

City Narratives in Music:

Creating musical works that reflect urban realities relating to Valletta

Alexander Vella Gregory

A thesis submitted in partial fulfilment of the
requirements of Edinburgh Napier University
for the award of Doctor of Philosophy

March 2018

Declaration

This thesis and accompanying portfolio are being submitted in partial fulfilment of the requirements of Edinburgh Napier University, for the award of Doctor of Philosophy. I hereby declare that:

1. The work enclosed herein has not been submitted for any other degree or professional qualification.
2. The thesis and accompanying portfolio are the result of my own independent work.

Alexander Vella Gregory

13th March 2018

Abstract

This dissertation presents a series of musical works built on city narratives, following a four-year-long research process into the city of Valletta, capital city of Malta. It looks at the city's many narratives, including personal, communal, and historical. The city is examined not simply as a collection of spaces but as the sum of its narratives, and through the creative process of musical composition these are preserved, investigated, and extended.

The works form part of a broader discourse relating to cities and communities, and the challenges being faced. As more people move into cities, a lot of stories risks being eradicated through gentrification, demographic displacements, property speculation, and a host of other issues; issues which are strongly felt in Valletta. Thus Valletta's microcosm becomes a concentration of a wider set of challenges that are affecting communities all around the world, with the issues tackled in this research being relevant outside of Valletta's direct geographical and cultural spheres of influence.

The research combines a diverse approach to narrative extracted from documentary sources, interviews, and fieldwork. The result is a portfolio with three different works that look at Valletta's narratives from different perspectives. The *Piano Concerto No. 2* (scored for piano and wind band) takes the physical city space as its starting point, and explores the way in which that space is both the result and the catalyst for the myriad of human activity that constitutes the city. *Sinfonija Beltija (A Valletta Symphony)* looks beyond Valletta's physical space and brings together diverse elements from identity, community ritual, football, folklore, and much more. The third work is *Antifonarju Belti (Valletta Antiphonary)* which uses the *fešta* antiphon (a sacred musical form which is particular to Malta) as a means of exploring the spiritual dimension of Valletta.

Acknowledgements

First and foremost I would like to thank my Director of Studies, Kenneth Dempster, whom I first met in 2002 as a teenage undergraduate student. I arrived at Edinburgh Napier University expecting lessons on how to write music; instead, Ken taught me how to think about music, and for that I will be forever grateful.

I would also like to thank my Supervisor, Dr Katrina Burton, for asking me the right questions and always helping me articulate my thoughts. This dissertation would have been considerably poorer had it not been for her critical approach. Thanks also to Dr Anne Schwan, the Independent Panel Chair. Even though we only spoke once every few months, she not only ensured that I am on the right track, but also took a genuine interest in my research.

A big thank you is due to Ms Janatha Stubbs, and Mr & Mrs Chalmers for their financial support. Your contribution has enabled me to further my education where others have turned me down. As for those who have turned me down: thank you also - your lack of faith only strengthened mine.

I can find no proper words to express my gratitude towards my family and friends for their support throughout these past four and half years, particularly my parents, my aunt Carmen, and my partner J. I can offer only a heartfelt apology for the times I was too absorbed in my work and missed out on your lives. Your unconditional support is a debt I can never satisfactorily repay.

Since my research has been on cities, there are two cities I need to thank in particular. The first is Edinburgh; the jewel of the north. There are many things I am grateful to the city for, but I will limit myself to mentioning only one: never have I walked your streets and felt a stranger. I will always be grateful for the hospitality of your people, especially that of Marjorie Kay who hosted me every time I came to Edinburgh.

The other city is, of course, Valletta. I am greatly indebted to the city, especially to its most precious resource: its people. None of the following pages would have been possible were it not for those *Beltin* who shared their stories with me. It would be impossible to thank all those who were part of my journey; some of whom I knew beforehand, most of whom I can now call friends. Whether through interviews, fieldwork, or simple conversations over a cold beer, you shared your stories with me. The works in the portfolio are all your stories. I hope I have done them justice in setting them to music.

Last, and not least, a special thank you to all those working within the community of Saint Dominic, Valletta. When I started my research, I thought I would just be an observer. Instead, you welcomed me into your family with open arms. Not only did you tell me your stories, but you made me a part of your story, and for that I am thankful.

There are many more people I should thank; some offered help, some gave me invaluable information, and some were a willing ear when I needed someone to talk to. To all of you: thank you for reminding me what it means to be human - to listen and be listened to.

D.G.

Contents

	Page
Introduction	1
 Chapter 1: Research Methodology	
1. Literature Review: Valletta	5
2. Literature Review: Urban Space and Sacred Space	6
3. Literature Review: Linguistic and Literary Explorations	11
4. Literature Review: Space and Narrative in Music	13
5. Interviews and Fieldwork	15
 Chapter 2: Narrative Space	
Introduction	23
1. Republic Street, Valletta	25
2. Narrative Place and Space: Puccini, Respighi, and Ives	29
3. Unifying Space: Sibelius and Stravinsky	35
4. Dak li Tgħidli l-Belt... / That Which The City Tells Me...	39
5. Piano Concerto No. 2	40
 Chapter 3: Intersecting Narratives	
Introduction	62
1. Opera and Symphony	63
2. Symphonic Models	
2.1 <i>Hector Berlioz</i>	67
2.2 <i>Gustav Mahler</i>	68
2.3 <i>Charles Ives</i>	71
2.4 <i>Luciano Berio</i>	73
3. Valletta's Narratives	
3.1 <i>Historical and Political Narratives</i>	76
3.2 <i>Community Narratives</i>	77
3.3 <i>Individual Narratives</i>	80
3.4 <i>Public Ritual</i>	81
3.5 <i>Personal Narrative</i>	82

Chapter 3: Intersecting Narratives (cont.)

4. Structure in <i>Sinfonija Beltija</i>	84
5. Characters and Libretto	87
6. Analysis of <i>Sinfonija Beltija</i>	
6.1 <i>Riħ I / Wind I</i>	92
6.2 <i>Il-Profezija / The Prophecy</i>	93
6.3 <i>Riħ II / Wind II</i>	97
6.4 <i>Festa / Feast</i>	98
6.5 <i>Karnival / Carnival</i>	105
6.6 <i>Riħ III / Wind III</i>	109
6.7 <i>Ħrafa Beltija / A Valletta Fairytale</i>	109
6.8 <i>Riħ IV / Wind IV</i>	113
6.9 <i>Futbol / Football</i>	114
6.10 <i>Riħ V / Wind V</i>	121
6.11 <i>Melita Renascens / Malta Reborn</i>	122

Chapter 4: Sacred Narratives

Introduction	126
1. The <i>Festa</i> Antiphon and its Context	128
2. The <i>Festa</i> Antiphon in Valletta	131
3. Renaissance Polyphony: Victoria and Gesualdo	134
4. Contemporary Polyphony: Arvo Pärt and James Macmillan	139
5. Antifonarju Belti	
5.1 <i>Pie Pater</i>	151
5.2 <i>Sancte Paule</i>	153
5.3 <i>Sance Pater Augustine</i>	156
5.4 <i>Flos Carmeli</i>	159
5.5 <i>Ingresso Zacharia</i>	161

Appendix I: Interview Data

Appendix II: Libretto for *Sinfonija Beltija* with translation

Appendix III: Texts and translations for *Antifonarju Belti*

Bibliography

Portfolio Contents

	Page
Piano Concerto No. 2	
1. Movement I: <i>Moderato</i>	1
2. Movement II: <i>Adagio calmo</i>	30
3. Movement III: <i>Moderato e libero</i>	44
 Sinfonija Beltija	
1. Riħ I / Wind I	1
Il-Profezija / The Prophecy	3
2. Riħ II / Wind II	15
Festa / Feast	17
Karnival / Carnival	31
3. Riħ III / Wind III	43
Hrafa Beltija / A Valletta Fairytale	47
4. Riħ IV / Wind IV	64
Futbol / Football	66
5. Riħ V / Wind V	85
Melita Renascens / Malta Reborn	87
 Antifonarju Belti	
I. Pie Pater	1
II. Sancte Paule	7
III. Sancte Pater Augustine	12
IV. Flos Carmeli	16
V. Ingresso Zacharia	25

Introduction

At 316km², Malta often crops up on the 'world's top ten smallest' lists, and its capital city Valletta measures a mere 0.8km². And yet, growing up in Malta, the first physical experience of a 'city' was Valletta: a walled city built in 1566 to a grid plan on a peninsula overlooking two natural harbours. Locally, the city is referred to as '*il-Belt*' (literally 'the City'), giving it a sense of primacy over other 'cities' in Malta. It is worth noting that the term 'city' has radically different connotations in Maltese. First of all, the Maltese language makes no distinction between 'town' and 'city', therefore the word '*belt*' is applied to both. There are no urban centres which are sufficiently large enough to warrant the need for such a distinction. The term 'city' is also a residue of the Knights' period when the title '*città*' (Italian for 'city') was bestowed as an honorific title to certain large settlements¹. Thus, a village like Ħal Qormi was elevated to a 'city' in 1743 by Grand Master Manuel Pinto de Fonseca (1681-1773) and given the title *Città Pinto* in his honour.

Growing up in Malta in the 1980s and 1990s, my ideas on what constituted a city were formed by my experiences of Valletta. The city in the eighties was mostly a derelict place, save for the commercial and touristic establishments. After seven in the evening, when all the businesses shut down, it was a dead city, and going out in Valletta was not considered safe, and at any rate there was literally nowhere to go. Property was extremely cheap, and no one wanted to live in the city. As a child, Valletta was a mysterious historical relic that I had limited access to². It was not until my early teens that I experienced my first real city when I went on a family holiday to Rome. The sheer scale of the city was a shock, but once that initial shock passed I could identify the common elements -

¹ The Order of the Knights Hospitaller of St John of Jerusalem were given the islands of Malta in 1530 by the Emperor Charles V. Upon their arrival there were only two urban centres on the main island, the walled city of Mdina (the old capital) and Birgu, and another walled city on the island of Gozo. They were always referred to as '*castrum*' or '*castello*' (i.e. castle) and not as cities. For further investigation of Malta's historical development, Heritage Malta in collaboration with Midsea books, have published a set of books that cover from Prehistory till the Knights' period under the title of 'Malta's Living Heritage'.

² My memory of trips to Valletta centre mostly around Republic Street. I was rarely taken to the lower end beyond St George's Square. It was only in my teens, when I was able to move a bit more freely, that I started exploring the city beyond Republic Street.

people going about their daily lives: working, shopping, eating out, buying groceries, or merely enjoying a day in the park. It was these two contrasting experiences of Valletta and Rome that kindled my love of cities, and wherever possible my trips abroad tend to be to cities. As I started exploring more cities, I became more fascinated with what makes cities different, and with the common elements that bind them.

The process by which my interest in cities and in human narratives colluded is not a straightforward one, and this research looks only at one specific aspect: narrative tied to the city of Valletta. This city which I have known since childhood has changed rapidly over the past decade. The acquisition of the title of European Capital of Culture for 2018 has precipitated that change, and brought with it a series of challenges. The proceedings of the two conferences *Cities as Community Spaces* (November 2016) and *Living Cities, Liveable Spaces* (November 2017) organised by the Valletta 2018 Foundation outline a lot of these challenges, and high on the list are gentrification, loss of community narrative, and depopulation.

The focus of this research has been people's stories from humble personal anecdotes to collective memory. These stories range from those told by *Beltin*³, to those recounted by newly arrived residents, visitors, and outsiders. Each story has its own character, and the works presented in this portfolio seek to capture some of that character. Each story forms part of a web of stories that intertwine with each other; sometimes complementing and sometimes contradicting. This web of stories is what constitutes Valletta's narrative, and if sometimes these are grouped together in different strands (such as 'community narrative') it is only for the sake of convenience.

Initially the starting point was Valletta's physical space, and there was a mathematical and architectural interest in its urban environment, so much so that I had started exploring advanced mathematics with the idea of using mathematical processes to create musical works. However, my interest was soon diverted from the physical space and towards the narratives that inhabit

³ *Belti* (m.), *Beltija* (f.), *Beltin* (pl.) is the demonym for those who hail from Valletta, and is derived from the noun '*belt*' ('town', 'city').

that space. Although the fundamental nature of the research question (i.e. the investigation of city narratives and the composition of works relating to those narratives) remained, the strictly mathematical approach quickly gave way to a more instinctive approach.

The first 20 months of the research were mostly devoted to understanding the city of Valletta. The identity of the city is in a constant state of flux, and although there are several important cultural markers (such as historical events or communal celebrations), it is often very difficult to define each marker in isolation. Each city space has the power to transform and be transformed by those who interact with it. A space like Republic Street, Valletta's main street, can function simultaneously as a commercial space, a parade ground, a political platform, etc. Of particular interest was the transformation of a space into a sacred space, even if temporarily. This is evident through the substantial number of religious festivities that happen around Valletta and by the way they are viewed by others. Some of these festivities extend well beyond being a simple celebration of personal faith, and become important community celebrations.

To date, there has been no major investigation of Valletta in musical terms, and I could trace no composer (Maltese or otherwise) who has worked extensively on the city. If one excludes the few popular songs that are part of the city's urban culture (such as the anthem and football songs of *Valletta F.C.* and the band marches of the two Valletta band clubs *The King's Own Band Club* and *Società Filarmonica La Vallette*), there is no extensive body of music in existence that reflects Valletta's narrative in depth. Even with the recent surge of interest in Valletta, very few musicians (across all genres) have been involved with the city itself. One notable exception has been the modern folk album *Maddalena* by the Maltese band *Etnika*, where the two tracks 'Valletta' and 'Rummiena' ('Pomegranate') both owe their inspiration to the city⁴.

Prior to starting the current research process, I already had a keen interest in Valletta's physical space. Growing up I often roamed the streets of Valletta, exploring areas that were off the beaten track. This eventually led to several

⁴ More information on the album on <https://etnikamalta.bandcamp.com/releases>

works inspired by Valletta's physical space including *Piano Sonata No. 4* (2009) inspired by Valletta's many devotional niches that mark its streetscape, and *Knejjes* (2010-2011) a piano cycle inspired by Valletta's many churches. The current research has allowed me to build on those initial explorations, and explore the city's narrative in greater detail. Early on in the research I wrote two short songs for baritone and piano titled *Epitaph for La Valette* (2013) and *Lapidi* (2014). The first is a setting of the funerary inscription on the tomb of Grandmaster La Valette as found in the crypt of St John's Co-Cathedral, and the second is a setting of the five marble inscriptions on the facade of the Presidential Palace commemorating important political events, both in Valletta. Eventually, the compositional portfolio moved away from the strictly spatial or historical perspectives, and moved towards a more holistic approach towards the city's many narratives. The final portfolio contains three works *Piano Concerto No. 2* (2016), *Sinfonija Beltija* (A Valletta Symphony) (2017), and *Antifonarju Belti* (A Valletta Antiphonary) (2017).

Chapter One outlines the research process that led to the exploration of Valletta's space and its narratives. This chapter details documentary research that encompasses not only Valletta and musical works explored, but also elements of architecture, philosophy, and literature. This is followed by an overview of the fieldwork and interviews carried out over the course of the four-year research period. The second chapter looks at the process that led to *Piano Concerto No. 2* with its focus on city space and narrative. It traces the compositional process built around Valletta's Republic Street, and the influence of *ambientismo*, Ives, Sibelius and Stravinsky. Chapter Three analyses *Sinfonija Beltija*, and how it reflects Valletta's multiple narratives, and the influence of Berlioz, Mahler, Ives, and Berio on the work. Valletta's sacred narrative is examined in Chapter Four in relation to *Antifonarju Belti*, via Renaissance polyphony and the works of Pärt and MacMillan. The final chapter looks back at the research process and possible directions for further research.

Research Methodology

This chapter outlines the methodology employed throughout this research degree. The approach was based on a threefold approach: documentary sources, fieldwork, and interviews. Although the research is presented according to type and scope, the process itself was far from linear. Very often, a sentence in an article might lead to an interview, or, a random discussion during the fieldwork would open up an opportunity for an interview. Certain areas are explored in greater detail in subsequent chapters in relation to specific works in the portfolio.

1. Literature Review: Valletta

The research started with an investigation of Valletta in both historical and contemporary terms¹. One of the first tasks undertaken was an investigation of Valletta's history in sonic terms in order to gain a better understanding of the sounds that have shaped the city over time. This covered not only artistic performances but also folk music, public ritual, street cries, languages, and more. The result was the writing of an extended essay which chronicled Valletta's narrative in terms of its sound from its foundation in 1566 all the way to the post-war decades. The study cut off roughly at around 1974, the year of Malta's Independence. The subsequent narrative is then picked up in the interviews discussed below which rely on living memory to connect the historical narrative with the contemporary one. The sources for this study include a wide range of documentary sources, from travelogues and historical research to visual records such as paintings and etchings. Robert De Giorgio's *A City by an Order* (1998) was an excellent starting point in understanding the genesis of Valletta as a holy fortress. The scholarly work of historian Giovanni Bonello (1994, 2000, et al²) as well as those of musicologist Anna Borg Cardona (2001, 2002, et al) proved invaluable and they offer some of the best and most up-to-

¹ The contemporary narrative was dealt with by means of extensive fieldwork, which will be discussed in Section 5 of this chapter.

² For a full list of works by Giovanni Bonello consulted kindly refer to the Bibliography

date studies available on Maltese history and musicology. Equally important is the work of Thomas Freller (various publications) in documenting the multitude of travelogues concerning Malta from the 17th to the 19th centuries. The work of George Cini (2013), and Morrissey & Schofield (2013) are important contributions to the study of Strait Street with its bustling music scene³. Cini offers a series of frank interviews with a few of the survivors from Strait Street's heyday, while Morrissey & Schofield look at it from an anthropological point of view, putting those narratives in a wider sociological and historical context. The findings of that extended essay are too long to detail here, but most historical references made throughout this research can be traced to this preliminary study.

2. Literature Review: Urban Space and Sacred Space

Along with the historical perspectives explored in the above study, the architectural dimension of the city played an important role in the initial research. The early works of Iannis Xenakis (1922-2001), in particular *Metastaseis* (1953-54), provided a good departure point. Varga (1996) and Harley (2011) offered invaluable insights into Xenakis' works with the composer's own views featuring heavily in their writing. The work of Kanach (2003 & 2008) and Fabrizi (2014) focus more on Xenakis' links to architecture, including his writings on the subject as well as his design work for Le Corbusier's studio. Although this eventually led to the exploration of other musical paths⁴, it did lead to further research into urban architecture.

Neuhaus, in *Emergent Spatio-temporal Dimensions of the City: Habitus and Urban Rhythms* (2015) gives a broad overview of the development of the contemporary city, from the opening up of the Medieval city all the way to the 19th-century idea of the city as a machine, and up until the contemporary examinations of the city. It is here that the human element of the city comes into

³ Strait Street is the name of Valletta's former nightlife district which hosted bars, music halls, and even brothels. It has become the subject of a reappraisal over the past few years.

⁴ see Chapter 1 Section 4

focus. Neuhaus, with the support of a wide range of theorists, argues for an organic city that is both the agent and the product of human activity.

Further, it becomes possible to describe the city not as a construct that is built once and for all to be used by the people; rather, it is a constant, collective effort, in which the city is created through activity and body movement. (Neuhaus, 2015, p45)

Neuhaus then proceeds with exploring the idea of narrative space, an idea which is echoed across several other urban theorists. Azaryahu & Foote's investigation of narrative in relation to historical space (2008), was an interesting take on the many possibilities offered by narrative space. They centre on how historical sites are presented and how that affects the reading of the spatial narrative⁵. At the other end of the spectrum Potteiger and Purinton's study on landscape narratives (1998), focusing mostly on creating new narratives, echoed similar sentiments. Landscapes, and by extension, spaces, are narrative mediums and any modification thereof must build upon that narrative.

For the designer, then, it is a matter of not only learning how to tell stories in landscapes but developing a critical awareness of the processes and implications of narrative; whose story is told and what values and beliefs inhere in the telling? (Potteiger & Purinton, 1998, p25)

As the fieldwork related to Valletta yielded more narratives, the importance of space in that narrative became a major preoccupation. Taking the lead from the question set by Potteiger & Purinton, and replacing the word 'designer' with 'composer', what narratives were to be translated into music and to what end? How does Valletta's city space, the starting point of this research, relate to the city's narratives?

⁵ Azaryahu & Foote (2008) look at various historical sites and monuments from single plaques commemorating an event or individual, to complex spaces such as the Masada National Park in Israel or the Büchenwald concentration camp in Germany. They review ways in which each space uses different narrative techniques to guide the visitor.

Lefebvre's *The Production of Space* (1974) is a seminal text on the philosophy of space, a text which the majority of authors discussing space refer to. Central to Lefebvre's theory is the idea that 'space considered in isolation is an empty abstraction' (Lefebvre, 1974, p12). It is from him that the idea of space as a catalyst and an outcome of human narrative originates. Lefebvre's theory seeks to bring together the fragmentation of space by specialised studies into a more coherent idea, particularly in encompassing the mental space (as defined by philosophy and mathematics) and the physical space (as defined by the sensory approach to space) (Lefebvre, 1974, p27). From this, Lefebvre formulates a theory of 'social space' - space defined by human perception and activity.

Social space is not a thing among other things, nor a product among other products: rather it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity - their (relative) order and/or (relative) disorder. It is the outcome of a sequence and set of operations, and thus cannot be reduced to the rank of a simple object...Itself the outcome of past actions, social space is what permits fresh actions to occur, while suggesting others and prohibiting yet others.... Social space implies a great diversity of knowledge. (Lefebvre, 1974, p73)

If Lefebvre's theory of social space proved an important theoretical starting point, Certeau's *The Practice of Everyday Life* (1980) offers a detailed analysis of our experience of social space. Certeau digs deep beyond the rhetoric of urban politics and explores the quotidian exploration of space; an act which in itself often defies the official narrative by creating new and alternative narratives. Certeau's work can be seen as a practical application of Lefebvre's theory of space - urban space defined as a complex narrative structure struggling against the abstract notion of 'the City'.

Stories are becoming private and sink into the secluded places in neighbourhoods, families, or individuals, while the rumours propagated by the media cover everything and, gathered under the figure of the City, the master-word of an anonymous law, the substitute for all proper names, they wipe out or combat any superstitions guilty of still resisting the figure. (Certeau, 1980, p108)

Amidst the proliferation of narrative strands, sacred narrative plays an important part in Valletta's grander narrative as was evident from the early stages of the research. It is no coincidence that two of the earlier works mentioned in the Introduction (i.e. the *Piano Sonata No. 4* and *Knejjes*) touched upon the city's sacred space. Sacred space manifests itself not only in Valletta's built environment (with its large number of churches), but also in the transformation of public space through community rituals such as religious *festas*, and in the parodistic rituals of Carnival and football celebrations⁶. The transformation of a space into a 'sacred' space, even if temporarily, and the resulting narratives around that space, find resonance in many cities. Burge's exploration of sacred space in Islam (2009) explores how holy centres like Mecca and Jerusalem seek to connect with the Qu'ran's narrative in order to gain religious legitimacy. David (2012) explores Hindu rituals around London, and how they serve not only to temporarily sacralise city space, but also to assert the identity of the Tamil community living within the city.

The seminal work of Mircea Eliade on religion and spatial dynamics has informed a lot of subsequent writings on the subject. Eliade, in *The Myth of the Eternal Return* (1949), outlines his theory that religious ritual is not simply a commemoration of a sacred narrative, but that the participants actively relive the event. This implies a transformation of the space into a sacred space; a transformation that depends not only on how the space is constructed but also on how the ritual transforms that space. Of particular interest is his views on ancient cities as being constructed on heavenly models, and representing a divine order:

⁶ These rituals will all be discussed in greater detail in Chapters 3 and 4 with reference to specific works within the portfolio.

The creation of a city (or urban habitation) was seen not as original undertaking or a human act; it was the repetition of a primordial divine act: transformation of chaos into divine cosmos (Eliade, 1949, p10)

Cities, and also other sacred sites, are seen as the *axis Mundi* - the meeting point between heaven, earth, and the underworld, and their positioning on prominent geographical terrain derives from the ancient idea of sacred mountains (Eliade, 1949, p12ff). Given Valletta's historical narrative, with its foundation in 1566 as a Christian fortress to withstand Ottoman invasion, Eliade's theory offers an alternative interpretation of the city space.

Eliade also explores sacred narrative in terms of myths, legends and folktales. Of particular interest is his discussion of collective memory, where historical detail is often distorted or even changed to adhere to a collective narrative. Eliade states that 'the memory of the collectivity is anhistorical', and gives various examples (Eliade, 1949, p44). One particularly interesting example was a Romanian ballad of a young bridegroom bewitched by a fairy a few days before his marriage and driven to suicide. The story was based on a real event that had occurred only around 40 years before the story was collected by the Romanian folklorist Constantin Brailoiu. It was a simple tale of a young man slipping off a cliff and was found half dead by shepherds, only to die a few days later in the arms of his bride-to-be. Even though the fiancée was still alive, and many villagers were witnesses, the story had moved into the richer realm of legend and that was how the story was passed on (Eliade, 1949, pp44-45). This transformation and distortion of historical fact was a recurring feature during the research process, especially during the fieldwork discussed further down.

Although the present research is not limited to sacred architectural space, the work of Thomas Barrie in this regard provides interesting overlaps with the works of Lefebvre, Eliade, et al. Particularly interesting is his idea that sacred architecture is 'built myth' - a narrative of symbolic images and spaces' (Barrie, 1996, p11). In *Spiritual Patch, Sacred Place: Myth, Ritual, and Meaning in Architecture* (1996), Barrie looks at different ways in which we experience space, focusing on sacred space. His interpretation of space looks at the totality of the experience, focusing not only on visual impact but on all the senses

(Barrie, 1996, p45ff). Barrie outlines several types of pathways that help us experience sacred space from the linear reading of a space (e.g. the processional space of a Christian church's nave) to a segmented path that involves a multidirectional reading of a space (e.g. the Acropolis complex in Athens). All of these pathways can be experienced within Valletta's context (and not just in a sacred context), whether it is the linear progression from City Gate to St George's Square, or the segmented pathways of crowds experiencing public ritual within the city. In *Sacred Space and the Mediating Role in Architecture* (2010), Barrie examines the mediating role of architecture between space and experience, echoing Eliade's theory of sacred space as the *axis mundi*.

3. Literature Review: Linguistic & Literary Explorations

The narrative possibilities of space led to an exploration of narrative from the point of view of structural linguistics. Although an in-depth investigation of narration from a structuralist perspective is beyond the scope of the research, a familiarity with its key concepts proved enlightening. Barthes' overview puts forward several ideas including the idea that in narrative 'everything is significant' (1975, p244). Barthes also identifies narrative nuclei that not only creative narrative sequences but also fulfil different (and often multiple) functions. This complexity necessitates the use of flexible structures - structures which allow the narrative to develop unhindered. Foremost in Barthes' argument is the necessity for any narrative theory to take into account all components of narrative (1975, pp252-253). Of the many structural theorists referred to in Barthes' overview, the work of Claude Lévi-Strauss was investigated not least because his work is fundamental to Berio's *Sinfonia* which will be dealt with in Chapter 4 in relation to *Sinfonija Beltija*. The greatest appeal of Lévi-Strauss' theory from a musical point of view is the correlation he sees between narrative and music. In discussing myth, Lévi-Strauss points out that:

We have to read the myth more or less as we would read an orchestral score...we have to read not only from left to right, but at the same time vertically, from top to bottom. We have to understand that each page is a totality. And it is only by treating the myth as if it were an orchestral score,

written stave after stave, that we can understand it as a totality, that we can extract the meaning out of the myth. (Lévi-Strauss, 1978, p21)

Lévi-Strauss extends the musical analogy across the whole article, noting how different musical forms can be used to express different kinds of narrative, and then reverses the process by saying that musical forms are an abstract expression of pre-existing narrative structures (Lévi-Strauss, 1978, p22ff). He draws parallels between the reading of a myth and listening to a symphony, and how the understanding of both depends on the ability to register and connect what has happened before with what is happening in one specific moment (Lévi-Strauss, 1978, p22). Similarly the polyphonic procedures of a fugue suggest a narrative whereby two elements are constantly chasing each other, although, as he himself admits, this can result in an over-simplification of the narrative (Lévi-Strauss, 1978, p22).

The above represents only a small portion of the literature reviewed, and touches only upon the elements that guided the composition portfolio. The available literature on urban design, theory of space, and analysis of narrative is vast. This research thus presents an incomplete overview of the matter in question, and the composition portfolio a small number of artistic possibilities in the transmission of city narratives through music. There are however two other works which are worthy of mention since they proved influential. The first is Bachelard's *The Poetics of Space* (1958), a curious work that investigates domestic space from a literary perspective: curious because it is not quite exclusively theoretical in approach, nor completely literary. Bachelard examines different aspects of domestic space and extends each space into the realm of philosophy and poetry. The silence of a house becomes the immensity of the universe, a corner becomes a solitary refuge from the world, and so forth. This work offered more perspectives on space, and how even the most innocuous of spaces can open up a wide range of interpretation. The other work is Calvino's *Invisible Cities* (1972) - a novel in the form of a fictional dialogue between Marco Polo and Kublai Khan, where the former describes fifty-five cities of the Khan's empire to the great Khan himself. Gradually the Khan realises that these cities are all fictional, and Polo himself admits that each city was in reality a different perspective of the only city he ever knew: his native Venice. In the

closing pages of the book the Khan wonders whether we are slowly creating infernal cities, to which Polo responds:

The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognise who and what, in the midst of the inferno, is not inferno, then make it endure, give it space. (Calvino, 1972, p82).

4. Literature Review: Space and Narrative in Music

It would be difficult to outline an exact research pathway in terms of musical models explored that would lead to specific works in the portfolio. Research for *Piano Concerto No. 2* and *Sinfonija Beltija* often overlapped, especially in the early stages. Xenakis' early works (mentioned above) formed part of a wider exploration of musical works inspired by spatial ideas. The music of Charles Ives (1874-1954) presented an alternative approach to music and space. The writings of Kirkpatrick (1973), Rossiter (1975), Wiley (1977) and Schiff (1997) provided a general overview of his works, while Ballantine's in-depth study on musical quotation in Ives (Ballantine, 1983) opened another discussion on the use of quotation in music that would bear heavily on the *Piano Concerto No. 2* and *Sinfonija Beltija*. Another area that was investigated was *ambientismo* - a movement that emerged from Italian operatic *verismo*, whereby musical quotation and other timbral and textural gestures are used to evoke a particular place. This can be found extensively in the operas of Giacomo Puccini (1858-1924) and the symphonic poems of Ottorino Respighi (1879-1936). Nicolaisen (1980), Sadie (1989), and Kimbell (1991) helped to put Puccini's *ambientismo* in the bigger context of Italian opera, whereas more detailed studies on Puccini include Weaver (1978 & 1980), Osborne (1981), Ashbrook (1985) and Wilson (1987). Respighi's *ambientismo* is much less extensively documented but Cantù (1985) and Respighi (1993) both offer in-depth analysis of his work.

The research on Italian opera eventually led to a separate discussion on narrative place and space. In the early stages of the research the work that would eventually become *Sinfonija Beltija* took into consideration various possibilities in terms of genre. Opera (or at least a dramatic stage work) was one of those considerations, as well as the possibility of a symphonic work. Thus research on symphonic works was carried out in tandem with the operatic research. Given an early preference for a symphonic work, more work was done on the symphony, especially with tracing the emergence of narrative elements within the symphony (Wellesz & Sternfeld, 1981; Ballantine, 1983; Abraham, 1990; Pascall, 1990; Williamson, 2001). Several symphonic works and composers were looked at in more detail, the most relevant of which will be discussed in the subsequent chapters in relation to specific works in the portfolio.

The preparatory work for the *Antifonarju Belti* was more straightforward than for the rest of the portfolio. The genre itself (i.e. the antiphon) was the compositional starting point and the exploration of the antiphon in a Maltese context formed part of the larger research of Valletta, as mentioned above. The wider musical discussion revolved around the significance and perceptions of sacred music in the contemporary musical landscape. The works of Arvo Pärt (b1935) and James MacMillan (1959) were influential not only in terms of musical style, but also for the discussions that often arise around them. Pärt's spirituality, influenced by an Orthodox Christianity that he discovered as an adult, is an integral part of his work. Its meditative quality gives it a sense of detachment that lends an aura of mystery. Hillier (1997) explores Pärt's spirituality vis-a-vis his musical language at length, but several other authors have dealt with Pärt's spirituality and its context in contemporary culture (McCarthy, 1989; Skipp, 2009; La Matina, 2010). On the other hand, MacMillan's spirituality is deeply rooted in Roman Catholic tradition he was brought up in. In MacMillan's own words, "I see my search for the sacred as being in the here and now, rather than trying to find it in some kind of distant, unachievable place out there." (Hallam, 2008, p25). This sense of both personal and communal participation in sacred ritual in MacMillan's work is explored by both Hallam (2008) and McGregor (2011).

5. Interviews and Fieldwork

Valletta's contemporary narrative proved to be the most difficult to pin down because it is mostly undocumented, it is difficult to separate fact from opinion, and it is also a narrative that is constantly unfolding in real time. To cite an example, the City Gate and Parliament project by Renzo Piano which was started in 2011 was still incomplete in 2013 at the beginning of the research and was only finished in 2014. Since then, not only has the physical fabric of that part of the city changed, but public perception of the project has also changed. What was initially a generally hostile reaction to a project considered as an imposition from the Nationalist Government then in power, has now been embraced and tacitly accepted by most of its critics including the current Labour Government which had so vehemently opposed the project. Most of the criticisms had rested on the incompatibility of its contemporary aesthetic with the old city, an aspect that surfaced repeatedly in the interviews discussed further down. Once the project was finished and the space started being used, it ceased to be a politically contested space, and merged into Valletta's broader narrative. Similarly, Valletta in 2013 had only just started enjoying the benefits (or suffering the effects, depending on how you view it) of extensive restoration, renovation, and gentrification.

Some of the biggest projects (most of which are still incomplete) include *Il-Bicċerija (the Old Slaughterhouse)* which will be turned into the Valletta Design Cluster⁷, *is-Suq tal-Belt* (The Valletta Market) which has been turned into a food court, and the restoration of Fort St Elmo of which only the upper part has been completed and now houses the National War Museum. While these bigger projects help to attract visitors, the drive towards the title of European Capital of Culture in 2018 has had some unpleasant effects, mainly in the sphere of property speculation, with many residents and businesses pushed out of the city and being replaced by boutique hotels and eating establishments. It is against this background that the fieldwork and interviews were carried out.

⁷ The Valletta Design Cluster is one of the flagship projects of the Valletta 2018 Foundation. More info on: <http://valletta2018.org/infrastructure-projects/the-valletta-design-cluster-at-il-biccerija/>

In order to gain a good understanding of Valletta's contemporary narrative a series of interviews with 95 participants was undertaken (Fig. 1). The participants included residents of Valletta, people who identified as *Beltin*, people who work in Valletta, others who moved into Valletta in recent years, as well as those who have a very distant rapport with the City and hardly ever visit the city. The pool of participants included adult males and females, with various nationalities, ethnicities, religious beliefs, political ideologies, and social backgrounds represented⁸. A small number of interviews were conducted in couples (since the participants were real life couples), and one interview was a group interview. All interviews were recorded for the sake of personal reference, but the identity of the interviewees will not be divulged as per the agreement signed with the participants prior to the recording. The interviews will thus be referred to throughout this dissertation by number as per the list in Appendix I.

Number of Participants		Number of Participants	
Gender		Age	
Male	63	18-30	24
Female	32	31-40	31
		41-61	33
		62+	7
Residence Status		Employment Status	
<i>Belti</i> Resident in VLT	25	Works in VLT	59
<i>Belti</i> Non-Resident in VLT	25	Does not work in VLT	34
Non- <i>Belti</i> Resident in VLT	9	Retired	2
Non- <i>Belti</i> Non-Resident in VLT	36		

Fig. 1 - Interview Data⁹

⁸ Although none of these were necessary criteria for selection, I tried to reflect as much as possible the diversity of Valletta's community. The interviewees included an Anglican pastor, two Italian migrants who had settled in Malta, a Roman Catholic priest and a nun, a politician, a descendant of a Jewish Maltese family, and a Marquis. There were also individuals coming from different social backgrounds including some of Valletta's most important residential neighbourhoods such as *Il-Mandraġġ*, *Id-Dijuballi*, and *L-Arċipierku* which are regarded as typically representative of the city.

⁹ The information listed holds true for when the interviews were conducted (March - August 2014). Since then the residential and work status of many of the participants has changed.

The interviews covered a wide range of topics, including perceptions of the city, personal memories of the city, and personal aspirations for Valletta in view of its title of European Capital of Culture in 2018. Fig. 2 gives a sample of the prepared questions that were asked during the interviews. However, in each case the interview was tailored according to circumstances, letting as much as possible the interviewee to decide what to focus on. In the case of those participants who considered themselves *Beltin*, the most fascinating question was '*X'jagħmlek Belti?*' ('*What defines you as being from Valletta?*') - a question which invariably resulted in a long pause followed by the answer 'pride'. The reason behind that pride rested mostly on the idea of being part of a long historical narrative of Malta's capital city. This element of belonging to an older narrative was particularly strong among those who claimed a Valletta heritage and had either moved out or were not even brought up in the city. For all *Beltin* Valletta meant excellence and invincibility, and in the words of interviewee #032: '*Tajjeb għax tajjeb; tajjeb għax tal-Belt*' (*It's good because it is good; it's good because it's from Valletta*).

Sample Questions for Interviews

- 1 Are you from Valletta? Do you have parents or grandparents from Valletta?
- 2 What are your earliest memories of Valletta?
- 3 Which part(s) of Valletta were you brought up in / do you work in?
- 4 Are you involved in any of Valletta's many *festas*?
- 5 Do you support Valletta F.C.?
- 6 What about Strait Street? What do you know / remember about it?
- 7 What do you think of the new Renzo Piano project at City Gate?
- 8 How has Valletta changed over the past 10 years?
- 9 What makes you *Belti*?
- 10 How do you see Valletta's future?

Fig. 2 - Sample Interview Questions

The choice of interview location that the participants chose was fascinating. Where possible they were willing to invite me into their homes, even though I was often a complete stranger to them. If not, most chose to hold the interview in Valletta itself, in a location they could identify with. Usually, over the course of the interview, their own personal geography of the City would emerge, and it is common for many *Beltin* to experience only a part of the city and ignore other areas. Interviewee #003, who was brought up on St Barbara Bastion overlooking the Grand Harbour said that while growing up, it was more natural for him to cross the harbour to the Three Cities opposite, than to go to the Marsamxett side of Valletta a few blocks away. Similarly, interviewee #085 spent most of her life around *Dijuballi*, rarely referencing other areas of Valletta in her recollections of the City. The openness with which *Beltin* accepted to be interviewed was also refreshingly surprising, even though in many cases they struggled to understand what my research was about. It was not that they could not understand the concept of writing works inspired by Valletta, but it was the fact that I was interested in their narrative rather than Valletta's history that baffled them.

The findings deduced from the interviews played a crucial role in the compositional process, and were largely responsible for the shift in research focus. In most cases the narratives transcended the space they inhabited and resulted in deeply human narratives that hold an appeal well beyond Valletta's confines. The poorest narratives came from those who had just moved into Valletta following the current trend of speculation in the city. These individuals often had a fascination with the City but lacked the will to engage fully with the city beyond acquiring an address. Interviewee #065 worked in real estate and moved into Valletta in 2013, but was mostly unaware of the traditions, rituals, and narratives of his neighbourhood even though when he was interviewed he had been living there for over a year. Another individual who is known personally but was not interviewed¹⁰ even went as far as to be highly condescending towards his new neighbourhood referring to it as 'the ghetto', an element which came up with interviewee #032 who happened to know him and was not particularly amused at the former's attitude. These 'outsiders' eventually became the character of Traditonta in the *Sinfonija Beltija* which will

¹⁰ The person in question was not interviewed for personal reasons.

be discussed in Chapter 3. On the other hand, the sense of belonging and of being part of a bigger narrative was very strong with the *Beltin*. Interviewees #018, #032, #051, #054, #063, and #070, were all proud *Pawlini*¹¹ whose personal narratives were very much defined by this ‘Pauline’ identity. Their outlook shaped the character of Pawlu I-Pawlin in *Sinfonija Beltija*.

The interviews also revealed people’s concerns and aspirations for the future of the city. There was certainly a strong element of pride in the fact that Valletta was chosen to be ‘European’ capital of culture: the international dimension of that title was often emphasised in the interviews. But there was also a sense of apprehension at the rapidity with which the city was changing. The younger generation seemed more acutely aware of the implications of these changes. Interviewee #051 spoke of his heartbreak at having to leave Valletta because he could not afford to buy property in the city. Four years have passed since then and the situation seems to have deteriorated rapidly, so much so that the mayor of Valletta recently expressed serious concerns about rising poverty in the city and people being pushed out of their homes¹². Despite this fragmentation of the community, they still hang on to their identity as *Beltin*, perhaps even more so¹³. Perhaps the most revealing comment came from interviewee #062, ‘It’s true that Valletta is breathing again, but I wonder whether it is the breath of a new life, or the last breath before dying¹⁴.’ It is also worth noting that the most interesting comments and stories were often told once the recording equipment was switched off, or even in conversations held much later in different circumstances. There are also plenty of other individuals who I never formally interviewed but who offered equally fascinating narratives which have continued to inform my understanding of Valletta’s narrative.

¹¹ *Pawlini* (*Paulines*) are those who belong to the community of St Paul’s parish on the Eastern side of the city.

¹² <https://www.timesofmalta.com/articles/view/20180311/local/valletta-too-many-victims-of-success.672872> (Accessed 12th March 2018).

¹³ The character of Darren in *Sinfonija Beltija* represents this diaspora of *Beltin* (Chapter 3).

¹⁴ The Maltese expression used was ‘*in-nifs tal-affan*’ which is rather difficult to translate. It describes a sudden burst of life before someone passes away, but is also used metaphorically when something gives a false sense of hope.

Another major task that was undertaken was the live recording of several events in Valletta across a period of 12 months, from March 2014 to February 2015. This included public rituals and ceremonies, religious festivities, sporting events, and even general ambient sounds (Fig. 3¹⁵). The result is hours of live recordings which give a contemporary sonic history of Valletta. These recordings proved invaluable not only as points of reference to aid my own personal recollection of events, but also as source material for the libretto of *Sinfonija Beltija*. The greater part of the text for the second and fourth movements was built on material gathered from these recordings. Despite the great mass of recorded material, these represent only selected highlights from city life. It was also fascinating to compare not only the differences between two similar events (e.g. two religious festivities), but also the differences between subsequent repetitions of an annual event (e.g. Carnival). Even if only one repetition of an event was recorded, through the process of recording and listening to those recordings I became more sensitive to the sonic complexity of the event in subsequent years where I attended but did not record.

¹⁵ The table only gives partial list of the major events recorded. Several ambient recordings of daily life in Valletta were also made, a selection of which is listed. The recordings were also carried out during different times of day depending on circumstance.

Event	Type of Event	Date(s)	Location
Carnival	Public Outdoor Event	27th Feb 2014 - 4th Mar 2014	Valletta
Mass Celebration	Liturgical Celebration	1st Apr 2014	Church of St Francis, Republic Street
Football Songs	Ambient Sounds	1st Apr 2014	Kamrata Buildings, Republic Street
Busker: Mandolin player	Ambient Sounds	8th Apr 2014	Republic Street
Valletta Flea Market	Ambient Sounds	8th Apr 2014	Merchants Street
Our Lady of Sorrows	Religious Procession	11th Apr 2014	St Paul's Parish
Maundy Thursday	Public Outdoor Event	17th Apr 2014	Valletta
Good Friday	Religious Procession	18th Apr 2014	St Paul's Parish
Easter Vigil	Liturgical Celebration	19th Apr 2014	St John's Co-Cathedral St John Street
Easter Sunday	Religious Procession	20th Apr 2014	Valletta
Premier League Decider Valletta F.C. vs B'kara F.C.	Sporting Event	26th Apr 2014	Ta' Qali National Stadium
Our Lady of Liesz	Religious Procession	30th Apr 2014	St Paul's Parish
EU Accession Anniversary Celebrations	Public Outdoor Event	30th Apr 2014	Grand Harbour
St Vincent Ferrer	Religious Procession	10th May 2014	St Dominic's Parish
St Augustine	Religious <i>festa</i>	11th May 2014	St Augustine's Parish
Mass Celebration	Liturgical Celebration	20th May 2014	Church of St Barbara, Republic Street
Saint Rita	Religious Procession	22nd May 2014	St Augustine's Parish
Somali Immigrant Protest	Public Outdoor Event	16th June 2014	Republic Street
Corpus Christi	Religious Procession	22nd June 2014	Valletta (centre)
Our Lady of Mt Carmel	Religious <i>festa</i>	16th July 2014	St Dominic's Parish
Saint Dominic	Religious <i>festa</i>	27th July 2014 - 3rd Aug 2014	St Dominic's Parish
Our Lady of Consolation	Religious Procession	4th Sept 2014	St Augustine's Parish
Holy Cross	Religious Procession	14th Sept 2014	St Paul's Parish
St Lucy	Liturgical Celebration	13th Dec 2014	Church of St Lucy, East Street
Republic Day Parade	Public Outdoor Event	13th Dec 2014	Valletta (centre)
St Paul	Religious <i>festa</i>	10th Feb 2015	St Paul's Parish

Fig. 3 - Selected list of field recordings

Last but not least, through this fieldwork component I became more involved in the communal life of the City, not only by the multitude of new relationships and connections built throughout the research period, but also by being directly involved in the feast of St Dominic in Valletta. Although I have family connections to the community of St Dominic from my maternal grandfather's side, no-one in my immediate family has ever been directly involved. Through the fieldwork process I was approached by *Għaqda Festi Esterni San Duminku* (Group for St Dominic's External Feast) in Easter 2016 to become an active member in the organisation as well as to help them set up a new cultural voluntary organisation under the name of *VLT 450 Creative Hub* with the express purpose of creating community projects. By the time I was intensively involved within the community, the research was nearing its completion, but it did confirm some of the key elements of the research. There is still a wealth of unexplored narrative that deserves to be told because they are human narratives that deal with our shared humanity.

The *Piano Concerto*, *Sinfonija Beltija*, and the *Antifonarju Belti* all expand upon these narratives. Through music, different aspects of the city are put into focus, some explicitly so, through the use of text (e.g. *Sinfonija Beltija*) and some implicitly (e.g. *Piano Concerto No. 2*). Though they are all borne out of Valletta's narratives, they are also human narratives that find broader appeal beyond Valletta's walls. The complex space of a main thoroughfare like Republic Street can hold true for many important streets in other cities, the shared sense of identity celebrated through religious ritual is as much part of Valletta as it is of London's Tamil community celebrating Hindu festivals, and the spectre of gentrification threatening Valletta's community is also a reality of many other cities as outlined in the proceedings of the Valletta 2018 conference mentioned above.

II

Narrative Space

Introduction

The *Piano Concerto No. 2* is built around the idea of Republic Street, Valletta's main thoroughfare, as being a cross-section of Valletta that embodies the city space in all its complexity. The structure of the work is very much influenced by the topography of Valletta, but it also goes beyond the purely physical aspect and looks at space as the agent which enables narrative to happen. The work is not a programmatic or illustrative depiction of Republic Street but rather an exploration of narrative space. On the one hand Republic Street is seen as a communal space where community narratives intersect and interact, and on the other there is a personal element through my own relationship with the space. Throughout the fieldwork I had ample opportunity to observe the different elements that make up the city, both in Republic Street and beyond. Among the more fascinating observations was the way narrative presented itself. Some narratives were obvious, such as the commercial activity that characterises the upper part of Republic Street. Others far less so: an architectural detail might hold a curious anecdote¹, or a particular spot might carry special personal significance to one of the many interviewees. These various presentations of narrative influenced their treatment in the *Piano Concerto No. 2*. Another observation was the way some narratives survived longer than others. Events such as the street organ or a busking performance amounted only to temporary happenings that were quickly forgotten². On the other hand, historical narratives (whether documented or passed on through an oral tradition) tended to be

¹ Many of those interview commented how in Valletta 'there is always something new to see' and 'one should always look up in Valletta and notice the many hidden gems'. These included architectural details or even old shop signs that would trigger anecdotes about a relative/friend who lived there, or a purchase made in a particular shop. The connection between the anecdote and the object in question was not always very strong or particularly relevant to the interview questions, but still provided a fascinating insight into how different individuals react to stimuli.

² During the interviews no-one mentioned the street organ, not even those who worked on Republic Street. As for the buskers, people saw them as a source of annoyance or were indifferent to them.

remembered more clearly, and discussed in greater detail³. There must have also been hundreds of happenings that I failed to observe or have quickly forgotten because they did not leave a particularly strong impression on me. Even though there was a conscious effort to observe and record as many stories as possible, the concerto only offers a subjective view of Republic Street as seen through personal experience.

The origins of the work are diverse and include a wide range of references. Apart from the fieldwork and interviews, the research looked at ways narratives and space can inform a musical work. This led to the exploration of composers whose works are somehow influenced by place or space. The niche movement of *ambientismo* in early 20th-century Italy led to an exploration of the music of Giacomo Puccini (1858-1924) and Ottorino Respighi (1879-1936). In Puccini's operatic works, place is a crucial element in the dramatic narrative but it is never the main focus, whereas in Respighi's orchestral works (particularly the *Roman Trilogy*) the city of Rome is the focus of the work. The tension between place and narrative, as well as the inter-dependency, had a great influence on the shaping of the *Piano Concerto*. The works of Charles Ives (1874-1954) also played an important role, especially in his different approaches to space, and the musical juxtaposition of unrelated elements. Of particular interest was the concept of space in *Three Places in New England*. In the case of both *ambientismo* and Charles Ives, the research also had a lot of bearing on the development of *Sinfonija Beltija*, which will be discussed in the following chapter. Other works were explored which had no direct correlation with physical space but rather offered musical procedures that could help convey the idea of narrative space. The two main works were Jean Sibelius' (1865-1957) *Symphony No. 7* and Igor Stravinsky's (1882-1971) *Symphonies of Wind Instruments*. The thematic conciseness of Sibelius' *Symphony No. 7* as well as its textural clarity offered a musical model for creating a grand unified musical space. On the other hand, Stravinsky's juxtaposition of fragments offered an alternative for combining the unrelated narrative ideas into one unified whole.

³ Such narratives included anecdotes in which the narrator was either a protagonist or else heard the story from someone else and deemed it worthy of retelling. Such narratives were encountered both in the interviews and in the fieldwork.

During the planning process for the *Piano Concerto* the opportunity to write a piano quintet resulted in a study work for the concerto under the title of *Dak li tgħidli l-Belt... (That which the City tells me...)*. The work explored the fundamental theme on which the concerto is built as a Theme and Variations, whilst keeping the idea of Republic Street as a structural device. Through this work other concepts were explored, many of which found their way in the final version of the concerto. This work is briefly discussed as part of the process which led to the composition of the *Piano Concerto*.

1. Republic Street, Valletta

Republic Street holds a special place in the collective psyche of both residents and visitors. As the main thoroughfare of the city it forms a natural point of reference to residents and visitors alike. The street itself runs across the length of the city, and is divided into fourteen quadrants starting from City Gate and terminating at Fort St Elmo at the tip of the peninsula. It would be useful to give an overview of the topography of the street. Looking at Republic Street on a map does not render the feeling of actually walking down the street. Fig. 1 gives an idea of the various inclines across the fourteen quadrants that characterise the street and their relationship with the concerto's structure. The street lies at the highest altitude of the city with lower areas to its east and west. However, the lengthwise level of the street is not even. After a relatively flat stretch at the very top at City Gate, there is a gentle downwards incline towards St George's Square which marks the halfway point. Following that there is a steep decline into the lower end of Valletta where it reaches a cradle at its lowest point before rising slightly again towards Fort St Elmo. The effect of these topographical changes on the narratives that happen within the street space is fundamental to the *Piano Concerto No. 2*.

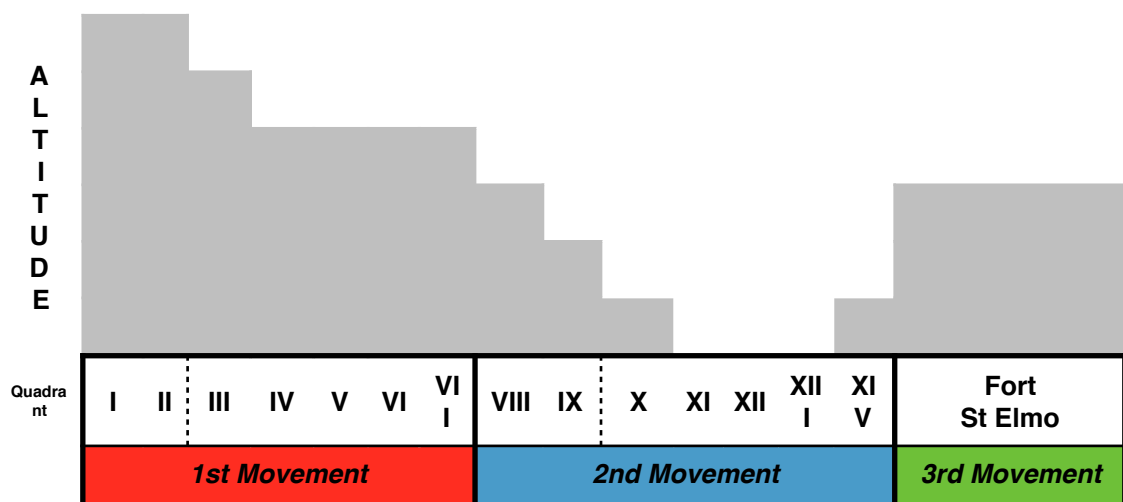


Fig. 1 - The inclines of Republic Street by segment

Republic Street also acts as a cross-section of the city that slices its way right through the middle⁴. Valletta's city space, despite its small size, is extremely fragmented and every block has its own character⁵. Thus apart from the linear progression of walking from one end of Republic Street to the other, one is also subjected to a series of constantly changing happenings coming from both sides of the street. To cite an example, one can consider the stretch between Melita Street and St John Street with the left hand side dominated by the austere Mannerist building that houses the National Museum of Archaeology, and flashy shop windows directly opposite. These contrasts are also more pronounced in the upper part of the street before reaching St George's Square, whereas the lower end tends to be more uniform on both sides. This evolution of the streetscape is mirrored in the concerto which moves from fragmentation and simultaneity of ideas towards stability at the end.

Republic Street plays a central role in Valletta's communal narrative. During the interview sessions many discussions referred to Republic Street in some way or another. This revolved mostly around it being either a point of reference ('beyond', 'in', 'to the left/right of', etc), or a space where important events

⁴ The map (Fig. 4) in Section 6 of this chapter gives a clear idea of the geographical positioning of Republic Street

⁵ The 'character' of each quadrant is influenced by the urban fabric and the way people interact with the space, but a great part of it is purely subjective. To cite an example, the lower end might be seen by some as 'neglected' and 'run-down', but to others it might seem more 'authentic' and 'genuine'. Such diverse reactions to different spaces were very common throughout the interviews and fieldwork.

happen. Interviewees #005, #014, #017, #020, and #036 all worked in some form of establishment right on Republic Street, and they all commented on how working there was both a blessing (since they were in the very heart of the city where ‘everything happens’) and a curse (because of the constant noise, particularly from buskers with limited playlists!). One particular trait that emerged from the interviews was how people residing in areas on either side of the street rarely if ever crossed the city to the other side. Interviewee #003, who was brought up on St Barbara Bastion, overlooking the Grand Harbour to the East of the city, commented on how growing up, it was easier for him and his mates to cross the Grand Harbour to the Three Cities⁶ on the other side, than go to the other side of Valletta. The same trend was observed with interviewees #082 and #085 who were brought up (and in the case of #085 still live) in the area known as ‘*il-Baviera*’⁷ to the West of the city. Their experience of Valletta did not go beyond Republic Street. Republic Street also has a West to East boundary that divides the upper more commercial and touristic part from the lower more residential parts, a division marked by Archbishop Street at the farther end of St George’s Square from where the topography goes into a decline. This makes Republic Street both an access route and a territorial boundary - a space that both enables and limits people’s experiences. In one particular interview (#023) the interviewee even commented that ‘there’s no real reason to go down (the lower end)’.

Up until the 1980s, when Valletta underwent a general decline, Republic Street was seen as an exclusive address which attracted a lot of important commercial activity, generally catering for high end goods or services. Given its central location in the capital city, it acted as a national showcase where important events would happen⁸, many business sought to have an outlet or office on or near Republic Street. There was also an unwritten code of behaviour associated with it, and people were expected to be well dressed and well

⁶ The Three Cities are three walled cities across the Grand Harbour which go by the names of Birgu (Vittoriosa), Bormla (Cospicua), and Isla (Senglea)

⁷ *Il-Baviera* is so called after the palazzo known as Auberge de Baviere that was the seat of the Anglo-Bavarian langue within the Order of St John.

⁸ Because the Grand Master’s Palace on St George’s Square was in turns the Governor’s and President’s office, and until recently also the Parliament House, many Heads of States, diplomats, and political figures would pass through Republic Street.

behaved - an element which appeared often in the interviews and the fieldwork⁹. Interviewee #021 recalled how back in his youth Cesare Cordina, the then owner of Café Cordina, one of the oldest establishments on Republic Street, would stand at the door and refuse entry to anyone who was not properly dressed. Similarly, in an interview with Bobby, a transvestite performer who spent years entertaining in the bars on Strait Street, a block away from Republic Street, he recounts how he was cheered in Strait Street but scorned in Republic Street, often by the same people who applauded him (Cini, 2013).

Republic Street is a hotly contested space on many levels. At a national level there is a tension between official government use (such as parades, state visits, etc), use for activism and/or cultural events, and use by the community. The sense of the community being excluded or prohibited from the city space has resurfaced in the interviews with *Beltin*, as well as being a common thread on a social media and news platforms¹⁰. Republic Street is also hotly contested territory between the four major religious feasts in Valletta¹¹. Although it falls within the parish boundaries of St Dominic, the other feasts are allowed to decorate parts of it for their respective feasts and use it for celebrations. Through such actions it is appropriated by the various communities of Valletta who would otherwise not have access to it¹². It is also a rapidly changing space where establishments are constantly replaced or being renovated, especially in these last few years in the run up to Valletta being proclaimed European Capital of Culture for 2018.

⁹ The cultural importance of Republic Street can also be seen in the way other towns tried to emulate it, such as St Anne Street in Floriana, St Joseph High Road in Hamrun, and Victory Street in Senglea. In each case, businesses sought to set up shop in these prestigious addresses. Comparing old photographs as well as oral accounts, one can see that they also sought to emulate the dress code and shop designs of Republic Street in Valletta.

¹⁰ Many comment threads on the Valletta Local Council's social media platforms make for colourful reading, with a sense of anger from the residents' part being very evident.

¹¹ These are the parishes of St Dominic, St Paul, and St Augustine, as well as the feast of Our Lady of Mt Carmel that is celebrated at the Carmelite church.

¹² For example, the Pauline Parish on the East side of Valletta only extends as far as Merchant Street, two blocks away from Republic Street itself, thus it is crucial for them to temporarily claim parts of the street during the feast in order to assert their presence in the city.

It is this complex role of Republic Street in the context of Valletta's city space that is at the heart of *Piano Concerto No. 2*. The compositional process underwent a radical change from its conception as more and more layers of narrative started emerging. The concerto will be discussed in greater detail in Section 6, but it is worth commenting on the more salient points. The physical space that inspired the original idea remains an important structural model, but the approach is far less systematic than in *Dak li tgħidli l-Belt...* Other elements inform the work such as the clash of opposites (communal vs personal, boundary vs access, etc), the different types of narrative that are evident, and the harmonisation of narrative under the unifying concept of the city. There is a progression from the clash of ideas in the first movement towards the unified finale. My knowledge of, and relationship with, the space is not limited to my research but also to my own experience. This is a space of which I have both a long-term memory and a continuously evolving relationship. It is a street that I experience on an almost daily basis, and thus my perception of the street is conditioned by this experience.

2. Narrative place and space: Puccini, Respighi & Ives

One of the main musical areas explored was *ambientismo*, a term used for music which accurately depicts the geophysical setting of a piece of music, and which was a by-product of 19th-century operatic *verismo* (Sadie, 1989). The principal exponent of this technique was Giacomo Puccini (1858 - 1924) whose operas place a great emphasis on establishing an 'authentic' sense of place for the narrative to unfold. From 1896 onwards, Puccini shows a great sensibility towards the locations that his operatic characters inhabit, whether it is Paris (*La Bohème*), Nagasaki (*Madame Butterfly*), or Rome (*Tosca*) (Wilson, 1997; Weaver, 1978). Puccini was meticulous in his approach, and in *Tosca* (1900) he went as far as to visit the city and take note of the tuning of the bells so that he could reproduce them faithfully in his opera (Wilson, 1997, p1177, Ashbrook, 1985, p92). Perhaps the greatest testimonial to Puccini's abilities comes from none other than Claude Debussy who said, 'I know of no one who has described the Paris of that time as well as Puccini in *La Bohème*.' (Debussy cited in Osborne, 1981, p114). Puccini's *ambientismo* rests on intensive

research of the locations in which the drama unfolds¹³. One could argue as to how much this *ambientismo* contributes to the drama, and it certainly works differently in each opera. For example, the scene settings for *La Bohème* are more general (the artists' studio, the Latin Quarter, etc) than in *Tosca*, where very specific locations are requested (the church of San Andrea nella Valle, Palazzo Farnese, and Castel Sant'Angelo).

Puccini's *ambientismo* offers a curious contradiction. On the one hand he takes great care with establishing a specific place, and on the other the music itself is enough to render that place without the need for visual aids. Let us consider *Madame Butterfly*, an opera where Puccini researched Japanese culture, and to a certain extent American culture, without ever having experienced either country or the respective culture at first hand (Kimbrell, 1991, p627-628; Weaver, 1978, p55; Ashbrook, 1985, pp119-120). The first time I heard *Madame Butterfly* was on a recording, thus my experience of that piece rested solely on sound and not visuals. My perception of Japanese culture at the time was limited to clichés, and although I was slightly more familiar with American culture I had never visited either country. Nevertheless, I could easily distinguish between the two cultures when referenced throughout the opera, and even though I had no notion of what an early 20th century house in Nagasaki looked like or what Japanese traditions were like, the music felt credible enough for me to imagine the setting. It would be inaccurate to suggest that Puccini depicts Nagasaki in 1904 with precision, but rather his music provides enough information on the place to make the dramatic narrative credible. This however still presented a problem, since Puccini's *ambientismo* presents space at a secondary level to the dramatic narrative, which in the case of *Madame Butterfly* is the personal tragedy of Cio-Cio San. The idea behind the *Piano Concerto No. 2* was to put space at an equal level with the narrative element, with both elements being dependent on each other. Although there are glimpses of other narratives in Puccini's operas (e.g. the Roman shepherd before the third act in *Tosca*), it is ultimately a drama of individuals inhabiting a particular place.

¹³ Puccini does not always get his geography right, and one particularly famous example is the non-existent 'plains of New Orleans' in the final act of *Manon Lescaut* (1893), although admittedly this was an earlier opera where his style had not yet matured.

Ambientismo does offer an alternative approach in the music of Ottorino Respighi (1879-1936). Unlike his contemporary Puccini, Respighi's oeuvre is dominated by orchestral works, not operatic works. He was also greatly attached to the city of Rome, a subject he would return to in some of his more famous works including the so-called 'Roman Trilogy'¹⁴. In each work Respighi explores different facets of the Eternal City. In *Fountains of Rome* each fountain is also associated with a different time of day; in *Pines of Rome* each place is associated with a narrative; and in *Roman Festivals* Respighi celebrates communal narratives that happen in the city. On a basic level my various explorations of Valletta's city space (both within and outwith the current research) find resonance in Respighi's Roman Trilogy. Each work in the Trilogy focuses on one aspect of the city space, or even a specific place, but always set against the larger canvas of the city itself. This balance between the microcosm (in this case, a particular street or space within the city) and the macrocosm (the city of Rome) was an attractive idea. In *Pines of Rome*, 'The Pines of the Appian Way' evoke not only the ancient Via Appia, but all of Rome's ancient glory, with all its associations. The specificity of the location does not exclude the bigger narrative. Similarly, the specificity of Republic Street does not exclude other bigger ideas, so when elements such as the wind bands, street performers, residential quarters, and fortifications are brought in, these embody concepts not just events. Each of these elements are charged with their own narrative strands, so that wind bands become symbols of historic, military, and communal narratives, and so forth.

Respighi's *ambientismo* is more about capturing what he considers to be the essence of the city, rather than some form of musical documentary. The Italian musicologist and critic Alfredo Parente (1905 - 1985) points out that in Respighi 'dawn and dusk are not mere chronological labels, but emotional states' (Cantù, 1985, p57). Respighi was not interested in the fountains simply as water games (such as Ravel's *Jeux d'Eaux*, 1901), but as an integral part of the fabric of the city itself (Cantù, 1985, p61). The following biographical anecdote confirms this view. During a performance of *Pines* in Hamburg conducted by Karl Muck, the

¹⁴ Respighi's 'Roman Trilogy' refers to a set of three symphonic works: *Fontane di Roma* (*Roman Fountains*, 1916), *Pini di Roma* (*Pines of Rome*, 1924), and *Feste Romane* (*Roman Festivals*, 1928).

running time was ten minutes over and above Respighi's desired duration. When he told the conductor that his tempi were too slow, Muck tried to defend himself by saying he had read Julius Caesar and a lot of Roman texts to get the pace of the legionnaires right, at which Respighi just told him to stick to the metronome mark (Respighi, 1993, p36-37). Respighi was far more interested in rendering an idea rather than reproducing a past event. Such an approach is even more evident in *Roman Festivals* (1928), which deals less with location and specific events, and is more about community events happening in the city. Unlike the first two symphonic poems, neither the title nor the music itself specify any particular setting. The use of *saltarelli*, rustic melodic figures, the street organ and the mandolin all evoke a popular atmosphere, especially in *Ottobrata* and *La Befana* (Cantù, 1985, p162-4). However, there is a lot of blurring between what is real and imaginary, and what is past and what is present. For example, in the second movement *Jubilee* Respighi describes pilgrims arriving in Rome and taking in the view of the eternal city, yet, we do not have any clues as to which Jubilee he is referring to, or what the view constitutes (other than a generic view of Rome).

Such detail is perhaps irrelevant, especially in view of the fact that they represent recurring events and not isolated incidents. Even when Respighi is specific about an event or place (after all there is only one Janiculum or Villa Borghese in Rome), it is the ideas associated with the place and its narratives that are the focal point of the music. Similarly, although the *Piano Concerto No. 2* deals with Republic Street, it is the ideas that emerge from it that are at the heart of the concerto. The presence of juxtaposed multiple narratives in the first movement are not there just for effect or for the sake of representation, but are a reflection of the vibrant side of the city, just as the intensity and intimacy of the second movement delves into the roots of the Valletta community. Each city narrative, whether heard in isolation or in conjunction with other musical events is enhanced through musical means in the same way that Respighi magnifies various aspects of Rome through his music¹⁵.

¹⁵ see Section 6, below.

At around the same time on the other side of the Atlantic, Charles Ives (1874-1954) took a different approach to space and music. Instead of subjecting spatial ideas to a pre-existing style (in the case of Puccini and Respighi, the Late Romantic idiom), he proposed a radically different approach. One of Ives' most important observations was the simultaneity of events in everyday life, and how unrelated events combine to create something different. This led him to explore musical processes like polytonality and polyrhythms in his music¹⁶. He combined this with an interest in popular forms, especially band music in which he was directly involved (Rossiter, 1975, p25, 38). Through the juxtaposition of such elements Ives captures the spirit of the early 20th century American landscape.

Ives' interest in urban space and in simultaneity were the main focus for this research, and both have had a lot of influence on both the concerto and on *Sinfonija Beltija*¹⁷. One work in particular will be considered here: the orchestral triptych *Three Places in New England* (1911-1914). As with Respighi's *Roman Trilogy*, each piece explores a different idea of space, albeit with an even looser thematic connection (Respighi focused on the city of Rome, whereas Ives selects three unconnected places in New England). Of the trilogy, it is the first ('The 'St Gaudens in Boston Commons') and the third ('The Housatonic at Stockbridge') movements that have provided the most interesting points.

'The 'St Gaudens in Boston Commons' was inspired by a monument in Boston that commemorates the 54th Massachusetts Regiment, the first all-black regiment in the Union Army, which in 1863 left Boston under Col. R. G. Shaw to lead an assault on Fort Wagner in South Carolina. Ives music focuses on the journey rather than the places or events at either end of the journey. The music takes the shape of a very slow march that gradually builds up and reaches a climactic point before subsiding into nothing. Apart from the obvious parallels with the *Piano Concerto No. 2* in terms of representing a journey, what is

¹⁶ Ives received his early musical education at the hands of his father George Ives who carried out various musical experiments that would influence Ives' approach to music (Rossiter, 1975, p25, 38).

¹⁷ The influence of Ives in terms of *Sinfonija Beltija* will be explored in the next chapter.

interesting is the way Ives reimagines that journey¹⁸. The earliest sketches for the *Piano Concerto No. 2* were very much concerned with each individual quadrant of Republic Street, a fact that is reflected in *Dak li Tgħidli l-Belt...* where every variation represents a specific segment. Through the music of Ives (and to a certain extent Respighi) that specificity was expanded to encompass ideas that are not limited by place. For example, the second movement of the concerto reflects on what lies beyond the facades, and the private stories that remain hidden from view rather than simply looking at the streetscape.

On the other hand, 'The Housatonic at Stockbridge' offered a more personal reaction to place. In the Preface to an edition of Ives' collected songs, Ives describes a scene he witnessed while hiking in Massachusetts:

We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colours, the running water, the banks and elm trees were something that one would always remember (Ives, cited in Hitchcock, 2004).

I was familiar with the piece well before I had read anything about it and yet, upon reading Ives' own description. it coincided more or less with my own visualisation of the music. Of course, even if I visited the real Housatonic and beheld it from the same spot that Ives' did, I cannot claim to be able to see exactly what Ives' saw, since my experiences are radically different from his. What I could identify with was the poetic idea that Ives presents; the image that 'one would always remember'. Thus, what was to Ives a very specific personal experience (a specific moment during a hike), through music has now become accessible to others. Interestingly, Ives does not include this personal recollection to the published score, choosing instead an extract of a poem of the same name by Robert Underwood Johnson. Although we can never know the real reason behind Ives' decision, it is worth considering the possibilities that led

¹⁸ Curiously, the slow tempo and slow harmonic changes seem to contradict the militaristic tone of the monument itself, and Ives' steers clearly of any obvious military musical reference in the movement.

Ives to choose one over the other. Perhaps choosing the more impersonal narrative to publish in the score leaves the music more open to interpretation.

There is one more aspect in both *ambientismo* and the music of Charles Ives' that needs to be discussed, and that is the use of musical quotation. Both Puccini and Ives use musical quotation in their work¹⁹, the latter more than the former. They both use a wide variety of source material that includes folk music, hymn tunes, and much else besides. On the other hand, Respighi tends to avoid direct musical quotation and rarely quotes existing melodies²⁰. The use of *saltarelli*, rustic melodic figures, the street organ and the mandolin all evoke a popular atmosphere in *Ottobrato* and *La Befana* (Cantù, 1985, p164), and yet they simply render the idea of a festival rather describing some programmatic narrative. This approach proved more appealing in terms of the *Piano Concerto No. 2*, and in fact no existing music is quoted but events are alluded to through musical fragments that render an idea of that happening, particularly in the first movement²¹. The initial concept of a journey along Republic Street remained as a structural device, but a greater emphasis was made on the stories and events that arise from the streetscape. In that context the specificity of musical quotation became irrelevant, as what mattered was not the specific reference to an event but the general idea behind such events.

3. Unifying space: Sibelius and Stravinsky

One of the main concerns with the *Piano Concerto* was how to create a work that is both unified and at the same time allows for variety. Although both *ambientismo* and Ives offered interesting perspectives on the musical rendering of a space, there were still structural issues to be considered. On the one hand the concerto has a linear thread that builds towards the finale, but on the other

¹⁹ The use of quotation in Puccini's operas and Ives' works would require a separate study in itself and would be beyond the scope of this chapter. However, Ives' works and use of quotation are discussed in some more detail in Chapter 3, including his use of quotation.

²⁰ One notable exception in Respighi's work is the use of plainchant quoted in *Concerto Gregoriano* (1921), *Vetrata di Chiesa* (1922), and *Pini di Roma* (1924).

²¹ A different approach was taken for *Sinfonija Beltija* where quotation is used extensively across the work.

hand there were a lot of overlapping ideas that were specific only for certain parts of the concerto. The basic premise of Republic Street (and its divisions) informing the structure was a useful structural device, but that did not address the overlapping narratives and how they could form a coherent whole.

Jean Sibelius' *Symphony No. 7* is a good example of structural unity achieved through thematic interrelations. The symphony is built upon a series of short motivic elements that are not only expanded but also morph into new motivic ideas. Running across the symphony is a simple chorale-like theme that reappears three times throughout the symphony, each time in C major and at a climactic point. This theme, labelled as the 'Aino' theme in Sibelius' sketches after his wife (Jackson, 2007), helps to anchor the symphonies' many motivic elements. However, these elements are developed organically from each other thus preserving a sense of continuity so that each time the 'Aino' theme appears it feels like a logical resolution to whatever has happened before. The symphony provided two points for consideration: the organic development of musical ideas, and the use of a fixed melodic idea as a musical anchor that holds the structure together. The former point offered a solution for any narrative threads that could be carried on across the whole concerto. Such ideas could be transformed according to context and still preserve a sense of linear progression. The personal narrative was the narrative that best suited this musical approach, since it is an element that runs throughout the whole work, and yet changes constantly. Furthermore, the idea of a fixed theme also had its advantages, as this could create an element of stability that holds everything together. This element is none other than the city space itself, and it was by working along this line of thought that I arrived at the Valletta Theme, an all-encompassing musical idea that embodies the city space²².

Apart from the sense of unity and continuity, represented by the linear quality of Republic Street, the concerto also plays on another equally important, if contradictory, element - that of fragmentation as represented by the multiple narrative ideas that intersect it. The work needed a compositional device that is diametrically opposed to the motivic unity found in Sibelius. That method was

²² see this chapter Section 5

offered by Stravinsky's works, in particular the *Symphonies of Wind Instruments* (1920/1947). The appeal of *Symphonies of Wind Instruments* lies in the conciseness of the work, and in the way the fragments, although unrelated, work their independent paths towards the final chorale. This chorale was an interesting starting point with its simple homophonic textures and polytonal harmonies. The right-hand chords imply a series of major triads, whereas the bass-line implies triadic patterns, albeit harmonically dissonant with the treble²³. This is reflected in the *Piano Concerto*'s Chord Progression where the same austere harmonic approach is taken (Fig. 2). The harmonies in the concerto are less polytonal than in Stravinsky since the idea behind the chorale in the *Piano Concerto* is to create a stabilising element that gradually resolves the tonal conflicts of the opening movement. In this case, the chords are mostly extended minor triads against a bass anchored around D \flat . Despite the harmonic differences, these progressions offer harmonic points of reference in both works, and indeed the *Piano Concerto No. 2* opens with an elaboration of this harmonic progression. What is different is that, in Stravinsky, the chorale is an end in itself, whereas, in the concerto this progression is heard at the very beginning and is the seed from which the whole concerto grows²⁴.

Stravinsky - Chorale Fragment (bb6-8)
Piano Concerto - Chord Progression

The figure displays two musical excerpts side-by-side. The left excerpt, 'Stravinsky - Chorale Fragment (bb6-8)', features a treble staff with major triadic harmony (labeled in blue) and a bass staff with a line of thirds (labeled in red as 'Bass in 3rds (dissonant against the treble)'). A 'Destabilising non-triadic chord' is highlighted in orange. The right excerpt, 'Piano Concerto - Chord Progression', shows extended minor triadic harmony (labeled in blue) and a bass line anchored around D \flat (labeled in red). Both excerpts are in a key with two flats (B-flat major or D-flat minor).

Fig. 2 Stravinsky's Chorale and the Chord Progression from the Piano Concerto

Around this chorale idea Stravinsky presents a series of melodic fragments that gradually come together. Stravinsky's approach gives a sense of musical collage with ideas being either superimposed on top of each other (creating

²³ The final chord is an exception as it is non-triadic in its construction

²⁴ The Valletta Theme and Chord Progression are discussed in further detail in Section ? of this chapter

polytonal polyphonic textures) or placed side by side. The passage shown at bb118-21²⁵ (see Fig. 3) is but one example of this technique. Particularly interesting are the instrument groupings that Stravinsky constantly employs to highlight ideas, such as the tripartite division in this extract of double-reeds, high flutes, and the mid-range Alto Flute and Alto Clarinet. This collage technique is mostly evident in the first part of the concerto where several fragmentary ideas are presented, and instrument groupings are also deployed to set musical ideas apart²⁶.

Fig. 3 Extract from Stravinsky's *Symphonies of Wind Instruments* at b118

²⁵ The flutes quote the opening motif (A), the alto flute and alto clarinet playing a two-part contrapuntal passage first heard at bb55 (B), and the oboes and Cor Anglais playing a staccato motif that was first heard at b43 on Trumpets (C).

²⁶ see section ?? Fig ??

4. *Dak li tgħidli l-Belt... / That which the City tells me...*

Dak li tgħidli l-Belt.... is essentially a study for the *Piano Concerto*, and follows the same principle of using Republic Street as the thread that runs across the work²⁷. It is a Theme and Variations with each of the fourteen variations exploring each quadrant that makes up the street. The variations use various musical devices such as imitative counterpoint (Variations III to VI), Military March textures (Var. VII & XIV) and Scherzo ideas (Var. VIII) to convey different aspects of the street. Most of these ideas eventually found themselves in the *Piano Concerto*, although used differently. The imitative and fugal textures which are so important at the beginning of *Dak li tgħidli l-Belt...* only appear extensively in the concerto from the second movement onwards, whereas the idea of a Scherzo appears much earlier in the concerto. It is perhaps these points of divergence, rather than the points of intersection, that shed more light on the *Piano Concerto*. Although *Dak li tgħidli l-Belt...* uses Republic Street as the starting point, it does not dwell at length on the final part represented by Fort St Elmo. On the other hand, in the *Piano Concerto* that final part of the journey becomes the focus for the whole final movement. This change of musical orientation is reflected in the way the Theme is used as a point of departure from which everything emanates in *Dak li tgħidli l-Belt...*, whilst in the concerto this Theme becomes a point of arrival towards which everything builds up. Another crucial difference is the departure from an exclusively linear approach to the subject matter (i.e. an exploration of Republic Street quadrant by quadrant), to a more organic approach where other narratives can intersect.

²⁷ The theme on which *Dak li Tgħidli l-Belt...* is based, is the Valletta Theme of the *Piano Concerto*, and each of the fourteen variations represent the fourteen segments that make up Republic Street. Variations are also grouped together with the Theme being sounded at various points in the work reflecting important breaks between different segments of Republic Street. Eventually these breaks became the dividing points between the movements of the concerto. Both the 'Valletta' Theme and the resulting chordal progression are discussed in greater detail below in relation to the *Piano Concerto*.

5. Piano Concerto No. 2

The concerto was chosen as a genre because it allows for a musical dialogue between soloist and ensemble. Given my background as a pianist, the piano represented a natural medium through which to channel the idea of personal narrative. Over the course of the research process I have become greatly involved with the Valletta community both as an observer and as a direct participant. Throughout these four years my role as an observer has been greatly diminished and my participation has increased, thus becoming more involved with the communal narrative. Being involved in the Dominican community as an artist and as a volunteer in their activities has given me the opportunity to be an active member of that community. The *Piano Concerto No. 2* offers a means of exploring that dual role of participant and observer. Republic Street becomes a point of departure from which I can explore my relationship with the city of Valletta. The piano becomes a symbol of that personal narrative which sometimes participates in the communal (represented by the wind ensemble), and sometimes becomes an observer (as represented by the solo piano passages).

The choice of wind band as an ensemble stems from its importance within Maltese culture, including Valletta. Wind bands are involved not only in the celebration of religious *festas* but also in a wide range of activities including national celebrations, carnival, and football celebrations. Although wind ensembles had been common for centuries (and is amply documented), these tended to be ad hoc formations without any official title. The first acknowledged Maltese 'festa' brass band is the *Għaqda Mużikali De Rohan, Haż-Żebbuġ* in 1860 (Schiavone (ed),1997). It might seem rather odd that the first wind band should be set up in a village and not in Valletta or the Grand Harbour area, however this can easily be explained. The presence of the British military and naval services in Malta from 1800 ushered the arrival of the British military band in Malta, and it was not long before their services were being requested for public celebrations including *festas*. In fact, we find that in 1807 and 1808 the Civil Commissioner Sir Alexander Ball granted permission for his military band to take part in the feast of the Holy Cross, celebrated by the Franciscan Minors in Valletta (Aquilina, 1986, p44). This is the earliest documented reference to a

wind band taking part in a public celebration in Valletta, and even in Malta, thus placing Valletta at the very start of Malta's own wind band tradition. As was generally the case, the other towns and villages would emulate the City and set up their own bands. As the 19th century wore on the setting up of wind bands also coincided with the birth of Malta's political parties and these became important social and cultural community centres²⁸.

The *Piano Concerto* pays tribute to that rich wind band tradition. Works for solo piano and wind band are few, with the most notable example being Stravinsky's *Concerto for Piano and Wind Instruments* (1923-24/1950), and there have been none written locally. Stravinsky's work also makes use of double basses which never feature in the Maltese wind band. Despite the importance of the British military bands on the development of Maltese wind bands, the influence of Italian traditions bore heavily on it. Locally speaking, the marching band that participates in the outdoor celebrations follows the Italian tradition and includes woodwinds, whereas the less popular symphonic wind band never includes low strings. All these factors influenced the final scoring of the *Piano Concerto* with a wind band that reflects an authentic Maltese line-up.

The structure of the concerto is built upon the three principal divisions of Republic Street creating an overall three-movement work that is played without a break (Fig. 4). Each division (and subdivision) corresponds to important structural breaks in the concerto (Fig. 5). These divisions, although not arbitrary, were ultimately a subjective choice based on my own personal perceptions but informed by the research process. The first movement (bb1-283) covers the top of Republic Street until it reaches St George's Square. This stretch constitutes the busiest part of the street with a large number of commercial, touristic, and civic facilities on it or just off it. The first two quadrants, which contain the new

²⁸ In the 19th century there were two main factions; the pro-Italian faction made up of professionals and the clergy, against the pro-British made up of the emerging mercantile and working classes. Eventually, two non-military band clubs were set up in Valletta in 1874 and are still functioning today: the *Società Filarmonica Nazionale La Valette* (pro-Italian and attached to the St Paul faction) and the *King's Own Philharmonic Society* (pro-British and attached to the parish of St Dominic) (Schiavone (ed), 1997, p1, 18). Nowadays the political nuance has changed slightly, with the *La Valette* band being the politically right-wing club and the King's Own being of a more leftist composition. Although these political leanings are no longer explicit, the band clubs and what they represent are part of the everyday discourse of Valletta.

Parliament building and the Royal Opera House ruins, form a sort of ante-chamber before entering the city proper, and these are reflected in the music as a slow introduction which prepares the way for the Allegro movement (bb1-20). This area somehow always feels slightly alien to the rest of the city, probably due both to the architectural landscape (mostly new buildings set around an open space), and the lack of any real communal reference points²⁹. It is only when one reaches the corner with South Street that Republic Street really comes to life. This stretch of road up until St George's Square is the part where meeting points are set, and I met many of the interviewees along this stretch of the street. It is also the part where one is most likely to bump into a friend or acquaintance, giving it a lively social dimension.



Fig. 4 - Map of Valletta showing Republic Street divided into the three segments

Bars	Intro 1st movement	Bridge 2nd movement	3rd movement
	City Gate - St George's Square	St George's Square - St Elmo Place	Fort St Elmo
	1-20 21-283	284-381 382-636	637-989

Fig. 5 - *Piano Concerto No. 2*: Structure of the first movement

²⁹ The space is dominated by the Parliament building, an area that is constantly cordoned off and inaccessible to the general public. The surrounding business are set under a large portico hiding them from view.

The second movement (bb284-636) covers the stretch from the corner with Archbishop Street all the way to St Elmo Place where Republic Street proper ends. This part of Republic Street divides the lower end of the city and is mostly a quiet residential area with several signs of neglect. Once again there is a further subdivision as the first two quadrants (until the intersection with St Dominic Street) form a sudden incline into the lower end of the city and non-residential establishments dwindle into almost nothing. The descent is not simply physical; walking down these quadrants one does feel that things are changing. By the time you reach the corner with St Dominic Street the upper part is no longer visible, and the reduction in human activity is noticeable. This is reflected structurally by means of a bridge passage (bb284-381) that gradually reduces the busy textures of the opening Allegro into the second movement. The third movement then looks at the final part that extends beyond Republic Street itself and embraces the tip of the peninsula where Fort St Elmo creates the last barrier before the open sea. At the bottom of the street there is an uphill that leads directly in front of Fort St Elmo, which is separated from the rest of the city by means of a road and an open space. The change is rather abrupt and the contrast between the residential quarters and the majestic fort on the other side is pronounced.

Central to the concerto is the Valletta Theme (Fig. 6). The idea of having a theme to embody the spirit of Valletta in one musical idea came early on in the planning of the concerto. With such a multitude of ideas and narratives that emerged from the research, there was the need to find a common thread that unites everything. That common thread is none other than the city itself, and the idea of having a 'Valletta Theme' was born. The Theme preceded even the structural ideas outlined above, and in fact was used as the basis for *Dak li tgħidli l-Belt...* The Valletta Theme is not an attempt to describe the city, but to convey personal ideas on what the city space means to me. That, in turn, is extremely difficult to pin down, and the Valletta Theme only represents a part of those ideas.

The first ideas for this theme were sketched out during one of my many walks around the city, making the initial idea an instinctive one borne out of the act of walking and observing. The city space has a sense of proportion and openness, mostly due to the grid pattern of its street plan, yet also a sense of unevenness and motion because it is constructed on hilly terrain. Both these contradictory ideas are reflected in the theme. The stabilising element is translated into the interval of a perfect 5th, an interval chosen for its pure and open sound. This becomes a fundamental building block of the melody and remains prominent throughout. It is this interval which frames the melodic phrase at both ends, and as can be seen in Fig. 6, a great part of the theme is built on this interval. On the other hand, its irregular phrase structure, metrical changes, and undulating melodic shape, all create a destabilising effect. Whereas the length and metre of the phrase are purely arbitrary, the melodic shape reflects the actual topography of Valletta, built as it is on a series of hills and valleys.

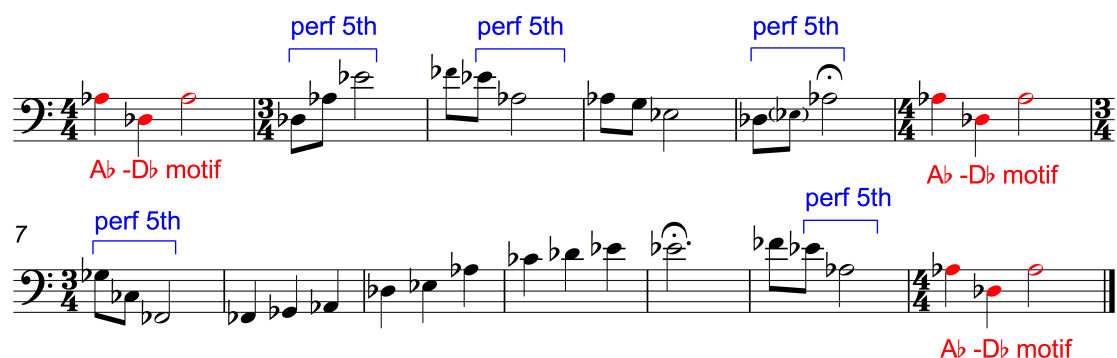


Fig. 6 - *Piano Concerto No. 2*: The 'Valletta' Theme

The Valletta Theme was always intended as a unifying musical idea, not unlike Sibelius' use of the 'Aino' Theme in his *Symphony No. 7*. By having the different musical ideas presented throughout the concerto gradually build up towards it, the Valletta Theme became the means through which unity is achieved. That unity is presented as a gradual process, so that rather than presenting the idea as fully formed right from the start, various elements from the Theme are introduced gradually across the concerto. The Bugle Call (b284), and the Tema in the second movement (b447) are both derived from the Valletta Theme, but each idea carries different connotations. In the case of the former, there are

military connotations whereas in the latter the idea has a more song-like quality³⁰.

The 'Valletta' Theme also gave rise to a chord progression (Fig. 7) thus creating a 'vertical' musical marker to complement the 'horizontal' marker of the Theme. The progression is also built on fifths, with the bass line mapping out a series of perfect fifths (with the exception of the fifth and last chord), and the top note of each chord marking out the D \flat - A \flat motif that is so prominent in the 'Valletta Theme'. This chord progression is used not only as a harmonic foundation for certain sections but also as a musical device in its own right highlighting important moments within the concerto. It is this progression which opens the concerto and slowly unravels to present the 'Valletta' Theme in the final movement, as well as being the harmonic basis for the short bridge just before the third movement at bb622-638. In reality, this presents a reversal of the compositional process, since it was the Valletta Theme that was composed first, and the harmonic structure built afterwards. The presentation of musical ideas thus constitutes a complete reversal since the chord progression is presented first in the first movement, from which fragments of the Theme emerge in the second movement, only for the full Theme to be presented in the third and final movement.

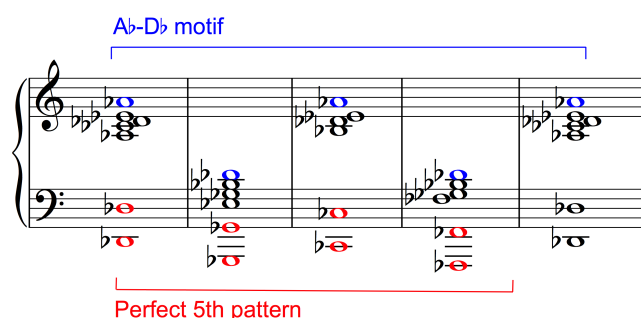


Fig. 7 - *Piano Concerto No. 2*: Chord progression

The *Piano Concerto* opens with a series of *tutti* chords (the harmonic progression outlined above) across the whole wind band, with piano interjections emerging from each chord. The use of a harmonically inclined texture to introduce a spatial idea comes from the outer movements of Ives'

³⁰ The second movement is discussed in greater detail in Section 5 of this chapter.

*Three Places in New England*³¹, but instead of a gradual approach the encounter is sudden. This idea stems from the emotional impact of entering the city through City Gate, via the new Renzo Piano City Gate, where one enters a narrow breach in the walls only to have the city unfold before them with Republic Street leading the line of vision directly towards the city centre. The chords, spread out evenly across the ensemble with the sudden drop in dynamics and subsequent crescendo, become symbolic of the city's solid architecture, through which the piano begins its journey. The piano solo at bb12-20 offers a moment of personal contemplation before engaging fully with the streetscape.

The first movement proper starts at b21 and focuses on the stretch between Ordinance Street and Archbishop Street. This is the noisiest, busiest and liveliest part of Republic Street, with plenty of commercial and catering establishments that attract a large number of people on a daily basis. The space is characterised by frenzied activity, but also by the potential for chance meetings. During both the interviews and the fieldwork, most of the events that involved Republic Street centred around this upper part of the street. This imbues the space with a narrative richness that gave rise to the idea of juxtaposing multiple musical events. The movement is divided into five sections, corresponding to the five segments that make up this part of the street (Fig. 8). The randomness with which narratives overlap, and the diversity in the use of space is an important characteristic of this part of Republic Street. There are plenty of opposites that can be observed: religious spaces side by side with commercial spaces, elegant high-end shops and street peddlers, daily commuters and temporary visitors, etc. Many of these narratives find expression in the musical ideas outlined here, and the way these interact musically is purely arbitrary.

³¹ In the second movement, *Putnam's Camp*, the approach is different, with the music launching straight away into a buoyant march. However, the gradual opening up of a musical argument is common in Ives, including in *From Hanover Square North*, *Central Park in the Dark*, *Symphony No. 4*, etc

	Intro		1st Movement				
Segment	I	II	III	IV	V	VI	VII
Bars	1-12	13-20	21-88	89-141	142-176	177-233	234-283
Musical Content	Chord Progression	Piano Solo					

Fig. 8 - *Piano Concerto No. 2*: 1st movement: Structure

Running across the five sections is a Scherzo idea (Fig. 9) with oscillating pitch-leaps creating a sense of urgency and forward motion, and constituting the main idea of the movement. It provides the main point of reference until the 'Valletta' theme slowly takes over. The Scherzo idea contrasts with the Valletta Theme in many ways: it is considerably shorter, rhythmically driven, and is melodically it is dominated by the perfect 4th, the inversion of the perfect 5th that marks the 'Valletta' theme. This idea does not refer to anything specific, but it is rather an embodiment of the energy created by this multiplicity of narratives. The juxtaposition of this theme with the other fragmented themes listed below

Allegro molto



provides the impetus that drives the movement.

Fig. 9 - *Piano Concerto No. 2*: 1st movement: Scherzo idea

Along with the Scherzo idea, several other musical ideas add particular narrative elements. Each of these ideas was conceived as an independent musical happening with no attempt at relating it to either the Scherzo Theme or the 'Valletta' Theme. Once again, this stems from a real-life observation whereby one particular space along Republic Street is the focus of remarkably different narratives. For example, the premises of the *Società Filarmonica La Vallette*³² were referred to with great reverence, almost like hallowed ground, by Pauline supporters (Interviewees #032 and #063), but were the centre of

³² These are the premises of the band club that is associated with the feast of St Paul in Valletta

drunken antics by their rivals the Dominican supporters. The meaning of that specific place depends entirely on which perspective you view it from; what was sacred to the Pauline supporters was clearly far less so to their rivals. There is also a sense of hierarchy, with some narratives, such as *festa* narratives referred to here, being more important to *Beltin* than to outsiders. Similarly, the ordering of ideas in the concerto was influenced by my own personal observations. The prominence given to some ideas and the way these are presented, such as the Marching Band idea³³, reflects the way I perceive those ideas.

The first two melodic ideas to be heard offer a good example of this clash of narratives. The first of these ideas to be heard is the 'Female Shoppers' idea³⁴ (Fig. 10), which is introduced by the E flat clarinet at b26. This short melodic fragment depicts the energetic and agitated shoppers as they go up and down the upper part of Republic Street. The motif's semitonal trill and high tessitura convey the sense of frantic (and often loud) shoppers, and it is generally assigned to the higher instruments (clarinets, trumpets, and cornets). The second idea is the 'Hymn Tune' (Fig. 11) introduced by the French Horns at b47; an idea that has its roots in the two churches that dominate the upper part of Republic Street³⁵. Because of their advantageous position, these churches are constantly full of visitors and the faithful, and it is not the first time that the sound of liturgical celebrations spills out into the street. These often result in a clash between the sacred and the secular, with the sounds of religious celebrations mingling with those of the commercial activities outside.

³³ see this section below.

³⁴ This gender specification is not casual, and stems from a real-life observation whereby the majority of shoppers in Valletta, especially on weekday mornings, tend to be female.

³⁵ These two churches are the church of St Francis belonging to the Conventual Franciscans, and the smaller church of St Barbara, formerly the church of the Provençal Knights.

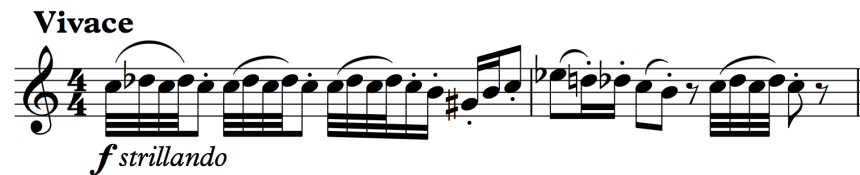


Fig. 10 - *Piano Concerto No. 2*: 1st movement: 'Female shoppers'



Fig. 11 - *Piano Concerto No. 2*: 1st movement: Hymn Tune

At bb77-83 these two ideas collide in a polyphonic passage that highlights their different nature (Fig. 12). The 'Female Shoppers' is heard on high woodwinds and trumpets as short unison interjections, while the cornets and French horns intone the Hymn melody and form chorale-like triadic harmonies. The lyrical melodic phrases of the Hymn melody stand in contrast with the semitonal 'Shoppers' motif. These two ideas are also developed differently in the rest of the movement. The Hymn Tune disappears after this quoted passage, as the sacred narrative recedes into the background. On the other hand, the Shoppers motif returns insistently at various points in the movement, highlighting the fact that this is a human activity that lacks a linear direction and instead depends on the random paths chosen by various individuals.

The musical score for the first movement of Piano Concerto No. 2 shows a polyphonic treatment of ideas. The 'Shoppers' idea is introduced in the Clarinet in E♭ and Clarinets I & II, and later in the Trumpet I and II. The 'Hymn Tune' is introduced in the Horns I & II and Cornets I & II. The 'Accompaniment' is provided by the Trombones, Euphonium, and Tuba. The score is in 2/4 time and features various dynamics like f, mf, and p.

Fig. 12 - *Piano Concerto No. 2*: 1st movement: Polyphonic treatment of ideas

The directional element of each narrative greatly influenced their musical treatment. In some cases that narrative is static (e.g. the Hymn Tune), whilst in others it is random (e.g. the Shoppers idea). The subsequent two ideas introduced in the movement focus on a more linear narrative, especially the idea of passing events. These are the *Terramaxka* (Street Organ) idea and the Marching Band idea. The *Terramaxka*³⁶ (Street Organ) idea (Fig. 13) is a simple waltz melody which is introduced gradually as the street organ slowly makes its way along Republic Street. The scoring is predominantly on woodwinds, imitating the organ pipes of the actual instrument. It is the waltz accompaniment of the tune that is heard first at bb53-55. This accompaniment reappears at bb84-87, with the very opening of the melody heard on Alto Saxophone. It is not

³⁶ The *Terramaxka* used to be a fixture not only in Valletta but around Malta, and has recently been revived by a Dutch national living in Malta who regularly tours Republic Street with his street organ. Further information on the *Terramaxka* in Malta can be found at <http://www.terramaxkamalta.com/home.html>

until b113 that the idea is heard at some length and unencumbered by other clashing ideas. This build up renders the idea of the street organ approaching slowly as it journeys along Republic Street. But this instrument represents more than just a 'happening', and it provides a fascinating relic from the past, attracting a lot of curiosity from passersby. In fact, this idea is always presented as a standalone, and always interrupts the flow of the music, reflecting the way its appearance creates nodes along the street space as people stop and listen. There is something fascinating in the way the sound of this instrument, battling as it does against so many other happenings along the way, manages to attract an audience so easily. Perhaps it is its nostalgic associations that make it attractive to the older generations. This is also the only idea that lingers on beyond the first movement, in the piano coda before the second movement³⁷.



Fig. 13 - *Piano Concerto No. 2*: 1st movement: 'Terramaxka' idea

At b142 the *Terramaxka* idea is cut off abruptly by the Marching Band idea (Fig. 14), which idea is introduced gradually to signal its approach. The Marching Band idea first appears at b105 on muted brass, and its advance is treated in a manner similar to the *Terramaxka* idea; i.e. its appearances get longer and more prominent as the movement progresses. The main difference is that this idea is given more prominence and stays around considerably longer. The importance of the wind band tradition has already been discussed above in relation to the scoring of the concerto. The wind bands of the Armed Forces of Malta and the Malta Police Force regularly march through the street, mostly on

³⁷ The *Terramaxka* idea reappears at b349 in the piano cadenza leading up to the second movement. This is discussed further on in the analysis.

National Days and during state visits. Moreover, many of the religious celebrations that pass through Republic Street involve band clubs and wind band music³⁸. The importance given to the Marching Band idea reflects the importance that this narrative has vis-a-vis the city of Valletta.



Fig. 14 - *Piano Concerto No. 2*: 1st movement: Marching Tune

These two ideas also present an alternative form of juxtaposition of narrative based on musical collage rather than polyphonic treatment. This approach is directly rooted in fieldwork observations where, when as a researcher I was faced with a multitude of simultaneous happenings, my mind would constantly shift from one event to the other in no particular order. Generally, it could be an aural or visual trigger that would shift my focus, such as a new noise emanating from a particular area or the arrival of a new element into the space. It was only until I listened to some of the fieldwork recordings later that I realised that what was a 'sudden' aural event would have in fact been approaching slowly into the space. So whereas the gradual introduction of the *Terramaxka* and Marching Band ideas acknowledges this slow approach of events, the collage treatment refers to the personal perception of these events. This also has its roots in Stravinsky's use of collage discussed previously, with ideas being placed side by side and presented in quick succession. A good example of this collage

³⁸ Republic Street is Valletta's principal thoroughfare and the President's Palace lies midway along the street; all major parades and processions pass through it.

approach can be observed between bars 105-120, with the Marching Tune, Scherzo, Shoppers, and Street Organ ideas all heard in quick succession (Fig. 15). There are distinct instrument groups that heighten this collage effect; the brass presents the Marching Tune, the Woodwinds present the *Terramaxka* idea, and the piano references both the Scherzo and the Shoppers idea.

Vivace quasi presto
♩ = 144

Allegro con moto
♩ = 96

Clarinet I & II

Trumpet I
Cornet I

Trombones

Euphoniums

Snare Drum

Piano

Marching Tune

Scherzo

Shoppers

Andante dolce
♩ = 60

E♭ Cl.

Cl.

Alto Sax.

Trumpet I (con sord.)

Cornet I

Trombone

Euphonium

Snare Drum

Piano

Marching Tune

Terramaxka

Fig. 15 - *Piano Concerto No. 2*: 1st movement bb105-120: Collage treatment of ideas

The final idea to be introduced is the 'Busker' idea (Fig. 16) at bb148-149 on Alto Saxophone³⁹. The busking culture is relatively new to Valletta, and when it first appeared about five years ago it was one of the first signals of the city's regeneration. Busking was part of the drive to reclaim public space⁴⁰, but remains mostly the realm of foreign performers as was evident throughout the fieldwork. Throughout the interviews most respondents were either hostile or indifferent to the busking culture. No-one considered it as worthy of any particular attention. Yet, as a composer I could not ignore this new sonic element that had found its way into the street space. Thus busking is both a new phenomenon and a predominantly foreign one, two aspects that are reflected in the music. The whole ensemble stops while the Alto Saxophone plays its tune, thereby emphasising its 'foreignness' by means of isolation. The idea amounts to a musical gesture meant to arouse a little curiosity; the possibility of something interesting that might happen. That possibility is dismissed as the ensemble interrupts it and the Marching Tune resumes its



course.

Fig. 16 - *Piano Concerto No. 2*: 1st movement: Busker idea

The second movement marks the transition from the top part of Republic Street to the quieter, residential, lower Valletta. This is the section of the concerto where the topographical features of Republic Street bear most heavily on the structure. At this point there is a steep descent in the streetscape before a gradual ascent towards Fort St Elmo. This change in altitude causes a real

³⁹ This idea was mostly inspired by one particular Valletta busker, a Latvian oboe player whom everybody loves to hate, mostly because the sound of the oboe is not the most appealing in terms of busking and his song list is not particularly extensive.

⁴⁰ This new busking phenomenon has led to a whole new set of questions (what kind of busking is allowed, where should it be allowed, how can they coexist with other businesses, etc), but it is also an important cultural signifier that has transformed the street space into a performance space.

change of spatial dynamics that is reflected not only in the architectural fabric but also in how people interact with the space. The number of people who walk through the space diminishes greatly. The further you go down Republic Street the more residential it becomes, with only a few bars and small businesses present. This has not only been observed directly by being present in Valletta at different times, but also emerged repeatedly in the interviews⁴¹. This cradle effect in the topography was the inspiration behind the use of an arch form to structure the movement (Fig. 17). The arch form, with its returning musical material, mirrors the varying altitude of the street level.

	Bridge Passage		Second Movement				
Quadrant	VIII	IX	X	XI	XII	XIII	XIV
Structure	A1	A2	A	B	C	B	A
Musical Material	Bugle Reverse Scherzo	Various	Siciliano	Tema	Chordal Textures	Tema	Siciliano
Tonal Centre	D \flat	Various	F	E	E \flat	D	D \flat
Bars	284-338	339-381	382-441	442-495	496-543	544-585	586-621

Fig. 17 - *Piano Concerto No. 2*: 2nd movement: Structure

Whereas the first movement was built on the juxtaposition of multiple narrative ideas, the second movement reduces the music to simpler elements, giving it greater focus. The change in character that this portion of Republic Street presents necessitated this change in musical argument. The residential nature of this area creates a more authentic communal feel, and it has a greater sense of permanence in relation to the hectic top part of Republic Street. There are still a few shops, offices, and public buildings, but they are less obvious to the passer-by. The greater part of the surrounding buildings are thus inaccessible to the passer-by. Even for me, accustomed as I am to the city and acquainted with several residents who live in the area, it remains out of reach. In no other part of Republic Street is one made so aware of the private lives of its residents. Instead of the flashy shop windows and brightly lit buildings, one is faced with people’s laundry hanging from balconies and half open doors revealing dimly lit communal areas of the apartment blocks. There are still plenty of stories to be told, and although some emerged through the interviews, most will remain inaccessible, and most probably forgotten.

⁴¹ see Section 1 above

The tonality here plays an important role in enforcing this sense of mystery. Rather than the stable D \flat tonality of the first movement, the music moves through various tonal centres. The cadential passage oscillates between various tonalities, although D \flat is still a point of reference (e.g. b296 and b339). Eventually the tonality at the start of the second movement proper (b382) settles into an F minor, but instead of following the arch form of the general structure and going back to F, the tonality descends by semitones to D \flat ⁴².

The bridge passage (bb 284-338) opens with a bugle call (Fig. 18) based on the opening of the 'Valletta' Theme. The bugle call, with its military associations, not only announces a change of mood, but also acts as a link with the military connotations of Fort St Elmo that informs the third movement. From this point onwards, the Valletta Theme gradually gains greater importance, as other ideas are discarded. At b349 there is a brief re-appearance of the 'Terramaxka' idea in the piano cadenza, a brief after-thought that is soon abandoned. Only the Scherzo idea survives in an inverted form at b296 on the euphoniums (Fig. 19). The inversion of this idea has a dual purpose. First, the inversion signifies a change in mood from multiple narratives to a more focused approach. Secondly, despite those changes it serves as a link with the first movement. Although the first movement had plenty of ideas that were discarded (e.g. the Hymn Tune and the Buskers Idea), here the process of shedding is slowed down. If one had to draw an analogy with the act of walking - as the pace slows down it becomes more possible to reflect longer on the surroundings.

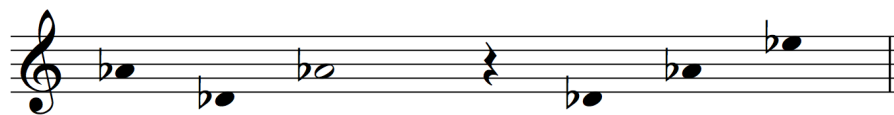


Fig. 18 - *Piano Concerto No.2*: 2nd movement: Bugle Call idea

⁴² Mahler's use of shifting tonal centres across his works also has a particularly strong influence on the approach to tonality in the *Piano Concerto No. 2*, particularly the semitonal downward shift in his *Symphony No. 9* from the opening D towards D \flat .



Fig. 19 - *Piano Concerto No.2*: 2nd movement: Reverse Scherzo idea

This reflective mood is at the heart of the second movement. It opens with a lilting Siciliano idea (Fig. 20), a motivic element that is drawn from the final bars of the first movement (Fig. 21). Once again, there is a greater organic approach to the melodic material, and a sense of extracting a common thread from the profusion of ideas heard at the beginning. It is very difficult to describe the exact feeling that the streetscape suggests at this point, and perhaps there is no one straightforward response. Perhaps it is the privacy suggested by the predominantly residential buildings, or the sense of authenticity of this part of the city that is relatively untouched by commercial and touristic activity. The music is at times brooding, such as at bars 382-395, with slow-moving sustained triadic harmonies, and at times lyrical, such as bars 402-415. The textures are greatly reduced and thinly scored, with a lot of emphasis on solo passages to create a more intimate sound.



Fig. 20 - *Piano Concerto No. 2*: 2nd movement: Siciliano idea

Fig. 21 - *Piano Concerto No. 2*: 1st movement: extract showing motif for the 'Siciliano' idea

The musical argument is further distilled in the sections labelled 'Tema' (Theme) in the structural diagram above (Fig. 17). A descending melodic figure (Fig. 22) initiates a polyphonic passage in the midst of which the Alto Saxophone carries a lyrical melody derived from the middle part of the 'Valletta' Theme (Fig. 23). So far, musical references to the Valletta Theme explored the more 'heroic' aspect, but here a more lyrical mood is elicited from it.

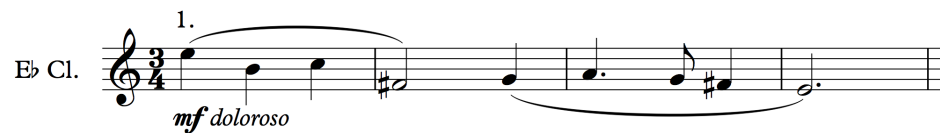


Fig. 22 - *Piano Concerto No. 2*: 2nd movement: Fugal idea

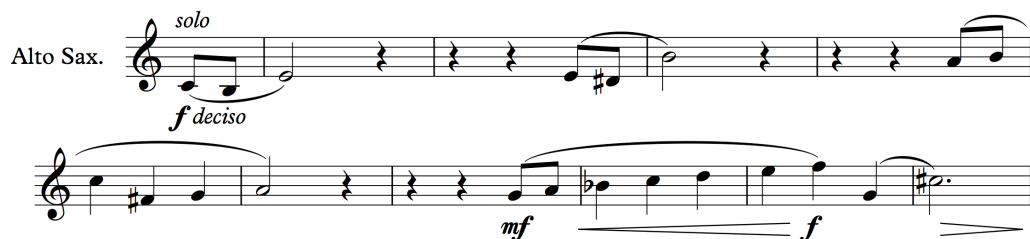


Fig. 23 - *Piano Concerto No. 2*: 2nd movement: Tema

The music slowly dissolves into an extended piano passage (b496), the darkest section of the whole work and without doubt the core of the concerto. Not only have we reached the lowest point of Republic Street, but also the most introspective part of the concerto. This is the part where all new musical ideas have been presented, and it offers a moment of personal reflection on all that has happened so far. It represents the limit imposed by the streetscape: a sense that from this point on many narratives become private and will remain hidden. The music is reduced to a piano solo, but instead of the virtuosic cadenzas that have so far characterised the piano solos, the writing is bare and almost static at points. This section offers a deconstruction of much of the melodic material. There is no dominant idea, but references to motivic elements from the Siciliano Theme, the Scherzo idea, and Valletta Themes (Fig. 24). The section is marked by timbral extremes, pedal notes, open 5ths, and silences - all of which reinforce the brooding tone of this passage.

Fig. 24 - *Piano Concerto No. 2*: 2nd movement: piano solo passage

The return of the Tema and Siciliano ideas mark an attempt to lift the music into a more positive direction, as the piano unsuccessfully seeks to engage with the city narrative. Despite several small climaxes, the music rests on an F pedal in the piano's treble register (b609ff) which resolves to an E \flat minor chord at b620 as the music dissolves and the cornet sounds the Siciliano motif one last time. The use of solo cornet also links with the bugle call at b284. Out of that silence the piano emerges with a cadential figure that takes the music back to D \flat in a passage that is reminiscent of the piano interjections at the very beginning of the concerto both texturally and harmonically. This marks a definitive return to the journey as the personal joins the communal once more.

The last part of the journey is represented by Fort St Elmo, a massive fortified complex the sheer size of which gives one a feeling of solidity and timelessness. Part of the building has undergone a massive restoration project and houses the National Museum of Military History. It also has an almost mythical status as the only building that existed on the peninsula before the city of Valletta was built⁴³. It is the point where Valletta meets the sea, and the walk around its seawards bastions offers some spectacular views. The area is mostly frequented by residents, mostly in the summer months. It is here, where human

⁴³ Degiorgio (1998) gives a detailed account of how Fort St Elmo was built, and how it was incorporated into the new city plans. It is worth noting that the original pre-1566 fort was mostly destroyed during the Great Siege of 1565 and it was the only fort to be taken following a savage siege.

intervention meets nature, that one becomes aware that the city extends beyond its physical presence⁴⁴.

The third movement brings together the two most important ideas of the concerto: the 'Scherzo' theme of the first movement (transformed as the 'Reverse Scherzo' idea), and the 'Valletta' theme in its full form (Fig. 25). These two ideas alternate throughout the first part of the movement, and are brought together at the end, highlighting their interdependency - one cannot exist without the other. If we look back at Lefevbre's theory of space⁴⁵ where space is both an agent and a product of narrative, the close relationship between the Scherzo idea and the Valletta Theme is a musical expression of that same idea.

Fort St. Elmo						
Structure	Intro	A	B	A	B	A
Musical Material	Chord Progression	Reverse Scherzo	Valletta Theme	Reverse Scherzo	Valletta Theme	Reverse Scherzo
Bars	622-636	637-664	665-709	710-775	776-820	821-850
						Reverse Scherzo Valletta Theme
						851-989

Fig. 25 - *Piano Concerto No. 2*: 3rd movement - Structure

This movement is the most structurally and tonally stable movement of the concerto, with clearly defined sections. Even the metre remains in a uniform simple duple metre throughout, adding to the sense of stability. Although there are melodic and rhythmic transformations, such as the arpeggiated pattern derived from the 'Reverse Scherzo' idea at b710 (Fig. 26), the emphasis is more on the harmonisation of different ideas. Canonic passages (b812ff), *ostinati* (b892), and tonal stability all contribute to this end. No matter how diverse the elements that make up Valletta are, the city itself remains a unifying factor. The Valletta Theme, which represents that unifying factor, becomes the ultimate musical goal of the concerto.

⁴⁴ These different facets of the city are explored further in *Sinfonija Beltija* (see Chapter 3).

⁴⁵ see Chapter 1

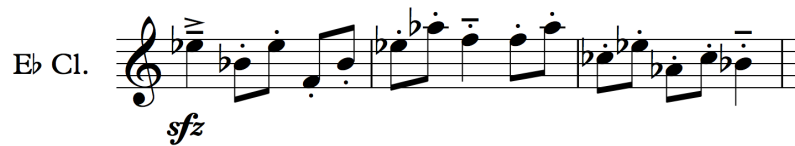


Fig. 26 - *Piano Concerto No. 2*: 3rd movement - elaboration of the Reverse Scherzo idea

Without denying the importance or the influence of communal narrative, the concerto also presents a personal experience lived through that communal narrative. The act of walking down a street is ultimately a personal one that does not necessarily obey any predetermined strategy, as outlined in Certeau (1980). To this day, strolling around Valletta (especially in the more remote corners of the city), remains an important meditative exercise for me. It is during these walks, when I am alone with the city, that I can start unravelling the city space slowly. Every time that happens something new emerges - a detail missed, or an idea changed. Perhaps the real city lies beyond the obvious, maybe even beyond the senses. Just like the Valletta Theme in the concerto, the real city unfolds slowly. The *Piano Concerto No. 2* plays on this dichotomy between the personal experience of the city and the fixed city space. The sense of arrival and finality at the end of the concerto represents the end of one journey and one possibility; a journey that will be different for each listener.

III

Intersecting Narratives

Introduction

Sinfonija Beltija (A Valletta Symphony) is a symphonic work for 8 voices and orchestra in five movements that explores some of Valletta's many narratives. The *Piano Concerto No. 2* had explored the idea of multiple narratives, but the work still had a linear strand running through it (i.e. Republic Street). On the other hand, *Sinfonija Beltija* embraces a wider concept of the city, and looks at Valletta as a collection of diverse narratives. This chapter outlines the symphony's development from its inception and offers an analysis of one approach to Valletta's multiple narratives. Fig. 1 offers a quick overview of the structure of the symphony.

	Movement		Content
I	Rih I	<i>Wind I</i>	A gentle spring breeze coming from across the sea at daybreak
	Il-Profezija	<i>The Prophecy</i>	Valletta as the fulfilment of an old prophecy and the tangible memorial to victory.
II	Rih II	<i>Wind II</i>	A hot southerly wind coming from across the land at noon
	Festa	<i>Festivities</i>	The different religious festivities collide together to reveal rivalries and tensions
	Karnival	<i>Carnival</i>	An eruption of total absurdity in the form of the <i>Qarçilla</i> , an old Carnival tradition recently revived.
III	Rih III	<i>Wind III</i>	A violent autumn storm
	Frafa Beltija	<i>A Valletta Fairytale</i>	An old fairytale from Valletta's <i>Mandraġġ</i> quarter
IV	Rih IV	<i>Wind IV</i>	A cold winter wind at dusk
	Futbol	<i>Football</i>	All the Valletta residents unite for an important match
	Rih V	<i>Wind V</i>	A gentle breeze across the Grand Harbour at night
V	Melita Renascens	<i>Malta Reborn</i>	A final coming together as they all express their hopes for the future of the City

Fig. 1 - *Sinfonija Beltija*: Structure¹

¹ The 'Wind' Sections are highlighted separately because they form a separate cycle within the work as will be discussed in this chapter Section 4.

Unlike the Piano Concerto and the Antiphons, which had a definite structural plan early on in the creative process, the structure for *Sinfonija Beltija* kept on developing as more and more narratives were explored. The Wind movements came after the basic structure was outlined, and reflected the need to introduce a more unifying element to the work. Similarly, although the inclusion of text in the symphony had been considered from the start, the exact voicing and the use of characters for each voice came quite late in the process².

The first part of the chapter looks at the initial considerations for an appropriate form mainly by looking at the operatic and symphonic genres in terms of narrative. The latter is discussed in greater depth simply because the resulting work is ultimately a symphonic one. The narrative and programme symphony is discussed through the works of Berlioz, Mahler, Ives, and Berio, composers whose works have influenced the approach to narrative in *Sinfonija Beltija*. This is followed by an in-depth discussion of narrative vis-a-vis Valletta, exploring different levels of narrative that are in some way or another linked to *Sinfonija Beltija* and help to put each movement into context. Finally, *Sinfonija Beltija* is analysed in greater detail, starting from its structure, an analysis of the libretto, and a commentary on each movement.

1. Opera and Symphony

The decision to write a symphonic work came relatively late in the research process. The starting point was simply to create a large work that reflects Valletta's diversity. The connection between place and narrative had already been explored in the *Piano Concerto No. 2*; however, there were many narratives that went far beyond a specific place. These included *festa* narratives, which are spread over a wide area of the city³, and football, most of which actually happens outside of the city itself. Other narratives, such as the

² Each of the eight voices is assigned a character profile in the *commedia dell'arte* tradition (see this chapter Section 5).

³ A greater part of the *Festa* ritual happens outdoors, and although there is always a general pattern for these events, it is quite common for events to be shifted to different dates or spaces depending on circumstances (weather, accessibility issues, etc), and thus cannot be treated as a fixed narrative.

fairytale unearthed from *Il-Mandraġġ* in the early 20th century, opened up other possibilities, in this case the imaginary stories of folk fiction. The fieldwork and interviews carried out were constantly expanding my understanding of the city. They were also revealing a narrative that went beyond the city's historical narrative, and often contradicted the commonly accepted views on Valletta. This was already touched upon in the *Piano Concerto No. 2*, but remained an important aspect of people's perception of narrative.

It was curious to see how some people associated Valletta with the Great Siege of 1565⁴, and how Valletta is a 'Baroque' city even though it predates the Baroque period by almost half a century⁵. *Sinfonija Beltija* takes that popular narrative as the starting point, and the first movement deals with the Great Siege and the founding of the city. For some of the interviewees, Valletta's history was very important when defining their personal relationship with the city. Interviewee #21's sense of being *Belti* was shaped by a sense of being heir to a history that was transmitted through generations. However, the importance of that historical aspect was by no means consistent throughout all the interviews. Others were less concerned with the historical narrative, acknowledging Valletta's history as an inevitable past with which they share no connection nor feel any nostalgia for. With the latter group, the focus was more on their upbringing and their contemporary relationship with the city⁶. These attitudes also reflected broader geographic and demographic profiles. Those that tended to be less concerned with history often came from the lower part of Valletta which is predominantly within the parish of St Dominic. On the other hand, the Pauline faction tended to take more pride in the city's history, and

⁴ Valletta was built in 1566 as a result of the Great Siege when Grand Master de Valette wanted to strengthen the harbour by building a new fortress city. Some people however associate Valletta with the actual siege itself when it had not yet been built.

⁵ Valletta started life as a Mannerist city under the plans of architects Francesco Laparelli (1521-1570) and Ġirolamo Cassar (c.1520-1592). Although there was a lot of rebuilding carried out during the Baroque period, there were equally important interventions in the 19th and 20th centuries, right up to this day. De Giorgio's *A City by an Order* (1998) provides a comprehensive study of the foundation of the city.

⁶ Although there was a series of set interview questions (see Chapter 1 Section 5) the interviews were kept as informal as possible and I only used those questions as prompts. In some interviews certain issues were hardly discussed while others were expanded upon at length.

often framed their narratives within that context⁷. However, it is not to be assumed that every narrative falls neatly into historical or even socio-anthropological categories. On the contrary, personal narratives are unpredictable by nature and tend to not only encompass different categories but also to contradict them. For example, despite the deep-seated rivalries between the parishes of St Dominic and St Paul and the many social taboos which regulate the way one group interacts with the other, it is not uncommon to find individuals who have been brought up in one *festa* community but as adults decide to become active members in the rival *festa* group.

The interviews permitted me to focus on these individual narratives, all of which yielded a great diversity of material. Some interviewees were happier to discuss certain aspects of the city but were indifferent to others. Those who were involved in some form of communal activity tended to focus only on that activity, be it sports, *festa*, or any other endeavour. Some of the interviews were with couples and one interview was between a group of four friends. This created a different dynamic which often had little linear logic as individuals picked upon different elements. Sometimes the narratives coincided and at other times they clashed and contradicted each other⁸. It became clear very early on that there was no single dominant narrative, and that the most difficult choice would be which narratives to focus on, and how to translate them satisfactorily into a musical work. One of the first important decisions in this regard was the choice of musical genre that could best express this diversity.

Given the focus on narrative, the exploration of the operatic genre as a medium was a natural starting point. Opera allows for the presentation of one or more narratives, as well as the added possibility of creating specific spatial contexts through staging. During the early explorations on music and space I had

⁷ St Paul is one of Malta's patron saints and traditionally credited with bringing Christianity to the islands (Acts 27: 39-44; 28: 1-10). His cult is pushed by the Pauline supporters as being a 'national' cult, and they also tend to push a mainstream historical narrative of a Christian Malta. This narrative has been challenged by many historians, but still survives in popular narratives.

⁸ The *Festa* movement is the one which deals most with this clash of narratives and will be discussed in greater detail in Section 6.4

touched upon *ambientismo* in opera and orchestral works⁹. Although *ambientismo* offers an interesting perspective in terms of musical rendering of place, it does have its limitations in terms of narrative. Thus, for example, if the early 19th-century Rome of Puccini's *Tosca* is meticulously evoked through bells, shepherd's calls, and other means, the principal narrative is still in the hands of the singers. It would be beyond the scope of this dissertation to delve into narrative and space in opera; however, it is worth looking at why the idea of an opera was discarded. Although opera does allow for multiple dramatic narratives to happen simultaneously, the elements that emerged from the research process were often so vast that to attempt to bring them together under an operatic form could risk a superficial treatment of those ideas. *Sinfonija Beltija* includes ideas that are attached to historical events, *fiesta* rituals, Carnival, football, folktales, and more. Within each of these categories there are even more subcategories of ideas to be explored¹⁰. All of these are not necessarily directly related to each other, with only the overarching theme of 'Valletta' being the common element. Some had a more direct dramatic appeal than others (e.g. the folktale element), but others (e.g. the *fiesta* ritual) could be explored by other means. The dramatic element was not totally abandoned, and some movements like *Karnival*, are cast as dramatic scenes. There is also the influence of *commedia dell'arte* on the approach to the vocal parts, which is discussed in greater detail in Section 5. Nevertheless, the symphonic genre offered greater flexibility in concentrating on text and musical ideas. Narrative in a symphonic context is an equally vast subject as narrative in opera, and different composers have looked at narrative in different ways; however, the following discussion looks at the symphonic models that have most influenced *Sinfonija Beltija*.

⁹ *Ambientismo* has already been discussed in the previous chapter with regard to the *Piano Concerto*, and that same discussion has also influenced the development of *Sinfonija Beltija*.

¹⁰ For example, football in Valletta as a category can be divided into other subcategories: the football team and nursery, the regular fanbase, the way it is perceived by rivals and outsiders, its unique celebrations, etc.

2. Symphonic Models

2.1: Hector Berlioz

Hector Berlioz (1803-1869) is a seminal figure in the development of the programme symphony. Although Berlioz's symphonic works tend to have a detailed programme attached to them, Berlioz himself wrote that the programme to his *Symphonie Fantastique* was only indispensable when performed by a hidden orchestra and before the staged performance of *Lélio* (Abraham, 1990, pp26-27). This puts the programme in a different light; as a means of connecting two seemingly disjunct works. Similarly, Berlioz uses a programme to tie disjunct ideas in both *Harold en Italie* and *Roméo et Juliette* (Abraham, 1990, p30-31). Perhaps the most salient point that was absorbed from Berlioz's treatment of narrative is how he creates a dual structure with his symphonic works, one where the music works as a whole, as well as a series of self-contained scenes. This scenographic approach can be seen clearly in his *Symphonie Fantastique* where the individual movements constitute independent scenes while the *idée fixe* that runs across all five movements acts as a unifying factor (Ballantine, 1983, pp37-38). This combination of an episodic structure bound by a common thread greatly informed *Sinfonija Beltija*. The scenic approach allowed for the separation of narrative groups¹¹ (such as communal narratives, rituals, etc.) with each movement highlighting different aspects of the city. Each movement is thus a self-contained unit that has its own internal musical logic. The *idée fixe* was not adopted since other more flexible means for achieving unity were used, but it did help to address the need for a unifying element throughout the symphony. Apart from having the city of Valletta as a common starting point for all the movements, the work also includes a series of 'Wind' interludes that bind the work. These interludes are motivically related but cannot be considered as having an *idée fixe*.

Berlioz's was by no means the only 19th-century symphonic composer to tackle narrative. Plenty of other models were explored including Robert Schumann's (1810-1856) *Symphony No. 3 'Rhenish'* (1841), particularly the fourth

¹¹ The structure and the narrative groups are discussed in greater detail in this chapter in Sections 3 and 4

movement that describes a solemn procession in Köln cathedral with its wonderful evocation of both ritual and architectural space. Given the importance of public ritual within Valletta and *Sinfonija Beltija*, this movement was particularly interesting for its use of chordal textures and prominent brass writing in the evocation of a solemn ritual. Another interesting work was Liszt's *Faust Symphony* (1857) with its three movements that are essentially character sketches that outline the three main characters of the Faust story. In Liszt's case, his audience would have been familiar with the Faust story, and therefore he could present these character sketches without having to outline the story¹². These represent a few examples of other works that were considered, but not explored in as much depth.

2. 2 Symphonic Models: Gustav Mahler

Mahler's oft quoted dictum 'the symphony is the world; it must embrace everything.' (quoted in Greene, 1984, p37) has been the subject of intense discussions on the nature of the symphony. His first three symphonies all had a programme attached to them, but were the subject of extensive revisions by Mahler, and he even suppressed the programme for the Third Symphony when he found that the programme was leading listeners to misunderstand it (Greene, 1984, p139). Romain Rolland (1866-1944) writing in 1905, quotes Mahler as saying, 'When I conceive a great musical painting there always comes a moment when I feel forced to employ speech as an aid to the realisation of my musical conception.' (Lebrecht, 1987, p180). Greene sums up Mahler's symphonic style as follows:

Mahler's music embraces a non-linear consciousness where events happen in an indeterminate way...juxtapositions of the banal and the sublime...interruptions and interpolations that upset the continuity...this approach is in line with his contemporaries such as Proust's *Remembrance of Things Past*, Heidegger's *Being and Time* and Sartre's *Being and Nothingness* (1984, pp13-14).

¹² See this chapter Section 5 for a fuller discussion of the characters in *Sinfonija Beltija*

This raises several important points, of which the ‘non-linear consciousness’ and the ‘juxtapositions of the banal and the sublime’ are the two that have influenced *Sinfonija Beltija* most. These shall be explored in the light of Mahler’s *Fifth Symphony*, a work that has yielded the greatest influence on *Sinfonija Beltija* on these two points. It is the first Mahler symphony which contains no official, suppressed or inferred programme. The first two movements form the first part of the symphony, which is then followed not by a slow movement but by a Scherzo. The slow movement, the famous Adagietto, then acts as an extended introduction to the final movement. This re-ordering of the movements is then underpinned by a highly unorthodox tonal plan with a C-sharp minor tonality in the first movement that moves through various unrelated tonalities only to finish in D major (Kennedy, 1974, p114). The relationship between structure and tonality was an early concern in planning *Sinfonija Beltija*, and Mahler’s influence can be seen not only in the double grouping of the second movement (*Festa* and *Karnival*), but also in the tonal planning of the symphony¹³.

Samuels (2011, p248) in examining the narrative of Mahler’s Fifth, Sixth, and Seventh symphonies comments on how in the finales, ‘Mahler starts each of the three symphonies in darkness, uncertainty, even despair; but he concludes the symphonic narrative in three different ways’. The resolution of narrative, and the journey to that resolution, was an important concern in *Sinfonija Beltija*. The first movement looks at the city’s genesis, and the final movement, *Melita Renascens* (*Malta Reborn*), examines this idea of Valletta as a symbol of national rebirth. The progression from the opening until the final movement would involve exploring several distinct aspects of the city. There is no linear programme running across the whole work but a general idea that binds the diverse elements together; i.e. the city of Valletta. Even the Wind sections, which are underpinned by a seasonal cycle¹⁴, are interrupted by the bigger movements thus stalling the linearity of that particular strand. What kind of resolution would be appropriate for a journey that contains so many different

¹³ See this chapter Section 4

¹⁴ There are five Wind Preludes before each of the symphony’s five movements. These follow a seasonal and daily cycle. These are discussed in greater detail in Section 6 of this chapter.

ideas? Throughout the interviews, most interviewees expressed a sense of hope in Valletta's future, even when they were highly critical of recent developments. It is that sense of hope which provides the resolution to *Sinfonija Beltija*, and the tonal shift from the opening D to the final D \flat was one way in which this was achieved¹⁵.

Mahler's works also influenced the way in which non-linearity was approached in *Sinfonija Beltija*. Mahler's *Fifth Symphony* contains a bewildering variety of musical references and quotations. These include the opening funeral march, waltzes, ländler, fugal writing, a quotation from Wagner's *Tristan und Isolde* in the Adagietto, and even a chorale in the final movement - in short, a mixture of unlikely musical references that seem to belong to different realms and yet still form a cohesive whole (Micznik, 1996, p18). This takes us back to the 'juxtaposition of the banal and the sublime', referred to by Greene above. If the symphony is to include 'the world' then it must include everything, even that which might seem trivial. Even if my premise was far less ambitious than Mahler's statement (i.e. that the work must embody Valletta), I was still faced with the problem of what is to be considered culturally important. Throughout my fieldwork I was constantly faced with situations where popular culture and history clashed. For example, watching the priceless Baroque statues of St Paul and St Dominic being carried in procession, amid decorations that include historic artefacts over a hundred years old, challenges the view that all historical and cultural artefacts are to be treated as museum pieces¹⁶. Those same artefacts are then reproduced on anything ranging from devotional pictures, digital posters for social media, and even mugs and keychains. This led to the creation of a movement that celebrates both sides of the ritual - the deeply

¹⁵ A similar tonal progression is used by Mahler in *Symphony No. 9* with the semitonal shift from the opening D to the concluding D \flat of the work.

¹⁶ The *fešta* ritual has a long history and has evolved considerably over the centuries. There are plenty of references to such celebrations throughout the Knights' period in Malta (1530-1798) with the use of effigies of saints and music during the processions. There is also evidence that some elements predate the Knights' period although this would require further research which falls outside the scope of the current research. What is interesting is that to the *fešta* devotees the historical value of an object or ritual is secondary to its symbolic value within the community. Thus, the statues of St Dominic and St Paul are first and foremost symbols of the patron saint and the community, and only then considered as art-historical objects. This approach was widespread throughout the fieldwork and interviews.

spiritual and devotional (represented in the music by hymns and prayers), and the communal aspect (represented by band marches, popular songs, and everyday conversation).

2.3 Charles Ives

Although Ives' music has already been discussed in the previous chapter in relation to narrative space and the *Piano Concerto*, his music and ideas have also influenced the shaping of *Sinfonija Beltija*. The diversity of references in Ives' works has led many to appropriate Ives' music and ascribe to it wildly differing narratives. As Schiff (1997, pp84-85) points out 'Ives has been used to authenticate everything from cowboy tunes to conceptualism', and then comments acerbically that, 'In the huge pile of his sketches there seems to be a scrap to serve every purpose.' But perhaps Schiff has inadvertently pinned down precisely what makes Ives so unique among his contemporaries: that there is something for everyone and that everyone will infer different meanings and narratives from his music. While Ives' treatment of place and space in his music influenced the *Piano Concerto No.2*, it was his use of quotation of pre-existing material that influenced *Sinfonija Beltija*. Ives' musical references encompass a wide range of music from the American landscape including hymns, band marches, popular music, and everyday sounds; a fact that often drew criticism. Someone, on hearing the hymn tunes in his Second Symphony, once commented, 'Can't you get something better than that in a symphony?' (Kirkpatrick, 1973, p52). But for Ives it was not the musical quality (perceived or real) of a tune that mattered, but what that music represented. This is something that is discussed at great length by Ballentine in his essay 'Charles Ives and the meaning of quotation in music' (1979, pp167-184), and the following passage illustrates the point well:

(The) purpose (of musical quotation) is the communication of an attitude toward that original occasion - a way not only of hearing but also of responding, feeling, relating, thinking - which is incarnated in the dialectic between, on the one hand, the fragment and the association it activates - its role as a symbol - and, on the other, the new musical context.

Such a stance is supported by Rossiter (1975, p100) when he talks about how a barn dance and a Revivalist hymn were the expression of the same basic emotion: a musical symbol of a deeper and more profound idea. Ballantine (1979, p171ff) also distinguishes between two types of quotation; one where there are words involved (whether sung or implied through familiarity), and where no words are involved. In the case of the former, the text adds another layer of association - the Prelude from his Fourth Symphony is a good example. The persistent fragment of Lowell Mason's hymn 'Bethany' is at first heard in conflict with the rest of the musical material; however, this acquires greater meaning as a symbol of hope through the interpolation of the hymn 'In the Sweet By-and-By' (heard on solo cello), and 'Watchman', another Mason hymn. How much of these references are perceived by the listener is extremely subjective, as Ballantine himself points out, but it did raise important points vis-a-vis my own work. In the *Festa* and *Football* movements there are plenty of quotations, most of which are very specific to Valletta or Malta, which are discussed later in the analysis of *Sinfonija Beltija*. Quotations are used not only for their direct association with the subject matter (e.g. football chants for the *Futbol* movement), but also for their musical qualities and their relevance in a particular context.

Through Ives' music I was able to examine how musical quotation can be used effectively even if I was not always familiar with the quotation itself. For *Central Park in the Dark*, Ives wrote a very specific programme note which describes 'a portrait in sound of the sounds of nature and of happenings that men would hear, sitting on a bench in Central Park on a hot summer's night' (as quoted in Ballantine, 1979, p180). The music is built on top of a repeated 10-bar harmonic progression on strings over which those 'sounds' and 'happenings' occur. Mortensen (2002) identifies five songs which are quoted by Ives in this work, including Sousa's *Washington Post March* and the Tin Pan Alley song '*Hello ma baby!*'. These two musical references are the only one I was familiar with before ever hearing Ives' work. Even so this did not detract from my understanding of the work, and the 'portrait in sound' as outlined by Ives remained credible. The strength of Ives' work lies not just in the musical quotations used, but on how these are used. It is the stillness of the string parts set against the other musical happenings that conveys the idea of different happenings against the stillness

of the night. The ragtime rhythm of *Hello ma baby* is enough to suggest a lively gathering (possibly a drinking place of sorts), so that the recognition of the tune itself is not a decisive factor in understanding the work. In choosing which quotations to deploy in *Sinfonija Beltija*, care was taken that each quotation was not only relevant to the subject matter, but that it was musically accessible even to those who might not be familiar with the tunes. The aim then is not to quote musical material for the sake of narrative decoration but to extract the essence of that quotation and transform it into a musical idea that can be read by a wider audience. This of course depends on the musical context (scoring, relationship to other musical ideas, etc.), but that shall be examined later with regard to each specific movement.

Apart from his quotation methods, Ives' use of polytonality to suggest different ideas happening simultaneously has also influenced *Sinfonija Beltija*, especially in the movements where multiple (and often unrelated) events appear simultaneously, such as in the *Festa* movement. The fourth 'Wind' prelude also uses an Ivesian textural device whereby a small group of soloists (in this case a string quartet) is pitted against a larger ensemble (the string orchestra) with both playing in different tonal areas. Other Ivesian influences on the work include the open-ended conclusions that are common in Ives' works. For example, the ending of *Central Park in the Dark* brings the music back to the opening material creating a cyclical narrative that can only repeat itself, denying the work closure. This cyclical approach is applied to the 'Wind' preludes which go through a seasonal and daily cycle.

2.4 Luciano Berio

The last work to be considered is Luciano Berio's (1925-2003) *Sinfonia* (1968-69). We are fortunate enough to have the composer's own views on the work's symphonic nature, who, in the official 'Author's Note', wrote:

The title *Sinfonia* bears no relationship to the classical form - rather it must be understood in its etymological sense of "sounding together" of eight voices and instruments or, in a larger sense, of "sounding together" of different things, situations and meanings (Berio, ca.1968).

Such an approach to the word ‘symphony’ is by no means new (as can be evidenced by Igor Stravinsky’s *Symphonies for Wind Instruments* discussed in the previous chapter). The concept of “‘sounding together’ of different things, situations and meanings” extends to *Sinfonija Beltija* as well, and the title itself owes a lot to Berio’s *Sinfonia*. The musical structure of *Sinfonia* might seem episodic, with each movement being a self-contained unit¹⁷, but Berio does imply subtle narrative links between movements. The first three movements generally attract more attention than the final two but, as Berio himself explains, the fifth movement is the most important of the work:

The five parts of *Sinfonia* are apparently very different one from the other. However, it is the role of the fifth part to annul those differences, bringing to light and developing the latent unity of the preceding parts...The fifth part can thus be considered as a true analysis of *Sinfonia* conducted with the “language” of the composition itself. (Berio, ca. 1968).

Text plays an important part in developing this ‘latent unity’. The work contains a bewildering array of text, the bulk of which comes from James Joyce’s *Ulysses*, Samuel Beckett’s *The Unnamable*, and Claude Lévi-Strauss’ *Le Cru et le Cuit* (*The Raw and the Cooked*). However, there are also ‘the spoken phrases of Harvard undergraduates; dialogues between Berio, friends, and family; and slogans written on the walls of the Sorbonne during the May 1968 riots, to which Berio was witness.’ (Hicks, 1982, p211), all woven into an intricate musical web. This textual diversity is present in *Sinfonija Beltija* where texts range from literary texts, dialogue recorded during the fieldwork, lyrics from popular songs, epigraphs, and more¹⁸. In *Sinfonia*, the text is often deconstructed and sometimes reduced to mere phonetic sounds which Berio exploits musically. In the ‘Author’s Note’ to the score of *Sinfonia*, Berio comments that ‘the different degrees of understanding, even the experience of “not quite hearing”, are to be regarded as essential to the nature of the musical process.’ (Berio, ca. 1968).

¹⁷ *Sinfonia* opens with a movement that draws heavily on Lévi-Strauss, a second movement which reworks Berio’s own piece *O King* (1968), a third movement based on the Mahler Scherzo mentioned above, and a brief fourth movement that leads into the final fifth movement which references several ideas from the previous movements.

¹⁸ See this chapter Section 5 for a full discussion of text in *Sinfonija Beltija*

Although *Sinfonija Beltija* does not go as far as to reduce text to a series of phonetic sounds, there is textual deconstruction in the *Festa* and *Futbol* movements. The experience of these rituals in real life results in a fragmentary perception of the many texts being spoken or sung, making that textual deconstruction an essential part of the musical experience.

Berio often uses textual links to connect different ideas across movements. These narrative links were no doubt inspired by the work of the structural anthropologist Claude Lévi-Strauss (1908-2009) whose seminal text *Le Cru et le Cuit* (*The Raw and the Cooked*) is quoted extensively in *Sinfonia* (Osmond-Smith, 1981). For example, the last quoted text heard in the first movement is 'héros tué' ('killed heroes') which then links to the second movement's threnody for Martin Luther King, who becomes the 'killed hero'¹⁹. Text is also used at times in *Sinfonija Beltija* to link different movements together. At the end of the *Karnival* movement the Notary exclaims:

Now let us leave the grooms to procreate
While the heavens start to pour

The reference to rain that interrupts the proceedings is not only a reference to a real event²⁰, but also leads into the Autumn storm of the following Wind interlude.

The interlocking narratives of *Sinfonia* do not rest solely on the textual references, but rather work in combination with a rich array of musical references, as is most evident in the third movement. For example, at b25 the second tenor's words 'nothing more restful than chamber music' trigger a fragment of Hindemith's *Kammermusik No. 4* (Hicks, 1982, p213). Such relationships are also found in *Sinfonija Beltija*, where, for example, in the *Festa* movement at b107, the Old Man's call '*Eleven*'²¹ triggers the marching band

¹⁹ There are plenty of other textual connections in the work and it would be beyond the scope of this chapter to list them all. Both Osmond-Smith (1981) and Hicks (1982) discuss these in great depth.

²⁰ Carnival often gets interrupted or even cancelled because of rain.

²¹ In Maltese band marches there is a designated person who calls out the marches to be played according to number. See this chapter, Section 6.4

fanfares on trumpets. These textual and musical relationships are more evident in the *Festa* and *Futbol* movements, where the subject matter itself allows for musical and textual juxtapositions. Even when the libretto to *Sinfonija Beltija* was in its first complete draft, the script for these two movements consisted simply of collected texts. It was only during the compositional process that texts were re-arranged or deleted according to need, and always hand in hand with musical ideas.

3. Valletta's Narratives

3.1 Historical & Political Narratives

Valletta's historical narrative was one of the first narrative strands to be explored, well before any of the works had been conceived²². In all the interviews conducted during the research, not only did a historical element invariably crop up, but that narrative was intrinsically tied to the Order of the Knights of St John²³. Most of the interviewees referred to Valletta as the 'City of the Knights', or, when a question touched a historical subject, it was the Knights' period that was referenced in their answer. There were very few references to the British colonial period, despite the fact that the British carried out major interventions on the city space²⁴. This omission is reflected in *Sinfonija Beltija* as the two outer movements (which deal more with historical narrative than the rest of the work) reference the Knights' period and not the British period²⁵. The first movement (*Il-Profezija*) looks at the genesis of that historical narrative, namely the founding of Valletta, while the last movement (*Melita Renascens*)

²² Because of the sheer volume of narratives, it was necessary early on to identify groups of narratives and which narrative strands to follow. These were identified on the basis of their perceived importance within Valletta's narrative as resulting in the fieldwork and interviews, but the list is by no means exhaustive.

²³ In 1980, the city of Valletta became officially recognised as a UNESCO World Heritage Site. In Criterion VI the document states that 'The city is irrevocably affiliated with the history of the military and charitable Order of the Knights of St John of Jerusalem' UNESCO (n.d.). Further information can be obtained at <http://whc.unesco.org/en/list/131> (last accessed 24th February 2018)

²⁴ These include the construction of the Anglican Cathedral of St Paul (1839), the covered market (1861), and Palazzo Ferreria (1876).

²⁵ See this chapter Sections 6.2 and 6.11

looks at the impact that historical perspective has on the way people view the city.

The post-colonial narrative presented even more difficulties, mostly because it is recent enough to merge with people's personal narratives, making it difficult for the interviewees to speak in broad historical terms²⁶. One of the interview topics was Strait Street, Valletta's former red-light district, an area in Valletta that has recently been at the centre of a government-led effort to revive it. The area had a vibrant performance art scene with a lot of jazz groups, popular music, cabaret shows and revues, and even drag shows. The street was notorious for breaking away from traditionally accepted social mores, including gender roles, and sexuality²⁷. The reactions to all this by the people who lived in Valletta at the time differ wildly. Interviewee #083 looked upon that period with fondness as being a place full of live music and great shows, while interviewee #030 was indifferent to it and admitted that it was prohibited territory and continued to regard it as such even when she reached adulthood. Rather than attempting to recreate Strait Street through music or through a specific movement dedicated to it, I eventually decided to capture its spirit without directly referencing it. This includes a celebration of popular culture (referenced both textually and musically in the *Festa*, *Karnival* and *Futbol* movements), and a tribute to the area's role in LGBTIQ history in *Karnival* (the couple at the centre of the 'marriage' is a gay couple²⁸).

3.2 Community Narratives

Valletta brings together several communities, each defined by a particular set of values or a common goal. The communities that featured most frequently in the

²⁶ The 'British Period' only extended about two generations further back for most interviewees, meaning that the 19th century was hardly touched upon.

²⁷ The area was full of bars and also unofficial brothels, and catered mostly for the hundreds of troops that were either stationed in Malta or called at the Grand Harbour. Many women worked as barmaids (a profession which was greatly looked down upon), and there was a vibrant drag show circuit. The area underwent a period of decline in the seventies until its demise in the early eighties after Malta was declared neutral in 1979 (Cini, 2013; Morrissey & Schofield, 2013; and Chetcuti, 2009)

²⁸ 'Marriage' is put in inverted commas since the marriage being celebrated is a mock marriage as part of a Carnival ritual.

interviews and in the fieldwork, were those bound by either geographical location or shared community values. In the former category one finds areas like *Il-Mandraġġ*, *Dijuballi* and *L-Arċipierku* - areas which constitute defined neighbourhoods with a tightly knit community that identifies itself not only as '*Beltin*' but as being specifically from their respective area. These are also areas which are stigmatised in the public sphere as having social problems. Interviewees from these areas tended to have a mixture of both pride and shame which often results in a strange form of defiance. Interviewee #044, who hails from *Il-Mandraġġ*, is a case in point. His narrative had a hidden anger and resentment running through it, a feeling of being underprivileged, and yet a sense of pride in his achievements (he completed his education and has a good job). Similarly, interviewee #057 from *Dijuballi*, spoke of how he would be bullied and treated unjustly at school, and felt ashamed of being *Belti*²⁹. This character profiling has led to cultural stereotypes that are intrinsically bound to a geographical area. These stereotypes were fundamental in creating the characters for *Sinfonija Beltija*. Shezeliah being from *Dijuballi* already projects a series of attributes, as does Ġensina's being from *Il-Mandraġġ*. It is the music then that challenges these stereotypes, by presenting these characters in a manner that goes against any preconceived notions. Ġensina takes on a matriarchal role being the one who starts the symphony with the poem 'O Melita infelix' as well as being the narrator for *Hrafa Beltija*, and Shezeliah becomes the Princess in that same movement.

As for communities bound by common values the best examples are the *fešta* communities. Although these do have a geographical dimension (each *fešta* has its own rigidly defined boundaries within the city), they also attract a large number of people from outside the city both at an organisational level as well as participants in the various celebrations. Once again there is a rich variety of narrative embodied within each of these communities. For example, interviewees #018 and #032 are both actively involved in the feast of St Paul. They are passionate about their *fešta* and what it represents. They have a sense of national responsibility since not only is St Paul the patron saint of Malta, but the 10th of February (their feast day) is also a public holiday, and

²⁹ This would have happened in the late eighties when Valletta was largely neglected and *Beltin* stigmatised.

therefore they regard it as a 'national feast'. Both of them are young professionals who are also keen to update that narrative and revitalise an ageing and dwindling community by working tirelessly to engage the younger generations to get involved and also by seeking to give a more contemporary image to the *fešta* ritual. These ideas are shared by those involved in the other feasts, especially the rival St Dominic feast. However, the narrative of the St Dominic's community differs considerably. Interviewees #055 and #056 are also involved in the organisation of the feast. Although they too have a sense of pride in their feast, their focus is their *fešta*'s primacy in Valletta and revelry associated with it. The former stems from a historical rivalry as to which parish was established first in Valletta. The latter is representative of the character of the Dominican community and feast, made up of a predominantly working class demographic and celebrated on the first Sunday in August at the peak of summer. *Sinfonija Beltija* draws a lot from these community narratives. The characters of Pawlu and Minku are very much shaped by their *fešta* community heritage. It is a source of identity and personal pride. The *Festa* movement is built around these community narratives with most textual material drawn from the fieldwork and interviews.

One community that merits special attention is the football community. Football is almost a religion in Valletta with people of all ages and from all walks of life participating in the ritual. It not only brings in a lot of *Beltin* from outside of the city but also has the virtue of uniting all the various fragmentations of the community as one. The football narrative is defined once again by pride, a sense of invincibility, and a sense of 'us versus them'. Interviewee #057 is very much involved with both Valletta F.C. and its football nursery. His personal narrative is defined by the game, and in football he sees a way of not only affirming identity but also of helping youths mature. At one point he mentions that as a young boy he was often picked on at school for being *Belti* since back then Valletta carried the stigma of a decaying depopulated city. It is therefore not difficult to see the motivation behind his football endeavours with youths: in a typically '*Belti*' fashion he fights back with pride and defiance. But football does not only affect the ones who are actively involved. I was lucky enough to witness two Premier League wins by Valletta F.C., in 2014 and 2016. Witnessing those celebrations, I was struck by how absolutely everyone came

out to celebrate from children to pensioners, united for a brief moment by a common narrative. This important community is singled out in the fourth movement dedicated entirely to football, and it is the one movement that puts all characters on equal footing, celebrating the sense of unity brought about by football.

There are plenty of other communities that can be identified, such as foreigners living in Valletta, the Coptic community, the working community, etc. Most of these do not appear in *Sinfonija Beltija* or are at best alluded to. The character of Traditonta is the one character that partly represents this 'foreign' element; the 'outsider' who has moved to Valletta simply because it has become fashionable, but fails to engage with the community around him. In the end, it was impossible to investigate each and every community, so that only the communities that featured most strongly in the interviews and fieldwork were included.

3.3 Individual Narratives

Most individual narratives were sourced from the interviews. These provided a wealth of colourful insights into the city's everyday life and created a suitable contrast with the broader historical and communal narratives. Even though a substantial cross-section of the various Valletta communities was interviewed, I am still very much aware of how fragmented and incomplete these narratives are. In some cases there were double and even a quadruple interview (such as interviews #004, #060 and #072), where the interactions and reactions between the interviewees proved as interesting as what was being said. Very often, the most interesting narratives happened when the recording device was switched off. Interviewee #054 gave a very 'clean' interview, very concise and lucid, but not particularly noteworthy. The interview took a good forty minutes, so we had the chance to go into detail, but it was not until the recorder was switched off that underground tales of the city started to emerge³⁰.

³⁰ It might be worth pointing out that in this particular case the interviewee was a friend of mine I had known for years, therefore diffidence is not an issue.

More individual narratives have also been collected through fieldwork and personal contact. It would be difficult to pinpoint which narratives have influenced what, but they have all fed into the characterisation of the eight voices of *Sinfonija Beltija*. One of the most striking elements of this process has been the way many individual narratives contradict more general community narratives. For example, Dominic³¹ is a respected member of the St Dominic's parish community, and together with his family is actively involved in the celebration of the feast of St Dominic. I was therefore very surprised to learn that he was actually baptised in St Paul's church (the arch rival). Such flexibility of boundaries works both ways and is quite common. This helped to shape my attitude towards the characters of *Sinfonija Beltija* who function not only as members of a community, but also as individuals. Thus, Minku and Pawlu, who embody the traditional *fešta* rivals, at times work together. They are the centre of a mock marriage in the *Karnival* movement, as well as the heroic brothers in *Hrafa Beltija*. The best example of how these divisions are overcome is the *Futbol* movement where all differences are forgotten and everyone is temporarily united under the Valletta F.C. banner.

3.4 Public Ritual

Public ritual plays an important role in Valletta, with the strongest rituals being those attached to *festas*, Carnival, and football. Ritual narrative differs from community narrative in that it consists of a set of behavioural parameters and boundaries that have been constructed over generations and rarely change. There are specific, but unwritten, rules on how these rituals are organised and how one should behave in relation to rivals. Carnival provides a fascinating example. It is held over five days preceding Lent; a period of revelry and excess before forty days of restraint and reflection. Those five days are characterised by parades, costumes, colourful floats, music, dancing, and lots of drinking. All of it happens across the city, except the St Paul's parish area which is more connected to the Lent and Good Friday rituals, so revellers hardly ever cross into the St Paul's parish area, and as soon as Carnival ends on Shrove Tuesday the city space is immediately sobered up. These rules create a narrative

³¹ Not his real name.

structure of their own, one where events and actions are conditioned by the ritual. Thus, the *Festa*, *Karnival*, and *Futbol* movements all have musical structures that parallel these ritual narratives, as shall be seen further below.

There are plenty of other taboos imposed by ritual³². *Beltin* are very much aware of these taboos and are willing to mould their lives around these taboos. Other taboos include concepts of belonging; a sort of 'rite of passage'. Being *Belti* is not about where you are born, but about being accepted by the community of Valletta, a process which in itself is also a ritual. The character of Traditonta is actually based on a real character, someone who moved into Valletta with an attitude of superiority and condescension. He referred to his neighbourhood as 'the ghetto', something which was not looked upon kindly by his neighbours. The neighbourhood in question is *L-Arcċipierku*, an area which is a ghetto of sorts, and which the residents are happy to look upon as such; however, what the real Traditonta fails to realise, is that calling it a 'ghetto' is the exclusive reserve of those who belong to that community³³. Thus, throughout *Sinfonija Beltija*, Traditonta is a constant antagonist to the general narrative.

3.5 Personal Narrative

The last level of narrative that needs to be discussed is personal narrative. Over the course of the research period I moved from a passive observer to an active member of the city's community. I had the opportunity of extending my network of friendships, and become involved in the St Dominic's community. This has given me an invaluable insight into the realities of the city and has contributed in no small way to the shift in my research focus. What started off as a fascination with city space soon developed into an interest in narrative. I have had the

³² The colour green is expressly taboo in Valletta since it is the team colour of arch-rivals Floriana F.C. Interviewee #044 recounted how he broke up with a girlfriend because she wanted to wear a green dress to a Valletta wedding and refused to get changed.

³³ One of the interviewees happened to know the real Traditonta and he gave a very scathing assessment of his character, mainly because the person in question did not contribute to the community by participating in its events, and because he immediately claimed he was *Belti* after having lived in the city for a few months without having interacted with any of his neighbours. Such views were shared by others whom I met through fieldwork vis-a-vis the real Traditonta, as well as other outsiders who moved into the city with a similar attitude.

opportunity to get to know people I would not have otherwise met, and developed relationships which led to people enthusiastically sharing their stories. It has led me to reassess my position as a musician working within the community, and although it has raised more questions than provided answers, it has convinced me of the importance of preserving, promoting, and creating narrative. By the time *Sinfonija Beltija* was written I was more involved in the city than when I wrote the *Piano Concerto*, and this is reflected in a shift of focus from observer to participant. Therefore, *Sinfonija Beltija* includes to a greater extent my own personal narrative.

It has also led me to explore my own family narrative, and my own Valletta lineage through my maternal grandfather. Even though his family moved to Bormla³⁴ when he was young, he continued to regard Valletta as his home, and would proudly state that he was ‘born in Valletta and bred in Bormla’. Thanks to him the feast of St Dominic’s in Valletta is one of my earliest childhood memories, and although he was never forceful about his ‘Dominican’ leanings, with hindsight I can see how, even though he was an extremely pious man, St Paul’s *fešta* in Valletta never featured in our domestic life. Being a secretive man by nature I know very little on his family background, although eventually found out that his mother (my great grandmother) was from a well-to-do Valletta family but ended up impoverished after her husband squandered the family fortune on drinking and fine dining. That would perhaps explain the sense of sorrowful nostalgia that accompanied his musings on Valletta. All of this narrative (and more) emerged during these past four years, often by putting pressure on family members to talk about our family narrative. Through that process I realised how important it is to share one’s narrative, and to appreciate every time someone shared personal narrative with me. Even though I was neither born nor bred in Valletta, I have become increasingly part of the city’s social and cultural life. Perhaps the defining moment was when during a very informal gathering with a couple of friends from the Dominican community, the Secretary of the *fešta* organisation committee promptly declared, ‘You are now one of us’. It is within that spirit of belonging that *Sinfonija Beltija* is written.

³⁴ Bormla is a town right across the harbour from Valletta where a lot of the docklands and shipyards used to be located.

4. Structure in *Sinfonija Beltija*

Sinfonija Beltija is built over a broad five movement structure, which in turn is made up of two related but independent structures (see Fig. 1 reproduced here below). The larger structure is made up of the six Valletta sections (with the second movement being a double movement). These larger sections explore different narrative elements in Valletta. These are linked by the instrumental Wind sections scored for a smaller orchestral line-up. These wind sections can be performed on their own as a smaller independent symphonic work, thereby creating the idea of a symphony within a symphony. Similarly, the Valletta sections can also be performed independently and individually without losing musical cohesion since each movement is a self-contained musical structure.

Movement		Content	
I	Riĥ I	<i>Wind I</i>	A gentle spring breeze coming from across the sea at daybreak
	Il-Profezija	<i>The Prophecy</i>	Valletta as the fulfilment of an old prophecy and the tangible memorial to victory.
	Riĥ II	<i>Wind II</i>	A hot southerly wind coming from across the land at noon
II	Festa	<i>Festivities</i>	The different religious festivities collide together to reveal rivalries and tensions
	Karnival	<i>Carnival</i>	An eruption of total absurdity in the form of the <i>Qarċilla</i> , an old Carnival tradition recently revived.
III	Riĥ III	<i>Wind III</i>	A violent autumn storm
	Ħrafa Beltija	<i>A Valletta Fairytale</i>	An old fairytale from Valletta's <i>Mandraġġ</i> quarter
	Riĥ IV	<i>Wind IV</i>	A cold winter wind at dusk
IV	Futbol	<i>Football</i>	All the Valletta residents unite for an important match
	Riĥ V	<i>Wind V</i>	A gentle breeze across the Grand Harbour at night
V	Melita Renascens	<i>Malta Reborn</i>	A final coming together as they all express their hopes for the future of the City

Fig. 1 - *Sinfonija Beltija*: Structural plan

The Wind sections were added to the structure relatively late in the process and arose from a direct experience I had with a school in Valletta through an education project. The project in question is called *KantaKantun*, a music and architecture project that invites 10- to 12-year-old students to explore ideas of

sound and space. Part of the project involves taking the participating group around their school's neighbourhood to explore different architectural elements. They are then invited to reflect on those spaces and associate sounds with them. One of the schools in question was St Albert the Great College in Valletta, and one of the recurring themes that most of the students commented upon was the wind. They gave the wind different attributes ('wild', 'sweet', 'haunting', etc.) and associated different places with a different type of wind. This led me to consider wind vis-a-vis the city, and how it affects the city. The wind can disrupt public rituals and is dreaded by the Carnival and *fešta* organisers³⁵. It is a continuous presence in the daily lives of the residents, and those living on the Marsamxett side are particularly affected by it. Interviewee #013, who lives near Hastings Gardens commented that wind is a constant element that 'shakes the house'. Close by there is actually a house on the bastions that is popularly known as the 'House of the Four Winds'.

The Wind sections represent the power of Nature on the city as it proceeds through the seasonal cycle. The five wind sections outline this seasonal cycle, but also a daily cycle from dawn till night-time (Fig. 2). These concurrent cycles stand in contrast with the more episodic nature of the symphony. The Wind sections act as a prelude to the symphony's movements, but the reduced orchestration and more dissonant harmonies set them apart. These Wind sections make significant use of the whole-tone interval, chosen because of its 'open' sound as well as its potential for expansion. In fact, the very first Wind prelude (and indeed the whole symphony) starts with a whole-tone growing out of a held D. This expands by whole-tones to map out a whole-tone scale. Gradually, the melodic material starts getting more varied, and by the time the third Wind prelude is reached, the melodic material is predominantly semitonal. Once that midpoint is reached, the music starts unwinding again until the whole-tone is firmly established in the fifth and final Wind section. The Wind movements also follow a cyclical tonal arrangement, with tonal centres on D-F-

³⁵ Those involved in these celebrations often comment that the wind causes far more damage to Carnival floats and *fešta* decorations (especially banners and flags) than rain.

A \flat -F-D. The equidistant arrangement reinforces the cyclical nature of the seasons³⁶.

	Movement	Seasonal Cycle	Daily Cycle	Tonality
I	Rih I	Spring	Dawn	D
II	Rh II	Summer	Noon	F
III	Rih III	Autumn	Evening	A \flat
IV	Rih IV	Winter	Dusk	F
V	Rih V	Spring	Night-time	D

Fig. 2 Wind Sections: Cyclical outline

On the other hand, the main movements follow a tonal framework that starts on B \flat and then ascends in steadily decreasing intervals starting from a perfect 4th, a major 3rd, a minor 3rd, a major 2nd, and a minor 2nd, with an exception at the end of the 4th movement which moves unexpectedly to up a tone from C to D (Fig. 3). This slight departure from the tonal framework has a dual function. It lifts up the end of the *Futbol* movement, emphasising the sense of triumph, and it also contributes to the downward semi-tonal shift to D \flat in the final movement³⁷. The contracting tonal centres help to counterbalance the equidistant tonal scheme of the Wind sections, and the regularity of the natural cycle is contrasted with the randomness of human activity. When performed in its entirety, the result is a constantly shifting tonal background as different narrative elements are explored. There is also a marked difference in the way tonality is approached between the Wind sections and the larger movements. The Wind sections explore areas such as whole-tone scales (Wind I) and Modes (Wind IV), as well as polytonality (also Wind IV). The main movements make greater use of triadic harmony in an extended tonal harmonic language. Each movement will be analysed in greater detail below.

³⁶ This also preserves the tonal cycle should the Wind sections be performed independently as a set.

³⁷ The final movement is also musically related to the first one to emphasise this cyclical nature, but this will be discussed later.

	Movement	Content	Tonality
	Rih I	A gentle Spring breeze coming from across the sea at daybreak	D
I	Il-Profezija	Valletta as the fulfilment of an old prophecy and the tangible memorial to victory.	B \flat -E \flat
	Rih II	A hot southerly wind coming from across the land at noon	F
II	Festa	The different religious festivities collide together to reveal rivalries and tensions	E \flat
	Karnival	An eruption of total absurdity in the form of the <i>Qarçilla</i> , an old Carnival tradition recently revived.	G
	Rih III	A violent Autumn storm	A \flat
III	Hrafa Beltija	An old fairytale from Valletta's <i>Mandraġġ</i> quarter	B \flat
	Rih IV	A cold Winter wind at dusk	F
IV	Futbol	All the Valletta residents unite for an important football match	C-D
	Rih V	A gentle breeze across the Grand Harbour at night	D
V	Melita Renscens	A final coming together as they all express their hopes for the future of the City	D \flat

Fig. 3 *Sinfonija Beltija*: Tonal outline

5. Characters & Libretto

One of the initial dilemmas when approaching *Sinfonija Beltija* was the way in which the text was to be presented - whether simply as additional vocal parts to the symphonic work, or whether to have a semi-dramatic setting. The chosen model for *Sinfonija Beltija* is loosely based on *commedia dell'arte*, a form of improvised popular theatre that flourished in late-16th-century Italy. *Commedia dell'arte* is built around a set of stock characters representing exaggerated stereotypes who improvise dramatic scenes around a *canovaccio* (a dramatic sketch of scenes and actions). Although the work does not go as far as to employ improvisation, it does use the idea of stereotypes to advance the narrative. The advantage of this approach is that whilst all the characters exhibit particular traits, they are neither too specific for a particular narrative nor impersonal commentators detached from it.

The eight voices in *Sinfonija Beltija* are eight different stereotypes that give a broad overview of Valletta's diverse communities. The eight characters (outlined below) were finalised after the main narrative strands were identified. Each character is not based on one particular person, but form an aggregate of various individual stories. The characters are less defined in the outer movements, where they represent a more collective narrative, but their differences are more pronounced in the middle movements. Most characters are male (six out of eight) - this was a deliberate choice that reflects the gender imbalance in the research. Men tend to be more active in the city's public sphere, and the majority of public roles are taken by men, especially with regard to *festas*, carnival, and football³⁸. Women are far less visible, often occupying a more domestic role, and indeed it was more difficult to find women from Valletta to participate in the interviews. The profiles below serve offer a quick overview of the persona of each character and are meant only as a guide.

Shezelaiah tad-DijuBalli³⁹

Soprano

Shezelaiah comes from the most notorious Valletta area, the Due Balli (*Dijuballi*). She is what some Maltese would term a '*ħamalla*' (equivalent to the British 'chav'⁴⁰), a derogatory term that indicates a poor level of education and low economic status. Her name is typical of the fanciful (and often improbable) names inspired by Hip-Hop culture that are widespread in Valletta. *Dijuballi*, her neighbourhood, operates within social constructs that are difficult for outsiders to understand. Shezlaiah represents the forgotten or even wilfully ignored narratives of the city.

³⁸ This year marked an important milestone for the *King's Own Band Club* when the first female committee member was elected.

³⁹ 'the one from Dijuballi' - the lower end of Valletta on the Marsamxett side

⁴⁰ The Oxford Online English Dictionary defines 'chav' as 'A young lower-class person typified by brash and loutish behaviour.' (<https://en.oxforddictionaries.com/definition/chav> - retrieved 23rd August 2017)

Ċensina, ix-Xwejha Mandraġġara⁴¹

Mezzo-soprano

Ċensina is a timeless maternal figure and is the counterweight to the Old Man (see below). She is from another notorious area '*Il-Mandraġġ*', a former slum area before it was rebuilt as government housing after the Second World War. She represents the ageing City, and is aware of the rapid changes that the world around her has undergone. She forms a narrative link between past and present, a role which she fulfils particularly in the third movement, *Hrafa Beltija*, where she is both the narrator and mother of the hero within the story. Ċensina is the city narrating itself into existence, and appropriately opens the work.

Pawlu il-Pawlin⁴²

Tenor

Pawlu represents one aspect of the new generation of *Beltin*, the young, educated generation that senses the loss of the city's identity⁴³ and understands how devastating that loss would be to the city. The Pauline community he ascribes to is typically associated with the conservative middle-class. Despite this conservative background he also possesses a forward-looking mentality. He is passionate about culture and art, and is very much involved in the feast of St Paul. Pawlu represents the city in a state of transition, caught between its past and its future.

⁴¹ 'the old woman from il-Mandraġġ' - a former slum area on the Marsamxett side of Valletta

⁴² 'the Pauline' - belonging to the community of St Paul's parish

⁴³ This loss happens mainly through gentrification as the city's residents are being pushed out of the city, often because they can no longer afford to live in it.

Minku Tal-Picćinin⁴⁴

Tenor

Minku, short for 'Duminku' (Dominic), comes from a humble working-class background, and is very emotional in his reactions. He is a bit rough in his manners, and can come across as hostile, but deep down he is a good character. The Dominican supporters are known to be more left-leaning politically, and generally tend to be down-to-earth. He represents the city's present; the 'here and now' and the daily struggle for survival.

Darren I-Eżiljat⁴⁵

Baritone

Darren, a supporter of the Carmelite feast, represents the generations of *Beltin* who were forced to move out of the City because they could not find property in the city due to a variety of social and economic factors. He resents his suburban home and is deeply attached to the City spending as much time as he can in it. He represents the post-war diaspora of *Beltin* who are now looking to return to the city but find that they do not have the means to do it. Darren is the city beyond the confines of its bastions.

Il-Pampalun

Baritone

Another nickname, which roughly translates into 'The Show-off'. This character is inspired by a real-life character, in this case Pawlu Curmi, a veteran of Carnival in Valletta, and beloved by all. He is well over eighty, but full of life, and embodies the spirit of Carnival. He runs several Carnival float-building workshops and costume troupes. Il-Pampalun is the satirical side of the city, at times absurd and grotesque. He fulfills this role especially in the *Karnival* movement where he acts as the Master of Ceremonies.

⁴⁴ 'from the Piccinino family' - one of the most important families that form the St Dominic's parish community

⁴⁵ 'the exiled'

Is-Sur Traditonta⁴⁶

Bass

Traditonta is another character inspired by a real-life character who shall remain un-named. A highly paid Government employee, who has moved into Valletta because it is 'cool' and the place to be. His name is a play on words ('*Traditur*' means 'Betrayal' in Maltese), and reflects his opportunistic character. Outwardly he feels he represents the city and its aspirations, but in reality is in it for personal gain. He has very little understanding of the City and its people, but feels qualified to comment on it simply because of his job. Traditonta represents the gentrification of the Valletta, and its negative effects on Valletta.

Ix-Xiħ⁴⁷

Bass

An abstract figure, almost a metaphor: the Old Man is a timeless paternal figure who represents the proud invincible spirit of the city. He is a form of 'Old Father Time', a paternal figure linking history and myth together. He is the counterweight to Ċensina's maternal figure, and while she initiates the narrative at the beginning of *Sinfonija Beltija*, it is the Old Man who pronounces the prophecy of Valletta's founding in the first movement. Ix-Xiħ is the city as an abstract idea.

The assigning of voice types to each character owes a lot to the operatic tradition. The choice of Shezelaiah as a soprano and Ċensina as a mezzo was based on the need to differentiate their ages. Shezelaiah represents the contemporary city that stands in contrast with Ċensina's more maternal role. In opera it is very common to assign the younger female roles to a soprano (Despina, Pamina, Rosina, Susanna, Gilda, etc) and the mezzo roles to older women (Marcellina, Azucena, Princess of Eboli, etc). Mezzo soprano roles also tend to carry more gravitas which made it an appropriate choice for the

⁴⁶ 'Mr. Traditonta' - the appellation of 'Mr' followed by surname is common in the Civil Service and is usually associated with a pretentious bureaucratic attitude.

⁴⁷ 'the Old Man'

maternal character of Ġensina. The two younger males, Pawlu and Minku are assigned to dramatic tenor voices, to suggest the vigour of youth. Both Darren and Il-Pampalun are baritones, although the writing is different for both. Darren has a more lyrical part reflecting his quiet nature, whereas Il-Pampalun is a baritone in the *opera buffa* tradition in keeping with his comic role. The remaining two characters are both basses with the lower textures exploited to different ends. Traditonta's character is heavy and overbearing whilst the character of Ix-Xiñ uses the bass voice for its gravitas.

Once the general structure and characters had been established, work on the libretto started immediately. The main issue with the libretto was to create a text that reflected the diversity of Valletta's narrative. Early on in the writing process the debate on who should write the libretto arose. Since the libretto is built around a musical structure rather than a dramatic structure it was decided that engaging a writer to provide a libretto would limit the scope of the libretto. On the other hand, working on the text myself would mean that the libretto would be as much a product of the research and my personal experience as the music itself. It is more accurate to speak of the libretto as being 'compiled' rather than written, although as shall be pointed out later, there are a few sections where text was modified to suit the musical structure. The libretto thus incorporates a wide variety of sources and literary styles. These sources included literary works, popular culture, and everyday conversation captured on record during fieldwork. Because each movement presented particular challenges to the libretto, each section will be analysed individually within analysis of each movement.

6. Analysis of *Sinfonija Beltija*

6.1 Riñ I / Wind (A gentle Spring breeze from across the harbour at dawn)

The first movement looks at Valletta's roots, its foundation⁴⁸, but not before the first Wind prelude starts off the seasonal cycle of Nature. *Sinfonija Beltija* grows out of a single note, a D played *piano* on strings. It is a symbolic gesture - the

⁴⁸ Valletta has a very specific date for its foundation, 28th March 1566. Although plans for a city on that site had been suggested well before that, it did not grow organically from previous settlements, but was conceived according to a plan right from the start.

symphony growing from a single pitch representing the germ from which everything grows. It also marks the beginning of the dual Wind cycle - the seasonal cycle (Spring) and the daily cycle (dawn)⁴⁹. Since Valletta geographically faces North, a sea-breeze means it is coming from a cooler climate (generally from across the Adriatic) bringing with it welcome fresh air. The opening D develops into a whole tone interval heard on violins which is slowly taken up by the rest of the orchestra. The whole-tone scale is used to suggest this sense of openness and freshness. There is also an increase of rhythmic density as the music reaches a climax on a B \flat minor chord at bar 10⁵⁰. All of this contributes to the idea of growth. This point also marks a shift from the polyphonic opening to a more homophonic texture, as the music slowly calms down towards an unresolved chord at the end which will only find its resolution in the next movement.

6.2 Il-Profezija / The Prophecy

The first movement focuses on the birth of Valletta as a historical reality, starting from the one event that triggered its founding, the Great Siege of 1565⁵¹. The libretto uses two poems written in 1565. The first is 'O Melita Infelix' ('O Unhappy Malta') written during the siege by Luca Darmania⁵², a local nobleman who took refuge in Mdina (the old capital city). The poem, written in Latin, is rather pessimistic and views the siege as divine retribution, and talks of people abandoning the island (Cassar, 1981, pp149-155). The poem also depicts Grand Master Jean Parisot de Valette as a fearless warrior defending Malta. This is contrasted by Gregorio Xerri's *Inno all Vittoria*, a wildly patriotic expression of joy at having won the Siege (Bonello, 2014), which curiously

⁴⁹ 'Spring' and 'Dawn' both carry connotations of beginnings despite being part of a cycle

⁵⁰ The choice of chord is not accidental as B \flat is the predominant tonality of the subsequent movement (The Prophecy)

⁵¹ Following the victory of the Great Siege, Grand Master De Valette took an immediate decision to build a new city, the city of Valletta, and the first stone was laid the following year.

⁵² This poem and its translation were handed to me by Dr Carmel Cassar via email

omits any mention of both De Valette or even the knights⁵³. In between the two poems is a short quotation, the prophecy that gives the movement its name quoted in Roger De Giorgio's book (1998, p15):

'Xagħret Mewwija jiġi żmien li kull xiber jiswa mija'⁵⁴

The presence of this prophecy lends the City an almost mythical status, as being a City founded on an ancient prophecy in the same vein as Athens and Rome. Together these three texts suggest a very particular historical narrative: the city of Valletta, the subject of an ancient prophecy, was born out of a victory over a hopeless situation. The music reflects that heroic aspect with prominent brass writing and marching rhythms.

Il-Profezija is cast in a broad ternary form, with the first part dedicated to Darmenia's poem (bb1-70), the middle part to the prophecy (bb71-80), and the final part to Xerri's victory paean (bb81-126) (see Fig. 4). The movement opens with a brass fanfare setting the 'heroic' mood. This chord progression is built on a simple triadic sequence that moves from B♭ major to D major and A♭ major before returning back to B♭ (Fig. 5). This progression becomes an important musical marker throughout the movement that constantly brings back the music to the grand rhetoric of the opening. It is one of several gestures within the movement that play on accepted musical conventions; in this case, the fanfare's associations with grand historical pomp and ceremony. *Ċensina*, in her maternal role, opens the textual narrative with a rising and falling motif at bb6-7 which rotates around the tonalities of B♭ and E♭, the two important tonal centres which open and end the movement respectively.

⁵³ Both poems are two very rare (possibly the only existing two) literary works written by the Maltese during that period.

⁵⁴ 'On *Xagħret Mewwija* there will come a time when every acre will be worth a hundred times its worth' - 'Xagħret Mewwija' is the name given to the land on which Valletta would later be built. This prophecy is attributed to a Blessed Corrado of Piacenza (1290-1351), an Italian hermit who came to Malta but was chased away by the local population. De Giorgio sourced this saying in a manuscript in the Cathedral Archives in Mdina, a collection of Maltese legends put together by Padre Pelagio Maria of Żebbuġ in 1775.

	The Great Siege			Prophecy	Victory			
	A			B	A			Coda
Bars	1-17	18-55	56-70	71-80	81-95	96-102	103-120	121-126

Fig. 4 *Sinfonija Beltija - II-Profezija*: Structural outline

Fig. 5 *Sinfonija Beltija - II-Profezija*: Opening Fanfare

At b18 the snare drum and brass strike up a military march as the figure of Grand Master De Valette is invoked. The music builds up to a B \flat chord with an added flattened 6th at bb45-49 as ‘fury’ and ‘anger’ are unleashed, only to subside on a C \sharp minor chord at b50. This harmonic shift triggers the first reaction from the rest of the characters, a desperate cry for help and the decision to flee (bb56-70). All the characters sing a cappella in short broken phrases to suggest sighing and weeping as the tone of the music changes. Homophonic tutti passages are relatively rare in *Sinfonija Beltija*, and when they occur they symbolise a shared common narrative, in this case desperation in the face of war. The harmony also remains firmly anchored around C \sharp minor creating a temporary stasis in the music before a polyphonic passage brings the music down to B minor.

The harp’s entry at b71 announces the Old Man’s prophecy (bb73-74), which opens like Ćensina’s opening melody (see Fig. 6), but instead of a downward resolution, it ascends towards a more hopeful resolution. The shift to B minor, a

semitone away from the opening B \flat , sets it apart from the preceding section but also from the subsequent section which returns to B \flat . The final victory hymn is announced by the opening fanfare (b81), and the music reverts to the military march heard previously at b18. However, the main melodic idea, sung by Minku at bb86-88, is different from the ‘march’ section at bb18-55 (see Fig. 7). This ‘victory’ idea is built on a confident rising triad that is borne out of the triadic harmony of the opening fanfare. At bb96-102 there is another tutti moment, this time to share the joy of victory. Once again, a harmonic shift highlights an important moment with a bright C major chord on the words ‘Gloria’ (Glory).

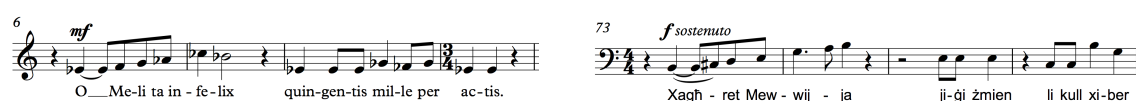


Fig. 6 *Sinfonija Beltija - Il-Profezija*: Ċensina’s motif (b6) and Ix-Xiħ’s motif (b73)



Fig. 7 *Sinfonija Beltija - Il-Profezija*: Victory motif

This section constitutes a ‘false’ aria; false because it never develops into an aria proper and is never satisfactorily concluded. The original libretto had a full ending with all the text of *Inno alla Vittoria* included. The poem mentions St Publius⁵⁵, who happens to be the patron saint of the neighbouring suburb of Floriana. Because of the intense football rivalry between the teams of Valletta and Floriana, anything associated with the latter is considered taboo. This presented an opportunity to introduce an element of ritual and communal narrative into the symphony before delving into the *fešta* ritual proper in the second movement. The poem is interrupted on the word ‘Publio’, sung by Traditonta (b117), as the other characters react to this taboo word⁵⁶. The line is also the first important solo line given to Traditonta, setting him apart from the

⁵⁵ St Publius is traditionally considered to be the first bishop of Malta, consecrated by St Paul the Apostle when he was shipwrecked on Malta.

⁵⁶ When Valletta F.C. won the Malta BOV Premier League in 2014 someone promptly stuck a Valletta F.C. banner in the hands of a statue of Saint Publius, patron saint of Floriana, to taunt their rivals. The banner was promptly removed after several protests from Floriana F.C. supporters.

rest of the group. The return of the opening fanfare at b121 brings back stability to the music leading to a short coda in E \flat , but the poem is not resumed. The uttering of the taboo word has revealed the presence of differences: ideas that need to be explored in order to understand the city better. These ideas are explored in the subsequent movements, and it is not until the very final movement of the symphony that the historical narrative is touched upon, and even then, that narrative is transformed.

6.3 Riħ II / Wind II (A hot southerly Summer wind from the landward side)

This Wind section looks at the southern wind coming over the sea from Africa and bringing with it the desert heat, resulting in a weak hot and humid wind. The section takes up the whole tone idea heard in Wind I, but this time it develops into a slow fugue. The fugue subject is a six-bar motif played by the oboe (Fig. 8). It is made up of short irregular motifs with a predominantly downward shape, giving a sense of sluggishness. This is then supported by a very irregular imitative process that further emphasises the sense of near-stasis. The second entry of the Subject (flute, b6) anticipates the ending of the previous subject by one bar, and the third entry (bassoon, b10) is in augmentation, thereby destroying any regularity in the fugal entries in order to emphasise the lethargic feeling that this wind carries. An uneasy climax is reached at b20 where the violins initiate a descending chromatic slide until the end that drags the music down. Above this, the fugue slowly disintegrates as fragments of the subject are heard on the woodwinds and brass. The remaining strings play a short rapid motif (cello, b22) that anticipates the 'storm' of Wind III (Fig. 9).



Fig. 8 *Sinfonija Beltija - Riħ II*: Fugal Subject



Fig. 9 *Sinfonija Beltija - Riħ II*: Cello fragment

6.4 - Festa / Feast

The word *festa* encapsulates all the religious festivals that happen in Malta throughout the year. These are characterised by outdoor celebrations, fireworks, street decoration, wind bands, processions, etc. There are several such *festas* in Valletta, but this movement concentrates on three principal ones; those of St Dominic (first Sunday of August), St Paul (10th of February) and Our Lady of Mt. Carmel (16th July). Despite being 'religious' festivals, these in fact encompass a much wider community aspect, with plenty of public demonstrations. All three are organised by different communities within Valletta, and each *festa* helps to bring together that community and creates a sense of shared identity.

This movement proved to be the most problematic part of the script. The collected material included church hymns, devotional songs, popular songs, and lyrics to band marches. Added to these were rhyming quatrains (which are recited during the procession on the actual feast day) as well as transcripts from random crowd conversations recorded during fieldwork. It was difficult to reduce and organise all this material in a formal literary structure, so instead of trying to fit many diverse ideas into an existing literary or musical structure, the libretto for this movement was built around the ritual structure of *festa* itself. A typical Maltese *festa* unfolds over a whole week, although preparations are carried out all year round. The focus of the ritual is the statue of the patron saint in whose honour the *festa* is being celebrated. Despite each *festa* having its own characteristics, there is a common structure shared by all *festas* (Fig. 10). The basic structure of a Maltese *festa* starts when the saint in question is taken out of the niche inside the church. Throughout the week there are various religious and public celebrations and the whole affair culminates in a procession around the city a few days later.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Day 8
			Triduum I	Triduum II	Triduum III	Eve	Feast Day
<i>Statue taken out of its niche and displayed in the church</i>	<i>Small scale activities</i>	<i>Small scale activities</i>	<i>Outdoor activities & Solemn Vespers</i>	<i>Outdoor activities & Solemn Vespers</i>	<i>Outdoor activities & Solemn Vespers</i>	<i>Outdoor activities, Vespers & Translation of Relics</i>	<i>Outdoor band marches and procession with the statue</i>
Start	Anticipation		Preparation			Culmination	

Fig. 10 *Sinfonija Beltija - Festa*: Structure of a Maltese *fešta*

The musical structure mirrors the general structure of these celebrations but deliberately conveys the ritual only partially, offering the listener glimpses of what is happening. The structure for this movement is outlined in Fig. 11 below, with parallels drawn with the *fešta* structure as outlined in Fig. 10. Instead of attempting to give a detailed account of each *fešta*, the movement looks at the common elements that binds them together. Throughout the movement several ideas are juxtaposed reflecting the reality of experiencing the *fešta* ritual whereby the multiplicity of events makes it impossible for anyone to experience everything simultaneously. The movement goes a step further by bringing together three different rival feasts (St Dominic's, St Paul's, and Our Lady of Mt Carmel), something which could never happen in real life.

The movement is framed by two brass fanfares. Apart from forming a subtle link to the historical narrative outlined in the first movement⁵⁷, these also look towards the strong wind band tradition in Maltese *festas* where brass instruments form the core of the Maltese band. This tradition is also alluded to in the 'March' sections, while the 'Scherzo' sections concentrate more on the sense of revelry. It is worth pointing out that this structural layout only gives a general idea of how ideas are distributed. The sense of 'culmination' is achieved through a series of episodes that build up towards a Finale.

⁵⁷ The celebration of *festas* in Valletta has a long history behind it, even though the ritual has developed considerably since the 16th century.

	Intro	The Mandate	Scherzo		Scherzo	March	Scherzo		March	Scherzo	March	Coda
Bars	1-11	12-45	46 - 64	65	66-74	75-82	83-104	105-107	108-144	145-190	191-204	205-209
	Start		Anticipation		Preparation				Culmination			

Fig. 11 *Sinfonija Beltija - Festa*: Structural outline

The movement opens with a brass fanfare treated in strict canon (Fig. 12) and punctuated by woodwind chords. The use of brass and woodwinds has direct links with the *festa* environment because of the strong presence of wind bands in the celebrations. The opening E \flat tonality subsides into G and introduces the Mandate section. The ‘Mandate’ refers to a ceremony that opens the *festa* proceedings (generally held a week before) whereby a group of statue bearers are publicly given the Mandate to carry the statue during that year’s procession. The music takes the shape of a solemn hymn, with predominantly chordal textures and hymn-like melodies. The text is a partial transcript of the Mandate given to the statue bearers for the feast of St Dominic. The Old Man acts as the initiating priest, and the men (since traditionally only men are statue bearers) enter at b29 accepting the mission being handed to them. The only one who does not join in is Traditonta who maintains a superficial rapport with the ritual throughout, in line with his role as an outsider. Excluding him from the Mandate ceremony sets him as being an outsider, and throughout the movement constantly switches allegiance between the three feasts.



Fig.12 *Sinfonija Beltija - Festa*: Opening Fanfare on French Horn

So far the narrative is a joint, one but at b46, when they all pledge their allegiance to their respective saint, the narratives diverge. This divergence initiates a series of juxtapositions of text and musical ideas that characterise the rest of the movement. The two most constant ideas are a Scherzo idea (introduced on flutes, oboes and clarinets at bb46-49 (Fig. 13), and the opening theme (trumpets, b49).



Fig. 13 *Sinfonija Beltija - Festa: Scherzo idea*

The rest is built on a series of fragments of existing melodies and texts collected during the fieldwork. Fig. 14 shows a number of these juxtapositions, set against a marching accompaniment that refers to the band marches. At b54 we hear the first such quotation on the trumpet as the opening of the ‘Hymn to St Paul’ is sounded. This is followed by a quotation from the popular band march *Fiesta* by Major A. Aquilina sung by il-Pampalun and Minku (bb57-59). Another quotation comes at b68, sung by ix-Xiñ, consisting of the opening vocal part of the antiphon *Pie Pater* written by Vincenzo Bugeja for the feast of St Dominic in 1848 (Vella Bondin, 2000b, p31). Woven around these fragments are conversational fragments lifted from the many field recordings of the various Valletta *festas* done throughout the research period. The textual connection between these fragments and the surrounding events is tenuous. These stem from personal experience when, at certain moments, I could pick up random conversations that were unrelated to the *fešta* but still contributed to the general atmosphere.

Vivace
54 $\text{♩} = 132$

Hymn to Saint Paul

Trumpets *f*

Dialogue

Censina
Ghid - li xi trid!

Fiesta (Band March)

Trumpets *mf*

Fiesta (Band March)

Minku + Il-Pampalun
Le le ma ta-wil-komx! Lil-kom ma ta-wil-komx, l-ew - wel par-roč-čal

Strings *mf*

Strings *mf*

61 Flute *f* a 2.

Scherzo

Fanfare

French Horns Trumpets *f*

Dialogue

Shezelliah
Dee-mer, Dee-mer, ej - ja fit 'i hawl Dan ma js-tax jir-re-kor - djal
trid 7

Scherzo

Oboe a 2. $\text{♩} = 60$ **Vivace** a 2. $\text{♩} = 132$

Trombones

Strings + Harp *mf*

67 Oboe a 2. *mf*

Scherzo

Dialogue

Shezelliah
Censina Kif in - hu is - sa? A - ra min hawl Kif in - hi om - mok?

Festa chants (St Paul)

Pawlu Ma - - - gnus! Pawlu Ma - - - gnus!

Festa chants (St Dominic)

Il-Pampalun Vi - va l-ew-wel par-roč-čal, O - le - le!

Pie Pater (Antiphon for the feast of St Dominic)

Ix-Xih
Pi - e Pa - ter! Pa - ter Do - mi - ni - ce!

Strings *mf* *leggero*

Strings *f*

Fig. 14 *Sinfonija Beltija - Festa*: Juxtaposition of ideas at bb54-72

There are two musical ‘pauses’ written in at b65 and bb105-107, which amount to two clashing chords on harp and strings. This scoring harks back to the prophecy section in the first movement, creating a subtle link with the city’s historical narrative. These interruptions momentarily refocus the *festa* ritual as it

moves from one level to the next. Another interruption occurs at b75 where a slow processional march brings back the solemnity of the Mandate section reconnecting the music with the religious aspect of the celebrations. The Carmelite feast is put into focus in this section⁵⁸, as Darren intones a solemn quatrain⁵⁹, whilst Shezlaiah and Ċensina recite prayers.

The Scherzo at b83 brings back the idea of simultaneous events. At b86 Minku sings a tune lifted from Vincenzo Ciappara's band march called *Victory* (1944) to the words 'Carnival is coming', a favourite taunt of the Dominicans against their Pauline rivals since the feast of St Paul often coincides with Carnival and has to be moved. Around this, more quatrains and random bits of conversation are included. The Old Man calls out the number eleven (b108)⁶⁰, signalling a new event, in this case a band march. The fanfare heard on 2nd trumpet (b108) and trombones (b113) is the opening of the *Marcia a San Paolo* by Cardenio Botti, whereas that on 1st trumpet (b110) and 2nd trombone (b113) is the opening of *Omaggio alla King's Own* by Gobet (Fig. 15)⁶¹. Once again, this presents another example of how two elements which would never be heard together can be synthesised into a convincing musical narrative.

⁵⁸ Unlike the other two *festas* referenced in this movement, the Carmelite procession is treated as a pilgrimage with prayers recited by the faithful walking behind the statue of Our Lady of Mt Carmel, creating a more solemn tone.

⁵⁹ Rhyming quatrains are a particular feature to Maltese feasts. These are short popular verses recited in front of the statue of the saint during the procession.

⁶⁰ During the band marches there is always a 'Delegate' whose task it is to call out the numbers of the next item to be played, which the musicians duly find in their parts.

⁶¹ These are the two anthems of the two band clubs of Valletta, the *Società Filarmonica Nazionale La Vallette* and *King's Own Philharmonic Society*. Both anthems are important musical symbols in their respective feasts, and a source of great pride. Both anthems were often mentioned when discussing *fešta* rituals with *Beltin*.

Fig. 15 *Sinfonija Beltija - Festa*: Fanfare with two different marches intertwined

A curious effect of *fešta* celebrations is the bewildering amount of simultaneous events that occur at key points in the celebrations. It is not uncommon to have the band music, liturgical singing from inside the church, and the general chatter of the crowd sounding at the same time. This led to additional quotations of liturgical music, such as Paolo Nani's antiphon *Sancte Paule* (Pawlu, b152), the middle section of the band march *Il-Piccinin* (Minku, b157), and another antiphon by Nani called *Flos Carmeli* (Darren, b161). At b172 Pawlu sings the opening of the Valletta FC anthem 'Forza Valletta City', a tune that is not really connected to the religious aspect of the feasts but is sometimes played within the *fešta* ritual. This provides an interesting link with the football narrative that will be explored in the fourth movement.

The final section (b191ff) brings all the diverse elements together. It is built around the refrain to *Kalaroga*, the hymn written by Giuseppe Caruana for the feast of St Dominic and sung by Minku. The compositional process for this section was very much determined by the implied harmonies of that refrain, with all the other quotations fitted into the general harmonic structure. The Old Man sings *Innu lil San Pawl* (*Hymn to St Paul*), written by Dun Frans Camilleri for the feast of St Paul. Added to that, Pawlu sings fragments of Nani's *Sancte Paule*, and, Il-Pampalun of Bugeja's *Pie Pater*, both quoted earlier. Darren again sings the music to the quatrain heard at b75, whilst Shezlaiah, Ċensina, and Traditonta weave several short exclamations around the general texture. The movement is brought to an end by the opening motif, this time heard on trumpets at b205.

6.5 Karnival / Carnival

The *Festa* movement proceeds directly to the *Karnival* movement as one form of public ritual melds into another. Carnival is an important component of Valletta's narrative. Throughout the fieldwork I came into contact with many *Beltin* involved with Carnival celebrations, particularly in the building of floats. Whole families are involved in their design and construction, as well as accompanying costumes and dance numbers. Carnival had passed through a period of decline which is now being reversed, mainly because it has been re-appropriated by the Valletta community. Not only are the main celebrations happening once more within the city⁶², but there is a general effort to get the younger generations involved. Interviewee #051 belongs to that younger generation whose interest in Carnival is part of his conscious effort to re-engage with his community. There has also been a renewed interest in Carnival on a national level, with efforts to revive old traditions and improve on the current format. One of these measures has been a revival of *Il-Qarçilla*, a form of Carnival street theatre that had disappeared after World War II⁶³. The *Karnival* movement uses the *qarçilla* tradition but brings in the community element by weaving a scenario based on Valletta and its communities.

Dun Feliċ Demarco's *qarçilla* of 1760 is the oldest extant surviving script, but it is probably a much older tradition. It is essentially a rather obscene mock marriage contract between a bride and a groom, enacted in the presence of a fake notary (Micallef, 2013). Although Dun Felic Demarco's *Qarçilla* is the oldest one in existence, it is by no means the only one. Both Micallef and Mifsud

⁶² In 2013, Carnival went back into Valletta, after a number of years of being held in Floriana. The general feedback throughout the fieldwork and interviews is that Carnival is something that is '*Belti*' - in the eyes of its residents, it belongs to the City.

⁶³ Originally, *qarçilla* indicated a type of flatbread originally given during a wedding mass according to the Gallican Rite. This ritual, though officially banned by the Catholic Church, persisted well into the 17th century (Fenech, 2013. pp11-13). The first Carnival '*Qarçilla*' is documented by Agius de Soldanis in the mid-18th century, and attests that this was a very strong tradition and was popular among the lower classes. De Soldanis also describes the setting with a bride made out of dough (not a real woman as in the later versions), and people who sing, play and dance around it (Fenech, 2013. pp18-19). This tradition continued well into the British period and is attested by several authors, but after World War II the dramatic element had all but disappeared, with only the figure of the notary remaining as a costumed figure and a target for ridicule by the onlookers (Fenech, 2013. pp21-22).

acknowledge that his represents a prototype on which all subsequent ones are built. In Dun Demarco's version, the bride and groom appear before a notary on the eve of their wedding and draft an agreement according to tradition. It is complete with four witnesses, apart from the drunk notary and the bride and groom. (Fenech, 2013. p70). The newlyweds are singled out as being from the villages, and the whole farce is played out on social tensions between different classes. The Notary repeatedly insults the crowd, calling them '*bgħula tal-ibliet*' ('mules of the City' - i.e. bastards), but he also plays on the gullibility of the countryfolk by drafting a marriage inventory which is useless, including a marriage chest with no bottom, top or sides (Mifsud, 2013).

Dun Demarco's text served as the model for the libretto of *Sinfonija Beltija*, and it represents the only part of the libretto which is completely original. The characters outlined in the previous movement now become the protagonists of this farce. The marriage is between two men - Pawlu and Minku; a symbolic marriage between the two rival factions that offers plenty of comic opportunities. Il-Pampalun becomes the Notary, and also the Master of Ceremonies for this movement. This also subverts the role of 'Master of Ceremonies' which, in the previous movement, was assigned to Ix-Xiħ and was treated with gravitas. Traditonta acts as the Priest, and together they form a corrupt manipulative duo who constantly insult both the newlyweds and the audience. Shezlaiah and Darren play a minor role as witnesses. Of all the five movements this is the one where the connection with *commedia dell'arte* is closest; a series of stock characters acting out a piece of comic street theatre. All of this is acted out to Waltz and Polka rhythms, a reference to the importance of dance in the Carnival celebrations. The diagram here below maps out the main sections of the movement with the Waltz and Polka sections clearly indicated (Fig. 16).

		Valse	Polka		Valse	
Bars	1-14	15-163	164-213	214-223	224-269	270-298
	Welcome Address	Presentation of Spouses	Declaration of assets	Witnesses	Marriage Vows	Coda

Fig.16 *Sinfonija Beltija - Karnival*: Structural outline

The movement opens with a short motif on woodwinds that is a parody of the opening fanfare of the *Festa* movement (Fig. 17a). It is in fact an inversion of that motif representing the world turned upside down (Fig. 17b)⁶⁴. The opening invocation by the notary (b3) is taken from pre-19th century legal jargon. This short convocation then moves into the first extended waltz section at b15 where the two grooms are introduced. The waltz sections use a predominantly triadic harmonic language that is often coloured with additions or harmonic shifts to add a touch of irony in the Shostakovich tradition. Throughout these sections there are constant interruptions, and the first one occurs at b54 where the Notary feigns shock that the Catholic Priest is welcoming divorcees, to which the Priest slyly replies that he will welcome anything that doubles revenue. These interruptions add colour to the narrative, and also highlight the absurdity of the situation. Another interruption occurs at b82 where the Priest describes Minku as ‘mimli’ (‘full’), a not so polite way of calling someone fat! Twice (at b110 and b151) the Priest stops the Notary from being vulgar.

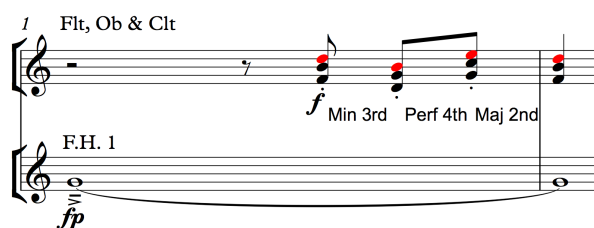


Fig. 17a *Sinfonija Beltija - Karnival*: Opening motif

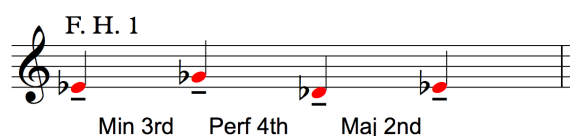
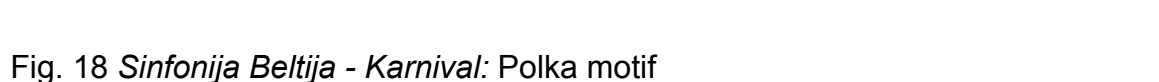


Fig. 17b *Festa*: Opening motif

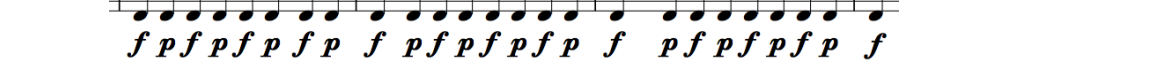
The middle part of this movement is a Polka that takes up a lively motif (Fig. 18) reminiscent of the Scherzo motif from the *Festa* movement (Fig. 13 above) with its reliance on the interval of a minor third. Once again, this referencing of the more serious *festa* ritual contributes to the element of parody that pervades the

⁶⁴ The reversal of roles is a common theme in carnivalesque celebrations, and Maltese carnival is no exception. The *Qarçilla* is a prime example of this reversal of roles - a mockery of the institution of marriage (which was considered sacred in the 18th century when the form is first documented).

164 pizz.



Timp.



The Waltz is picked up again at b224 as the Notary prepares for the act of

95. A. *Antennaria dioica* is a perennial herb (5–15 cm tall) with the following characteristics: (1) basal leaves are ovate to elliptic with serrated margins; (2) flowers are small, white, and arranged in a terminal raceme; (3) the fruit is a small, round, brown seed. It is found in wet, shaded areas, such as forest floors and stream banks. It is a member of the *Ranunculaceae* family.

⁶⁶ The controversy would also involve the descendants of the Grand Master who insist that the family name is 'De La Valette' (Carabott, 2012).

Wind III) and the fact that his actions last only for the five days of Carnival, thereby exposing the absurdity of the marriage just witnessed.

6.6 Riħ III / Wind III (A violent Autumn storm)

This section signals the midpoint of the Wind cycle; it picks up the short motif that appears at the end of Wind II (Fig. 9) and develops into another fugue. Unlike the previous Wind section, it consists of several fugal outbursts to convey the short, sudden violence of an Autumn storm. The fast tempo, the angular melodic shape, off beats, and dissonant harmonies all create the effect of a sudden storm. The fugal subject proper is only heard in full at bb18-21 on cellos (Fig. 20), but this is followed by several disruptions emphasising the unpredictability of the storm, such as at b27 where the woodwinds interrupt the string fugue. At b33 the first horn launches the subject in augmentation while the second violins pick up the same idea but in inversion. A string episode from bb42-48 launches the final fugal outburst with the subject heard in *stretto* with a different rhythmic pattern starting with first horn at b48.



Fig. 20 *Riħ III*: Fugal Subject

6.7 Ħrafa Beltija / A Valletta Fairytale

The third movement is effectively the slow movement of the symphony and taps into a different aspect of the city, the imaginary city. The movement is built on a folk tale 'The Eighth One who rescues the Sultan's Daughter from the Dragon Draganti', collected from Valletta's *il-Mandraġġ*⁶⁷ by Manwel Magri SJ and published in '*Ħrejjef Missirijietna*' (Tales of our Forefathers), first published in 1902 (Magri, 1967)⁶⁸. Interestingly, Magri specifies the area of Valletta from

⁶⁷ Darmanin (2015) gives a very comprehensive view of the development and character of *il-Mandraġġ*, which was essentially a village within the city.

⁶⁸ Despite recent efforts to popularise Maltese folk tales, many of these remain relatively unknown.

where he gathered his fairytale. The story is rich in fantastical elements and has all the ingredients of a typical fairytale. It follows the journey of a young and proud princess who is duped into marriage by Draganti, a therianthropic prince who transforms into a dragon, and locks her up in his underground kingdom. A group of seven brothers attempt an unsuccessful rescue and end up enslaved and transformed into beasts of burden. They are all finally rescued by Pietru Lagrimanti⁶⁹ the eighth brother who is born from his mother's tears of grief. The emphasis on Draganti's mysterious underground kingdom is particularly interesting. *Il-Mandraġġ* was built inside a man-made quarry within the city⁷⁰ and lay at a lower level than the rest of the city. Valletta also has a vast network of tunnels which provided underground access as well as serving as sewers, and *Il-Mandraġġ* was built at a level very close to this network. The connection between this network and Draganti's subterranean kingdom opens up further interpretations of the city space as a portal into a fictional world⁷¹.

The libretto itself is a verse adaptation of the original transcription by Magri. Its literary model is that of popular poetic ballads of which many examples can be found locally. However, in this case the ballad is set dramatically. Each character is assigned a role in the story. Ċensina acts as the narrator (a natural choice since she comes from *il-Mandraġġ*), but also takes on a couple of minor roles including Pietru Lagrimanti's mother. Shezlaiah is the Princess, and Darren takes on the role of the hero Pietru Lagrimanti. Il-Pampalun becomes the Sultan, and Pawlu and Minku represent the seven brothers. The Dragon Draganti is Mr Traditonta, once again proving to be the undesirable element of the story. The overall structure of the movement is a loose Rondo form, but this is determined by the narrative structure of the text. The focus is in creating an organic narrative where ideas constantly flow from each other. The figure below (Fig. 21) gives a rough overview of the different sections with the musical content of each summarised as follows:

⁶⁹ Pietru Lagrimanti literally means 'Tearful Peter' referring to his unusual birth.

⁷⁰ Originally, this was to become an enclosed harbour for the safe mooring of the Knight's galleys, but was eventually abandoned.

⁷¹ The story also mentions two occasions whereby the captive princess communicates with the outside world by means of vertical vents through the ground. Valletta's streets are full of such vents which connect underground levels with the street level.

- A. The 'Rondo' section in a lilting 6/8 metre reserved for the narration and characterised by a flowing melody such as found in the mezzo soprano part at b3.
- B. A slow reflective part with more polyphonic textures for the quieter parts of the story.
- C. An energetic section in simple time devoted mostly to parts of the narrative that contain action.

	A	B	C	A	B	C	B
Bars	1-32	33-38	39-51	52-69	70-85	86-96	97-104

	C	A	C	B	C	B	A
Bars	105-126	127-149	150-154	155-160	161-205	206-213	214-231

Fig. 21 *Sinfonija Beltija - Hrafa Beltija*: Structural outline

The opening section (bb1-32) sets the tone for the story, with a delicate melodic figure sung by Ćensina (Fig. 22) against a lilting accompaniment on strings which returns repeatedly every time there is narration. The Princess (sung by Shezeliah) is presented as a proud and stubborn character who, in an effort not to get wed, refuses to consider any suitor 'unless he has gold teeth'. It is sung to a semitonal motif (b22) to set her apart from the more lyrical melodies sung by Ćensina. The discovery of such a suitor is accompanied by a new melodic figure that emphasises descending melodic patterns against a broken accompaniment full of rests (Fig.23). This creates an effect of sorrowful sighing that will reappear later. A triadic fanfare (b39) announces Draganti before the Sultan. This figure, apart from reappearing later to announce the Sultan, also connects with the fanfares of the first and second movements. The fanfare has a simple triadic pattern built from non-related chords - in this case F major, D \flat major, A \flat major, and returning to F, linking to the fanfare in the first movement. Such non-related shifts also occur in the tonality of each section, and form part of the narration. For example, the sorrowful A minor at b33 moves to F at b39

where Draganti abducts the Princess, and then to G minor as the narration resumes. There is no scheme for these tonal changes but instead are instinctive reactions to changes in the story.

Ĉensina *p*

Me-la dar - ba f'Belt im-biegh-da, jghì-du x-xwej-ħa Man-draġ-ġa-ra,

Sul-tan kel - lu bint sa - bi-ħa is-baħ min-nha m'intx ser ta-ra.

Fig. 22 *Sinfonija Beltija - Hrafa Beltija*: Narration theme

Shezlaiah *p*

Ĉensina *p staccati*

Il-Pampalun

Traditonta

Dak li rajt zom-mu mis - tur! Dak li rajt zom-mu mis - tur! Ji

Kif ser nghix b'sig - riet bħal dan? U dlonk

Sa fl-aħ-ħar sibt wer-riet!

Sa fl-aħ-ħar sibt l-u- nurl!

Fig. 23 *Sinfonija Beltija - Hrafa Beltija*: Sorrow theme

The narration resumes at b52, with more agitated accompaniment on strings at bb61-65 as Draganti sets about mistreating the Princess. A short fanfare at b70 gives way to a cello solo and an agitated 'Sorrow' motif returns in b76 as an old mule (sung by Ĉensina) magically talks to the Princess and tells her that their only hope lies in seven brothers with special powers born from a widow. She manages to pass on the message by pigeon, and as soon as the Sultan gets the message (announced by a fanfare at b86), he immediately calls for the widow. The widow (also sung by Ĉensina) obeys the Sultan and sends her sons (represented by Pawlu and Minku) to fight the Dragon, once again to the 'Sorrowful' music (bb97-104). A short skirmish ensues (bb105-126) and the brothers are enslaved. The narration gets more agitated with a continuous semiquaver figure on strings as the Princess pleads with Draganti to let her go (bb127ff), who inadvertently lets out the name of Pietru Lagrimanti, the only one who can kill him. Once more the fanfare (b150) announces the Sultan who

sends for the widow, from whose tears Pietru Lagrimanti will be born. The 'Sorrowful' music returns at b155 as the widow cries over the loss of her seven sons and sheds the tears from which the hero is born. At b164 the music becomes even more manic as Pietru Lagrimanti sets out in search of Draganti, who, in turn, senses the betrayal and pleads in vain for his life. Once Draganti is vanquished, the rest rejoice in an *a cappella* moment that harks back to similar passages in the first movement⁷², creating subtle narrative links. The movement comes to a close with a repetition of Ćensina's 'once upon a time' opening quatrain, bringing the story back to the start. This repetition leaves the movement hanging; the possibility of a continuation or other fairytales to be told.

6.8 Riħ IV / Wind IV (A cold Winter wind at dusk)

This wind interlude reduces the orchestration to just strings with a solo string quartet juxtaposed against the main string section. The string ensemble, with its slow moving homophonic textures, represents the cold damp stillness that is typical of Maltese winters, whereas the quartet conveys the unexpected cold gusts of wind coming from the North. This contrast is reinforced by having a carefully calculated and controlled texture in the strings, against the random interjections of the quartet. The former has a slow moving chordal texture exclusively in Lydian mode against which the quartet plays abrupt interjections that clash harmonically. The chordal patterns on strings stem from the opening motif on the first violins (Fig. 24); a motif that is derived from the whole-tone idea present in all the wind sections. From that motif a series of melodic phrases was worked out mathematically⁷³ (Fig. 25) and set against harmonies built on open fourths. These develop into fuller triadic harmonies but eventually these subside again towards open fourths until the music dissolves into a

⁷² 1st movement '*Il-Profezija*' - bb56-70 and bb98-102

⁷³ The melody of the string sections was worked out according to the formula $x = y + 4$, where x = crotchet beats and y = intervallic span within the Lydian mode (see Fig. 25). The smallest value of x is 5 giving the intervallic span of a unison note, and the maximum is 12 giving the span of an octave. The sequence of x has also been calculated in alternating patterns of -2 and +3 till $x = 12$, and then in alternating values of -4 and +3 till $x = 1$. This means that at its peak the sequence provides an intervallic span of an octave, the largest span in the sequence, whereas the final intervallic span is that of unison, giving a quiet ending. The ratio of duration in between the first and second sections of the sequence is that of 92 beats against 56 beats, giving a ratio of 1.64 which is very close to the Golden Ratio.

unison F. The string ensemble also uses harmonics, mutes and tremolandi to create a distant sound.

1 Vln I

p legato e misterioso

Fig. 24 *Sinfonija Beltija - Riħ IV*: Violin motif

x (duration in crotchets)	7	5	8	6	9	7	10	8	11	9	12	8	11	7	10	6	9	5
y (intervallic span)	3	1	4	2	5	3	6	4	7	5	8	4	7	3	6	2	5	1

Fig. 25 *Sinfonija Beltija - Riħ IV*: Sequence of Durations and Intervals (String Ensemble)

The string quartet’s musical material is more random, with various motifs that are reminiscent of the flourishes of *Riħ I* and the cello fragment at the end of *Riħ II* (see Fig. 9, above), but falling short of direct quotation. Instead they imitate the general melodic shape and rhythmic interjections to convey the idea of gusts of wind coming from the distant North. These melodic fragments border on the atonal with a greater emphasis put on timbre than on melodic or harmonic qualities. There is no logical system in the deployment of the string quartet’s musical ideas, and the composition of their part rested mostly on musical intuition. The musical material is often in direct conflict with the rest of the ensemble, only coming together at bb18-27.

6.9 Futbol / Football

Football holds a very special place in Valletta’s grand narrative, featuring in all the interviews with *Beltin*. In the words of many *Beltin* (both in the interviews and in the fieldwork), football is ‘what unites the City’. All the *festa* rivalries are forgotten, and they are united under the Valletta F.C. banner. When *Beltin* speak of football there is an almost religious commitment to it, and even those who do

not follow it or even attend matches, support Valletta F.C. The fanbase extends well beyond the limits of the city, with many supporters across Malta and beyond⁷⁴. Both the club's training grounds and the National Stadium, where most Premier League matches are played, are outside of Valletta's bastions. This gives Valletta's football culture a dimension that is much bigger than the city limits. This sense of unity is the focal point of this movement.

The basic premise is that of having all the characters together enjoying a football match. The text is built on a real Malta Premiere League match which I personally attended, a deciding match between Valletta and their arch-rivals Birkirkara played on 26th April 2014 at Ta' Qali National Stadium; a match won by Valletta with a score of 2-0. There are two main threads running through the text: a sports commentary (which is assigned to Il-Pampalun and The Old Man), and the Valletta supporters commenting on the action. The only one who does not contribute much to the match atmosphere is Traditonta who insists on talking about how important his job is, and is largely ignored. The text is built on both my personal experience (including recordings of the match carried out as part of my fieldwork), as well as an official review of the match published online by the Malta Football Association⁷⁵. The fieldwork recordings were the source of most of the dialogue by the supporters including snippets of conversations, exclamations, and general chanting, whereas the match review helped to shape the commentary. A lot of the text was reworked from the original, mostly to give it more cohesion. The movement does not seek to recreate the match⁷⁶ but to capture its essence; a sense of shared elation being expressed by the community. The structure of the movement is influenced by the structure of the game itself (Fig. 26), with the two halves of the game forming the most

⁷⁴ Perhaps the most surprising manifestation of the far-reaching support of *Beltin* for their football club was when I was walking through London's Soho district a few years ago and saw a Valletta F.C. football club banner flown at the top of a building following a match victory.

⁷⁵ <http://vallettafc.net/news/day-32-valletta-2-birkirkara-0> (last retrieved Thursday 9th February 2017)

⁷⁶ Some minor details were changed for purely musical or dramatic considerations. For example, all the players of both sides are mentioned in the running commentary even though they were not all listed in the official match report as a little gesture of appreciation to both teams. Sometimes names were also switched if a particular name fitted better to a particular musical phrase.

important sections of the movement. The length of the sections is roughly proportional to the timeframes of the game itself, although everything is condensed into an approximately 5-minute movement.

	Warm-up	1st Half	Half-time	2nd Half	Post-match
Bars	1-28	29-78	79-90	91-134	135-155
Tonality	n/a	C	Db	C->Db	D

Fig. 26 *Sinfonija Beltija - Futbol*: Structural outline

The structural outlay is strengthened by a tonal plan that places the match proper in C (chosen for its bright quality). The opening of the movement has no defined tonal centre, as the crowd warms up ahead of the start of the match. This also stems from real life experience where the anticipation before a game is characterised by multiple unrelated events that result in sonic ambiguity. The music starts settling down at b14 as the first football chant comes in. The use of chants and football songs is an integral part of the football experience, generally bolstered by the presence of a small ad hoc brass band placed among the fans. These chants and songs are woven into the general musical fabric of the movement. In this movement, the chants and songs formed the compositional backbone of each section, with the rest of the musical material being woven around it. The commentary (and by extension the game) becomes secondary to the crowds' cheering and reactions. The very first of these is a fragmented rhythmic chanting that slowly builds up over the first 12 bars. At b13 Darren picks up a football chant; the *fešta* march *Santos* by David Agius⁷⁷, which is slowly picked up by different voices until it brings all the Valletta supporters together (Fig. 27).

⁷⁷ This particular march, although originally written for religious *festas*, is one of the standard tunes played by the Valletta fans at matches, with football-related words written to its tune.

Darren Traditonta Ċensina
O - hor-ġu lkoll it - taww-lu A - raw-na għad-dej - jin Mal - bri-ju lkoll fer-

7 Pawlu (+Ċensina) Traditonta Pawlu + Minku
ha - na Ghax aħ - na magħ-qu - din! Warr - bul - na ħal - li nghad-du Mit -

12 Tutti
to-roq ew - le - nin lil tal-Belt hadd ma jis-t'għa li-na! Lil tal-Belt

17
hadd ma jis-t'għa-li-na! Ghax bil-bri-ju u t-tiż - jin, f'i-dej-na ċ-ċin-tu - rin!

Fig. 27 *Sinfonija Beltija - Futbol*: The march 'Santos' with its distribution across the voices

The game itself is represented by a perpetuum mobile in a very bright and neutral C major tonality in a figure first heard on cellos at b33, which in turn develops into the commentator's melodic figure (Fig. 28). The early goal at b42 is parallel to that in the real game on which this movement is based, and it was fascinating to see how such an early goal was not viewed positively, but rather as a liability that might make the players too complacent. This agitation is reflected in both text and music as fragments of worried statements pepper the ongoing commentary. The next quotation is at b53 as Pawlu and Minku sing the refrain to the football song *Saqsu 'l Ommkom (Ask your Mother)*⁷⁸. A brief moment of tension at bb58-59 is expressed by the characters as a shot barely misses the goalpost. As the first half draws to a close, Pawlu strikes up another band march, this time the Trio section⁷⁹ from the march *Come on the Stripes* by Maj. Anthony Aquilina. The text 'u waqgħalhom is-salib' ('and the cross fell') is a reference to an incident related to a procession with a statue of the cross-wielding St Helen, the patron saint of Birkirkara (another rival club), when,

⁷⁸ This song was written in response to a song issued by Floriana F.C.'s fans (their biggest rivals), which was called 'Min hu Missierkom?' (*Who is your Father?*), a not-too-subtle insult that did not go down well with *Belita*. Valletta F.C. fans also realised that their song could also apply to just about any other rival club, not just Floriana.

⁷⁹ The Maltese band march is typically in binary form with the second part commonly referred to as the 'Trio'.

during the procession, the cross accidentally hit some electricity cables attached to a facade and was slightly damaged.



Fig. 28 *Sinfonija Beltija - Futbol*: Football motif

The half-time (bb83-94) offers a little pause as the characters reflect on the uneasy 1-0 advantage that they have over their rivals. There is a slightly parodistic tone in this exaggerated expression of despair, and the music hints at the more sorrowful sections of the first and third movements. The descending melodic idea in sixths and thirds, combined with the ‘sighing’ effect of the broken melodic line, all contribute to the drama⁸⁰. The ‘football’ motif at b95 launches the second half, and Pawlu, Minku, and Darren sing a fragment of the Trio from *Santos* at bb103-105. The music also returns to the opening tonality of C major. At b118, the same trio of singers sings a fragment of *Nel blu dipinto di blu*, a popular Italian song by Domenico Modugno. The words are adapted along the lines of ‘Valletta supporters bring the lion’ (the club’s heraldic charge) but a foul at b120 thankfully interrupts the part which explicitly states what they will do to Birkirkara’s team honour. At b122, Shezlaiah and Ċensina start off the official Valletta F.C. anthem which is passed around until almost the end of the movement (Fig. 29). The refrain, which starts ‘Goal, goal, goal’ at b137 coincides with the scoring of the second (and decisive) goal, following which there is a semitonal upwards shift as the fans celebrate.

⁸⁰ Football fans, particularly Valletta fans, take each game very seriously, and any minor mishap becomes a personal and communal tragedy.

Maestoso
♩ = 100

Valletta F.C. Anthem

Shez. *Up the Whites* l-ghaj - ta tagh - na tkun din int Val - let - ta bik tas - sew kbu - rin!

Football chant

Cens. U wa-qghal-hom is - sa - lib, u wa-qghal-hom is - sa - lib! Saq - su 'l omm - kom!

Football chant

Pawlu *Up the Whites!* *Up the Whites!* u wa-qghal-hom is - sa - lib! Saq - s' omm - kom! We are the

Football song: Saqsu 'l ommkom

Minku We are the cham - pions my friend... Saq - su 'l omm - kom! Lil tal -

Football song: Santos

Football song: Saqsu 'l ommkom

Dar. Saq - su 'l omm - kom! min hu tagh-kom il - pa - pà!

Match commentary

Pamp. Il-Kam-pjo - nat tal - el-fejn u er-ba-tax ghal darb' oh-ra-je - ga jmur ghat-tim tal-Belt Leagueet - fejn u er-ba-tax, it - tnejn u ghox-rin rebh' ghall-Belt Maf-na sap-por-ters qab-zu l

Traditonta's unrelated conversation

Trad. X'logh-ba dik! X'logh-ba dik! Kemm fa - dal - li x'nagh - mell X'logh-ba dik!

Match commentary

Xh. Pass ta' Naf - ti, xutt gol-las-ta m'ghand Di mech. Fi-er - bgħa u di-sghin mi - nu - ta. Ferh fost il-Bel - tin. It - tim Bel - ti fuq il - palk. Na-raw lil - Pre - si -



Valletta F.C. Anthem

Shez. Gam - ra kbi - ra fi - na xgħelt, fhaf - na q'ub għall - mah - bub tim tal -

Football song: X'Riħa ta' Tazzi

Cens. Wa - ra l-mal - temp, ji - gi il - bnaz - zi! għall - mah - bub tim tal -

Football song: Come on the Stripes

Pawlu cham - pions! Ram u sa - did, San - ta Lie - na fi - di - fer - ru. Mhadd ma jis - f'għa - li - na! Ci - ty!

Football song: Santos

Minku Belt hadd ma jis' għa - li - na Ram u sa - did. Lil tal - Belt, hadd ma jis-f'għa - li - na! Ci - ty!

Football song: Santos

Football song: Saqsu 'l ommkom

Dar. hadd ma jis' għa - li - na Saq - su 'l omm - kom min hu tagh-kom il - pa - pà. Go qalb - na tim tant mah - bub Ci - ty!

Match commentary

Pamp. fence. Reb-ha għall-Bel - tin, it-tnejnughox-rin/league. Is sap-por-ters f'irawnd, kol - lha fer-ha - nin. B'hekk wasal na f'tmiem il-logħ-ba tal - B O V Prem-ier-league Score ta' tnejn b'xejn. Ci - ty!

Traditonta's unrelated conversation

Trad. X'logh-ba dik! Ah jar qed id - dar! X'logh-ba dik! il - pro - gatt il - jmiss in - sem - mih Ci - ty!

Match commentary

Xh. dent tal-M F A jil - la' fuq il - palk b'ix jip - pre - zen - ta l - taz - za lil cap-tain tal-Belt, u lit - tim, u lil - fans. B'hekk in - tem-mu l-is-ta - gun. Ci - ty!

Fig. 30 - *Sinfonija Beltija - Futbol: Finale*

6.10 Riħ V / Wind V (A gentle breeze over the Grand Harbour at night)

The final wind section brings the cycle of interludes to a close, as well as bridging the euphoric 'Football' movement and the final concluding movement. Unlike the three previous Wind sections, Wind V has no formal structure, bringing it musically closer to the very first Wind section. The tonality is centred around D, which is also the tonality of the first Wind section. Although it is scored for the full chamber ensemble, the piece uses sparse orchestration and at no point does the whole ensemble play together. Instead, it works on instrumental combinations, such as French horns at b7, flute and clarinet at b14, and oboe with bassoon at b28.

Riħ V is built on short overlapping irregular phrases built on the whole-tone idea that started off the very first Wind section. Each phrase picks up an element from one of the previous Wind sections but instead of developing, dies down. The opening motif on strings (Fig. 31a) is taken from b11 of *Riħ I*, also on strings (Fig. 31b). This dissolves into nothing as the French horns pick up the whole tone motif at b7 (Fig. 32) in a manner that is reminiscent of the subject in *Riħ II* (Fig. 10 above). The slightly more agitated flute and clarinet duo at bb14-20 recalls Wind III and the string quartet writing of Wind IV. From b20 onwards the textures become simpler as the music gradually fades away.



Fig. 31a *Sinfonija Beltija* - *Riħ V*: String motif



Fig. 31b *Riħ I*: String motif



Fig. 32 *Sinfonija Beltija* - *Riħ V*: French Horn 1 motif

6.11 Melita Renascens / Malta Reborn

The final movement of the symphony returns to the historical narrative that opened the symphony. The text consists of six inscriptions found on a set of commemorative medals minted by the Knights Hospitallers in 1566 on the occasion of the founding of Valletta (De Giorgio, 1985). These inscriptions (Fig. 33) capture the spirit in which Valletta was founded - a city which is not just a fortress but a symbol of Malta reborn. This idea of rebirth finds its modern parallel in the renewed interest in Valletta, culminating in its title of European Capital of Culture in 2018. This movement thus links Valletta's origins with its future - a symbol of national rebirth. Each epigraph is a comment on a different aspect of the city. The ordering of the inscriptions within the movement also contains its own internal logic, starting with 'This new city of the Order's island' reflecting the historical narrative explored in *Il-Profezija* and ending with 'Malta reborn', an epithet that implies regeneration and by extension a future.

The movement quotes the opening motif of the first movement (Fig. 34 and Fig. 5 above) which is heard on French horns at b2. The harmonic shifts associated with that idea are retained (with D \flat moving to F major and G major seventh before returning to D \flat) thus bringing the whole work full circle. This link is symbolic of the link between the historical background of the first movement, and the future aspirations of the City as embodied by the concept of 'rebirth'. This motif acts as a separator between the various inscriptions. Each inscription brings about a subtle change of mood as one idea builds upon the previous one until it reaches the final canon on Inscription V. There is an organic progression as the music moves smoothly from one section to the next. The harmonic language remains predominantly tonal across the sections and the music comes to a close on D \flat .

Original Inscription	Translation	Notes
HIS ORDINEM INSULA NOVAM URBEM	This, the new City of the Order's island	Malta was given to the Order by Charles V of Spain in 1530 even though a royal charter of 1428 had expressly promised that Malta would no longer be given in fiefdom.
DEI PROPUGNATORIS SEQUENDAE VICTORIA	Following the Victory of God's Warriors	The 'Victory' referred to here is the Great Siege of 1565. 'God's warriors' reflects the role of the Order of St John as monks with the right to bear arms.
PERPETUO PROPUGNACULO TURCICAE OBSIDIONIS	I shall forever resist the besieging Turk	This is presented almost as an oath: Valletta's role is to be that of a Christian fortress.
UNUS X MILLIA	One against thousands	Possibly a reference to the biblical story of David and Goliath: Malta, the small island with a small military force, overcoming the 'Goliath' of the superior Ottoman forces during the siege.
HABEO TE	I have you	An ambiguous quote that could refer to either God or the city itself. In the former case, this mirrors several biblical passages where faith in God is seen as vital for military success (e.g. the fall of Jericho) or for strength in the face of persecution (St Paul's letters and the Acts of the Apostles). One could speculate that the ambiguity is purposely done to emphasise Valletta's divine purpose as a fortress against 'the besieging Turk.'
MELITA RENASCENS	Malta Reborn	

Fig. 33 *Sinfonija Beltija - Melita Renascens*: The six epigraphs and their meaning



Fig. 34 *Sinfonija Beltija - Melita Renascens*: Opening motif

This unity is further aided by the inter-related vocal melodic material for the inscriptions. All the five sections are built on the melody sung by *Ix-Xiħ* at bb104-108 (Fig. 35). All preceding melodic ideas are variants of that idea with Inscription I using it in its Original version. It is then used in Inversion for Inscription II, Retrograde for Inscription III, and Inversion of the Retrograde for Inscription V (see Fig. 36). This created motivic links between each inscription, just as they are textually linked through their subject matter. Inscription IV ‘Unus contra millia’ (‘One against thousands’) uses slightly different melodic material to highlight the element of contrast against many. Everything builds up towards the statement of the Original melody on the final inscription which is then heard in canon across all the parts.



Fig. 35 *Sinfonija Beltija - Melita Renascens*: Melody sung by *Ix-Xiħ*

Inscriptions	I	II	III & IV	V	VI
Bars	1-25	26-46	47-79	80-100	101-134
Melodic Material	O	I	R	IR	O
Singers	Ix-Xiħ	Pawlu Minku	Pawlu Minku Darren Il-Pampalun Ix-Xiħ	Shezlaiah Ċensina	Tutti

Fig. 36 *Melita Renascens*: Structural outline

The issue of symphonic resolution has already been touched upon in the discussion on Mahler above. The narratives explored in *Sinfonija Beltija* often have a tenuous connection between them, with the unifying factor being simply the city of Valletta. The historical importance of the city’s foundation does not manifest itself in the football celebrations, and the fantasy world of *Hrafa Beltija* is far removed from the world of *festi* rituals. Throughout the interviews and fieldwork, I had plenty of opportunity to discuss the future with *Beltin*, and the discussion was rarely a positive one. They consider themselves a species in

extinction, being pushed out of the city for the interest of speculators seeking to make money out of the recent surge of interest in Valletta. And yet, there is hope: a remarkable resilience and pride in their heritage. This resonates with the ethos of the city's founders as a fortress city, except that the besieger is no longer 'the Turk' but business speculation. In this context the epigram '*habeo te*' ('*I have you*') takes on a new meaning: the city that represents a heritage worth fighting for, and a hope in the future. The slow build up across *Melita Renascens*, especially the canon at the end, represent this collective hope in the future.

IV

Sacred Narratives

Introduction

Of all the narrative strands dealt with throughout this research, sacred narrative has proved to be the most difficult to define effectively. The works of Eliade (1949), Barrie (1996, 2010), and others, explore different aspects of sacred space and narrative¹. Some aspects have already been touched upon when discussing ritual narrative in *Sinfonija Beltija*, but reducing sacred narrative to a series of ritual actions risks oversimplification of the matter. *Antifonarju Belti* (*A Valletta Antiphonary*) looks at Valletta's sacred rituals and the meanings people attach to them. Throughout the interviews and the fieldwork carried out, there was often a deep personal involvement when individuals discussed issues relating to faith and religion. The commitment towards one's respective *fešta* community extended beyond shared communal values. The saint represents a role model to be followed, and anything related to the saint is considered 'sacred'².

Throughout the fieldwork I was able to witness scenes of great emotional and spiritual intensity as the community celebrated together. There is something extremely touching about watching grown men cry as they partake in the *fešta* celebrations, or the unified silence of the crowd as they follow the penitential procession of Our Lady of Sorrows. But there is also a great incongruence at play. The same men and women crying with emotion are the same ones whose private lives are perhaps not reflective of their Catholic faith. Their behaviour within the *fešta* ritual reflects more than just personal faith. Throughout the interviews and fieldwork, I could pick up on strong elements of nostalgia, identity, and communal pride when *Beltin* spoke about *fešta*. All the rituals, passed on for generations, are constantly being affirmed, renewed, and propagated. Through active involvement the *fešta* participants relive that sacred

¹ See Chapter 1 Section 2

² One of the curious characteristics of *fešta* ritual is that when someone talks about a rival feast, it is its adherents who are criticised, but not the saint him/herself. Anyone who dares blaspheme against a rival saint is immediately reprimanded.

narrative and transform the space. The church and the streets in which the ritual is enacted are transformed through special decorations, festive music, etc. - a total experience that echoes Barrie's idea of sacred space appealing to all the senses (1996, p47).

Antifonarju Belti touches upon a very small part of that sacred narrative, namely the *fešta* antiphon. This musical genre, a peculiar Maltese musical development, is one of the untouchable icons of the Maltese *fešta*³, and is of great importance in the Valletta context, as will be discussed in this chapter. The predominant style is a 19th-century operatic one, and, despite being stylistically anachronistic, that style has persisted. The *Antifonarju Belti* seeks to push that tradition forward by exploring the spiritual rather than the celebratory aspect of the antiphon. The use of an *a cappella* choir exploits the immediacy of the human voice - musical spirituality achieved without the use of intermediary elements, i.e. instruments.

These antiphons look at the essence of each cult. What makes each *fešta* so special? What is so appealing about the cult of saints that the community is willing to come together and organise complex festivities on a voluntary basis? How can music go beyond the sensory experience and explore the deeper elements of each *fešta*? The *fešta* antiphon is first examined in its historical context, and then within Valletta's narratives. This is followed by a discussion of Renaissance polyphony, particularly the works of Tomás Luis da Victoria (1548-1611) and Carlo Gesualdo (1566-1613). The choral music of Arvo Pärt (b. 1935) and James MacMillan (b. 1959) provide excellent contemporary models for the exploration of sacrality in music. The *Antifonarju Belti* is then discussed in terms of the overall research.

³ The 'untouchability' of the *fešta* antiphon is an element that has emerged both through the fieldwork within this particular research degree, as well as through my experience of *festas* in other localities around Malta. It is an important symbol of a particular *fešta* as the effigy of the saint being celebrated, or the church wherein the *fešta* is being celebrated.

1. The *Festa* Antiphon and its context

The *Festa* antiphon is a musical work that forms an important element in the liturgical celebrations of most religious feasts in Malta. The form has acquired a status that is specific to Maltese *fešta* culture, one that goes beyond the antiphon's original function. In liturgical terms, the antiphon 'consists of one or more psalm verses or sentences from Holy Scripture which are sung or simply recited before and after each psalm and the Magnificat' in the Divine Office (Otten, 1907)⁴. Antiphons associated with the more important feasts have generally acquired some status as evidenced by the many settings of the Advent antiphons (known popularly as the *O Antiphons*)⁵. However, no evidence could be traced of antiphons for lesser feasts⁶ taking on such an important role in the liturgy or in such an extended musical form, as is the case with Maltese *festas*. The *fešta* antiphon in Malta takes the shape of an extended musical composition with soloists, chorus, and orchestra of around five to eight minutes. Because the form was mostly popularised in the 19th century the bulk of the repertoire is in an Italianate operatic style that owes a lot to the Rossini-Verdi tradition that was popular locally at the time.

In order to understand the importance and role of the *fešta* antiphon, not only in Valletta but also in other communities around Malta, it is necessary to look at the broader context. The *fešta* ritual has already been investigated in the previous chapter, in relation to the second movement of *Sinfonija Beltija*. Whereas *Sinfonija Beltija* looked at communal and personal narratives attached to the *fešta* ritual, the *Antifonarju Belti* explores the symbolic and sacred nature of *fešta* narratives. An understanding of the symbols that pertain to each *fešta* is

⁴ Most antiphons attract very little attention musically, although there are some antiphons which have developed into independent pieces in their own right, such as the Marian antiphons *Salve Regina* and *Alma Redemptoris Mater*. Settings of the *Salve Regina* by composers like Francis Poulenc and more recently Arvo Pärt do not have a specific liturgical use in mind, and although they can be used liturgically, these works have survived as independent concert pieces.

⁵ Marc-Antoine Charpentier and Arvo Pärt both have a complete setting of the 'O' antiphons, and in the case of the latter, it is often treated as a single work and not a set of seven antiphons, despite the work being written in seven well-defined sections.

⁶ The Catholic Liturgy has a complex classification system for feasts, with 'Solemnities' being at the top. These usually include feasts like Easter and Christmas. Most feasts celebrating saints and Marian devotions have a lower classification which can vary across dioceses.

necessary, as these are symbols that run through the whole ritual and manifest themselves strongly in the *fešta* antiphon. Some of these symbols are tangible, such as the effigy of the saint that is carried around during the procession on the feast day, or the painted image of the saint that hangs in a prominent place in church. Such symbols are commonly distributed among the general population either through printed media (votive images, merchandise, etc) or also digitally through social media platforms. Other symbols are intangible, and these mostly revolve around music with specific songs, band marches, and other compositions associated with one particular *fešta*.

The antiphon pertaining to each feast is held in high regard in each respective community, and it is a jealously guarded treasure that is rarely (if ever) performed outside the actual *fešta* ritual once a year. It is reserved for the end of the liturgical celebrations during the *fešta* week, and most importantly it is sung on the day of the *fešta* as the statue of the saint returns to the church after the procession. The antiphon has a symbolic specificity that the participants in the ritual are well aware of, and people go specifically to listen to those antiphons during the *fešta* celebrations. This aspect came up repeatedly in the interviews, particularly among the Pauline community in Valletta (such Interviewees #018, #063, and #067). For example, Interviewee 067 admitted that during the feast of St Paul 'I would often attend only the end of the liturgical celebrations specifically to hear the antiphon *Sancte Paule*...nowadays I do not go as often due to my ill-health'. Interviewee 053 is an enthusiastic follower of *fešta* antiphons and attends liturgical celebrations specifically to hear them⁷.

The performance of an antiphon outside of the *fešta* context is seen as an extraordinary event, and for such permission to be granted there must be an equally extraordinary premise. The conditions for the granting of such a permission are complicated and vary according to the church in question. For

⁷ There is also a YouTube channel called *Antifoni Maltin (Maltese Antiphons)* dedicated entirely to recording *fešta* antiphons from all over Malta. The channel can be accessed via <https://www.youtube.com/channel/UCDjDAFn6agj3XI2fo3yo76w> and as of August 2017, 169 different antiphons were recorded, but there are several versions kept in various archives which have not been performed and/or recorded. It is thus impossible to give an exact number of all the *fešta* antiphons in existence in Malta and Gozo.

example, the *cappella*⁸ of the Church of St Dominic is the property of the Dominican Friars, whereas that of the Church of St Paul is in private hands. Last year, on the occasion of the 450th anniversary from the founding of Valletta, the parish of St Dominic's gave exclusive permission to the King's Own Band Club⁹ to perform Bugeja's antiphon *Pie Pater* in an arrangement for wind band for its annual band concert¹⁰. The playing of that antiphon is a symbol of the community's shared narrative, and even stripped of its liturgical context, the music still resonates with its audience. The antiphon also contains within its text a set of other symbols that link it to the general narrative of the *fešta*. If the musical style tends to be somewhat operatic, the text still preserves a link with the liturgical source. These symbols will be discussed in greater detail below in the textual analysis of the antiphons.

During the extended research fieldwork, I also had the opportunity to witness firsthand people's reactions to the *fešta* antiphon as it is being performed. The visible sense of pride that is evident as the antiphon is being played touches upon something that is not easily described. The pivotal moment when, after a week of activities and preparations, the effigy of the saint triumphantly enters the church is accompanied by the playing of the antiphon. It is an intensely emotional moment when the ordinary everyday narrative collides with the sacrality of the *fešta* ritual. The result is a collective unity that can only be described as spiritual, and one that manifests itself in tears of joy and euphoric cries of praise. Because of my personal involvement within the feast of St Dominic, I was able to compare my own reaction to the *fešta* antiphon within the context of the feast of St Dominic and St Paul. In the former case, because of my own personal attachments to that community and its personal value, the experience was far stronger than that with St Paul's feast.

⁸ In Malta, the body of musical works belonging to a parish or sometimes even to a particular composer of sacred music is referred to as the *cappella*.

⁹ The *King's Own Band* is the band affiliated with the feast of St Dominic although it constitutes an autonomous organisation.

¹⁰ The event was seen as such an important occasion that the performance was not revealed on the programme and kept as a surprise until the concert itself, such is the reverence with which the *fešta* antiphon is regarded. The performance, which I personally attended, was received enthusiastically, and is still talked about in the Dominican community. However, it is acknowledged as being an exception to celebrate an important anniversary, and that the antiphon belongs to the *fešta* ritual and not to be performed liberally as a concert piece.

2. The *Festa* Antiphon in Valletta

The *festa* antiphon was selected for further investigation not only because of its role in the general narrative of the city, but also because the development of the genre itself owes a lot to Valletta. Although antiphons would have been sung as part of liturgical rituals, it was not until the beginning of the 19th century that they acquired a special place in the Maltese *festa* ritual. In 17th-century Valletta we find mention of the antiphon *Prudentes virgines* being sung for the feast of St Ursula at the monastery of St Ursula upon the arrival of the Grand Master (Aquilina, 2004, p144, 145, 157). The source does not indicate the exact liturgical context, but it does indicate the possible use of an antiphon outside its liturgical function of introducing a psalm or canticle. How widespread this practice was throughout the 17th and 18th centuries is difficult to ascertain, but it does not seem to have attracted the attention of commentators from the period since no other reference to such an occasion was found in the extensive research on Valletta's musical past¹¹. That situation changes radically in the 19th century where the practice of *festa* antiphons is not only widespread but hotly debated.

The first important figure in this scenario is Vincenzo Bugeja (1805 - 1860)¹². Upon his return from Naples he held a number of important positions, and in 1839 Bugeja held the unique position of being *maestro di cappella* for the three major churches of Valletta; St John's Co-Cathedral, and the parish churches of Porto Salvo (St Dominic's) and St Paul's. That same year he not only wrote the Antiphon *Ingresso Zacchariae* for the feast of St John the Baptist at the Co-Cathedral, but also composed a version of the Antiphon *Sancte Paule* (Vella Bondin, 2000, p16). Also in 1839, at the Carmelite Church, also in Valletta, a young composer, also freshly returned from Naples to study music, was given charge of the music. The young composer was Paolo Nani (1814 - 1905). He came from a distinguished family of musicians, and in 1838 had returned to

¹¹ This does not necessarily indicate that the incident mentioned was an isolated example, however I could trace no extensive research on the antiphon in pre-19th-century Malta. The fact that no such study has been undertaken locally also sheds light on the predominant view that the *festa* antiphon is a 19th century development.

¹² He was the son of Pietro Paolo Bugeja (1772 - 1828) who was *maestro di cappella* at Mdina Cathedral from 1809 as well as organist at St John's Co-Cathedral in Valletta. Like most of his Maltese contemporaries, Vincenzo studied music in Naples.

Malta and formed his own independent *cappella* (Hart, 2011). His 'new' music at the Carmelite church elicited a lot of interest and criticism. Unlike Vincenzo Bugeja, who had his father's legacy to uphold and was well-versed in ecclesiastical music, Paolo Nani came from an operatic background and studied with Donizetti. In 1840, just a year after Bugeja's involvement at St Paul's, Nani took over the music and wrote the antiphon *Sancte Paole*. The event caused a scandal, and the thorny issue of what was to be considered 'sacred' music would continue right up to this day (Vella Bondin, 2000, p19-20). By the early 19th century there was a decisive rift between the operatic *bel canto* style of Rossini and Donizetti, and a more conservative ecclesiastical style, so when Paolo Nani transported the musical style of Donizetti unedited and untamed into a church, he divided public opinion. Letters upon letters were written in the local newspapers, mostly condemning the new style of Nani, berating him for being loud and theatrical, for having too many voices, for not being liturgical, and for using profane forms like cabalettas and waltzes in church. (Vella Bondin, 2000, p29).

Despite the controversy, there was a sudden demand for *fešta* antiphons, and it seems that even his arch-rival Vincenzo Bugeja contributed prolifically to the demand, even if his was a less-operatic style with far less coloratura solo passages written in¹³. By the end of the 19th century, most towns around Malta and Gozo had emulated the latest musical trend of the capital city and had a *fešta* Antiphon in an operatic style, much to the Church's consternation. The issue had grown to such a proportion that, on the 22nd November 1903 Pope Pius X issued a *motu proprio* on church music, banning in no uncertain terms the operatic excesses then in fashion, and going as far as banning sacred music that uses brass instruments, that is divided into movements, and that makes use of extended vocal solos (Vella Bondin, 2000, pp108-109). This obviously caused an uproar in Malta, and most parishes refused point blank to accept its terms. The issue would disappear for a while with the onset of the Second World War and its economic and social consequences. However, it would soon resurface, and one old woman from the village of Ħal Safi recounts

¹³ Bugeja would go on to write two versions of the antiphon *O Melitae digna proles* (1844, 1859) for St Publius' feast in Floriana, as well as two versions of the antiphon *Pie Pater* (1848, 1859) for St Dominic's in Valletta.

how Archbishop Mons. Mikiel Gonzi (1885 - 1984) when attending the Pontifical Mass for St Paul's feast in Valletta, upon hearing the opening bars of the Antiphon *Sancte Paole* would comment sarcastically that '*Carmen* is about to start.'¹⁴

The *fešta* antiphon can be seen as part of a growing civic and national consciousness that would emerge in the 19th century and eventually lead to the first political parties in Malta. The whole *fešta* ritual became a vehicle of demonstrating communal unity and also political allegiance. The operatic style was also due to the popularity of opera in Malta¹⁵. Since attending the theatre was limited to those who could afford it, the transplantation of the *bel canto* style in sacred music led to the antiphons being labelled as 'poor man's opera'¹⁶. The arrival of the Second World War brought with it several drastic social changes including a rapid decline in operatic productions. Despite a dwindling fan-base for opera in Malta¹⁷, the 19th-century operatic trends in *fešta* antiphons still persisted. Even contemporary local composers, such as Ray Sciberras¹⁸ (b1962) and Hermann Farrugia Frantz¹⁹ (b1974) have stuck to a 19th-century idiom when writing Antiphons and other sacred liturgical music. It is in the light of the above that the *Antifonarju Belti* was approached. Without negating the

¹⁴ This anecdote was recounted by her grand-daughter Maria Eleonora Schembri, and upon various enquiries with several Valletta Pauline supporters this was widely corroborated. However, there is no documentary evidence, only oral tradition. *Carmen* is a reference to Bizet's opera.

¹⁵ For a full discussion of Opera in Malta, especially in the 19th century, refer to Vella Bondin, J. (2000a & 2000b) and Xuereb, P. (2011).

¹⁶ The term 'poor man's opera' does not seem to be documented anywhere but forms part of an extensive popular tradition as the term is frequently used to this day and was used repeatedly in the interviews.

¹⁷ See footnote 9

¹⁸ In a private communication with the composer, Ray Sciberras places a lot of emphasis on the *fešta* antiphon being an important cultural marker for a particular *fešta* and favours a harmonically and melodically accessible style. Sciberras has written two *fešta* antiphons: *Sebħ lit-Trinità Qaddisa (Glory to the Holy Trinity)* (2002) for the feast of the Holy Trinity in Marsa, and *Sancti Georgi Martyris - Fundatus* (2010) for Hal Qormi.

¹⁹ In a private communication with the composer Farrugia Frantz the composer takes a traditionalist approach and sees his work as a continuation of the style initiated by Paolo Nani in the early 19th century. Farrugia Frantz has written two *fešta* antiphons: *Assumpta Est Maria* (2010) for the feast of the Assumption of Our Lady in Hal Għaxaq and *Beata Mater* (2010) for the feast of Our Lady of Consolation in Gudja.

importance of the extensive repertoire of *fešta* antiphons that is already extant, the form risks fossilisation through stylistic conservatism and pastiche, and thus relegating it to the historical narrative rather than a contemporary narrative.

3. Renaissance Polyphony: Victoria and Gesualdo

The *Antifonarju Belti* departs radically from the standard instrumentation of solo voices (with or without chorus) and orchestra. This is done deliberately to distance the form from its operatic roots. Instead, the *Antifonarju Belti* turns to late Renaissance polyphony as a starting point. The reason for this is twofold: a historical connection with Valletta, as well as a long-standing personal interest in polyphony. The arrival of polyphony in Malta seems to have coincided with the new confidence and stability brought about by the construction of the city of Valletta in 1566²⁰. The musical archive of the *cappella* at St John's Conventual church has been lost; either destroyed, or possibly taken away when the Order of St John left Malta in 1798. To get an idea of the kind of music that was performed we must look briefly at the archive of the rival Mdina cathedral which has fortunately survived. The archive contains a veritable treasure trove of 17th-century polyphony and figured music. Most of the music seems to have been purchased at around the same time when *canto figurato* was becoming standard practice²¹. The archive constitutes a 'who's who' of Italian 17th century music with a mixture of old-style polyphony (*prima pratica*) and the new concerted style with instruments. This includes names such as Monteverdi, Gesualdo, Merulo, Cazzati, et al. So, despite the lack of a musical archive from the conventual church of the Order in Valletta we can still get an idea of the prevalent musical style in 17th-century Valletta when it comes to sacred music. It is to this rich polyphonic tradition that the *Antifonarju Belti* turns, specifically to the Palestrina style of the late 16th and early 17th centuries. Although the roots

²⁰ The exact date for the arrival of polyphony is debatable, but so far, no evidence has surfaced of references to polyphony in historical records prior to the construction of Valletta. The first specific date available is 1573 when we find the first reference to *canto figurato* in Mdina where the Sienese Maestro Giulio Scala was employed to teach it (Azzopardi & Sansone, 2001, p95). The next year Grand Master La Cassiere (1572 - 1581) decrees that all principal feasts at St John's in Valletta had to have polyphonic music (Vella Bondin, 2000a, p42). Whether this is the first ever presence of polyphonic music in Malta is doubtful, since by then it seems to have become common practice.

²¹ A detailed discussion on the archive can be found in Azzopardi & Sansone (2001).

of that style lie within the music of Giovanni Pierluigi da Palestrina, it is the music of the later generation that influenced the antiphonary most, namely Tomas Luis da Victoria and Carlo Gesualdo. Jeppesen's investigation of the style was particularly enlightening, especially in relation to the melodic aspect and its indebtedness to the plainchant tradition (Jeppesen, 1939, p83ff). The melodic language of the *Antifonarju Belti* is similar to the predominantly stepwise movement of Palestrina's melodies, and similarly avoids awkward intervals and counters melodic leaps with movement in the opposite direction. This aspect will be dealt with in greater detail with each individual antiphon, and the discussion here will be limited to an investigation of the works of da Victoria and Gesualdo.

It is worth pointing out that the familiarity with the style arises also from a direct performative experience both as a chorister and conductor with the male choir *Cappella Sanctae Catharinae*²². Through this choir I have been able to explore firsthand plainchant and polyphony performed in sacred spaces and in a liturgical or semi-liturgical context. The importance of being able to perform this music in its intended space (with all the arising challenges) cannot be underestimated. Indeed, it is through *Cappella Sanctae Catharinae* that I first encountered at close proximity the music of Palestrina and Victoria. The nature of Renaissance polyphony is such that often the page does not render well the true effect of the music in performance. Scores are generally devoid of performance indications (and indeed the originals exist as part books not as scores in the modern sense). The performance space can also radically alter the interpretation, especially in terms of tempo and sound projection, depending on the acoustic realities of the space. The music also takes on a different dimension when performed in different contexts as will be outlined below.

Victoria's *Office for Holy Week* consists of a complete setting of the liturgical cycle from Palm Sunday till Holy Saturday. Each work in the cycle is a self-contained piece, but when performed within the intended ritual the spiritual dimension of the music is enhanced. I will single out one of these responsories as an example, namely *Judas Mercator*, the second responsory from the Matins

²² *Cappella Sanctae Catharinae* was set up in 2009 in Valletta as a male chamber choir which specialises in plainchant and late Renaissance polyphony.

to Maundy Thursday. The Matins are made up of three Nocturnes, each of which contains three psalms and three readings. Each psalm is intoned and is preceded and followed by a short antiphon. The readings for the first Nocturne are intoned, while the others are read. Each reading is followed by a responsory which is usually sung polyphonically. The Matins are meant to be held very early on Maundy Thursday but it was customary to move them to late on Wednesday evening, known as Tenebrae Wednesday. Throughout the three nocturnes the church is kept in near darkness with a huge candelabra with fifteen candles on the high altar. Slowly each candle is extinguished until only one is left, symbolising hope in Christ's resurrection. At the end of the ceremony that candle is taken into the sacristy as the church is plunged into complete darkness, and the congregation traditionally starts banging on the pews to symbolise the earthquake at Christ's death. It is within this ritual context that Victoria's music needs to be analysed. The text for *Judas mercator* is reproduced here below (Fig. 1)²³:

Judas mercator pessimus	Judas, the vile merchant
Osculo petit Domino	Required a kiss from the Lord
Ille ut agnus innocens	Who, like an innocent lamb,
Responsum	Responsory
Non negavit Judae osculum	Did not deny the kiss to Judas
Denariorum numero	From a large amount of money
Christum Iudaeis tradidit	Judas betrayed Christ
Versum	Verse
Melius illi erat	It would have been better for him
Si natus non fuisset	Had he not been born
	(Repeat 'Responsum')

Fig. 1 - Text for the Responsory *Judas mercator pessimus*

The text deals with a pivotal moment in the Passion story, Judas' betrayal, an event that sets off the passion narrative. Each phrase is treated as a separate

²³ Translation taken from http://www0.cpd.org/wiki/index.php/Judas_mercator_pessimus

musical cell with its own distinct musical idea. Such an approach, which is so typical of the Palestrina style, is followed in *Antifonarju Belti* (with the exception of *Flos Carmeli*). This approach ensures textural clarity with each phrase being contemplated separately. Yet there is also an organic progression from one idea to the next with full cadences being reserved only for the most important textual subdivisions.

The responsory opens with two simple but powerful chords - a G minor chord moving to D major²⁴ on the word 'Judas', followed by a homophonic statement on 'mercator pessimus'. Although on paper it might look simplistic, the effect of the *tutti* chord in a reverberating sacred space is extremely powerful. If performed with the preceding plainchant antiphon, the contrast is even more pronounced. Such simple gestures depend heavily on the performance space and, from personal experience, even if performed in a sacred space, can vary from church to church. The *Antifonarju Belti* was written with a reverberating sacred space in mind (of which Valletta offers many examples) and, similarly to Victoria's responsories, exploit the musical potential of such a space.

Victoria follows the homophonic opening with a polyphonic passage on 'osculo petit Domino', and sets this part of the text with a plaintive descending melodic idea that brings out the pathos of the narrative by means of the stark contrast with the opening. Victoria's melodic mastery is one of the principal influences on the *Antifonarju Belti*, not only for their sheer beauty but also for the way they bring out the general narrative of the text. Even within such a short piece as *Judas mercator* there are similar moments. On 'melius illi erat' the gently rising minor third followed by a descending pitch pattern reinforces the sorrow of the narrative. At this same point Victoria reduces the texture to three parts. Once again this simple gesture, which might look insignificant on page, acquires dramatic potency in performance. It creates a dramatic focus on what can be considered the most powerful phrase in this particular narrative.

²⁴ Because the concept of fixed pitch notation is alien to this period, many variants of the score exist including different transpositions and voice allocations. The above analysis uses a version by Claudio Macchi for male chorus (available at <http://www0.cpd.org/wiki/images/3/3e/Ws-vic-juda.pdf>).

Carlo Gesualdo was Victoria's contemporary, but his music exhibits a startlingly different musical style, particularly in its use of harmony. Like Victoria he has a set of Holy Week responsories, which were completed in 1611 towards the end of his career. His music is characterised by a more homophonic approach where the interest rests largely on daring harmonic progressions. His unorthodox harmonic shifts are used to great dramatic effect and often lean more towards the madrigal than the Palestrina style. This harmonic potential was another important influence on the *Antifonarju Belti*. The responsory *O vos omnes* from the Matins for Holy Saturday offers a good example of Gesualdo's style. The text (Fig. 2) is adapted from the Book of Lamentations in the Bible, and the sorrow referred to in the text here refers to Christ's suffering.

O vos omnes qui transitis per viam	All ye that pass this way
Attendite et videte	Come and behold
Responsum	Responsory
Si est dolor sicut dolor meus	If there is any sorrow like my sorrow
Versum	Verse
Attendite universi populi	Come all ye people
Et videte dolorem meum	And look upon my sorrow
	(Repeat 'Responsum')

Fig. 2 - Text for the Responsory *O vos omnes*

Like Victoria's *Judas mercator* discussed above, Gesualdo starts with two simple chords. However, unlike Victoria whose progression retains a tonic to dominant relationship, Gesualdo opts for a B minor to B major shift²⁵. Gesualdo then proceeds with an almost static declamation of the text set to an extremely unusual chord progression that cannot be read in any mode or key (Fig. 3).

²⁵ The above analysis uses a version by Diana Thompson (available at http://www0.cpd.org/wiki/images/c/cd/Gesualdo_O_vos_omnes.pdf)

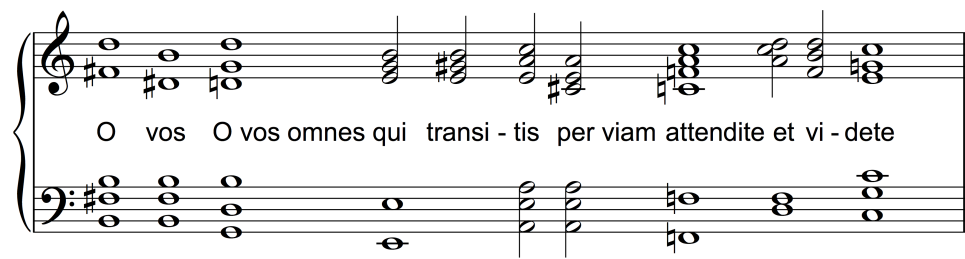


Fig. 3 - Opening harmonies of Gesualdo's *O Vos Omnes*

These harmonic shifts, set to a slow harmonic rhythm, create a sense of dignified sorrow - an emotion which finds resonance in the narrative context at that point in the Holy Week celebrations. The subsequent passage on 'attendite et videte' uses a softer harmonic palette, but instead makes greater use of suspensions to create tension. Gesualdo makes good use of chromatic movement in the parts which, although necessitated by the harmonic shifts, becomes a musical feature in itself creating a greater sense of lamentation. Gesualdo's harmonic influence is most apparent in *Ingresso Zacharia* where similar unpredictable harmonic progressions mark the opening and closing sections.

4. Contemporary Polyphony: Arvo Pärt and James Macmillan

With the arrival of the *stile concertato* that would dominate the Baroque idiom, a *cappella* polyphony no longer remains the dominant genre in sacred music. Although there are notable examples of a *cappella* sacred works from the 18th and 19th centuries (e.g. Rossini's *O Salutaris Hostia* and Bruckner's motets), such works are in a minority. Tracing a history of a *cappella* sacred music is beyond the scope of this dissertation, and although there are choral works from the Baroque to the early 20th century that hold a lot of personal interest, their bearing on the *Valletta Antiphonary* is relatively minimal. The issue is not simply related to musical style but also to the spiritual and sacred dimension of the music.

The primary appeal of Arvo Pärt's (b.1935) music is not simply an aesthetic one, but the whole ethos with which he approaches his works. Pärt's personal artistic crisis is well documented and it is excellently traced by Hillier (1997) in his

detailed monograph of the composer. In the light of Estonia's Soviet influence, with its openly atheist state, Pärt's embracing of Russian Orthodox spirituality is remarkable. This is inextricably linked with the development of Pärt's trademark *tintinnabuli* style (Hillier, 1997, pp66-67). Before delving into the *tintinnabuli* style it is worth commenting on Pärt's views on religion. In an interview given to James McCarthy, Pärt comments that 'Religion influences everything. Not just music, but everything.' (McCarthy, 1989, p132).

That comment was given almost thirty years ago, and although it is not a particularly long stretch of time in historical terms, the current global landscape has changed considerably. Religion is constantly part of the political discourse in such diverse issues as terrorism, minority rights, and national identity. Speaking from a local Maltese context, recent political drives to push for secularisation have only further ignited religious issues ranging from the presence of religious studies in government schools, to the role of the Catholic Church in political affairs. Whilst the issues are too complex to deal with satisfactorily here, their bearing on my music cannot be ignored. It is Pärt's religious sensibility as transmitted through his works that bears heavily on the *Antifonarju Belti*.

Pärt's first foray into the *tintinnabuli* style was the piano piece *Für Alina* (1976). The piece lays down the fundamentals of the style with a low pedal note on top of which the left hand plays a triadic pattern and the right hand a predominantly stepwise melody. It is the reiteration of that triad which creates that bell-like effect that gives *tintinnabuli* its name²⁶. One of the most striking aspects of this technique is the flexibility with which Pärt applies it to his music. Pärt comments that being a slave to a system is parallel to being drunk - it is not the wine that is harmful but the excessive consumption (McCarthy, 1989, p131). In the same interview Pärt comments on the limits of serialism, and how the system became an end in itself. For Pärt however, the *tintinnabuli* system is simply a compositional tool that expresses a much deeper spiritual conviction. In the programme note to the ECM recording of *Tabula Rasa* the composer himself states:

²⁶ For a full discussion of the *tintinnabuli* style vide Hillier, 1989, pp87-97

Tintinnabulation is the space in which I move when I am searching for answers - for myself, my music, my work. In my darkest hours, I have the clear sensation that everything that is outside of this unique thing is devoid of meaning. All that which is complex and multi-faceted confuses me, which is why I search for unitary. (Part cited in La Matina, 2010, p268).

As he himself explains further on in the same programme note, that 'unitary' is tied to the triadic procedure of the *tintinnabuli* style²⁷. For example, despite Pärt's Russian Orthodox beliefs, a lot of his music leans towards the Catholic tradition (most sacred pieces are in Latin) and very little of his music is specifically liturgical (Hillier, 1997, p1ff). Perhaps a better term for Pärt's music is 'spiritual music' as opposed to 'sacred' or 'religious' - music where the essence is borne out of a religious experience but is not necessarily tied to a ritual²⁸. The *Antifonarju Belti* follows a similar philosophy in that the roots are firmly grounded in religious tradition and although they can be performed in a liturgical context, they can also function as standalone pieces. Perhaps the biggest preoccupation for me as a composer in terms of the Antiphonary, would be the need for an adequate space (ideally a sacred space with a good natural reverb), rather than the context of the performance.

The setting of the *Magnificat* (1989) for a *cappella* mixed choir stands out among Pärt's oeuvre for its refinement. Hillier (1997, p185ff) considers it to represent the *tintinnabuli* style 'at its most supple and refined'. The setting of the text preserves the verse structure as found in the *Liber Usualis*²⁹ and although there is no strict pattern in the alternation of voices, the setting preserves the antiphonal effect by means of textural and timbral alternations. The *Magnificat* is not a liturgical composition, even though it maintains its original liturgical structure, thus opening it up to various performance possibilities. This flexibility

²⁷ La Matina (2010) discusses at length the spiritual dimension of Pärt's music, and suggests a parallelism between the unitary idea and the triad, and Trinitarian theology.

²⁸ Hillier (1997) discusses Pärt's spirituality at length in Chapter 1 of his monograph on Arvo Pärt's music, particularly the contemplative spirituality of Russian Orthodox theology and ritual.

²⁹ The *Liber Usualis* is a liturgical manual of the Catholic Church that outlines the ritual together with the plainchant singing.

of approach is a key element in *Antifonarju Belti*, thereby moving away from the traditional view of the *fešta* antiphon being an exclusively liturgical piece to be performed only within the *fešta* ritual³⁰.

The music also maintains a strong link with the plainchant tradition, especially in terms of the metre-free notation. The rhythmic patterns follow the Latin text in a system similar to plainchant, although the presence of dotted bar-lines and use of notes of specific duration do suggest a basic rhythmic relationship. There are also strong echoes of Medieval polyphony, particularly early organum with its long sustained notes against moving parts. In most cases, rather than a single sustained note on one syllable, Pärt opts for a single sustained pitch (first section et al) or in some cases even two pitches (eleventh section et al), with a declaimed text. In the tenth and fourteenth sections the *tintinnabuli* parts also have rests breaking up the text in a technique that recalls hocketing in Medieval music. There is also a careful distribution of vocal timbres with different combinations being exploited. At a personal level, the most striking aspect of the *Magnificat* (and by extension most of Pärt's music) is the spiritual experience that a live performance brings. I was lucky enough to hear the *Magnificat* performed live in Malta at St John's Co-Cathedral in Valletta (together with other works of his on the programme) in the presence of the composer himself. No amount of analysis or commentary can express the sheer beauty of hearing that music in a sacred space. It was not just the beauty of the music, but the totality of the experience as the music and the beauty of the church's richly decorated interior combined.

The choral music of James MacMillan lies at the other end of the spectrum. The contrasts between the two composers are fascinating. MacMillan's staunch Catholicism versus Pärt's late discovery of Orthodoxy; MacMillan's embracing of his Scottish roots versus Pärt's more universal sound; and MacMillan's visceral

³⁰ The context of the *fešta* antiphon has been discussed in the first two sections of this chapter, including the rare occasions when permission is granted for its performance outside of the *fešta* ritual.

sound to Pärt's transcendental sound³¹. The latter point is explained by MacMillan himself in an interview given to Mandy Hallam:

I am a fan of Pärt's; there's something special and serious about his music. But he, and to a much more focussed extent John Tavener, have made conscious decisions to avoid violence and turbulence, as a gesture towards what they probably regard as the iconography of music, making their music as a kind of gateway or a window to heaven. I don't necessarily see my music in those terms; I see it as much more rooted in the earth, but no less religious or sacred. It's a theological difference that we have, based on the East/West split, as it were. I'm much more a Western Catholic than those composers. I see my search for the sacred as being in the here and now, rather than trying to find it in some kind of distant, unachievable place out there. (MacMillan in Hallam, 2008, p25)

He is acutely aware of the complexity of faith and the power of its outward manifestations through the liturgy and ritual. The phrase 'I see it as much more rooted in the earth, but no less religious or sacred,' is particularly noteworthy in regard to *Antifonarju Belti*, with the *festa* antiphon rooted in the *festa* ritual that extends well beyond the needs of the liturgy³². Speaking of the liturgy, MacMillan acknowledges the relationship between the objectivity of public ritual and the subjective reaction to it, and he allows his music to touch on that at points (Hallam, 2008, p21). There is a great liturgical sensibility in MacMillan's work whether a piece is inspired by the liturgy (such as the orchestral triptych *Triduum* (1995-1997)) or whether they are works intended for the liturgy itself as with the *Strathclyde Motets* (2005-2010) which will be discussed in greater detail below. His music often embraces the symbolism and theology embodied by that ritual, an aspect which is discussed at some length by McGregor (2011,

³¹ In the literature on Pärt's music that was consulted, no emphasis is placed on Pärt's Estonian (or even Baltic) roots. Even in such an in-depth study as Hillier's (1997), Pärt's own ethnic heritage never enters the discussion on his music. On the other hand, his discovery of Eastern Orthodox spirituality in the early 1970s is central to his music written after that.

³² As discussed in Section 1 of this chapter, the *festa* antiphon as is present in the *festa* ritual in Maltese festas is extraneous to the liturgy as set down in the Roman Gradual. It no longer fulfills its original function as a versicle before a psalm or canticle, and is instead sung at the end of solemn Mass or the conclusion of the procession when the statue reenters the church.

p31ff). Religious symbolism is by no means new and can be found in works from J.S. Bach up to Olivier Messiaen, a composer who MacMillan acknowledges as an inspiration (Hallam, 2008, p26). Coming from a traditional Catholic background, MacMillan's approach to music resonates with my own personal experience. His music, rooted not only in personal faith but also in a shared communal experience, presents an alternative to the asceticism of Pärt's style.

The other dominant influence on MacMillan's music is his Scottish heritage - an influence which is also discussed at length by McGregor (2011, p22ff). Of particular interest here is his melismatic and highly ornamented vocal writing in the *Strathclyde* motets which is rooted in Scottish folk singing (McGregor, 2011, p28). Although I have no personal affinity with the vocal style in itself, the question of identity is one I return to repeatedly in my music. The *Strathclyde Motets*, with all their melismatic passages, still transcend the label 'Scottish' by appealing to a more universal spirituality, but the Scottish roots are there nonetheless. Such arguments on national identity can be applied to many a composer (including Ives, Stravinsky, et al, discussed in previous chapters), but because MacMillan is a contemporary composer working in a country I have had the privilege to study in for a number of years, it brings the issue closer to home.

MacMillan's *Lux aeterna*, from the second set of *Strathclyde Motets*, was written in 2009 for SATB choir, this is the Communion Motet from the Catholic Requiem Mass. *Lux aeterna* is a good example of how MacMillan's Catholic and Scottish heritage collide. The motet is built around the plainchant of *Lux aeterna* as found in the Catholic *Liber Usualis*, a practice that has its roots in Medieval organum. Around that, MacMillan builds a texture that is very close to the Palestrina style. The harmony is built mostly on the Aeolian mode: mostly because at a few points (bb5-6 & bb42-43) the harmony shifts slightly on the flat side. These moments are accompanied by a melismatic passage in the soprano part that derives from Scottish folk music with its florid lines and rapid ornamentation. Although there are other motets which use even more highly ornamented melodies in the Scottish style, the example cited here is interesting because it combines the severity of Renaissance polyphony with the florid vocal

writing derived from Scottish music (Fig. 4). This contrast of texture is most evident in, *Flos Carmeli*, the fourth antiphon of *Antifonarju*, where the solo soprano line sings melismatic passages over a simpler harmonic texture sung by the male choir³³.

The musical score is for the opening of Macmillan's *Lux aeterna*. It is marked 'Adagio, andante' and is in 4/4 time. The score features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a melismatic passage marked 'p' (piano) and 'mp' (mezzo-piano), featuring triplets. The lyrics for the Soprano are 'Lux ae - ter - na, lux ae - ter - na, ae - ter - na, ae - ter - na'. The Alto part is marked 'Cantus Firmus - Plainchant' and begins with a long note marked 'p', followed by a melismatic passage marked 'mp'. The lyrics for the Alto are 'Lux ae - - - ter - - - na (luceat)'. The Tenor part begins with a long note marked 'p', followed by a melismatic passage marked 'mp'. The lyrics for the Tenor are 'Lux ae - - - ter - na, lux ae - ter - na'. The Bass part begins with a long note marked 'p', followed by a melismatic passage marked 'mp'. The lyrics for the Bass are 'Lux ae - - - ter - na, ae - ter -'.

Fig. 4 - *Antifonarju Belti*: Opening of Macmillan's *Lux aeterna*

5. *Antifonarju Belti*

Antifonarju Belti touches upon a genre that is laden with historical, religious, and personal meaning. The first two aspects have already been dealt with extensively above, so this section will detail the personal approach to the *Antiphonary*. St Dominic's feast in Valletta remains one of my first memories of a Maltese *fešta*. It was one of the few feasts I remember experiencing with my grandfather (who hailed from St Dominic's parish) as a child. I was therefore exposed to the sound-world of one of Valletta's main *festas* at an early age, and could witness not only the aesthetic aspect of the ritual but also the fervour with which the participants got involved in the proceedings. During the fieldwork carried out as part of the research I was able to re-examine that ritual as it unfolds for various Valletta feasts. I was able to identify those elements in the ritual that are considered so sacred as to be untouchable. These include the patron saint's statue, holy relics, and the *fešta* antiphon. The antiphon would elicit not only devotion but a sense of pride in a common heritage. Many *fešta* participants would struggle with identifying Beethoven's Fifth Symphony from Palestrina, but would accurately be able to tell you the composer, date of

³³ see this chapter, Section 5.5

composition, versions in existence, and any other historical anecdote concerning their *fešta* antiphon. Although the antiphons that are currently in use are themselves considered untouchable by the community, the genre itself is not totally untouchable, and many *festas* have more than one version of the same antiphon. Historical circumstances and public taste have led some versions to acquire a cult status in their respective communities being known by all the participants, with others relegated to the history books.

It is against this background that the *Antifonarju Belti* was written. What is the role of the *antiphon* in an increasingly fragmented community³⁴, and what can it offer as a genre to an audience beyond Valletta's community? On the one hand it acknowledges the rich tradition it embodies, but on the other hand it seeks to examine the antiphon independently of the *fešta* ritual. The purpose is not to replace the established antiphons, but to offer alternative interpretations of the genre. The focus is not simply the ritual attached to the celebration of a saint, but also the inherent metaphors and symbols found within the text, and what these can reveal about the community and personal spirituality.

The *Antifonarju Belti* is made up of five antiphons representing Valletta's five main feasts (Fig. 4). These include the three parishes of St Dominic's, St Paul's, and St Augustine's, as well as the Carmelite³⁵ feast which, although not associated with a parish church, enjoys a huge cult following. All these feasts are held with great pomp and with expensive outdoor decorations, band marches, and a procession with the saint's statue. The fifth feast is that of St John the Baptist held at the Co-Cathedral in Valletta, a feast which is strictly liturgical and fundamentally different from the other four. However, this church is

³⁴ see Chapter 2, Section 5.

³⁵ The Church of Our Lady of Mt Carmel on Old Theatre Street is the conventual church of the Carmelite Priory attached to it, and the feast held annually in honour of Our Lady of Mt Carmel on the 16th of July is popularly referred to as *Tal-Karmnu* (the Carmelite feast).

to all intents and purposes the mother church of Valletta, and its primacy is undisputed³⁶.

<i>Festa</i>	<i>Antiphon</i>	<i>Church</i>	<i>Status</i>
St John the Baptist	<i>Ingresso Zacchariae</i>	St John the Baptist	Co-Cathedral
St Dominic	<i>Pie Pater Dominice</i>	Our Lady of Porto Salvo	Parish & Basilica
St Paul	<i>Sancte Paole</i>	St Paul	Parish & Collegiate
St Augustine	<i>Sancte Pater Augustine</i>	St Augustine	Parish
Our Lady of Mt Carmel	<i>Flos Carmeli</i>	Our Lady of Mt Carmel	Sanctuary Basilica

Fig. 5 - *Antifonarju Belti*: The five Valletta feasts represented in the *Antifonarju Belti*

Out of five feasts, four are dedicated to male saints. During the fieldwork I was able to witness the *fešta* celebrations at close quarters, and during the composition of the antiphons I was getting directly involved in the organisation of the feast of St Dominic. The *fešta* organisation remains predominantly patriarchal, with females taking on a more private role. That is not to say that women are willingly excluded or purposely hidden from the *fešta*. In fact, I have witnessed several occasions where women were approached to take an active part and they refused³⁷. That female element is countered by the widespread devotion to Our Lady whose cult is present in Valletta under a multitude of titles³⁸. With the exception of the Carmelite feast, these Marian devotions do not

³⁶ St John's was originally the conventual church of the Order of the Knights Hospitaller of St John who built Valletta, but when Napoleon took power in 1798 the Church was transferred to the Maltese Diocese to function as a Co-Cathedral and thus hierarchically superior to all other churches in Malta except the Cathedral in Mdina. A concise history of the church is available on <https://www.stjohnscocathedral.com/history-of-st-johns/>

³⁷ I can only comment on the St Dominic's *fešta* organisation on this point, but generally the community is surprisingly open-minded and is happy to embrace anyone regardless of gender, sexuality, ethnicity, or political leanings. The only requirement is loyalty to the community and willingness to work for the benefit of the community. The lack of direct female involvement is a complex issue that warrants an independent study in itself.

³⁸ Although the antiphonary only includes Our Lady of Mt Carmel (Carmelite Church), there are other popular Marian devotions including Our Lady of Sorrows (Church of St Mary of Jesus, Franciscan Minors), Our Lady of Consolation (St Augustine's, Augustinian Friars), and Our Lady of the Rosary (Church of Porto Salvo, Dominican Friars).

attract the ostentatious public displays of the other *festas*, being limited instead to solemn liturgies and devotional processions. Nonetheless, no other *fešta* community would ever dare diminish the importance of the cult of Our Lady and the theological primacy attached to the cult of the Virgin Mary. It must be pointed out that there are other smaller feasts celebrated in Valletta, each of which offers its own particular narrative. The *Antifonarju Belti* is by no means a finite set, and the possibility of expanding that set remains a possibility.

The antiphons to St Dominic, St Paul, and St Augustine are scored for a *cappella* male choir. This not only reflects the patriarchal set-up of these *festas* as mentioned above, but also comments on a historical reality. For centuries women were not allowed to sing in the Catholic liturgy, and although that custom was not always adhered to, the Maltese *fešta* antiphons of the 19th and 20th centuries remain predominantly scored for male voices with orchestra. The foregoing of the orchestra is a conscious bid to distance the genre as much as possible from its overwhelmingly operatic flavour and seek out new sounds. The immediacy of a *cappella* choral music offered an appealing alternative, with vocal music offering both a link with tradition as well as a personal affinity with the medium through my own choral experiences. The *Antifonarju Belti*, taking Pärt's and MacMillan's choral works as its cue, explores the spiritual side of the antiphons; a spirituality explored through the immediacy of the human voice. A soprano solo is added to *Flos Carmeli*, in recognition of that delicate but extremely important female element in the *fešta* set up. The fifth antiphon, *Ingresso Zacharia*, belongs to an altogether different set up, and this is reflected in the scoring through the use of a double mixed choir. Once again, the historical reality informs a musical decision. The use of double choirs is not only typical of Italian 16th and 17th century polyphony (which is the period in which the Co-Cathedral was built and embellished), but it is the only Valletta church to have two organ stalls which allow for antiphonal singing.

In the Catholic liturgy, antiphon texts for the great feasts (such as Christmas and Holy Week) are usually taken from the Scriptures³⁹. However, this is not always possible, especially when celebrating feasts which have either no direct connection to the biblical narrative (e.g. Saint Dominic who was born in the 12th

³⁹ For the Antiphon texts and translation see Appendix III

century) or a feast which enjoys only a local cult (e.g. the feast of St Paul's shipwreck which is only celebrated in Malta). This means that the resulting texts are newly written especially for that feast day, and as with most of the non-biblical texts within the Catholic liturgy, they are un-authored. The texts for the antiphons of St Dominic, St Paul, and St Augustine will be considered together because they overlap in many ways. The cult of these saints is heavily centred around the idea of a saint being like a father to each respective community. This is not limited to the antiphons, but to all the rituals where it is common to refer to 'our father St Dominic' or 'our father St Paul'. The antiphon texts then elaborate further and create a devotional character profile for the saint. Each saint is given attributes and qualities that the faithful can relate to. These attributes themselves also reveal a lot about the nature of the cult. Saint Dominic is implored to 'remember your poor ones', and this reflects both the nature of the Dominican Order as one of preachers among the poorer urban communities, as well as its real presence in the lower part of Valletta, in the demographically poorer community of the city. This contrasts heavily with the St Paul antiphon where he is portrayed as 'teacher of nations', an image that would appeal to the mercantile and professional demographic that traditionally makes up the Pauline community in Valletta. The cult of St Augustine is not as strong as the other two feasts⁴⁰, and the church was already home to two other cults, that of Our Lady of Consolation, and St Rita - patron saint of impossible causes. The resulting antiphon for St Augustine plays a lot on this element of 'consolation', thereby extending an already existing narrative belonging to other cults. What all three antiphons have in common is the invocation by the faithful for each saint to intercede on their behalf.

The antiphon for the feast of Our Lady of Mt Carmel needs to be considered separately. The text for *Flos Carmeli* is unusual in the Antiphon repertoire in that it is technically a hymn, not a proper antiphon⁴¹. The hymn is attributed to St Simon Stock and was written in the early 13th century. The image of the flower

⁴⁰ This church was only elevated to a parish on the 21st January 1968 by a decree from the Archbishop Mon. Mikiel Gonzi

⁴¹ The texts generally used for Antiphons are the antiphons of the *Magnificat* from the vespers of the eve of the feast in question.

was a particularly strong one⁴², especially the five-petal heraldic rose which is also the inspiration behind the use of the perfect 5th in the piece itself. In a conversation with Fr Charlo Camilleri O. Carm. on the cult of Our Lady of Mt Carmel, he elaborated on this floral imagery and used the term 'lily amongst thorns', and pointed out that the Carmelite Order works a lot amongst the poorer urban communities, especially areas afflicted by prostitution and social problems⁴³. The antiphon also touches on the role of the Virgin Mary as a 'mother'. Interestingly, whereas different male saints are accorded the title of 'Father', it is only the Virgin Mary who is given this maternal role⁴⁴, a role acknowledged by all the other communities as being superior to any other cult⁴⁵. The text also refers to the Virgin Mary as 'Star of the Sea', an appellation that has great resonance in a harbour community like Valletta.

The text for the antiphon of St John the Baptist is the only one that has a biblical source and paraphrases the Gospel of Luke, Chapter 1 verses 8-11. The chapter deals with the annunciation of John the Baptist's birth to his father Zechariah, who was a priest at the temple in Jerusalem. The tone of this antiphon text is remarkably different since there is no popular devotion or even a specific community attached to this feast. Therefore, all supplications for intercession as well as honorific titles for the saint are absent.

As mentioned above, the *fešta* antiphon has been traditionally dominated by a predominantly 19th-century operatic style. In all these antiphon settings a grand musical rhetoric is employed, characterised by heavy orchestration and florid

⁴² Flowers are an important element of Marian symbolism, in particular the Rose (divine love) and the Lily (purity)

⁴³ This has been referred to in various conversations with other Carmelite Friars and *Beltn*. The Carmelite Church in Valletta is actually very close to Strait Street, the old red-light district in Valletta.

⁴⁴ This phenomenon can be observed in other feasts and cults both in Valletta and around Malta, so for example, female saints like Saint Catherine of Alexandria, despite enjoying widespread devotion, are never referred to as 'mother'.

⁴⁵ As part of the celebrations of Valletta 2018 Capital of Culture, one event that was planned was the 'Great Feast' - a celebration of the four principal feasts of Valletta (St Dominic, St Paul, St Augustine, and Our Lady of Mt. Carmel). The issue of precedence of the male saints during the procession became a very thorny issue, but everyone agreed that the Virgin Mary should be placed last in accordance with her theological importance.

vocal writing in the style of Rossini and Verdi. Many of the musical devices used in *Antifonarju Belti* are alien to this style. This includes imitative polyphony, use of short repeated fragments⁴⁶, modal harmony, and antiphonal writing. These devices are always a result of the meaning (explicit or implied) of the text, as shall be examined below.

5.1 Pie Pater

Feast of St Dominic, Basilica of Our Lady of Porto Salvo

1st Sunday in August

This antiphon was the first of the set to be written. Because of my personal connections with the feast of St Dominic, starting from this antiphon was a natural choice. The antiphon forms part of a ritual I am familiar with and which is close to my heart. The figure of St Dominic is a fascinating one - a pragmatic religious reformer and renowned preacher. I have always been fascinated by the incongruence between the ascetic figure of the saint and the rowdy *fešta* celebrations held in his honour⁴⁷. *Pie Pater* looks beyond the communal ritual and reflects on the historical figure of St Dominic. His hagiography is rich in narrative, including the legend of a star appearing over the church where he was being baptised, which has become an important iconographic symbol and appears on his forehead in representations of the saint.

The opening of this antiphon (Fig. 6) uses the same 4-note motif that opens the vocal part of Vincenzo Bugeja's antiphon of the same name written in 1848 (Vella Bondin, 2000, pp108-109). The original antiphon has a long orchestral introduction and with the first vocal entry the whole congregation joins enthusiastically (if rather imperfectly) with the singing. During the fieldwork I was able to witness the crowd waiting expectantly as the orchestra started off Bugeja's antiphon, and then joining in on the opening notes. Generally

⁴⁶ In the traditional antiphon repetition is only used for the final 'Alleluia' in certain antiphons.

⁴⁷ Such contrast is relatively common in Maltese *festas*, although to varying degrees. In one particular locality (St Paul's Bay), these celebrations are held in honour of Our Lady of Sorrows no less, a Marian title which is usually associated with penitential pilgrimages rather than fireworks and band marches.

speaking, *fest*a participants are mostly familiar with the words and text of the opening and choral parts, with the rest of the antiphon being hummed along or sung with an inaccurate (or sometimes even totally invented) text⁴⁸. Thus starting with that motif is not simply a nod to a great historical tradition but also a nod to a shared moment of common spirituality.

Andante non troppo
♩ = 60

Tenor I

Tenor II

Baritone

Bass

Pi - e Pa - ter,

Pi - e Pa - ter, Pa - ter Do - mi - ni - ce___

Fig. 6 - *Antifonariju Belti: Pie Pater*. Opening

That motif is treated polyphonically with imitations at the perfect 4th and 5th. The stepwise melodic shapes and imitative procedures stem from the Palestrina style, with occasional deviations such as the Bass entry at b6 a 5th below the initial statement of the motif (as opposed to a 4th below on the dominant), and the sequential repetitions in the bass at bb12-13 which look towards the Baroque idiom. In line with Renaissance polyphonic practice, a new clause of the text ushers in a new motif, such as at b24 on Tenor I on the text 'tuorum memor operum' (Fig. 7). The motif retains a melodic link with the opening with its melodic span of a third, although in this case it is a minor third. This is also treated polyphonically, with the subject appearing in augmentation on the Baritones at b26.

⁴⁸ This is probably due to the fact that the solo passages tend to be in an operatic style and thus musically more difficult to commit to memory. It could also be that the choral parts encourage communal singing more than solo passages.

24

T. I
tu - o-rum me - mor o - pe - rum, tu - o-rum me - mor o - pe - rum,

T. II
tu - o-rum me - mor o - pe - rum, tu - o-rum me - mor o - pe - rum,

Bar.
tu - o - rum me - mor o - pe

B.
ce.

Fig. 7 - *Antifonaru Belti: Pie Pater*. Motif on 'tuorum memor operum'

The change to a homophonic texture in b34 on the words 'sta coram summo Judice' is also typical of the Palestrina style where he uses the change of texture to emphasise a particular section of the text. Such a device can be found in such motets by Palestrina as *Pueri hebraeorum* and *Panis angelicus*. At b48 the Basses introduce the new clause 'pro tuo coetu pauperum' which is imitated at the perfect 5th by all the other voices. This imitation at the 5th (as opposed to the 5th above/4th below common in Renaissance and later tonal music) is a recurring device in these choral antiphons. The final 'Alleluia' takes up the quaver motif heard on Baritones at b4 and develops into a melismatic fugal section that owes a lot to Baroque music in style, especially the choral fugues of Bach and Handel.

5.2 Sancte Paule

Feast of St Paul, Collegiate Church of St Paul

10th February

Of all the Valletta antiphons this is the one which I struggled with most. Apart from the historical baggage associated with the antiphon⁴⁹, there was also the personal dilemma of setting a text that belongs to the rival feast of St Dominic

⁴⁹ see this chapter, Section 2.

with which I have personal affiliations⁵⁰. As with the other antiphons, the starting point was the figure of the saint being celebrated. The figure of the Apostle Paul is complex and often contradictory. His writings oscillate from uncompromising severity to moments of poetic tenderness. Being brought up in a Catholic tradition I was always fascinated by the Pauline Epistles read out during Mass, the contents of which were a continuous source of bafflement for me as a child. St Paul is also credited with the Christianisation of Malta⁵¹ and has been appropriated as a national icon. When composing this antiphon there was a conscious decision to distance the music from the image of St Paul as an imposing, almost inaccessible, figure. That iconography dominates a greater part of the ritual around the Pauline cult (not just in Valletta), with the Apostle always shown as a fierce preacher. Without denying the severe side of Pauline theology, the antiphon also touches on the more human qualities of his message, and these contrasts form the basis of this antiphon. Ultimately, the text is more of a prayer of supplication than just a paean to the saint.

The first 8 bars alternate between powerful statements of the words 'Sancte Paule' and calmer sections on 'Apostole' (Fig. 8). The repetition of this phrase throughout the piece acquires the quality of a mantra. Repetition as a means of spiritual meditation is quite common in the Catholic rite, with the recitation of the Holy Rosary and various Litanies being prime examples. Here it not only frames the different titles accorded to the saint, but also reinforces the importance of the saint in Valletta's (and also Malta's) narrative. The element of repetition owes a lot to Pärt's choral style although the declamatory writing is closer to MacMillan.

⁵⁰ There are rivalries between all the *festas*, each to a varying degree, but the rivalry between the Dominicans and the Paulines is most pronounced. This stems from a wide range of factors that have been touched upon throughout this document. However, a detailed examination of the factors that create these rivalries would be beyond the scope of this dissertation.

⁵¹ The arrival of St Paul on the islands is documented in Chapter 27 of the Acts of the Apostles in the New Testament. The claim of uninterrupted Christianity or even immediate Christianisation of Malta upon his arrival is hotly debated by historians, but popular tradition still holds to that narrative, and the Valletta Pauline faction is immensely proud of that biblical connection which they often use as a *de facto* justification of superiority over the other *festas*.

Deciso e con forza **Più calmo** **Tempo I**

♩ = 60 ♩ = 50 ♩ = 60

ff **p** **ff**

Tenor 1
Sanc-te Pau-le A-pos - to - le, Sanc-te

Tenor 2
Sanc-te Pau-le A-pos - to - le, Sanc-te

Baritone
Sanc-te Pau-le A - pos - to - le, Sanc-te

Bass
Sanc-te Pau-le Sanc-te

Fig. 8 - *Antifonaru Belti: Sancte Paule: Opening*

The first of title invoked is 'praedicator veritatis' ('preacher of Truth'), a title so important that it is displayed prominently on the statue of the saint that is carried in the procession on the feast day. The phrase is set to a triadic motif which is heard at b9 and treated imitatively. The triadic patterns, slower tempo, and longer phrases, all contribute to the change in mood. Each of the titles listed in the antiphon are afforded this treatment and become objects of musical meditation as the listener contemplates the various facets of the Pauline cult. The emphasis on the meditative qualities of the text puts the antiphon in direct contrast with Nani's operatic setting which has a more heroic and celebratory tone.

The opening material returns fully at b19 with tutti statements, with the opening motif heard in augmentation on the Baritones at b22. The next title appears at b26, with the words 'Doctor gentium' ('Teacher of nations'), a title which resonates with the Pauline feast because of the saint's role in Malta's evangelisation, as well as St Paul's extensive travels across the Mediterranean. The texture becomes more chordal with use of suspensions to move the harmony forward, while the section becomes rhythmically more active with each repetition of the phrase until the upper parts move in quavers by b40. The section is anchored around a Cantus Firmus first heard on the Baritones at bb26-29 but then taken up by the Bases in augmentation throughout this

section. This Cantus Firmus device is typical of early organum (such as the works of Leonin) but is also found in MacMillan's work as discussed above.

The third and final invocation is 'qui te elegit, intercede pro nobis ad Deum' at b46. The descending diminished 5th, heard at the very beginning and then resolved upwards by a semitone in bar 2, reappears here as a melodically unified idea, offering a sense of resolution to the preceding musical material. This is developed into a fugue, but unlike the fugue at the end of *Pie Pater*, the music slowly disintegrates until it dies away on a low G. This muted ending reflects the sense of supplication that is explicit in the final part of the text. Once again, this is in stark contrast with the heroic ending of Nani's antiphon with its powerful tutti chords and prominent brass writing.

5.3 Sancte Pater Augustine

Feast of St Augustine, Parish Church of St Augustine
3rd Sunday in May

Unlike St Dominic and St Paul, there is not a strong cultic tradition towards St Augustine in Valletta (or anywhere else in Malta for that matter). Although the Augustinian Friars were present in Valletta since the city's early days, their church was only elevated to a parish status in 1968, and the feast in honour of St Augustine only started then. Even nowadays, despite great financial investment from the friars into boosting the feast, it remains a small affair with little cultic following. The feast is celebrated with a ritual no less elaborate than then other feasts, with street decorations, bands, fireworks, and its own *fešta* antiphon, and yet it has never found popular following. One probable reason is the figure of the saint himself. St Augustine is one of the great theologians of Christianity, but has little appeal to the communal narrative⁵². The saint's role as a theologian holds little appeal to the ordinary devotee, and contains neither the rich hagiographical detail of St Dominic, nor the biblical and national connotations of St Paul. Indeed, during the interviews those who hailed from

⁵² Interestingly, in the same church there is a strong cultic devotion towards St Rita of Cascia, an Augustinian nun who is the patron saint of impossible causes. This narrative has a great appeal to the faithful facing life situations beyond their control, and thus see in the saint a figure of consolation.

this particular parish showed greater attachment to Our Lady of Mount Carmel, whose sanctuary lies just outside the parish limits. When pressed about St Augustine they generally regarded him as a distant figure with whom they felt they had little in common.

The resulting mood of this antiphon is contemplative, in line with the image of Augustine as an ascetic saint and great theologian. Repetition, through the use of an *idée fixe*, is used to reinforce that contemplative element. Unlike *Sancte Paule*, repetitions in this antiphon are not forceful or disruptive, thus preserving the contemplative mood. The *idée fixe* is first heard in Tenor II over a drone bass (Fig. 9), and is dominated by an oscillating minor third pattern. The resulting harmonies make use of semitonal and tonal clashes that are typical of Pärt's harmonic language.

Adagio ma non troppo
♩ = 50

San

Fig. 9 - *Antifonarju Belti: Sancte Pater Augustine: Idée fixe*

At bar 8 the Baritones and Basses initiate an imitative section invoking the name of the saint. The passage is built around two melodically contrasting motifs (Fig. 10), an idea that stems from the dualism of spirit versus body that is such an important theme in Augustinian theology⁵³. Although the melodic shapes at this point are more angular, perhaps more reminiscent of Bach's fugal subjects, the contrapuntal texture is still closer to Renaissance polyphony.

⁵³ Although Augustine's writings were not specifically studied in depth as part of this research process I have read the *Confessions* and several other writings by or on St Augustine. The antiphon does not embody Augustinian theology, but only acknowledges one aspect in the same way the other antiphons acknowledge various other facets of a saint's cult and hagiography.

8

T. I

T. II

Bar.

B.

San - cte pa -

San - cte pa - ter Au - gus - ti - ne,

San - cte pa - ter Au - gus - ti - ne,

Fig. 10 - *Antifonarju Belti: Sancte Pater Augustine*: Double motifs

A new motif appears at b19 on Tenor II on the words 'tu dulcedo pauperum' ('you are the sweetness of the poor') which is imitated by the other voices, except Tenor I which brings back the *idée fixe* motif. The melismatic figure on 'dulcedo' counters the predominantly syllabic setting of the previous verse. A series of short solo interjections over static harmonies starts at b25, then at b36 the texture changes to close harmony chords. These individual invocations on 'Tu pius' ('You are holy') are characterised by diminished fifths and thirds giving a more plaintive sound. This idea of invocation and supplication is carried on into the final 'ora pro nobis' ('pray for us') section which uses a slurred figure in compound time (once again in descending thirds with a prominent diminished third), and whispered interjections (e.g. b47). The use of *sprechstimme* creates a murmuring effect not unlike that heard during communal prayers. The murmuring becomes a cluster of sound at bb49-51 only to go back to the 'ora pro nobis' motif, with the diminished third also appearing harmonically between the tenor parts at bb60-61.

5.4 Flos Carmeli

Feast of Our Lady of Mt Carmel, Sanctuary Basilica of Our Lady of Mt Carmel *16th July*

The devotion to the Virgin Mary is central in Catholic worship, and the title of 'Our Lady of Mt Carmel' is one of many titles given to her. Generally speaking, these titles highlight a different aspect of the devotion, but also serve to familiarise the faithful with a particular element of the church, in this case the Carmelite Order. This Marian title is generally associated with the role of the Virgin Mary in saving souls from Purgatory, and the antiphon reflects this sense of supplication and intense devotion. The music is built around the contrast of simple and repetitive patterns in the choral part against the quasi-improvisatory nature of the soprano line. One important influence was the work of the Notre Dame School, particularly Leonin and Perotin. The latter's conductus *Beata Viscera* provided an important model for the soprano part, and how its free and intricate melodic line can still give a sense of stasis and timelessness. The simplicity of the accompanying choral part owes a lot to the music of Arvo Pärt, especially works like the *Magnificat* with its oscillating chords.

As mentioned previously this antiphon is not just the only antiphon dedicated to a female figure, but also uses a text which is technically a hymn rather than an antiphon⁵⁴. This led to a different compositional approach, one informed more by the symbolism of the text than its narrative. The interval of a perfect fifth provides the seed from which the piece grows: first from the drone with the harmonic interval of a fifth in the choral part which opens the piece, and then by the first melodic interval of a fifth that launches the soprano's vocal line. The use of the fifth is not casual, and stems from the concept of the five-petal heraldic rose and its Marian associations⁵⁵. This in turn gives rise to the idea of 'growth' - a flower slowly blossoming - a principle which determined the compositional technique used.

⁵⁴ see the discussion on the antiphon texts at the beginning of this section.

⁵⁵ The rose is a common symbol in Mariology from the title of 'Mystic Rose' in the Litany of the Virgin to the pious legend of roses appearing in her tomb following her assumption into heaven. The five-petal heraldic rose was chosen for its symbolic role to parallel the musical symbolism of using the perfect 5th.

Structurally, the choral part determines the shape of this antiphon (unlike the other antiphons where the text informs the structure). It starts off with a five bar choral section and expands gradually towards the final 'Alleluia' (see Fig. 11). The length of the sections was determined using Fibonacci numbers, creating a sense of organic growth. This is only interrupted with the final five-fold repetition of the 'Alleluia' at the end. The sense of growth is also reinforced by the gradual addition of pitches in the choral part. Starting from the opening fifth on F and C, with each section a new pitch is added, always a perfect 5th above the last added note. By the end of the piece, the choral part encompasses a complete Lydian mode on F. The soprano part on the other hand follows no system and is constantly changing mode.

Bars	No. of Bars	Text	Pitches (choral part)
1-5	5	Flos Carmeli,	F-C
6-13	8	vitis florigera	F-C- G
14-26	13	splendor coeli, virgo puerpera singularis	F-C-G- D
27-47	21	Mater mitis sed viri nescia	F-C-G-D- A
48-82	34	Carmelitis da privilegia, stella maris.	F-C-G-D-A- E
83-87	5	Alleluia	F-C-G-D-A-E- B

Fig. 11 - Antifonarju Belti: *Flos Carmeli*: Pitch schematic of the choral part

The metre of the piece is a very regular 4/4; however this is intended more as a performance guide than an important rhythmic element. The idea is to have a very basic beat over which the voices can move independently, a concept that arises from the concept of 'tactus' of early polyphony. The choral part is the more regular of the two elements, and although it does contain some rhythmic displacement, the general feeling is one of near stasis, broken only in the final 'Alleluia'. On the other hand, the soprano part is full of irregular phrases which start at different points of the bar. This highly melismatic part generally uses ascending followed by descending melodic passages. Once again, it is the idea

of gradual growth that informs the melodic element, with a series of unfolding melodic passages growing out of each other.

This sense of growth is also present harmonically and in the vertical relationship between the soprano and the choral passages. Even though the choral part was built on the Lydian mode from b27, the harmony shifts to a Dorian mode on D. The soprano passages were mostly written after the choral passages, with the melody arising from the harmonic component, meaning that any harmonic changes affected the melodic component. The melodic part then colours the otherwise simple harmony with chromatic inflections, although these diminish towards the end as the two parts come together (Fig. 12).

The image displays two musical staves for the Antifonaru Belti: Flos Carmeli. The left staff (bb11-13) shows a Soprano Solo (S. Solo) with a melodic line featuring chromatic inflections and a triplet, and a Choral part (T. I, T. II, Bar., B.) with a simple harmonic accompaniment. The right staff (bb67-69) shows a Soprano Solo (S. Solo) with a melodic line featuring a triplet and a Choral part (T. I, T. II, Bar., B.) with a simple harmonic accompaniment. The lyrics are: vi - tis flo - ri - ge - ra (left) and Stel - la ma - ris (right).

Fig. 12 - *Antifonaru Belti: Flos Carmeli*: bb11-13 compared to bb67-69

5.5 Ingresso Zacharia

Feast of St John the Baptist, St John's Co-Cathedral

24th June

The final antiphon belongs to the magnificent St John's Co-Cathedral, originally built as the conventual church of the Order of St John. The original building was an austere single-nave Mannerist church completed in 1577; however the decoration of the church coincided with the emergence of the Baroque style, resulting in a magnificently ornate interior. It is important to remember that this church never functioned as a parish church nor has it had any popular devotion attached to it. Throughout the Knights' period this was the Conventual Church of the Order and thus access was extremely limited to the general public. Following the Knights' expulsion from Malta in 1798, the church passed on to

the Archbishop and was set up as a Co-Cathedral. Although liturgical celebrations are still conducted with great pomp, the *fešta* ritual never spills into the public city space with the exception of a small and quiet procession with the saint's relic on the feast day. The antiphon thus plays on the biblical narrative and the spatial impact of the church.

The use of double choir and antiphonal effects is an example of how the space itself has informed the work. These are common elements of 16th and 17th century Venetian and Roman music, in particular the music of Gabrieli and Monteverdi, which developed because the great churches (e.g. St Mark's in Venice) for which their music was written afforded such possibilities. St John's church in Valletta was not only one of the biggest churches in Malta at the time of its construction, but also had two organ stalls above the high altar, and a choir balcony above the front door on the opposite side of the church, suggesting a wide range of musical possibilities.

The antiphon is also influenced by the spatial and visual impact of physically entering the Co-Cathedral. A visitor entering from the main door would move from the austerity of the facade and its surroundings to the magnificent Baroque nave, with the eye being carried all the way to the High Altar opposite. The nave was painted by Mattia Preti between 1661 and 1666 and contains a grand narrative scheme showing the life of St John the Baptist that unfolds gradually in a series of painted scenes. Part of that narrative is found in the antiphon's text, which is based on a passage from the Gospel of Luke where Zechariah (father of John the Baptist) receives an angelic visitation from the Archangel Gabriel announcing the birth of the Baptist (Luke 1: 12-17). In the story, Zechariah is doubtful of the vision, since both him and his wife are old, and as a result he is struck dumb until the birth of his son.

The opening of the antiphon takes its cue from the spatial qualities of the church. The initial F major chord on the word 'ingresso' (literally 'he walked in') move towards several harmonic shifts (F major - B minor - C major - D \flat major) (Fig. 13). This gesture is repeated in various vocal combinations across the two choirs as more details of the narrative are revealed. This represents a sonic transformation of the visual experience upon entering the church mentioned in

the previous paragraph. At b20 Bass II introduces a new idea on the word 'apparuit' ('he appeared'): a monotone declamation of the text which gradually opens up to a climax on b32. This refers to the angelic apparition but in the context of the Co-Cathedral, with its multitude of angels painted all over the vault, the apparition becomes grander. This slow unfolding of narrative is a visual trope which Preti uses to great effect in the decorative scheme. Similarly, the declamations of 'apparuit' across the two choirs creates a gradual unfolding of the musical narrative until the music reaches a climax at b32. The texture is reduced to all-female voices and the tempo slowed down at b33 on the words 'Gabriel Angelus' ('the Angel Gabriel') to create the sense of a divine apparition as the focus shifts to this central figure.

Andante solenne
♩ = 60

The musical score is for the opening of 'Antifonarju Belti: Ingresso Zacharia'. It is written for two choirs, each with four parts: Soprano, Alto, Tenor, and Bass. The tempo is 'Andante solenne' with a metronome marking of ♩ = 60. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: 'In-gres - - - so Za-cha - ri - a temp- lum_ Do - mi - ni.' The score shows dynamics from piano (p) to forte (f) and includes a triplet in the Bass parts.

Fig. 13 - *Antifonarju Belti: Ingresso Zacharia*: Opening

The second part of the antiphon starts at b42 with a fugal treatment of 'stans a dexteris altaris incensi'. The use of fugal textures helps to build more tension as the biblical narrative reaches its climax. Looking back on Lévi-Strauss' structural reading of myth (1978), we can draw a similar parallel to the reading of the decorated vault, whereby it is possible to read different elements simultaneously. That visual counterpoint becomes a musical counterpoint, as more elements are added. Once again, the word 'apparuit' becomes an operative word, and the fugue is continuously interrupted by homophonic declamations of the word. The apparition of the Archangel Gabriel is, after all, the focal point of this narrative. A stretto passage at b63 increases the dramatic tension leading to a tutti climax on an F minor chord b72 as the angel Gabriel finally appears. A series of harmonic shifts at bb74-77 lead to the emphatic repetition of the final F major chord at bb78-81, before the final Amen concludes the narrative.

Antifonarju Belti touches upon elements of the *fešta* ritual that are not immediately apparent to the observer and often to the participant. Despite the outward similarities in the ritual celebrations (such as street decorations, band marches, richly decorated churches, etc.), each devotion has its own particular spiritual focus. The cult of saints is not a tradition that is devoid of meaning or relevance to the community. Whether it is the ascetic pragmatism of St Dominic, the imposing figure of St Paul, or the deep theology of St Augustine, at the heart of each *fešta* lie different spiritual undertones that Valletta's community identifies with. The antiphons do not seek to simplify the complexity of sacred narrative, but only to highlight a particular aspect of it through music.

V.

Unfinished Narratives

After more than four years of research and direct involvement with Valletta, the enigmatic city of my childhood has not become any less mysterious. I can still walk its streets and feel that it's a strange new city fraught with innumerable stories to discover. I remember that when I was young I would be amused at how often my grandmother would modify and elaborate a story in its repeated re-tellings. Now, every time I narrate Valletta's story, the same thing happens. Each re-telling brings a shift in perspective or unearths a new recollection. The three works in the portfolio offer only a few versions of that story. The *Piano Concerto No. 2* focuses on my personal relationship with the City; a city that is experienced on foot. It plays out the tension between that personal experience and the city space. Meanwhile, *Sinfonija Beltija* looks at the community and how people interact in the city space and shape that space. The Valletta of *Sinfonija Beltija* is not the one assigned to the history books or the branded city of travel guides and tourism ads: it is the Valletta of those who live it, whether every day or just for a short time. And finally, there is the spiritual city embodied by the *Antifonarju Belti* (*Valletta Antiphonary*), perhaps the most complex aspect of Valletta's many facets. It is the city which aspires to be more than just a human space, but embodies concepts of sacrality. All of this barely scratches the surface.

This dissertation was written with the full knowledge that it presents a limited and incomplete view of Valletta; limited because it is subject to personal perspectives, and incomplete because there are still many stories that need to be told. Furthermore, it is not simply a matter of documenting stories, but also the effect on their meaning when those stories are retold and juxtaposed. Accepting those limitations as a composer has been one of the greatest challenges throughout this research. Not only am I limited by my own understanding of the city, but also by the impossibility of any one work to embody the totality of the city. Narrating a city through music can offer interesting perspectives, but the medium itself imposes its own restrictions. Music ultimately appeals only to the auditory sense, and it can only suggest the

other four senses. Therefore, the sacrality of the antiphons does not convey the scent of incense filling the church during a religious ritual, just as the 'Football' movement in *Sinfonija Beltija* can only suggest the taste and smell of beer that is drunk during the match. In both cases, this forms an integral part of the experience, and music can only allude to it. What music can convey is the emotion of these narratives, whether it is the profound spirituality of devotees during the *fešta*, the elation of a football match, or the countless other emotions that each story can transmit.

What is certain is that these past four years have had a profound impact on me as a composer. It has driven me out of my comfort zone and pushed me to explore communities where I had little or no contact with previously. The greater portion of the people whom I met throughout the research process look at classical music (and art in general) as either a form of entertainment or a historical fact, far removed from their daily lives. The challenge was not simply to convince them that contemporary music could be an empowering medium for the community, but to accept the fact that, as a composer, I have not engaged with a wider public enough. On the other hand, I was surprised and profoundly touched at how willing and honest they were to open up and share their stories. They rarely asked why I was interested in their story, but were often just glad to share it. I am also aware, as a composer, that each story told is a precious gift, and the spirit in which it was told has to be respected. Preserving the integrity of each story proved more difficult than I could have imagined. In each story, I sought to find in each story that which has a universal appeal - the elements of the story that reflect our shared humanity in spite of any cultural differences. I sincerely hope that the music written reflects that spirit.

The two most difficult decisions in the compositional process have been deciding when to stop researching, and deciding what to omit. The latter proved especially difficult, because that implied leaving out several narratives. As outlined at the very beginning, I had dealt with Valletta's narratives prior to embarking on this research. Despite all the work I have done on the city, there is still much more that could be written. There are many narratives that have not made their way into the portfolio. The research does not explore the small ethnic groups in Valletta such as the Ethiopian Copts or Serbian Orthodox

community that worship in Valletta; or the small but dedicated community of *regatta* rowers¹. It also omits other communities which have since disappeared, such as the once flourishing Jewish community. It also barely touches upon temporary communities such as the thousands of tourists who visit Valletta every year, or the community of workers who more than double Valletta's population on each working day. There is also fertile ground for in-depth gender studies within the city, not only the gender roles in community ritual, but also the way non-binary gender is viewed within the community. The city in digital space is also a topic that needs to be explored further, and although the research has used social media as a tool for information gathering², further work could be done on the impact of digital space on the city itself.

This research also barely touches upon the political issues affecting Valletta. Even though I regard art in general as an important component of public discourse on all that affects us as human beings, and even though the research touches on several sociological and political issues, each field requires a separate study in itself. It is also not the scope of this research to provide answers to the many questions that arise when dealing with the city. Instead, the creative process and the resulting works form part of a wider dialogue that seeks to understand some of those issues. By giving a more tangible form to people's narratives, music can help to disseminate that narrative, as well as shedding new light on it. During the Valletta 2018 conferences, I was struck by how many participants coming from different cities around the world faced the same problems, with gentrification being very high on the list (Valletta 2018 Foundation, 2017, pp30-34³). There were many community-driven projects presented at these conferences which sought to address these issues, but few were directly related to music, particularly classical music. This discrepancy was even more apparent at the *Geography, Music, Space* conference in Durham, UK (Durham University, 2017) where only the keynote speaker, George Revill,

¹ The *regatta* is a traditional Maltese boat race, usually held on special occasions and feast days such as Victory Day on the 8th of September.

² Many of the interviewees were contacted through Facebook, and I got to know the exact dates and locations of many of the fieldwork events through the internet. I was also able to glean interesting perspectives on the City through comment threads on social media.

³ The conference proceedings of the conference *Living Cities, Liveable Spaces* attended in November 2017 has not yet been made available at the time of writing.

touched upon music as a creative process vis-a-vis community engagement. This is not to say that there are no community-driven creative musical projects, but these seem to lack visibility or durability. Certainly, in a local context very few musicians have tackled Valletta's community narratives⁴, or any other community narrative for that matter. There are plenty of stories that still need telling, and there are many more ways in which these stories can be told.

Perhaps the most onerous question that has haunted this research has been: Why? Why should people's stories be important? What would be gained or lost by translating them into music? And why should anyone who is not directly involved with Valletta care about these stories? I have not been able to rationalise a concrete answer to that dilemma beyond the personal conviction that one of the crucial aspects which distinguishes human beings from other living organisms is the ability to create, extend, and transmit stories - and, that that creative impulse manifests itself in art. Just as the city is both a product of ,and a catalyst for, narrative, so is the individual human being. It is through the sharing of narratives that we build communities, whether tied to a geographical space (e.g. the residents of *Il-Mandraġġ* or *Id-Dijuballi*), by a shared set of values (e.g. parish communities), by a common interest (e.g. Valletta F.C. supporters), a shared history (e.g. the Valletta diaspora), or any other common narrative. Not everything in those narratives will find immediate resonance with everyone (if at all), and it is here that the artist (in this case, the composer) has to decide what to highlight and how. And I can think of no better way to articulate my position than through Italo Calvino's own words:

(To) ...seek and learn to recognise who and what, in the midst of the inferno, is not inferno, then make it endure, give it space.
(Calvino, 1972, p82).

⁴ See Chapter 1

Appendix I

Interview Data

Table I: Interview Data for each interviewee¹

No.	Gender		Age				Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+	Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
001		X		X						X	X		
002	X				X		X				X		
003	X				X			X				X	
004a	X			X						X	X		
004b	X			X						X		X	
004c	X				X					X	X		
004d	X				X					X	X		
005		X		X						X	X		
006		X								X	X		
007	X									X	X		
008		X		X				X			X		
009	X			X						X	X		

¹ NOTES:

Gender: Although the option to identify with non-binary gender was given, all respondents identified as either Male or Female.

Origin: The question of whether one is *Belti* (from Valletta) or not is a complex one, and this data only reflects what the respondents themselves consider to be their origins rather than according to any specific criteria.

Residency: R = Resident in Valletta, NR = Non-Resident in Valletta

Appendix I

No.	Gender		Age				Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+	Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
010		X		X					X		X		
011	X				X				X		X		
012	X				X			X			X		
013		X			X		X				X		
014		X		X						X			
015	X		X				X					X	
016		X	X					X				X	
017		X		X						X	X		
018	X			X			X				X		
019	X		X							X	X		
020		X	X							X	X		
021	X				X					X	X		
022	X		X							X		X	
023	X			X			X					X	
024	X				X				X		X		
025	X		X					X				X	
026	X				X		X				X		
027		X	X							X	X		
028	X				X				X		X		

Appendix I

No.	Gender		Age				Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+	Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
029		X		X						X	X		
030		X				X	X						X
031	X				X				X			X	
032	X			X			X				X		
033	X			X						X		X	
034	X			X					X			X	
035	X				X					X	X		
036		X		X						X	X		
037	X				X			X			X		
038	X				X			X				X	
039		X		X			X				X		
040	X			X				X				X	
041	X		X				X					X	
042	X			X				X				X	
043	X			X				X				X	
044	X		X				X					X	
045		X		X				X			X		
046	X				X					X		X	
047		X			X					X		X	

Appendix I

No.	Gender		Age					Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+		Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
048	X		X								X	X		
049	X				X				X			X		
050	X				X						X	X		
051	X		X					X				X		
052	X		X								X		X	
053	X			X							X			
054	X			X					X				X	
055	X				X			X					X	
056	X				X			X				X		
057	X			X				X				X		
058		X		X					X			X		
059		X			X				X			X		
060a		X	X					X				X		
060b	X		X							X		X		
061		X		X							X	X		
062	X				X				X			X		
063		X		X					X				X	
064		X				X				X		X		
065	X		X							X			X	

Appendix I

No.	Gender		Age				Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+	Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
066	X		X				X				X		
067		X				X		X				X	
068	X				X					X	X		
069		X		X				X				X	
070	X			X			X				X		
071		X			X			X			X		
072a	X									X	X		
072b		X								X		X	
073		X			X			X			X		
074	X				X					X	X		
075	X				X							X	
076	X									X		X	
077		X			X			X				X	
078	X					X					X		
079	X				X						X		
080	X				X						X		
081	X					X				X			X
082	X											X	
083		X				X		X				X	

Appendix I

No.	Gender		Age				Origin & Residency				Employment		
	M	F	18-30	31-40	41-61	62+	Belti (R)	Belti (NR)	Non-Belti (R)	Non-Belti (NR)	Works in VLT	Works out of VLT	Retired
084		X			X					X	X		
085		X	X				X				X		
086	X			X				X				X	
087	X		X					X				X	
088	X			X						X	X		
089	X				X					X		X	
090	X					X	X				X		

Appendix I

Table II: Collective Data

Gender	Number of Participants
Male	63
Female	32
TOTAL	95

Residence Status	
<i>Belti</i> Resident in VLT	25
<i>Belti</i> Non-Resident in VLT	25
Non- <i>Belti</i> Resident in VLT	9
Non- <i>Belti</i> Non-Resident in VLT	36
TOTAL	95

Age	Number of Participants
18-30	24
31-40	31
41-61	33
62+	7
TOTAL	95

Employment Status	
Works in VLT	59
Does not work in VLT	34
Retired	2
TOTAL	95

APPENDIX II

Sinfonija Beltija

Librett miġbur minn Alexander Vella Gregory

Dramatis Personae

Shezlaiah tad-Dijuballi (S) - Sopran
Ċensina x-Xwejña Mandraġġara (Ċ) - Mezzo-Sopran
Pawlu l-Pawlin (W) - Tenor
Minku tal-Piċċinin (M) - Tenor
Darren l-Eżiljat (D) - Baritonu
Il-Pampalun (P) - Baritonu
Is-Sur Traditonta (T) - Baxx
Ix-Xiħ (X) - Baxx

A Valletta Symphony

Libretto compiled by Alexander Vella Gregory

Dramatis Personae

Shezlaiah tad-Dijuballi (S) - Soprano
Ċensina x-Xwejña Mandraġġara (Ċ) - Mezzo-Soprano
Pawlu l-Pawlin (W) - Tenor
Minku tal-Piċċinin (M) - Tenor
Darren l-Eżiljat (D) - Baritone
Il-Pampalun (P) - Baritone
Is-Sur Traditonta (T) - Bass
Ix-Xiħ (X) - Bass

la - Ir-Riħ (I)

(żiffa ħelwa tar-Rebbiegħa ġejja minn fuq il-baħar mal-għabex)

la - Wind (I)

(A gentle Spring breeze from across the harbour at dawn)

Ib - Il-Profezija

Ċ:
O Melita infelix quingentis mille peractis
Semper erat Christi lux tua sancta fides.
Et fidei semper constans grata atque fidelis
Et regibus cunctis principibusque tuis
Ut Ceasar magnus, Jove dante, Valetta magister
Te salvam a magna classe orientis habet.
Nunc furor ut ira est inte aut sententia celi
classe potens reditum sanguine et igne parat.

Tutti:
Heu patriamque fugimus solanque relinquimus urbem
dispersi veluti sors sua cuique datur.
Mesta vale bis terque vale lacrimisque relictis(s)
Et gemitu similes non erit illa vale.

APPENDIX II

Ib - The Prophecy

Ċ:
O unhappy Malta in the past fifteen centuries
Christ's holy faith was always your light.¹
Always constant in faith, grateful and loyal
To all your kings and to your rulers.²
Like the great Caesar, Jove permitting, Master de Valette³
Has kept you safe from the great fleet of the Orient.
Now the fury and anger of divine judgement is upon you,
A powerful fleet prepares a return in blood and fire.⁴

Tutti:
Alas we flee our native land, we leave the city⁵ by itself,
Dispersing each one according to his fate.
Sad city, farewell, farewell for a second and third time,⁶
We are left to our tears and grief, no city will be like you.

¹ This was written in 1565. The Christianisation of Malta is traditionally ascribed to the arrival of St Paul in AD 60, which roughly equates to fifteen centuries.

² A reference to Malta's colonial past. Malta had always been under foreign influence as far back as the Phoenician colonisation in the 7th century BC.

³ Grand Master Jean de Valette (1495-1568) was the Grand Master of the Order and ruler of Malta at the time of the Great Siege of 1565.

⁴ Pirate raids were very common in Malta until the 16th century, and as recently as 1551, a small Ottoman fleet had tried to capture Fort St Angelo and Mdina but failed (although they raided the neighbouring island of Gozo and carried off most of the population into slavery), hence the 'return'.

⁵ The 'city' in question is not Valletta (which was yet to be built) but Mdina, the old capital of Malta where most of the nobility lived.

⁶ Faced with such a danger, many noble families fled to Sicily.

APPENDIX II

X: 'Xagħret Mewwija, jiġi żmien li kull xiber jiswa mija'.

X: On Xagħret Mewwija⁷, there will come a time when every acre will be worth a hundred times its value.

M: Dio Signor degli Eserciti noi vincemmo;

M: O God, Lord of Hosts, we conquered;

W: Dio Signor onnipotente noi trionfammo.

W: O God, almighty Lord, we triumphed.

S: Nostra è la vittoria,

S: Ours was the victory,

Ċ: A Voi sia sempre gloria.

Ċ: May glory be always yours.

Tutti: Gloria al Padre, al Figlio, allo Spirito Santo.

Tutti: Glory be to the Father, the Son and the Holy Spirit.

W: Donzelle maltesi venite al tempio
Venite in bianca veste
per lodare e benedire il Signore.
Nel calore del nostro giubilo

W: Maltese damsels, come to the temple
Come in your white garments
Come praise and bless the Lord.
In the warmth of our elation

Trad: Ti lodiamo, o nostro Publio!

T: We praise you, O Publius⁸ of ours.

Tutti*: X'inhu?

Tutti*: What?

⁷ Xagħret Mewwija is an old name given to the area that would eventually become Valletta.

⁸ Saint Publius, first bishop of Malta, was ordained by the Apostle Saint Paul during his visit in 60 AD. It is rather odd that Xerri attributes victory to Saint Publius, whose cult has always been overshadowed by that of St Paul and St Agatha, the traditional two patron saints of Malta. He also completely omits any mention of the Order of St John. Prior to the arrival of the Knights, Malta was under direct jurisdiction of the Spanish King and was run by a local administrative government made of noblemen. Xerri probably saw the Order as usurpers of their power and resented their presence.

APPENDIX II

Trad: Ti lodiamo, o nostro Publio!

T: We praise you, O Publius of ours.

Tutti*: U mhux hekk!

Tutti.* No way!

**minbarra Traditonta*

*except for *Traditonta*

Ia - Ir-Riĥ (II)

(Riĥ sħun min-Nofsinhar ġej minn fuq l-art f'nofsinhar)

Ila - Wind (II)

(A hot southerly wind coming from landward side at noon)

Ilb - Il-Festa

lċ-Ċelebrant - l-x-Xiĥ (X)

Master of Ceremonies - l-x-Xiĥ (X)

Festa ta' San Pawl - Pawlu il-Pawlin (W)

St Paul's Feast - Pawlu il-Pawlin (W)

Festa ta' San Duminku - Minku Tal-Picċinin (M)

St Dominic's Feast - Minku Tal-Picċinin (M)

Festa tal-Madonna tal-Karmnu - Darren (D)

Carmelite Feast - Darren (D)

Il-Folla: Shezlaiah (S)

The Crowd: Shezlaiah (S)

Ċensina (Ċ)

Ċensina (Ċ)

Traditonta (T)

Traditonta (T)

Il-Pampalun (P)

Il-Pampalun (P)

APPENDIX II

X:	Mit-toroq u l-postijiet li sejrin ngħaddu minnhom jgħixu nies li jiffurmaw il-komunità. Permezz tal-purċissjoni devota aħna rridu nagħtu eżempju ta' fidi u mħabba.	X:	Through the streets and neighbourhoods from where we shall pass live those people who form this community. Through this devotional procession we want to give an example of faith and love.
	O Alla li tista' kollox, li dejjem turi ħniena ma' dawk li jħobbuk, u turi wiċċek lil dawk li jfittxuk, kun mal-qaddejja tiegħek li ser jerfgħu x-xbieha...		O almighty God, who bestows mercy upon those that love You, and reveal your face to those that look for you, be with your servants who will carry the effigy of... ⁹
W:	Ta' San Pawl!	W:	Of St Paul!
M:	Ta' San Duminku!	M:	Of St Dominic!
D:	Tal-Karmnu!	D:	Of (Our Lady of) Mt Carmel!
Ċ:	Għidli xi trid!	Ċ:	What do you want?
M/P:	Le, le ma tawilkomx, lilkom ma tawhielkomx, l-ewwel parroċċa!	M/P:	No, no, they did not give it to you, they did not give it to you, the first parish! ¹⁰
D:	Ħa tirrekordja 'l dan?	D:	Are you recording him?

⁹ This text is taken from the actual ceremony whereby those carrying the processional statue are given a mandate by the parish to carry out their task. This particular version of the Mandate is the one used for the feast of St Dominic.

¹⁰ These are the words to the march *Fiesta* written by Maj. Anthony Aquilina (1906-1985) in 1976. The words were added recently (around 2014). Such practice of adding words to band marches to be sung by the *fešta* supporters is common, and such texts often undergo change through the years. The taunt of being 'the first parish' is a popular one with the Dominican supporters, as part of an ongoing historic battle with the Pauline faction for primacy in Valletta.

APPENDIX II

Ċ:	Ghidli xi trid!	Ċ:	Tell me what you want!
S:	Deemer! Deemer! Eija ffit 'l haw'! Dan ma jistax jirrekordja!	S:	Deemer! Deemer! Come here a second! This is not recording!
X:	Pie Pater, Pater Dominice!	X:	Holy Father, Father Dominic! ¹¹
P:	Viva l-ewwel parroċċa, O-le-le! O-la-la!	P:	Hail the first parish, O-le-le! O-la-la!
W:	Magnus!	W:	Oh great one! ¹²
Ċ:	Kif inhu issa?	Ċ:	How is he now?
S:	Ara min haw'! Kif inhi ommok?	S:	Oh, look who's here! How's your mum?
M:	Viva l-ewwel parroċċa! Viva il-Kbir!	M:	All hail the first parish! All hail the great one!
D:	Kollok deheb, kollok djamanti Issa żgura ma jonqsok xejn! Jonqsok biss id-devozzjoni U ċ-ċapċip minn tal-idejn!	D:	Glad in gold and covered in diamonds There is nothing that you need You need only our devotion And the clapping of our hands! ¹³

¹¹ These words are taken from the *fešta* antiphon for St Dominic's feast.

¹² The Latin epithet 'Magnus' is particularly popular with the Pauline faction.

¹³ Another important aspect of *festas* in Valletta is rhyming quatrains, which are often recited loudly by the crowd in front of the saint's effigy during the procession. This one belongs to the Carmelite feast.

APPENDIX II

S:	Issa nsibu n-numru ħamsa. Viva l-Labtu ta' Marija! O Madonna tal-Karmelu!	S:	Let us find (hymn) number five. All hail the scapular of Our Lady! O Virgin of Mt Carmel!
Ċ:	Fl-isem tal-Missier, u tal-lben, u tal-Ispirtu s-Santu. Nikkunsidraw...	Ċ:	In the name of the Father, the Son, and the Holy Ghost. Let us consider...
M:	Ara ġej il-Karnival, fil-festa tagħkom!	M:	Carnival is coming, in (the middle of) your feast! ¹⁴
S:	Jum ta' ferħ qalb id-devoti...	S:	A joyful day among the faithful...
W:	Jum sabiħ għal Malta tagħna...	W:	A beautiful day for Malta...
Ċ:	Kulhadd jgħajjat...	Ċ:	Everyone shouting...
D:	Kulhadd jgħajjat b'vuċi waħda	D:	Everyone shouting together with one voice
T/P:	Ara ġej il-Karnival	T/P:	Carnival is coming...
S:	Viva is-Sittax!	S:	All hail the sixteenth! ¹⁵
Ċ:	Viva l-Arċipriet!	Ċ:	All hail the Archbishop!

¹⁴ Since St Paul's feast day falls on the 10th of February, it often clashes with Carnival (leading to a change of date for the feast of St Paul). This is another favourite taunt of the Dominican faction.

¹⁵ The sixteenth of July - the feast day for Our Lady of Mount Carmel in Valletta.

APPENDIX II

D:	Viva Malta!	D:	All hail Malta!
P:	Minn ġol-gallarija l-President!	P:	From the balcony, the President. ¹⁶
D:	Nagħtu l-festa t-tajba lil kulħadd!	D:	We wish a great <i>fešta</i> to all!
Ċ:	Issa nsibu n-numru ħdax!	Ċ:	Let us find number eleven! ¹⁷
T:	Kemm kultura ġewwa l-Belt!	T:	So much culture in Valletta!
S:	Issa jgħaddi l-marċ minn Triq San Pawl.	S:	Now the band will go down St Paul's Street.
X:	<i>Eleven!</i>	X:	<i>Eleven!</i>
	Nemmen fl-Ispirtu s-Santu, fil-Knisja Mqaddsa Kattolika, Nemmen fix-Xirka tal-Qaddisin.		I believe in the Holy Ghost, in the Holy Catholic Church, I believe in the Communion of Saints.
W:	Viva l-Palma tal-Martirju, Viva l-Ġilju l-iżjed pur, Viva l-kbir missierna Pawlu, Viva l-kbir Predikatur.	W:	All hail the Palm of Martyrdom, All hail the purest of Lilies, All hail our great father Paul, All hail the great Preacher. ¹⁸

¹⁶ It is not uncommon for the President of the Republic of Malta to deliver good wishes to a particular *fešta* from the Presidential Palace in Valletta.

¹⁷ Along with the band, there is a person known as *id-Delegat* (The Delegate) whose task is to call out which march will be played next; and these are called out by number from the booklet.

¹⁸ This particular quatrain belongs to the feast of St Paul. The Palm of Martyrdom is a favourite hagiographical symbol in the Pauline cult, whereas the Lily is usually more associated with the cult of virgin saints. However, since St Dominic carries a Lily, this hagiographical appropriation is another subtle way of asserting dominance.

APPENDIX II

M:	Għalkemm palma ma ġġibx f'idek, Iġġib ġilju tal-purità, Int kolonna minn tal-Knisja U l-Għaxxa tal-Verità!	M:	Though you do not hold a Palm in your hand, You hold the Lily of Purity, You are a pillar of the Church, And the Joy of Truth! ¹⁹
T:	Kemm hawn sabiħ... Sirt Karmelitan... Viva San Pawl! Magnus!	T:	How pretty... I've become a Carmelite... All hail St Paul! The Great one!
D:	...fuq fomm kulħadd! Flos Carmeli, vitis florigera	D:	...on everybody's lips! Flower of the Carmel, blossom of the vine! ²⁰
W:	Sancte Paule, Paul'Apostole. Malta kollha ġiet tarak! Int l-Appostlu tal-Ġnus.	W:	St Paul, Paul the Apostle. All of Malta has come to see you! You are Apostle to the Gentiles!
M:	Kemm int kbir O Patrijarka! Viva Dumink! Viva l-kbir!	M:	How great art thou O Patriarch! All hail Dominic! All hail the great one!
X:	Dawl fid-Diam! Dan il-jum ta' ferħ kbir! Gheżież ħuti...	X:	Light in the darkness! On this most joyful day! Dearly beloved...

¹⁹ This quatrain is from the feast of St Dominic, and in many ways counters the preceding one. Despite not carrying the Palm of Martyrdom, St Dominic is no less important than his rival.

²⁰ This text is from the hymn *Flos Carmeli*, which text is also the basis of the *fešta* antiphon for the Carmelite feast.

APPENDIX II

P:	Viva, Viva Duminku! Viva x-Xandar tal-Mulej!	P:	All hail, all hail Dominic! All hail God's Herald! ²¹
Ċ:	Viva l-ghaxxa tal-Beltin!	Ċ:	All hail the joy of Valletta!
S:	Ara min haw'! Kulhadd orrajt? Hawn qiegħda, fuq San Ġwann. Ġibli <i>Twistees</i> u <i>Sprite</i> . Viva l-Padruna tal-Beltin!	S:	Look who's here! Is everyone all right? I'm hear, near St John's. ²² Get me <i>Twistees</i> and <i>Sprite</i> . All hail the Patron of Valletta!
Ċ:	Ara min haw'! Wild l-istess missier! Ara ġeġja l-President! Dalwaqt jgħaddi l-marċ. Ara ġej il-marċ! Bum! Bum! Zinn! Zinn!	Ċ:	Look who's here! Children of the same father! The President is coming! The band will soon pass by. Look, the band is coming! <i>Bum! Bum! Zinn! Zinn!</i>
D:	Viva s-sittax! Ara ta' Keith! Aghmlu passagġ! Viva l-Omm tal-Beltin.	D:	All hail the sixteenth! Look, Keith's child! Make way! All hail the Mother of Valletta.

²¹ This comes from the refrain of the Hymn to St Dominic written by Giuseppe Caruana (1880-1931) at the beginning of the 20th century.

²² St John's Co-Cathedral on St John's Street.

APPENDIX II

T:	Viva s-sittax! Għalfajn is-sittax? Viva San Pawl! Viva! Viva! Dumink! Kemm haw kultura w arti ġewwa l-Belt!	T:	All hail the sixteenth! Why the sixteenth? All hail Saint Paul! All hail, hail Dominic! How much culture and art in Valletta!
W:	Viva l-Arċipriet! Forza Valletta City! X'kull biċċa ta' sieq! Ara saqajh! Saqajn San Pawl!	W:	All hail the archpriest! Go Valletta City! What great feet! Look at his feet! St Paul's feet! ²³
M:	Viva x-Xandar! Aħna biss bi-umbrellun! Kemm nistennew, Għal dill-festa nithennew!	M:	All hail the Herald! Only we carry the (ceremonial) umbrella! ²⁴ How expectantly we wait, We delight in this feast! ²⁵
X:	Adoremus in aeternum!	X:	We adore thee for eternity
M:	Xandar tal-Mulej Kun ilina il-Mexxej!	M:	God's Herald Be thou our guide!

²³ The effigy of St Paul is a Baroque work attributed to Melchiorre Gafà (1636-1667). It is a truly monumental work, and the Pauline supporters take great pride in the sheer stature of the statue.

²⁴ In 1816, the Church of Our Lady of Porto Salvo (aka St Dominic's) was elevated to the stature of a minor Basilica; the first such church to receive this title in Malta. Among the many privileges bestowed upon the church is the right to carry a ceremonial umbrella during its processions.

²⁵ These last two lines are taken from the band march *Il-Picċinin*, a march which is exclusive to the feast of St Dominic.

APPENDIX II

W:	Sancte Paule Apostole, Sancte Paule, Praedicator veritatis	W:	St Paul, Paul the Apostle, St Paul, Preacher of Truth. ²⁶
X:	Art sabiħa magħżula mis-sema, Biex fost l-ewwel fid-dawl tat-twemmin, tkun imghammda mill-akbar Appostlu, Pawlu mqaddes...	X:	Beautiful land chosen by the heavens, To be one of the first in the light of Faith, Baptised by the greatest of the Apostles, Paul the blessed... ²⁷
P:	Pie Pater! Pater Dominice!	P:	Holy Father! Father Dominic!
Ċ:	Int il-Padruna tal-Beltin Viva s-sittax! Omm il-Beltin! Inti s-Sultana, inti Omm il-Qaddisin. Omm il-Beltin!	Ċ:	You are the Patron of Valletta All hail the sixteenth! Mother of Valletta! You're the Queen, Mother of all the Saints and of Valletta!
S:	Ejjew araw, ejjew arawna lkoll! Hadd m'għandu bħalna, Ahna il-Beltin, tal-Kapitali!	S:	Come and see, come and see us! No one has anything quite like us, We are <i>Beltin</i> , children of the Capital!
T:	Kemm hawn kultura! Kemm kultura ġewwa l-Belt! Kemm hajja ġewwa l-Belt! Kemm haw' kultura ġewwa l-Belt!	T:	So much culture! So much culture in Valletta! So much life! So much culture in Valletta!
D:	Kollok deheb, kollok djamanti Issa żgur ma jonqsok xejn!	D:	Clad in gold and covered in diamonds There is nothing else you need!

²⁶ Text taken from the *fešta* antiphon for the feast of St Paul.

²⁷ Text taken from the Centenary Hymn to St Paul written in 1960 by Joseph Abela Scolaro to words by Rev. Frans Camilleri.

APPENDIX II

Ilc - Karnival

In-Nutar - Il-Pampalun (P)
Il-Qassis - Is-Sur Traditonta (T)
L-Għarus I - Pawlu I-Pawlin (W)
L-Għarus II - Minku tal-Piċċinin (M)
Ix-Xhieda - Shezlaiah (S) u Darren (D)

P: *In Nomine Domini*
Et Omnes Sancti
Nilqaghkom hawn
Ma' diċ-ċorma briganti!

Ejjew! Ejjew, ja maskarati
Ja qabda faċċoli u ndannati!

Illum hawn miġbura
Lkoll flimkien
Niċcelebraw iż-żwieġ
Ta' dawn l-irġiel!

T: *Libera me Domine!*

Ilc - Carnival

The Notary - Il-Pampalun (P)
The Priest - Is-Sur Traditonta (T)
Bridegroom I - Pawlu I-Pawlin (W)
Bridegroom II - Minku tal-Piċċinin (M)
The Witnesses - Shezlaiah (S) u Darren (D)

P: In the name of God
And all the Saints
We welcome you here today
With this crew of brigands!

Come! Come, you masked creatures
You double-faced and damnable lot!

We are gathered here today
To celebrate the marriage
Of these men!

T: Save me Oh Lord!

APPENDIX II

P: Pawlu l-Pawlin
Mill-Arcipierku!
Minku mill-Fossa
San Duminku jbiekeru!

Dak li ha norbtu
Fadd mhu sa jholl!
Għax issa ż-żwieġ
Hu tagħna lkoll!

Iżda jekk tixbgħu tillatikaw
Xejn ma ngħidilkom: Iddivurzjaw!

T: Jien u n-nutar gost nieħdu żgur
Nerġgħu narawkom fi żmien ftit xhur!

P: Mela qed tilqgħu lid-divurzjati?

T: Nilqgħu dak kollu li jirdoppja l-miżati!

P: Paul the Pauline
From *Arcipierku*²⁸
(Dominic) from the *Fossa*²⁹
St Dominic bless him!

That which we join together
No one shall undo
Because marriage now
Belongs to all of us!³⁰

But should you argue
All I can say is: divorce!

T: The notary and I would be glad
To see you here again within a few months!

P: Are you accepting divorcees?

T: We will accept anything that doubles revenue!

²⁸ The *Arcipierku* forms part of the lower end of Valletta, consisting roughly of the area enclosed by St Paul's Street and St Christopher Street towards the Grand Harbour side of the City. It is core territory for the Pauline parish.

²⁹ The *Fossa* (literally 'Ditch') area is also known as the Jews' Sally Port and lies just outside the City walls on Marsamxett side. It is close to *Dijuballi*, a core area for the St Dominic's parish, and a favourite summertime haunt for that area of the City.

³⁰ The slogan '*Tagħna Lkoll*' ('It belongs to all of us') was the electoral slogan of the Labour Party for the 2013 election. The slogan proved so popular that it has entered into the Maltese daily vocabulary, often used with a touch of irony or satire.

APPENDIX II

P: Qabel nipproċedu biċ-ċerimonja nuzjali
Ftit trufijiet...ċuċati legali.

Araw sinjuri, x'għandna għalikom
Żewġ eżemplari ta' Beltin tar-razza
Wieħed ffit niexef, wieħed ffit...

T: ...mimli

P: Iżda bla dubju żewġt irġiel mazza.

Pawlu hu iben tal-Kollegjata
Ta' subgħajh dritt u perfezzjonist
Dejjem pulit bil-qmis illamtata
U fuq kollox - Nazzjonalist!

U m'hemmx għalfejn ngħidu dak li jhobb
Dejjem kull hin bil-lebleba għaż-ż...

P: Before we proceed with the nuptials
A few odds and ends; legal trifles!

Gentle sirs, look what we have for you today
Two fine examples of pure *Beltin*!³¹
One rather skinny, the other rather ...

T: ...full.

P: But without doubt, two fine young men!

Paul is a child of the Collegiate Church³²
Upright in his dealings and a perfectionist
Always smart with well-starched shirts
And above all a Nationalist!³³

And we need not mention what he likes
He is always ready for c...

³¹ *Beltin* is the demonym for someone from Valletta. Where possible, the Maltese demonym will be used even in the translation since the word embodies a lot of meaning, not just a demographic indicator.

³² The parish Church of St Paul became a Collegiate Church in 1733, which means a College of Priests was built within the Parish. Such titles are objects of great pride for the parishioners.

³³ Although much less apparent nowadays, there is a historic political rivalry between the Dominican and Pauline factions, with the former being the pro-Labour camp, and the latter veering more towards the Christian Democrats.

APPENDIX II

T:	<i>Dottore! Per carità!</i>	T:	Doctor! For the love of God!
P:	Mill-banda l-oħra, Minku mhux inqas sod Daqsxejn mibrum iżda xorta felħan U għalkemm lil-Lejber dejjem tah il-vot Hu qabel kollox - Dumnikan!	P:	On the other hand, Minku is no less sturdy A little chunky perhaps, but still strong, And although he has always voted Labour ³⁴ He remains above all a Dominican.
	Dejjem ta' raġel ma' kulħadd mexa U Pawlu aċċertani li jħobb jin...		He has always behaved like a gentleman And Paul assures me that he loves to get...
T:	<i>Dottore! Ma naħsibx li hu l-każ!</i>	T:	Doctor! I hardly think it appropriate!
P:	Tajjeb wisq...! Bieb...komplejna...	P:	Very well...Friends...let us proceed...
	Qabel ngħaqqdu lil dawn ħutna fiż-żwieġ Kull wieħed ser jiddikjara ġidu Biex ħadd ma jibqa' b'idu f'idu!		Before we join our brothers in matrimony Each of you shall declare their assets So no one ends up empty-handed!
T:	<i>Dottore!!!</i>	T:	Doctor!!!
P:	<i>Espressione! Modo di dire!</i>	P:	Just an expression! A turn of phrase!
T:	Eeeee...iva iva...kompli... <i>mi scusi</i> ...	T:	Aaa...yes indeed...apologies...proceed...
P:	Pawlu, x'toffrilu int f'din il-ġurnata?	P:	Paul, what do you offer on this day?

³⁴ See previous footnote.

APPENDIX II

W:	Flus, rikkezzi, deheb u ġid U farka oħra mill-id Tal-Kbir Appostlu sabiex ibierku!	W:	Money, riches, gold, and wealth And another fragment from the limb Of the Great Apostle to bless him!
	Karozzella b'erba' roti Tagħmel ħoss ta' terremoti; U dar kbira lejn l-Arcipierku!		A four-wheel carriage Rumbling like thunder ³⁵ ; And a big house near <i>Arcipierku</i> !
P:	Il-flus il-bank jew fuq l-idejn?	P:	And the money, in a bank or in hand?
W:	Sakemm ma tmut nannti, xejn!	W:	Until my grandma dies, neither!
P:	U d-dar? Vojta? Mimlija?	P:	And the house? Empty? Full?
W:	Maqbuda l-bank bħala garanzija!	W:	Requisitioned by the bank!
P:	U iva, dejjem jifdallek il-karozza!	P:	At least you still have your car!
W:	Weħlitli VRT fuq biċċa bozza!	W:	It has failed VRT over a broken headlight!
P:	Minku...int x'ġid iġġib?	P:	Minku...what do you bring?

³⁵ A reference to a car derived from an old Maltese nursery rhyme.

APPENDIX II

- M: Ghall-karoza ħalli f'idi
Għandi *Hyundai*...fuqha berbaqt ġidi!
Armajtilha *turbo*...tghidx kemm hi *fast*!
- Meta tirreżja tibda ddaħħan bl-addoċċ
Għandha spijkers *two hundred watts*
U fuq wara stiker kbira '*Eat my dust!*'
- P: Tajjeb wisq...Issa nsejjaħ lix-xhieda!
- Shezelaiah Sciberras ta' Strada Fontana
Għidli kif tafu lil Minku tagħna!
- S: L-*ex girlfriend* hi...
- P: U int, Darren Darmanin Dimech
Residenti ġewwa l-Fgura
Lil Pawlu fejn sirt tafu?
- D: Waqt *foam party* Gianpula!
- M: If you want a car, leave it up to me
I have a *Hyundai*³⁶...I've spent a fortune on it!
I installed a turbo on it...it's pretty fast now!
- When I raze the tyres it sends up smoke
It has got 200W speakers
And at the back a sticker saying 'Eat my Dust!'
- P: Very well...I now call upon the witnesses.
- Shezelaiah Sciberras from Fountain Street³⁷
Tell me, how do you know Minku?
- S: I'm the *ex girlfriend*...
- P: And you, Darren Darmanin Dimech
Resident in Fgura
How do you know Paul?
- D: During a foam party at Gianpula³⁸!

³⁶ In the 1990s and early 2000s, Hyundai cars were all the rage, especially with car enthusiasts, and often subjected to a lot of cosmetic changes including installing prominent turbochargers and car spoilers, not to mention fancy paint work and stickers.

³⁷ This street is part of *Dijuballi* and forms part of a heavily stigmatised quarter of Valletta, especially in the post-war period when Strait Street further up the road was a bustling night spot.

³⁸ A hugely popular outdoor summer disco venue.

APPENDIX II

P:	Hawn miġbura f'dal-jum storiku Araw din l-għaqda ta' valur simboliku! Haġa waħda kienu mill-bidu nett Għax hekk hlaqhom La Vallette!	P:	We are gathered on this historic day Behold this symbolic union ³⁹ They have been one since time immemorial For thus has willed them La Vallette! ⁴⁰
T:	De Vallette	T:	De Vallette
P:	La Vallette..	P:	La Vallette...
T:	De Vallette...	T:	De Vallette...
P:	Signor Paolo Antonio Emmanuele Mariangela Nani Tiehu inti lil dan ir-raġel b'żewġek fit-tajjeb u l-ħażin? Fis-saħħa u fil-mard? Fil-faqar u l-mizerja? Biex thobbu u tgħożžu l-jiem kollha ta' ħajtek Festi pubbliċi u t'obbligu esklużi?	P:	Sir Paolo Antonio Emmanuele Mariangela Nani ⁴¹ Do you take this man to be your husband for better or worse? In sickness and in health? In poverty and misery? To love and hold for all your life Except for feast days and days of obligation?
W:	Iva!	W:	Yes!

³⁹ 'Symbolic' because the marriage unites two fundamentally opposed factions in a supposedly permanent union.

⁴⁰ The following exchange arises from a recent controversy whereby local historian Judge Giovanni Bonello challenged the traditional spelling of Grand Master Jean de Valette's name which has always been referred to as 'La Vallette'.

⁴¹ The Nani family of musicians reigned supreme as *maestri di cappella* at St Paul's Parish from the late 18th to the mid-20th centuries. Paolo, Antonion, and Emmanuele are all names of distinguished Nani musicians. The name Mariangela is actually a female name, but it was common practice to give the name 'Maria' as a second name to males as a sign of Marian devotion. This practice fell out of favour by the late 20th century.

APPENDIX II

T:	U inti, Signor Domenico Rosario Vincenzo Bugeja detto Minku Tieħu int lil dan ir-raġel b'żewġek fit-tajeb u l-ħażin? Fis-saħħa...	T:	And you, Sir Domenico Rosario Vincenzo Bugeja ⁴² known as Minku Do you take this man to be your husband for better or worse? In sickness...
M:	Ija, ija...eija ħa mmorru 'l hemm!	M:	Yes, yes...get on with it!
T:	<i>In Nomine Domini</i> <i>Et Omnes Sancti</i> Niddikjarakom <i>Nuovissimi amanti!</i>	T:	In the name of God And all the Saints I declare you both Newlyweds!
P:	Issa nħallu 'l-għarajjes ikattru Filwaqt li bwieħ is-sema jibdwew iqattru U ftakru: Mill-Gimgha sat-Tlieta jdum Dak kollu li jgħaqqad il-Pamapalun!	P:	Now let us leave the grooms to procreate While the heavens start to pour And remember: From Friday to Tuesday lasts The reign of <i>Il-Pamapalun</i> ! ⁴³

⁴² The Bugeja family of musicians is another distinguished musical family, this time attached to the church of St Dominic, and Vincenzo was one of its most prominent members. The name 'Rosario' comes from the devotion of Our Lady of the Rosary, a Marian devotion that is associated with the Dominican Order.

⁴³ Carnival is officially from Friday to Shrove Tuesday; a five-day reign of silliness and irreverence. As soon as midnight on Shrove Tuesday rings out, everything stops to make way for Ash Wednesday and the forty days of Lent.

APPENDIX II

IIIa - Ir-Riĥ (III)

(Maltempata qalila tal-harifa)

IIIb - Hrafa Beltija

IIIa - Wind (III)

(A violent autumn storm)

IIIb - A Valletta Fairytale

It-Tmienja Jehles Bint is-Sultan mid-Dragun Draganti

Narratriċi / Bagħla Xiĥa / Omm- Ċensina I-Mandraġġara (Ĉ)
Dragun Draganti - Traditonta (T)
Is-Sultan - Il-Pampalun (P)
Il-Principessa - Shezlaiah (S)
Pietru Lagrimanti - Darren (D)
Is-Sebat Aħwa - Pawlu u Minku (W) & (M)

Ĉ:
Mela darba f'Belt imbiegħda
Jgħidu x-xwejħa Mandraġġara
Sultan kellu bint sabiħa
Isbaħ minnha m'intx ser tara

Minn kull rokna ta' did-dinja
Kienu jiġu bil-mijiet
Qatt ma riedet l-għerusija
Habbet biss żewġ ħamimiet.

The Eighth One Saves the Sultan's Daughter from the Dragon Draganti

Narrator / Old Mule / Mother - Ċensina I-Mandraġġara (Ĉ)
Dragon Draganti - Traditonta (T)
The Sultan - Il-Pampalun (P)
The Princess - Shezlaiah (S)
Peter the Tearful One - Darren (D)
The Seven Brothers - Pawlu u Minku (W) & (M)

Ĉ:
Once upon a time in a far away City
So say the old *Mandraġġara*⁴⁴
A Sultan had a beautiful daughter
You couldn't find anyone more beautiful.

From all around the world
They came in droves
But she would not wed
She only loved two turtle doves.

⁴⁴ *Il-Mandraġġ* is an area to the West of the City on the Marsamxett side. It was a notorious slum area which was cleared after the Second World War to make way for Government Housing.

APPENDIX II

S:	L-ebda raġel ma rrid jiena Jekk dan snien u mhux dehbienu	S:	I will wed no man Unless his teeth are golden.
Ċ:	Għaddew snin u baqgħet xebba Sakemm darba is-seftura Lemħet princep bi snien u mdieħba U għand sidtha dlonk griet lura	Ċ:	Years passed, and she remained unwed Until one day her maid Spotted a prince with golden teeth And ran to tell the princess.
S:	Dak li rajt zommu mistur Jien ma ħadd ma rrid immur	S:	Do not breathe a word about what you saw I do not wish to wed anyone!
Ċ:	Kif ser tgħix b'sigriet bħal dan? U dlonk qalet lis-Sultan.	Ċ:	How could she live with such a secret? So, she promptly told the Sultan.
P:	Sa fl-aħħar sibt werriet!	P:	At last I have an heir!
T/P:	Sa fl-aħħar sibt l-unur!	T/P:	At last I have found honour!
S:	Xbubiti issa ntfiet!	S:	My maidenhood is lost!
Ċ:	U dlonk għaddew sitt xhur.	Ċ:	And thus six months passed.
T:	Nixtieq ħafna nieħu 'l marti tara 'l niesi!	T:	I desire to show my wife to my people!
P:	Hekk xieraq! Ħu li trid u mur fis-sliem.	P:	So be it! Take what you need and on your way.
T:	Xbejba safja Inża ħafja Ħalli tgħaraf min hu Sidek!	T:	Oh maiden so pure Go barefoot So you know who your Master is!

APPENDIX II

S:	Uri ħniena! X'għamilt jiena? Għaliex dan?	S:	Have mercy! What have I done? Why treat me thus?
T:	Għax hekk irridek!	T:	Because I wish it!
Ċ:	Minn qalb l-iġbla u ix-xagħri Huma mxew sebat ijiem Sakemm nizlu f'ħofra fonda Mgħassa minn seba' bibien!	Ċ:	Across moors and plains The walked for seven days Until they descended down a deep hole Guarded by seven doors!
T:	Ħa ssajjarli u tnaddafli Ħa teħodli ħsieb 'il-bhejjem Ħa tagħliffhom u ssawwathom Issa int tiegħi għal dejjem!	T:	You shall cook for me, and clean You shall tend my animals You will feed them and beat them You are now mine forever!
Ċ:	U filgħodu hu kien joħroġ mal-bnedmin U f'igħaxija hu jinbidel f'serpentin.	Ċ:	And in the mornings he would roam the world of men And in the evenings he would become a serpent.
	Darba waħda lis-sabiha Dlonk kellmitha bagħla xiha		One day the princess Heard an old mule call her:
	'Binti, ieqaf! Uri ħniena! Għaliex xbejba bħalek jiena!'		'My child, stop! Mercy! For I too am a princess!'
	'F'art missierek toqgħod armla Għandha hi seba' subien U kull wieħed għandu ħila; Fihom biss għandna l-ħelsien!'		'In your father's land lives a widow She has seven sons And each has a special power Only they can save us!'

APPENDIX II

<p>U ix-xbejba kitbet kliemha U bagħthithom ma' ħamiema.</p>	<p>And the princess wrote these words And attached them to one of her pigeons.</p>
<p>P: Dan li jamar is-Sultan:</p> <p>Sibuli armila b'seba' wlied Wieħed jisma' wisq Wieħed jara wisq Wieħed jiflaħ wisq Wieħed jisraq bla ma tinduna Wieħed jerfak bla ma jqajmek Wieħed f'nifs jibni bil-bronż Wieħed iħobb jikkmanda wisq!</p>	<p>P: Thus says the Sultan:</p> <p>Find me a widow with seven sons One can hear too well One can see beyond One as strong as a giant One can steal without getting caught One can lift you without waking you up One can build anything in bronze One can order you about!</p>
<p>Ċ: 'Nobdi jien lil Sidi b'qalb maqsuma Għax jiena hi dik l-armila b'seba' wlied.'</p>	<p>Ċ: 'I will obey my Lord with a broken heart For I am the widow with seven sons.'</p>
<p>W/M: X'għamilitilna j'ommi! Sew jekk nibqgħu Sew jekk aħna mmorru; għalina mwiet!</p>	<p>W/M: Oh mother! What have you done! Whether we stay or go, Death awaits us!</p>
<p>Ċ: U is-seba' malajr sabu Dak-il għar b'seba' bibien Waqt li kien Draganti rieqed Taw lix-xbejba il-helsien!</p>	<p>Ċ: And the seven soon found The cave with seven doors And while Draganti was asleep They set the princess free!</p>
<p>W: X'inti tara?</p>	<p>W: What are you seeing?</p>
<p>M: Qam!</p>	<p>M: He's awake!</p>

APPENDIX II

W:	U fejn qiegħed?	W:	Where is he?
M:	Ġej!	M:	He's coming!
W:	Ibni torri!	W:	Build a tower!
M:	Kollu għalxejn!	M:	All is lost!
T:	U fejn sejin Ja lallelin?	T:	Where are you going You worthless thieves?
Ġ:	B'daqqa denb farrak 'it-Torri, U lix-xbejna lsiera għamel Is-seb'aħwa saru bgħula U sakkarhom f'sebat imqawel.	Ġ:	With his tail he shattered the tower And enslaved the maiden He turned the brothers into mules And locked them up in seven sties.
S:	Seba' snin ilni maqfula Meta ser toħroġni ffit?	S:	Seven years I've been locked up When will you let me out for some air?
T:	Għandek l-ikel, għandek sodda Hawn ġew għandek kull ma trid.	T:	You have food and a bed You have everything you need.
S:	Jigi iehor isalvani U iktar 'l hawn mintx ser tarani!	S:	Another one will come and save me And you'll never see me again.
T:	Wieħed biss jista' jeqridni Iżda għadu ma twelidx Ikun hu is-sebat aħwa Minn dmugh ommu huwa jfiġġ.	T:	Only one can destroy me But he has not been born yet He will be the brother of the seven brothers And he will appear from his mother's tears.

APPENDIX II

L-ghadu tad-Dragun Draganti
Huwa Pietru Lagrimanti!

P: Dan li jamar is-Sultan:

Sibu 'l-omm tas-seba' wlied

Ċ: 'Hawn jien Sidi'

P: Isma' ftiit,

Seba' wlied bghatt jifdu 'l binti
U is-sebgha maqbudin
Isa, agħmel iben ieħor
Għaliex bih jiksbu l-ħelsien!

Ċ: L-armla fawret wied ta' dmugh
F'kalci deheb kollu gābruh
Malli xorbot dak l-imrar
Fl-għar ta' gūfha tkebbes nar.

D: Fejn hu id-Dragun Draganti?

T: Tradiment! Tradiment!

D: Tini qmis ħalli nithazżem.

P: Dak li trid, tiegħek ikun!

The nemesis of Draganti
Is Peter the Tearful!

P: Thus says the Sultan:

Find me the mother of the seven brothers

Ċ: 'Here I am my Lord'

P: Listen here,

Seven children you sent to save my daughter
And all seven have been enslaved.
Come now, make another child
For through him they will be saved.

Ċ: The poor widow cried and cried
And in a golden chalice they got her tears
When she drank her own misfortune
In her womb a flame was lit.

D: Where is the Dragon Draganti?

T: Treason! Treason!

D: Give me a shirt to wear

P: Whatever you desire, shall be yours!

APPENDIX II

D:	U martell ta' disat ignatar Falli nfarrah lid-Dragun!	D:	And an eight-hundred-pound hammer To shatter the Dragon!
T:	X'wahd'ghamilti! Ittradejtni!	T:	What have you done! You have betrayed me!
S:	X'ghandek, qalbi?	S:	What is the matter, my dear?
T:	Fiha tiegħek Tweled dak li ha jeqridni!	T:	It's your fault The one who will destroy me is born!
S:	Isa strieħ...haww jiena miegħek	S:	Come now, relax...I am here with you.
D:	Fejn hu id-Dragun Draganti? Wasal Pietru Lagrimanti!	D:	Where is Draganti the Dragon? Peter the Tearful is here!
Ċ:	Bil-martell ta' seba' qnatar Farrak hu s-seba' bibien!	Ċ:	With the eight-hundred pound hammer He destroyed the seven doors!
T:	Fiha minni...	T:	Have mercy...
S:	Fiha minnu...	S:	Have mercy...
W/M:	Fi-aħħar wasal il-helsien!	W/M:	Freedom at long last!
D:	Fejn hu id-Dragun Draganti? Wasal Pietru Lagrimanti!	D:	Where is the Dragon Draganti? Peter the Tearful is here!
Ċ:	Bil-martell ta' disat ignatar Farrak hu lis-Serpentin!	Ċ:	With the eight-hundred-pound hammer He destroyed the Serpent!

APPENDIX II

T:	Ħniena minni...	T:	Have mercy...
S:	Ħniena minnu...	S:	Have mercy...
W/M:	Fl-aħħar wasal il-ħelsien!	W/M:	Freedom at long last!
Tutti:	U min qered lil Draganti? Ħadd ħlief Pietru Lagrimanti!	Tutti:	And who destroyed Draganti? None but Peter the Tearful!
Ċ:	Mela darba f'Belt imbiegħda Jgħidu x-xwejħa Mandraggàra Sultan kellu bint sabiħa Isbaħ minnha m'intx ser tara...	Ċ:	Once upon a time in a far away City So say the old <i>Mandraggàra</i> A Sultan had a beautiful daughter You couldn't find anyone more beautiful...

IVa - Ir-Riħ (IV)

(Riħ kiesaħ xitwi mal-għabex)

IVa - Wind (IV)

(A cold winter wind at dusk)

APPENDIX II

IVb - Futbol

Kummentaturi: Ix-Xiĥ (X) u l-Pampalun (P)

Supporters: Shezlaiah (S)
Pawlu (W)
Darren (D)
Minku (M)
Ċensina (Ċ)
Traditonta (T)

(*Tutti* = *is-supporters biss*)

Tutti: Dum, dum, dum-dum-dum, etc
CITY!

Oħorġu koll ittaflu; Arawna għaddejjin;
Mal-briju koll ferħana; Għax aħna magħqudin
Warrubulna ħalli ngħaddu; mit-toroq ewlenin;
(għax kulhadd jaf li) Lil Tal-Belt hadd ma jista' għalina
Għax bil-briju u t-tiżjin f'idejna ċ-ċintorin

(*Boo*)

IVb - Football

Commentators: Ix-Xiĥ (X) and l-Pampalun (P)

Supporters: Shezlaiah (S)
Pawlu (W)
Darren (D)
Minku (M)
Ċensina (Ċ)
Traditonta (T)

(*Tutti* = *Supporters only*)

Tutti: Dum, dum, dum-dum-dum, etc
CITY!

Come out and see; Watch us pass by⁴⁵
All joyful and noisy; For we are united
Make way for we are coming; From all the main roads;
(for everybody knows) that none can withstand the *Beltin*
For with joyful celebrations, the belt is ours.⁴⁶

(*Boo*)

⁴⁵ These are the words to the band march *Santos* by Mro David Agius. Although originally written as a *fešta* march, it has since been appropriated by football culture as well.

⁴⁶ For some reason that I have not yet figured out, it is common for football fans to refer to the winner's 'belt' despite all football leagues in Malta giving out trophies. The language is borrowed from boxing and other similar sports.

APPENDIX II

P:	Nilqghukom ġewwa l-Grawnd Nazzjonali ta' Qali... Fl-Istadiju nazzjonali... Fejn huma s-sapporters Beltin?	P:	We welcome you to the National Stadium in Ta' Qali The National Stadium...where are the Valletta supporters?
X:	Nilqghukom ġewwa l-grawnd... Fejn huma s-sapporters Karkarizi? Nilqghukom hawn ġewwa l-grawnd għal din il-logħba... Fejn huma il-Beltin? Hemm hu Chris Lautier.	X:	We welcome you to the ground...where are the Birkirkara supporters? We welcome you here for this game... Where are the <i>Beltin</i> ? There is Chris Lautier.
S:	Isma' naqra... Up the Whites! Ġibli wieġed vodka Sprite.	S:	Listen...Up the Whites! ⁴⁷ Get me a vodka Sprite.
W:	Sorry...	W:	Sorry...
M:	Sorry...ġibli Coca Ara min hawn! U waqgħalhom is-salib!	M:	Sorry...get me a Coke Look who's here! And down went the cross ⁴⁸ !
D:	U waqgħalhom is-salib!	D:	And down went the cross!
T:	Kemm hawn pjaċir! Għax issa jien tal-Belt! Jien tal-Belt...	T:	This is really fun! I am now one of the City! I'm a <i>Belti</i> ...

⁴⁷ Part of the *Valletta F.C. Football Anthem* which will be discussed further on. The gear o Valletta F.C. is all white with the club badge on the front right.

⁴⁸ In 2008, during the feast of St Helen, patron saint of Birkirkara, the statue of the saint carrying a giant cross in her hand accidentally hit some street decorations resulting in some minor damage to the cross. Valletta supporters immediately picked up on this, and the incident got slightly inflated in its details with the cross having purportedly 'fallen'.

APPENDIX II

P:	Hekk hu r-referee saffar is-suffara illi biha ser tinghata bidu għal din il-logħba. Jit'tattakk dirett, jaqbeż 'il Muscat...	P:	And the referee has blown his whistle and the game is underway. And straight away there is an attack, he overtakes Muscat...
X:	Qed naraw 'il Dimech, qassam lil Dos Santos, ifittex spazju u jqassam lil Da Silva. Ir-referi isaffar fawli!	X:	And Dimech passes the ball to Dos Santos, he looks for space and passes to Da Silva. And it's a foul!
W/M:	<i>Up the Whites!</i> Qumu minn hemm!	W/M:	<i>Up the Whites!</i> C'mon wake up!
W:	Qassam 'il quddiem!	W:	Pass it up front!
Ċ:	Qumu minn hemm! Kemmi ilni ma narak!	Ċ:	Wake up! Hey haven't seen you for a long time!
T:	Ħadt ġurnat'off...ċempilli l-Ministru.	T:	I took a day off....then the Minister called me.
Tutti:	<i>FOUL!</i>	Tutti:	FOUL!
P:	<i>Free kick</i> Shaun Bajada, xutt u gowli!	P:	Free kick by Shaun Bajada, shoot and goal!
Tutti:	GOWL! Dum dum dum-dum-dum, etc CITY!	Tutti:	GOAL! Dum dum dum-dum-dum, etc CITY!
X:	Il-logħba tkompli.	X:	The game resumes.

APPENDIX II

P:	Jitla' kontr'attakk. Bla dubju dal-gowl bikri... L- <i>istripes</i> jipprotestaw...	P:	And a counter-offensive is launched. Without doubt an early goal... The stripes protest ⁴⁹ ...
	Benites jaghti <i>pass</i> ... L- <i>istripes</i> jipprotestaw... Fenech jargumenta ma' Lautier.		Benites passes... The stripes protest... Fenech argues with Lautier.
X:	Issa jqassam lil Benites. Benites... Fenech Imwaqqaf f'daqqa minn Steve Borg. Fenech jargumenta ma' Lautier.	X:	Now he passes the ball to Benites. Benites... Fenech Immediately blocked by Steve Borg. Fenech argues with Lautier.
D:	Aħjar ma skurjaw xejn... ħaqq għal ma... Qumu minn hemm! <i>FOUL!</i>	D:	I'd rather they hadn't scored... C'mon wake up! Foul!
M:	Ejja Luke! Le, le, x'qed tagħmlu!?	M:	C'mon Luke! No, no! What the hell are you doing!?
Ċ:	Kif inhu ż-żgħir? Għadu ma jiflaħx? Issa żmien il-...	Ċ:	How's the little one? Still sick? Now is the time for...
S:	Imbagħad għedtlu, 'Min taħseb li jien? Xi waħda milli tiehu l-Fossa?'	S:	And then I told him: 'Who do you think I am? One of those you take to the <i>Fossa</i> ? ⁵⁰ '
W:	Ejja Luke! Tlieta Lager, erbgħa vodka...	W:	C'mon Luke! Three Lager, and four vodkas...
T:	U ma stajt x ngħid le lill-Prim Ministru...	T:	And I couldn't say no to the Prime Minister...

⁴⁹ The Birkirkara F.C. football gear is red and yellow stripes, which has earned them the nickname of 'the stripes'.

⁵⁰ The area known as *il-Fossa* (see footnote 30) is also a notorious make-out spot for young couples, and not all too kindly looked upon by many.

APPENDIX II

Tutti: *Faw!!* Oqogħdu hemm ja pulċinelli!

Tutti: Foul! And stay there you halfwits!

P: Karta safra! Lautier ikompli l-logħba.
Itellgħu l-attakk, jidhollu bir-ras! Barra!

P: Yellow card! Lautier gets on with the game.
They launch an attack, and he head-butts in! And it's out!

X: Karta safra!
Luke Dimech...Dos Santos...Da Silva...Montebello.

X: Yellow Card!
Luke Dimech...Dos Santos...Da Silva...Montebello.

W/M: Saqsu 'l ommkom!

W/M: Ask your mother!⁵¹

S/Ċ: U kemm ilni ma narak! U sellili għal kulħadd!

S/Ċ: Haven't seen you for a long time! Say hi to everyone!

T: *Ħadt ġurnat'off...*
Ma stajt x ngħid le!
Kif kont qed ngħid, ċempilli l-Ministru...

T: I took a day off...
I couldn't say no!
As I was saying, the Minister called me...

Tutti: Mument ta' tensjoni!

Tutti: A moment of tension!

W: Qumu minn hemm!

W: Wake up!

X: Montebello juri xi jsarraġ, Muscat...Sciberras!
Jaqbeż 'il Dimech, Benites...*cross*!
Birkirkara itellgħu l-attakk!
Il-ballun għand Birkirkara!

X: Montebello show's his worth, Muscat...Sciberras!
He overtakes Dimech, Benites...cross!
Birkirkara launch an attack!
Birkirkara has possession of the ball!

⁵¹ This verse is taken from a Valletta F.C. football song of the same name, which was issued as an answer to a song issued by rivals Floriana F.C. titled 'Who is your Daddy?'.

APPENDIX II

P: Birkirkara jattakkaw,
Vukanac...jaqbeż 'il Dimech,
Iqassam 'il Benites cross!
Sfida lid-difiza tal-Beltin!
Birkirkara!

P: Birkirkara attack,
Vukanac...overtakes Dimech,
Passes on to Benites and cross!
A real challenge to Valletta's defences!
Birkirkara!

Tutti: *Bye! Bye! Bye!*
Kollu għalxejn!
U waqgħalhom is-salib!
U ħudu paċenzja!
U waqgħalhom is-salib!
Ram u sadid
Santa Liena...

Tutti: Bye! Bye! Bye!
Don't even try!
And down went the cross!
And just bear with it
And down went the cross!
Copper and Rust
Saint Helen...⁵²

Ċ: Gġibli pakkett *crisps*!
U tgħid mhux ser nitlef logħba bħal din!

Ċ: Get me a bag of crisps!
As if I would miss a game like this!

S: Svea!
Gġibli flixkun Sprite!

S: Svea!
Get me a bottle of Sprite!

T: Hā ngħidlek din...

T: Let me tell you this....

X: Fenech bil-ballun,
Wieħed b'xejn għall-Belt Valletta,
Daqt isaffar is-suffara t-tmieġ tal-ewwel *half*.

X: Fenech has the ball,
One-nil for Valletta,
And soon the whistle will announce the end of this first
half.

⁵² This is another curious taunt, mostly because the statue of St Helen (patron saint of the rival town of Birkirkara) is made out of wood not metal. It might be the case of an old taunt that was directed at someone else, which as adapted by the supporters without much attention given to semantics.

APPENDIX II

P:	Qed waḥdu fil-kaxxa! Sfida ta' Steve Borg, Xutt ta' Fenech minn ġol-kaxxa, Jikkirjah Caruana, Score ta' wieġed b'xejn! Daqt isaffar tmiem tal-ewwel <i>half</i>	P:	He's alone in the penalty box. Challenged by Steve Borg, Shoot from Fenech into the box Cleared by Caruana Score of one-nil Soon the whistle will signal the end of this first half.
Tutti:	Wasal tmiem tal-ewwel <i>half</i> .	Tutti:	And the first half is over.
S:	Ara Brandon! Ser jibda t-tieni <i>half</i> .	S:	Hey Brandon! Second half is about to start!
Ċ:	Ġibli Coca. Qalbi mtertqa!	Ċ:	Get me a Coke. I have butterflies!
M:	Qalbi mtertqa!	M:	I have butterflies!
D:	Ġibli lager, u jekk għandhom, waḥda <i>chips</i> !	D:	Get me a lager, and if they have a bag of crisps!
W:	U aḥjar ma skurjaw xejn! Qalbi mtertqa...	W:	I wish they hadn't scored! I have butterflies...
T:	Għandi konferenza...	T:	I have a conference...
P:	L-ewwel <i>half</i> ...	P:	The first half...
X:	Score ta' wieġed b'xejn.	X:	A score of one-nil...
P/X:	...u lura għat-tieni <i>half</i> .	P/X:	...and back to the second half.
Tutti:	Kollox jorbot fuq it-tieni <i>half</i> .	Tutti:	Everything now rests on the second half.

APPENDIX II

Tutti:	Dum, dum, dum-dum-dum	Tutti:	Dum, dum, dum-dum-dum
X:	Lur'għal din il-logħba... Hawn mill-Istadiju Nazzjonali. Naraw attentat minn Birkirkara. Fenech bil-ballun Herrera jagħti <i>cross</i> ...	X:	Back to the game... Here at the National Stadium. An attempt by Birkirkara. Fenech has possession of the ball Herrera crosses...
P:	...bejn Valletta w Birkirkara, Hawn mill-Istadiju Nazzjonali. Naraw 'il Haruna Fenech bil-ballun, Iqassam 'il Herrera u hemm cross għal Birkirkara! <i>Substitution</i> ...	P:	...between Valletta and Birkirkara, Here at the National Stadium. And there's Haruna Fenech has the ball, Passes to Herrera and a cross for Birkirkara! Substitution...
M:	Ejja Luke!	M:	C'mon Luke!
D:	Ejja Dimech!	D:	C'mon Dimech!
T:	Għandi dal-proġett...	T:	I have this project...
S/Ċ:	Qumu minn hemm!	S/Ċ:	Wake up!
Tutti:	Warrbulna ħalli nġhaddu Mit-toroq ewlenin!	Tutti:	Make way for we are coming; From all the main roads;
S:	Ejja 'l haw'!	S:	Come here!
Ċ:	Salut!	Ċ:	Hail!

APPENDIX II

D:	Salut!	D:	Hail!
M:	Salut!	M:	Hail!
X:	Jidħol Elfrod flok Montebello, Score hu wieħed b'xejn. Jieħdu Vukanac, jitla' Vukanac, Qassam lil Zerafa, Qassam lil Herrera, Revishvili jilqa' l-cross.	X:	And Elfrod enters the game instead of Montebello, Score is one-nil. Vukanac takes the ball, Vukanac moves up the field, Passes to Zerafa, Passes to Herrera, Revishvili blocks the cross.
P:	L-ewwel tiddil fit-tim tal-Belt. Haber jagħti xutt. Jaqbeż 'il Dimech Jaqbeż 'il Da Silva Cross minn għand Herrera hu milqugħ.	P:	The first changes for Valletta. Haber shoots. Overtakes Dimech Overtakes Da Silva A cross from Herrera is blocked.
S:	Għandi bżonn nixtri żarbun!	S:	I need new shoes!
Ċ:	Aqta' min miet!	Ċ:	You'll never guess who's died!
Tutti:	Dum, dum, dum-dum-dum	Tutti:	Dum, dum, dum-dum-dum
T:	Aħjar qed inlesti dik il- <i>presentation</i> ...	T:	I should be finishing that presentation...
Tutti:	Ejja <i>Whites</i> ! Qumu minn hemm!	Tutti:	C'mon <i>Whites</i> ! Wake up!
W:	Tal-Belt iġibu l-iljun!	W:	Valletta bring the lion!
M/D:	Tal-Belt bl-unur...	M/D:	Valletta bring honour...

APPENDIX II

T:	L-Iljun...	T:	The lion...
Tutti:	Birkirkara....Fawl!	Tutti:	Birkirkara...Foul!
	Forza Valletta City Dan l-innu minn qalbna nkantaw Fil-grawnd xi brijju nqajmu Kull darba li gowl niskurjaw Forza Valletta City Iċ- <i>champions</i> tal-kuraġġ Mhux ta' b'xejn li aħna Vera ngjibu ljun fuq l-isbaħ <i>badge</i> ! Gowl! Gowl! Gowl!		All hail Valletta City ⁵³ We sing this song with pride We brig joy to the ground Every time we score a goal All hail Valletta City Champions of Courage It's not for naught That we display a lion on our badge! Goal! Goal Goal!
X:	Borg ghandu l-pussess Xutt intawwal jiswa f'xejn. Haber bil-ballun jitilfu l-pussess. Xutt minnghand Dimech, Id-difiża Karkariża żzomm. Borg jipprova jwaqqaf lil Dimech. Chris Lautier iħares lejn l-arloġġ, Xutt minnghand Dimech.	X:	Borg has possession of the ball A long shot proves futile. Haber has the ball Possession lost. Shoot from Dimech, Birkirkara's defence holds on tight Borg tries to stop Dimech. Chris Lautier looking at his watch, Shot from Dimech.

⁵³ These are the words to the Valletta F.C. official anthem.

APPENDIX II

P:	Sfida minn Haruna ma twaqqfux. Daqqa ta' ras. Bissi, Fenech, u Muscat. Maisuradze jiehu l-ballun. Maisuradze jilqa' l-cross. Pass lil Nafti, lura għand Dimech. Lil Caruana, lil Bajada, Xutt imtawwal jilqgħu Nafti Xutt gol-lasta m'għand Dimech!	P:	A challenge from Haruna does not stop him. A header. Bissi, Fenech, and Muscat. Maisuradze takes possession. Maisuradze receives the cross. Passed on to Nafti, back to Dimech. Caruana, Bajada, A long shot collected by Nafti And an attempt by Dimech!
S/Ċ:	Kollu għalxejn!	S/Ċ:	Don't even try!
T:	Ma niflaħx iżjed nara formoli... Ċempluli mix-xogħol Għandi bżonn nieħu brejk mix-xogħol.	T:	I can't take any more application forms... They called me from work. I need a break from work.
S:	<i>Up the Whites!</i> L-ghajta tagħna tkun din! Int Valletta bik tassew kburin! Ġamra kbira fina xgħelt f'haḡna qlub għall-maħbub tim tal-Belt!	S:	Up the Whites! This shall be our cry! Valletta, we are proud of you! You have kindled a fire inside us In a lot of hearts, all for our beloved team!
Ċ:	U waqgħalhom is-salib! Saqsu 'l ommkom Wara l-maltemp jiġi l-bnazzi! Għall-maħbub tim tal-Belt!	Ċ:	And down went the cross! Ask our mother After the storms comes sunshine! ⁵⁴ For our beloved team!

⁵⁴ Another quote from a Valletta F.C. football song, this time the song *X'Riħa ta' Tazzi* (Smells like Trophies).

APPENDIX II

W:	<p><i>Up the Whites!</i> U waqalghom is-salib! Saqsu 'l ommkom! <i>We are the champions!</i> Ram u sadid, Santa Liena fildiferru. Hadd ma jist'ghalina! City!</p>	<p>Up the Whites! And down went the cross! Ask your mother! We are the champions! Copper and rust, St Helen is all chickenwire. No one can stop us! City!</p>
M:	<p><i>We are the champions, my friend!</i> Saqsu 'l ommkom! Lil tal-Belt, hadd ma jist'ghalina. Ram u sadid. Lil tal-Belt, hadd ma jist'ghalina. City!</p>	<p>We are the champions, my friend!⁵⁵ Ask your mother! Valletta, no one can stop us! Copper and rust. Valletta, no one can stop us! City!</p>
D:	<p>Saqsu 'l ommkom Min hu tagħkom il-papà! Hadd ma jist'ghalina. Go qalbna, tim tant maħbub. City!</p>	<p>Ask your mother Who your daddy is! No one can stop us. In our hearts, our beloved team! City!</p>
P:	<p>Il-kampionat tal-elfejn u erbatax għal darb'ohra jerga jmur għat-tim tal-Belt <i>League</i> elfejn u erbatax, it-tnejn u għoxrin rebh'għall-Belt. Hafna <i>supporters</i> qabzu l-<i>fence</i>. Rebha għall-Beltin, it-tnejn u għoxrin <i>league</i>. Is-<i>supporters</i> fil-grawnd, kollha ferħanin.</p>	<p>The 2014 championship Goes once more to Valletta (Premier) League 2014 the 22nd league for Valletta. A lot of supporters have jumped into the field. A victory for Valletta, the 22nd one for Valletta. All the supporters in the ground are ecstatic.</p>

⁵⁵ No football victory would be complete without a rousing refrain from Queen's *We Are the Champions!*

APPENDIX II

B'hekk wasalna f'tmiem il-logħba tal-BOV *Premiere League*.
Score ta' tnejn b'xejn... City!

T: X'logħba dik!
Kemm fadalli x'nagħmel!
Aħjar qed id-dar!
Il-proġett li jmiss insemlih - City.

X: Pass ta' Nafli, xutt ġol-last a m'għand Dimech,
Fl-erbgha u disghin minuta.
Ferħ fost il-Beltin, it-tim tal-Belt fuq il-palk.
Naraw lill-President tal-MFA
Jitla' fuq il-palk biex jippreżenta t-tazza
Lill-*captain* tal-Belt, u lit-tim, u lill-*fans*.
B'hekk intemmu l-istaġun. City.

Tutti: Forza Valletta City!

Va - Riñ (V)

(*żiffa ħelwa fuq il-Port il-Kbir mat-tbexbix*)

This brings us to the end of this BOV *Premiere League* game.
Score of two-nil... City!

T: What a game!
I have so much left to do!
I should be at home!
I will call my next project - City.

X: Pass from Nafli, and a winning shot from Dimech,
At the ninety-fourth minute.
Great joy for the *Beltin*, the Valletta team is on stage.
We can see the MFA's President
Going up the stage to present the trophy
To the captain, the team, and the fans.
And thus we close this season. City.

Tutti: All hail Valletta City!

Va - Wind (V)

(*A sweet breeze over the Grand Harbour at dawn*)

APPENDIX II

Vb - Melita Renascens

X: HIS ORDINEM INSULA NOVAM URBEM

W/M: DEI PROPUGNATORIS SEQUENDAE VICTORIA

P/W/M: PERPETUO PROPUGNACULO TURCICAE
OBSIDIONIS

X: UNUS X MILLIA

S/Ĉ: HABEO TE

Tutti: MELITA RENASCENS

--- **FINIS** ---

Vb - Malta Reborn

X: This, the new City of the Order's island

W/M: Following the Victory of God's Warriors

P/W/M: I shall forever resist the besieging Turk

X: One against thousands

S/Ĉ: I have you

Tutti: Malta Reborn

--- **The End** ---

Appendix III

The Valletta Antiphony

Texts & Translations

I. Feast of St Dominic

*Basilica of Our Lady of Porto Salvo
1st Sunday of August*

Pie pater Dominice,
tuorum memor operum
sta coram summo Iudice
pro tuo coetu pauperum.
Alleluia!

*Merciful Father Dominic,
Remember thy works
You who are in front of the Supreme Judge
And take care of your poor ones.
Hallelujah!*

II. Feast of St Paul the Apostle

*Collegiate Church of St Paul the Apostle
10th February*

Sancte Paule Apostole,
praedicator veritatis et doctor gentium,
intercede pro nobis ad Deum, qui te elegit.

*Holy Paul the Apostle,
Proclaimer of truth and teacher of nations,
Intercede for us with God, who chose you.*

Appendix III

III. Feast of St Augustine

*Parish Church of St Augustine
3rd Sunday in May*

Sancte pater Augustine,
tu dulcedo pauperum,
tu pius consolator filiorum,
ora pro nobis.

*Holy Father Augustine,
You are the sweetness of the poor,
You are the consolation of your children,
Pray for us.*

IV. Feast of Our Lady of Mt Carmel

*Sanctuary Basilica of Our Lady of Mt Carmel
16th July*

Flos Carmeli, vitis florigera,
Splendor coeli, virgo puerpera singularis,
Mater mitis sed viri nescia
Carmelitis da privilegia,
Stella maris. Alleluia.

*Flower of the Carmel, fruit-laden vine,
Splendour of Heaven, unique Virgin Mother,
Mother so mild yet not knowing
Give to all Carmelites your privileges,
Star of the sea. Hallelujah.*

Appendix III

V. Feast of St John the Baptist
Co-Cathedral of St John the Baptist
24th June

Ingresso Zacharia templum Domini,
apparuit ei Gabriel Angelus
stans a dextris altaris incensi.
Amen.

*When Zechariah entered God's temple,
The angel Gabriel appeared unto him
And stood on the right-hand side of the altar
Amen.*

Bibliography

Abela, A.E. (1994) *A Nation's Praise - Malta: People, Places & Events*. Malta. Progress Press Company Ltd.

Abraham, G. (1990) New Tendencies in Orchestral Music: 1830 - 1850. In: Abraham, G. *The New Oxford History of Music Vol IX Romanticism 1830-1890*. London. Oxford University Press.

Agius Muscat, H. & Buono, L. (ed) (1999) *Old Organs in Malta and Gozo*. Malta. Media Centre Publications.

Alamango, A. (2010) *Malta's Lost Voices: 1931-1932*. Malta. Filfla Records.

Alamango, A. (2011) Malta's Lost Voices: The Early Recordings 1931-1932. *Treasures of Malta No. 50 Easter 2011, Vol XVII No. 2*. Malta. Fondazzjoni Patrimonju Malti.

Andersen, D.H. et al (1996) *Malta 1796-1797: Thorvaldsen's Visit - Based on the unpublished dairies of Peder Pavels*. Malta. Beck Graphics Ltd.

Aquilina, Ġ. (1986) *Il-Ġimgħa l-Kbira tal-Belt (Good Friday in Valletta)*. Malta. TAU.

Aquilina, Ġ. (2004) *Is-Sorijiet Ġerosolmitani: Il-Knisja u l-Monasteru ta' Sant'Ursola, Valletta (The Jerusalem Nuns: The Church and Monastery of St Ursula, Valletta)*. Malta. PEG Publications.

Armstrong, G. & Mitchell, J. (2006) 'Six Trophies & A Funeral: Performance and Football in the City of Valletta', *City & Society, Vol.18, Issue 2*.

Ashbrook, W. (1985) *The Operas of Puccini*. Oxford, Oxford University Press.

Atkinson, R. (2007) 'Ecology of Sound: The Sonic Ordering of Urban Space.' in *Urban Studies*, Vol. 44 No. 10 pp1905-1917. USA, Sage Publications. Available at <http://journals.sagepub.com.ejournals.um.edu.mt/doi/abs/10.1080/00420980701471901> (Accessed 20th June 2017).

Attard, C. (2013) *Gianni Vella: The life and works of a 20th century Maltese artist*. Malta. Midsea Books.

Azaryahu, M. & Foote, K.E. (2008) 'Historical space as narrative medium: on the configuration of spatial narratives of time at historical sites', *GeoJournal*, Vol. 73 Issue 3. Available at <https://link-springer-com.ezproxy.napier.ac.uk/article/10.1007/s10708-008-9202-4> (Accessed 1st June 2017).

Azzopardi, J. & Sansone, M. (2001) *Italian and Maltese Music in the Archives of the Cathedral Museum of Malta*. Minnesota. Hill Monastic Manuscript Library.

Bachelard, G. (1958) *The Poetics of Space*. London, Penguin Books Ltd, 2015.

Ballantine, C. (1979). 'Charles and the meaning of quotation in music', *The Musical Quarterly*, Vol. 65, No. 2 (April 1979) pp167-184. Available at <http://www.jstor.org/stable/741701?origin=JSTOR-pdf> (Accessed 15th June 2017).

Ballantine, C. (1983) *Twentieth Century Symphony*. London, Dobson Books Ltd.

Barrie, T. (1996) *Spiritual Patch, Sacred Place: Myth, Ritual, and Meaning in Architecture*. Massachusetts, Shambala Publications.

Barrie, T. (2010) 'Sacred Space and the Mediating Role in Architecture' *European Review* Vol. 20 No. 1 pp79-94. United Kingdom, Cambridge University Press. Available at <https://www-cambridge-org.ezproxy.napier.ac.uk/core/journals/european-review/article/sacred-space-and-the-mediating-roles-of-architecture/7E236F3ABE09D9B9FE9D699CBFA045D9> (accessed 18th June 2017).

Barthes, R. & Duisit, L. (1975) 'An Introduction to the Analysis of Structural Narrative' in *New Literary History* Vol. 6, No. 2 On Narrative and Narratives. Available at: <http://www.jstor.org/stable/468419> (Accessed 10th June 2017).

Berio, L. (ca.1968) Author's note to *Sinfonia*. Available at: <http://www.lucianoberio.org/node/1494?1683069894=1> (Accessed 16th June 2017).

Bonello, G. (ed) (1994) *Girolamo Gianni in Malta*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2000a) 'The Voice of Valletta's Streets'. *Histories of Malta, Vol. 1 - Deceptions and Perceptions*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2000b) 'Music for the Knights of Malta'. *Histories of Malta, Vol. 1 - Deceptions and Perceptions*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2001a) 'The First Nanis in Malta.' *Histories of Malta, Vol. 2 - Figments and Fragments*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2001b) The Grandmaster's Palace in the Making. *Palace of the Grandmaster's in Valletta (Ganado, A ed.)*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2003) 'Table Ceremonial in the Grand Master's Court.' *Histories of Malta, Vol. 4 - Convictions and Conjectures*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2006a) 'Theatre in Malta before the Manoel.' *Histories of Malta, Vol. 7 - Closures and Disclosures*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2006b) 'Dancing, Fireworks, Allegrezze, Music.' *Histories of Malta, Vol. 7 - Closures and Disclosures*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2008) Castrati Singer's for St John's. *Treasures of Malta No. 43 Christmas 2008, Vol XV No. 1*. Malta. Fondazzjoni Patrimonju Malti.

Bonello, G. (2012) 'Is it La Valette or De Valette?'. *The Sunday Times of Malta Sunday 23rd December 2012*. Available at: <https://www.timesofmalta.com/articles/view/20121223/life-features/is-it-la-valette-or-de-valette.450733> (Accessed 22nd June 2017).

Bonello, G. (2014) Gregorio Xerri's poem for the Great Siege of 1565 in *The Sunday Times of Malta* on the 23rd and 30th of March 2014. Malta. Allied Press.

Bonnici, J & Cassar, M. (1990) *The Royal Opera House, Malta*. Malta. Self-published.

Borg Cardona, A. (2001) Sights and Sounds of 19th Century Valletta. *Treasures of Malta No. 21 Summer 2001, Vol VII No. 3*. Malta. Fondazzjoni Patrimonju Malti.

Borg Cardona, A. (2002) *A Musical Legacy: Maltese related music found in foreign libraries*. Malta. Self-published.

Borg Cardona, A. (2005) Early 19th Century Hymns for Maltese Protestants. *Treasures of Malta No. 33 Summer 2005, Vol XI No. 3*. Malta. Fondazzjoni Patrimonju Malti.

Borg Cardona, A. (2010) *La Sfessania 'Quel ballo a la Maltese' (The Sfessania, that Maltese-style dance.) Treasures of Malta No. 47 Easter 2010, Vol XVI No. 2*. Malta. Fondazzjoni Patrimonju Malti.

Borg Cardona, A. (2012) Of barbers, barber-surgeons...and a Maltese *canzonetta*. *Treasures of Malta No. 53 Easter 2012, Vol XVIII No. 2*. Malta. Fondazzjoni Patrimonju Malti.

Brockman, E. (2002) *Last Bastion: Sketches of the Maltese Islands*. Malta. Fondazzjoni Patrimonju Malti.

Burge, S.R. (2009) 'Angels, Ritual and Sacred Space in Islam' *Comparative Islamic Studies* Vol. 5 Issue 2 pp221-245. United Kingdom, Equinox Publishing Group. Available at <http://web.b.ebscohost.com.ejournals.um.edu.mt/ehost/pdfviewer/pdfviewer?vid=2&sid=006ed6fb-3e16-4788-b9c8-cbb474e21e18%40sessionmgr101> (Accessed 23rd June 2017).

Calleja, C. (2011) 'City Gates flats' residents express fear over proposed traffic routes'. *Times of Malta Thursday 21st April 2011*. Available at: <https://www.timesofmalta.com/articles/view/20110421/local/City-Gate-flats-residents-express-fear-over-proposed-traffic-routes.361602> (Accessed 17th June 2017).

Calleja, J. (1999) *Devozzjoni u Kultura: Il-Ġrajja tal-Arcikonfraternita tal-Immakulata Kunċizzjoni fil-Knisja ta' San Franġisk, Valletta (Devotion and Culture: The History of the Arch-Confraternity of the Immaculate Conception at the Church of St Francis, Valletta)*. Malta. Arch-Confraternity of the Immaculate Conception.

Calvino, I. (1972) *Le Città Invisibili (Invisible Cities)*. Italy, Edizioni Einaudi.
Camilleri, C & Cassar Pullicino, Ġ. (1998) *Maltese Oral Poetry and Folk Music*. Malta. Malta University Publishers Ltd.

Cantù, A. (1985) *Respighi - Compositore*. Torino, Edizioni EDA.

Carabott, S. (2012) 'Family of Grand Master say name is wrong: it's 'De la Valette' not 'De Valette'', *The Times of Malta, Tuesday 27th November 2012*. Available at: <https://www.timesofmalta.com/articles/view/20121127/local/Family-of-Grand-Master-say-name-is-wrong.447005> (Accessed 22nd June 2017).

Caruana, M. (1997) *The L'Isle Adam Illuminated Manuscripts and Other Illuminated Choral Book in Malta*. Malta. MJ Publications Ltd.

Cassar, Carmel (1981) *O Melita Infelix* in *Melita Historica* Vol. 8 No. 2. Malta. Malta Historical Society.

Castagna, P.P. (1888) *Storia ta' Malta Vol. 1 (History of Malta Vol. 1)*. Malta.

Castagna, P.P. (1890) *Storia ta' Malta Vol. 3 (History of Malta Vol. 3)*. Malta.

Cavaliero, R. (2001) *The Last of the Crusaders*. Malta. Fondazzjoni Patrimonju Malti.

Certeau, Michel de (1980) *The Practice of Everyday Life*. Translated from French by Steve Rendall. 1984. USA, University of California Press.

Chetcuti, J.C. (2009) *Queer Mediterranean Memories: Penetrating the Secret History and Silence of Gay and Lesbian Disguise in the Maltese Archipelago*. 2009. Australia, Lygon Street Legal Services.

Cini, G. (2013) *Strada Stretta: 'The Gut' which for many years lit up Valletta*. Malta. Allied Publications.

Clarke, G.E. (1977) *Essays on American Music*. United States of America, Greenwood Press Inc.

Clegg, K. (ed.) (1997) *Chronicles of a Journey 1839-1840*. Malta. Self published.

Dahlhaus, C. (1985) *Realism in 19th Century Music*. Cambridge. Translated from the German, by Mary Whittall. Cambridge University Press.

Darmanin, D. (2015) 'Origin and Development of Valletta's Mandraggio'. *The Sunday Times of Malta Sunday 21st June 2015*. Available at: <https://www.timesofmalta.com/articles/view/20150621/life-features/origin-and-development-of-vallettas-mandraggio.573635> (Accessed 22nd June 2017).

David, A.R. (2012) 'Sacralising the city: Sound, space and performance in Hindu ritual practices in London' *Culture and Religion*, Issue 13 No. 4, pp449-467. Available at <http://dx.doi.org/10.1080/14755610.2012.728141> (Accessed 21st June 2017).

Debattista, A. (2003) *L-Arċipierku: Niesu u l-Madwar (The 'Arċipierku': Its People and Environs)*. Malta. Self-published.

De Giorgio, R. (1998) *A City by an Order*. Malta. Progress Press Ltd.

De La Grange, H. (1974) *Mahler: Volume I*. London. Victor Gallanz.

De Lucca, D. (2004) *A Description of Baroque Malta by Albert Jouvin de Rochefort*. Malta. Midsea Books.

De Piro, N. (2001) Occasions, Social Events & Occurrences inside the Palace. *Palace of the Grandmaster's in Valletta (Ganado, A ed.)*. Malta. Fondazzjoni Patrimonju Malti.

Durham University (2017) Conference Proceedings for the Conference *Geography, Music, Space: 25th January 2015*. Durham, United Kingdom.

Eco, U. (2015) *The Book of Legendary Lands*. United Kingdom, Maclehose Press.

Eliade, M. (1949) *The Myth of the Eternal Return*. USA, Translated from the original French by Willard R. Trask, Pantheon Books.

Espinoza Rodriguez, A. (1989) *Images - 19th Century Malta*. Malta. Valletta Publishing.

Espinoza Rodriguez, A. (1990) *Paintings at the National Museum of Fine Arts in Malta*. Malta. Said International Ltd.

Espinoza Rodriguez, A. (2005) *Paintings at the Cathedral Museum in Mdina*. Malta. Progress Press Ltd.

Espinoza Rodrigues, A. & Stroud M. (2007) An 18th Century Baroque Natural Trumpet in the Palace Armoury Collection. *Treasures of Malta No. 40 Christmas 2007, Vol XIV No. 1*. Malta. Fondazzjoni Patrimonju Malti.

Fabrizi, Mariabruna. (2014) 'Yannis Xenakis' Polytopes: Cosmogonies in Sound and Architecture. Available at: <http://socks-studio.com/2014/01/08/yannis-xenakis-polytopes-cosmogonies-in-sound-and-architecture/> (Accessed 9th August 2017).

Fenech, Conrad. (2013) *Dun Feliċ Demarco u l-Qarċilla fil-Karnival tal-1760 (Dun Feliċ Demarco and the 'Qarċilla' in the 1760 Carnival)*. Malta. Horizons Press.

Freller, T. (1998) *The Cavaliers Tour and Malta in 1663*. Malta. Publikazzjonijiet Indipendenza.

Freller, T. (2007) Spectators and Gossipmongers: The Manoel Theatre through the foreigner's eyes. *Treasures of Malta No. 39 Summer 2007, Vol XIII No. 3*. Malta. Fondazzjoni Patrimonju Malti.

Freller, T. (2008) *Verses and Visions: The Maltese Islands in World Literature*. Malta. Fondazzjoni Patrimonju Malti.

Freller, T. (2009) *Malta and the Grand Tour*. Malta. Midsea Books.

Freller, T. (2010) *Malta: The Order of St John*. Malta. Midsea Books.

Galea, J. & Ganado, A. (1982) *Antique Malta*. Malta. Nicholas Books.

Ganado, H. (1977) *Rajt Malta Tinbidel Vol1 - 4 (I Saw Malta Change Vol 1 - 4)*. Malta. Self-published.

Gartenberg, E. (1978) *Mahler: The Man and His Music*. New York. Casey & Co. Ltd.

Greene, D.B. (1984) *Mahler: Consciousness and Temporality*. New York. Gordon and Breach Science Publishers.

Griffiths, P. (1995) *Modern Music and After: Directions since 1945*. Oxford. Oxford University Press.

Hall, M. (1996) *Leaving Home: A Conducted Tour of 20th Century Music with Simon Rattle*. London. Faber & Faber Ltd.

Hallam, M. (2008) 'Conversations with James MacMillan' in *Tempo*, Vol. 62 No. 245 pp17-19 Available at <https://www.cambridge-org.ezproxy.napier.ac.uk/core/journals/tempo/article/conversation-with-james-macmillan/591BFE45C7A03DC6C2B37B9C2F47C4C4> (Accessed 28th August 2017).

Halle Rowen, R. (1979) *Music through sources and documents*. New Jersey. Prentice-Hall Inc.

Harley, J. (2011) *Xenakis: His Life in Music*. New York. Routledge.

Hart, A. (2011) *Nani Family - A Maltese Musical Dynasty*. Available at <https://suite.io/anthony-hart/58ex2c0> (Accessed on January 27th 2016).

Hepokoski, J. (2001) Beethoven reception: the symphonic tradition. In: *The Cambridge History of 19th Century Music*. United Kingdom, Cambridge University Press.

Hicks, M. (1982). 'Text, Music, and Meaning in the Third Movement of Berio's Sinfonia' in *Perspectives of New Music*, Vol. 20, No. 1/2 (Autumn 1981 - Summer 1982). Available at <http://www.jstor.org/stable/942413> (Accessed 6th June 2017).

Hillier, P. (1997) *Arvo Pärt*. Oxford University Press. New York.

Irving, J. (2001) The Invention of Tradition. In: *The Cambridge History of 19th Century Music*. United Kingdom, Cambridge University Press.

Jackson, T.L. (2007) Observations on crystallization and entropy in the music of Sibelius and other composers. In: Jackson, T.L. & Murtomaki, V. (eds) *Sibelius Studies*. England. Cambridge University Press.

Jeppesen, K. (1939) *Counterpoint: The Polyphonic Vocal Style of the 16th Century*. Reprinted 1992. Dover Publications. USA.

Kanach, S. (2003) The Writings of Iannis Xenakis (starting with 'Formalised Music') in *Perspectives of New Music*, Vol. 41, No. 1 (Winter 2003). Available at <http://www.jstor.org.ezproxy.napier.ac.uk/stable/pdf/25164509.pdf?refregid=excelsior%3A18191697a9d9ec76a8e2d83709cd0ca0> (Accessed 10th August 2017).

Kanach, S. (2008) *Music & Architecture by Iannis Xenakis*. New York. Pendragon Press.

Kennedy, M. (1974) *Mahler*. London. J. M. Dent & Sons Ltd.

Kimbell, D. (1991) *Italian Opera*. United Kingdom, Cambridge University Press.

Kirkpatrick, J. (1973) *Charles E. Ives - Memos*. Great Britain, Calder & Boyars Ltd.

Ladd, B. (1998) *The Ghosts of Berlin: Confronting German History in the Urban Landscape*. USA. The University of Chicago Press.

Ladd, B. (2004) *Ghosts on Display*, disP - The Planning Review, Vol. 40, Issue 156. Available at <http://www.tandfonline-com.ezproxy.napier.ac.uk/doi/pdf/10.1080/02513625.2004.10556868?needAccess=true> (Accessed 1st June 2017).

La Matina, M. (2010) 'L'inscrutabile Voce della Triade. I Tintinnabuli di Arvo Pärt fra Liturgia e Filosofia' ('The Inscrutable Voice of the Triad. Arvo Pärt's Tintinnabuli between Liturgy and Philosophy.') In: *Doctor Virtualis* No. 10

Available at: <http://riviste.unimi.it/index.php/DoctorVirtualis/index> (Accessed 27th August 2017).

Lawson, Jack (1997) *Carl Nielsen*. London. Phaidon Press Limited.

Lebrecht, N. (1987) *Mahler Remembered*. London. Faber & Faber Ltd.

Lefebvre, Henri (1974) *The Production of Space*. Translated from French by Donald Nicholson Smith. 1991. USA, Basil Blackwell Inc.

Lévi-Strauss, C. (1978) *Myth and Meaning*. 2001. London, Routledge Classics.

Levy, C. (2004) 'Who is the 'other' in the Balkans? Local ethnic music as a different source of identities in Bulgaria', in Whiteley, S., Bennett, A. and Hawkins, S. (eds.) *Music, Space, and Place*. England. Ashgate Publishing Ltd.

Llano, S. (2016) 'The Sacred in Madrid's Soundscape: Toward an aural hygiene 1856-1907' in Cordoba, A, & García-Donoso, D. (ed) *The Sacred and Modernity in Urban Spain*. New York, Palgrave Macmillan, pp1-20.

Magri, M. (1967) *Ħrejjef Missirijietna (Tales of our Forefathers)*. Malta. Maltese Province of the Society of Jesus.

McCarthy, J. (1989) 'An Interview with Arvo Pärt' in: *The Musical Times*, Vol. 130 No. 1753 (Mar 1989) pp130-133. Available at: <http://www.jstor.org/stable/1193819> (Accessed 28th August 2017).

McGregor, R. (2011) 'A Metaphor for the Deeper Wintriness': Exploring James MacMillan's Musical Identity in *Tempo*, Vol. 65 No. 257 pp22-39 Available at <https://www-cambridge-org.ezproxy.napier.ac.uk/core/journals/tempo/article/metaphor-for-the-deeper-wintriness-exploring-james-macmillans-musical-identity/2DC4D233487459BD84F667206D59C21E> (Accessed 30th August 2017).

Meagher, B.R. (2015) 'Perceiving Sacred Space: Religious Orientation Moderates Impressions of Religious Settings.' *Environment and Behaviour* 2016 Vol. 48 Issue. 8 pp1030-1048. Available at: <http://journals.sagepub.com.ezproxy.napier.ac.uk/doi/pdf/10.1177/0013916515581626> (Accessed 17th September 2017).

Medina, A. (2016) Spirituality and Publicity in Barcelona 1929; Performing Citizenship between Tradition and the Avant-Garde in Cordoba, A, & García-Donoso, D. (ed) *The Sacred and Modernity in Urban Spain*. New York, Palgrave Macmillan, pp61-78.

Mercieca, S. (2010) Italian Opera Singers in Malta in the Middle of the 18th Century. *Treasures of Malta No. 49 Christmas 2010, Vol XVII No. 1*. Malta. Fondazzjoni Patrimonju Malti.

Micallef, Bernard. (2013) *Il-Grottesk fil-Qarċilla 'Żwieġ la Maltija' (The Grotesque in the 'Qarċilla' 'A Maltese Marriage')* in *Il-Malti: Volume 85*. Malta. Klabb Kotba Maltin.

Micznik, V. (1996) 'Textual and Contextual Analysis: Mahler's Fifth Symphony and Scientific Thought.' *International Review of the Aesthetics and Sociology of Music*, Vol. 27 No. 1, (Jun 1996) p13-29. Available at: <http://www.jstor.org/stable/3108369> (Accessed on 14th June 2017) .

Mies, P. (1998a) Beethoven's Orchestral Works. In: Abraham, G. *The New Oxford History of Music Vol VIII The Age of Beethoven 1790 - 1830*. London. Oxford University Press.

Mies, P. (1998b) The Orchestral Music of Beethoven's Contemporaries. In: Abraham, G. *The New Oxford History of Music Vol VIII The Age of Beethoven 1790 - 1830*. London. Oxford University Press.

Mifsud, Ġ. (1981) *Mill-Kompożizzjonijiet ta' Ġużeppi Caruana (From the Compositions of Giuseppe Caruana)* Malta. Publikazzjonijiet Bugelli.

Mifsud, Immanuel. (2013) *Ħmieġ u laħam f'kopjun ta' qassis Kattoliku (Filth and Carnality in an 18th century script by a Catholic Priest)*. in *Il-Malti: Volume 85*. Malta. Klabb Kotba Maltin.

Morrissey, E. & Schofield, J. (2013) *Strait Street: Malta's Red Light District*. Malta. Midsea Books.

Mortensen, S. (2002) 'Notes on Central Park in the Dark'. Available at: http://www.musicweb-international.com/lves/WK_Central_Park.htm (Accessed on 15th June 2017).

Muscat, C. (2013) *Magdalene Nuns and Penitent Prostitutes: Valletta*. Malta. BDL Publishing.

Neuhaus, F. (2015) *Emergent Spatio-temporal Dimensions of the City: Habitus and Urban Rhythms*. (e-book). Available at: <https://link-springer-com.ezproxy.napier.ac.uk/book/10.1007%2F978-3-319-09849-4> (Accessed 20th June 2017).

Nicolaisen, J. (1980). *Italian Opera in Transition*. Michigan. UMI Research Press.

Notley, M. (2007) *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism*. New York. Oxford University Press.

Osborne, C. (1981) *The Complete Operas of Puccini: A Critical Guide*. London, Victor Gollancz Ltd.

O'Callaghan, K. (undated) *Malta: A Handbook to the Republic*. Malta. Publisher unknown.

Osmond-Smith, D. (1981) 'From Myth to Music: Lévi-Strauss's "Mythologiques" and Berio's "Sinfonia"'. *The Musical Quarterly*, Vol. 67 No. 2 (Apr 1981). Available at: <http://www.jstor.org/stable/741994> (Accessed 6th June 2017)

Otten, J. (1907). 'Antiphon'. In *The Catholic Encyclopedia*. New York: Robert Appleton Company. <http://www.newadvent.org/cathen/01575b.htm> (Accessed 27th July 2017).

Pascall, R. (1990) Major Instrumental Forms: 1850 - 1890. In: Abraham, G. *The New Oxford History of Music Vol IX Romanticism 1830-1890*. London. Oxford University Press.

Potteiger, M & Purinton, J. (1998). *Landscape Narratives: Design Practices for Telling Stories*. New York, John Wiley & Sons Ltd.

Respighi, E. (1993) *Fifty Years of a Life in Music*. Translated from the Italian by Fontecchio, G. & Johnson R. United States of America, The Edwin Mellin Press.
Rich, A. (1995). *American Pioneers*. London, Phaidon Press Ltd.

Rose-Redwood, R., Alderman, D. & Azaryahu (2008). 'Collective memory and the politics of urban space: an introduction', *GeoJournal*, Vol. 73 Issue 3.
Available at: <https://link-springer-com.ezproxy.napier.ac.uk/article/10.1007/s10708-008-9200-6> (Accessed 1st June 2017).

Rossiter, F.R. (1975) *Charles Ives & His America*. Great Britain, Lowe & Brydone Ltd.

Ryan, F.W. (1910) *Malta*. London. Adam & Charles Black.

Sadie, S. (ed) (1989) *History of Opera*. United Kingdom, The Macmillan Press Ltd.

Said-Zammit, G. A. (2017) *The Development of Domestic Space in the Maltese Islands from the Late Middle Ages to the Second Half of the 20th century*. Oxford, Archaeopress Publishing Limited.

Samuels, R. (2011) 'Narrative Form and Mahler's Musical Thinking', *Nineteenth-Century Music Review*, Vol. 8 No. 2, Available at: <https://www-cambridge-org.ezproxy.napier.ac.uk/core/journals/nineteenth-century-music-review/article/narrative-form-and-mahlers-musical-thinking/CF992C6195C08F40D642B0869B07875E/core-reader> (Accessed 14th June 2017).

Schiavone, M.J. (ed) (1997) *Storja tal-Kazini f'Malta Vol. 1 (A History of Maltese Band Clubs Vol. 1)*. Malta. Publikazzjonijiet Indipendenza.

Schiff, D. (1997) 'The Many Faces of Ives', *The Atlantic Monthly* Jan 1997, p84ff. Available at: https://search-proquest-com.ezproxy.napier.ac.uk/docview/223105240?rfr_id=info%3Axri%2Fsid%3Aprimo (Accessed 14th June 2017).

Sciberras, K. (2009) *Baroque Painting in Malta*. Malta. Midsea Books.

Service, T. (2013) 'Symphony Guide: Luciano Berio's *Sinfonia*'. Available at: <https://www.theguardian.com/music/tomserviceblog/2013/nov/05/symphony-guide-berio-sinfonia-tom-service> (Accessed 16th June 2017).

Simpson, R. (1979) *Carl Nielsen: Symphonist*. Great Britain. Kahn & Averill.

Skipp, B. (2009) 'Out of Place in the 20th Century: Thoughts on Arvo Pärt's Tintinnabuli Style' In: *Tempo*, Vol. 63 No. 249. Available at <http://www.jstor.org/stable/40496093> (Accessed 27th August 2017).

Smith Brindle, R. (1987) *The New Music: The Avant-Garde since 1945*. New York. Oxford University Press.

Solomos, M. (2002) 'Xenakis' early works: From 'Bartókian project' to 'Abstraction', *Contemporary Music Review*, Vol. 21 No. 2/3. Available at: <http://www-tandfonline-com.ezproxy.napier.ac.uk/doi/abs/10.1080/07494460216657> (Accessed 9th August 2017).

Strunk, O. (1998a) *Source Readings in Music History: The Late 18th Century*. USA. W.W. Norton & Company Inc.

Strunk, O. (1998b) *Source Readings in Music History: The 19th Century*. USA. W.W. Norton & Company Inc.

Strunk, O. (1998c) *Source Readings in Music History: The 20th Century*. USA. W.W. Norton & Company Inc.

Sultana, D. (undated) *The Journey of William Frere to Malta in 1832*. Malta. Self published.

Thackeray, W.M. (1991) *Notes of a Journey from Cornhill to Grand Cairo*. Newcastle. Cockbird Press.

Times of Malta (2009a) 'Revealed: The New Face of Valletta. Available at: <https://web.archive.org/web/20160303221303/http://www.timesofmalta.com/articles/view/20090627/local/revealed-the-new-face-of-valletta.262722> (Accessed 17th June 2017).

Times of Malta (2009b) 'City Gate Project - Labour reaction'. Available at: <https://web.archive.org/web/20160419125316/http://www.timesofmalta.com/articles/view/20090627/local/a-project-to-unite-the-people-in-pride-gonzi.262717> (Accessed 17th June 2017).

UNESCO (n.d.) City of Valletta. Available at: <http://whc.unesco.org/en/list/131> (Accessed 17th June 2017).

Valletta 2018 Foundation (2017) Conference Proceedings for the Conference *Cities as Community Spaces: 23rd-25th November 2016*. Valletta, Malta.

Valletta F.C. (2014) *Match Report: Saturday 26th April 2014 Valletta vs Birkirkara*. Available online at: <http://vallettaafc.net/news/day-32-valletta-2-birkirkara-0> (Accessed 20th June 2017).

Varga, B. A. (1996) *Conversations with Xenakis*. London. Faber & Faber Ltd.

- Vella Bondin, J. (2000a) *Il-Mużika ta' Malta sal-Aħħar tas-Seklu 18 (Maltese Music till the end of the 18th Century)*. Malta. Publikazzjoni Indipendenza.
- Vella Bondin, J. (2000b) *Il-Mużika ta' Malta mis-Seklu 19 sas-Seklu 20 (Maltese Music from the 19th till the 20th Century)*. Malta. Publikazzjoni Indipendenza.
- Weaver, W. (1978) *Puccini: The Man & His Music*. London. Hutchinson.
- Weaver, W. (1980) *Italian Opera from Rossini to Puccini*. London. Thames & Hudson Ltd.
- Webb, P. (2004) 'Interrogating the production of sound and place: the Bristol phenomenon, from Lunatic Fringe to worldwide Massive', in Whiteley, S., Bennett, A. and Hawkins, S. (eds.) *Music, Space, and Place*. England. Ashgate Publishing Ltd.
- Wellesz, E. & Sternfeld F.W. (1981) The Early Symphony. In: Wellesz, E. & Sternfeld F.W. *The New Oxford History of Music Vol VII: The Age of Enlightenment 1745 - 1790*. London. Oxford University Press.
- Wiley Hitchcock, H. (1977). *Ives*. Oxford, Oxford University Press.
- Williamson, J. (2001) Progress, modernity and the concept of the avant-garde. In: *The Cambridge History of 19th Century Music*. United Kingdom, Cambridge University Press.
- Wilson, C. (1997) *Giacomo Puccini*. London. Phaidon Press Ltd.
- Wilson, C. (2005) *Notes on Brahms: 20 Crucial Works*. Edinburgh. Saint Andrew Press.
- Wolff, K. ed. (1969) *Robert Schumann: On Music and Musicians*. USA. The Norton Library.
- Xuereb, P. (2011) *The Manoel Theatre - A Short History*. Malta. Midsea Books.

Scores

Beethoven, L. (ca. 1930) *Piano Concerto No. 4 in G major Op. 58* (No. 705) Plate E.E. 3805). Leipzig, Ernst Eulenberg.

Berio, L. (1972) *Sinfonia* (UE 35 319). London, Universal Edition.

Berlioz, H. (1900) *Grande symphonie funèbre et triomphale H. 80* (Plate H.B. 2). Leipzig, Breitkopf und Härtel.

Berlioz, H. (1900) *Symphonie fantastique H. 48* (Plate H.B. 1). Leipzig, Breitkopf und Härtel.

Gesualdo, C. (2008) *O vos omnes (1611 setting)* (ed. D. Thompson). Digital edition available at http://www1.cpd.org/wiki/images/c/cd/Gesualdo_O_vos_omnes.pdf (Accessed 28th August 2017).

Grieg, E. (undated) *Funeral March for Rikard Nordraak*. Digital score available at http://ks.petruccimusiclibrary.org/files/imglnks/usimg/d/d3/IMSLP292046-PMLP02549-sorgemarj_over_rikard_nordraak_CONDUCTEUR_A3.pdf (Accessed 28th June 2017).

Ives, C. (1973) *Central Park in the Dark* (12529). New York, Boelke-Bomart.

Ives, C. (1935) *Three Places in New England* (446-41013). USA, Mercury Music Corporation.

MacMillan, J. (2014) *The Strathclyde Motets Set 1 & 2*. London, Boosey & Hawkes Ltd.

Mahler, G. (1964) *Symphony No. 5 in* Plate 8591. Leipzig, C.F. Peters.

Pärt, A. (2008) *Collected Choral Works* (UE 33 880). Vienna, Universal Edition.

Respighi, O. (1929) *Feste Romane* (P.R. 473). Milan, Edizione Ricordi.

Respighi, O. (1918) *Fontane di Roma* (Plate 117463). Milan, Edizione Ricordi.

Respighi, O. (1925) *Pini di Roma* (P. R. 439). Milan, Edizione Ricordi.

Sibelius, J. (1925) *Symphony No. 7 in C major Op. 105* (Hansen: Plate 18658). Copenhagen, Wilhelm Hansen.

Stravinsky, I. (2001) *Symphonies of Wind Instruments* (1920 & 1947 edition). London, Boosey & Hawkes Ltd.

Victoria, T.L. (2000) *Judas mercator pessimus* (ed. C. Macchi). Digital edition available at <http://www1.cpdL.org/wiki/images/3/3e/Ws-vic-juda.pdf> (Accessed 28th August 2017).

Xenakis, I. (ca. 1967) *Metastaseis*. London, Boosey & Hawkes.

Recordings

Beethoven, L. van. *Complete Piano Concertos*. Stephen Kovacevich with the BBC Symphony Orchestra conducted by Colin Davies. Philips, 1994. Compact Disc.

Berio, L. *Sinfonia / Ekphrasis*. Göteborgs Symphony Orchestra conducted by Pierre Boulez. Deutsche Grammophon, 2005. Compact Disc.

Berlioz, H. *Grande symphonie funèbre et triomphale and other works*. Cleveland Symphony Orchestra conducted by Charles Dutoit. Decca Ovation, 1990. Compact Disc.

Berlioz, H. *Symphonie Fantastique*. New York Philharmonic conducted by Leonard Bernstein. Sony Classical, 1999. Compact Disc.

Gesualdo, C. *Tenebrae*. The Hilliard Ensemble. ECM, 2001. Compact Disc.

Grieg, E. *Olaf Trygvason, Bergliot, Funeral March in Memory of Rikard Nordraak*. Trondheim Symphony Orchestra conducted by Ole Kristian Ruud. Virgin Classics, 1996. Compact Disc.

Ives, C. *The Unanswered Question & other works*. New York Philharmonic conducted by Leonard Bernstein. Sony Classical, 1998. Compact Disc.

Ives, C. *Three Places in New England & other works*. Boston Symphony Orchestra conducted by Michael Tilson Thomas. Deutsche Grammophon, 2011. Compact Disc.

Macmillan, J. *Miserere*. The Sixteen conducted by Harry Christophers. CORO, 2011. Compact Disc.

Mahler, G. *Symphony no.5*, London Symphony Orchestra conducted by Valery Gergiev. LSO Live, 2011. Compact Disc.

Mahler, G. *Symphony no.9*, Berlin Philharmonic Orchestra conducted by Simon Rattle. Warner Classics, 2008. Compact Disc.

Pärt, A. *Tintinnabuli*, The Tallis Scholars conducted by Peter Phillips. Gimell, 2015. Compact Disc.

Puccini, G. *La Boheme*. De los Angeles, Björling et al. RCA Victor Chorus & Orchestra conducted by Thomas Beecham. EMI Classics, 2002. Compact Disc.

Puccini, G. *Madame Butterfly*. Freni, Pavarotti et al. Vienna Philharmonic conducted by Herber von Karajan. Decca, 1987. Compact Disc.

Puccini, G. *Tosca*. Callas, Di Stefano et al. La Scala Choir & Orchestra conducted by Victor de Sabata. EMI Classics, 2004. Compact Disc.

Puccini, G. *Turandot*. Casolla, Larin et al. Maggio Musicale Fiorentino conducted by Zubin Mehta. Sony Classical, 1998. Compact Disc.

Respighi, O. *Pines of Rome, Roman Festivals, & Fountains of Rome*. Boston Symphony Orchestra conducted by Seiji Ozawa. Deutsche Grammophon, 1987. Compact Disc.

Sibelius, J. *Symphonies No. 6 & 7 / En Saga*. BBC Scottish Symphony Orchestra conducted by Leif Segerstram and Stefan Solym. BBC, 2007. Compact Disc.

Stravinsky, I. *Concerto for Piano & Wind Instruments and other works*. London Sinfonietta conducted by Esa Pekka Salonen. Sony, 1990. Compact Disc.

Stravinsky, I. *Symphony of Psalms and other works*. Berlin Philharmonic conducted by Pierre Boulez. Deutsche Grammophon, 2000. Compact Disc.

Victoria, T. L.. *Tenebrae Responsories*. The Tallis Scholars conducted by Peter Phillips. Gimell, 2001. Compact Disc.

Xenakis, I. *Orchestral Works Vol. V*, Orchestre Philharmonique du Luxembourg conducted by Arturo Tamayo. Imports, 2015. Compact Disc.