



1732

Wolm Recital  
by  
Mancho Mancho  
at the piano  
Michael Lou  
8/5/84

MANOEL  
THEATRE

985



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in association with

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and

## BULGARIAN EMBASSY IN MALTA

present

a

## VIOLIN RECITAL

by

## MINCHO MINCHEV

At the Piano

## IORI MICHAEL

**TUESDAY 8th MAY 1984 at 7.30 p.m.**



**Antonio Manoel**

**De Vilhena**

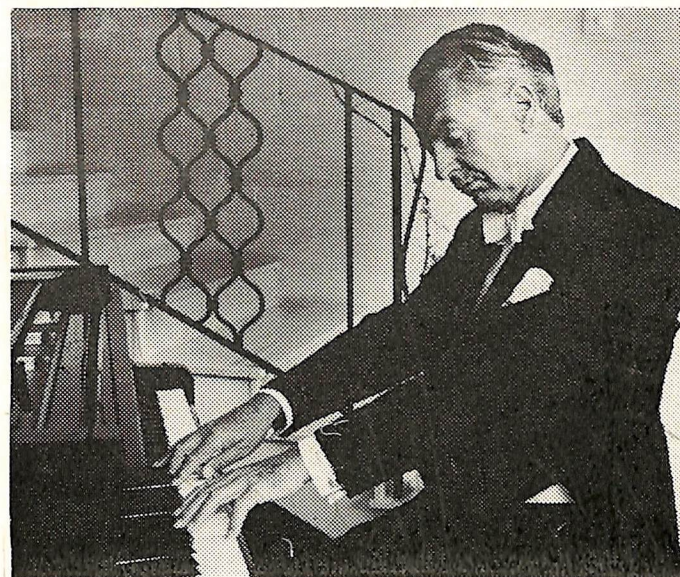


Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means of encouraging civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*Ad honestatem populi oblectationem.*"



**IORI MICHAEL**

*With best wishes.*

*Iori Michael*

During his appointment as the British Council Representative in the Netherlands Iori Michael gave three piano recitals in Amsterdam and was acclaimed as one of the two leading amateur pianists in the Netherlands at that time.

Since retiring to Malta he has played seven times for the British Council, five for the Manoel Theatre, and has given two organ recitals and several house concerts. On 14 April this year he played duo with London oboist Lionel Clarke.

Apart from solo recitals he has played duo piano, accompanied singers, and performed in concert with the Manoel Orchestra and with individual string and woodwind players.



# PROGRAMME

*Sonata in G minor, "The Devil's Trill"* TARTINI  
Larghetto affetuoso — Tempo giusto (Allegro moderato) —  
Largo, Allegro assai; Largo, Allegro assai; Largo, Allegro assai,  
— Andante

Giuseppe Tartini, 1692-1770, was an Italian violinist and composer, and founded a famous school for violin playing. This Sonata in G minor has all the qualities one would expect from a composer writing for the instrument in which he was outstandingly expert.

While staying in the monastery at Assisi Tartini discovered, but could not explain, the acoustic phenomenon of the "third" sound or "resultant tone" known as Tartini's tone. While at the monastery he composed "The Devil's Trill" from the music of a visitant who appeared to him in a dream.

*Sonata in G major* Op. 30, No. 3 BEETHOVEN  
Allegro assai — Tempo di Minuetto, ma molto moderato e  
grazioso — Allegro vivace

The three sonatas in this opus, composed in 1802, and the "Spring" Sonata, Op. 24, of 1800-01, represent the classical summit in Beethoven's works for a duo with piano. Beethoven shows his mastery in overcoming the problem of accommodating the weaker-toned stringed instrument playing only a single melodic line, to the more powerful piano, playing in several parts.

In this work the first and last movements are gay and brilliantly effective, the middle one by contrast delicate and thinly scored, a movement of transparent simplicity. The sparkling last movement gives the violinist plenty of opportunity to show his sleight of hand.

*Polonaise in D major* WIENIAWSKI

Henryk Wieniawski, 1835-1880, was a Polish violinist and composer who trained from the age of eight in the Paris Conservatory. He toured extensively, including a tour of the U.S.A. with Rubinstein, taught for many years at the Brussels Conservatory, and died in Moscow. His compositions are showy rather than serious.

## INTERVAL

*Sonata No. 3 in D minor* Op. 108 BRAHMS  
Allegro — Adagio — Un poco presto e con sentimento —  
Presto agitato

Composed in 1886-88, this work is the last of Brahms' three sonatas for violin and piano. It is much more forceful and dramatic than its predecessors in the major keys. In Schumann's judgment these duo sonatas are veiled symphonies in which the piano is used as an orchestra of lamenting or loudly jubilant voices.

The first movement has a unique development section in which both instruments weave an extremely delicate texture of quavers serving as a background for the repetitive, hypnotic citations of the opening theme, and engendering a strong feeling of unrest.

The Adagio is a cavatina — a broad melody which is developed first on the G string before announcing the great climax in double stops.

The third movement is built up from a motif of three notes heard first in octaves on the piano, and then illuminated by rainbow-like arpeggios. Clara Schumann said "I loved very much the third movement which is like a beautiful girl sweetly frolicking with her lover, — then suddenly, in the middle of it all, a flash of deep passion, only to make way for sweet dalliance once more."

In the powerful sonata-rondo finale the unrest of the first movement is intensified to passionate excitement, giving opportunities for great brilliancies on both instruments.

*Fantastic Scherzo — "La Ronde des Lutins"* BAZZINI

Antonio Bazzini, 1818-1897, was an Italian violinist who enjoyed great international success. In 1882 he became head of the Milan Conservatory. Of his very varied compositions the best known is "La Ronde des Lutins" (The dance of the goblins), for violin and piano. He also wrote operas and string quartets.





MINCHO MINCHEV

"A stunning recital", "Glorious playing of Brahms violin concerto", "One of the world's greatest violinists" — these are some of the foreign press reviews about the performing art of the talented Bulgarian violinist Mincho Minchev.

Although comparatively young he has become well-known throughout the world. Mincho Minchev was born in the town of Gabrov in 1950. His first recital was held when he was eight and later as a pupil at the Musical High School of Sofia he became the Laureate of three national festivals.

Mr. Minchev graduated at the Bulgarian State Conservatory and then did his post graduate studies in London under Professor Ifrah Neaman head of the Guildhall School.

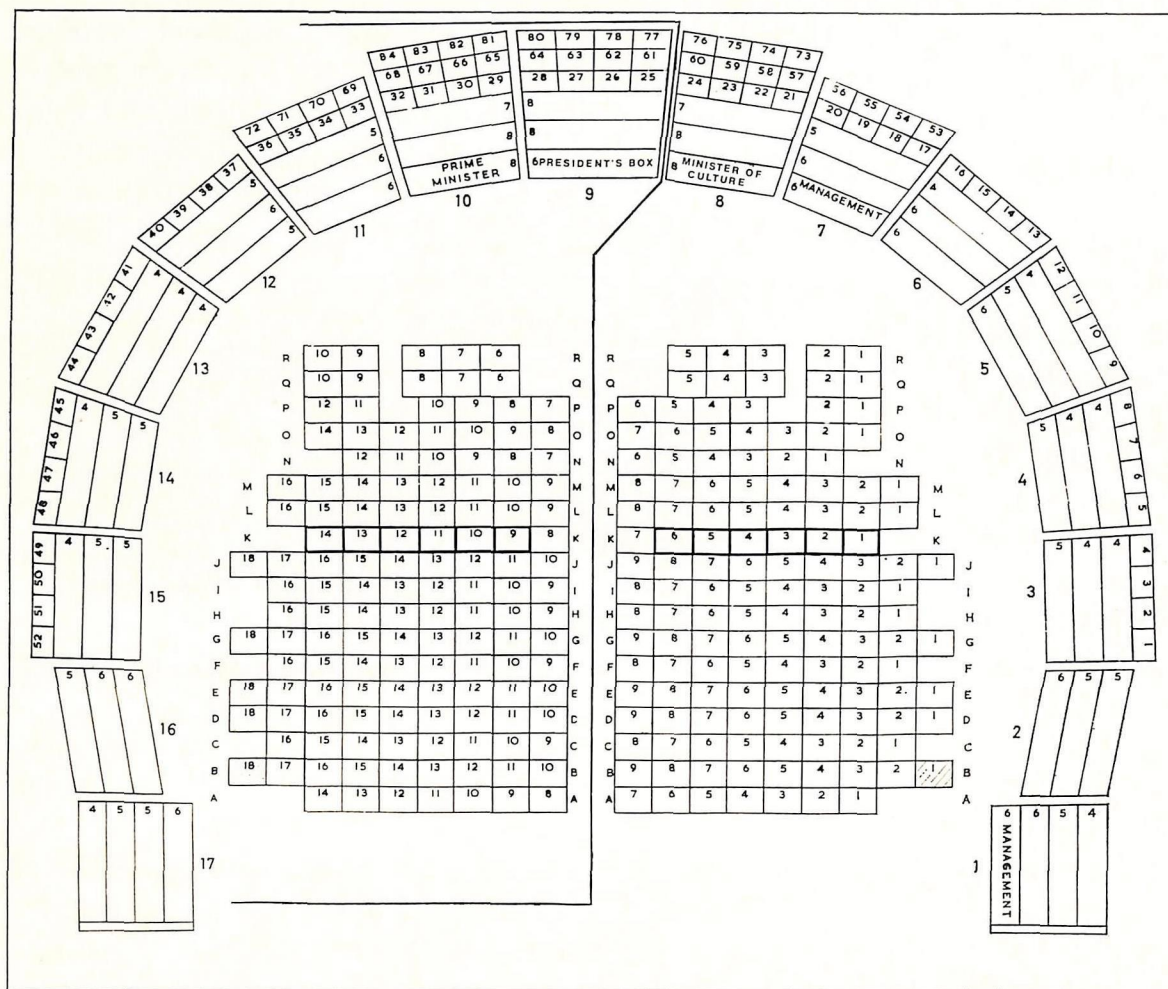
Mincho Minchev was awarded a number of international distinctions such as the second prize at the N. Paganini International Competition at Genova in 1970 (where the First Prize was not awarded at all), the Fourth Prize at the Carl Flesch International Competition in London in 1972 and the three First Prizes at the same competition in 1974.

From 1974 until 1976 he played the famous Guarneri violin which had belonged to Joseph Szigeti, since 1977 he has been playing the Stradivarius of Baron Wittgenstein (1716) which was bought specially for him by the Bulgarian Government.

Mincho Minchev has played as soloist with a number of famous orchestras all over the world; these include the Royal Philharmonic, the Amsterdam Symphony Orchestra and the Symphony Orchestra of the Geneva Radio. He has played under the baton of Sir Charles Groves, Sir Alexander Gibson, Leonard Slatkin and many others.

Mincho Minchev has been given the title of "Honoured Artist" of Bulgaria and the Gold Lyre Award of the Musicians' Union in Bulgaria.





### 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.

### THE MANOEL THEATRE FOYER

The Bonici Palace on the corner of Old Bakery Street, acquired by the Manoel Theatre two decades ago, has been completely restored and now constitutes its foyer. It can be approached from the auditorium, the level of your box, or from the original courtyard. Climbing the staircase with its shallow steps of white Carrara marble you see at every turn shell-shaped niches in one of which you may find the bust of your favourite composer. Further up, double doors inset with bevelled-edged mirrors lead to impeccable cloakrooms.

There are wall brackets and chandeliers from Vienna, heavy silk curtains in bluey/green and gold, a pair of candelabra once the property of the Messina family.

You will see engravings characters and scenes from famous operas and showcases in which are to be found *memorabilia* of the Theatre collected throughout the years. An antique mirror hangs above the eighteenth century mantelpiece. Beautiful furniture has been collected from the Auberges and carefully restored. The ceiling is a particular delight, the newly hand-painted beams, so near in colour to the curtains, are decorated with the Maltese Cross and small crowns picked out in gold.

Keeping guard over all this splendour stands the bust of Grand Master Antonio Manuel de Vilhena which was recovered from Manoel Island.

A visit to the Manoel Theatre Foyer is a must for every art lover, this splendid old house, restored to its pristine glory, makes a marvellous venue for any art Exhibition. The setting and acoustics are perfect for recitals and poetry reading.

### MANOEL THEATRE MANAGEMENT COMMITTEE

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