

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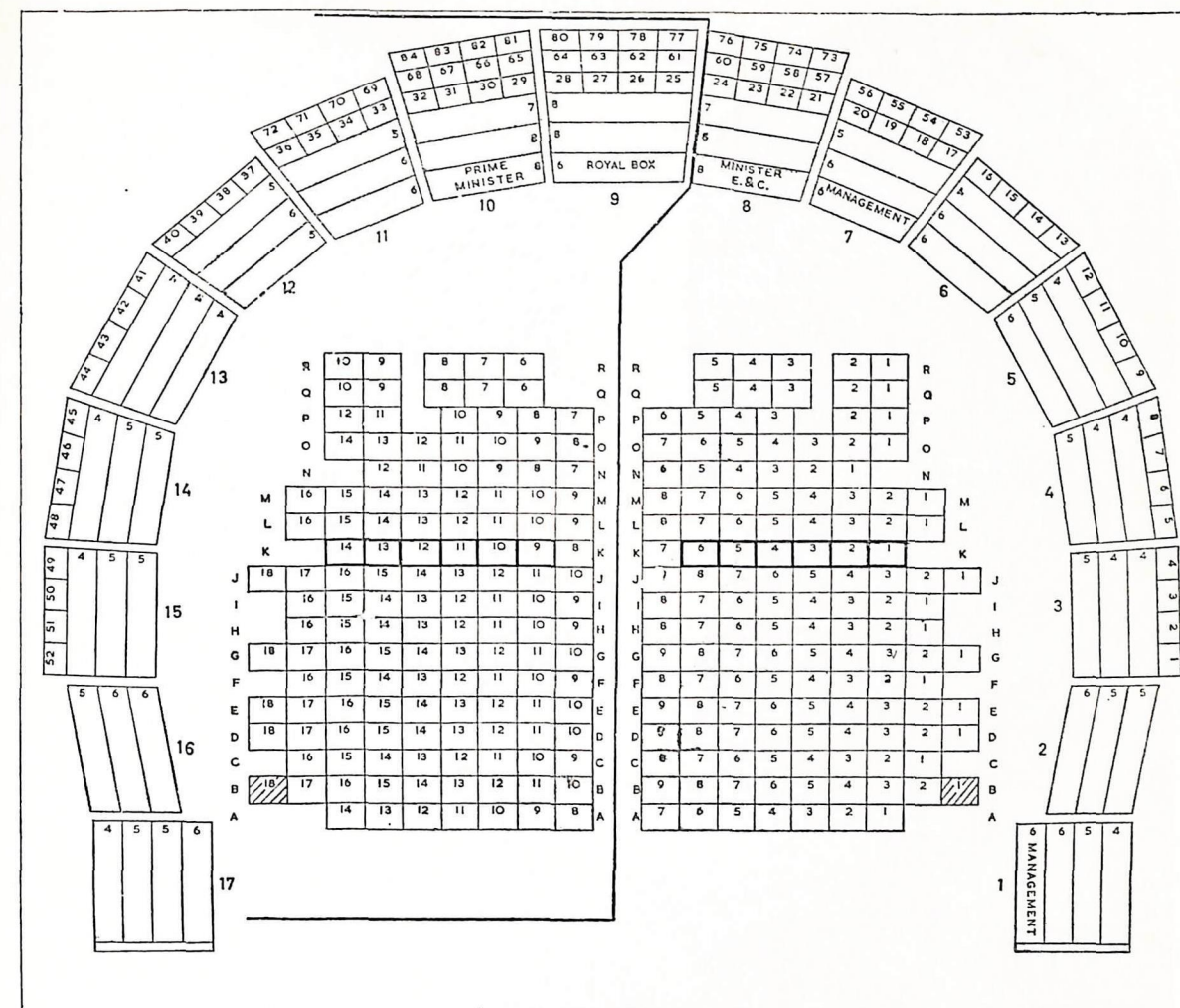
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MANOEL THEATRE FORTHCOMING EVENTS

MINISTRY OF EDUCATION — MINI MUSICAL
1980 — SATURDAY, 17th AND SUNDAY 18th MAY
1980 AT 6.30 P.M.

MINISTRY OF EDUCATION — CHILDREN'S
DRAMA FESTIVAL — SATURDAY 24th AND
SUNDAY 25th MAY AT 6.30 P.M.

M.T.M.C. — M.T.O. SOLOIST PIANIST CONNIE
SULTANA — TUESDAY, 27th MAY 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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