



1732

*"Concert of Chamber Music"
Composed by Maestro
Joseph Vella
14th March 1980.*

**MANOEL
THEATRE**

795

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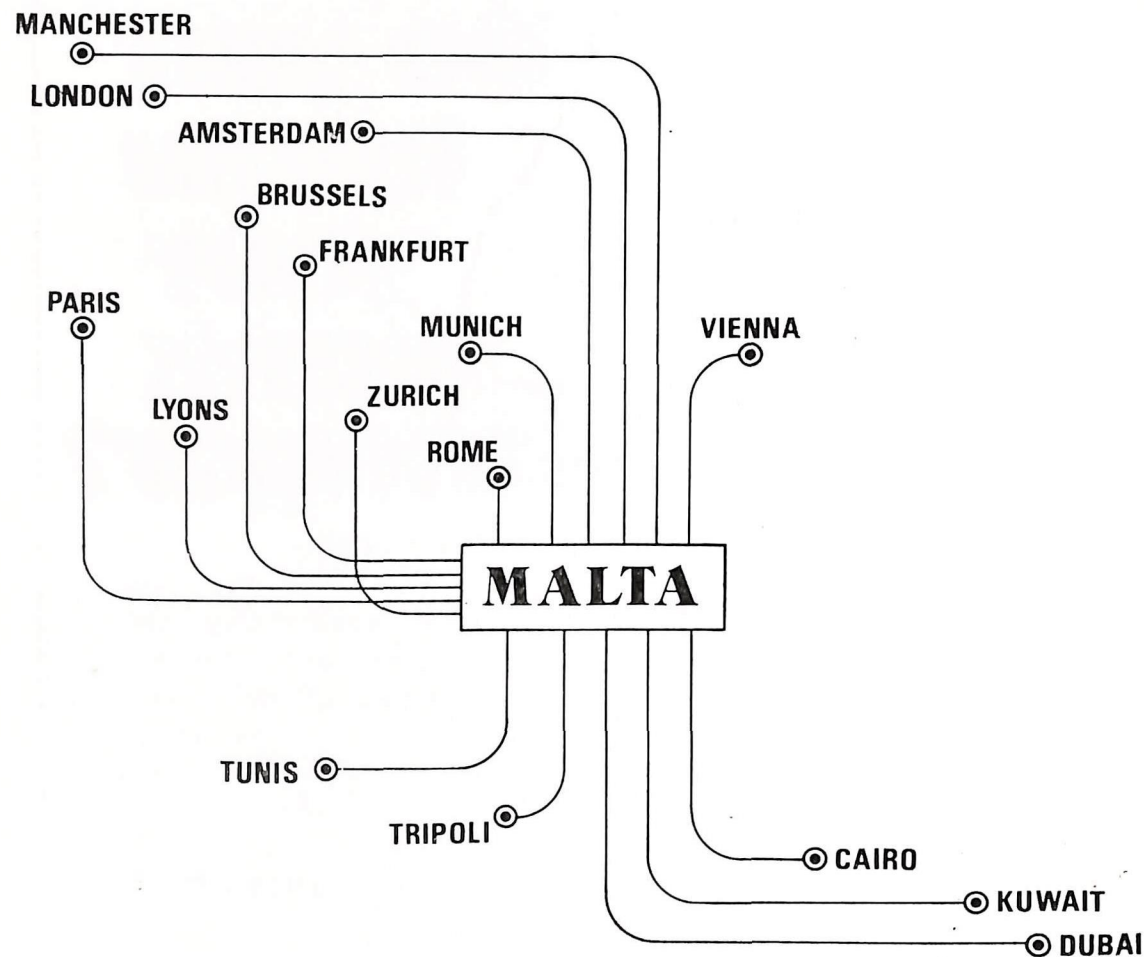
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CONCERT

of

CHAMBER MUSIC

Composed

by



JOSEPH VELLA

at the




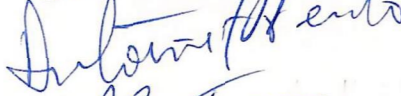

MANOEL THEATRE

Tuesday 4th March 1980

PROGRAMME

CLARINET QUINTET op 16

The quintet, dedicated to soloist Alfred Mizzi, falls in two movements. A slow Introduzione leads to an Allegretto which is followed by an Adagio Cantabile. In the first movement especially, the composer's fascination with counterpoint is very evident. The cantabile melody of the second movement is played at the very beginning by the clarinet, and the music drifts along in a very subdued way, barely ever rising above an mf. While the first movement is a web of contrapuntal lines and phrases, the second is mostly concerned with textures, harmonic and instrumental. This work has been played and broadcast over the radio in Germany.

	Clarinet:	ALFRED MIZZI
	Violin 1:	JOSEPH GALEA
	Violin 2:	MARIO BISAZZA
	Viola:	ANTHONY FREND0
	Cello:	ALFRED TONNA





PASSACAGLIETTA op 9

In this work for clarinet and piano, composed in 1968, the traditional variations on a ground bass become variations on a four bar phrase out of which all melodic (mostly twelve tonal) and harmonic ideas are developed. After the piano announces this phrase, there follow ten variations with an episode for piano and a final coda. In February last year, Alfred Mizzi presented the work very successfully at the Mozartturn in Darmstadt. It has since also been broadcast.

	Clarinet:		ALFRED MIZZI
	Piano:		JOSEPH VELLA



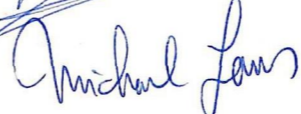
DUE CANTILENE op 12

The two movements of this piano quartet are subtitled — Sacra e Profana. The Cantilena Sacra is based on free variations of the Gregorian hymn 'Vexilla Regis' (6th Cent.) while the Cantilena Profana makes use of the 13th Cent. French chanson 'L'Homme Armé'. The time signature of the first (7/4) helps to impart the free rhythmic flow inherent in the Gregorian melody. The second trips along merrily in triple meter.

	Violin:	MARIO BISAZZA
	Viola:	ANTHONY FREND0
	Cello:	ALFRED TONNA
	Piano:	JOSETTE MICALLEF

FIVE MINIATURES op 24

The composer was asked to write a work for a piano trio "not in the usual sonata-type three movement work". The result was this composition made up of five short, completely contrasting pieces. The first miniature is mostly based on the one bar opening theme played by the violin, the second is a robust dance alternating 5/8 and 6/8 rhythms, the third is a nocturne growing out of the note-row first played by the piano, the fourth is a stylized Tempo di Menuetto, and the last one an Allegro Giusto making liberal use of polytonality.

	Violin:	MARIO BISAZZA
	Cello:	ALFRED TONNA
	Piano:	MICHAEL LAUS

I N T E R V A L

GHALENIJA op 28

This ballet, choreographed by Tanya Bajona, was written for the Ministry of Culture in connection with the 31st of March contest. The theme of the ballet is a very simple one — war brings death, peace brings happiness. The opening music represents the chaos of war and this leads to a funereal type march. The small percussion and woodwind herald in the coming of peace and the work ends with a rustic dance mostly built round modal harmony.



Manoel Theatre Ensemble

Conductor: **JOSEPH SAMMUT**

RAPSODIJA MALTIJA op 26

This duet, dedicated to Axel Schwirtz, was commissioned to be played at an exhibition of works by Maltese artists held early last year in Mannheim and it was played by Annaliese Schlicker and Hanno Haag, both of whom have performed at the Manoel. Based on four local folk tunes, the work is in free ternary form. One of the music critics reviewing the premier of "this foreign-sounding folkloristic piece of chamber music" amongst other things, had this to say about it: "... strangely reminding me of Richard Strauss, spiced with impressionistic passages, and rounded off with a pinch of Stravinsky; both players and audience thoroughly enjoy it."



Violin: **MARIO BISAZZA**

Piano: **MICHAEL LAUS**

(i) ROSALIND'S MADRIGAL

words by T. Lodge (1558-1628)

(ii) TANGLED WAS I op 29

words by T. Wyatt (1503-1542)

Written for five part unaccompanied choir, these madrigals are full of the passion, longing, love, and heartache so typical of the Elizabethans whose style and spirit the composer has tried to recreate, albeit in a different idiom.

(iii) IL-LEJLA L-QAMAR . . . op 17

words by M. Azzopardi

"Tonight the moon is cross-eyed". This is how Mario Azzopardi opens his poem. It goes on to talk about bare branches clawing at the night sky, falling leaves, summer moths, glass coffins . . . When the composer first read the poem in 1971, he was struck by the surrealistic atmosphere it imparted and straightaway scored it for a two-part chorus and piano. The one being sung tonight is a slightly modified version of the original.



Madrigal Group

Piano: **MICHAEL LAUS**

Conductor: **JOSEPH VELLA**

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 MARIO PSAILA
 JOSEPH CURMI
 LINO CREMONA

J. Corrado
O. Cachia
J. Camilleri
A. Mizzi
J. Agius
A. Spagnol
P. Psaila
A. Tonna
M. Psaila
J. Curmi
L. Cremona

MADRIGAL GROUP

Soprano 1

 Soprano 2

 Alto

 Tenor

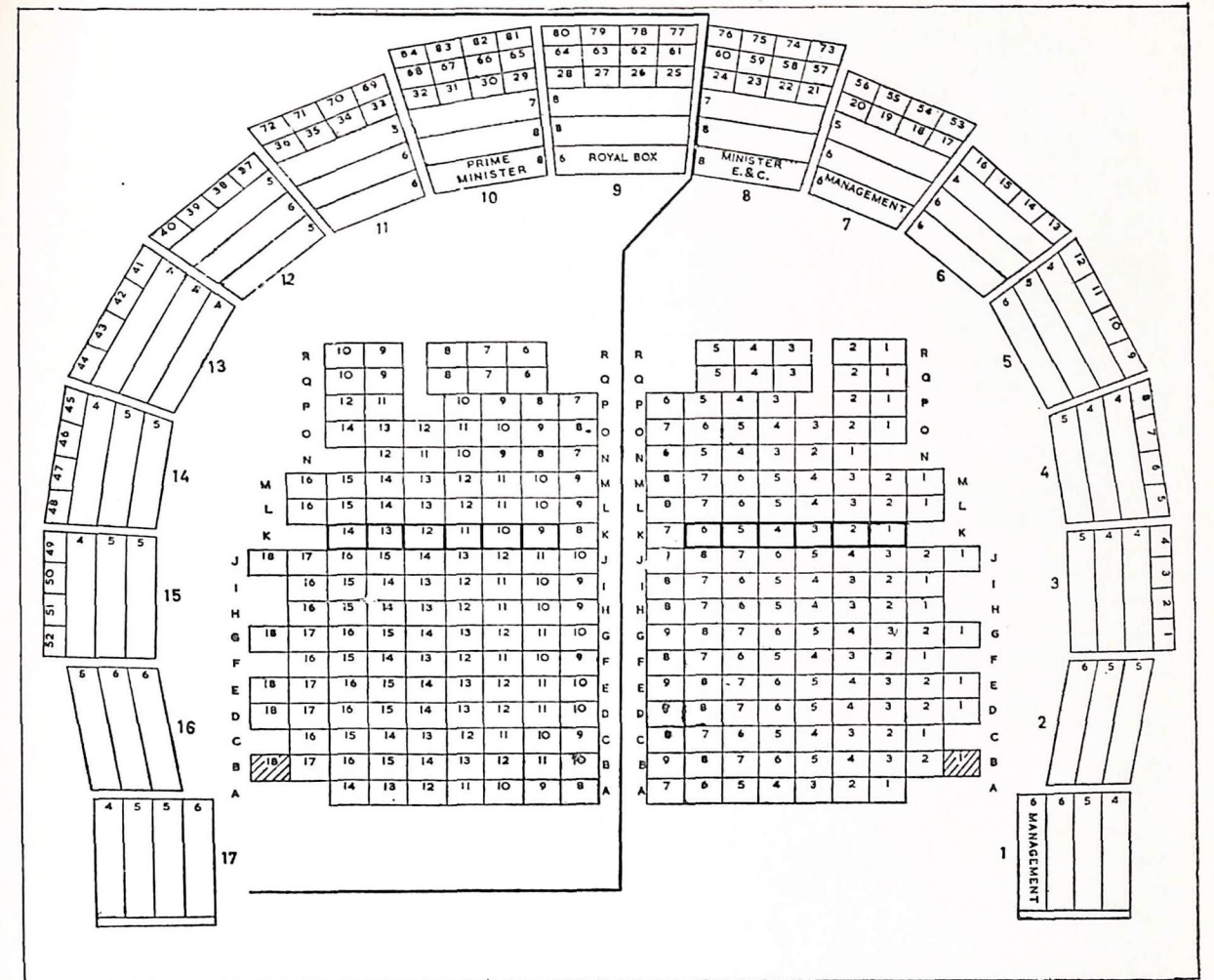
 Bass

MAIRIN DRAGO
 MARIA FRENDU
 MIRIAM MICALLEF
 PAT CAMILLERI
 CAROL LENEAVE
 MOIRA BARBIERI
 CHRISTINE CUSCHIERI
 MARTHESE VELLA
 JOSEPH MERCIECA
 ALFRED MICALLEF
 ALBERT STORACE
 LUKE AZZOPARDI
 HAROLD MALLIA ZARB

Guest soloist

JOSEPH HUBER

Joe Huber



MANOEL THEATRE BOOKING PLAN

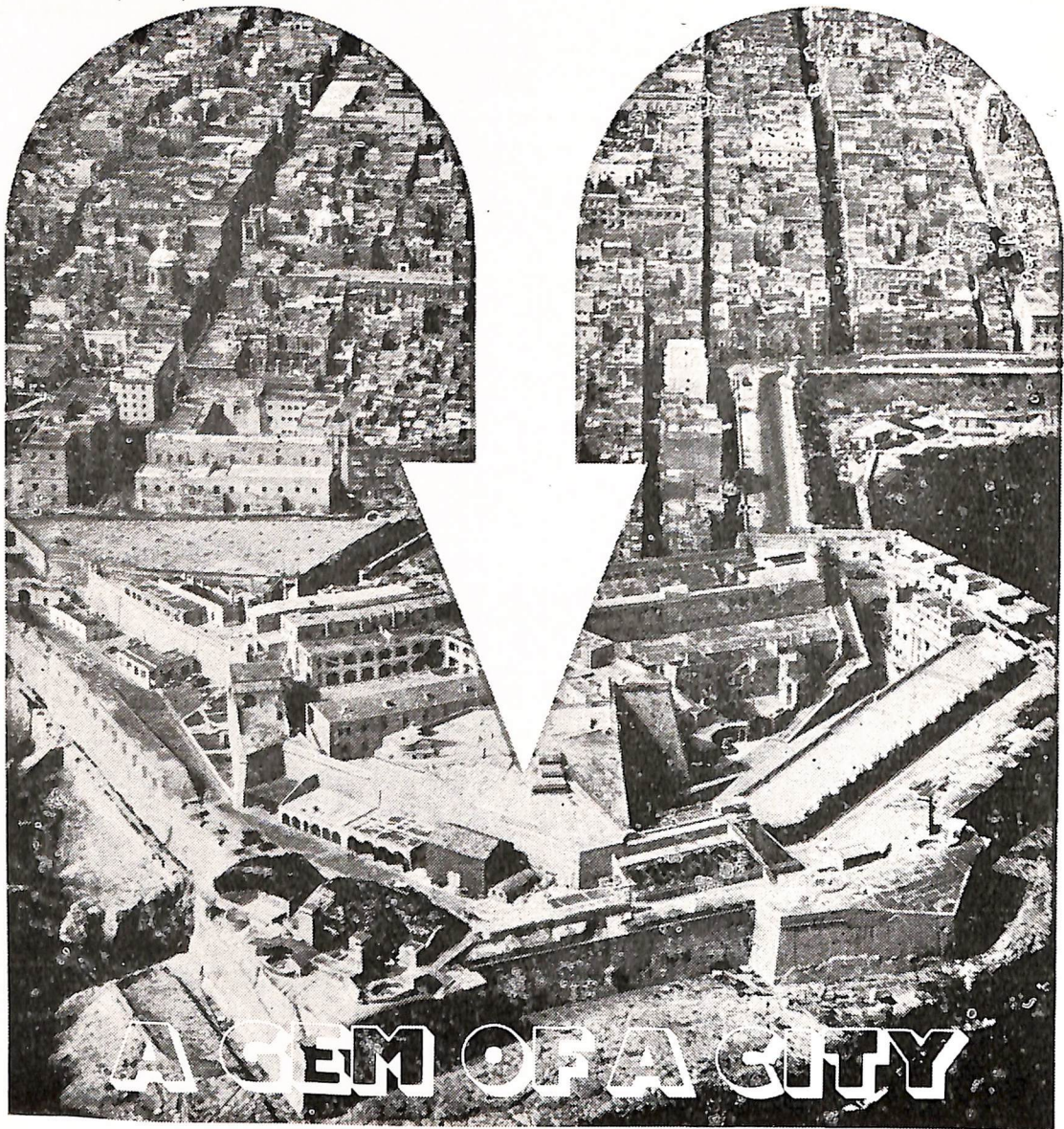
Late comers will not be admitted to the Auditorium.

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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