

PALAZZO

VILBENA

MODINA

347  
3416

Pellegrini



THE MINISTRY OF EDUCATION & CULTURE

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**THE MANOEL THEATRE MANAGEMENT  
COMMITTEE**

*PRESENT*

**AN ORCHESTRAL CONCERT**

*AT*

**VILHENA PALACE, MDINA**

*LEADER*

GEORGE SPITERI

*CONDUCTOR*

JOSEPH SAMMUT

*ON*

***THURSDAY, 22nd JULY, 1971.***

# PROGRAMME

## OVERTURE

*LA CENERENTOLA*

ROSSINI 1792-1868

The opera was performed for the first time in Rome, 1817. Pathos and comedy, coloratura fireworks and witty patter are all in this operatic Cinderella, which the heroine concludes with one of Rossini's most celebrated vocal show pieces. It is no wonder that this opera has had a prominent place in the post-war theatrical revival of Rossini's work. Libretto by Jacopo Ferretti.

## INTERMEZZO No. 2

WOLF FERRARI 1876-1948

*THE JEWELS OF THE MADONNA*

Armando Wolf Ferrari, born in Venice, 1876. His father was German; his mother, Italian. He was a student of Rheinberger in Munich, and in this period he composed an oratorio which was successfully performed in Venice in 1899. He began writing operas which, though performed, were not particularly well received. Not until 1909 did he attract attention, when his opera "The Secret of Suzanne" was outstandingly successful. His second opera was "The Jewels Of The Madonna". He is an astute craftsman who knows how to write dramatically and with sentiment. His arias really do not display a great power of melodic invention, but interspersed, as they frequently are, in a welter of discordant cacophony, they actually sound to better advantage than they would otherwise have done.

## CONCERT VERSION

*MANON LESCAUT*

PUCCINI 1858-1924

Opera in four acts, book by Domenico Oliva, Marco Praga and Luigi Illica, introduced at Teatro Regio in Turin, on February 1, 1893.

"Manon Lescaut" was Puccini's third opera, but it was the first one which was to survive, and the one which was first to bring him to the notice of the musical world. It is, of course, based upon the well known novel of the Abbé Prevost, "L'Histoire de Manon Lescaut", which also inspired Massenet to compose his

own famous opera. This opera contains some of the most vigorous and spontaneous melodies which he has given us . . . The "Puccini manner" . . . is not absent. Indeed, considering the chronological position of the opera, it is surprising that there is so much of the mature Puccini in it.

The most memorable moments in the opera are De' Grioux's Aria in Act I, the duet for soprano and baritone 'In quelle trine morbide', in Act 2; the Intermezzo, and the tenor aria: 'No! pazzo son! guardate', from Act 3.

## INTERVAL

SYMPHONY No. 40 IN G MINOR (K. 550)

MOZART 1756 - 1791

*Allegro Molto; Andante; Menuetto Allegretto; Allegro Assai.*

This symphony's predominant characteristic is certainly pathos, not only where it is agitated, as in the first and last movements, but also where it assumes a kind of uneasy calm as in the slow one, or a smiling, pastoral placidity, as in the trio of the minuet. We are in the presence of one of Mozart's most personal expressions (a commentator anxious to emphasize its 'romantic' nature, might prefer to say confessions); but however poignant these expressions may become at this or that point, (and indeed in the second subjects of both the first and the last movement) they are almost unbearably beautiful, and are still presented with an incomparable classical poise and restraint; nor does the composer find it necessary to lay stress on distress by committing drastic breaches of form anywhere. He could always make subtle modifications of the normal sonata form; if there ever was such a thing in the practice of a great composer distinct from the text books; but these were enough for him to go where he would, with perfect ease and freedom.

MANOEL THEATRE MANAGEMENT  
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THE MANOEL THEATRE RESIDENT ORCHESTRA

LEADER	— G. SPITERI ✓
SUB-LEADER	— J. GALEA ✓
FIRST VIOLIN	— L. XERRI ✗
SECOND VIOLINS	— V. MICALLEF ✓, G. MAMO ✗, R. PISANI ✗
VIOLA	— A. ABELA ✗
FIRST VIOLONCELLO	— A. PACE ✗
SECOND VIOLONCELLO	— A. TONNA ✗
DOUBLE BASS	— V. MIGGIANI ✗
FIRST FLUTE	— J. CORRADO ✗
SECOND FLUTE	— R. MICALLEF ✗
FIRST OBOE	— J. BUSUTTIL ✗
SECOND OBOE	— H. CACHIA ✗
FIRST CLARINET Bb	— C. CAMILLERI
FIRST HORN IN F	— A. GALEA ✗
FIRST HORN IN F	— A. SPAGNOL ✗
FIRST TRUMPET Bb	— J. AGIUS ✗
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