



1732

*Richard Wagner
Lohengrin
Hochzeit
19. XII. 78*

**MANOEL
THEATRE**

433

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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

presents

an

ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Leader : George Spiteri


Soloist: NOEL BECK

Conductor: JOSEPH SAMMUT


at the MANOEL THEATRE

Tuesday, 19th December 1978.

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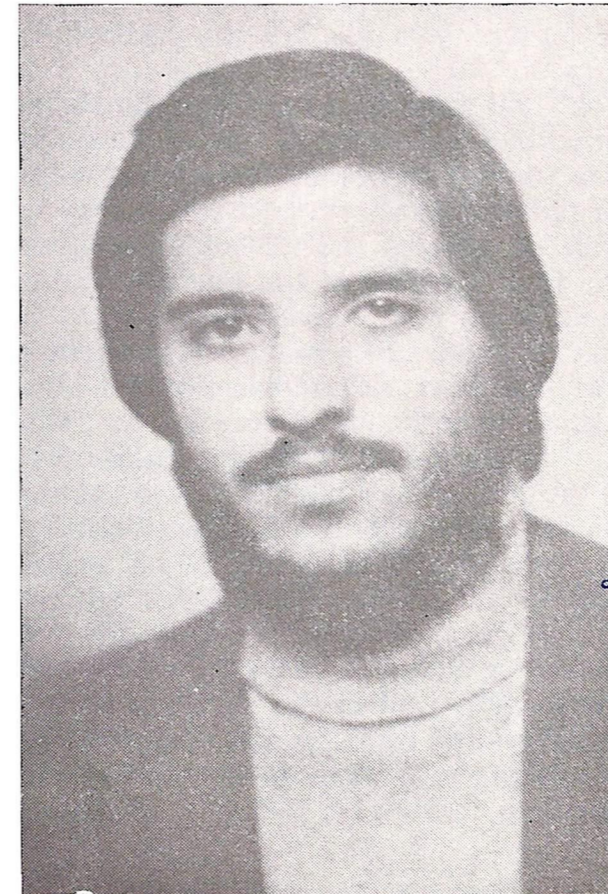
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Noel Beck

Noel Beck continued studying music, after obtaining the final grades in Clarinet Playing, at the Mozarteum Hochschule in Salzburg having won a two year Scholarship. For this period he studied with Prof. Rieder, Dr. Hiene and Prof. Jettel; there he obtained certificates in Clarinet playing. He had several opportunities to play in Chamber Music Concerts as well as Solo Concerts, including a Chamber Music Concert at Schloss Mirabel and a SoloKonzert in a Junge KunsterKonzert in Berchtesgarden. Noel Beck was also a member of the Mozarteum Summer Academic Professional Orchestra.

PROGRAMME

Overture — Fingal's Cave op. 26

MENDELSSOHN

The Overture Fingal's Cave, op. 26 is sometimes known as the Hebrides Overture. This Overture was inspired by a walking trip that Mendelssohn and his friend Klingermann took in the Scottish Highlands. Its opening theme occurred to him during his visit to the famous caves at Staffa. "You may understand how extraordinarily the Hebrides affected me". Mendelssohn wrote from Scotland. "The following (the first ten bars of the overture) came into my mind". In the evening, Mendelssohn was making a visit with his friend Klingermann to a Scottish family. There was a piano in the room; but it was Sunday, and there was no possibility of music. He exercised all his diplomacy to get at the piano for a moment. When he had succeeded, he dashed off the theme out of which the great work grew. The theme in question, which opens the Overture, aptly describes the roll of the ocean waves to the shore at the mouth of the cave. On this theme, and a second one that is beautifully lyrical Mendelssohn builds the entire overture, which is one of his happiest landscape paintings. As Hugo Leichtentritt wrote: "Certainly it gives a wonderfully vivid impression of the surging sea, of waves resounding in rocky caves, of the harsh cry of the sea gulls, the odour of the salt air, the sharp flavour of the seaweed, and the melancholy soul of this northern scene. What a masterpiece of romantic imagination and romantic tone painting!" The overture was composed in 1831-32, and was introduced by the London Philharmonic, Thomas Attwood conducting on May 14, 1832.

Theme and Six Variations on "L-Innu tax-Xirka Maltija" CARMELO ABELA

This work describes various phases in the life of that highly controversial phenomenon, Manwel Dimech.

THEME is the easy to grasp tune "L-Innu tax-Xirka Maltija" which was to be played at a concert in this Theatre on 25th July 1914. Words were by Dimech himself and music by an unknown composer.

VAR. I: ŻOGĦŻIJA (YOUTH) is in C Major and depicts Dimech's youth. The exuberance and joie de vivre of youth are expressed but some sombre moments show his tumultuous troubles. The Refrain, as is, ends this variation.

VAR. II: HABS (PRISON) is in F Sharp Minor. The theme altered slightly is ushered by the Brass section. Dimech's difficulties in prison are reflected by a syncopated dissonant passage played by the Wood Wind, a more lyrical section depicts his enlightenment by the prison chaplain.

VAR. III: BARRA MINN MALTA (ABROAD) is in E Major and describes Dimech's sojourn in Genoa and Tunis which exerted much influence on his thoughts and writings.

VAR. IV: IX-XIRKA TAL-IMDAWLIN (SOCIETY OF THE ENLIGHTENED) Dimech's struggles to form the Xirka are exemplified and a *Con Molto sentimento* section reaches the Pinnacle of the Xirka's idealism.

VAR. V: EŻILJU U MEWT (EXILE AND DEATH) *Tenebroso* describes his exile and Dimech's death in Alexandria.

VAR. VI: GĦARFIEN (RECOGNITION) This is worked on a Ground Bass repeated six times in different keys and moods, harmonically and contrapuntally treated.

Clarinet Concerto in A Major K 622

MOZART

Allegro — Adagio — Rondo

This is the last concerto of any kind that Mozart wrote and it is a careful study of one of his favourite instruments. Mozart had originally sketched the first movement (K.584B) for basset horn but he later transposed it from G to A and completed it for the famous clarinetist Anton Stadler. The greatness and transcendent beauty of this work are such as its high Köchel number would lead us to expect. The first movement is from beginning to end in Mozart's last style, informed throughout by the closest relation between the soloist and the orchestra, and by the utmost possible vitality in the orchestral portion itself. In the *Adagio* there are passages of transparent sonority in which the contrabass is silent. Also all the registers of the solo instrument are exploited.

INTERVAL

Symphony in D Major K. 385 — Haffner

MOZART

Allegro con spirito — Andante — Menuetto — Finale Presto

Mozart wrote this work at his father's request to celebrate the raising of Sigmund Haffner to the nobility. This work began and ended with a March (K. 408 no. 2) and the *Andante* was framed by two Minuets, one of which seems to have been lost; no attempt was made to write a *Sinfonia concertante* for interpolation. Though Mozart classed it among his symphonies, it nevertheless still bears the marks of its origin as a serenade and is a somewhat amphibious work. The first movement an *Allegro con Spirito* with all its pomp of trumpets and drums, does not lack seriousness, whilst the *Andante* points back towards the two *Andantinos* of the Paris Symphony. The outstanding movement is the Minuet, which expresses, in D major: strength, festivity and masculinity in the main section, and the most delicate grace in the trio.

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MANOEL THEATRE FORTHCOMING EVENTS

BALLET BY DAPHNE LUNGARO'S STUDENTS — Thursday, 21st, Friday 22nd and Saturday 23rd December at 7.30 p.m.

M.A.D.C. — CHRISTMAS PANTOMIME "CINDERELLA" — Friday 29th at 7.30 p.m., Saturday 30th at 3.00 p.m. and 8.00 p.m., Sunday 31st December at 3.00 p.m., from Tuesday 2nd to Friday 5th January at 7.30 p.m., Saturday 6th at 3.00 p.m. and 8.00 p.m., Sunday 7th January at 6.30 p.m.

MANOEL THEATRE ORCHESTRA — VOCAL AND ORCHESTRAL CONCERT — Tuesday 16th January at 7.30 p.m.

VALLETTA DRAMATIC COMPANY — INVENZJONI MERAVILUZA — Friday 19th and Saturday 20th at 7.30 p.m., Sunday 21st at 6.30 p.m.

M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO ITALIANO DI CULTURA — PIANO RECITAL BY CLEILA ARCELLA — Monday 22nd January 1979 at 7.30 p.m.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes and in Gallery.

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.

MANOEL THEATRE MANAGEMENT COMMITTEE

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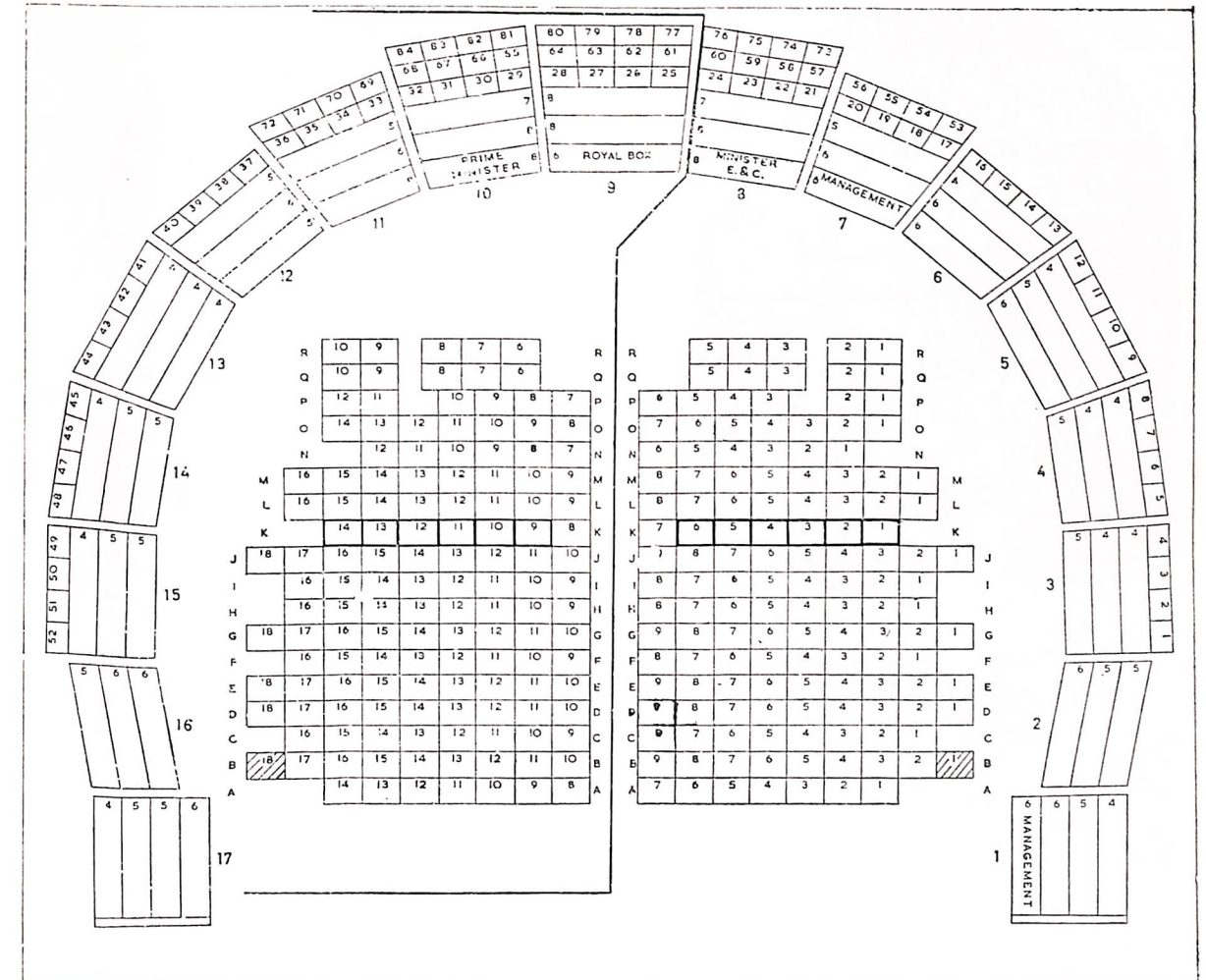
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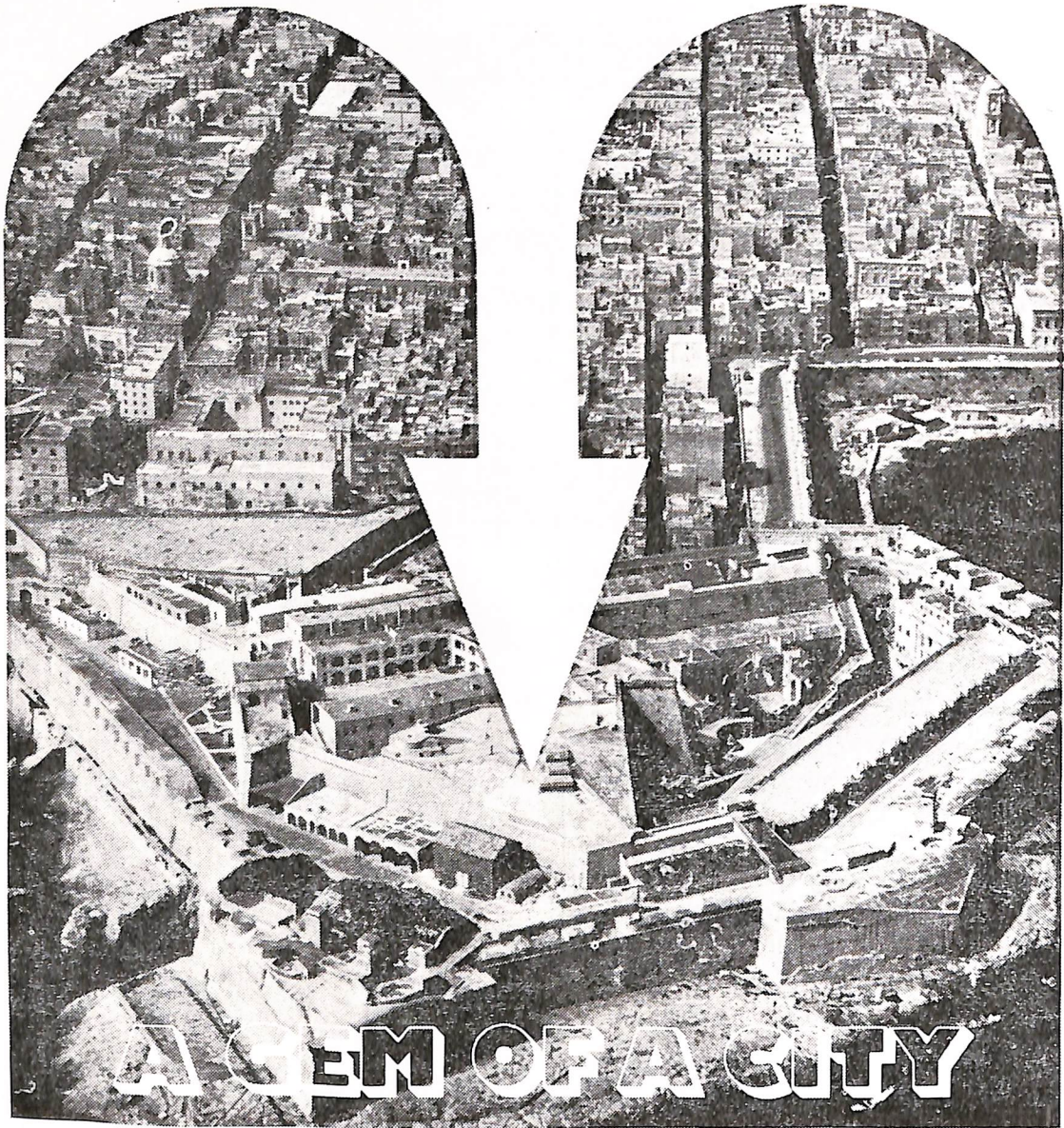
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