



1732

'Republika Genoa'
by
Lu. Orskov Linsenica Siciliana
19. 10. 78

**MANOEL
THEATRE**

420

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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

an

ORCHESTRAL CONCERT

by

THE ORCHESTRA SINFONICA SICILIANA

Leader: SALVATORE CICERO

Conductor: OTTAVIO ZIINO

AT THE MANOEL THEATRE

on THURSDAY, 19th OCTOBER 1978

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The tour taken up by the Sicilian Symphonic Orchestra in Switzerland, West Germany, Belgium and France has caught the eye of Europe's most high societies due to the high artistic level reached by the Sicilian group.

The judgements allocated by the critics of the most important press did not sting the directors, or the soloists of the orchestra, considering widely and positively the initiative balance.

When compiling programmes it was kept in mind to limit themselves to the Italian repertoire, with the exception of the XVIII century, rather than perform in programmes of specialised orchestras. In the symphonic repertoire of the 19th century one finds two important compositions of Martucci and the "Gran Duo" by Bottesini, which the Welt's critic described as "a rare delight for the ear". The other pieces favourably selected: the symphony "Viaggio a Reims" by Rossini, and "I Vespri Siciliani" by Verdi. "Fontane di Roma" by Respighi, "Variazioni" and "Piccola Musica Notturna" by Dallapiccola, "Puppenspiel no. 2" by Franco Donatoni. At Basilea, Stockholm, Wofsburg and Dusseldorf they held instrumental and vocal concerts at which two well known Italian singers competed: the soprano Gianna Galli and the Tenor Giorgio Merighi. Similar concerts with humane values for the Italian emigrants were organised by the Ministry of Foreign Affairs.

At Geneva the critic of the "Suisse" made an emphasis on the particular care which insular countries dedicate to their artistic life, emphasising the role which the Sicilian Symphonic Orchestra displays in the cultural contest of the region. The critic of the "Tribune de Geneve" spoke about "the evidence of the high level of artistic culture which is an important factor at Palermo" and also revealed that Sicily has other potentials other than patriotism and Maffia. The "Morgen Post" critic wrote: "one should be grateful that Hamburg was on the tour's route; this way we were able to get to know an excellent group, which marvels people because of the beauty of their sound, the fluidity of all its sections and because of the mature and excellent performance."

PROGRAMME

FOUR SEASONS FOR VIOLIN, STRINGS AND CEMBALO
VIVALDI (1678 — 1742)

CONCERTO NO. 1 IN E MAJOR
LA PRIMAVERA

Allegro — Largo — Allegro

CONCERTO NO. 2 IN G MINOR
L'ESTATE

Allegro — Allegro — Meno mosso — Adagio — Presto

CONCERTO NO. 3 IN F MAJOR
L'AUTUNNO

Allegro — Adagio Molto — Allegro

CONCERTO NO. 4 IN F MINOR
L'INVERNO

Allegro non Molto — Largo — Allegro

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's manuscripts appear to have been written for the Pieta'. 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.

INTERVAL

SYMPHONY NO. 7 OP. 92 IN A MAJOR BEETHOVEN (1770 — 1827)

Poco sostenuto — Allegretto — Scherzo (Presto) — Allegro con brio

The Seventh Symphony in A Major, Op. 92 was composed in 1811-12 and was first performed on December 8, 1814. Many programmes have been attached to it, though there can be no doubt that Beethoven had none of them in mind — nor any other. He was here writing "absolute" music, rhapsodic in character its interest exclusively musical. An introduction of the First Movement progresses to a vigorous Vivace. In the Second Movement Allegretto, Beethoven presents two principle themes, later using them contrapuntally. The Third Movement, Presto, is as one writer describes it one of the most felicitous expressions of Beethoven's capacity for ungovernable joy. The Finale is a Corybantic dance, wild and abandoned, which was probably what led Wagner to designate this symphony as "the apotheosis of the dance."

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MANOEL THEATRE FORTHCOMING EVENTS

MIN. OF LABOUR, WELFARE AND CULTURE — MUSICAL
COMPETITION — MALTA MUŻIKALI 1978 — Wednesday 25th
October at 7.00 p.m.

ATTURI THEATRE GROUP — HOTEL COQ D'OR — Saturday
28th at 7.30 p.m. and Sunday 29th October at 6.30 p.m., Friday 3rd
and Saturday 4th at 7.30 p.m.; Sunday 5th November at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE

MR. GINO MUSCAT AZZOPARDI

Hon. President

MR. A. AGIUS FERRANTE L.P.

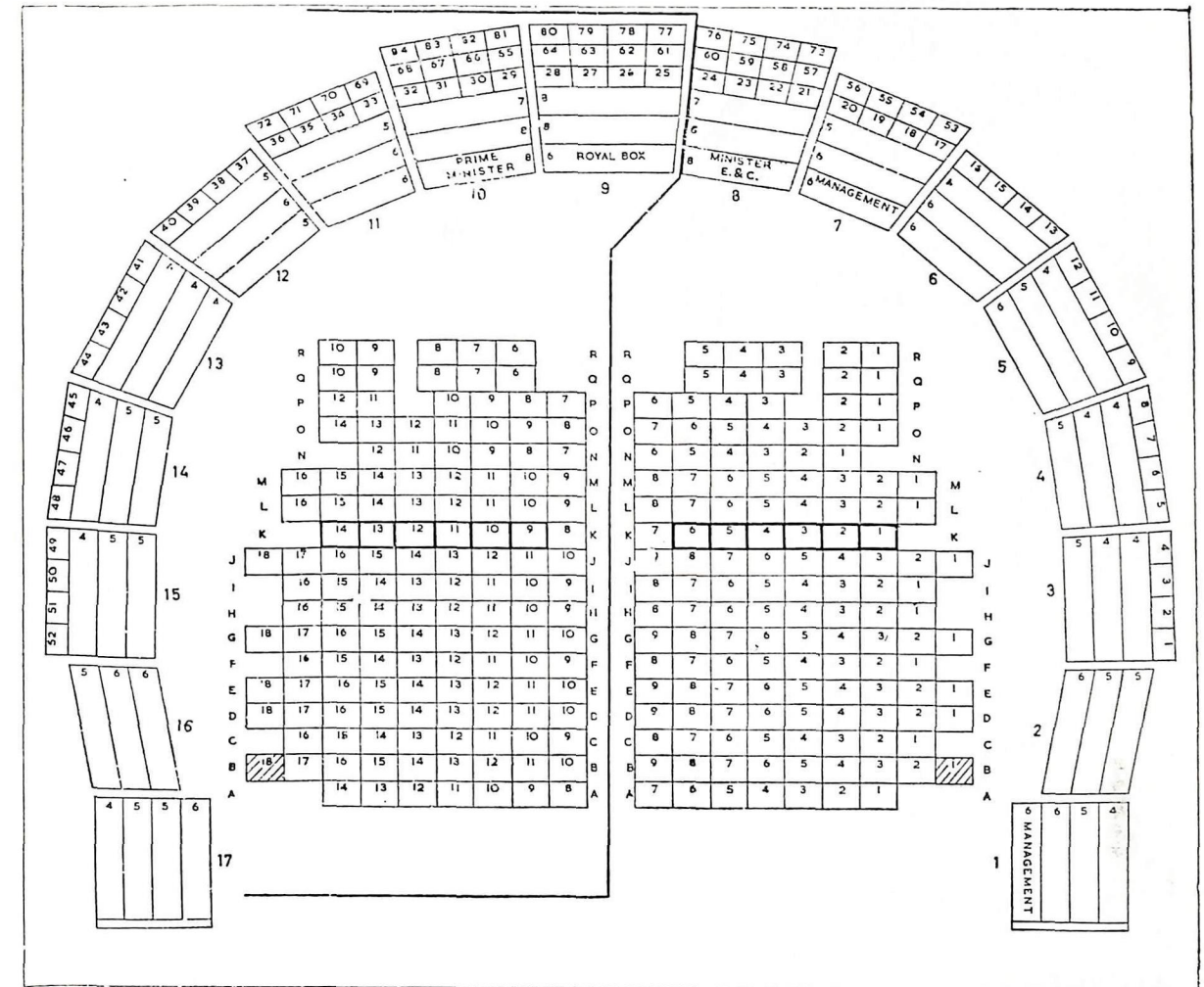
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MANOEL THEATRE BOOKING PLAN

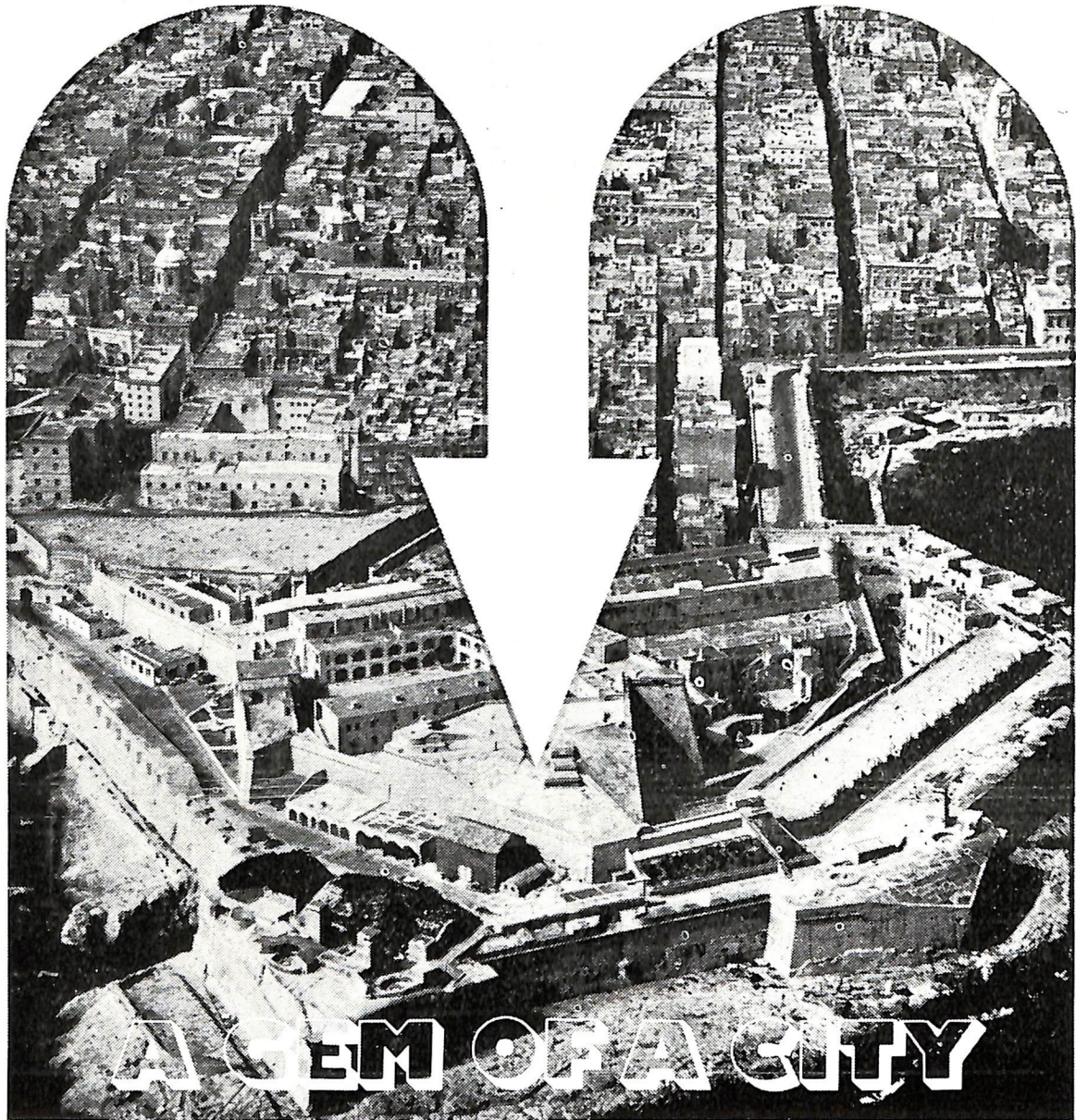
Late comers will not be admitted to the Auditorium.

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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