



1732

MANO DI  
TUTTA L'ARTE

PELLERONI



THE MANOEL THEATRE MANAGEMENT  
COMMITTEE

*present*

A VOCAL & INSTRUMENTAL  
CONCERT

*by*

THE MANOEL THEATRE ORCHESTRA

Soloist **GIULIETTA BISAZZA**

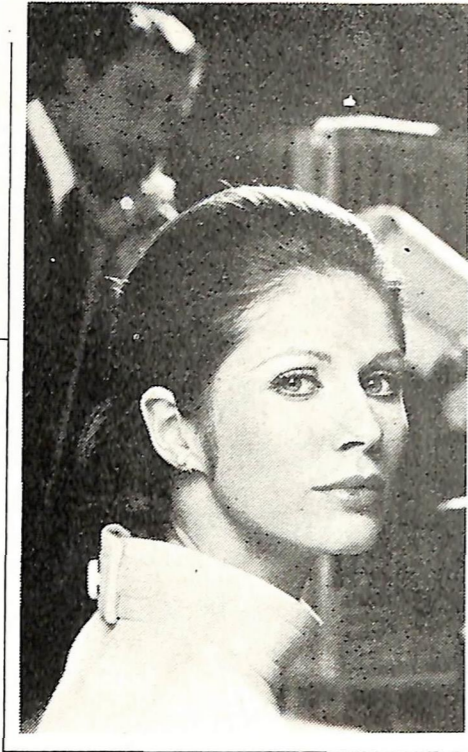
Leader: GEORGE SPITERI

Conductor **Mrs. JOSEPH SAMMUT**

AT THE MANOEL THEATRE

*SUNDAY 22nd APRIL 1973*





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## 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 of 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 Bee hoven 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.



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Miss MARIE LOURDES BONNICI —

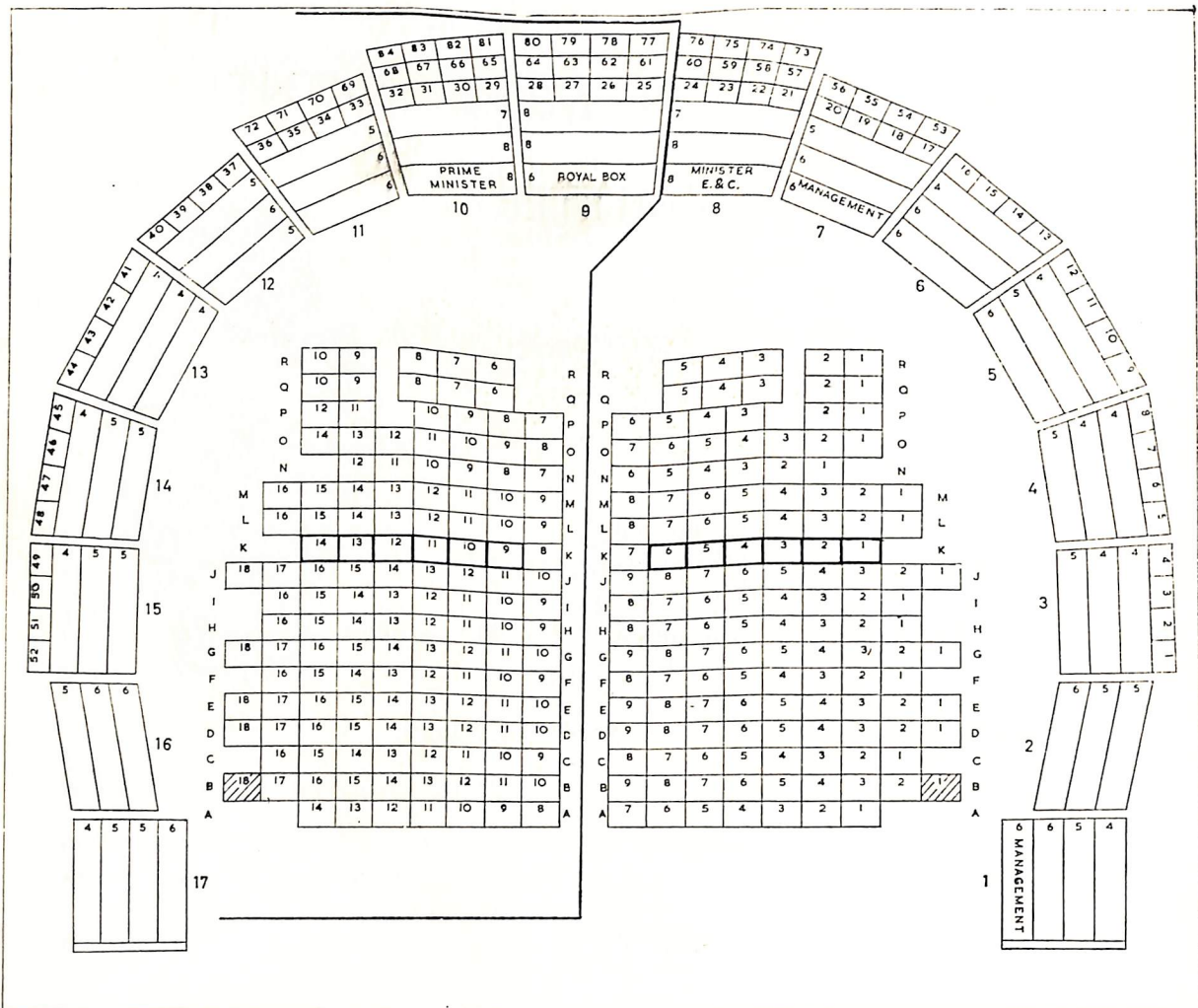
L.R.S.M., L.Mus.L.C.M., F.L.C.M. — *Hon. Treasurer.*

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.

