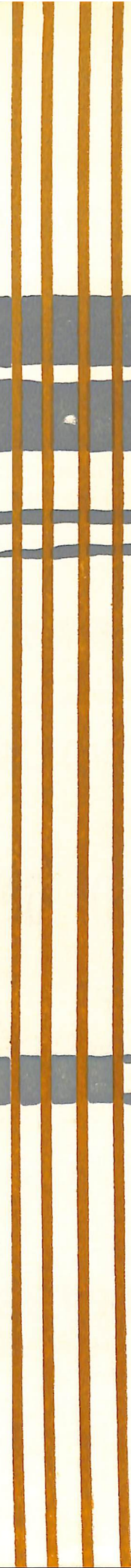


*Manoel Delgado
Banco
14.
6/11/1960
Melia Ruzar.*



1732 1960



Manoel
Theatre

CREMONA

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MALTA ARTS FESTIVAL 1970

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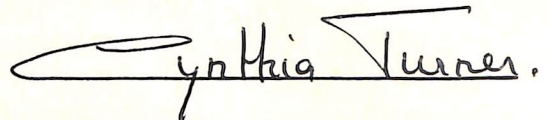
THE NATIONAL CASH REGISTER CO. LTD.

PRESENT

A PIANO AND ORCHESTRAL CONCERT

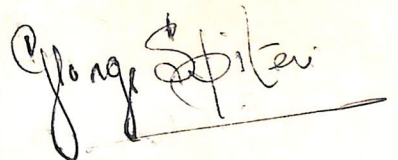
Soloist:

CYNTHIA TURNER



Leader:

GEORGE SPITERI



Conductor:

JOSEPH SAMMUT



14th MAY, 1970

PROGRAMME

CHANSON TRISTE Op. 40
HUMORESKE Op. 10

TCHAIKOWSKY
1840 — 1893

All his life Tchaikowsky was very "nervy". Many musicians are easily excited into joy, and easily depressed into gloom. This comes from their sensitive natures, without which they could not be musicians, and if they suffer from ill health (as Tchaikowsky) and do not make a steady effort to obtain self-control (as Tchaikowsky probably did not), their nervous temperament gives them a good deal of trouble all through their life. Tchaikowsky was often saddened by not receiving the recognition he felt his work deserved, but when he was about thirty-seven something happened which cheered him and helped him all the rest of his life.

PIANO CONCERTO IN B FLAT MAJOR Op. 83 BRAHMS 1833 - 1897
Allegro non Troppo; Allegro Appassionato; Andante; Allegretto Grazioso.

The First Movement, opens with a Solo for Horn interrupted twice by ascending passages of the piano. The woodwinds continue while the piano follows with a cadenza in tempo after which the exposition is resumed by the orchestra. The second subject, is in contrast to the pathetic first subject, a soft melody follows on the strings.

The Second Movement, Allegro appassionato, the piano bursts out unhesitatingly in the opening bars; the musical pattern is interesting for its curves and straights. The second main idea is easy to pick up and remember — a call on the strings in octaves that swings rhythmically and hauntingly around an E natural. The piano decorates it with energy — the whole movement is, in fact, full of a kind of semi-tragic vitality. It is to be observed as a matter of style that Brahms uses the classical system of repeat marks for his exposition. A rising arpeggio assumes some importance in the discussion, and the arising phrase of emphatic semitones. At length we come upon a straight forward new idea in a much gayer mood.

Third Movement Andante. The beautiful melody for a solo cello is something of a sedative after the gusty anxieties of the intruder-scherzo. But its quietness is that of a flowing stream, not of a static picture, for not only is there a rocking in the rhythm, but the melody itself changes, like a stream, as we watch its course. The pianist — it is the composer himself, I always feel — mildly interposes a comment near the end, a questioning arpeggio which takes on some later importance, and embroiders the cello melody, as if to say "Is this what you really meant?" The waters of the stream soon meet rocks, not dangerous, perhaps, but troublesome. Out of this disturbance arises a new theme, for piano forte accompanied by two clarinets over F sharp held on the cellos. The main topic returns; as a reminder, in this new key, and then sinks to B flat in a proper recapitulation, with the pianist's first words recalled.

Fourth Movement. Allegretto grazioso. Tovey calls it a 'great and childlike finale'. It is certain that we are shown here a sunnier view of life; but there is no apology for the grandeur that has gone before. The scoring

is light without trumpets or drums. Everything — and there is a generous quantity of ideas — seems to arise out of the artless phrase announced by the pianist over violas and imitated by the violins. This little adage gives rise to witty epigrams, even puns here and there. A more sedate relation joins the party (on flutes, oboes, and bassoons in octaves), but the mood of solemnity does not come to anything: there is a gentle new theme for the clarinets, with a gay little aside — commentary from the strings (at first). It is hard to believe by now that this is a rondo; but back comes Ex. 14 to remind us. Another episode is concerned with a falling phrase, and there is a leap of a seventh which sounds as if it were meant to be taken seriously, but never quite is, for a light-hearted colloquy, the canvas is large; but Brahms has filled every inch of it with a successful as well as entertaining musical design.

Soloist: CYNTHIA TURNER

— INTERVAL —

JUBILAMUS

C. PACE

To commemorate the 400th Anniversary of the City of Valletta. Written in one continuous movement, but falls naturally into four main sections, describing the trials and triumphs of the Maltese people i.e. Faith (in the face of early Religious Persecution) Struggle (for liberty from foreign rule) Hope (in God) Triumph (Independence).

PEER GYNT SUITE No. 1 Op. 46

GRIEG 1843 - 1907

Morning; Ase's Death, Anitra's Dance; In the Hall of the Mountain King.

From the incidental pieces composed for the play, Grieg developed two orchestral Suites. The first, now widely famous, spread Grieg's name throughout the world of music. It includes four movements. The second Suite, less often played than the first, includes Solveig's Songs — one of Grieg's most felicitous lyric creations. The three preceding movements are: Ingrid's Lament; Arabian dance; The return of Peer Gynt. Yet of all his works, it was the first Peer Gynt Suite that made him famous.

OVERTURE — from the Opera "I Cavalieri di Malta" ANTONIO NANI
1842 - 1929

The Opera, in a prologue and 3 acts by Enrico Colisciani was composed by Antonio Nani in 1877 and was first performed, under his baton, by celebrated Italian Artists, at The Royal Opera House, the same year.

This is the second of his three operas and belongs to the Maltese romantic era of which Antonio (in those days known as Anton) Nani, is considered the highest 19th century exponent.

Cynthia

Turner

Cynthia Turner.



Cynthia Turner was born in Malta. She started her musical education under Giovanna Bascetta and was awarded a three-year scholarship to the London Royal Academy of Music. She participated in international competitions in Bayreuth and in Munich winning a second scholarship to pursue her studies under Horbowski and Rouoff. She has worked with Julian von Karolyi and Francis Poulenc, and more recently with Detlef Kraus and Carlo Zecchi. Amongst her numerous appearances, she has performed as soloist before H.M. Queen Elizabeth II and the Duke of Edinburgh.

