



1732

*Orchestra bought by  
Hans & Heidi Gercken  
11. 2. 42.  
Hans Alfred Meyer*

376.

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*presents*



***Monsieur  
Rochas***

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THE MANOEL THEATRE MANAGEMENT COMMITTEE

*presents*

## AN ORCHESTRAL CONCERT

*by the*

### MANOEL THEATRE ORCHESTRA

*with the participation of*

The Jesus of Nazareth Choir

*and*

Freddie Mizzi, Clarinettist

*as SOLOIST*

**LEADER**

G. SPITERI

A handwritten signature in black ink, appearing to read 'G. Spiteri'.

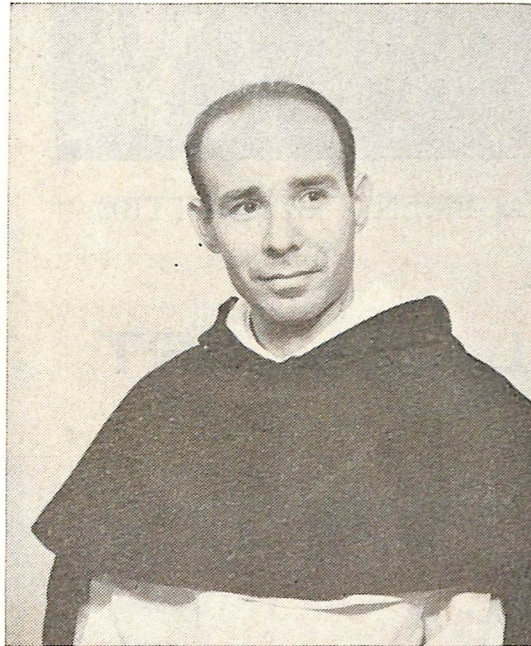
**CONDUCTOR**

Maestro JOSEPH SAMMUT

A handwritten signature in blue ink, appearing to read 'Joseph Sammut'.

THURSDAY, 17th FEBRUARY 1972

# THE JESUS OF NAZARETH CHOIR - SLIEMA



Choirmaster Fr. S. GALEA. O.P.

*Fr. S. Galea O.P.*

The Jesus of Nazareth Choir was radically re-organised from an all-female church choir into its present structure in November 1960, when Fr. S. Galea, O.P., took over as Choirmaster and Director. Two years later, it made its first stage appearance when it participated in the musico - literary soiree held at the De Porres Hall, Sliema, to celebrate the canonisation of St. Martin de Porres.

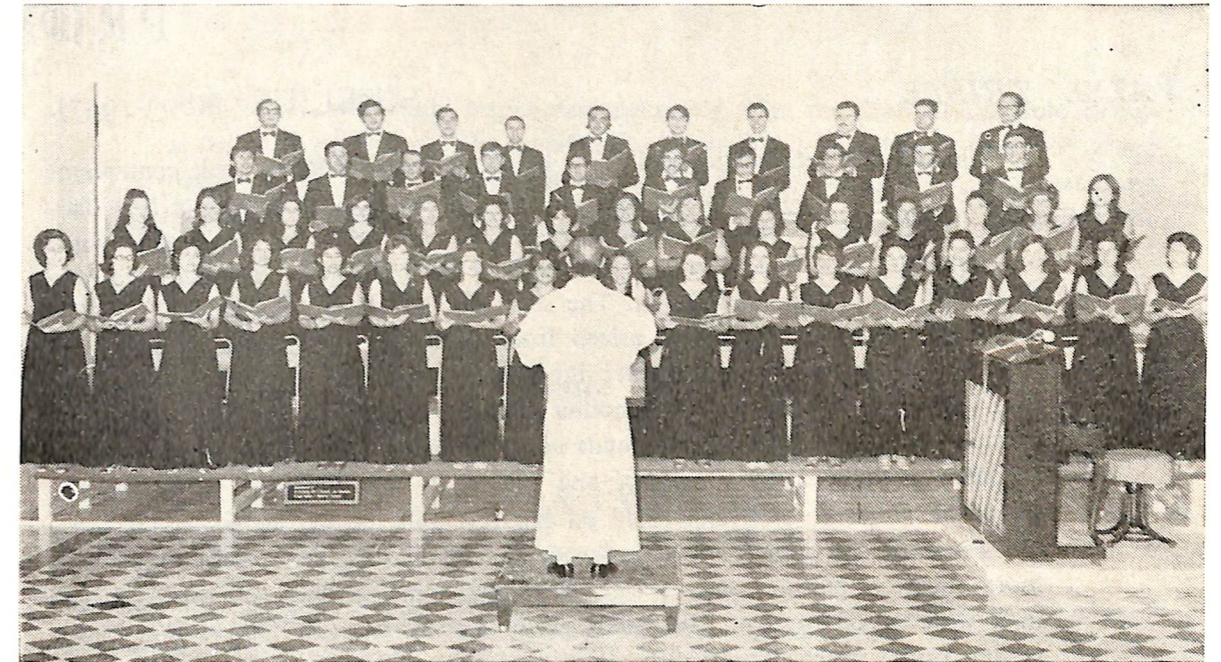
The choir's good standard was confirmed in 1964 by two major events. The melodrama "Il-Passjoni ta' Sidna Ġesù Kristu", in which the Choir took part, was such a success that it was staged six times (two of which in response to general public request) to a packed auditorium at the Catholic Institute. In September of that year, the Choir was placed second in the Choral Contest organised by the Żgħażaġh Haddiema Nsara.

It is impossible to list all the activities of the Choir during the ten years since its first public appearance, but some are worthy of special mention.

In 1967 the Choir won the St. Cecilia Trophy, the first prize in the National Contest of Choral Singing organised by the Catholic Institute. This Contest was also held in 1969, when the Choir was placed second. In 1970 it took part in the Arts Festival organised by U.K.A.M. and in C. Pace's opera "Caterina Desguanez". The venue of these two events was the Manoel Theatre, where the Choir was again seen last December taking part with the "King's Own Band" in the Band's annual concert. On several occasions the Choir appeared on television, and its best programmes to date have been "Il-Fidwa" in 1970 and the one during Christmas week last December.

It should not be strange that the Choir is today launching "Il-Barri" by J. Vella. The Choir gave the first performance of two Maltese compositions which no other choir has yet performed. These are C. Pace's cantata "Eternal Triumph" and C. Scerri's oratorio "San Gregorio Magno" which the Choir launched in 1966 and 1969 respectively.

The Choir gives approximately twenty performances a year, and in every programme during its twelve years of existence the Choir has included a Maltese composition.



## JESUS OF NAZARETH CHOIR

### MEMBERS

- |                     |                   |                    |
|---------------------|-------------------|--------------------|
| Agius Josephine     | Debono Joyce      | Pace Margaret      |
| Agius Rita          | Debono Marija     | Pace Bardon M.     |
| Attard Cecilia      | Debono Sheila     | Schembri Rosemarie |
| Attard Josephine    | Farrugia Jeanne   | Sciberras Judy     |
| Bezzina M. Louise   | Ferris Mary Rose  | Sciberras Rita     |
| Bonaci Rose         | Formosa Elvia     | Scicluna M. Rose   |
| Borg Michelle       | Formosa M. Louise | Spiteri Agatha     |
| Cachia Antoinette   | Grech Josette     | Spiteri Rosalie    |
| Camilleri Anna      | Grima M. Lourdes  | Spiteri Victoria   |
| Camilleri Josephine | Grima Miriam      | Tabone Valletta J. |
| Camilleri Judith    | Grixti Miriam     | Vella Margaret     |
| Caruana M. Therese  | Mallia Rose       | Vella Marianna     |
| Caruana Barbaro C.  | Micallef Margaret | Vella Marie A.     |
| Cassar Moira        | Mintoff Mariuccia | Zammit Yvonne      |
| Cutajar Joanna      | Muscat Fenech A.  |                    |
|                     |                   |                    |
| Attard Carmel       |                   | Gusman Norman      |
| Bugeja Lawrence     |                   | Licari Mario       |
| Camenzuli Mario J.  |                   | Magri Norman       |
| Caruana Constant    |                   | Mifsud Albert      |
| Caruana Scicluna N. |                   | Pecorella Ian      |
| Cefai Brian         |                   | Portelli John      |
| Ciantar Peter Paul  |                   | Portelli Leo       |
| Ellis John          |                   | Said Galea Philip  |
| Fiorini John        |                   | Schembri Manuel    |
| Galea Frank         |                   | Vella George       |
| Grech John          |                   |                    |
|                     | ...               |                    |

# PROGRAMME

## VALSE TRISTE

SIBELIUS (1865-1957).

Though this sentimental and often mawkish piece of music took continental Europe by storm a few decades ago, it is one of the least creditable of Sibelius's works. It is one of several numbers which Sibelius wrote as incidental music for Jarnefelt's play *Kuo.ema* in 1903, Op. 44. The following programme is appended to the music "It is night. The son, who has been watching the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruby light is diffused through the room: there is the sound of distant music, strains of a valse melody. The sleeping mother awakens, rises from her bed and begins to move silently. She waves her hands and beckons in time to the music. Strange visionary couples appear, turning and gliding to an unearthly valse rhythm. Then she seems to sink exhausted on her bed and the music breaks off.

Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mood rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish. The music dies away. Death stands at the threshold.

## CLARINET CONCERTO IN C MINOR OP 26. SPOHR (1784-1851)

Adagio Allegro: Adagio: Rondo.

Spohr was a highly competent professional violinist, conductor and composer, who could write for an orchestra with complete assurance, knowing that all his effects would "come off" in performance. His first Clarinet Concerto was composed in the winter of 1808-09, when he was director of the Duke of Gotha's Court Orchestra. Spohr's Concerto opens with a short Adagio, in which the oboe announces the main theme of the movement. After fourteen bars, the Adagio leads in an Allegro, with the violins taking up the main theme, Spohr brings his sole Clarinet in at the ninth bar, and from then on it is rarely silent except for two brief orchestral ritornellos in the course of the movement.

The second movement, also marked Adagio, is largely a solo for the clarinet, accompanied by Solo Violins and Cellos, the rest of the orchestra being silent throughout the movement. We have Spohr's own word for it that he wrote the finale as "a Spanish Rondo", the melodies of which were not his but genuine Spanish. He heard them from a Spanish soldier who was quartered in his house and who sang to the guitar. In order to give this a more Spanish flavour, he copied the guitar accompaniment as he had heard it from the Spanish. into the, orchestral part.

This Spanish rondo begins very delicately, with the Clarinet and Solo strings of the slow movement. The woodwind enters gently, and then at last the "grand crash" of the full orchestra, but on the whole it is not a noisy movement and eventually it ends very softly. This is one of the most difficult Concertos for Clarinet.

Soloist: F. MIZZI

## INTERVAL

### CORO DELLA PROCESSIONE

VERDI (1813-1901)

*I Lombardi, III Act.*

### THE HOLY CITY

S. ADAMS (1844-1913)

*Dedicated to Mrs. Philip H. Waterlaw.*

### I PAGLIACCI

LEONCAVALLO (1858-1919)

*Coro dei Zampognari.*

### PRESSO IL FIUME STRANIER

GOUNOD (1818-1893)

*Parafrasi del Salmo.*

### IL-BARRI "KANTATA SEKULARI"

J. VELLA

"IL-BARRI" was composed in 1966, but it was revised and orchestrated in 1970. It is scored for full orchestra and four-part choir.

The style of the work is very eclectic. It ranges from the purely traditional to the polytonal, impressionistic and atonal. It also shows traces of jazz idioms. In fact the pastoral scene makes use of what in jazz terminology is referred to as "blue notes".

The work is based on a poem by Gozitan poet Ġorġ Pisani. The poet gives a series of "humanized" reflections and states of mind of a bull being led to the slaughter-house, and the scene opens with the bull, panting, struggling and snorting, being dragged in. The smell of carnage is a premonition of what is to follow, and deeply dejected the bull

lets out a bellow (Maltese "għajjat", literally "shouted") that makes everybody tremble. The music here is aptly atmospheric, and this struggle is depicted both by the use of stringent harmonies and an irregular time signature. Similarly for the "għajjat" theme an atonal harmonic basis is used. The next scene shows the bull, exhausted, falling asleep. In the peacefulness of his sleep he dreams of past days spent on green meadows and luscious pastures under a blue sky. The music here makes use of a lot of light passages on the woodwind giving a pastoral atmosphere.

However, this hard-earned moment of respite is soon over. A kick from the old butcher brings the bull back to reality and then he knows that the end is near. As he feels the blade entering his body, the bull turns his questioning eyes to his executioner as if to seek a reason for his untimely end.

The composer emphasizes this heart-rending "why?" by repeating it three times, and then both chorus and orchestra bring the music slowly and softly to an end.



*Freddie Mizzi*

FREDDIE MIZZI, born in Valletta, received his first music lesson from his late uncle Vincent Mifsud; he continued his studies under professor Joseph Casapinta and after with Mro. Joseph Abela Scolaro. In 1950, he entered the R.M.A. Band where he remained for eleven years. On leaving the R.M.A. Band, Freddie studied Harmony under Mro. Joseph Abela Scolaro and in 1966 he obtained his first diploma from the London College of Music. As a composer Freddie is a Member of the Performing Right Society of London. He gave his first clarinet concerto in 1964 during Malta's Independence celebrations with the Arnaud Variety Orchestra.

In 1967 Freddie took part in Belfast's Art Festival, among other world's leading musicians and in 1971 participated with the World Symphony Orchestra under the baton of Arthur Fiedler. He is now invited to perform next year with the Florida Symphony Orchestra as Soloist.

## MANOEL THEATRE MANAGEMENT COMMITTEE

Colonel G. C. GATT — *Chairman.*

Dr. VICTOR A. MERCIECA, LL.D. — *Hon. Treasurer.*

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary*

Mrs. INES BONELLO CASHA — *Member.*

Notary Dr. V.M. PELLEGRINI, LL.D. — *Member.*

Mr. M. DE GIORGIO — *Member.*

Mr. MICHAEL KISSAUN — *Manager.*

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### FORTHCOMING EVENTS

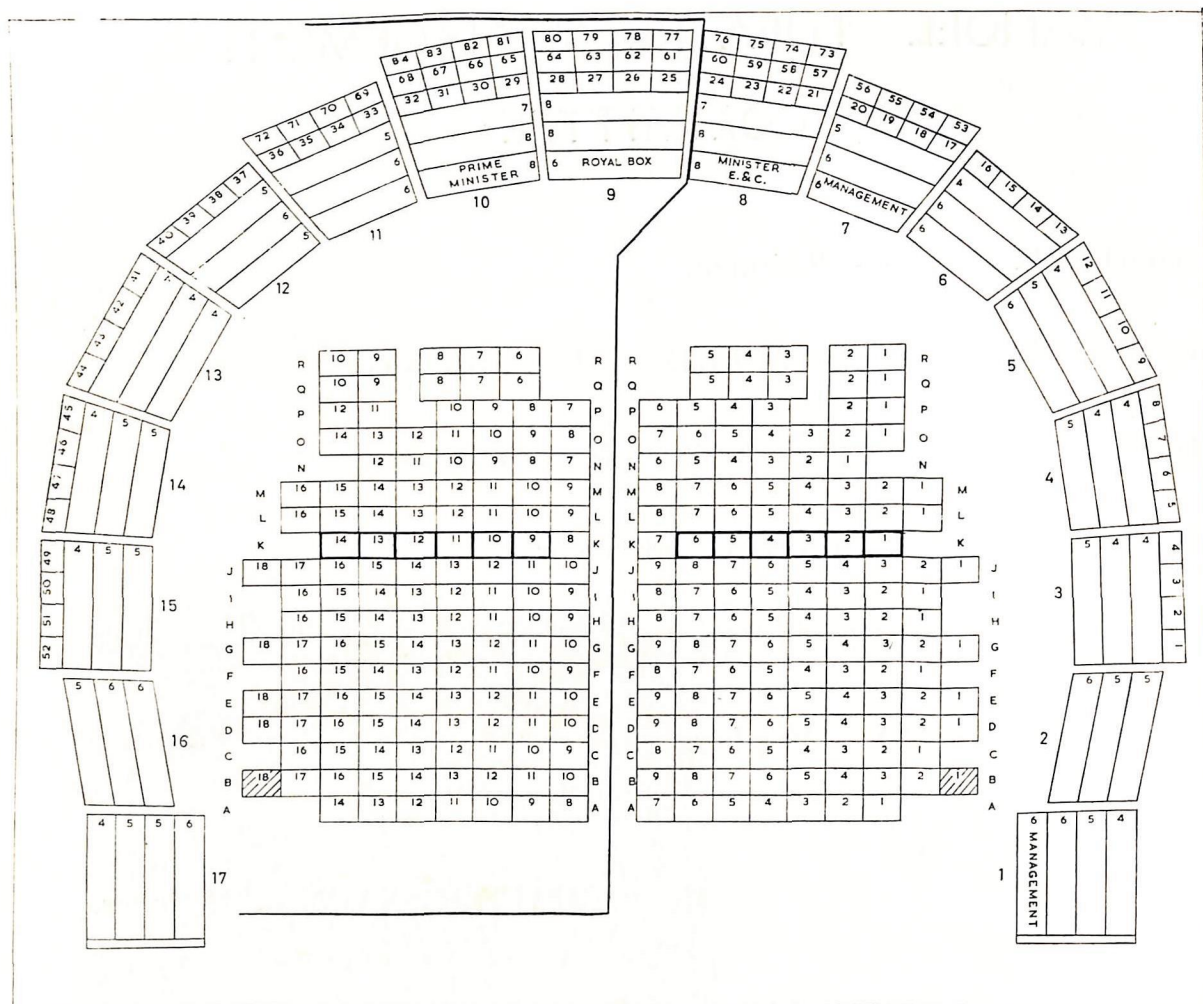
MALETH COMPANY — **IT-TFAL TAL-PAPA'** — 3rd at 7.00 p.m.;  
4th at 7.30 p.m.; 5th MARCH at 6.30 p.m.

CIA: FILODRAMMATICA CARLO GOLDONI — **C'E' UNA MACCHIA IN PARADISO** — 11th at 7.30 p.m. and 12th MARCH at 6.30 p.m.

MANOEL THEATRE ORCHESTRAL CONCERT — **VOCAL AND INSTRUMENTAL CONCERT** — 15th MARCH at 7.30 p.m.

FSOBIANS — **CHILDREN'S DRAMA FESTIVAL** — 19th MARCH

MALTA BAND CLUBS ASSOCIATION — **ANNUAL CONCERT** — 25th MARCH.



### 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.



## At the GRAND HOTEL VERDALA

The Four Seasons Restaurant offers a unique 'La Chaine de Rotisseurs' menu lunch served on the terrace of the fifth floor, from where one can enjoy the heady, breathtaking atmosphere. Dinner-Dance nightly to the tunes of the

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*Four Seasons*  
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