

1732

*Orchestra Concerto
Lobenz
Antonio Tondo
11-1-83*

PELLEGRINI

914

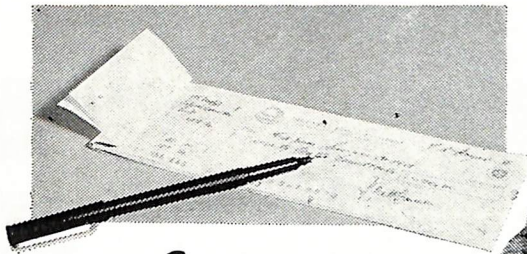
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ORCHESTRAL CONCERT

by the

MANOEL THEATRE ORCHESTRA

Leader: George Spiteri

Soloist: ANTOINE FRENDO – Violinist

Conductor: JOSEPH SAMMUT

TUESDAY, 11th JANUARY 1983

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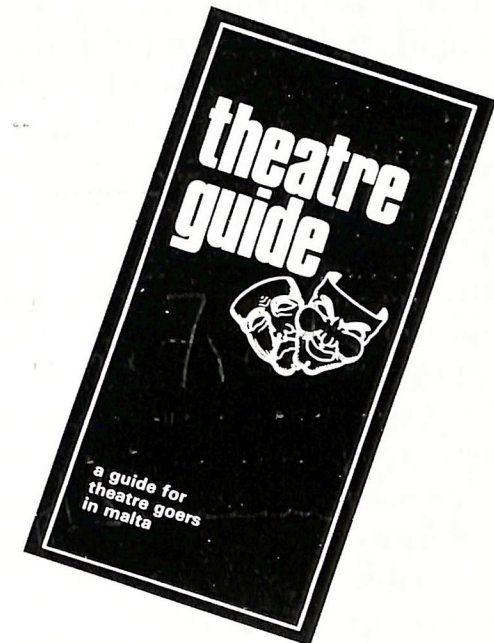
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**A guide for
theatre-goers
in Malta.**



Please send cheque or P/O made out to: Theatre Campaign P.O. Box 87
Valletta. All enquires should be made to the above address.

PROGRAMME

Tragic Overture Op. 81

BRAHMS

This is written in the key of D minor, which many composers, especially Mozart, have taken as the mode for portraying an unhappy presentiment of evil. Portentous as the title suggests, this is a powerful and impressive composition, which was first performed in Vienna on 26 December, 1880.

Apparently Brahms was dissatisfied with the title, which did not truly reflect his intention. The style is dignified and noble, and in spite of its gloomier passages conveys a sense of elevation.

If you had to give the overture a programmatic title would you call it "prophetic", "ominous", or what? Or would you accept "tragic?"

Concertino for violin and string orchestra and timpani

CHARLES CAMILLERI

Allegro Molto — Lento — Vivace.

The Concertino is clearly divided into three movements each displaying the various facets of the solo violin. The first movement is basically all constructed on a theme which is heard immediately at the opening of the work. This idea is developed not by the usual variation form but through a series of 'deviations' — rather like oriental music. A new lyrical theme is then heard in the middle, after which a stringent coda brings this movement to a close.

The lento is a beautiful long melody based on a mode found in some Mediterranean folk music and much use is made of the singing quality of the solo violin against a tapestry of soft texture supplied by the orchestra.

The final movement is typical Camilleri in his 'Maltese' works. Based on a folk motif the movement gives vent to the virtuoso style so typical of violin music which in this instance is also based on the rhythm of folk dance music. The movements come to a sudden pause just before the end and a melody based on Maltese 'ghana' comes soaring first by the soloist and then by the strings. A dance-like finale based on a drone brings the work to a triumphant end.

INTERVAL

Symphony No. 1 in C major

BIZET

I Allegro

II Adagio

III Allegro vivace

IV Allegro vivace

This is Bizet's only complete symphony, his No. 2 getting no further than the second movement. Composed in 1855 when he was only 17, this work was not performed till 1935, sixty years after his death. It is a remarkably fine work, and a prodigious achievement for a teenager.

Written in the symphonic tradition of Haydn and Beethoven, and overlaid with the brighter influences of Mozart and Rossini, this work is generally recognised as modelled on Gounod's Symphony No. I in D.

The first movement shows freshness and originality.

The second movement is notable for the main oboe theme, an exotic melodic treatment which Bizet uses to good effect in other works.

The third movement is outstanding for its technical and orchestral ingenuity.

In the exciting finale we may recognise the first two themes which Bizet used later in "Carmen" for the bull-fight, and the chorus of street urchins.

The work is scored for the usual classical orchestra, but without trombones.



ANTOINE

FRENÇO

Antoine Frenço

Antoine Frenço, L.R.S.M., F.T.C.L. passed his first performing diploma examination in 1963 and has been giving violin recitals since then. He appears on local stages as a solo instrumentalist as well as in different chamber music combinations — often playing viola — and he has featured in a number of television programmes.

During the period 1972 - 1980 he followed courses in interpretation in France, Italy and England with different masters and participated actively at master classes in Institutions such as the Academia Chigiana (Siena) and Academie Internationale (Nice).

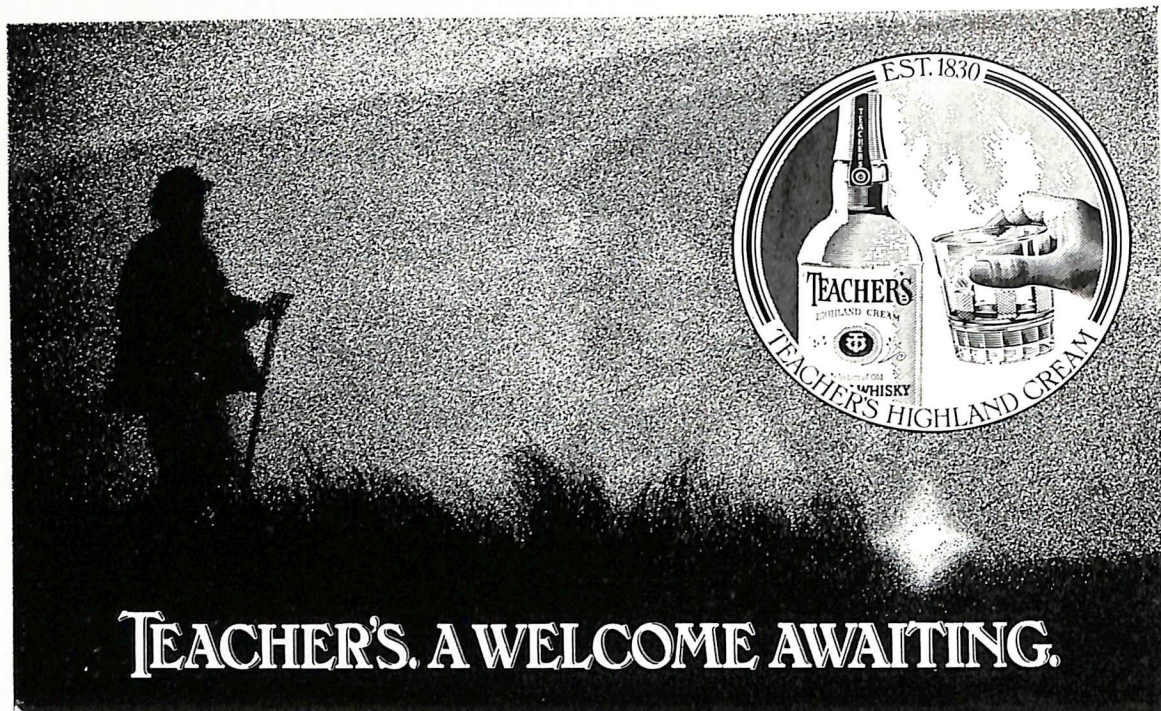
He has been a member of the European String Teachers' Association since 1974 and he presently teaches at the State School of Music, Valletta. The last time he appeared at the Manoel Theatre was as the soloist in Mozart's Violin Concerto K 218.

FORTHCOMING EVENTS

MANOEL THEATRE MANAGEMENT COMMITTEE IN
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ALLIANCE FRANCAISE DE MALTE AIR MALTA
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KING'S OWN BAND CLUB — BAND CONCERT —
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Saturday 29th at 7.30 p.m., and Sunday 30th at 6.30 p.m.



Enquiries: Tel. 624109

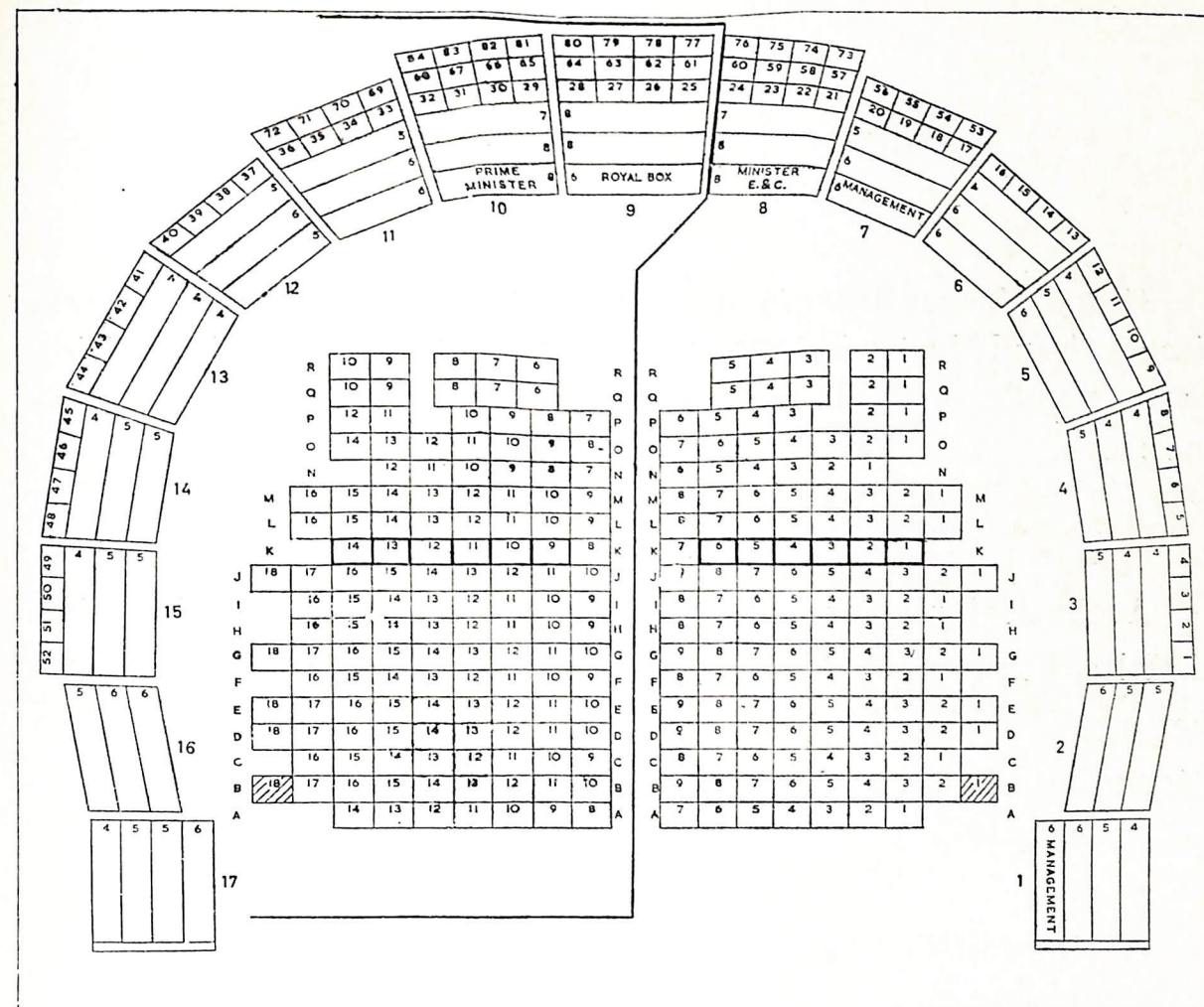
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MANOEL THEATRE BOOKING PLAN

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.

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.*"

