



1732

"Orchestral Concert"
Salant - Cynthia Turou
27-3-73

435

MANOEL
THEATRE

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

present an

ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Soloist - CYNTHIA TURNER

Leader

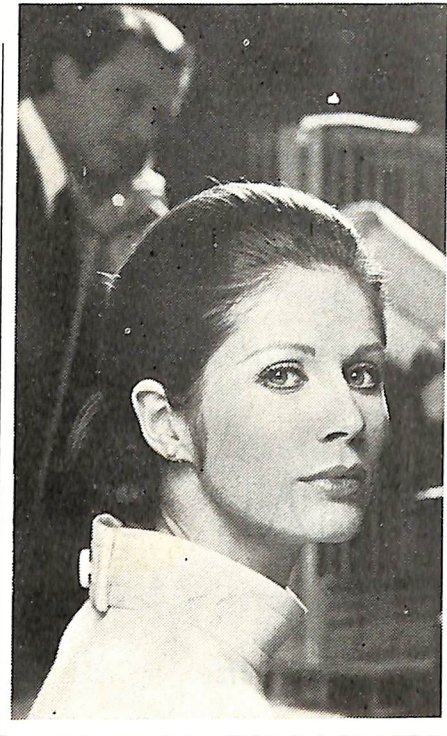
GEORGE SPITERI

Conductor

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**Cynthia
Turner**

Cynthia Turner was born in Malta. She studied under Bascetta, Horbowski, and Zecchi and worked with Karoly and Poulenc. Turner's soloist performances at the Manoel Theatre in recent years have included Brahms piano concerto No. 2 in B flat; Tchaikowsky piano concerto No. 1 in B flat and Poulenc's concerto for piano and orchestra.

PROGRAMME

SYMPHONY IN B MINOR "Unfinished"

SCHUBERT

Allegro Moderato — Andante Con Moto

Why Schubert permitted the symphony to remain unfinished is one of the unanswerable enigmas of musical history. The layman is frequently tempted to believe that death prevented its completion but Schubert lived almost six years after he wrote the Unfinished, and composed one more symphony, the monumental C Major. The fact that there exist several sketches of the proposed Scherzo as a third movement for the symphony, terminating after only a few bars, suggests that Schubert soon realized that even he, who was never at a loss for inspiration was incapable of producing two additional movements maintaining the exquisite perfection, the ineffable charm, the idyllic mood of the first two sections. It seems that Schubert, rather than compose music incapable of sustaining the loveliness and poetry of his original conception, decided to leave the symphony unfinished. Schubert's eight (and most famous) Symphony is called the "Unfinished" because it contains only two instead of the traditional three or four movements of the classical symphony.

SYMPHONY FROM THE NEW WORLD IN E MINOR OP 95 DVORAK

Adagio — Allegro Molto — Largo — Scherzo

Molto Vivace — Allegro Con Fuoco

Late in 1892, during Dvorak's stay in America, the critic Krehbiel brought the music of the American Negro to his attention. Dvorak was greatly impressed by this music and decided to utilize its style and mannerisms in music of his own creation. Darkness, light, and latent energy sum up the introduction to the first movement, cellos, violas and double basses, contrasted with flutes and oboes, then a sudden stab on the strings, responded to, by woodwind and horns. There follows the outline of the first part of the first theme. The first theme, in the new quickened time (*allegro molto*) consists of two phrases, the one on the horns, and a phrase in thirds very characteristic of Czech folk music. These two phrases, variously orchestrated, and in a succession of different keys, typifying the restless energy of the country in which Dvorak found himself, lead to a second theme in G minor, which is certainly composed in the spirit of a Czech country dance, and delightfully scored for flute, with oboe and clarinet countertune, and a background of first violins holding a harmonic note and the second violin the same note, tremolando, an octave lower, the next time, on the flute, which somewhat resembles Swing low sweet chariot. The development uses all this material in an obvious way, with the exception of the second tune. Second movement — *Largo*. Much more of the real Dvorak appears in this movement. A fine sequence of chords opens the movement. Muted strings establish the background against which the English horn, silent in the symphony till now, sings the lovely tune which has made the fortune of the symphony. A single sustained horn note leads to a new tune for flute and oboe in C sharp minor, but as the recapitulation of the opening tune it may be said that the whole movement is really in one key. The rapid notes for oboe, flute and clarinet, which are one of Dvorak's village-band effects, consists of a fore-shortened version of the *cor anglaise* tune. Third movement — *Scherzo: Molto vivace*. Lively, humorous, and rather interesting harmonically from the fact that the chirrups of the flute, oboe, and clarinet are accompanied by a reiterated chord on the strings, technically a discord, that is never resolved. The downward going chords for bassoons and horns, two beats each, provide a nice touch of counter rhythm to the wood-wind, and later, much as in the *Scherzo* of the D minor symphony (No. 2), positions are reversed. The trio in the major key flute and oboe merges without break into the repeat of the *Scherzo*. Fourth, movement — *allegro con fuoco*. This is the weakest movement in all Dvorak's last five symphonies and makes its way only by incessant repetition of its four bars phrases. A solo clarinet with a background of strings tremolo, provides one moment of real beauty, and there is a naive charm in the (three blind mice) phrases that soon follow it. But Dvorak has a surprise of real value in store. After the playing, by the full orchestra, of the main theme of this last movement, the brass ascends with the opening theme of the first movement and the music suddenly moves in a new key, for a moment, hesitates between two tonalities, and then settles down in E major. With that stroke of genius Dvorak bids the world of symphony farewell.

CONCERTO No. 15 K. 450 IN B FLAT MAJOR

MOZART

Allegro — Andante — Allegro

On 24th May 1784 Mozart wrote to his father: "I cannot decide between those two concertos in B flat (K450) and D (K431). I think both are concertos which make one sweat; but the one in B flat surpasses the one in D for difficulty. K.450 is, indeed, one of the most difficult of the whole series, and gives quite exceptional prominence to the soloist in long sections of bravura which are calculated as part of the organic growth, and not inserted as mere display. First movement — *allegro*. Here in the first sixty bars, we find five themes of varying importance. The first moves compactly in thirds, and is given, most unusually, to oboes and bassoons. The second section of this subject comprises an arpeggio figure on the violins, after which the first is repeated by the woodwind with identical notes, but with a clever shift of the accent. Second movement — *andante*. In Mozart's characteristically grave mood of E flat, the strings announce the symmetrical theme which falls into two eight-bar sections, of which the solo answers with an expanded version; the strings give out the second section which the solo repeats with slight elaboration, and then joins forces with the strings to open the first of the two long variations. The broad alternation of solo and tutti makes the structure admirably clear. Third Movement — *allegro*. For this rondo, in 6/8 time, Mozart uses almost as many themes as for his first movement. The most delectable and important is the opening.

Interval

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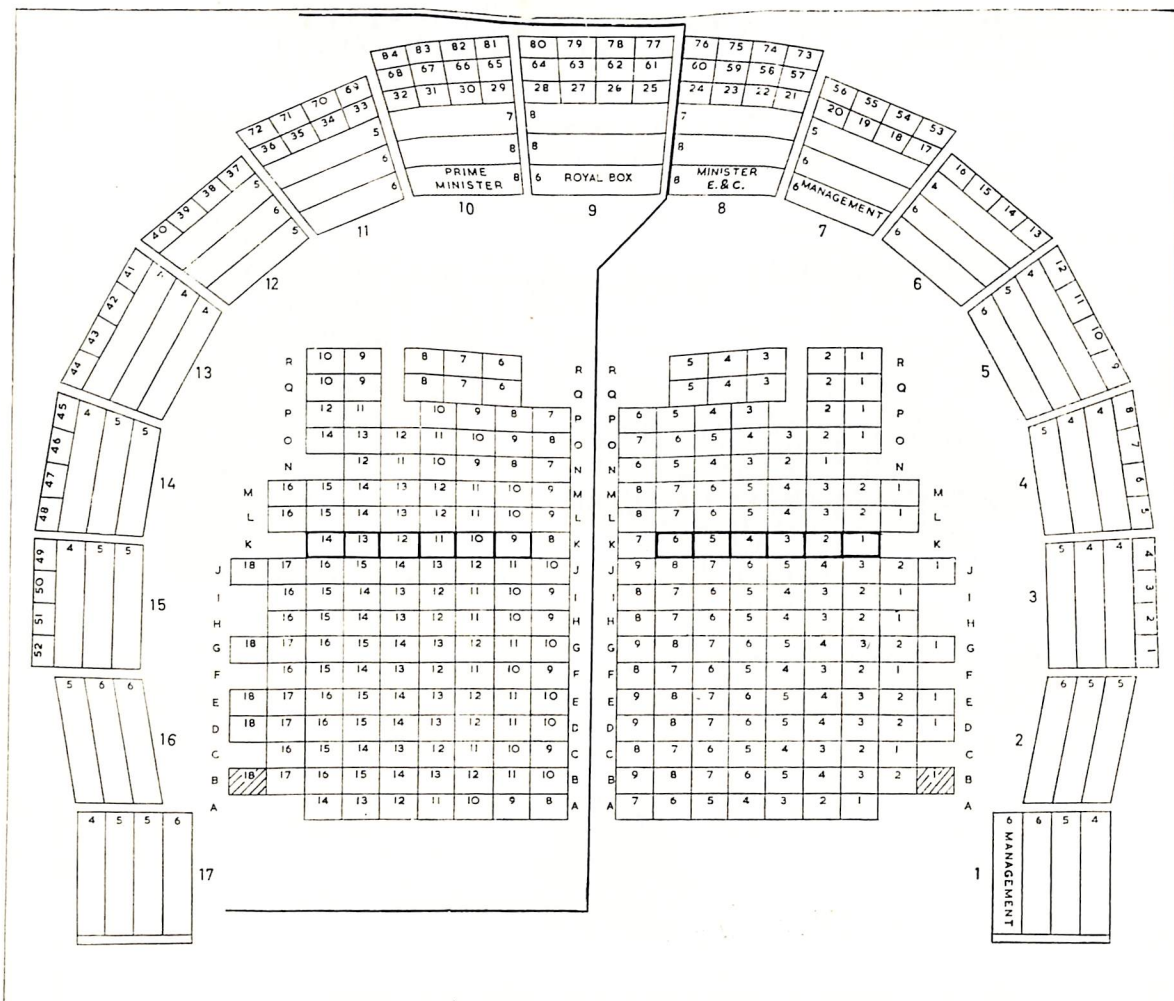
Miss MARIE LOURDES BONNICI —

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FORTHCOMING EVENTS

MALTA THEATRICAL COMPANY — *Il-Mejta Edwina Black* — 30th, 31st
March at 7.00 p.m. and 1st April at 6.30 p.m.



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.

