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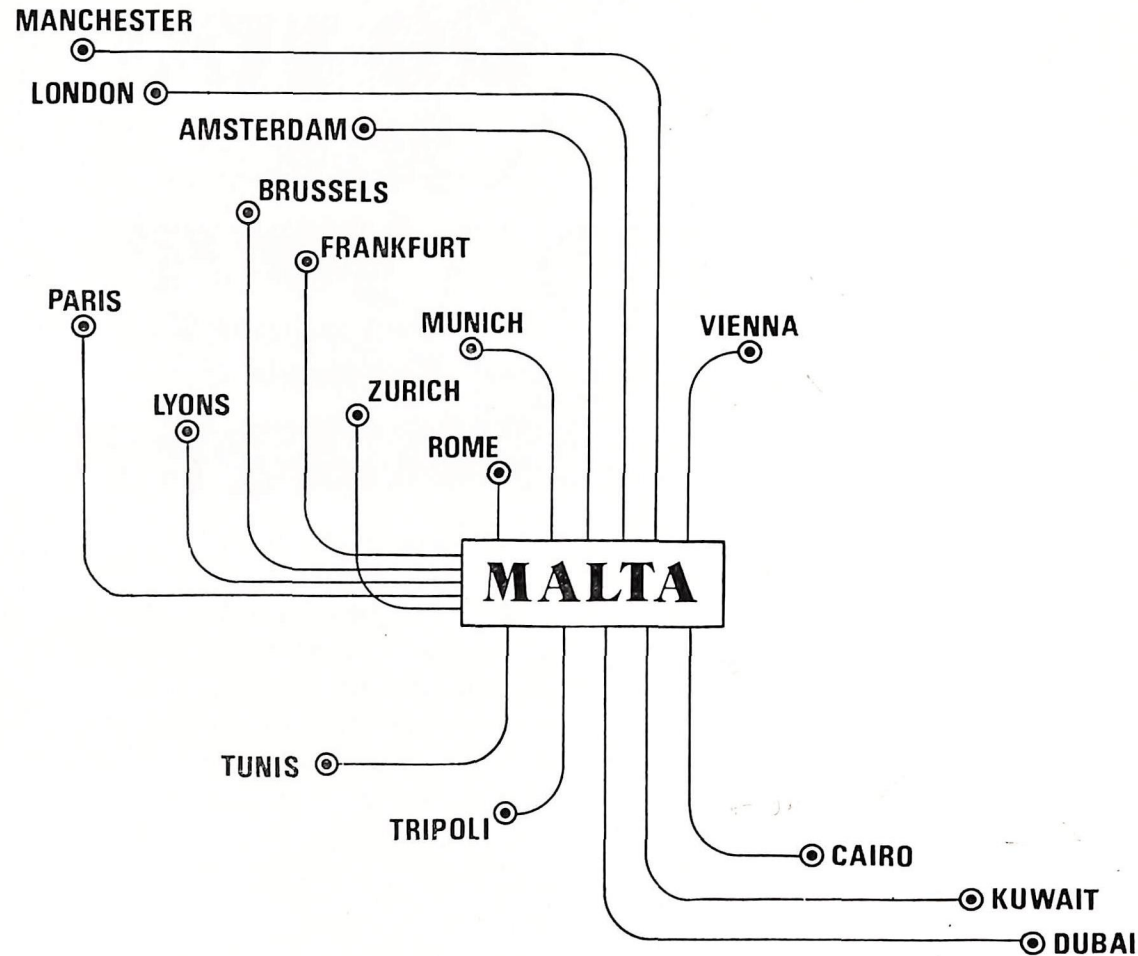
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THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents an

ORCHESTRAL CONCERT

by the

**MANOEL THEATRE
ORCHESTRA**

Leader: GEORGE SPITERI

Soloist: ANNE BORG

Conductor: JOSEPH SAMMUT

AT THE MANOEL THEATRE

WEDNESDAY, 2ND APRIL 1980

PROGRAMME

First movement from the Second Symphony

SAMMUT

Some of the seven movements of this second symphony are still under the critical appraisal of the composer, so that the work has yet to be heard in full. However, those movements which have been performed as separate pieces, indicate the composer's wish to convey, through musical inspiration, his various moods and feelings. In the first movement, which is in free form, there is a delightful eastern atmosphere.

Piano Concerto No. 2 in G Minor, Op. 22

SAINT-SAENS

The Second Concerto in G Minor, the first of the two of his major works to hold the stage today (the other being the fifth concerto) was written in 1868 when the composer had just begun work on Samson and Delilah. Liszt, in general much impressed by the young composer, declared the work one of his favourites. The concerto is in fact somewhat Lisztian in its conception.

The first movement, *Andante sostenuto*, is noteworthy both for its unexpected tempo and for the fact that it begins with the piano alone. This opening is a free fantasia with arpeggiated figures which anticipate the main theme. After a cadenza-like working-up the orchestra enters with a solemn and dramatic statement which is followed directly by the piano statement of the main theme, marked 'espressivo'. It is here particularly that the Lisztian influence is apparent in the ornamentation and use of appoggiatura. The development of this theme, along with a secondary theme in the major, leads to the brilliant cadenza. The fantasia introduction returns, accompanied this time, and the movement closes with the statement of the orchestra's solemn theme once more.

The scherzo, preluded by a jovial timpani fanfare, is a light-hearted exercise in 6/8 time with a good deal of chatter between the piano and wood-winds. The second theme is of a naively exhilarated character. The finale, marked 'Presto', be-

gins like the first movement with solo piano. It is a tarantella-like dance of great brilliance and virtuosity.

INTERVAL

Gli Uccelli, Suite per piccola Orchestra

RESPIGHI

Preludio - La colomba - La gallina - L'usignuolo - Il cuccù

Respighi did not strike deep roots in his work, even though themes and colours of a modal nature insistently appear in the compositions of the period of this suite. More worthy of notice, on the other hand, is his attachment, always in evidence, to Italian musical forms of the past. A most highly cultivated man, quite apart from the art he professed, Respighi took much interest in the works of the great masters of the 17th and 18th centuries, which he fostered by means of performances, transcriptions and modern editions.

Pini di Roma

RESPIGHI

I pini di Villa Borghese — Pini presso una catacomba

I pini del Gianicolo — I pini della Via Appia

This work, together with "Fontane di Roma" made Respighi's name known in every musical country. The reasons are not difficult to see, considering the character of these works, which succeed in uniting traditional elements of musical workmanship with a certain modernizing tendency that is noticed particularly in the orchestration influenced by the Russians and Richard Strauss. The pleasantness of his orchestral works does not hinder ease of invention, but on the contrary stimulates it; one feels that "To write beautifully" is the composer's major occupation.

The pieces by Respighi in programme are in association with the Italian Cultural Institute, on the centenary of the composer's birth.



ABG

Anne Borg, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss A. Hare.

In 1967 she won the prize in the piano competition organized by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study under Walter Blankenheim at the Music Academy in Saarbrücken. She next obtained a Scholarship through the German Academic Exchange Service, subsequently extended for a further three years, eventually continuing her studies under Robert Leonardy. Gained her Teacher's Diploma in 1974 and the Diploma as a professional concert player in 1976. Has also attended, in 1974 Master Course under the Russian Professor Naumow and is currently on Master classes under Vitalij Margulis of Leningrad and Freiburg Music Academies.

Anne Borg has been teaching piano at the Conservatory since 1972 and is presently teaching at the Academy. She started playing chamber music in 1971 and together with Helmut Haag formed a "Duo Concertante". She has also given performances on radio, besides piano recitals, chamber music and orchestral concerts in various parts of Germany.

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