

**PALAZZO**

**VILHENA**

**MDINA**

**An Orchestral  
Concert**

Pellegrini

816

## VILHENA PALACE, MDINA

Vilhena Palace, one of the finest Baroque buildings in the Old City, was built about the year 1730 during the Grand-mastership of Manoel de Vilhena, probably to the design of the French architect Mondion. The site had been previously occupied by the Municipium or Town-hall, the seat of the Universita', which as the Commune had control over most of the Island's internal affairs.

It is built on three floors around three sides of a courtyard screened from the street by a high wall with a very fine gateway which bears the heraldic arms of Vilhena. The timber gate itself is of first class workmanship, and a good example of local craft of the early eighteenth century. The main doorway of the Palace is one of the most beautiful of its kind of the period.

The building was used as a British army hospital between 1837 and 1908. It was subsequently taken over by the Government and re-opened as a sanatorium in 1909, but was finally closed down as a hospital in 1956. Since June 1973, after extensive restoration works Vilhena Palace houses the National Museum of Natural History.

*Michael Ellul*

## THE MINISTRY OF LABOUR, CULTURE AND WELFARE

### THE MANOEL THEATRE

### MANAGEMENT COMMITTEE

*PRESENTS*

### AN ORCHESTRAL CONCERT

*by*

### THE MANOEL THEATRE RESIDENT ORCHESTRA

*Leader* — GEORGE SPITERI

*Conductor* — JOSEPH SAMMUT

WEDNESDAY, 10th SEPTEMBER 1980

THURSDAY, 11th SEPTEMBER 1980

AT VILHENA PALACE, MDINA

# PROGRAMME

## OVERTURE

MOZART

### "MARRIAGE OF FIGARO"

"The Marriage of Figaro", Opera in two Acts, libretto by Lorenzo da Ponte, first performed at the Burg Theatre in Vienna on May 1, 1786. Early in 1783, Mozart met the poet and Abbè Lorenzo da Ponte at the home of Baron Wetzlar. Da Ponte proposed to Mozart that they collaborate on an opera, and Mozart agreed. Not long afterwards, the famous Italian composer Paisiello came to Vienna and in his honour "Il Barbiere di Siviglia" was produced (for there was a Barber of Seville a generation before Rossini's).

It was that Mozart thought of setting to music the second part of Beaumarchais's comedy, whose first half Paisiello had utilised for his opera. The result was Mozart's "The Marriage of Figaro". Baron Wetzlar stood ready to pay the price for Da Ponte's libretto, and after certain "dangerous" scenes in the revolutionary play had been rewritten, the Emperor consented to the production.

The most famous pages in the opera are the overture; the aria for soprano, "Non so più cosa son", and the baritone aria, "Non più andrai", from Act I; from Act II, the soprano arias, "Porgi Amor", and "Voi che sapete", "Dove sono", aria for soprano (perhaps the most famous single aria written by Mozart), in Act III; and in the last Act, the soprano aria, "Deh vieni non tardai".

## SUITE — EGYPTIAN BALLET

LUIGINI

Luigini Alexander Clement Leon Joseph, French violinist conductor and composer of orchestral piece called 'Egyptian Ballet' and other light orchestral music; also of operas.

No. 1 *Allegro non Troppo*

No. 3 *Andante sostenuto*

No. 2 *Allegretto*

No. 4 *Andantino, Allegro non troppo*

## ROSAMUNDE BALLET

SCHUBERT

This is a Romantic play in four acts by Helmina von Chezy with incidental music by Schubert (op. 26). It was produced in Vienna, at the Theatre un der Wien, on 20th December 1923, with so little success as to be repeated only once, on Deceist. Schubert wrote no overture for the piece, but used that of 'Alfonso und Estrella'. Later this overture to 'Die Zauter harfe' was published as that for 'Rosamunde' and is so played to the present day.

## INTERVAL

## SYMPHONY No. 101 (4) in D Major

HAYDN

### *The Clock*

*First Movement: Adagio — Presto.* The customary slow introduction is in the minor key and is initiated by a rising scale which clearly foreshadows the leading theme of the succeeding presto. This, by the way, is unusual in Haydn; his slow introduction and subsequent fast movements are generally unrelated thematically.

*Second Movement: Andante.* This highly attractive and supremely original movement is in ternary form (A - B - A), with a first and second subject, the latter in D minor.

*Third Movement: Menuetto — Allegretto.* The seeming simplicity and straight forwardness of this menuet movement should not mislead the listener or analytical student into a failure to recognize the skill with which the melodic line is built up.

*Fourth Movement: Finale — vivace.* This is one of the many symphonic movements of Haydn which obstinately refuses to fit into the procrustean bed of form as conceived by the pedants.

# MANOEL THEATRE RESIDENT ORCHESTRA

*Conductor: JOSEPH SAMMUT*

**Leader: GEORGE SPITERI**

**Sub Leader: JOSEPH GALEA**

*1st Violins:*

Ronnie Pisani  
Stephen Zammit  
Marcelle Bartolo

*2nd Violins:*

Victor Micallef  
Walter Abela  
Joseph Zammit  
Mario Micallef

*Viola:*

Guido Mamo  
Michael Laus

*Violincellos:*

Alfred Tonna  
Mario Psaila

*Contrabasso:*

Lino Cremona

*1st Flute:*

Joseph Corrado

*2nd Flute:*

Romeo Micallef

*1st Oboe:*

Orazio Cachia

*2nd Oboe:*

Pierre Grech

*1st Clarinet:*

Joseph Camilleri

*2nd Clarinet:*

Charles Abela

*1st Bassoon:*

Archibald Mizzi

*1st Horn:*

Philip Psaila

*2nd Horn:*

Alfred Spagnol

*1st Trumpet:*

Joseph Agius

*Timpani:*

Joseph Curmi

