

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

UNDER THE AUSPICES OF

The Ministry of Education, Culture & Tourism

PRESENT

AN ORCHESTRAL CONCERT
BY THE MANOEL THEATRE RESIDENT
ORCHESTRA

CONDUCTOR

JOSEPH SAMMUT

LEADER

GEORGE SPITERI

ST. LAWRENCE WHARF, VITTORIOSA

MONDAY, 1st SEPTEMBER 1969 at 8.30 p.m.

PROGRAMME

PRELUDE from POEME LYRIQUE

“L'AMOUR FATAL”

PAOLINO VASSALLO 1856-1932

In Malta Paolino Vassallo studied violin under Domenico Amore and composition under Canon Luigi Fenech and Father Spiteri Fremond. In 1875 went to Paris and the *Conservatoire* of that city had as his principal teachers Guiraud and Massenet. He eventually became *leader* of the Orchestra of the *Opera Comique* in Paris. In 1884 he composed a Symphonic Poem (which later was enlarged to become his first opera *Amor Fatale*) which earmarked him for the highest honour of the *Paris Conservatoire* the *Grand Prix DeRome*, provided he became a French citizen. This he refused to do and the prize was eventually assigned to his colleague Claude Debussy. He came to Malta in 1888 to see his mother and notwithstanding the fact that he had a return ticket to France he remained in Malta.

He founded the *Istituto Musicale* which, however, never attained the aim he had in mind: that of a State Maltese teaching school. He composed a considerable number of church music introducing, against great opposition, the *motu proprio* advised by the Vatican. He composed 3 Operas: *Amore Fatale* on a libretto by Georges Ohnet, *Frazir* on a libretto by Michelangelo (later Sir) Refalo based on a novel Susanna by Giuseppe Muscat Azzopardi, and shortly before his death *Edith Cavell* on a libretto by Alfonso Giglio and Augusto German.

CHANSON TRISTE

HUMORESQUE

TSCHAIKOWSKY 1840-1893

Chanson is a sort of a very short lyric poem, generally upon some pleasant subject, to which an air is added so that it can be sung on intimate occasions, as at table, with one's friends, with one's sweet heart, or even when one is alone. It is free in style, but usually divided in stanzas, places, moreover, special emphasis upon daintiness and grace in the melody. Tschaikowsky's music marks him as a leader in orchestration and in the best effects of the programme school. His chamber music is strongly expressive, but his songs, though very attractive, are not well known, with rare exceptions among which the two chosen for this concert.

SPANISH DANCE SUITE

Malaguena, Habanera, Asturiana, Jota.

COLLINS 1892

Collins Anthony was born at Hastings. He studied at the Royal College of Music under Holst (whom he had met at Constantinozole). He started his career as a Viola player. He later became a conductor and composer and settled in the United States.

— INTERVAL —

PASTORALE, GRAVE E FANDANGO

BOCCHERINI 1743-1805

Luigi Boccherini was one of the most interesting and genial Italian composers of orchestral music in the 2nd half of the 16th century. Even though faithful to the traditional Concerto Grosso which, initiated by Corelli, had found formidable supporters in Vivaldi, Albion and Germiniani, he was able to infuse into it a wider perspective and greater potentiality by introducing more liberal and original structures. He was also the first composer of concerts for violoncello solo and orchestra and created the formation of a quintet for strings with two violins, one viola and two violoncellos.

His sojourn in Spain brought to him the knowledge of the popular music of that country, so rich in traditional rhythmic vivaciousness and melodic languor. The "Pastorale, Grave and Fandango" belong to this period. In the Pastorale we note a simple but touching phraseologic melody followed in "Grave" by a harmonic rhythm of the Sarabanda, a characteristic slow dance of southern Spain. In the "Fandango" Boccherini gives us a good example of joy in melodic rhythm which makes him unique in Italian instrumental music.

RUMANIAN FOLK DANCES

BELA - BARTOK 1881-1945

Bela-Bartok is one of the most significant and interesting composers of our times.

He succeeded with marvellous equilibrium to incorporate in his compositions past traditions with the most audacious and surprising novelties characterising the first years of the 19th century.

Bartok was a widely travelled man. His sojourns in Rumania, Bulgaria, Hungary and Macedonia were conducive to a profound study of folklore music which Bartok made use of in his compositions, respecting in a superlative degree the originality and genuineness of music inspired by the people of various nations.

The *Rumanian Folk Dances* are written for a small orchestra and depict scenes of exquisite delicacy and splendour. A characteristic of these dances is the passage from slow and melancholic themes to an exasperating emotivity in which the influence of gypsy music is much in evidence.

The final two dances are of an exceptional vivacity and give the impression of how true it is that music is a universal language without boundaries.

