



1732

*"Orchestra Concert"
Salvini & Sullana
27-5-1980*

**MANOEL
THEATRE**

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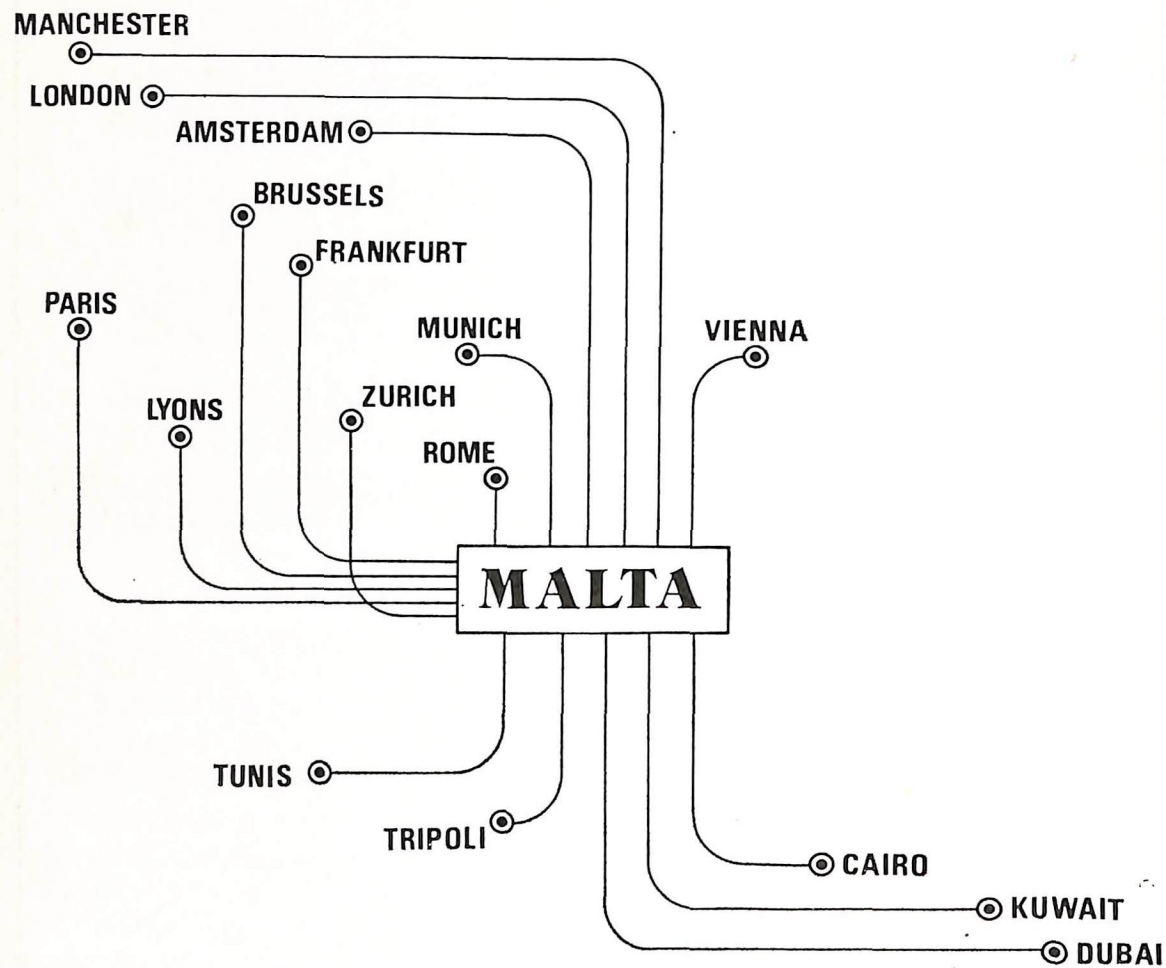
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**THE MINISTRY OF LABOUR, CULTURE AND WELFARE
THE MANOEL THEATRE MANAGEMENT COMMITTEE**

presents the

MANOEL THEATRE ORCHESTRA

Leader: GEORGE SPITERI


Soloist: CONNIE SULTANA

Conductor: JOSEPH SAMMUT



in

AN EVENING WITH BEETHOVEN

TUESDAY, 27th MAY 1980.

AT THE MANOEL THEATRE

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CONNIE
SULTANA

Connie Sultana

CONNIE SULTANA who was born in Malta started her musical education at an early age. In 1947 she was admitted a Licentiate of the Royal Schools of Music qualifying first in order of merit. Shortly afterwards she was recommended for a Commonwealth scholarship at the Royal Schools of Music, London.

It was during this period that Connie Sultana had the distinction of being invited by Maestro Cantoni, a leading Italian authority, to play at the Manoel Theatre during a gala performance to raise funds for the construction of the Malta Catholic Institute.

In 1950, Connie Sultana went to London where she lived for some years. Here she became the musical advisor and teacher of St Anne's Convent, Ealing. She returned to the Manoel Theatre stage in 1974 with Rachmaninoff's Piano Concerto No. 2 in C minor. The following year she took part in the Malta International Arts Festival playing Grieg's Piano Concerto in A minor. Again in 1975, she had the honour of playing the Grieg concerto to an invited audience at the Manoel Theatre during the state visit to Malta of President Leone of Italy.

Beehoven's Piano Concerto No. 4 in G, Op. 58 was the next work that Connie Sultana played at the Manoel Theatre in 1976. It was received with enthusiasm by audience and critics alike.

PROGRAMME

Overture — *Fidelio* Op. 72

L. VAN BEETHOVEN

The *Fidelio* Overture begins vigorously. A unison Allegro for strings and winds is followed by an Adagio for horns and clarinet. This is repeated, after which the slow horn theme is developed and used as transition to the main body of the overture. Second horns now present the main theme. It is answered by the clarinet, and developed by the full orchestra. The second subject follows in the strings. This and the opening material are developed. The overture concludes with a presto section built from a phrase from the first main theme.

Piano Concerto No. 5 in E Flat, Op. 73 (*Emperor*)

LUDWIG VAN BEETHOVEN (1770-1827)

Allegro — Adagio un poco mosso — Rondo. Allegro

Beethoven's fifth and last piano concerto was composed in 1809, during the invasion of Vienna by the armies of Napoleon. This was a disturbing time for Beethoven, but notwithstanding, the concerto which he produced with its overall majesty led an unidentified publisher to name it 'Emperor'. The choice of this sobriquet is indeed understandable, because in no other of his concertos has Beethoven expressed so fully his ability to triumph over adverse circumstances, and none matches this one in grandeur or is so truly regal in conception and stature. There is no record of a public performance by Beethoven. The Concerto appears to have received its premier on the 28th November 1811 in Leipzig with Freidrich Schneider as soloist.

The key of E flat seems to have been the one that Beethoven reserved for his noblest thoughts, and the *first movement* is an

enormous piece of invention, much longer in both pages and time than the other two movements put together. The opening is original — a grand cadenza for the piano punctuated by three massive chords on the orchestra. The spacious tutti which follows introduces the melodic material that is used in the movement. There are two main themes — the first, and the most important, with a proud swinging gait, and the second, attractively hesitant; there are also at least three subsidiary motifs, all of them presented in the tonic key, and is achieved with particular effect in the second subject treated by piano and orchestra, before the latter takes it over in march rhythm. The recapitulation brings its surprises, but in due course the way is prepared for the soloist's cadenza, but Beethoven, for the first and only time, forbids the pianist to improvise, allowing him instead to lead the orchestra into a coda that sums the movement up in a way that no cadenza could hope to do.

There is only one theme in the *slow movement*. It is a stately melody with the quality of a hymn, heard in the higher strings over a pizzicato bass. The piano reflects on this in an improvisational manner, then restates it over plucked strings. Towards the end of the movement, the melody is repeated, this time by the orchestra, as the piano provides embellishments.

Like the first movement, the *final movement* has a main theme of enormous power with a great deal of internal variety. The rhythm, at first ambiguous, soon settles down and each main section — exposition, development and recapitulation — is headed by its leaping main theme providing the bulk of the material for discussion throughout the movement. The final coda is distinguished by a quietly impressive passage in which the piano is accompanied only by the galloping rhythm on the timpani.

I N T E R V A L

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”.

MANOEL THEATRE FORTHCOMING EVENTS

VIOLIN AND PIANO RECITAL — 3rd JUNE 1980

AT 7.30 P.M.

MANOEL THEATRE MANAGEMENT COMMITTEE

MR. GINO MUSCAT AZZOPARDI

Hon. President

MR. A. AGIUS FERRANTE L.P.

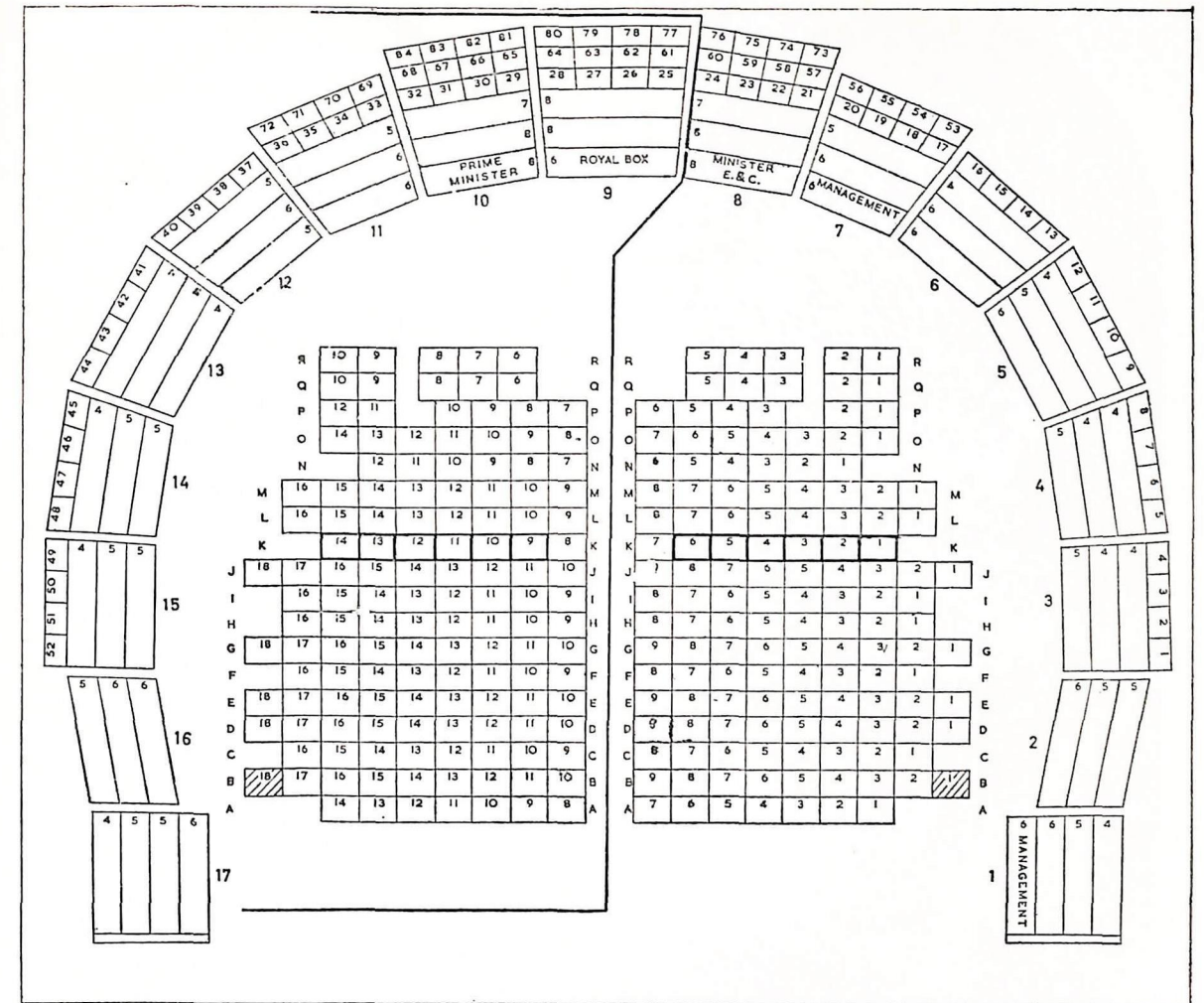
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L.R.S.M., L.Mus.L.C.M., F.L.C.M.

Hon. Treasurer

MAJOR V.J. CASTILLO E.D.

Hon. Secretary



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.

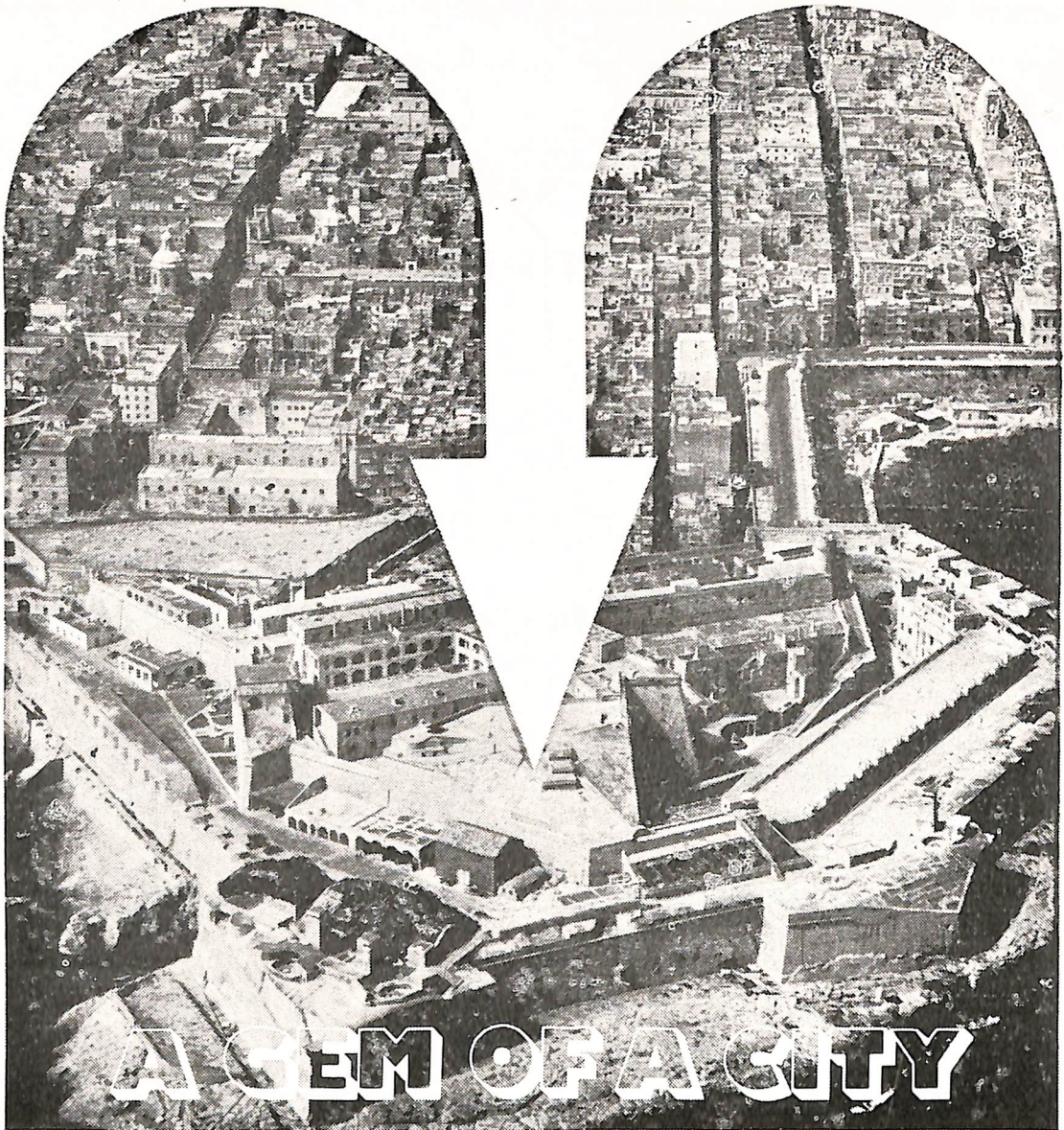
Patrons are reminded that the taking of photographs during the performance is not allowed.

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

ADVISERS TO THE MANOEL THEATRE

DR. ALBERT V. HYZLER, M.D.

THE HON. DR. DANIEL PISCOPO, B.Sc., M.D., M.P.



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