



1732

*Vocal and Instrumental Concert*  
by

*Capella Sanacensis*

*24/2/75.*

525

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THE MANOEL THEATRE MANAGEMENT  
COMMITTEE

IN ASSOCIATION WITH

THE EMBASSY OF THE FEDERAL  
REPUBLIC OF GERMANY

PRESENT

**AN ORCHESTRAL CONCERT**  
*(Vocal and Instrumental)*

BY THE

CAPELLA MONACENSIS

Director and Conductor: KURT WEINHÖEPEL

AT THE

**MANOEL THEATRE**

Monday, 24th February 1975



The Capella Monacensis has been founded in 1958 with the aim to revive and authentically interpret the music of the Middle Ages and the Renaissance.

The members of the Capella Monacensis are:—

**VOCALISTS:**

**ERIKA RUGGEBERG (Soprano)** *Erika Ruggberg*

Born on June 2, 1940 in Munich. Studied singing at the Academy of Music in Munich. Won the Bavarian State Prize for Oratorio in 1973. Regular broadcasts at Munich Radio Station.

**RENATE FREYER (Contralto)** *Renate Freyer*

Born on April 3, 1943 in Berlin. Studied singing at the Academy of Music in Munich. She principally is engaged as concert and oratorio singer and works regularly with the Bavarian Radio.

**ANTON ROSNER (Tenor)** *Anton Rosner*

Born on September 9, 1941 in Konnersreuth/Oberpfalz. Was a member of the "Regensburger Domspatzen". Studied at the Academy of Music in Munich, sings in concerts and oratorios, and works regularly with the Bavarian Radio.

**ERWIN BUCHBAUER (Baritone)** *Erwin Buchbauer*

Born on September 18, 1926 in Passau. He is one of the co-founders of the Capella Monacensis, comes from the Lower Bavarian town of Passau and studied with the famous Professor Hans Hoppe at Munich. He has made many appearances in concerts, oratorios and operas.

**INSTRUMENTALISTS:**

**NIKOLAUS DELIUS (Flutist)** *Nikolaus Delius*

Born on April 6, 1926, in Karlsruhe. Studied flute at the Academies of Munich, Freiburg and Berlin. Appointed as Professor for flute and recorder in Freiburg in 1964. Well-known through his concert recitals and Radio broadcasts.

**BERND KAISER (Reed Instruments)** *Bernd Kaiser*

Born on October 19, 1937 in Berlin. Studied with Professors Blichner and Stiehler at the Richard Strauss Conservatoire in Munich. He is pursuing his research into old instruments with the Capella Monacensis.

**HANS SPENGLER (String Instruments)** *Hans Spengler*

Born on April 4, 1912 in Karlsruhe. Cello studies under Mainardi, Casals and Gendron. 1936-1940 cello soloist in Heidelberg under W. Fortner. 1939-1945 member of the German Philharmonic Orchestra in Prague. Since 1949 Lecturer for Violoncello and viola da gamba at the Academy of Music and at the Conservatoire in Karlsruhe.

**HELMUT SCHAFFERT (String Instruments)** *Helmut Schaffert*

Born on September 11, 1926 in Leuben/Saxonia. He first studied at the Academy of Music in Innsbruck/Austria, gained Diploma for secondary education and is currently teaching in Munich. He builds his own string instruments.

**VALENTIN SCHMITT (String Instruments)** *Valentin Schmitt*

Born on March 11, 1949 in Munich. Studied at the Academy of Music in Munich. His subjects were Violin, Piano and Cello. Recently through the Capella, he has become a very fine exponent of the Crumpled Horn.

**MUSICAL DIRECTOR:** *Kurt Weinhoepfel*

**KURT WEINHOEPEL (Plucking instruments and lute)**

Born on July 23, 1915 in Munich. Studied voice and guitar in Munich, his home town. Together with his many years as concert singer and choirmaster, he held the post as Lecturer in classical guitar, lute and early music at the Academy at Karlsruhe. For 12 years he has been the creative impulse behind the Capella Monacensis, and has achieved a fine reputation throughout Europe, the Americas and Asia.

# PROGRAMME

## I. — THE MUSIC OF THE AGE OF CHIVALRY (12th and 13th CENTURY - GOTHIC EPOCH)

The 12th and 13th century — The Age of the Crusades — witnessed the prime of chivalry. The chivalrous culture was marked by the dedication to the "Ideal".

Noble style and form should penetrate the whole life, courtly manners, chivalrous tournaments, dances and plays. In the art of the minstrelsy and troubadours song music and language are linked to an inseparable unity. The courtly poetry was not spoken but rather interpreted in songs and such stood out against the language of everyday's life.

The speciality of the art of the minstrels was that text and melody, word and tune went hand in hand. The interpretation of the chivalrous poetry was done by minstrels, mostly Nobles.

### THE FESTIVE MUSIC OF THE EARLY GOTHIC PERIOD

#### DUCTIA

Anonymus.  
12th century, France.  
For one voice, instrumental.

The chivalrous society has known two kinds of dances: the round dance, a community dance, and the "Ductia" the dance for pairs.

ESTAMPIDA, "Kalenda Maya".  
Raimbaut deVaqueiras.  
1155-1207, Provence.  
For one voice, vocal-instrumental.

This form of the Estampida goes back to the tradition of ancient times. The most famous song of the Troubadour "Vaqueiras" is the "Kalenda Maya".

### SPIRITUAL MUSIC OF THE HIGH GOTHIC PERIOD

#### ORGANUM.

a) Leoninus.  
12th Century, France.  
For two voices, instrumental.

b) Perotinus.  
13th Century, France.  
For four voices, vocal-instrumental.

The "Organum", the earliest kind of spiritual music for several voices, reached its peak at the time of chivalry. This specially solemn music was reserved for high feasts.

### MUSICAL DIVERSION OF THE LATE GOTHIC PERIOD

#### CACCIA.

Nicolaus de Perugia.  
14th Century, Italy.  
For three voices, instrumental.

The "Caccia" was a much liked form of courtly music.

#### BALLATA, Angelica belta.

Francesco Landini,  
about 1335-1397, Italy.  
For two voices, vocal-instrumental.

The Ballata (balar-round dance) an original dance song for one voice, was in the late Middle Ages the most spread kind of poetical music.

#### VIRELAIS, "Ma tredol rossignol",

Borlet.  
14th Century, France,  
For three voices, vocal-instrumental.

Like the Ballata the "Virelais" (four turn) it is a form of the round dance songs of the courtly society. The Virelais by Borlet is a musical play, which imitates bird cries.

## II. — THE MUSIC AT THE COURT OF BURGUNDY 14th/15th Century, Early Renaissance

In the 14th century the chivalrous ideals lost gradually their validity and new forms of courtly culture replaced the declining chivalry. The decisive change took place in 1400 at the Court of Burgundy. In this Duchy for a short time a Flemish and Walloon population was united in one state and by blending the Roman and Teutonic intellect it formed a new culture.

Burgundy became the model for all European courts. In the musical field a change of such importance is to be seen, that the history of music reports the "Epoch of Burgundy". The musicians of Burgundy united all musical achievements of the Middle Ages.

With these creative compositions the culture of Burgundy broke through to the Renaissance.

### *Spiritual Music*

MOTETTE "O virum, o lux",  
Johannes Ciconia,  
about 1400, Burgundy,  
for four voices, instrumental.

Ciconia's work signifies a point of change in the history of music. A Dutch, educated in the nordic tradition, he grasped the inspiration of the south and created a new ideal of polyphonic music.

MASS "GLORIA".  
Guillaume Dufay,  
1400-1474, Burgundy,  
for four voices, vocal-instrumental.

With Dufay a new mass type of great shape develops in which all changes of the Renaissance are coming into force. The passionate inclination of the people of the Renaissance to the lively, sensual pleasures of life is shown for the first time.

### *Musical Entertainment*

BASSE DANSE.  
"La Spagna".  
Anonymus.  
15th Century, Burgundy,  
for four voices, instrumental.

The Life at Court looked upon the dance as means of education to a noble form of life and as mediator between the sexes. It served the ceremonious requirements as well as the social pleasures.

The "Basse Danse", a courtly ceremonious dance, was recognized in the 15th century as Queen of all dances.

CHANSON.  
"Mort j'appelle de ta rigueur".  
Anthoine Busnoys,  
died 1492, Burgundy,  
for three voices, vocal-instrumental.

Besides mass and motet the third important kind of music in Burgundy was the "Chanson".

"Mort, j'appelle de ta rigueur" (a very famous ballad about the death of Francois Villon) is accredited to Busnoys at the Court of "Karl dem Kühnen" of Burgundy.

DANCING CHANSON.  
Filles a marier,  
Gilles Binchois,  
about 1400-1460, Burgundy,  
for four voices, vocal-instrumental.

The dance music of the 15th century was closely interwoven with the art of the Chanson. This chanson of the Court composer of "Philipp der Gute" of Burgundy, Binchois, who was praised as "pere de joyeusetete" is warning young girls of marriage, because of the jealousy of the husbands.

### *III. — THE MUSIC AT THE COURT OF EMPEROR MAXIMILIAN I OF HABSBURG*

Due to his marriage with the daughter of "Karl dem Kühnen", well acquainted with the Culture of Burgundy and deeply impressed by it, he adopted Burgundy's style as the model for his own Court. Maximilian provided that the music could play a leading role in religious and social life. The orchestra of the "Reich" became the most eminent musical institution of Europe.

#### *Representation of worldly power*

PROCESSION MUSIC  
Anonymous,  
about 1500, Germany,  
for six voices, instrumental.

At festive processions the Court's orchestras were at its full splendour.

HOMAGE MOTET  
"Imperii proceres",  
Heinrich Isaak,  
about 1450-1517, Netherlands,  
for four voices, vocal-instrumental.

This motet sounded at the "Reichstag" at Constance as homage to Emperor Maximilian. Isaak, the Court's composer was recognized as the "Grandseigneur" of music.

### *IV. — MUSIC AT THE COURT OF THE KINGS OF FRANCE*

In spite of the fact that the spiritual suppositions of the Middle Ages had changed into these of the chivalrous culture of the Renaissance, the courtly and common life was unimaginable without the chivalrous ideals.

### *Military representation*

Military ballet  
Anonymus.  
16th Century,  
for one voice, instrumental.

In the Renaissance this spectacle achieved a high artistic standard. Sword dances of the infantry took turns with numerous riding ballets, even interpretations of sea-battles were performed for the public.

### *La Guerre*

"Escoutez, tous gentilz galloy"  
Clement Janequin  
approx. 1472-1569, France

Introduction — development — the field music is marching up — bombardement — the battle — the slaughter — the enemy retreats — Victoire! Victoire!  
for four voices, vocal-instrumental.

This programme-chanson describes the battle of Marignano (1515) in which the French "Roi Gentilhomme" Francis I defeated the Emperor and the Swiss Lansquenets. The composition became important for the further development of programme-music.

## INTERVAL

### V. — *MUSIC AT THE COURT OF "THE REYOS CATHOLICOS" OF SPAIN*

#### *16th Century, High Renaissance*

As every other European Court, Spain followed the model of the Burgundy/Dutch music, especially in the spiritual domain. The worldly music of the Spanish Renaissance was stressing the emotional aspects of the specific Spanish character. Emperor Charles V and his son, King Philipp II were both great patrons of arts and music. They had two orchestras at their Court, a "capilla flamenca", which was composed predominantly of Dutch musicians and a "capilla espagnola" of Spanish musicians.

### *Musical edification*

CANCION, "Prado verde"  
Francisco Guerrero  
about 1527-1599, Spain  
for four voices, vocal.

The music of Guerrero is of enthusiastic sweetness and dramatic power of interpretation.

RECERCADA (variations)  
Diego Ortiz  
16th Century, Spain  
for five voices, instrumental.

The Recercada of this programme shows the great art of improvisation.

### VI. — *MUSIC AT THE COURT OF THE BAVARIAN DUKES AT MUNICH*

#### *16th Century, Late Renaissance*

Duke Wilhelm IV coming from the Royal House of Wittelsbach founded under the "musicus intonator" Ludwig Senftl the first Court Orchestra of almost symphonic size. Duke Albrecht V, the first Renaissance Prince on the Throne of Wittelsbach, appointed Orlando di Lasso, the most important musician of his time, as conductor.

TABLE MUSIC  
Chanson "Lucescit jam o socii"  
Orlando di Lasso  
1532-1594, Netherlands  
for four voices, vocal-instrumental.

In a colourful mixture of Latin and French language di Lasso arouses the joy of the guests.

SONG  
"I do not know what he promised her",  
Ludwig Senftl  
1486-1542, Germany,  
for four voices, vocal-instrumental.

Senftl, the most universal song master of the Renaissance, advises with this song natural medical recipes to increase the power of love.

ECCHO "O la, o che bon eccho",  
Orlando di Lasso,  
1532-1594, Netherlands,  
for eight voices, vocal-instrumental.

The "Eccho" of Orlando di Lasso is an example of a serenade being used to honour high ranking guests.

## VII. — MUSIC AT THE COURT OF THE KINGS OF BRITAIN

16th/17th Century, Late Renaissance

Under Queen Elizabeth I and King James I the courtly music of England entered its golden era.

The "Chapel Royale" which was under the personal command of these rulers, was the central musical establishment of the country.

The courtly music of England in this epoch shows the transition into the era of Baroque.

### *Music for Dance and Play*

FANTASIA "Faire Wether"  
John Munday  
England,  
for four voices, instrumental.

Fair weather — lightning — thunder — calmness — lightning — thunder —  
a clear day.

The instrumental programme music "Fair weather" (the title still being in the old writing) was taken from the "Fitzwilliam Virginal Book", which has been written in the times of Queen Elizabeth I.

LULLABY  
William Byrd,  
about 1543-1623,  
vocal-instrumental.

"Lulla, lullaby, my ...sweet little baby,  
what meanest thou to cry  
lulla, lullaby, my sweet little baby."

KING OF DENMARK'S GALIARD  
John Dowland,  
1562-1623, England,  
for five voices, instrumental.

The English Consort Music was famous and liked all over Europe. John Dowland was also recognized as the best lute player of his time.

The "Galiard" is a jumping dance.

MORESCHA  
"Ho Who Comes Here?"  
Thomas Morley,  
1557-1603, England,  
for four voices, vocal-instrumental.

Morley was one of the leading musicians of the Elizabethan Time. His outstanding ability to compose is seen in this beautiful moorish dance.

## VIII. — MUSIC AT THE COURTS IN ITALY

16th/17th Century, Late Renaissance

In contrast to England, where culture was concentrated in London, the courtly culture of Italy shows a total different picture. The jealous Counts and Sovereign municipalities were outbidding each other in the competition of arts. As courtly "cantori" only musicians were engaged, who had already acquired fame; no means were spared in order to establish local academies of music and composition.

PROCESSION OF THE COMEDIANS  
Santino Garsi da Parma  
16th/17th Century, Italy,  
for four voices, instrumental.

The Moresca of Santino Garsi da Parma is an example of the deluge of dances and dance suits of his time, which also witnessed the first opera.

IL ZAPAIONE MUSICALE  
Madrigal Comedy  
Adriano Banchieri,  
about 1567-1634, Italy,  
for five voices, vocal-instrumental.

Banchieri, who was working in Bologna and who founded the "Accademia de Filomusi" shows in his madrigals a preference for comical and eccentric effects. This small composition shows a group of merry singers, gathered around a punch and discussing their feature in the song.

BALLO DELLA NOTTE D'AMORE  
Lorenzo Allegri Tedesco,  
about 1573-1648, Italy,  
for five voices, instrumental ensemble.

Allegri was the preferred ballet composer of the Florentine Court. The Ballo was destined for a wedding.

FEAST MOTET "Ego sum",  
Giovanni Gabrieli,  
born about 1555, died 1612,  
for eight voices, vocal-instrumental.

The motet, double choir "Ego sum" is an example for the splendid Venetian style of the Late Renaissance; the Grandmaster of this style was Giovanni Gabrieli.



MANOEL THEATRE MANAGEMENT  
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FORTHCOMING EVENTS

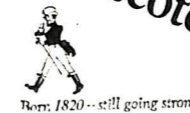
**M.A.D.C. — CANDIDA** — Thursday, 6th and Friday, 7th, at 7.30 p.m., Saturday, 8th, at 8.30 p.m., and Sunday, 9th March, at 6.30 p.m.

**MALTA TALENT ARTISTES — ID-DADDY** — Friday, 14th, Sunday, 16th, Wednesday, 19th and Sunday, 23rd, at 6.30 p.m., Saturday, 15th and Saturday, 22nd March, at 7.00 p.m.

**M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY — TRIO PLEYEL** — Monday, 24th March, at 7.30 p.m.

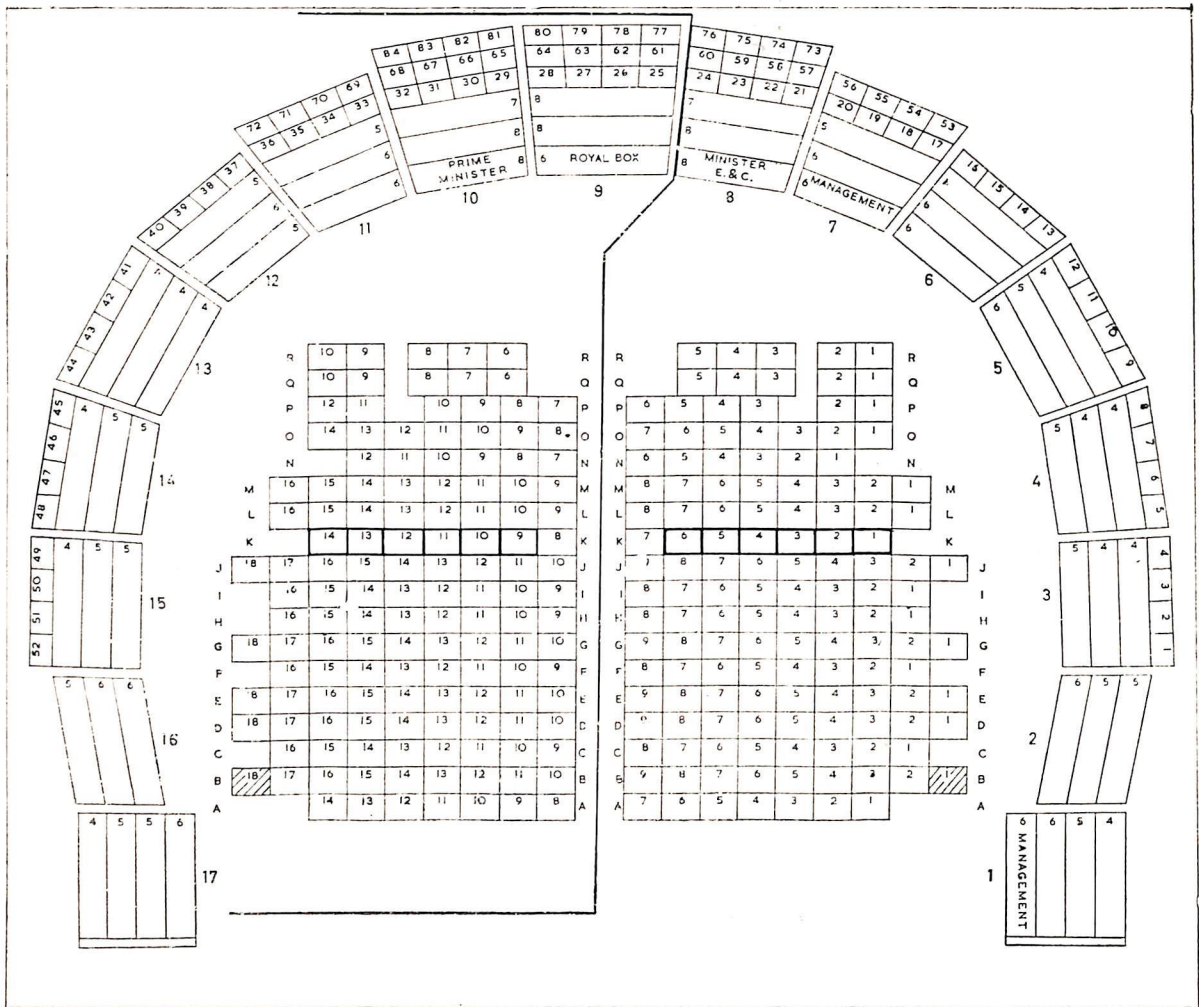


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## MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

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

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

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

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

