



29/30/6/44

654B

THE MANOEL THEATRE
MANAGEMENT COMMITTEE

in association with

THE CATHEDRAL CHAPTER

present

a

VOCAL AND ORCHESTRAL
CONCERT

by the

MANOEL THEATRE ORCHESTRA

Leader: George Spiteri

with the participation of

THE MANOEL THEATRE CHOIR

Soloists: Antoinette Miggiani — *Soprano*
Andrew Sapiano — *Tenor*
Joe Vella Bondin — *Bass*

Conductor: JOSEPH SAMMUT

CHORUS INSTRUCTRESSES:

Marietta Magro and Josanne Tagliaferro

WEDNESDAY, 29TH JUNE 1977

THURSDAY, 30TH JUNE 1977

AT ST. JOHN'S CO-CATHEDRAL

ST. JOHN'S CO-CATHEDRAL CHURCH

The Co-Cathedral of St. John the Baptist, originally the Conventual Church of the Knights Hospitaller of Malta, was built between the years 1573 and 1577 on the design of the famous Maltese architect Girolamo Cassar. The adjacent Oratory of the Decollation and the Sacristies, as well as the two-storeyed buildings on either side of the Church were erected in the 17th century. The Church-Museum was inaugurated in 1965.

The plan of the vast Temple, dedicated to the Patron of the Hospitallers' Order, is very simple — a large nave with an aisle on each side. It contains seven chapels pertaining to seven different Langues of the Order, namely those of Castille, Aragon and Auvergne on the Epistle side, and those of Germany, Italy, France and Provence on the Gospel side. Two other chapels, that of the Blessed Sacrament and that of the Holy Relics, known also as the Anglo-Bavarian Chapel, stand on the right and left side of the apse respectively.

The barrel-shaped vault of the Church, divided into six sections, representing the Precursor's life, was painted directly on stone by the famous artist Mattia Preti, il-*"Calabrese"*, one of the best painters of the Italian Seicento.

On every side, carved walls, marble and bronze statues, beautiful paintings and silver works adorn the Temple. Undoubtedly, the most famous embellishment is the precious set of magnificent tapestries — 29 pieces — hanging around the nave during certain periods of the year, wrought by the renowned Belgian looms of Jodocus de Vos, on subjects mostly taken from the paintings of P.P. Rubens and Poissos.

The pavement is covered with 400 large multi-coloured marble slabs, commemorating the lives and deeds of brave members of the Order of St. John, the cream of European aristocracy of the 16th, 17th and 18th centuries.

Within a beautiful marble balustrade one sees the costly High Altar made of lapis-azuli, onyx and other precious stones, in the middle of which there is the gilt bronze relief of the Last Supper,

attributed to Bernini. Two bronze lecterns represent Moses and the Eagle of St. John. The Choir with its old carved and gilt wooden stalls and a square lectern in the middle, is dominated by the colossal group of the Baptism of Christ by Giuseppe Mazzuoli, a pupil of the Maltese sculptor Melchiorre Gafa.

In the Chapel of the Blessed Sacrament, within the historical silver gates, the miraculous Madonna of Carafa, solemnly crowned in 1954, is venerated. In the Chapel of the Relics there are two caskets — one of silver and one of wood — containing many outstanding relics of the Saints.

The Knights of each Langue vied with each other in adorning their respective chapel with marble and bronze statues by outstanding sculptors, such as Mazzuoli, Soldani Benzi and Pradier, and with paintings of renowned artists, such as Preti, Caravaggio, Favray, Penni and Brescianino.

The Oratory, embellished with a carved and gilt-wooden ceiling and paintings by Preti, houses Caravaggio's world-known masterpiece *"The Beheading of St. John"*.

All the Grand Masters from 1530 to 1798 are buried either in the Church or in the Crypt almost all of them in artistic monuments or sarcophagi.

This Church, founded by Grand Master Jean de la Cassiere, embellished by the Knights and raised to the dignity of Co-Cathedral by the Holy See, is the pride of the Maltese people and a centre of attraction to foreigners.

AT THE ORGAN
TONY SAMMUT

PROGRAMME

✓ LA RISSUREZIONE DI LAZZARO (FINALE) PEROSI

From the age of fourteen when he was composing hymns, madrigals and concerted pieces, Perosi devoted his talents to the composition of sacred music. His works include numerous masses and vespers and several oratorios among which is "La Rissurrezione di Lazzaro" for soloists, chorus and orchestra. In 1894, at the age of 22, Perosi entered the church and was raised to priesthood at St. Mark's, Venice, where he was organist at the time.

✓ ADAGIO IN G MINOR ALBINONI — arr. GIAZOTTO

Albinoni lived at about the same time as Bach and, although the latter's music is essentially German, was among those who contributed to the Italian style which influenced much of Bach's music. Indeed this very beautiful adagio could have been written by the great master himself. Very few of Albinoni's works are known today.

✓ CANTATA FOR SOPRANO, TENOR, FEMALE CHORUS AND SMALL INSTRUMENTAL ENSEMBLE STRAVINSKY

Although Stravinsky and Perosi were both writing music at the same time, their styles are very different. A Russian by birth, Stravinsky began by following in the footsteps of Rimsky-Korsakov and Scriabin. His music progressed through the shattering dissonances of the "Rite of Spring" to the more conventional forms of the past and as he moved to Paris and later to New York, became more cosmopolitan.

This work is set to anonymous old English Lyrics of the 15th and 16th centuries and bears the inscription with Stravinsky's own signature: "This Cantata is dedicated to the Los Angeles Symphony Society which performed it under my direction and for the 1st time in November 17th 1952".

Soloists: Antoinette Miggiani, Andrew Sapiano and Female Choir.

✓ TOCCATA AND FUGUE IN D MINOR BACH arr. STOKOWSKY

Composed before 1708 and clearly influenced by Buxtehude this Toccata is considered to be pure programme music, making a classical storm with "the dazzling lightning, claps of thunder, the wind and then the hail". One can imagine Bach's delight in performing such a bravura piece on the organ. Stokowsky's arrangement for

orchestra is imaginative, and the recording by the Philadelphia Orchestra, not only made gramophone history, but incidentally many new friends for J.S.B.

✓ TWO PLANTATION SKETCHES PACE

Inspired by a 17th Century picture of a slave - market, it is written in two short movements. The 1st movement represents a "Prayer of a slave - child" and 2nd movement "At the Market Place".

✓ FROM THE ORATORIO "ELIJAH" MENDELSSOHN ARIA "LORD GOD OF ABRAHAM" ARIA "IT IS ENOUGH"

Mendelssohn was an unusually happy composer and was fortunate in having no financial problems. From his composition of the Overture "A Midsummer Night's Dream" at the early age of 17, through a vast amount of chamber music, songs and piano music, symphonies etc., he worked to a climax with his oratorio "Elijah". The first performance of this great choral was enthusiastically received at Birmingham (England) Town Hall in August 1846 with Mendelssohn conducting. His death, a year later, at the early age of 38, produced widespread consternation.

The two arias in this programme occur in different parts of the libretto. Both portray the prophet Elijah pleading with The Lord, with words taken from the Old Testament first book of Kings.

Soloist: Joe Vella Bandin.

✓ SYMPHONY NO. 9 IN E MINOR, OP. 95 DVORAK

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.

MANOEL THEATRE ORCHESTRA

JOSEPH SAMMUT *Conductor*

GEORGE SPITERI *Leader*

JOSEPH GALEA *Sub-Leader*

<i>1st Violins:</i>	<i>1st Flute:</i>	<i>1st Trumpet:</i>
Guido Mamo	Joseph Corrado	Joseph Agius
Ronnie Pisani	<i>2nd Flute:</i>	<i>2nd Trumpet:</i>
A. Fleming William	Romeo Micallef	Paul Busuttil
Marcell Bartolo	<i>3rd Flute:</i>	<i>1st Trombone:</i>
<i>2nd Violins:</i>	Charles Wood	Clement Sciberras
Victor Micallef	<i>1st Oboe:</i>	<i>2nd Trombone:</i>
Walter Abela	Joseph Busuttil	Michael Ciantar
Raymond Abela	<i>2nd Oboe:</i>	<i>3rd Trombone:</i>
Stephen Zammit	Orazio Cachia	Joseph Xuereb
Joseph Zammit	<i>1st Clarinett:</i>	<i>Tuba:</i>
Doris Alden	Joseph Camilleri	Joe Galea
<i>Violas:</i>	<i>2nd Clarinett:</i>	<i>Gran Cassa:</i>
Armando Abela	Charles Abela	Costanzi Galea
Mavis Bond	<i>1st Bassoon:</i>	<i>Timpani:</i>
Michael Laus	Archibald Mizzi	Joseph Curmi
<i>Violincellos:</i>	<i>2nd Bassoon:</i>	<i>Pianoforte e Organo:</i>
Alfred Tonna	Mario Micallef	Tony Sammut
Monica Miggiani	<i>1st Horn:</i>	
Marguerite Miggiani	Anthony Galea	
Mario Psaila	<i>2nd Horn:</i>	
Joseph Micallef	Alfred Spagnol	
<i>Contrabasso:</i>	<i>3rd Horn:</i>	
Lino Cremona	Philip Psaila	
Nicol Ciantar	<i>4th Horn:</i>	
Mario Grima	Joseph Agius	
	Mario Spagnol	

MANOEL THEATRE CHOIR

Chorus Instructresses

Marietta Magro — Josanne Tagliaferro

FEMALES:

Abela Carmen
Abela Marion
Aquilina Sally
Attard Josephine
Azzopardi Mary
Barbieri Moira
Bartolo Lina
Bellia M. Assunta
Blundell Gladys
Borg Michelle
Bugeja Mary
Camilleri Fava Carmen
Carabott Maria Theresa
Casha Lora
Cassola Marguerite
Conti Anna
Cremona Monica
Ebejer Katie
Ebejer Rose
Ebejer Sylvia
Falzon Josephine
Fenech Marie
Gabriele Pia
Grech Doris
Miller Astrid Anne
Muscat Agatha
Muscat Edwige
Muscat Pauline
Sammut Helen
Sant Monica
Scicluna Anne
Scicluna Antoinette
Scicluna Catherine
Zammit Mary
Zammit Pauline
Zammit Cordina Yvonne

MALES:

Abela Alfred
Aquilina Edward
Cachia Harry
Cassola Hector
Farrugia Saviour Angelo
Gatt John Roland
Gauci Gregory
Portelli John
Sant Spiridione
Schembri Paul
Scicluna Charles
Scicluna John
Vella Bondin John
Zammit Sylvester

Manoel Theatre Technical Staff:

VANNI LAUS

Electrician

EMM. DALLI, FRANCIS MIFSUD,

JOE AZZOPARDI

Stage Carpenters

