



1732

MANOEL
TEATRO

THIS IS YOUR GUARANTEE OF A PERFECT STEAK



At the Whisper Knightclub and Farmhouse we have established a reputation for prime steaks cooked to perfection. Although our Chef can cook anything well, he specialises in steaks — which, in itself, is a good enough reason for our enviable reputation! Also, of course, we use only the very best meat obtainable.



Choose your cut and watch it sizzling towards perfection on the open charcoal grill, or choose something more exotic like *Steak Tartare* (minced raw steak with mayonnaise, chopped onions and capers, tabasco and worcester sauce — said to be the finest preventative or cure for hangovers!) or *Bloody High Steak* or *Farmhouse Special* or *Tournedos Millionaire*, etc.



So if you haven't been to the Whisper before, and still have doubts about a perfect steak in Malta, bring this guarantee with you — we'll see to it that you get complete satisfaction.

**Whisper Knightclub
and Farmhouse
Mosta 41122**



International Guest Artistes — Music for dancing
from 8.30 to 1.00 a.m. (discotheque until 3.00 a.m.)
— bar open 'till 3 a.m

CHANEL

annonce
son nouveau parfum
N°19

Chez.

Royal Pharmacy,
Salus Pharmacy,
Rosina Depares, at Valletta,
Ta Xbiex Pharmacy and Beauty Parlour
Norman's Pharmacy,
Herman's Pharmacy,
St. Anthony's Dispensary at Sliema
Melita Pharmacy at Paceville.

et

SALONS

HILTON DRAGONARA PHOENICIA
PRELUNA MELLIEHA BAY

THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

An Orchestral Concert

by

THE MANOEL THEATRE
ORCHESTRA

with the participation of the pianist

SIMONE CAMILLERI

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

at the

MANOEL THEATRE

13th JUNE 1972

PROGRAMME

OVERTURE — L'ITALIANA IN ALGERI

ROSSINI

"L'Italiana in Algeri" an opera by Gioacchino Rossini, libretto by Anelli was first performed in Venice in 1813. The overture is well known in the Concert Hall and the whole work was written in twenty seven days when the composer was only twenty one years old. He was born in Pesaro, Italy and studied with Mattei at the Liceo Musicale in Bologna. His overtures are famed for his crescendos, for his fine orchestration and an inexhaustible wealth of melody.

VARIATIONS ON A THEME

JOSEPH SAMMUT

Maestro Joseph Sammut though not a prolific composer, since he dedicates most of his time to conducting, has a delicate flare in inspiration and produces interesting and well balanced compositions which are full of pathos and inventiveness. The "Variations On A Theme" are a studied combination of ideas expressed in varying moods. The flute introduces the theme which will be later elaborated by other instruments. The effect, though, is not expected to originate from individual solo passages but from a collective grouping of motifs which depict the whole picture.

The work is elaborated in a continuous gradualness and comprises seven different phases which culminate in a grand finale.

SUITE — MASQUERADE

KHACHATURIAN

Aram Khachaturian was born in 1903 in Russia. This Armenian composer was a pupil of Gnossin and Miaskovsky. His works, often influenced by Armenian folk music, include piano concertos, violin concertos, cello concertos, two symphonies, ballets "Gayaneh", "Spartacus" and music to Sermontov's play "Masquerade". In Russia his "Song of Stalin" (1937) won him popularity and he has apparently found little difficulty in writing the music expected of him by his political masters.

INTERVAL

PIANO CONCERTO IN A MINOR OP. 54.

ROBERT SCHUMANN

In many ways Schumann's Piano Concerto is the crowning jewel of his musical output. It seems to draw together all the virtues and few of the faults of his other works; the spontaneous melody of the songs is there, and so is the structural mastery which one associates with his larger piano works. His handling of the orchestra could not be bettered. Schumann's ideas may be big but they call for

delicate treatment. It is often argued that the orchestral support of this Concerto is weak, but in fact, the remarkable thing about the orchestral part, is its perfect clarity; in providing support for the soloist, the orchestra says no more than it must, and says it perfectly.

The first movement was finished in 1841, a complete work in itself which the composer intended to issue as a "Fantasia" for piano and orchestra. After its completion it occurred to Schumann that it was large enough to stand as the first movement of a full piano concerto and he therefore added two other movements, the whole being finished in 1845. From the point of view of form, the first movement presents certain difficulties. It cannot be analysed exactly by the rules of classical concerto-form, but a compromise between this and the "Fantasia" idea is often attempted. The opening downward rush of chords on the piano is worth remembering. It appears later in the movement as one of the few purely bravura passages. The main idea of the movement is announced by woodwind and horns and taken up immediately by the piano. This is followed by a subsidiary on the strings with piano accompaniment, which is elaborated by soloist and orchestra in combination and dialogue, and leads to a second statement of the opening theme by the piano. This time, however, the melody is given a more Schumannesque ending than the original. The clarinet takes up its own derivative of the melody and this together with a fragment of the subsidiary is discussed at length. The key then changes to A flat Major and the tempo slows to Andante espressivo, the piano and various other instruments weaving exquisite patterns around the main theme. After this the original tempo is resumed and the introductory passage from the opening of the movement returns in open octaves on the piano. Finally most of the previous material is recapitulated with, of course, certain modifications. The Cadenza is a model for any composer; without going to extremes of technical complexity, it allows the soloist sufficient scope for display, and yet manages to contribute to the essential character of the movement. The time changes to 2/4 for the coda, which is again founded on the main subject.

The beautiful Intermezzo opens in F Major with the gentlest of dialogues between soloist and orchestra. A modulation to the dominant brings in a typical Schumann melody on the cellos, which is elaborated at some length, before a return is made to the opening theme. At the close the woodwind refer to the main theme of the first movement leading immediately to the finale.

The opening melody of this, "in A major", is obviously first cousin to the main theme of the first movement. Other thematic fragments not previously heard lead to the second subject "in E major." This is one of Schumann's most famous examples of syncopation, the theme giving an effect of duple rhythm although it is written in triple time. Subsidiaries follow, notably an oboe phrase, and the movement proceeds to discuss all the material with the utmost clarity. After the recapitulation the piano introduces a new idea in rapid quavers which helps considerably in the construction of the coda. It would be difficult to find another concerto finale which succeeds so well in maintaining a mood of serene delight from start to finish.

Simone
Camilleri



Simone Camilleri started the piano in 1949 at the age of 4 under the tuition of Miss Lydia Cilia. She made her first public appearance at the age of 6. Later on she studied with Miss A. Hare and obtained her L.R.S.M. Diploma in 1960.

In 1966 she won first prize in a competition organised by the Young Christian Workers and was awarded a Scholarship to study at the State Academy in Saarbrücken. She is now studying with Adrian Aeschbacher.

In 1968 she was awarded another Scholarship, with the help of the German Embassy in Malta, this time by the Deutscher Akademischer Austauschdienst (DAAD) and has had her scholarship extended each year for the past 3 years. This is done through a concert examination.

She is now engaged as a piano teacher in Sulzbach and Hamburg.

MANOEL THEATRE MANAGEMENT COMMITTEE

Mr. GINO MUSCAT AZZOPARDI — *Hon. President.*

Mr. A. AGIUS FERRANTE L.P. — *Chairman.*

Dr. V. M. PELLEGRINI, LL.D. — *Vice-Chairman.*

Miss MARIE LOURDES BONNICI,

L.R.S.M., L.Mus. L.C.M., F.L.C.M. — *Hon. Treasurer*

Mr. JOSEPH GRIMA — *Hon. Secretary.*

Mrs. MYRIAM ENGLAND SANT FOURNIER — *Member.*

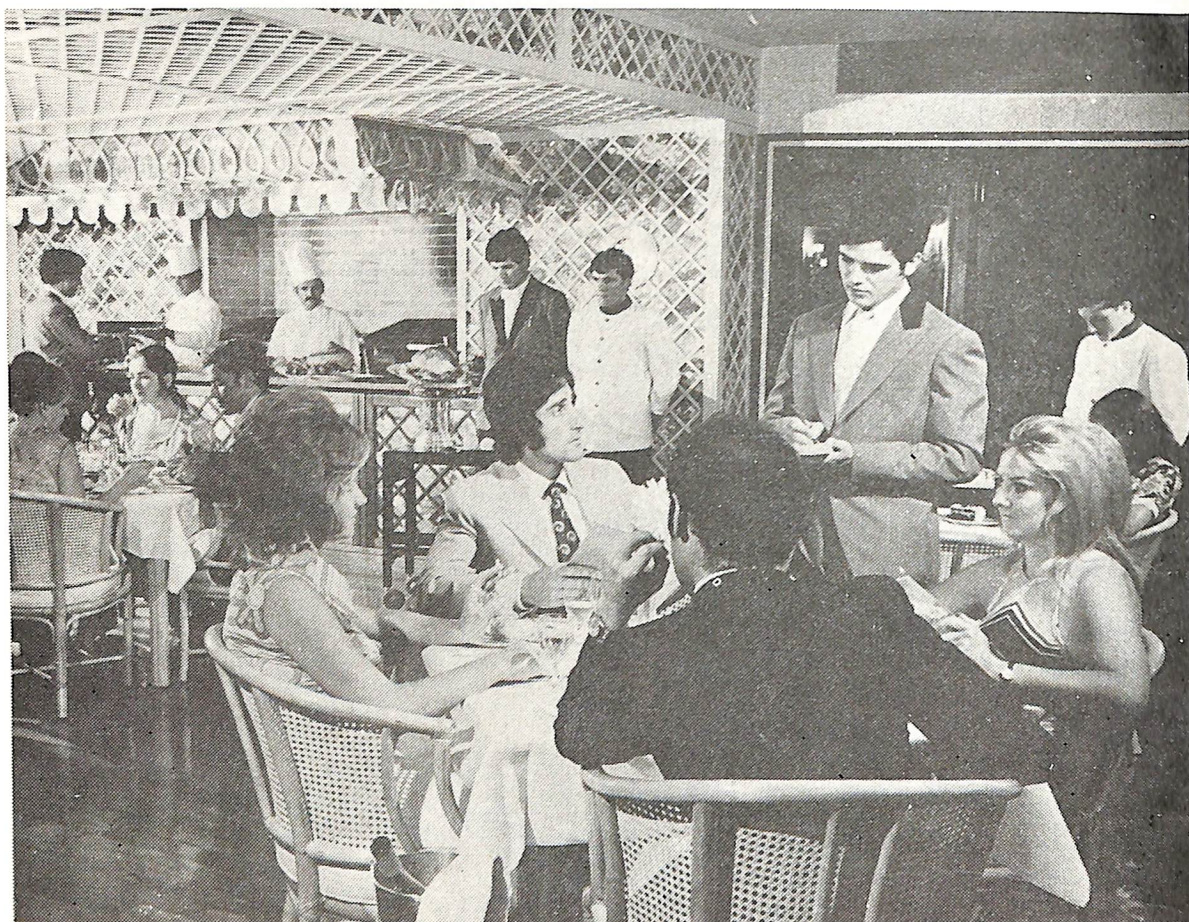
Mr. MICHAEL KISSAUN — *Manager.*

Late comers will not be admitted to the Auditorium.

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

Oscar Lucas Band and resident singer Mary Spiteri.

For reservations tel: 74901



*Four
Seasons*
RESTAURANT

GRAND HOTEL VERDALA RABAT

