

PALAZZO

VILBENA

MODINA

*A Concert by
The Mancels Theatre
Resident Orchestra*

2280
249
Pellegrini

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Ministry of Education, Culture & Tourism

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

PRESENT

AN ORCHESTRAL CONCERT

By THE MANOEL THEATRE RESIDENT
ORCHESTRA

CONDUCTOR

JOSEPH SAMMUT

LEADER

GEORGE SPITERI

AT

VILHENA PALACE, MDINA

ON

FRIDAY 19th SEPTEMBER 1969, at 8.30 p.m.

PROGRAMME

OVERTURE IL SIGNOR BRUSCHINO

ROSSINI 1792-1868

After two centuries of supremacy Italy was forced to relinquish her operatic monopoly. Over the years the art of opera had gradually spread beyond the Italian frontiers and by the latter part of the eighteenth century had reached most of the principal cities of Europe.

In Italy itself the opera remained relatively unaffected by cosmopolitan influences. Towards the end of the eighteenth century it existed there as it always had done, as "Buffa" or "Seria", even if its dramatic fires seemed to be burning low. Suddenly, like a blazing comet in a fading sky, Giacchino Rossini produced his first operas at about the same time as Weber and the young Romantics in Germany. In his overtures Rossini uses his most brilliant colours and allows his rhythmical "sirocco" temperament to flare at every opportunity.

FIVE BIBLICAL DANCES

CHARLES CAMILLERI

The "Five Biblical Dances" are so called because all the short dances make much use of certain intervals and motives found in Old Jewish music. Modern string writing embellishes these motives and gives them a contemporary sound, much the same as Bartok did in the "Rumanian Dances" which were recently played by our resident Orchestra. The Biblical Dances are scored for Flute, Oboe, Clarinet, Tambourine and a small body of strings.

The Composer, Charles Camilleri has written the following note about the work: "Around 1960 I was doing a series of broadcasts for North America with a similar small Chamber Orchestra. It was sometimes difficult to find suitable material in a hurry and my producer Terence Gibbs often asked me to write something myself for the contribution. Hence at the time I wrote a series of short works such as the "Variations on La Folia", "In an English Garden", "Divertimento No. 1 for Clarinet and Strings" and the "Five Biblical Dances".

SPANISH DANCE SUITE

COLLINS 1892

Malaguena, Habanera, Asturiana, Jota.

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

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

HYMN TO THE SUN

RIMSKY - KORSAKOV 1844-1908

Le Coq d'or, opera in three acts, book by Vladimir Bielsky, after Pushkin, introduced at Zimin's Private Theatre in Moscow, on September 24, 1909.

Though Rimsky-Korsakov composed Le Coq d'Or — his last opera — in 1907, it was not presented until after his death. The famous "Hymn to the Sun" is heard in the second act, sung by Queen of Shemaha as she leaves her tent.

SYMPHONY No. 5 in B flat major

SCHUBERT 1797-1828

Allegro, Andante con moto, Menuetto Allegro Molto, Allegro Vivace. This work is usually known as the "Symphony without trumpets and drums" Schubert composed this work for an amateur orchestral group which used to meet at the home of Otto Hatwig, and the probable reason for the omission of drums and trumpets from the work is that there were none in this unprofessional group. Schubert composed this symphony in 1816 (the same year as the fourth). None of the early symphonies is so consistently, even magically inspired in its entirety, "for one, Schubert dispenses with any real introduction as such: four bars suffice to bring in the first subject of the first movement. Throughout the symphony there is not a dark thought to cloud the exquisite sunniness of its pages. Whether we turn to the vivacious first movement: the captivating meditations of the Andante con moto; the sturdy Menuetto with its lyrical and unforgettable Trio; or to the spirited Allegro, which provides such a happy finish, the composer's mood is one of exalted cheerfulness.

— INTERVAL —

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Mr. A. AGIUS FERRANTE L.P.	—	<i>Hon. Treasurer</i>
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Maestro P. NANI	—	<i>Members</i>

THE MANOEL THEATRE RESIDENT ORCHESTRA

G. SPITERI	—	<i>LEADER</i>
FIRST VIOLINS	—	<i>J. Galea, L. Scerri</i>
SECOND VIOLINS	—	<i>V. Micallef, E. Ebejer</i>
VIOLA	—	<i>A. Pace</i>
VIOLONCELLO	—	<i>A. Tonna</i>
DOUBLEBASS	—	<i>V. Miggiani</i>
FLUTE	—	<i>J. Corrado</i>
CLARINET	—	<i>C. Camilleri</i>
BLASSOON	—	<i>J. Aquilina</i>
HORNS	—	<i>A. Galea, C. Micallef</i>
TRUMPET	—	<i>J. Agius</i>
TROMBONE	—	<i>C. Sciberras</i>
TIMPANI	—	<i>J. Curmi</i>

