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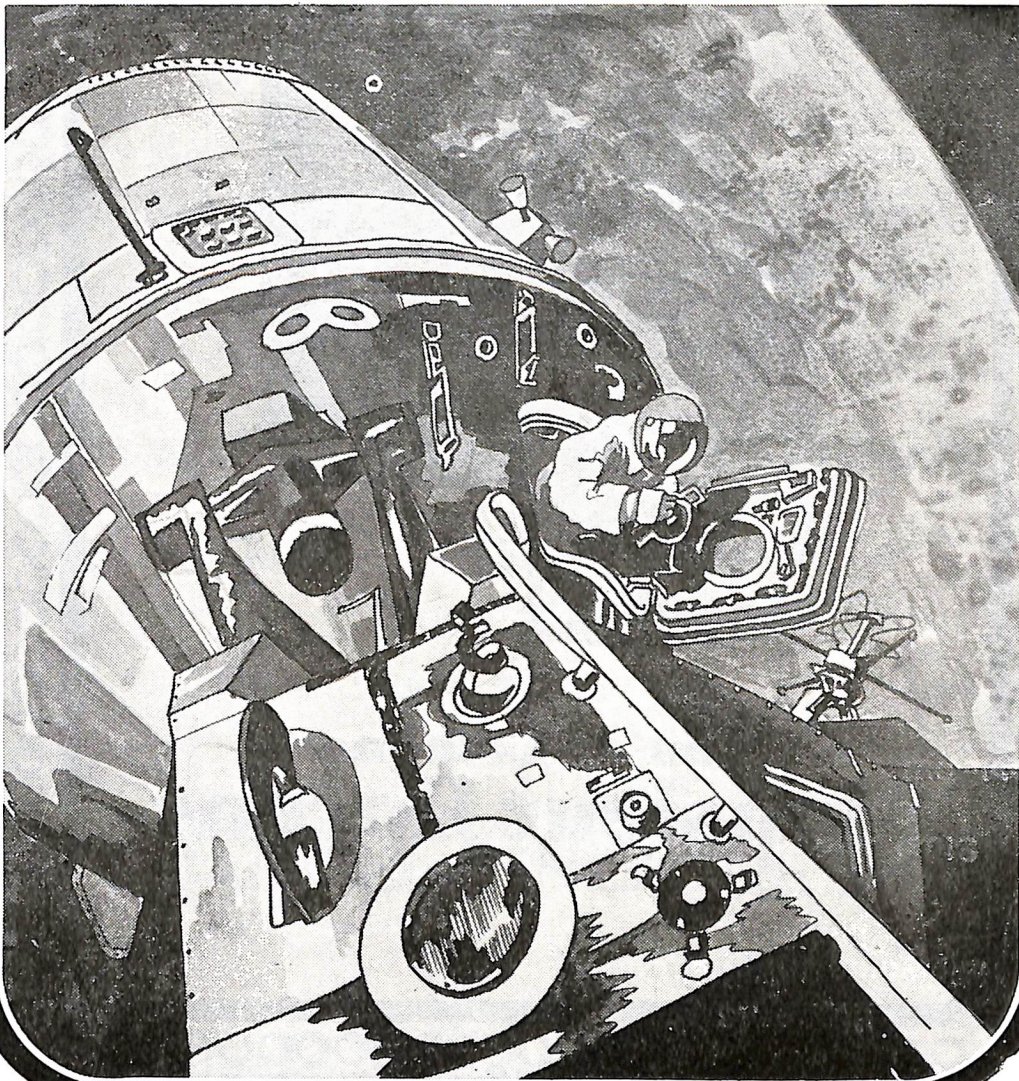
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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

PRESENTS

AN

ORCHESTRAL CONCERT

BY

THE MANOEL THEATRE ORCHESTRA

Leader: GEORGE SPITERI

Soloist: MARIE CLAIRE BELLIZZI (Pianist)

Conductor: JOSEPH SAMMUT

AT THE

MANOEL THEATRE

on Tuesday, 11th April 1978

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Marie Claire Bellizzi was born in Malta and started learning the piano at the age of five. In 1974, she sat for her L.R.S.M. Diploma and was awarded a music Scholarship by the Associated Board of the Royal Schools of Music to the Royal Academy of Music in London where she is now in her fourth year studying with Jean Harvey F.R.A.M.

During this time she has obtained her L.R.A.M. Diploma and has also taken part in various concerts and music festivals. Her performances include a successful recital at the British Council in Malta and a performance of this evening's concerto given recently at the Royal Academy of Music in London.

PROGRAMME

OVERTURE ROSAMUNDE SCHUBERT

Romantic play in four acts by Helmina von Chezy, with incidental music by Schubert (op. 26). It was produced in Vienna at the Theatre an der Wien, on 20 December 1823, with so little success as to be repeated once, on 21st December. Schubert wrote no new overture for the piece, but used that of "Alfonso and Estrella". Later the overture to "Die Zauberharfe" was published as that for "Rosamunde" and is so played to the present day.

PRELUDE MARZIALE (from the opera "Zorilla") A. NANI

Anton Nani is known to be one of the highest exponent of Maïta's romantic period. *Zorilla* is a comic opera, his first operatic effort. The other two are "The Knights of Malta" and "Agnese Visconti". *Zorilla* (on Spadetta's libretto) was premiered in Naples on February 22, 1872 at the Teatro Rossini and after that in Maïta at the Manoel Theatre — 105 years ago. The Overture to the Opera (in 3 acts) *Zorilla* is quite a lengthy work which requires a full orchestra: it is hoped to include it in some future programme demanding the full brass section.

Several biographers mention also Anton Nani's chamber music, many pieces for the pianoforte and a large number of important works he composed for the Church, some of which have been awarded official acknowledgements and gold and silver medals. Both Anton and his father Dr. Paolo have been included in the famous "Groves Dictionary".

PIANO CONCERTO IN B FLAT MAJOR K 595 MOZART

Allegro — Larghetto cantabile — Allegro scherzando

The concerto in B flat Major K 595 was the last written by Mozart and was completed on 5th January 1791 — a few weeks before his 35th birthday and eleven months before his death. Written in the period when Mozart sensed his end drawing near, it is very different to the full blooded concertos of a former period with their promise of things to come. The picture we have of Mozart is one of complete resignation — the composer labouring at his desk because it is easier to work than not to work; the quiet unemotional way in which he suddenly began to talk of death; the earlier farewell with Haydn; who left for England, where Mozart knew it was the last time he was seeing his friend; and of course, the mad business of the "unknown visitor" who ordered a Requiem ("but it is for myself" thought Mozart).

All this is reflected in the concerto in an aura of serene clearness which permeates the whole work — a happiness free from bitterness. Mozart's previous richness of contrasts and method of development of ideas from a central

nucleus has given way here to a seemingly effortless play with matter — the loosely scattered ideas in the first orchestral tutti hardly contains contrasts — but an abundance of material introduced by the strings and punctuated and supported by woodwind interjections.

At the end of a long orchestral exposition, when the piano part makes its entry, it is not to argue the previous orchestral statements, but to agree with and complement them. Thus contrast between soloist and orchestra has been replaced by a charming and elegant dialogue.

Nothing in the previous concertos prepares us for the calm fatalistic simplicity of the *Larghetto's* beginning (pianoforte unsupported). We sense that this is a summing up of what has been, the quiet harvest of magnificent years. The second tutti passage is among the most poignant that Mozart ever wrote. But even the chromaticisms of strings and bassoon over the horns pedal point, or the urgent thrusting trill of the second violin part have a certain emotional repose about them. The final return of the main theme is a stroke of genius: denied the simplicity of its original harmonic background, and escorted on either side by flute and first violin, the melody floats, serene and unearthly into the final tutti.

As for the quick movement, everything is embedded in the smiling relaxation of the 6/8 theme which surrounds the entire finale with unifying serenity. But what better words than those of "A Winter's Tale": for in this Allegro the "heart dances, but not for joy".

INTERVAL

SYMPHONY NO. 4 IN C MINOR (TRAGIC) SCHUBERT

Adagio Molto — Allegro Vivace: Andante — Menuetto allegro vivace — Allegro

The fourth symphony is by no means the great matter that Schubert's own description, "Tragic" would lead us to expect. It is, however, his first symphony in a minor key and approaches in places to a kind of pathos found in the "daemonic" work which Mozart preferred with a C minor or G minor key signature.

The C minor is not, however, the workaday writing of a busy composer, and it is a pity that one so rarely hears a performance which shows signs of a careful rehearsal; for even when the rhythms seem lacking in freshness the scoring is that of a man who writes from inside the orchestra as easily as from inside a handful of chamber instruments. The C minor uses four horns as well as trumpets.

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FORTHCOMING

EVENTS

MALTA THEATRICAL COMPANY — GHALL KULL
RAZZA . . . Friday, 14th and Saturday 15th April at 7.00 p.m.;
Sunday, 16th at 6.30 p.m.

M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO
ITALIANO DI CULTURA — PIANO RECITAL BY GIUSEPPE
LA LICATA — Monday, 17th April at 7.30 p.m.

MALTA TALENT ARTISTES — CLARA — Friday, 21st at
7.00p.m.; Saturday, 22nd at 8.00 p.m.; Sunday 23rd at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE

MR. GINO MUSCAT AZZOPARDI

Hon. President

MR. A. AGIUS FERRANTE L.P.

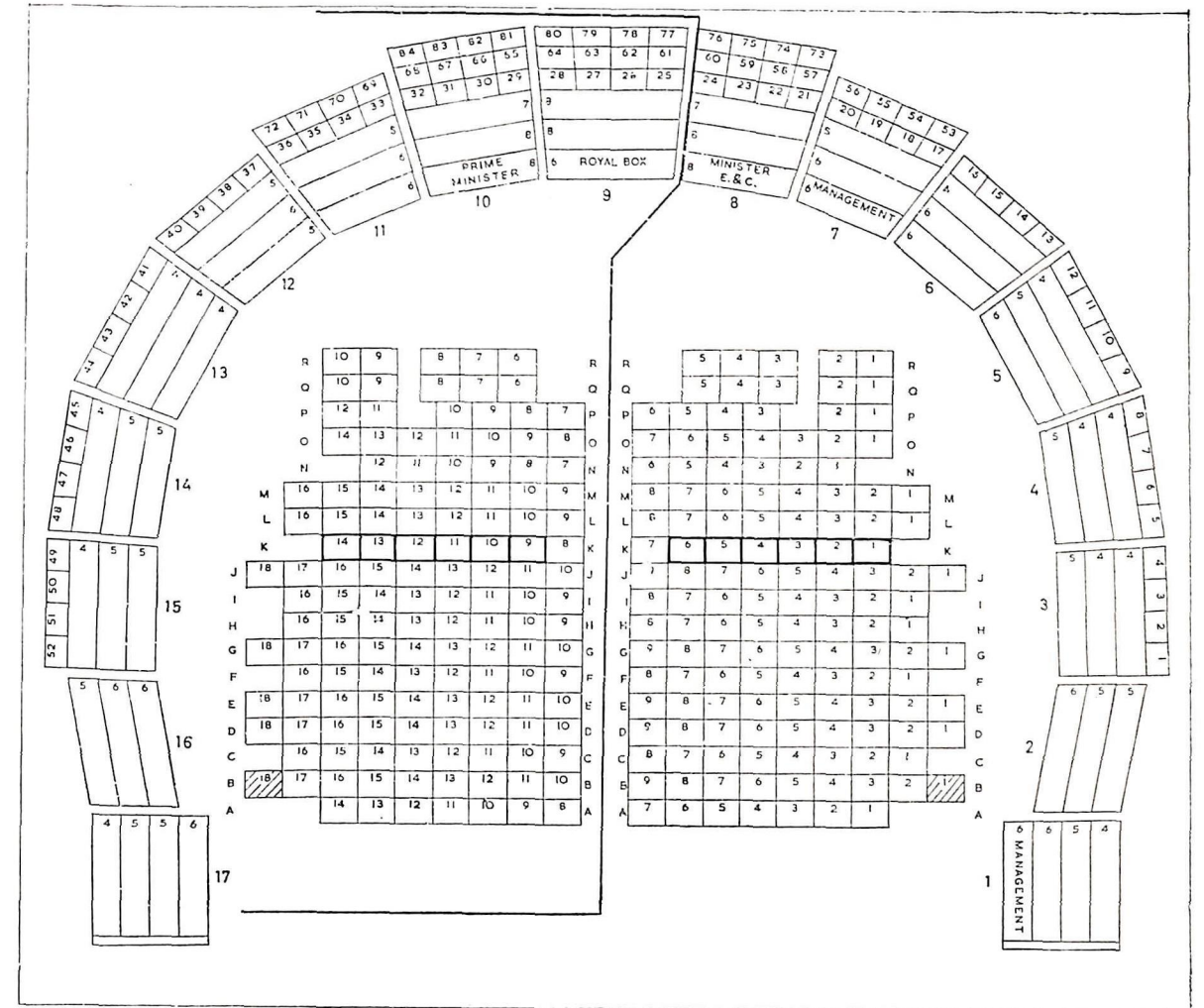
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L.R.S.M., L.Mus.L.C.M., F.L.C.M.

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MR. CHARLES DEBONO

Hon. Secretary



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.

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