

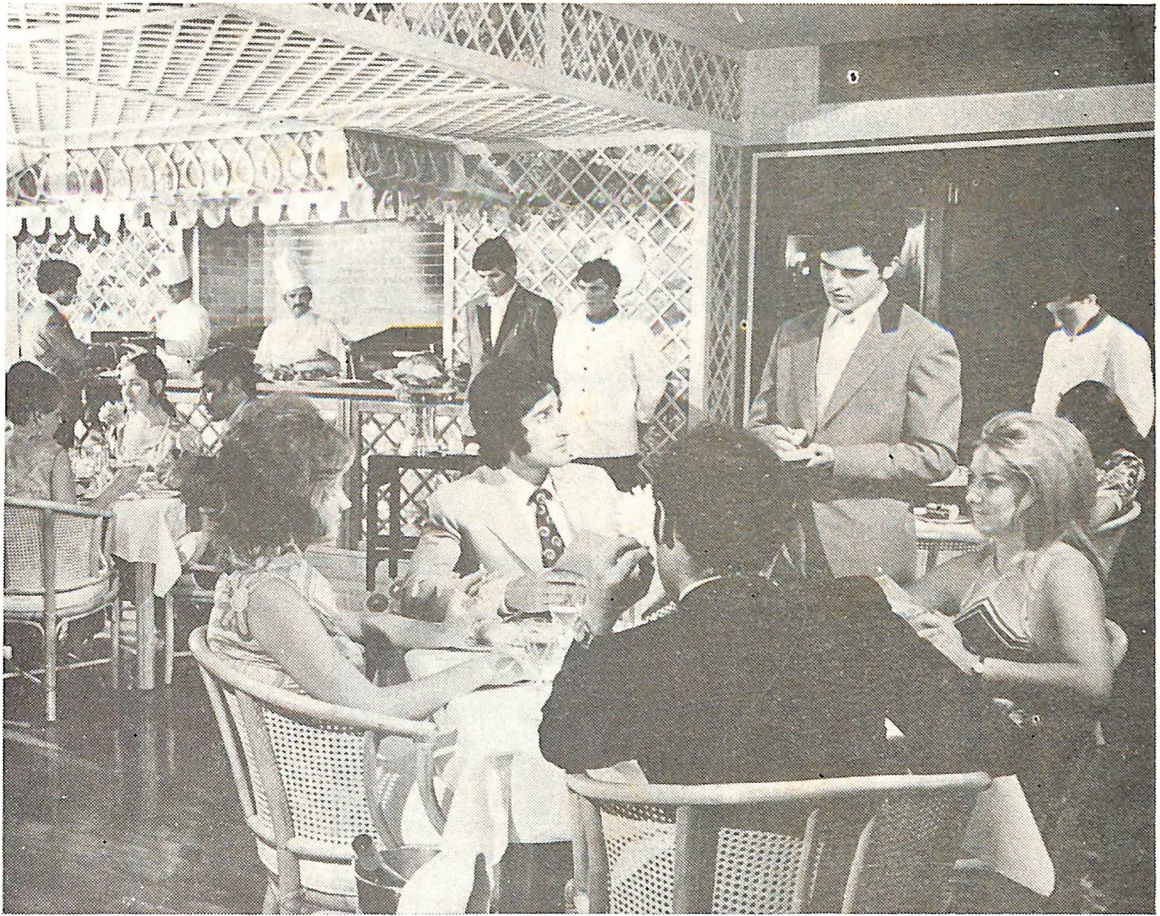


1732

*The Orchestra Concert
with
Princess Ann Berg
10 4 45*

**MANOEL
TEATRE**

388.



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THE MINISTRY OF EDUCATION AND CULTURE

AND

THE MANOEL THEATRE MANAGEMENT COMMITTEE

PRESENT

an Orchestral Concert

BY


THE MANOEL THEATRE ORCHESTRA

with the participation of the pianist

ANNE BORG

Leader —  GEORGE SPITERI

Conductor

Maestro  JOSEPH SAMMUT

MONDAY 10th APRIL 1972

PROGRAMME

OVERTURE OBERON

WEBER

In 1824, Weber was commissioned to write an opera for Covent Garden. He selected the subject of Oberon, and harbouring a presentiment that he was on the verge of death, he applied herculean efforts to bring the opera to completion. Despite ill-health, he insisted on making the trip to England to supervise the production. He personally conducted the first performance of the opera, which was thunderously successful. But the strain was too much for him, and he died about three weeks later.

The Overture is the most famous portion of the opera, but there are other pages of inspiration, notably the soprano aria in Act II "Ocean, thou mighty monster!" and Huon's aria, in the same act.

SYMPHONIC VARIATIONS FOR PIANO AND ORCHESTRA

FRANK

Those who like to typify composers in terms of certain salient characteristics would be hard put to reconcile the mystical César Franck of the Prelude, Aria and Finale and Prelude, Choral and Fugue for piano, the choral Beautitudes and Redemption, or the orchestral Chasseur Maudit with the man who invented the jaunty resolution of the Symphonic Variations. These variations embody as intricate a plan as the cyclical Symphony, though differently formulated. It is, rather, the equivalent of a three-movement concerto without interruption, such as a truly inspired Frenchman would conceive as the proper scheme for a collaboration of piano and orchestra, using "variations" as the catchword.

The plan of the 6 variations embraces (1) a conversation between piano and orchestra; (2) a cello statement of the theme; (3) the piano dominant, accompanied by pizzicato chords for strings, the wind joining in melodically; (4) a fortissimo elaboration of the theme, passing through different keys; (5) a less lively variation with an easily galloping pianoforte accompaniment; and (6) a piano embellishment over cello reflections that attain considerable eloquence. Résume and revaluation dominate the finale, soon the lively tempo returns and the work dances away to its happy end.

INTERVAL

FANTASIA ON HUNGARIAN MELODIES FOR PIANO AND ORCHESTRA

LISZT

Franz Liszt embodied the conception of the romantic artist, as is amply shown by his life and works. A typical romantic characteristic is the lively, creatively fruitful interest of the much lauded virtuoso pianist and successful composer for the hitherto neglected gipsy music of his native Hungary. Liszt was working along similar lines when, in his Hungarian Rhapsody and in his "Hungarian Fantasy" for piano and orchestra, he made use of elements from gipsy music. Liszt employed these elements in varying and always very free ways.

The original version of this work is the Hungarian Rhapsody No. 14 for piano solo which Liszt later transcribed into a Fantasy for pianoforte and orchestra. The main theme, a Magyar Hymn, first appears in the form of a funeral march; the piano later introduces this Hymn in its original Allegro eroico tempo. The syncopated rhythm gives the impression of patriotic enthusiasm. 'Capricious' movements break the pathetic atmosphere. An Allegretto alla Zingarese, with cymbal accompaniment, leads once again to the heroic main theme. Towards the end Liszt introduces a gay melody which originates from a folklore tune. This leads up to a grand finale which is a stretta between piano and orchestra.

MALTA SUITE

CHARLES CAMILLERI

Country Dance; Waltz; Nocturne; Village Fiesta.

After attending the Lyseum in Malta, Charles Camilleri studied music at the University of Toronto where he was awarded the Bachelor of Music Degree. He has since built up a considerable reputation in Canada, the U.S.A. and the United Kingdom as a composer.

The "Malta Suite" dates back to 1946 when Charles Camilleri, at the time a boy of fifteen, spent a holiday in Gozo. In 1959 the composer's wife happened to hear him play the "Nocturne" from this composition and urged him to complete and orchestrate the work. The suite was premiered the same year on the Canadian Broadcasting Radio Network with the composer conducting.

The Malta Suite is composed of four short sections based on melodies of "Maltese Ghana". In the work the composer has tried to capture some of the atmosphere typical of the Maltese Islands. It is simply music of the people. for the people.

Anne Borg

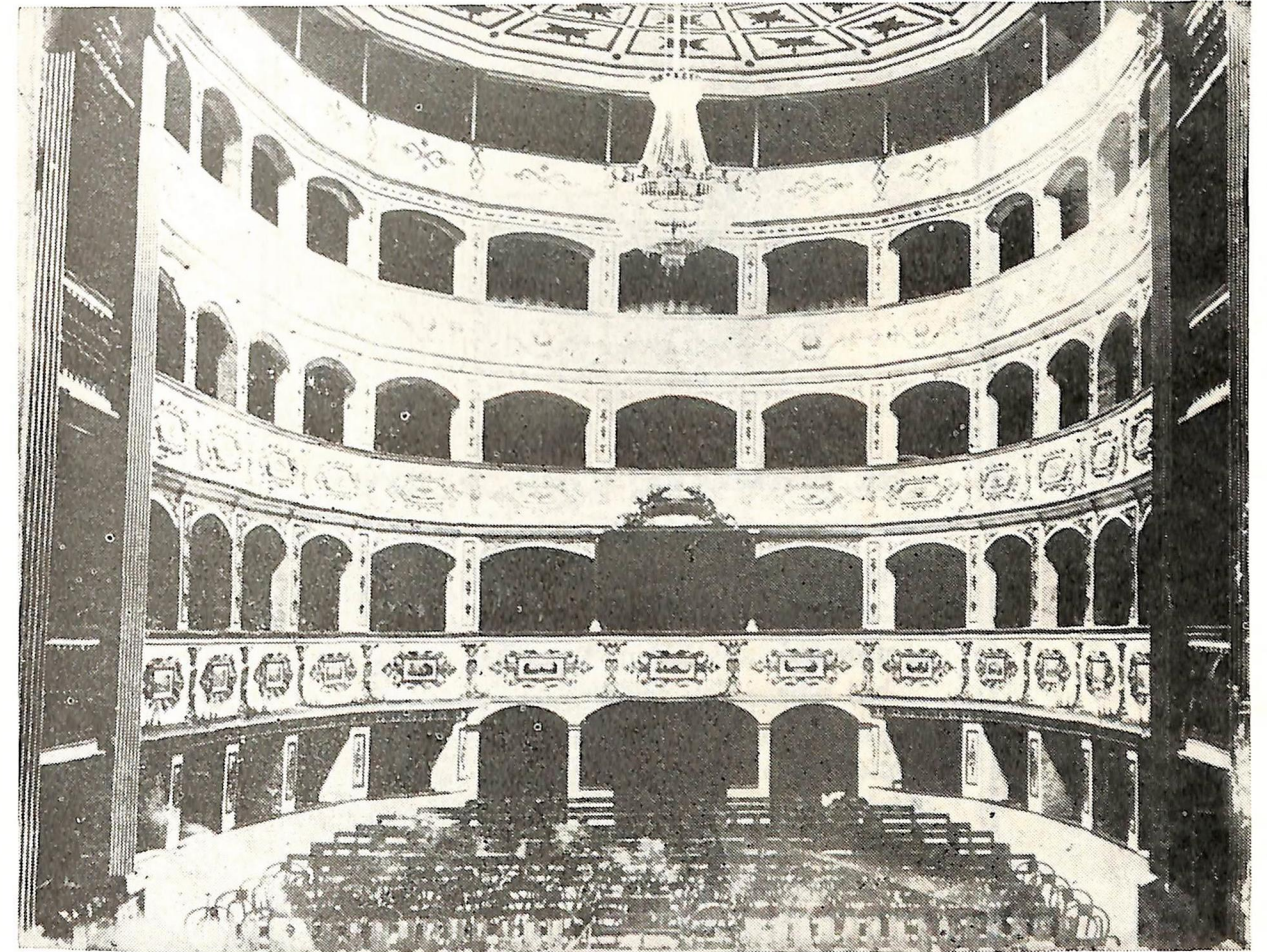


ANNE BORG

Anne Borg, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss A. Hare.

In 1967 she won the prize in the piano competition organized by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study at the Music Academy in Saarbrücken, under Walter Blankerheim. Owing to her considerable progress that scholarship was extended for another three years by the German Academic Exchange Service.

She is presently carrying on her studies in Saarbrücken in order to obtain her diploma, meanwhile giving performances on the radio and public recitals. She has lately been teaching piano at the Conservatory which is connected to the Music Academy.



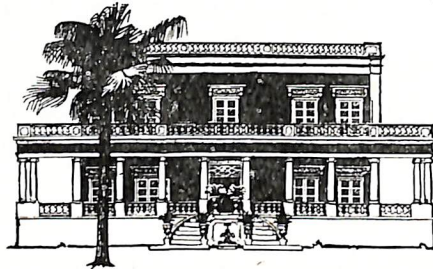
THE OLDEST KNOWN PHOTOGRAPH OF THE MANOEL

The Manoel Theatre was built by Grand Master Manoel de Vilhena, as the Court Theatre of Malta, in the shape of a horseshoe, with a pit, four tiers of boxes and a gallery. The boxes which formerly surrounded the pit have now been removed; the other tiers of boxes remain. The three boxes in the centre of the first tier were for the Court.

The Manoel opened, on January 19, 1732, with a performance of Maffei's tragedy "*Merope*", which had been greatly admired by Voltaire and which was later translated into English. For more than a century it presented not only tragedies and comedies, but also opera and masque. In her work, "*Malta of the Knights*" (Heinemann, 1929), Miss Elizabeth Schermerhorn wrote:

"In the Teatro Manoel, a charming affair of gold and white with delicate passages and graceful floral designs, painted upon the ivory panels of its stalls, and Grand Master Manoel's enormous escutcheon above the proscenium, were produced many of those Masques and Comedies and Divertissements:— '*Piety Crowned*' or '*The Rivals of Glory*' — in which the eighteenth century delighted, crammed with thinly veiled complimentary allusions to the Magisterial virtues. The performers were sometimes professional actors and musicians brought from abroad, but more often the parts were taken by the Knights themselves, the Novices, we are told filling the female parts admirably".

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Then brandy; liqueurs; cigar; coffee?
Perhaps your partner would like to dance,
or will you watch the cabaret first?

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evenings delight

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also served.



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