



1732

*Orchestra Concerto  
del Gran-Duca  
Alessandro Ottoboni  
Solisti  
Messa Giose Vanetti*

PELEGRINI

919

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TEATRO**



**THE MANOEL THEATRE  
MANAGEMENT COMMITTEE**

presents an

**ORCHESTRAL CONCERT**

by the

**MANOEL THEATRE ORCHESTRA**

*Leader :* George Spiteri



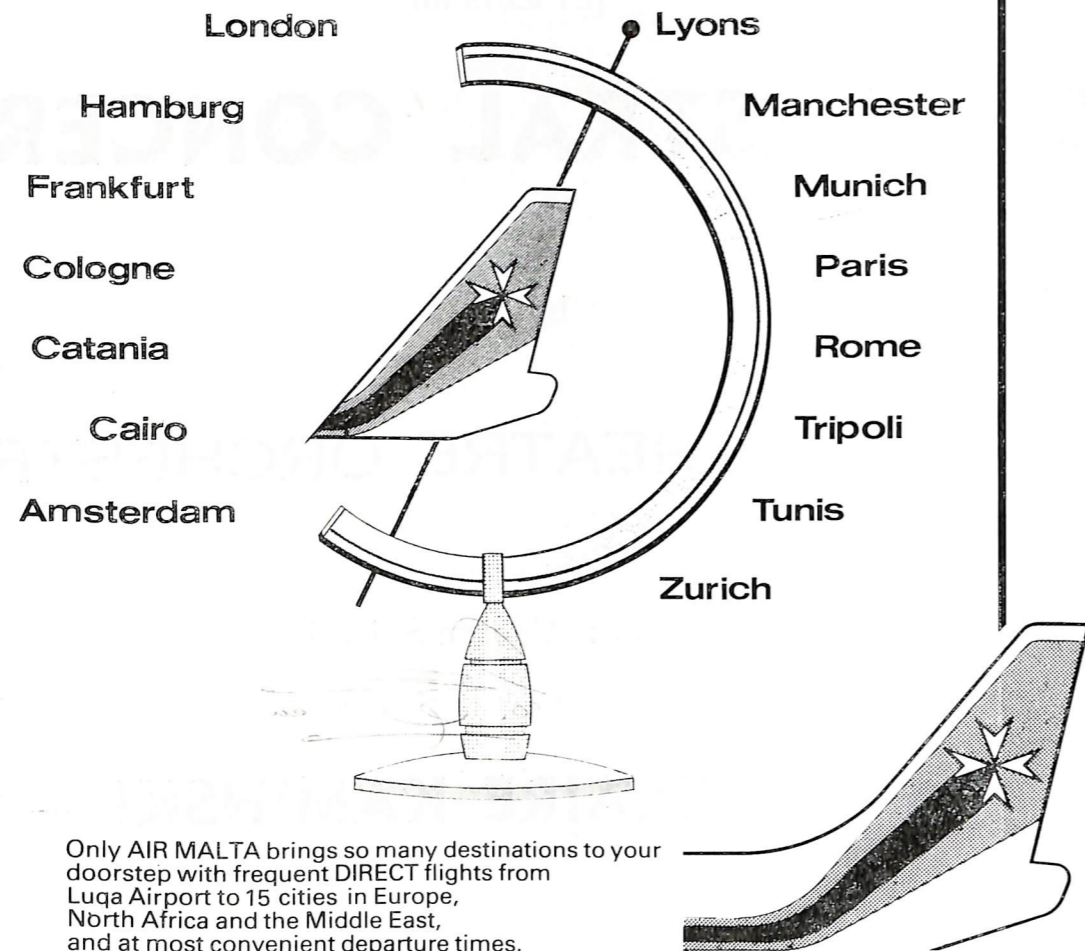
Soloist : **MARIE CLAIRE KAMINSKI** — Pianist

**Conductor: JOSEPH SAMMUT**



**TUESDAY, 8th FEBRUARY 1983**

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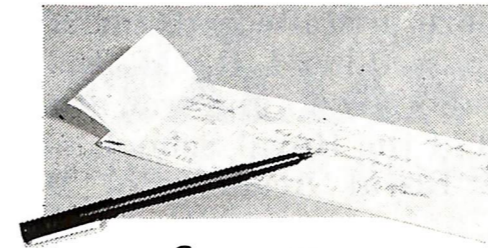
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Sincerely  
Marie Claire  
Kaminski

MARIE CLAIRE KAMINSKI was born in Malta and started learning the piano at the age of five. She passed her L.R.S.M. diploma in 1974 having studied with Bice Vassallo Mizzi, and was awarded a scholarship by the Associated Board of the Royal Schools of Music which enabled her to study at the Royal Academy of Music in London for four years.

During this time she took part in various concerts and festivals and also made her debut at the Manoel Theatre besides gaining her L.R.A.M. diploma.

After leaving the Academy, Marie Claire Kaminski worked with the concert pianist Hamish Milne and in 1979 she took part in the International Viotti Music Festival in Vercelli.

Since then she has been very active performing both in Malta and abroad, besides being involved in chamber music and teaching her private students. Plans for 1983/84 include engagements in Spain.

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## PROGRAMME

### OVERTURE — from the opera 'I CAVALIERI DI MALTA' ANTON NANI. (1842-1929)

This overture is formed of the principal highlights from the opera which consists of a prologue and three acts on the libretto by Enrico Golschiani. It is Nani's second opera: it was composed in 1876 and was premiered at the Royal Opera House under the baton of the author who at the time was both impresario and conductor.

The last time I CAVALIERI DI MALTA was performed, it was at this Manoel Theatre in 1926 with the Italian Alberto de Cristofaro conducting an Italo-Maltese company formed for the occasion.

Anton Nani's touching, pathetic melodies which are present in his many compositions for the Church, the theatre, the chamber and the ballroom have singled him out to be 'the highest exponent of Malta's Romantic Period'.

In 1972 (June 6 at the Manoel Theatre), Maestro Joseph Sammut brought out to life again Anton Nani's famous REQUIEM which had been awarded the gold medal at the LONDON UNIVERSAL EXHIBITION of 1886.

This Maltese composer was baptized Josephus Antonius yet during all his life people called him ANTON.

### Piano Concerto No. 2 in B flat. Op. 19 BEETHOVEN (1770-1827)

#### 1. Allegro con brio 2. Adagio 3. Molto allegro

Apart from an early piano concerto in E flat, this was Beethoven's first concerto of any importance. It was composed in 1794 - 5, two years before the C major concerto known as "No.1", Op. 15, but published after it, whence its later opus number and the fact that it is always referred to as "No. 2". Beethoven had recently made a striking impact as a virtuoso pianist in the salons, but wanted to reach a wider audience and outshine the established Viennese pianists. His opportunity came on 29 March, 1795, when he played this concerto with acclamation at a charity concert in Vienna's municipal theatre. Three years later he revised it for a concert in Prague. He did not offer it for publication till December 1800 when he sent it to Hoffmeister in Leipzig declaring it was "not one of my best", but something Hoffmeister "need not be ashamed to print".

This is a less imposing work than the C major concerto, and more obviously Mozartian, with some brilliant piano writing, but what it lacks in grandeur it gains in charm and intimacy. The orchestral opening is based almost exclusively on two ideas that are announced in quick succession in the first few bars: the first a bold rhythmic figure, the second a curving, lyrical pendant. Between them they epitomise the mood of the movement, now vivacious, now reflective.

The Adagio has a quiet reflective dignity which tells plainly from the outset that Beethoven was a composer of true seriousness. This movement has only one theme which, returning to the orchestra, assumes its original outline, but is persistently embellished by the piano with a filigree of ornament. A feature to be noted is the passage near the end where the piano elaborates on the chord of E flat.

The Finale is an ebullient rondo with a captivating syncopated theme and the customary three episodes — the first and third based on a lilting tune presented by the soloist and bandied about between piano and orchestra. A bright coda brings this enchanting concerto to a fitting conclusion.

## INTERVAL

### Symphony No. 5 in C minor, Op. 67 BEETHOVEN I. Allegro con brio 2. Andante con moto 3. SCHERZO - allegro 4. Allegro

Completed in 1808, this symphony shows typically how Beethoven developed the use of a simple theme throughout a major work. To the nineteenth century concert-goer this particular theme represented "fate knocking at the door". The theme was used very effectively by the B.B.C. as a signal in broadcasts to occupied Europe during World War II. The rhythm of the first four notes, short, short, short, long, happens to be the Morse code for V, and the symphony came to be known as the Victory symphony.

In the first movement everything derives from these first four notes, the whole sounding like the escape of demented forces, pent-up energy finding release, "Rugged, terrible in force" (Parry).

The slow movement, in contrast, is in A flat major, and has a haunting beauty. Yet the ongoing turbulence and restlessness of the theme persists throughout.

The scherzo takes us back into C minor, and after 140 bars into C major for 95 bars — a foretaste of what is to come — returns to C minor. The scherzo has a long transition passage serving as a prelude to the last movement, and after modulating into C major for the last 20 bars rushes us straight into the finale without any break or pause.

The music changes from its unrelenting turmoil in the minor key to its eventual triumphant elevation in the C major key of the finale, a great sound of glee as the spectres of darkness are overcome, and victory is assured.

This practice of combining the last two movements, common in Beethoven's day, gives one the impression that one movement is resolved by the next. This impression is deepened by the tremendous impact of the last movement's coda, played with a burst of high speed. Such codas became common practice.



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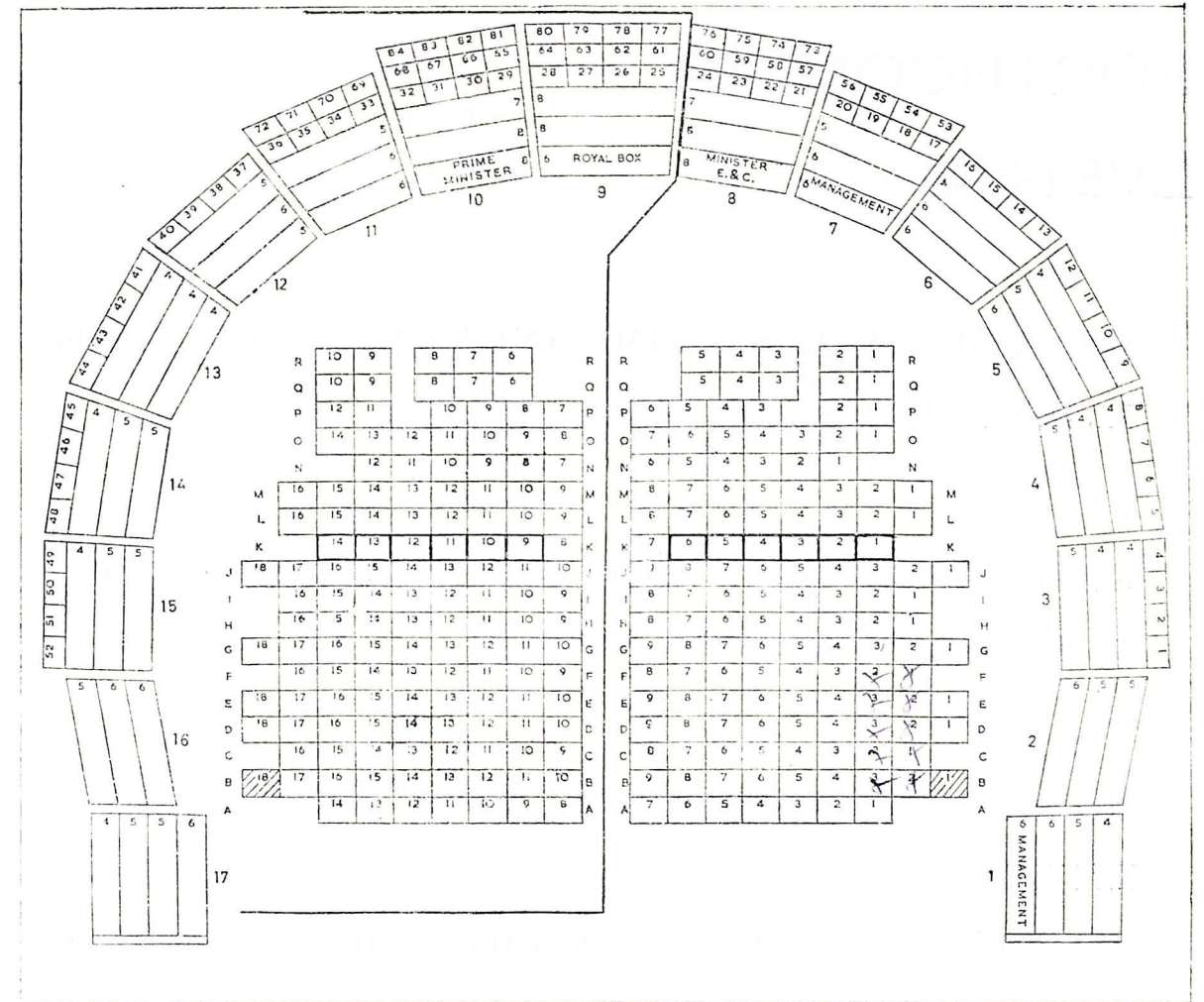
## Antonio Manoel De Vilhena

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 his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against 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 of encouraging 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 which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*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.



# FORTHCOMING EVENTS

GRAHAM PLAYERS — TIME AND TIME AGAIN — Friday  
11, Saturday 12, Sunday 13, February 1983.

GRAHAM PLAYERS — THE LION IN WINTER — Friday  
18, Saturday 19, Sunday 20, February.

M.T.M.C. IN ASSOCIATION WITH THE ISTITUTO  
ITALIANO DI CULTURA — THE GRUPPO FIATI DELL'  
ASSOCIAZIONE 'MUSICA APERTA' DI BERGAMO —  
Monday 21 February 1983.

M.A.D.C. — TIME REMEMBERED — Friday 25, Saturday 26,  
Sunday 27 February 1983.

M.T.M.C. — CELLO RECITAL BY STEVEN ISSERLIS —  
Monday 28 February 1983.



