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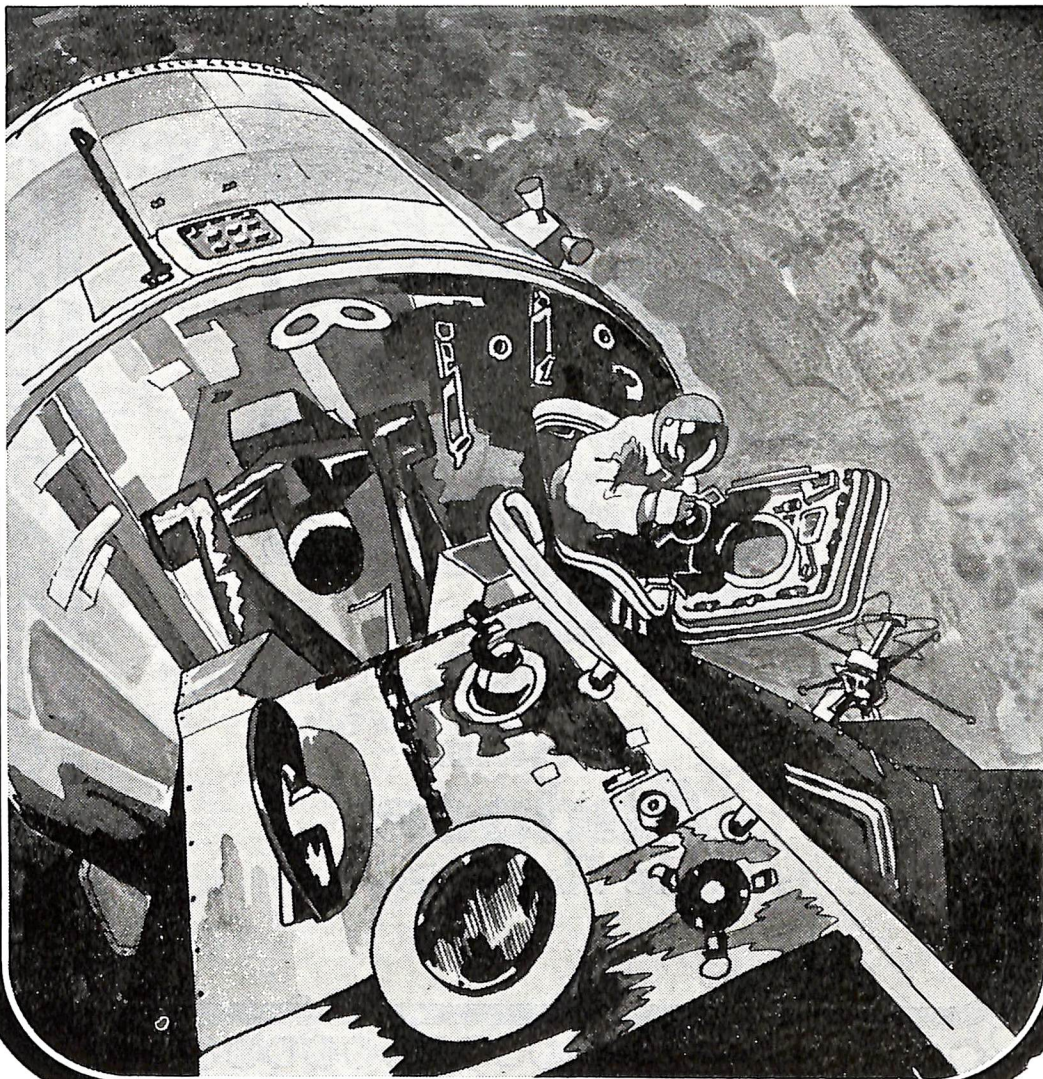
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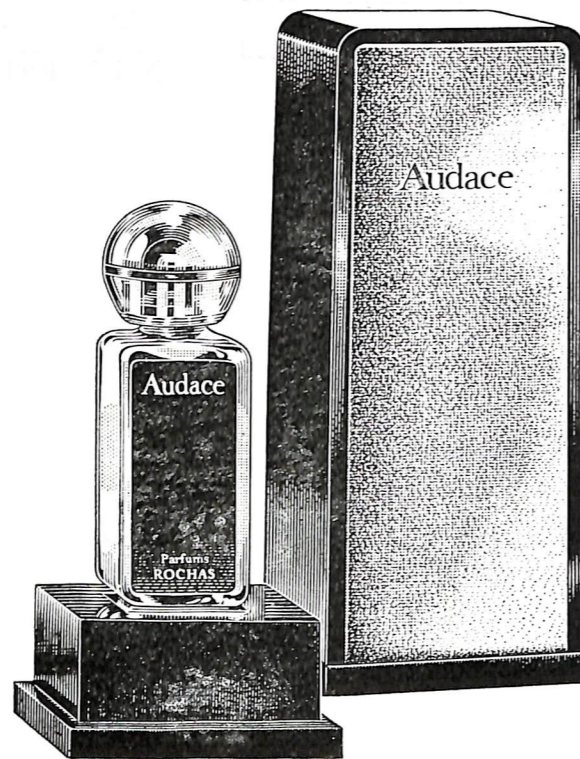
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ORCHESTRAL CONCERT

BY

THE MANOEL THEATRE ORCHESTRA

Leader: George Spiteri

Conductor: **JOSEPH SAMMUT**

at the MANOEL THEATRE

on Tuesday, 21st March 1978.

PROGRAMME

OVERTURE CALM SEA AND PROSPEROUS VOYAGE OP. 27

MENDELSSOHN

The Overture was inspired by Goethe's twin poems A Calm Sea and A Prosperous Voyage. It has something of the same imaginativeness, though it has never been so widely known, its form is less orthodox than that of the Midsummer Night's Dream Overture and is guided more by Goethe's words. Beethoven made a choral and orchestral setting of them, and in Mendelssohn's slow introduction, depicting the becalmed sea, there is a surprisingly Beethoven — like stillness and serenity that he often tried very unsuccessfully to convey in later works. There is also a suggestion of Beethoven in the allegro, with its combination of singing movement and harmonic breadth; its most prominent theme is very effectively quoted by Elgar in the last but one of the "Enigma" Variations. The final section, dealing with the triumphant arrival of the ship, is on a somewhat lower level, though it does not produce anything like the jarring effect of the finale of the "Scottish Symphony". After some pompous official greetings the overture ends unexpectedly with a quiet plagal cadence. Tovey has described this as "a poetic surprise of a high order"; Ernest Walker, on the other hand, saw in it an unwelcome reminder of the presence of the chaplain among those who had assembled on the shore to welcome the vessel.

PRELUDE

FR. D. SAMMUT

The Prelude opens by a short theme played by strings which leads to a climax on full orchestra. A short new theme follows and played by oboe and clarinet which in turn is played by strings.

The original theme is again introduced, developed and leads to a full orchestra finale.

CONCERTO IN E MAJOR "SPRING"

VIVALDI

CONCERTO IN G MINOR "SUMMER"

VIVALDI

Arranged for Flute, Strings and Cembalo

In the year 1735, Vivaldi was established in Venice as the "maestro de concerti". Vivaldi has been considered a composer for his own instrument, the violin, his original publications are indeed primarily for that instrument, but his unpublished manuscripts comprise many instrumental works other than for strings and numerous important vocal works.

The Turin collection of manuscripts attributed to Vivaldi includes thirty nine concertos for bassoon, thirty for flute, many for oboe, viola d'amore and for various combinations of instruments. The bulk of his material has not been appraised and corrected with that already known, and until this is done no serious attempt can be made to assign to Vivaldi his true position in the musical hierarchy. It is certain, however, that he is one of the greatest Venetian composers, perhaps the greatest of all.

Many of the unpublished Vivaldi manuscripts appear to have been written for the Pietà. Vivaldi's whole life as a composer seems laid open in cross sections, so completely in his work represented during all its phases and periods.

According to the complete editions J.S. Bach by the Bachgesellschaft several works by Vivaldi were transcribed by that master. However, according to Arnold Schering, on nine of twenty one concertos have been identified as being based on originals by Vivaldi; whilst some of the others are known to have come from other composers and others cannot be definitely assigned to any composer.

Soloist: JOSEPH CORRADO

INTERVAL

SYMPHONY NO. 3 IN A MINOR OP. 56

MENDELSSOHN

Introduction and allegro agitato — Scherzo Assai vivace — Adagio Cantabile. — Allegro Guerriero and Finale Maestoso.

Ideas for the "Scottish" Symphony Op. 56 first occurred to Mendelssohn as early as 1829, but it was not finished till 1842. It is a larger and more ambitious work than the "Italian" Symphony, less uniformly successful, but very characteristic in both its strength and weakness. The first movement, which is preceded by a short introduction, is remarkable for its orchestral colouring, which is unusually thick and sombre, and the rather square rhythmic shape of the theme here seems curiously suitably for the legendary, narrative atmosphere of the movement. Especially happy points are the modulations at the beginning of the development and coda, the counter melody played by the cellos against the main theme on its return for the recapitulation and the return of the introduction at the end. Like the three concertos and the E major piano Sonata, this symphony is directed to be played with only the minimum of break between the four movements, and the scherzo brings with it a particularly effective change of colour. It is a delightful movement with a touch of Scottish local colour in its main theme, it is in concise but complete sonata form with Mendelssohn's usual skill at introducing the recapitulation and an unexpected harmonic progression in the coda.

The adagio contains several obvious reminiscences of Beethoven: the main theme looks back to the central section of the allegretto of the seventh Symphony and a cadential passage that appears a little later to a similar phrase in the adagio of the "Harb" Quartet. Its sentiment is rich to a fault, though leavened some extent by very attractive orchestration. The finale is described on the title page as Allegro guerriero, and the complete change of mood in the coda suggests some kind of programme, presumably ending with triumph after battle. The main body of the movement is admirable, with themes of much vitality resourcefully treated, the haunting second subject is one of Mendelssohn's best, and the passage in which it dies away before the coda is of very great beauty. After this it must be admitted that the triumphal coda is a disappointment. The thick orchestral texture, which in the first movement was so suited to the general grey colouring of the music, here seems garish, the melody is commonplace, which is unfortunately emphasised by the direction *maestoso* and one is tempted to wish that instead of this unconvincing outburst he could have ended quietly. As it is, he leaves us with the feeling that he is trying here to express a kind of exaltation that was not wholly within his grasp. The "Scottish" Symphony as a whole leaves a curiously mixed impression, but with all its inequality it is of great interest to the student of Mendelssohn's work for the very complete and varied picture that it gives of his personality.

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