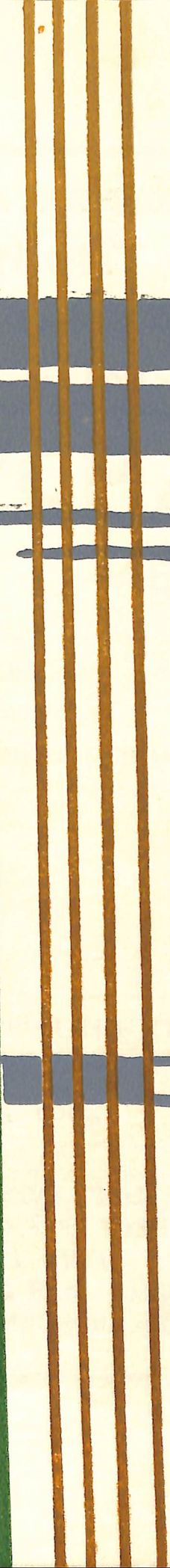


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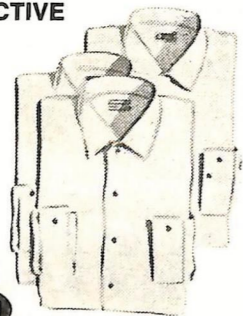
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by the

MANOEL THEATRE ORCHESTRA

Soloist — CYNTHIA TURNER

Leader

George Spiteri
GEORGE SPITERI

Conductor

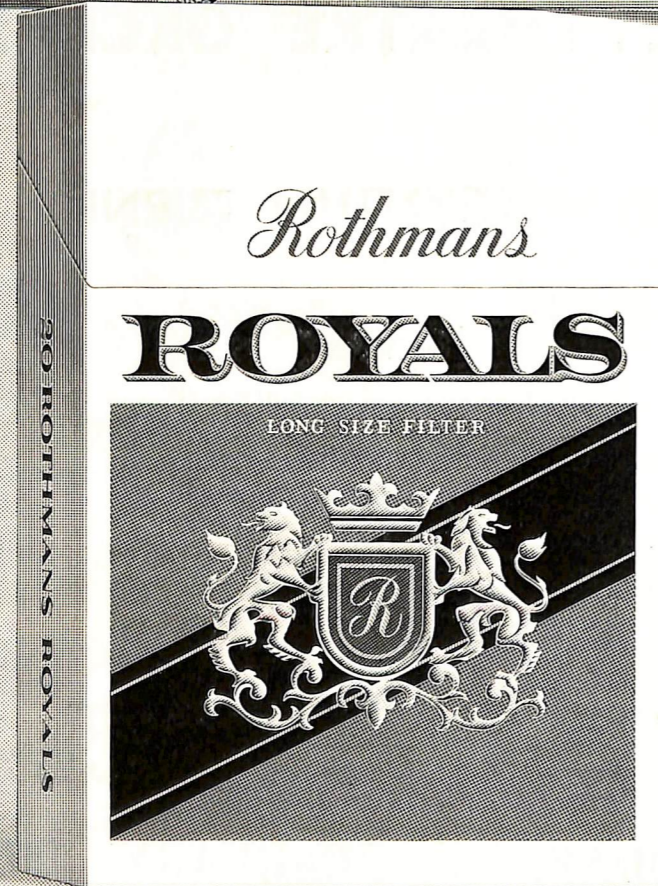
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TUESDAY, 16 FEBRUARY 1971



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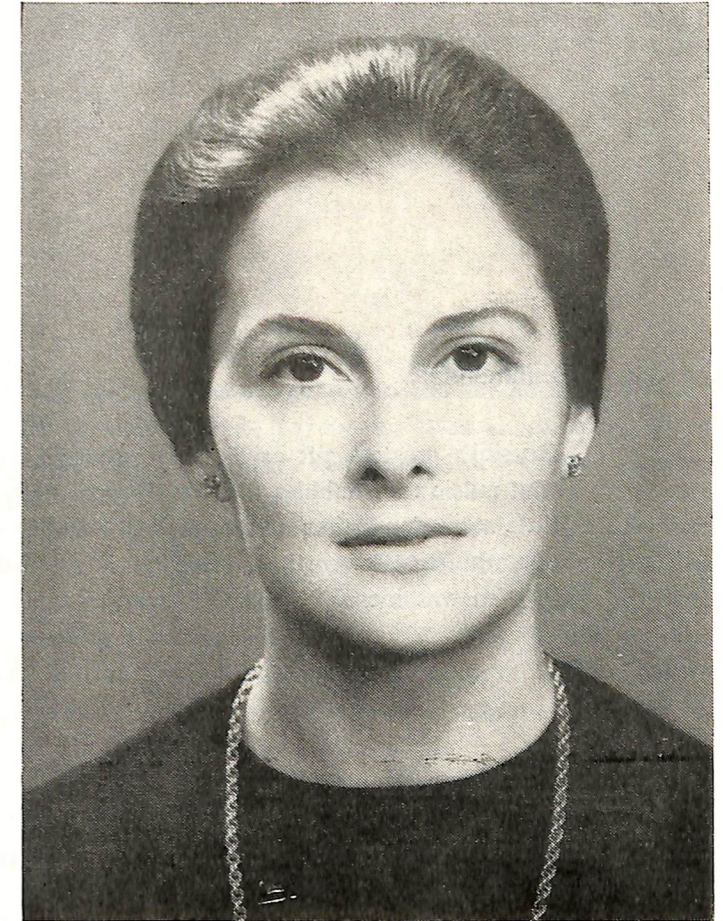
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CYNTHIA

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 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 Detler Kraus and Carlo Zecchi. Turner is a serious minded artist and her various performances have never failed to reveal her thoughtful and able playing.

PROGRAMME

CONCERT — 16th February 1971

Overture — Semiramide

ROSSINI 1791 - 1868

Rossini's greatest gift as a composer was his deft touch in writing sparkling effervescent music that bubbles like champagne. Frequently criticized for writing music with little more depth than a mere surface veneer, Rossini nevertheless was a master of opera-buffa style. In the production of music that chuckles and sparkles in every bar, Rossini was incomparable.

Piano Concerto No. 1 in B flat minor

TCHAIKOVSKY 1840 - 1893

Allegro non troppo e molto maestoso — Andantino Semplice — Allegro con fuoco.

Tchaikovsky has himself described the curious and rather dramatic circumstances under which he introduced his great piano concerto (Op. 23) to Nicholas Rubinstein. "On Christmas eve, 1874, we were all invited to Albert's, and Nicholas Rubinstein asked me... to play to concerto in a classroom of the Conservatory. I took my manuscript, and Nicholas and Hubert came. I played through the first movement. Not a criticism, not a word, Rubinstein was silent. He was preparing his thunderstorm. The silence of Rubinstein said much. It said to me at once: "Dear friend, how can I talk about details when I dislike your composition as a whole? But I kept my temper and played the concerto through. Again silence. Well, I said and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he wazed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable, passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from this one, and that from that one; so only two or three pages were good for anything, while others should be wiped out or radically rewritten, I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need them; but here not a trace of of friendliness. I left the room silently and went upstairs. I was so excited and angry that I could not speak.

Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast down. There he repeated that my concerto was impossible, pointed out many passages which needed through revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note', I answered, 'and I shall publish the Concerto exactly as it is now. And this indeed, I did.'" The upshot of the Tchaikovsky — Rubinstein quarrel was that both musicians yielded a bit of ground. Tchaikovsky revised and edited the work making some of the piano writing more agreeable the hand. And Rubinstein confessed that he had been wrong in his original estimate. As a matter of fact, Rubinstein studied it, and performed it both in Russia and at the Paris Exhibition of 1878.

INTERVAL

Syphony No. 3 "Eroica"

BEETHOVEN 1770 - 1827

Allegro con brio — Adagio assai — Scherzo — Allegro Vivace — Allegro Molto.

When Beethoven was inspired by a great poetic idea he always brought to that idea a form of commensurate proportions. Thus, with the Eroica, the symphony suddenly abandons its comparative formalism and restrictions, bursts loose from its previous bonds, and acquires heroic stature.

No symphony before this had been planned on so vast an architectural design, just as no symphony before had been so fraught with dramatic and emotional intensity. Here, certainly, music have become much than pleasurable sonorities; it had become human experience, idealism, tragedy of freek proportions. The Eroica was composed in 1803 - 1804 and was first performed (under the direction of the composer) at the palace of Prince Lodkowitz in Vienna in December 1804. The first public performance took place at the Theatre Ander — Wien on April 7, 1804.

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LIQUID LEAF COPPER Color of well-cleaned copper; will deepen in time.	LIQUID LEAF BRASS Palest lemon tones of early brass.
LIQUID LEAF SILVER Color of silver plate or silver leaf.	LIQUID LEAF PEWTER Soft, cool glow of antique pewter.

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FORTHCOMING EVENTS

- SOCIAL ACTION MOVEMENT — 'il Proçess ta' Gesu' — 27th & 28th February, 1971.
- MANOEL THEATRE DRAMA GROUP — 'Il-Hadd fuq il Bejt' — 4th to 7th March 1971.
- MALETH — 'Min Hamis sa Hamis' — 18th to 21st March 1971.
- M.T.M.C. — Piano Recital Anne Marie Borg — 23rd March 1971.
- MALTA BAND CLUBS ASSOCIATION — Annual Concert — 27th March 1971.



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