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TEATRU  
MANOEL

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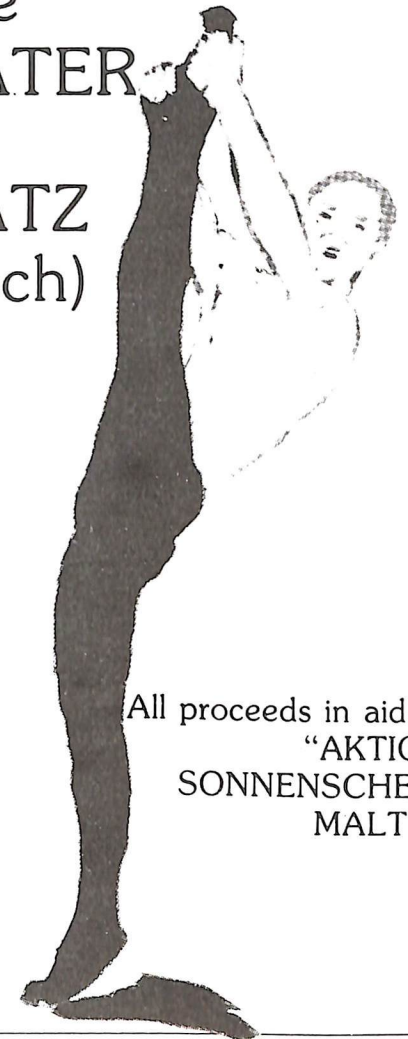
# THE GERMAN-MALTESE CIRCLE

and the government of the FREE STATE OF BAVARIA  
proudly present the

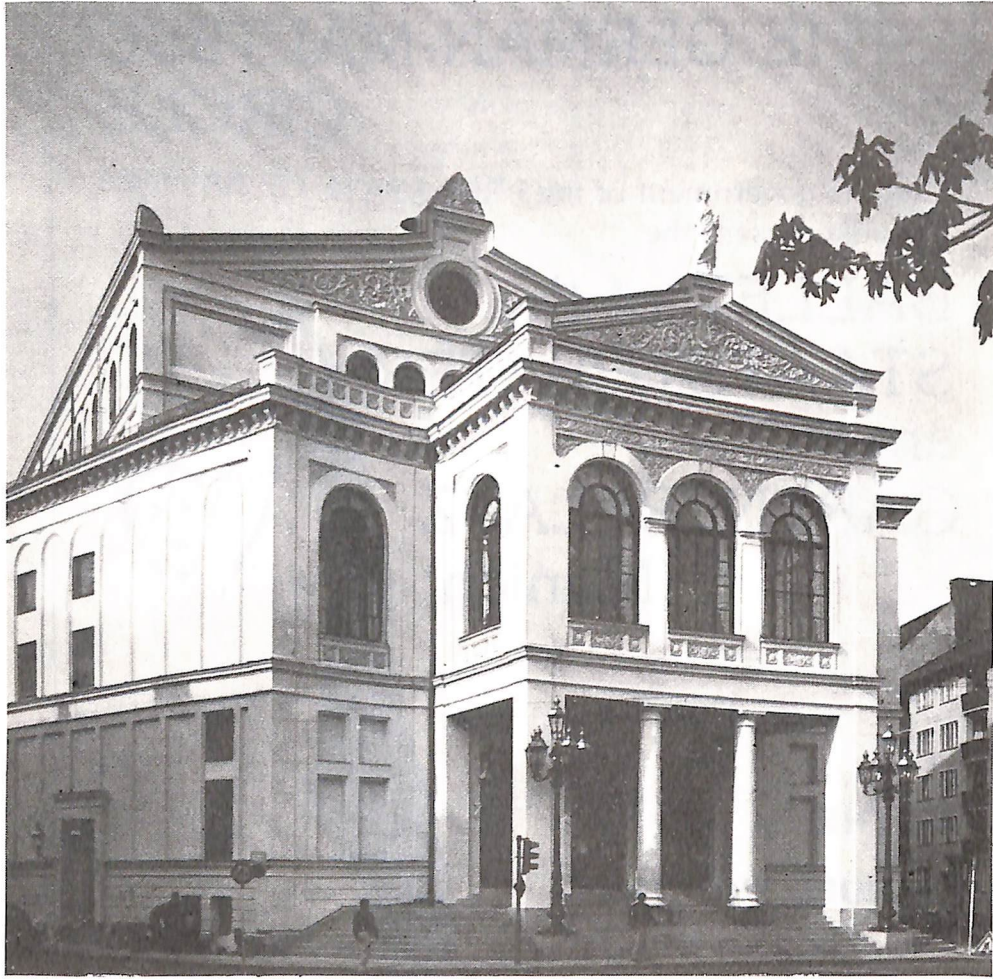
BALLET of the  
STAATSTHEATER  
am  
GÄRTNERPLATZ  
(Munich)

AT THE  
MANOEL THEATRE

on Wednesday  
6 June 1990 at  
8.00 p.m.  
and Thursday  
7 June 1990 at  
8.00 p.m.



All proceeds in aid of  
"AKTION  
SONNENSCHEN  
MALTA"



## STAATSTHEATER AM GÄRTNERPLATZ

The theatre located in the city centre with 1.3 million inhabitants, destroyed after World War II and rebuilt in its original outline — was opened as a People's Theatre in 1865. In its history, often subject to change, it had been one of the court theatres of King Ludwig II and is now operated by the Freistaat (Free State) of Bavaria as the second Munich opera

house. Many of the great music centres of the world have two opera houses; the second, mostly smaller, gets the chance to present, as the “other” opera, works in translation to the domestic language, to take over a part comparable to the Paris Opéra-Comique, to be an alternative to the large scale of opera business with its international stars and a repertory predominated by mostly traditional interests. But here a hegemony of a company is able to work out unconventional scores which allows productions of lesser known but nevertheless important *oeuvres* or music theatre. The daily changing repertory of the house consists of 35 operas, operettas and musicals and 9 ballet programmes; which means approximately 305 performances a year to be presented to the Munich audience and occasionally in some other cities during touring.

Points of the main highlights in the repertory are the Mozart operas, smaller operas like the Italian *opere buffe*, Verdi's early works, Slavic operas and the German *Spieloper*, works of the “classical” operetta and musicals. Special care is given to works, which involve the theatre in the encouragement of Bavarian popular opera.

More than the half of all opening nights are devoted to 20th century composers. The theatre, since 1983 under the management of Intendant Prof. Dr. Hellmuth Matiasek and, since 1988, under the musical direction of its principal conductor Reinhard Schwarz, will get a studio theatre shortly, a place to perform musical *avantgarde* as well as chamber operas and operettas. The ballet company, since 1985 under the direction of Günter Pick, dedicates one of its programmatic aspects on adaptations of world literature. The theatre with a capacity of 940 seats employs 400 permanent collaborators and operates with an annual budget of approximately 38 million German Marks.



## PROGRAMME



### **Rosenkavalier-Fantasie**

music by Richard Strauss  
waltzes from the opera  
"Der Rosenkavalier"  
choreography Günter Pick  
costumes designed by  
Silvia Strahammer

*The Marshall's wife* Rosina Kovacs  
*Her lover* Johannes Huber  
*Her husband* Dinko Bogdanic  
*The husband's mistresses*  
Tatjana Berini, Brigid Meredith,  
Camelia Petricica, Lioba Schöneck



### **The Moor's Pavane**

variations on the theme of Othello  
premiered on 17 August 1949 at the  
Connecticut College, American  
Dance Festival, José Limón  
Dance Company  
choreography by José Limón  
music by Henry Purcell  
arranged by Simon Sadoff  
dancers trained by Carla Maxwell  
costumes designed by Pauline Lawrence

*The Moor* Dinko Bogdanic  
*His friend* Johannes Huber  
*The friend's wife* Tatjana Berini  
*The moor's wife* Lioba Schöneck



### **Antiche Danze**

created and choreographed by  
Günter Pick  
music by  
Ottorino Respighi  
dancers  
Fiona Copley, Bettina Fritsche,  
Brigid Meredith, Monica Merlo,  
Axel Geisler, Georg Klein,  
Eckhard Paesler, Patrick Laurent

*Ballet director* Günter Pick

*Technical director* Franz Schachinger; *Asst. Tech. Director* Christof  
Schaaf

*Lighting designer* Peter Schaffert; *Sound edited by* Norbert Ployer  
*Properties* Franz Beil; *Wardrobe mistress* Sophia Schröck

### **For the Manoel Theatre**

*Lighting technician* Vanni Laus; *Stage carpenters* Emm. Dalli, F. Mifsud  
*Sound technician* Josef Fenech; *Booking Clerk* Michelle Muscat

Interval (20 minutes)



— SOME NOTES —  
*on the story and the composer*

The **Der Rosenkavalier Fantasy** is a collection of short pictures, performed in a non chronological order, of the famous opera.

The Marshall's wife and her young lover, Octavian, take their leave after having spent the night together. Her husband is also having a whale of a time surrounded by his mistresses. However, he is deeply attracted by Sophie, the handsome virgin who is reluctant to repay his compliments since her heart beats only for Octavian, the kept lover of the Marshall's wife, even though he is aware of Sophie's sentiments towards him. Realizing her husband's desire for the young Sophie, the Marshall's wife releases Octavian so that he is reunited with Sophie. Thus the husband is free to resume his attentions towards his wife.

*Born 1864 in Munich **Richard Strauss** felt all through his lifetime a special sympathy with dance in general. All his grand operas, like Salome (1905) have a special value towards dance – the “dance of the seven veils” is the key of that work. He also wrote music for some ballets. In 1914 he wrote for Serge Diaghilev's Josephs-legende Vaslav Nijinsky was the choreographer who created a ballet with music by Strauss: Tyl Ulenspiegel which was premiered in 1923. This was followed by the classic Couperin Dance Suite which had been produced together with Schlagobers in the same year (1924) at the Vienna State Opera. The first of these was changed into Verklungene Feste and was performed at the Munich National Theatre.*

*Not only the compositions originally written for ballet were attractive to choreographers, but even the concert music was adapted for the purposes of dance. Tod und Verklärung (Death and Transfiguration) came into ballet repertoire in different versions, Vier letzte Lieder (Four Last Songs, 1977) was used by Rudi van Dantzig, Maurice Béjart took the same music for his Cerait-ce la mort?” (Marseille 1970) and Anthony Tudor took concert music by Strauss to create his Dim Lustre (1943) and Knight Errant (London, Royal Ballet, 1968). These are only the most important ballets which came along with the fascinating music that recalls the symphonic impact of the nineteenth century; that elegant and decadent baroque world found in his waltzes as well as the expressionistic pathos prevalent in his early works.*

ADDRESS OF THE DEPUTY OF THE BAVARIAN PRIME MINISTER  
AND BAVARIAN STATE MINISTER OF JUSTICE

Malta and Germany celebrate 25 years of diplomatic relations. The performance of the Ballet Company of the Bavarian State Theatre of Gärtnerplatz emphasizes the value of those relations between Malta and the State of Bavaria in our concern.

Malta, which experienced in its history of thousands of years most different cultural influences, evaluated and preserved an individual culture of its own. To keep and promote this culture is one of the most ambitious tasks of Bavaria, which through its history became member of the Federal Republic of Germany. The performance of the Ballet Company of the Bavarian State Theatre of Gärtnerplatz establishes our appreciation of mutual European cultural traditions.

**Dr. Mathilde Berhofer-Weichner**  
*Deputy of the Bavarian Prime Minister  
and Bavarian State Minister of Justice*

**Antiche Danze** is based on various loose situations the significance of which is left to the imagination of the audience. They deal with the traditional confrontation between Man and Woman and are treated in a happy and light manner. Respighi's music consisting of folkloristic dances and romantic arias has been chosen because it fits the subject excellently.

*Born in Bologna, in 1879 **Ottorino Respighi** belongs among the great men of contemporary orchestral music if only because of his three tone poems, Fountains of Rome, Pines of Rome and Roman Festivals. He studied with such masters as Martucci, Rimsky-Korsakoff and Max Bruch, taught composition in Bologna and Rome, and toured both Europe and America as a successful conductor of his own works.*

*In addition to the popular Roman cycle, Respighi wrote such orchestral works as Church Windows, Primavera,*

Ballade of the Gnomides and a Suite to The Birds of Aristophanes, two ballets, a Toccata for piano and orchestra, a Metamorphose on Modi XII, some chamber music, pieces for the violin, piano and organ, and transcriptions of Bach and Vivaldi for the modern orchestra. Antiche Danze was written in 1931, five years before he died in Rome, in 1936.

The pavane is a stately dance of the 16th and 17th centuries in which dancers wear elaborate dresses. **The Moor's Pavane** is based on the classic story of Othello and the choreography-utilises both the modern and classical concepts of dancing. In public the four protagonists, Othello, Desdemona, Iago and Emilia fully conform to the standards demanded by society in general. However, when the ensuing hatred and jealousies which continually gnaw beneath their exteriors eventually break loose, hell is unleashed. Besides being made into a film it was premiered by José Limón in 1949 and in 1969 was adopted into the repertoire of the renowned American Ballet Theatre.

**Henry Purcell** was born in London in or about 1659. He was the son of a renowned musician and a Gentleman of the Chapel Royal. Henry Purcell was a chorister at the Chapel Royal, where he received music instruction from Cooke, Humfrey, and John Blow. When Purcell's voice broke in 1673, he was appointed "keeper of the king's instruments." Four years later he was made "composer to the king's band." Meanwhile, in 1676, he contributed a song to Playford's Choice of Ayres, his first publication.

In 1679, Purcell succeeded Blow as organist of Westminster Abbey, and in 1682, he became an organist of the Chapel Royal. During this period, between 1680 and 1683, he completed his fantasias for viols and twelve trio sonatas. In 1689, he wrote and produced Dido and Eneas, his magnum opus. In the few years that followed, Purcell wrote incidental music for numerous plays by Dryden, Congreve, John Fletcher, Shakespeare, and others. Henry Purcell died of tuberculosis in London on November 21, 1695. He was buried beneath the organ in Westminster Abbey. The music for *The Moor's Pavane* is gathered from the various incidental music composed for dramatic works and arranged by Simon Sadoff.

The Manoel Theatre Management Committee  
wishes to thank the following concerns for their  
kind co-operation.

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