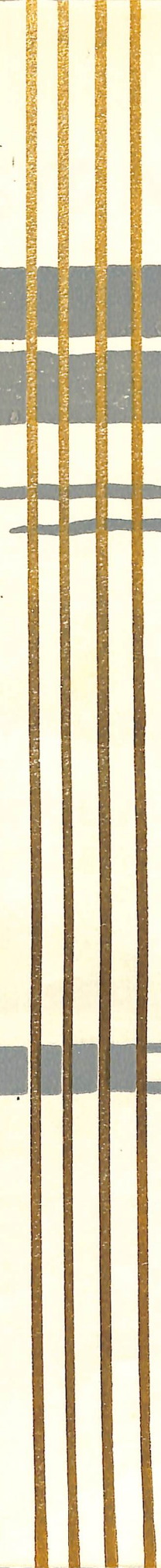


*British Council
Orchestra*



1732 1960



Manoel
Theatre

CREMONA

ORCHESTRAL CONCERT

Presented by

THE BRITISH COUNCIL

Conducted by

JOSEPH SAMMUT

Soloists:

MARY FARRUGIA (Pianist)

ANTOINETTE MIGGIANI (Soprano)

Leader

GIORLANDO VALENTE

at the

MANOEL THEATRE

SATURDAY 7th March 1964 at 7.00 p.m.

PROGRAMME

COCKAIGNE

ELGAR

Sir Edward Elgar composed this overture in 1901. It was an immediate success when it was first performed that same year and it has remained a favourite with concert-goers up to this day.

Cockaigne is an evocative picture of Edwardian London depicting the sights and sounds of everyday life in the city as the Edwardians saw it — the noise and bustle, the sounds of passing bands (both Military and Salvation Army), lovers walking in the park, ever-crowded Piccadilly, the cheerful pride and imperishable spirit of a great City and its people.

SYMPHONIC VARIATIONS FOR PIANO AND ORCHESTRA — FRANCK

Soloist: MARY FARRUGIA

Cesar Franck wrote this work in 1886 dedicating it to the pianist Louis Diemer who, the previous year, had so successfully played the composer's "Les Djinns".

The first performance, with Diemer at the piano and Frank himself conducting, took place in 1887 and was an immediate success.

In this work Franck makes full use of the cyclic form, so-called because of the derivation of all material used in a composition from one or more "germ" themes. (This form was first used by the composer in 1863 when he wrote "Grande Piece Symphonique" for the organ). The easiest way to make the form of the Variations clear is to use a mathematical plan that may look uninteresting on paper but is not so when one hears the music. There are, without breaks, four clearly defined sections or themes:—

<i>Introduction:</i>	Themes A - B - C
<i>1st Movement:</i>	Theme A with six Variations
<i>2nd Movement:</i>	Interlude based on theme B
<i>3rd Movement:</i>	Marriage of themes A and B with theme C in attendance

At the end all the themes seem to be reflected backwards and the work goes gaily on its ways to the sound of hearty laughter at the end — which, surely, would have delighted the heart of Hadyn.

It is interesting to note that the opposition of the piano to the orchestra is the same as that in the slow movement of Beethoven's Fourth Concerto.

INTERVAL

FOUR ARIAS from Operas

ALCESTE:	"Divinite Du Styx"	WAGNER
LE NOZZE DI FIGARO:	"Dove Sono"	MOZART
DIDO AND AENEAS:	Dido's Lament	GLUCK
LOHENGRIN:	Elsa's Dream	PURCELL

Soprano: ANTOINETTE MIGGIANI

SYMPHONY No. 1 IN C MINOR Op. 89 BRAHMS

*Un poco sostenuto — Allegro; Andante sostenuto;
Un poco allegretto e grazioso; Adagio — Piu Andante — Allegro
non troppo ma con brio*

Brahms approached the composition of his first symphony in a mood of high seriousness. He felt the weight of Beethoven's mantle upon his shoulders and was determined to be worthy of that august inheritance. So it was not until 1876, when he was 44 years of age, that the long pondered upon composition was at last completed. It is interesting to note that the first sketches of the first movement were made in 1856 — twenty years before, and incidentally, the year of Schumann's death.

The symphony is on a plane of high tragedy and it is considered to be no coincidence that the key — in C minor — is the same as Beethoven's Fifth.

1st Movement — Besides establishing the mood and key of the Symphony the Introduction foreshadows much of the material that is to spring to more energetic life in the Allegro. The wealth of themes and their passionate vigour, alternating with moments of profound tenderness and pity make the exposition of this movement exceptionally complicated. Indeed, in this movement Brahms displays his complete command of what is perhaps the most important element in symphonic composition — the art of transition.

2nd Movement — Brahms's slow movements are generally gracious and charming rather than grand, and even here the passionate mood is relieved by airy dialogues in the manner of Schubert; and by the sheer lyricism of the ending where solo violin, oboe and horn sing the second part of the beautiful melody in octaves.

3rd Movement — In the third movement the lyrical mood persists. Yet though the movement is on a small scale there is an ominous feeling of impending tragedy.

4th Movement — The tragic mood returns in the dramatic introduction to the finale. After the solemn dismissal of this mood the Allegro begins with its great and noble tune — so similar to Beethoven's Choral melody in the Ninth Symphony. But the final development is different and the tempo quickens to Presto, which brings the symphony to its conclusion in a jubilant mood.



ANTOINETTE MIGGIANI started singing lessons with the late Maestro Luigi Cantoni and in 1958 obtained the Diploma in singing and a Scholarship from the Royal Schools of Music. In the same year she was awarded a British Council Scholarship and it was with this that she went to London to study at the Royal Academy of Music where, amongst other well known teachers, she studied with Norman Allin, one-time famous leading bass at the Royal Opera House Covent Garden.

In 1959 she was given a grant from the Gulbenkian Foundation, further help from the British Council and a Scholarship to the National School of Opera, where she started intensive stage training with the renowned soprano and producer Joan Cross.

In 1960 she competed and won first prize in an International Singing Competition which was held in Liverpool and in which 13 countries were represented. Antoinette Miggiani came first from the soprano class and third from all voices; as a result of this she was awarded several prizes. That same year she started voice production with the great Turandot, Dame Eva Turner. Sir David Webster, General Administrator of Covent Garden, also arranged for her to go to Paris to be coached by the renowned teacher Dominicque Modesti.

In the 1962/63 season, at the Royal Opera House Covent Garden, Miss Miggiani was under contract

understudying "Leonora" in "La Forza del Destino" and the Duenna in "Der Rosenkavalier". She has since sung the role in Malta with the Impresa Cantoni in last year's opera season held at the Manoel Theatre.

Antoinette Miggiani worked with Edward Downes, Brian Balkwill, Norman Pheasey, James Longhran, Lawrence Leonard, Ian Strasser, Anthony Besch, Sam Wanamaker, Geoffrey Connor and other well-known conductors and producers.

During her five-year stay in London she took part in several Concerts and operas which included "The Dinner Engagement", "The Tales of Hoffman", "Don Carlos" and "Cavalleria Rusticana". She also appeared in a B.B.C. programme.

MARY FARRUGIA comes from a musical family and it was her father who initiated her on her musical studies at a very early age. Her tutors were Mrs. Dolly Vella and Miss Giovanna Bascetta.

She went through her studies successfully obtaining first and second places in all the Higher Grades examinations and attaining first place in her L.R.S.M. Diploma with exceptionally high marks, on which occasion she was recommended for a Scholarship.

Miss Farrugia has played in other theatres and in various halls for the British Council, the Malta Cultural Institute and other organisations as well as for Rediffusion Limited. Her repertoire includes the Tchaikowsky and Rachmaninoff Concertos.



