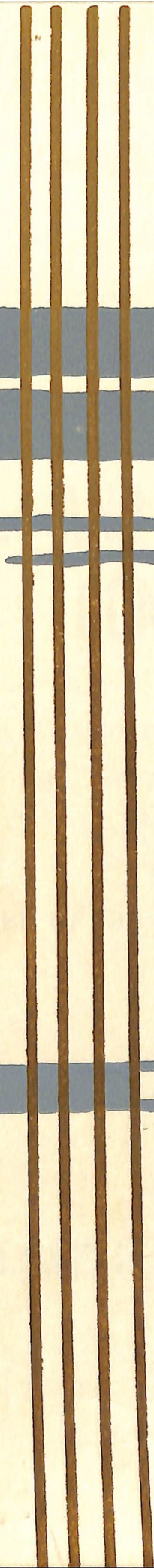
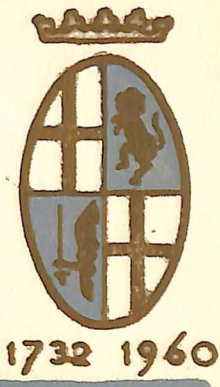


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THE MALTA BAND CLUBS ASSOCIATION

with the Co-operation of

REDIFFUSION (MALTA) LTD.

Present

**A VOCAL AND INSTRUMENTAL
CONCERT**

under the Distinguished Patronage of

HIS GRACE THE METROPOLITAN ARCHBISHOP

and

The Hon. MINISTER OF EDUCATION, CULTURE & TOURISM

on

SATURDAY, 17th JANUARY 1970 at 6.30 p.m.

at the

MANOEL THEATRE



HIS GRACE MGR. SIR MICHAEL GONZI,

D.D., B.Lit., B.L.Can., J.C.D., (Greg.), LL.D., (Hon. Causa),

K.B.E., Bailiff Grand Cross of the Order of St. John of Jerusalem,

Metropolitan Archbishop of Malta.

PATRON OF THE
MALTA BAND CLUBS ASSOCIATION

NOTES ON THE MUSICAL WORKS BEING PERFORMED TONIGHT
by *ROMEO MICALLEF*

1. (a) CORONATION MARCH from LE PROPHETE by MEYERBEER.

This stirring march which occurs in Act IV of Meyerbeer's opera LE PROPHETE, is one of the most popular in the operatic repertoire. It anticipates the triumphal march in Verdi's AIDA, in the use of trumpeters on the stage.

The opera, now rarely produced, tells the story of the rise of John, an inn keeper of Leyden, to become leader of the Anabaptists.

The majestic and pompously ceremonial march accompanies the scene in the Cathedral at Munster, when John is crowned emperor.

1. (b) MARCIA SINFONICA "DELIANA" by CARMELO PACE

This Symphonic March is an early work, originally composed for Orchestra.

The present version is an arrangement for Band by the Composer and dedicated to Mr. M.A. Delia, President of the Malta Band Clubs Association, with affection and admiration for his services to the Art of Music in Malta.

2. PRELUDE and FINALE Act. 1, from MEFISTOFELE by BOITO

Boito's grand opera consists of a prologue, four acts and an epilogue. The "Prologue in the Heavens" contains five numbers, a prelude and chorus of the mystic choir; instrumental scherzo, prelude to the appearance of Mephistopheles; dramatic interlude, in which he engages to entrap Faust; a vocal Scherzo by the chorus of cherubims and the Final Psalmody by the penitents on earth and chorus spirits. The prologue corresponds to Goethe's prologue in the Heavens, the heavenly choirs being heard in the background of clouds, accompanied by weird trumpet-peals and flourishes in the orchestra, and closes with a finale of great power.

Act 1 ends with the compact between Faust and Mephistopheles, as in Gounod's opera, and the curtain falls as Faust is about to be whisked away under the Devil's cloak.

3. Overture to ROSAMUNDE by SCHUBERT

The incidental music to ROSAMUNDE was composed by Schubert in five days, and includes altogether eleven numbers. Like that for Rossini's Barber of Seville the overture was not written for this particular play, but featured in two previous works.

The drama — a farrago of nonsense — has completely disappeared both from the stage and from the printing press, but Schubert's music has survived, after being unearthed by two famous English musicians in the Vienna of nearly 50 years later. This music is typically Schubertian, and though not among his greatest works, its charm and simplicity make an immediate appeal to the listener.

4. OVERTURE "PRINCE IGOR" by BORODIN

Borodin, a Russian professor of chemistry, practised music in his spare time. His only opera took him 20 years to write, and then was left unfinished at his sudden death.

Prince Igor based on the half legendary, half historic epic, deals with the struggle between the Russians and the Tartars in the eleventh century. The Polovtsi, a tribe from central Asia, capture Prince Igor and his son, while on their war path through Russia. To this tale Borodin brought a music style compounded of savagery, passion and power.

The overture which opens the opera, is full of the exotic colours and eastern melodies the composer knew so well.

5. PASTORAL SYMPHONY by BEETHOVEN. (Last movements)

This year marks the bicentenary of Beethoven's birth in Bonn, which fact probably prompted the New Germany to choose his birthplace as the Capital of Western Germany.

Beethoven was a great lover of Nature, and his favourite pastime was to walk in close communion with her. He communicated his sensitive responses to the wonders of the countryside.

It is the only one of his nine symphonies to which he appended a programme — here in form of descriptive titles.

The third movement describes a Village Festival, in which he pokes fun at one of the players in the village band. The "Peasant Dance" is interrupted by the outbreak of a storm, which occupies the whole of the fourth movement. It soon passes over, however, to herald the shepherds song of joy, and their feelings of relief from the dangers of the storm.

In the fifth and last movement called "The Shepherds' Song" the countryside is reborn, and made young and fragrant by the rain.

(Note) In this transcription arranged for Military Band by Bandmaster T. Conway Brown, the Storm section has been left out.

6. BORIS GODUNOV by MUSSORGSKY. (Fantasia)

Modest Mussorgsky is considered by the Russians as the greatest genius of the Neo-Russian School. His opera Boris Godunov certainly proves him to be a remarkable exponent of modern dramatic genius, coupled with the Russian National feeling. This opera, which is a musical setting of Pushkin's mighty historical drama, takes the form of a series of tableaux, rather than a connected drama; but the music welds the work together into a unity which is surprising, when one attempts to definitely analyse each scene.



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PROGRAMME

PART ONE

Conductor
Mro. CARMELO BORG

- | | | |
|-----------------------------|----------------|---------------------|
| 1. (a) Coronation March | "LE PROPHETE" | <i>Meyerbeer</i> |
| (b) Symphonic March | "DELIANA" | <i>Carmelo Pace</i> |
| 2. Prelude and Finale Act 1 | "MEFISTOPHELE" | <i>Boito</i> |
| 3. Overture | "ROSAMUNDE" | <i>Schubert</i> |

PART TWO

Conductor
Mro. JOSEPH SAMMUT

- | | | |
|-------------------|-----------------|-------------------|
| 4. Overture | "PRINCE IGOR" | <i>Borodin</i> |
| 5. Symphony No. 6 | "PASTORALE" | <i>Beethoven</i> |
| 6. Grand Fantasia | "BORIS GODUNOV" | <i>Mussorgsky</i> |

The Hamrun Choir



Rev. Fr. Cachia

The Hamrun Choir, consisting of about 80 members, was founded in 1949 by the Rev. Father Joseph Cachia, its principal aim is to encourage and enhance choral singing in Malta.

Since 1959, the Hamrun Choir has given an annual performance of an oratorio or other classical work. The Choir has always participated at the annual concerts of the National Band of Malta, presented by the Malta Band Clubs Association and Rediffusion (Malta) Ltd.

The Hamrun Choir took part with nearly all the bands of Malta at the annual festivities in honour of the town or village patron saint.

One of its recent successes was registered when the "Cavalleria Rusticana" by Mascagni was sung at the opening of the cultural season of the Malta Cultural Institute at the ballroom of the Hotel Phoenicia.

The above picture shows the Hamrun Choir and orchestra under the direction of the Rev. Fr. Joseph Cachia during the performance of Handel's "Messiah" at the Radio City Opera House on the 20th April, 1962.



Mro. JOSEPH SAMMUT

Maestro Joseph Sammut is the Conductor of the Manoel Theatre Resident Orchestra.

Mro. CARMELO BORG

Mro. Carmelo Borg was born on the 17th September, 1925. He started his musical career by playing the Euphonium with St. Georges Band of Qormi.

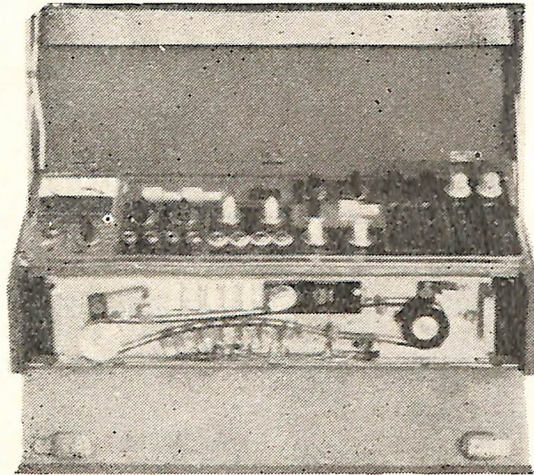
Afterwards he studied Harmony and Counterpoint under the direction of Mrs. Vincenzo and Carmelo Costa. In 1947 he organised and conducted the Beethoven Symphony Orchestra.

Amongst his compositions we find "Messa di Gloria in F Major, for 4 voices, a Hymn in honour of Our Lady of Mount Carmel, Preghiera alla Vergine, Cristo al Getsemani, a responsorium for 4 voices, "Malta" a Fantasia, two Symphonic Marches and a number of Band Marches.

Mro. Borg is Bandmaster of Mount Carmel Band of Gzira and was also Bandmaster of Precursor Band of Xewkija, Gozo, up to 1967.

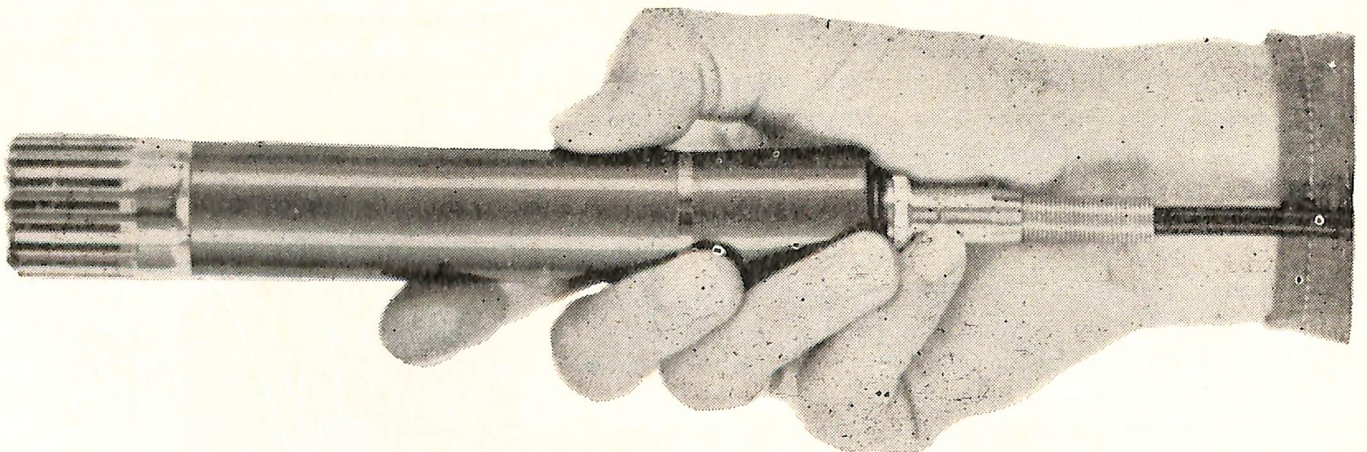


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