

THE MINISTRY OF EDUCATION AND CULTURE
and
THE MANOEL THEATRE MANAGEMENT COMMITTEE

present

AN ORCHESTRAL CONCERT

by

THE MANOEL THEATRE ORCHESTRA

LEADER

GEORGE SPITERI

CONDUCTOR

JOSEPH SAMMUT

at

ST. PAUL'S SQUARE, MDINA

Wednesday, 12th September, 1973 at 8.30 p.m.

OVERTURE — LA FORZA DEL DESTINO VERDI (1813 - 1901)

This Overture is from the Opera "La Forza Del Destino" (The Force of Destiny). Opera of four acts by Verdi. Text by Piave, based on a drama by the Duke of Rivas, Don Alvaro. First performed in St. Petersburg, 1862.

REVERIE Tone Poem

J.A. SCOLARO

This work, as the name suggests, contains a variety of fantasies which include triumphant and melancholic moods. The music paints itself in vivid colours through the composer's skilful combinations of musical instruments, rich harmony and contrapuntal music.

The stately characteristic theme of the introduction forms a motto which binds the whole work. This is followed by *andante* for strings which gives an impression of utter solitude sensed at dawn. A solo violin passage with harp accompaniment denotes emotional feelings which are later on depicted more vividly by the repeated use of the cor anglais, cello and clarinet.

A short passage which leads to *allegro moderato* includes themes on horns and trumpets accompanied by running semi-quavers which are constantly repeated on the wood-wind section and later on, on strings.

The *squilli* on trumpets and the predominant passages for brass accompanied by percussion instruments heralds in the climax which is conveyed to the use of rapid passages on the violins. This tumultuous movement is followed by a pacified *canto* played on horns and oboe. The increasing of tempo, *accelerando*, leads to the finale where the full orchestra recapitulates the main theme.

This composition, which has never yet been performed, was written in 1964. Besides this work, Chev. Mro Joseph Abela Scolaro (F.L.C.M. Lond.) has written Overtures, Cantata and other types of music, some of which have been acclaimed both locally and abroad.

BORODIN (1833-1887)

DANCES - FROM THE OPERA PRINCE IGOR

Alexander Borodin, Born St Petersburg. He combined music study with academic, becoming assistant professor of chemistry at the Academy of Medical and Physical Sciences. In 1862 he met Bala Kirev and was impressed by the latter's nationalistic theories. Subscribing to Bala Kirev's musical principles Borodin became one of the major spirits in the group. Known as the Russian five. He divided his life between the pursuits of chemistry and music, achieving note in each. He died in St Petersburg in 1887.

I N T E R V A L

RITRATT MUSIKALI - "MALTA"

C. CAMILLERI

The idea to compose a national symphonic poem based on the Maltese Islands has been lingering in my mind for a very long time. A few years ago while driving, in a remote and narrow country lane, I came face to face with a typical farmer and his herd. Clearly I was blocking the way! I stopped to let him pass through, little realizing that the whole affair was going to take much more than I had anticipated. When the road was clear the shepherd came over to my car window and with eyes full of love and sincerity of tone, that went right through me, he said: "Grazzi Hija" (Thank you brother). That incident stirred me to start on my work titled "MALTA".

The Poem starts with a fanfare on brass which acts as a link between each section. Soon a melodic line based on Maltese "Għana" is developed to depict morning in the country-side which is then followed by children dancing on the village square. After a climax the music returns to the serenity (Hemda) that is so apparent during sunset — with the village church bells in the background. A hymn is then heard which is in turn based on an old tune called "Il-Vrajs" suggested to the composer by Guzè Cassar Pullicino.

The finale is based on the theme "Joy and Freedom" rounded up by the fanfare which provides a triumphal note, suggesting motives from the Maltese National Anthem.

The work is dedicated to Maestro Joseph Sammut who conducted its first performance on 8th June, 1971.

SUITE No. 2 - L'ARLESIENNE**BIZET (1838-1875)****PASTORALE; INTERMEZZO; MINUETTO; FARANDOLE**

Alexander Cèsar — Leopold (called Georges) Bizet, born Paris. Studied at the Paris Conservatory, winning the Prix de Rome in 1857. He first attracted attention in 1863 with *Les Pêcheurs de perles* (The Pearl Fishers). Other operas followed, but not until 1872 did he write his masterpiece, the one work by which he is best remembered today is *Carmen*. This was introduced at the opera Comique in Paris on March 3, 1875, and was moderately successful. In June of that year Bizet died, too early to see his beloved opera accepted by the world as a masterpiece.

CAPRICCIO ITALIAN**TSCHAIKOWSKY (1840-1893)**

Peter Ilitch Tschaiowsky born Votkinsk, Government of Viatka, Russia. Studied law at St. Petersburg, and it was not until these studies were ended that he could devote himself to music. For three years he was a clerk in the Ministry of Justice, at the same time studying music at the conservatory with Zaremba and Anton Rubinstein. After graduating from the Conservatory, he became a professor at the newly opened Moscow Conservatory, and later a music critic. During this period he composed his first symphony, an opera, and in 1869, the orchestral fantasy *Romeo and Juliet*, none of which were successful. An unhappy marriage in 1877 brought him to the brink of a nervous breakdown. He did not abandon composition, however. While in Switzerland, he learned that the influential patroness, Nadejda Filaretovna von Meck, stood ready to provide him with a handsome yearly pension which would enable him to give up teaching. This new financial freedom brought on a fresh burst of creativeness which produced such masterpieces as the Fourth Symphony, the opera *Eugen Onegin*, and the Violin Concerto. From this time on, his stature as a composer grew until there were few who did not accept him as Russia's leading composer. In 1891, he went to United States on a concert tour and was regally welcomed. He died of cholera in St Petersburg in 1893.