



1732

Stabat Mater
by
Maurice Camille Puccini

Mozart Piano Concerto
Solist
Elyzaveta Surina.

11. 6. 87.

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**THE MANOEL THEATRE
MANAGEMENT COMMITTEE**

presents

MOZART'S PIANO CONCERTO K 450

with the participation of

THE MANOEL THEATRE ORCHESTRA

Soloist: CYNTHIA TURNER

Leader: **GEORGE SPITERI**
and

STABAT MATER

by

Mrs. CARMELO PACE

with the participation of

THE MANOEL THEATRE ORCHESTRA

Soloists:

CATHERINE GAUCI

SOPRANO

ANDREW SAPIANO

TENOR

JOE VELLA BONDIN

BASS

and

THE MANOEL THEATRE CHOIR

Chorus Instructress: **MARIETTA MAGRO**

Conductor: JOSEPH SAMMUT

AT THE MANOEL THEATRE

FRIDAY, 11th JUNE 1982

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Cynthia Turner

Cynthia Turner was born in Malta where she studied with Miss G. Bascetta, later to win, at the age of 15 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 by 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 overseas recitals and orchestral performances in London, Luxembourg, Munchen, Bayreuth and Palermo where she represented Malta at the 'Festival del Mediterraneo' followed by recitals in Catania and Messina, Turner has given numerous performances on radio including the B.B.C. Rundfunk, Radio Luxembourg and Rete 3.

Cynthia Turner's greatest dedication, however, has been towards her maltese public for whom she has never failed to perform regularly for the last twenty-five years, be it in the Theatre, on radio or on Television and has included a Royal Performance on the occasion of the state visit to Malta of H.R.H. Queen Elizabeth II, when she played Poulenc's piano concerto, a copy of which score Poulenc had inscribed to her.

Turner took part in the 1970 Malta Arts Festival and 1975 Malta International Arts Festival (Palazzo Vilhena, Mdina) together with international celebrities and is often called upon to adjudicate local piano competitions.

PROGRAMME

Piano Concerto in B Flat Major K 450

MOZART

Allegro — Andante — Allegro

The B flat Piano Concerto K. 450 was completed around the middle of March 1784. Both K. 450 and K. 451 were composed by Mozart with himself in mind and they were tailored to his considerable pianistic specification (unlike 499 and a few others which were composed for other artists or pupils). Mozart was the finest pianist alive, and could do greater justice to these hand-tailored concertos than anybody else. Mozart wrote to his father — 'I cannot decide between these two concertos in B flat (K 450) and D (K 431). I think both are concertos that make one sweat; but the one in B flat surpasses the one in D for difficulty'. K 450 is, indeed, one of the most difficult of the whole series, and gives quite exceptional prominence to the soloist in long sections of bravura which are calculated as part of the organic growth, and not inserted as mere display.

First movement — allegro. Here in the first sixty bars we find five themes of varying importance. The first moves compactly in thirds and is given, most unusually, to oboes and bassoons. The second section of this subject comprises an arpeggio figure on the violins, after which the first is repeated by the woodwind with identical notes, but with a clever shift of the accent.

Second movement — andante. In Mozart's characteristically grave mood of E flat the strings announce the symmetrical theme which falls into two eight-bar sections, to which the solo answers with an expanded version; the strings give out the second section which the solo repeats with slight elaboration and then joins forces with

the strings to open the first of the two long variations. The broad alternation of solo and tutti makes the structure admirably clear.

Third movement — allegro. For this rondo in 6/8 time Mozart uses almost as many themes as for his first movement. The most delectable and important is the opening.

INTERVAL

Stabat Mater for Soprano — Tenor —
Bass — Choir and Orchestra.

CARMELO PACE

- 1 INTRODUZIONE (Preludio)
- 2 STABAT MATER (Bass and Choir)
- 3 CUJUS ANIMAM (Soprano)
- 4 QUIS EST HOMO (Bass and Choir)
- 5 PRO PECCATIS (Tenor)
- 6 EJA, MATER (Soprano, Tenor, Bass and Choir)
- 7 SANCTA MATER (Soprano and Choir)
- 8 FAC UT PORTEM (Bass)
- 9 FLAMMIS NE URAR (Tenor)
- 10 QUANDO CORPUS — AMEN (Soprano, Tenor,
Basso and Choir)

This work is dedicated to the Blessed Virgin 'The Madonna of the Roses', who appeared to Rosa Quattrini in 1964 at San Damiano, Italy.



In 1977 the Manoel Theatre Choir was formed. The Choir members are all amateur singers. They attend an average of twice a week for rehearsals. It has at present about sixty members. The Choir is expected to give at least three public appearances annually one of which consisting of a major work.

In 1980 the Choir undertook Verdi's Requiem at St. John's Cathedral to which over 3000 persons attended. With the Maltese Choir another Choir from Naples was invited to participate, and four Italian soloists and an Italian Conductor, all of international standard, were engaged by the Management. The Choir has also taken part in the open air concerts held at St Paul's Square in Mdina.

As part of its activities the Choir appeared at the Manoel Theatre in a commemorative Verdian Operatic Concert in January 1981. The major work for 1981 has been Brahms' Requiem sung in the German language and to which German soloists were invited. Again later in the year the Choir took part for the first time in three operas namely 'IL TROVATORE', 'LA TRAVIATA' and 'LA BOHEME' — held in association with the Theatre National Akadémique d'Opera et de Ballet, Sofia with top singers from Bulgaria.

MANOEL THEATRE CHOIR

Patron: THE PRESIDENT OF THE REPUBLIC OF MALTA
AGATHA BARBARA

Chorus Instructress: MARIETTA MAGRO

FEMALES:

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JEANINE ATTARD
SIMONE ATTARD
CHIARA AZZOPARDI
MARY AZZOPARDI
DORIS BALDACCHINO
LINA BARTOLO
HELEN BUGEJA
MARY BUGEJA
M'THERESE CARABOTT
ROSE EBEJER
SYLVIA EBEJER
JOSEPHINE FALZON
EMMA MELI
AUDREY R. MICALLEF
EVELYN MICALLEF
MIRIAM MICALLEF
JOSEPHINE PORTELLI
MARTHESE PSAILA
JOSEPHINE SALIBA
EMANUELA J. SAMMUT
ANNE M. SCICLUNA
ANTOINETTE SCICLUNA
RITA SCICLUNA
MARY ZAMMIT

MALES:

MARTIN CHETCUTI
ANDREW CIANTAR
CARMEL FARRUGIA
JOHN R. GATT
GWIDO GRIMA
CARMEL GRIXTI
HAROLD MALLIA ZARB
ALFRED MICALLEF
JOHN MIDOLO
JOHNNY M. MIFSUD
ANTON M. MUSCAT
JOHN PORTELLI
SPIRIDIONE SANT
REGINALD SCHEMBRI
RAYMOND STORACE

MANOEL THEATRE ORCHESTRA

Leader: GEORGE SPITERI

Conductor: JOSEPH SAMMUT

1st Violins:

Joseph Galea
Ronnie Pisani
Stephen Zammit
Marcelle Bartolo
Helen Degabr'ele
Raymond Abela

2nd Violins:

Victor Micallef
Andrew Borg
Maria Piscopo
Jos. Zammit
Doris Alden
Sarah Spiteri
Marcelline Agius

Viola:

Guido Mamo
Mavis Bond
Marian Cauchi
Alfred Serge
Josette Bajada Abram

V'cellos:

Alfred Tonna
Mario Psaila
Monica Attard
Ronnie Sultana
Anna Pace

D. Basses:

Victor Miggiani
Mario Grima

1st Flute:

Joseph Corrado

2nd Flute:

Romeo Micallef

1st Oboe:

Orazio Cachia

1st Clarinet Bb:

Joseph Camilleri

2nd Clarinet Bb:

Charles Abela

1st Bassoon:

Archibald Mizzi

1st Horn in F:

Emm. Spagnol

2nd Horn in F:

Alfred Spagnol

3rd Horn in F:

Nazzarenu Spagnol

1st Trumpet in Bb:

Joseph Agius

2nd Trumpet in Bb:

Roger Azzopardi

1st Trombone:

Clement Sciberras

2nd Trombone:

Michael Ciantar

3rd Trombone:

Joseph Xuereb

Tuba:

Joseph Galea

Timpani:

Joseph Curmi

Percussion:

John Fenech

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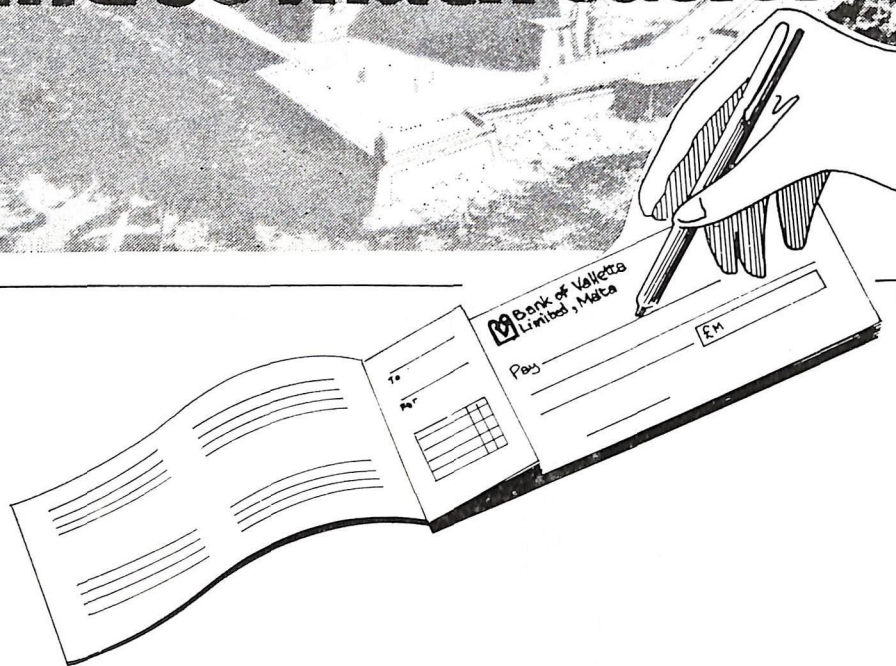


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