



1732

Al. Cichociński, Warszawa

ul. Marszałkowska 104

1-10-72

**MANOEL
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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
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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

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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

AN ORCHESTRAL CONCERT

by

THE MANOEL THEATRE ORCHESTRA

Leader: *Geo Spiteri*
George Spiteri

Conductor: Mrs. JOSEPH SAMMUT

Joseph Sammut
at the

MANOEL THEATRE

1st OCTOBER 1972

PROGRAMME

OVERTURE "FIDELIO" OP. 72 BEETHOVEN (1770 — 1827)

Beethoven composed four different overtures for Fidelio, concerning whose chronological order some confusion exists. The Leonore overture No. 2, Op 72, was the one which served as the prelude for the original performance of the opera. In his extensive revision, Beethoven discarded this overture and wrote an entirely new one, built on the same thematic material — the Leonore Overture No. 3, Op 72, now considered one of his mightiest orchestral works. The Leonore Overture No. 1, Op 138, is a simplification of No. 3 and was probably intended for a Prague performance of the opera which never materialised. When Fidelio was revived in Vienna in 1814, Beethoven composed a fourth overture, this time using entirely new thematic subjects: this overture is today known as the Fidelio Overture, Op. 72.

WALTZ "EMPEROR" STRAUSS (1825 — 1899)

The Johann Strauss waltzes have never lost their fabulous popularity or appeal. The greatest of them include The Beautiful Blue Danube, Artist's Life, Vienna Blood, Tales from the Vienna Woods, Wine, Women and Song, Emperor Waltz, Voices of Spring, music as fresh and pleasing and seductive today as on the day it was written. Strauss' charm has proven to be deathless, because Strauss' charm was touched with fingers of true creative genius.

BALLET SUITE "ROSAMUNDE" SCHUBERT (1797 — 1828)

Schubert had composed this Rosamunde music for a stage production of the play by Wilhelmine van Chizy, which took place at the Theatre-an-der-Wien in 1823. The play was a failure, and ran for only two nights. After that presentation the Schubert music was completely forgotten until it was restored to the music world almost fifty years later.

INTERVAL

SYMPHONY No. 4 IN F MINOR OP. 36 TSCHAIKOWSKY (1840-1893)

Andante Sostenuto and Moderato con Anima — Andante in Modo di Canzone — Scherzo (Pizzicato Ostinato) — Allegro con Fuoco.

It opens with the "Fatum" theme, as Tschaiikowsky called it, a sinister sounding fanfare of the brass, which gives the atmos-

phere of the whole movement. It is marked by the composer as in 'Valse Time' and the rhythm of the first subject, dotted and syncopated, dominates the movement. The first subject is announced first by the strings, then by the wood-wind, and after the first climax is over, Tschaiikowsky gives an inverted form of the theme to the basses, while the horns play a sobbing figure, which he was to use extensively in both his later symphonies. After a final fortissimo statement of the theme, the clarinet and bassoon have a short bridge passage, dying away to a pianissimo before the clarinet introduces the second subject in A flat minor instead of the conventional A flat Major, Ex 3. This is very lightly accompanied by the strings, but when the flutes and oboes take it up, the cellos play a cantabile countersubject which finally develops on its own. The development section is heralded by a return of the "Fatum" fanfare of the trumpet.

The second movement is in complete contrast. It opens with an oboe solo, accompanied by the strings pizzicato, playing a folk-like melody. This is taken up by the cello and is followed by a less graceful interlude, in which the scoring is intentionally thick in a way that is rare in Tschaiikowsky. The "più mosso" middle section consists of a simple F major melody, also folk-like in character, though it resembles a dance rather than a song. The return of the first melody is a remarkable instance of Tschaiikowsky's scoring.

The Third Movement: Scherzo, is a Pizzicato Ostinato. In the Trio the woodwind instruments enter and play alone. At the end all three sections toss short phrases to each other. The brass plays in sharp staccato chords and very softly, a kind of puppets' march. The clarinet adds the shepherds' tune on top, after a time and, after several hints in the wood-wind, the pizzicato theme returns in full and the movement ends with the whole orchestra.

The last movement: Allegro con fuoco, is definitely a festival. After two introductory flourishes in the orchestra the wood-wind announce the folk song "In the field there stands a birch-tree". Tschaiikowsky's description of the last movement is as follows: "If you find no pleasure in yourself, look about you, go to the people, see how it understands being jolly, how it surrenders itself to gaiety". In short it is: "The picture of a folk holiday". And the orchestra depicts it accordingly.

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.*

Mr. MICHAEL KISSAUN — *Manager.*

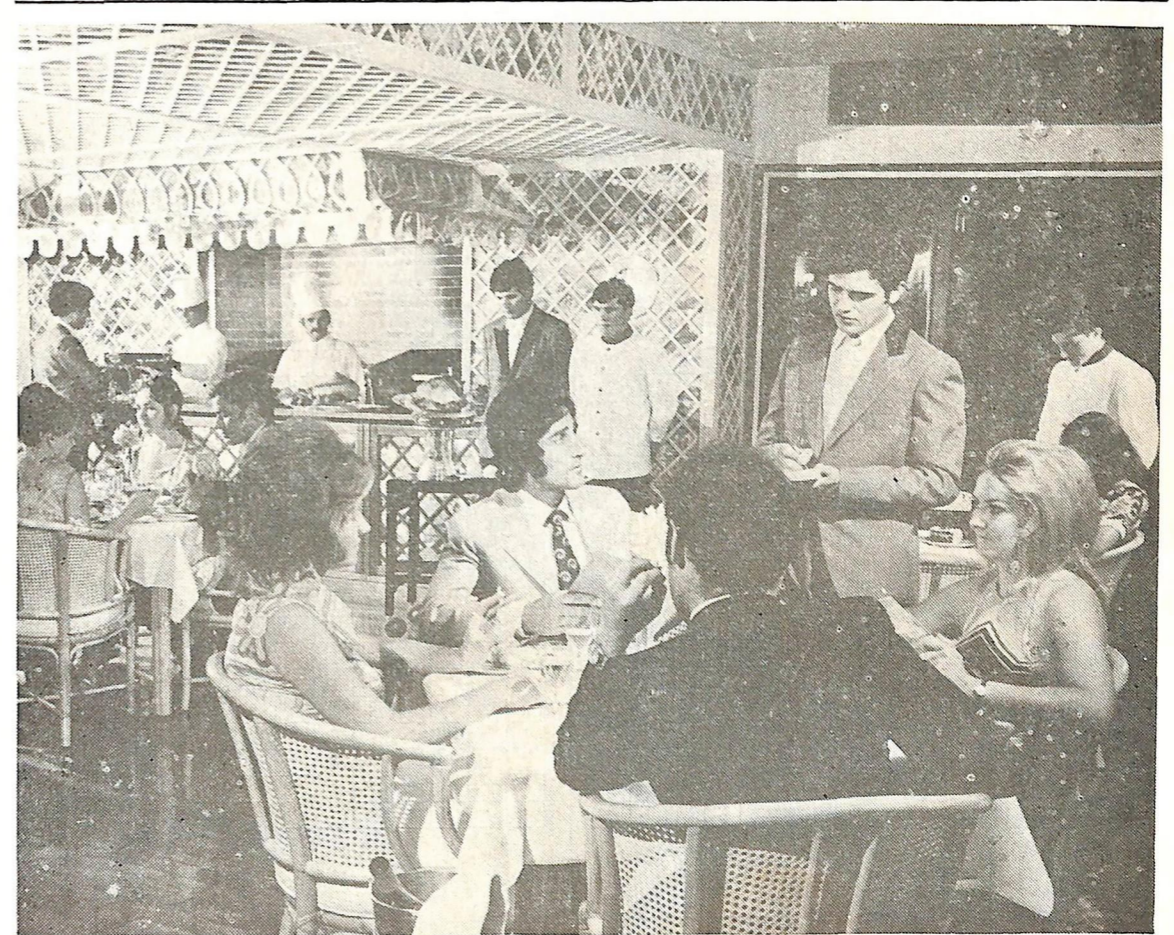
FORTHCOMING EVENTS

M.A.D.C. — IR-RAHEB — Thursday 12th, Friday 13th, Saturday 14th, Sunday 15th,
October, at 7.30 p.m., 7.30 p.m., 8.30 p.m., 6.30 p.m.

MALTA TALENT ARTISTES — THE PITFALL — Thursday 19th, Friday 20th,
Saturday 21st, Sunday 22nd., at 7.30 p.m., 7.30 p.m., 8.00 p.m., 6.30 p.m.

GHAQDA KITTIEBA ŻAGĦŻAGĦ — IL-VAGANZI TAS-SAJF — Friday 27th.
Saturday 28th, Sunday 29th, at 7.30 p.m., 6.30 p.m., 6.30 p.m.

M.T.M.C. — PIANO RECITAL BY DETLEF KRAUS — 31st October at 7.30 p.m.



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

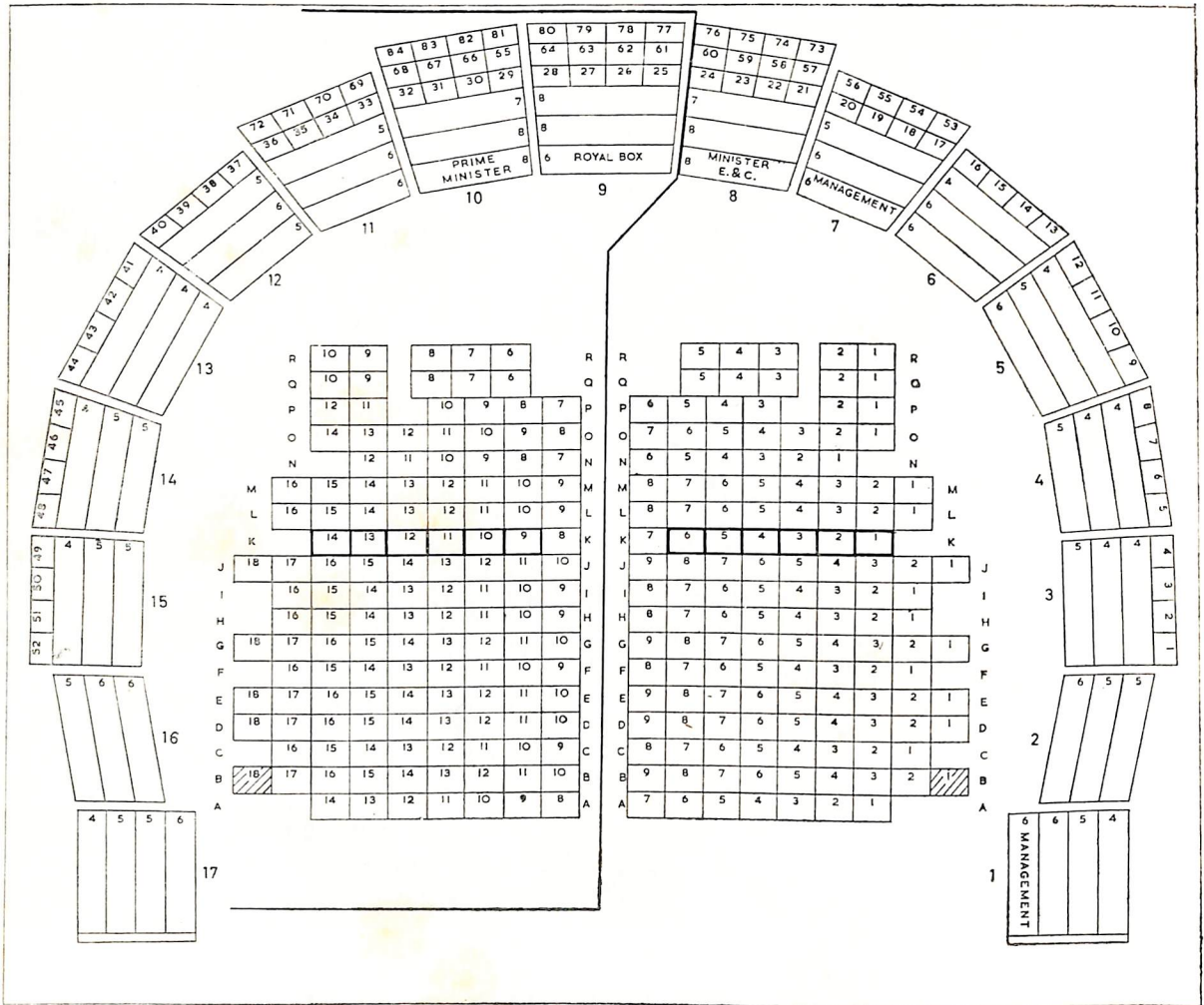
Oscar Lucas Band and resident singer Mary Spiteri.

For reservations tel: 74901

Four Seasons
RESTAURANT



GRAND HOTEL VERDALA RABAT



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.

