

Capella Monacensis  
12th December 1977

**MALTA INTERNATIONAL  
ARTS FESTIVAL 1977**



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671



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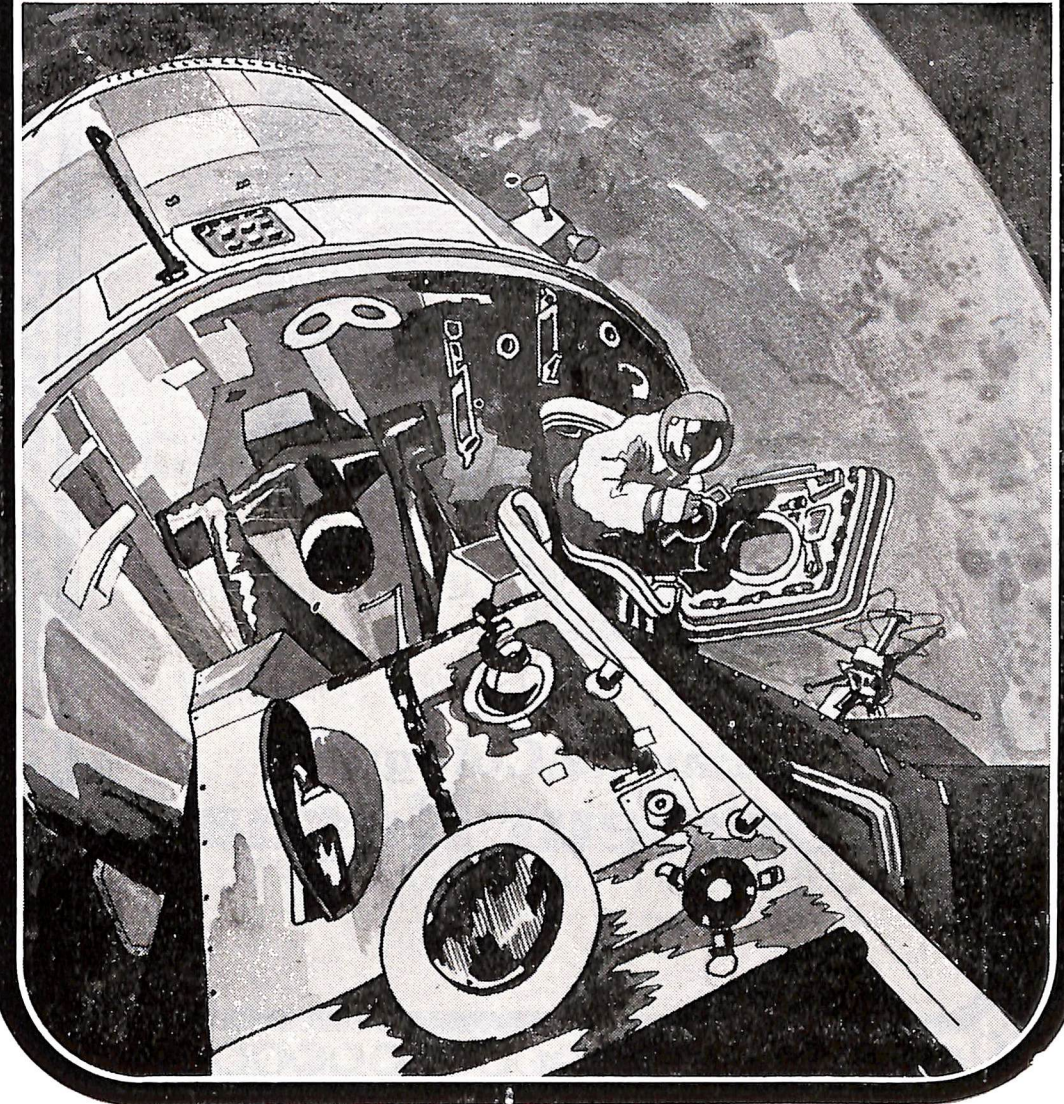
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INTERNATIONAL ARTS FESTIVAL 1977

THE MANOEL THEATRE MANAGEMENT  
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in association with

THE EMBASSY OF THE FEDERAL REPUBLIC  
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proudly present

**AN ORCHESTRAL CONCERT**

(VOCAL AND INSTRUMENTAL)

by the

**CAPELLA MONACENSIS**

Director: KURT WEINHOEPPEL

Organizer: ERWIN BUCHBAUER

at THE MANOEL THEATRE

on Monday 12th December 1977



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*Hella Praterhans? Renate Freyer* *Fr. (Klein-4?)*

*Yvonne...*  
*Carole P. de Smit*



*de Smit*

*David Kell*

The Munich Ensemble CAPELLA MONACENSIS has been founded in 1958 with the aim to revive and authentically interpret music of the Middle Ages and the Renaissance on old instruments.

The research work on this particular musical epochs has brought to light a tremendous inheritance, which is of great importance to today's music life, and which gives the opportunity to music lovers to learn about forgotten musical treasures, which, until very recently, were resting in the archives of our libraries.

Including this musical work of the early ages into our music life, we have for the first time the opportunity to understand, and witness, the total development of occidental music from its origin until today.

Instrumentalists and singers are incorporated within Capella Monacensis. They have performed in almost all countries within Europe, America, and Asia establishing its reputation as leading ensemble and for fostering music of the early ages.

*B. Vein*



HELLA GRABENHORST (*soprano*)

born in Langelsheim. She has studied singing at the Academy of Musik in Hannover and later moved to Munich, where she also studied singing at the Academy of Musik by Frau Prof. Gerdes. She is principally engaged as concert and oratorio singer and works regularly with the Bavarian radio.

RENATE FREYER (*contralto*)

was born in Berlin and later moved to Munich, where she also studied singing at the Academy of Musik in Munich. She is principally engaged as concert and oratorio singer and works regularly with the Bavarian radio.

DAVID KEHOE (*tenor*)

born at Yorkshire (England). He first studied violin and later singing at the Royal College of Music and the Vienna Academy. He has appeared regularly as lyric operatic tenor in the Stadttheater Passau and the Vienna Kammeroper.

ERWIN BUCHBAUER (*baritone*)

one of the co-founders of the Capella Monacensis, comes from the lower Bavarian town of Passau. He studied with the famous singing teacher, Prof. Hans Hoppe in Munich, and has made many appearances in concert, oratorio and opera.

GABRIELE POHL-SMIT (*flute*)

born in Cologne, former Assistant of her teacher Professor Dr. Hans-Peter Schmitz at the Academy of Music in Detmold. Besides her established concert work she also got recognized as flutist, and in this capacity she is engaged with Capella Monacensis.

She is permanently engaged as flutist with the Bavarian Radio Orchestra, 1957-59.

BERND KAISER (*reed instruments*)

who studied with Professors Büchner and Stiehler at the Richard Strauss Conservatoire in Munich, was born also in Berlin. He is continuing his invaluable research into old instruments with the Capella Monacensis.

HANS SPENGLER (*string instruments*)

born in Karlsruhe. Cello study under Mainardi, Casals and Gendron. 1936-1940 solo cellist in Heidelberg under W. Fortner. 1939-1945 member of the German

Philharmonia in Prague. Since 1949 lecturer for violincello and viola da gamba at the Badische College and at the Badische Conservatorium of Musik in Karlsruhe.

HANS RAINER WILHELM (*string instruments*)

born in Munich. Cello study under Prof. Polaczek. He is continuing his invaluable research into old instruments with the Capella Monacensis.

VALENTIN SCHMITT (*string instruments*)

is from Munich and studied also at the celebrated Hochschule. His subjects were violin, piano and cello. Recently through the Capella, he has become a very fine exponent of the Krummhorn.

KURT WEINHOEPEL (*plucking instruments*)

studied voice and guitar in Munich, his home town. Together with his many years as concert singer and chorusmaster, he held the position as Dozent in classical guitar, lute and early music at the Academy of Karlsruhe. For 12 years he has been the creative impulse behind the Capella Monacensis, and deserves his fine reputation throughout Europe, the Americas and Asia.



## PROGRAMME

- X **MUSICA SACRA:** Middle Age and Renaissance Period.  
 On the example of compositions of great masters of the Gothic and the Renaissance epoch, the first half of our millenium and its developement of musica sacra is represented in this concert.  
 The programme shows the change in styles and variations of presenting spiritual music, its accent on the large musical form "Mass and Motet".

X *I. — Music for one and more voices in the early and high gothic period:*

The solo voice of the gregorian sacred song was the domineering form during the gothic epoch.

During the six centuries, since Gregory the Great, various forms were developed. Entirely in the service of worship, these solo voices are of classical serenity and balance; its movements up and down depending on the text which was enriched by polymorphic rhythm.

The first examples of music with several voices in our possession are dating back to the 19th century and are known as "Organum". This occidental form of polyphony reached its height during the 12th and 13th century with the compositions of the Notre Dame School.

X **SEQUENCE**

"Laetabundus exultet fidelis  
 chorus  
 1 vocalist

*Anonymous*

11th century, France  
 The Sequence originates from the Alleluja-songs to the gregorian choral in the 9th century.

X **HYMNUS (Hymn)**

in favour of Saint Magnus  
 2 voices with instruments

*Anonymous*

12th century, England  
 The christian church took over from the antique the hymn, which was symbol of believe and which later became part of the lithurgy.

X **LAUDA**

1 vocalist

*Jacopone da Todi*

about 1230-1306, Italy  
 The "Lauda" is a folkloristic religious song which has its origin in the song of sun by Saint Francis of Assisi.

The "Lauda" is a preform of the Oratorio. Da Todi was the most famous composer of Laudas. His Laudas expressed mystical depths and found acceptance by the simple people.

X **ORGANUM**

"Haeo dies"  
 two voices,  
 instrumental

*Leonin*

12th century, France  
 The prominence of the Organum is the choral. The Notre Dame School is stretching it to become long tunes in order to get better results for the higher voices.

Leonin is acknowledged for turning worldly music of the Troubadours into religious polyphonic music.

X **ORGANUM**

"Viderunt omnes  
 fines terrae  
 salutare Dei  
 nostri"  
 four voices, vocal-instrumental the Organum.

*Perotinus Magnus*

13th century, France  
 Perotinus was the most famous composer in the 13th century and the Head of the Notre Dame School. He is responsible for the completion of

X *II. — Spiritual Polyphony of the Late Gothic Period*

About 1300 an epoch of music begins, which was named after a Paris paper by Philipp de Vitrey (1320) "Ars Nova". The solo voice was finally coming to an end. The ancient music, serving worship or society only, spoke to the whole community, the people, while the new music — being a piece of art — was more interesting to the connoisseur of music. France places the compositions of Ars Nova in strict order by a figure; the possibility of rhythm was so enlarged. Italy added besides the music of song a fundamental change which was important to the future development of music. The single voice was replaced by polyphony as a whole. England's contribution during that epoch consists of creating a full sensual sound, which was until then unknown to the continent.

It was reached by the discovery and recognition of the minor third and sextant.

X **CONDUCTUS**

3 voices, instrumental

*Jehannot de L'Escurel*

dc. 1302, France

In the form of Conductus the clerus has developed a personal art. The basical voice is not — as with Organum — taken from the gregorian choral, but it is a free invention.

X **LA MESSE DE NOTRE DAME**

4 voices, vocal-instrumental

*Guillaume de Machault*

approx. 1300-1377, France

"Messe" in the musical sense is a cyclic composition which since the 11th century was through the whole church year identical with the text in order of mass.

The Mass of Machault reached its peak during



the 14th century, and is the first complete polyphony Mass by only one composer. Outstanding are the strict order of figures and the rhythmical excitability of sound.

*Francesco Landini*  
1325-1397, Italy  
Compositions by Landini give full credit to combination of voice and polyphony, as well as the cantata within the Italian music during the epoch of "ars nova".

*John Dunstable*  
about 1380-1453, England  
Dunstable is England's most important composer of that epoch. In his motet "Quam pulchre es" the rhythm was completely composed according to the text. Dunstable was responsible for a model composition, its melodious sound based on the strong use of third and sextant unity especially considering the dissonance, in which Dunstable's music was pointing to the future.

*Anonymous*  
about 1400, England  
Carol forms central part of the English customs of celebrating Christmas and is related to the Italian form of the Lauda and Ballata. The sweetness of the sound like in Dunstable's works comes from using consonances of third and sextant.

*III. — Spiritual polyphony of the Early and High Renaissance Epoch*  
The final change in music from the epoch of the Gothics to the epoch of the Renaissance came about 1400 in Burgundy. There, where for a short period ancestors of the Celts and the Flemish were residing, and later on being united with the Romans and Teutons in one state, a new culture found its origin. In the art of music the unique "linear polyphony" was created, which forms the highlight of history in music of our millennium. In the polyphony every voice of the composition has an equal share of the whole. All Europe, with the priority of the Dutch, this new musical composition of linear polyphony, representing unity of all achievements of the middle age, was conquered. In the second half of the 15th century Italy carries new impulses. Imitat-

ing the ideals of the antique, the south was further devoted to the folkloristic song. And both, north and south alike, were impressed by each other's songs. Both sides adopted the more artistic but much more difficult techniques of the movements of the Nordic music interweaving it with light southern tunes, and so creating a definite change from the early to the high Renaissance.

*MOTETE*  
"O virum, o lux"  
4 voices, instrumental

*Johannes Ciconia*  
about 1400, Burgundy  
Besides Organum and Conductus the Motete is the third main form, which was developed in the early middle age. While the first two lost its place within the musical life in the 14th century, the Motete is still very alive today. Ciconia has its origin in Nordic tradition. He adopted inspirations from the south and created a new ideal of polyphonic music, which until then unknown had a distinction of melodious sound and harmony.

*MESSE (MASS)*  
"Gloria"  
4 voices,  
Soprano and  
instrumentalists

*Guillaume Dufay*  
1400-1474, Burgundy  
Dufay was the centre figure in the process of unity of the inheritance of the middle ages of linear polyphony in the Renaissance. He is responsible for a type of mass in big form including all changes in the art of music of the Renaissance. The passion of the people of the Renaissance towards sensual life is found for the first time also in spiritual compositions.

*FANTASIA*  
3 voices, instrumental

*Josquin Desprez*  
1445-1521, Netherlands  
Fantasia was the designation for a designated practice of compositions mostly in instrumental form. Josquin is inaugurating the epoch of the high Renaissance with his work and sets an example of style during the Italian-Dutch Epoch. His linear-accord movements are totally homogeneous.

*LAMENTATION FOR THE DEATH*  
4 voices,

*Heinrich Isaak*  
about 1450-1517, Netherlands  
The lamentation for the death is an outstanding



vocal-instrumental

composition in the style of the high renaissance, Isaak composed it for the funeral celebrations of Lorenzo dei Medici.

## INTERVAL

IV. — *The golden age of the Italian and Dutch styles.*

During the first half of the 16th century polyphony of the epoch of high renaissance is reaching the peak.

Principles to reach and treat the elements of the compositions as part of the whole, were taken over by all European musicians and with its various beauty remained unconquered until our age.

X MOTETE  
"Sicut cervus desiderat"  
4 voices,  
vocal-instrumental

*Giovanni Pierluigi da Palestrina*  
1525-1594, Italy  
This motete is an example of total balance between both dimensions of linear and harmony of style.  
Palestrina's composition was representing the centre of European Church music throughout centuries.

X V. — *Spiritual polyphony of the Late Renaissance and the Early Baroque*  
Since the second half of the 16th century a change of opinion in the history of music took place, which partly was leading music of the renaissance to its highest peak and partly preparing developments for music of the baroque epoch.  
The new efforts were mostly aiming to achieve closer relations between sound and text. In the completion of this new effort, the development of music met with penetrating changes.  
Wherever vocal art put the main accent on an objective interpretation of the text, it became a distinctive art.  
The process of linear polyphony of the renaissance to homogeneousness of the epoch of baroque was therefore changing, into presenting human affection, the coming of the musical drama was announced.

X LACRIMAE — PAVAN  
5 voices, instrumental

*John Dowland*  
1562-1623, England  
John Dowland is one of the well known composers of songs of our millenium. The melody of the instrumental composition was famous and loved in all Europe.  
Dowland composed it for his song "Flow my tears".

X LULLABY  
"My sweet little Baby"  
5 voices,  
Soprano, High Tenor,  
and instrumentalists

*William Byrd*  
about 1543-1623, England  
Byrd was a member of the Royal Band. His spiritual compositions are due to the example of Palestrina.

X MOTETE IN PHRASES  
"German phrases about life and death"  
a) Lamento  
Anonymous, Italy  
14th Century  
b) Phrases about life and death

*Leonhard Lechner*  
1553-1606, Germany  
The capacity of Lechner is in the spiritual song. In his swan song "German phrases about life and death" we own the most impressing dance of death in history of music.  
In the motete of phrases, details of the text are considered very realistically and its contents are reaching musical distinction.

X ALLEMANDE  
5 voices, instrumental

*William Brade*  
1560-1630, England  
Brade was a recognized master for instrumental suites.

X MOTETE  
"Mirabile mysterium"  
5 voices  
vocal-instrumental

*Jacob Gallus*  
1550-1591, Germany  
Jacob Gallus was born in Slovenia. His composition is rich in sound and points with its affection towards baroque. In the motete "Mirabile mysterium" Gallus combines declamation of law in latin with the deep inclination for substance of the lithurgical text.



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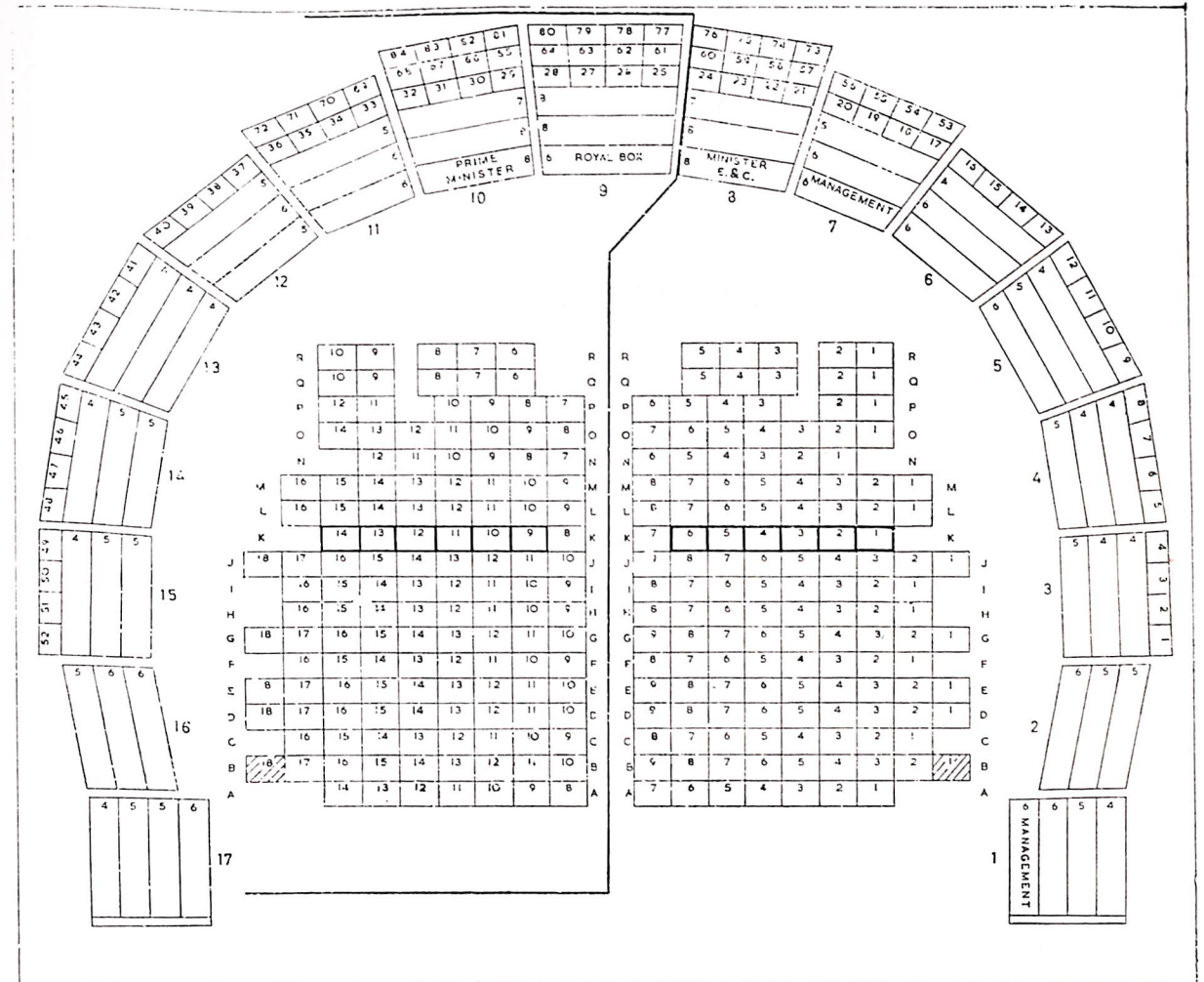
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MANOEL THEATRE BOOKING PLAN

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.



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