

*British Library  
Acquisition Concept  
31.3.67.*



1732 1960



Manoel  
Theatre

151

# ORCHESTRAL CONCERT

PRESENTED BY

THE BRITISH COUNCIL

AND

REDIFFUSION (MALTA) LTD.

CONDUCTOR

JOSEPH SAMMUT

SOLOIST

CYNTHIA TURNER

LEADER

GIORLANDO VALENTE

AT THE

**MANOEL THEATRE**

**FRIDAY, 31st MARCH 1967, at 7 p.m.**





JOSEPH SAMMUT CONDUCTING  
AT A BRITISH COUNCIL CONCERT

## PROGRAMME

### THE WALK TO THE PARADISE GARDEN

*DELIUS*

This is the instrumental interlude between the fifth and sixth scenes of Delius's opera *A Village, Romeo and Juliet* (1900-1901); it was added five years after the rest of the work, but makes use of material from it. Sali and Vrenchen, the unhappy children of dissenting families, determined to have one day of pleasure together, walk to the Paradise Garden, a beautiful garden run wild. Here, in the last scene, they decide to end their sorrows by casting themselves adrift in a barge, letting it sink and drowning themselves. Starting softly, this beautiful music rises to a climax, sinks back, rises again, and finally dies away to a whisper. Its main link with the last scene of the opera is the lovely ascending phrase, first announced by the clarinets and beginning with a triplet, a phrase which never palls with frequent repetition owing to Delius's inexhaustible range of orchestral tone-colour.

### SYMPHONIC LEGEND

*J. SAMMUT*

*Symphonic Legend*, composed for this Concert and dedicated to the British Council Representative, Dr. Peter Deed, is on an epic scale and the style of writing is completely contemporary. It is based on two main themes, the first introduced by cellos and basses, and the second by a contralto voice. A humming choir of female voices accompanies the orchestra in parts of the work, enhancing the dramatic effect produced by the instruments, whilst the solo contralto personifies the character around whom this legend is built.

The title exactly expresses what the work is — not a symphony with a number and key designation but something of symphonic import and dimensions yet specifically programmatic and frankly pictorial.

The opening notes suggest the eerie gloom and silence of a cemetery at night. As midnight strikes a tomb opens and a beautiful lady robed in white emerges. The contralto voice and wordless chorus portray two qualities of this lady: her graceful walk and attractive singing voice. The portrait is interrupted by *The Dance of the Ghosts*. The echoing voice returns and expresses her fear of sickness, whilst a vision of youngsters playing gaily in a park evokes her love of children. With the rising sun the scene gradually awakens to life: the serenity of dawn, a sudden flash of lightning, church bells ringing, the church-choir singing, rain falling lightly. The time has come for the lady in white to take leave of her earthly haunts and return to eternal sleep.

*Handwritten signature*  
Contralto: JEAN MYERS

*Handwritten signature*  
Female voices: MEMBERS OF THE MALTA CHORAL SOCIETY





CYNTHIA TURNER

CONCERTO FOR PIANO AND ORCHESTRA

POULENC

*Allegretto; Andante con moto; Rondeau à la française.*

Francis Poulenc, born in 1899, is the composer who has remained truest to the collective ideals of "Les Six", a group of young French composers whose clarity of expression began as a reaction against the impressionism of Debussy and the academic attitude of the Schola Cantorum composers. Since the time of Les Six Poulenc's music has become more expressive, without losing any of its pristine, spontaneous gaiety.

His Piano Concerto was written between May and October, 1949, and first performed by Poulenc himself in Boston in January, 1950. It is a tuneful work which poses no problems of development. Instead it presents a pleasant panorama of tunes, which, shared by piano and orchestra, are repeated rather than developed.

In the opening *allegretto*, a C sharp minor phrase, a sentimental second strain and a perky four-square tune are the subjects of dialogue between piano and orchestra. An interlude follows and a solemn chorale for piano is interrupted by orchestral fanfares. A recapitulation of the three strains is followed by a coda.

The slow movement would be a placid *andante con moto* were it not for one of those typical angry interjections and boisterous climaxes with which Poulenc often breaks up such movements.

A farrago of brisk, gay tunes makes up the concluding *rondeau à la française*. It includes a maxixe and something suspiciously like "Way Down upon the Swanee River" for which a quiet, self-affacing last page seems to apologise.

— INTERVAL —

PIANO CONCERTO No. 1 IN B FLAT MINOR

TCHAIKOVSKY

*Allegro non troppo e molto maestoso — Allegro con spirito;*

*Andantino semplice — Prestissimo — Andantino; Allegro con fuoco.*

In 1874 Tchaikovsky completed the draft of his first Piano Concerto and eager for an honest opinion from a colleague he decided to lay the work before Nicholas Rubinstein. Rubinstein's comments were so hostile and utterly destructive that Tchaikovsky was appalled by the reaction. He was sufficiently roused to take no heed of the "advice" to scrap nearly the whole of the work; he had the concerto published without altering a note, and time has endorsed his decision.

Writing about this Concerto Tchaikovsky observed: "Here we are dealing with two equal opponents; the orchestra with its power, and inexhaustible variety of colour, opposed by the small but high-mettled piano, which often comes off victorious in the hands of a gifted executant." He considered the concerto as a duel rather than a duet. In the first movement the honours are about even. This is due to the resolution of the lay-out of the piano part, to the cadenzas which display what the piano can and the orchestra cannot do, and to the dramatic genius with which Tchaikovsky switches interest from one contestant to the other. The contest continues into the second movement which has as its principal theme a haunting melody based on a Ukrainian folk song. Soloist and orchestra elaborate various themes, giving the impression of participating in an urgently passionate dialogue. The finale is in the form of a brilliant danse Russe. The second subject, given to the strings, becomes the climax of the great coda of the concerto. The orchestra bursts out in a triumphant paean and the soloist plays a brief but exacting cadenza in double octaves. The contest has indeed been one between two equal opponents.

Soloist: CYNTHIA TURNER



# NEXT BRITISH COUNCIL AND REDIFFUSION CONCERT

SATURDAY, 15th APRIL

This will be a recital by the English pianist John Clegg. Born in London in 1928, he studied with the distinguished teacher, the late Herbert Fryer, who together with Thurston Dart, persuaded him to become a professional pianist. After three years' study at Jesus College, Cambridge, John Clegg gave his first London recital in 1951, and since then has appeared at the Royal Festival Hall, the Wigmore Hall and the Royal Court Theatre on many occasions. He has appeared as soloist with the major symphony orchestras in England and abroad, and his concert tours embrace many countries, from Europe to South Africa.

John Clegg broadcasts frequently for the B.B.C. and the principal foreign radio stations, both in sound and on television, performing recital and concerto programmes. He specialises in the works of a number of lesser-known composers, and in particular those of Max Reger and has given numerous performances of contemporary British music in many countries.

At this recital he will be playing Sonata in C, K. 330 by Mozart, Variations on a theme of Paganini Op. 35 (both books) by Brahms, Six Preludes by Lennox Berkeley, Suite Bergamesque by Debussy, and Liszt's Concert Study No. 3 in D flat and Polonaise No. 2 in E.

Booking for this recital opens on Wednesday, 5th April.

## SOME PRESS REVIEWS

*Great Britain* — "John Clegg revealed a quite astonishing technical facility — velocity and lightness, in a programme containing all Brahms' Paganini Variations and pieces by Liszt. Debussy's Suite Bergamesque was inspiringly played." — *Daily Telegraph*.

"He showed a technique equal to all Liszt's devilry! It was really fine piano playing" — *The Guardian*.

*South Africa* — "Musicianship highlighted by virtuosity was the main impression left by John Clegg's playing of Rachmaninov's Third Concerto." *Cape Times*.

*Spain* — "The recital by the great English pianist John Clegg was one of the best we have heard by a soloist. The audience was spellbound by his brilliant execution. Rarely have we heard a pianist of this calibre" — *Comarco*.

# MANOEL THEATRE MANAGEMENT COMMITTEE

Colonel G. C. GATT — *Chairman*.

Dr VICTOR A. MERCIECA, LL.D. — *Hon. Treasurer*.

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary*.

Mrs. INES BONELLO CASHA — *Member*.

Notary Dr. V.M. PELLEGRINI, LL.D. — *Member*.

Mr. MICHAEL KISSAUN — *Manager*.

---

## FORTHCOMING EVENTS

FSOBIANS — National Children's Drama Festival — 2nd April 1967.

MALETH — "A Play in Maltese" — 8th and 9th April 1967.

CECILIA SHEN — "Vocal Recital" — 11th and 13th April 1967.

BRITISH COUNCIL — "Piano Recital" by John Clegg — 15th April 1967.

M.A.D.C. — "The Boy Friend" Musical — 20th to 26th April 1967.

DIN L-ART HELWA and THE FRIENDS OF MALTA — "Piano Recital" — 29th April 1967.

---

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.

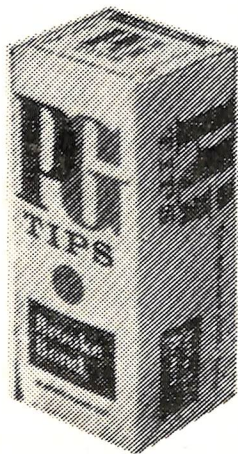
Children, even when accompanied by their parents, will be required to occupy individual Seats.



# BROOKE BOND

TEA YOU CAN REALLY TASTE

## P.G. TIPS

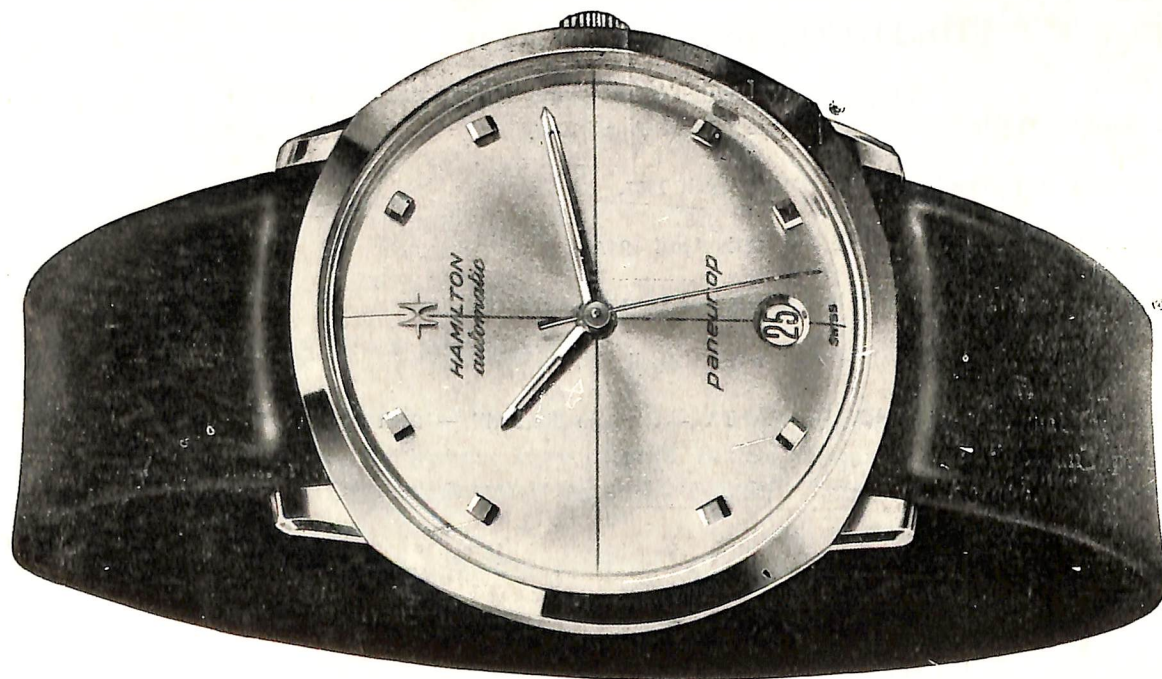


*Agents:*

**GUSTAVUS PULIS**

163D/164, STRAIT STREET — VALLETTA

*Dial 28131*



*PANERLOG*



**HAMILTON**

*Agents:* EMM. PACE & CO. LTD., 78 St. Mary Street, Sliema — Dial 34575

