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THE MANOEL THEATRE MANAGEMENT
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presents

an

ORCHESTRAL CONCERT

by

The Manoel Theatre Orchestra

George Spiteri
Leader: GEORGE SPITERI

Conducor: JOSEPH SAMMUT

Joseph Sammut

AT THE MANOEL THEATRE

Tuesday 31st May 1977

PROGRAMME

SYMPHONY IN D

GOSSEC
(1734 — 1829)

Allegro — Andante un poco Allegretto — Presto.

The pre-classical symphony or “overture”, as it was often called, forms the direct link between the French opera “Overture” or the Italian “Sinfonia avanti l’opera” and the classical concert-symphony as represented by the mature works of Haydn and Mozart. Most of those early symphonies were written between 1740 and 1770; they were issued in large numbers by contemporary publishers, usually in sets of six.

From the suite MALTA WAR SYMPHONY

PAUL NANI
(1905 —)

a) *Malta Invicta (Hymn).*

b) *In Memoriam (Funeral March to the War Sacrificed).*

This Suite Malta War Symphony was composed by Paul Nani in 1944, just after he had terminated (in 1943) the REQUIEM To The Maltese World War II Dead. In to-day’s programme figure the first two numbers from the second part of the said suite. The work is divided into two parts (a) THE SEIGE — Introduction, Conscription, Monotony, Blitz and (b) THE VICTORIOUS ISLE — Malta Invicta (Hymn), In Memoriam (Funeral March to the War Sacrificed), The George Cross, and Finale. Malta War Symphony has been performed many times during the early post-war years (mainly under the baton of the composer conducting his MALTA SYMPHONY ORCHESTRA (disbanded in 1955). The up mentioned REQUIEM has had a much longer run in most of the Churches here: it was inaugurated for the funeral of Sir Ugo P. Mifsud at the Valletta Collegiate of St. Paul Shipwreck.

ON HEARING THE FIRST CUCKOO IN SPRING

DELIUS
(1862 — 1934)

This is probably the most beautifully realized of Delius’s tone pictures, exquisite in its perfection, sensitive in its etching of the most subtle atmospheres and suggestions of the countryside. It is believed that the inspiration of this

piece is the countryside of Norway which Delius loved greatly. This possibility is confirmed by his interpolation of a Norwegian folk song, In Ola Valley, which is the second of the two subjects utilized; the first subject, a rustic theme in which can be heard the echoes of cuckoo calls, is of Delius’s own composition. Composed in 1912, the work was first performed by the Philharmonic Society of London on January 10, 1914, under the direction of William Mengelberg.

CONCERTO FOR OBOE AND STRINGS

CORELLI-BARBIROLI
(1653 — 1713)

Preludio — Allemanda — Sarabanda — Gavotta — Giga.

Corelli was the first great composer to devote himself to the writing of music for the Violin. Thus he played three major roles in musical history: Corelli’s methods are ostensibly contrapuntal, but it is worthy that this is not the old kind of counterpoint, but rather an artistic treatment of part-writing, which is assimilated into chords whose progressions are adapted to the principles of modern tonality. He uses sequences for the purposes of form, and modulation for the purposes of contrast and balance, and cadences to define periods and sections, and other characteristic devices of modern art.

Soloist: ORAZIO CACHIA

Interval

SYMPHONY NO. 9 IN E MINOR, OP. 95

DVORAK
(1841 — 1904)

Adagio Allegro Molto — Largo — Scherzo (Molto Vivace) — Allegro con Fuoco.

The “New World” was Dvorak’s tribute to his temporary home, America, and was written in New York in 1893. It was first performed in Carnegie Hall later that year and was a brilliant success. The symphony opens quietly, the first horn theme is answered by a dance like motif. Soon, a large scale development section begins in which much excitement is generated. The slow second movement contains one of Dvorak’s most inspired melodies. After the rhythmic Scherzo, the Finale begins in a state of tension. A powerful March is an important element in this movement, it constantly re-asserts itself until, after a final climax, the work dies softly away.

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