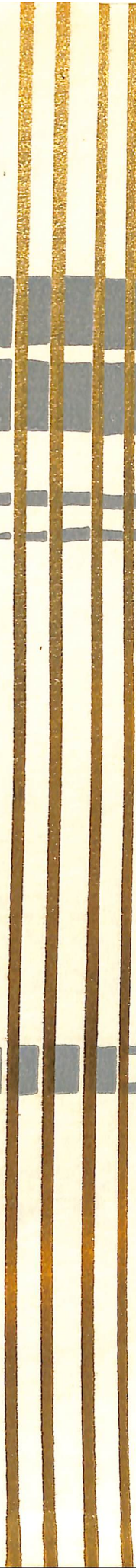


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CELEMONA

# ORCHESTRAL CONCERT

*PRESENTED BY*

THE BRITISH COUNCIL

*CONDUCTED BY*

JOSEPH SAMMUT

*SOLOIST*

ANNA MARIA BISAZZA

*LEADER*

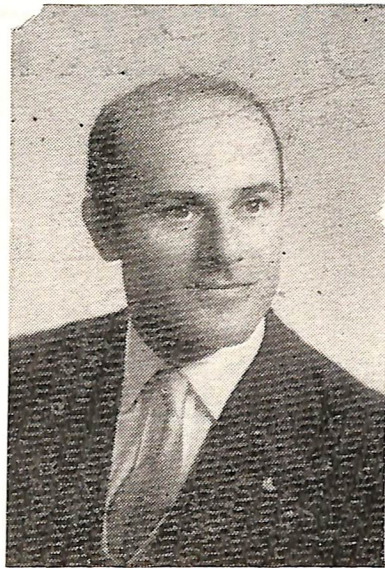
GIORLANDO VALENTE

*at the*

MANOEL THEATRE

on **SATURDAY, 25th JANUARY 1964, at 7.00 p.m.**





**FACADE — Suites 1 and 2      WALTON**

*Fanfare — Scottish Rhapsody —  
Country Dance — Popular Song —  
Old Sir Faulk — Polka — Yodelling  
Song — Tango — Tarantella.*

William Walton wrote this work in 1922 when he was not yet 20 years of age. In its original form Facade was written to be played to Edith Sitwell's poetry. It had a very bad reception when it was first performed in 1923, but four years later public opinion had changed and the great success of its second performance was what prompted Walton to score it for full orchestra independent of the poetry.

Facade is a witty work, full of pace, vivacity and humour. No finer and more subtle use of jazz was perhaps ever made by a composer of classical music to match this amusing and highly skillful piece. It has, throughout, a rich vein of satire as, for example, in the Yodelling Song in which the composer impudently injects a phrase from "William Tell". The score is a perfect model of wit, charm and clarity.

**SYMPHONY No. 39 in E Flat major K. 543**

**MOZART**

*Adagio — Allegro — Andante con moto — Minuetto — Finale*

During his short life Mozart wrote nearly fifty symphonies, of which the last three — the 39, 40 and 41 — written three years before his death, remain a phenomenon in musical history and one of the most astonishing of the numerous manifestations of the composer's genius: all three symphonies, each a masterpiece in its own right, were written in the short space of seven weeks.

This symphony has always been known as the "locus classicus" for euphony. Music commentators have often compared the first movement of Beethoven's 'Eroica' to the first movement of this work; the persisting dissonant note and the altogether energetic freedom of the movement would seem to justify this parallel. The third movement has attained considerable popularity and is probably the best known movement of all of Mozart's symphonies. The final movement is reminiscent of Haydn and the treatment accorded it is full of good humour and joie-de-vivre. The symphony ends abruptly — with the "Haydn" tune.

**INTERVAL — 15 minutes**

# PROGRAMME

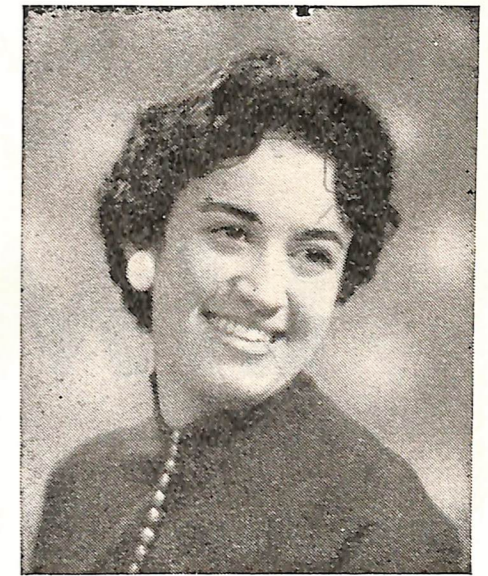
**PIANO CONCERTO IN A MINOR**

**GRIEG**

*Allegro molto moderato — Adagio  
— Allegro moderato molto e marcato*

Edward Grieg wrote this one and only concerto after the birth of his daughter in 1868 and the work is considered to be an expression of his joy in parenthood. Though it betrays influences of Liszt, Chopin and Schumann, the concerto is nevertheless a work of great charm, occasionally marked by an intensity not often encountered in Grieg's works.

The overall atmosphere of the work is idyllic, often touched with mellow poetry. It opens buoyantly with a spirited theme in the orchestra which is then repeated by the piano. The slow movement is perhaps one of Grieg's most soulful and heartfelt songs: indeed this movement proves the composer's ability to create an emotional atmosphere with the simplest means. In the final movement Norwegian folk influences are asserted both in the harmonic structure and in the rhythms. The Concerto was first performed in 1870 with Edmund Neupert, to whom the work is dedicated, as the soloist.



**Soloist: ANNA MARIA BISAZZA**

Anna Maria Bisazza was born in 1937. She comes from a very musical family and her surroundings were instrumental in creating in her a great interest in music and a sound musical foundation. She gave her first concert at the age of 10 and even at this early age her playing aroused public interest.

Anna Maria obtained the Licenciate of the Royal Schools of Music at the age of 17 and won, at the same time, a Scholarship to the Royal Academy of Music (London), where she studied with Percy Waller and, on his retirement, with Frederick Jackson. During the three years she spent at the Academy she obtained the L.R.A.M. and A.R.C.M. in the teaching and performing sections respectively. On her return to Malta she appeared in numerous concerts and has also devoted much time to teaching.

In 1960 she travelled to Wales to participate in the Llangollen International Musical Eisteddfod pianoforte solo competition and won first prize.

"... Her use of the piano was authoritative and her interpretation showed understanding of the meaning of the music and its mood". (Adjudicators — Eisteddfod Competitions).



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