



**MINISTRY OF EDUCATION, CULTURE AND TOURISM**

**The Manoel Theatre Management Committee**

present an

**ORCHESTRAL CONCERT**

**Leader — GEORGE SPITERI**

**Conductor — JOSEPH SAMMUT**

**St. Helen's Square, Birkirkara — Thursday, 20th August, 1970**

## PROGRAMME

### OVERTURE OBERON

WEBER 1786-1826

Once again, the Overture is the most famous portion of the opera, but there are other pages of inspiration, notably the soprano aria in Act II, "Ocean thou mighty monster!" and Heron's aria, in the same act.

Weber, Carl Maria Friedrich Ernst Von, German composer, pupil of German romantic opera, particularly in "Der Freischutz" a lasting international success.

### TLIET BURDATI; ĆAJTA; TNEGĦIDA; FERĦA

Carmelo Abela 1921-

This composition shows the composer in three various moods.

ĆAJTA which opens with a ponderous passage played by the brass section tries to convey to the listeners, by the tossing about of fragments and phrases from one instrument to another and between different sections of the orchestra, the joking spirit.

TNEGĦIDA is more lyrical in character. It is written as a Horn solo with the strings providing their plaintive background. The atmosphere brightens a little in the middle section but the music reverts back again to the original mood.

FERĦA expresses the happy feeling one associates with a well contented person who has no worries. It opens in a bouncing lilting tempo and even in the contrasting section the happy mood is still evident. In the closing section the composer looks back for a moment when he was in the joking and sighing moods but these are soon passed over.

Carmelo Abela was born in Cospicua in 1921 and comes from a family of musicians. Is a Music Master in various Government Secondary Schools. He was instrumental in raising the status of the Accordion in Malta and is the Honorary Local Representative of the British College of Accordionists, Leicester. He was Delegate and Adjudicator at the World Accordion Championship Competition at Pallanza, Italy in 1961. Wrote various compositions for school ensembles and also published Preparatory studies for the Violin Class especially adapted for group instruction. Is the founder and director of ORKESTRA MALTA ŻAGĦUĠĦA comprising 40 boys and girls from different Government and Private Schools.

### SUITE FROM THE SWAN LAKE

TSCHAIKOWSKY 1840-1893

The action of the ballet is believed to be based on a German legend. A "swan", who really is an enchanted queen, can return to human form only under the spell of moonlight. A prince arrives and delivers her from the curse which has made her a swan.

The ballet is considered one of the masterpieces of the romantic school. The music lends itself to beautiful dancing and Petipa exploited the score fully.

INTERVAL

### SYMPHONY No. 6 IN F MAJOR, OP. 68

BEETHOVEN 1770-1827

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 work".

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.

The Shepherd's 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.

SYNOPSIS OF THE HISTORY OF THE

The history of the world is a long and varied one, and it is not possible to give a full account of it in a few pages. The world has been the scene of many great events, and it is the duty of every citizen to know something of its history.

I. The world was first created by God, and it has since that time been the scene of many great events. The world is a vast and beautiful one, and it is the duty of every citizen to know something of its history.

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## 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 opero 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.