



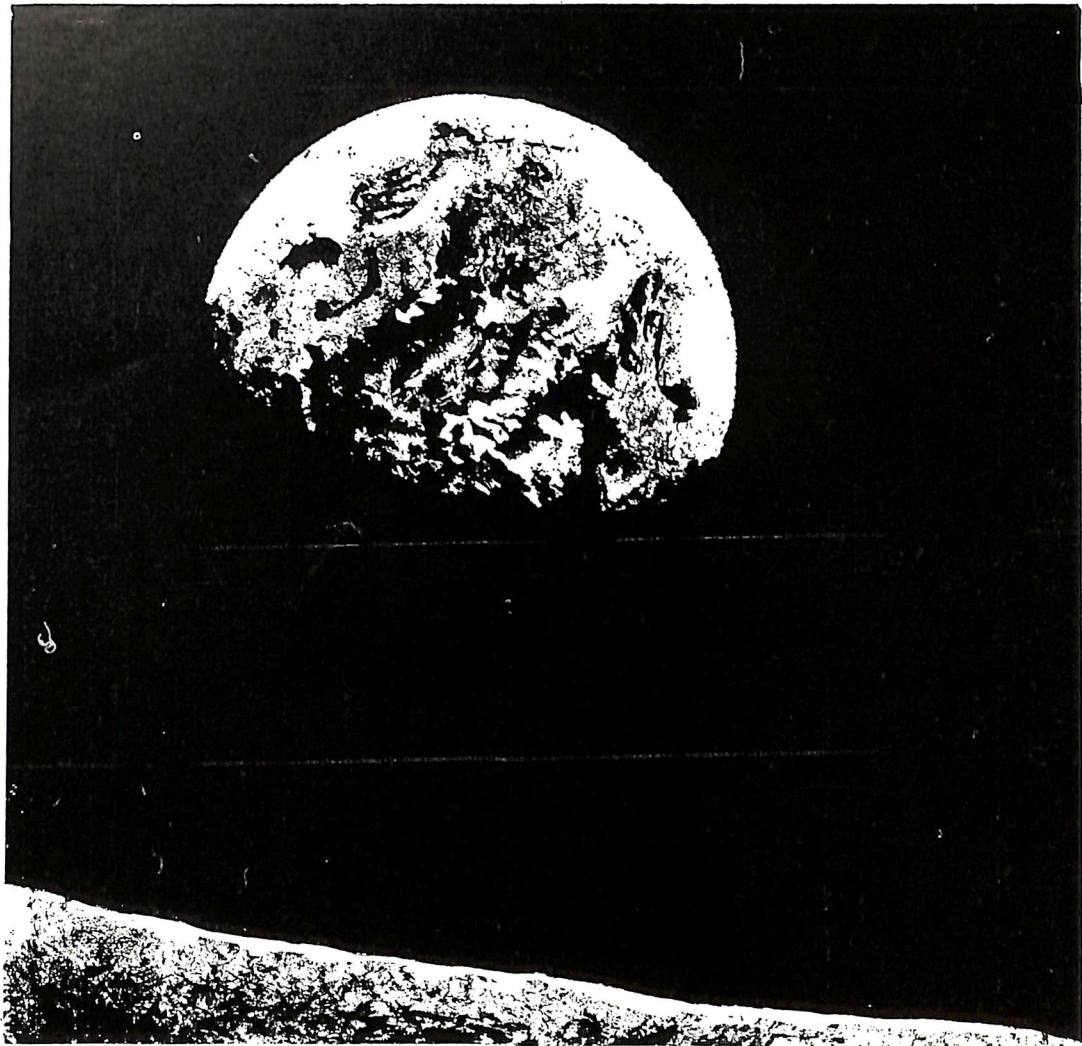
1732

*Orchestral Concert
by the
Helsinki Sinfonia Orchestra
Soloist
Joseph Nagri
4th January 1977*

623

**MANOEL
THEATRE**

PELLEGRINI



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GIFT FOR HIM...



Eau de Cologne
Monsieur Rochas

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

AN ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Leader: George Spiteri

A handwritten signature in blue ink, appearing to read 'Geo. Spiteri'.

Soloist: JOSEPH MAGRI - Clarinettist

Conductor: JOSEPH SAMMUT

A handwritten signature in blue ink, appearing to read 'Joseph Sammut'.

at the MANOEL THEATRE

Tuesday 4th January 1977

PROGRAMME

OVERTURE

PROMETHEUS

BEETHOVEN

Prometheus, Greek legendary figure alluded to in various musical works, including (1) "The Creatures of Prometheus" (Ger., Die Geschöpfe Von Prometheus) ballet for which Beethoven wrote the music (including overture, 1801. A theme from this was used by Beethoven in his Variations for piano in E Flat (1802). Sometimes called the "Eroica" Variations, because the theme was also used in the "Eroica Symphony". Beethoven also used it in no. 7 of Twelve Country Dances for Orchestra, 1802.

CONCERTO FOR CLARINET AND ORCHESTRA

MAGRIS

Allegro Moderato — Romanza — Rondò

I have written this Concerto after many years of experience both as Clarinetist and Composer-Conductor. The Concerto is in the full-sized classical form on big scale.

The first movement, which is constructed on the Symphonic form, is full of polyphonic discussions between the Soloist and the Orchestra. The subjects in the recapitulation are treated very freely before leading to a spacious coda.

The Second Movement entitled "Romanza" is a powerful and expressive Slow Movement.

The Finale is a modern Rondò with a fugal middle Episode the main subjects of which are very cheerful though perhaps still never ridding itself of the wistful mood of the whole work.

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 principle 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



JOSEPH MAGRI showed talent at an early age as a Clarinet Player. In 1937 whilst attending a Competitive course at the Royal School of Music, Kneller Hall, he won all the three first prizes which include the harmony and instrumentation prize and the Cousin's Memorial Medal with his musical instrument. In 1946 he has undergone a three year's Bandmaster's Course and by 1948 he fully qualified as a British Army Band-master and he also obtained the Conductor's Diploma of the Royal College of Music.

In the field of Composition, Joseph Magri is the holder of the Fellowship Diploma of the London College of Music. His compositions include Concert Overtures, Suites and Ballet Music, Sonatas and a Symphony. Amongst his choral works we find the Cantata "An Ode to St. Paul" which was specially written for the St. Paul's Centenary Celebrations and performed by both the National Band of Malta and the King's Own Band at a Gala Performance.

In 1971, the Manoel Theatre Management Committee in association with the Chorus Melitensis and in commemoration of its tenth anniversary presented his 'Te Deum'. The Clarinet Concerto in this evening's concert is his latest work and is being performed for the first time today.

Manoel Theatre Management Committee

MR. GINO MUSCAT AZZOPARDI

Hon. President

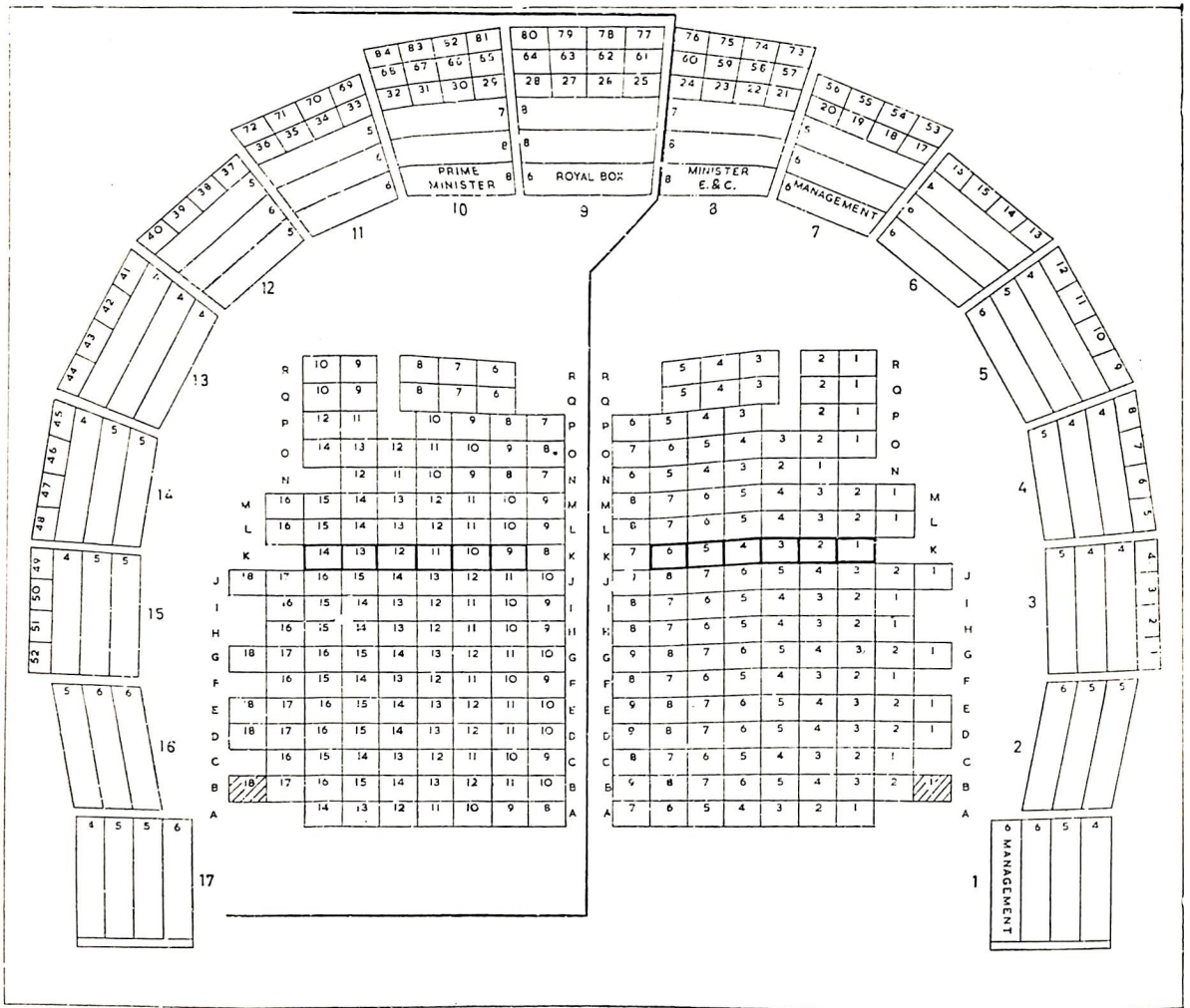
MR. A. AGIUS FERRANTE, L.P.

Chairman

MISS MARIE LOURDES BONNICI,
L.R.S.M., L.Mus.L.C.M., F.L.C.M.

Hon. Treasurer





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.

