

Manoel Theatre Orchestra
Soloist Pianist Lina Zammit
10 January 1978

**MALTA INTERNATIONAL
ARTS FESTIVAL 1977**



MANOEL THEATRE

The International Arts Festival 1977

is organised by the

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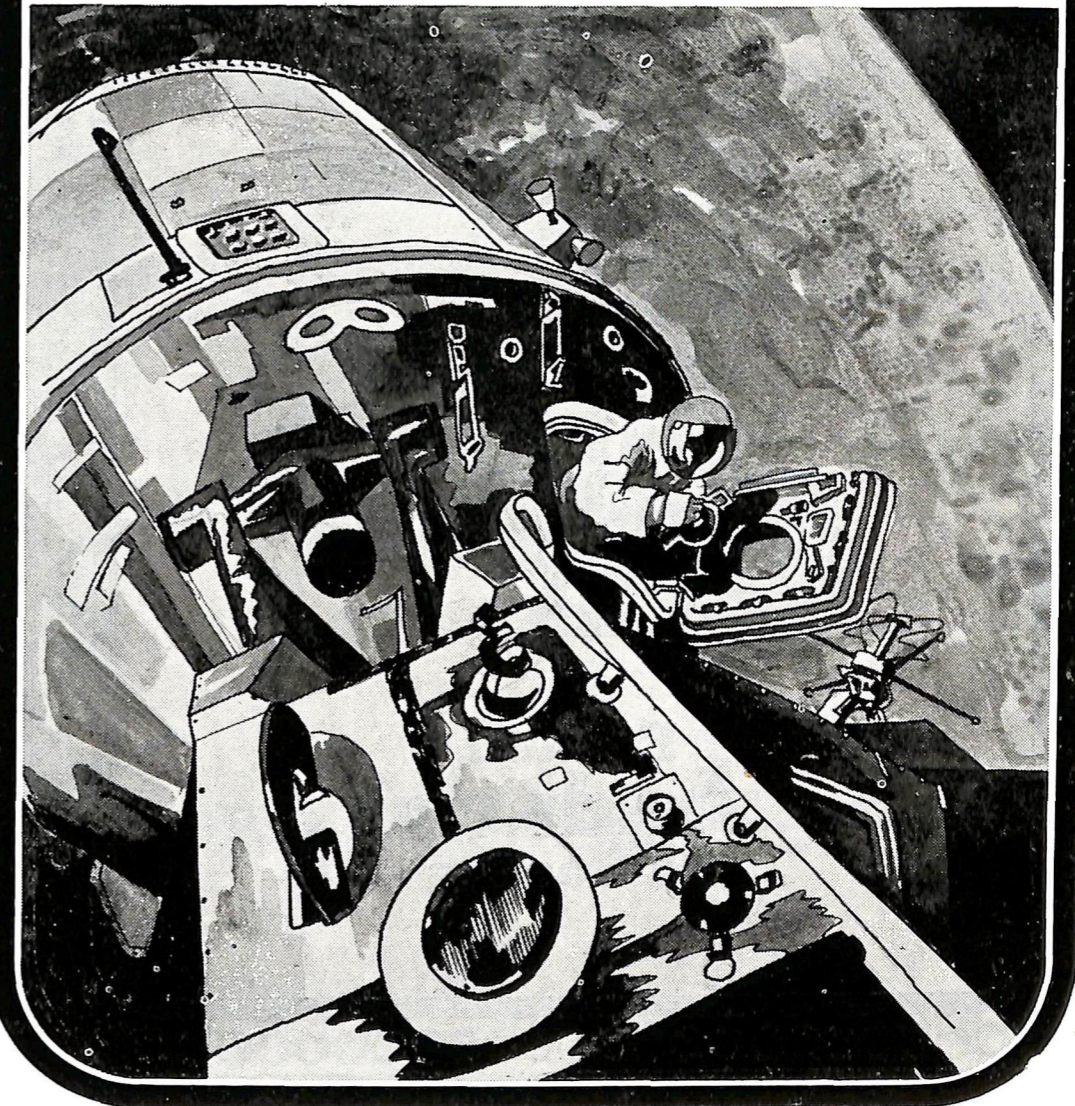
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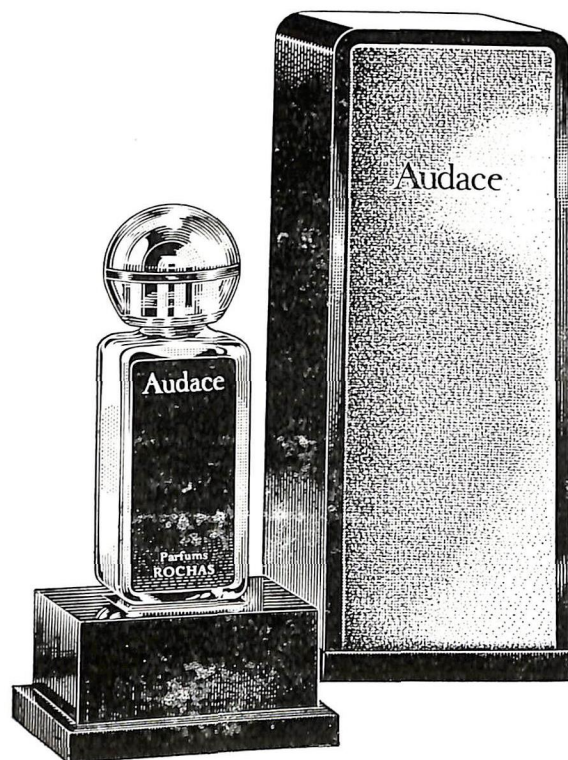
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INTERNATIONAL ARTS FESTIVAL 1977

THE MANOEL THEATRE MANAGEMENT
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presents

an

ORCHESTRAL CONCERT


by the

MANOEL THEATRE ORCHESTRA

Leader:  GEORGE SPITERI

Soloist: LINA ZAMMIT (Pianist)

Conductor JOSEPH SAMMUT


at the

MANOEL THEATRE

Tuesday, 10th January 1978

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LINA ZAMMIT



LINA ZAMMIT who is performing this concerto for the first time in Malta, was heard on several occasions as a soloist both in public and on Radio Broadcasts. Last year she performed Saint Saen's Pianoforte Concerto no. 2 at the Manoel Theatre.

PROGRAMME

OVERTURE OBERON

WEBER (1786-1826)

The slow introduction with which the overture begins is only 22 bars in length but is wonderfully evocative and imaginative. It is directed to be played pianissimo throughout. Oberon's magic horn-call is answered by quiet harmonies on the strings. The violins are muted and marked piano to balance the pianissimo of the unmuted violas and 'cellos. Very expressive colouring is obtained by the lay-out of the string-chords in bars 2 and 4. The 'cellos are placed high, in bar between the second violins. The very slow tempo (the conductor beats the eight slow quavers in each bar) gives time for this special colouring to make itself fully savoured by the hearer. The horn and strings come together at bar 5 and continue their quiet reverie.

Flutes and clarinets add graceful little figures in bars 6 and 7, and at bar 10 begins a theme which foreshadows the triumphal march at the end of the opera. At bar 16 the 'cellos again come into prominence. Finally, at bar 21 we are left with nothing but the violas divisi holding the notes D and E while the violins remove their mutes in readiness for the fortissimo chord which introduces the Allegro con fuoco.

The music pursues its way with great energy and vigour, but is arrested in its course by a recurrence of Oberon's horn-call at bar 55 answered firstly by strings and secondly by wood-wind. This forms a bridge-passage leading to the second subject, a tranquil melody on the clarinet taken up later by the violins. The development begins at bar 101 with a march-like rhythm against which the principal subject is built up to a brilliant string-passage at bar 110 which leads to a tutti at bar 117. A new theme appears at bar 123 and is briefly developed against running string passages.

The recapitulation begins at bar 165. The first subject is heard in shortened form and leads into a triumphant statement by the full orchestra. The coda, which contains much brilliant string-writing, begins at bar 201. The trombones are again very prominent in bars 213 to 216, and the overture ends in a blaze of colour.

THREE MOODS: JOKE, SIGH, JOY

CARMELO ABELA 1921

This composition shows the composer in three various moods. JOKE which opens with a ponderous passage played by the brass section

tries to convey to the listeners, by the tossing about of fragments and phrases from one instrument to another and between different sections of the orchestra, the joking

SIGH is more lyrical in character. It is written as a Horn solo with the strings providing their plaintive background. The atmosphere brightens a little in the middle section but the music reverts back again to the original mood.

JOY expresses the happy feeling one associates with a well centred person who has no worries. It opens in a bouncing lilted tempo and even in the contrasting section the happy mood is still evident. In the closing section the composer looks back for a moment when he was in the joking and sighing moods but these are soon passed over.

Carmelo Abela was born in Cospicua in 1921 and comes from a family of musicians. Is a Music Master in various Government Secondary Schools. He was instrumental in raising the status of the Accordion in Malta and is Honorary Local Representative of the British College of Accordionists, Leicester. He was Delegate and Adjudicator at the World Accordion Championship Competition at Pallanza, Italy in 1961. Wrote various compositions for school ensembles and also published Preparatory studies for the Violin Class especially adapted for group instruction. He is the founder and director of ORKESTRA MALTA ŻAGĦŻUĠĦA comprising 40 boys and girls from different Government and Private Schools.

MASQUERADE SUITE

KHATCHATURIAN (1903-)

WALTZ — NOCTURNE — MAZURKA — ROMANCE — GALOP

Aram Khatchaturian was born in 1903 in Russia. This Armenian composer was a pupil of Gnossin and Miaskovsky. His works, often influenced by Armenian folk music, include piano concertos, violin concertos, cello concertos, two symphonies, ballets "Gayaneh", "Spartacus" and music to Serontov's play "Masquerade". In Russia his "Song of Stalin" (1937) won him popularity and he has apparently found little difficulty in writing the music expected of him by his political masters.

INTERVAL

PIANO CONCERTO

KHATCHATURIAN

Allegro ma non troppo e Maestoso — Andante con Anima — Allegro Brillante

This Concerto was composed in 1935 and it received its premiere in Moscow and subsequent performances throughout Russia: later it was introduced to America by Maro Ajemian, an American girl of Armenian descent. It was not long before many of the world's major piano virtuosi included this scintillating work in their repertory, in fact this concerto was Khatchaturian's first work to gain recognition for him and his colourful music in the Western Hemisphere. This Concerto remained a popular staple in the repertory, and it can be ranked as one of the few outstanding Piano Concertos written in the last quarter century.

The music of this concerto reflects the composer's Armenian background, and it is coloured by the unique harmony of melodic harmonic and rhythmic characteristics of folk music from the Caucasus.

The opening movement of this concerto is a vibrant *Allegro ma non troppo e Maestoso* in triple time, with a contrastingly quiet second theme on the oboe. Toward the close there is a cadenza for the soloist.

In the second movement the themes are presented in a very placid way, and are treated with a syncopated rhythm, and some effective harmonic clashes, and continues to build up to a gigantic climax.

The last movement *Allegro Brillante* is a flashing finale, which provides a virtuoso's holiday. Its rushing forward motion repeats only twice; one for the solo cadenza in the middle, and again when the broad theme of the opening movement returns as a triumphant reminder at the end.

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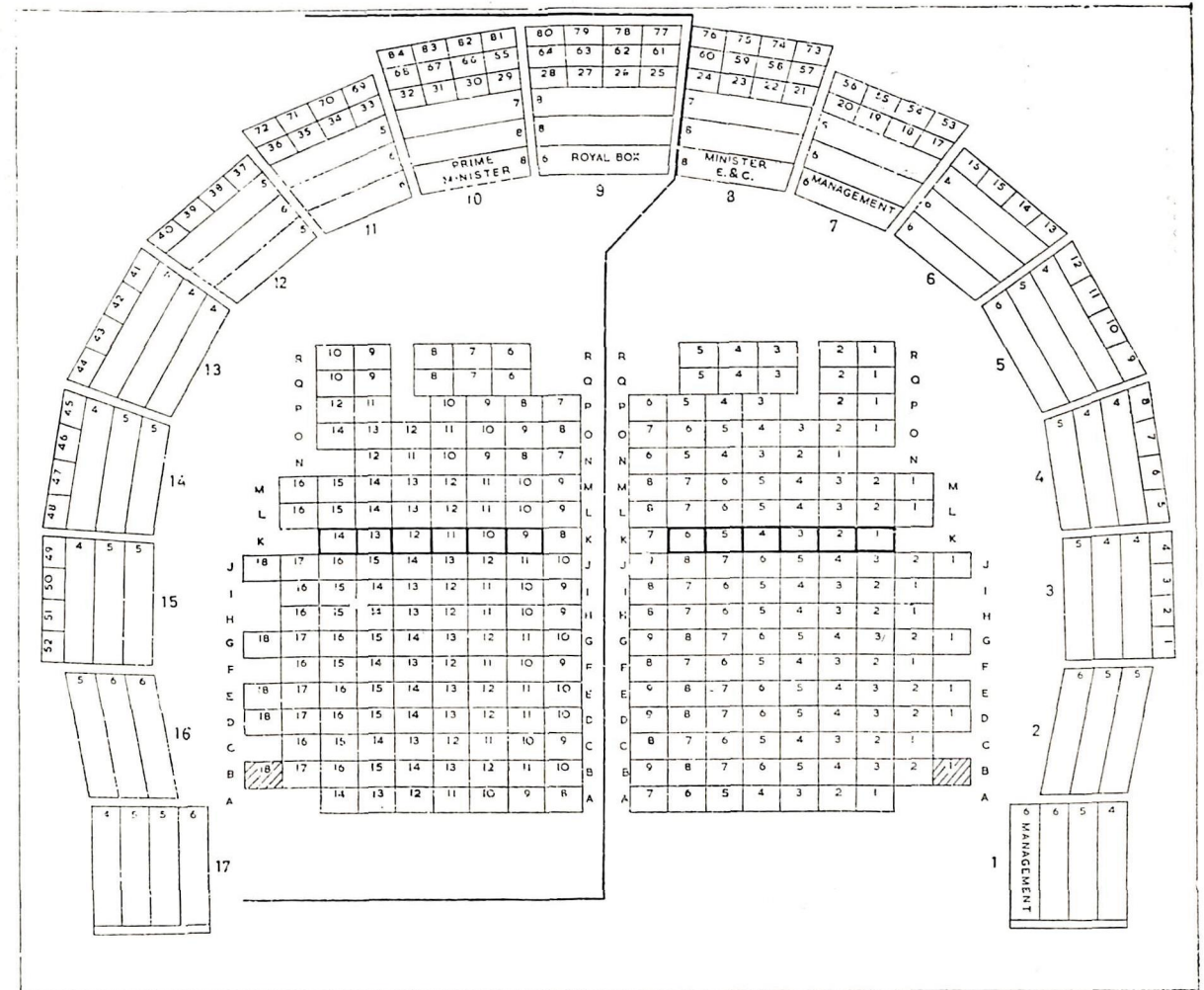
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FORTHCOMING EVENTS

MALTA TALENT ARTISTES — TLETTAX GHALL-IKEL —
Friday 20th at 7.00 p.m., Saturday 21st at 7.30 p.m., Sunday 22nd
at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE —
PIANIST SONIA VARGAS — Monday 23rd at 7.30 p.m.

DEPARTMENT OF EDUCATION — MINI MUSICAL 1978 —
Saturday 28th at 6.30 p.m., Sunday 29th at 6.30 p.m.



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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