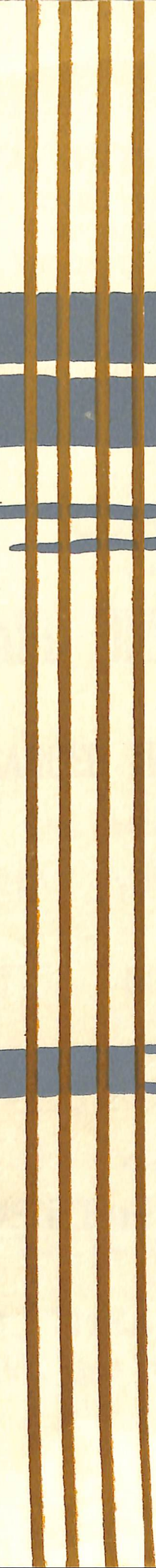


Vocal Instruction
Concert 2.4.76
R. Murphy & S. Bezegga



1732 1960



Manoel
Theatre

CREMONA

276

MALTA ARTS FESTIVAL 1970

THE MANOEL THEATRE MANAGEMENT COMMITTEE
in association with

THE MINISTRY OF EDUCATION, CULTURE & TOURISM

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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

Presents

A VOCAL AND INSTRUMENTAL CONCERT

by

THE MANOEL THEATRE ORCHESTRA

with the participation of

ROMEO MICALLEF — Flutist
and

GIULIETTA BISAZZA — Soprano

Leader

GEORGE SPITERI

Conductor

JOSEPH SAMMUT

at the

MANOEL THEATRE, VALLETTA

THURSDAY, 2nd APRIL, 1970, at 7 p.m.

PROGRAMME

First Part

TRAGIC OVERTURE

BRAHMS

The Tragic Overture, Op. 81, was composed simultaneously with the Academic Festival at Ischl in the summer of 1880. It is not known whether Brahms had any special tragedy in mind when he wrote his overture, but it has a Greek nobility and spaciousness. It is one of Brahms's most moving works, in which the pathos is expressed with majesty, and in which the tragedy has the character of inevitability. Two major themes dominate the work, the one reflective of a great brooding sorrow, the other providing an antidote of optimism. The development of both themes is along epic lines, and its dramatic power is strongly reminiscent of the Beethoven of the Coriolanus Overture.

CONCERTO FOR FLUTE AND ORCHESTRA (K.314, 1778) MOZART

Mozart was the prince of concerto writers. No other composer has ever combined such variety and quantity with such a generally high range of quality. One common characteristic of all these works is the remarkable understanding they display of the true nature of each and every solo instrument, even when it was not an especial favourite, or one which he played himself. The tale of Mozart's concertos might have been very different had he not enjoyed the friendship of many professional musicians — such as Lentgeb and Stadler, outstanding virtuosos on horn and clarinet respectively — and of noble patrons of ability and taste such as Baron Durnitz, a lover of the Bassoon, and the Duc de Guines, a flautist of distinction.

SOLOIST — ROMEO MICALLEF



— INTERVAL —

Second Part

BARBIERE DI SIVIGLIA

"UNA VOCE POCO FA"

ROSSINI

DON PASQUALE

"SO ANCH'IO LA VIRTU' MAGICA"

DONIZETTI

HYMN TO THE SUN

(From the Opera "LE COQ D'OR")

RIMSKY-KORSAKOV

DINORAH

"OMBRA LEGGERA"

MEYERBEER

SOPRANO — GIULIETTA BISAZZA.

LA GRANDE PASQUE RUSSE

RIMSKY-KORSAKOV

Rimsky-Korsakov composed his Russian Easter Overture, op. 36 in 1888, and dedicated it to the memory of Mussorgsky and Borodin. He had borrowed his thematic material from the music of the Russian church, and to emphasize the religious character of the work he appended quotations from the Old and New Testaments to the published score.

"In the literary basis of the Easter Overture we get a glimpse of Rimsky-Korsakov's spiritual outlook and observe once more his inclination towards pantheism," wrote Montagu-Nathan. "In this work he sought to emphasize the contrast between the orthodox celebration of festivals and the pagan rites in which they originated. Even the bell music in which he reproduces the sounds he heard as a boy when he lived near the Tikhvin Monastery evokes from him an idea which would hardly commend itself to the conventionally devout; he prefers to regard it as a species of instrumental dance music sanctioned by the orthodox Russian Church".

THE MANOEL THEATRE MANAGEMENT COMMITTEE GRATEFULLY ACKNOWLEDGE THE SPONSORSHIP OFFERED BY: THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY, THE BRITISH COUNCIL, THE NATIONAL CASH REGISTER CO. LTD.



GIULIETTA
BISAZZA

Giulietta Bisazza

The second daughter of one of Malta's musical families Giulietta Bisazza showed talent at an early age as a violinist and singer and appeared before Maltese audiences when nine years old.

In the short span of four years that is between 1959 and 1962 Miss Bisazza won a scholarship where she spent three years at the Royal Academy of Music, London, and she also made her operatic debut as **Rosina** in Rossini's "Il Barbiere di Siviglia" and in Verdi's "Rigoletto" during the opera seasons at the Manoel Theatre.

During this period she was awarded the Ella Mary Jacob prize and also won another scholarship to continue her studies in Italy. Before leaving England she gave recitals for the B.B.C.

Her singing teachers in Italy included Fambri, Carosio, Pagliughi and Sanzio. Miss Bisazza's break in opera abroad came in April 1965 when she appeared in Cimarosa's comic opera "Il Matrimonio Segreto" at the Teatro Dell'Arte in Milan.

Other singing engagements provided Miss Bisazza with numerous concerts in various Italian provinces such as Treviglio, Nembro (Bergamo) as well as other appearances at Saint Vincent, Biella, Domodossola, Varallo in the Piemonte, to mention only a few.

Miss Bisazza has also scored a great success in Milan where her activities included concerts at the Conservatorio Giuseppe Verdi and at the Teatro dell'Arte. Recently she appeared in three performances of "Don Pasquale".

Giulietta Bisazza has just returned from Switzerland where she has recorded two operas by Mavr, which will be broadcast later on this year on Radio Monteceneri.

