



1732

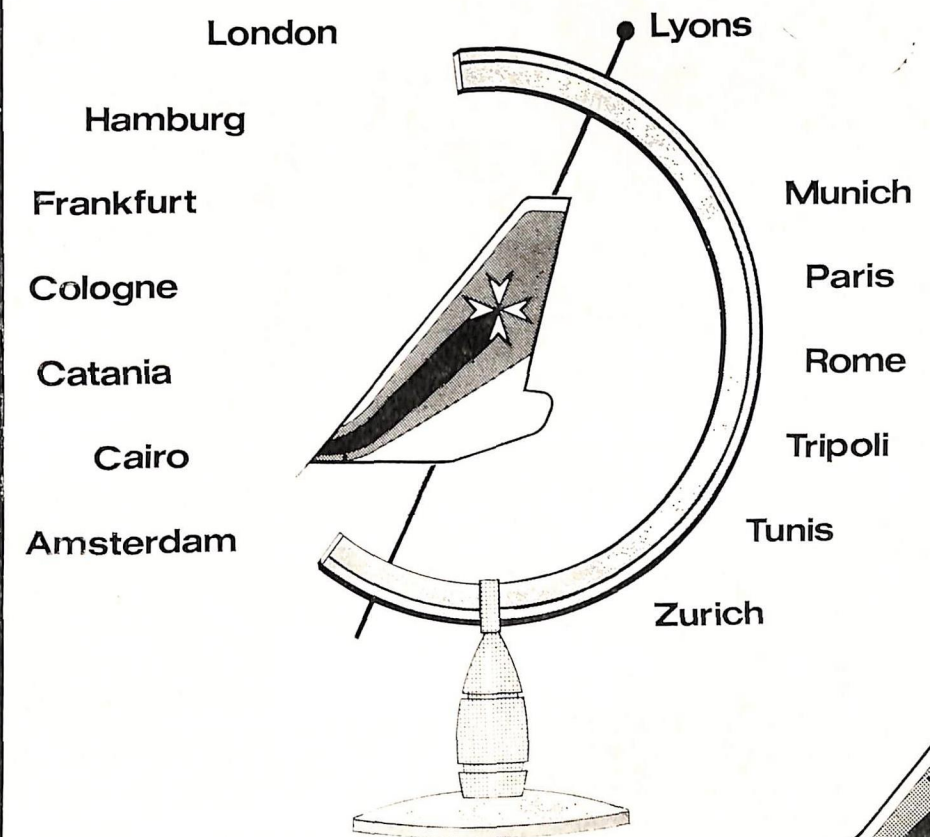
*Orchestra Concert*  
*by*  
*Manuel Meani Orchestra*  
*Soprano*  
*Antonio Ferrero*  
*17/1/94*

**MANUEL  
THEATRE**

961



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Leader: **GEORGE SPITERI**

in an

## EVENING WITH MENDELSSOHN

Soloist: **ANTOINE FRENDO (Violinist)**

Conductor: **JOSEPH SAMMUT**

**TUESDAY, 17th JANUARY 1984**



**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.*"



**ANTOINE FRENDO**

**L.R.S.M., F.T.C.L.**

*Antoine Frendo*

Antoine Frendo teaches violin and viola at the Johann Strauss School of Music. He obtained his first diploma more than twenty years ago. Antoine studied for some time under the famous Maltese violinist Carlo Fiamingo who died in 1961.

The turning point in his career came in 1972 when, with the help of a French Government Scholarship, he met Pierre Nerini of the Paris Conservatoire. He continued his studies with Yfrah Neaman and came under the influence of other important masters, notably Aaron Rosand.

Antoine Frendo holds a number of diplomas including that of the Accademia Chigiana-Siena. He is a member of the European String Teachers Association which he joined soon after the foundation of the British Branch in 1973. He feels deeply indebted to the Education Department, to the French Government, the Italian Government and to the British Council who in the past have made many of his educational sojourns possible.



# PROGRAMME

## MENDELSSOHN

A brief glance at Mendelssohn's life reveals the significance of much of this evening's music.

Born in Hamburg in 1809, a grandson of the Jewish philosopher Moses Mendelssohn, Felix Mendelssohn Bartholdy was the son of a cultured and prosperous banker, and was brought up as a Lutheran. As a boy he was a friend of the elderly poet Goethe. His early talents as composer, pianist and organist did not exclude an interest in literature, including Shakespeare's plays, and he was an amateur painter.

After his first concert season in London in the spring of 1829 he went to Edinburgh which gave him first ideas for his "Scottish Symphony". In August he made a stormy crossing to the Hebridean island of Staffa which inspired the "Fingal's Cave Overture", completed at the age of 21.

After a spell as town director of music at Dusseldorf he settled in Leipzig as conductor of the Gewandhaus Concerts, and director of the Conservatory which he founded. He wrote overtures, symphonies, concertos for violin and piano respectively, chamber music, and "Songs without words", and two oratorios, "Elijah" and "St. Paul".

He was sensitive to the German ethos which owed so much to the Reformation, and to Martin Luther in particular. Mendelssohn led the revival of interest in the works of John Sebastian Bach. Although surrounded by romantic and literary influences Mendelssohn's inclination was classical, deriving from Bach, Handel, and Mozart. He died at the age of 37.

### *Overture: "Fingal's Cave" Op. 26*

This most inspired of all Mendelssohn's orchestral music opens in B minor with a repeated rhythmic figure of a haunting quality. The second subject is a more lyrical tune in the relative major key

of D and is probably the greatest of his melodies. The exposition ends with a vigorous tutti. The development opens with romantic modulations and elfin calls from brass and wood wind. The lyrical second subject occurs only once in the development. After a shortened recapitulation where the second subject reappears in altered form on the clarinets an animato coda ends the work. Mendelssohn springs a surprise in the closing bars which end with a sudden hush, and a last echo of the theme by the wind section. This piece remains unchallenged as the most wonderful evocation of the spirit of the northern seas.

### *Violin Concerto in E minor Op. 64*

Allegro molto appassionato — Andante — Allegro molto vivace  
This work is one of the finest pieces in the violin repertory. Completed in 1844 and first performed in Leipzig in March 1845, it ranks with Beethoven's best.

The first movement, in sonata form, derives its subject-matter from its passionate opening followed by a more reflective idea. An innovation is the omission of an orchestral exposition, and the placing of the cadenza between the development and the recapitulation.

A transitional passage joins the first movement to the Andante. In the last movement Mendelssohn opens up the virtuoso possibilities of violin technique and reminds one of the atmosphere of "A Midsummer Night's Dream". The introduction to the finale recalls the opening theme of the first movement.

## INTERVAL



Four orchestral pieces from "A Midsummer Night's Dream." Op. 61  
 Scherzo No. I  
 Intermezzo No. 5  
 Nocturne No. 7  
 Wedding March No. 9

Mendelssohn wrote the Overture to Shakespeare's comedy at the age of 17 and this incidental music in 1842. There are thirteen pieces from which a selection is being played this evening.

The Scherzo, depicting Puck, introduces Act 2 and is played just before the curtain rises to disclose the forest where Puck makes his first appearance.

The Intermezzo links Acts 2 and 3, through the scene where Hermia is looking for Lysander, and Demetrius for Helena. The A minor movement reflects Hermia's anguish, but it is followed by a brisk Allegro molto in A major to introduce the artisans Quince, Bottom and Co. who are preparing to rehearse 'Pyramus and Thisbe'.

The Nocturne links Acts 3 and 4. When the two pairs of lovers have fallen asleep Puck releases Lysander from the magic spell, and the lovers sort themselves out. Titania, Bottom and Oberon enter during the closing bars of the Nocturne.

The Wedding March introduces Act 5 in the Palace in Athens and shows the triple wedding celebrations.

*Symphony No. 5 in D major.*

(The "Reformation" Symphony) Op. 107

Andante: Allegro con fuoco — Allegro vivace — Andante —

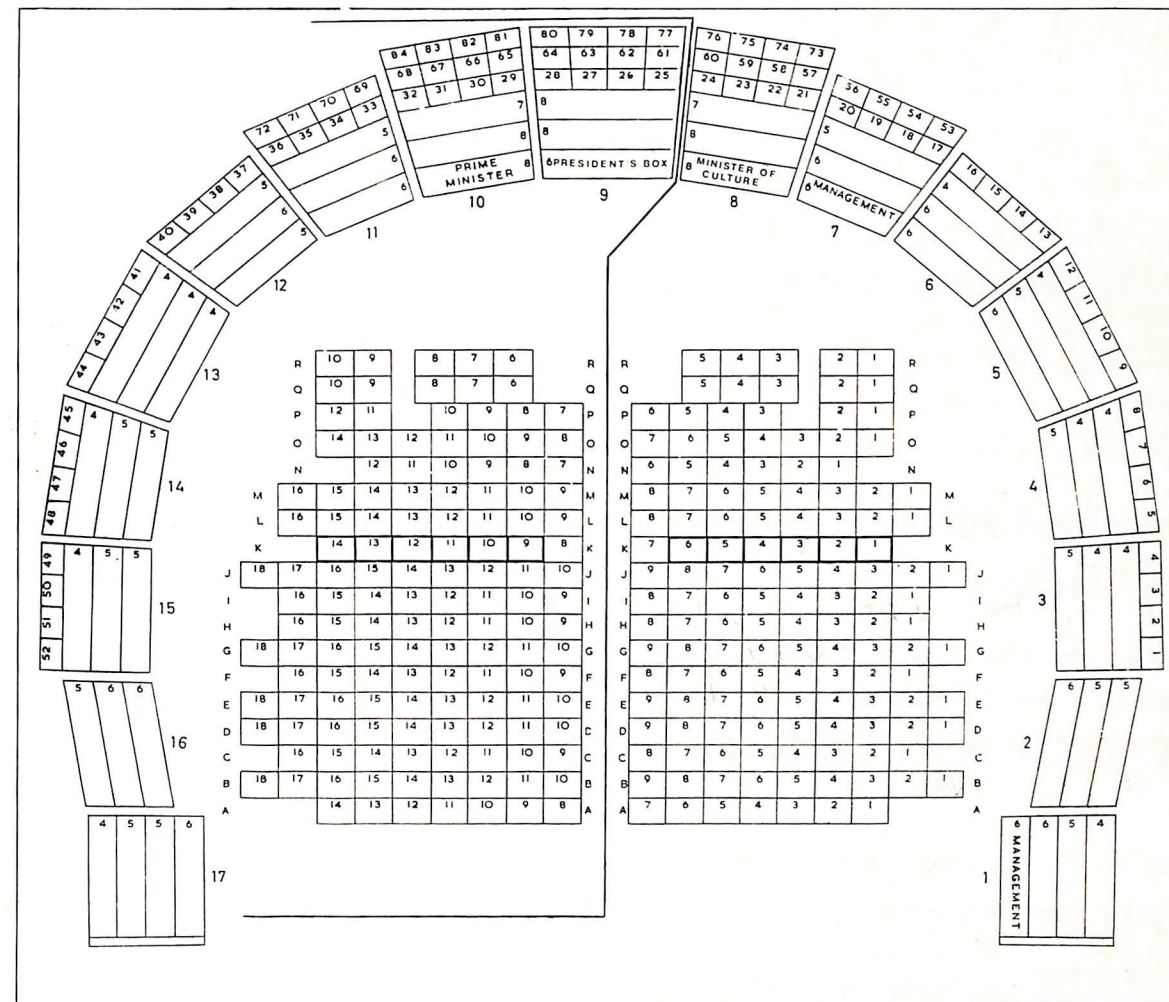
Andante con moto: Allegro vivace

Mendelssohn composed this symphony to mark the tercentenary of the Augsburg Confession, the Protestant statement of belief by Martin Luther, and thus expressed the Reformation in symphonic terms. Noble in style, the work begins with a contrapuntal treatment of the psalmic opening, D-E-G-F sharp. Powerful trumpets introduce the main theme of the Allegro con fuoco. The movement contrasts exaltation with suffering.

In the second movement the cheerful strains of band music show us the simple joy of country people.

The third movement is a sustained recitative.

The finale introduces variations on Luther's hymn "Our God is a sure stronghold", phrases from which can be heard as the movement develops, revealing clearly the ideas behind the symphony. We also hear, as we did in the first movement, the Dresden Amen.



### 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

MALETH COMPANY — OMICIDJU; IX-XJATEN — Saturday  
21st and Sunday 22nd January 1984.

HECTOR BRUNO — IT-TFAL TAL-PAPA' — Saturday 28th and  
Sunday 29th January 1984.

PIANIST IVAN DRENIKOV — Tuesday 31st January 1984.

VALLETTA DRAMATIC COMPANY — DELITT FIL-GRAND  
HOTEL — Saturday 4th and Sunday 5th February 1984.

MANOEL THEATRE ORCHESTRA — SOLOIST PIANIST

MICHAEL LAUS — Tuesday 7th February 1984.

SLIEMA THEATRICAL COMPANY — MADAME X — Saturday  
11th and Sunday 12th.

## THE MANOEL THEATRE FOYER

The Bonici Palace on the corner of Old Bakery Street, acquired by the Manoel Theatre two decades ago, has been completely restored and now constitutes its foyer. It can be approached from the auditorium, the level of your box, or from the original courtyard. Climbing the staircase with its shallow steps of white Carrara marble you see at every turn shell-shaped niches in one of which you may find the bust of your favourite composer. Further up, double doors inset with bevelled-edged mirrors lead to impeccable cloakrooms.

There are wall brackets and chandeliers from Vienna, heavy silk curtains in bluey/green and gold, a pair of candelabra and, at the top of the stairs, a truly magnificent chandelier once the property of the Messina family.

You will see engravings depicting characters and scenes from famous operas and show-cases in which are to be found *memorabilia* of the Theatre collected throughout the years. An antique mirror hangs above the eighteenth century mantelpiece. Beautiful furniture has been collected from the Auberges and carefully restored. The ceiling is a particular delight, the newly hand-painted beams, so near in colour to the curtains, are decorated with the Maltese Cross and small crowns picked out in gold.

Keeping guard over all this splendour stands the bust of Grand Master Antonio Manoel de Vilhena which was recovered from Manoel Island.

A visit to the Manoel Theatre Foyer is a must for every art lover, this splendid old house, restored to its pristine glory, makes a marvellous venue for any art Exhibition. The setting and acoustics are perfect for recitals and poetry reading.



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