



1732

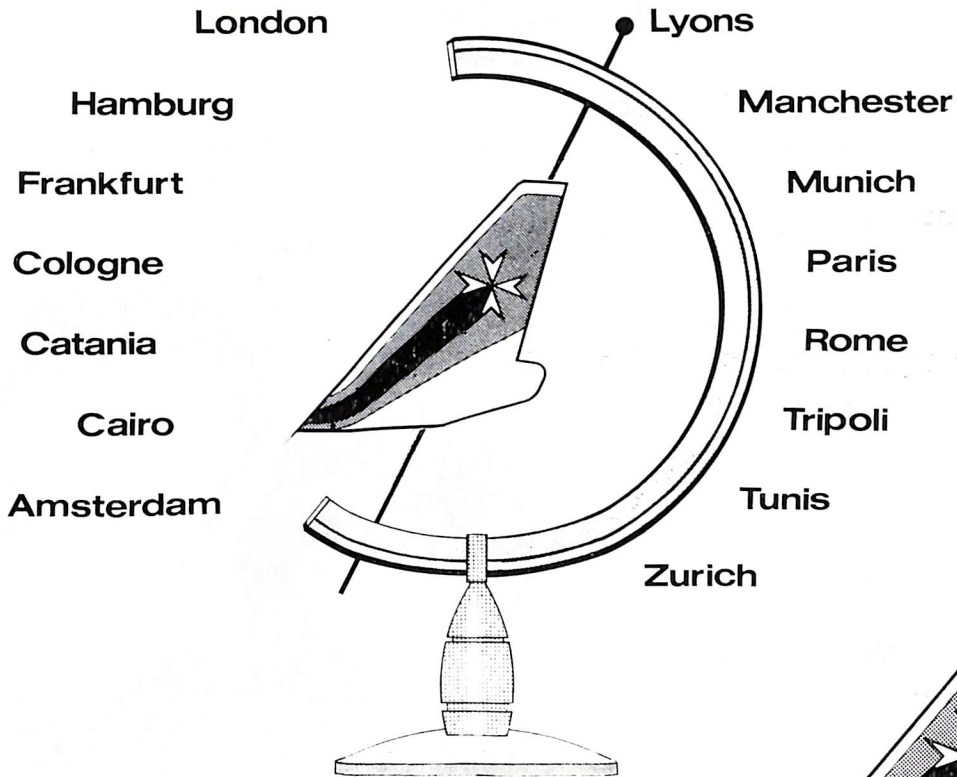
*Al Gruppo Stati
dell'Associazione
Municipale Aperta di Bergamo
21.2.83*

PELEGRINI

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**MANOEL
TEATRE**

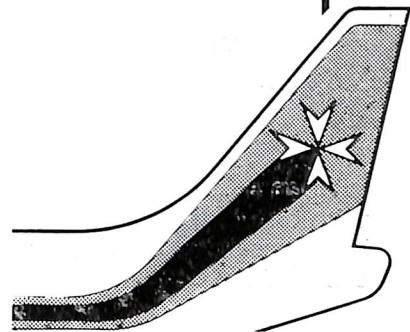
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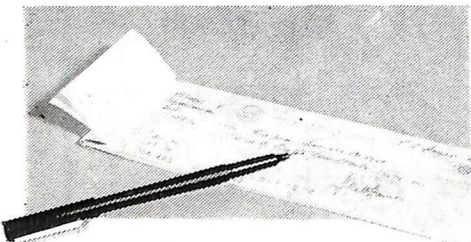
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THE MANOEL THEATRE MANAGEMENT COMMITTEE

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proudly present

THE GRUPPO FIATI DELL'ASSOCIAZIONE 'MUSICA APERTA' DI BERGAMO

Monday 21st February 1983

SOLOISTS:

ANGELO GIUSSANI
GIUSEPPE CATTANEO
SAVINO ACQUAVIVA
ROBERTO BERGAMELLI
ANGELO BORRONI
GABRIELE ROCCHETTI
ROGER ROTA
OLIVIERO COSSALI

OBOE
OBOE
CLARINET
CLARINET
HORN
HORN
BASSOON
BASSOON

Director: *Pieralberto Cattaneo*
PIERALBERTO CATTANEO

AT THE MANOEL THEATRE



The Gruppo Fiati "Musica Aperta" di Bergamo was founded in 1976 on the initiative of Maestro Peralberto Cattaneo and other players of the Istituto Musicale "G. Donizetti". They intended to evaluate the experience of group playing, to present music, which, owing to the rare formation of such groups, are hardly ever heard and to interpret works of Baroque composers (Bach and Vivaldi) Classical composers (Haydn, Mozart, Beethoven, Rosetti) Romantics (Schubert, Gounod and some unedited works by Donizetti and Mayr) as well as modern and contemporary ones (Debussy, Bartok, Hindemith, Villa Lobos, Jelinek, Maderna, Kotonski, Pousseur, Cattaneo). Individually, the players have collaborated with the orchestras of various theatres — the La Scala, the Donizetti of Bergamo, the Comunale of Treviso — and the RAI of Milan. But as a group, they already have to their credit an intense musical activity which has immediately distinguished them for the high artistic quality of their interpretation. The Gruppo Fiati won First Prize in the category "Groups" at the Stresa International Contest.

The "Gruppo" has also been the guest of important Italian Concert Associations such as the "Accademia Filarmonica di Bologna", "Accademia Tadini di Loreto", "Estate Musicale Frentana", "Giovani Interpreti Associati di Brescia" and the "Festival Donizettiano di Bergamo". The Bergamo born director of the Gruppo Fiati, composer Peralberto Cattaneo, obtained his degree with honours in the Arts, Music and Performance at the University of Bologna with a thesis on the Sacred music of Donizetti. He studied composition with Maestro Vittorio Fellegara and Maestro Bruno Martignotti. He followed courses in score reading at the Conservatorio Giuseppe Verdi of Milan and has supervised the revision of unpublished works. He has done his post-diploma studies at the Accademia Chigiana with Franco Donatoni and at Groznjan in Yugoslavia with Witold Lutoslawski. He participated in concerts (The Castello di Belvegl'io, the Cassadò, the Malipiero and the Chamber Music Contest of Portofino) where he succeeded in obtaining various prizes and "honourable mentions". The Terzo Programma radiofonico has entrusted him with the composition of a piece of music which has already been performed at Modena, Ferrara and Piacenza in the programme *Vie della Nuova Musica*.

Alferman
Peralberto Cattaneo
Luca Sanna
Stefano Bramanti
Giuseppe Peralberto
Roberto

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 his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against 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 of encouraging 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 which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*Ad honestatem populi oblectationem.*"

PROGRAMME

Octet in B flat

MYSLIVECEK

Allegro — Larghetto con un poco di moto — Presto

Josef Myslivecek was born near Prague in 1737 and died in poverty in Rome in 1781. He composed over thirty Italian operas and many instrumental works, and was much admired by Mozart who performed his sonatas in Munich and wrote advising his sister "to play them with plenty of expression, taste and fire, and to learn them by heart."

The influence of Czech folk music is heard in his chamber works, especially in the variable forms of his melodies. In the preface to his edition of Myslivecek's three octets for wind instruments Schoenbaum wrote "In Myslivecek's compositional art, Czech musicality merges with Italian influences to form an individual style, whose formal balance and harmonic variety paved the way for the Viennese Classical masters".

It is therefore fitting that this evening the Gruppo Fiati not only introduce many of us to the music of Myslivecek, but follow him with his admirer Mozart.

Serenade in E flat K. 375

MOZART

Allegro maestoso — Menuetto I — Adagio — Menuetto II — Allegro

It is perhaps significant that this work was composed in Vienna in 1781, the year of Myslivecek's death. It was written for two clarinets, two horns, and two bassoons, the two oboes being added in the revised version of July 1782. This is the first of Mozart's substantial wind serenades.

It opens with the martial rhythm Mozart often uses in works in E flat, and is in the expansive, leisurely manner suited to serenade music.

INTERVAL

Octet in E flat Op. 103

BEETHOVEN

Allegro — Andante — Menuetto Allegro — Finale Presto

This work was probably written in Bonn in Beethoven's early years before 1793, and then revised in Vienna in 1793. Chronologically it might have been influenced by Myslivecek and Mozart's works for wind instruments.

This is one of the more sophisticated of Beethoven's earlier works. He made a version of it for string quintet which he published in 1797 as op. 4, and another arrangement for piano trio op. 63.

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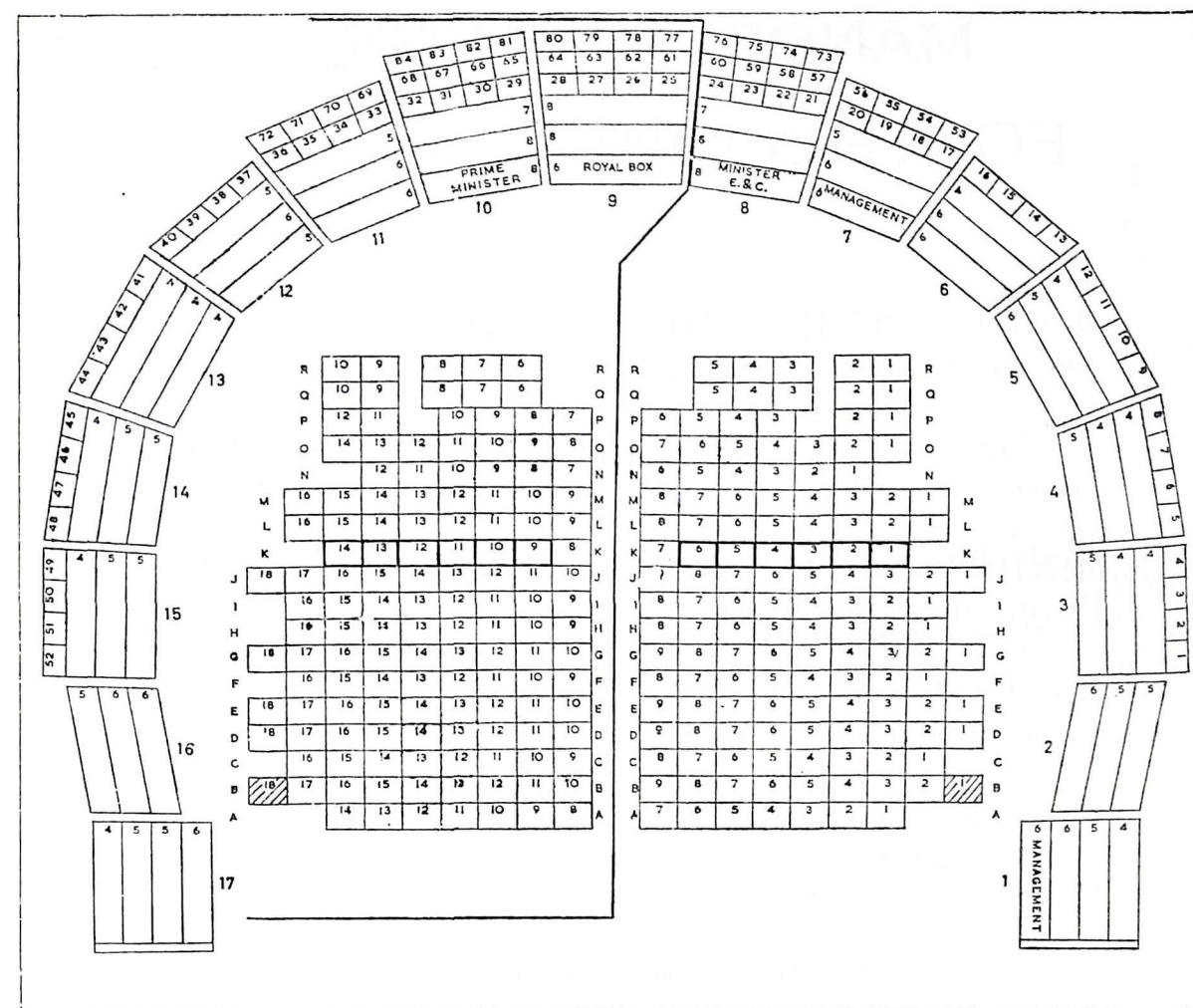
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MANOEL THEATRE BOOKING PLAN

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.

MANOEL THEATRE

FORTHCOMING EVENTS

M.A.D.C. — TIME REMEMBERED — Friday 25 — Saturday 26 at 7.30 p.m., Sunday 27 at 6.30 p.m.

M.T.M.C. — CELLIST STEVEN ISSERLIS — Monday 28 February at 7.30 p.m.

MINISTRY OF CULTURE — OPERATIC CONCERT — Wednesday 2nd March at 7.30 p.m.

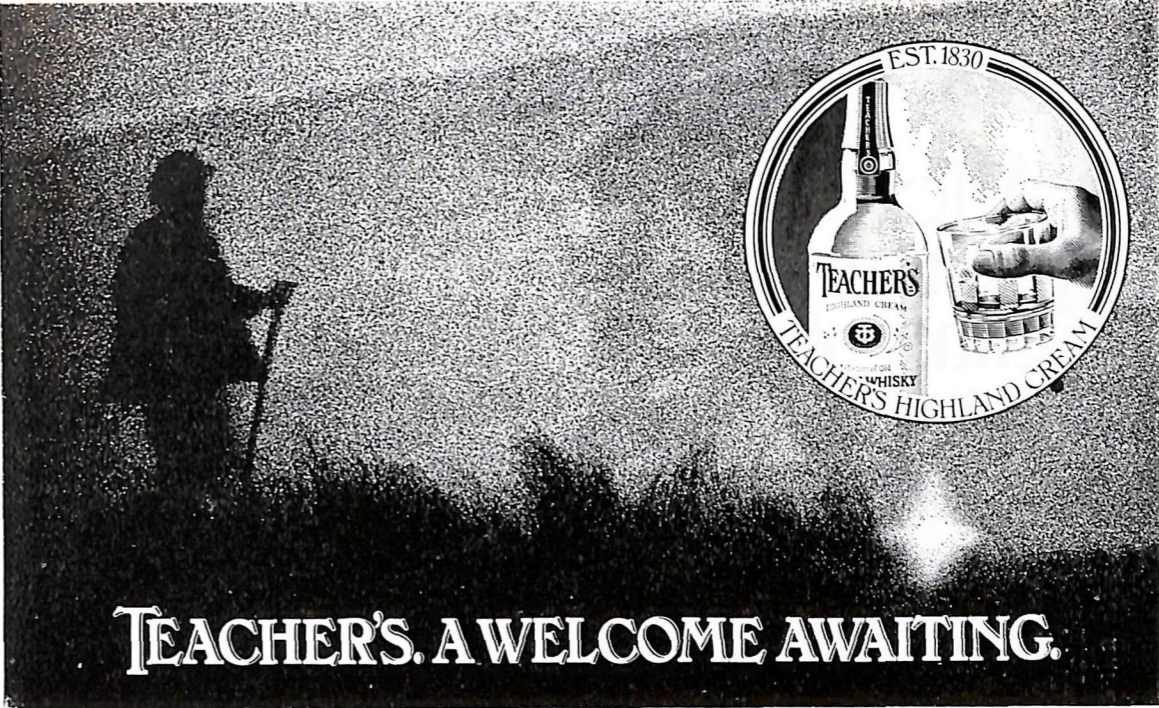
MALETH — ZEZA TAL-FLAGSHIP — Saturday 5, Sunday 6 March at 7.30 p.m. and 6.30 p.m.

MANOEL THEATRE ORCHESTRA — DUO PIANISTS MARGARET CINI and IORI MICHAEL — Tuesday 8 March at 7.30 p.m.

M.T.M.C. IN ASSOCIATION WITH FRENCH EMBASSY, THE ALLIANCE FRANCAISE DE MALTE AND HILTON INTERNATIONAL — DUO GUITARISTS — MARC AND ERIC FRANCERIES — Monday 14 March at 7.30 p.m.

MINISTRY OF CULTURE — PIANIST BRIAN SCHEMBRI — Tuesday 22 March at 7.30 p.m.

M.T.M.C. — PIANIST CRISTINA ORTIZ — Monday 28 March at 7.30 p.m.



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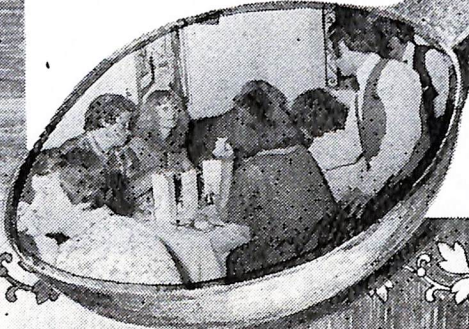
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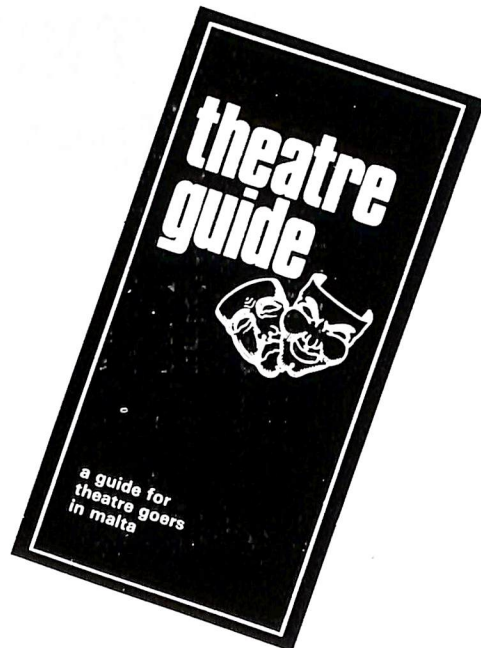
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***A guide for
theatre-goers
in Malta.***



Please send cheque or P/O made out to: Theatre Campaign P.O. Box 87 Valletta. All enquires should be made to the above address.

