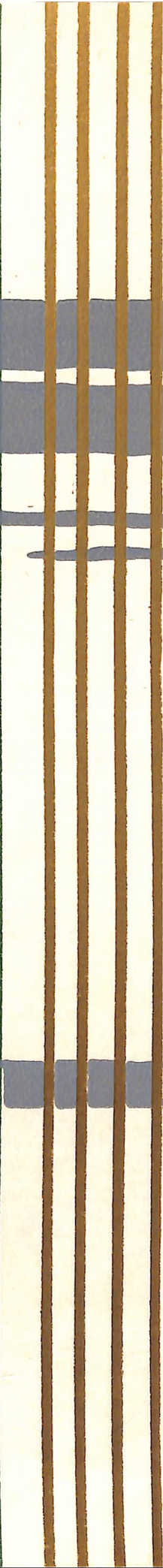


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CREMONA

THE BRITISH COUNCIL  
AND  
REDIFFUSION (MALTA) LTD.

*PRESENT AN*  
**ORCHESTRAL CONCERT**

*CONDUCTED BY*  
**JOSEPH SAMMUT**

*Joseph Sammut*  
*SOLOIST:-*

**JULIETTE BISAZZA (Soprano)**

*Juliette Bisazza*  
*LEADER:-*

*George Spiteri*  
**GEORGE SPITERI**

**MANOEL THEATRE**

**SATURDAY, 20th JANUARY, 1968 at 7 p.m.**



# PROGRAMME

## SYMPHONY No. 94 in G MAJOR (THE SURPRISE)

HAYDN

*Adagio cantabile — Vivace assai; Andante; Menuetto: Allegro;*

*Allegro di molto.*

This symphony was written in 1792 and was first performed in London during the same year. The accepted explanation of its sub-title "The Surprise" is the sudden loud chord for full orchestra which occurs in the slow movement, at which, said Haydn, all the ladies would scream. Haydn's guiding principle in composition was that music should give pleasure and no other composer has succeeded in expressing high spirits more vividly. His Surprise Symphony contains some of his most joyful music and its first movement and finale are among his most brilliant creations.

*First Movement* — The introduction begins with a lovely initial dialogue between wind and strings, merging into a delightful ensemble in which the wood-wind murmurs melodic fragments against a *sostenuto* string background. Romantic Haydnesque shadows pass over it and it leads to the real first movement, which begins slyly, for a moment, outside the main key. His second subject begins with as unrestrained an outbreak of dance-rhythm as can be found in symphonic music, and subsides into one of Haydn's inimitable pastoral tunes. In the recapitulation he interpolates one of Beethoven's most brilliant codas between the waltz and this tune.

*Second Movement* — The slow movement is based upon a melody which was a favourite of the composer and which he made use of again in his oratorio 'The Seasons'. After its first presentation by the strings alone, there comes the violent *fortissimo* explosion for full orchestra which gives the symphony its designation. The delightful continuation, initiated by strings alone, in which the wood-wind eventually participates, is succeeded by a series of resourceful and imaginative variations.

*Third Movement* — The minuet is lively and full-toned, while the trio, in the same key, gives one of Haydn's most original melodies to the first violins with occasional reinforcement in the lower octave by a solo bassoon.

*Fourth Movement* — The finale works out a rondo-like melody into a highly developed sonata form with a well-contrasted 'second subject'. The returns of these themes show the height of Haydn's power in the unexpected-inevitable.

*Four arias from operas*

IL RATTO DEL SERRAGLIO: "Ah che amando" MOZART

I PESCATORI DI PERLE: "Siccome un di" BIZET

LE BILLET DE LOTERIE: "Non, je ne veux pas chanter" ISOUARD

LUCIA DI LAMMERMOOR: "Regnava nel silenzio" DONIZETTI

*Soloist: JULIETTE BISAZZA*

## — INTERVAL —

## HIAWATHA, SUITE FROM THE BALLET MUSIC

COLERIDGE-TAYLOR

1. The Wooing

2. The Marriage Feast

3a. Bird Scene

3b. Conjuror's Dance

4. Departure

5. Reunion.

Samuel Coleridge-Taylor was born in 1875; his father was a native of Sierra Leone and his mother an Englishwoman. He was born in London, all his early environment was English and he was educated at the Royal College of Music, yet the melody, style of treatment and use of orchestral colour of any of his works distinguish it at once from the music of English composers.

Though he was a prolific composer his fame lies principally on his cantata "Song of Hiawatha". At the time of his death in 1912 he wrote a suite for ballet also entitled "Hiawatha". The music of the ballet is quite independent of that of the cantata, his first composition, but it has its same strong individuality, fresh beauty and vitality.

## SYMPHONY No. 2

CARMELO PACE

*Allegro energico; Andante; Allegro vivo.*

The structure of this symphony differs in many ways from that of the classical models of the Haydn, Beethoven and Brahms period. It has three movements instead of the customary four and the usual division of a movement into exposition, development and recapitulation has also been discarded. Since the various subjects are unhampered by key and not forced into predetermined channels, they flow and develop with ease and freedom, producing a chain-like effect of musical ideas.





*Juliette Bisazza*

## JULIETTE BISAZZA

The second daughter of one of Malta's musical families, Juliette Bisazza showed talent as a violinist and singer at an early age and gave her first concert before Maltese audiences when only nine years old.

After obtaining the L.R.S.M. in 1958 she spent three years at the Royal Academy of Music studying singing with Olive Groves. In 1960 she was awarded the Ella Mary Jacob Prize for singing and in the same year she won the second prize for singing and the third prize for violin playing at the Llangollen International Musical Eisteddfod, Wales. While in London she gave several recitals for the B.B.C.

In 1960 Juliette Bisazza was awarded a scholarship which enabled her to take up her studies in Italy. After studying for a year with Deborah Fambri she made her operatic debut as Rosina in Rossini's "Il Barbiere di Siviglia" during the Opera Season at the Manoel Theatre, and in the following year she took the leading soprano role in Verdi's "Rigoletto", also at the Manoel Theatre. She then resumed her studies in Milan with Renata Carosio and Lina Pagliugi. She has since taken part in Cimarosa's opera "Il Matrimonio Segreto" at the Teatro dell'Arte in Milan and in Voghera, made numerous appearances throughout Italy and represented Malta at Lonigo's International Festival where she won a first grade Diploma.

### **SOME PRESS REVIEWS**

" . . . . . among these Giampiero Stucchi, a comic bass with bright possibilities, effective as Geronimo, and Giulietta Bisazza, a brilliant Elizabeth, distinguished themselves." — (Milano Musicale).

" . . . . . soprano Giulietta Bisazza displayed a voice of excellent timbre and volume, and she went about it with the grace of times bygone and which reminded one of the 'golden age'." — (La Notte).

"The role of Elizabeth, elder sister of Caroline, was entrusted to the excellent singing qualities of Giulietta Bisazza, truly most attentive and sure of herself." — (Ottagono).



