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of  
The School of Music  
26-4-76.*

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BY THE

CHAMBER ORCHESTRA OF THE  
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**Soloists:**

**SVENHA MASCHAT DANNEBERG** Violin

**HEINZ KRASCHL** Viola

**Conductor: ALEXANDER MASCHAT**

at the **MANOEL THEATRE**

**Monday, 26th April 1976.**

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IRIS GATT  
SVENHA MASCHAT DANNEBERG  
LYDIA MICALLEF  
FRITZ REUTTERER

### VIOLAS —

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JOHN ATTARD  
MAVIS BOND  
ANTOINE FRENDO  
HEINZ KRASCHL  
MICHAEL LAUS  
VERENA MASCHAT

### VIOLONCELLOS —

MONICA MIGGIANI  
VANNI XUEREB

### DOUBLE BASS —

ANTHONY CHIRCOP

### FLUTES —

RENATO BRINCAT  
JOSEPH CORRADO

### OBOES —

ORAZIO CACHIA  
PIERRE GRECH  
ALEXANDER MASCHAT

### CLARINETS —

ERIC BENN  
RONNIE DEBATTISTA

### BASSOONS —

MARIO MICALLEF  
ARCHIBALD MIZZI

### HORNS —

PHILIP PSAILA  
EMANUEL SPAGNOL

### TRUMPETS —

JOSEPH AGIUS  
RAYMOND CUTAJAR

### POSTHORN SOLO —

JOSEPH AGIUS

### TIMPANI —

CHARLES GATT

# PROGRAMME

WOLFGANG AMADEUS MOZART

(1756 - 1791)

“LA CLEMENZA DI TITO”

K. V. 621 — OVERTURE

“La Clemenza di Tito”, Mozart’s last opera seria, written in the year of his death, never achieved real success although it contains some most beautiful music. The work is rarely performed as a whole, but the overture became well-known if not popular. As usually in his seria-type works and seria-type parts of works, Mozart stuck to the traditional form rather closely, in this case sonata form, unlike in his symphonies, where it is often handled quite freely. Still there is something out of the ordinary: in the recapitulation, the second subject is repeated before the first subject, which gives the short piece something well rounded and makes it rather suitable to be performed without the opera.

WOLFGANG AMADEUS MOZART

“SINFONIA CONCERTANTE”

IN E FLAT MAJOR FOR VIOLIN,

VIOLA AND ORCHESTRA K. V. 364

*Allegro maestoso — Andante — Presto*

The sinfonia concertante for Violin and Viola was probably written in 1779, soon after Mozart’s return from Paris. He might have been motivated to write a work of this kind by hearing some specimens of the genre in Mannheim, where he stopped for a while on his way to and back from Paris. The “Mannheim School”, the famous Carl and Johann Stamitz, Christian Cannabich and others, had developed this type of the Baroque Concerto Grosso. One of the especially remarkable things of this work is the use of two viola sections in the orchestra besides the usual two violin sections to match the balance between the solo instruments. This gives a dark,sonorous touch to the orchestral texture. It might be of interest that originally the solo viola was tuned a semitone higher and played in D Major to give it more tonal prominence. Nowadays this is usually not done any more.

I N T E R V A L

JOSEF MYSLIVECEK

1737 - 1781

OCTET IN E FLAT FOR  
WIND INSTRUMENTS

*Allegro maestoso — Larghetto un poco sostenuto — Tempo di Minuetto*

Josef Myslivecek a Czech composer of the early classical time, was born in 1737 near Prague and died in 1781 in Rome. He wrote some thirty Italian Operas, also symphonies and works for smaller instrumental ensembles and he was admired by Mozart for his melodious and inspired writing. In fact, some parts of the Octet performed could have been written by Mozart as well. Remarkable here also the tremendous difficulties in the horn parts which had to be managed on instruments without valves.

WOLFGANG AMADEUS MOZART

SERENADE IN D MAJOR

K.V. 320

“POSTHORN SERENADE”

*Adagio maestoso, Allegro con spirito — MENUETTO Allegretto —  
CONCERTANTE, Andante grazioso — RONDO, Allegro ma non troppo —*

*Andantino — MENUETTO — FINALE, Presto*

The serenade K.V. 320 was written in 1779 and named Posthorn Serenade after the second *Trio* of its second *Menuetto*, where a Posthorn, a brass instruments without valves, is solistically used. The movements are grouped symmetrically around the central Rondo: fast, Minuet, slow, Rondo, slow, Minuet, fast. The fast corner-movements are relatively short, concise, mostly entrusted to the *Tutti* and so are the *Menuettos*, whilst the middle-movements and the *Trios* are more ample, with solo instruments (that’s where the flutes come in) enjoying themselves in beautiful melodies. The contrast between these two styles of writing, one more symphony-like, the other more serenade-like, is most effective. With this in view it becomes obvious that the balance and symmetry of the piece absolutely forbid to omit one or several movements as it is often done because of the considerable duration.



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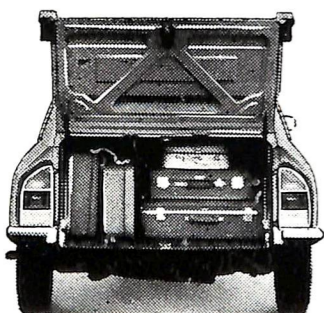
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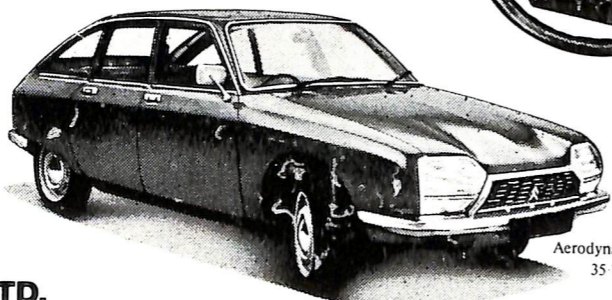
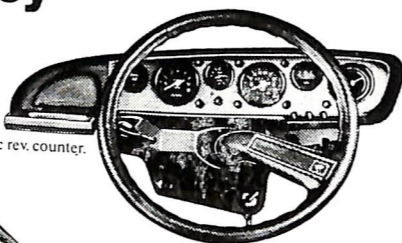
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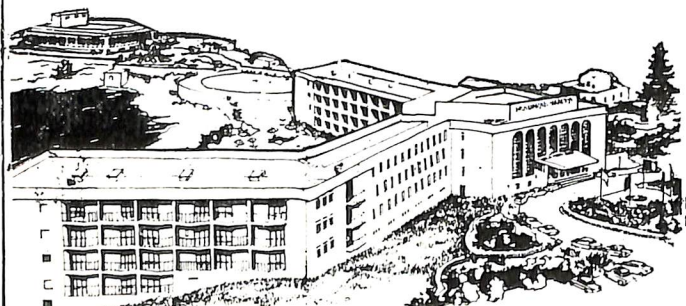
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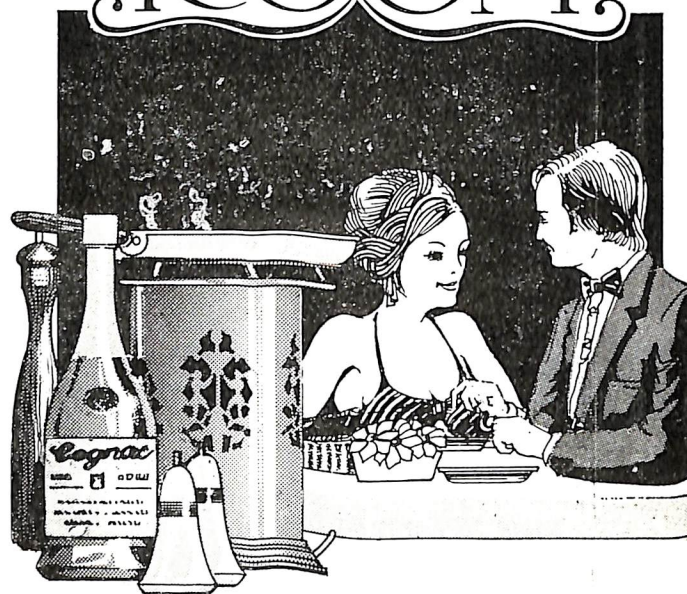
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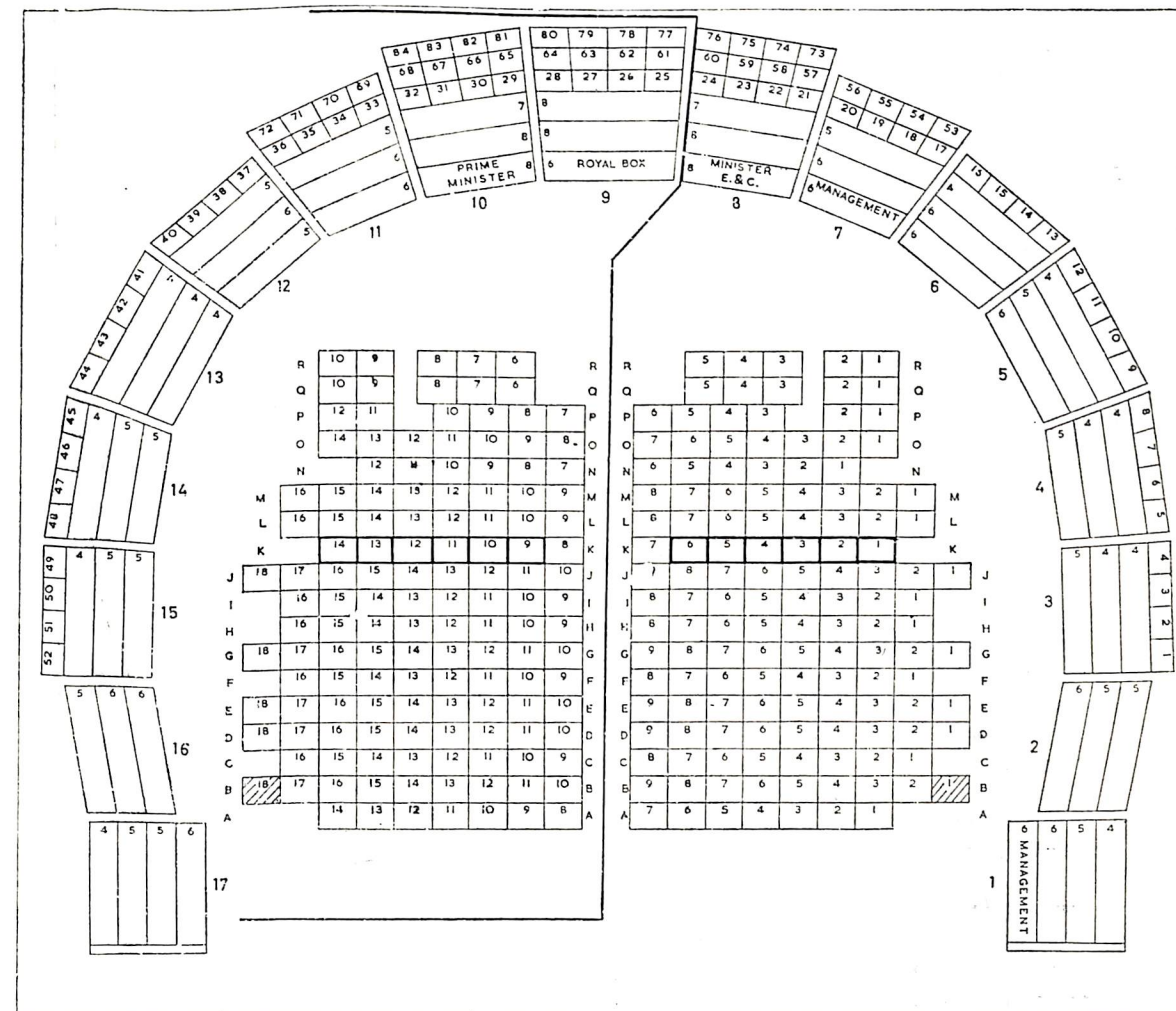
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Late comers will not be admitted to the Auditorium.

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.

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