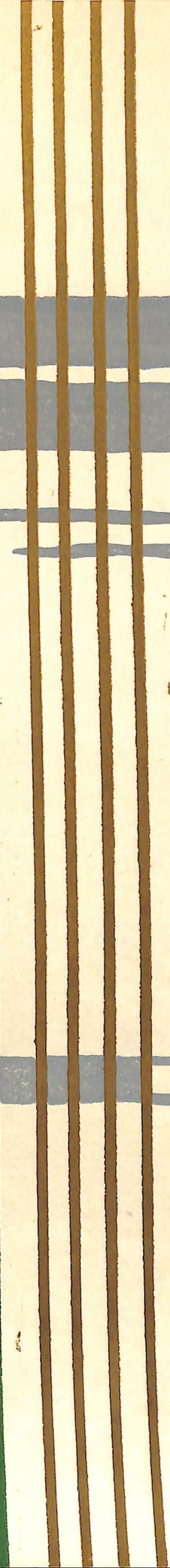


*British Council
Orchestra & Vocal
Concert
19.3.66*



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GRIMONA

ORCHESTRAL CONCERT

Presented by

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CONDUCTOR

JOSEPH SAMMUT

SOPRANO

ANTOINETTE MIGGIANI

LEADER

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MANOEL THEATRE

SATURDAY, 19th MARCH, 1966 at 7 p.m.

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ANTOINETTE MIGGIANI

PROGRAMME

SERENADE FOR STRINGS

ELGAR

Allegro piacevole; Larghetto; Allegretto — Come Prima

The Serenade for Strings is one of Elgar's early works but it contains the essence of his lyrical genius. It is in three movements. The first opens with a rhythmic figure from which there springs a lilting, out-door tune. In contrast the second theme is sad and wistful. The main theme of the second movement is a long, flowing stream of melody, lyrical and pensive, and moves forward with the gentle undulations of the landscape of Elgar's own West Country. The third movement begins with its own theme but soon takes up the subject matter of the first movement. The combination of themes is then easily and unassertively worked out to the end.

SYMPHONIC ODE

CHARLES CAMILLERI

The Symphonic Ode is best described as a one movement work of symphonic proportions. The entire composition is based on a theme which uses all twelve notes of the scale. There are two other important motives which are first introduced by the timpani and woodwind respectively. These two motives are derived from the first two notes and the last three notes of the main theme.

Camilleri's conception of form resembles the framework of a play, that is, the characters (theme and its motives) are initially presented individually, each acquiring a distinct identity and personality. As the 'play' develops and we become familiar with the chain of events, we realise that nothing ever lasts indefinitely; nothing ever remains the same, and as Rilke says in his "Duino Elegies": 'Once for everything, once only. Once, no more. And we, too, once. And never again'.

Thus, the theme in the Symphonic Ode is never repeated in the same way but battles continuously against the short motives which in their 'deceitful' way take on a variety of forms. In the march-like passage towards the end, the motives almost succeed in swamping the main theme which becomes a brief, struggling motive on the trumpet. But then, on a rather chaotic chord the new motive suddenly breaks off. The main idea collects itself again and relaxes in a pensive mood played again by the 'cellos and basses which had introduced it at the beginning of the work. The motives, recognising their defeat, can but surrender and join the main theme.

In substantiation of this possibly odd description of the work composer says: "As I keep experimenting and maturing in my work I find myself getting closer and closer to Stravinsky's aesthetics of music, who, in his "Poetics of Music", wrote: '... the unity of the work has a resonance all its own. Its echo, caught by our soul, sounds nearer and nearer. Thus the consummated work spreads abroad to communicate and finally flows back towards its source. The cycle, then, is closed. And that is how music comes to reveal itself as a form of communication with our fellow man... and with the Supreme Being'."

FOUR ARIAS from Operas

DON GIOVANNI:	"Non Mi Dir"	MOZART
LE CID:	"Pleurez Mes Yeux"	MASSENET
RUSALKA:	"Song for the Moon"	DVORAK
TANNHAUSER:	"Dich Teure Halle"	WAGNER

Soprano: ANTOINETTE MIGGIANI

— INTERVAL —

SYMPHONY No. 5 IN C MINOR Op.67

BEETHOVEN

Allegro con brio; Andante con moto; Allegro; Allegro — Presto

The Fifth Symphony, completed when Beethoven's deafness had reached its final stages, begins in a mood of savage, obdurate defiance but ends on a note of exultant triumph. Beethoven expresses his anguish and struggle against the calamity that had struck him, and his final triumph over it with powerful emotional appeal and the utmost force and directness.

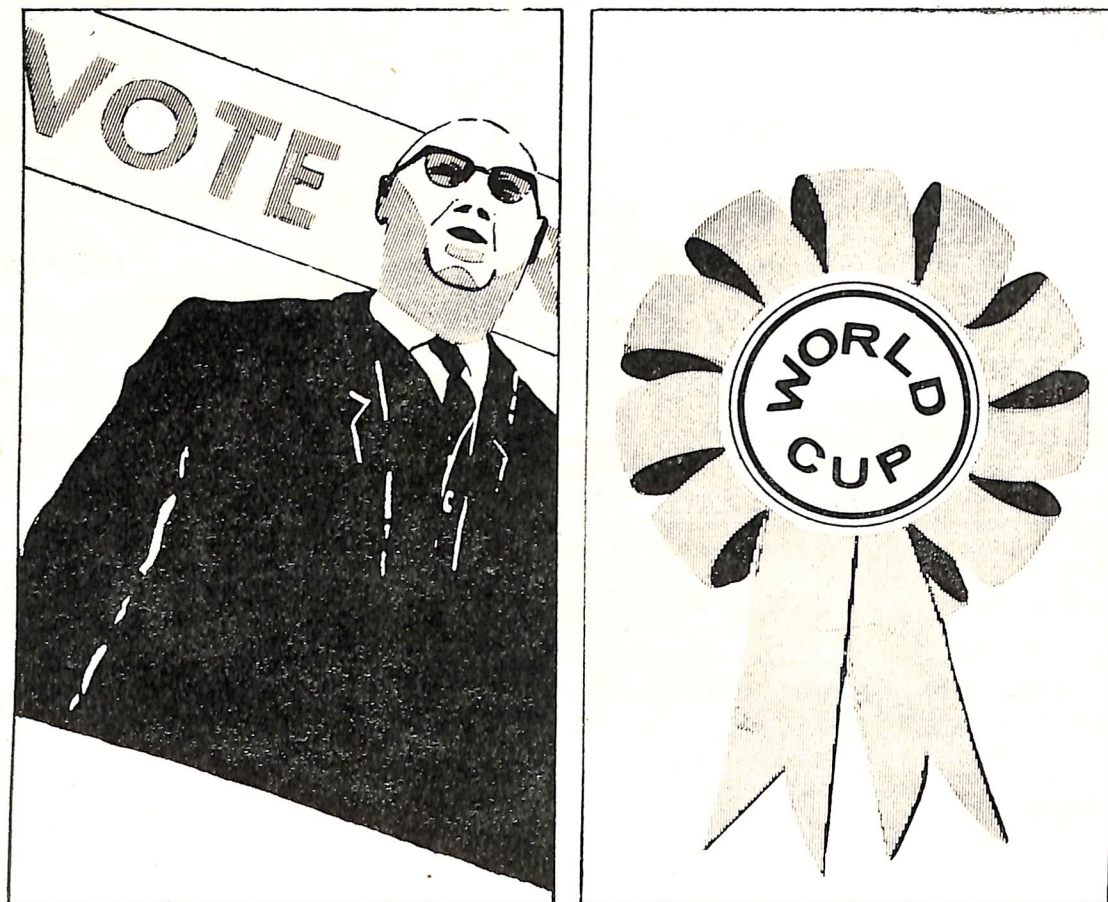
The opening four-note rhythm, about which Beethoven used the words "Thus Fate Knocks at the Door" have acquired a peculiarly motto-like significance. But, though their rhythm dominates the first movement, it is only as the movement develops that we become aware of the tragic conflict. Their significance ends where it began.

The opening statement, therefore, is not a mere motto but an extensive theme derived from the opening notes. The movement is extremely concentrated — even the second subject has for its accompaniment the ubiquitous motto theme. The coda contains immensely dramatic developments, such as the wild hammer blows alternating with stunned silences.

The poetic second movement is a set of continuous variations linked by an alternating theme. Here Beethoven turns aside from turmoil and questioning and there is no trace of the foreboding and apprehension to be heard in the grim Scherzo which follows.

The introduction of the third movement is mysterious and elusive, climbing out of the basses. The stuttering gambols of the lower strings, the fugal scurrying in the basses and their abortive fugal entries are eerie jests. Beethoven links the scherzo and finale in a wonderful passage where the violins grope their way out of the mist urged on by a constantly repeated drum beat, creating a feeling of intense suspense and rising expectancy.

An admirable stroke in the fourth movement is the reappearance of the scherzo theme just before the recapitulation. Beethoven makes it enter on tiptoe with pizzicato strings hardly daring to state it, but this retrospective mood is soon swept away in the general rejoicing. This reminder of the sombre past is no more than a shadow cast by memory on the radiant present.



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ANTOINETTE MIGGIANI

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 Miss Miggiani won first prize in the International Singing Competition which was held in Liverpool and in which 13 countries were represented, and came first in the soprano class and third in the all voices section. 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 Dominique 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" and has since sung these roles at the Manoel Theatre.

During her five-year stay in London she worked with a number of well-known conductors and producers and took part in a B.B.C. programme and several Concerts and operas which included "The Dinner Engagement", "The Tales of Hoffman", "Don Carlos" and "Cavalleria Rusticana".

Since April 1964 Miss Miggiani has been studying voice production in Milan and in July, 1965 was awarded a six-month scholarship by the Italian Government to enable her to continue studying in Italy. During the past year she has given several successful auditions at La Scala and has been invited to return next May for further auditions. In the same month she also has an engagement with R.A.I. to take part in a programme called "Concerto in Miniatura".

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FORTHCOMING EVENTS

STELLA MARIS COLLEGE — "MIKADO" by Gilbert and Sullivan — Thursday 24th March.

SOUTHAMPTON UNIVERSITY DRAMA GROUP — The Glass Menagerie by Tennessee Williams
and A Doll's House by Henrik Ibsen — Monday 11th to Thursday 14th April.

BALLET — Performance by Miss Daphne Lungaro and her pupils — Saturday 16th and
Sunday 17th April.

BRITISH COUNCIL — 'Cello - Piano Recital — Saturday 23rd April.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, or 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 individual

