

PALAZZO

VILHENA

MDINA

*An Orchestral
Concert*

Pellegrini

654A.

VILHENA PALACE, MDINA

Vilhena Palace, one of the finest Baroque buildings in the Old City, was built about the year 1730 during the Grandmastership of Manoel de Vilhena, probably to the design of the French architect Mondion. The site had been previously occupied by the Municipium or Town-hall, the seat of the Universita', which as the Commune had control over most of the Island's internal affairs.

It is built on three floors around three sides of a courtyard screened from the street by a high wall with a very fine gateway which bears the heraldic arms of Vilhena. The timber gate itself is of first class workmanship, and a good example of local craft of the early eighteenth century. The main doorway of the Palace is one of the most beautiful of its kind of the period.

The building was used as a British army hospital between 1837 and 1908. It was subsequently taken over by the Government and re-opened as a sanatorium in 1909, but was finally closed down as a hospital in 1956. Since June 1973, after extensive restoration works Vilhena Palace houses the National Museum of Natural History.

Michael Ellul

ON THE OCCASION OF THE SECOND CONFERENCE
FOR PROGRESSIVE SOCIALIST ORGANISATIONS
AND PARTIES OF THE MEDITERRANEAN

THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

an

ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Leader: GEORGE SPITERI

Soloist: JOSANNE TAGLIAFERRO (Pianist)

Conductor: JOSEPH SAMMUT

at VILHENA PALACE, MDINA

Thursday, 23rd June 1977



The President of the Republic
Dr. Anton Buttigieg B.A., LL.D.



The Hon. Dom Mintoff, B.Sc., B.E. & A., M. A. (Oxon) A. & C.E.
Prime Minister of Malta

PROGRAMME

✓ Symphony in D

GOSSEC

Allegro — Andante un poco Allegretto — Presto

Gossec was a contemporary of Haydn and a friend of Mozart. During his lifetime his operas were most successful, as were his symphonies and string quartets. Very few of these works are performed today. He has been described as "the founder of symphonic music in France, and almost equally of French Chamber Music".

This little symphony in D was written before Haydn had established the more complicated "Sonata Form" which was then developed by Mozart and Beethoven in their much greater symphonies. It is, however, a pleasant if simple work.

✓ On Hearing the First Cuckoo in Spring

DELIUS

This is one of two tone poems for small orchestra, and the most popular of Delius' works. The first theme is original, but the second is taken from a Norwegian folksong "In O'a Valley" (also set by Grieg). Delius knew Norway well and this work evokes the gentle beauty of the Norwegian countryside on a peaceful day in Spring, but it could equally depict such a day in the English countryside. Composed in 1912, it was first performed in London in 1914, under Mengelberg.

✓ Concerto in A minor for two Flutes and String Orchestra

TELEMANN

Soloists — JOSEPH CORRADO and ROMEO MICALLEF

Telemann was a contemporary of Bach and Handel and in his day was honoured and admired far more than either of them. He was enormously prolific, composing 600 overtures in the French style, and 40 operas, besides oratorios and much Church music. Most of this is forgotten today. Of the relatively small number of works that have survived, and are still performed, this concerto for two flutes is a very pleasing example of Telemann's earlier compositions. Its style demonstrates the influence, which French music had, at that time, on the Courts of Erdmann and Eisenach where the composer was Kapellmeister.

✓ Fifth movement from the Second Symphony

SAMMUT

Some of the seven movements of this second symphony are still under the critical appraisal of the composer, so that the work has yet to be heard in full. However, those movements which have been performed as separate pieces, indicate the composer's wish to convey, through musical inspiration, his various moods and feelings. In the fifth movement, which is in free form, there is a delightful eastern atmosphere.

✓ "A Sera" — Prelude to Act III of "La Wally"

CATALANI

La Wally is the prima donna of the four act opera of that name which was a failure at the first performance in Turin in 1892, but was revived with success in Buenos Aires in 1904. The action takes place in the Tyrol, and the first two acts are concerned with village quarrels and the difficulties of the two young men in love with Wally. The Prelude to Act III is peaceful, and seems to be a calm before the emotional storms in the last two acts which culminate in the violent deaths of all three young people high up in the mountains.

Piano Concerto No. 3 in C minor Op. 37

BEETHOVEN

Allegro con brio — Largo — Rondo Allegro

Beethoven was already going deaf when he was the soloist in the first performance of this concerto in Vienna in April, 1803. Nevertheless, the rugged strength of his personality makes itself felt from the opening of the first movement. The first subject is challenging and determined, contrasting with the beautiful melodic line of the second subject. The brilliant cadenza is Beethoven's own.

In the second movement there is an unusual key change into E major, but typical of Beethoven's move away from the traditions at that time. This is one of his most profound and moving slow movements, eloquent in the writing, both for piano and orchestra. The main subject of the Rondo (finale) is one of great vitality, introduced by the pianist, and taken up by the orchestra. Changes of mood and key occur with the alternating subjects. Finally, a brief piano cadenza leads into a 'presto' Coda in 6/8 time, the key changing to C major, making a brilliant conclusion to the concerto.

~~Piano kindly lend by Mr & Mrs J. F. Bond~~

MANOEL THEATRE ORCHESTRA

JOSEPH SAMMUT *Conductor*

GEORGE SPITERI *Leader*

JOSEPH GALEA *Sub-Leader*

1st Violins:

Guido Mamo
Ronnie Pisani
Mario Bisazza
A. Fleming William

2nd Violins:

Victor Micallef
Walter Abela
Raymond Abela
Stephen Zammit
Joseph Zammit
Doris Alden

Violas:

Armando Abela
Mavis Bond

Violincellos:

Alfred Tonna
Monica Miggiani
Marguerite Miggiani
Mario Psaila

Contrabasso:

Lino Cremona
Nicol Ciantar

1st Flute:

Joseph Corrado

2nd Flute:

Romeo Micallef

1st oboe:

Joseph Busuttill

2nd Oboe:

Orazio Cachia

1st Clarinet:

Joseph Camilleri

2nd Clarinet:

Charles Abela

1st Bassoon:

Archibald Mizzi

2nd Bassoon:

Mario Micallef

1st Horn:

Anthony Galea

2nd Horn:

Alfred Sagnol

1st Trumpet:

Joseph Agius

2nd Trumpet:

Paul Busuttill

Timpani:

Joseph Curmi

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