



1732

An Orchestral Concert
By the
Manuel Theatre Orchestra
Tuesday 8th March 1977

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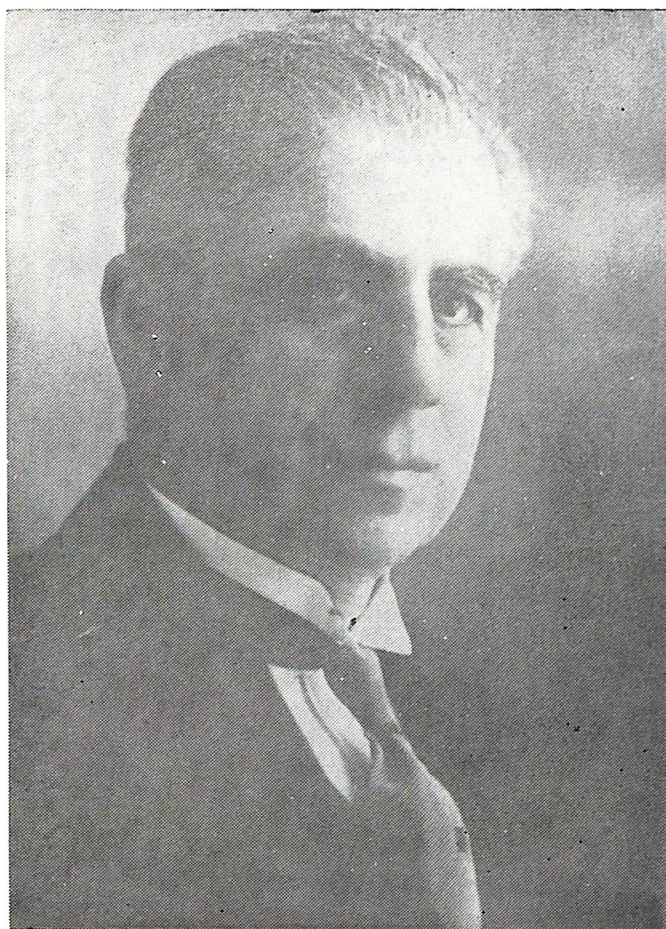
MANOEL THEATRE ORCHESTRA

Leader: George Spiteri

Conductor: **JOSEPH SAMMUT**

at the MANOEL THEATRE

TUESDAY, 8th MARCH 1977



CARLO DIACONO

The Maltese Composer Carlo Diacono born 1876 at Zejtun, is one of Malta's best known and loved Maestros. He studied music under Paolino Vassallo, another Maltese composer, of merited fame, and began immediately his prolific musical activity which ended only with his death at sixty-six years of age.

He composed two operas, three oratorios, an operetta, twenty-one cantatas, seven symphonies and various overtures, besides hymns and innumerable compositions for church music. Licinio Refice considered Diacono as a "luxury" for Malta and Lorenzo Perosi found in Diacono's music peace and consolation, in all life's troubles.



NICOLO ISOUARD

Nicolò Isouard was born in Malta in 1775. At an early age music became his sole and endearing passion lasting throughout his short life of 43 years. At 19 he presented at Florence his first opera **Avviso ai Maritati**. Grand Master de Rohan offered his patronage appointing him in 1794 **Maestro di Cappella** at St. John's, the Conventual Church in Valletta. From 1796 to 1798 Nicolò saw five new operas performed at the **Teatro Pubblico**, as the Manoel Theatre was known. Napoleon's arrival at Malta in 1798 meant for him being appointed **Commissaire du spectacle**, the staging of two new operas, and a new turn in life. Paris, the hub of the musical universe at the time, beckoned him. There he found himself as a composer of **opera-bouffe**. He was prolific and his operas were staged soon after the premiere production or eventually in Dutch, German, Spanish, Polish, Danish, Russian, Swedish, Hungarian, Czech, Norwegian and English. Nicolò basked in instant success when his **Cendrillon** was presented at the Opera-Comique in February 22, 1810. It was staged that same year in Brussels, Eisenstadt and Mannheim; and a year later in Moscow, Vienna, Berlin, Frankfurt, Stockholm and Warsaw. Yet Nicolò saddened at seeing Boildieu emerging as his rival and adversary in Paris. Even so his **Joconde** in 1814 proved another resounding success. Four years later the Parisians accorded him a most solemn funeral. The contemporaries of Nicolò admitted his talents. His compositions appear to have found favour more in Central Europe than elsewhere. He chose to be known in Paris as Nicolò de Malte. France, a principal fountain-head of European culture, proved generous towards **l'esprit maltais**. To remind them of Nicolò de Malte, the Parisians have Rue Nicolò, besides his bust adorning the foyer of the Opera-Comique as one of the four composers renowned for **opera-bouffe**.

PROGRAMME

Overture — *Jeannot and Colin*

NICOLO ISOUARD

Jeannot and his sister Thérèse, simple peasants, have a very rich uncle, whose existence they know nothing about. One fine day, the latter asks them to come to him, in Paris.

Thérèse remains the young simple girl she always was and still thinks of her old friend, especially of Colette and Colin whom she greatly loves. Jeannot, intoxicated by this unexpected fortune, quickly forgets his country, friends and even the young Colette whom he had greatly loved. On the other hand, the praises of a certain twindler and the coaxing of a countess do not leave him indifferent, so much so, that he wants to marry the false — hearted countess, in spite of the wise warnings of his sister.

Colette and Colin, having remained in the country, go to Paris on business and there they meet Jeannot and Thérèse.

They are all very happy to meet each other again. At the sight of Colette, Jeannot once again feels the old love he had for her and he tells her this in a charming duet.

The treacherous countess intervenes and stops this idyll.

Following a quarrel, the two children and friends separate, much to the chagrin of Thérèse. Suddenly there is disaster. Jeannot's uncle has made bad speculations, there is only one means left to him, sell his house in Paris.

The purchaser is Colin's notary. Colin, having become the proprietor asks Jeannot to empty the house immediately. Jeannot, whom these sudden changes of fortune have made wiser, at last understands his injustice towards his childhood friends, he even approves of Colin's conduct and puts him on his guard against the vile flatteries of which he had become a victim. But Colin is kind-hearted; he does not want to be revenged of Jeannot, he simply wants to cure him of his vain stupidity. Reconciled, they return together to their country and there live happily.

Prelude No. 2 in C

CARLO DIACONO

Prelude No. 4 in F

CARLO DIACONO

Prayer for Orchestra

CARLO DIACONO

Suite — *Anna Magdalena*

J.S. BACH

No. 1 Polonaise; No. 2 Minuet; No. 3 March

Music owes as much to Bach as religion to its Founder. For Johann Sebastian Bach was like a two-faced mirror in the evolution of music. One face looked back, reflecting what had already been accomplished; utilizing forms and styles elaborated by his predecessors. Bach brought these to the highest peak of artistic and technical development, beyond which it was, in many cases, impossible to go further. And the other face looked toward the

future, foreshadowing the path that music was to take during the next century. More conspicuously than any other composer of his day, Bach suggested the techniques, devices, and methods which, with the coming of Haydn, Mozart, and Beethoven, were soon to open up new horizons for music.

Suite — *Five Short Pieces*

G.F. HANDEL

March — Andante Pastorale — Minuet No. 1 — Minuet No. 2 — Garotte.

It cannot be said of Handel, as it can of Bach, that he was a genius in all musical forms. In writing instrumental works, particularly for solo instruments, he usually composed routine music, sometimes agreeably entertaining, but rarely striking at emotional depths or striving for majestic utterances. He was the supreme genius in one field alone, that of the oratorio.

Overture — *Le Billet De Loterie*

NICOLO ISOUARD

INTERVAL

Overture — *Rendez-Vous — Bourgeois*

NICOLO ISOUARD

Keltic Lament

J.H. FOULDS

Foulds, John Herbert, (born Manchester 1880; died Calcutta 1939). Began professional life as cellist in Halle Orch; composed much and varied music, including World Requiem (1923; calls for enormous forces); experimented in use of microtones. Maud MacCarthy was his wife.

Symphony in G No. 100

JOSEPH HAYDN

Adagio — Allegro — Allegretto — Minuetto — Finale Presto

This symphony derives its nickname from the composer's use of percussion instruments in the second and fourth movements and also from the style of the second movement which is in march-time. It was one of the symphonies which Haydn wrote for his second visit to London, arranged by the impresario Salomon, in 1794, and was first performed at a benefit concert for the composer in London on May 2nd of that year.

THE FRIENDLY WAY TO FLY

Apart from the presence of triangle, cymbals, and bass drum — then known as (Turkish music), the orchestration is normal except for the use of clarinets in the second movement only. The clarinet was not at that time fully established as an unquestioned member of the woodwind section, at any rate in symphonic as opposed to operatic music. It will be recalled that in Mozart's famous G minor symphony the score originally contained oboes and no clarinets, the latter instruments being substituted for oboes.

A compromise was finally reached in the version generally used to-day in which the oboe parts were revised in order to make way for clarinets as additional instruments, not substitutes.

In the Military Symphony Haydn evidently felt the need for fuller and richer wind tone in his march like second movement and called on the clarinets to supply it. After a short introduction in slow time the first movement proper begins at the allegro in the bar 24th. The first subject is a sixteen bar tune, the first half given to flute and oboes. As only one flute is used in this work the first oboe here has a part which would have been given to the second flute if a part of those instruments had been employed.

The second half of the tune is on the strings and is followed by an extended tutti leading to the key of the dominant in preparation for the second subject material which begins at bar seventy-five with a reference to and development of the first subject. At bar ninety-four a new subject, the second subject proper, appears on the first violins and the codetta begins at bar 108. This is based on material which grows out of the second subject and brings us to the end of the exposition at the customary double bar and repeat.

Second movement for 56 bars it is all at the piano level, when suddenly at bar 57 there is an outburst, all the "Turkish music" making its first entry with astonishing effectiveness, especially as it is combined with a startling change to the minor mode.

From the formal point of view the movement is simplicity itself. It is ternary, the middle section, lasting from bar 57 to bar 91, being derived from the main subject, rhythmically when not from the actual notes. But the scoring is tremendously skilful and the contrasts of loud and soft help to give the movement its individual and striking character. The minuet is one of Haydn's more robust examples of this form. The trio is not in a related key but remains in the tonic. Its rhythm, graceful and pleasing, is well contrasted with that of the minuet, though the hammering passage of four bars (68 — 72) keeps it in touch with the general mood of the movement as a whole. The finale is an extraordinary. It is constructed entirely out of its opening theme and is a magnificent example of the adaptation of accepted formal procedure to the purposes of a composer of outstanding genius. The underlying scheme is that of a movement in sonata form, but there is no second subject in the generally accepted sense of the term, though the key of the dominant is established and maintained from bars 16 to 26 so that we may take this as a passing salute to the convention which ordained that there should be a second subject in the dominant.



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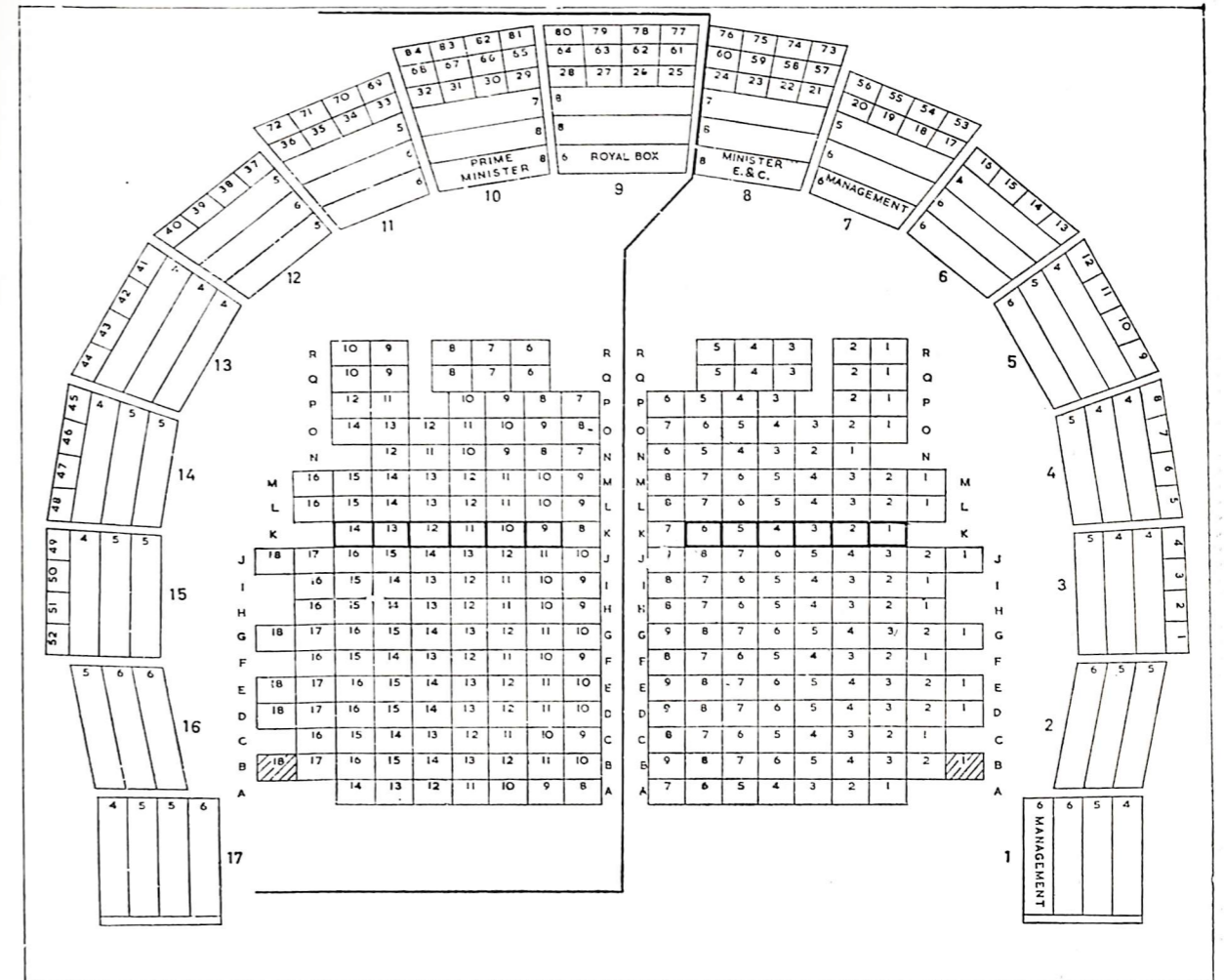
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Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery.

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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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