



1732

"Chamber Music"
by
The Beeman Quartet

4.2.74

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**MANOEL
THEATRE**

THE MANOEL THEATRE
MANAGEMENT COMMITTEE

In association with the

EMBASSY OF THE FEDERAL
REPUBLIC OF GERMANY

present

THE ASSMANN QUARTET

in a

Programme of Chamber Music

MONDAY, 4th FEBRUARY 1974.



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THE ASSMANN QUARTET

The Assmann Quartet ranks amongst the best known string quartets in Europe. The reputation of an excellent ensemble with an unusual and extensive repertoire is constantly being proved in countless radio and gramophone recordings throughout Europe. An indication of the status of the Assmann Quartet in European musical life is their invitation to the World Festival of Music of the IGNN in 1969, to the Athens Festival and the usual German Music Festivals. The constant demand for this popular ensemble is shown by their repeated appearances at the most important musical centres in Europe.

The Quartet's performances of all the works by Arnold Schoenberg, Ernst Krenek, the Vienna School, and especially the late Beethoven Quartets, never fail to create a sensation.

The most famous composers entrust the Assmann Quartet with the first performance of their works.

PROGRAMME

STRING QUARTET IN B MAJOR KV 159. MOZART (1756-1791)

Andante grazioso — Allegro — Rondo — Allegro grazioso.

The group of Quartets K.V. 155-160 was composed by the 17-year old Mozart during his third and last trip to Italy. These Quartets mark an important decade of Mozart's working life. They point out the way of Mozart's independence and of his manifold thematic works, his father's hand still visible. One should put away the permanent historical relativity of compressed imagination, that an opus like B-major-quartet is only a first step for bigger comings. Only that way the individuality of the work and its independence will be put into the right light.

The first set, an "Alla-breve-Andante", is wilfully marked with intervals during the main theme. The three-four-Allegro in g-minor, a special "dark" marked tune by Mozart, is receiving through syncopic phases specific life.

For the graceful Rondo in two-four-time cut alternately in three-and-four of metric quarters is typical.

QUARTET IN E-MINOR, OP. 59, No. 2. BEETHOVEN (1770-1827)

Allegro — Molto Adagio — Allegretto — Finale: Presto

The three quartets of Op. 59 are dedicated to Prince Rasoumovsky, Russian Ambassador in Vienna in 1806, who was an amateur musician "well practised in the second violin parts of Haydn's quartets". As a mark of respect for his patron, Beethoven included a Russian melody in each work. The first movement is startling in its use of double and triple invertible counterpoint, and the paucity of real melody. The opening arpeggio and the following scale passage are the simple bases of this harmonically complex sonata-form movement. The slow movement is equally "advanced" harmonically, and rather rarified in its textures.

The third movement provides a welcome relief, however, for in the second part, in the major tonality, a Russian theme is heard — first on viola then on the other three instruments.

The rondo-like Finale begins in C major, but for all its outward simplicity, it is as musically complex as any of the preceding movements.

STRING QUARTET No. 1 IN D MINOR OP. 7.

SCHOENBERG (1874 — 1951).

*Moderato — Presto — Lento — Vigoroso — Allegro —
Più Allegro — Poco Adagio.*

Arnold Schoenberg's Chamber Music for Strings is offering a true mirror picture of the artistic development beginning with the late romantic epoch to the free tonality period and ending with the fully trained twelve tone technique.

All Schoenberg's works show an enormous intellectual constructive education belonging to the tradition of the arts of string quartets, but being such a rational musician as Schoenberg, it shows a special intensity. The full structure is shown clearly in the first string quartet Opus 7. While following the normal harmony of tunes which increase constantly, one also can follow the thematic work.

The work, which was composed during the summers of 1904 and 1905, shows the four classical sets, Sonata, Scherzo, Adagio and Finale, forming newly organized complexes of art. The first group of themes (in d-minor) with punctured and triolated rhythm of passionate and defiant character forms the first passage, which culminates in the enlargement of the main theme (Violin Cello).

The second group of themes (a little bit less agitating) is fully dominated by a theme, which, consequently will reach big importance, and, which, first of all, will be performed in canonical sets (first in the second violin).

A third group of themes is in six-four-time and is very similar to folk-song-character. A performance of the three complexes of themes (very quick, three-four-time) is leading to the second main part with the character of Scherzo (strong, not too quick, G-major).

The theme of this Scherzo is identic with the main theme of the second group of themes of the first set. The characteristic rhythm of this theme concludes further melodic formations of these passages to one unit.

Surprisingly a tonal reprise of the main theme of the first set (Unisono Viola and second violin) is happening, before, after a long general rest, the slow set begins, first with a solo of the first violin in characteristic falling intervals.

The main theme of this set is e-major in viola, which can, according to Stuckenschmidt, exist besides several high prototypes of romantic music.

The last passage begins a little bit "large". A large scaled performance of all themes of the work, which have been combined for duo or trio and which demonstrates the inexhaustible phantasy of the composer.

I N T E R V A L



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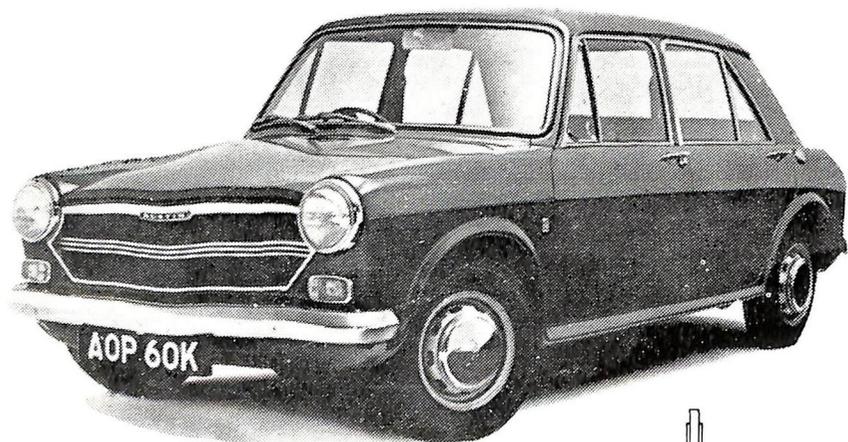
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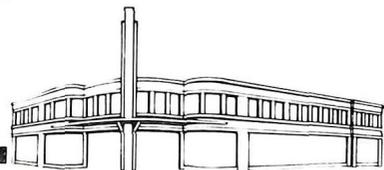


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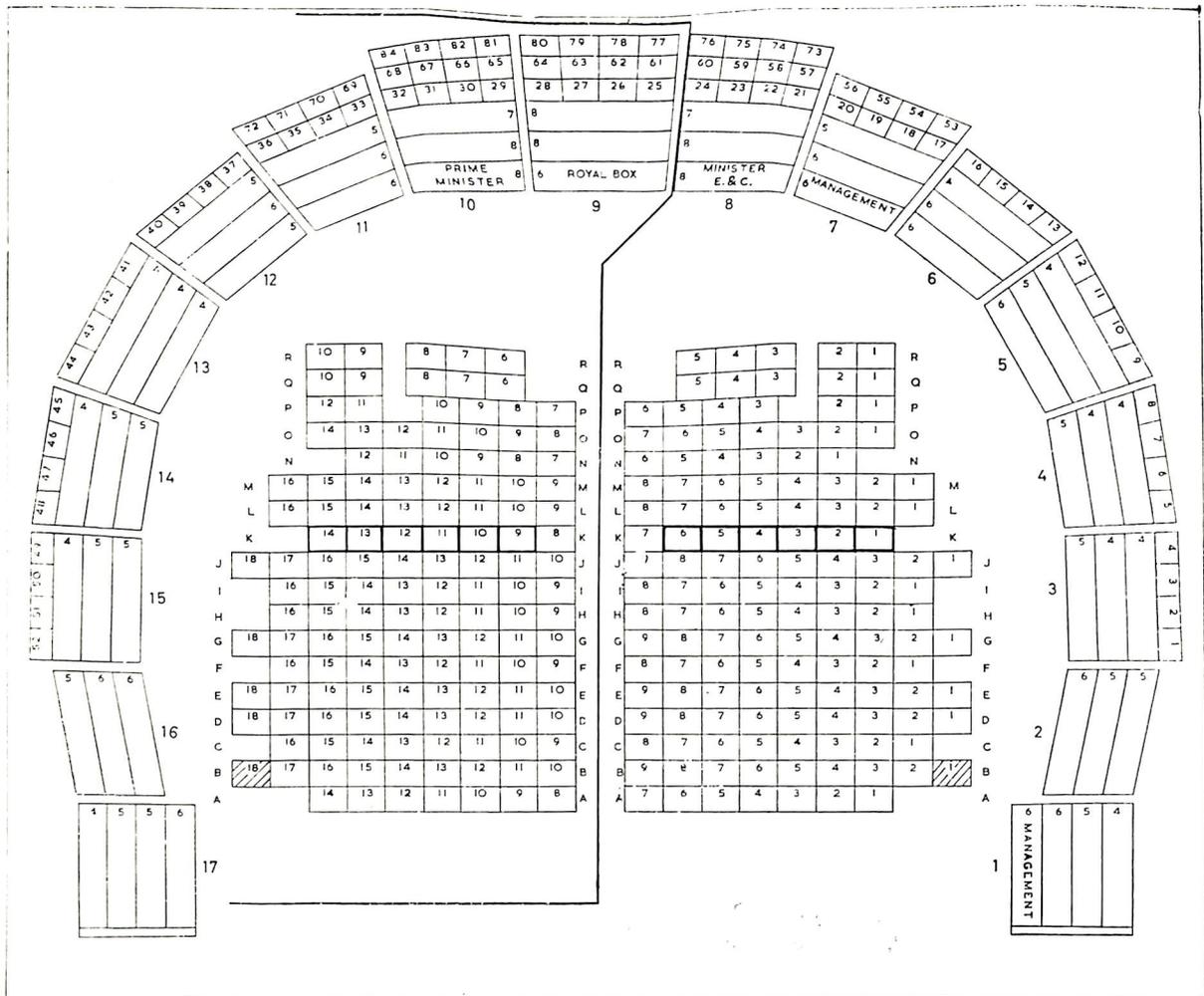
FORTHCOMING EVENTS

THE GILBERT AND SULLIVAN A LA CARTE' — **GORDON HONEY IN HIS
WELL KNOWN MUSICAL SKETCH AND CHARACTERISATIONS** —
Thursday, 7th February, at 8.00 p.m.

M.A.D.C. — **BWANI** — 14th and 15th at 7.00 p.m.; 16th at 7.30 p.m. and 17th February,
at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE IN ASSOCIATION WITH THE
EMBASSY OF THE UNITED STATES INFORMATION SERVICE —
**ORCHESTRAL CONCERT BY THE MANOEL THEATRE
ORCHESTRA** — SOLOIST GLORIA ROBERTS — 20th February, at 7.30 p.m.

MALETH — **IS-SINJORINI HANSER** — 23rd and 24th February at 6.30 p.m.; 2nd March
at 7.30 p.m.; 3rd March at 6.30 p.m.



MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

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

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.

