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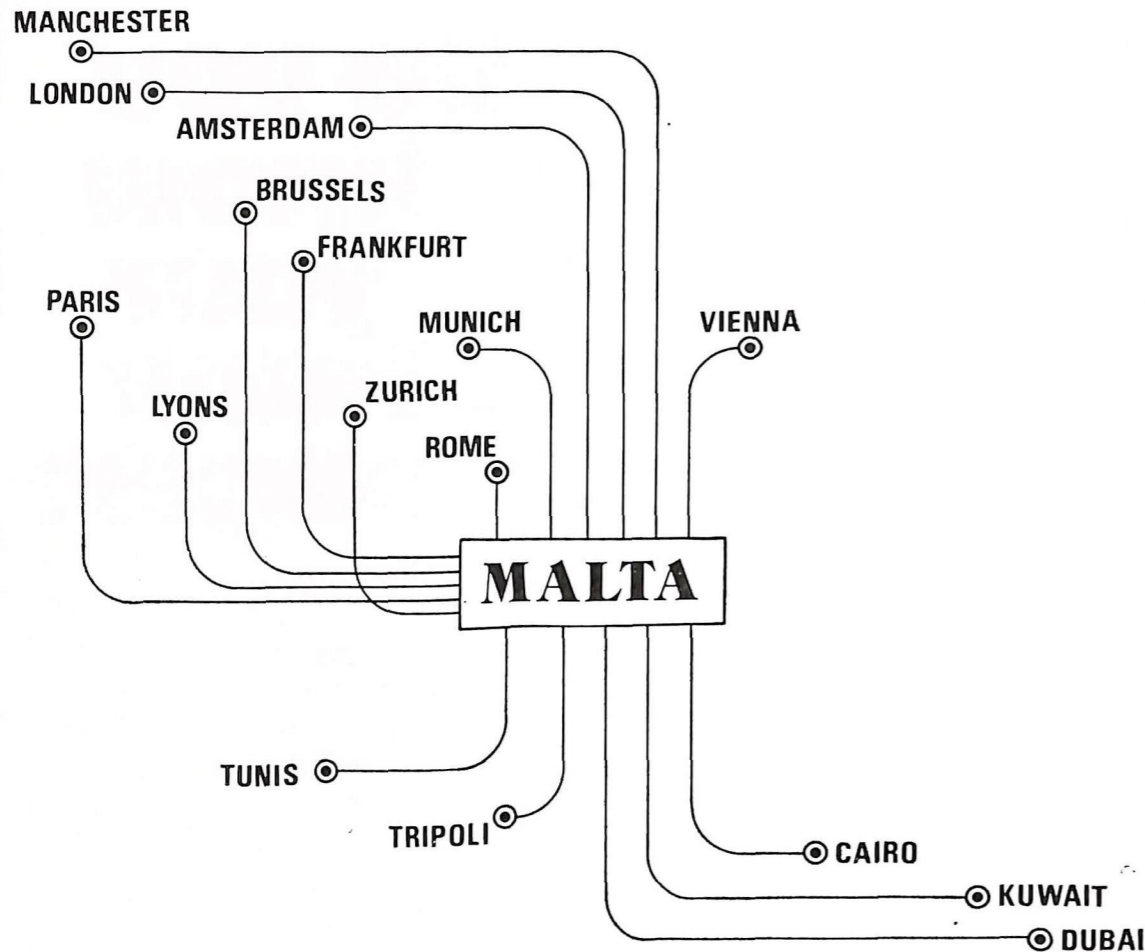
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THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

an

ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Soloist: **IORI MICHAEL**

Leader: 
George Spiteri

Conductor: **JOSEPH SAMMUT**

at the Manoel Theatre

Tuesday 12th February 1980

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Iori Michael



IORI MICHAEL came to live in Malta in 1975. As an amateur pianist he gave three successful recitals in Amsterdam in 1974 and 1975 while he was British Council Representative in the Netherlands. In Valletta he has given seven recitals at the former British Council Centre, four of them solo, and last February played Mozart's Piano Concerto No. 20 in D Minor, K 466, in this theatre with the Manoel Orchestra. Last June he appeared in a Wednesday Club charity concert at Villa Bologna.

As a teenager he won many prizes at competitive concerts and eisteddfodau in Wales, and in addition to his degree studies he took the Diploma in Music of the University of Wales, his external examiner being Sir Walford Davies. His keyboard tutors in four successive years were Winifred Gardiner, Patrick Piggott, John Simon, and Alan Richardson.

PROGRAMME

Fantasia for Orchestra

C. GALEA

1st Movement: *Adagio*

A scale type phrase on the oboe, then by the strings, leading to the development of the phrase into a melody on a solo violin. The movement ends with the same scale type phrase on the clarinet.

2nd Movement: *Allegro — Adagio — Allegro*

This is the principal movement of the work. It consists mainly of two main themes. A solo flute opens the movement by introducing the first theme followed by the trumpet which in turn introduces the second theme. Both themes are then heard throughout the movement in different variations. A third theme is also interposed. An adagio breaks the Allegro, soon leading again to the Allegro. A contrapuntal passage increasing to the fortissimo sounding of the two main themes ends the movement.

Piano Concerto No. 23 in A Major, K 488

MOZART

Allegro — Adagio — Allegro Assai

Mozart completed this work on 2 March, 1786 and a week or so later played the solo part himself. The first movement's cadenza is his own.

The concerto is scored for flute, two clarinets, two bassoons, two horns, and strings.

The *Allegro* has two main themes: the first is announced by the strings and then passed to the wind instruments which play an important role throughout, especially the horns, the second theme, with a plaintive chromatic descent, comes in quietly on the strings. The piano confines itself to elaborating and embellishing the two themes. A new theme on strings opens the

development section which uses the new tune first as a conversation piece between winds, piano and strings, rising to a climax which the three keep on the boil till it cools in a cadenza-like passage by the piano over a dominant base, leading to the recapitulation.

The *Adagio*, sometimes mistakenly played as an Andante, is Mozart's only movement in F sharp minor, and one of the most poignant of his compositions. The Siciliano theme, kept exclusively for the piano, is touching in its simplicity. The orchestra's replies are expressive of the depths of grief. A short contrasting interlude in A major serves to emphasise the despondent mood of the movement's closing bars. Some pianists embellish the bell-like tolling of the piano as the end approaches, but others, tonight's performer among them, consider such embellishment a hiccupping intrusion on grief.

The *Allegro Assai* opens with a happy, tripping tune which whirls away the previous sadness. The movement has sonata rondo form, with a full development. Themes tumble over each other in rapid succession, making this one of the most effective of Mozart's concerto finales.

Interval

Symphony No. 1 in D Major

MAHLER

Adagio comodo — Con moto — Moderato — Tempestoso

Though throughout his life Mahler expressed his aversion to programmatic interpretations of his symphonies, and disavowed all poetic or literary explanations of his music, he endowed the first symphony with highly descriptive titles and subtitles, and all kinds of programmatic allusions pointing up his aims in writing this work. When the symphony was heard for the first time, in 1889, Mahler described it as a "Symphonic poem in two parts." But in subsequent performances he went one step further by

giving the entire work the title of *The Titan* (after a novel by Jean Paul Richter), and endowed specific and detailed indications as to the content of each of the four movements. He now divided the work into two parts, each with its own subtitle. The first he called "Days of Youth, Flowers and Thorns". His programme continued as follows. For the first movement: "Spring without end. The introduction represents the awakening of Nature at early dawn". A second movement (permanently deleted from the symphony after its performance in Weimar in 1894) was described as "A Chapter of Flowers", while the ensuing Scherzo had the heading of "Full Sail". The second part of the symphony — the last two movements — was designated as the "Human Comedy". This part opens with a "Funeral March à la Callot" further described as "Stranded". The funeral march is succeeded by the finale, "From Inferno to Paradise".

This is the way Paul Stefan described the high points of the symphony: "How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon sinks dreamily! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call in the woodwind, a lovely song in the horns; then, still over the pedal A, a gradual rolling movement, first in the divided cellos and basses, like the re-awakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the *Lied eines fahrenden Gesellen* (a quotation from Mahler's song cycle), 'Ging heut, morgens uebers Feld'. The whole melody, here, in symphonic breadth, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back pianissimo and is repeated . . . A kind of development section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly in the woodwind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose

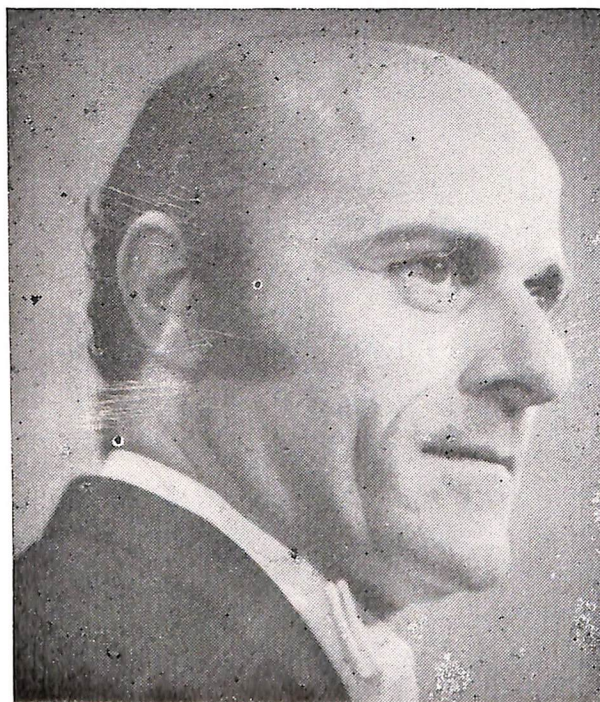
summit is heard the introductory fanfare, then abruptly the horn theme and the fourths of the commencement. Then comes a kind of reprise . . . The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development . . .

"There follows a merry dancing Scherzo, an Austrian Laendler, exquisitely harmonized and scored. A horn leads into the olden time Trio . . . After a long pause begins the third part with the rugged canon, 'Frere Jacques'. Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral à la Callot. A muted double bass begins, a bassoon and cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks. Over a quiet counterpoint in the trumpets, the oboes are tottling a vulgar street song . . . But the barrel-organ canon . . . starts again, dies away finally and leads directly into the last movement.

"Raging, a chromatic triplet rushes downward, a theme from the development of the first movement announces itself, everything ferments and fumes, clinging fast to the key of F minor. Over a pedal on D-flat, the cello movement and the fourth motive from the first part now sound triumphantly in D major. This relationship and similarity of the themes in different movements is still more emphatically developed by Mahler than by his predecessors. An even louder climax, where seven horns must be heard above everything, even the trumpets. They sound like a chorale from paradise after the waves of hell. Saved!"

CARMELO

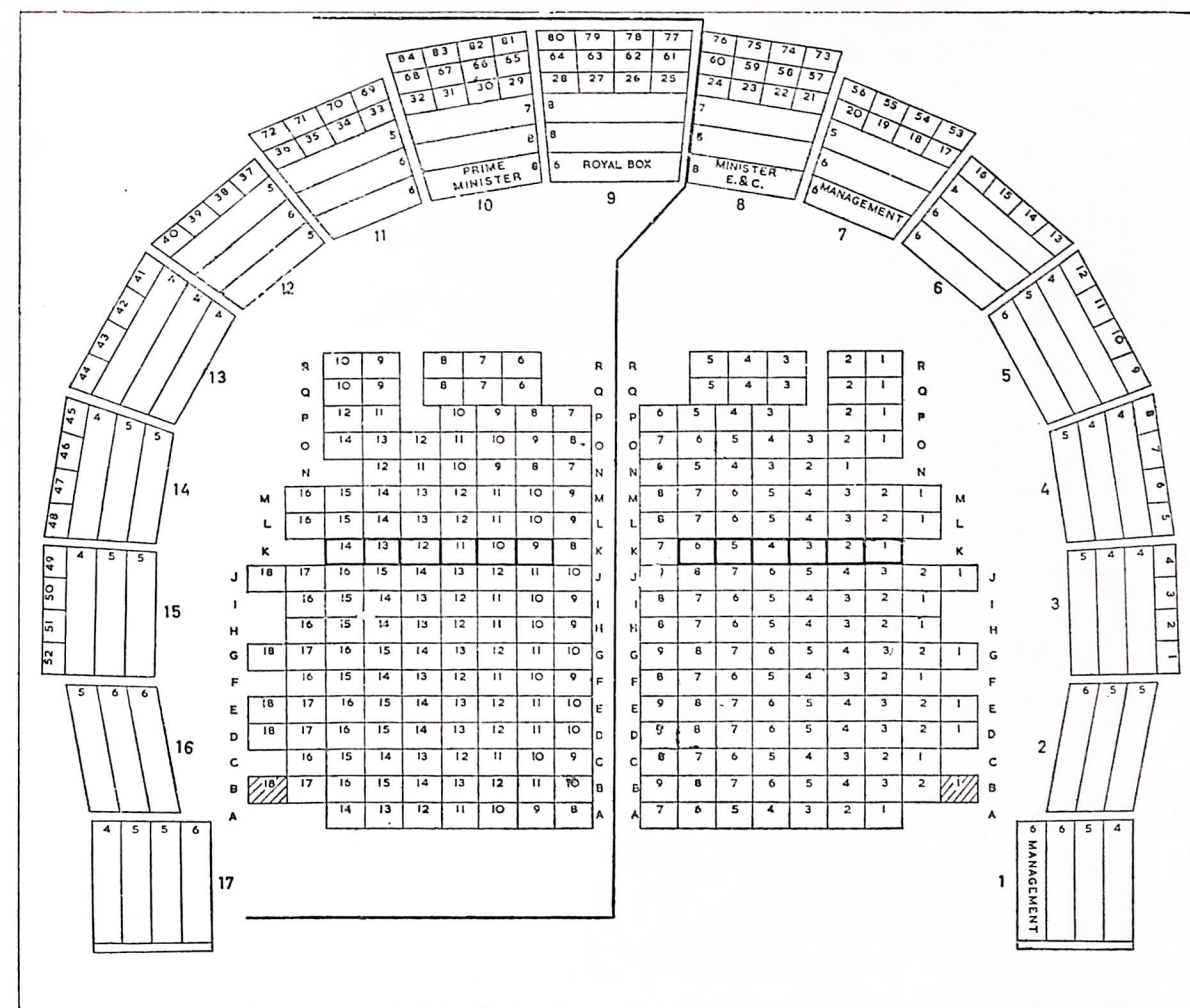
GALEA



Joseph Sammut

JOSEPH

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MANOEL THEATRE BOOKING PLAN

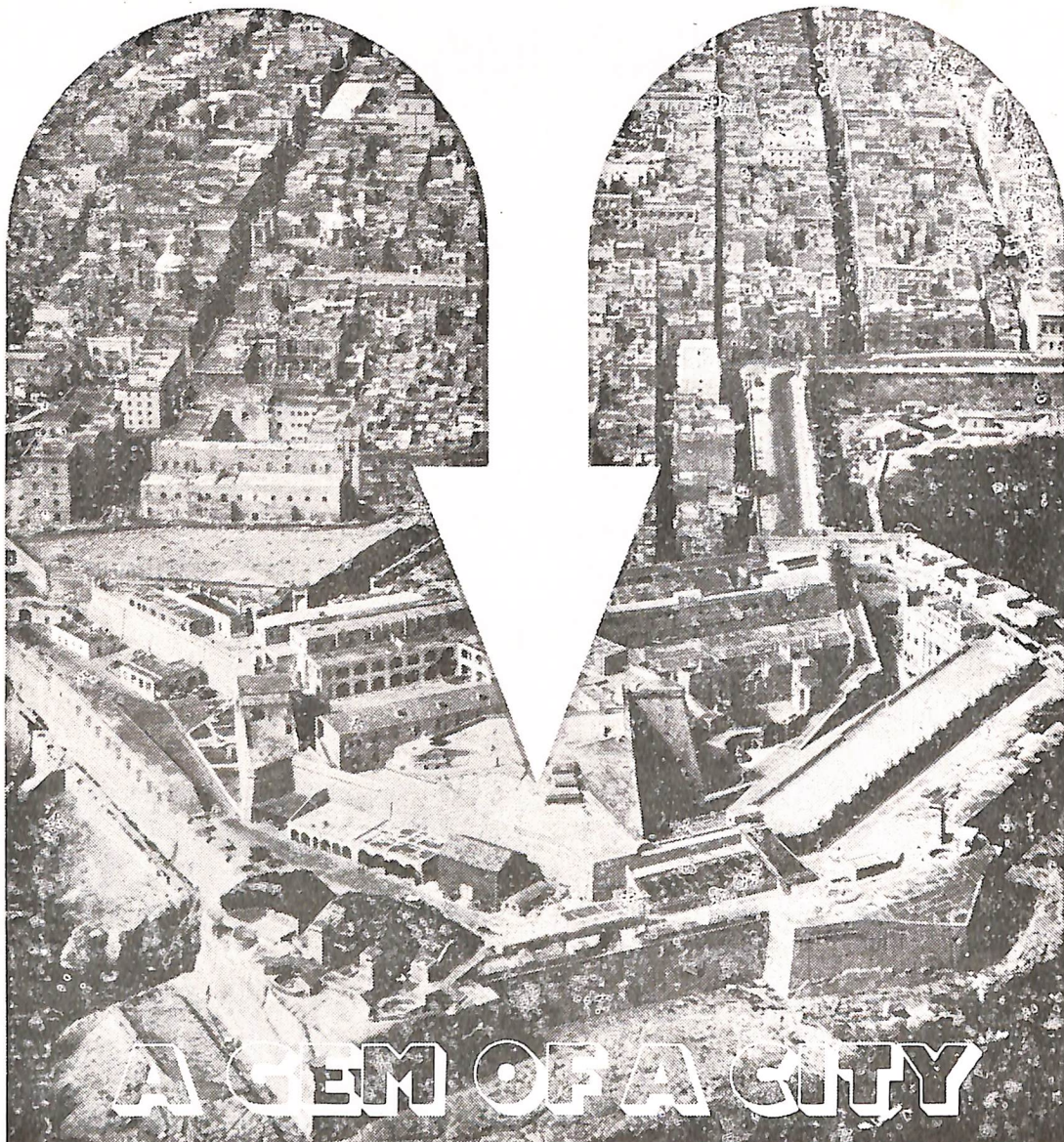
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Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery.

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