



MINISTRY OF EDUCATION, CULTURE AND TOURISM

The Manoel Theatre Management Committee

present an

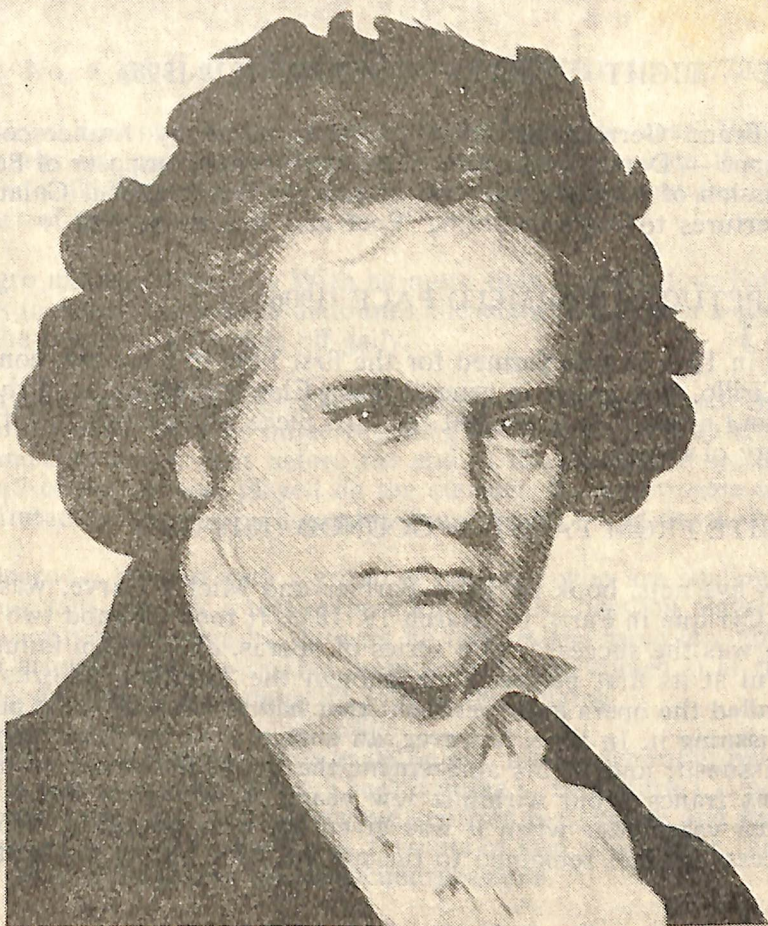
**ORCHESTRAL CONCERT**

Leader — George Spiteri

Conductor — ~~JOSEPH SAMMUT~~

*Joe Vella (see within)*

St. Paul's Square, Mdina — Wednesday, 1st July, 1970



Ludwig van  
Beethoven

## PROGRAMME

### OVERTURE — LIGHT CAVALRY — SUPPE' (1819-1895)

Suppé, Franz Germanized form of name used by Francesco Ermenegildo Ezechiele Suppé — Demelli. Austrian (Dalmation-born) composer of Belgian descent. Wrote succession of popular operettas including 'The Beautiful Galatea' and 'Light Cavalry', overtures to plays including 'Poet and Peasants', etc.

### MOTO PERPETUO — CARMELO PACE (1906- )

Written in 1940 and performed for the first time in a concert conducted by the late Mario Cirillo. The music in general has a Classical flavour and the writing is at once fluent and alive. It is a straight forward piece relying only on its modulations for the variety of moods.

### BALLET SUITE FROM FAUST — GOUNOD (1818-1893)

Faust in five acts, book by Jules Barbier and Michel Carve, was performed at the Theatre Cyrique in Paris, on March 19, 1859. It took Gounod two years to write Faust which was the successor of a series of operas, all of them failures. Faust was not successful at its first performance, though the "Soldiers' Chorus" was praised. 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 Chaudens decided to issue it; and to his amazement the published opera earned more than three millions francs profit within a few years. A revival of Faust was therefore demanded ten years later when it was given again on March 3, 1869 it met with rousing success, and has remained to the present time one of the best-loved operas.

### INTERVAL

### FINGAL'S CAVE OP. 26 OVERTURE — MENDELSSOHN (1809-1847)

This overture sometimes called "The Hebrides" was inspired by a walk in the Scottish Highlands. Mendelssohn was so impressed when he visited the famous caves at Staffa that the theme came to his mind on the spot. The overture is a vivid description of the surging Sea, of waves resounding in rocky caves, of the cry of the seagulls and the melancholy sound of the great northern scene. Composed in 1831-32 the work is a masterpiece of romantic imagination and tone painting. It was first performed by the London Philharmonic Orchestra in 1832.

### SYMPHONY No. 6 IN F MAJOR, OP. 68 — BEETHOVEN (1770-1872)

The Pastoral Symphony was written at Heiligenstadt near Vienna. A small monument marks the spot where Beethoven said, 'Here I wrote the Scene by the Brook, and the yellow-hammers, the quails, the nightingales and the cuckoos round about did part of my mark'.

I. Allegro ma non troppo — With no more than a short, four bar introduction by the strings in which the violins announce the main theme over a tonic and dominant pedal, the music at once sets off gaily.

II. Andante molto mosso — Then we move to a brook which ripples through tall grasses and we can imagine ourselves lying by its brink and dangling our hands in the diamond-cool water. Just before the end of the movement we distinctly hear the distant call of the cuckoo, played on the clarinet, the nightingale on a flute, and the quail, imitated by the oboe, all coming from the brooding depths of the wood.

III. Allegro — We are with a group of peasants who are singing and dancing. The local musicians are not a very expert lot, and the bassoon player is perhaps a rather sleepy old man, judging by the way he repeats the same few notes. The oboe player, is not attending to his job, for he miscounts and comes in at the wrong moment. A folksong enables everybody to join in the singing.

IV. Allegro — When the fun is at its height, a low, distant growl causes everybody to gaze at each other in dismay. There is going to be a storm! A series of pattering quavers announces the rain. Everyone scurries for shelter and the storm rages violently. Gusts of wind shake the trees, torrents of rain pour down, the noise swells, and the fury of it all frightens the drenched peasants.

The storm abates as quickly as it arose and the sky clears rapidly. The last ominous mutterings die away, people emerge from their hiding places and gather again for the dancing. Their country songs again float out over the fields and forests.

IV. The Shepherds' Hymn — Gratitude and Thanksgiving after the Storm — Allegretto — The finale of the Symphony opens with a cow-call, which is like a Swiss yodel, played first on the clarinet and then on the horn. A gay rondo — expresses the thankfulness of the shepherds that the storm is over and peace has returned. The symphony ends with another yodelling sound, echoing the one at the movement, but this time hushed and grave.

## LUDWIG van BEETHOVEN (1770 — 1827)

Beethoven was born at Bonn, a town on the River Rhine in Germany which is now the capital city of the German Federal Republic. His cruel and lazy father was a singer at the court of the Archbishop-Elector of Cologne. When the little boy Ludwig showed signs of being musical his father thought he might get rich quickly by showing off his son as an infant wonder, as the great composer Mozart had been when he was little. At the age of four Ludwig was therefore locked into a room with a harpsichord and violin and told to practise, and at the age of eight he was also learning the organ. When he was 12 years old he was appointed to a post in the court theatre where his duty was to accompany the orchestra on the harpsichord. In this way, in spite of an unhappy childhood, he gained valuable experience in music and was already trying his hand at composing music himself.

The first important event of Beethoven's life was his visit to Vienna in 1787. There he met Mozart, who heard him play and said: "Pay attention to him; he will make a noise in the world some day." The visit to Vienna was cut short by the death of Beethoven's mother and he returned to Bonn. This time life became happier for him than it had been before. He met the von Breuning family, his first real friends, and Count Waldstein, who provided him with a piano and helped him in other ways. Beethoven later showed his gratitude by dedicating one of his piano sonatas to Count Waldstein.

Beethoven was now 18, stocky and rugged in appearance, ill-mannered, hot-tempered and obstinate. When he was not occupied in the court orchestra or with teaching he would go for long walks alone in the country, jotting down tunes that occurred to him in a little notebook, something which he did all his life. From these little notes he would work out the themes for his sonatas and symphonies. All his life he was a lonely and often a sad man, and although many stories are told of his love affairs he never married.

In 1792 Beethoven again left Bonn for Vienna to study composition with the composer Haydn. Haydn did not take much trouble with his pupil and the lessons ended when the master went to England in 1794. Beethoven then studied with J.G. Albrechtsberger, a strict teacher who could not understand his pupil's rebellious nature.

On this second visit to Vienna everything at first went well. Beethoven was successful both as a pianist and as a composer, playing his own music at the court and at other important concerts, teaching many of the nobility and having new works published all the time. The Prince and Princess Lichnowsky looked after him and provided him with money. In his private life, on the other hand, he was always quarrelling with his friends, having difficulty over his servants and his lodgings and indulging in practical jokes.

It was at this time that Beethoven became deaf. He had already had trouble with his hearing, but by 1801 it was becoming more and more serious and in the end he could hear nothing at all. It was a terrible thing to happen to a musician — and yet it was after this that he wrote some of his most wonderful music — music which he never heard himself. Gradually he withdrew more and more into himself and his music; his behaviour, too, grew more strange and difficult when he could no longer enjoy other people's company. At the first performance of his ninth symphony in 1824 he was so completely deaf that a friend had to turn him round to see the thunderous applause for his music. He remained in Vienna until his death at the age of 57.

He was chiefly a composer of music to be played on instruments rather than to be sung, although he did write a choral mass and an opera called *Fidelio*, and the last movement of his ninth symphony is choral. His greatest works are his nine symphonies and 17 string quartets (pieces for four players). Musicians think of the nine symphonies of Beethoven in the same way as writers think of the plays of Shakespeare: they are among the greatest works of music.



The Manoel Theatre Management Committee regret to announce that the resident conductor Joseph Sammut was taken ill yesterday. Notwithstanding the extremely short notice, Joe Vella, in order not to disappoint the public, kindly accepted the invitation of the Committee to conduct the Orchestra.

Joe Vella was born in Gozo 28 years ago. He is the Lecturer on Music at St. Michael's Government Training College. Several of his compositions, which include works for string and wind instruments and for piano, have been performed with success at the Manoel Theatre, over the Rediffusion and the Malta Television. His major works are Mass for 4 voices, Bo Beep, an operetta recently performed over the Malta Television, and Sinfonia 'De Profundis'. Joe Vella conducted Johann Strauss 'Fledermaus' and 'Der Ziegeuner Baron'. He has also conducted several music festivals in Malta and in Gozo and once in Sicily together with Bruno Canfora.

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#### NOTE

The Ballet Suite from Faust is being substituted by the Overture composed in 1899 by the Maltese composer Anton Nani (1843 - 1929), on the principal themes of his 'Missa Solemnis'.