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**INTERNATIONAL MUSIC FESTIVAL 1981**  
**MALTA**

**THE MINISTRY OF LABOUR,  
CULTURE AND WELFARE**

**THE MANOEL THEATRE  
MANAGEMENT COMMITTEE**

*in association with*

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

*and*

**THE CATHEDRAL CHAPTER**

*present*

**BRAHMS' REQUIEM OP. 45 FOR SOPRANO, BARITONE,  
ORCHESTRA AND CHORUS**

*by*

**THE MANOEL THEATRE ORCHESTRA**

*Leader: GEORGE SPITERI*

*with the participation of*

**THE MANOEL THEATRE CHOIR**

*and*

**SOLOISTS:**

UTA-MARIA FLAKE

*SOPRANO*

LUDWIG BAUMANN

*BARITONE*

**Conductor: JOSEPH VELLA**

*Choirmaster: DION BUHAGIAR*

*Chorus Instructress: MARIETTA MAGRO*

*AT ST. JOHN'S CO-CATHEDRAL*

**FRIDAY, 18th SEPTEMBER 1981**

**TUESDAY, 22nd SEPTEMBER 1981**

*The Manoel Theatre gratefully acknowledges sponsorship by:*  
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## ST. JOHN'S CO-CATHEDRAL CHURCH

The Co-Cathedral of St. John the Baptist, originally the Conventual Church of the Knights Hospitalier of Malta, was built between the years 1573 and 1577 on the design of the Maltese famous architect Girolamo Cassar. The adjacent Oratory of the Decollation and the Sacristies, as well as the two-storeyed buildings on either side of the Church were erected in the 17th century. The Church-Museum was inaugurated in 1965.

The plan of the vast Temple, dedicated to the Patron of the Hospitaliers Order, is very simple — a large nave with an aisle on each side. It contains seven chapels pertaining to seven different Langues of the Order, namely those of Castille, Aragon and Auvergne on the Epistle side, and those of Germany, Italy, France and Provence on the Gospel side. Two other chapels, that of the Blessed Sacrament and that of the Holy Relics, known also as the Anglo - Bavarian chapel, stand on the right and left side of the apse respectively.

The barrel-shaped vault of the Church, divided into six sections, representing the Precursor's life, was painted directly on stone by the famous artist Mattia Preti, the "Calabrese", one of the best painters of the Italian Seicento.

On every side, carved walls, marble and bronze statues, beautiful paintings and silver works adorn the Temple. Undoubtedly, the most famous embellishment is the precious set of magnificent tapestries — 29 pieces — wrought by the renowned Belgian looms of Jodocus de Vos, on subjects mostly taken from the paintings of P.P. Rubens and Poussin and certain occasions haging around the naive.

The pavement is covered with 400 large multi-coloured marble slabs, commemorating the lives and deeds of brave members of St. John's Order, the cream of European aristocracy of the 16th, 17th and 18th centuries.

Within a beautiful marble balustrade one sees the costly High Altar made of lapis-lazuli, onyx and other precious stones, in the middle of which there is the gilt bronze relief of the Last Supper, attributed to Bernini. Two bronze lecterns represent Moses and St. John's Eagle. The Choir with its old carved and gilt wooden stalls and a square lectern in the middle, is dominated by the colossal

group of the Baptism of Christ wrought by Giuseppe Mazzuoli, a pupil of Melchiorre Gafà the Maltese sculptor.

In the Chapel of the Blessed Sacrament, within the historical silver gates, the miraculous Madonna of Carafa, solemnly crowned in 1954, is venerated. In the Chapel of the Relics there are two caskets — one of silver and one of wood — containing many outstanding relics of the Saints.

The Knights of each Langue vied with each other in adorning their respective chapel with marble and bronze statues by outstanding sculptors, such as Mazzuoli, Soldani Benzi and Pradier, and with paintings of renowned artists, such as Preti, Caravaggio, Favray, Pen and Brescianino.

The Oratory, embellished with a carved and gilt-wooden ceiling and paintings by Preti, houses Caravaggio's world-known masterpiece "the Beheading of St. John".

All the Grand Masters from 1530 to 1798 are buried either in the Church or in the Crypt almost all of them in artistic monuments or sarcophagi.

This Church, founded by Grand Master Jean de la Cassiere, embellished by the Knights and raised to the dignity of Co-Cathedral by the Holy See, is the pride of the Maltese people and a centre of attraction to foreigners.

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Johannes Brahms, the son of a double bass player, was born in Hamburg, Germany, on May 7, 1833. From his father he received his first instruction in music. After that, he studied the piano with Otto Cossel and Eduard Marxsen. Remarkably gifted, the young Brahms made fast strides. When he was fourteen, he gave a public concert, his programme including his own variations on a folk song. After that, because of his family's poverty, he had to earn his living playing the piano in disreputable taverns — an experience believed to have adversely and permanently affected his emotional development and his relationship with women. He also taught the piano and did hack work. At the same time, he was developing himself as a pianist, and making serious foray into composition with songs, piano pieces, and his first piano trio.

In 1853, Brahms became piano accompanist for the Hungarian violinist, Eduard Remenyi, with whom he toured Germany. It was through Remenyi that Brahms first became interested in Hungarian and gypsy folk music, an influence that stayed with him to the end of his life. It was also through Remenyi that Brahms first met and became friendly with Robert and Clara Schumann. Schumann emerged as Brahms's first powerful advocate. In an article for the *Neue Zeitschrift fuer Musik*, on October 28, 1853, Schumann pronounced Brahms a genius of German music. Schumann also used his influence to get some of Brahms's works published including a number of songs, and three piano sonatas. The bond between Brahms and Schumann remained close up to the time of Schumann's death in 1856; after that, Brahms remained one of Clara Schumann's most devoted friends.

Though he loved several women, one of whom was Clara Schumann, he never married. Most of his mature years were spent in a simple three-room apartment in Vienna, while summer vacations were taken in nearby mountain resorts. While attending Clara Schumann's funeral in 1896, he contracted a cold which aggravated a sickness from which he had for several years been suffering, cancer of the liver. He attended his last concert on March 7, 1897 (a performance of his Fourth Symphony). Less than a month after that, on April 3, he died in Vienna.

## **BRAHMS' REQUIEM OP. 45 FOR SOPRANO, BARITONE, ORCHESTRA AND CHORUS.**

It took Brahms eleven years to complete this, his greatest choral work, and the most celebrated requiem in the German language. The plan to write a requiem first took root with him with Robert Schumann's death in 1856. For the time being, Brahms produced little more than sketches; at the same time, he completed a movement for a projected symphony that never materialized. This material was incorporated years later into the second section of his Requiem. Then in 1865, upon the death of his mother, Brahms once again felt the emotional and artistic need to sublimate his grief in memorial music. Returning to his projected Requiem of a decade before, he now completed all the parts except the fifth section by 1866; that fifth section came two years after that.

Three movements from the Requiem were given for the first time anywhere on December 1, 1867, in Vienna. In a performance that left much to be desired, this performance was hissed. When on April 10, 1868, all but the fifth movement (still to be written) was heard under Brahms's direction in Bremen, the success was unmistakable. 'Never had the enthusiasm been so great', reported Albert Dietrich. 'The effect . . . was simply overwhelming and it at once became clear to the audience that A German Requiem ranked among the loftiest music ever given to the world'. The first complete performance that included the fifth section also proved a triumph. This took place in Leipzig on February 18, 1869.

Brahms's Requiem is called German because the composer used a German text instead of the traditional Latin one from Catholic liturgy encountered in other famous Requiems. Brahms prepared his own text, drawing his material from the Lutheran Bible. Where other famous Requiems are solemn Masses for the dead, fluctuating between sorrow and terror, Brahms's is slanted not towards the dead but towards the living. It has challenge and defiance, and with them gentle solace and peaceful resignation, at times even hope. Though inspired by the death of two people closest to Brahms, this is not music of sorrow. It has, as Rosa Newmarch points out a 'more universal intention'. Brahms wanted the work to "bring comfort to all, irrespective of creed and race".

The opening chorus, 'Blessed are They that Mourn' (Poco andante, e con espressione), is permeated with serenity. A fourteen-measure orchestral introduction (the colors darkened through the absence of violins) leads to the opening chorus, which enters calmly then engages the orchestration in an exalted dialogue. The second section, "All Flesh Is As the Grass" (Moderato, in modo di marcia), begins with a march-like subject in triple time over a kettledrum throb. The mood brightens with the words "Now Therefore Be Patient", but the solemn march-like music soon returns. Here the final episode, "The Redeemed of the Lord Shall Return", is an outburst of triumphant feelings. This section, however, ends quietly, as the opening phrase is repeated in the winds over a double pedal, and the chorus intones the words "Joy Everlasting".

The third section, "Lord Make Us to Know Mine End" (Andante moderato), is for solo baritone, chorus, and orchestra. The baritone presents a poignant plea for guidance — the only part of the Requiem that is touched with sorrow — to receive a choral reply in the form of a forceful fugue.

The fourth part, "How Lovely Is Thy Dwelling Place" (Con moto moderato), is one of the best loved in the entire work. It opens and closes with a sublime meditation; midway, there is heard a fugal interlude.

The fifth section, "Ye Now Are Sorrowful" (Andante), maintains this elevated character. A gentle orchestral prelude is followed by the comforting strains of a soprano solo and the equally reassuring words of the chorus.

There follows a section for baritone solo, chorus, and orchestra, "Here On Earth We Have No Continuing City" (Andante; Allegro). First comes the forceful prophecy of the coming Resurrection, in the baritone; then a monumental double fugue in praise of God to the words "Worthy Art Thou to Be Praised".

The Requiem concludes on a note of exaltation with "Blessed Are The Dead" (Fervorlich), "Towards the close of this number", Rosa Newmarch explains 'the music is logically linked up with the opening chorus by the reappearance of its basic theme, and the codas of the first and last movements, with the peaceful and conciliatory tones of the harp, and the softly fading triplet figures, are identical.

# MANOEL THEATRE ORCHESTRA

*Leader: GEORGE SPITERI*

*Sub Leader: JOSEPH GALEA*



**Mrs. JOSEPH VELLA**

*1st Violins:*  
Ronnie P'sani  
Stephen Zammit  
Marcelle Bartolo  
Helen Degabriele  
Raymond Abela

*2nd Violins:*  
Victor Micallef  
Walter Abela  
Jos. Zammit  
Mario Micallef  
Mario Curmi  
Doris Alden  
John Mark Agius  
Andrew Borg

*V'ola:*  
Guido Mamo  
Mavis Bond  
Michael Laus  
Alfred Serge  
M.A. Cauchi

*V'Ceilo's:*  
Alfred Tonna  
Monica Attard  
Mario Psaila  
Vanni Xuereb  
Luke Azzopardi  
Ann Pace  
Marcel Degabriele

*D. Basses:*  
Lino Cremona  
Charles Lucas  
Mario Grima  
Mario Said

*1st Flute:*  
Joseph Corrado

*2nd Flute:*  
Romeo Micallef

*3rd Flute:*  
Silvio Zammit

*1st Oboe:*  
Orazio Cachia

*2nd Oboe:*  
Pierre Grech

*1st Clarinet Bb:*  
Joseph Camilleri

*2nd Clarinet Bb:*  
Charles Abela

*1st Bassoon:*  
Archibald Mizzi

*2nd Bassoon:*  
Mario Micallef

*1st Horn in F:*  
Philip Psaila  
*2nd Horn in F:*  
Alfred Spagnol

*3rd Horn in F:*  
Emm. Spagnol

*4th Horn in F:*  
Nazz. Spagnol

*1st Trumpet in Bb:*  
Joseph Agius

*2nd Trumpet in Bb:*  
Roger Azzopardi

*1st Trombone:*  
Clement Sciberras

*2nd Trombone:*  
Michael Ciantar

*3rd Bass Trombone:*  
Joseph Xuereb

*Tuba:*  
Joseph Galea

*Timpani:*  
Joseph Curmi

*Pianoforte (Harp):*  
Tony Sammut



*Soprano* UTA-MARIA FLAKE

## UTA-MARIA FLAKE, Soprano

The artist was born 30 years ago in Berlin and belonged after her studies in Hamburg and Hanover, and after successfully participating at the Federal Songs Competition in Berlin, to the first singers of important transmissions, in which the Soprano Anneliese Rothenberger presented young talents im Zweiten Deutschen Fernsehen (German Television Station, second channel).

With the beginning of the season in 1975/76 Uta-Maria Flake was engaged at the Theatre of Ulm, where she gave her first performance as Leonore in Giancarlo del Monaco's staging of Verdi's Opera "Die Macht des Schicksals" (Might of destiny) with great success.

In his book "Erlebte Musik" (Music experience), which comprises a selection of critics about opera — and concert performances issued in the "Süddeutsche Zeitung", the well-known literature-, music- and theatre critic Professor Joachim Kaiser praised Uta-Maria Flake for her first performance.

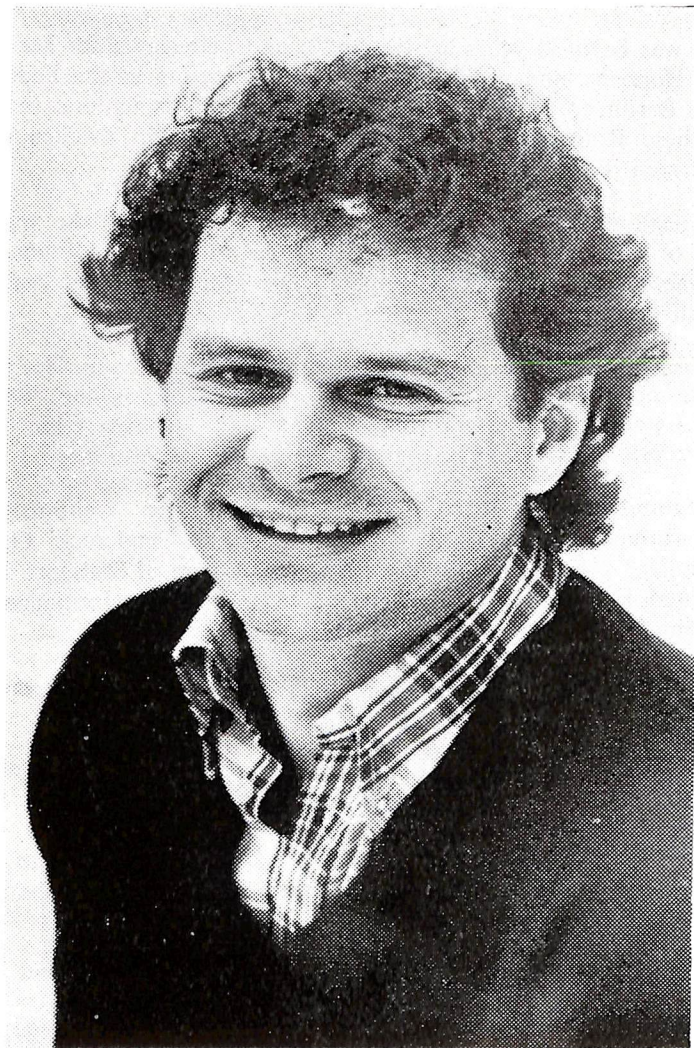
At the beginning of the season 1976/77 the Soprano went to the Music Theatre of Dortmund. In the German premiere of the Penderecki Opera "Das Verlorene Paradies" (The lost paradise) at the State Opera of Stuttgart, Uta-Maria Flake represented Eva, and she also participated at the performances of this August Everding-Premieres at Munich and Warsaw.

Since the beginning of the season 1980/81 she belongs to the ensemble of the Stuttgart State Opera.

Furthermore, she performed at London Covent Garden Opera as Freie in "Das Rheingold", and as Elsa in "Lohengrin" by Wagner, at the Salzburger Festival, at the German Opera Berlin, the Cologne Opera (there — besides others — as Lisa in the life transmission "Pique Dame" in the get-up of Rudolf Noeltes by Tchaikowsky) as well as at the Basle Theatre, where she performed her first Sieglinde in Wagner's Walküre-get-up by Hans Holmann.

With this, her star performance, she also appeared in Lisbon and Hanover.

In November of this year she will sing the same part in Trieste.



*Baritone* LUDWIG BAUMANN

## LUDWIG BAUMANN, Baritone

The Singer is 30 years old and was born in Rosenheim.

After concluding his studies at the Richard Strauss Conservatory of Munich in 1972, he was engaged by the Bavarian State Opera.

Further studies gained him scholarships and led him to Los Angeles and Rome.

His first years as a beginner Ludwig Baumann spent at the German Opera at the Rhine, where the very young bass singer changed into the successful lyrical baritone.

From 1977 until 1979 he was the leading lyrical baritone at the Theatre of Coburg, since autumn 1979 he was engaged as permanent ensemble member at the Gärtnerplatz Theatre of Munich.

In autumn of this year he will perform as Count Liebenau in a TV Production of the Zweites Deutsches Fernsehen (German Television Station, Second Channel) "Der Waffenschmied" (The Armourer) by Albert Lortzing.

## MANOEL THEATRE CHOIR

*Patrons:* THE PRESIDENT OF THE REPUBLIC OF MALTA  
DR. ANTON BUTTIGIEG, B.A., LL.D.

SIR ANTHONY JOSEPH MAMO, O.B.E., Q.C., LL.D., B.A.

*Choirmaster:* DION BUHAGIAR

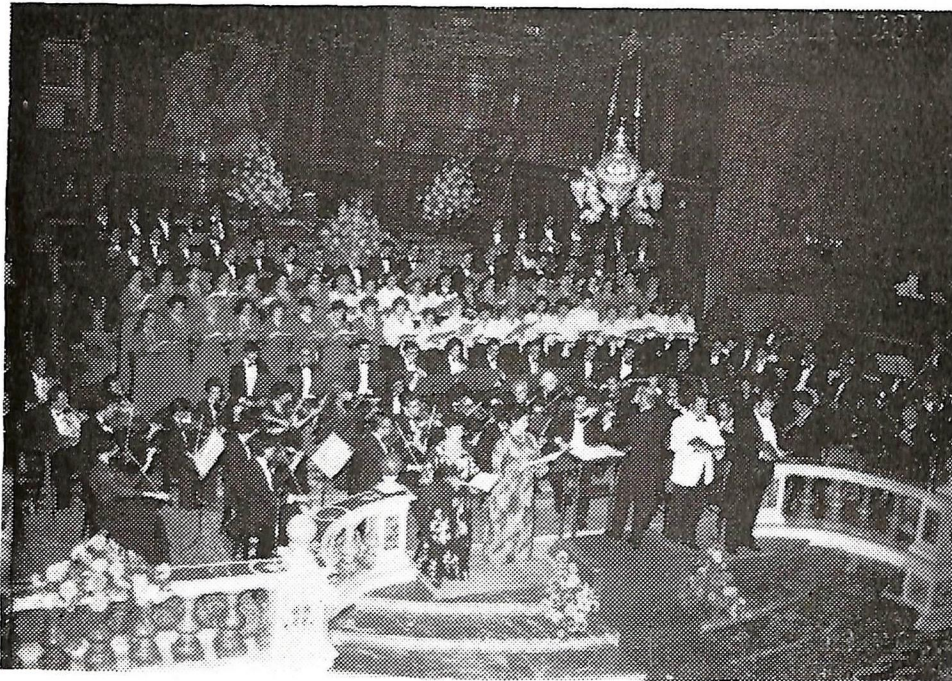
*Chorus Instructress:* MARIETTA MAGRO

### *FEMALES:*

JACQUELINE ATTARD  
JEANINE ATTARD  
SIMONE ATTARD  
THERESE ATTARD  
CHIARA AZZOPARDI  
MARY AZZOPARDI  
DORIS BALDACCHINO  
CAROLINE BARBARA  
LINA BARTOLO  
HELEN BUGEJA  
MARY BUGEJA  
M'THERESE CARABOTT  
EMILY CIANTAR  
ANNA CONTI  
ROSE EBEJER  
SYLVIA EBEJER  
JOSEPHINE FALZON  
PIA GABRIELE  
CATHERINE GAUCI  
EMMA MELI  
AUDREY R. MICALLEF  
EVELYN MICALLEF  
MIRIAM MICALLEF  
AGATHA MUSCAT  
JOSEPHINE PORTELLI  
MARTHESE PSAILA  
JOSEPHINE SALIBA  
EMANUELA J. SAMMUT  
ANTOINETTE SCICLUNA  
ANNE M. SCICLUNA  
RITA SCICLUNA  
MARY ZAMMIT  
YVONNE ZAMMIT CORDINA  
IRIS ZAMMIT ENDRICH

### *MALES:*

TEREZINO BORG  
JOSEPH BUHAGIAR  
MARTIN CHETCUTI  
ANDREW CIANTAR  
CARMEL FARRUGIA  
SAVIOUR FARRUGIA  
JOSEPH FARRUGIA DEBARRO  
JOHN R. GATT  
GWIDO GRIMA  
CARMEL GRIXTI  
ALFRED MICALLEF  
JOHN MIDOLO  
JOHNNY M. MIFSUD  
ALAN MUSCAT  
ANTON M. MUSCAT  
JOHN PORTELLI  
JOSEPH SAID  
REGINALD SCHEMBRI  
ALBERT SCERRI  
RAYMOND STORAGE  
JOSEPH TABONE  
JOSEPH VELLA  
RAYMOND ZAMMIT  
CARMEL ZERAFI  
MANSUETO ZERAFI



*Manoel Theatre Choir*

AT THE ORGAN

Mro. DION BUHAGIAR

Programme for FRIDAY, 18th SEPTEMBER 1981

<i>Grand Choeur</i>	C. FRANCK
<i>Two Preludes</i>	H. WILLAN
<i>Festal Flourish</i>	G. JACOB
<i>Trumpet Voluntary</i>	J. BENNETT

Programme for TUESDAY, 22nd SEPTEMBER 1981

<i>Piece Syphon'que</i>	C. FRANCK
<i>Piece Siciliano</i> <i>Concerto Op. 3 No. 11</i>	J.S. BACH
<i>Fantasia in G</i>	J.S. BACH

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**MANOEL THEATRE TECHNICAL STAFF:**

VANNI LAUS, JOE AZZOPARDI,	Effects and Lights
EMM. DALLI, FRANCIS MIFSUD,	Stage Technicians

