



1732

"Orchestra Concert"
by the
Hollandische Orkest
Solost,
Remon Conzelmann
3.1.74

MANOEL
THEATRE

271

**THE MANOEL THEATRE
MANAGEMENT COMMITTEE**

Presents an

ORCHESTRAL CONCERT

By the

MANOEL THEATRE ORCHESTRA

Soloist: SIMONE CAMILLERI

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

THURSDAY 3RD JANUARY 1974.



Courmèges. empreinte; parfum, eau de toilette

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Simone Camilleri

SIMONE CAMILLERI started the piano at the age of 4 under Miss Lydia Cilia. She made her first public appearance at the age of 6. After further studies with Miss Adela Hare, she obtained her L.R.S.M. Diploma in 1960. In 1966 she won a year's scholarship to study in Germany with the Swiss pianist Adrian Aeschbacher. In 1968 she was awarded a further scholarship, this time by the Deutscher Akademischer Austauschdienst (DAAD). After a yearly concert - examination this scholarship was extended each year for four years. During the last year of her stay in Saarbrücken, Simone Camilleri was engaged as a Piano Teacher in two Saarland towns. She moved up to Hamburg, where she now lives, at the beginning of 1973.

During the past 6 years she has played on Malta Television, the German Radio and the Wigmore Hall in London.

PROGRAMME

FINGAL'S CAVE OP. 26

OVERTURE

MENDELSSOHN (1809 - 1847)

The Overture *Fingal's Cave*, op. 26 sometimes known as the Hebrides Overture. This Overture was inspired by a walking trip that Mendelssohn and his friend Klingemann took in the Scottish Highlands. Its opening theme occurred to him during his visit to the famous caves at Staffa. "You may understand how extraordinarily the Hebrides affected me". Mendelssohn wrote from Scotland. "The following (the first ten bars of the overture) came into my mind." In the evening, Mendelssohn was making a visit with his friend Klingemann to a Scottish family. There was a piano in the room; but it was Sunday, and there was no possibility of music. He exercised all his diplomacy to get at the piano for a moment. When he had succeeded, he dashed off the theme out of which the great work grew. The theme in question, which opens the Overture, aptly describes the roll of the ocean waves to the shore at the mouth of the cave. On this theme, and a second one that is beautifully lyrical, Mendelssohn builds the entire overture, which is one of his happiest landscape paintings. As Hugo Leichtentritt wrote: "Certainly it gives a wonderfully vivid impression of the surging sea, of waves resounding in rocky caves, of the harsh cry of the sea gulls, the odour of the salt air, the sharp flavour of the seaweed, and the melancholy soul of this northern scene. What a masterpiece of romantic imagination and romantic tone painting!" The overture was composed in 1831-32, and was introduced by the London Philharmonic, Thomas Attwood conducting, on May 14, 1832.

PIANO CONCERTO No. 4 IN G MAJOR OPUS. 58

BEETHOVEN (1770 - 1827)

Allegro Moderato — Andante con Moto — Rondo.

Beethoven's own, most personal and most trusted instrument is the piano; in his piano music he is most himself, speaking his own tonal language in its purest form. Only in his last years, when increasing deafness had long separated him from the piano, did he adopt the string quartet medium for the expression of his most profound ideas. His first two Concertos Op. 15 in C and Op. 19 in B Flat were modelled on Mozart's compositions. The master's full maturity is to be seen in the G Major Piano Concerto. The incomparable, poetic work was composed in 1806. Beethoven himself performed it publicly for the first time in 1808 in Vienna. At that time it was spoken of as a tremendously difficult work. The piano parts are and will always remain a challenge to every pianist. This proves true from the very beginning of the first movement. The piano begins alone with a passage which requires deep feeling and musical understanding and sheds a radiant glow over the whole movement. The orchestra answers in a similar tone, but the tutti brings a surging wave of joy which carries the movement forward to its close on a jubilant note.

The 2nd movement is short but unequalled in all music. The piano's nostalgic Cantabile is repeatedly interrupted by the dry orchestra theme but the infinitely comforting melody of the piano gradually overcomes the ominous shadows of the tutti — a dialogue stunning in its poignant power. Something of its mood remains in the final Rondo which follows without a break. This mood cast a dark shadow on the otherwise bright G Major of this movement. The tenderness of the 2nd movement is never abandoned not even in the closing Presto.

SOLOIST — SIMONE CAMILLERI

INTERVAL

SYMPHONY IN D MINOR

FRANCK (1822 - 1890)

Lento — Allegro non troppo — Allegretto — Allegro non troppo.

Franck's Symphony, composed in 1888, was introduced by the Société des Concerts du Conservatoire, under the direction of Jules Garcin, on February 17, 1889. That premiere was a fiasco. In the first place, the musicians of the orchestra were against the new work and approached it contemptuously. They made their objections strongly articulate, at times during the rehearsal refusing to go on. Only the firmness and insistence of the conductor carried the work from rehearsal to performance. The director of the conservatory shouted: "This is no symphony. Who ever heard of a symphony with an English horn?" Yet, from such ignoble beginnings, the symphony grew to become one of the favourites in the symphonic repertoire, and the best loved of Franck's works. Today, of course, it is accepted as a masterpiece. The symphony opens with a Lento, a majestic introduction in which the principal subject of the movement is stated at once by the basses (a theme curiously reminiscent of a motive from Wagner and also of the opening theme of Liszt's *Les Preludes*). The lento builds great dramatic suspense, growing in intensity and mystery until, finally, the allegro non troppo bursts forth triumphantly. In the second movement, first the pizzicati of strings, then a contrapuntal subject in the cellos, form backgrounds to a melody of rare sweetness voiced by the English horn. Strange but the musical pundits of Franck's time should have been so upset by the introduction of the English horn into the symphonic texture as to remain deaf to the beauty and tenderness and compassion of this music! A counter subject, equally eloquent, and a sprightly Scherzo, complete the principal melodic subjects of the movement. A joyful and spirited Allegro non troppo concludes the symphony, a movement in which the principal themes of the preceding movements are briefly revived.



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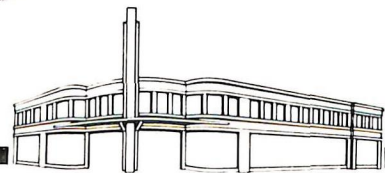
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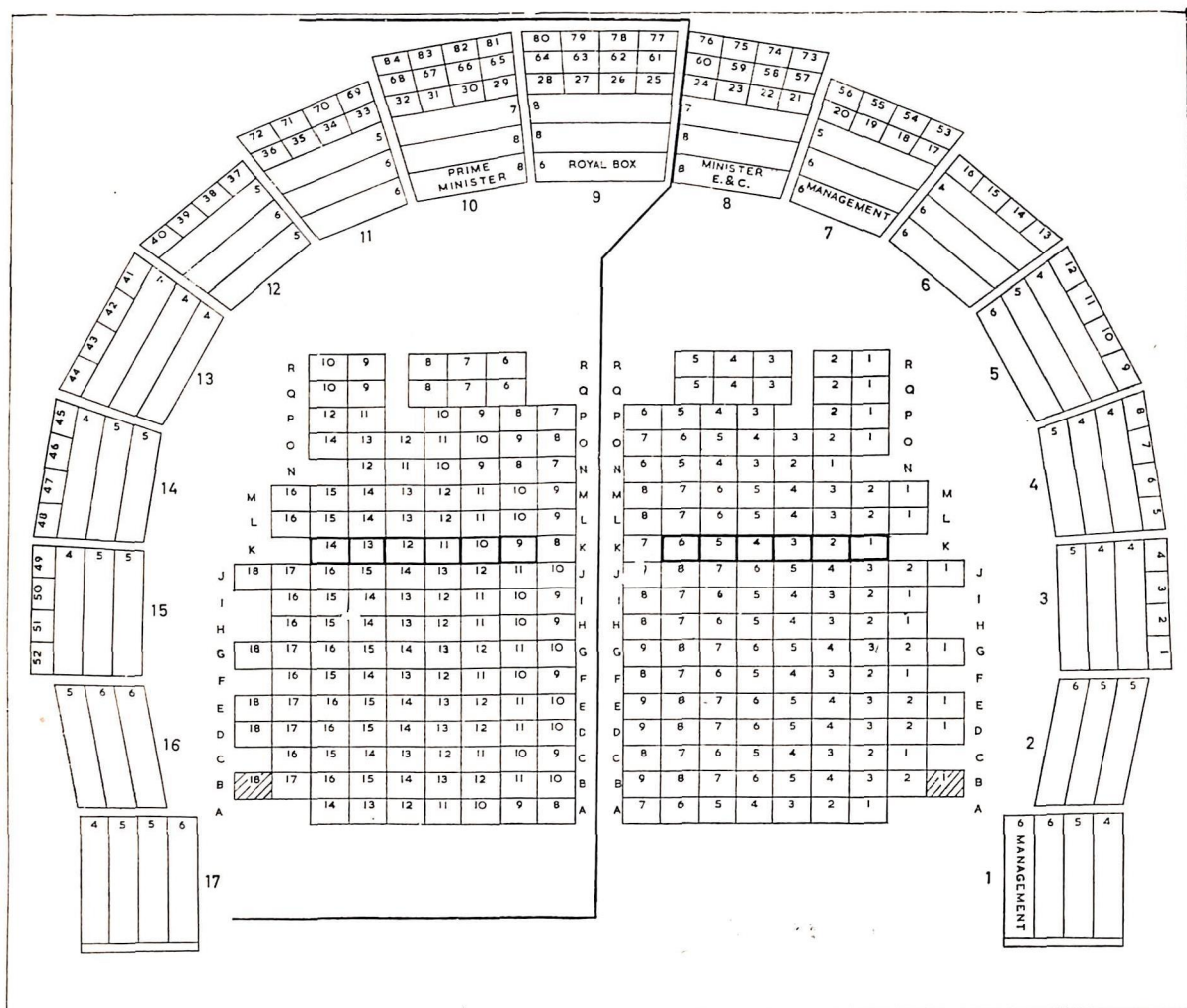
FORTHCOMING EVENTS

MALTA TALENT ARTISTES — **RELATIVELY SPEAKING** — Thursday, 10th
January, at 7.30 p.m.; Friday, 11th, at 7.30 p.m.; Saturday, 12th, at 8.30 p.m. and
Sunday, 13th, at 6.30 p.m.

IL-KUMITAT NAZZJONALI DUN MIKIEL XERRI U SHABU FLIMKIEN MAL-
MINISTERU TA' L-EDUKAZZJONI U KULTURA — **TIFKIRA GHAL DUN**
MIKIEL XERRI U SHABU — Thursday, 17th January, at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — **ORCHESTRAL CONCERT**
— **SOLOIST CYNTHIA TURNER** — Thursday, 24th January, at 7.30 p.m.

MINISTRY OF EDUCATION AND CULTURE — **ORKESTRA NAZZJONALI TAZ-**
ZGHAZAGH — Tuesday, 29th January, 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.

