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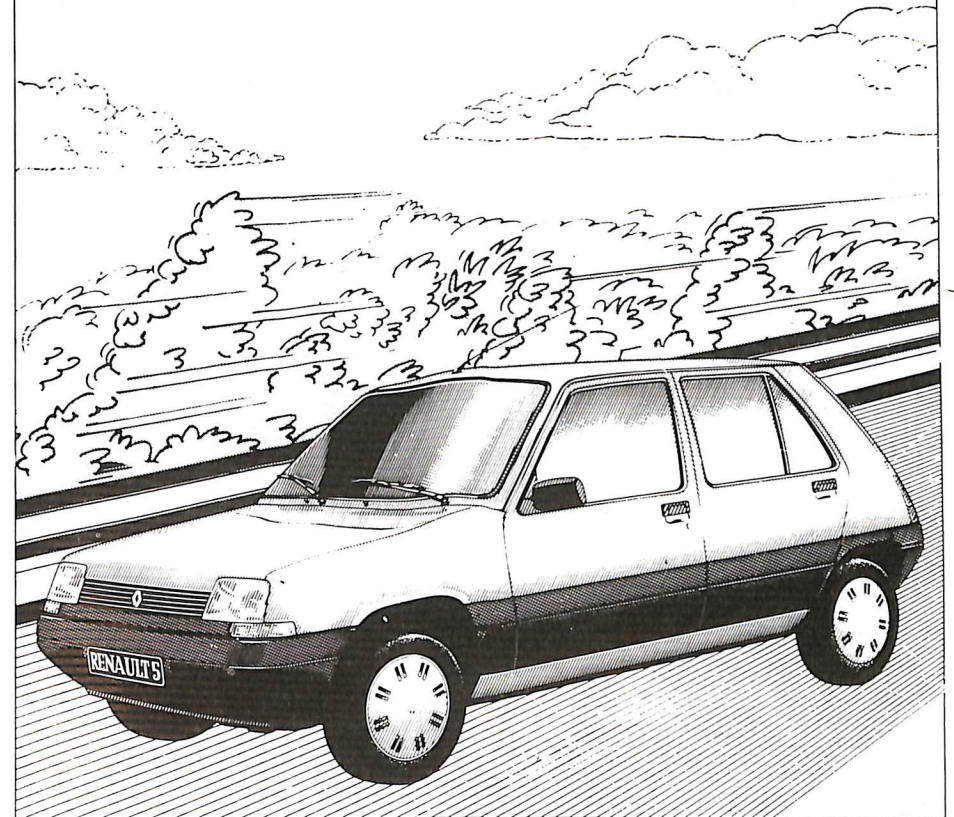
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THE MANOEL THEATRE  
MANAGEMENT COMMITTEE

PRESENTS

# TOSCA

OPERA IN THREE ACTS

Words by:  
**GIUSEPPE GIACOSA and LUIGI ILLICA**

Music by:  
**GIACOMO PUCCINI**

Directed by:  
**JOE FENECH**

Conductor:  
**JOSEPH SAMMUT**

at the  
Manoel Theatre

Saturday 22, Tuesday 25, Thursday 27, November 1986

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**DRAW EVERY FRIDAY**

*Characters in order of appearance*

Cesare Angelotti, *an escaped political prisoner* – **Joe Vella Bondin**  
A Sacristan \_\_\_\_\_ **Alan Rice**  
Mario Cavaradossi, *a famous painter and republican* **Gianni Mastino**  
Floria Tosca, *a famous singer* \_\_\_\_\_ **Aurea Gomez**  
Baron Scarpia, *Chief of Police* \_\_\_\_\_ **Peter Sidhom**  
Spoletta, *A Police Agent* \_\_\_\_\_ **Joseph Huber**  
Sciarrone, *A Police Officer* \_\_\_\_\_ **Pio Dalli**  
A Shepherd Boy \_\_\_\_\_ **Jacqueline Attard**  
A Gaoler \_\_\_\_\_ **Jean Paul Grech**

*The boys taking part are from:*  
**Johann Strauss School of Music**  
*All children in the production have been coached by:*  
**Fr. Anthony Briffa**

**The action takes place in Rome on June 17th to 18th, 1800.**

## **GIACOMO PUCCINI 1858 - 1924**

Tosca was first produced at the Teatro Costanzi, Rome, on January 14th, 1900. First produced in London at Covent Garden, July 12th, 1900 and in Malta, March 3rd, 1903.

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## SYNOPSIS

### ACT I

#### *The Church of Sant' Andrea della Valle*

Cesare Angelotti, a former consul of the Roman Republic who has escaped from the castle of Sant' Angelo where he has been held as a political prisoner, seeks refuge in the Attavanti Chapel. His sister, the Marchesa Attavanti, has left the key of the chapel hidden at the foot of the statue of the Madonna.

The Sacristan of the church enters and busies himself dusting and cleaning. The Angelus sounds, and as the Sacristan is kneeling in prayer, Mario Cavaradossi the painter enters. He admits that the portrait he is painting of Mary Magdalen has been inspired both by his mistress, the singer Floria Tosca, and the Marchesa Attavanti (*Recondita armonia*). When the Sacristan leaves, Angelotti emerges from his hiding place. Cavaradossi recognises him and promises to help. Tosca's voice is heard calling 'Mario, Mario', Cavaradossi thrusts his basket of food into Angelotti's hands and hurries him once more into the chapel; he then admits Tosca.

She is a naturally jealous woman and thinks that Cavaradossi has been talking to a secret lover. He succeeds in calming her: and she pleads with him to accompany her to her little cottage in the country (*Non la sospira la nostra casetta*). Her gaze then falls on the portrait, and she recognises in it the features of the Marchesa Attavanti; once more Cavaradossi soothes her and asks her what eyes could be more beautiful than her own (*Qual' occhio al mondo*). Tosca having departed, Cavaradossi summons Angelotti from the chapel. A cannon shot announces that Angelotti's escape has been discovered. Cavaradossi suggests that he hide in an old disused well in the grounds of his villa, and they rush off together.

The Sacristan returns with the news, later to be proved false, that Bonaparte has been defeated at Marengo and that a *Te Deum* will be sung to celebrate the victory; and that very evening, at the Farnese Palace, there will be a performance of a cantata with Floria Tosca. This joyful news is interrupted by the entrance of Scarpia, the dreaded chief of police, and his agent Spoletta, who have tracked Angelotti to the church. A search is ordered and as well as the empty food basket, a fan bearing the Attavanti coat of arms is found. It is clear to Scarpia that Cavaradossi has assisted Angelotti to escape.

Tosca now returns to the church seeking her lover; and Scarpia, who wishes to possess the beautiful singer, arouses her jealousy by showing her the fan and suggesting that her lover has been disturbed in a *tête-à-tête* with the Marchesa Attavanti. Tosca leaves the church, and Scarpia sends Spoletta after her, knowing that she will lead him to Cavaradossi and, he hopes, Angelotti (*Tre sbirri, una carrozza*). Scarpia exults in his power to be able to send Cavaradossi to the scaffold and possess Tosca. He kneels and joins in the *Te Deum*.

## ACT II

*Scarpia's apartment at the Farnese Palace*

Scarpia, dining alone, anticipates the pleasure of the conquest of Tosca. He sends her a note asking her to come to his apartment. Spoletta returns from his mission; it was not successful, for he was unable to find Angelotti, but he has arrested Cavaradossi.

The painter is led in and, as Scarpia begins to question him, Tosca's voice is heard singing at the concert in Queen Caroline's apartment below. Cavaradossi refuses to answer any of Scarpia's questions and as he is led off to the torture chamber, Tosca arrives.

Scarpia tells Tosca that his men are trying to wring a confession from Cavaradossi by torture, and he orders a concealed door to be opened so that she can hear her lover's cries. Unable to bear this, she reveals Angelotti's hiding place. Scarpia orders the torture to cease, and Cavaradossi, fainting and bleeding from the temples, is brought in. Tosca reassures him that he kept silent while under torture, but when Scarpia in a loud voice instructs Spoletta to go to the well in the garden, Cavaradossi realised that Tosca has given away Angelotti's hiding place and turns on her. At that moment Sciarrone, a police officer rushes in with the news that Bonaparte has triumphed at Marengo. '*Vittoria! Vittoria!*' shouts Cavaradossi, and he is dragged struggling from the room.

Tosca is now left alone with Scarpia and she bargains with him for her lover's life. She pleads in vain for mercy (*Vissi d'arte - Love and Music, these have I lived for*); finally she promises to give herself to Scarpia as the price of her lover's freedom. Scarpia instructs Spoletta to arrange a mock execution after which the lovers will be free. As Scarpia is writing out a free conduct for them, Tosca's eyes alight on a sharp pointed knife on the supper table. Scarpia moves across the room and as he turns to embrace her she stabs him. She searches for the safe conduct, finds it

in the dead man's hands, and then gazing on the corpse utters the words — '*E avanti a lui tremova tutta Roma!*' '*And before him all Rome trembled*'. Placing a crucifix on his breast and a candle on either side of him, she slips quietly out of the room.

## ACT III

*The fortress of Sant' Angelo*

It is just before dawn. The jangle of sheep bells is heard in the distance and a shepherd boy sings his song. One by one the bells of Rome strike the hour. Cavaradossi is led in and handed over to the jailer to whom he offers his ring so that he can write a last farewell to Tosca. As he writes, he remembers his beloved Floria (*E lucevan le stelle - When the stars were brightly shining*).

Tosca arrives with the safe conduct and news of Scarpia's death. Cavaradossi can hardly believe that Tosca's gentle hands committed the deed (*O dolci mani*); the lovers ecstatically plan their future (*Amaro sol per te m'era il morire*). Tosca tells Cavaradossi of the mock execution and warns her lover to remain lying as if dead until she tells him that all is well. The firing party and Spoletta arrive. Cavaradossi refuses to have his eyes bandaged. The soldiers take aim, Cavaradossi falls. The soldiers file out, and Tosca hurries to rouse Cavaradossi only to find that Scarpia has betrayed his promise, the execution was real. Distant shouts are heard, Scarpia's murder has been discovered. Tosca hurries to the parapet, and with the words '*O Scarpia, avanti a Dio!*' leaps to her death below.



### Giacomo Puccini in 1900

Tosca was first produced at the Teatro Costanzi, Rome, on January 14, 1900, with Ercilea Darclée as Tosca, Emilio de Marchi as Cavaradossi, and Eugenio Giraldoni as Scarpia the conductor was Leopoldo Mugnone. It is not generally known that but for a real operatic intrigue, *Tosca* might never have materialised. Sardou's play had its première in Paris in 1887; when it was seen by Puccini two years later it immediately appealed to him as a possible subject for an opera. He discussed it with his publisher Ricordi and his librettist Illica, but being at that time busy with *Manon Lescaut* and then *La Bohème*, he lost interest in the project. A contemporary of Puccini, the composer Franchetti, was also attracted by the Sardou play, and asked his librettist, the same Illica, to prepare him a libretto. This news reached Puccini, as did the information that Verdi himself thought the work good operatic material, so he decided to set to work on *Tosca*. How was he to get the libretto from Illica when it was being prepared for another composer? Ricordi and Illica to put off Franchetti by telling him that the subject was quite unsuited to the operatic medium, that the libretto was an execrable one and that he

should set to work on quite another subject. Franchetti agreed with these proposals and cancelled his contract with Ricordi to compose an opera on the *Tosca* theme. Puccini immediately signed one himself! Puccini now set to work, and had recourse to three librettists to assist him. Illica, Giuseppe Giacosa and Sardou himself. The latter concerned himself with telescoping his five act play into a three act opera, laying emphasis not so much on its political as its human elements, Illica provided the lyric portions, and Giacosa the dialogue sections. The Rome première of *Tosca* was not the outstanding success that it later became. The production was in the hands of Tito Ricordi, who brought with him to Rome the Scala designer Federico Augusto Hohenstein. This was resented in artistic quarters of the Italian capital, and when Ricordi closed all rehearsals to critics as well as relatives and friends of the cast, rumours about difficulties began to circulate. To these rumours were added others that enemies of the composer were planning to create a disturbance at the première. Some of the artists were sent anonymous letters threatening them with violence, and the conductor, Leopoldo Mugnone, received a visit from a police official in his dressing room a quarter of an hour before the rise of the curtain. This official told him that there was a threat that a bomb might be thrown during the performance, and if there was any disturbance he was to play the National Anthem. As the performance was being attended by Queen Margherita and many leading government officials, Mugnone thought that perhaps a political assassination was planned, and as a bomb which killed several people had been thrown during a performance he had been conducting at the Teatro Liceo, Barcelona, a few years previously, he not unnaturally entered the orchestra pit in a highly nervous state. No sooner had the curtain risen than a commotion broke out in the auditorium, and when Angelotti made his entrance neither orchestra nor singer could be heard. There were shouts of 'Stop the performance. Lower the curtain!' Mugnone, fearing that the worst had happened stopped conducting and fled backstage. The Curtain was lowered. What in fact had occurred was that Mugnone, by insisting on starting promptly at the advertised time of 8.30, had made no allowances for the many late arrivals that there always were at the Rome Opera, especially on an important first night. The noise and disturbance was caused by latecomers trying to get to their seats and by the protests of those members of the audience already seated. Puccini and the management reassured the conductor, order was restored, and the performance began again. But by then singers, orchestra and conductor were all on edge, and the performance was not as brilliant as it should have been.

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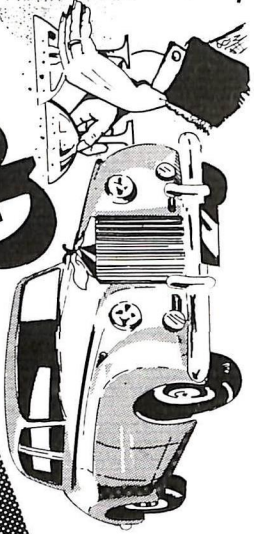


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MRO. JOSEPH SAMMUT

*Joseph Sammut*

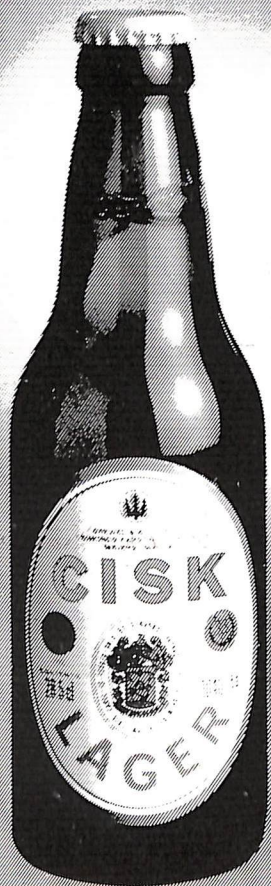
In 1945, after early musical training, Joseph Sammut joined the Commander-in Chief's Orchestra, then in 1952 he was appointed Conductor of this orchestra.

After further study in England, with Clarence Raybould, Sir Malcolm Sargent and other notable musicians, he returned to Malta and gave a concert at the Manoel Theatre in conjunction with the late Sir Arthur Bliss, in which Mro Sammut conducted Beethoven's 4th Piano Concerto, with Denis Matthews as soloist.

In 1968 he was appointed Conductor of The Orchestra of the Manoel Theatre - a position that this much respected musician holds to this day.

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## **Aurea Gomez**

Soprano Aurea Gomez born in Rio di Janeiro, she obtained a Diploma in Singing and Pianoforte in her own country, Brazil.

She was then accepted as a student at the Conservatorio Guiseppe Verdi in Milan and later at the Centro di Perfezionamento del Teatro alla Scala.

After winning the Concorso Internazionale A. Peri and becoming one of the winners of the Concorso Televisive of "Voce Verdiane", promoted by RAI, she made her debut at Reggio Emilia in Zandonai's "Francesca da Rimini".

Aurea Gomez has taken part in many important Operas in many countries. Recently she sang in a new production of "Nabucco" by Verdi in Rio di Janeiro and in the new production of the Opera "Norma" by Bellini in Quebec.

A few years ago she took part in Verdi's "Requiem" at St. John's Co-Cathedral.

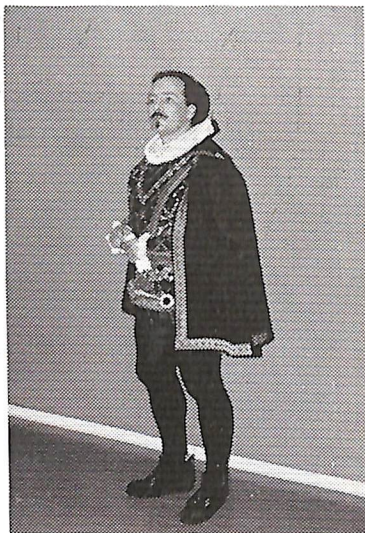
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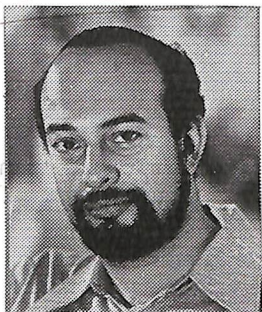
**Gianni Mastino**

Gianni Mastino's career in the Musical world has been outstanding particularly his association with the principal theatres in Europe including La Scala, San Carlo of Naples and other important theatres throughout Italy.

Tenor Mastino appeared at Mdina last August in a concert version of Tosca and his performance was warmly greeted by the critics. He has been described as having the Golden Voice for Puccini.



**Peter Sidhom**



Baritone Peter Sidhom was born in Egypt of a Maltese/Italian mother and an Egyptian father. He moved to England in 1959, and read Modern Languages at London University before beginning singing studies with the distinguished English, baritone Hervey Alan. He is now equally at home on the concert platform and on the operatic stage.

In oratorio he has sung most of the major baritone solos and has appeared in all the major concert halls in England, as well as performances at the Orange Festival and in Italy and Israel; in opera he was principal baritone for the English touring company Opera East between 1977 and 1982, and for the last two years he has been a principal with Kent Opera. He has more than forty operatic roles to his name, ranging from Mozart and Rossini through Donizetti and Verdi to Wagner and Puccini and, as well as his work in the U.K., he has appeared in America and Canada and last year made his debut at the Wexford International Festival. Earlier this year he appeared in the role of Germont Pere at the Manoel Theatre and he has just returned from singing the Brahms Requiem in a concert tour of France and Switzerland.

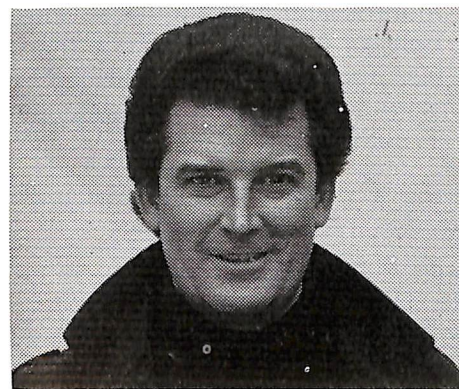


**Joseph Vella Bondin**

Bass Joseph Vella Bondin studied singing with John Lopez, Charles Bisazza and Joseph Satariano and theory of music and harmony with Mro. Carmelo Pace. These studies led to the award of the LRSM. One of Malta's most popular singers, he has sung leading roles in operas by Verdi, Puccini, Nani and Camilleri and in oratorios by Handel, Bach, Scerri, Haydn, Nani, Mendelssohn, Zerafa and Dvorak. He has to his credit over 50 appearances at the Manoel Theatre and this year took part in the highly-acclaimed performances of Summut's "Ommna tas-Sokkors" at St. John's Cathedral and of Puccini's "Tosca" at St. Paul's Square, Mdina.



**Alan Rice**

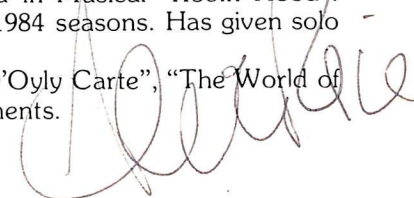


Baritone Alan Rice born and educated in Banbury, Oxfordshire: Musical Education at the Welsh College of Music and Drama in Cardiff. L.W.C.M.D. in Drama & Music 1973, Mozart Opera Prize 1972 — singing teacher Gerald Davies.

Continued tuition with John Hargreaves at the English National Opera, then Edgar Evans at the Royal College of Music. Isobel Baille Cup, Oxford Music Festival, 1974.

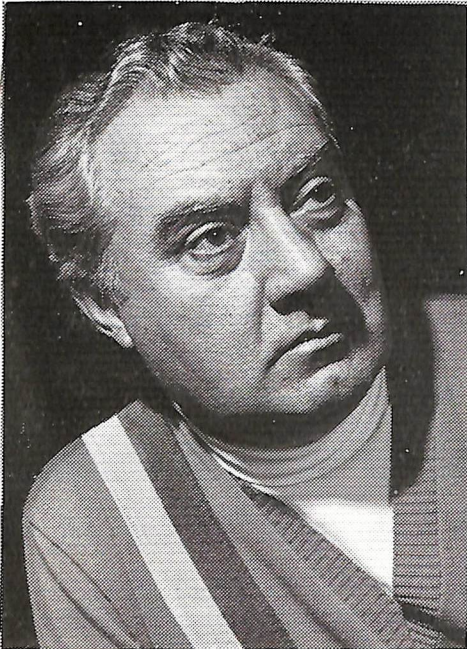
Joined D'Oyly Carte Opera December 1978, remaining until their closure in 1982. Appeared with New Sadler's Wells Opera first season 1983. Joined the English Theatre of Vienna and toured Austria in Musical "Robin Hood". Performed with Wexford Festival Opera 1983/1984 seasons. Has given solo recitals for R.T.E. Radio 1.

1986 further performances for "The Magic of D'Oyly Carte", "The World of Gilbert and Sullivan" and many T.V. advertisements.



*Joe Fenech*

## Joe Fenech



JOE FENECH's great love for opera, inherited from his ancestors on both sides of the family, started at a very early age, in fact he recalls vividly, being taken to the Royal Opera House as a child. He can boast that by the age of thirteen he knew by heart a handful of popular operas such as "Madama Butterfly".

His stage career as an actor started in 1951 with the Compagnia Filodrammatica Carlo Goldoni in Aldo de Benedetti's "L'Armadietto Cinese", that of a singer a few months later with a musical "The Belle of New York". Since then his appearances on the local stage were frequent and regular in both fields.

Between 1959 & 1966 he conducted the "Gruppo Corale Primavera" and under its auspices produced several cultural/variety shows.

His directorial debut came in 1969 with Pirandello's "Così è... se vi pare" produced by "Maleth". This established him as the main director of the company which since then supported by his enthusiasm produced some 30 different plays including 3 operettas.

As a baritone he sung in several concerts and main operatic roles including that of "Dun Mikiel Xerri" in "I Martiri" by Carmelo Pace, 'Alfio' in "Cavalleria Rusticana" and 'Danilo' in Lehar's "The Merry Widow"

He has also translated from Italian and adapted for the Maltese stage some 15 plays and 3 operettas. Thirty-five long years of involvement in the theatre together with great love and enthusiasm will undoubtedly come to Joe Fenech's rescue when directing the current opera season.

## THE ORCHESTRA OF THE MANOEL THEATRE

Leader: **George Spiteri**

Sub Leader: **Joseph Galea**

**First Violins** \_\_\_\_\_ Ronnie Pisani, Stephen Zammit, Walter Abela, Andrew Borg, Marcelle Bartolo, George Curmi, Mario Bisazza,

**Second Violins** \_\_\_\_\_ Victor Micallef, Mario Micallef, Maria Piscopo, Marceline Agius, Tanya Sultana, Kim Chang Song

**Violas** \_\_\_\_\_ Guido Mamo, Miriam Cauchi, Antoine Frendo, Keith Wilson

**V'Cellos** \_\_\_\_\_ Alfred Tonna, Mario Psaila, Han Hyong Won, Andrew Manoras

**Double Basses** \_\_\_\_\_ Lino Cremona, Spiridione Xuereb

**First Flute** \_\_\_\_\_ Silvio Zammit

**Second Flute** \_\_\_\_\_ Laura Falzon

**First Oboe** \_\_\_\_\_ Pierre Grech

**Second Oboe** \_\_\_\_\_ Estevan Ellul

**First Clarinet** \_\_\_\_\_ Joseph Camilleri

**Second Clarinet** \_\_\_\_\_ Charles Abela

**First Bassoon** \_\_\_\_\_ Archibald Mizzi

**Second Bassoon** \_\_\_\_\_ Mario Micallef

**First Horn** \_\_\_\_\_ Philip Psaila

**Second Horn** \_\_\_\_\_ Alfred Spagnol

**Third Horn** \_\_\_\_\_ Emmanuel Spagnol

**First Trumpet** \_\_\_\_\_ Joseph Agius

**Second Trumpet** \_\_\_\_\_ Henry Attard

**First Trombone** \_\_\_\_\_ Michael Ciantar

**Second Trombone** \_\_\_\_\_ Paul Borg

**Third Trombone** \_\_\_\_\_ Joseph Xuereb

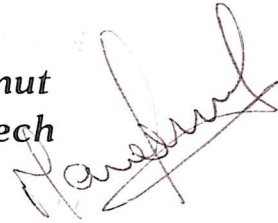
**Tuba** \_\_\_\_\_ Raymond Sciberras

**Timpani** \_\_\_\_\_ Joseph Curmi

**Percussion** \_\_\_\_\_ John Fenech

# THE MANOEL THEATRE CHOIR

Choirmaster: **Maestro J. Sammut**  
Piano Accompanist: **Mario Fenech**



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Simone Attard  
Doris Baldacchino  
Lina Bartolo  
Marika Bartolo  
Catherine Bonnici  
Rose Borg  
Josephine Bugeja  
Mary Bugeja  
Josette M. Camilleri  
Rose Ebejer  
Sylvia Ebejer  
Josephine Falzon  
Emma Meli  
Rose Marie Micallef  
Maxine Mifsud  
Antoinette Portelli  
Josephine Portelli  
Emmanuela J. Sammut  
Mary Zammit

## Males

Edward Aquilina  
Aldo Attard  
Carmel Attard  
Samuel Bezzina  
Raymond Debattista  
Cecil Ellul  
John R. Gatt  
Karmenu Grixti  
John Midolo  
John Mary Mifsud  
John Mula  
Anton Muscat  
Vincent Parnis  
John Portelli  
Kevin J. Rapinet  
George Saliba  
Paul Scerri  
Joseph Spiteri

— o —

Artistic Director \_\_\_\_\_ **Joe Fenech**  
Musical Director \_\_\_\_\_ **Joseph Sammut**  
Backstage Crew — **Tony Stroud, Joe Vella, Arthur Lapira,**  
**Ivan Ebejer, Clive P. Bartolo, Victor Cilia,**  
**Henry Camilleri**

Scenery from The Malta Royal Opera House  
Renovated by \_\_\_\_\_ **Tony Stroud**

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Assistant Wardrobe *M. J. Pigeon* **Terry L. Bencini**

Dressmakers \_\_\_\_\_ **Emily Borg, Miriam Sultana**

Make-Up *Anna* **Lina Galea Cumbo**

Hairdresser *Michael Galea* **Michael Galea**

Lights \_\_\_\_\_ **Vanni Laus**

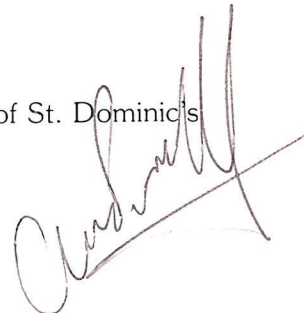
Stage Carpenters \_\_\_\_\_ **Emm. Dalli, F. Mifsud**

Publicity \_\_\_\_\_ **Maud Ruston**

Booking Clerk \_\_\_\_\_ **Michelle Muscat**

## Acknowledgements:

The Arcikonfraternità of the Blessed Sacrament of St. Dominic's  
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St. Aloysius College, Birkirkara  
King's Own Band Club  
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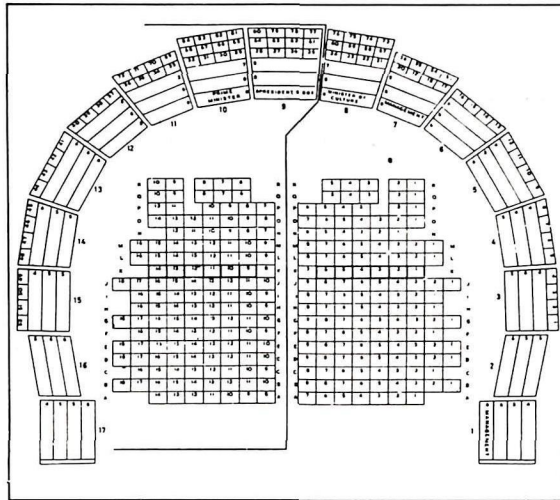
## MANOEL THEATRE MANAGEMENT COMMITTEE

**Chairman: A. Agius Ferrante**

**Deputy Chairman: T. Cassar Darien**

**Hon. Treasurer: M.L. Bonnici**

**Hon. Secretary: D. Piscopo** Members: **N. Calamatta, C. Coleiro**



- *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 DECEMBER 1986

David Kirk Productions  
*THE MAN MOST LIKELY TO*  
Frid. 5th at 7.30 p.m. — Sat. 6th at 7.30 p.m.  
Sun. 7th at 6.30 p.m.

David Kirk Productions  
*DON'T START WITHOUT ME*  
Frid. 12th at 7.30 p.m. — Sat. 13th at 7.30 p.m.  
Sun. 14th at 6.30 p.m.

Manoel Theatre Management Committee  
*MANOEL THEATRE ORCHESTRA*  
Soloist Pianist: *MARGARET CINI*  
Tues. 16th at 7.30 p.m.

Manoel Theatre Management Committee  
*GUITAR RECITAL BY SIMON SCHEMBRI*  
*in the Foyer of The Manoel Theatre*  
Wed. 17th at 7.00 p.m.

Actors Studio  
*IR-REWWIXTA TAL-QASSISIN - (Maltese Play)*  
Sat. 20th at 7.30 p.m. — Sun. 21st at 6.30 p.m.

M.A.D.C.  
*CHRISTMAS PANTOMIME*  
*GOLDBLOCKS AND THE THREE BEARS*  
Sat. 27th at 3.00 p.m., and at 8.00 p.m.  
Sun. 28th at 3.00 p.m., and at 7.30 p.m.  
Mon. 29th at 7.30 p.m. — Tues. 30th at 7.30 p.m.

## 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**".*

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**TELEGRAMS: MANOEL**