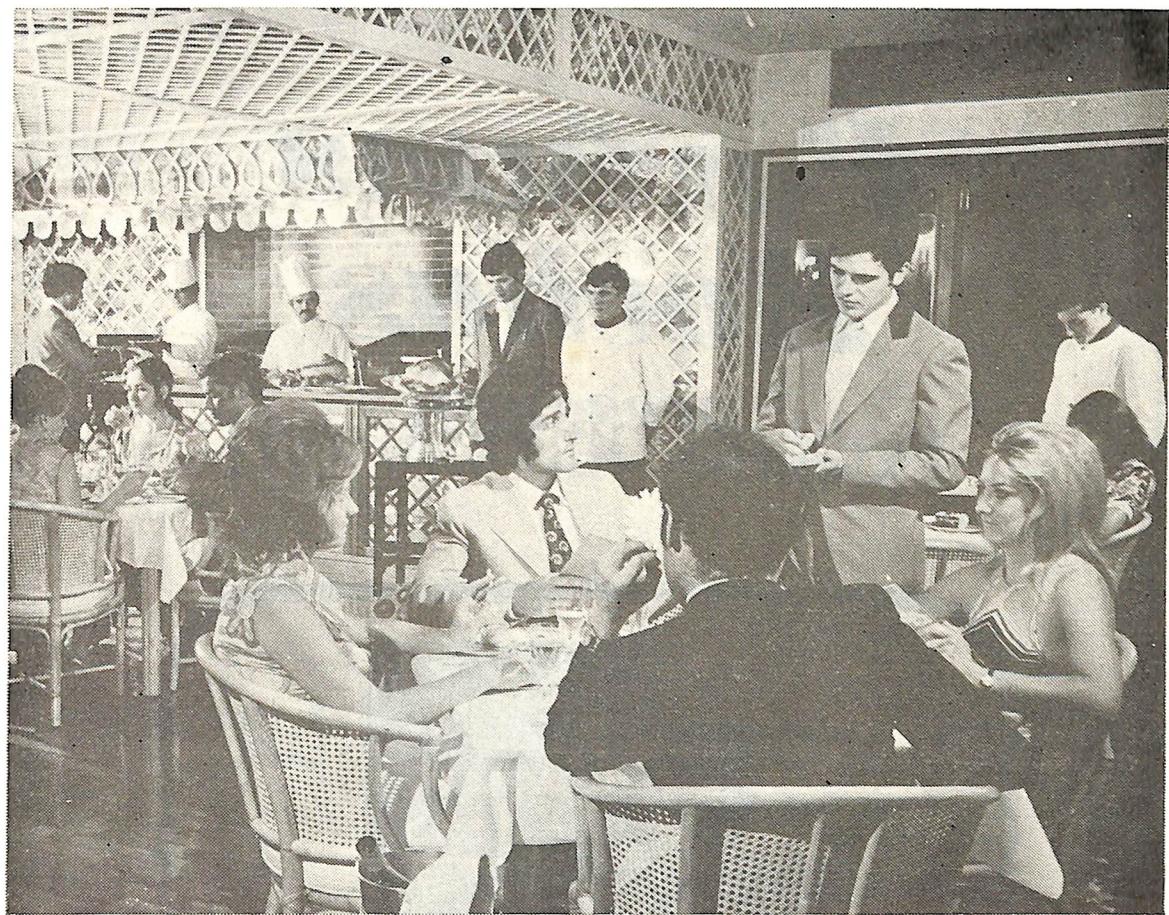




1732

MANOEL  
THEATRE  
1732



## At the GRAND HOTEL VERDALA

The Four Seasons Restaurant offers a unique 'La Chaine de Rotisseurs' menu lunch served on the terrace of the fifth floor, from where one can enjoy the heady, breathtaking atmosphere. Dinner-Dance nightly to the tunes of the

Oscar Lucas Band and resident singer Mary Spiteri.

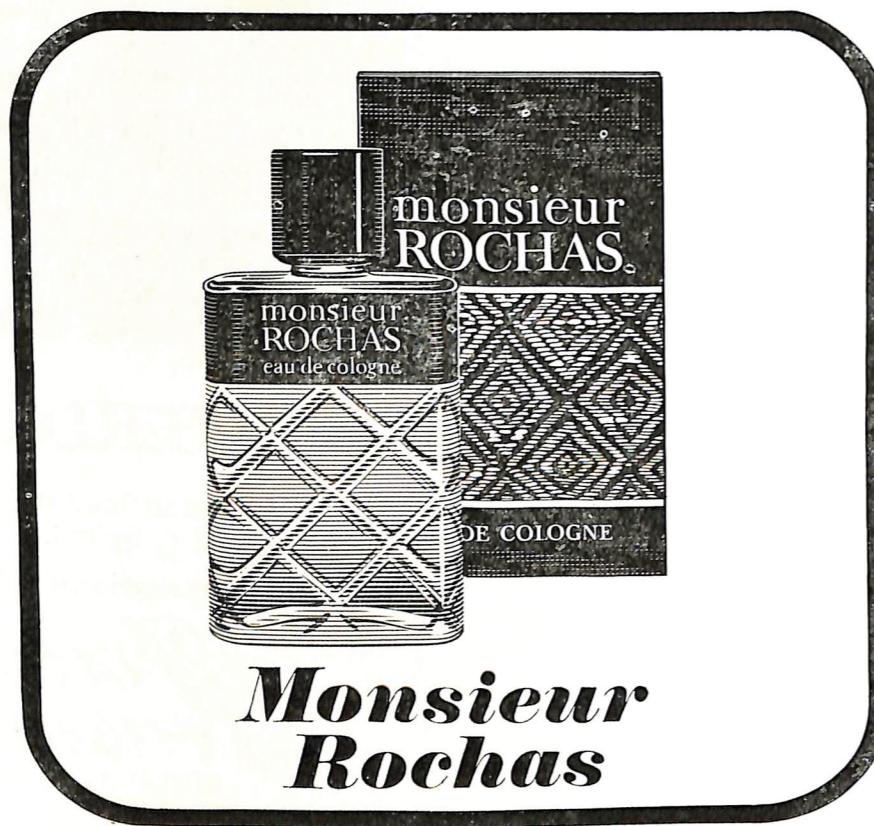
**For reservations tel: 74901**

*Four  
Seasons*  
RESTAURANT



**GRAND HOTEL VERDALA** RABAT

**Parfums  
Rochas  
presents**



THE MALTA BAND CLUBS ASSOCIATION

With the Co-operation of Rediffusion (Malta) Ltd.

**Presents**

**The Annual Concert**

*BY*

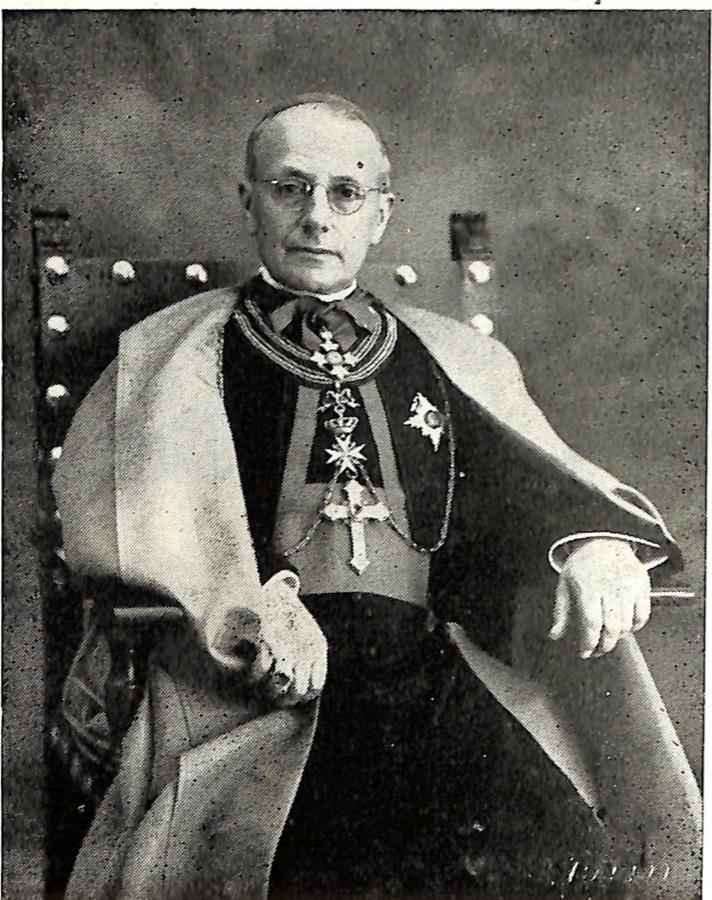
**The National Band of Malta**

*UNDER THE DISTINGUISHED PATRONAGE OF*  
**HIS GRACE THE METROPOLITAN ARCHBISHOP**  
**MGR. SIR MICHAEL GONZI.**

**ON SATURDAY, 25th MARCH 1972**

*at the*

**MANOEL THEATRE**



HIS GRACE MGR. SIR MICHAEL GONZI,

D.D., B.Lit., B.L.Can., J.C.D. (Greg.), LL.D. (Hon. Causa),

K.B.E, Bailiff Grand Cross of the Order of St. John of Jerusalem,

Metropolitan Archbishop of Malta.

PATRON OF THE

MALTA BAND CLUBS ASSOCIATION

## Biography Mro. Edgar Lowell

Mro. EDGAR LOWELL was born at Hamrun, and started his musical career at the age of 12 years, under the late Mro. Compagno of Cospicua, who taught him the clarinet for a period of six years.

At the age of 18, he joined the Royal Opera House Orchestra, under the direction of Mro. Cantoni, Ferrari, Mule, Zandonai, Respighi and Refice, afterwards he passed as first clarinet of the opera where he stayed for a long period.

He studied Instrumentation and Harmony under the late Mro. Joseph Stivala and afterwards under Mro. Carmel Pace, later, composed several band marches.

In 1938 he was appointed Assistant Bandmaster of "La Valette Band". During this time he directed the Band on several occasions, and afterwards he was appointed as teaching master of the same Band, from where several first class musicians emerged, some of these are engaged with the Manoel Theatre Resident Orchestra.

In 1948 Mro. Lowell was commissioned by Mrs. Tagliaferro to conduct for her the Operetta "La Piccola Olandese" by Mro. Corona of Milan.

In 1957 he was appointed Bandmaster of "La Stella Band" of Gozo.

He formed several choirs from the best talented Maltese singers and he also had the commission of forming a Professional Orchestra for the Rediffusion Company, and for several years has conducted the so called Christmas Concerts. Besides, he did several other Concerts at the Manoel Theatre and at the Radio City Opera House, always for the same Company.

In these Concerts, several well known Maltese singers and Pianists took part, such as Miss Lydia Cilia and Miss Anna Maria Bisazza, who played Grieg's Pianoforte Concerto in A minor, accompanied by the Orchestra. At present he is the Assistant Bandmaster of "La Valette Band" and Bandmaster of "Żejtun Band".

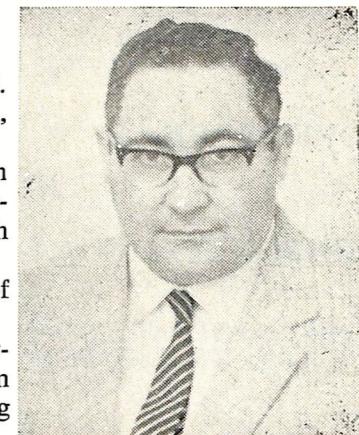
## Biography Mro. Carmelo Caruana

Mro. CARMELO CARUANA was born at Luqa in 1926. His musical career started with "St. Andrew Band" of Luqa, where he learned to play the clarinet.

Coming from a musical family, he studied also the violin and Harmony. At the age of 18, Mro. Caruana became Assistant Bandmaster of "St. Andrew Band", also working with other Bands as guest Conductor.

He is Bandmaster of "Maria Mater Gratiae Band" of Żabbar.

He has composed many festive marches and has arranged many orchestral works, including many selections from Operas and Symphonie Fantastique which he conducts during this Concert.



# PROGRAMME

## PART ONE

### SYMPHONIE

*FANTASTIQUE* Op. 14

H. BERLIOZ

- a) Reveries.
- b) Un-bal.
- c) Marche Au Supplice.

### BALLET MUSIC

*FAUST*

GOUNOD

### OVERTURE

*MALTA*

P. VASSALLO

**Conductor**

**Mro. Carmelo Caruana**

**INTERVAL**

## PART TWO

### SCENE PITTORESQUE

J. MASSENET

- a) Marche.
- b) Valse.
- c) Angelus.
- d) Fête Boheme.

### OVERTURE

N. RIMSKY-KORSAKOV

*RUSSIAN EASTER FESTIVAL*

### SINFONIA

R. WAGNER

*TANNHAUSER*

**Conductor**

**Mro. Edgar Lowell**

PROGRAMME NOTES BY *ROMEO MICALLEF*

By H. BERLIOZ

*SYMPHONIE FANTASTIQUE*

1830, the year in which Berlioz's *SYMPHONIE FANTASTIQUE* burst on an astonished world, saw three different revolutions in France: a political which put Louis Philippe, the Citizen King on the French throne; a literary and theatrical which gave the spiritual throne to Victor Hugo; and a musical which put Berlioz as a father of a grand line of romantic composers.

With the Irish, Shakespearian actress Henrietta Smithson unresponsive, Berlioz decided to write the story of this unrequited love. This he did in this dramatic symphony, a masterpiece of exhibitionism and self-pity which he attributes to a dream caused by the taking of opium. His beloved becomes a melody, like a fixed idea, which he hears everywhere.

The first movement is called DREAMS AND PASSIONS; the second describes a ball in which his beloved dominates; the third, a pastoral scene which is left out; and a fourth which is a march to the scaffold.

By GOUNOD

*BALLET MUSIC FROM FAUST*

The ballet music in Act V was not a part of the original Opera, but it became a sine qua non in a revised edition of Goethe's tragedy.

The Grand Opera of Paris demanded considerable addition to what the dance in the Kernis scene afforded. Here Mephistofeles takes Faust on the Hars Moutains to witness the Walpurgis Nights' revels and meet the great courtesans of antiquity.

By PAOLINO VASSALLO

*OVERTURE — MALTA*

Paolino Vassallo is one of our most cherished composers. With three operas to his credit, he also left two overtures of which the one which bears the name of his native land is perhaps the more popular.

## SCENES PITTORESQUES

By J. MASSENET

Jules Massenet is best known to us as a prolific opera composer, but he also left several suite of which the one played tonight is probably the most popular.

SCENES PITTORESQUES consists of four numbers: Marca, Valse or Air de Ballet, Angelus and Bohemian Festival. The Angelus which is a beautiful little tone poem descriptive of the same situation which Millet has immortalised in his painting, is an excellent example of the bell effect in instrumentation.

## OVERTURE— RUSSIAN EASTER FESTIVAL

By RIMSKY-KORSAKOV

Nicholas Rimsky-Korsakov was one of the most colourful and probably the most industrious of the Russian National School of Music at the end of the last century. The Russian Easter Overture based upon themes from the Russian Church Service was written in 1886.

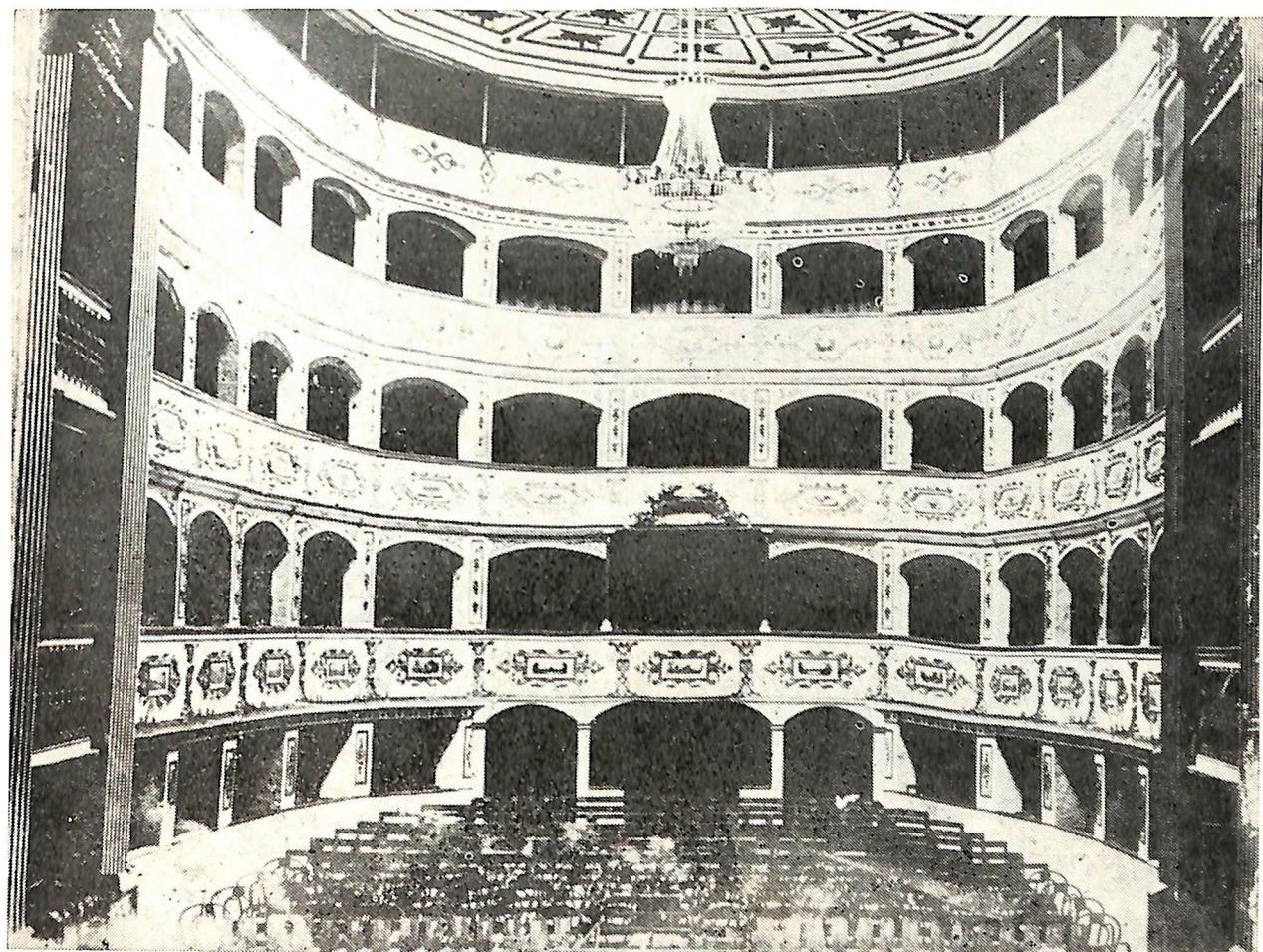
The programme is drawn from the 67th Psalm and the Resurrection scene in St. Mark's Gospel. It closes with the exultant Resurrexit theme. A coda brings the work to an impressive close.

## OVERTURE — TANNHAUSER

By R. WAGNER

Like that of the FLYING DUTCHMAN the overture for TANNHAUSER gives such a complete synopsis of the drama that one is almost tempted to leave the theatre before the opera unfolds. Wagner himself has left us a detailed description of this overture which, I regret, is too long to quote.

It opens with the beautiful song of the Pilgrims which soon breaks into the voluptuous Venusberg music. Tannhauser is dragged into the orgy inside the mountain, later to realise that man has greater values than those offered by the flesh. It ends as it begins as if to confirm this ideal.



## THE OLDEST KNOWN PHOTOGRAPH OF THE MANOEL

The Manoel Theatre was built by Grand Master Manoel de Vilhena, as the Court Theatre of Malta, in the shape of a horseshoe, with a pit, four tiers of boxes and a gallery. The boxes which formerly surrounded the pit have now been removed; the other tiers of boxes remain. The three boxes in the centre of the first tier were for the Court.

The Manoel opened, on January 19, 1732, with a performance of Maffei's tragedy "Merope", which had been greatly admired by Voltaire and which was later translated into English. For more than a century it presented not only tragedies and comedies, but also opera and masque. In her work, "Malta of the Knights" (Heinemann, 1929), Miss Elizabeth Schermerhorn wrote:

"In the Teatro Manoel, a charming affair of gold and white with delicate passages and graceful floral designs, painted upon the ivory panels of its stalls, and Grand Master Manoel's enormous escutcheon above the proscenium, were produced many of those Masques and Comedies and Divertissements:— 'Piety Crowned' or 'The Rivals of Glory' — in which the eighteenth century delighted, crammed with thinly veiled complimentary allusions to the Magisterial virtues. The performers were sometimes professional actors and musicians brought from abroad, but more often the parts were taken by the Knights themselves, the Novices, we are told, filling the female parts admirably".



## COUNCIL OF THE MALTA BAND CLUBS ASSOCIATION

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His Grace Mgr. Sir Michael Gonzi, Metropolitan Archbishop.

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Hon. Dr. T. Caruana Demajo, LL.D., M.L.A.; Chev. Jos. P. Vassallo, O.B.E.;  
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*Treasurer:*

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*Legal Adviser:*

Prof. F. Cremona, LL.D.

*Liaison Officer with Rediffusion:*

Mr. Carmel Grima.

And a Member from each Band Club affiliated with the Association.

*Auditors:* Mr. Edwin F. Naudi. Mr. Carmel Grima.

*Supplementary Auditor:* Mr. Gogo Gatt.

*we'll entertain you in style*



## at palazzo pescatore

First we'll welcome you to our 19th century palazzo which we've transformed into an airconditioned restaurant of comfortable splendour. We'll show you the bar where you can drink in informal elegance. We'll give you our extensive menu and we hope you will try our seafood. And when your fish is perfectly cooked and your wine is served, we'll retire to a discreet distance to watch your gourmet's smile.

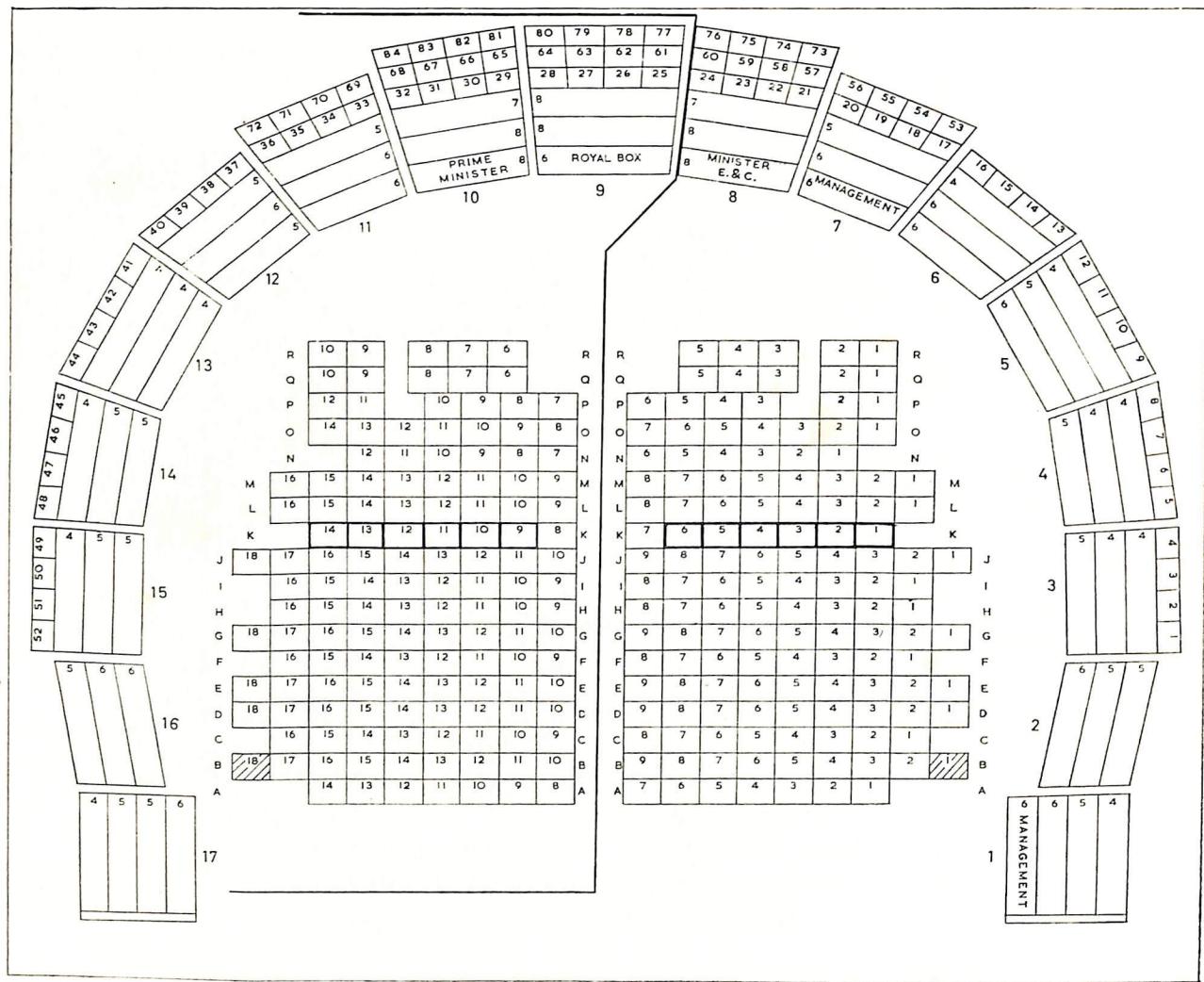
Then brandy; liqueurs; cigar; coffee? Perhaps your partner would like to dance, or will you watch the cabaret first?

We can promise you both a mellow evenings delight

Full à la carte menu available — lunches also served.



**Palazzo Pescatore St Paul's Bay Malta**  
Reservations 73182



## MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

*Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.*

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

*Patrons are reminded that taking of photographs during the performance is not allowed.*

Children, even when accompanied by their parents, will be required to occupy a seat.

