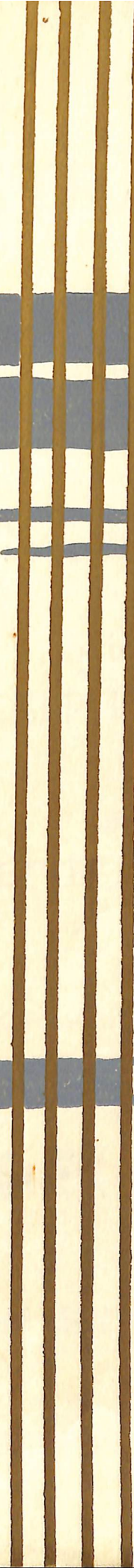


*Belvil  
Bernard  
Orchestra & Vocal  
Dance - 22.12.66*



1722 1960



Manoel  
Theatre

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# ORCHESTRAL CONCERT

PRESENTED BY

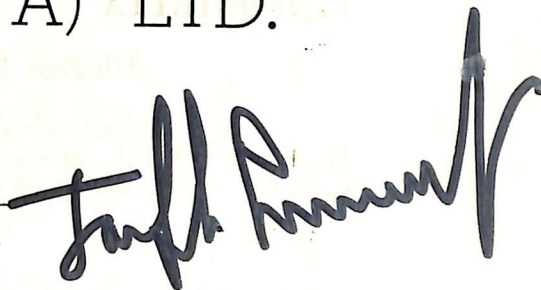
THE BRITISH COUNCIL

AND

REDIFFUSION (MALTA) LTD.

CONDUCTED BY

JOSEPH SAMMUT



SOLOIST

ANTOINETTE MIGGIANI (Soprano)

LEADER

GIORLANDO VALENTE

AT THE

## MANOEL THEATRE

**SATURDAY, 22nd OCTOBER, 1966, at 7.00 p.m.**



# PROGRAMME

## RIDE OF THE VALKYRIES

WAGNER

The famous "Ride of the Valkyries" is taken from the opening of the third act of the opera "The Valkyrie", one of Wagner's four complete music-dramas based on the Nibelung Saga which form what is known as "The Ring". The setting for this piece is a high mountain plateau and while it is being played the eight wild warrior maidens of Valhalla, the Valkyries, enter on winged steeds, through storm clouds, their weapons flashing in the gleam of lightning, their weird laughter mingling with the crash of thunder, to hold tryst upon the Valkyr rock.

## SINFONIETTA

CARMELO PACE

*Allegro Moderato; Largamente; Moto Perpetuo*

Originally this work was written in one movement and performed for the first time in London in a B.B.C. Studio Concert conducted by Eric Fogg. The present revised version is an extended one consisting of three movements.

## FIVE ARIAS from Operas

DON GIOVANNI — "Or Sai che l'Onore"

MOZART

LOUISE — "Depuis le Jour"

CHARPENTIER

WILLIAM TELL — "Selva Opaca"

ROSSINI

DER FREISCHUTZ — "Wie Machte Mir der Schlummer"

WEBER

FORZA DEL DESTINO — "Pace, Pace, Mio Dio"

VERDI

Soprano:

ANTOINETTE MIGGIANI

— INTERVAL —

## JOB — A MASQUE FOR DANCING

VAUGHAN WILLIAMS

As the title denotes, this work, which Vaughan Williams composed in 1931, was written for the ballet though the composer, disliking the word 'ballet' in this connection, subtitled it "Masque for Dancing". In fact it contains all the old grandeur and sublimity of the Masque.

'Job' is based on William Blake's illustrations to the Book of Job. The ballet itself was created by Ninette de Valois for the Camargo Society in 1930. It is not so much an interpretation of the biblical story contained in the Book of Job as an animation of Blake's illustrations. It is certainly one of the greatest musical works to be inspired by painting. The following outline of 'Job' follows the synopsis and stage directions printed on the score.

**Introduction and Saraband of the Sons of God.** After a quiet pastoral theme the curtain rises on Job and his family. Dance of Job's sons and daughters (flutes **allegro piacevole**) The heavens open revealing God surrounded by His sons. Saraband.

**Minuet of the Sons of Job and their Wives.** They hold golden cups which they clash periodically (cymbals). Formal and statuesque dance, oboes overlapping woodwind and strings. Satan enters; the dance stops; the dancers fall dead.

**Job's Dream.** Job asleep; he stirs uneasily (**allegro**). Enter Satan calling up spectres of Plague, Pestilence, Famine, Battle, Murder and Sudden Death. The spectres pass in grisly procession suitably accompanied. The vision gradually disappears.

**Dance of the Three Messengers.** This follows without a break. Job awakens to hear that all his wealth is destroyed. Funeral procession of Job's sons and their wives. Job still blesses God.

**Dance of Job's Comforters.** Oily saxophones suggest hypocritical compassion. The comforters change their tune to anger and reproach, then return again to wily hypocrisy. Job curses God. Mysterious figures parody the Sons of God in the first scene. Heaven lights up revealing Satan and the hosts of Hell. Satan stands, Job cowers; then the vision vanishes.

**Elihu's Dance of Youth and Beauty.** "I am young and ye are very old" says Elihu, a youth of great beauty. A solo violin sings a sinuous song recalling the enchanted bird-song of "The Lark Ascending". **Pavane of the Sons of the Morning;** as the heavens clear the Sons of the Morning execute a solemn dance before the Throne of God.

**Galliard of the Sons of the Morning.** Satan claims victory over Job; but God pronounces sentence of banishment on him. The Sons of the Morning drive Satan out. Satan falls out of Heaven and then comes the **Altar Dance.** Young men and women come forward to decorate the altar with flowers: Job blesses the altar. Dance in Heaven and dance on earth. Rich chords as the stage grows dark; then without a break the light returns and the next scene follows.

**Epilogue.** Job, old and humbled, sits with his wife while his friends bring him presents. Quiet pastoral music: Job's three daughters enter; he blesses them. Gradual fade-out, dying away to soft chords on the strings held for the last two bars by 'cellos and basses only.





## 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 took up her studies at the Royal Academy of Music.

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. 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 be coached in Paris by the renowned teacher Dominicque Modesti.

In the 1962/3 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 Miss Miggiani worked with a number of well-known conductors and took part in a B.B.C. programme and several Concerts and operas.

Since April 1964 Miss Miggiani has been studying voice production in Milan where she has given several successful auditions at La Scala and various recitals in Concert Halls and on the Italian Radio. She has just represented Malta in an International Singing Competition in Vercelli and next April has been invited to give an audition at Sadler's Wells

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### FORTHCOMING EVENTS

- M.A.D.C. — "Laburnum Grove" — 27th to 30th October, 1966.
- IMPRESA CANTONI — "Italian Opera" — in November.
- MALETH — "Armadju Ċiniż" — 3rd and 4th December, 1966
- STRAUSS QUARTET — "Concert" — 11th and 12th December, 1966.
- M.A.D.C. — "A Play in English" — 14th to 18th December, 1966.
- BRITISH COUNCIL — "Orchestral Concert" — 22nd December, 1966.



