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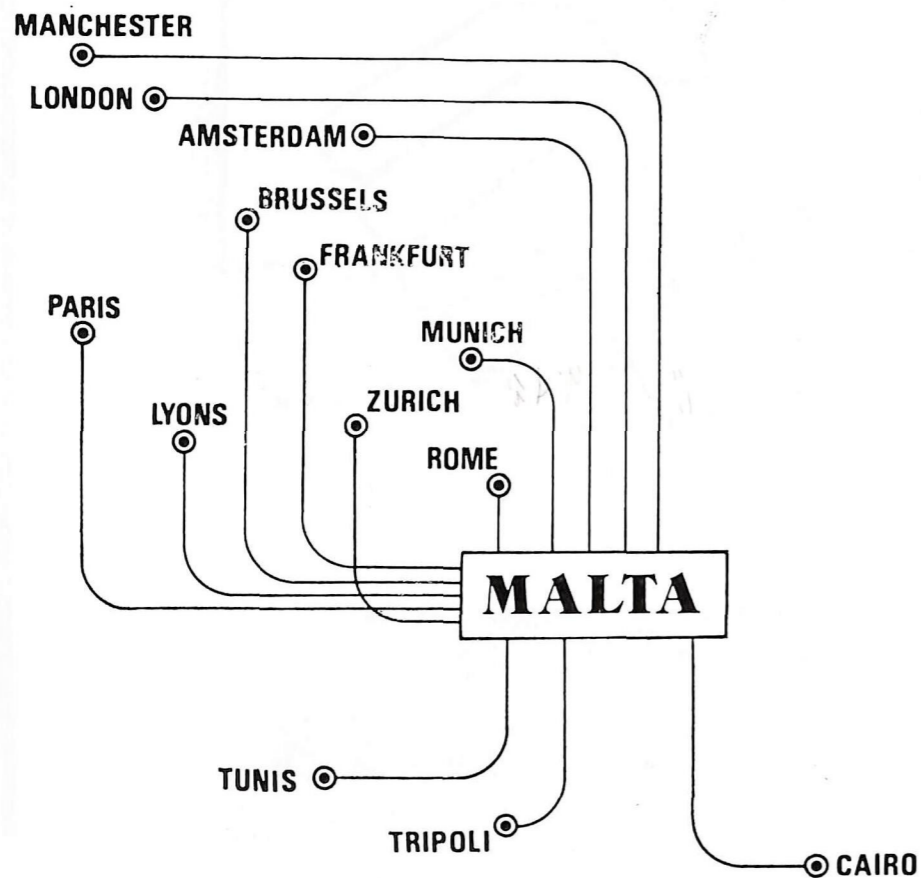
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KARL KRABER — *Flute*

GERARD REUTER — *Oboe*

JERRY KIRKBRIDE — *Clarinet*

JANE TAYLOR — *Bassoon*

DAVID JOLLEY — *French Horn*

SATURDAY, 23rd. MAY 1981



# PROGRAMME

Three Organ Works (arr. Rechtman)      *Johann Sebastian Bach*  
(1685 - 1750)

Fughetta from the Organ Mass, S. 679

Chorale Prelude, "Nun komm' der Heiden Heiland", S. 659

Fugue in G minor ("Little Fugue"), S. 578

The works of J.S. Bach possess an integrity, a purity and a universality so transcendent that many of them have been transcribed and adapted for performance forces widely divergent from those designated by the composer. Indeed, Bach himself transcribed his own works, such as the wind and string concerti he reworked for harpsichord solo. In so far as the origin is a wind instrument itself, the transcription of these organ works for wind quintet represents a relatively slight modification of the composer's original conception. Mordechai Rechtman, who transcribed this music to make it accessible for the wind quintet, is thoroughly familiar with the woodwind idiom, since he plays in his own quintet and is also principal bassonist of the Israel Philharmonic.

Quartet No. 4 in B-flat Major      *Gioacchino Rossini*  
(1792 - 1868)

Allegro vivace — Andante — Rondo: Allegretto

Gioacchino Rossini is today synonymous with the word 'opera'. Arias from *The Barber of Seville* are popular with opera devotees and amateurs alike. There is an irresistible appeal in his sparkling, vivacious melodies which he created with apparent ease. Encouraged by his parents who were musicians, the young Rossini had become an accomplished singer as well as a skillful performer on viola, cello and horn by the time he was fourteen years old. However, at this youthful age his interest turned to composing. He studied and analyzed the chamber works of Haydn and Mozart, the composers he most revered, in an effort to learn the art of composition. Although the stylistic influences of the great Classical masters is evident in his *Six Woodwind Quartets* for flute, clarinet, bassoon and horn, written about 1808, these early works already show the unmistakable stamp of his genius for melody and his inclination for opera. Each instrument has its turn as soloist to 'sing' or execute

virtuoso flourishes to the accompaniment of the three remaining instruments.

## INTERVAL

Seventeen Variations for Wind Quintet, opus 22 (1951)

*Jean-Michel Damase* (born 1928)

Jean-Michel Damase, born 1928 in France, was only nine when he composed his first work, a setting for voice and piano of some poems given to him by the novelist, Colette. At twelve he began piano study with Alfred Cortot. A graduate of the Paris Conservatory, he earned the first prizes in both piano and composition, and in 1947 was awarded the Prix de Rome. Although he has concertised as a pianist, making his US debut in 1954, he appears to be devoting himself to the composition of ballets, concertos, operas and chamber music. A more traditional composer, Damase has said that he 'prefers sincerity to forced novelty'. The *Seventeen Variations* were written for and premiered by the quintet of Jean-Pierre Rameau in 1951 at the Menton (France) Music Festival. A simple theme in the style of an old French dance is varied with piquant harmonies, suave instrumental colors and subtly jazz-like rhythms so characteristic of French music.

Quintet in E Flat Major, Opus 4      *Ludwig van Beethoven*  
(arranged for wind quintet by Rechtman)      (1770 - 1827)  
Allegro con brio — Andante — Menuetto piu-allegretto; Trios  
— Finale: Presto

This exuberant work is typical of Beethoven's early period, displaying his ability to work within the classical forms perfected by Haydn, while imprinting on the music his own individual style. The composition itself has an interesting history. Originally conceived in 1797 as a Woodwind Octet, it was rewritten by Beethoven almost immediately for String instruments and published as Quintet, Opus 4 (the Woodwind Octet remained in manuscript until five years after the composer's death, when it was approved as Opus 103). Mr. Rechtman has now transcribed the String Quintet for woodwinds, substantially reproducing the sound of Beethoven's critical version.





## DORIAN WIND QUINTET

KARL KRABER, flute, is a graduate of Harvard University and studied with James Politis and James Pappoutsakis. Recipient of a Fulbright award, Mr. Kraber spent two years in Italy studying with Severino Gazzelloni. He was coached by Jean-Pierre Rampal and Marcel Moyse and toured eight countries, performing over 150 concerts. Soloist with the Rome Philharmonic, San Pietro Orchestra and Accademia Musicale Napoletana, he has also toured extensively with the Trio Guarino. For two years, he was a Creative Associate at the State University of New York at Buffalo. Mr. Kraber has performed for the BBC, Irish, Italian and Swiss Radios, and Par's and Rome television. Recently he appeared as soloist on the CBS-TV program "Camera Three" and is currently visiting professor at Indiana University.

GERARD REUIER began his oboe studies at The Juilliard School at the age of nine and continued there as a pupil of Lois Wann. In 1970, he attended the Royal College of Music, studying with Terrence MacDonagh and Michael Winfield. Mr. Reuter is a favourite at summer music festivals such as those at Caramoor and Marlboro, and he toured Europe and the United States with the Orpheus Chamber Ensemble and various other ensembles. He is currently principal oboist of the American Ballet Theater and is a member of An die Musik and the 20th-century music ensemble, Parnassus. This is Mr. Reuter's first season with the Dorian Wind Quintet.

JERRY KIRKBRIDE, clarinet, studied at the University of Southern California with Mitchell Lurie. Awarded a Fulbright grant to study in Rome, he worked with Nadia Boulanger, Efreim Kurtz and Franco Ferrara. Mr. Kirkbride was the principal clarinetist with the Metropolitan Opera National Company. Before joining the Dorian Quintet in 1970, he was Creative Associate at the Center of the Creative and Performing Arts, directed by Lukas Foss in Buffalo, New York. Mr. Kirkbride recently played an integral part in the organization of a Chamber Music Series at the University of Mexico City and is currently editing for International Music Editions. He has recorded for the Columbia and Deutsche Grammophone labels.

JANE TAYLOR, bassoon, is a founding member of the Dorian Wind Quintet and graduated Phi Beta Kappa from Queens College, New York. She has performed with scores of organizations such as Symphony of the Air, Little Orchestra Society, New York City Ballet Company, American Opera, Marlboro Music Festival and was principal bassoonist of the New York City Opera. Ms. Taylor is a member of the American Symphony Orchestra and the New York Bassoon Quartet and is currently on the faculty of the Mannes College of Music in New York City.

DAVID JOLLEY, french horn, is a native Californian and graduate of The Juilliard School. He has been a participant at the Marlboro Festival several times and has toured with Music from Marlboro. A former member of the Orpheus Ensemble, he has appeared with the Chamber Music Society of Lincoln Center, the Basically Bach Festival in Avery Fisher Hall and Jaime Laredo's Chamber Music at the "Y". As soloist, Mr. Jolley has won the Concert Artists Guild Award and was a prizewinner in the Helden'eben International Horn Competition in Cleveland. This year, David Jolley plays his second season with the Dorian Wind Quintet.

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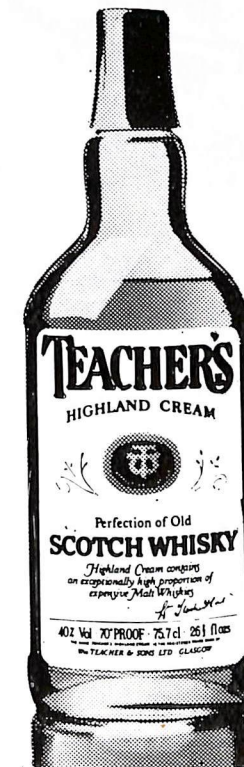
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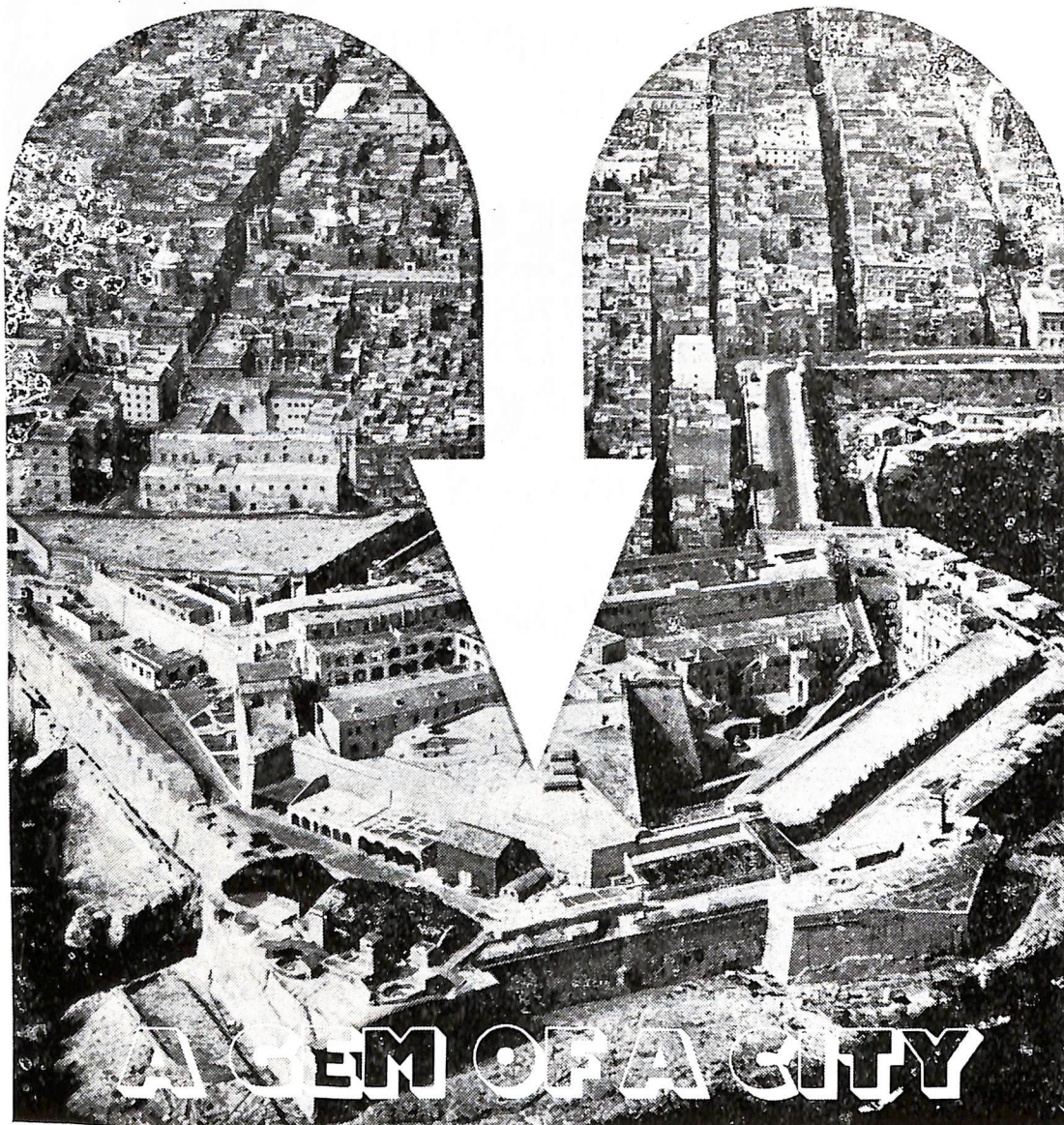
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