



1732

*Ensemble de Venezia  
30/1/80*

# MANOEL THEATRE

PELLERINI

789



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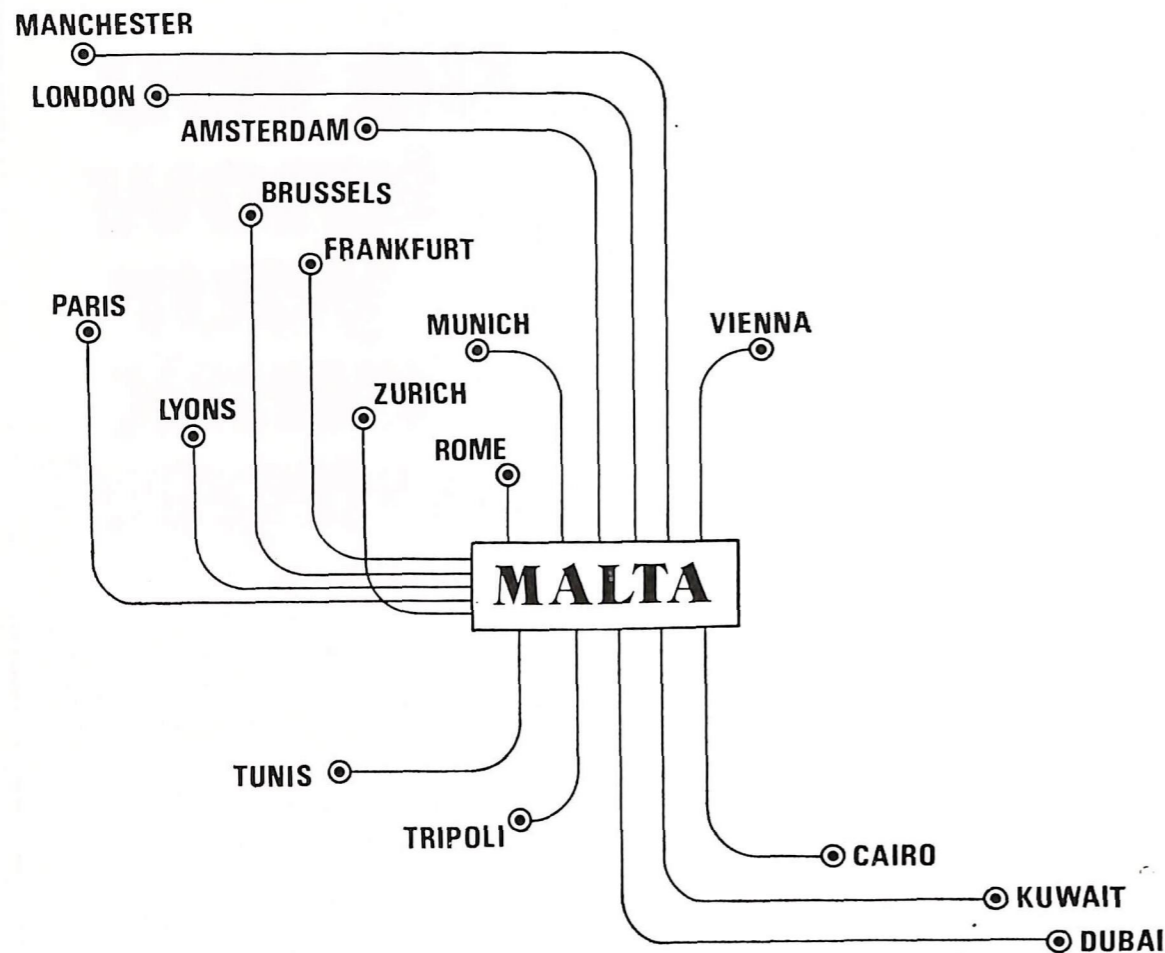
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8th, Saturday 9th at 7.30 p.m.; and Sunday 10th February  
at 6.30 p.m.

M.T.M.C. — MANOEL THEATRE ORCHESTRA — SOL-  
OIST IORI MICHAEL — Tuesday 12th February  
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*'CELLO*

MARIO PITZANTI

*DOUBLE-BASS*

at the Manoel Theatre

MONDAY, 28TH JANUARY 1980

# PROGRAMME

Concerto in A Major

VIVALDI

*Allegro — Andante — Allegro*

Vivaldi wrote a great number of works predominantly in three movements, for string orchestra. At times he called them "Symphonies", "Concertos for four instruments" or simply "Concertos". He applied the formal pattern of the "Concerto with a soloist" even to that for orchestra, alternating sonatas where all the instruments took part with sections in a fine virtuoso or melodic form. From the harmonic point of view, an orchestral refrain follows the pattern: *Tonica, Dominante, Relativo di Tonica, Tonica* with various *intermezzi* of new thematic material or variations and development of already heard motifs, that is, formal resources used by 18th century composers like Hendel. The counterpoint technique is compact and wonderful; many movements of these sonatas are really duos for violin and 'cello.

Sonata Op. 2 No. 2 in A Major for  
Violin and 'Cello

VIVALDI

*Preludio a capriccio — Presto — Corrente — Adagio — Giga*

The movements of the Sonata op. 2 no. 2 are four in number according to the general structure of the initial musical Baroque. Vivaldi had a special fondness for the 'cello and this is shown by the numerous concertos which he composed (10 sonatas and 27 concertos). Six of these Sonatas were published in Paris in 1740. From the other four, two are found at the Library of the Conservatorio of Naples and two at the Wersentheid Castle.

Sonata Op. 14 No. 5 in E Minor for  
'Cello and Double-Bass

VIVALDI

*Largo — Allegro — Largo — Allegro*

The pattern of the Sonata (Largo — Allegro — Largo — Allegro) is that of the Sonatas op. I, II and V. Since 1916 these Sonatas have been greatly acclaimed by scholars and amateurs in revised editions of Chrigneau and Rumnel. Vincent D'Indy, in 1922, owing to their extraordinary richness, played them in a version for soloist and string orchestra. The cellist Paul Bezelaire did the same with this Sonata. Even the Italian composer Dallapiccola made its transcription for soloist and strings.

Sonata Op. 1 No. 12 for two Violins, 'Cello and Double-Bass  
"La Follia"

VIVALDI

*Tema con variazioni*

It appeared in Amsterdam in 1712-1713 with the following titles: "Chamber Sonata for 3 instruments, two violins and "violone" or cymbal by Antonio Vivaldi — Violin musician — Venetian Professor — First opera — at Amsterdam at Etienne Roger Merchand. Registered n. 363".

From the soloistic point of view they were similar to the V work of A. Corelli (1700), but it is important to notice that many elements have a strong personal touch. In Vivaldi we have intense thematic ties between the two voices of the "melody" and the bass.

Interval

Divertimento K 136 in D Major

*Allegro — Andante — Allegro*

Divertimento K 137 in B Flat Major

*Andante — Allegro — Allegro assai*

Divertimento K 138 in F Major

*Allegro — Andante — Presto*

MOZART

The 3 Quartets K 136, 137, 138 composed in Salzburg in the first three month of 1772, before Mozart's last voyage to Italy, are called "Divertimenti" on the manuscript, but it is absolutely impossible that he gave them these titles.

A "Divertimento" should consist of 2 minuets but these three compositions do not have any. Each piece has three movements and in two of them the "lento" movement is in the middle while in the other it is at the beginning. They may be considered, for their style, simply as symphonies for strings, oboes and horns.

The first "Divertimento" (K136) is a piece of virtuosity for violins which vie among themselves in the manner of the concert duet; the second movement is full of grace and sweetness in accordance with the Italian fashion; the last movement, a Rondò, has great simplicity of character.

The "Divertimento" in B Flat (K 137) starts with a slow movement at the beginning but the "Allegro molto" which follows it is composed in the style known as "al fresco" and the last "veloce" movement resembles more a symphonic than a Chamber music ending.

One notices a certain dualism only in the last of the "Divertimenti", the one in F (K 138). Its first movement is purely symphonic, the "Andante" as well as the Finale ("presto assai marcato", a Rondò with episodes in F minor in the Johann Christian Bach style) are composed with great delicacy although always adapted for orchestral taste.

These "Divertimenti" are Italian symphonies for concertos composed when Mozart was about 16 years old.



The "Ensemble di Venezia" was founded in 1972 with the aim of presenting to the public, music of outstanding performance and of particular artistic interest.

The originality of the "Ensemble", one of the most interesting groups of our times, lies in the variety of its components which enables it to draw from a wide repertory, thus offering its audience practically an unlimited field of Chamber music in all its styles. For this purpose, whenever necessary, the "Ensemble" asks for the cooperation of other renowned performers.

Everywhere the "Ensemble" has played it has been highly acclaimed by both audiences and critics. It has participated in many Italian and international festivals and recorded music for the Suisse Romande, the Polish Radio and Television and the Prague Radio. It has held concerts in Switzerland, France, Germany, Austria, Belgium, Sweden, Norway, Denmark, Finland, Czechoslovakia, Poland and Hungary.

In December 1977 the group made an extensive tournée in the Soviet Union performing at the most renowned concert halls in Moscow, Riga and Leningrad.

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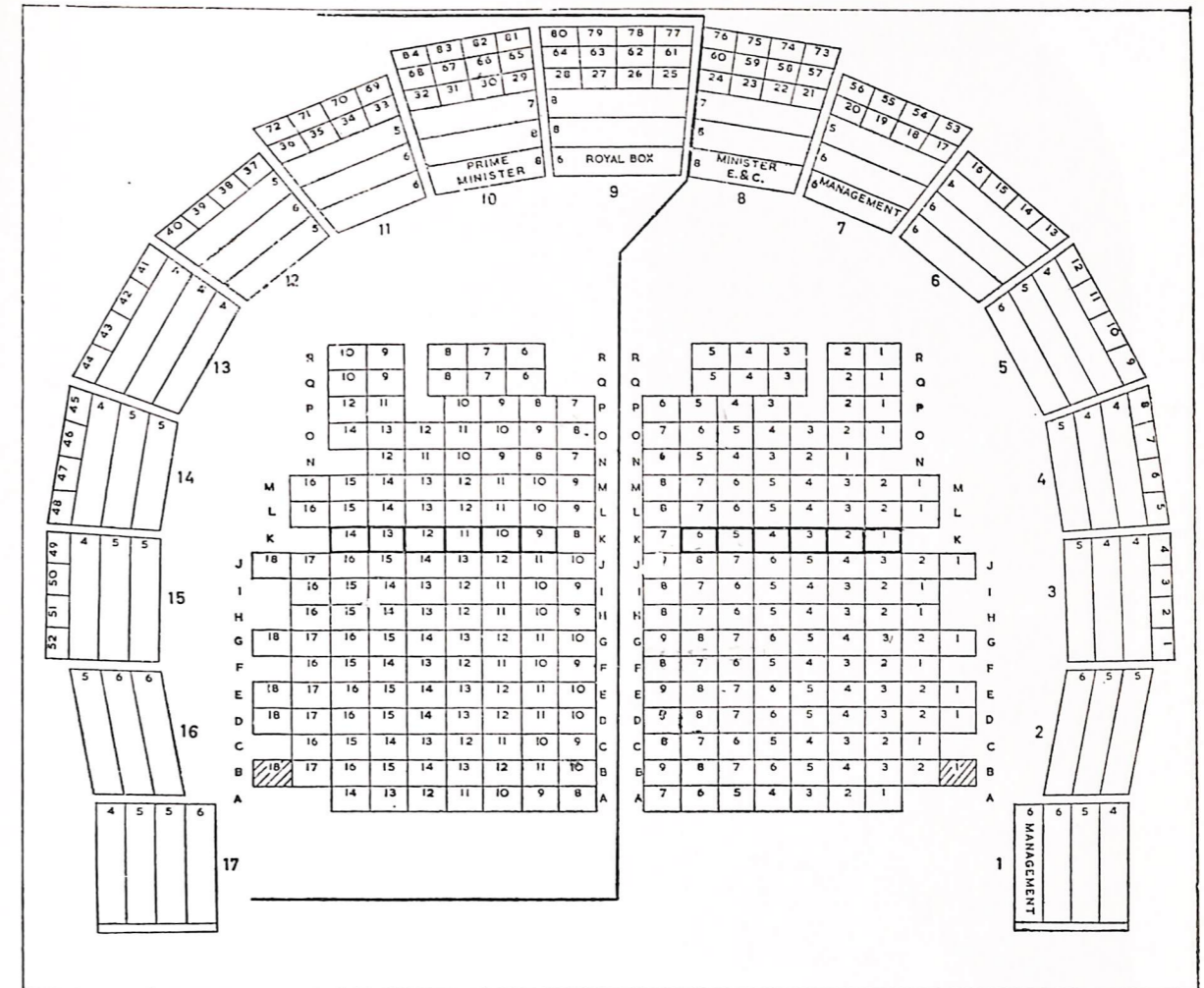
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## ADVISERS TO THE MANOEL THEATRE

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## MANOEL THEATRE BOOKING PLAN

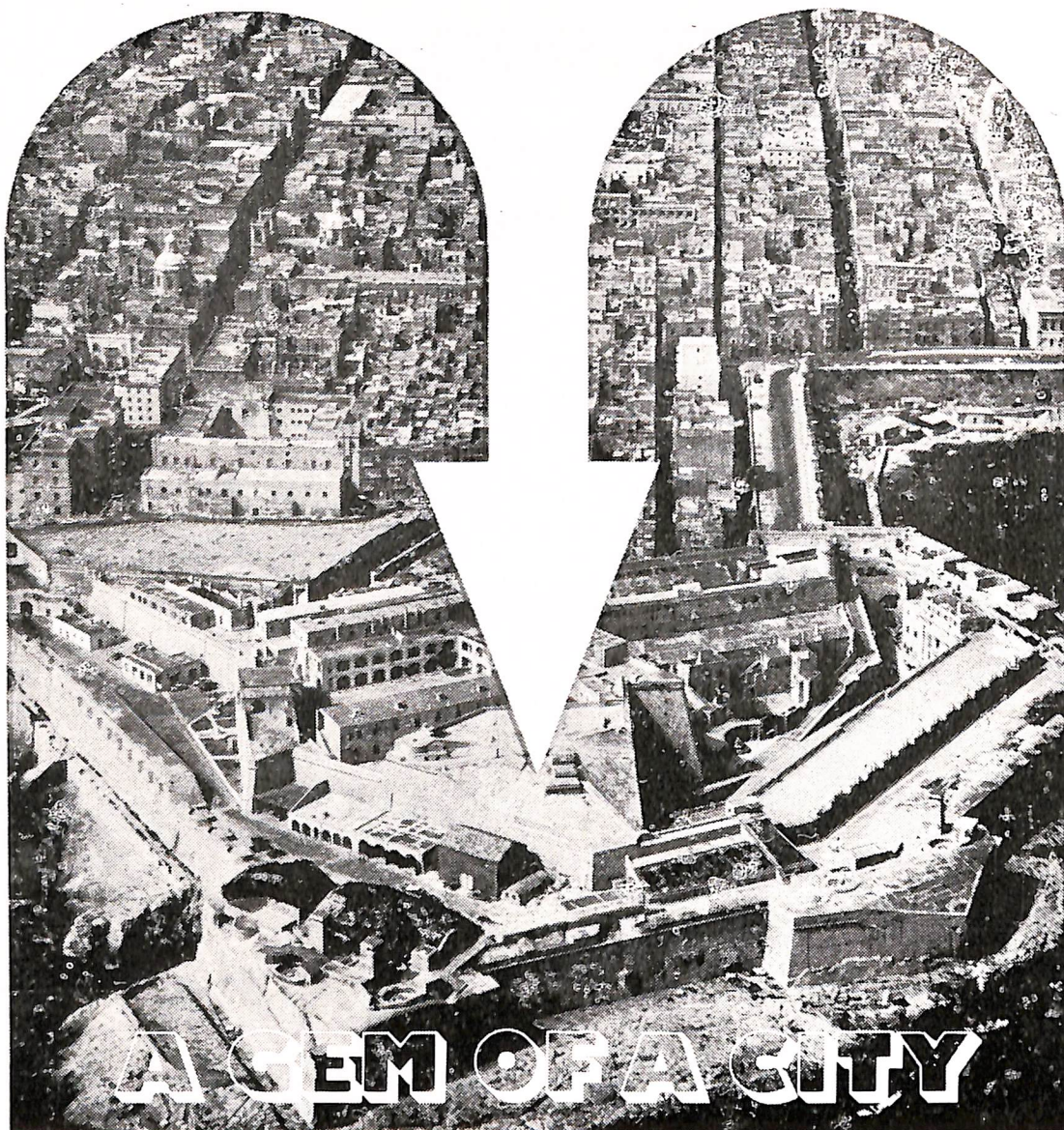
Late comers will not be admitted to the Auditorium.

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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