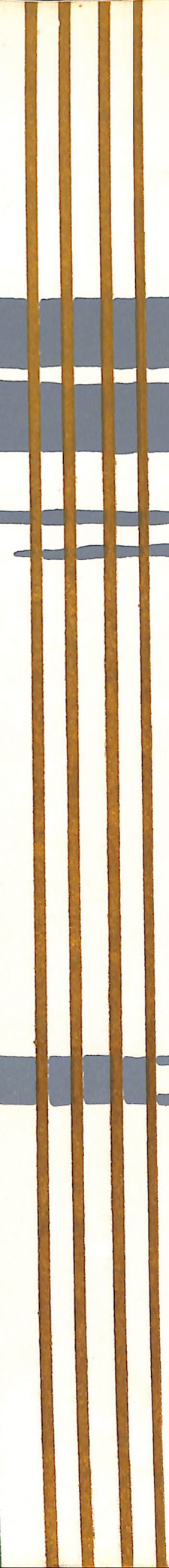


New Amstel. Oelshagen
Lancet Hotel
5-12



1732 1960



Manoel
Theatre

CREMONA

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ARTS FESTIVAL 1968

UNDER THE AUSPICES OF
THE MINISTRY OF EDUCATION,
CULTURE & TOURISM

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

THE BRITISH COUNCIL

PRESENT

THE NEW CANTATA ORCHESTRA OF LONDON

Conductor: JAMES STOBART

Leader: ROY GILLARD

at the

MANOEL THEATRE

THURSDAY, 5th DECEMBER 1968 at 7.30 p.m.

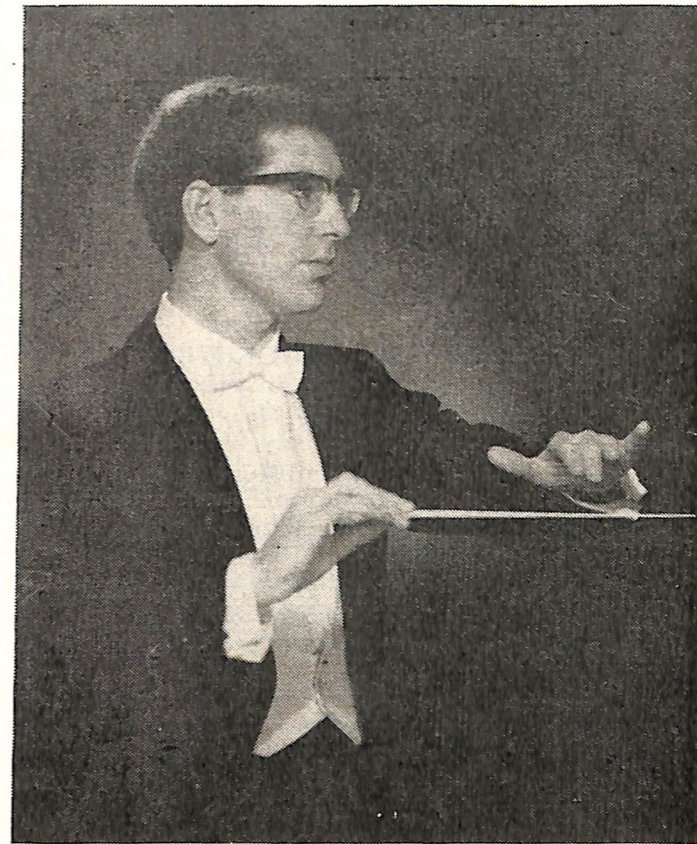
NEW CANTATA ORCHESTRA OF LONDON

The New Cantata Orchestra of London is a permanent group of some of the finest young professional musicians in London, and the Orchestra celebrates its fifth year as an active performing organisation.

The average age of the Orchestra is only 24, surprising for a fully professional ensemble especially in view of the important contribution to London's musical scene reflected in the serious nature of press criticism, and by the numerous works written for them by some of Britain's leading young composers.

It is not only the playing of the Orchestra that makes each concert a dynamic occasion, but also the enthusiasm of their permanent conductor and gifted leader which combine to instill an atmosphere of concentrated hard work and exuberant enjoyment at rehearsal which inevitably influences the impact of their concert appearance. The atmosphere of this highly professional and friendly teamwork and the unlimited resources of enthusiasm extend to every work they perform be it the symphonies of Haydn and Mozart or the complexities of the large number of contemporary works included in their concerts.

The New Cantata Orchestra of London give a regular series of concerts at London's New Queen Elizabeth Hall and have recently extended their activities to include opera accompanying, educational concerts, recordings and further tours in Europe.



JAMES
STOBART

"A conductor of sensibility and sound musical instinct" was how the Guardian described James Stobart at his first major public concert at Croydon's Fairfield Hall in 1956. Only three years earlier James Stobart had given up a career in telecommunications to study at the Guildhall School of Music. Justification for this decision came when he graduated with distinction from the Guildhall and was soon appointed to the professorial staff. During his studies James Stobart developed an overwhelming interest in conducting and formed the New Cantata Orchestra of which he is now Artistic Director and permanent conductor.

From the outset James Stobart sought to establish himself as a conductor of wide range and experience and has received equal acclaim for performances of contemporary and eighteenth century works. His enthusiasm for contemporary music, especially by young British composers, has been guided by a desire for such works to communicate with the concert-going public, and it is remarkable that all the works he has chosen to perform have received high praise from both press and public. The majority of his conducting activities have been with his own orchestra and together they have appeared not only throughout England but also at Festivals in France and Belgium. In 1967 he flew to New York to take part in the Mitropoulos International Conducting Competition and reached the final stages working with the American Symphony Orchestra in a wide repertoire of symphonic music. There he attracted the attention of the Halifax (Nova Scotia) Symphony Orchestra and the Canadian Broadcasting Corporation and began his 1968 activities with concerts and broadcasts in Canada for both these organisations. It is fitting that this very successful year for James Stobart should end with further concerts abroad, this time with his own orchestra in Malta and Italy.

PROGRAMME

Symphony No. 1

WILLIAM BOYCE

Allegro — Andante Dolce — Allegro

The instrumental works of the English composer William Boyce (1710-1779) might easily have been completely forgotten if it had not been for the ardent advocacy of his twentieth century compatriot Constant Lambert. It was he who rightly made the claim that Boyce's symphonies 'rank among the finest compositions of their time, not only in England but in Europe'. Another great Englishman, the historian Charles Burney, wrote that 'there is an original and sterling merit in his productions that gives to all his works a peculiar stamp and character of his own for strength, clearness, and facility without any mixture of styles'.

Boyce's symphonies, nowadays we would call them concerti grossi, are of great technical and historical interest and have a vigour and charm that are rarely found together. They are good examples of the Italian early eighteenth century instrumental style becoming undeniably 'anglicised'.

'Notte' (World Premiere)

PATRIC STANDFORD

Patric Standford, born in Yorkshire, studied at the Gildhall School of Music in London with Edmund Rubbra and for short intensive periods with Malipiero and Lutoslawski. It is only recently that his compositions have attracted attention, but already he is receiving high critical acclaim from press and public alike and a steady increase in performances of his works both in concerts and broadcasts in many parts of the world. Recent commissions have come from Canada, John Lewis and Co., and the New Cantata Orchestra for whom he wrote 'Notte' especially for performance on their visit to Malta and Italy.

'Notte' is a single movement work of nocturnal quality depending a great deal on unusual spacing of instruments for its beauty of sound. Although the work is built on short motifs it has an overall ternary shape.

Violin Concerto in G major K 216

MOZART

Allegro — Adagio — Rondo — Allegro

Mozart wrote his five violin concertos in 1775 when he was first violin of the Archbishop's Court at Salzburg. Although we would marvel at the ability of a composer to write five concertos in one year, even more remarkable is the development in Mozart's technical and emotional assurance between the first and last works. The G major concerto is the third in order of composition.

The first movement contains, even for Mozart, a wealth of melodic ideas which are so skilfully woven into the overall construction that one never feels any lack of forward thrust nor is one aware of any obvious joins in the structure. The slow movement is one of the most beautiful examples of the subtlety and sureness of touch of Mozart's particular genius for creating a depth of emotion rarely experienced. With muted strings providing a hushed background the endless melodic exploring of the solo violin gives us a glimpse into a world of eternal beauty. Like so many of his instrumental concertos Mozart finishes his work with a Rondo, but certain surprises are in store which the average composer of the eighteenth century would have had neither the courage nor the vision to attempt.

— INTERVAL —

Concertante for Oboe and Strings

CHARLES CAMILLERI

The Concertante for oboe and strings, completed only this year, is the fourth in a series of works for solo instruments and orchestra. It is constructed in one continuous movement which is clearly divided into five sections following a pattern of slow, fast, slow, fast, slow. The opening section portrays one of the main ideas that has occupied the recent works of Charles Camilleri, that of the basic loneliness of man among the bustle and turmoil of the twentieth century. Intensity is built up by the increasing repetition of a terse melodic fragment and is finally released at the first fast section which again makes use of the opening material. The Andante Piacevole which follows assumes the place of the slow movement. Here the rhythmic impetus has died down and the orchestra provides a simple accompaniment to the quasi improvisatory melodic wanderings of the solo oboe and solo violin. The lively Vivo section which follows explores the oboe's characteristic wit and pungency. The headlong rush is broken only by a series of fierce chords heralding an extensive solo cadenza and a return to the bleak loneliness of the opening bars.

Symphony No. 83 'La Poule'

HAYDN

Allegro Spiritoso — Andante — Menuet and Trio — Vivace

Haydn's 83rd Symphony was the first of six he was commissioned to write for a series of concerts in Paris in 1787. He was by then probably the most famous and popular composer in Europe and his 'Paris' symphonies were an immense and immediate success. The nickname 'La Poule' was given to the symphony by the French after its first performance, and comes from the second, 'clucking' theme in the first movement.

The work opens in the minor key with a stormy, agitated mood created by fierce dissonances and strong rhythms, but the atmosphere relaxes for the benign 'hen' theme. The middle section and the return to the opening theme reiterate the initial force and drama but a surprising switch to the major mode brings an astonishing change of mood to sunny happiness. The slow movement is of great beauty but Haydn's strong sense of humour overcomes him with a surprising few bars best left for the listener to discover. The Finale exhibits great high spirits including a section of startling modulations and excitement and is only momentarily relaxed before the rush to the final chords.

SARAH IONIDES

Sarah Ionides studied oboe, singing and piano at the Royal College of Music, devoting the majority of her time to her oboe studies with Peter Graeme and becoming principal oboe in the college orchestra. She has been principal oboe in the New Cantata Orchestra for three years since leaving college and during that time has appeared as soloist with the orchestra many times with great success. With this increasing amount of orchestral and concerto work Miss Ionides couples teaching activities at some of England's leading schools.

Miss Ionides gave the world premiere of Charles Camilleri's 'Concertante No. 4' on November 18th this year in London.



Sarah P. Ionides

☆ ☆ ☆ ☆



☆ ☆ ☆ ☆

Roy Gillard

ROY GILLARD

Roy Gillard, recently appointed leader of the New Cantata Orchestra of London, is without doubt one of the most successful young violinists at present active in London. Born in Wales, he studied at the Gildhall School of Music where he won many prizes and gave regular recitals and concertos for the School, including the first performance of Peter Wishart's 'Violin Concerto' at the City of London Festival. A regular member of some of London's finest chamber ensembles, Roy Gillard has brought to the leader's position musical qualities rare in such a young musician. Recently he has delighted audiences with his concerto appearances with the Cantata Orchestra and perhaps has a special affinity with the works of Mozart.

THE NEW CANTATA ORCHESTRA OF LONDON

Leader

ROY GILLARD

First Violins

Margaret Turnbull

GEOFFREY HARRIS
MARGARET TURNBULL

Second Violins

David Williams

GODFREY SALMON
ALON POOK
SUSAN BICKNELL

Godfrey Salmon
Alon Pook
Susan Bicknell

Violas

Judy Swan

JUDY SWAN
DONALD McVAY

Donald McVay
Douglas Cummings

Violoncellos

Catherine Finnis

DOUGLAS CUMMINGS
CATHERINE FINNIS

Doublebass

SALLY ROWE

Sally J Rowe

Flute

W. E. Chambers

CECLIA CHAMBERS

Oboes

Sarah Ionides

SARAH IONIDES
ROY CARTER

Roy Carter

Bassoon

DAVID KNIGHT

David B. Knight

Horns

Gordon Carr

GORDON CARR
GEORGE WOODCOCK

George Woodcock

Conductor

JAMES STOBART

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

MALTA ARTS FESTIVAL 1968 — 1st Nov. - 22nd Dec. — For events see Insert.

ARTS FESTIVAL 1968

EVENTS AT THE MANOEL THEATRE

<i>Date</i>	<i>Performance</i>	<i>Booking Opening Date</i>
NOVEMBER		
FRI: 1	A PLAY BY "MALETH" (<i>in Maltese</i>)	TUE: 22nd Oct.
SAT: 2	" " " "	" "
SUN: 3	" " " "	" "
WED: 6	(*) PIANO RECITAL — MARIAN COPPINI	MON: 28th Oct.
THU: 14	OPERA — IL TROVATORE	MON: 4th Nov.
SAT: 16	" — MADAME BUTTERFLY	" "
SUN: 17	" — IL TROVATORE	" "
MON: 18	(*) PIANO RECITAL — MARCELLA CRUDELI MASOTTI	FRI: 8th Nov.
TUE: 19	OPERA — MADAME BUTTERFLY	MON: 4th Nov.
THU: 21	" — IL BARBIERE DI SIVIGLIA (<i>GALA</i>)	" "
SAT: 23	VOCAL AND INSTRUMENTAL CONCERT <i>or</i> OPERA — LA SONNAMBULA	" "
SUN: 24	" — IL BARBIERE DI SIVIGLIA	" "
TUE: 26	(*) CHAMBER ORCHESTRA by THE MANOEL THEATRE RESIDENT ORCHESTRA	SAT: 16th Nov.
SAT: 30	A PLAY BY GRUPPO GIOVANILE DANTE ALIGHIERI (<i>in Italian</i>)	WED: 20th Nov.
DECEMBER		
SUN: 1	A PLAY BY GRUPPO GIOVANILE DANTE ALIGHIERI (<i>in Italian</i>)	WED: 20th Nov.
WED: 4	(*) MUSICO LITERARY EVENING BY MOVIMENT QAWMIEN LETTERARJU	SUN: 1st Dec.
THU: 5	(*) CONCERT BY NEW CANTATA ORCHESTRA OF LONDON	MON: 25th Nov.
SUN: 8	(*) MUSICO LITERARY EVENING BY MOVIMENT QAWMIEN LETTERARJU	SUN: 1st Dec.
MON: 9	(*) PIANO RECITAL — KATHLEEN DeDOMENICO	FRI: 29th Nov.
THU: 12	TWO ONE-ACT PLAYS BY M.A.D.C. (<i>in English</i>)	MON: 2nd Dec.
FRI: 13	" " " "	" "
SAT: 14	" " " "	" "
SUN: 15	" " " "	" "
TUE: 17	(*) WESTERN THEATRE BALLET	SAT: 7th Dec.
WED: 18	" " " "	" "
THU: 19	" " " "	" "
FRI: 20	" " " " (<i>New Programme</i>)	" "
SAT: 21	" " " "	" "
SUN: 22	" " " "	" "

(*) *Manoel Theatre Organised Shows*

FOR TIME OF PERFORMANCES AND ADMISSION PRICES
(WHERE APPLICABLE). PLEASE SEE ANNOUNCEMENTS IN THE PRESS.