

Teatrul Cucuz
Salcei

Anul 1309
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Teatru
Manoel

1732

1077

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ANNE BORG

(Saarbrucken Music Academy)

plays

BEETHOVEN'S

Piano Concerto No 1 in C Major

with the Orchestra of the Manoel Theatre
(Leader: G. Spiteri) (Conductor: J. Sammut)

at the MANOEL THEATRE

on TUESDAY 15th APRIL at 7.30 p.m.

PROGRAMME

The Marriage of Figaro

K 492

MOZART

Figaro was the popular barber of Seville featured in Beaumarchais comedy of 1784. Joining the Count's service as his valet, Figaro wants to marry the Countess's maid Susanna. The Count, however, is pursuing the maid. After many intrigues, including the wedding, Figaro marries Susanna. A German version of the play was printed in Vienna in 1785, and was used for the plot of Mozart's comic opera "The Marriage of Figaro" with libretto by L. da Ponte, produced in Vienna on 1 May 1786. The opera was very well received, so many numbers being encoored that the performance lasted twice as long as scheduled. It had a tremendous success in Prague the following year when Mozart wrote that his tunes were being sung and whistled in the streets.

The Overture is bustling and fast, and sets the mood of the hilarious *opera buffa* that follows.

Three German Dances

MOZART

In 1788 Mozart was appointed chamber composer by the Emperor at a salary of 800 florins a year. It was a minor post, and Mozart was called upon to supply dances for the Imperial balls and carnivals. Vienna then having a craze for dancing, Mozart caught some of the fever and was himself an enthusiastic dancer. He wrote much music for dancing, especially minuets, and the courtly "contredanses" derived through France from the English country dances.

The sets of dances K 600, 602 and 605 were all written in January and February 1791 for masked balls in the carnival season. This evening we hear No. 5 from K 600, No. 8 from K 602 and No. 3 from K 605.

This dance music is distinguished by Mozart's style. Mozart used a moderately small orchestra, with no separate part for viola.

Piano Concerto No. 1 in C major

Op. 15

BEETHOVEN

Allegro con brio

Largo

Rondo: Allegro scherzando

The reversed numbering of Beethoven's first two piano concertos is because of their order of publication. The C major is a grander and more robust work than its predecessor in B flat which is known as No. 2. The C major was first performed in Prague in 1798 with Beethoven as soloist, and was published in 1801. The cadenza in the first and third movements are by Beethoven.

With touches of Mozart, the dramatic surprises owe perhaps a little to Haydn. Nevertheless the work is pure Beethoven from its quiet but martial opening to the brusque tonic-dominant end of the Rondo. There are three passages in the first movement which look forward to the E flat concerto of 1809, known as the Emperor: the left hand triplets and rising marcato octaves in the second subject, and the slightly concealed chromatic scales in the development is a fine example of good concerto writing. It is first tentatively suggested by the orchestra in a series of shifting keys. After the soloist's entry it is presented again in the expected dominant, but it is left for the piano to round off, against the orchestra's quiet accompanying chords.

The slow movement is gentle, in the romantic style of Beethoven's piano sonatas of that time. It settles for A flat, in which the clarinets converse with the piano while the flute, oboes, trumpets and drums are silent.

The finale has the sparkling nit of rondo form, and one enjoys the opening theme at least three times. The episodes have equally enjoyable themes. with delicately balanced rhythmic play. Two days before the Concerto was due to be performed the finale had not been composed. Beethoven was suffering from ear trouble and acute colic. Determined to meet his obligation, he hired four copiers to sit in an adjoining room while he handed them page by page as each was written. Incredibly, the Rondo is scintillating and even jocular.

Interval

Symphony No. 1 in C minor

Op. 68

BRAHMS

Un poco sostenuto; Allegro

Allegro sostenuto

Un poco allegretto e grazioso

Adagio; Piu andante; Allegro non troppo ma con brio

Brahms began this symphony in 1856, and was 44 by the time it was completed and first played in 1876. It is a monument to his genius and industry.

The work opens in a *pathetic* mood, and the Allegro adds to the passion and grandeur. The Andante movement is full of a sense of tragedy and is one of the most memorable of all Brahms' writings. It reaches its climax when the violins soar and lead to a solo violin passage, the third movement is an intermezzo in classical form.

The finale opens slowly and builds up dramatically until the C minor turns to C major in a great horn passage which precedes the concluding Allegro non troppo. Then after the famous militaristic tune we move on to the triumphant ending.

Sombrely majestic, often picturesque, this is recognised as one of the greatest of symphonic works.



**Anna
Borg**

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 Leonard. Gained her Teacher's Diploma in 1974 and the Diploma as a professional concert player in 1976. Has also attended a Master Course under the Russian Professor Naumov and 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 has given performances on radio, chamber music and orchestral concerts in various parts of Germany and accompanied the Saarbrücken radio Orchestra on a concert tour in Russia. During the few past years she has been giving Concertante recitals with Walter Blankenheim.

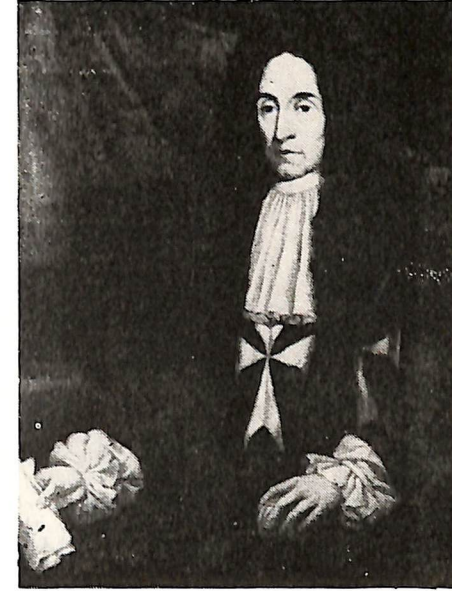
Antonio Manoel De Vilhena

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*".



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.

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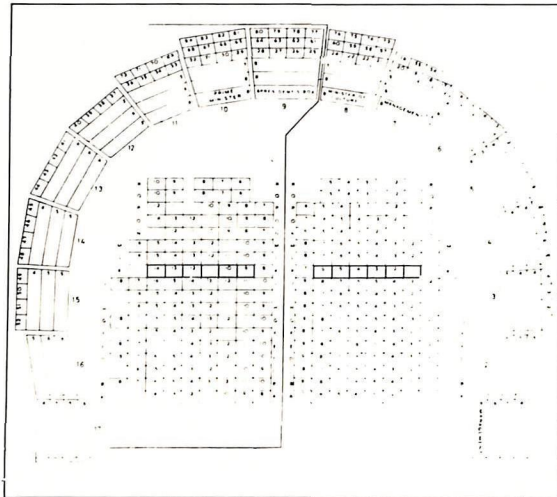
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MANOEL THEATRE BOOKING PLAN

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.

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