



1732

# MANOEL THEATRE



THE MANOEL THEATRE  
MANAGEMENT COMMITTEE

*presents an*

**ORCHESTRAL CONCERT**

*by the*

**MANOEL THEATRE ORCHESTRA**

***Soloist:* ANNE BORG**

***Leader:* GEORGE SPITERI**

***Conductor:* JOSEPH SAMMUT**

**TUESDAY, 16th APRIL, 1974**





Courmèges. empreinte: parfum, eau de toilette

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## ANNE BORG



ANNE BORG, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss A. Hare.

In 1967 she won the prize in the piano competition organized by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study at the Music Academy in Saarbrücken under Walter Blankenheim. Owing to her considerable progress that scholarship was extended for another three years by the German Academic Exchange Service.

She is presently studying in Saarbrücken under Robert Leonardy and has given performances on radio and at public recitals. She has also been a piano teacher since 1972 at the Conservatory which is connected to the Music Academy



# PROGRAMME

## OVERTURE *THE MAGIC FLUTE* MOZART (1756 - 1791)

This overture is more elaborate and is on a larger scale than the "Don Giovanni" Overture. A short adagio introduction leads to the main part (allegro) of the overture at the seventeenth bar. In the "Jupiter" Symphony we note an example of Mozart's skill in applying fugal technique to a movement in sonata form. This overture, though it is less elaborately worked out, provides another example of this procedure. The first subject takes the form of a four part fugal exposition. The opening chords of the overture are then recalled, but with the difference that each one is now played twice, for greater emphasis, and the harmony does not change as it does at the beginning of the work. The development section begins when the allegro is resumed and shows great contrapuntal ingenuity in the working out of the first two bars of the fugal subject and counter subject.

## PIANO CONCERTO No. 1 IN E MINOR OPUS 11.

FREDERIC CHOPIN (1810 - 1849)

*Allegro maestoso — Romanze (larghetto) — Rondo (vivace).*

Chopin completed his Piano Concerto No. 1 in E Minor two months before he fled Poland for France and Italy and performed it for the first time at his farewell concert on the 11th October 1830. The extremely brilliant score is dedicated to the virtuoso Friedrich Kalkbrenner who ranked with the finest pianists of his generation (1785-1849). It is a youthful work showing the eminent characteristics of the composer's maturity with its elegant thematic work and brilliantly differentiated technical mastery of the piano. There are indeed very few works in the whole piano literature which had to overcome such sharp and consistent criticism, a criticism primarily based on Chopin's use of the orchestra.

Berlioz, for example, described it as "cold and practically useless". We have to appreciate however that Chopin had no idea of the classical concerto pattern as established by the piano concertos of Mozart and Beethoven; more so since Chopin intended to launch himself as an original and promising pianist in that era of great virtuosos. It is a fact that Chopin never became a great master of the orchestra and both his concertos are monumentally conceived, brilliant fantasies — it would be even possible to obliterate the orchestral part without damage, without violence.

The grand orchestral introduction to the first Allegro brings out the three main themes of the work, strangely enough all in the same key. The soloist repeats the themes, the first very energetic motif followed by the plaintive second idea and their frequent restatements in different keys are challenges for the virtuosoship of the player, especially the coda with its passages of increasing difficulty which rounds off the movement.

The second movement, romanza, is a truly inspired nocturne full of those dissolving sounds and colouristic effects that are so characteristic of Chopin's world. The most beautiful part is the conclusion of the romanza where the piano plays tender arabesques and variations round the theme in the orchestra.

The last movement, a rondo, is typically French: graceful and charming. The subsidiary theme is highly original: it is given to the pianist who executes it in simple octaves. The further development of this capricious idea is correspondingly simple and the effect is positively electrifying. Needless to say, the last movement gives the pianist endless opportunities for brilliant display and bravura.

## I N T E R V A L

## SYMPHONY No. 92 IN G MAJOR "OXFORD" HAYDN (1732-1809)

*Adagio — Allegro spiritoso — Adagio — Minuetto — Presto.*

In July 1791, Haydn attended the Oxford Commemoration at which ceremony the degree of Doctor of Music was conferred on him. For this occasion he composed a new symphony, but because it proved too difficult for the few rehearsals available, he substituted an earlier work which he had composed for Paris.

This earlier work is now included in the Solomon group and is referred to as the "Oxford" (No. 92). First Movement — Adagio — Allegro Spiritoso. The allegro begins with a four bar phrase built upon the melodic and harmonic basis of the dominant seventh, the last bar of which gives rise to a succeeding clause in the tonic.

Second movement, Adagio cantabile. The slow movement is built chiefly upon repetitions and variants of the broad, grave, symmetrical eight bar.

Third movement, Minuetto, Allegretto. This movement is another example of Haydn's vigorous and boisterous treatment of the stately, courtly dance form of the minuet. Particularly original and attractive is the trio with its syncopated horn motive, punctuated by pizzicati strings, and alternating with arco passages.

Fourth movement, Presto. This final movement provides a particularly telling exemplification of the dictum expressed earlier in these notes: namely, that Haydn is the unequalled and unapproachable master of the symphonic finale. The theme on which it is built, is one of the gayest and loveliest, and the developments and variations, melodic and instrumental, to which it is subjected are infinite in number and protean in versatility. Other themes appear, reappear, but finally disappear in order to make way for the triumphant apotheosis of the chief subject. The solo flute, incidentally, plays a leading role throughout.





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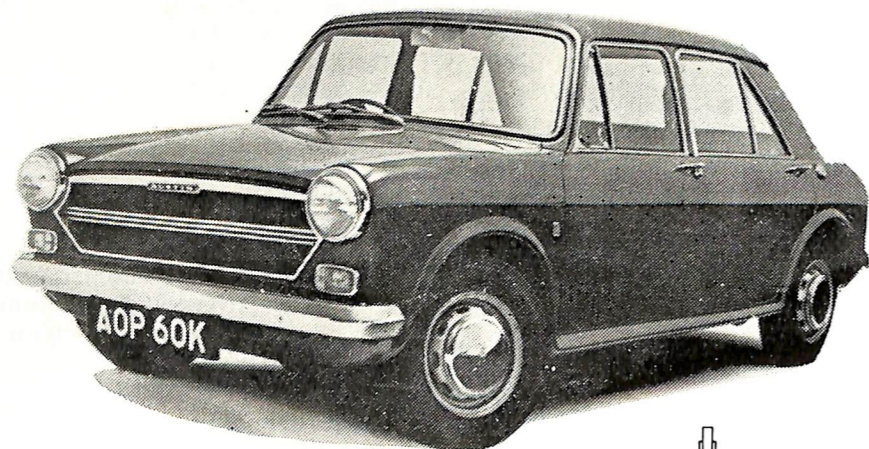
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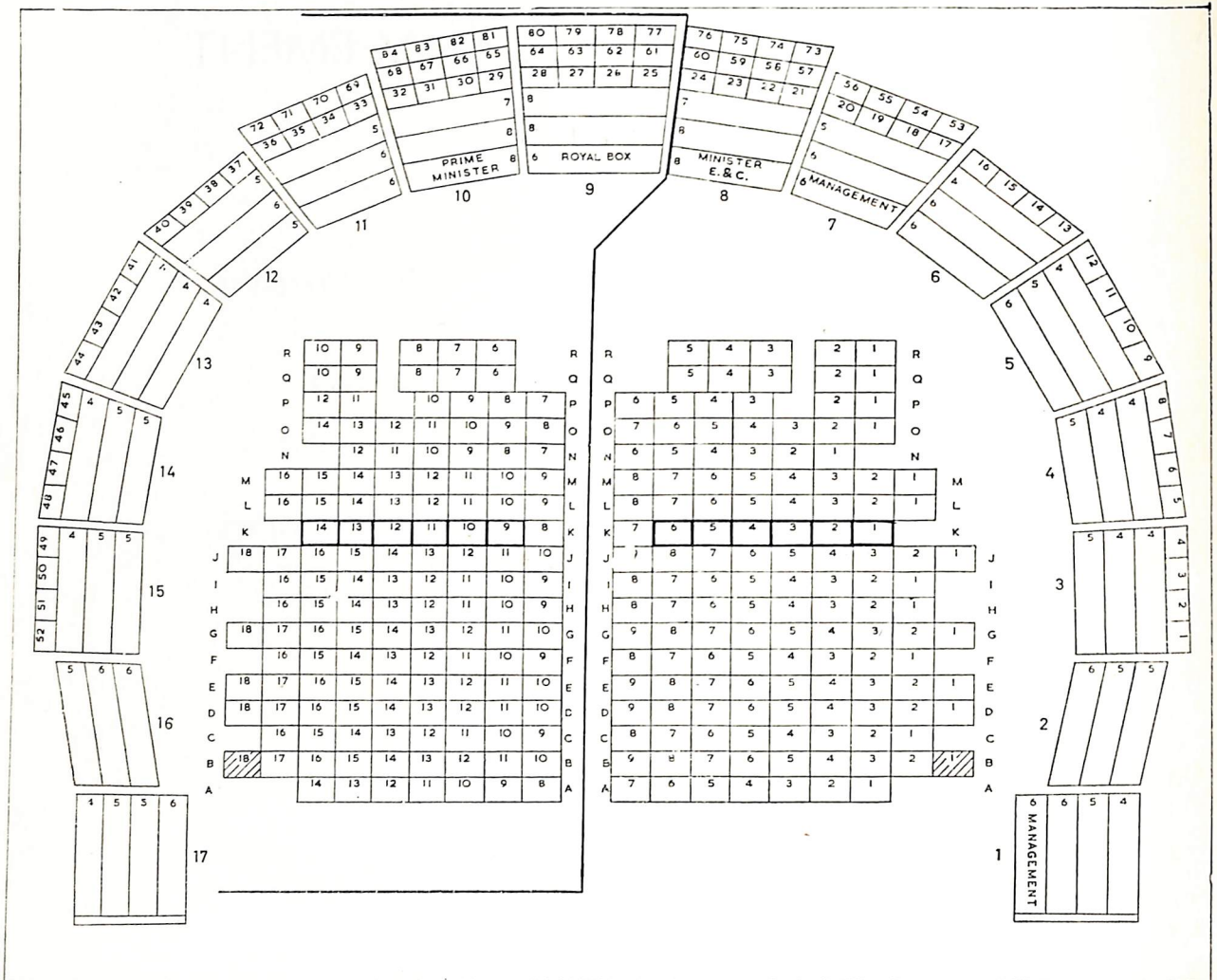
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## FORTHCOMING EVENTS

M.A.D.C. — **JOHNNY BELINDA** — Thursday, 18th; Friday, 19th at 7.30 p.m.;  
Saturday, 20th at 8.30 p.m. and Sunday, 21st April 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.

