



1732

"A Vocal & Instrumental Concert"
Presented
by Giulietta Baggio
22.4.73

MANOEL
THEATRE

439.

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

present

A VOCAL & INSTRUMENTAL
CONCERT

by

THE MANOEL THEATRE ORCHESTRA

Soloist **GIULIETTA BISAZZA**


Leader: GEORGE SPITERT

Conductor **Mrs. JOSEPH SAMMUT**


AT THE MANOEL THEATRE

SUNDAY 22nd APRIL 1973



JUVENA

The famous and successful Swiss Beauty Preparations now available in Malta!

For the woman whose beauty requires that touch of extra-special care Juvena has created a range of skin-grooming preparations specifically developed to meet the needs of the more demanding complexion and to bring its natural beauty to full flower: **Juvenance by Juvena.**

The Juvenance range provides complete skin care 24 hours a day. The discriminating woman will find here everything she needs to cleanse, revitalize, moisturize, protect, nourish and regenerate her complexion.

Juvenance preparations are completely free of hormones and all other substances not fully compatible with the skin. They are therefore ideal for all types of skin and especially suitable for more delicate, sensitive complexions.



JUVENA

now available at:

rosina depares - Valletta — salon hilton - malta hilton
ta xbiex pharmacy and beauty parlour - ta' xbiex



**GIULIETTA
BISAZZA**

Giulietta Bisazza

The second daughter of one of Malta's musical families, Giulietta Bisazza showed talent at an early age as a violinist and singer and appeared before Maltese audiences when nine years old.

In the short span of four years that is between 1959 and 1962 Miss Bisazza won a scholarship where she spent three years at the Royal Academy of Music, London, and she also made her operatic debut as **Rosina** in Rossini's "Il Barbiere di Siviglia" and in Verdi's "Rigoletto" during the opera seasons at the Manoel Theatre.

During this period she was awarded the Ella Mary Jacob prize and also won another scholarship to continue her studies in Italy. Before leaving England she gave recitals for the B.B.C.

Her singing teachers in Italy included Fambri, Carosio, Pagliughi and Sanzio. Miss Bisazza's break in opera abroad came in April 1965, when she appeared in Cimarosa's comic opera "Il Matrimonio Segreto" at the Teatro Dell'Arte in Milan.

Other singing engagements provided Miss Bisazza with numerous concerts in various Italian provinces such as Treviglio, Nembro (Bergamo) as well as other appearances at Saint Vincent, Biella, Domodossola, Varallo in the Piemonte, to mention only a few.

Miss Bisazza has also scored a great success in Milan where her activities included three performances of "Don Pasquale" and concerts at the Conservatorio Giuseppe Verdi and at the Teatro dell'Arte.

In 1970 Giulietta Bisazza recorded two operas by Mayor (Donizetti's teacher) for Radio Monteceneri. Recently she appeared at the Wigmore Hall (London) in a recital of operatic arias by Donizetti, Verdi, Proch and a set of songs by Maltese composer Nicolò Isouard arranged by Charles Camilleri.

PROGRAMME

TRAGIC OVERTURE

BRAHMS (1833 — 1897)

The Tragic Overture, Op. 81 was composed simultaneously with the Academic Festival in the summer of 1880. It is not known whether Brahms had any special tragedy in mind when he wrote his overture, but it has a Greek nobility and spaciousness. It is one of Brahms's most moving works, in which the pathos is expressed with majesty, and in which the tragedy has the character of inevitability. As Hermann Dietus wrote: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or, if so, which one; those who remain musically unconvinced by the surpassing powerful theme, would not be assisted by a particular suggestion".

Two Major themes dominate the work, the one reflecting a great and brooding sorrow, the other providing an antidote of optimism. The development of both themes is along epic lines, and its dramatic power is strongly reminiscent of the Beethoven of the Coriolanus Overture.

SEMIRAMIDE — *BEL RAGGIO LUSINGHIER* — ROSSINI

IL CORSARO — *NON SO LE TETRE IMMAGINI* — VERDI

FALSTAFF — *SUL FIL D'UN SOFFIO ETEREO* — VERDI

VARIAZIONI — PROCH

INTERVAL

SYMPHONY No. 5 IN B FLAT

SCHUBERT (1797 — 1828)

Allegro — Andante con Moto — Minuetto — Allegro Molto —

Allegro Vivace.

The fifth of Schubert's youthful symphonies was composed in September and October 1816, when the composer was nineteen years old. It is deservedly the most popular of his early symphonies, overflowing with lyrical beauty and shaped with the authoritative power of the born master.

The first theme, starting in bar five, is used with power and resource to build a vigorous exposition. The second theme, a gem is an example of the balanced, classical nature. The development section is based on his main theme, as set out in the first four bars. The recapitulation, which begins in E Flat, is perfectly regular and aptly concludes this little masterpiece.

The slow movement, andante con moto, begins with one of Schubert's sustained, songlike themes; its progress is maintained. There is an unusual and striking break-away, from the serene E flat tonality; this heralds the second subject, a duet between flute and violin, passing from B major to B minor. A cadence is used in the coda known technically as "interrupted"; the music, instead of resolving into E flat, unexpectedly concludes in C flat.

The third movement Minuetto, allegro molto is from his early years and lacks the variety and delicacy of its predecessor. For all that, it is a likeable section and the trio, in G major, is wholly Schubertian and full of his appealing melody.

The fourth movement is typical of the Viennese Schubert; the opening theme is fresh and lyrical; a series of massive, orchestra chords provides an excellent contrast. This idea is worked to a dramatic climax for the advent of the second subject. The development section is short and lightly scored, but its transparently direct nature and immediate appeal is the result at the highest artistry. An intriguing, codetta, a holding back, as it were, reminds us of the similar procedure in the slow movement; it leads to the recapitulation, which is identical to the exposition except for the necessary key changes.

*The face you'll never forget ...
... comes on a Seiko watch*



The beauty of a jewelled-lever Seiko watch is easy to see. But inside is the real beauty Anti-magnetic hair springs. Unbreakable mainsprings. Shock-resistant operation And nontilted balance wheels for greater accuracy. That's why every Seiko watch is a

precision timepiece for years of dependable service. The man or woman who owns a Seiko watch never forgets it. Don't forget it for gifts, either. Seiko from the world's largest independently-owned manufacturer of jewelled lever watches, founded in 1881, and the producer of the official timers for various international sporting events.

SEIKO

A. VELLA

48, Britannia Street (corner with Strait St.)
Valletta



BY APPOINTMENT TO
ADMIRAL the EARL MOUNTBATTEN OF BURMA

CARMELA CASSAR

(Est. 1893)

Malta Lace Manufacturer

18, KINGSWAY, VALETTA

TEL. ADDRESS ALEMRAK MALTA

DIAL 24654

ANTIQUES, JEWELLERY, GOLD & SILVER FILIGREE WORKS,
SOLID SILVER & E.P.N.S. GOODS, GUBELIN WATCHES, SPORTS
CUPS, MARCASSITE, CULTURED & POMPADOUR PEARLS, ROYAL
GRAFTON BONE CHINA, PEWTER TANKARDS, CROSS PEN SETS.

Tei: 24654

No connection with any other firm

MANOEL THEATRE MANAGEMENT COMMITTEE

Mr GINO MUSCAT AZZOPARDI — *Hon. President.*

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

Miss MARIE LOURDES BONNICI —

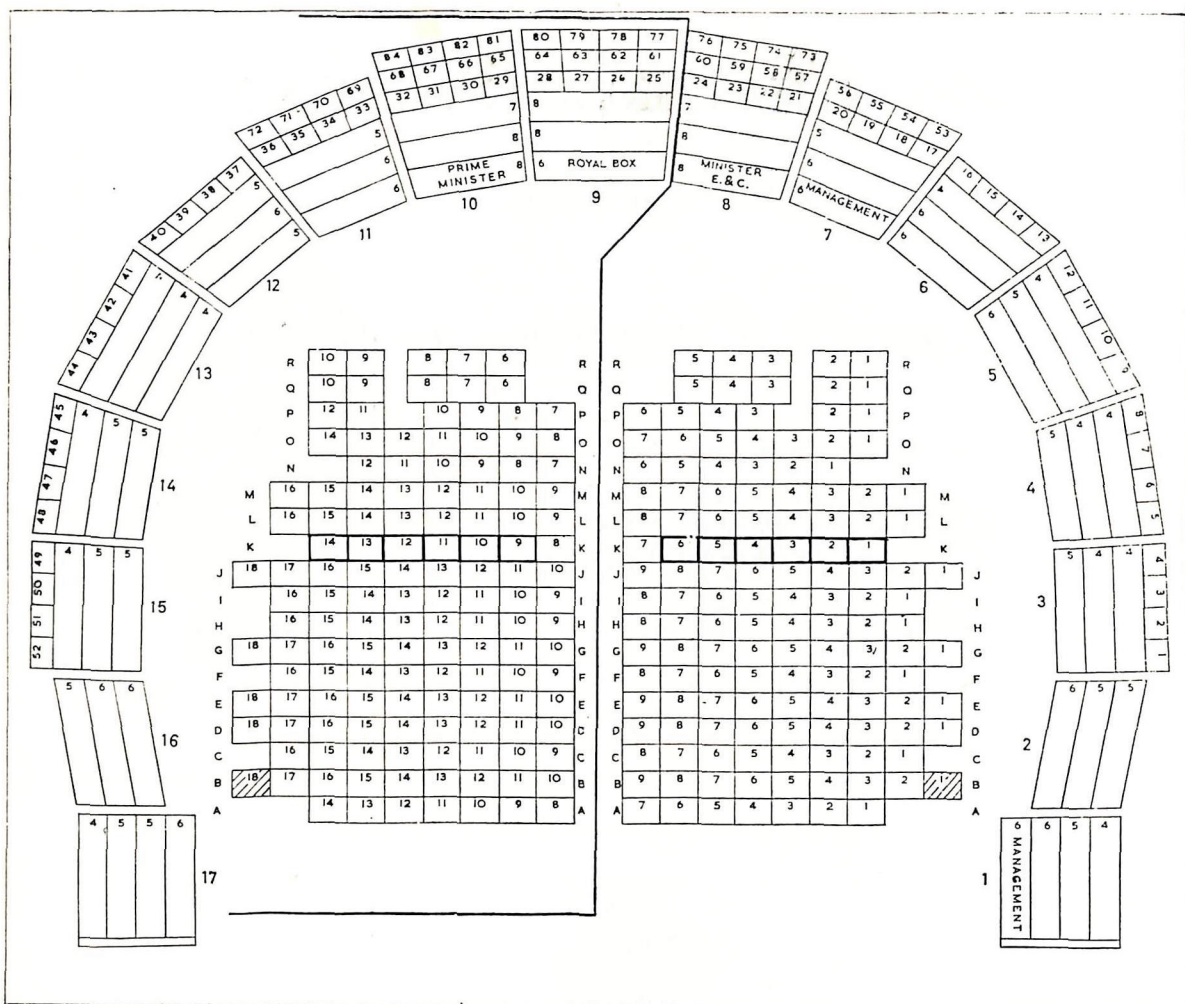
L.R.S.M., L.Mus.L.C.M., F.L.C.M. — *Hon. Treasurer.*

Mr. JOSEPH GRIMA — *Hon. Secretary.*

FORTHCOMING EVENTS

WEBBER DOUGLAS ACADEMY — **THE FLIP SIDE** — Wednesday 25th; Thursday 26th; Friday 27th at 7.30 p.m.; Saturday 28th at 8.30 p.m.; Sunday 29th at 6.30 p.m.

M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY — **PIANO RECITAL BY PETER HOLLFELDER** — Monday 30th April at 7.30 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.

