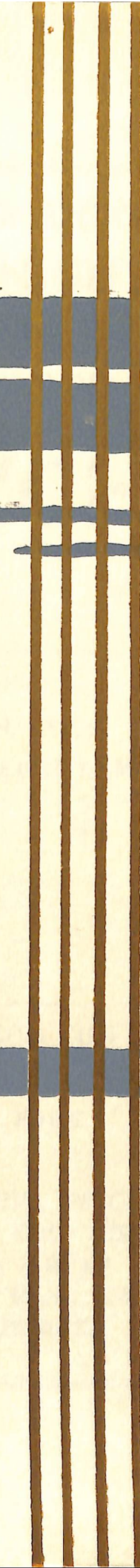


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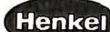
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Conductor

JOSEPH SAMMUT

TUESDAY, 6th APRIL 1971

PROGRAMME

OVERTURE TO THE OPERA "AGNESE VISCONTI" ANTONIO NANI (1843 - 1929)

This is the third opera by Antonio Nani to the Libretto by Enrico Golisciani. The censor of those days objected to the original name "Agnese Gonzaga" as her husband was Prince Francesco Gonzaga cousin to St. Louis: for that reason Golisciani and Nani agreed to make use of Agnese's maiden name "Visconti". This opera has been performed many times at the Royal Opera House in 1888, 1889 and 1901. Before then, at the Teatro San Carlo in Naples, it had been conducted by De Giosa under the original name.

CONCERTO Op 16 in A Minor GRIEG. (1843 - 1907)

That Grieg should have produced one of the most successful among romantic Concertos is somewhat surprising, as he had little aptitude for extended composition, and only limited skill in orchestration. It came as a culmination to an ambitious phase in the composer's life. As time went on he realised that his talent was for small scale lyrical composition. We must therefore be prepared to find in the Concerto a wealth of picturesque detail, but no more than competence in the handling of form. Probably the severest criticism of its structure was made by Debussy. 'I could never understand', he wrote, 'Why it should be broken up by martial trumpet blasts, announcing the beginning of nothing more than a languishing little cantabile'. From the soloist point of view the Concerto is well written. It owes much to Liszt, without whose technical explorations and discoveries Grieg's first movement Cadenza, to take one obvious passage, could hardly have been conceived. The other influences that show themselves strongly in the piano writing of the Concerto are those of Chopin and Schumann.

Grieg was rarely satisfied with his own orchestral craftsmanship and was continually retouching old scores. Although the Concerto was first published in 1872, the definitive version belongs to the last years of the composer's life. So much has been made of the 'Norwegian' background of this Concerto that it is worth remembering that it was written in Denmark during the summer of 1868, that it was first performed in Copenhagen, that it was dedicated to the pianist Edmund Neupert, and that it appeared a year before Grieg had come into close contact with Norwegian folk-music. The Concerto, though drawing in the 1st and 3rd movements on some of the rhythmic patterns of peasant dances embodies no actual folk tunes.

The Concerto is a mixture of German Piano-Romantic and northern Folklore. Already the beginning of the 1st movement (*Allegro molto moderato*) with a rhythmic cascade of chords reminds us of the opening bars of Schumann's

Piano Concerto. But in the first theme we at once recognise the Grieg style in all its northern, Norwegian force. The second theme is very lyrical and goes through interesting harmonies. The Cadenza starts dreamily and develops into a tumultuous Liszt like bravura solo. — The strings start the 2nd movement 'Adagio' with a beautiful, serene melody in D Flat Major. The soloist comes in the same dreamy mood and later on takes up the strings melody but this time enthusiastically and decisively. — In the 3rd movement (*Allegro Moderato e Marcato*) Grieg allowed himself to be entirely influenced by folk-music. The lively main theme, which is so much like a Norwegian Spring dance, introduces a chain of contrary episodes. A second very tender thought, which rises like a vision in the middle part appears again after the repetition of the main theme in 'Quasi Presto', this time leading to the majestic, powerful end.

INTERVAL

SYMPHONY No. 9 in E Minor DVORAK (1841 - 1904)

From the "New World" known as No. 5

Adagio — Allegro Molto, Largo, Scherzo Molto vivace, Allegro con fuoco.

Late in 1892, during Dvorak's stay in America, the critic Krehbiel brought the music of the American Negro to his attention. Dvorak was greatly impressed by this music and decided to utilize its style and mannerisms in music of his own creation. He left for Spillville, Iowa, where there was a colony of Czechs, and here worked on the sketches of his symphony.

The Symphony in E minor, op. 95 Dvorak's fifth was completed in 1893, and was given its first performance by the New York Philharmonic, Anton Seidl conducting, on December 15, 1893. The symphony aroused a great deal of controversy. There was the question of the title, "Symphony from The New World" There were those who insisted that the title meant that the symphony came from the American soil, and was intended as an American work, others interpreted the title as meaning that it was the nostalgic expression of a Bohemian composer writing in the New World but longing for the Old. Some thought the work an inspired masterpiece, and eloquently praised its lyric character and its American flavour. Others insisted that it was neither American nor Czech, but a strange hybrid product.

The controversy has long since been forgotten, but the symphony remains one of the classics in symphonic literature. Anton Dvorak born in Nebozevec, near Prague, 1841 Studied at the Prague Organ School. In 1873 he became an organist at the St. Adalbert Church, and in 1878 first achieved success as a composer with his Slavonic Dances. Through the efforts of Bulow, Liszt, Joachim, and principally Brahms, Dvorak's reputation spread throughout Europe. In 1892 he went to the United States to become director of the National Conservatory of Music in New York. In America he wrote some of his most famous work, utilizing the idiom of the American Negro. After returning to Prague, he was appointed director of the Prague Conservatory. He died of apoplexy in 1904.

Simone
Camilleri



Simone Camilleri

Simone Camilleri started the piano in 1949 at the age of 4 under the tuition of Miss Lydia Cilia. She made her first public appearance at the age of 6. Later on she studied with Miss A. Hare and obtained her L.R.S.M. Diploma in 1960.

In 1966 she won first prize in a competition organised by the Young Christian Workers and was awarded a Scholarship to study at the State Academy in Saarbrücken. She is now studying with Adrian Aeschbacher.

In 1968 she was awarded another Scholarship, with the help of the German Embassy in Malta this time by the Deutscher Akademischer Austauschdienst (DAAD) and has had her scholarship extended each year for the past 3 years. This is done through a concert examination.

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