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THE MANOEL THEATRE MANAGEMENT
COMMITTEE

in association with

THE EMBASSY OF THE FEDERAL
REPUBLIC OF GERMANY

present

THE TRIO PLEYEL

(FLUTE — CELLO — PIANO)

at the

MANOEL THEATRE

MONDAY, 24th MARCH 1975

PROGRAMME

TRIO F MAJOR No. 29

JOSEPH HAYDN (1732 - 1809)

Allegro — Finale — Tempo di Minuetto

The heyday of the work of Haydn is marked in his symphonies and in his music for string quartets, from which even the great Mozart learned.

But also in the chamber music one finds countless works, in which genius and mastership is felt.

The short F-major Trio (it consists of only two sentences, but is not "incomplete") counts to the works of so called opportunity and goes back most probably to the time, when Haydn was employed with Count Morzin as composer for chamber music.

The simplicity and musical carelessness, which Haydn did not even lose in later years, is expressed in each sentence.

SONATA FOR CELLO AND PIANO OP. 32 CHARLES CAMILLERI

Composed in 1958 — the Cello Sonata, unlike a great majority of works of this kind, is in one movement only and has none of the dramatic elements usually found in works of this nature.

Opening with a short fanfare on the piano, which also serves as a coda, the mood of the work offers a clear antecedent of the later characteristic development of Camilleri's music.

The cello — Sonata was first performed at the Hart House of the University of Toronto and given its first broadcast by the distinguished Cellist Erkki Rautio on Finnish Radio. Since then, it had had many performances and was subsequently published in London by Novello and Company Ltd.

In 1970 the "Musical Opinion" published the following about the work: — "There are plenty of notes in Camilleri's Sonata but not one is superfluous. The writing is both precise and concise."

TRIO G MINOR OP. 63

C.M. VON WEBER (1786 - 1826)

*Allegro moderato — Scherzo — Allegro vivace — Andante espressivo —
Finale allegro.*

Carl Maria von Weber composed the Trio op. 63 in the year 1819, while being celebrated conductor, composer and pianist in Dresden. He enriched the literature of trio with a precious piece, which was declared to be a favourite for chamber music. In spite of the lively finale, the work is still held in a contemplative melancholy, which is already shown in the beginning of the Allegro.

The Scherzo (Allegro vivace) with its slow waltz trio can certainly not yet expect the expressive lamentation of the shepherd, which was used in the slow sentence as theme in the old folk song "Dort oben auf jenem Berg" by Weber. This sentence is without any doubt the peak of the work perhaps its motive.

The romantic melancholy is overcome only by the fervent Allegro of the final sentence.

I N T E R V A L

PLUS MINUS (1963)

KARLHEINZ STOCKHAUSEN (1928)

Stockhausen is a student of Frank Martin and Olivier Messiaen and is with his work a central figure of the music of the 20th century. In every field of the new music he composed exemplary works marking a new epoch in electronic music (Gesang der Jünglinge) as well as in serial (Kontrapunkte), electronic (piano piece XI), and live-electronic music (hymns).

Plus-minus stands out as "Partitur" (score) in spite of its origin as work instruction for interpretation to fix a form of performance. From the given material (accords and spare notes) a whole piece is developing by adding and deducting parts. Following this piece, "the positive", to a certain degree a "negative" should follow, a negative to the biggest extent.

Flute and Violoncello of the Trio Pleyel are "the negative" and Piano of the Trio Pleyel is "the positive".

TRIO (1944)

BOHUSLAV MARINU (1890 - 1959)

Poco allegretto — Adagio — Andante — Allegretto scherzando.

Martinu was born in 1890 in the small Bohemian town called Policka and started his career as violinist in the early age of eight. He started to study compositions with Suk in Prague, later with Roussel in Paris, where he was confronted with the music of impressionism, but also with innovators of the "Group of the Six" around Milhaud and Honegger. In 1941 Martinu emigrated to the U.S.A.

His charming and ingenious trio for flute, cello and piano shows, how much Martinu was linked with chamber music. The sentences carry in its value more than Czechoslovakian character. Opening with the ingenious Poco Allegretto, it leads over to a contemplative Adagio. The Finale is opened by a short Andante which leads into the elegant Allegretto Scherzando.

Possibility for virtuosity in all sentences is offered to the three soloists.



F. Gauwerky

The TRIO PLEYEL was founded in 1969 with the aim mainly to perform music by unknown classical composers. The three members of the Trio, Hartmut Gerhold, Flute, Friedrich Gauwerky, Violoncello, Ulrich Meckies, Piano, had met at the North West German Academy of Music of Detmold, where they studied with Hans-Peter Schmitz, Hans Münch-Holland and Hans Richter-Haaser.

Very soon, however, the Trio turned to contemporary music. They found the freedom for the interpreters in modern compositions and the many possibilities for the use of their instruments such a stimulus that they now prefer to play modern music.

The Trio has given concerts and made recordings in Germany, England, the Netherlands, Belgium, Austria, Switzerland, Italy and Greece.

Some of the contemporary composers have entrusted the Trio Pleyel with their works for a first performance.

HARTMUT GERHOLD, Flute.

Born in 1939 in Hanover. He studied with Professor Hans-Peter Schmitz at Detmold and attended at a later date Master Courses held by Severino Gazzelloni and Karlheinz Zöller.

FRIEDRICH GAUWERKY, Violoncello.

Born in 1951 in Hamburg. Studied with Wilfried Boettcher and Arthur Troester at Hamburg, since 1971 student of Siegfried Palm at the Academy of Music at Cologne.

ULRICH MECKIES, Piano.

Born in 1940 in Berlin. Attended Master Classes of Professor Hans Richter-Haaser at Detmold and studied with Andor Foldes at Saarbrücken and Stefan Askenase in Brussel.

Hartmut Gerhold

FORTHCOMING EVENTS

THE MANOEL THEATRE MANAGEMENT COMMITTEE — BALLET BY TANI MORENA AND HER COMPANY — Friday, 4th; Saturday, 5th, at 7.30 p.m.; Sunday, 6th April 1975, at 6.30 p.m.

THE MANOEL THEATRE MANAGEMENT COMMITTEE IN ASSOCIATION WITH THE BRITISH COUNCIL — PIANO RECITAL BY FRANK WIBAUT — Monday, 7th April 1975, at 7.30 p.m.

MALTA TALENT ARTISTES — LUKARDA — Friday, 11th and Sunday, 13th at 6.30 p.m.; Saturday, 12th April at 7.00 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — PICCOLI DI ALFA BERRY DI PODRECCA — PUPPETS SHOW — Sunday, 20th April, at 4.30 p.m. and 7.30 p.m.

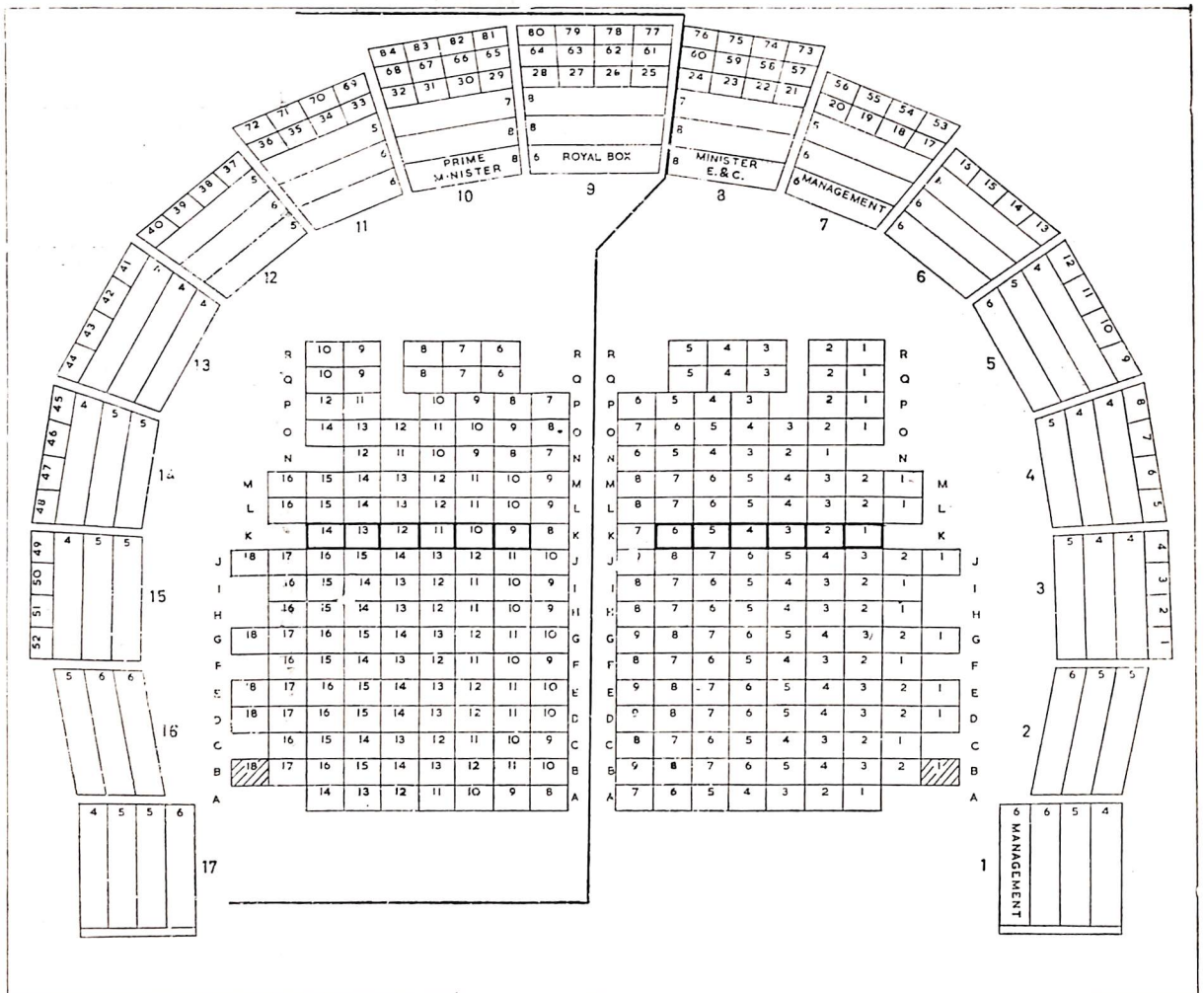
MANOEL THEATRE MANAGEMENT COMMITTEE — ORCHESTRAL CONCERT — MESSA DE REQUIEM BY ANTON NANI — ST. JOHN'S CO-CATHEDRAL — Thursday, 24th April 1975, at 8.15 p.m.

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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.

