



1732

Adrian W. Maest Ensemble
Mon. 27th Feb 78

687

MANOEL
THEATRE

MAN'S DREAMS

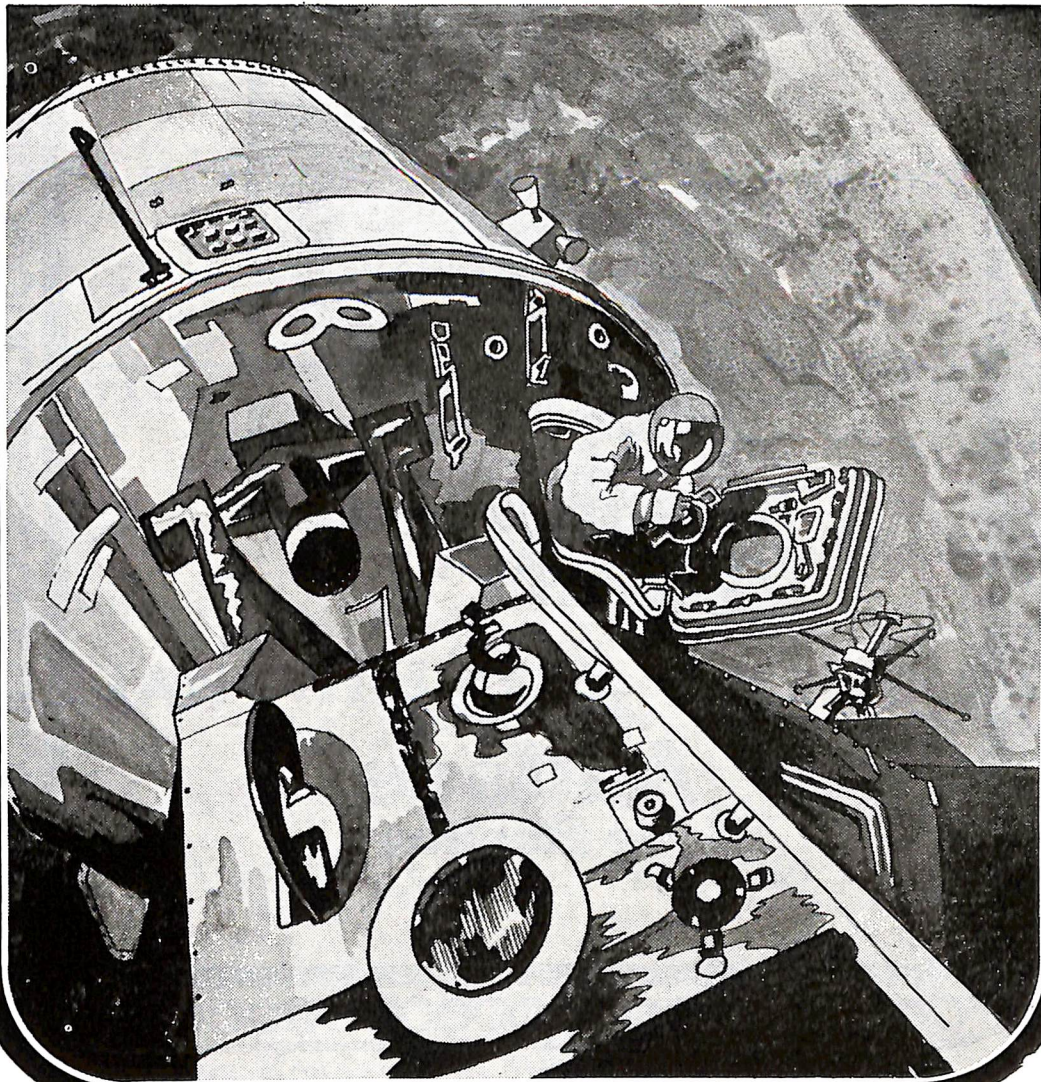
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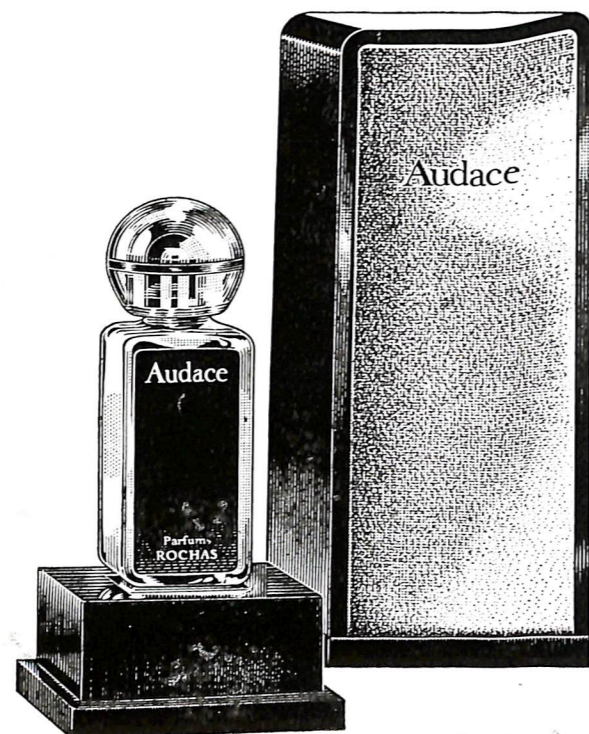
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present

an

ORCHESTRAL CONCERT

by the

ADRIAN WILLAERT ENSEMBLE

AT THE MANOEL THEATRE

on Monday 27th February 1978

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In the years 1970/71 a few musicians got together in Freiburg inspired by the common aim of performing music of the Middle Ages and the Renaissance on copies of historical musical-instruments. In doing so, they wanted to avoid the simple re-animation of certain forgotten instrumental "colours" — which wouldn't have been more than the reintroduction of historical instrumental sounds.

With an eye on certain results of music-research the A.W.E. (Adrian Willaert Ensemble) wanted to do more: the language of the early music based on the means of expression of human voice should be displayed to the listener with vital energy, with intuition, "spoken" — not just reenacted.

That meant for example that the rules — valid today — of the so-called "melodic arch" and the intensely maintained sounds should be forgotten and the orientation to the laws of rhetoric should be found. The significance of this was that instrumentalists and singers join in articulating the syllables of a text according to the word-stresses in the text, roughly as Sylvestro Ganassi required it in his flute-primer round 1535. The patron of the Ensemble is the Frankish-Flemish composer Adrian Willaert who acted as conductor of an orchestra at St. Marco in Venice at the beginning of the 16th century and who initiated the rise of the city to a musical centre of epoch-making greatness.

The Ensemble Members are:

CONDUCTOR	<i>HANS GEORG RENNER</i>
SOPRANO	<i>ELISABETH SCHMOCK</i>
ALT CONTRALTO	<i>MONIKA MOLDENHAUER</i>
TENOR	<i>DIETER AGRICOLA</i>
BARITONE	<i>RAINER PACHNER</i>
BASS	<i>EGON DÄEMMER</i>
LONG FLUTE, CRUMPLED HORN & ALT	<i>AGNES DORWARTH</i>
BOMBARDA, CR. HORN, BLACK FLUTE	<i>HANS GEORG RENNER</i>
DULCIANO	<i>JOSEF GRUENWALD</i>
TROMBONE	<i>LUDWIG LABERER</i>
VIOLA DA GAMBA, ETC.	<i>EKKEHARD WEBER</i>
LUTE	<i>HANS M. KOCH</i>

PROGRAMME

Anonymus, 15 Century, *DIT LE BOURGUYGNON*
Instruments

Guillaume Dufay
about 1400-1474

CE JOUR DE L'AN VOUDRAY JOYE MENER
Singers and Instruments

“On this day of the year I want to revel in singing, dancing and good food, as befits those in love and I even want to allow myself the liberty of finding a new girl-friend.

On this day of the year I want to . . .

A new girl-friend to whom I can give my heart, my body and my goods --- without spending myself out!

O, Love, dear Cupid, be with me on this adventure so that fate won't trouble me.

On this day of the year . . .”

Guillaume Dufay

HE, COMPAIGNONS, RESVELONS NOUS
Singers and Instruments

“Come comrades, wake up, let your troubles fly away. Wonderful times will soon be here and we will have it good. For my part I'll drink to you all; Huchon, Ernoul, Humblot, Henry, Jehan, Francois, Hughes, Thier, and Gottfried will say to us all: come comrades let's be carefree.”

Guillaume Dufay

ADIEU M'AMOUR, ADIEU MA JOYE
Singers and Instruments

“Adieu my love, adieu my joy, my consolation, my loyal lady!

The pain makes me weep desperately and when you, my princess, are no longer with me, I find no consolation.

Adieu my love, adieu my joy . . .

I pray to God that He will be my companion and that He will allow me to see you again soon.

My treasure, my love and my goddess, whom I must now leave, has promised me joy again when the pain has gone.

Adieu my love, adieu my joy . . .

✓ *LA SPAGNA* by Josquin Desprez
1440 — about 1521
Instruments

✓ *Jacobus Clemens non Papa 1510-1557*

✓ *AYMER EST MA VIE*
Alto and lute

“Love is my life. One cannot be prevented from speaking about love by envy.
I have chosen a lover to fit my temper — may God be pleased. Love is my
life.”

Claudin de Sermisy
about 1490-1562

✓ *TANT QUE VIVRAY EN AAGE FLORISANT*
Tenor and Instruments

“While I am still in the prime of life I will serve mighty cupid in deed, word,
song and chord.
For days fine Beauty left me languishing but after my anguish she gave me
joy. Her heart belongs to me and mine to her, long live happiness as love is
so delightful.”

✓ *GENTIL PATRON* by Loyset Compère
1518
Singers and Instruments

Oh kindly captain of the ship, master of the galley, who guides us over the
high seas to foreign parts, have pity on a poor prisoner.
— Take the oars, push, dip in ! ! ! —
Woe betide me, I cannot go on, I call for help.
— Don't dip the oars in too deep so that they may bend and the ship move
on more quickly.
Woe betide me, I cannot go on.

✓ *ALMAIGNE* by John Dowland
1562-1626
Lute
I saw my lady weep
Tenor and Lute

I saw my lady weep,
And Sorrow proud to be advanced so
In those fair eyes, where all perfections keep.
Her face was full of woe,
But such a woe, believe me, as wins more hearts

Than Mirth can do with her enticing parts.
Sorrow was there made fair,
and Passion wise, tears a delightful thing,
silence beyond all speech, a wisdom rare.
She made her sighs to sing,
and all things with so sweet a sadness move
as made my heart at once both grieve and love.
O fairer than ought else
The world can show, leave off in time to grief.
Enough enough, your joyful looks excel;
Tears kill the heart, believe,
O strive not be excellent in woe,
Which only breeds your beauty overthrow.

✓ *PAVANE AND GAILLARDE* by William Brade
1560-1630
Instruments

✓ *IT FELL ON A SUMMERS DAY* by THOMAS CAMPIAN
Soprano and Lute
1567-1620

It fell on a summers day
while sweet Bessy sleeping lay
in her bower on her bed,
light with curtains shadowed,
Jaimie came. She him spies,
Opening half her heavy eyes.
Jaimie stole in through the door;
She lay slumbering as before.
Softly to her he drew near;
she heard him, yet would not hear.
Bessy vowed not to speak;
He resolved that dump to break.
First a soft kiss he doth take;
she lay still and would not wake.
Then his hands learned to woo;
she dreamed not what he would do,
but still slept while he smiled
to see by sleep beguiled.
Jaimie then began to play;
Bessy as one burried lay,
gladly still through this sleight
deceived in her own deceit.
And since this trance begun,
she sleeps every afternoon.

✓ *The Cries of London* by Orlando Gibbons
Singers and Instruments
1583-1662

God give you good morrow, my masters, past three o'clock and a fair morning. New mussels, new lilywhite mussels. Not codlings, hot.

New cockles, new great cockles, new great sprats, new. New fresh herings. New great smelts, new. New haddock, new. New thornback, new. Hot apple pies, hot. Fine pomegranates, fine. Hot mutton pies, hot.

Ha-ye any old bellows or trays to mend? Rosemary and bays quick and gentle, Ripe walnuts, ripe. Ripe small nuts, ripe. White cabbage, white young cabbage, white. White turnips, white. White lettuce, white. Buy any ink, will you buy any ink, very fine writing ink, will you buy any ink?

Ha'ye any rats or mice to kill ?????

Oysters, three pence a peck at Bridewell dock, new Wall fleet oysters. O yes! If any man or woman can tell any tidings of a grey mare with a long mans and a short tail; (Will you buy any fine tobacco?) she halts down right before, and is stark lame behind; and was lost the thirtieth day of February. He that can tell any tidings of her, let him come to the Crier, and he shall have well for his hire.

Ripe damsons, fine ripe damsons. Hard garlic, hard. Will you buy any aqua vitae, mistress? What is't you lack? Fine wrought shirts or smocks?

Perfum'd waistcoats, fine bone lace or edgings, sweet gloves, silk garters, very fine silk garters, fine combs or glasses. Or a poking stick with a silver handle. Old doublets? Ha'ye any corns on your feet or toes?

Fine potatoes, fine. Will you buy any starch or clear complexion, mistress? Please do a little dance for me: re re re ut ut . . . My little treasure, my suffering, like a heavy weight, bears heavily on my heart.

Buy good milk, you women, and lovely lard and good buttermilk ! ! ! A girl wanted a lover, . . . a pear tree even if she had to dig him out of the ground Annie's a fine girl. Twit! She's pressing me hard with her tender white hands. Are your garters really longer than your stockings? Gitene canzonett'al mio signore!

O greatest treasure on earth what do you want to do with me? You're making me nervous and causing me pain: re mi fa re. How shall I know what will become of me if I have to avoid you? That's why I deny what the others are saying; loving brings no pain if both hearts are as one.

Come on, you musicians, all of you, be of good cheer!

O sweetheart, here is my lament: Che per ancho morir, doice memica mia! I have recently seen the consolation of my heart in her little garden; fearlessly I dared it . . .

A monk went to Hungary; Ora pro nobis!
Must you reward my loyalty so falseheartedly?

I rode for pleasure through a green wood.

I wanted to sing — I don't know how — about my loved one who isn't here. He's abroad; it must be our brother-in-law

Buy good curds!

Heinz, do you want to have Christa? asked the old mother-in-law. Thereupon the daughter-in-law said — Well, well, . . . yes . . . yes, yes . . .

Buy white sand ! ! !

What we get in marriage dear God Himself must guard.

Listen: Let me tell you the clock has struck nine. Our mother's brother's son has a yellow pipe.

Buy brooms, you women! !

Venus, you and your child, I like to do it lustily over and over behind the oven.

Io son restato qui consolato.

Dearly beloved what have I done to you? Don't let me die in total despair. Another was there before me.

In spite of this I hope you may still want me; I leave it all to God and pluck up courage anew.

In many stories, you find something about a fish, called Dolphin.

La La La La La . . .

Poor naked Bedlam, Tom's acold, a small cut of thy bacon or a piece of thy sow's side, good Bess. God Almighty bless thy wits. Quick periwinkles. Buy a new almanack. Buy a fine washing ball. Good gracious people, for the Lord's sake pity the poor women: we lie cold and comfortless night and day on the bare boards in the dark dungeon.

Hot oat cakes, hot. Lanthorn and candlelight, hang out for all night.

And so we make an end.

Interval

LUDWIG SENFL

about 1486-1543

Tendernak I — II — Instruments

LUDWIG SENFL

✓ A GIRL WENT TO THE FOUNTAIN

Singers and Instruments

A fine girl went to the fountain and was given a friendly greeting by a young man. She put her pitcher down and asked the young man who he was.

He kissed her and told her that he liked her.

The girl shuffled her feet in her slippers. When she didn't like somebody, she saw to it that he went.

The stripling discovered that she had another.

And so he said, "Just go to your lad; we still have a lot of girls like you and you'll be sorry for it."

Anonymous
about 1500
Lute

Praeambel, Wascha mesa, Song of Innsbruck, "Der gestreift Tanz"

Lorenz Lemlin
about 1495
Singers and Instruments
THE CUCKOO

The cuckoo sat on the fence; it was raining hard and he got wet. Then sweet sunshine came again and the cuckoo looked charming and distinguished. Thereupon he flapped his wings and flew away over the sea.

Ludwig Senfl

A WOMAN WANTED TO GO OUT FOR WINE

Baritone and Instruments

A woman wanted to go out for wine and didn't want to take her husband with her. He swore and scolded: Guritzi maretsh, herori matori! !
If you won't let me have a drink, I'll go to another.
Now the man is the fool at home and his wife is leading a jolly life. Guritzi maretsh, herori matori! !

Ludwig Senfl

ONE MORNING I STOOD . . .

Singers and instruments

In a hidden place one morning I heard the lamentations of a noble young lady. Her lover wanted to leave her and she was asking him about his homecoming.
But he knew neither day nor hour.
She said, weeping, "I will wait a whole year for you."
Whereupon he said, "A year passes quickly and then we will still have to separate."
"Woe is me, you wrong me even though I would give away all my worldly possessions and honour for you."
"My treasure, I implore you sweetly: stay with the friends that you see every day."
Then he turned his back on her and spoke to her no more.
She hid herself in a secluded nook and nearly wept herself to death.
A clerk sang this to show what could become of a young lady.

Dances from Terpsichore: *VOLTE DU TAMBOUR, BALLET DES FEUS, BALLET DE MATELOTZ, GAILLARDE* by Michael Praetorius
1571-1621 — Instruments

A RICH MERCHANT FROM ABROAD by Erasmus Widinam
1572-1634
Singers and Instruments

A rich merchant from abroad sent his son to Germany to study there. In particular the merchant thought that he would have the chance to learn to speak German.
The son however began to guzzle away, chase maidens and fool about. From morning to mid-day he would sleep. Afterwards he was stuffed with sweets from stomach to collar.
In the end, the unaccustomed diet, sleeping draughts and habits cost him his life.
All this his father heard and complaining wretchedly he said, "Ahli mali, pulli nulli, sed Stockfisch et Schlaftrünki et Gudelflecki; isti pessimi nebulones occiderunt mihi meum filium in Germania!"

CANZON A 5 AD IMITATIONEM BERGAMASQUE ANGLAIS
by Samuel Scheidt 1587-1654
Instruments

Melchoir Franck
1560-1626

QUODLIBET NUN FANGET AN EIN GUT'S LIEDLEIN
Singers and Instruments

"Now start to sing a good song. If it's done with honour, who can and who wants to prevent it?
Sol fa mi re mi . . .
Maiden, your lovely figure pleases me so, the longer the better You're the green of the winter, the wonderful summertime, mentr' io compai contento!
Kettle,, mend the pan, kettle!
runda, runda, runda . . .
Quomodo fiet ilud!"

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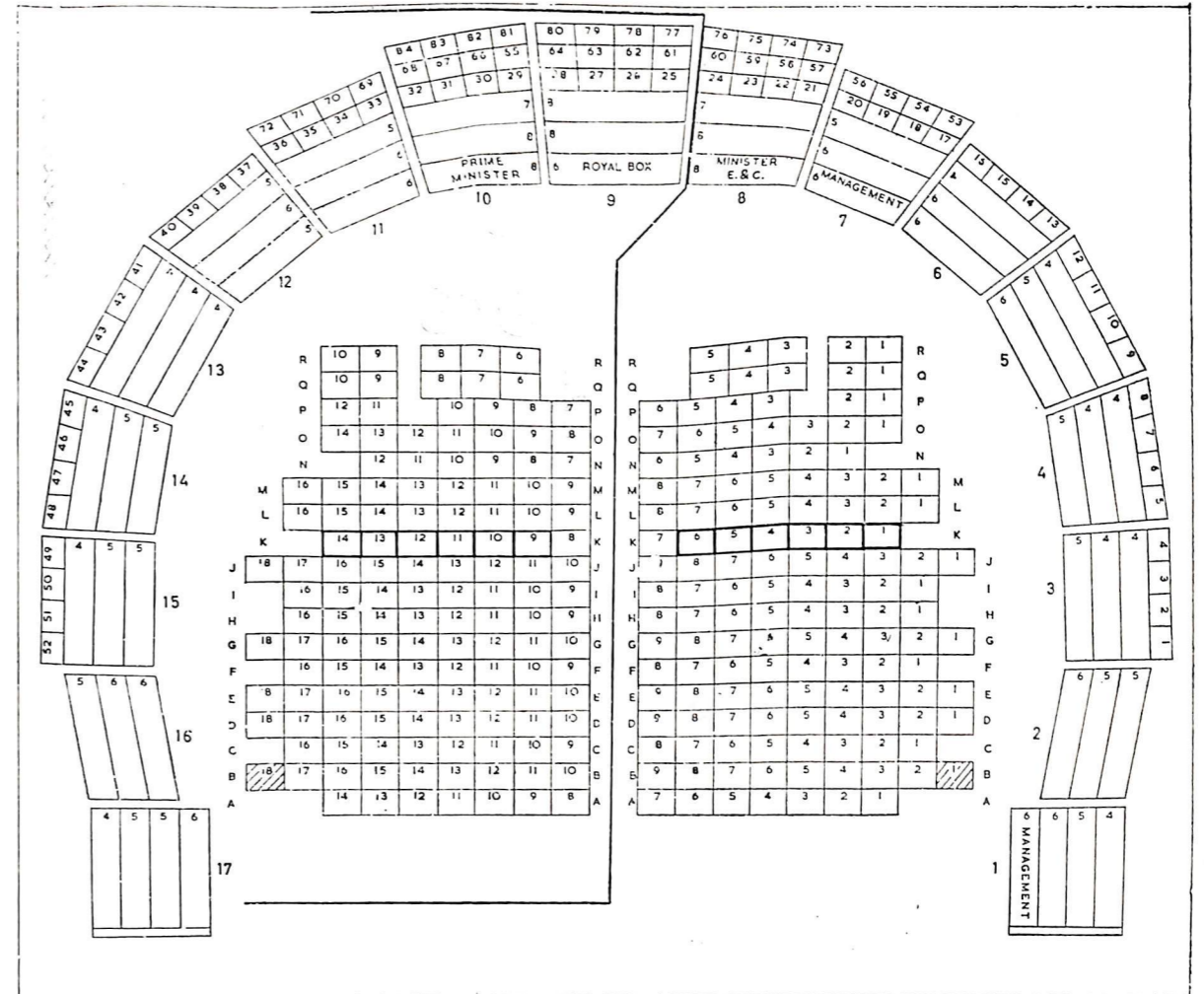
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MANOEL THEATRE BOOKING PLAN

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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