



1732

*Continued Concert*  
*12-6-81*

*867*

**MANOEL  
THEATRE**

PELLERINI



# **BUSINESS CONTACTS**

Mid-Med Bank can help you establish business contacts worldwide. Nowhere is too far away, nor is any information too difficult to obtain.

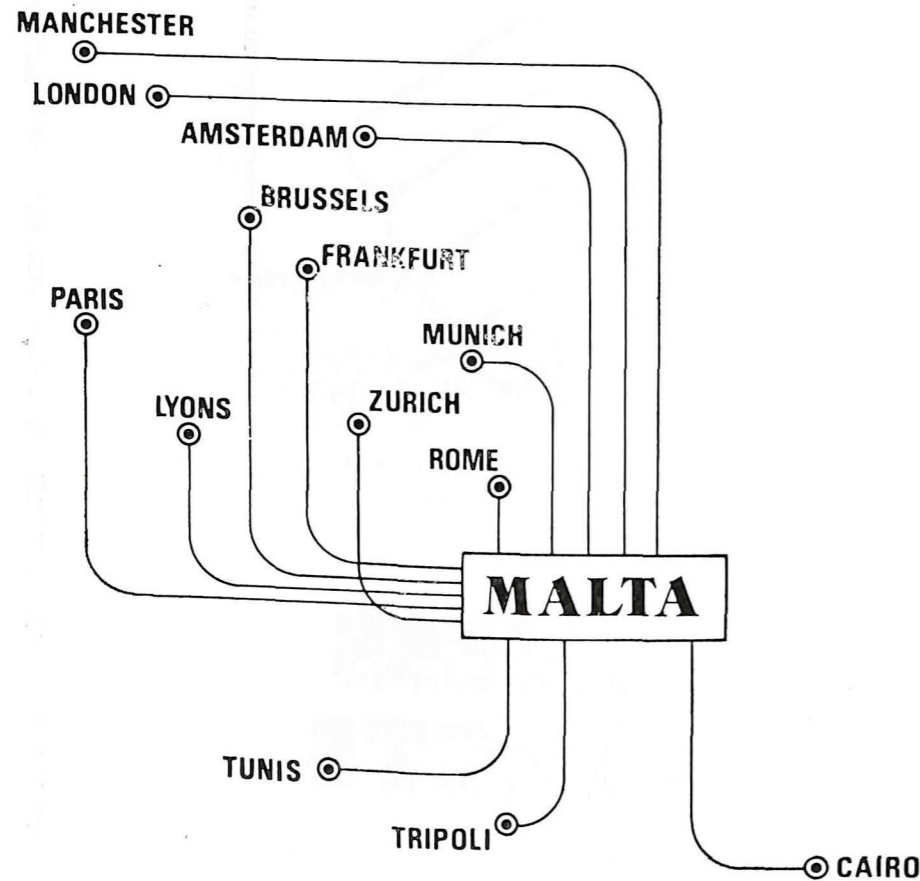
The Bank, through its worldwide network of correspondent banks, and the specialised services of its Research & Advisory Unit, can provide up-to-date reports on trade patterns, export markets and import regulations.



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

Mid-Med Bank Ltd. Head Office: 233 Republic Street, Valletta.  
Tel. 625281 - 38 Branches in Malta and Gozo.

**AIRMALTA** 



**Great destinations.  
Great airline.**



Reservations tel: 882922/29

THE MINISTRY OF LABOUR, CULTURE AND WELFARE

THE MANOEL THEATRE

*presents a*

**COMBINED CONCERT**

*by*

**CANDIDATES**

*from*

**THE ASSOCIATED BOARD OF THE ROYAL  
SCHOOLS OF MUSIC LONDON**

*and from*

**THE TRINITY COLLEGE OF MUSIC, LONDON**

**WHO QUALIFIED DURING 1980**

**SOLOISTS:**

RAYMOND CASSAR 

*Pianist*

MARGARET CINI 

*Pianist*

JOHN GALEA 

*Pianist*

SIMON SCHEMBRI 

*Classical Guitarist*

**AT THE MANOEL THEATRE**

FRIDAY 12th JUNE 1981

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,  
Marsaxlokk  
Tel. 871356

The Winston  
16, High Street,  
Sliema  
Tel. 34584

The Great Dane Restaurant  
Mellieha Holiday Centre  
Mellieha Bay  
Tel. 373980

General Enquires 35800



Teachers  
Scotch Whisky.  
In a class  
of its own.



Tel: 624109

Starting piano-forte lessons at the age of 10, Raymond Cassar passed all the eight practical and theoretical grades of the Board's examinations successively obtaining distinctions in the advanced grades.

Last year, he successfully qualified in piano-forte performing obtaining the L.R.S.M., together with the practical part of the L.T.C.L. of the Trinity College of Music under the guidance of Miss Monica Anastasi L.R.S.M. At the moment he is just about to undertake the highest diploma of the Trinity College — F.T.C.L. (Fellowship).

Besides music, he also studies and obtained a diploma in mechanical and electrical engineering (O.T.D.), and is presently attending university, doing his final examinations for a Higher Technician's Diploma in Mechanical Engineering (H.T.D.).

Raymond Cassar, intends to continue to expand and enrich his studies both in music and engineering fields, as he believes that they are very closely related as music is based on mathematical and physical laws.

Margaret Cini passed the Royal Schools grade examinations in piano and theory under the tuition of Sister Mariella Fenech who also presented her last June for the Trinity College performer's diploma L.T.C.L. She continued her piano studies with Mrs. B. L. Bisazza and obtained the L.R.S.M. performer's diploma in April 1981.

She studied advanced music theory with Mro. C. Zammit, F.L.C.M., L.L.C.M. (T.D.) who presented her for general musicianship examinations, "O" and "A" level in music, A.Mus.L.C.M. and L.R.S.M. theory diplomas. In the meantime she studied History of Music with Mrs. A. M. Scicluna, L.R.S.M., L.R.A.M., A.R.C.M.

She also practises the organ and is a member of the Choral Society. She is at present a third-year student in the B.Pharm. course at the University and intends to continue her musical studies.

At his last appearance at the Manoel Theatre three years ago, John Galea, now aged 21, won the gold medal for piano solo in the Under 18 category of the Malta Muzikali National Competition. Since then he has added a Fellowship of Trinity College London to the L.R.S.M. he already held. John is not only a brilliant young pianist but also a Musical Director for the Astra Theatre in Gozo, a promising conductor and composer. He has written and arranged various marches for the Stella Band, Victoria, Gozo, and supervised the musical direction of operettas — Lehar's "The Merry Widow" and Strauss's "Waltzes from Vienna". The former he conducted before the President of the Republic at this theatre in 1978 when the first operetta company from Gozo ever visited Malta gave a triumphant performance of Franz Lehar's "Queen of Operettas". John Galea took his advanced examinations as a pupil of Mrs. Bice L. Pitre Bisazza of Sliema.

Born in 1965, Simon Schembri began studying the guitar at the age of 7 under the direction of Carmelo Schembri L.L.C.M., (T.D.), F.L.C.M., L.R.S.M. From 1974 — 1978 he followed with success the classical guitar exams of the Royal Schools of Music — obtaining a Distinction in Final Theory, in 1980 he obtained the Diploma Licentiate of the Royal Schools of Music.

Simon Schembri participated regularly in radio and television programmes and has given various recitals, particularly at the Malta Cultural Institute and the Malta National Theatre.

The local and International press describes Simon's technique as elegant, sensible and flexible. Infact he was lately also featured in a 'GUITAR' magazine issued regularly from England where he was described as a very talented and promising young maltese guitarist. This young artist has also received encouragement from world renowned guitarists including Alirio Diaz, Jean Pierre Jumez, Gregory Bonenberger, Angelo Ferraro, Charlie Byrd and Kenny Bunel.

In his repertory Simon Schembri includes classical, romantic and modern compositions by composers from all eras such as Mudana, Bach, Giuliani, Sor, Albeniz, Villa Lobos and Rodrigo.

# PROGRAMME

Preludio

*SIMON SCHEMBRI*

This prelude composed towards the beginning of 1981 is melodious and expresses the feelings and thoughts of the composer towards the instrument. The Preludio opens on the key of D minor, modulating to the relative major while varying along and ends on the principle theme with tremolo style. The Preludio is written as one whole continuous piece.

*Guitarist: SIMON SCHEMBRI*

Etüde Op. 25 no. 7 in C Sharp Minor

*CHOPIN*

The second set of studies Op. 25 published in 1837, completes the exposition of piano technique began in the first, and with undiminished interest and musical value. Study no. 7 belongs to a category different from the ones surrounding it. Far from being merely a study for the left hand, it is a duet, a dramatic scena, which rises to great heights of expression. Chopin's contemporaries listened in wonder to the new poetic utterance of this meditation. Many writers have provided romantic commentaries on it, mostly with a literary flavour. The work justifies its existence simply as the expression of a poetic mood.

Etüde Op. 10 no. 8 in F Major

*CHOPIN*

By the time he was eighteen Chopin had become aware that for the purposes of the new piano style towards which he was feeling his way the old stereotyped keyboard exercises were insufficient. While engaged in writing his first concerto and other concert pieces, he began to compose studies which would enable himself and others to overcome the technical difficulties these works present to the pianist. Thus came into existence the first set of twelve studies, Op. 10, a remarkable contribution to the literature of the piano, and one whose merit is enhanced if the composer's age is taken into account.

*Pianist: MARGARET CINI*

Prelude

*Feux D'Artifice*

*DEBUSSY*

When one looks at Debussy's work as a whole, one can say that his harmonic methods were of a very individual style. He was greatly attracted by the combinations of the higher overtones, by chords of the ninth and their derivatives treated as primaries, and in particular by chords whose component notes are separated by whole tones. He often threw back to the ecclesiastical modes and still further to the diaphony in parallel fourths and fifths of a thousand years before. The resulting idiom had very rich possibilities within its sphere; but, as his inferior pages show only too well, its limitations were rigidly definite. Debussy greatly admired the Russian composers, but they affected his style in directly; more noteworthy is the influence, on his piano music in particular, of the cool, collected, dainty filigree work of the 18th century French clavecinists. His was a multiple personality, liable to outburst of a sort of posing freakishness and curiously capable now and then of feeling 'le besoin de s'encanailler', in elegant fashion; but in the main it was quietly voluptuous, sensitive in an altogether exceptional degree to new delicate and subtle types of beauty, and caring little for other things.

*Pianist: JOHN GALEA*

I N T E R V A L

Etude No. 1  
Prelude No. 1  
Prelude No. 3

VILLA-LOBOS

Hector Villa-Lobos, one of the major representatives of Brazilian musical culture, was born in Rio de Janeiro in 1887. His compositions are of 'national' flavour. The preludes and the Etude in E minor, which are of notable significance in the guitaristic repertory, show the virtuosic possibilities and the accentuated timbric qualities. Villa-Lobos treats the guitar as a melodious instrument. The themes, always wide-ranging, utilize the harmonies above all as a possibility of colour and rhythm.

*Guitarist*: SIMON SCHEMBRI

Ballade No. 3 in A Flat Major Op. 47

CHOPIN

The climate of the A Flat Major Ballade is very different from that of the others. Here all is brightness, gallantry and rhythmical movement. Darker episodes there are, but they soon pass. The whole ballade is built up from the two motives contained in the first two bars — a fragment of ascending scale and a tilting figure of two notes. These first pages are of incomparable elegance and charm. Chopin's craftsmanship never forces itself upon one's notice. The music flows with an ease which conceals the art whereby the artistic result is achieved.

*Pianist*: MARGARET CINI

Scherzo Op. 31

CHOPIN

Chopin's major contribution to the literature of the piano — the works which belong to the European rather than the exclusively Polish heritage — lies in the Scherzos, the F Minor Fantasy and the Ballades. These are all on a considerable scale, and in forms which Chopin has made peculiarly his own.

The title 'Scherzo' he borrowed from Beethoven to give, in the first instance, to a piece in 3/4 time and very quick tempo, possessing a kinship with the sonata form. Apart from this, Chopin's Scherzos have nothing in common with Beethoven's. They are void of 'humour' and, being self-contained works, they have obsessions which no sonata scherzo could possibly have. The B Flat Minor Scherzo, for example, is cast in the form of a sonata movement with a trio intermezzo inserted before the 'working out' section.

*Pianist*: JOHN GALEA

Sonata Op. 57 in F Minor 'Appassionata'

BEETHOVEN

*Allegro assai* — *Andante con moto* — *Allegro ma non troppo*  
The title Appassionata was given by the publisher without waiting for Beethoven's consent. It is justified by the eminently tragic tone of the whole work. No other work by Beethoven maintains a tragic solemnity throughout all its movements. It is in three movements. The first movement Allegro Assai in F Minor is in sonata form. The andante con moto in D Flat consists of a theme with four variations whereas the finale: an allegro ma non troppo is again in F Minor and in sonata form.

*Pianist*: RAYMOND CASSAR

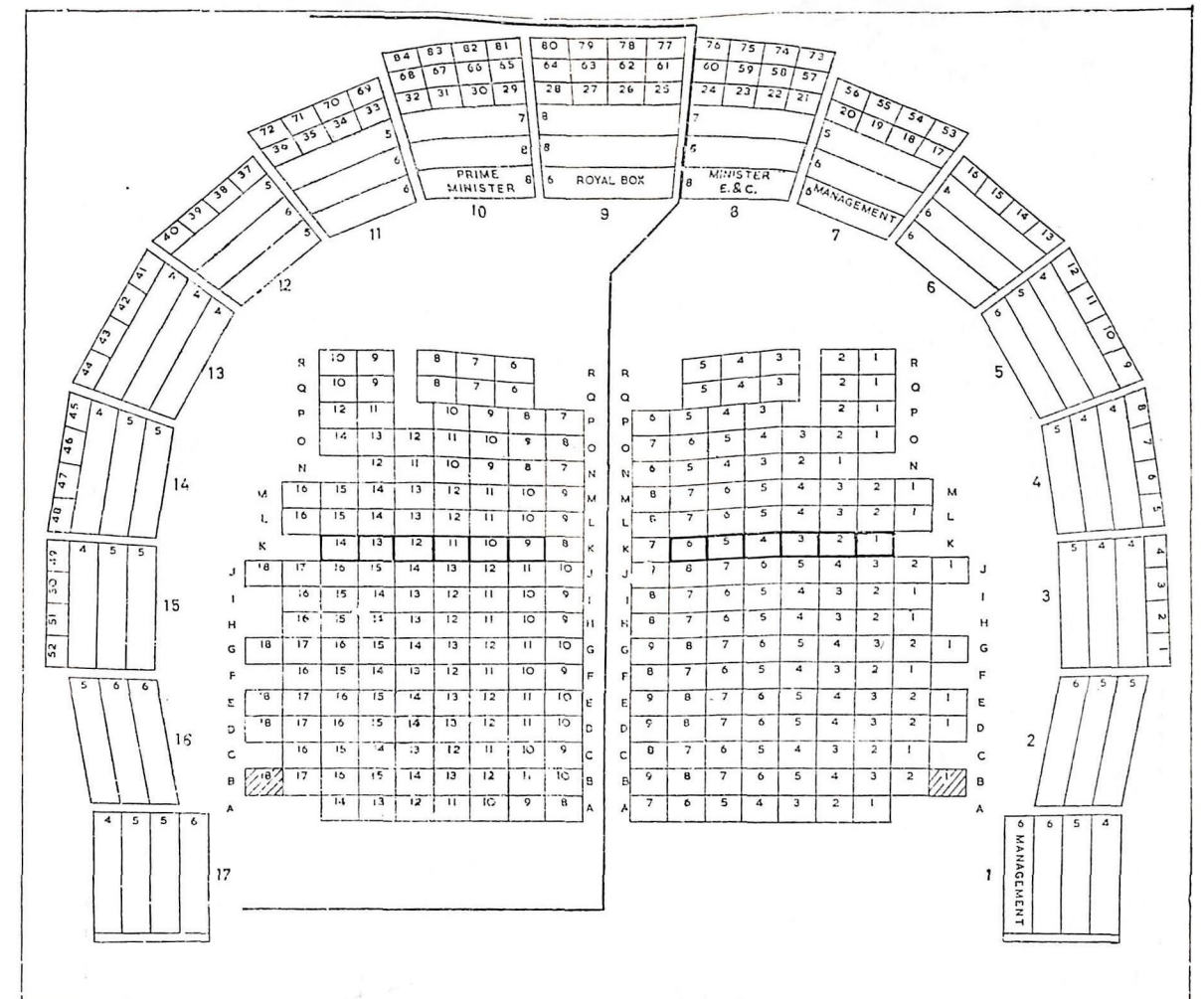
## Antonio Manoel De Vilhena

Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps for such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means to encourage civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre, a living monument to his achievements, which keeps his memory fresh and glorious in all those that cultivate the Arts and all those who seek an honest recreation, as the Theatre's motto implies: "*Ad honestatem populi oblectationem.*"



MANOEL THEATRE BOOKING PLAN

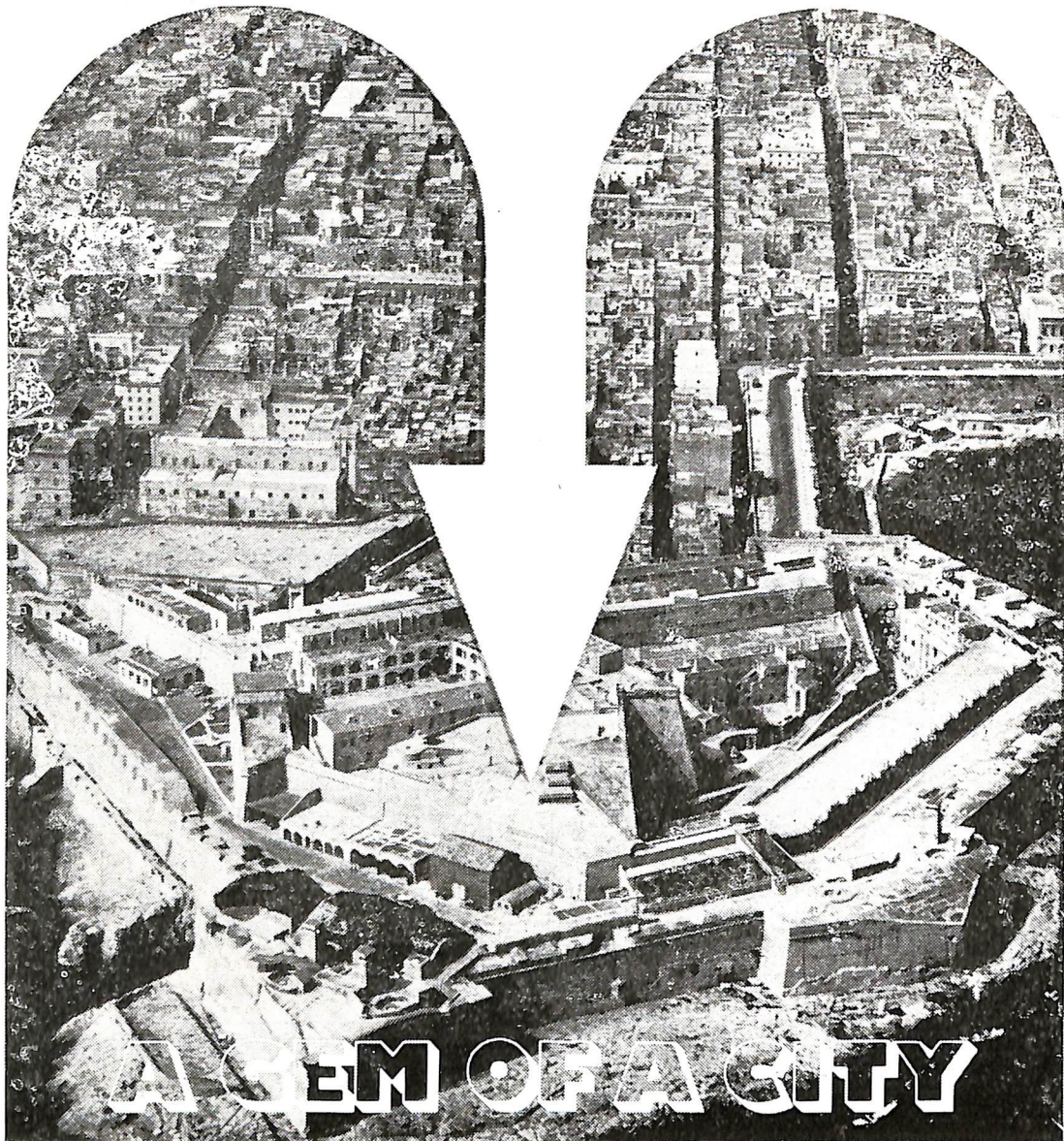
Late comers will not be admitted to the Auditorium.

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.**

---



