



1732

"Dehustai Pencut"  
Sapient - Jori Michael  
15/4/81

MANOEL  
THEATRE

853



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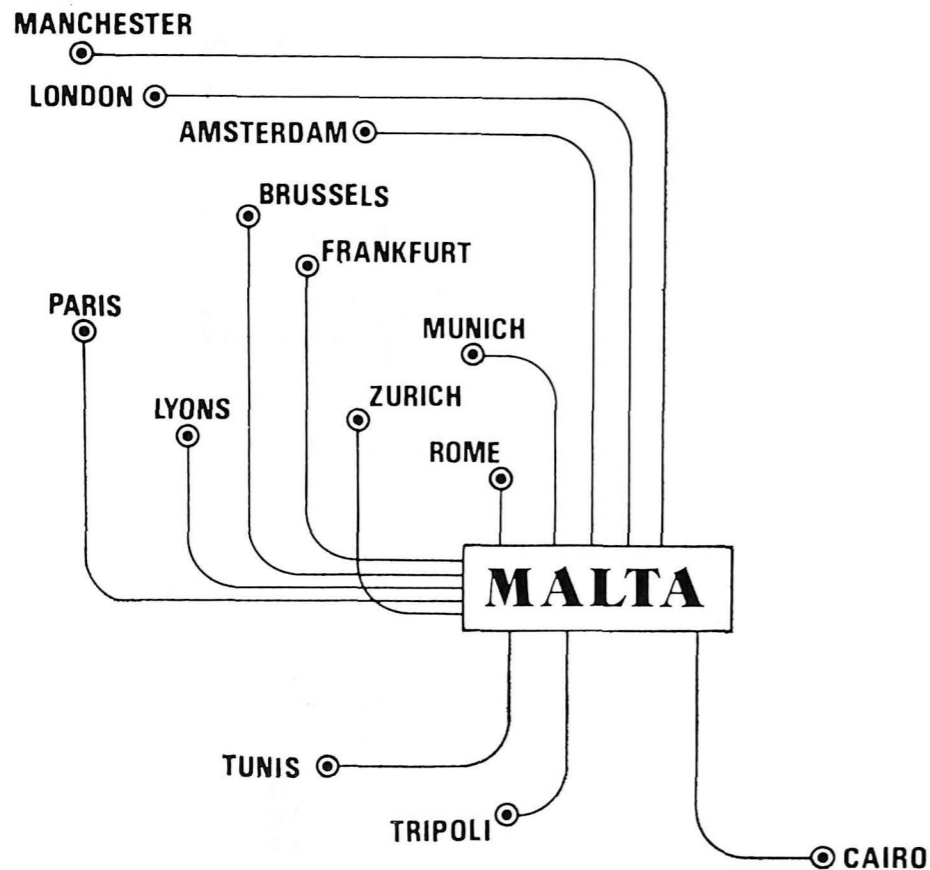
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THE MANOEL THEATRE

*presents the*

**MANOEL THEATRE  
ORCHESTRA**

*Leader: GEORGE SPITERI*

*in*

**AN EVENING WITH MOZART**

*with*

**SOLOIST IORI MICHAEL**

*in*

Mozart's Piano Concerto No. 24 in C Minor K 491

*Conductor: JOSEPH SAMMUT*

WEDNESDAY 15th APRIL 1981

**AT THE MANOEL THEATRE**

AFTER THE THEATRE DINE  
AT THE



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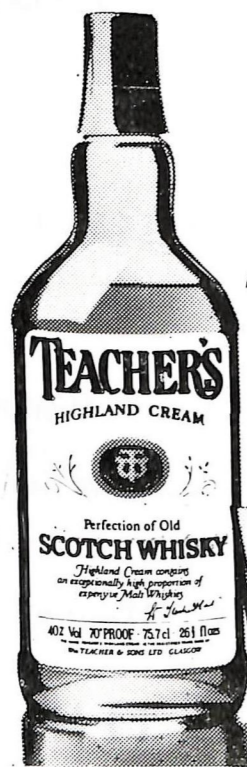
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*Iori Michael*  
**IORI  
MICHAEL**

IORI MICHAEL, who came to live in Malta in 1975, has had two previous appearances at this theatre playing with the Manoel Orchestra: in 1979 when he played Mozart's Piano Concerto No. 20 in D Minor, K 466, and last year when he played Mozart's Piano Concerto No. 23 in A Major, K 488. He gave seven recitals at the former British Council Centre in Valletta, four of them solo, has given several house concerts and one organ recital. Before retiring from the post of British Council Representative in the Netherlands he gave three recitals in Amsterdam, and was acclaimed one of the two best amateur pianists in the country. As a teenager he won many prizes at competitive concerts in Wales and supplemented his degree studies by taking the Diploma in Music of the University of Wales. In spite of this he made his career outside music, and now welcomes the extra time retirement gives him at the keyboard.

# PROGRAMME

## Symphony No. 29 in A Major (K 201)

Allegro Moderato — Andante — Menuetto —  
Allegro con Spirito

Among Mozart's early symphonies this slender but extremely appealing work of 1774 scored for only the normal Salzburg Orchestra of two oboes, two horns and strings takes the foremost place in one's affections.

The Allegro moderato presents us with a first subject that combines admirably in imitations while the second subject in E Major is very sunny and gracious.

The slow movement, with muted violins, is in full sonata form, with a coda derived from the chief material. Its peaceful atmosphere is that of a sunlit garden and its finely balanced shape suggests that the garden is one with trimmed hedges and symmetrical vistas.

The menuetto is an extraordinarily vigorous and original movement. The octave unisons for the oboes and horns at the end of each of the two parts of the main section are a daring innovation. The trio section in E major, is ingratiatingly gentle and produces some affective chromatic harmony.

The finale is pure Opera buffa. The youth of eighteen betrays himself as cheerfully ready to grasp at an easy way of getting effects, and of carrying on, if it happens to occur to him and to suit his purpose. Still there is artfulness as well as art in the linked sequential suspensions which continue the very pretty second subject, and the initial figure is used imitatively with great skill in the working-out.

## Piano Concerto No. 24 in C Minor, K 491

Allegro — Larghetto — Allegretto

Cadenzas by the Soloist

It is generally agreed that K 491 is one of the finest of Mozart's 27 piano concertos. This, and the D Minor, K 466, are the only two in the minor key. For this C minor work, with its bold and dramatic opening theme, Mozart found he needed a wider range of orchestral instruments than in any other of his piano concertos. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and a full range of strings.

Following the well defined line of the opening statement, and the characteristic wide melodic intervals, the first movement assumes symphonic proportions. The piano does not enter till the hundredth bar, and is immediately involved in a great variety and complexity of short themes. After the cadenza Mozart shows superb skill in rapidly drawing together and unifying so many different elements. In this, and in the last movement, he makes considerable use of the diminished seventh.

The second movement, Larghetto, is a rondo in two stanzas, the first in E flat major, the oboes leading the woodwinds, and the second in A flat major introduced by the clarinets. It is a serenade of tranquillity rather than longing, with some enchanting passages by the woodwinds.

The third movement, Allegretto, is usually taken in march time. It opens with a somewhat macabre theme which is repeated in eight variations, all menacing till we come to the variation in C

major, though even here the tension is maintained. Then there is the return to the minor, a short cadenza followed immediately by piano alone to introduce a final variation which abandons 2/2 time in favour of 6/8. In this last variation Mozart shows his genius in drawing the whole work to an exciting conclusion. The present soloist, in working out his cadenzas, has been careful to keep within the five octaves of Mozart's limited keyboard.

## INTERVAL

Symphony No. 39 in E Flat Major (K 543)

Adagio — Allegro — Andante — Allegretto — Allegro

This symphony was completed on 26th June 1788.

The weighty and solemn slow introduction is made mainly from rhythmic patterns of repeated notes and chords, shot here and there with rapid scales, descending in the upper strings and rising in the bass ones. The first movement is singularly difficult to perform as it is almost impossible to bring all the ideas into the same tempo.

The slow movement is in A flat major, a key very rarely used by Mozart and never at all as the main tonality of any large scale work. There is a deceptive simplicity in the statement of the chief theme of this movement, but it is soon found to be used with amazing artfulness. The music also makes very wide modulatory excursions, going as far on the sharp side as B major.

The stately and quite straight forward minuet makes an admirable point of repose between the highly charged emotions of what has gone before and the humorous eventfulness to come in the finale. The trio, rather unusually, remains in the tonic key.

The finale comes as near to Haydn in character as anything in Mozart's music. The sprightly theme that opens it might easily be taken as Haydn's and so could much of the treatment, which lets this scrap of tune carry almost the whole of an extremely spirited and entertaining musical discourse.



*as a boy*

# MOZART



*as a young man*

**WOLFGANG AMADEUS MOZART** (Christened Joannes Chrysostomus Wolfgangus Theophilus) was born at Salzburg in 1756 and died in Vienna in 1791 aged nearly thirty six. In natural gifts he was one of the most perfectly equipped musicians who ever lived. Of all the instrumental music ever written his is perhaps the most 'pure' in the sense that, qua music, it is perfect in melodic shape, in rhythmic interest, in natural yet original harmonic colouring, in form, and (if orchestral) in the piquancy yet propriety of its instrumental treatment. He poured out, during his brief career, more than forty symphonies, nearly twenty Operas and Operettas, over twenty Piano Concertos, twenty seven String Quartets, about forty Violin Sonatas and a huge quantity of other music.

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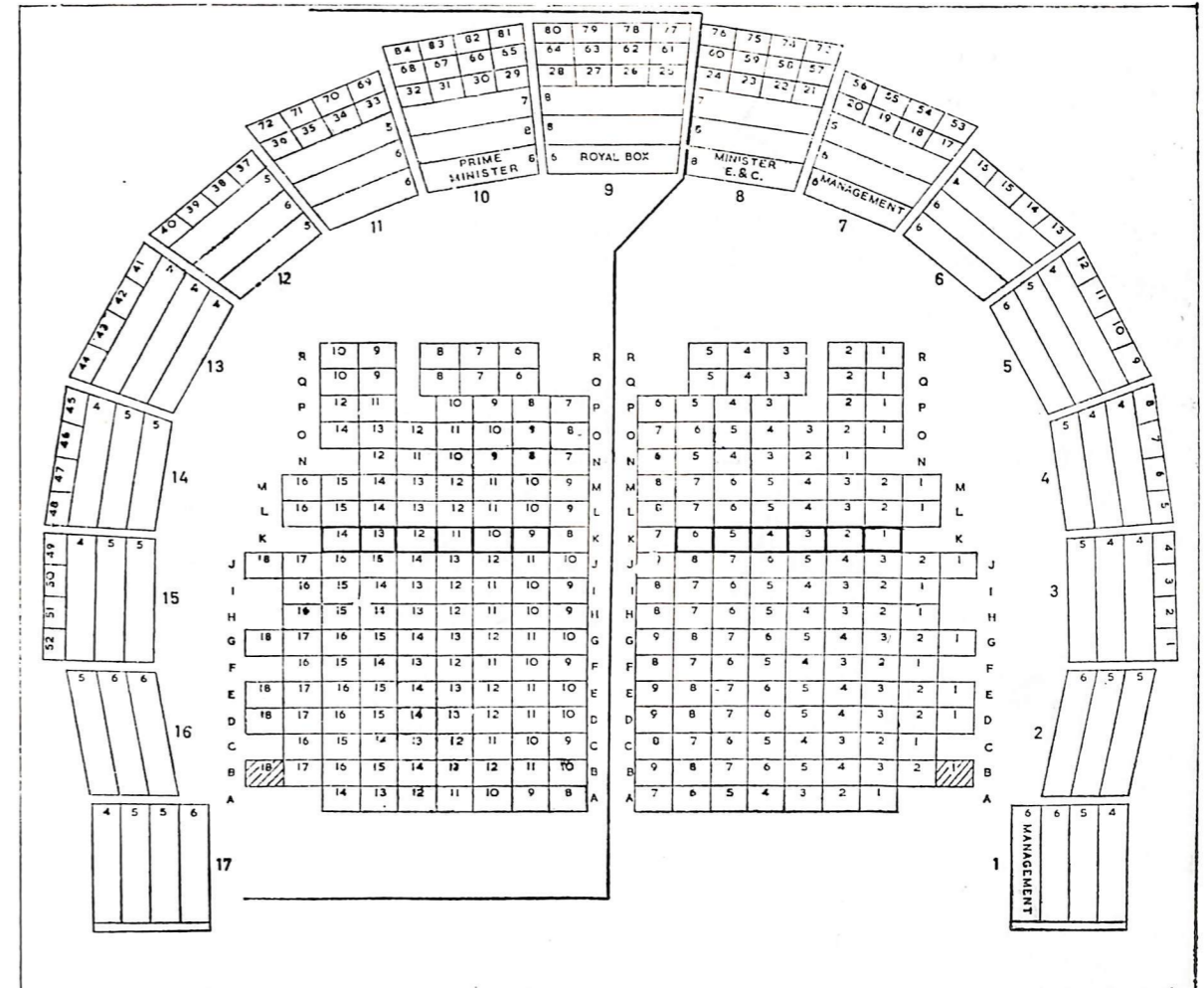
# FORTHCOMING EVENTS

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**THREE K'S PRODUCTIONS — *HOLMA TA' CESARE***  
 — Fri. 24th at 7.30 p.m., Sat. 25th at 8.00 p.m., Sun. 26th  
 April at 6.30 p.m.

**MANOEL THEATRE ORCHESTRA — *EVENING  
 WITH BEETHOVEN* — SOLOIST BRIAN  
 SCHEMBRI IN PIANO CONCERTO NO. 5 IN E FLAT  
 MAJOR OP. 73 'EMPEROR'.**

**MANOEL THEATRE ORCHESTRA — *EVENING  
 WITH TCHAIKOVSKY* — SOLOIST CYNTHIA  
 TURNER IN PIANO CONCERTO NO. 1 IN B FLAT  
 MINOR.**



**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.



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