



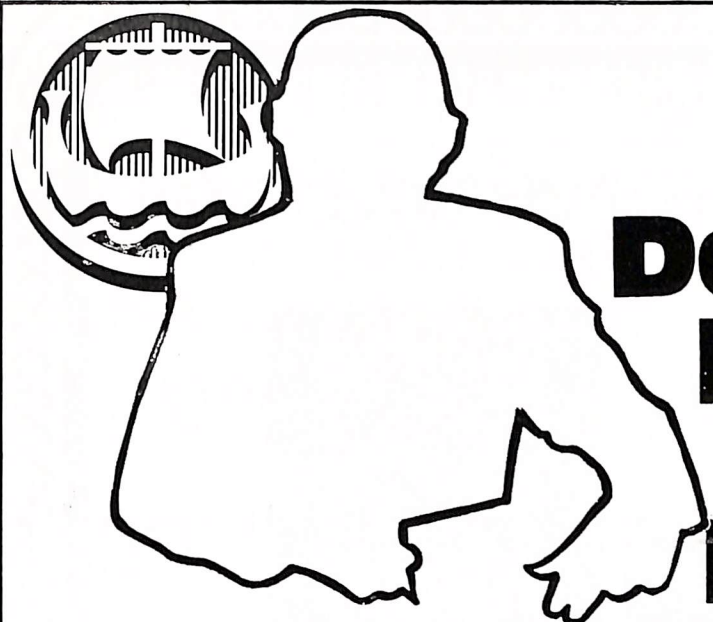
1732

*Orchestral Concert
Manuel Aguado Woodwind Quintet
Sobinet Luca Zammitt
20/11/99*

**MANUEL
AGUADO
QUINTET**

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445



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THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

an

ORCHESTRAL CONCERT


by the

MANOEL THEATRE ORCHESTRA

Leader:  George Spiteri

Soloist: LINA ZAMMIT

Conductor: **JOSEPH SAMMUT**

introducing 

THE MANOEL THEATRE WOODWIND QUINTET

Soloists:

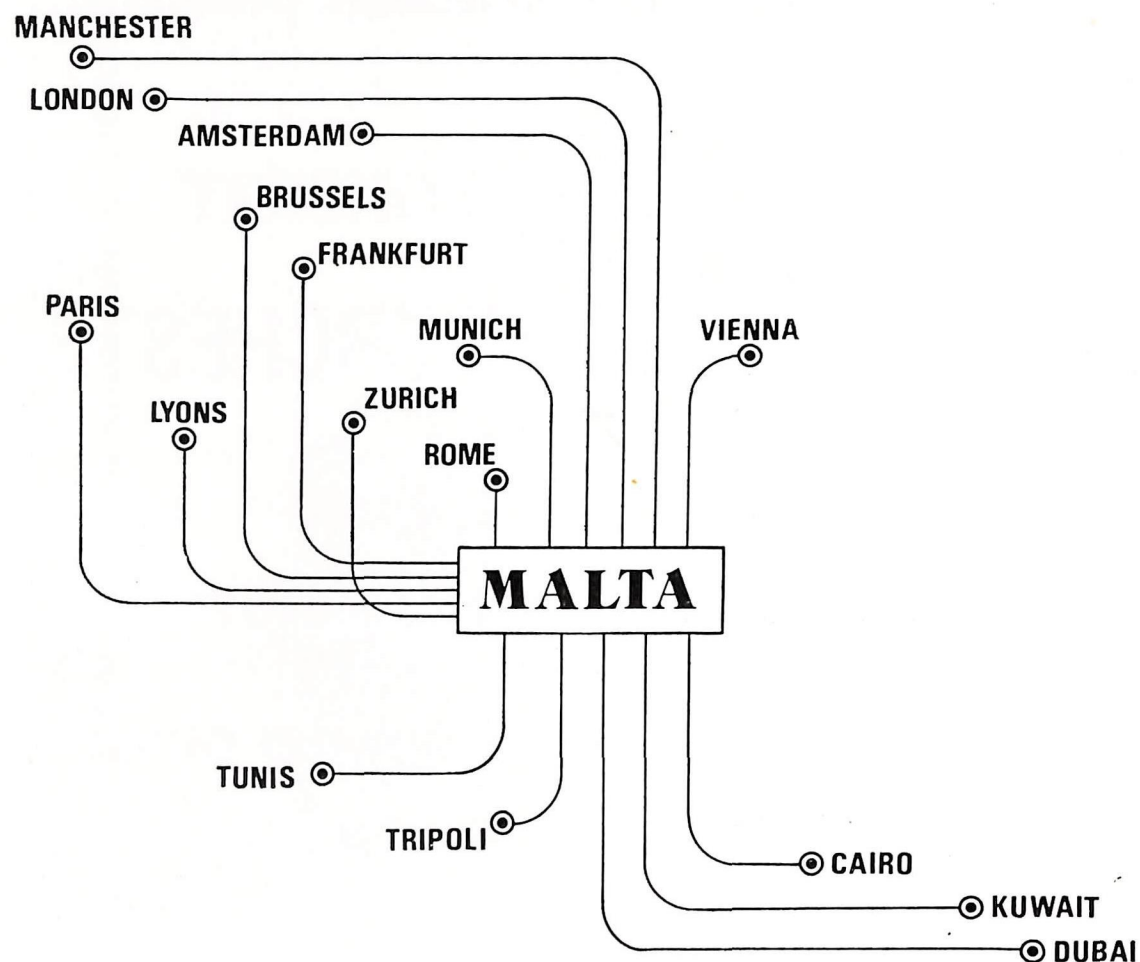
JOSEPH CORRADO
ORAZIO CACHIA
JOSEPH CAMILLERI
ARCHIBALD MIZZI
PHILIP PSAILA

FLUTE
OBOE
CLARINET
BASSOON
HORN

at the Manoel Theatre

Tuesday, 20th November 1979

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LINA
ZAMMIT

Lina Zammit

Lina Zammit started her musical career at an early age. After obtaining her diploma, at the age of eighteen she performed Beethoven's Emperor Concerto.

Being a great lover of contemporary composers her last two performances at the Manoel Theatre were: Khatchaturian and Bartok's piano concerto no. 3.

She has given performances on Radio Broadcasts, besides piano recitals and chamber music.

PROGRAMME

Poeme Lyrique

PACE

A total impression of a country in which pine trees are the dominant feature of its landscapes.

It is full daylight, the scene is pastoral which induces a feeling of calm contentment.

Rumanian Folk Dances

BARTOK

Bela Bartok is a Hungarian composer who settled in the U.S.A. since 1940, and died there a poor man. From youth, as a virtuoso pianist, he cultivated and developed Hungarian national musical style; and in association with Zoltan Kodaly collected and edited Hungarian folk-songs, showing them to be different from the gipsy music borrowed by Liszt, Brahms, etc. He was also active in investigating other folk music. His own work, though, is often atonal and shows extreme dissonance, especially in those works composed in his middle life when he was in an experimental mood.

Petite suite de concert Op. 77

COLERIDGE TAYLOR

La Caprice de Nanette; Demande et Reponse; Un Sonnet d'Amour; La Tarantella Fretillante.

Samuel Coleridge-Taylor was the son of a full-blooded negro physician of West Africa and an English mother. His works are expressive and impassioned in style. His cantata "Hiawatha", in several parts, shows much beauty. Other vocal orchestral works by him are an oratorio. "The Atonement", the cantata "Endymion's dream", and "A tale of old Japan". His orchestral works consist of a solemn Prelude, the Herod music, and other numbers. He composed also effective song and piano pieces, and violin works.

Quintet in C for Flute, Oboe, Clarinet, Bassoon and Horn *ARRIEU*

Allegro — Andante — Allegro Scherzando — Adagio — Allegro vivace.

Claude Arrieu was born in Paris on the 30th of November 1903.

French Composer, she studied at the Paris Conservatory under Caussade, Noel Gallon and Dukas, in whose class she was awarded the first prize for composition. Her musical idiom is neo-classical, her style both easy and serious. Amongst her numerous vocal and instrumental composition are two operas: Noe' (1931-34) and Cadet Roussel; piano and violin concertos, trio for woodwind, violin sonata, flute sonatina and a set mallarme' songs (chansons bas — 1938) and many other works including radio music.

Interval

Concerto No. 2 for Piano and Orchestra Op. 102

SHOSTAKOVICH

Allegro — Andante — Allegro

More than two decades separate the second Piano Concerto from its predecessor. It was composed in 1956 — 1957 for his young son Maxim, who gave the work its first performance on May 10th 1957 in Russia on the occasion of his 19th birthday.

The concerto can be seen as a relaxation, its mood is light and gay, its humour is gentle and subtle, though in feeling it is undeniably slav. Its ideas are firmly drawn and plentiful.

The first movement opens with a perky bassoon idea which paves the way for the soloist entry with a delightful tongue-in-cheek theme. The movement has a tremendous sense of momentum and its progress unfolds organically and with a natural sense of flow. As it so often the case Shostakovich exploits the extremities of the keyboard and indulges his penchant for doubling a melodic line in both hands two or three octaves apart.

The slow movement is a dreamy Andante as direct in appeal as it is poetic in utterance, it is wholly straight forward in structure and uncomplex in language.

The finale returns to the mood of the opening and its youthful exuberance complex rhythms (at times in 7/8 time signatures etc.) and effervescent high spirits are infectious.



Joseph Corrado was born at Cospicua and started his musical education at the local band club under Mro. P. Gauci. He continued his studies and in 1963 joined the British Council Orchestra and later the Manoel Theatre Orchestra. In 1968 he joined the Manoel Theatre Resident Orchestra and in 1976 he was given the post of Flute teacher at the Johann Strauss School of Music. In 1977 he attended the International Summer course at the Mozarteum in Salzburg. With the aid of the Italian Cultural Institute and the Manoel Theatre Management Committee he was awarded a scholarship at the Conservatorio Santa Cecilia in Rome under the direction of Mro. Severino Gazzelloni during the scholastic year 1978/79. In May 1979 he took part in a seminar for flute at Montecatini Terme.

Orazio Cachia joined the Manoel Theatre Resident Orchestra in 1971. He became 1st oboeist in the same year. As an oboeist Mr. Cachia is self taught. In 1975 he joined the teaching staff of the "Johann Strauss" School of Music, at the same time taking part in several chamber concerts with the Johann Strauss ensemble. Mr. Cachia holds the diplomas of Licentiate in Music from the London College of music and Royal Schools of Music. He is also a conductor holding such a post with the Maria Mater Gratiae of Zabbar. He is also assistant Bandmaster with the La Valette Band Club. Mr. Cachia is a renowned Saxophone Soprano player.

Joseph Camilleri started studying the clarinet when eight years old under Mro. Edgar Lowell. He played 1st clarinet (solo part) with the La Valette Band Club. He joined the Manoel Theatre Resident Orchestra in 1972. Now holding the post of 1st clarinettist with the said orchestra.

Archibald Mizzi was born at Qormi and started his musical education at the local club under the direction of his father Mro. A. Mizzi. At an early age he also had pianoforte lessons under Miss Bisazza. In 1973 he started bassoon lessons under Mro. Joseph Sammut and after two years went to Turin for six months course under Prof. Giuseppe de la Valle with the aid of the Istituto Italiano di Cultura and the Manoel Theatre Management Committee. On his return he joined the Manoel Theatre Resident Orchestra and in 1976 joined the teaching staff of the Johann Strauss school of music.

Philip Psaila started studying Horn under Mro. A. Mizzi when eleven years, old. Played 1st Horn with the Johann Strauss Music School Orchestra together with several concerts in chamber music ensemble. For some time he was employed as 1st Horn with the Malta Land Force band. Mr. Psaila joined the Manoel Theatre Resident Orchestra in 1978. Currently he also plays 1st Horn with the La Valette Band Club.

Orazio Cachia
BASSOON

Philip Psaila
Horn.

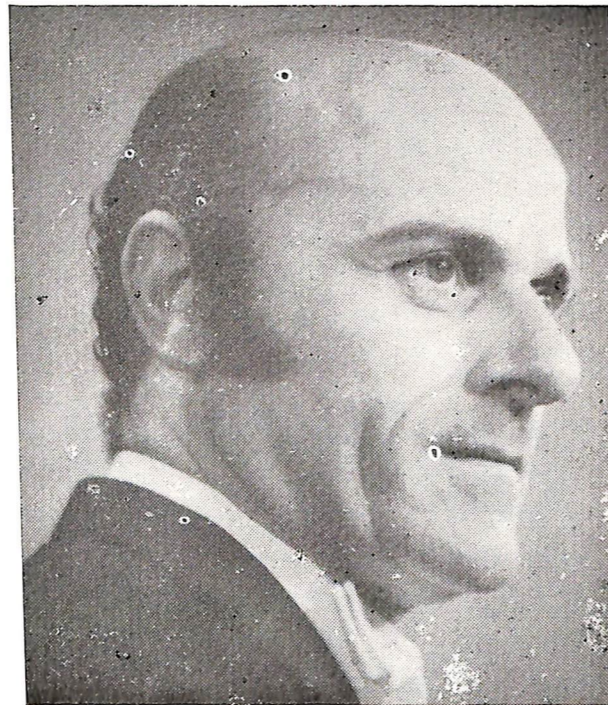
J. Corrado
Flute

O. Cachia
(OBOE)

J. Camilleri
(Clarinet)



MRO.
CARMELO
PACE



MRO.
JOSEPH
SAMMUT

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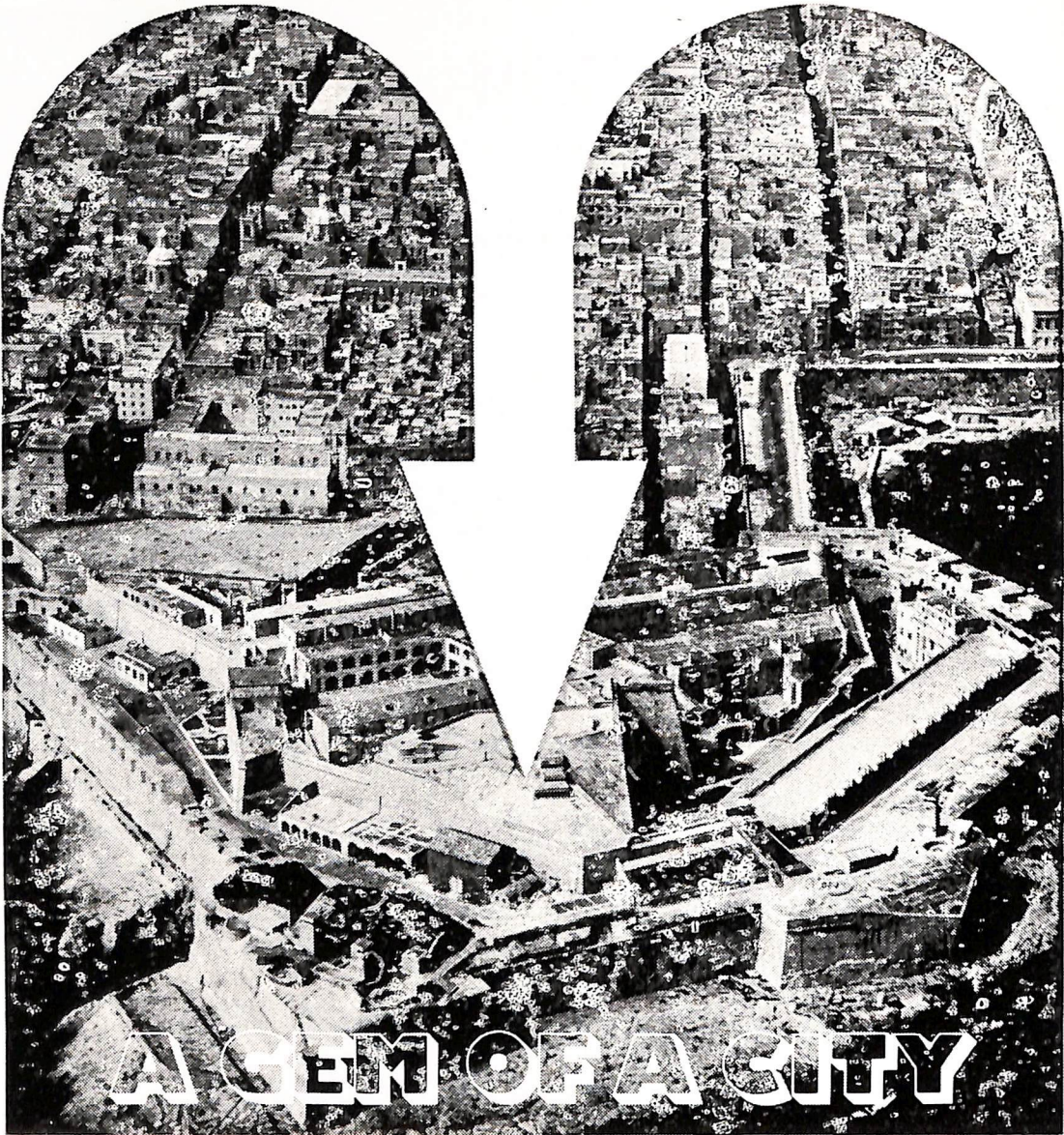
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