



1732

*Orchestra Concert
Sofist
Sinfonia Larnes.
14/5/81.*

**MANOEL
THEATRE**

859

PELLICORINI



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.

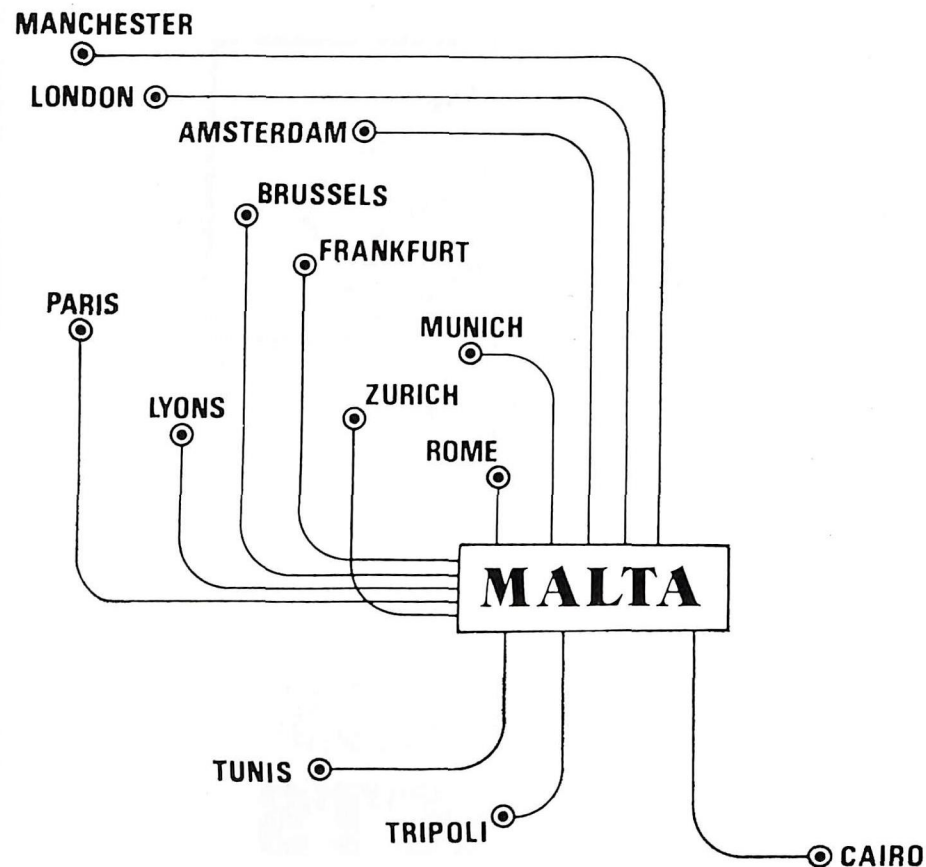
The Bank, through its worldwide network of correspondent banks, and the specialised services of its Research & Advisory Unit, can provide up-to-date reports on trade patterns, export markets and import regulations.



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 the

**MANOEL THEATRE
ORCHESTRA**

Leader: GEORGE SPITERI

in

AN EVENING WITH TCHAIKOVSKY

with

SOLOIST CYNTHIA TURNER

in

Tchaikovsky's Piano Concerto No. 1 in B Flat Minor

Conductor: JOSEPH SAMMUT

THURSDAY, 14th MAY 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
W. lga 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



CYNTHIA
TURNER

A handwritten signature in blue ink that reads "Cynthia Turner".

Cynthia Turner was born in Malta where she studied with Miss G. Bascetta, later to win at the young age of 15 years the Associated Board's scholarship to the Royal Academy of Music in London. Early in her career she was finalist at the International piano concert in Bayreuth, and also won the International Music competition in Munich which entitled her to a course of studies with Prof. V. Horbonski in Stuttgart. These were followed with further studies with J. Van Karolyi in Munich, the contemporary composer Francis Poulenc in Paris, and master classes under Prof. Carlo Zecchi in Rome.

Besides her many appearances in Malta which included a Royal Performance in honour of Her Majesty Queen Elizabeth II in 1967, she has given recitals and concerts in London, Luxembourg, Bayreuth, Munich, and very recently in Messina, Palermo and Catania, where the 'Gazzetta del Sud' described her playing as follows 'This player has proved herself in her works, to be an intelligent and most refined interpreter with an individual sensibility'.

PROGRAMME

Prelude from the Ballet Swan Lake

Considering Tchaikovsky's fame as one of the few great masters of ballet music, it is strange that he was not recognised as such until the last three years of his life. This was due to the ill-luck which beset his first venture in this field, the Swan Lake. It was in 1875, between Easter and the summer, that the Imperial Opera at Moscow commissioned this ballet for a sum of 800 rubles (then about £85), but owing to other work in hand he did not begin to compose it before August, when he completed two acts in a fortnight. He explained to Rimsky-Korsakov that he undertook this task partly because he needed the money, but also because he had long wished to 'try his hand' at this kind of music. The score was completed in March 1876, but production was delayed a whole year until February 20th / March 4th, 1877, when it was performed at the Bolshoy Theatre, Moscow, for the benefit of a dancer named Karparkova. It seems to have been more or less pitch forked on to the stage. The choreography was by a certain Julius Reisinger, of whom little else is known, the scenery and costumes were poor, and the orchestra was conducted by a semi-amateur named Ryabov, who confessed that never in his life had he seen so complicated a score. Several numbers were omitted and they were replaced with music from other ballets.

Tchaikovsky does not seem to have taken its failure to heart, as he did not feel himself responsible for the short comings which had caused it. Not until the composer's death was that unfortunate Ballet rehabilitated, and then its success redeemed its first failure.

Piano Concerto No. 1 in B Flat Minor, Op. 23

Allegro non troppo e molto maestoso; Allegro con spirito —
Andante semplice — Prestissimo — Andantino semplice —
Allegro con fuoco.

It is sometimes said that the popularity of this concerto depends upon a single theme, the first. If that were true, the situation would be curious indeed, for the big maestoso theme is purely introductory; once superseded, it is nowhere resorted to again. To suggest that, on the strength of the opening, Tchaikovsky can pin us to our seats for three whole movements is to credit him with magical rather than musical powers. In fact there is plenty of appealing thematic material, much of it deployed with considerable skill, and the lay-out for piano and orchestra is invariably effective. Some of the cadenza-like passage-work may well be felt to reflect Tchaikovsky's confessed need to 'hammer pianoforte passages out of my brain', but the work as a whole is a brilliant extension of the Schumann-Liszt tradition. The date of the composition is 1774-5, which means that, apart from the fantasy-overture *Romeo and Juliet* (1870), the Piano Concerto is the earliest of Tchaikovsky's works in the standard repertory. But only just so. *Swan Lake* followed in 1876; then came the Fourth Symphony (1877) and the Violin Concerto (1878), and the opera *Eugene Onegin* also belongs to this period. Tchaikovsky's dedication of the Concerto, first to his pupil and friend Taneyev, then to the renowned Hans von Bulow, has been the subject of much confusion. Von Bulow was delighted and gave the first performance, in Boston, U.S.A., in October 1875. The first Moscow performance was given by Taneyev, with Rubinstein conducting! Three years later, Rubinstein himself played the solo part.

The real point of these details — apart from setting the record straight — is the light they throw on the state of music in Tchaikovsky's Russia. On the one hand was the musical establishment, the 'official' school of classicists to which Rubinstein belonged; on the other were the avowed nationalists (The Five) grouped around Balakirev — and there was also Tchaikovsky, who was scarcely less Russian than The Five but decidedly outward-looking in his musical sympathies. In the B minor Concerto the Russian element is strong, especially in the finale, where the principal theme is closely modelled on the Ukrainian folk-song *Come, come Ivanka*. The principal theme of the first movement, too, is Ukrainian in origin, but in each case the treatment embraces the virtuoso piano style of the Romantic tradition. Another aspect of Romanticism is reflected in the slow movement, where the outer sections are in the manner of a nocturne or a 'song without words': the delicate scoring for muted strings and solo woodwinds is as characteristic of Tchaikovsky as the brashness of the Concerto's opening and closing pages. The middle section of the slow movement, marked *prestissimo* (it sounds slower than this suggests), is based on a Chansonette '*Il faut s'amuser, danser et rire*' which belongs to the Francophil culture typical of the official classes in nineteenth-century Russia. There is French grace, too, in the quiet string theme from the first movement (to be precise, the second theme in the second group). It was the richness and exuberance with which Tchaikovsky combined these elements that so dismayed the classicists — and soon delighted nearly everyone else.

I N T E R V A L

Symphony No. 2 in C Minor Op. 17 "Little Russian"

Andante sostenuto; Allegro vivo — Andantino marziale quasi moderato — Allegro molto vivace —

Moderato assai.

Tchaikovsky's six symphonies cover his whole life as a composer, from his gifted amateur's beginnings to his complete flowering as an artist of genius and one of the most polished craftsmen of the nineteenth century. They are almost in every way representative of him, both as a man and as an artist. In none of the first three symphonies, however, do we meet the unmistakable Tchaikovsky

atmosphere — the almost painful emotional intensity alternating with aggressive gaiety, the hysterical climaxes succeeded by luxuriant self-pity, and, over each work the heavy atmosphere of Fatality.

The second symphony (sometimes called the Little Russian) was written on Ukrainian folk-tunes, but Tchaikovsky found as in the last movement of the first symphony that he was not entirely at home with folk-music, and he used a folk-song only as an introduction, to a movement which was based on more conventional material. There were two versions of this second symphony. The original version was written in 1872, and as good a critic as Taneiev preferred the first (unpublished) version to the second. By 1879, the first movement had been entirely rewritten, the scherzo radically altered and finale cut.

The Horn solo (an Ukrainian variant of the folk-tune '*Down by Mother Volga*') with which the second symphony opens is an early example of the great importance Tchaikovsky attached to the exact grading of tone-details which he was most careful to show, particularly in the many passages for solo instruments which occur throughout the symphony. This long Horn solo has just the same characteristics as Tchaikovsky's own melody with which he started the first movement of the First Symphony, only here the tendency of the second half of the melody to become little more than a variation of the first is even more marked, in fact, the folk-song introduced in the middle of the scherzo is little more than a series of repetitions of the interval of the third. This characteristic of Russian folk-music makes it as unsuitable as possible for the conventional treatment demanded by sonata form. The second movement of the symphony was lifted bodily from Tchaikovsky's opera *Undine*, in which it appeared as a nuptial march, and this is significant in its suggestion that Tchaikovsky felt the distinction between symphonic and stage music as very tenuous, if at all existent. His predilection for the lower register of the wood-wind, especially noticeable in the later symphonies is already suggested in this movement which opens with a hollow, nocturnal sounding version of the march entrusted to the clarinets in their lowest register and the bassoons. The middle section contains a solo passage for clarinets in the same register also.

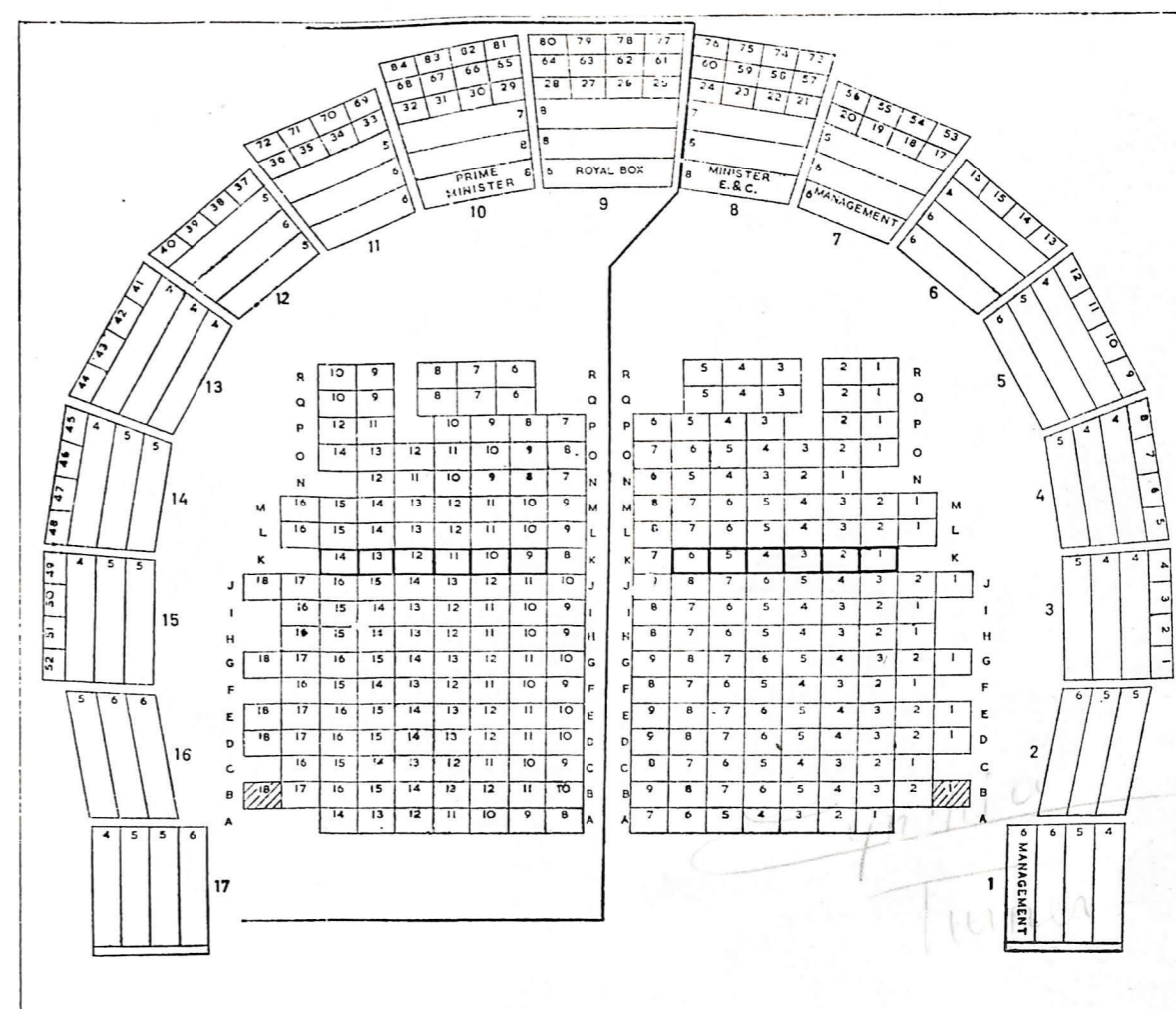


TCHAIKOVSKY

Peter Ilitch Tchaikovsky was born in the government of Viatka in 1840 and died in St. Petersburg (now Leningrad) in 1893 aged 53. Like so many of the Russian composers he began life as a civil servant. At 23, he gave up his official position and in poverty devoted himself entirely to music. He studied at the Conservatory of St. Petersburg under Anton Rubinstein, to whose moral and practical support he was long indebted.

When nearing his thirties he came under the influence of Balakiref and Rimsky-Korsakof, but he was never in full sympathy with the group known as 'the five' of which they were leading members. The sensitiveness and excitability of his temperament, as freely expressed in his music, are typically Russian, but he had no strong national aspirations, nor did he so often as his elder contemporaries seek to use national folk tune as his material or to adopt Russian literary basis for his composition.

His melodic vein, brilliant orchestral colour, and strong emotional expression quickly captured the ear of audiences of Britain and the United States and in those countries, as in some others, he was the first Russian composer to become familiar to the public. Amongst his works are ten operas, six symphonies, symphonic poems, suites, three piano concertos, a violin concerto, pieces for the violin and the violincello, three ballets, three string quartets, a piano trio, a great many songs and small piano compositions. His death came from imprudence. Despite the warnings of friends who were present, he drank unboiled water and within a week was dead of cholera.



MANOEL THEATRE BOOKING PLAN

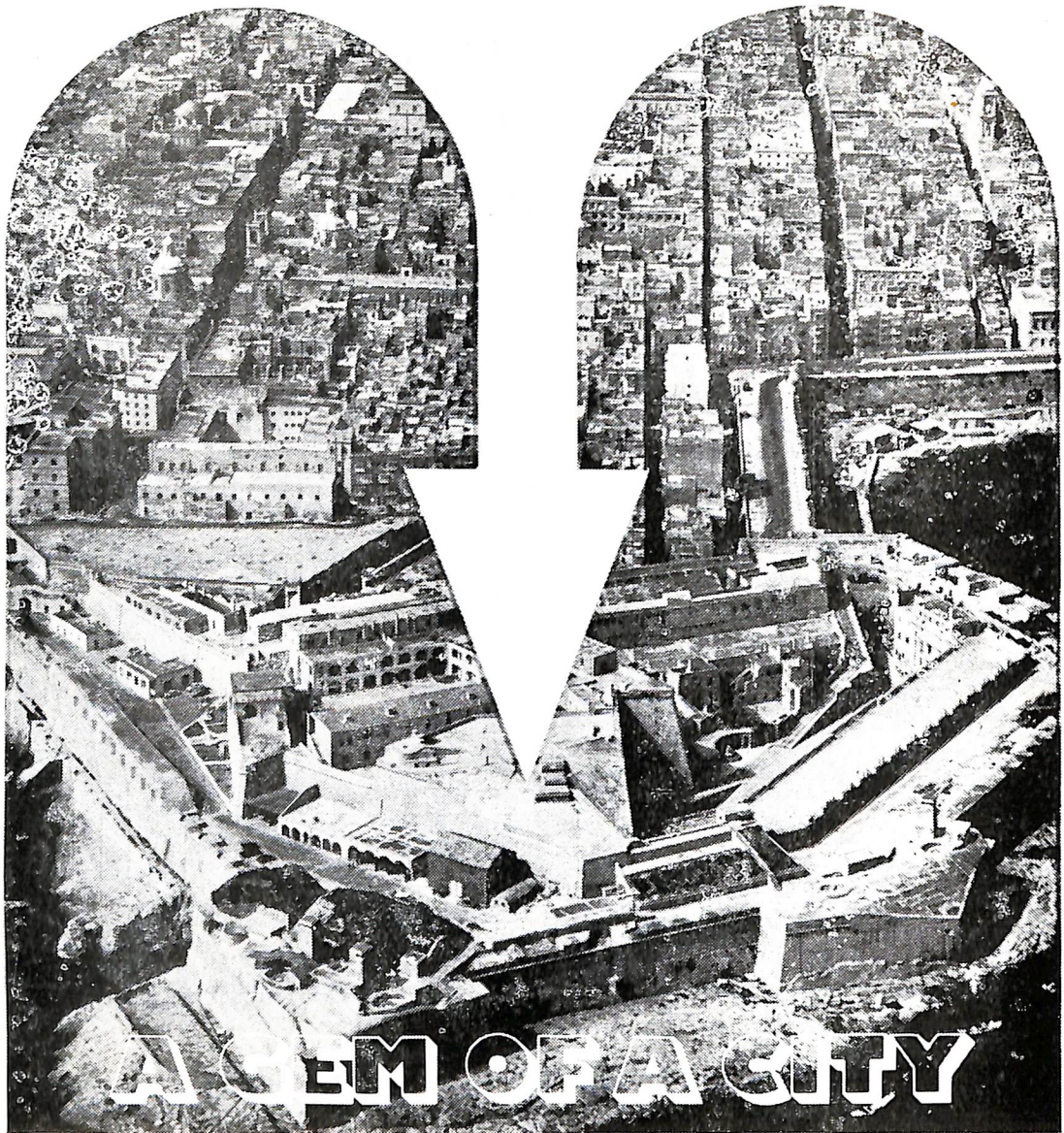
Late comers will not be admitted to the Auditorium.

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.
