

Danish String Quartet
3rd October 1975

**MALTA INTERNATIONAL
ARTS FESTIVAL 1975**



MANOEL THEATRE

550

The International Arts Festival 1975

is organised by the

Manoel Theatre Management Committee

on behalf of the Ministry of Education and Culture

Management Committee: Hon. President, G Muscat-Azzopardi

Chairman, A Agius Ferrante

Hon. Treasurer, Miss M L Bonnici, LRSM L.Mus LCM FLCM

Consultants: Richard England, Michael Ellul and

Victor Castillo

Festival Director of Publicity: Victor Lewis FIPR (Tel 73912)

Programme cover design by Richard England.



The Friendly Way to Fly

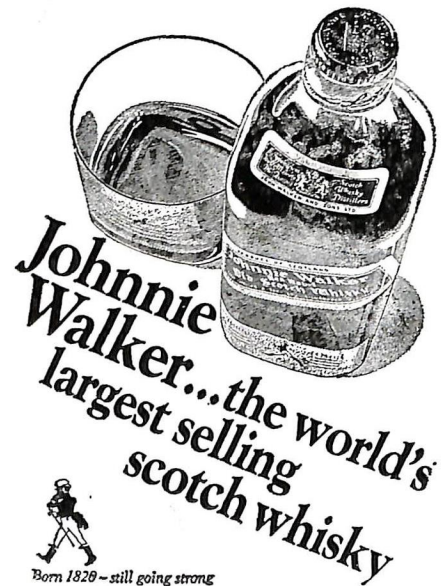


Air Malta flies, from London, Manchester, Amsterdam, Brussels, Paris, Rome, Frankfurt and Tripoli.

Air Malta's crew are an experienced international group. Pilots come from Britain, Scandinavia and Pakistan. Cabin Crews are exclusively Maltese, some of whom have already had many years flying experience, and all of whom are ready to give you a traditionally warm Maltese welcome as soon as you step aboard.

AIRMALTA 

LONDON—BIRMINGHAM—MANCHESTER—ROME—PARIS—FRANKFURT—TRIPOLI



Johnnie Walker...the world's largest selling scotch whisky



Born 1820 - still going strong

Sole Agents:—

Capt. A. Caruana Limited, Kingsway, Valletta

MALTA
INTERNATIONAL ARTS FESTIVAL 1975

THE MANOEL THEATRE MANAGEMENT COMMITTEE
proudly presents

THE
DANISH STRING QUARTET

ARNE SVENDSEN

First Violin

PALLE HEICHELHANN

Second Violin

KNUD FREDERIKSEN

Viola

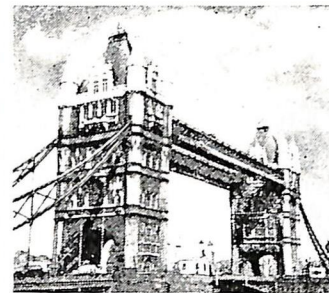
PIERRE RENE HONNENS

Cello

in two concerts
at the Manoel Theatre
on Friday and Saturday, 3 & 4 October
at 7.30 p.m.

THE PROGRAMME ON THE SECOND NIGHT
WILL BE PRESENTED IN THE DISTINGUISHED
PRESENCE OF
H.R.H. PRINCE HENRIK OF DENMARK





TOWER BRIDGE, LONDON

GET THE BEST OF YOUR HOLIDAY THROUGH UNTOURS

UNTOURS OFFER YOU A COMPREHENSIVE TRAVEL SERVICE TO ALL PARTS OF THE WORLD
A CHOICE OF INCLUSIVE HOLIDAYS IN BRITAIN AND THE CONTINENT.

TRAVEL INSURANCE AND SPECIAL INSURANCE FOR APEX FARES
A VISIT TO LONDON FOR

7 NIGHTS FROM £M64.50	14 NIGHTS FROM £M82.00	LONGER PERIODS IT'S EVEN CHEAPER
-----------------------------	------------------------------	--

INCLUDING RETURN AIR TICKET, ACCOMMODATION WITH BREAKFAST AND COACH TRANSFERS.

ALL FLIGHTS ARE BY
YOU CAN ALSO FLY APEX TO

MALTA

LONDON £M49.50	U.S.A. £M163.25	CANADA £M163.25
16 JUN/15 OCT £M55.00	JUL/SEP £M205.20	JUL/SEP £M201.10

PROGRAMMES, BOOKINGS, AND INFORMATION FROM:-

UNTOURS LIMITED

WORKERS' MEMORIAL BUILDING
OLD BAKERY STREET, VALLETTA
TEL: 23640, 24451, 21966

BRANCH OFFICE
66 TOWER ROAD, SLIEMA
TEL: 36477, 36478



***THE DANISH STRING QUARTET**, which is celebrating its twenty-fifth anniversary this year, has given more than 2,000 concerts throughout Europe and the USA, including many at international festivals. A number of prominent Danish composers have written works for the Quartet and a French record company has issued several of their classical chamber works, some of which have received the Grand Prix du Disque.*

Seven years ago the Danish String Quartet was awarded the Prize of Honour of Denmark's Cultural Fund and in 1969 was established by the Ministry of Culture as the first State-subsidised chamber music ensemble in Denmark, with its objects equally divided between educational activities in Danish schools, colleges and universities, and concerts at home and abroad. For some years the Quartet has taught at the North Jutland Music Conservatoire in Aalborg as well as at chamber music courses in Norway and Denmark.

Since 1970 the Quartet has toured Hungary, Rumania, Bulgaria, Russia, Sweden, Norway, Germany, France, Poland and Great Britain. Amongst the players' greatest successes have been performances at the Scandinavian Festival of Contemporary Music, the Warsaw Autumn Festival, and the complete series of Beethoven Quartets at the Semaine de Beethoven in Toulouse. Festival appearances last year included the Bergen Festival, the Festival du Marais in Paris, and the Birmingham Triennial Festival. They gave a concert at London's Queen Elizabeth Hall last year and while in London the Quartet recorded all the Nielsen quartets for the BBC.

PROGRAMME

QUARTET IN F MINOR, OP 5

Allegro non troppo; un poco adagio;
allegretto scherzando; allegro appassionato

The F Minor Quartet of 1890 was a definite advance and the composer knew what he was doing when he preferred to release it, rather than the G Minor, as his first published string quartet.

Its beginning already had the typical Nielsen sweep, cogently worked. The material, though still 'Brahmsian', is much more personal than in the Op. 13 (the G Minor).

The first movement has considerable tension and weight and is generally considered the best part of this work. The third movement makes good use of Scandinavian airs and the finale has a sturdy rustic energy.

CARL NIELSEN

1865 - 1931

ternary design of the slow movement, with a middle section in minor tonality. Here the rich arpeggio harmonies of the Andante are offset in the minor key by the simple reiterative harmonic accompaniment of a concertant-like solo violin.

The novelty of the Minuet lies especially in the instrumentation of its trio section where the first violin mounts into ethereal regions to sound his campanella.

The final rondo has as kittenish a theme as any in Haydn, but it also has quite enough contrapuntal ingenuity and dexterity to play Scarlatti's cat right off the keys, and also the humour to reserve the final snub for us wise mortals who believe we know everything about slow motion pictures.

Interval

QUARTET IN E MAJOR, OP 64, NO 6

Allegretto; andante; menuetto-allegretto; presto

Haydn's operas 54 and 55, each of three numbers, appeared in 1789, followed next year by the six Quartets of Opus 64. All were dedicated to Johann Tost, consequently the complete set of twelve are often referred to as 'the Tost Quartets'.

A striking feature of the Opus 64 set is Haydn's procedure in devising a whole movement basically upon one subject, as here in the opening Allegretto where the melody is liberally treated to contrapuntal and canonic devices, and also richly harmonised.

Another feature common to the set is the simple

HAYDN

1732 - 1809

QUARTET A MAJOR, OP 41, NO 3

Andante espressivo-allegro molto moderato;
assai agitato molto; finale-allegro; molto vivace

This is generally held to be Robert Schumann's best Quartet and was written between the 8th and 22nd of July in 1842 when domestic happiness, which had at last come to Robert and his wife Clara, induced a tremendous burst of creative activity.

A period of separation from his wife left him in a state of melancholy but a happier mood came with Clara's return. He produced his 'Quartet Essays' and, two days later, began the A Minor Quartet. In a remarkable burst of energy he began a second Quartet before the first was finished.

SCHUMANN

1810 - 1856

ARNE SVENDSEN (First violin) was born in 1929 and studied under Kristian Sandby at the Royal Danish Music Conservatoire and with Paolo Borchiani of Quartetto Italiano.

PALLE HEICHELHANN (Second violin), born in Odense in 1935, studied at the Royal Danish Music Conservatoire with Thorvald Nielsen, at Juilliard School of Music, New York, with Ivan Galamian and at the Rimsky Korsakov Conservatoire, Leningrad, with Mikael Waiman.

KNUD FREDERIKSEN (viola) is 47 and was born in Copenhagen. He studied with Thorvald Nielsen at the Royal Danish Music Conservatoire and with Wadim Borissowsky at the Tchaikovsky Conservatoire, Moscow.

PIERRE RENE HONNENS (cello) was born in Copenhagen in 1931. He studied with Jarl Hansen in Copenhagen and later with André Navarra of the Paris Conservatoire.

THE MANOEL THEATRE

IT IS VARIOUSLY CLAIMED that the Manoel Theatre in Valletta, focal point of this International Arts Festival after the opening concerts in Mdina, is 'the third oldest theatre in Europe' and 'the oldest theatre in the Commonwealth'. However that may be, the fact is it dates back to the earlier decades of the eighteenth century, when the Grandmaster of the Knights of St John of that time, one Antonio Manoel de Vilhena, decided one March day of 1731 to build a public theatre — mostly out of his own pocket — 'for the honest recreation of the people', a purpose which is recorded to this day in a Latin inscription above the main entrance.

That there was a demand for such an institution was certain, for drama and opera had flourished — and continued to flourish — through all the years of the Sovereign Military Order's rule over the island. The vows of charity and chastity to which the Knights were committed did not prevent them from indulging in theatrical activities and it is on record that at the various Auberges (headquarters), and in the open, pageants, operas and dramatic offerings were put on by amateurs and professionals and a love for the theatre had spread through the population.

Grandmaster de Vilhena was no time waster and the building of the theatre started the very day the deed of transfer for the site was signed. In ten months the job was finished. The original interior, constructed entirely of wood, was similar in design to the Palermo theatre of that time and is generally believed to have been modelled on it, being semi-circular with straight sides projecting to the stage. There have, of course, been many

alterations through the years, bringing the auditorium to its present effective oval shape.

Originally it was called, prosaically, 'Public Theatre'. Later it bore the title of 'Theatre Royal' but eventually and rightly, in 1866, in tribute to its founder, it became and has remained the Manoel Theatre.

The first night of all first nights was on 9 January 1732 with a presentation of 'Merope', a grand tragedy in the classic style, by Scippione Maffei. The setting was designed by Francois Moudion, who was the architect of the Order of St John, and it was played by the Knights.

The theatre was run by a Senior Knight of the Order, who bore the title of 'Protettore' and managed the house generally, approved each season's programme of plays (in the main lyric opera and French tragedy), acted as censor and dealt with 'difficulties' which arose from time to time betwixt impressario, performer and subscriber. Maltese playwrights and opera composers gradually earned their place alongside foreign authors and it was a Maltese — Nicolò Isouard, also known as Nicolò di Malta — who eventually became Commissioner (new name for Protettore) during Napoleon's siege of Valletta in the last two years of the eighteenth century.

Despite his great faith in the power of the stage Isouard was fighting a losing battle. For a time the theatre carried on notwithstanding the near starvation of the garrison and the besieged population, and 'despite the occasional shots from the Maltese mortars that passed over the roof of the building'. But there came the time when the players could no longer bear the strains of war as their dwindling wages proved insufficient for survival, let alone for the rigour of singing and acting. An amateur group, fired by the desire to keep up morale, took over and 'the show went on' until the siege was raised. But dark days followed for the Manoel.

With the arrival of the British the Theatre came to life again and throughout the first half of the nineteenth century there was a nine-months season of opera each year from September to May. There were nights of splendour, like the fourth of December 1838, when this jewel-box of a theatre shone in all its pristine glory when Queen Adelaide, widow of King

William IV, came with cheers, anthems and a guard of honour to see a performance of 'Lucia di Lamermoor'.

Strangely it was the very prosperity of the latter years of the nineteenth century which brought the eclipse of the Manoel Theatre. The large garrison, the fleet, and an increasing number of tourists, rendered the theatre inadequate. In 1861 it became private property. With the proceeds of the sale a new Opera House was built and Grandmaster Antonio Manoel de Vilhena's little house fell into disuse. For a period it was a doss-house for beggars. And then, suddenly, some of the old glory returned when the Royal Opera House was destroyed by fire in 1873. Grand opera replaced the evicted beggars until the Opera House was reconstructed and then the once loved little place in Theatre Street looked to be on its deathbed. It served, fitfully, as dance hall and, in this century, as cinema.

But then, once more, the fate of the Opera House brought revival to the Manoel. The former was completely destroyed in the Second World War. Dreams of bringing the Manoel back to life turned to reality when the Malta Government acquired the building in response to public appeals. Experts from Britain and Italy were called in and under their supervision and with loving care the delicate process of restoration was carried out by Maltese artisans.

All sorts of technical improvements were made on stage and back stage, with the lighting and an enlarged orchestra pit. Comfortable stalls replaced the old wooden seats and there was a rearrangement of boxes. But, in particular, the once lovely decoration of the auditorium was restored from behind the grime and whitewash and even paint which had for so long hidden the theatre's beauty. Inch by inch the great ceiling with its 22 carat gilding was restored; the dozens of tiny attractive panels and paintings which decorated the tiers of boxes were brought to life again. This jewel box of great warmth and beauty glowed with a radiance deeply moving to those who had seen their theatre in distress. More than two hundred thousand pounds sterling were spent on re-acquisition and restoration.

Came one splendid December night in 1960 and a grand opening performance — the famous Ballet Rambert company's presentation of 'Coppelia'. And on all sides there were gasps of

delight as the audience walked in to find this new and shining jewel in Malta's national heritage.

'The Manoel' is now officially Malta's National Theatre. The duties of the early Protettores are now entrusted to a Management Committee who run the theatre on a non-profit basis. Under their guidance the theatre has maintained a very high standard. International celebrities who have graced its stage include the like of Yehudi Menuhin, Rostropovitch, Boris Christoff, Leon Goosens, Richter, the Berlin State Opera Ballet; Sir Donald Wolfitt, Margaret Rutherford, John Neville, Louis Kentner, Moura Lympany, John Ogdon, Ram Gopal and a host of others, to say nothing of a great deal of local talent including distinguished concerts by the Manoel Theatre's resident orchestra.

By the end of this International Arts Festival a whole gallery of famous names will have been added to those who have graced the Manoel — solo performers and companies from many nations taking part in this Festival organised for the Ministry of Education and Culture by the theatre's Management Committee whose only reward is the satisfaction of their devotion to the furtherance of that enterprise first created by Grandmaster Manoel de Vilhena 'for the honest recreation of the people'.

Victor Lewis.

FESTIVAL DATES FOR OCTOBER

at the Manoel Theatre

- | | | |
|---------|--|-----------------------|
| 6 | ALBERTO LUPO
An unique dramatic & musical performance | ITALY |
| 9 | NICANOR ZABALETA
World renowned harpist | SPAIN |
| 10 | MADRIGALISTAS QUARTETO | SPAIN |
| 14 | ALIRIO DIAZ
Classical Guitarist | VENEZUELA |
| 16 | CLEMENS LESKE and BERYL KIMBER
Piano - Violin recital | AUSTRALIA |
| 20 & 21 | SAMY MOLCHO
World famous mime | ISRAEL |
| 22 | FOERSTER TRIO
Classical Concert Trio from Prague | CZECHOSLOVAKIA |
| 24 — 25 | THE SCHOLARS
Vocal ensemble singing madrigals, glees,
19th century compositions, spirituals | GREAT BRITAIN |
| 27 | AURELIAN — OCTAV POPA
Clarinet recital | RUMANIA |

PLEASE WATCH THE PRESS FOR OTHER CONCERTS AND BOOKING ARRANGEMENTS
FOR THESE EVENTS

Australia
Bulgaria
Czechoslovakia
Denmark
France
Germany
Holland
India
Israel
Italy
Malta
Roumania
(Bucharest)
Spain
United Kingdom
U.S.A.
Venezuela

