

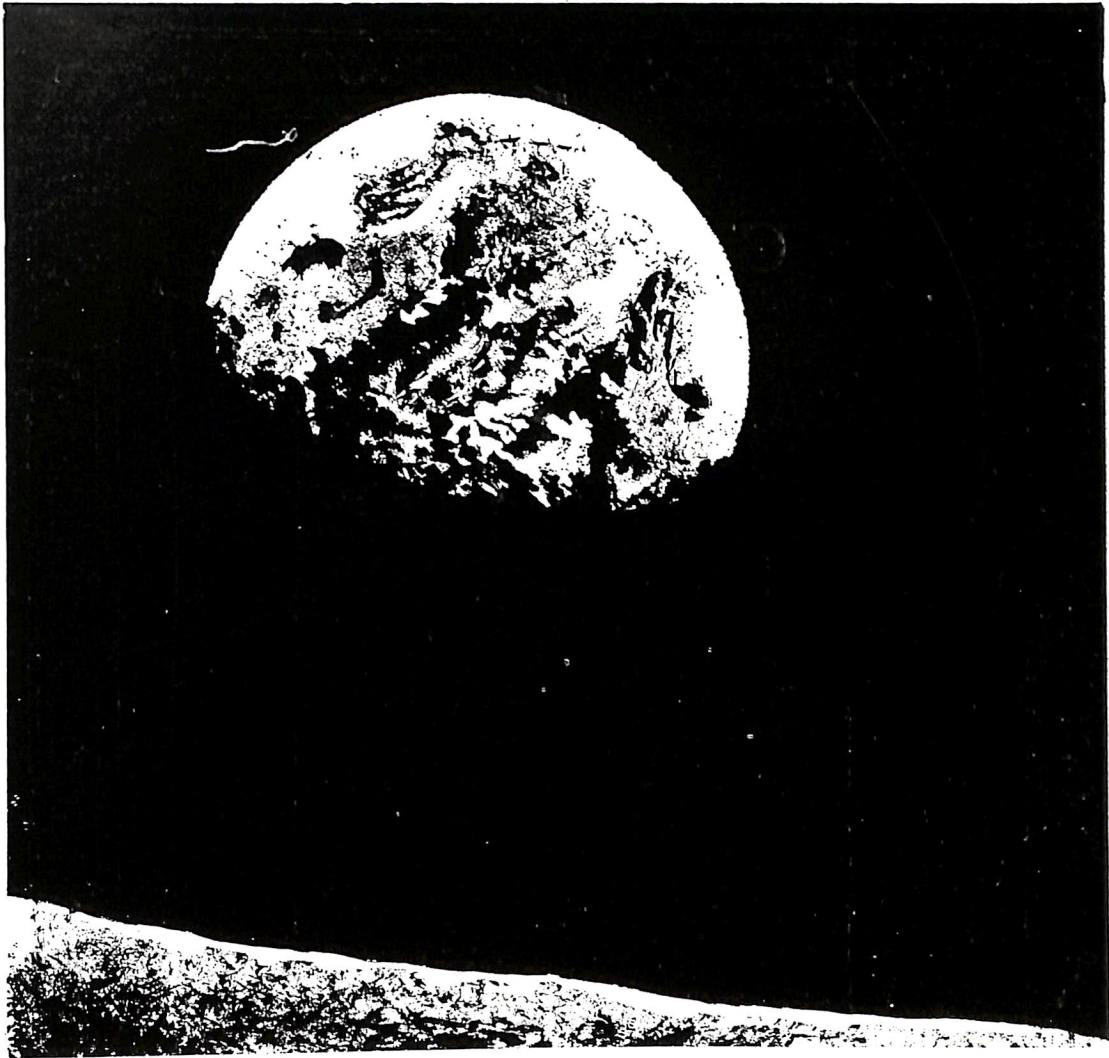


1732

"Orchestra Concert"
by M.
Lennart Almqvist
Lafors
Svenska Lennart
15. 8. 77

634

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THE MANOEL THEATRE MANAGEMENT
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presents

AN ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

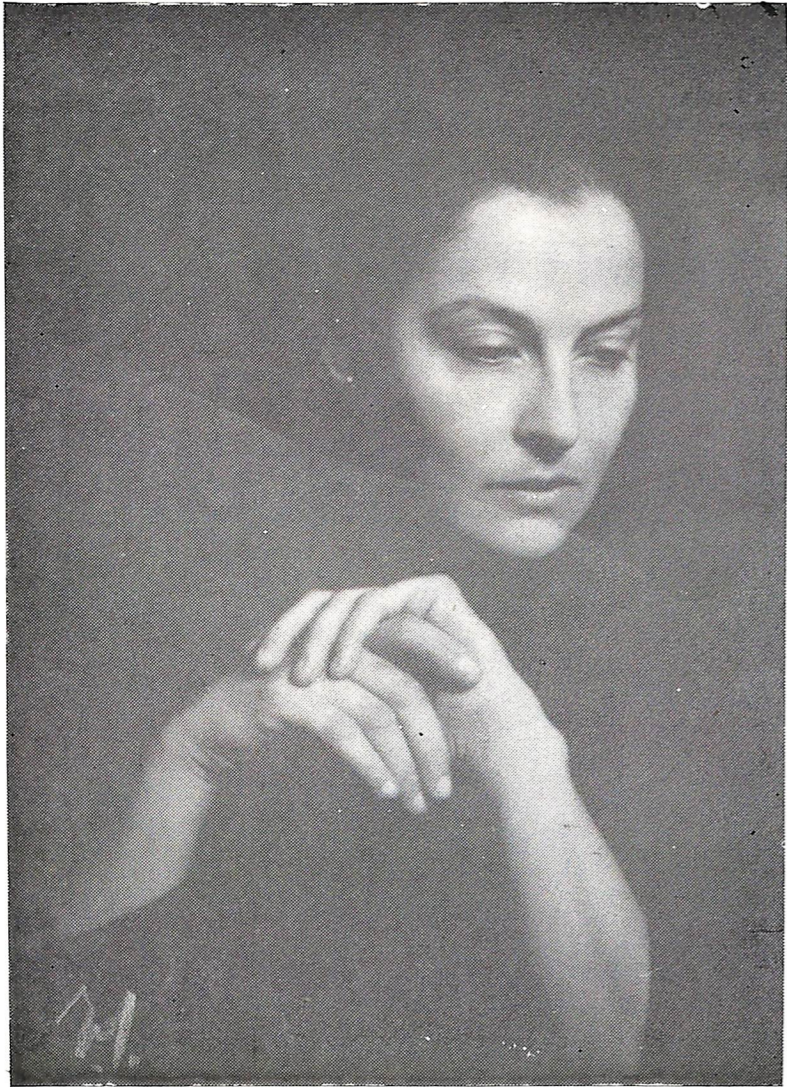
Geo. Spiteri
Leader: George Spiteri

Soloist: CYNTHIA TURNER

Conductor: JOSEPH SAMMUT

Joseph Sammut
at the MANOEL THEATRE

TUESDAY 15th FEBRUARY, 1977



Cynthia Turner

CYNTHIA TURNER, born in Malta, started her musical studies under Bascetta. Awarded a three-year scholarship at the London Royal Academy of Music. She subsequently furthered her studies in Munich under Horbowski, was assisted in Paris by Poulenc, worked with Karoly and later underwent a course of performers' master studies at the Accademia De S. Cecilia in Rome under Zecchi.

Pour ma chère voiselle Cynthia
à Denise DUVAL et Raymond DESTOUCHES
CONCERTO
en souvenir de
Paris, très cordialement
FRANCIS POULENC
1949
Francis Poulenc
Dés. 52

I. ALLEGRETTO

*) $\text{♩} = 84$ 23 5

PIANO SOLO *mf*

1 2 3 4

2 3 4 5 6 7 2

1 2 1 2 3 4

Deuxième Piano
(Réduction de l'Orchestre) *p*

$\text{♩} = 84$

4 5 1

3 5

2 1

4

2 1

*) Tout ce qui figure en petit sur la partie du piano concertant ne se joue que pour l'exécution à deux pianos

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PROGRAMME

OVERTURE

LE NOZZE DI FIGARO

MOZART

"The Marriage of Figaro". Opera in two Acts, libretto by Lorenzo da Ponte, first performed at the Burg Theatre in Vienna on May 1, 1786. Early in 1783, Mozart met the poet and Abbè Lorenzo da Ponte at the home of Baron Wetzlar. Da Ponte proposed to Mozart that they collaborate on an opera, and Mozart agreed. Not long afterwards, the famous Italian composer Paisiello came to Vienna and in his honour "Il Barbiere di Siviglia" was produced (for there was a Barber of Seville a generation before Rossini's).

It was that Mozart thought of setting to music the second part of Beaumarchais's comedy, whose first half Paisiello had utilised for his opera. The result was Mozart's "The Marriage of Figaro". Baron Wetzlar stood ready to pay the price for Da Ponte's libretto, and a few certain "dangerous" scenes in the revolutionary play had been rewritten, the Emperor consented to the production.

The most famous pages in the opera are the overture; the aria for soprano, "Non so più cosa son", and the baritone aria, "Non più andrai", from Act I; from Act II, the soprano arias, "Porgi Amor", and "Voi che sapete", "Dove sono", aria for soprano (perhaps the most famous single aria written by Mozart) in Act III, and in the last Act, the soprano aria, "Deh vieni non tardai".

CONCERTO FOR PIANO AND ORCHESTRA

POULENC

Allegro comodo: Andante con moto: Presto giocoso

Francis Poulenc, one of the six French composers whom in their youth were dubbed LES SIX, was a melodist and essentially a composer of songs which he composed at the piano, his favourite instrument. Inevitably several of his pianistic compositions were inspired by song accompaniments. This is very evident in his Concerto for Piano and Orchestra right from the opening phrases with the tune first stated by the piano accompanied by the orchestra, followed by the piano accompanying with various ornamentations a tune in the orchestra.

The first movement — *allegro comodo* — is introduced by the piano and taken up by the orchestra and develops into a dialogue *répondre du tac au tac* between them in different keys. A sprightly four-square tune is followed by an interlude, a somber chorale for the piano, and a resume of all three strains precedes the coda.

The second movement — *andante con moto* — is shattered by one of Poulenc's typical fiery interventions and boisterous climax.

The concluding movement — *presto giocoso* — is a *rondeau à la française* made up of a *pot-pourri* of gay tunes followed by an unexpectedly quiet and graceful exit.

INTERVAL

CHANSON DE NUIT OP. 15 NO. 1

ELGAR

CHANSON DE MATIN OP. 15 NO. 2

Sir Edward Elgar, born in Broadheath near Worcester, England, 1857 studied theory by himself, and Violin with Politzer. For a while he served as organist, then abandoned all other musical occupation for that of composer. He first achieved success with his Enigma Variations for Orchestra and with his choral masterpiece, "The Dream of Gerontius".

In Elgar's nature there was a mysticism, and a poetic strain, which opened sluices of melody and fluid counter point. His musical writing was usually crystalline, always stamped with good breeding. He was not afraid of emotional display, of giving expression to deep feelings. Moreover, he had an infallible instinct for orchestration and for building dramatic sequences, and could suggest pageantry and glamour in magnificently rich tonal speech. He was not an original composer, and he failed to produce an idiom distinctly his own. His music after derives from Schumann and from Wagner. Though he was never the experimenter or the pioneer, his language was, at its best, one of great beauty which cannot fail to charm.

SINFONIA "DE PROFUNDIS" IN THREE MOVEMENTS FOR CHAMBER ORCHESTRA

VELLA

The Sinfonia was first sketched and orchestrated in the summer of 1969, but was extensively revised in the late 1973, and dedicated to the memory of the composer's daughter who had died some months before.

It has three movements, each one headed by an extract from the Psalm for the Dead, namely "De Profundis Clamo ad Te Domine", "Audi vocem meam" and "Spero in Domino", and although the symphony does not purport to be in the least programmatic, the subtitles do reflect the spiritual content of the respective movements.

The formal basis of the work follows closely classical principles, but the language used is mostly atonal. However the music can be said to hover round "D". All the musical material used, germinates out of the opening eight bars, and in this sense the work can be said to be wholly mono-thematic.

The first movement opens with a slow introduction on a pedal "D" and then moves into an *Allegro Moderato*. At the end of the movement the three main themes are contrapuntally combined. The middle slow movement is a prayer-like *canzona*, with the oboe very much in evidence. The third movement is in "bogen" form, where new themes are contrasted with material from the previous two movements. The mood, as the sub-title suggests, is now one of hope, and the work comes to an end on a relatively bright note with a plagal cadence in D major.

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6.30 p.m.

M.T.M.C. — in association with the British Council — PIANO
RECITAL by RICHARD DEERING — Monday 28th February
at 7.30 p.m.

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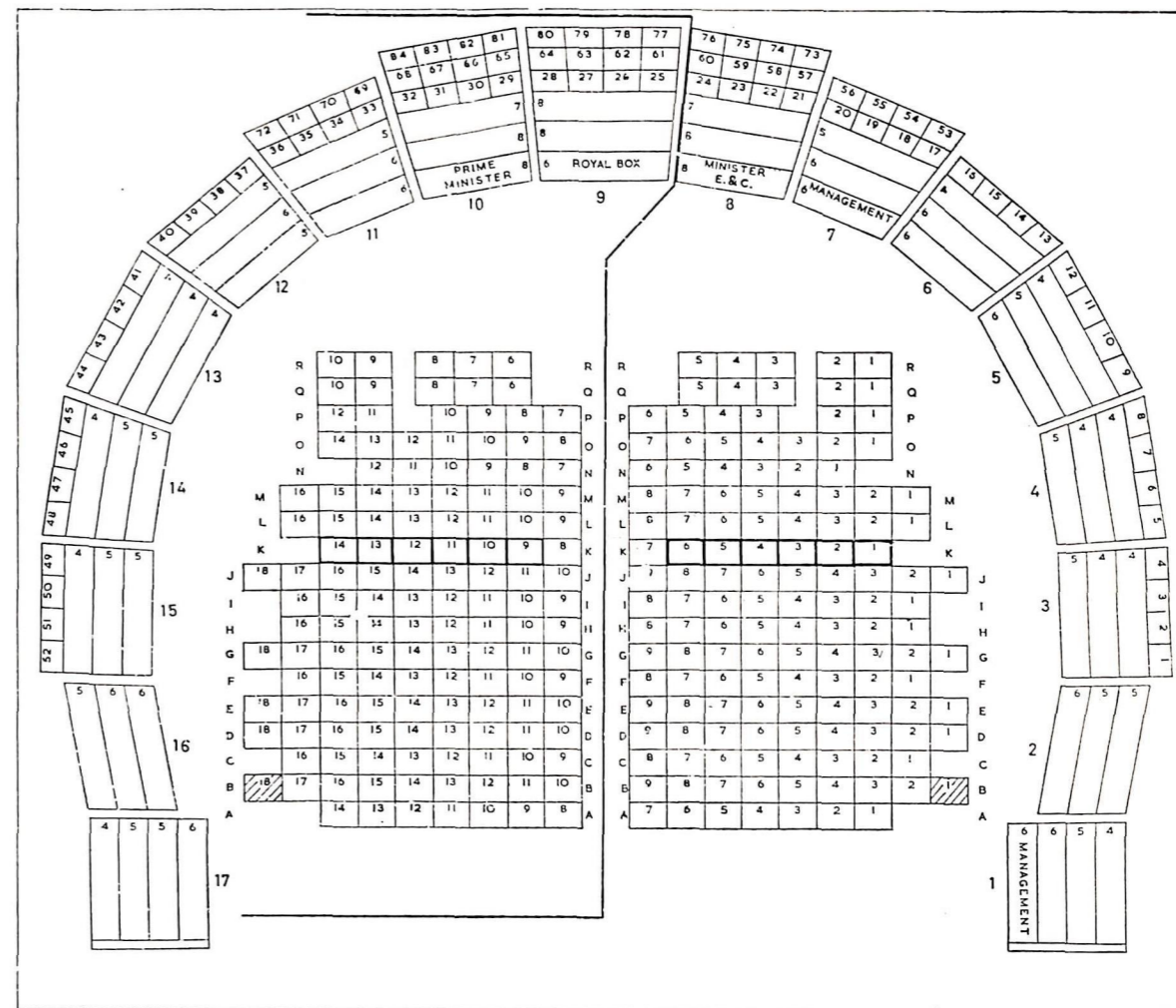
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Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery.

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

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