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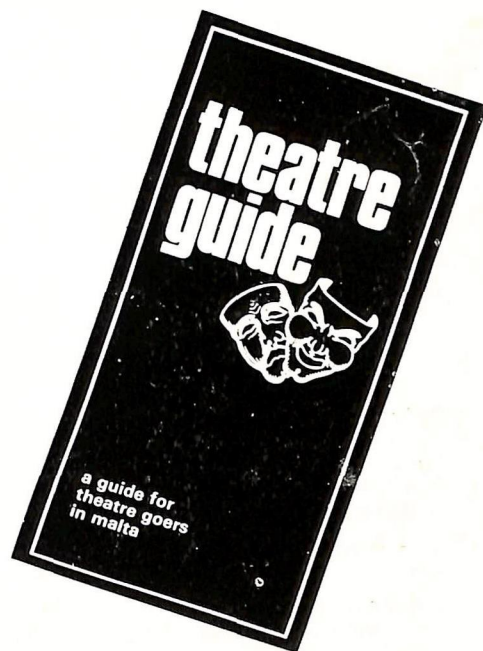
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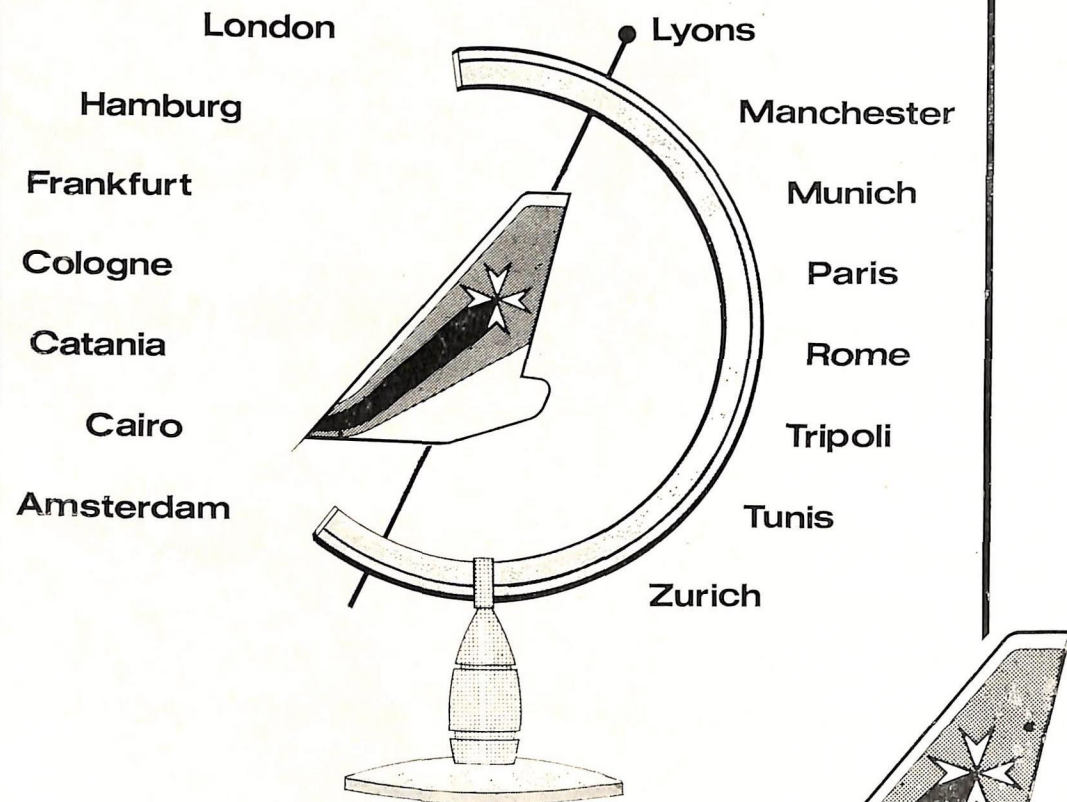
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***A guide for
theatre-goers
in Malta.***



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AND CULTURE

and

THE MANOEL THEATRE MANAGEMENT COMMITTEE

present an

OPERATIC CONCERT

by

THE ORCHESTRA OF THE MANOEL THEATRE

Leader : GEORGE SPITERI

with the participation of soloists

Anna Maria Pizzoli
Christina Anghelacova
Isidoro Antonioli
Stoyan Popov

Soprano
Mezzo Soprano
Tenor
Baritone

Conductor: JOSEPH SAMMUT

Friday, 5th August 1983

at St. Paul's Square, Mdina

MDINA- ANCIENT CAPITAL OF MALTA

MDINA IS THE ANCIENT CAPITAL CITY of Malta, its origins lost in antiquity though it is known for certain that it was inhabited even in prehistoric times. To the Greeks and the Romans it was known as the principal town of the Island and was in all probability the oppidum — the fortified city — described by Cicero. It certainly occupied the most advantageous site for the island's main citadel, as it lies almost equidistant from the large shallow bays to the north-west and south-east, and from the natural harbours to the north. The hill on which it was built gave it a natural defensive position and its walls, rising sheer from the ridge, gain additional height from the base of the escarpment below.

In Roman times its walls extended over a much longer perimeter than they do today, for Mdina was reduced to its present size, for defence purposes, by the Arabs after 870 AD. The ditch which today defines Mdina's southern boundry was dug by the Arabs; the rest of the city's boundaries are delineated by fortifications which follow the contours of the Mdina hill itself. Some of the existing walls date from the Middle Ages but extensive modifications and additions to Mdina's fortifications were carried out during the period of the Knights of St John in Malta.

The street plan of Mdina is most interesting and dates from early mediaeval times. Most of the present buildings were constructed during the 16th, 17th and 18th centuries but earlier buildings can be seen.

1. **THE CATHEDRAL.** The present Cathedral stands on a site hallowed by time and tradition. According to that tradition the first Christian church in Malta was built on the site of the house where Publius, 'the chief man of the island', lived and was converted to Christianity by St Paul. One of the first acts of Roger the Norman after his landing in Malta in 1090 was to reconstruct, on the same site, a new cathedral. The eminent Maltese architect Lorenzo Gafà (1639-1710) was responsible for the present building, which is one of the best examples of Baroque art in Malta.

2. **THE CATHEDRAL MUSEUM.** In a charming little square on the left of the Cathedral is a magnificent building erected in 1733 as a seminary. The facade presents a distinct departure from the previously static Maltese Baroque; the centrepiece, with its open stone balcony supported by Atlantes, and the concave recess above are particularly interesting. Today this building houses the Cathedral Museum and contains paintings,

silverware and sculpture of high artistic value, as well as an extensive Dürer collection and other valuable items. It is also the repository of the Cathedral Archives and of the Inquisition records.

3. **VILHENA PALACE.** One of the greatest patrons of the arts among the Grandmasters, Manoel de Vilhena constructed this palace for his own use in 1730. Built on three floors around three sides of a courtyard, it is screened from the street by a high wall with a fine gateway. The timber gate itself is of first class workmanship and a very good example of the local craft of the early eighteenth century. The courtyard is of the cloister type with open arcading, the arches becoming flatter as one proceeds upward. The main door is one of the finest in Malta.

4. **OLD COURTS OF LAW.** Known also as the Corte Capitanale, this building formed part of the Municipium, or seat of the Municipality of Mdina, which had control over most of the internal affairs of the commune. In one of the halls of the upper floor can be seen the coat-of-arms of what was known as the Captain of the Rod, who presided over the Courts of Law. The facade is a mixture of styles and is undoubtedly the work of different architects of different periods.

5. **TOWER OF THE STANDARD.** This is the first building on the left as one enters the city of Mdina. It was built by Grandmaster Manoel de Vilhena during the reconstruction of the fortifications and was the main City Gatehouse. As the name implies, it flew the Standard of the Order. It replaced a much older tower which, along with the Cathedral bell tower, was visible from most of the coastal towers.

6. **TESTAFERRATA PALACE.** This is a magnificent building and a very important link in the history of the development of palace architecture in the Old City. One of the later palaces to be built, it was the house of the Marquis of St. Vincent Ferreri. Its facade is one of the most restful and elegant in the whole of Mdina.

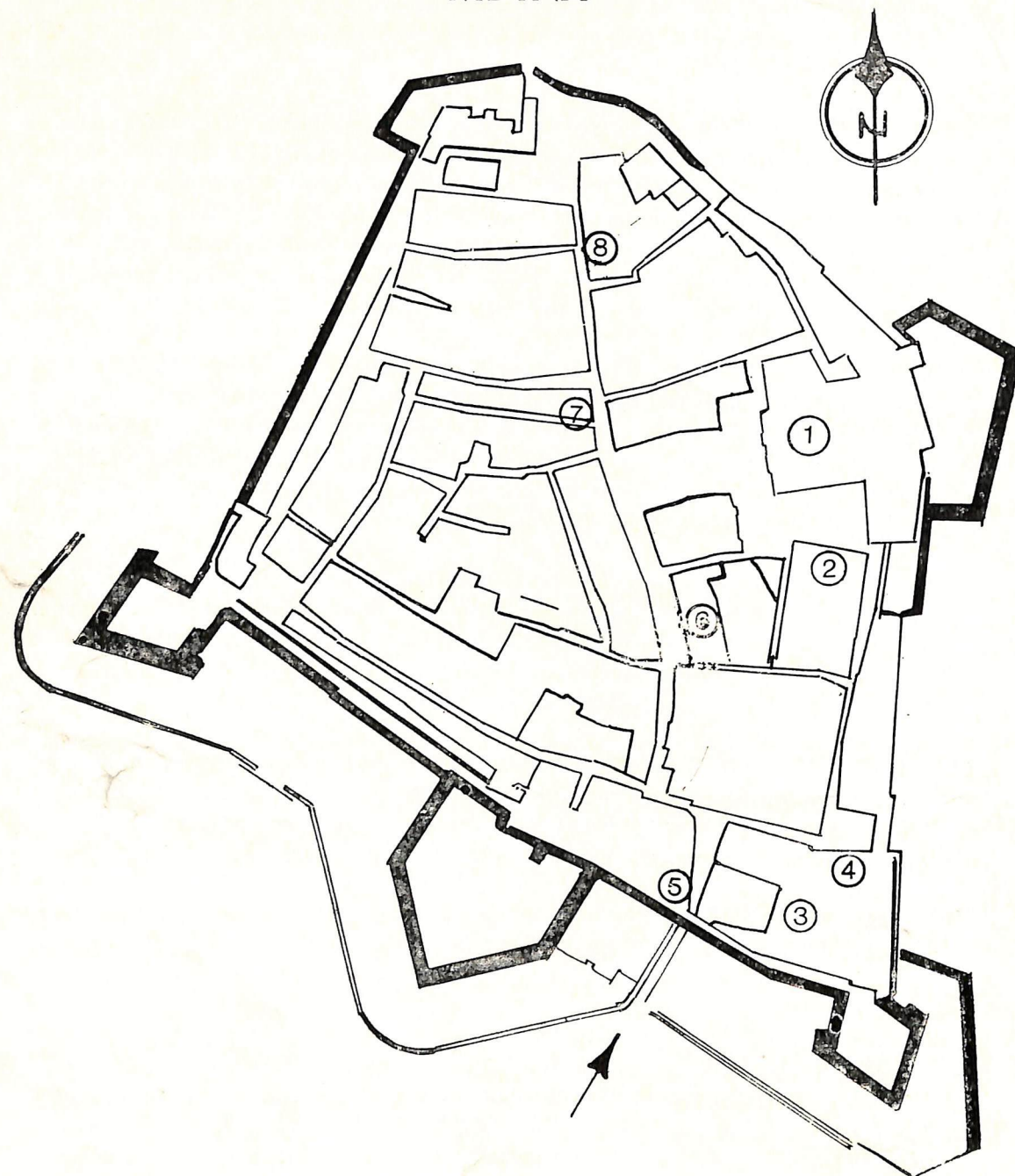
7. **PALAZZO SANTA SOFIA.** Reputed to be the oldest surviving building in Mdina, a tablet gives the date as 1233, but this almost certainly refers to an earlier building on the same site, as the present palazzo belongs to a later period. The first floor is a recent addition constructed in 1936.

8. **THE NORMAN HOUSE.** One of the best known buildings in Mdina. Although much restored, it still retains its mediaeval character. The string course, a double row of inverted triangles with balls as pendants, is typical of the period, as are the pointed windows, hood moulds and double windows separated by slender circular columns.

Michael Ellul.

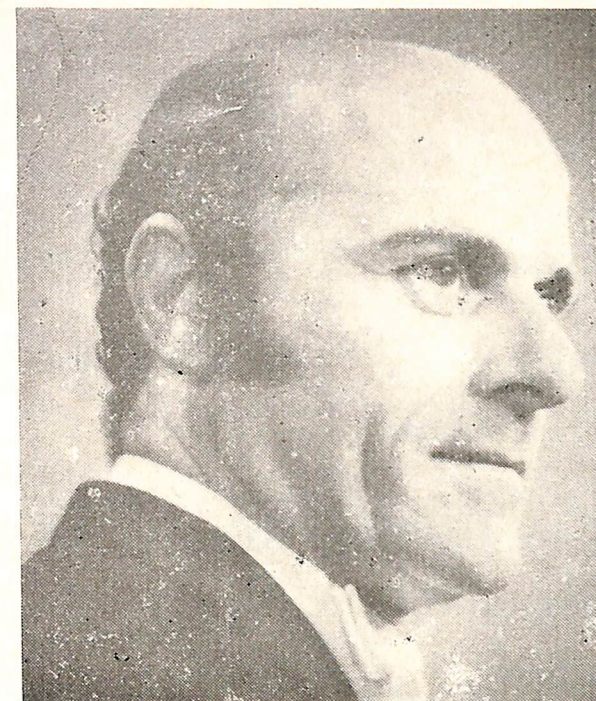
A map on page 6 shows the position of the principal features of Mdina as numbered in this article.

MDINA



LEGEND

- | | |
|---------------------|-------------------------|
| 1 Cathedral | 5 Tower of The Standard |
| 2 Cathedral Museum | 6 Palazzo Testaferrata |
| 3 Vilhena Palace | 7 Palazzo Santa Sofia |
| 4 Old Courts of Law | 8 The Norman House |



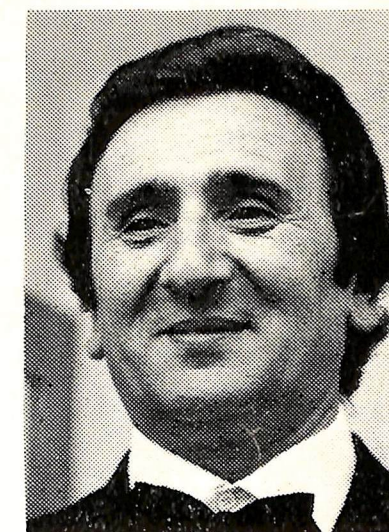
Mro. JOSEPH SAMMUT



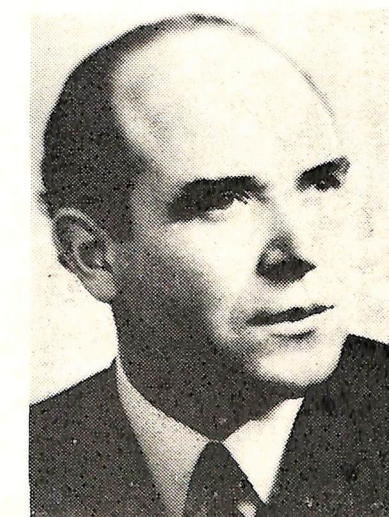
Mezzo Soprano
CHRISTINA ANGHELACOVA



Soprano
ANNA MARIA PIZZOLI



Tenor
ISIDORO ANTONIOLI



Baritone
STOYAN POPOV

PROGRAMME

FAUST	BALLET	GOUNOD	MANON LESCAUT	ATTO II	
PAGLIACCI	PROLOGO	LEONCAVALLO		"IN QUELLE TRINE MORBIDE"	PUCCINI
	Baritone: STOYAN POPOV			Soprano: ANNA MARIA PIZZOLI	
ADRIANA LECOUVREUR	ATTO II O VAGABONDO	STELLA CILEA	CAVALLERIA RUSTICANA	INTERMEZZO	MASCAGNI
	Mezzo Soprano: CHRISTINA ANGHELACOVA		ANDREA CHENIER	MONOLOGO	GIORDANO
TOSCA	ATTO I RECONDITA ARMONIA	PUCCINI		Baritone: STOYAN POPOV	
	Tenor: ISIDORO ANTONIOLI		CAVALLERIA RUSTICANA	VOI LO SAPETE O MAMMA	MASCAGNI
UN BALLO IN MASCHERA	ATTO III			Mezzo Soprano: CHRISTINA ANGHELACOVA	
	MORRO MA PRIMA IN GRAZIA	VERDI	LA GIOCONDA	ATTO II CIELO E MAR	PONCHIELLI
	Soprano: ANNA MARIA PIZZOLI			Tenor: ISIDORO ANTONIOLI	
OTELLO	ATTO II "CREDO"	VERDI	TOSCA	ATTO II	PUCCINI
	Baritone: STOYAN POPOV			VISSI D'ARTE, VISSI D'AMORE	
CARMEN	ATTO III HABANERA	BIZET		Soprano: ANNA MARIA PIZZOLI	
	Mezzo Soprano: CHRISTINA ANGHELACOVA		ANDREA CHENIER	DUETTO FINALE	GIORDANO
ELISIR D'AMORE	ATTO II			Tenor: ISIDORO ANTONIOLI	
	UNA FURTIVA LACRIMA	DONIZETTI		Soprano: ANNA MARIA PIZZOLI	
	Tenor: ISIDORO ANTONIOLI				

THE MANOEL THEATRE

IT IS VARIOUSLY CLAIMED that the Manoel Theatre in Valletta, is 'the third oldest theatre in Europe' and 'the oldest theatre in the Commonwealth'. However that may be, the fact is it dates back to the earlier decades of the eighteenth century, when the Grandmaster of the Knights of St John of that time, Antonio Manoel de Vilhena, decided one March day of 1731 to build a public theatre — mostly out of his own pocket — 'for the honest recreation of the people', a purpose which is recorded to this day in a Latin inscription above the main entrance.

That there was a demand for such an institution was certain, for drama and opera had flourished — and continued to flourish — through the years of the Sovereign Military Order's rule over the island. The vows of charity and chastity to which the Knights were committed did not prevent them from indulging in theatrical activities and it is on record that at the various Auberges (headquarters), and in the open, pageants, operas and dramatic offerings were put on by amateurs and professionals and a love for the theatre had spread throughout the population.

Grandmaster de Vilhena was wasted no time and the building of the theatre started the very day the deed of transfer for the site was signed. In ten months the job was finished. The original interior, constructed entirely of wood, was similar in design to the Palermo theatre of that time and is generally believed to have been modelled on it, being semi-circular with straight sides projecting to the stage. There have, of course, been many alterations through the years, bringing the auditorium to its present effective oval shape.

Originally it was called, prosaically, 'Public Theatre'. Later it bore the title 'Theatre Royal' but eventually and rightly, in 1866, in tribute to its founder, it became and has remained the Manoel Theatre.

The first night of all first nights was on 9th January 1732 with a presentation of 'Merope', a grand tragedy in the classic style, by Scippione Maffei. The setting was designed by Franco's Moudion, who was the architect of the Order of St John, and it was played by the Knights.

The theatre was run by a Senior Knight of the Order, who bore the title of 'Protettore' and managed the house generally, approved each season's programme of plays (in the main lyric opera and French tragedy), acted as censor and dealt with 'difficulties' which arose from time to time between impressario, performer and subscriber. Maltese playwrights and opera composers gradually earned their place alongside foreign authors and it was a Maltese — Nicolò Isouard, also known as Nicolò of Malta — who eventually became a Commissioner (new name for Protettore) during the French occupation of Malta in the last two years of the eighteenth century.

Despite his great faith in the power of the stage Isouard was fighting a losing battle. For a time the theatre carried on notwithstanding the near starvation of the garrison and the besieged population, and 'despite the occasional shots from the Maltese mortars that passed over the roof of the building'. But there came the time when the players could no longer bear the strains of war as their dwindling wages proved insufficient for survival, let alone for the regours of singing and acting. An amateur group, fired by the desire to keep up morale, took over and 'the show went on' until the siege was raised. But dark days followed for the Manoel.

With the arrival of the British, the Theatre came to life again and throughout the first half of the nineteenth century there was a nine-month season of opera each year from September to May. There were nights of splendour, like the fourth of December 1838, when this jewel-box of a theatre shone in all its pristine glory as Queen Adelaide, widow of King William IV, came with cheers, anthems and a guard of honour to see a performance of 'Lucia di Lammermoor'.

Strangely it was the very prosperity of the latter years of the nineteenth century which brought the eclipse of the Manoel Theatre. The large garrison, the fleet, and an increasing number of tourists, rendered the theatre inadequate. In 1861 it became private property. With the proceeds of the sale a new Opera House was built and Grandmaster Antonio de Vilhena's little house fell into disuse. For a period it was a doss-house for beggars. And then, suddenly, some of the old glory returned when the Royal Opera House was destroyed by fire in 1873. Grand opera replaced the evicted beggars until the Opera House was reconstructed and then the once loved little place in Theatre Street looked to be on its deathbed. It served, fitfully, as dance hall and, in this century, as a cinema.

But then, once more, the fate of the Opera House brought revival to the Manoel. The former was completely destroyed in the Second World War. Dreams of bringing the Manoel back to life turned to reality when the Malta Government acquired the building in response to public appeal. Experts from Britain and Italy were called in and under their supervision and with the delicate process of restoration was carried out by Maltese artisans.

All sorts of technical improvements were made on stage and back stage, with the lighting and an enlarged orchestra pit. Comfortable stalls replaced the old wooden seats and there was a rearrangement of the boxes. But, in particular, the once lovely decoration of the auditorium was restored from behind the grime and whitewash and even paint which had for so long hidden the theatre's beauty. Inch by inch the great ceiling with its 22 carat gilding was restored; the dozens of tiny attractive panels and paintings which decorated the tiers of boxes were brought to life again. This jewel box of great warmth and beauty glowed with radiance deeply moving to those who had seen their theatre in distress. More than two hundred thousand pounds sterling were spent on re-acquisition and restoration.

Came one splendid December night in 1960 and a grand opening performance — the famous Ballet Rambert company's presentation of 'Coppelia'. From all sides there were gasps of delight as the audience walked in to find this new and shining jewel in Malta's national heritage.

The Manoel is now officially Malta's National Theatre. The duties of the early Protettores are now entrusted to a Management Committee who run the theatre on a non-profit basis. Under its guidance the theatre has maintained a very high standard. International celebrities who have graced its stage include Yehudi Menuhin, Rostropovitch, Boris Christoff, Leon Goossens, Richter, the Berlin State Opera Ballet; Sir Donald Wolfitt, Margaret Rutherford, John Neville, Louis Kentner, Moura Lympany, John Ogdon, Ram Gopal, Vienna's English Theatre, Vienna Operetta Company, The Theatre Nationale D'Opera et de Ballet, Sofia, Steven Isserlis, Cristina Ortiz, The New York Harp Ensemble, Vladimir Ashkenazy, The Gruppo Filarico dell'Associazione 'Musica Aperta' di Bergamo and a host of others to say nothing of a great deal of local talent. The resident orchestra of the Manoel Theatre gives many important concerts.

The only reward of the members of the Manoel Management Committee is their satisfaction in the furtherance of that enterprise first created by Grandmaster de Vilhena for the honest recreation of the people'.

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ORCHESTRA OF THE MANOEL THEATRE

Conductor: JOSEPH SAMMUT

Leader: GEORGE SPITERI

Sub-Leader: JOSEPH GALEA

1st Violins:

Roarie Pisani
Marcelle Bartolo
Stephen Zammit
Raymond Abela
Walter Abela
Andrew Borg

2nd Violins:

Victor Micallef
George Curmi
Mario Micallef
Maria Piscopo
Jos. Zammit
Doris Alden
Sarah Spiteri

Violas:

Guido Mamo
Marian Cauchi

Violincellos:

Alfred Tonna
Mario Psaila
Monica Attard
Ronnie Sultana

Contrabasso:

Lino Cremona
Spiridione Xuereb
Patrick Xuereb

1st Flute:

Joseph Corrado

2nd Flute:

Silvio Zammit

3rd Flute:

Laura Falzon

1st Oboe:

Orazio Cachia

2nd Oboe

Pierre Grech

1st Clarinet:

Joseph Camilleri

2nd Clarinet:

Charles Abela

1st Bassoon:

Archibald Mizzi

2nd Bassoon:

Mario Micallef

1st Horn:

Philip Psaila

2nd Horn:

Alfred Spagnol

3rd Horn:

Emmanuel Spagnol

4th Horn:

Nazzarenu Spagnol

1st Trumpet

Joseph Agius

2nd Trumpet:

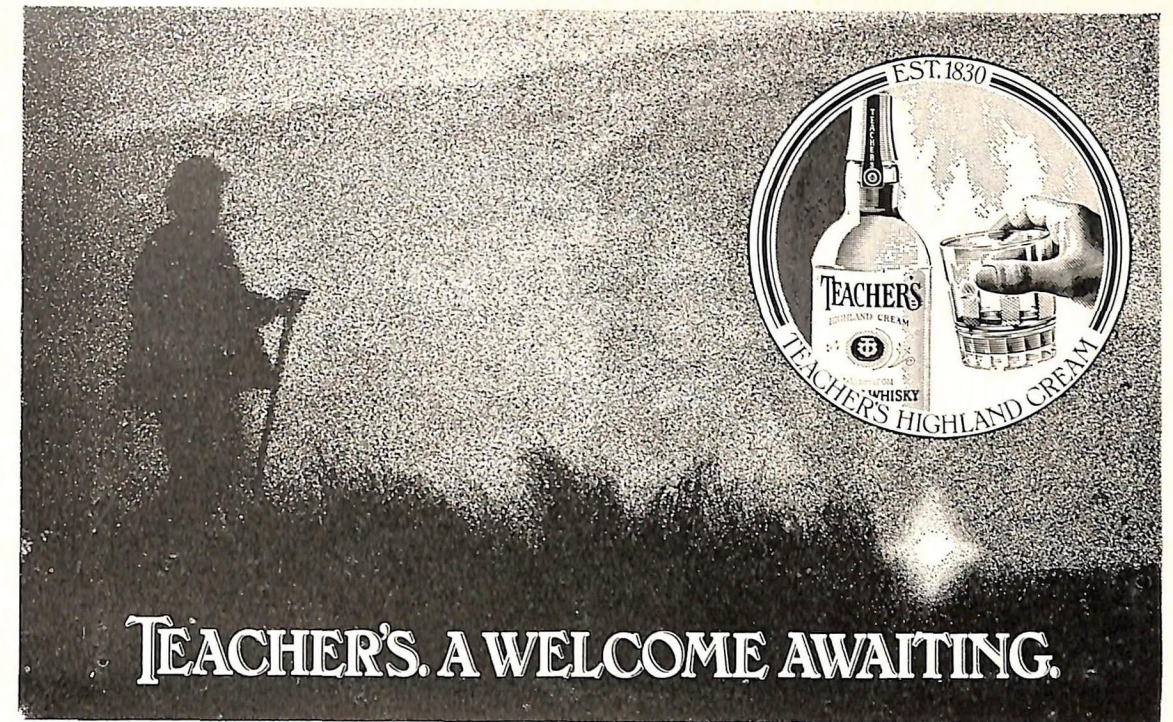
Roger Azzopardi

Percussion:

John Fenech

Piano:

Michael Laus



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