



MALTA
PHILHARMONIC
ORCHESTRA



A STRING SYMPHONY

www.maltaorchestra.com



A STRING SYMPHONY

CARMINE LAURI

Violin

MPO Strings

Friday 30th September, 8PM



TEATRU MANOEL

H&P Henley & Partners

A photograph of a woman with long brown hair, smiling and holding a young child. The woman is wearing a yellow and white striped sweater. The child is wearing a white long-sleeved shirt with a floral pattern and grey pants. They are outdoors, with a beach and ocean in the background.

*Find the best country to live
and raise your family*

Henley & Partners is the global leader in residence and citizenship by investment. Each year, hundreds of wealthy individuals and their advisors rely on our expertise and experience in this area. The firm's highly qualified professionals work together as one team in over 35 offices worldwide. The firm also runs a leading government advisory practice that has raised more than USD 10 billion in foreign direct investment. For more information on acquiring alternative citizenship, e-mail yourfuture@henleyglobal.com or visit henleyglobal.com

Define your Future

PROGRAMME

Franz Schubert (1797 – 1828)

Quartettsatz, D703 (1820)

Edvard Grieg (1843 – 1907)

Two Elegiac Melodies, Op. 34 (1880)

- I. The Wounded Heart
- II. The Last Spring

Felix Mendelssohn (1809 – 1847)

String Symphony No. 10 in B minor (1823)

Josef Suk (1874 – 1935)

Serenade for Strings in E flat major, Op. 6 (1892)

- I. Andante con moto
- II. Allegro ma non troppo e grazioso
- III. Adagio
- IV. Allegro giocoso, ma non troppo presto

Pyotr Ilyich Tchaikovsky (arr. Carmine Lauri)

Valse-Scherzo in C major, Op. 34, TH 58 (1877)

PROGRAMME NOTE

Franz Schubert (Vienna, Austria 1797 – Vienna 1828)

Quartettsatz c-Moll, D703 (1820)

In early December 1820, Schubert started work on what was planned to be his twelfth string quartet. It was the composer's first attempt at the genre since completing his String Quartet No. 11 in 1816 but, as in the case of Symphony No. 8 (the "Unfinished") and the strikingly original oratorio Lazarus, also aborted projects of the same period, Schubert abandoned the quartet after completing the Allegro Assai first movement and a 41-bar exposition of a subsequent Andante. The manuscript score was eventually acquired by Johannes Brahms and the quartet's only fully composed movement was premiered in 1867, eventually entering the quartet repertoire as the Quartettsatz. It can, in fact, be enjoyed as a self-contained work which, in its juxtaposition of dramatic tension and passages of sublime beauty, presages the masterpieces of Schubert's maturity.

Edvard Grieg (Bergen, Norway 1843 – Bergen 1907)

Two Elegiac Melodies, Op. 34 (1880)

Two Elegiac Melodies consists of transcriptions for string orchestra which Grieg made of two of his 12 Melodies for voice and piano to words by the Norwegian poet Aasmund Olvasson Vinje. The Wounded Heart starts in doleful C Minor, the violins' voice reflecting the poet's words about emotional wounds suffered as a result of the struggles of life. The second verse shifts the melody to the cellos, leading to the final passionate reiteration by the violins. The movement ends on a note of hope – faith never dies. In its vocal version, The Last Spring speaks of the rebirth of the countryside following the end of winter. The orchestral version is divided into two verses, both of which feature the melody prominently on the violins. Interestingly, the original songs had more mundane titles, respectively The Eccentric and Spring – Grieg observed that "where one does not have the poem in front of one, one must make the content apparent through more expressive titles, hence The Last Spring and The Wounded Heart".

Felix Mendelssohn **(Hamburg, Germany 1809 – Leipzig, Germany 1847)**

String Symphony No. 10 in B Minor (1823)

Felix Mendelssohn's precocity was impressive. His first dated work was a cantata written in January 1820 and, from then onwards, he composed prolifically. Among his early pieces are twelve symphonies (and a sketch for a thirteenth) written between 1821 and 1823, when he was between 12 and 14 years old. They were long thought lost, until they were rediscovered in the State Library of East Berlin in 1950. The symphonies are written in the classical style of Mozart and Haydn (who died in the year of Felix's birth), and are all scored exclusively for strings, except for the 11th, which incorporates percussion in the second movement, and the 8th which, apart from its original string version, also exists in an arrangement adding woodwind, brass and timpani.

Only one movement has survived of the 10th String Symphony, completed in May 1823. It is likely that this was meant to be part of a larger, multi-movement work. A slow introduction leads to a livelier section whose language foreshadows Mendelssohn's later style in its use of busy semiquaver figurations. Although an early work, and hardly a groundbreaking one, the symphony is satisfying as a self-contained movement and confirms Mendelssohn's early flowering of talent.

Josef Suk (Křečovice, Czech Republic **1874 – Benešov, Czech Republic 1935)**

Serenade for Strings in E Flat Major, Op. 6 (1892)

Czech composer and violinist Josef Suk studied at the Prague Conservatory with Antonin Dvořák, whose daughter Otilie he eventually married in 1898. It was Dvořák who, noticing a melancholic streak in Suk's student works, encouraged him to try his hand at a sunnier composition. The result was the four-movement Serenade for Strings, a work which owes much to the style of Suk's teacher. In a historical twist which links this piece with the Schubert movement heard earlier, the Serenade was published in 1895 by Simrock, following a recommendation by none other than Johannes Brahms.

The serenade as a musical form originated from songs which were sung in the evening by a lover at a lady's window or as an homage to an important personage. There is certainly a certain nocturnal feel to the first movement, in which Suk avoids a typical Allegro opening in favour of something calmer and more expressive. The playful second movement is imbued with a playful waltz rhythm. The Adagio is the emotional core of the work, hinting at the "darker" Suk were it not for its warm, major tonality. Even the final movement, although marked Allegro Giocoso has its serious moments, but ends on the happy note which Dvořák was expecting from his pupil and future son-in-law.

Pyotr Ilyich Tchaikovsky **(Votkinsk, Russia 1840 – St Petersburg, Russia 1893)**

Valse-Scherzo in C major, Op. 34, TH 58 (1877)

[arr. Carmine Lauri]

Tchaikovsky wrote the Valse-Scherzo in C Major in 1877, at the behest of its dedicatee, Iosif Kotek, a violinist and former student of Tchaikovsky at the Moscow Conservatory who was also the inspiration for the composer's Violin Concerto in D (1878). At the time of the work's composition, Tchaikovsky and Kotek were very close and it is thought that they were lovers. Letters written by Kotek suggest that the violinist might have worked on at least parts of the orchestration after Tchaikovsky had completed a version for violin and piano. The work has a ternary (A-B-A) structure, with the opening segment returning after a contrasting middle section. Although a relatively short piece, it has a virtuosic violin part which places taxing technical demands on the soloist. Tonight's arrangement for violin and strings is by Carmine Lauri.

MIPO MANAGEMENT & ADMIN

Sigmund Mifsud
Chief Executive Officer

Artistic Team

Sergey Smbatyan
Principal Conductor

Michael Laus
Resident Conductor

Management Team

Michael Aquilina
Director - Operations

Reuben Sammut
Director - Finance & Administration

Sarah Debono
Manager - Finance & Administration

Jean Noël Attard
Manager - Events & Marketing

Administrative Team

Anastasia Megally Cassar
Senior Officer - Chairman's Office

Aurelio Belli
Senior Officer - Operations

Claire Briffa
Project Administrator

Glenn Camilleri, Adrian Bartolo
Technical Officers - Administration

Matthew Fenech
Librarian

Maria Spiteri Zahra
Orchestra Schedule Administrator

Shirley Farrugia
Administrative Assistant -
Finance & Administration

Mark Andrew Vassallo
Senior Officer - Events & Marketing

Joe Julian Farrugia
Media Coordinator

Hilda Curmi
Development & Education Officer

Laetitia Mariae Troisi
Events Officer

Monique McCarthy
Communication Officer

Malta Youth Orchestra

José García Gutiérrez
Artistic Director

Julian Azzopardi
MYO Administrator



CARMINE LAURI

Violin

Carmine Lauri started playing the violin at the age of four in Malta and further his studies at the Royal Academy of Music in London with Maurice Hasson. He was made an Associate and a Fellow of the Royal Academy (ARAM, FRAM) for his achievements in his career and his talents were acknowledged by his country which bestowed upon him the National Order of Merit (F'Onieh ir-Repubblika). He is a visiting professor of the Royal Academy of Music and gives masterclasses and coaches young students in orchestral sectional rehearsals and solo performances and repertoire on a regular basis.

Lauri has performed extensively worldwide including performances in the presence of various Heads of State. He is the Co-Leader of the London Symphony Orchestra and the Concertmaster of the Oxford Philharmonic and appears as soloist and guest leads various orchestras both in the UK and abroad, including the London Philharmonic, the Rotterdam Philharmonic, the Malta Philharmonic, the Manchester Camerata and the Hong Kong Philharmonic Orchestra, the Czech Philharmonic and Czech State Phil of Brno, the Orquesta Municipal de Caracas, the Armenian State Symphony Orchestra (ASSO), the Guanajuato Symphony in Mexico under distinguished conductors that included Lorin Maazel, Bernard Haitink, Sir Colin Davis, Sir Simon Rattle, Sir Antonio Pappano, Vladimir Ashkenazy, Yuri Temirkanov, Valery Gergiev and many others.

Quite recently Carmine was the soloist in John Williams's Schindler's List with the LSO, celebrating the life of the composer himself, in a high-profile unique concert at the Royal Albert Hall in London.

Other recent solo performances have included the Korngold Violin Concerto with both the Oxford Philharmonic and the ASSO, the Glazunov Violin Concerto with both the Guanajuato Symphony and the Oxford Philharmonic, Schnittke Concerto Grosso No.1 with the LSO, Wieniawski's 2 violin concertos and various solo performances in collaboration with various international artists, including a performance last week in the UK of Bach's Double concerto with Maxim Vengerov as a tribute to the late HRH the Queen.

Carmine plays a violin made by Nicholas Lupot made in ca 1780 and various prestigious Stradivari violins kindly loaned to him for various solo concerts by the J & A Beare's violins of London.



Photo: Brian Grech

MALTA PHILHARMONIC ORCHESTRA

For half a century, the Malta Philharmonic Orchestra (MPO) has been Malta's foremost musical institution.

The orchestra was founded in April 1968, when musicians from the defunct "Commander-in-Chief" (C-in-C) orchestra of the Malta-based British Mediterranean Fleet regrouped as the Manoel Theatre Orchestra. It continued to serve as the theatre's resident orchestra until September 1997, when it became an independent orchestra, taking up the name National Orchestra of Malta. The orchestra became the MPO in 2008 when it expanded into a full-size symphony orchestra, bringing together musicians from Malta, Europe and beyond.

Joseph Sammut, the C-in-C's last conductor, was the orchestra's first conductor, remaining at the helm until 1992. Since then, the orchestra has also been under the direction of Joseph Vella, John Galea, Michael Laus, and Brian Schembri. In 2019, the MPO has appointed Sergey Smbatyan as Principal Conductor, joining Resident Conductor Michael Laus as part of the orchestra's Artistic Team. The MPO also works with local and international guest artists including Lawrence Renes, Diana Damrau, José Cura, Mikhail Pletnev, Gil Shaham, Joseph Calleja, Gautier Capuçon, Daniel Lozakovich and Enrico Dindo.

As Malta's leading musical ensemble, the MPO averages more than one performance a week including symphonic concerts, opera productions in Malta and Gozo, community outreach and educational initiatives, as well as various concerts of a lighter nature. During the past seasons, the MPO embarked on a Digital Transformation reaching over 32 million people worldwide through its Online Programme in 2021.

The orchestra has performed in leading venues across the globe, including in the United States, Russia, Dubai, Germany, Austria, China, Italy, and Belgium, and presently embarks on at least one international tour each concert season.

The MPO is a keen exponent of Maltese composers, regularly performing their works in Malta and overseas, as well as frequently premiering and commissioning new compositions.

Through the MPO Academy and the Malta Youth Orchestra, which regularly give concerts across Malta, the MPO is also responsible for the training and professional development of the next generation of Maltese musicians.



Are you an aspiring musician?

MYO Auditions 2022



**MALTA
YOUTH
ORCHESTRA**

www.maltaorchestra.com

Audition Dates
4 - 7 November 2022

Deadline for Applications
Friday, 14 October 2022

MPO MUSICIANS

Violin 1

Carmine Lauri**
Anna Kosińska
Agnieszka Kuźma
Klara Nazaj
Vincenzo Picone
Emilia Wiśniewska

Violin 2

Maria Conrad*
Matteo Colombo
Inmaculada Muñoz Salgüero
Stefan Calleja
Sonja Larson
Francesca Moldovan

Viola

Alexandre Razera*
Orietta Zammit Beaumer
Ester Garcia Salas
Mateusz Kuźma

Cello

Ákos Kertész*
Yaroslav Miklukho
Nora Karakousoglou
Frank Camilleri

Double Bass

Michelle Agius*
Marco Agnetti

** Orchestra Leader

* Section Principal

THANK YOU

The MPO is a Public Cultural Organisation within of Arts Council Malta under the remit of the Ministry for the National Heritage, the Arts and Local Government.



GOVERNMENT OF MALTA
MINISTRY FOR NATIONAL HERITAGE,
THE ARTS AND LOCAL GOVERNMENT



We are grateful for the support of the following cultural entities, corporate sponsors and individual supporters, which help us reach further and touch more lives than we ever could on our own.

MPO PRINCIPAL PARTNER



MPO PARTNERS



**MEDITERRANEAN
CONFERENCE CENTRE**
VALLETTA * MALTA



TEATRU MANOEL



VCA
VALLETTA
CULTURAL
AGENCY



MFCC
MALTA FAIRS & CONVENTIONS CENTRE



PARMA
RECORDINGS

MPO CORPORATE SPONSORS



BANK ĊENTRALI TA' MALTA
EUROSISTEMA
CENTRAL BANK OF MALTA





www.maltaorchestra.com