



1732

*Concertum Classicum Ensemble*  
*5/2/81*

**MANOEL  
THEATRE**

813



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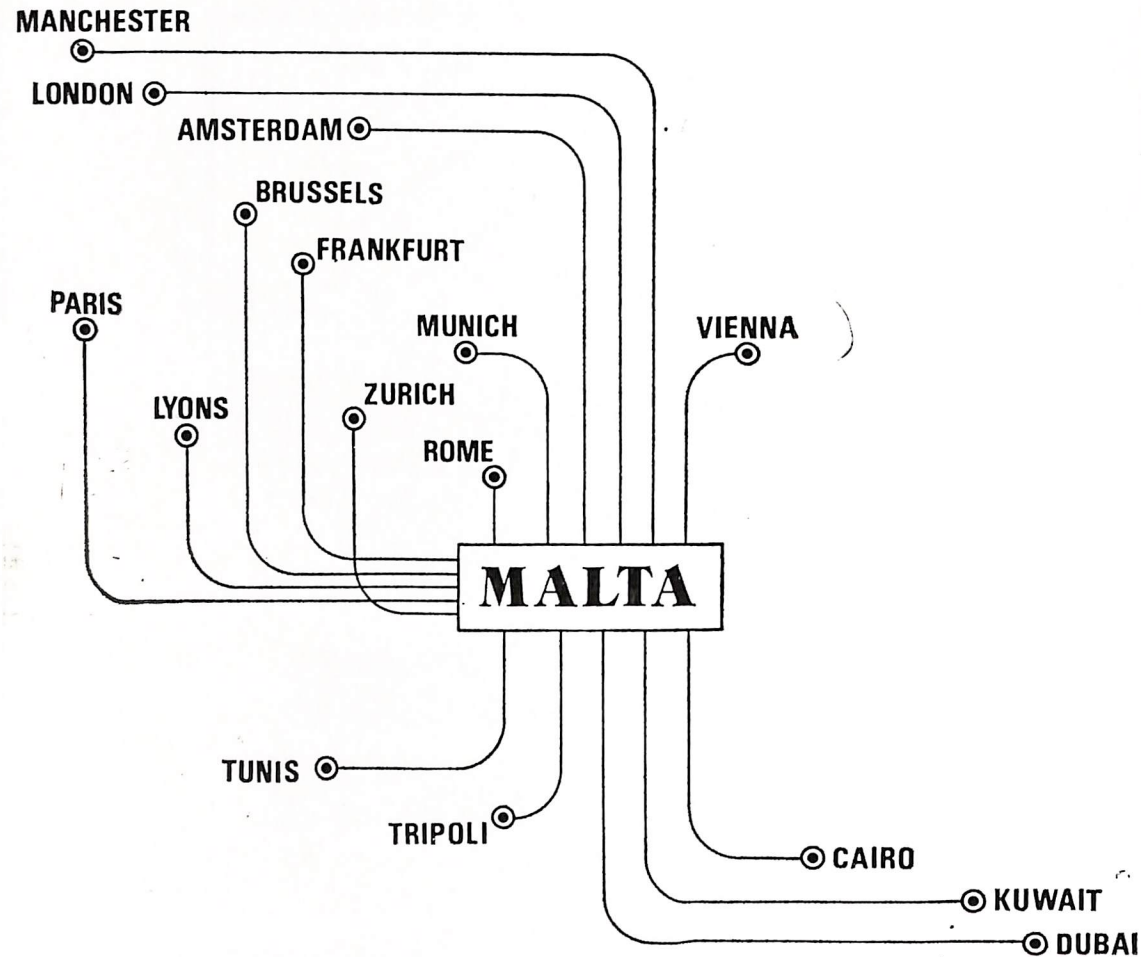
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THE MANOEL THEATRE MANAGEMENT COMMITTEE**

*in association with*

**THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY**

*and*

**THE GERMAN MALTESE CIRCLE**

*present*

**THE INTERNATIONALLY FAMOUS  
CONSORTIUM CLASSICUM ENSEMBLE**

TORU YASUNAGA — *Violin*  
HELMUT NICOLAI — *Viola*  
NELLA HUNKINS — *V'Cello*  
WALTER MEUTER — *Double Bass*  
GERNOT SCHMALFUSS — *Oboe*  
DIETER KLOCKER — *Clarinet*  
NIKOLAUS GRUGER — *Horn*  
KARL OTTO HARTMANN — *Bassoon*

**AT THE MANOEL THEATRE**

**THURSDAY, 5th FEBRUARY 1981**

AFTER THE THEATRE DINE  
AT THE



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In the early 60s Dieter Klöcker, clarinettist, formed a sextet, and from this the formation of the Consortium Classicum resulted. Klöcker, who originally wanted to study archeology, used to visit the libraries and archives of old castles and churches searching for musical treasures, and he found such a quantity of old mostly forgotten music which was unsuitable for his six hornists, that he had to enlist string players.

In 1965, then, the Consortium Classicum received its baptism, and its name has remained through the years in spite of many changes, and additions to the repertoire of contemporary pieces.

The founder and clarinettist, Klöcker, is engaged as Professor at the Academy of Music in Freiburg im Breisgau, and as "primus inter pares" in the group he is certainly not aiming at "star" image. The Consortium Classicum have given many concerts abroad. Their tours have taken them from London to Melbourne, from New York to Tokyo, from Paris to Moscow, and from Rome to Peking, and have earned them outstanding success.

Their music has been recorded by: EMI, Telefunken, Decca, and Polydor International (Japan).

# PROGRAMME

*Septet in E Flat Major op. 62 for Clarinet, Horn, Bassoon,  
Violin, Viola, Violoncello and Double Bass*

KONRADIN KREUTZER (1780-1849)

Adagio: Allegro maestoso — Adagio cantabile — Menuet  
— Andante — Scherzo — Finale

This composition is perhaps the best known of the instrumental works of a composer better known for his operas. Probably written between 1810 and 1820, it has the same key and is in much the same form as Beethoven's op. 20 which is to be heard later in the programme. This form derives from the late 18th century serenade with its accent on gaiety of atmosphere and independence in movements. But this Grand Septet differs from its great model in its more romantic vein and its greater range of contrast; nor is it without its dramatic moments.

*"Hommage à Massimo" 1980 — for solo Viola accompanied by  
Clarinet, Horn, Bassoon, Violin, Violoncello, and Double Bass*

Helge Jörns (1941 —

Allegro — Adagio — Tempo primo: con amore — Allegro —  
Coda

This concertino work which is dedicated to the Consortium Classicum is played without a break. It consists of impressions acquired at the Palazzo Massimo, one of Rome's finest Renaissance buildings, and portrays in music its ancient splendour and the ghosts of its past. The elaborate composition is based on the tritone, the interval over three whole tones, which was known as the Devil and forbidden under the old rules of polyphony. The work gives considerable importance to the accompanying instruments which have far more than a mere supporting role.

Helge Jörns, son of a composer and teacher of music, was born in Mannheim in 1941, and was brought up at Freudenstadt in the Black Forest and at Alsfeld in Hessa where he became organist at the tender age of 14. After finishing school he entered the North West German Academy at Detmold to study composition, conducting, and the science of sound. He was awarded his diploma in 1966 and in the same year was appointed first Radio Sound Engineer with Radio Berlin. In 1975 he became Lecturer in composition at the Lutheran Academy of Music, and since 1978 he has occupied a similar post at the Catholic Academy of Music in Berlin. He has also lectured in various countries including Finland and Australia. In 1976 he won the Prix de Rome, and in 1980 the Johann Wenzel-Stamitz prize. Helge Jörns has written some 126 pieces ranging over every kind of music for church, theatre, and concert hall. If asked about his composition he says firmly that he writes only what he hears, what he feels, and what gives him pleasure. He is not one for avant-garde ideas which he describes as nine-day wonders.

## INTERVAL

*Quartet in F Major KV 370 for Oboe, Violin, Viola,  
and Violoncello*

WOLFGANG AMADEUS MOZART (1756-1791)

Allegro — Adagio — Rondo: Allegro.

There is in this delightful composition a quality which is unique among Mozart's chamber works. The relaxed nature of the outer movements with their themes somewhat reminiscent of folk-music, and the tender melancholy of the Adagio give the work something of the character of the serenade or divertimento though the form remains that of classical chamber music. In this there is perhaps some affinity with the composer's later clarinet quintet.

*Septet in E Flat Major op. 20 for Clarinet, Horn, Bassoon,  
Violin, Viola, Violoncello, and Double Bass*

LUDWIG VAN BEETHOVEN (1770-1827)

Adagio: Allegro con brio — Adagio cantabile — Tempo di  
Minuetto — Andante: Thema con Variazioni — Scherzo:  
Allegro molto e vivace — Andante con moto alla marcia:  
Presto.

It was on April 2nd 1800 that this work dedicated to the Empress Maria Theresia was first introduced to the public. The composer himself was present and the septet was an immediate success — so much so that Beethoven was soon approached by publishers who wanted arrangements for smaller groups, particularly of the popular minuet. In fact some such arrangements were made by others without the composer's knowledge. Though at times almost orchestral in its sonority, the work is genuine chamber music, and it is hardly necessary to emulate Toscanini who performed a choral version in order to make a symphony (on the lines of Schubert's octet) out of what is far nearer to a divertimento.

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## FORTHCOMING EVENTS

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MALETH — IL-KONTI DRACULA — Saturday 7th at 7.30 p.m.  
Sunday 8th at 6.30 p.m.

M.T.M.C. IN ASSOCIATION WITH THE EMBASSY OF  
FRANCE AND THE ALLIANCE FRANCAISE DE MALTE  
— FLUTE AND HARP RECITAL — Monday 9th at 7.30 p.m.

M.T.M.C. — M.T.O. SOLOIST MARIE CLAIRE BELLIZZI  
(PIANIST) — Tuesday 17th at 7.30 p.m.

### COMPAGNIA ITALIANA DI OPERETTE —

CIN CI LA'	Saturday	21st at 7.30 p.m.
SANTARELLINA	Sunday	22nd at 4.00 p.m.
CIN CI LA'	Sunday	22nd at 8.30 p.m.
VEDOVA ALLEGRA	Monday	23rd at 7.30 p.m.
PAESE DEI CAMPANELLI	Tuesday	24th at 7.30 p.m.
VEDOVA ALLEGRA	Wednesday	25th at 7.30 p.m.
VEDOVA ALLEGRA	Thursday	26th at 7.30 p.m.
PAESE DEI CAMPANELLI	Friday	27th at 7.30 p.m.

# MANOEL THEATRE MANAGEMENT COMMITTEE

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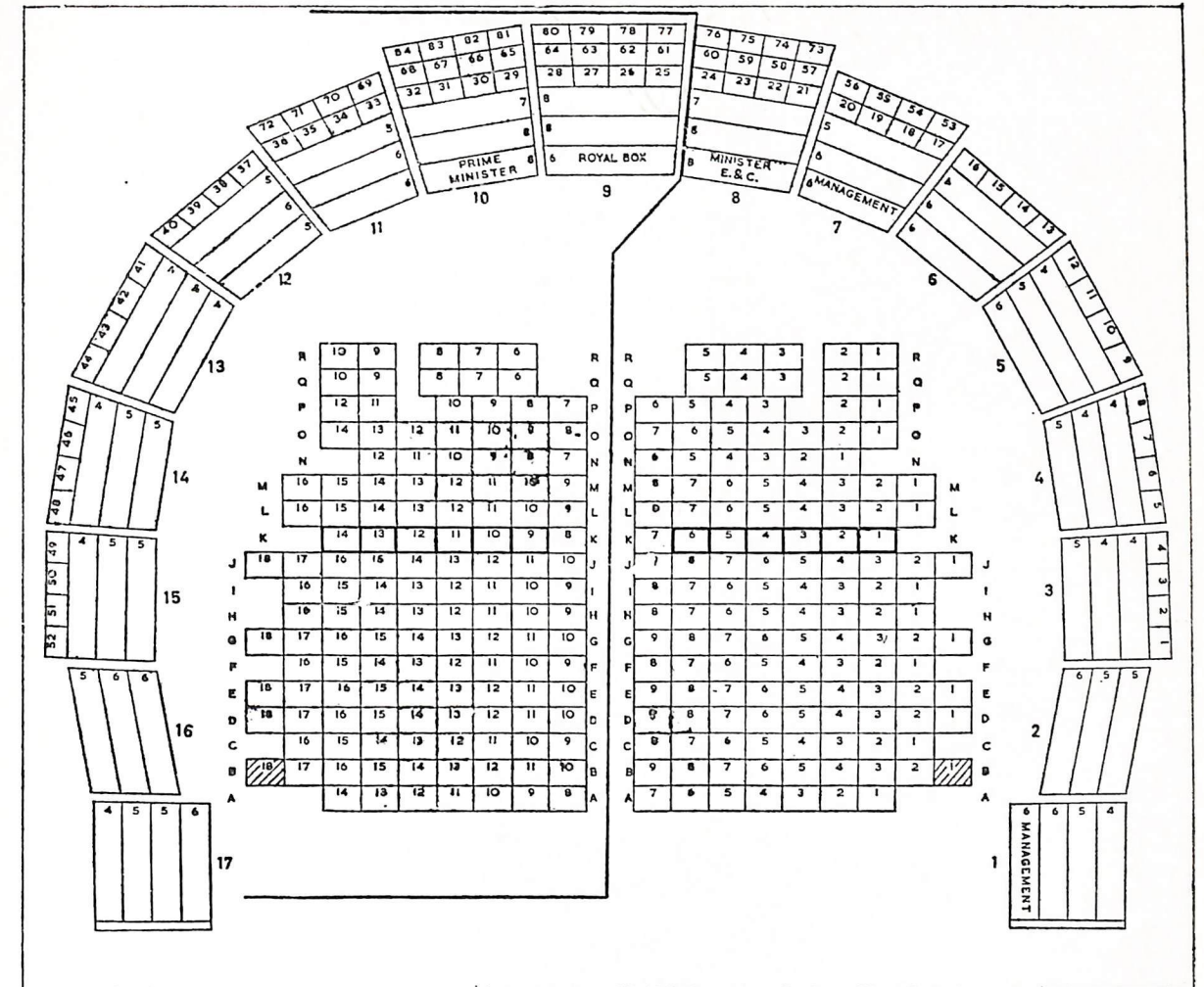
## Antonio Manoel De Vilhena

Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps for such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means to encourage civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre, a living monument to his achievements, which keeps his memory fresh and glorious in all those that cultivate the Arts and all those who seek an honest recreation, as the Theatre's motto implies: "*Ad honestatem populi oblectationem.*"



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.



## A BANK TO BE PROUD OF

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