



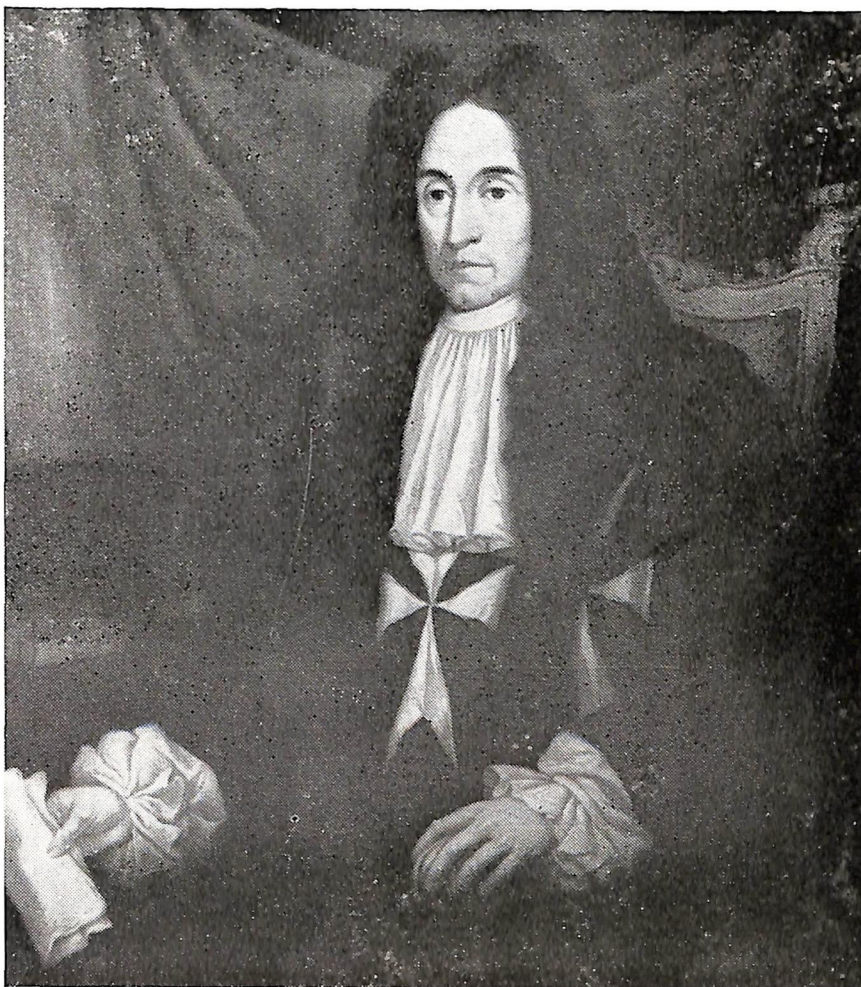
1732

*Okuljal Concert*  
by  
*Nawal Shaki Okuljal*  
1.10.43

**MANOEL  
THEATRE**

455

PALLERINI



### *Antonio Manoel De Vilhena*

Grand Master Antonio Manoel de Vilhena, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps for such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means to encourage civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre, a living monument to his achievements, which keeps his memory fresh and glorious in all those that cultivate the Arts and all those who seek an honest recreation, as the Theatre's motto implies: "Ad honestatem populi oblectationem."



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THE MANOEL THEATRE MANAGEMENT  
COMMITTEE

*presents an*

# ORCHESTRAL CONCERT

*by the*

# MANOEL THEATRE ORCHESTRA

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

MONDAY 1ST OCTOBER 1973

# PROGRAMME

## OVERTURE — *IL SIGNOR BRUSCHINO* ROSSINI (1792 - 1868)

Rossini's greatest gift as a composer was his deft touch writing sparkling, effervescent music that bubbles like champagne. Frequently criticized for writing music with little more depth. Rossini nevertheless was a master of opera buffa style."

## VALSE TRISTE SIBELIUS (1865 - 1957).

Though this sentimental and often mawkish piece of music took continental Europe by storm a few decades ago, it is one of the least creditable of Sibelius's works. It is one of several numbers which Sibelius wrote as incidental music for Jarnefelt's play *Kuolema* in 1903, Op. 44. The following programme is appended to the music "It is night". The son, who has been watching the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruby light is diffused through the room: there is the sound of distant music, strains of a valse melody. The sleeping mother awakens, rises from her bed and begins to move silently. She waves her hands and beckons in time to the music. Strange visionary couples appear, turning and gliding to an unearthly valse rhythm. Then she seems to sink exhausted on her bed and the music breaks off.

Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mood rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish. The music dies away. Death stands at the threshold.

## SYMPHONY FOR STRINGS ORCHESTRA PANNAIN (1891 —)

*Lentamente — Allegro Risoluto — Assai Animato — Allegro Assai.*

Pannain Guido (born Naples 17th November 1891). Composer and critic. Studied composition under De Nardis at the Naples Conservatory; he dedicated himself at an early stage to a critical study of the history of music. He was music critic of the daily "Il Mattino" of Naples from 1931 to 1943, and since 1953 for "Il Tempo" of Rome.

Publications: "La Teoria Musicale" by G. Tinctoris (Naples 1913); "Le origini della scuola musicale napoletana" (1914); "Le origini e lo sviluppo dell'arte pianistica" in Italy from 1500 to 1700 c. (1918); "Lineamenti di Storia della Musica" (1922); "Musica e Musicisti in Napoli nel sec. XIX" (Rome 1922); "Storia del Conservatorio di Napoli" (1942); "La vita del linguaggio musicale" (Milan 1947); "Ottocento musicale italiano" (1952); "Storia della Musica" (in collaboration with A. Della Corte, 3 vols., 3rd ed., Turin 1952); "Musicisti dei tempi nuovi" (2nd ed., Milan 1954); "L'opera e le Opere" (1958). In preparation — "L'Oratorio dei Filippini e La Scuola Musicale di Napoli", 2 vols.

Compositions: Theatrical works: *L'Intrusa* (by Maeterlinck, Genoa 1940); *Beatrice Cenci* (Naples 1942) and *Madame Bovary* (1955); *Capri, Mime* (1931); *Requiem* for solo, choir and orchestra (1912); *Paolo Uccello*, poem for violins and orchestra (1924, revised 1930); symphonic compositions (*Overture*; *Amleto*; *Fuga*; *Sinfonietta*); *Preludio* for strings; *Intermezzo* for voices and orchestra; *Concerto* for violins and orchestra; *Concerto* for viola and orchestra; 1 quartet, 1 trio, with pianoforte, excerpts for pianoforte solo.

## INTERVAL

## ITALIAN SYMPHONY MENDELSSOHN (1809 - 1847)

*Allegro Vivace — Andante Con Moto — Con Moto Moderato — Saltarello.*

The opening movement, *Allegro Vivace*, is built upon two principal themes. The first is heard at the very beginning, a spirited and happy subject for the strings; the second, played by the clarinets, is more restrained. The entire movement generates a feeling of joy; of healthy animal spirits, of contagious exhilaration. The second movement, *Andante con moto*, sometimes referred to as "The Pilgrims' March" — was believed by Moscheles to have its source in a Bohemian folk song. The beautiful subject that dominates the entire movement is heard in the oboe, clarinet and violas, and is then adopted by the strings. The clarinet has the second theme, graceful and delicate. In the third movement, *Con Moto Moderato*, a graceful and pleasing song is heard at the beginning and the end, the middle section bring a Trio for bassoons and horns. The closing movement is vibrant with the exciting movement and rhythm of the Italian Carnival dance, the *Saltarello*.

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## MANOEL THEATRE MANAGEMENT COMMITTEE

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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.*

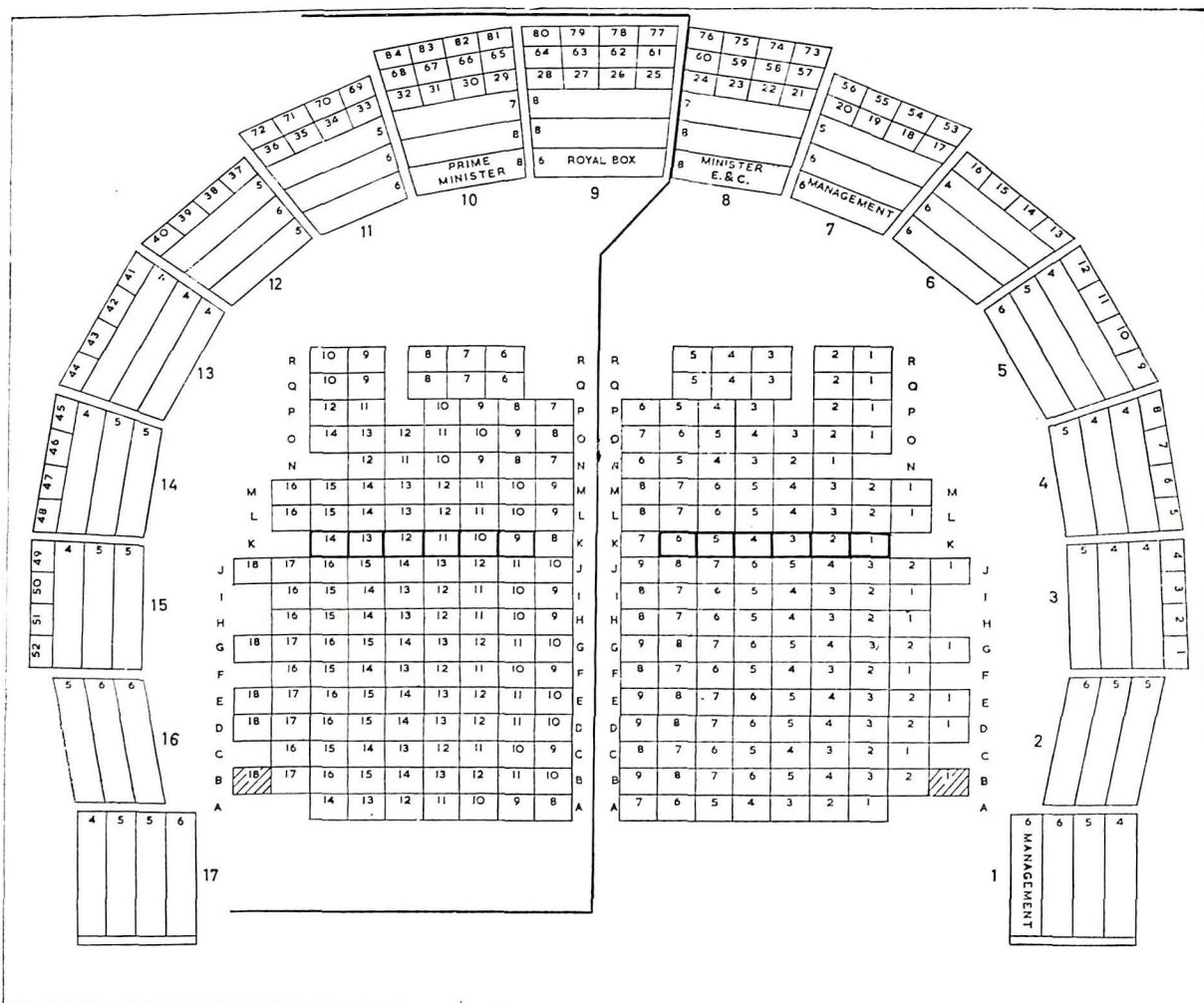
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## FORTHCOMING EVENTS

La Compagnia Filodrammatica Carlo Goldoni — "I MENEEMI DI PLAUTO" —  
Sunday, 7th October, at 6.30 p.m.

Malta Talent Artistes — "IL-MEJTIN MA JHALLSUX TAXXI" —  
Thursday, 11th and Friday, 12th at 7.00 p.m.; Saturday, 18th at 7.30 p.m., and  
Sunday, 14th October, at 4.30 and 7.30 p.m.

Mrs. C. Pace — OPERA "ANGELICA" — Saturday, 20th and Saturday, 27th October,  
at 7.30 p.m.; Sunday 21st and Sunday, 28th October, at 6.00 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.

