



1732

# MANOEL THEATRE

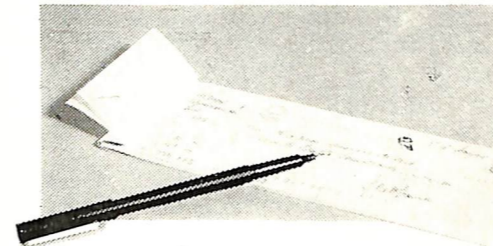
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## THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents an

# ORCHESTRAL CONCERT

by the

## MANOEL THEATRE ORCHESTRA

*Leader:* GEORGE SPITERI

*SOLOISTS:*

CYNTHIA TURNER - ANNE BORG

**Conductor: JOSEPH SAMMUT**

**TUESDAY, 17th APRIL 1984**

## CYNTHIA TURNER - ANNE BORG



Cynthia Turner was born in Malta where she studied with Miss G. Baschetta, 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 Profs V. Horbowski 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 piano competitions.

Anne Borg, born in 1949, studied the piano under the tuition of Miss A. Parnis England and Miss A. Hare.

In 1967 she won the prize in the piano competition organised by the Malta Song Festival Board and, through the German Embassy, was awarded a year's scholarship which enabled her to study under Walter Blankenheim at the Music Academy in Saarbrücken. She next obtained a Scholarship through the German Academic Exchange Service, subsequently extended for a further three years, eventually continuing her studies under Robert Leonardy. Gained her Teacher's Diploma in 1974 and the Diploma as a professional concert player in 1976. Has also attended, in 1974 Master Course under the Russian Professor Naumow and is currently on Master classes under Vitalij Margulis of Leningrad and Freiburg Music Academies.

Anne Borg has been teaching piano at the Conservatory since 1972 and is presently teaching at the Academy. She started playing chamber music in 1971 and together with Helmut Haag formed a 'Duo Concertante'. She has also given performances on radio, besides piano recitals, chamber music and orchestral concerts in various parts of Germany, and recently been on a concert tour in Russia with the Saarbrücken Radio Orchestra. During the last two years Anne has been giving Concertante recitals with Walter Blankenheim.

# PROGRAMME

*Overture to "Cosi fan tutte"* K 588

MOZART

Mozart's comic opera "Cosi fan tutte", produced in Vienna in 1790 with libretto by L. da Ponte, mocks at women's vows of fidelity. The title literally means "So do all women" and the sub-title is "The school for lovers".

In this overture Mozart is at his most magical. In the quick quadruple time, so suited to comic opera, the strong contrasts of horn-boasted tutti and caressingly delicate strings reflect perhaps the fickle change in the feminine temperament. There is wonderful writing for the wind instruments as the haunting melody introduced on the oboe is passed in turn to clarinet, flute and bassoon.

*Concerto for two pianos and orchestra in C minor* BWV 1060

BACH

Allegro — Adagio — Allegro

John Sebastian Bach wrote this concerto about 1730 for two harpsichords and orchestra as a rearrangement of a lost older version for two melodic instruments, probably violin and oboe. As in the other concerto written originally for two violins and rewritten for two keyboard instruments, Bach was presented with problems, especially with regard to the grace notes of the original instruments, which had been freely worked out by the soloists. For this evening's performance the two pianists have worked out their own additional grace notes.

The attractive tone and dynamic effect of the little echo motif in the first movement, and the rapturous cantabile of the second relate to melodic rather than to keyboard instruments, though certainly all this is better expressed on the modern pianoforte than on the harpsichord. The indirect charm of the keyboard version is based here on the fulness and breadth of tone of the instruments, and this is particularly true of the first and last movements.

*Concerto for two pianos and orchestra in E flat major* K 365

MOZART

Cadenzas by Mozart

Allegro — Andante — Rondo : Allegro

Mozart composed this concerto at Salzburg in 1779 for himself and his talented sister, Maria Anna, who was four years older. It is one of the first of his pre-Viennese compositions.

The music is full of joy and virtuosity. The orchestral introduction is elaborated by the soloists with rich figuration. The dialogue between the two pianos is lively, and when they play together there is unusual sonority. The Andante is meditative, and every phrase and single melodic note is important. The delicate arpeggios and fastidious ornamentation demand very sensitive playing by the soloists. In the final Rondo the orchestra enriches the solo dialogue to good effect. The movement is full of good humour, with touches of puckish wizardry in the way Mozart makes the cadential phrase at the end of each statement of the theme take different harmonizations.

The Mozart cadenzas are closely related to the first and third movements respectively, and set the soloists an interesting challenge in synchronisation. The second cadenza pauses not for an orchestral take-over, but, unusually, for the soloists themselves to indulge in an exhilarating coda, joined after twelve bars by the wood-wind. Ten bars later the whole orchestra is given the last word.

**INTERVAL**

Allegro molto — Andante — Menuetto: Allegretto and Trio —

Finale: Allegro assai

Written in the summer of 1788, this is one of the most beautiful and intimate of Mozart's works, using minimal force, and so without trumpets or timpani.

In the first movement themes are presented without introduction and are handled with a rare restraint and economy. The usual Mozartian vivacity and good humour is contrasted with elegaic detail and melancholy nuances against a background of pure classical beauty.

The last years of Mozart's life were depressing, and the personal gaiety of his early music is darkened by his material disappointments. This is reflected in the lovely Andante which seems to give a foretaste of the Romantic period. The Menuetto is of great interest because of the asymmetrical arrangement of rhythmic accents faintly echoing the original dance form. The development of the last movement is distinguished by the same economy of means as in the first movement.

## Antonio Manoel

### De Vilhena

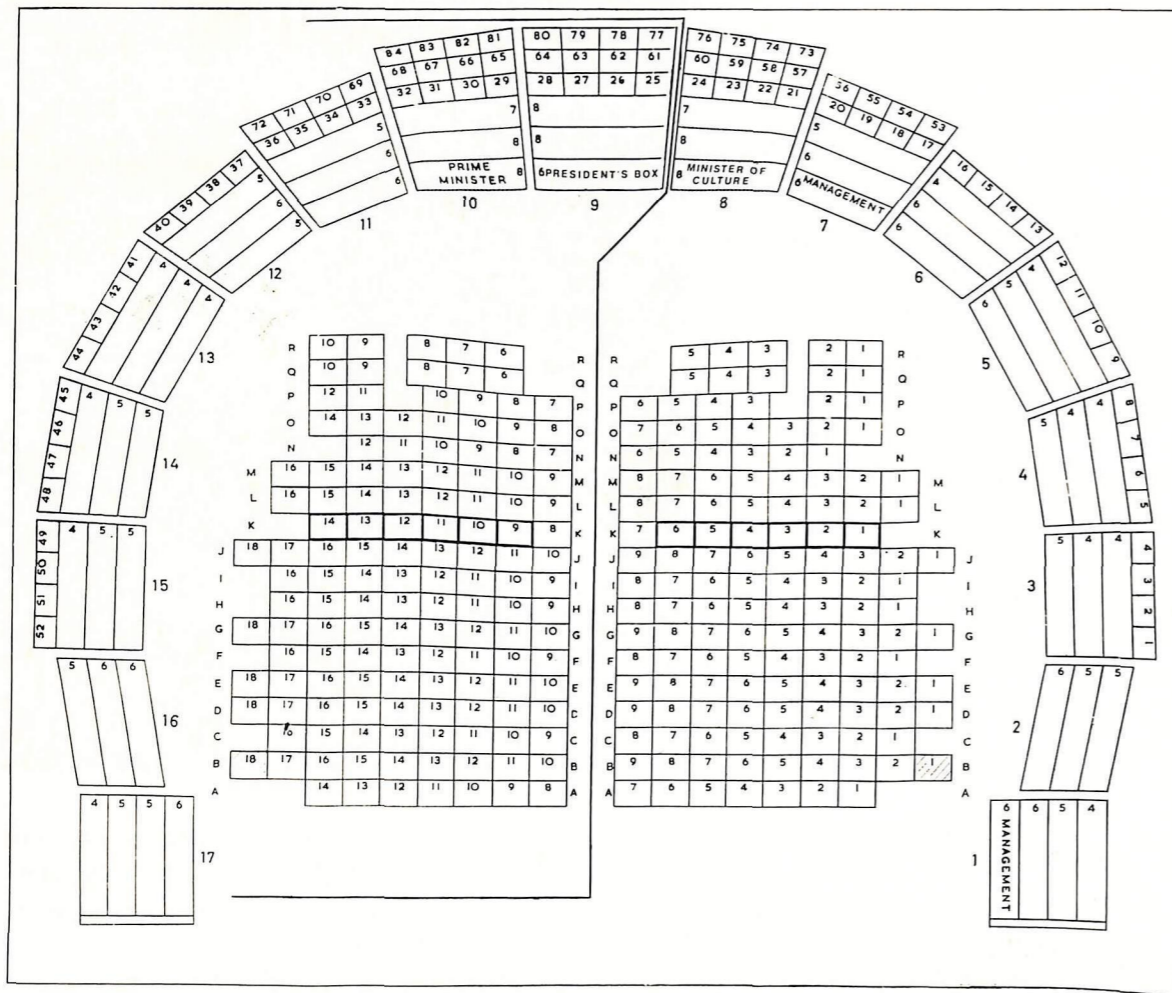


Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

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.

## 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 once the property of the Messina family.

You will see engravings characters and scenes from famous operas and showcases 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 Manuel 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.

## MANOEL THEATRE MANAGEMENT COMMITTEE

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