



1732

Orchestral Concert
Soloist Cynthia Turner
13. Feb. 75

MANOEL
THEATRE

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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

AN ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Soloist: CYNTHIA TURNER

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

at the MANOEL THEATRE

Thursday, 13 February 1975



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PROGRAMME

OVERTURE

WEBER (1786-1826)

OBERON

Once again, the Overture is the most famous portion of the opera, but there are other pages of inspiration, notably the soprano aria in Act II, "Ocean thou mighty monster!" and heron's aria, in the same act.

Weber Carl Maria Friedrich Ernest Von, German composer, pupil of German romantic opera, particularly in "Des Freischutz" a lasting international success.

PIANO CONCERTO No. 2 IN B FLAT MAJOR Op. 83.

BRAHMS (1833-1897)

*Allegro Non Troppo — Allegro Appassionato — Andante —
Allegretto Grazioso*

The First Movement, opens with a Solo for Horn interrupted twice by ascending passages of the piano. The woodwinds continue while the piano follows with a cadenza in tempo after which the exposition is resumed by the orchestra. The second subject is in contrast to the pathetic first subject; a soft melody follows on the strings.

The Second Movement, Allegro appassionato, the piano bursts out unhesitatingly in the opening bars; the musical pattern is interesting for its curves and straight. The second main idea is easy to pick up and remember — a call on the strings in octaves that swings rhythmically and hauntingly around an E natural. The piano decorates it with energy — the whole movement is, in fact, full of a kind of semi-tragic vitality. It is to be observed as a matter of style that Brahms uses the classical system of repeat marks for his exposition. A rising arpeggio assumes some importance in the discussion, and the arising phrase of emphatic semitones. At length we come upon a straight forward new idea in a much gayer mood.

Third Movement Andante. The beautiful melody for a solo cello is something of a sedative after the gusty anxieties of the intruder-scherzo. But its quietness is that of a flowing stream, not of a static picture, for not only is there a rocking in the rhythm, but the melody itself changes, like a stream, as we watch its course. The pianist — it is the composer himself, I always feel — mildly interpolates a comment near the end, a questioning arpeggio which takes on some later importance, and embroiders the cello melody, as if to say "Is this what you really meant?" The waters of the stream soon meet rocks, not dangerous, perhaps, but troublesome. Out of this disturbance arises a new theme, for pianoforte accompanied by two clarinets over F sharp held on the cellos. The main topic returns; as a reminder, in this new key,

and then sinks to B flat in a proper recapitulation, with the pianist's first words recalled.

Fourth Movement. Allegretto Grazioso. Tovey calls it a 'great and childlike finale'. It is certain that we are shown here a sunnier view of life; but there is no apology for the grandeur that has gone before. The scoring is light without trumpets or drums. Everything — and there is a generous quantity of ideas — seems to arise out of the artless phrase announced by the pianist over violas and imitated by the violins. This little adage gives rise to witty epigrams, even puns here and there. A more sedate relation joins the party (on flutes, oboes, and bassoons in octaves), but the mood of solemnity does not come to anything: there is a gentle new theme for the clarinets, with a gay little aside — commentary from the strings (at first). It is hard to believe by now that this is a rondo; but back comes Ex. 14 to remind us. Another episode is concerned with a falling phrase, and there is a leap of a seventh which sounds as if it were meant to be taken seriously, but never quite is, for a light-hearted colloquy, the canvas is large; but Brahms has filled every inch of it with a successful as well as entertaining musical design.

INTERVAL

SYMPHONY No. 39 IN E FLAT MAJOR K. 543

MOZART

*Adagio, Allegro — Andante con moto — Minuetto Allegretto —
Finale Allegro.*

During his short life Mozart wrote nearly fifty symphonies, of which the last three — the 39, 40 and 41 — written three years before his death, remain a phenomenon in musical history and one of the most astonishing of the numerous manifestations of the composer's genius: all three symphonies, each a masterpiece in its own right, were written in the short space of seven weeks.

This symphony has always been known as the "locus classicus" for euphony. Music commentators have often compared the first movement of Beethoven's "Eroica" to the first movement of this work; the persisting dissonant note and the altogether energetic freedom of the movement would seem to justify this parallel. The third movement has attained considerable popularity and is probably the best known movement of all of Mozart's symphonies. The final movement is reminiscent of Haydn and the treatment accorded it is full of good humour and joie-de-vivre. The symphony ends abruptly — with the "Haydn" tune.



CYNTHIA TURNER

CYNTHIA TURNER was born in Malta where she started her studies under Bascetta. She was awarded a three-year scholarship at the London Royal Academy of Music and subsequently furthered her studies in Munich under Horbowsky. She was assisted in Paris by Poulenc and later underwent a course of performers' master studies at the Accademia di S. Cecilia in Rome under Zecchi.

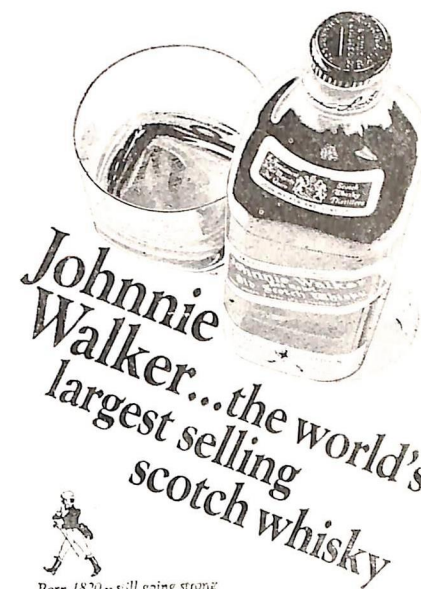
FORTHCOMING EVENTS

BRITISH COUNCIL — PIANO RECITAL BY JOHN CLEGG — Saturday, 15th February, at 7.00 p.m.

MALTA TALENT ARTISTES — IL-MEJTIN MA JHALLSUX TAXXI — Friday, 21st at 6.30 p.m., Saturday, 22nd at 7.00 p.m. and Sunday, 23rd February, at 6.30 p.m.

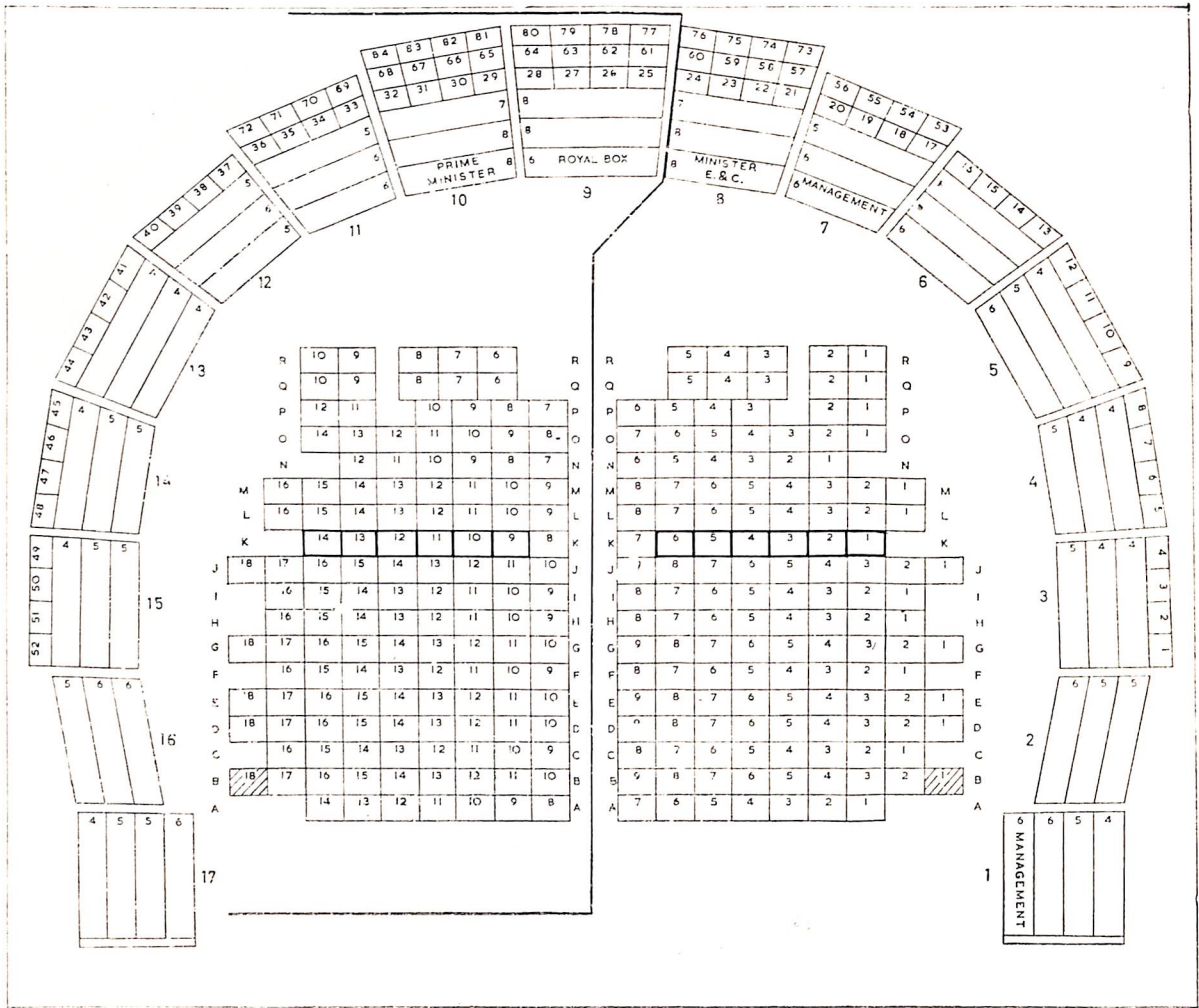
M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY — ORCHESTRAL CONCERT BY THE CAPELLA MONACENSIS — Monday, 24th February, at 7.30 p.m.

MALTA THEATRICAL COMPANY — DAQSXEJN TA' BEWSA — Friday, 28th February, at 6.30 p.m., Saturday, 1st March, at 6.30 p.m., and Sunday, 2nd March, at 6.30 p.m.



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MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery.

The Management reserve the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

Children even when accompanied by their parents, will be required to occupy a seat.

