



1732

*A Vocal and Instrumental Concert*

*20. 4. 76*

*Anne Borg & Giulietta Bisazza*

592

**MANOEL  
THEATRE**



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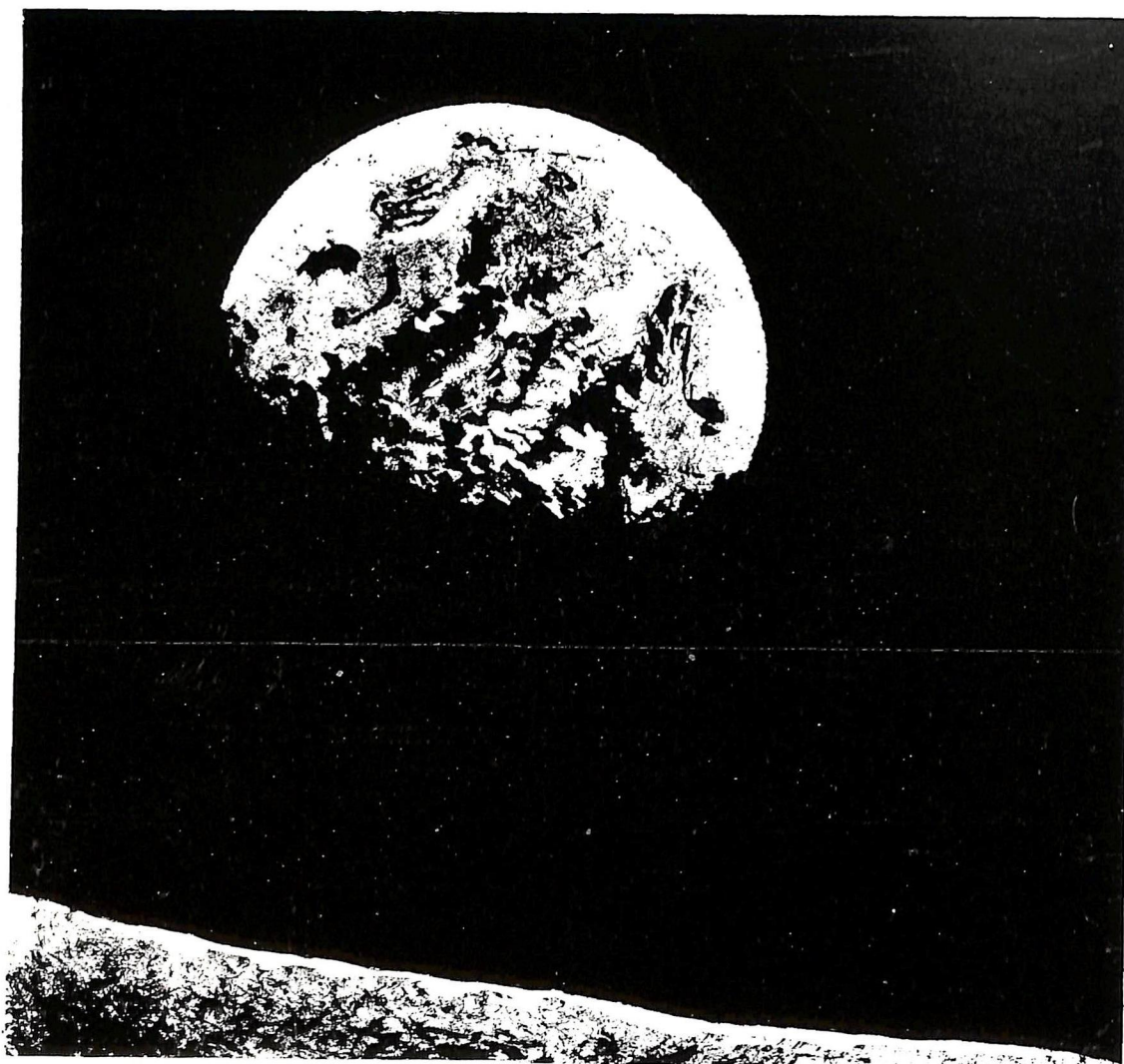
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Programmi, bookings u nformazzjoni minghand:

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# A VOCAL AND ORCHESTRAL CONCERT

BY THE

MANOEL THEATRE ORCHESTRA

*Geo. Spiteri*  
Leader: GEORGE SPITERI

**Soloists: ANNE BORG  
GIULIETTA BISAZZA**

**Conductor: ANTHONY CHIRCOP**

TUESDAY, 20th APRIL 1976

at the MANOEL THEATRE



GIFT FOR HIM...



Eau de Cologne  
**Monsieur Rochas**



*ABG.*

*20.4.74*

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 organised 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. She next obtained a scholarship through the German Academic Exchange Service, subsequently extended for a further three years. Having gained her Teacher's Diploma in 1974, she will now be sitting for her Performer's Diploma next October.

In 1971 she started playing chamber music and together with Helmut Haag formed a 'Duo Concertante'. She has also given performances on radio, besides piano recitals, chamber music and orchestral concerts. Anne Borg has been teaching piano at the Conservatory since 1972 and presently studies with Robert Leonardy.



# PROGRAMME

WAR MARCH OF THE PRIESTS OP. 74 FROM ATHALIE  
MENDELSSOHN

In 1843 Mendelssohn wrote the incidental music to Racine's drama 'Athalie'. The Overture and the War March of the Priests which is being performed this evening are the chief parts now heard.

SUITE BALLET EGYPTIEN  
LUIGINI

Alexander Clement Luigini was a French violinist, conductor and composer of light orchestral music and operas. His Suite Ballet Egyptien is in four movements: no. 1 *Allegro non troppo*; no. 2 *Allegretto*; no. 3 *Andante sostenuto*; no. 4 *Allegro non troppo*.

PIANO CONCERTO No. 1 IN G MINOR OP. 25  
MENDELSSOHN

*Molto allegro con fuoco; Andante; Presto — Molto allegro e vivace*

The Concerto in G Minor was written in 1831, and first performed in Munich, when Mendelssohn himself played the solo part with great success. After a brief but effective exchange between the orchestra and the piano, the solo instrument introduces the main theme, soon followed, after a brilliant development, by a song-like melody. Everything is short and clear, and the soloist has ample opportunity to display his talent. The recapitulation restricts itself to the first theme, and the subsequent fanfares serve as a bridge to the *Andante*. The melody of the *Andante* is tender and folk-song-like. It is played first by the orchestra and then by the pianist, who gradually dissolves it in colourful variations. The same fanfares that introduce the *andante* now introduce the last movement. The soloist executes brilliant passages and runs before embarking on the effective *rondo* theme. This *Finale* is typical of Mendelssohn's brilliance and charm, and forms an effective end to the concerto. Just before the coda we hear once more the melodious second theme of the first *allegro* and this underlines the unity of the three movements played without a break.

Pianist: ANNE BORG

INTERVAL

OVERTURE — SEMIRAMIDE  
ROSSINI

Rossini's greatest gift as a composer was his deft touch in writing sparkling effervescent music that bubbles like champagne. Frequently criticized for writing music with little more depth than a mere surface veneer, Rossini nevertheless was a master of opera-buffa style. In the production of music that chuckles and sparkles in every bar, Rossini was incomparable.

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IL CORSARO  
VERDI

*NON SO LE TETRE IMMAGINI*

CAVALLERIA RUSTICANA  
MASCAGNI

*INTERMEZZO*

I VESPRI SICILIANI  
VERDI

*MERCE DILETTE AMICHE*

LA RONDINE  
PUCCINI

*CHI IL BEL SOGNO DI DORETTA*

MIGNON  
THOMAS

*IO SON TITANIA*

GIULIETTA BISAZZA — SOPRANO





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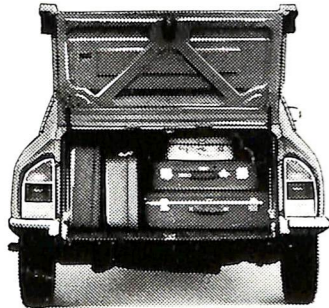


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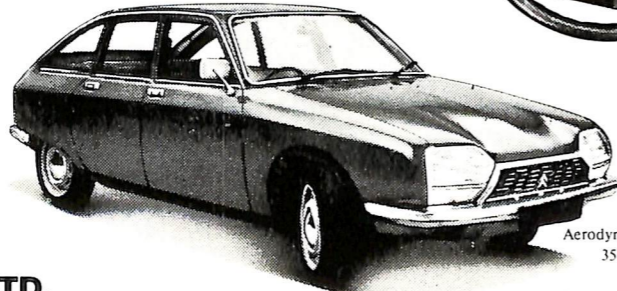
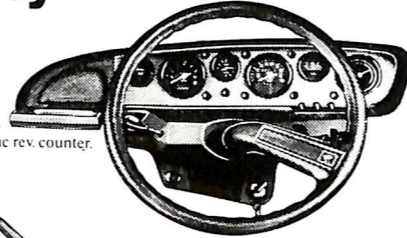
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*Anthony Chircop*  
*20th April 1976*

Anthony Chircop studied music at an early age and later became an active member of the Malta Cultural Institute and British Institute Orchestras and occasionally as first string bass player during the Italian Opera season in Malta.

He studied harmony and counterpoint with Maltese composer Carmelo Pace and between 1950 and 1954 obtained both the Associate and Licenciate Diplomas of the London College of Music.

He enlisted as a horn player with the Band of the Royal Malta Artillery and was later sent to England to pursue a conductor's course at the Royal Military School of Music "Kneller Hall". While in United Kingdom he took part in B.B.C. programmes and with the first orchestra of the Kneller Hall played in various concerts at the Royal Albert Hall and Royal Festival Hall in London under the late Sir John Barbirolli. Before returning to Malta to take over the A.F.M. Band a post he holds to date, Anthony Chircop was successful in obtaining the Associateship of the Royal College of Music.

In 1970 he was invited to proceed to Ireland where he conducted his own arrangement of Malta's entry during the European Song Festival which was held in Dublin. He is also Music Director of three leading Band Clubs in Malta.



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*Giulietta Bisazza*

GIULIETTA BISAZZA is the second daughter of one of Malta's musical families. Giulietta Bisazza showed talent at an early age as a violinist and singer and appeared before Maltese audiences when nine years old.

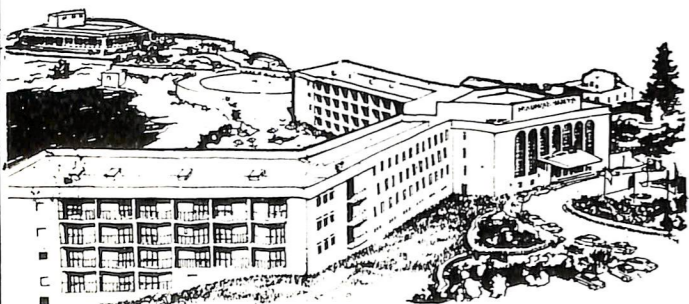
In the short span of four years that is between 1959 and 1962 Miss Bisazza won a scholarship where she spent three years at the Royal Academy of Music, London, and she also made her operatic debut as Rosina in Rossini's "Il Barbiere di Siviglia" in Verdi's "Rigoletto" during the Italian opera seasons at the Manoel Theatre.

During this period she was awarded the Ella Mary Jacob prize and also won another scholarship to continue her studies in Italy. Before leaving England she gave recitals for the B.B.C. Her singing teachers in Italy included Carosio, Pagliughi and Saraceni. Miss Bisazza's break in opera abroad came in April 1965, when she appeared in Cimarosa's comic opera "Il Matrimonio Segreto" at the Teatro Dell'arte in Milan.

Other singing engagements provided Miss Bisazza with numerous concerts in various Italian provinces such as Treviglio, Nembro (Bergamo) as well as other appearances at Saint Vincent, Biella, Domodossola, Varallo in the Piemonte, to mention a few.

Miss Bisazza has also scored a great success in Milan where her activities included three performances of "Don Pasquale" and concerts at the Conservatorio Giuseppe Verdi and at the Teatro dell'Arte.

In 1970 Giulietta Bisazza recorded two operas by Mayr (Donizetti's teacher) for Radio Monteceneri. She appeared at the Wigmore Hall (London) in a recital of operatic arias by Donizetti, Verdi, Proch and a set of songs by Maltese Composer Nicolo Isouard arranged by Charles Camilleri.



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