



1732

# MANOEL THEATRE





# Do you know your bank manager?

Perhaps you only visit the Bank to cash your cheques and to make the occasional deposit in your Savings Account.

However, at Mid-Med Bank you'll find experienced Managers who can give you all the advice you need in making the best use of your savings; as much as they can help you solve any financial problem that might arise.

It is in your best interest to get to know the Manager at the Mid-Med Bank Branch

servicing your area.

You'll find the best source of advice that will help you plan your future and look after your family's financial requirements. As much as there is every possible help for all those who own a business – from the smallest family concern to the biggest enterprise.

## **Mid-Med Bank**

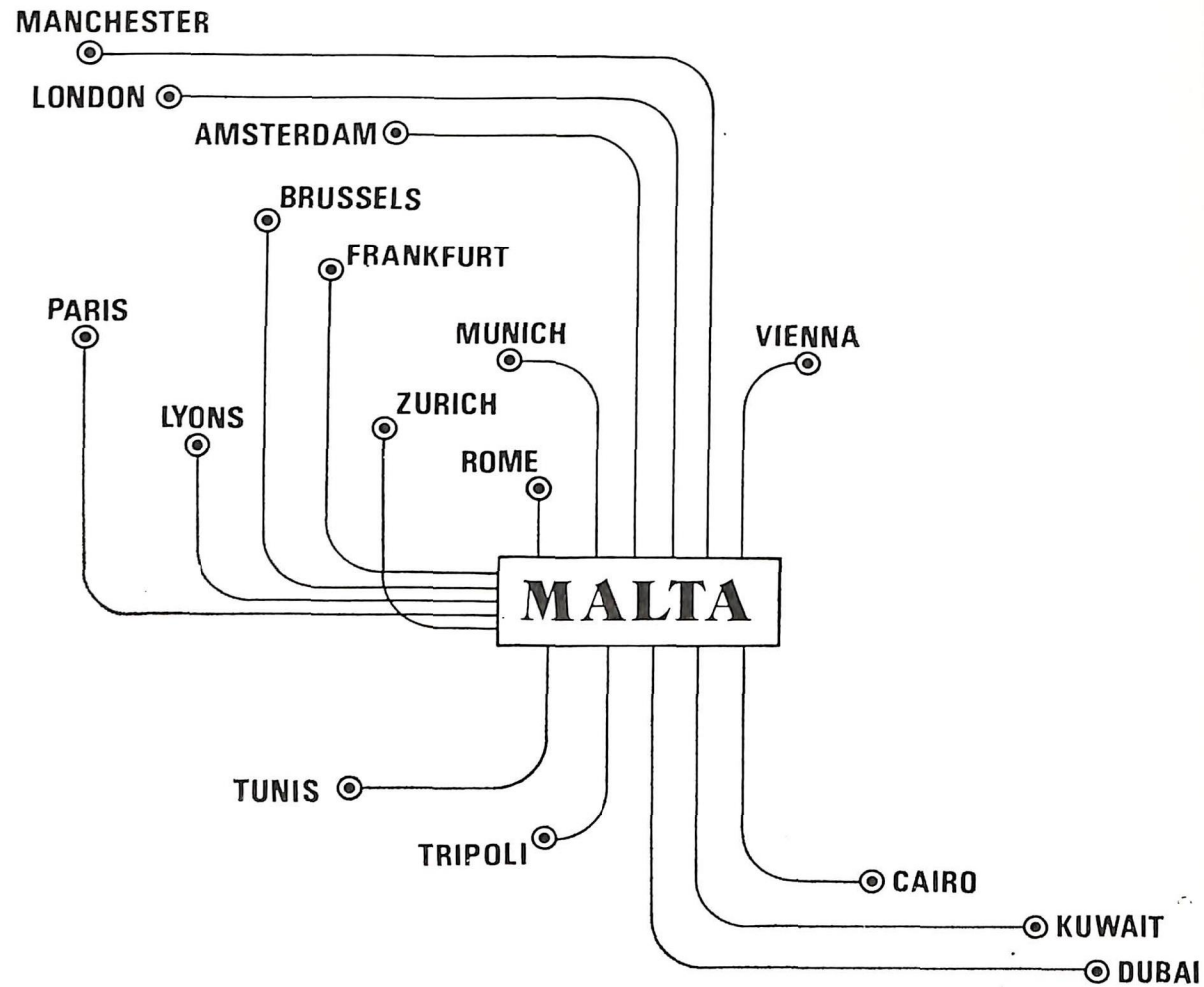
**Head Office: 233 Republic Street, Valletta. Tel: 625281.**

**38 Branches in Malta and Gozo.**



**Mid-Med Bank**  
***your gateway to progress***

**AIRMALTA** 



**Great destinations.  
Great airline.**



Reservations tel: 882922/29

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



AFTER THE THEATRE DINE  
AT THE



## BOLOGNA RESTAURANT

59, REPUBLIC STREET VALLETTA  
FIRST CLASS RESTAURANT

### ITALIAN CUISINE

FOR TABLE RESERVATION Phone 626149

**Associate to:—**

Hunter's Tower  
Wilga Street,  
Marsaxiokk  
Tel. 871356

The Winston  
16, High Street,  
Sliema  
Tel. 34584

The Great Dane Restaurant  
Mellieha Holiday Centre  
Me'lieha Bay  
Tel. 373980

*General Enquires 35800*

## MAYFAIR HOLIDAYS

THE INEXPENSIVE WAY TO  
EUROPE AND NORTH AFRICA

You can take a MAYFAIR HOLIDAY in any city of your choice.  
Over 100 hotels to choose from.

Travel in comfort any day by scheduled services of AIR MALTA or any IATA  
Carrier.

Special prices available to groups.

UNTOURS offer you INSURED APEX FARES to the U.K., U.S.A., and CANADA  
special fares to AUSTRALIA, and a major concession in TRAVEL INSURANCE  
which gives you a greater degree of security.

Brochures, bookings and further details from:

UNTOURS LIMITED

Workers' Memorial Building,  
Old Bakery Street, Valletta.  
Tel. 623640, 621966, 624451

Branch Office,  
66 Tower Road, Sliema.  
Tel. 36477, 36478.



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.

Bee'hoven'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.

*Chairman*

MISS MARIE LOURDES BONNICI,  
L.R.S.M., L.Mus.L.C.M., F.L.C.M.

*Hon. Treasurer*

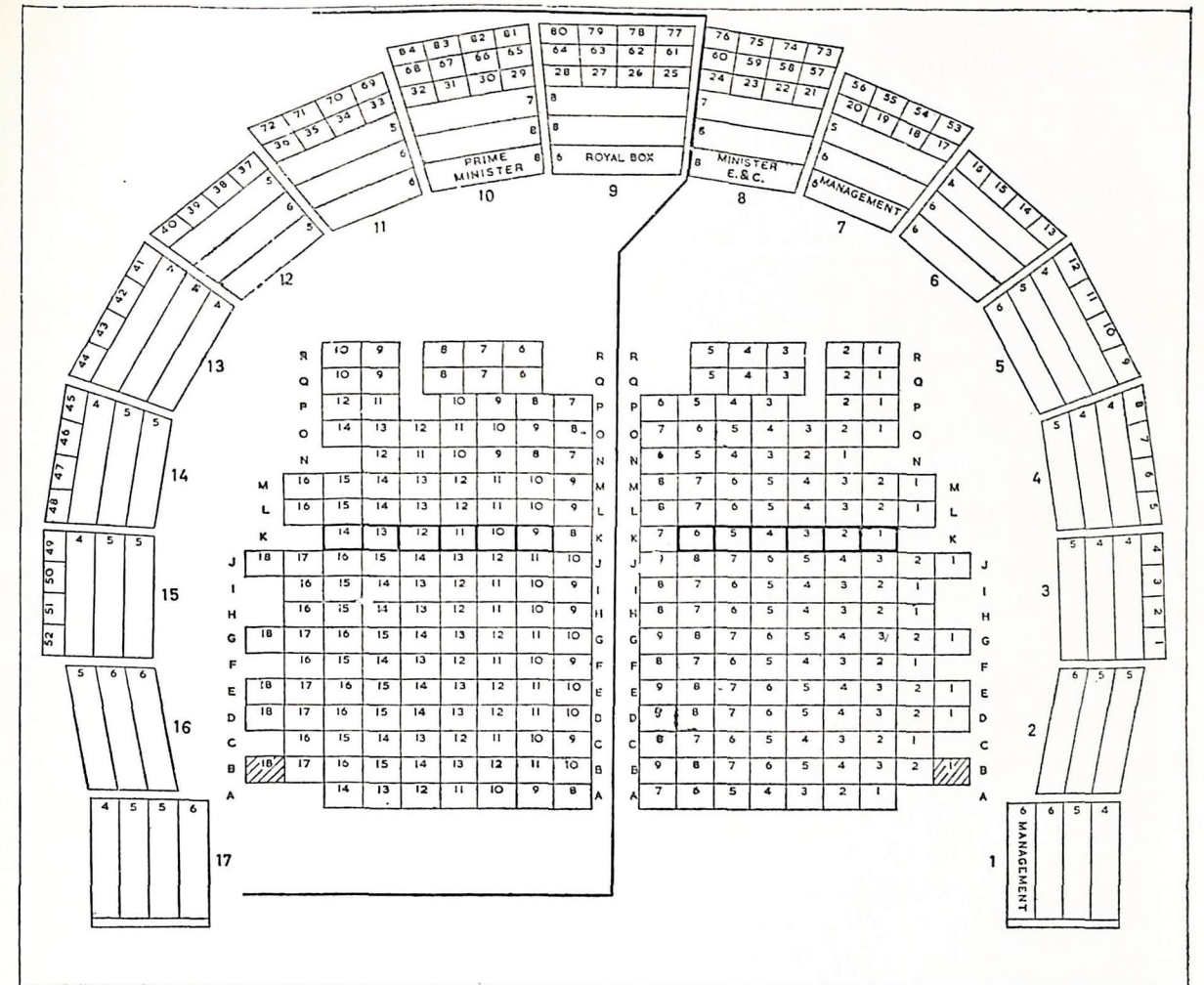
MAJOR V.J. CASTILLO E.D.

*Hon. Secretary*

## ADVISERS TO THE MANOEL THEATRE

DR. ALBERT V. HYZLER, M.D.

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



### MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

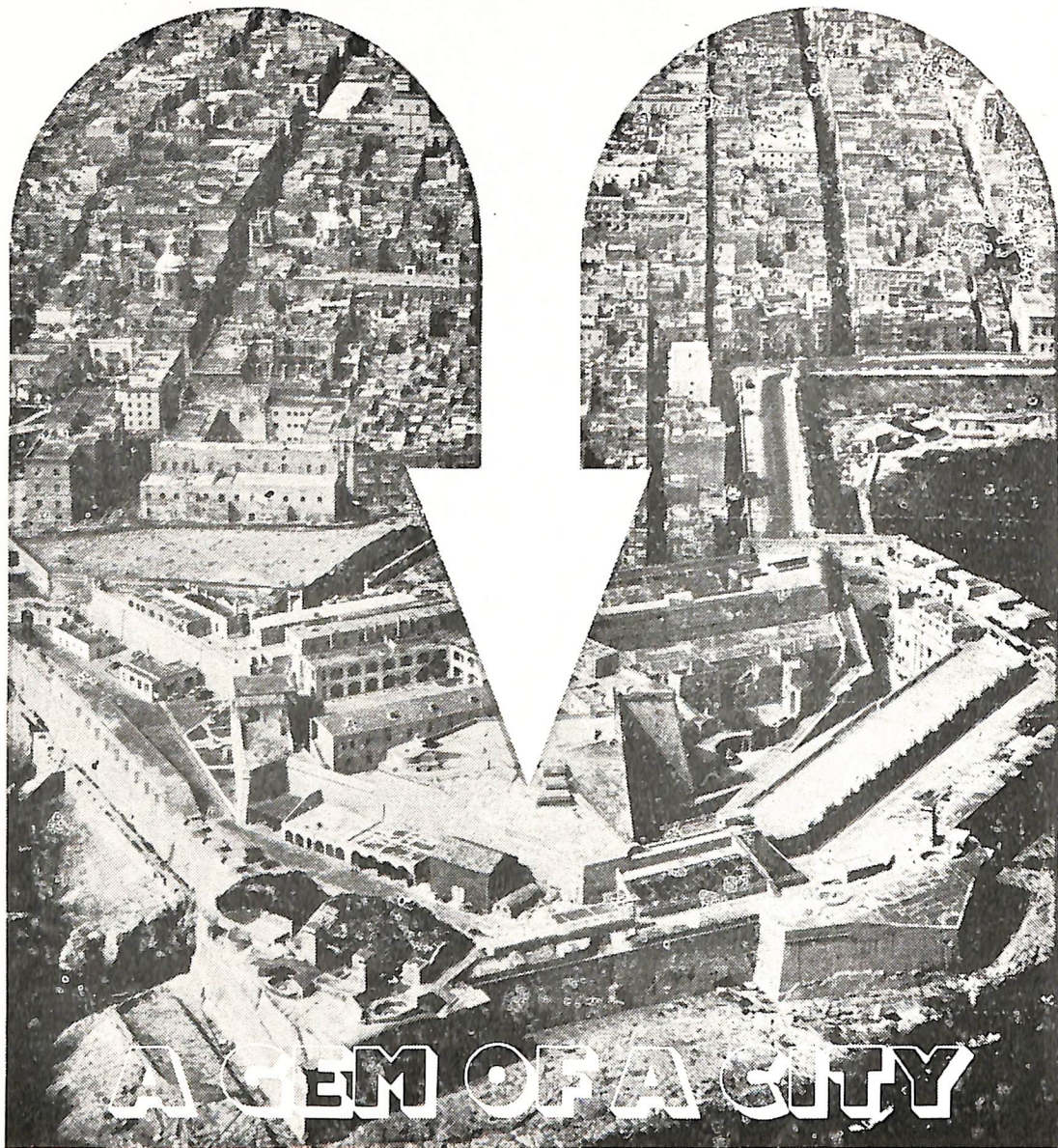
Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery

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.





## A BANK TO BE PROUD OF

Valetta, rich in historical and architectural heritage, continues to guard the capital's access to the sea. The Bank of Valletta, to which the city gave its name, has today spread right across Malta and Gozo, providing the finance that aids the economy and

businesses, big and small, and ready, as always, to serve.

 **Bank of Valletta  
Limited, Malta**

**Branches throughout Malta  
and Gozo.**

**The Bank next door.**

---



