



1732

On the Occasion of the Inauguration
of the
European Architectural Heritage Year 1975
"Technical Concours"

by
The General Director: Debuska
30/3/1975

MANOEL
THEATRE

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ON THE OCCASION OF THE INAUGURATION

OF THE

European Architectural Heritage Year 1975

THE CHAIRMAN AND MEMBERS
OF THE NATIONAL COMMITTEE

in association with

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

present an


ORCHESTRAL CONCERT

by

THE MANOEL THEATRE ORCHESTRA

Leader:  GEORGE SPITERI

Conductor: JOSEPH SAMMUT


at the

MANOEL THEATRE

SUNDAY, 30th MARCH, 1975



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PROGRAMME

OVERTURE

MENDELSSOHN

A MIDSUMMER NIGHT'S DREAM

FOUR introductory chords on the wind instruments summon us to the land of make-believe, just as the opening chords of Rimsky Korsakoff's *Scheher*. Then follows the first part of the first subject; the effect of the pizzicato notes of the first viola, and in the second half of the second, violins should be noted. The mode also changes from minor to major, the music is so beautifully integrated, so skilfully woven in a single texture, that there is not one bar that seems superfluous, not one phrase that one would want to revise. This Overture is not only a remarkable interpretation of the spirit of the Shakespeare comedy, but also a mirror of the composer's own personality.

THE WALK TO THE PARADISE GARDEN

DELIUS

AN ORCHESTRAL Intermezzo from Delius' Opera, "A Village Romeo and Juliet", occurring between the fifth and sixth scenes. The opera is scored for large orchestras, comprising triple woodwind and six horns. This arrangement has been made in order to bring the work within the scope of smaller orchestras.

SYMPHONY No. 101 IN D MAJOR, 'THE CLOCK'

HAYDN

Adagio — Presto — Andante — Minuetto Allegretto — Finale Vivace.

THE 'CLOCK' SYMPHONY obviously derives its name from the 'tick-tock' accompaniment which is such a prominent feature of the second movement. In accordance with his usual custom, Haydn wrote at the beginning of his manuscript the motto 'In nomine Domini', and at the end 'Laus Deo'. The work shows to perfection all the most admirable characteristics of its composer, which may be summarised as perfection of form, lucidity of texture, unity of style, originality of thematic material, endless resource and inventiveness in development, tenderness, strength, humour and perfect orchestration. The symphony opens with a slow and impressive introduction, whose only connection with the ensuing Presto is the rising-scale passage with which the Presto begins.

The second movement, the 'clock' movement, opens with a simple melody in G Major on the first violins over the 'tick-tock' of bassoons and pizzicato lower strings. The third movement, a minuet and trio in D Major, uses the full sonority of the orchestra, the robustness of the minuet contrasting well with the delicacy of the trio. The finale is in rondo form, but contains much development of its principal theme. This consists of an eight-bar phrase repeated, followed by twelve bars of responsive material, and the eight-bar theme again. In Haydn's hands, the rondo form is thus made a vehicle for symphonic development, and the interrelation of principal subject and episodes provides means of attaining unity and great structural strength.

I N T E R V A L

PRELUDE

L'AMOUR FATAL

VASSALLO

PAOLINO VASSALLO, one of the greatest Maltese composers, studied in Malta and in the Conservatoire of Paris, where he met Gounod, Saint-Saens and Massenet. A prolific composer, Vassallo was specially predisposed to church music, but he also wrote classical compositions such as the Overtures 'Ad Gloriam' and 'Malta', and the scores for the operas 'Frasir', 'Edith Cavell', and 'L'Amour Fatal'.

'L'Amour Fatal' was presented for the first time at the beginning of this century and tells the tragic love story of Francesca da Rimini and Paolo Malatesta, immortalized by Dante in his *Inferno*, and re-told by numerous writers, notably Pellico and D'Annunzio.

PETITE SUITE DE CONCERT

COLERIDGE-TAYLOR

*Le Caprice de Nanette; Demande et Réponse; Un Sonnet d'Amour;
Le Tarantelle Frétilante.*

SAMUEL COLERIDGE-TAYLOR was the son of a west African doctor and an English woman. His works are expressive and impassioned in style. His cantata 'Hiawatha', in several parts, shows much beauty. Other vocal-orchestral works by him are an oratorio, 'The Atonement', the cantata 'Endymion's Dream', and 'A Tale of Old Japan'. His orchestral works consist of a Solemn Prelude, the 'Herod' music, and other numbers. He also composed chamber and piano music, incidental music for plays, and several other choral works.

SUITE No. 1

SPARTACUS

KHACHATURIAN

Introduction and 'Dance of The Nymphs'.
Introduction Adagio of 'Aegina and Harmodius'.
Adagio of 'Spartacus and Phrygia'.
Variation of 'Aegina and Bacchanalia'.

THE MUSIC of the Suite contains a multitude of contrasting melodies, rhythms, harmonies, and is at the same time thematically unified. Orchestration, too, has been assigned a very important role in giving expression to the composer's ideas. The items of the first Suite make up the bulk of the Ballet's score, and are probably its most colourful episodes.

The Ballet 'Spartacus' has won Khachaturian the highest honour, the Lenin Prize in 1959.

THE COUNCIL OF EUROPE, with the full agreement and support of its Member-states, has proclaimed 1975 as The European Architectural Heritage Year.

The broad aims of the Year are:—

- (a) To awaken the interest and pride of the European peoples in their common architectural heritage;
- (b) To draw attention to the dangers which threaten it; and
- (c) To secure the action needed for its preservation.

National Committee for EAHY 75:—

Patron: THE PRESIDENT OF THE REPUBLIC.

Chairman: The Hon. Mr. LORRY SANT,
Minister of Public Building and Works.

Deputy Chairman: Mr. Michael Ellul, Ministry of Public Building and Works.

Members:

- Mr. Francis S. Mallia, Director of Museums;
Mr. Charles A. Micallef, Department of Information;
Mr. Henry F. Naudi, Ministry of Commonwealth and Foreign Affairs;
Mr. Joseph Vassallo, Malta Government Tourist Board.

FORTHCOMING EVENTS

THE MANOEL THEATRE MANAGEMENT COMMITTEE — **BALLET BY TANI MORENA AND HER COMPANY** — Friday, 4th; Saturday, 5th, at 7.30 p.m.; Sunday, 6th April 1975, at 6.30 p.m.

THE MANOEL THEATRE MANAGEMENT COMMITTEE IN ASSOCIATION WITH THE BRITISH COUNCIL — **PIANO RECITAL BY FRANK WIBAUT** — Monday, 7th April 1975, at 7.30 p.m.

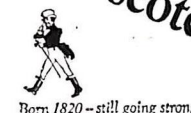
MALTA TALENT ARTISTES — **LUKARDA** — Friday, 11th and Sunday, 13th at 6.30 p.m.; Saturday, 12th April at 7.00 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — **PICCOLI DI ALFA BERRY DI PODRECCA — PUPPETS SHOW** — Sunday, 20th April, at 4.30 p.m. and 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — **ORCHESTRAL CONCERT — MESSA DE REQUIEM BY ANTON NANI — ST. JOHN'S CO-CATHEDRAL** — Thursday, 24th April 1975, at 8.15 p.m.



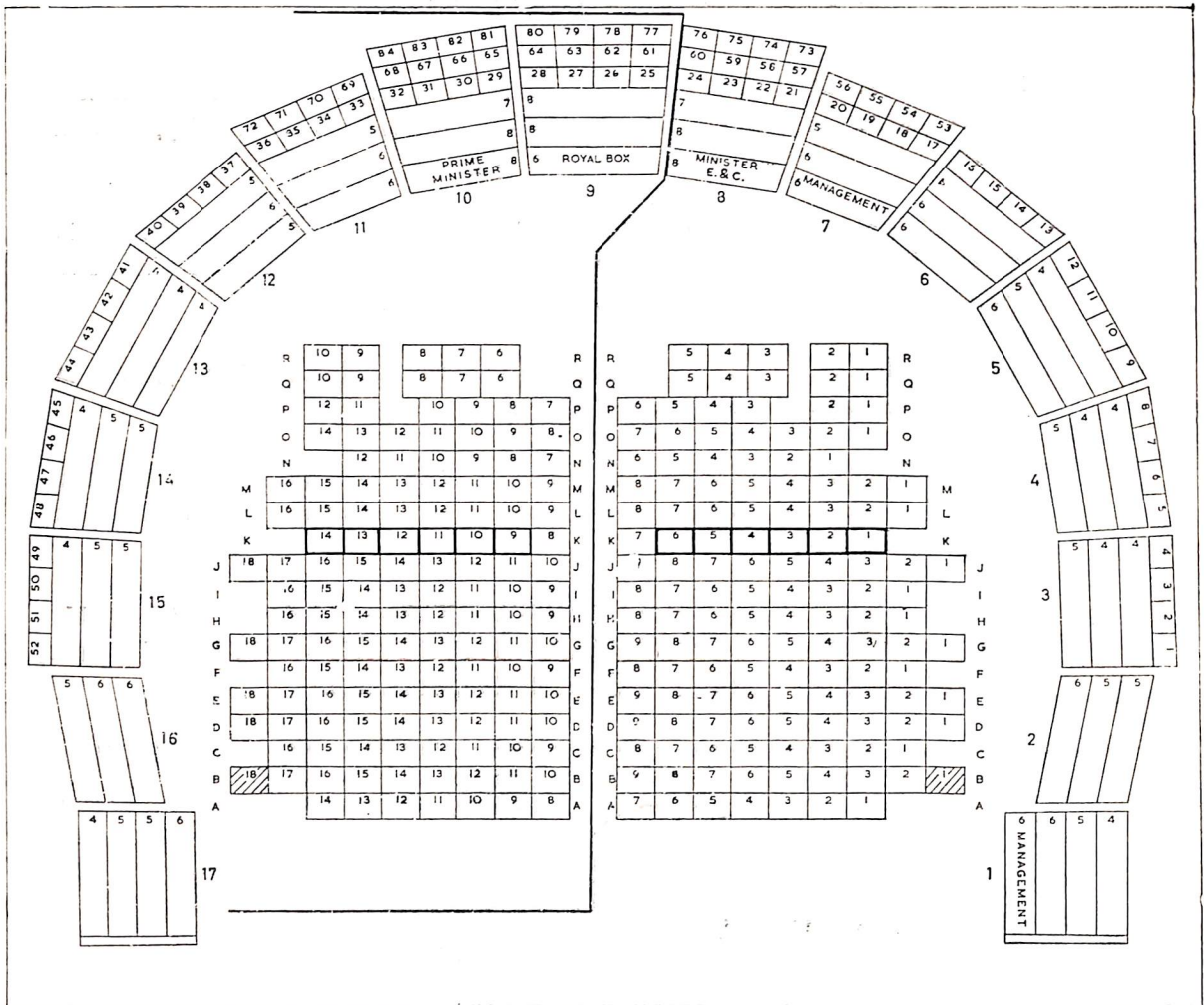
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MANOEL THEATRE BOOKING PLAN

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.

