

1948



MINISTRY OF EDUCATION  
CULTURE AND TOURISM

The Manoel Theatre Management Committee  
present an

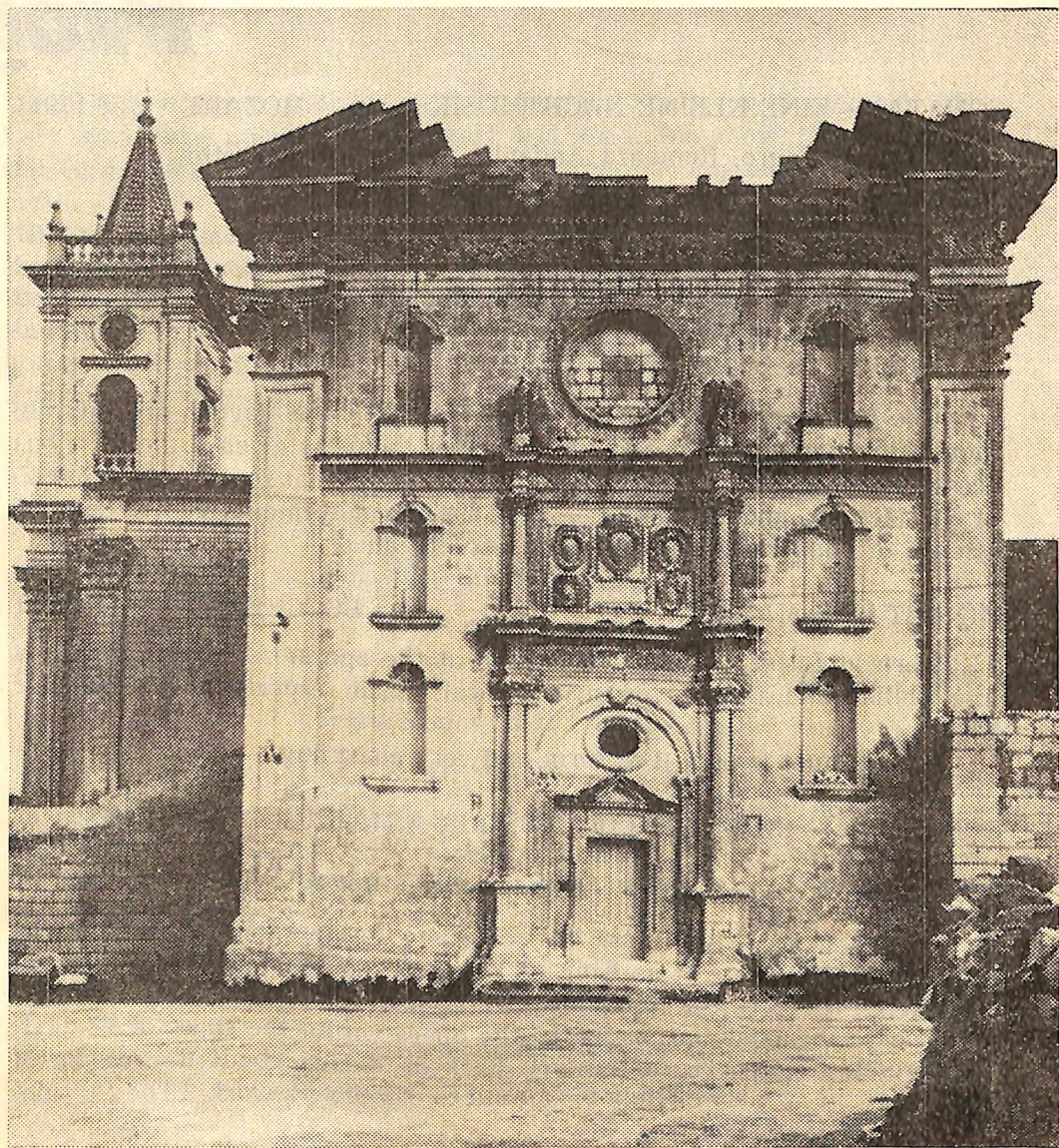
ORCHESTRAL CONCERT

WITH THE PARTICIPATION OF THE  
"PUERI CANTORES" — B'KARA

Soloist — Charles Camilleri  
Leader — George Spiteri

Conductor — JOSEPH SAMMUT

Old Parish Church of the Assumption, B'Kara —  
Wednesday 18th., Thursday 19th. September, 1968.



**OLD PARISH CHURCH OF THE ASSUMPTION, BIRKIRKARA**

# Programme

SONATA — EINE KLEINE NACHTMUSIK                      MOZART (1756-1791)

Allegro, Romanza Andante, Menuetto Allegretto,  
Allegro Rondo'

Eine Kleine Nachtmusik is a Serenade, and it was composed in 1787 — a wonderfully productive year that saw the birth of "Don Giovanni" and other masterpieces. Most of Mozart serenades are in five movements, and it is believed that this work (which is in four) originally had an additional Minuet note lost.

The four movements are: I Allegro — with the flavour of a March, though the touch is deft, and the principal theme is given a meretricious decoration of graceful trills; II A lyrical and somewhat sentimental Romanza; III Menuet, and IV Rondo — the last two movements being the very essence of eighteenth century grace and elegance.

MINUET IN A MAJOR    BOCCHERINI (1743-1805)

Born at Lucca and died at Madrid at the age of sixty-two. He was a fine 'cellist' and a writer of instrumental music, especially of Chamber Music.

This minuet is in A.B.A. form and very charming.

CONCERTO — CLARINET CONCERTO IN A MAJOR (K.V. 622) MOZART  
(1756-1791)

Allegro, Adagio, Allegro Rondo'

In September 1791, Mozart travelled to Prague where, to mark the coronation of Leopold II as King of Bohemia, he had been commissioned to write an opera to the libretto by Metastasio "La Clemenza di Tito". He composed, rehearsed and presented the opera within the space of 18 days, an incredible feat even for Mozart. Back in Vienna about the middle of September, he was completely exhausted to complete a work, "The Clarinet

Concerto in A Major", for his clarinetist friend Stadler by September 28th. Less than three months later Mozart was dead. Somehow, the precarious state of his health seems to be reflected in the touching beauty of this concerto, which is in the full sized classical form. Through his deep understanding of the character and the capacity of the clarinet Mozart succeeds in exploiting it to the full. He has avoided to involve this sharply characterized instrument in any polyphonic discussion with the orchestra, but he succeeds in enriching its voice by the varied tones of the tutti, strings, flute, horns and bassoons, in fact the whole conception throughout is a masterpiece of integration.

TWO PICTURES    JOSEPH SAMMUT (1926 —)

Two imaginative pictures, about Beauty and Love inspired the composer to write a piece of music for the occasion.

ST. AGNES' EVE    COLERIDGE-TAYLOR (1875-1912)

I Allegro Moderato II Largamento

III Adagio

Born in London and died at Croydon, Surrey at the age of thirty-seven. His mother was an English girl, his father a West African Negro doctor practising in London.

MALTA TAGHNA    ABELA SCOLARO

*Pueri Cantores*

Choir Instructress — *Eileen Micallef*

# ***Old Parish Church of the***

## ***Assumption at Birkirkara***

The Old Parish Church of the Assumption at Birkirkara, now in ruins, is one of the finest specimens of early Renaissance in Malta. It was probably designed round the year 1600 and its architect is traditionally believed to have been Vittorio Cassar, son of Gerolomo. The facade, however, is definitely the work of Tumas Dingli and was added in 1617.

In plan, the church is laid out on the Latin Cross. The nave with its Corinthian columns, coupled and superimposed in two storeys, produces a remarkably rich effect. At the crossing of the nave and the transepts there must originally have been a dome, to-day destroyed. The complex and intricately detailed altar-pieces show a marked Spanish influence and are probably like the facade, the work of Tumas Dingli.

The elaborate and richly carved facade which Dingli designed for Cassar's church is the finest part of the building. Like his earlier facade for the parish church of Attard, it is designed like a classical temple front with giant Corinthian pilasters instead of columns to carry the pediment. Dingli's preoccupation with Spanish inspired motifs is, however, more insistant here than at Attard and the exquisitely carved centre-piece with its superimposed arrangement and the carved escutcheons is decidedly Spanish.

The church of the Assumption was abandoned in the early 18th. century when a new fine Baroque parish church was built in honour of Saint Helena. Unfortunately, the Old Parish Church of the Assumption has been allowed to fall into disrepair and its roof has collapsed.

PRESENT

# A VOCAL & INSTRUMENTAL CONCERT

BY

THE MANOEL THEATRE ORCHESTRA

AND

THE CHORUS MELITENSIS

SUNDAY, 30th MARCH 1969 at 7.30 p.m.

## PROGRAMME

CENERENTOLA – OVERTURE

ROSSINI

SYMPHONY No. 18 IN F SHARP MINOR

(The Farewell Symphony)

HAYDN

REQUIEM (First Performance in Malta)

FAURE'

Conductor: JOSEPH SAMMUT

Chorus Instructress: BICE BISAZZA

PRICES: STALLS 7/6 AND 10/- BOXES FROM £1 TO £3  
GALLERY 2/6

BOOKING OPEN: THURSDAY 20th MARCH, 1969

BOOKING HOURS: 10 a.m. to noon and 4 p.m. to 7 p.m.

ENQUIRIES 26389