

on the
occasion
of the **malta
biennale
.art 2024**

18TH MALTA SPRING FESTIVAL

FIGHTING FOR HOPE

MUSIC · DANCE · PERFORMANCES

2-13 APRIL 2024

Artistic Director : Karl Fiorini





A WORD FROM THE ARTISTIC DIRECTOR

Our eponymous title this year, Fighting for Hope, comes from Petra Kelly's 1984 book published during a period marked by the Ethiopian Famine, the Falklands War, the Grenada Invasion, the Beirut and IRA bombings, Indira Ghandi's assassination and Sikh Massacre, Cold War tensions, and the beginning of Mikhail Gorbachev's ascent at the helm of the Soviet Union, leading it to its eventual collapse. Outlining aspects of world-wide ecology, feminist and peace movements, Petra Kelly believed that 'the Arms race is insane, but an inevitable outcome of science in a world where men wage war against feminine values, women and nature'. Forty years on wars are raging in Gaza, Sudan and Ukraine. On 13 February this year, quoting the London-based International

Institute for Strategic Studies, the British newspaper The Guardian reported that in 2023 global defence spending totalled \$2.2 trillion, that's a staggering \$4.18 million US dollars a minute, while predicting that in 'a highly volatile security environment' this figure will keep increasing as 2024 unfolds. A Save the Children analysis published not long before The Guardian article, in November last year, found that more than 17 million children were born in poverty in 2023. Amidst these daunting challenges, music stands as a beacon of hope and resilience. Through the power of music and art, we seek to ignite a spark of change, to inspire unity, empathy, and compassion in the face of adversity. 'Music,' as Zubin Mehta says, 'is the message of peace and Music only brings peace.'

~ Karl Fiorini

OPENING CONCERT

Tuesday 2 April 2024, 8pm
St Paul's Pro-Cathedral

PURCELL SCHOOL CHAMBER SOLOISTS

DMITRY SITKOVETSKY
leader

DOMINIC-LUCIAN DRUTAC
GOULWENNA VIGNERON
YU-WEI HUANG
ANTONIA ZADRAG
violins

MINA HOBSON-MAZUR
JIHYO KIM
violas

IVAN CHEREDNICHENKO
EMMA PRICE
cellos



HENRY PURCELL (1659-95)
In Nomine a7 Z747 (1680)

'Whereas other musicians have given utterance to the moods of man's mind, [Purcell] has, beyond that, uttered in notes the very make and species of man as created both in him and in all men generally' – Gerard Manley Hopkins. No 15 in published collections of Purcell's consort Fantasias, this noble display of the polyphonist's art, composed when Purcell was organist at Westminster Abbey, orbits the minor G Dorian mode.

GRAŻYNA BACEWICZ (1909-69)
Quartet for Four Violins (1949)
I Allegretto-Allegro giocoso; II Andante tranquillo; III Molto allegro

'My compositional workshop ... is for me something personal and intimate ... the matter of the way by which one arrived at something is, for listeners, unimportant. What matters is the final result, that is the work itself.' A pedagogical exercise, technically testing, written for Bacewicz's students at the Łódź Academy of Music, the Violin Quartet is a focussed neo-classical construction blending Polishness (especially the slow central movement) and facets of post-war Soviet 'socialist realism' couched in accessibly tonal, rhythmically tensile, terms.

LUIGI BOCCHERINI (1743-1805)
Quintet for two violins, viola and two cellos in C major Op 30 No 6/G 324 *Musica Notturna delle Strade di Madrid, Night Music in the Streets of Madrid (c 1780)*
I Le campane dell'Ave Maria [The Ave Maria Bell]; II tamburo dei Soldati [The Soldiers' Drum]; III Minuetto dei Ciechi [The Minuet of the Blind Beggars]; IV Il Rosario, Rosary: Largo assai, Allegro, Largo come prima; V Passa Calle [The Passacaglia of the Street Singers]: Allegro vivo; VI Il tamburo The Drum; VII Ritirata [Retreat of the Madrid military, the Garrison Watch, Midnight Curfew, Closing the Streets]: Maestoso

Composed during Boccherini's service at the Ávila court of the exiled Spanish Infante, Luis Antonio, this remarkable extravaganza, effectively a sono-pictorial tone-poem of a type with long precedent, was considered by its author to be 'absolutely useless, even ridiculous, outside Spain, because the audience cannot hope to understand its significance, nor the performers to play it as it should be played'.

FELIX MENDELSSOHN (1809-47)

Octet in E flat major Op 20 (1825)

I Allegro moderato ma con fuoco; II Andante; III Scherzo: Allegro leggierissimo; IV Presto

The Berlin miracle of a sixteen-year-old genius. A toughly argued, texturally integrated double string quartet to be played, its composer insisted, 'by all the instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character'. Its G minor 2/4 scherzo alludes to the satirical 'Walpurgis Night's Dream' scene from Goethe's Faust: 'one feels very near to the world of spirits,' wrote Mendelssohn's sister Fanny, 'lifted into the air, half inclined to snatch up a broomstick and follow the aerial procession. At the end the first violin takes flight, light as a feather - and all is blown away'. The finale's eight-part fugato quotes 'And he shall reign forever and ever' from Handel's 'Hallelujah' Chorus.

Meet the Artists

Formed in 2024 to celebrate a special collaboration with the Malta Spring Festival and the violinist and conductor Dmitry Sitkovetsky the **PURCELL SCHOOL CHAMBER SOLOISTS** is a string ensemble formed of outstanding young musicians mostly in their final year at the prestigious Purcell School based near London. The Purcell School, founded in 1962, prides itself on the education and guidance of some of the world's most outstanding musicians and performers: tonight's players are soon to embark on their further studies, many in London, others further afield in Europe and America, where they have been awarded places and coveted scholarships.

Celebrated globally as a violinist, conductor, creator, transcriber, educator, juror and facilitator of compelling impact, generosity and presence, **DMITRY SITKOVETSKY** holds a venerated position in today's society. Of Azerbaijani birth and Ukrainian parentage, from a notably distinguished musical dynasty (his mother, Bella Davidovich, was joint-winner of the 1949 Warsaw Chopin Competition), he trained at the Moscow Conservatory (with Yuri Yankelevich) and Juilliard School, New York (with Ivan Galamian). In 1979, before a 17-member jury chaired by Yehudi Menuhin, he won the Fritz Kreisler Competition in Vienna, launching an iconic career. A prolific recording artist of wide musical breadth and legendary artistic partnerships, his violinism, admires the veteran Strad critic Tully Potter, is 'an interesting amalgam of American and Russian influences, welded together by a commanding personality'.

'It is a tremendous privilege to welcome Dmitry Sitkovetsky as the Purcell School's newest patron. It is thrilling to have the opportunity to build a meaningful and lasting relationship with a musician of such international renown and astonishing talent.'

His recent visit to the School left a profound and lasting impression on all of us and I know that both current and future students will benefit from his profound wisdom and experience. Our String Department is one of the finest of its kind anywhere in the world and to be supported and guided by a violinist of such significance and distinction will only inspire and encourage our young players to even greater heights.'

~ Paul Bambrough, Principal, The Purcell School



Dmitry Sitkovetsky

Friday 5 April 2024, 8pm
Teatru Manoel

PIANO RECITAL

RACHEL GAUCI

piano

OLIVIER MESSIAEN (1908-92)

Vingt regards sur l'enfant-Jésus (1944)

I Regard du Père; II Regard de l'étoile; III L'échange; VII Regard de la Croix; XIII Noël; XIX Je dors, mais mon cœur vielle

'Contemplation of the Child-God of the manger and Gazes cast upon him: from the inexpressible Gaze of God the Father to the multiple Gaze of the Church of Love, passing through the incredible Gaze of the Spirit of Joy, the most tender Gaze of the Virgin, then those of the Angels, of the Magi, and of immaterial or symbolic creatures (Time, the Heights, Silence, the Star, the Cross) [...] Much love, joy, suffering, [reading] and meditation are at the origin of this work [birdsong, bells, the galaxies of inner and outer space too ...] It contains a number of special pianistic characteristics and effects – a little revolution in piano writing' – composer's note. I Regard du Père [Gaze of the Father] 'And God said: "This is My beloved Son in Whom I am well pleased . . .". II Regard de l'étoile [Gaze of the Star] 'The fall of Grace: the Star shines innocently, surmounted by a Cross'. III L'échange [The Exchange] 'Descending in a spray, rising in a spiral; the terrible trade between humans and God. God made man to make us gods'. VII Regard de la Croix [Gaze of the Cross] 'The Cross said to Him: "Thou shalt be a priest in my arms"' XIII Noël [Christmas] 'The Christmas bells say with us the sweet names of Jesus, Mary, Joseph'. XIX Je dors, mais mon cœur veille [I Sleep, but my Heart keeps Watch] 'It is not the bow of an angel which smiles, it is the sleeping Jesus who loves us on his Holy Day and who give us forgetfulness' As 20th century visions go, Messiaen's Vingt regards claim the high ground – the epic, opulent, spiritual, physically exhilarating, overflowing fruit of a composer in the prime of his thirties. Astonishing to think that Yvonne Loriod was just 21 when she first performed these pages - Salle Gaveau, Paris, 26 March 1945, four days after the US crossing of the Rhine.

FRANZ LISZT (1811-86)

Années de pèlerinage - Première année: Suisse S 160 (published 1855)

1 Chapelle de Guillaume Tell; 8 Le mal du pays; 9 Les Cloches de Genève: Nocturne; 6 Vallée d'Obermann

1 Chapelle de Guillaume Tell [William Tell's Chapel] 'All for one – one for all' (Schiller). 8 Le mal du pays [Nostalgia, Homesickness] 'The Romanesque attracts those of lively and florid imagination; the Romantic satisfies only profound souls, real sensitivity' (de Senancour). 9 Les cloches de Genève: Nocturne [The Bells of Geneva] 'I live not in myself, but I become/Portion of that around me' (Byron, Childe Harold's Pilgrimage). 6 Vallée d'Obermann [Obermann's Valley] 'What do I want? Who am I? What do I ask of nature?' (de Senancour). Narration, verse, allusion, rhetoric, thespian ground, transcendentalism, spiritual incline, love in all its guises, responding to/creating within an atmosphere, is the challenge and assuagement, the gift, of Liszt's Years of Travel, high among Romanticism's most iconic chronicles.

Meet the Artist

RACHEL GAUCI studied at the Royal Conservatoire of Scotland with Fali Pavri, Head of Keyboard, Sinae Lee, and Saša Gerželj-Donaldson, recently graduating with a Master of Music in Piano Performance. Trained originally by Gisèle Grima, then by Véronique Muzy and Andrea Corazziari at the Conservatoire du Grande Avignon Olivier Messiaen, she's furthered her studies through masterclasses at the Salzburg Mozarteum and with among others Petras Geniušas, Yuri Didenko, Kenneth Hamilton, Aaron Shorr, Roy Howat, Mikhail Petukhov, Paul Roberts and Charles Owen. A solo and collaborative pianist with pedagogical interests, she has received scholarships from Arts Council Malta and the Janatha Stubbs Foundation UK, and is a BOV Joseph Calleja Foundation Scholar. Currently she combines piano and chamber music tutoring at the Malta School of Music with reading for a Master of Pharmacy at the University of Malta.



Rachel Gauci

Saturday 6 April 2024, 8pm
Teatru Manoel

MALTA SCHOOL OF MUSIC PERCUSSION ENSEMBLE

GEORGE HAMILTON GREEN (1893-1970)

Chromatic Foxtrot (1919/24)

JAKE MUSCAT *marimba*

LUKE CARUANA *piano*

JOSH GOTTRY (born 1974)

Afternoon Nap (2012)

HUGO DREYFUS *marimba*

AIDAN MYLES AQUILINA *vibraphone*

GENE KOSHINSKI (born 1980)

As one (2007)

KURT CALLEJA *percussion I*

SAMUAL ATTARD *percussion II*

ENSEMBLE TÉLÉMAQUE RAOUL LAY

MICHELE DEIANA

launeddas

VINCENT BEER-DEMANDER

mandolin

BRIGITTE PEYRÉ

soprano

RAOUL LAY

conductor

*~ Sardinia - Malta - Italy ~
a triptych of Maltese premieres*

JÉRÔME CASALONGA (born 1962)

Nuraghe for launeddas and ensemble (2023)

Originally a visual artist, Jérôme Casalonga is a French-Corsican singer, instrumentalist, composer, scenographer and recording artist, as well as director of Voce, the French Ministry of Culture's Centre National de Création Musicale in Pigna responsible for Corsican cultural renewal. 'Raoul Lay's proposal to compose something for Ensemble Télémaque based around his Mediterranean project, October Lab#4, at once appealed to me,' he says. 'Especially exhilarating was the idea of a work mixing timbres and cultures, contrasting an orchestra rich in colours and possibilities - flute, clarinet, trumpet, harp, marimba, vibraphone and other percussion, violin, viola, cello - with the emblematic Mediterranean instrument that is the ancient Sardinian launeddas [three single-reed pipes - two chanters, extended drone - simultaneously mouth-blown using circular breathing]. Polyphonic possibilities, ancestral rhythms and melodies, rapid virtuoso figurations, linking trills akin to decomposed clusters on superimposed drones, crossovers spanning eras and aesthetics, plunge us into a mind-blowing, timeless, fertile universe, traversing and converging eurythmic routes according to the winds and waves of the Mediterranean' - composer's note. The title, Nuraghe, evokes Sardinia's unique megalithic defensive structures dating from the Middle to Late Bronze Ages. 'Towers of light' ...

KARL FIORINI (born 1979)

Fighting for Hope for mandolin and ensemble (2023)

'Far from being anchored in the past, Karl Fiorini is opening up channels, always looking for new ways in which, without surrendering to fashion, he feels free to do what he believes in and stay true to the music and to himself ...' (Ana Bocanegra Briasco). 'Inspired by the profound thinking and unwavering spirit of the German Green politician Petra Kelly (1947-92), Fighting for Hope seeks to evoke the essence of her transformative mid-eighties book of the same title. Kelly, a prominent activist in the environmental and peace movements of the late 20th century, dedicated her life to advocating a sustainable and peaceful future. Her book is a beacon of inspiration urging us to face global challenges with optimism, determination and compassion. The music unfolds as a sonic journey through Kelly's visionary ideals, highlighting the urgency of her message. The plucked mandolin of Algeria and Morocco, a versatile and expressive instrument,

takes centre stage as the voice of Kelly's courageous spirit. Its bright, resonant tones symbolise the hope and resilience that Kelly embodied, a constant reminder that change is possible, even in the face of adversity' - composer's note.

~ see also April 11th event

MARIA VINCENZA CABIZZA (born 1991)

Il ballo delle occhiate for launeddas, mandolin and ensemble (2023)

Maria Vincenza Cabizza studied composition at the Luigi Canepa Conservatory Sassari with Luca Macchi, and at the Giuseppe Verdi Conservatory Milan with Gabriele Manca. In 2021 she was commissioned by the Venice Biennale to write a work for five voices for Neue Vocalsolisten Stuttgart. The following year she won the Karol Szymanowski International Music Competition, string quartet category. 'The Mediterranean basin,' she writes, 'has a rich musical tradition, independent of the cultural and linguistic diversity of the places bordering it. The strength of this tradition has overcome all chains of time and is inherent in the soul of anyone who comes from the region. Il ballo delle occhiate [The Dance of Glances] references the sounds of the region, with the aim of celebrating the roots of latterday concert instruments. Specifically the mandolin and launeddas, the

microtonal qualities of which guide the ensemble on a journey of ancient sounds rediscovered in today's world. Between them these instruments create a dialogue - an echo of the traditions that forged them, a distant song that becomes the basis of a completely new memory.'

LUCIANO BERIO (1925-2003)

Folk Songs for mezzo-soprano and seven players (1964)

1 Black Is the Colour; 2 I Wonder as I Wander; 3 Loosin yelav; 4 Rossignolet du bois; 5 A la femminisca; 6 La donna ideale; 7 Ballo; 8 Motettu de tristura; 9 Malurous qu'o uno fenno; 10 Lo fiolairé; 11 Azerbaijan Love Song

Written for Berio's then wife, the American-Armenian Cathy Berberian, this inimitable offering from sixty years ago was commissioned by Mills College, Oakland, California. Scored for voice, flute doubling piccolo, clarinet, harp, viola, cello and two percussionists, the eleven songs range across widely shifting boundaries, geographically and stylistically. 'I have given [them] a new rhythmic and harmonic interpretation,' Berio noted, 'in a way, I have recomposed them. The instrumental part has an important function: it is meant to underline and comment on the expressive and cultural roots of each song. Such roots signify not only the ethnic origins of the songs but also the history of



Ensemble Télémaque

Malta School of Music Percussion Ensemble

the authentic uses that have been made of them'. The first two numbers, Appalachian-associated, follow versions by the Kentucky singer/collector John Jacob Niles made in 1941 and 1933 respectively. Loosin yelav is a traditional Armenian song arranged by Berberian. Rossignolet du bois, Malurous qu'ò uno fenno and Lo fiolairé are French/Occitan numbers, the latter two from the Auvergne region, familiar from Cateloube's 1927 version (adapted by Berio). A la femminisca and Motettu de tristura are island songs from Sicily and Sardinia. Notated from a Soviet 78rpm recording, the closing Azerbaijan Love Song was transcribed for Berberian by Louis Andriessen. Examples of canzoni popolari preceding the Berberian years, La donna ideale and Ballo, setting anonymous Genoese and Sicilian texts, were written by Berio in Milan in 1947.

Thought for the Night

The Mediterranean region boasts a deeply entrenched heritage that thrives regardless of the cultural and linguistic landscapes along its shores. This enduring tradition transcends time, leaving an indelible mark on the essence of individuals from its localities and surroundings. Its music, culture and borderlands was the subject of two major 20th century conferences. The first was in Cairo in 1932, co-organised by the painter and orientalist François Rodolphe d'Erlanger, whose cliff-top palace on the outskirts of Tunis is now the Centre des musiques arabes et méditerranéennes. The second was in Valletta in 1989, directed by Charles Camilleri. Interviewed by Peter Serracino Inglott, his monograph Mediterranean Music was published in 1988 by the Foundation for International Studies, University of Malta.

Meet the Artists

MICHELE DEIANA was born in 1994 in Quartu Sant'Elena, Cagliari, Sardinia. From a very young age he heard the launeddas played at local festivals, steeping himself subsequently in the master recordings of Efisio Melis, Antonio Lara and others. Self-taught until his early twenties, formal lessons followed with Luigi Lai, veteran heir to the south-east Sardinian school of launeddas players from Sarrabus. Touring widely in Europe, with artists of both the local and non-Sardinian scene, he is professor of launeddas at the Cagliari Conservatorio di Musica Giovanni Pierluigi da Palestrina.

Teacher, concert artist and composer, **VINCENT BEER-DEMANDER** completed his training with Ugo Orlandi at the Conservatorio di Musica Cesare Pollini in Padua, and with Alberto Ponce at the École Normale de Musique in Paris.

Currently he's professor of mandolin at Marseille's Conservatoire Pierre Barbizet, and at the Royal Conservatory of Liège in Belgium. Winner of the 2009 Logroño International Composition Competition, he is especially active in the recording studio, championing and broadening the repertory of his instrument in contrasting fields and styles from concert hall to contemporary cinema.

BRIGITTE PEYRÉ, gold medallist at the Conservatoire de Bordeaux, completed her studies at the former Centre national d'insertion professionnelle des artistes lyriques (CNIPAL) in Marseille before going for advanced training to Italy and London. Her repertory is especially broad, spanning the history and genres of Western music from Monteverdi and Mozart to Boulez and Aperghis, from art song to popular, opera to symphony. She tours widely, appearing in major international festivals from across Europe to Russia and Japan. CD recordings include music by Dufay, Boucourechliev and Denisov.

'Born humanist', **RAOUL LAY** – composer, conductor, pianist, champion of the bold and liberated, honour and the moral high ground, 'a conveyor of sounds, a committed artist at the service of music, composers and audiences' - is a man and thinker of many parts. In his youth he studied science, literature and philosophy; then, at the Marseille Conservatoire, singing, harmony, and choral conducting, unanimously being awarded first prize for composition in 1994. That year he also won the SACEM Prize. He furthered his studies with Peter Eötvös in Hungary, in 1998 winning the Paul-Louis Weiller Prize awarded by the Académie Française (Fine Arts Section). Former president of Futurs Composés, the national network for musical creation in France, he was transiently artistic director of the Malta Philharmonic Orchestra from 2019 to 2020. Notably appearing at the 2021 Malta Spring Festival conducting Victor Ullmann's The Emperor of Atlantis, he founded **ENSEMBLE TÉLÉMAQUE** in Marseille twenty years ago, touring the world across hemispheres, from Europe and the Mediterranean to Japan and China. 'I love it when music touches somebody and it can be felt in your body and soul.'

CHARLOTTE CAMPANA **flute doubling piccolo**
LINDA AMRANI **clarinet**
GÉRARD OCCELLO **trumpet**
JEAN-CHRISTOPHE SELMI **violin**
PASCALE GUÉRIN **viola**
JEAN-FLORENT GABRIEL **cello**
GIULIA TRABACCHI **harp**
CHRISTIAN BINI **percussion**
FEDERICO PINTUS **percussion**



Raoul Lay



Vincent Beer-Demander



Michele Deiana



Brigitte Peyré

Tuesday 9 April 2024, 8pm
Malta Society of Arts

RISING STARS I

MALTA SCHOOL OF MUSIC SAXOPHONE QUARTET

KIM MERCIECA *soprano saxophone*

SHEZENNE CASSAR *alto saxophone*

ISAAC MICALLEF *alto saxophone*

EMILIA ZRINZO *tenor saxophone*

KAREN STREET
Welcome Dance

TRADITIONAL arr **KAREN STREET**
Cupid's Trick

TRADITIONAL arr **KAREN STREET**
The Woodcutter

FRANZ SCHUBERT (1797-1828)
Moment Musical No 3 (1828)

GEORGE GERSHWIN (1898-1937)
Someone to Watch Over Me (1926)

SCOTT JOPLIN (1868-1917)
Peacherine Rag (1901)

HENRY MANCINI (1924-94)
The Pink Panther (1963)

SIR KARL JENKINS (born 1944)
Palladio (1995)

MILTON AGER (1893-1979)
Ain't She Sweet (1927)

MALTA SCHOOL OF MUSIC LITTLE BIG BAND

RICHARD STRAUSS arr **DAVE MILLS**
Funkathustra (2001)

PETER BLAIR [BLAIR BIELAWSKI]
All About the Blues (2004)

PAUL FRANCIS WEBSTER & BOB HARRIS
arr **ROGER HOLMES**
Theme from Spider-Man (1967)

DONALD PICKETT arr **MIKE KAMUF**
Backlash (1966)

Established in 1975, the **MALTA SCHOOL OF MUSIC** - originally situated in Old Bakery Street, Valletta - is now based in newly refurbished centralised premises in Hamrun and forms part of the Visual and Performing Arts Schools initiative under the Directorate for Research, Lifelong Learning and Innovation. The School of Music engages of Malta's top musicians and pedagogues who constantly strive to help each students achieve their highest potential in music appreciation, music knowledge and understanding, composition, performance and musicianship through exciting and effective music programmes and opportunities. Furthermore the school endeavours to invite various foreign tutors to provide master classes and workshops for students and teachers in which new approaches and methodologies are experienced and explored. The main objective of the school is to prepare students for careers as creative musicians and performers who can successfully contribute to the further development and evolution of musical heritage.

Wednesday 10 April 2024, 8pm
Malta Society of Arts

RISING STARS II



Kellyann Spiteri

KELLYANN SPITERI *piano*

EMILY MICALLEF *violin*
BERNARD CURMI *violin*
LUCAS GARCIA CONRAD *viola*
CHRISTOPHER JOHN MERCIECA *cello*

JOHANN SEBASTIAN BACH (1685-1750)
The Well-Tempered Clavier Book II No 24 :
Prelude and Fugue a 3 in B minor BWV 893 (1739/42)

'Preludes and Fugues through all the tones and semitones [C-B major/minor] For the profit and use of the studious musical young, and also for the special diversion of those who are already skilled in this study' – title page, Book I.

LUDWIG VAN BEETHOVEN (1770-1827) I
Sonata No 16 in G major Op 31 No 1, first movement (1801-02)
Allegro vivace

'From now on, I'm going to take a new path' – Beethoven. Music 'only be appreciated in terms of the obsessively comical ... nothing in this [movement] was meant to be taken at face value' - Alfred Brendel.

Sonata No 17 in D minor Op. 31 No 2, first movement (1801-02)
Largo/Allegro

'With all the tragic power of its first movement the D minor Sonata is, like Prospero, almost as far beyond tragedy as it is beyond mere foul weather' – Donald Francis Tovey.

FRYDERYK CHOPIN (1810-49)
Nocturne in E minor Op 71 No 1 (1828-30)

In his nocturnes, adored Liszt, Chopin 'sang not only the harmonies which are the source of our most ineffable delights, but likewise the restless, agitating bewilderment to which they often give rise.' 'The music of a sad smile' - Jim Samson.

ALEXANDER SCRIBIN (1871/72-1915)
Two Études Op 8: No 3 in B minor, No 5 in E major (1894)
Tempestuoso; Briosso

'When Scriabin plays, there is no piano, only a beautiful woman, and he caresses her' - Konstantin Balmont. The mood cameos and tone-poems of Scriabin's two-dozen-plus études amount to landmark late-Romantic panoramas of technical address, seeded out of the Chopin-Henselt-Liszt-Schumann line.

MARGARET BONDS (1913-72)
Troubled Water (1967)

In the early nineteen-thirties, following lessons with Florence Price and William Dawson, Margaret Bonds attended Northwestern University, Illinois, a campus then oppressively hostile and racist. 'I was in this terribly prejudiced place ... [But] I came in contact with this wonderful poem, The Negro Speaks of Rivers, and I'm sure it helped my feelings of security. Because in that poem [Langston Hughes] tells how great the black man is. And if I had any misgivings, which I would have to have – here you are in a setup where the restaurants won't serve you and you're going to college, you're sacrificing, trying to get through school – I know that poem helped save me.' Based on the familiar Afro-American jubilee song 'Wade in the Water', Troubled Water was originally the third movement of Bonds' Spiritual Suite written in the fifties, in the guise of a group dance with audience participation. 'Wade in the water, children/Wade in the water/God's gonna trouble the water.'

JOHANN SEBASTIAN BACH
Concerto No 1 in D minor BWV1052 (?post-1725)
I Allegro; II Adagio; III Allegro

A work with an iconic place in the European Bach Revival of the 19th century: Mendelssohn's great-aunt played it in Berlin, Mendelssohn himself programmed it at the Leipzig Gewandhaus in 1837. Like the same-key slow movement of the Italian Concerto, its tensions, sensibility and dramatic signature particularly appealed to the Romantic mind. Scholars disagree as to its possible source in a concerto for another medium (organ being the current consensus): Bach's definitive autograph, for harpsichord, dates from circa 1738.

Meet the Artist

KELLYANN SPITERI, born in 2007, studies with Irina Fedčenko and is currently majoring in music at the Malta School of Music.

**Thursday 11 April 2024,
8pm / 9pm
Casino Maltese**

FIGHTING FOR HOPE

ALBA DAL COLLO
dancer, vocals, piano

GIOVANNI INGLESE
cello

SARAH NG XI YAN
lighting designer

ALBA DAL COLLO (born 1982)
GIOVANNI INGLESE (born 1997)
Fighting for Hope (2024) premiere

Like the mind-set that places men above women, whites above blacks, and rich above poor, the mentality that places humans above nature is a dysfunctional delusion.

We cannot feast on global resources while the world's poor struggle to survive on inhospitable lands. It is as simple as that. It is the rich who are making the world poorer. Environment and Poverty are one crisis, not two.

The transformation of forests into deserts, fertile earth into sunbaked concrete, and running rivers into silted floodwaters shows that only through care for the environment can the livelihoods of those most dependent on it be sustained.

Practically every violent conflict or social change has proved that violence unleashes violence in return.

If we don't do the impossible, we shall be faced with the unthinkable.

~ Petra Kelly

A contemporary dance creation based on and evoking the essence and spirit of Petra Kelly's 1984 book *Fighting for Hope* - where masses remain oblivious, while a few wake up. The audience is invited to delve into her world and life advocating for a sustainable, peaceful future. The narrative – underlining ominously that it could already be too late to face reality ... yet a seed of 'hope for the world' remains - is expressed through melodic fragments for cello, piano and voice, intertwined and harmonised with movement.

RYUICHI SAKAMOTO (1952-2023)
Oppenheimer's Aria - Rain - Forbidden Colours

MAX RICHTER (born 1966)
On the Nature of Daylight

KATE BUSH (born 1958)
Breathing

PETE SEEGER (1919-2014)
Where have all the flowers gone

~ see also April 6th event

Meet the Artists

Born in Venice, **ALBA DAL COLLO** is an eclectic performer who combines music and dance, passions that have been with her since early childhood when she began ballet and piano lessons at the Diaghilev Dance School. She studied at the Conservatorio di Musica Benedetto Marcello di Venezia, graduating in piano (2008), and composition (2011). In the dance field teachers such as Christiane Marchand, Oxana Kichenko and Roberta Pagliaro were fundamental to her classical training. Exploring contemporary dance later, she attended improvisation and dance theatre workshops with Silvia Salvagno, Laura Moro, Marigia Maggipinto, Peter Jasko, Denis Bragatto and Jennifer Cabrera Fernandez. The intimate connection between music and dance is the essence of Alba's work. As singer, dancer and actress she's collaborated with the pianist-composer Giovanni Mancuso in performances of his operas, further releasing with him, in 2019, a Frank Zappa Songbook album *Planet of Prunes* (Galatina Records) – staged at the Malta Society of Arts in January 2020. Among video/performance art projects, Dora García's *L'Inadeguato*, *Lo Inadecuado*, *The Inadequate* at the Spanish Pavilion during the 2011 Venice Biennale was a significant involvement.

GIOVANNI INGLESE was born in Pistoia. He studied with Andrea Nannoni and Luca Provenzani at the Conservatorio Luigi Cherubini in Florence, continuing his training with Antonio Meneses. Graduating with a Master in Performance from the Hochschule der Künste in Bern, he's also studied with Giovanni Sollima (Accademia Nazionale di Santa Cecilia, Rome), Enrico Dindo (Pavia Cello Academy), and Enrico Bronzi (Accademia Nazionale Santa Cecilia di Portogruaro). An active solo and chamber musician, his orchestral experience is considerable having worked at the highest level with a roster of conductors including Zubin Metha, Alan Gilbert, Sakari Oramo, Myung-whun Chung, Daniele Gatti, Esa-Pekka Salonen, Fabio Luisi and Gianandrea Noseda. Currently a member of the Malta Philharmonic Orchestra, he plays a Thomas Kennedy cello made in London in 1810.



Alba Dal Collo



Giovanni Inglese

Friday 12 April 2024, 8pm
Teatru Manoel

OPENING DOORS MUSIC LEVEL II PERCUSSION ENSEMBLE

Benji Cachia aka Banjo Rancho
leader

Batucada

The Afro-Brazilian batucada, a species of samba, repetitive and fast, is traditionally performed during Brazilian carnivals. Celebrating rhythms entertaining the public, played by street ensembles known as bateria, the main underlying groove alternates with spiced, decorative 'fill-ins'. 'The drumming grows ... the city does not sleep'

~ António Soares Lopes (Tony Tcheka)

ĠUŻÈ CAMILLERI QUINTET

ĠUŻÈ CAMILLERI *drums*
DOMINIC GALEA *piano*
ANTHONY SALIBA *double bass*
FLORENT HINSCHBERGER *trumpet*
WALTER VELLA *flute, saxophone*

CEDRIC VELLA *visuals*

We have what I like to call a broken history of what really happened to jazz in Malta. Its history is interesting but for some reason is lost and not given the recognition it deserves. In Malta I feel that we tend to conceal the origin of things - either due to lack of documentation or for fear of not being the first at doing something.

I hope Anecdotes of Maltese Early Jazz will make the story whole with a better understanding of local popular music for future generations.

~ Ġużè Camilleri ~

Opening Scene
STRAIT STREET TO ABBEY ROAD

Story 1
EARLY JAZZ IN MALTA

LEE SPITERI (1929-2000)
Acropolis
My Love

Story 2
FIRST MALTESE JAZZ TRIO

FRANK CAMILLERI (1926-2013)
Spotlight

JOE CURMI (1927-2017)
Ta' Liesse

DOMINIC GALEA (born 1965)
Għad Niltaqgħu

Story 3
TONY'S BREAKTHROUGH

TONY CARR (born 1927)
Holiday with Jazz

HAROLD MCNAIR (1931-71)
The Hipster

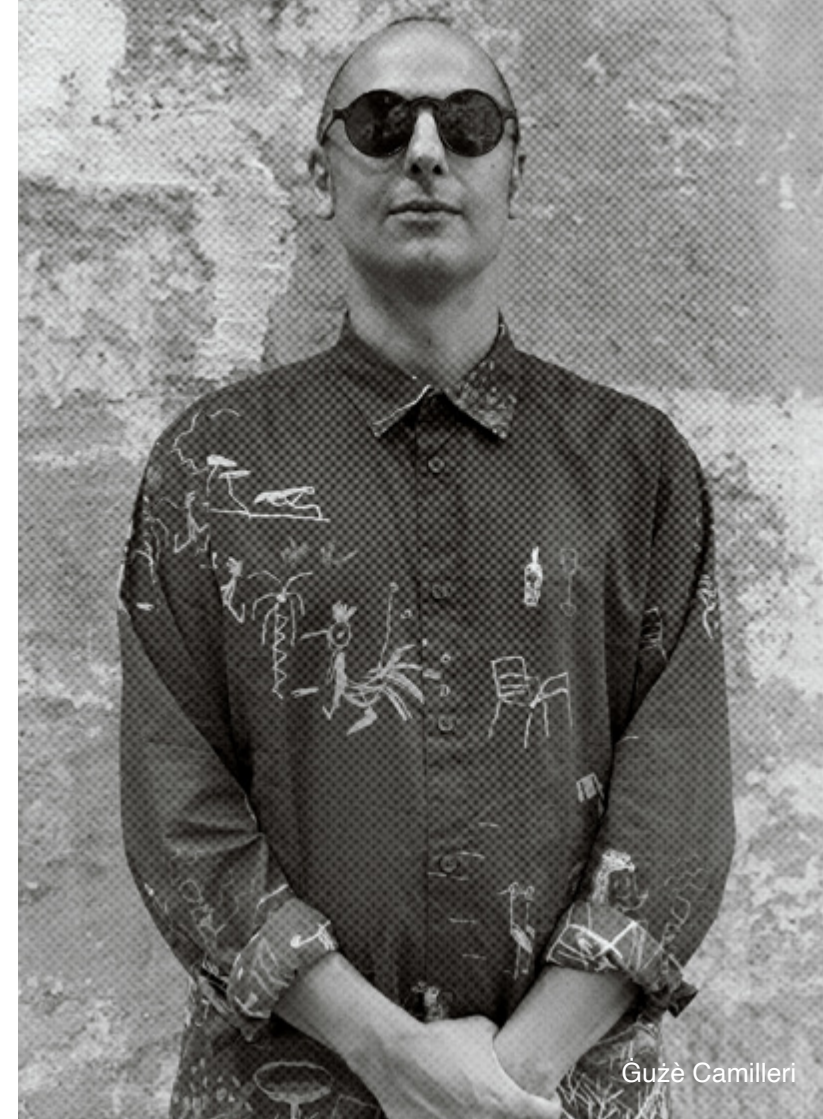
Curated and researched by Ġużè Camilleri, premiered at the Malta Society of Arts in November 2023, Anecdotes of Maltese Early Jazz combines original compositions by Maltese jazz pioneers, arranged for quintet by Dominic Galea, with stories and excerpts from Strait Street to Abbey Road, a forthcoming Malta Arts Council supported film documentary in association with Sugu TV, based on Ġużè Camilleri's recent biography of drummer and percussionist George Caruana aka Tony Carr, adapted/directed by Cedric Vella. From the early fifties to the eighties Carr was a recording/touring artist on the London circuit, appearing with American band leader Billy Eckstine and backing Ella Fitzgerald, Humphrey Lyttelton, Alan Price, Donovan, Paul McCartney, Bryan Ferry and Jimmy Page among the many.

Meet the Artists

OPENING DOORS, Artistic Director Sarah Amato, is a Maltese non-governmental voluntary arts organisation (VO0664) providing opportunities for adults with intellectual disabilities. Weekly training programmes in theatre, dance and music are offered under the guidance of a team of professional artists. Performances are given on a yearly basis showcasing the ongoing work developed by members and staff. Opening Doors seeks to collaborate with guest directors, choreographers and performing artists, and with festivals locally and abroad, aiming to provide its membership with opportunities for inclusive performance occasions. Core activities are funded through project grants and the generosity of private donations info@openingdoors.org.mt

ĠUŻÈ CAMILLERI grew up in a musical family; his grandfather Frank 'Bibi' Camilleri was the well-known Maltese jazz pianist, while his father Joe was the Malta Philharmonic Orchestra's principal percussionist. He started learning classical piano at a young age, eventually shifting to percussion under his father. Private lessons and masterclasses followed with several distinguished drummers including Asaf Sirkis, Efrain Toro and Ze Eduardo Nazario. Holding a degree from The Institute of Contemporary Music Performance in London, he has since completed a Master's in Ethnomusicology, his thesis focusing on the career of Tony Carr. Currently percussion tutor at the Malta School of Music, he plays handmade Istanbul Mehmet Cymbals.

Visual artist and freelance videographer **CEDRIC VELLA** graduated from the University of Malta with a degree in Communications and Psychology. 'Driven by a passion for original concepts and compelling audiovisual design, I specialise in bringing ideas to life.'



Ġużè Camilleri



Opening Doors

CLOSING CONCERT

Saturday 13 April 2024, 8pm
Teatru Manoel

DINARA KLINTON

piano

ALAN SCIBERRAS

tenor

**MALTA PHILHARMONIC
ORCHESTRA**

Agnieszka Kuzma

leader

ANNE MARIE GRANAU

conductor

CARL NIELSEN (1865-1931)
Helios, Concert Overture Op 17 (1903)

‘If music were to assume human form and explain its essence, it might say something like this: “I am everywhere and nowhere; I skim the wave and the tops of forests; I sit in the throat of the savage and the foot of the negro and sleep in the stone and the sounding metal. None can grasp me, all can apprehend me; I live tenfold more intensely than any living thing, and die a thousandfold deeper. I love the vast surface of silence; and it is my chief delight to break it. I know no sorrow or joy, no pleasure or pain; but I can rejoice, weep, laugh, and lament all at once and everlastingly” - Nielsen, 1925. ‘[Here in Athens] it is scorchingly hot; Helios burns all day and I am writing away at my new solar system’ - letter 1903. ‘Stillness and darkness - Then the sun rises to joyous songs of praise - Wanders its golden way - quietly sinks in the sea’ - epigraph prefacing the score.

FRANZ LISZT (1811-86)
Piano Concerto No 2 in A major S 125 (1839-61)
Adagio sostenuto assai - Allegro agitato assai - Allegro moderato - Allegro deciso - Marziale un poco meno allegro – Allegro animato

Liszt’s Second Concerto – a single continuous movement divided into six sections, thematic transformation unifying the whole - is remarkable as much for its lyricism and operatic bel canto as its glitter and bravura, its chamber-like texturing (from woodwind to solo cello) no less than its brazen, full-blooded orchestration. A meeting of the private and public sides of Liszt’s complex personality ... balladeer and warrior crossing paths ... poets each of their own destiny.

GIACOMO PUCCINI (1858-1924)
Three Arias
I Nessun Dorma; II Recondita Armonia; III Donna non vidi mai

A triptych of Italian arias defining the spinto tenor’s art. ‘Nessun Dorma’ [Let no one sleep] comes from the Night scene opening the final act of Puccini’s Turandot (1920-24), unfinished at the time of the composer’s death. Calaf, Prince of Tartary, is in love with the beautiful but ruthless Princess Turandot. The romanza ‘Recondita armonia’ [The hidden harmony of contrasting beauties] occurs early into the first act of Tosca (1895-99). Cavaradossi contrasts Floria Tosca, his ardent, dark-haired, black-eyed lover, with the portrait he’s painting of Mary Magdalene, blonde and blue-eyed. With ‘Donna non vidi mai’ [Never before have I beheld a woman such as this], from the opening act of Manon Lescaut (1889-92), Renato des Grieux, a student, declares his feelings for the young Manon. ‘Sweet thoughts, do not cease!’

IGOR STRAVINSKY (1882-1971)
Firebird Suite (1919 version)
I Introduction – The Firebird and its Dance – Variation of the Firebird; II The Princesses’ Khorovod (Rondo); III Infernal Dance of King Kashchei; IV Lullaby; V Finale



'Great God! What a work of genius this is! This is true Russia!' - Rachmaninov. The first of Stravinsky's three celebrated late-Tsarist, pre-First World War ballets, the Firebird, drawing on Russian folklore and symbolism, was composed for the 1910 Paris season of Diaghilev's Ballets Russes company. Central to the cast of the premiere were Tamara Karsavina as the supernatural Firebird, Michel Fokine as Prince Ivan, and Alexis Bulgakov as the evil sorcerer Kashchei the Deathless, with choreography by Fokine and costumes by Léon Bakst. Set in Kashchei's domain, the scenario follows Prince Ivan battling him with the Firebird's help. Subsequently Stravinsky compiled three orchestrally and structurally varied concert Suites, of which the 1919 version is the most widely programmed and recorded.

Meet the Artists

Making a welcome return to the Malta Spring Festival, the prize winning Ukrainian pianist **DINARA KLINTON** studied with Eliso Virsaladze at the Moscow State Tchaikovsky Conservatory, and with Dina Parakhina at the Royal College of Music, London, where she was inaugural recipient of the RCM Benjamin Britten Piano Fellowship. Later she worked with Boris Petrushansky at the Imola Piano Academy. Professor of Piano at the Royal College of Music and Yehudi Menuhin School, her critically admired discography includes Liszt's Transcendental Studies (Genuin, BBC Music Magazine Instrumental Choice), the complete Prokofiev Sonatas (Piano Classics), a Chopin album (Fryderyk Chopin Institute, Warsaw), and Balakirev's F sharp minor Concerto with the Niederrheinische Sinfoniker under Mihkel Kütson (MDG Scene). Concerto appearances this season have included Rachmaninov's Second and Beethoven's Fifth with the Royal Philharmonic Orchestra,

and Tchaikovsky One with the Richmond Symphony, Virginia

ALAN SCIBERRAS studied with Andriana Yordanova, Tatiana Lisnic and Piero Visconti. Participating in high profile masterclasses with Inés Salazar, Gioacchino Livigni, Carlos Kenaniah Conde, Nelly Miricioiu, David Gowland and Salvatore Fisichella, he made his début in Sicily at the 2017 Mediterranean Opera Studio & Festival, singing Rodolfo in Puccini's La bohème. In 2018 he was invited by the High Commission of Malta in London to take part in celebrations marking Valletta's joint European Capital of Culture status. Later that year he was among the principal soloists in the Mediterranean Conference Centre premiere of Reuben Pace's Behind the Fortifications, Part I of his multi-media Maltese-language opera trilogy Belt il-Briedem (City of Humanity). In Valletta, under the direction of Brian Schembri, he took the role of Enzo in the 2021 National Library European Heritage Days concert production of Carlo Diacono's only opera, L'Alpino.

Recipient of the 2014 Grethe Kolbe Memorial Legacy, Danish-born **ANNE MARIE GRANAU** studied conducting at the Royal Danish Academy of Music and the Royal College of Music, London, at the latter taking part in filmed masterclasses with Bernard Haitink. Career highlights have included the world premieres of Karsten Fundal's Harp Concerto (The Shore) and, co-conducting with Hannu Lintu, Jovanka Trbojevic's chamber opera Heart in a Plastic Bag. Involved with Athelas Sinfonietta's Ice Breaker concert project, she appeared with the ensemble at the 2009 Cannes Festival. Between 2010 and 2014 she was Assistant Conductor at the Royal Opera House Copenhagen. UK appearances have included the Britten International Opera School, Woodhouse Opera and South Bank Sinfonia.



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Private audio-visual recording in any format is forbidden unless by arrangement with the Festival management.
Please refrain from applauding until the end of a work or performance.
No smoking, including e-cigarettes.