

5 May 81

THE PRINCIPAL AND STAFF  
OF THE  
SCHOOL OF MUSIC JOHANN STRAUSS

under the patronage of the Minister of Education  
DR PHILIP MUSCAT AND MRS MUSCAT

present an

**ORCHESTRAL CONCERT**

by

The School of Music Orchestra

at the

MANOEL THEATRE

Sunday, 3rd May, 1981 at 7 p.m.

856

# PROGRAMME

**Pizzetti, Ildebrando** (b. Parma, 20 Sept. 1880 d. Rome, 13 Feb. 1968) Italian Composer, Conductor and Critic. Professor of Composition at the Parma Conservatory 1907. In 1924 director of Milan Conservatory. Pizzetti wrote several operas e.g. *clitennestra* (1961-64) rich in vocal and choral writing. His vocal and lyrical inclinations greatly influenced his instrumental writings.

This 'Preludio' No. 1 from three preludes "Per <sup>EDIP</sup> ~~Edipo~~ re di sofocle" (a juvenilia) shows the vocal character of his themes. This prelude clearly falls into clearcut sections starting with double stops on strings and bassoon followed by a short timpani murmur that ushers a wonderful cantabile melody on woodwind and strings. A tremendous crescendo in the middle which is interspersed with a fine horn-theme underpinned by a strong rhythmic idea on lower strings is followed by a soft ending.

**G.f. Handel:** (b. Halle 23 Feb. 1685; d. London 14 April 1759)

"**Lascia che lo Piango**" Sung by the soprano is one of Handel's popular "da Capo" Arias. It is derived from the Opera *Rinaldo* which is one of Handel's five 'magic operas'. These formed an important and distinctive class and *Rinaldo* together with *Teseo* and *Amadigi* contain much superb music.

**W.A. Mozart:** (b. Salzburg 27 Jan. 1756; d. Vienna 5 December 1791)

Along with Haydn, his senior of 24 years, and Beethoven, his junior by 15 he is one of the composers who brought the Viennese classical style to its heights. Mozart exhibited melodic beauty, formal perfection and richness of harmony and texture. Mozart composed Masses, symphonies, concertos, sonatas, operas, ballet, etc.

The Clarinet concerto K 622 in A Major is one of his last two orchestral works composed for Anton Stadler and was originally to have been a basset-horn concerto in G, and the first movement was sketched in that form before he decided in favour of Stadler's "basset Clarinet" (a clarinet with a downward extension of a major 3rd). The orchestra of strings, flutes, bassoons and horns is meant to offset the clarinet. No oboes are used. It has three movements.

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|------------------|---|
| 1. Allegro       | A |
| 2. Adagio        | D |
| 3. Rondo Allegro | A |

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INTERMISSION

**G.F. Handel:** (1685-1759) Concerto No. 6 in B flat major Op. 4

This concerto belongs to 1735-6 period. Originally it was a harp concert to be played by Powell in the Oratorio "Alexander's Feast". All of Handel's Concerto, especially, the first three sets were described as "for harpsicord or organ" and nearly all are equally appropriate to the former instrument. All Handel's Concerto were designed for his own use with great opportunity for improvisation of which he was Consummate master. It is in three movements —

1. Allegro
2. Larghetto
3. Allegro Moderato.

**P.I. Tchaikovsky:** (1840-1893) One of Tchaikovsky's personal satisfaction was the acceptance of his great talents by Balakirev — the leader of the group of Five. Tchaikovsky had great interest in Russian Folk music as any other member of the Five. He made duet arrangements of 50 Russian folksongs (1868-9) and made actual use of folksong in the opera: The Voyevoda.

The "Arabian Dance" is an excerpt from the ballet "The Nutcracker" which Tchaikovsky wrote in his last years (1891-3) together with the one act opera "Iolanta". It was composed to the fairy tale by Dumas Père from Hoffmann's scenario by Petipa. This excerpt shows Tchaikovsky's virtuosity in devising varied orchestral colours and melodic invention.

**L.V. Beethoven:** (1770-1827) As an early composer, Beethoven shows himself as an extension of the Viennese classical tradition that he had inherited from Mozart and Haydn. With the onset of deafness he engulfed himself into a personal musical style in such a way as to be regarded the dominant figure of the 19th century.

With The Second Symphony in D major (composed in 1802) we are on the verge of the so called Beethoven's second style period. The long Adagio introduced the first movement announces things unusual to happen: it falls into three divisions:

- a) 8 bars in D major.
- b) 16 bars of modulation to Eb then to Dominant of D.
- c) 10 bars of dominant preparation, Cadencing on tonic at beginning of Allegro. Rest of symphony has correspondingly large dimensions. The larghetto contains a large number of themes, remarkable for their Cantabile character. The Scherzo and finale, like the first movement, are full of Beethovenian energy and fire. The finale is written in an enlarged sonata form with suggestions of rondo due to the extra recurrence of the first theme, one at the beginning of the development section and one at the beginning of the coda. The Coda itself is twice as long as the development section, and introduces a new theme.
  - I. Adagio — Allegro Con Brio
  - II. Larghetto
  - III. Scherzo — allegro
  - IV. Allegro Molto.

## CONDUCTOR

**Dion Buhagiar** received his early education at the Minor Seminary in Floriana and studied literature and philosophy at the Royal University of Malta between 1965-68.

He obtained the L.R.S.M. and F.T.C.L. (organ performances) in 1970 and 1971 respectively. In 1971 he also passed the A.R.C.M. (organ teaching) at the Royal College of Music in London on a British Council bursary.

Having emigrated to Canada in 1973, he auditioned and was accepted for the degree course at the University of Toronto where he graduated with the Bachelor of Music degree in 1978 and the Bachelor of Education in 1979.

At present besides teaching at the Strauss School of Music he is also the choirmaster of the Manoel Theatre Chorus, organist at St John's Co-Cathedral, director of the C.S.S.C. Male Choir and lectures for the B.A. Educ. (Music) at the New University of Malta. He also gives recitals on the organ.

## SOLOISTS

**Michael Laus** was born on the 30th November 1960. He started the piano at the age of eight and five years ago he took the Harpsichord and the viola at the Johann Strauss School of Music. He is a member of the School Orchestra and takes part in various Chamber Music activities both on the viola, piano and harpsichord. In April 1980 he obtained the L.R.S.M. (Performing) on the piano. Last year he played the harpsichord in a performance of Bach's Fifth Brandenburg Concerto at the Manoel Theatre with the orchestra of the School of Music. He has also given various pianoforte recitals at the Phoenicia.

**Mario Felice** was born on the 31st March 1960. He started learning the clarinet at the age of ten under Mro. C. Montreal at the Duke of Connaught's Own Band Club of B'Kara.

In 1976 he joined the Young People's Orchestra and with the same Orchestra took part in the Harrogate Youth Music Festival in England where he also gave a recital.

He is a **student at the School of Music** where he takes part in various solo, chamber, Band and Orchestral performances.

**Antonia Galdes** was born at Qormi on the 6th December 1962. Received her education at the Government School where she took part in music and Drama activities. Recognizing her vocal potential as a lyrical singer she underwent training for some years with Antoinette Miggiani. For these last three years she has been studying both theory and voice at the School of Music. She has sung in Festivals and Cabaret shows in Malta and abroad and also at the opening of Karen Grech Hospital.

# ORCHESTRA OF THE SCHOOL OF MUSIC

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**CONDUCTOR: DION BUHAGIAR**

## **1st Violins**

FRENDO ANTHONY  
Bonnici Carmel  
Delicata Evelyn  
Gouder Giovanni  
Micallef Mario  
Spiteri Sarah  
Xuereb Rosette  
Xuereb Monica  
Vassallo Joseph

## **2nd Violins**

GALEA JOSEPH  
Agius Marcelline  
Azzopardi Daniel  
Calleja Simon  
Callus Cecilia  
Coleiro Claudine  
Dimech Gordon  
Esposito Christine  
Esposito Joseph  
Piscopo Maria  
Sapiano Rachel  
Sultana Tanya  
Tufigno Marcel  
Zammit Stephen  
Vella Margaret  
Moran Carmen

*Amni George*

## **Viola**

MAMO GUIDO  
Bajada Abram Josette  
Baker Edward  
Barbieri Moira  
Laus Michael

## **Violincellos**

Azzopardi Luke  
Buttigieg Anna  
Pace Anna

*DeGabriels Marcel*

## **Double-Basses**

CHIRCOP ANTHONY  
Said Mario  
Grima Mario

## **Flutes**

CORRADO JOSEPH  
Falzon Laura  
Tanti John  
Zammit Silvio

## **Oboes**

Azzopardi Spiridione  
Camilleri Odette  
Dalli Etienne

## **Clarinets**

Felice Mario  
Cassar Marcel

## **Bass Clarinet**

Abbot William

## **Bassoons**

Mizzi Archibald  
Farrugia Alfred

## **Horns**

Spagnol Nazzarenu  
Spagnol Emmanuel

## **Trumpets**

Agius Joseph  
Azzopardi Roger

## **Percussion**

Curmi Joseph  
Xuereb Pierre

