

257A



DR. PAOLO NANI

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# PROGRAMME

## OVERTURE — THE MARRIAGE OF FIGARO — MOZART (1756-1791)

The Opera was first performed in Vienna in 1786. Not a few music lovers would call The Marriage of Figaro the greatest comic Opera written, a spring of bubbling melody set to a sharp, fast-moving, witty plot. It is an Opera about masters and servants and the complications in that relationship caused by sex. This Overture is one of the best and is played in many Concert Halls.

## NORWEGIAN DANCES — GRIEG (1843-1907)

Grieg has earned the sobriquet of "Chopin of the North" — which implies not that he was Chopin's imitator but that he achieved the Norwegian equivalent of the tender melodic line, the sensitive harmonisations, and the exquisite perfection of detail that characterised Chopin's music. Because of his love of his country, as well as the influence exerted upon him by such flaming nationalists as Nordraak and Ole Bull, Grieg not only developed a profound admiration of Norwegian folk music but moulded his compositorial technique on the style and idioms of Norwegian folk music.

## BALLET MUSIC FROM THE OPERA FAUST — GOUNOD (1818-1893)

It took Gounod two years to write Faust, which was the successor of a series of Operas, all of them failures. One critic called the Opera an experiment that had failed, and not a publisher would at first risk issuing it. In time, however, an enterprising publisher named Choudens decided to issue it; and to his amazement the published opera earned more than three million francs profit within a few years.

## INTERVAL

## OVERTURE — IL NAUFRAGIO DI SAN PAOLO — PAOLO NANI (1814-1904)

This is the last symphonic work by Dr. P. Nani, when he was already 85 years old. The orchestral score dates to January 28, 1899 and it was first performed soon after on February 9, 1899, the eve of the National feast of St. Paul's Shipwreck, under the baton of his worthy son Maestro Antonio Nani (1842-1929).

This is a work in one movement developed into the 'A-B-A' form of music composition. It starts with an Allegro Maestoso in G minor, which progresses very vividly towards a bridge in the form of a small 'cadenza' for the clarinet leading to the 'B' section (Andante Poco Sostenuto). On its turn, this melodious middle part flows into the Allegro (finale) which is the second 'A' of the form, this time developed in the tonality of B flat major. This section moves on, very pompously, towards a formidable close for 'TUTTI', depicting the arrival of the Apostle in Malta.

## SYMPHONY No. 4 in A Major, Op. 90 — MENDELSSOHN (1809-1847)

Allegro Vivace	I
Andante con Moto	II
Con Moto Moderato	III
Saltarello	IV

The Italian Symphony is the finest and most popular of Mendelssohn's Symphonies, and it was composed in 1833 in Berlin as the result of a trip to Italy which he had taken two years earlier. On May 13, 1833, the symphony was introduced by the Berlin Philharmonic conducted by the composer.

The opening movement, Allegro Vivace, is built upon two principal themes. The first is heard at the very beginning — a spirited and happy subject for the string; the second, played by the clarinets, is more restrained. The entire movement generates a feeling of joy; of healthy animal spirits, of contagious exhilaration. The second movement, Andante con Moto — sometimes referred to as "The Pilgrims' March" — was believed by Moscheles to have its source in a Bohemian folk song. The beautiful subject that dominates the entire movement is first heard on the oboe, clarinet, and viols, and is adopted by the strings. The clarinet has the second theme, graceful and delicate. In the third movement, Con Moto Moderato, a graceful and pleasing song is heard at the beginning and the end, the middle section being a Trio for bassoons and horns. The closing movement is vibrant with the exciting movement and rhythm of the Italian Carnival dance, the Saltarello.

## BIOGRAPHICAL NOTES

DR. PAOLO NANI (1814-1904)

Dr. P. Nani was born in Valletta on November 18, 1814. He studied music under Rev. Burlò and Emanuel Muscat. During his music studies he also frequented the University of Malta and at the early age of nineteen years, he graduated in Law, receiving his 'Degree' from the hands of the Governor General Cavendish Ponsonby in 1833. Immediately after, he joined the Conservatorio Di Musica San Pietro A Majella in Naples under the celebrated Zingarelli.

He returned to Malta in 1839 and accepted to become the Maestro di Cappella at the Carmelite Basilica and at the Valletta Collegiate of St. Paul Shipwreck respectively. In no time most of the Parishes in Malta acquired his services and for their Churches he composed a vast number of works, which for 63 years he himself conducted or played at the Organ. The two most appreciated antiphones, namely Flos Carmeli (1841) and Sancte Paule (1842) are still being performed every year, because of their beauty and originality.

Apart from a number of symphonic works, he also composed an opera "La Mezzanotte" in 1845 for the Manoel Theatre, where he was the Maestro Concertatore and the Chorus Instructor; later on he passed to the Teatro Reale. According to Sir Temi Zammit, Dr. P. Nani was instructing the chorus when that theatre was destroyed by fire on May 25, 1873.

On December 1, 1879 the 'Accademia di Bologna' included his name in their 'Classe dei Maestri Compositori Onorari'. He was known as composer, conductor, pianist and poet.

This Maltese musician died in South Street, Valletta on March 22, 1904. Many families in Malta and Gozo still keep his bust.