

*Orchestra Concert
by
Manuel Zheki Orchestra
20. 10. 78*



1732

**MANOEL
THEATRE**

354

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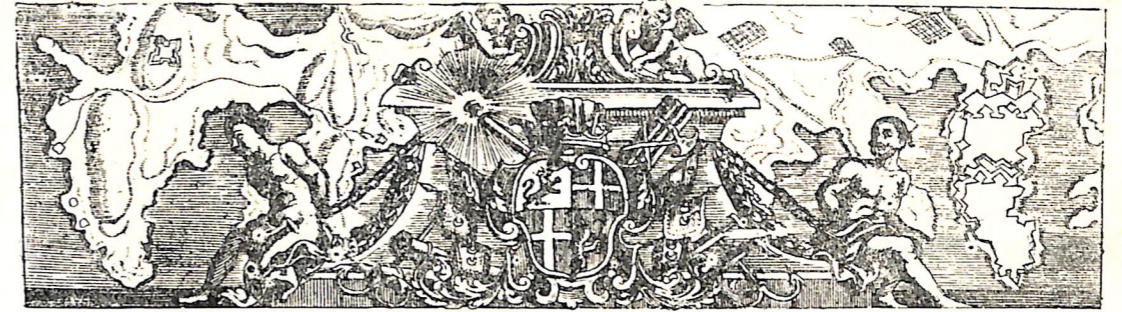
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THE MANOEL THEATRE MANAGEMENT COMMITTEE

present

AN ORCHESTRAL CONCERT

at the

MANOEL THEATRE

Soloist: VALERIO VALENTE

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

WEDNESDAY 20th OCTOBER 1971

PROGRAMME

Overture — Orpheus in the Underworld

OFFENBACH 1819-1880

The overture from the

Opera in three acts, by Hector Crémieux, first performed at the Bouffes Parisiens in Paris on October 21, 1858. Strange to say, Offenbach's masterpiece, one of the happiest expressions of the opera-comique vein, was not at first successful.

The audiences that first witnessed this travesty on the Olympian gods in which they are made to squabble, disport themselves, and generally behave like ordinary mortals, were only mildly amused. The score is full of sparkling wit and melodious charm.

Rhapsody for Vibraphone and Orchestra

PACE

Some Rhapsodies are based on old national dance-tunes of folk-songs, others on original material. This Rhapsody is based on original themes, and opens slowly and softly with a few prefatory bars for the orchestra, after which the solo instrument introduces elaborate passages in quasi-free style. A second theme (allegro) is introduced and from this point onwards the dialogue between soloist and orchestra is considerably developed, new tunes introduced freely and the tempi are frequently retarded or accelerated in rhapsodical fashion.

A long cadenza introduces the final section of the piece which opens with a strenuous "Vivo" full orchestra, and the music then gradually works up to a brilliant finale.

Soloist: VALERIO VALENTE

L'Arlesienne Suite No. 1

BIZET 1838-1875

Prelude; Minuet; Adagietto; Carillon.

For the first performance of Alphonse Daudet's drama "L'Arlesienne", in Paris in 1872, Bizet composed incidental music comprising twenty-seven pieces. The best of these were later made into two orchestral suites. In this music, Bizet succeeded felicitously in capturing the Provençal flavour of the Daudet play by appropriating actual Provençal melodies, and also imitating characteristic rhythms and sonorities of authentic Provençal music. Suite No. 1, arranged by Bizet himself, is made up of the Prelude (a rousing march tune adapted from an old Provençal folk song); the graceful Minuet, the Adagietto (a lovely poem for muted strings); and the Carillon (a heavily accented and rigorous theme set against the background of pealing bells).

INTERVAL

Symphony No. 8 in F Major Op. 93

BEETHOVEN 1770-1827

Allegro vivace e con brio; Allegretto scherzando; Menuetto; Allegro vivace.

In the eighth symphony we have a sharp contrast in Beethoven's symphony writing. The rhapsody of the seventh is followed by the wit and playful good humour of the Eighth, in F major, op. 93. The Eighth was composed in 1812 and was first performed in Vienna on February 27, 1814. Its opening generates at once that mood of good spirits which again reminds us that Beethoven had his merry moments. In the second Movement, the first theme and the regular beats are taken from a canon Beethoven wrote for his friend Maelzel, the inventor of the metronome. The regular beats represent the ticking of the metronome. There is no slow movement; Beethoven may have preferred not to inject any contrast to the pervading lightness. The third movement is an infectious minuet, and the fourth an ebullient Allegro Vivace.

MANOEL THEATRE MANAGEMENT
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FORTHCOMING EVENTS

M.T.M.C. — Cello Recital Prof. Hoelscher — 21st October at 7.30 p.m.

M.T.M.C. — Chamber Opera Lubeck (Oratorio) — 26th; 27th; 28th October
at 7.30 p.m.

High Commissioner of Canada — Constance Chanon Douglas — Piano
Recital 30th October at 8.00 p.m.

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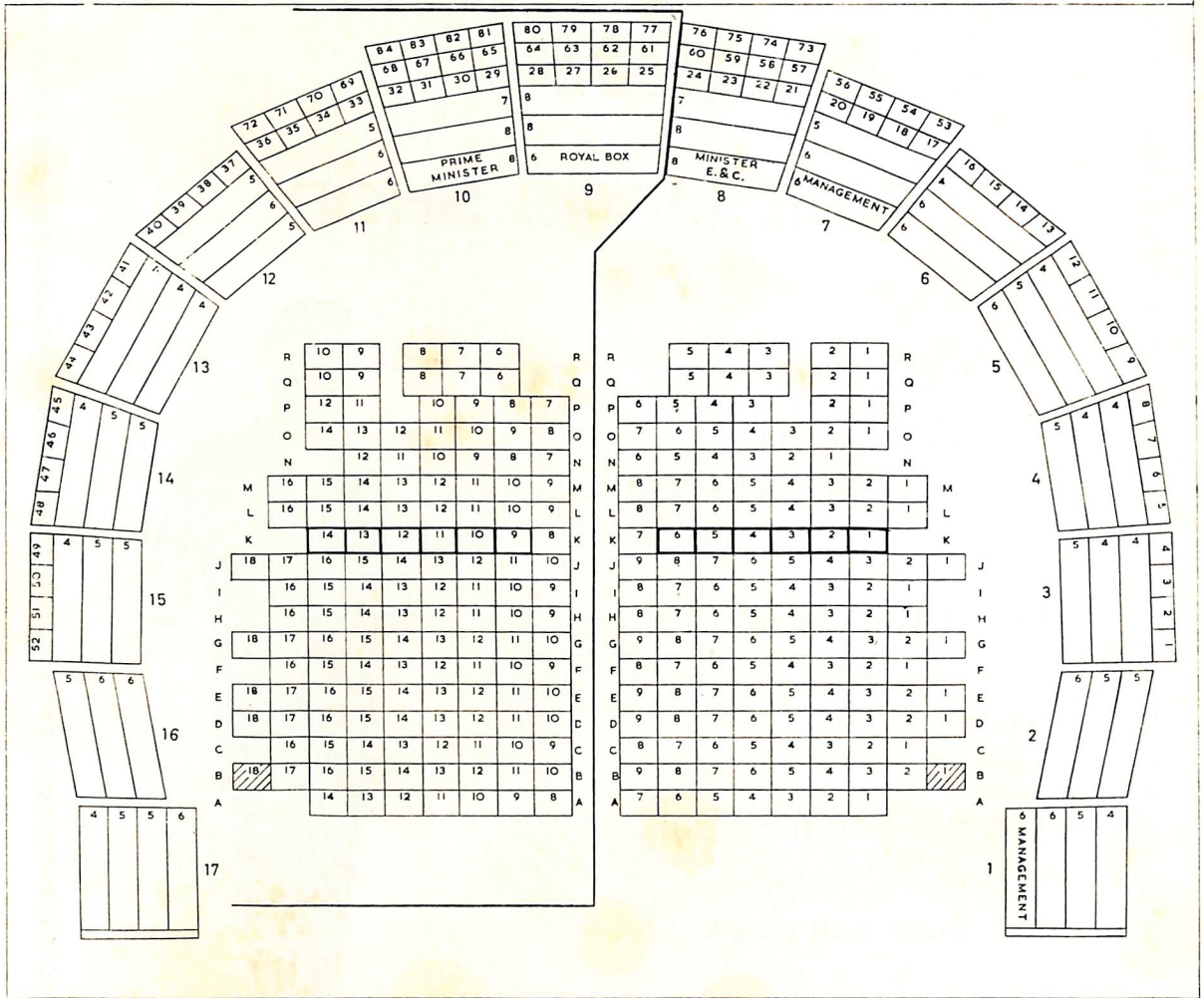


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MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.

