



1732

*"En Orchestral Concert"*  
*by the*  
*National Youth Orchestra*  
*20.2.76*

58 5

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## AN ORCHESTRAL CONCERT

BY THE

MANOEL THEATRE ORCHESTRA

  
Leader: GEORGE SPITERI

**conductor: JOSEPH SAMMUT**



at the MANOEL THEATRE

**Friday, 20th February 1976.**

# PROGRAMME

## FUGA RICERCATA

BACH

from "Das Musikalische Opfer"

This fugue is from the *Musicalisches Opfer* (Musical Offering), a set of works which Bach wrote on a theme by Frederick the Great. The fugue was originally set out in six line score consisting of one treble part, one soprano, one alto, two tenors and one bass. But no indication was given of the instrument or instruments on which it should be played. To simplify the present arrangement, the original bar length has been halved.

## SYMPHONY No. 4 IN B FLAT MAJOR OP. 60

BEETHOVEN

*Adagio — Allegro vivace; Adagio Menuetto — Allegro vivace;*

*Allegro ma non troppo.*

Count Franz von Oppendorf, who had heard Beethoven's Second Symphony and was impressed by it, gave the composer a fee of 350 florins to compose a new symphony for him. Beethoven, who at the time was working on the Fifth Symphony had been intending that work for Oppendorf, but he confessed to his patron "I was compelled by want to sell . . . to someone else the symphony I had meant for you. But be assured that you will soon receive the one I design you to have". The Fourth, in B Flat Major, Op. 60, was composed in the autumn of 1806, and was first performed (with moderate success) in Vienna in March 1807. Schumann speaks of the Fourth Symphony, as a "Slender Greek Maiden between two Norse giants." Slender she is, and graceful as well — particularly in the lyric second movement, one of the most eloquent abstractions of beauty found in Nineteenth Century music. ("Such must be the sound of the Archangel Michael as he contemplates the world's uprising to the threshold of the empyrean wrote Berlioz of the music. "The being who wrote such a marvel of inspiration as this movement was not a man"). But the symphony

has vigour as well. The introductory *Adagio* with which it opens is one of Beethoven's dramatic pages — maintaining an atmosphere of suspense until the *Allegro vivace* bursts forth with unrepressed gaiety to relieve the tension. The third movement called a *Minuet* is actually a *Scherzo* — in the recognisable Beethoven vein of brusqueness: while the last movement is an outpouring of joyous laughter.

## INTERVAL

## SYMPHONY No. 8 IN F MAJOR OP. 93

BEETHOVEN

*Allegro vivace e con brio — Allegretto scherzando —*

*Menuetto — Allegro vivace.*

In the eighth Symphony we have a sharp contrast in Beethoven's symphony writing. Composed in 1812 and premiered in Vienna on 27 February 1814 — it is happiness incarnate and a masterpiece of character and conciseness. The four movements are extremely compact. Its opening generates at once that mood of good spirits which again reminds us that Beethoven had his merry moments.

In the second movement, the first theme and the regular beats are taken from a canon Beethoven wrote for his friend Malzel, the inventor of the metronome. The regular beats represent the ticking of the metronome. There is no slow movement; Beethoven may have preferred not to inject any contrast to the pervading lightness. The third movement is an infectious minuet, a delicious blend of beauty and humour, where the bassoon completes the enchantment and the whole movement is very Viennese in the sway of the tunes. The fourth movement an ebullient *Allegro vivace* is typical Beethoven with immense vitality in the rhythms and violent dynamic contrasts.

## FORTHCOMING EVENTS

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MALTA TALENT ARTISTES — **ZEZA TAL-FLAGSHIP** — Thursday 11th and Sunday 14th at 6.30 p.m., Friday 12th at 7.00 p.m., Saturday 13th March at 7.30 p.m.

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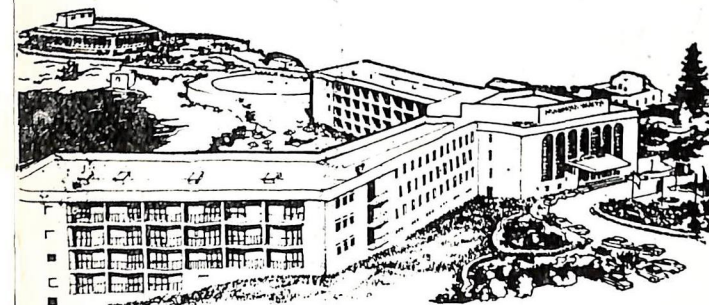
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