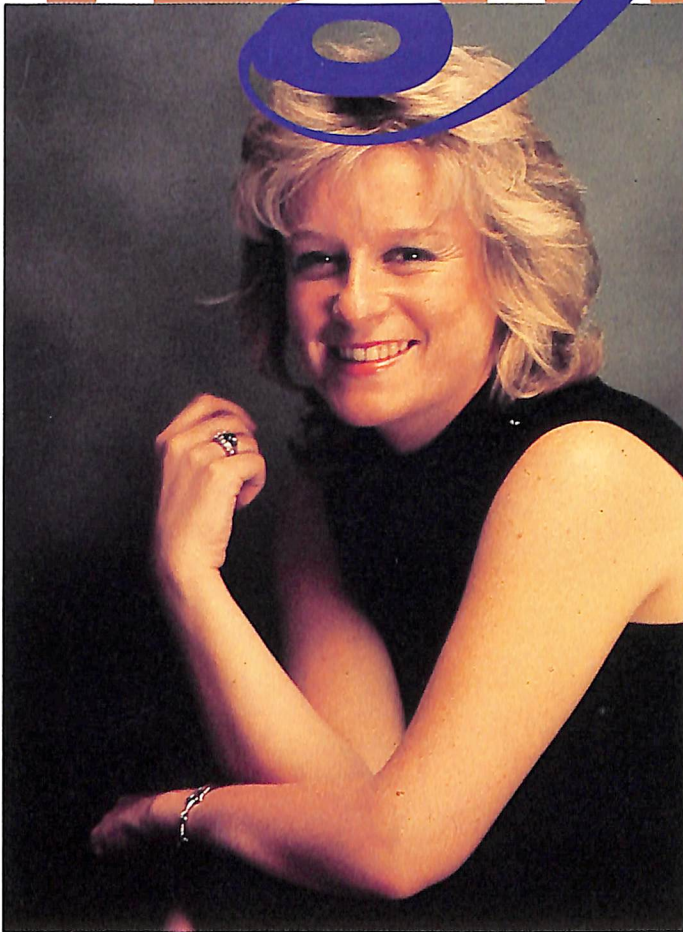


virginia

Terri
soprano



Manoel Theatre
Orchestra

Conductor -
Maestro
Joseph Vella

in aid of the

Little Sisters of the Poor

Manoel Theatre

Tuesday 29th November

29/11/1994

1483
~~1578~~

Official Programme

POWERPLAY

PURE DIGITAL SOUND SYSTEMS

Bring the thrill of a live performance into your home.

CAM
GROUP

SHOWROOMS:
CAM, 282, Republic Street,
Valletta VLT 04. Tel: 234313
CAM Centre, Off Canon Rd,
Gormi QRM 09. Tel: 484640 FAX: 484748

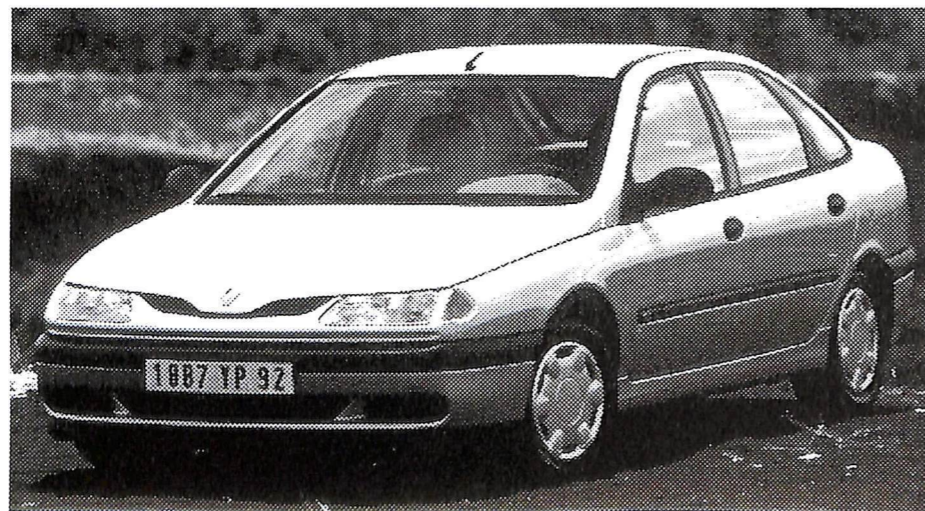
PHILIPS



The New Laguna

The Laguna combines reason with passion

- 1.8 Litre Catalysed Engine
- 5 Speed Transmission
- Power Steering
- Electric Sunroof with tilt
- Radio Cassette 4 x 6W with fingertip control
- Front Electric Windows
- Central Lock with Infra-Red Control
- Tinted Glass
- Driver's Airbag • Airconditioner
- Electrically Operated Door Mirrors • 60/40 Split Rear Seat with Arm Rest



RENAULT

PART EXCHANGE ACCEPTED

See them at KIND'S SHOWROOMS: Lija Tel: 433601/2/3. Gzira Tel: 330031. Gozo Agent: Tasika Auto Ltd., Victoria. Tel: 553288.

Dear Friends and Benefactors,

As you all know, the society of the Little Sisters of the Poor, lives and runs its homes all over the world on charity and donations. I cannot let an occasion like today's go by without thanking, firstly Virginia Kerr for her generosity in coming all the way from Ireland to sing for us tonight, Maestro Joseph Vella for accompanying her, and all of you for supporting our cause.

Last year we managed to cover the homes deficit of approximately Lm 30,00, which included renovations needed, through a direct mail campaign, and functions mainly dinners, card parties and a disco night and treasure hunt for the young.

I shall end off thanking the Manoel Theatre Committee for all their help and co-operation in making this evening possible and the many companies and individuals who sponsored us.

We look forward to your continued support and hope you enjoy your evening with us.

Anna Vassallo Cesareo

Anna Vassallo Cesareo
Chairman, Fund Raising Committee
Little Sisters of the Poor

Help required by the Little Sisters of the Poor

From the chairman, Friends of the Little Sisters of the Poor

I thank all those who have sent in their money and stubs for the grand raffle in aid of the Little Sisters of the Poor. (There are 10 magnificent prizes including a cruise on the Nile or the Rhine).

We also thank those who were unable to sell the tickets for returning the booklets to us so that they will not be lost and enabling us to distribute them to those who have asked for more.

In fact, we would like to urge those who have not yet sold their tickets either to buy them or to return them as soon as possible to the Little Sisters, St Paul's Home, Hamrun.

Every unsold booklet means Lm5 less income for the Home, and we cannot afford to lose even one.

The home is over 100 years old with 13 sisters caring lovingly for 90 of our senior citizens.

As every family knows, the needs of the aged are great and the Little Sisters are struggling bravely to cope.

Maintenance costs are formidable and in an unending succession, some area or item has to be renewed or replaced.

This year we are renewing the hot water piping system and over Lm10,000 are required urgently to pay for the works which can no longer be postponed.

In order to ascertain that every single booklet is sold and that we achieve our targeted sum, we are postponing the draw to Wednesday, 12 May,

Collection box at Eden Century

PATRONS of the Eden Century Film Centre will notice a collection box by the stairs for donations to the Little Sisters of the Poor.

The first donation was made by Eden Leisure Group managing director Ian Decesare in the presence of the Friends of the Little Sisters of the Poor and members of the community.

Anna Vassallo Cesareo, now in her second term as chairman of the fund-raising

LETTERS TO THE EDITOR

Little Sisters of the Poor: "Let us all help them today"

Most people in Malta appreciate the dedicated care with which the Little Sisters of the Poor look after their aged residents - our very own senior citizens, our friends, members of our family, perhaps. So it comes as a shock to hear some others say "Oh well, the Little Sisters are rich, their residents are comfortable, they do not need our help".

Friends of the Little Sisters of the Poor

Michael Griscti, chairman of the Round Table 1 and David Cremona visited the home for the elderly at Hamrun run by the Little Sisters of the Poor.

them on a brief tour of the Home. During the visit Griscti

presented a donation cheque for Lm1,000 to Sr Anna Maria.

Little Sisters need funds

32 Sunday 14 November 1993

Have we forgotten that charity begins at home?

From Mrs Lilian Miceli Farrugia

Most people in Malta appreciate the dedicated care with which the Little Sisters of the Poor look after their aged residents - our very own senior citizens, our friends, members of our family, perhaps.

So it comes as a shock to hear some others say "Oh well, the Little Sisters are rich, their residents are comfortable, they do not need our help."

I cannot imagine who or what started this rumour which shows utter insensitivity to, or ignorance of, the needs of the residents in the care of this heroic band of religious.

In the past, the Sisters themselves visited various firms and families and collected gen-

Sadly, many of the Little Sisters are themselves ageing and the number of active nuns is dwindling, leaving little possibility for the "collection visits". Consequently, all the money raised by the Friends of the Little Sisters' young committee is now urgently required to meet the day-to-day running expenses with no surplus for maintenance or renovations.

In 1992 there was a deficit of Lm17,000. In 1993 up to April the deficit already amounted to Lm12,000.

Has the Maltese population turned its back on the needs of the Hamrun Home (the Sisters have had to give up the Home in Naxxar)?

Do we no longer appreciate the

care? Do we no longer appreciate the loving care they are giving to our senior citizens?

Are all our words of admiration or their dedication mere words? Is our memory so short that we have forgotten not only the Sisters, but also our own senior citizens who deserve much better from us all in the last years of their life?

I would like to appeal to all our one-time friends and supporters to renew their generosity towards the Little Sisters of the Poor and to remember that it was they, after all, who were the first on the island to care for our aged.

The Sisters do no less for their residents today than they did in the past. In fact they do much more because the residents (and their families) expect much more with far less financial support.

Let us all help them today, we may need them tomorrow, which may then be too late.

L. MICELI-FARRUGIA
Ta' Xbiex.

Little Sisters of The Poor Annual Dinner

Today is the closing date for bookings for the Annual Fund-Raising Dinner of the Little Sisters of the Poor, to be held at the Grand Hotel Verdala on THURSDAY, March 3, 1994 at 8 for 8.30 p.m.

Please show you care and book a table for you and your friends - it is for a very good cause. Tickets are available from Ms. Christine Debono on Tel. 330453

A Lifetime of Experience,
for a Lifetime of Service.



Mid-Med Bank has always believed in putting YOU, the customer, first, whatever your needs, whatever your stage of life. That's what we mean by 'Your Friend for Life' and every effort is made to provide YOU with a range of products and services that are second to none.

Call us - we are always ready to listen should you have any suggestions or wish to express your views.

FREEPHONE 0800 77 22 00


Mid-Med
BANK
Your Friend for Life

Virginia Kerr

soprano

Now regarded as one of Ireland's finest sopranos, Virginia Kerr studied at the Royal Irish Academy of music in Dublin and the Guildhall School of Music and Drama.

Virginia Kerr's engagements in her native Ireland have included many roles for Dublin Grand Opera, including Leila in *THE PEARL FISHERS*, Liu in *TURANDOT*, Musetta in *La Boheme*, Micaela in *CARMEN*, and most recently, Elvira in *LITALIANA IN ALGERI*.

Further roles have included Fiordiligi in *COSI FAN TUTTE* for Birmingham Touring Opera, and Glasha in *KATYA KABANOVA* at Glyndebourne, Countess in *LE NOZZE DI FIGARO* at the Manoel Theatre in Malta, and Grete in Schreker's *DER FERNE KLANG*, for Opera North, directed by Brigitte Fassbaender. Appearances with Scottish Opera have included the title role in *JENUFA* on tour, *SALOME*, the lead soprano in Judith Weir's *THE VANISHING BRIDEGROOM*, televised by BBC and presented at the Royal Opera House, Covent Garden, Helmwig in *DIE WALKURE* and Donna Elvira in *DON GIOVANNI*.

In 1992-93 season Virginia Kerr made her German debut as Anita in *JONNY SPIELT AUF* in Leipzig, and created the role of Fiona in the Belgian composer Dirk d'Haese's *RED RUBBER* in Antwerp. She also appeared as Ortlinde *DIE WALKURE* in Nantes, and as Judith in Ian Mc Quenn's *LINE OF TERROR* for the ENO Contemporary Opera Studio at the Almeida Festival.

In the season 1993-94 she sings the Governess in *THE TURN OF THE SCREW* for Opera Northern Ireland, and future plans include Donna Elvira in *DON GIOVANNI* for OperLeipzig, and her debut for The Royal Opera House, Covent Garden, as Ortlinde in *DIE WALKURE*.

Virginia Kerr's repertoire ranges from the works of Bach to Webern songs with orchestra and Britten's *WAR REQUIEM*. Appearances have included Beethoven's *MISSA SOLEMNIS* and Verdi's *REQUIEM*, both with the Mississippi Symphony Orchestra, and many performances with Ireland's National Symphony Orchestra, including Brahms's *REQUIEM*, Rossini's *STABAT MATER*, and Beethoven's *NINTH SYMPHONY*. Contemporary works have included *ULTIMA RERUM* by Gerard Victory, which has been recorded and was released on the Naxos label in December 1993, *THE OLD WOMAN OF BEARE* by Nicola Lefanu, and Ian McQueen's *JUDITH'S DOUBT AND RESOLVE* with the BBC Scottish Symphony Orchestra. Recent engagements have included her debut with the Halle Orchestra, singing arias from the Italian repertoire, *CARMEN BURANA* at the Royal Festival with the YMSO, at the Royal Albert Hall with the Royal Philharmonic Orchestra, *FOUR LAST SONGS* with the Irish National Symphony Orchestra, and Beethoven's *NINTH SYMPHONY* and Mahler's *SYMPHONY NO.2* in Mexico. In the season 1993-94 she sings Schreker's *VON EWIGEN LEBEN* with the BBC Philharmonic.

She has broadcast frequently on Irish radio and television, as a featured soloist with both the RTE Symphony and Concert orchestras, and has recorded for BBC Radio 3 Ulster Radio.

Mro. Joseph Vella

conductor

Joseph Vella is a conductor and a composer. He studied mostly with English professors obtaining The Fellowship of the London College of Music Diploma (FLCM) in 1968. He then graduated Bachelors of Music from Durham in 1970. He has conducted concerts not only in his native Malta but also worldwide. He has a varied repertoire to his credit including Italian opera and also many symphonic works.

Joseph Vella has composed extensively for most music media to include symphony orchestra, chamber orchestra, oratorios, choral works, chamber works, etc. Some of his compositions are available on compact disc, "The Music of Joseph Vella" featuring the Sofia Philharmonic Orchestra, is conducted by the composer himself.

Maestro Vella attends several music conferences in Europe and forms part of jury panels in International music competitions. He is professor of music at the University of Malta.

Overture " La Forza Del Destino"

Giuseppe Verdi (1813 - 1901)

Increasingly choosy with his plots and less prolific than in the 1840's and '50's, *La forza Del Destino* is one of the only two operas Verdi composed in the 1860's. Premiered at St. Petersburg in 1862 its overture is the last of its kind in Verdi and with those to *Nabucco* and *Les Vespres Siciliennes*, among his most popular and effective. Incidentally, strange forces of destiny had brought a certain Duque de Rivas to Maltese shores a century and a half ago. It was a story by this Spanish duke which was the source of Piave's libretto to Verdi's opera.

Ebben? N'Andro' Lontana (La Wally)

Alfredo Catalani (1854 - 1893)

Together with Boccherini, Puccini and Cambini Lucca claims Catalani among her distinguished musical offspring. Catalani was closely associated with Boito early in his studies and later studied in Paris where he came under the influence of Gounod and Bizet. He was mainly a composer of operas but had the misfortune of finding not exactly the right librettists. *Loreley* (1890) and *La Wally* (1892) have proved more durable, especially the latter, the premiere of which was conducted by Toscanini. The great maestro even named one of his daughters after the opera's heroine. Because of certain circumstances *Wally* decides to leave her beloved village home and sings a poignant aria which has remained Catalani's best known one.

Song to the Moon (Rusalka)

Antonin Dvorak (1841 - 1904)

Czech National opera rests on three giants: Smetana, Dvorak and Janacek. Dvorak who composed in practically every form and genre of music wrote a number of successful operas. *Rusalka* was first produced in Prague in 1901 to a libretto by J. Kvapil and tells of the famous water-sprite of Slavic legend who falls in love with a human. The *Song to the Moon* is one of the loveliest and most evocative pieces Dvorak or anybody else has ever written.

Ballet Music From Faust

Charles Gounod (1818 - 1893)

Gounod wrote music in every form including a number of highly successful operas. His masterpiece is *Romeo et Juliette* but *Faust* (1859) remains his most popular work for stage. Typical of French grand opera it is in five acts and follows the strict usage of having ballet numbers in the second and fifth acts. The latter consists of seven numbers: Waltz, *Ensemble*, *Dance of the Nubians*, *Cleopatra's Dance*, *Dance of the Trojan Maidens*, *Helen's Dance* and *Bacchanalia*. In act V *Mephistopheles* takes *Faust* to the Infernal Walpurnacht celebrations in the Harz mountains where legendary and historical figures appear in a ballet.

Jewel Song (Faust)

Charles Gounod (1818 - 1893)

According to the pact between *Faust* and *Mephistopheles*, the latter does all he could to win *Marguerite* for his protege', thwarting and frustrating all *Marguerite's* other admirer *Siebel's* overtures. In act III *Mephistopheles* conjures up a jewel casket which is casually left in *Marguerite's* garden. She notices it, cannot resist its glittering contents, bedecks herself in them singing with delight Oh, je ris de me veir. It is the beginning of her ruin.

Pace, Pace Mio Dio (La Forza Del Destino)

Giuseppe Verdi (1813 - 1901)

Act IV: thinking that *Alvaro* is dead and full of remorse at being the unwitting cause of her father's death, *Leonora Da Vargas* has sought refuge in a mountain hermitage. However she is still heart-broken and prays for peace, a speedy end to her suffering, which is far closer than she imagines. The "destiny" motif is heard at the beginning and a variant reappears towards the end of the piece.

Interval

Overture (Die Fledermaus)

Johann Strauss II (1825-1899)

A mixture of parental jealousy and concern at the insecurity of a musician's life forced Johann Strauss the younger to study music secretly. His genius for light music burst its bounds anyway and he was already the talk of Vienna before his father's early death in 1849. Of his many successful stage-works *Die Fledermaus* (The Bat) was the biggest hit... and still is. First produced in Vienna in 1874 to a libretto by Karl Haffner and Richard Genée, the "bat" has the thinnest of connections with the plot. It just refers to a fancy costume used by one of the characters on a previous occasion. The overture bubbles with Viennese spirit and includes the infectious waltz theme which returns later in the operetta.

Csardas (Die Fledermaus)

Johann Strauss II (1825 - 1899)

Austria and Hungary enjoyed an often stormy, uneasy and mutually hostile existence as a joint monarchy for many years. The Hungarian border is a comparative stone's throw away from Vienna where the musical establishment, both serious (.eg. Haydn, Brahms) and light (e.g. Strausses) often showed an almost obsessive interest in things Magyar. Near but exotic, it was quite often that the Magyar element spiced Viennese stageworks. The csardas is really a dance in slow *lassu'* sections and others which are *friss* (quick). Strauss wrote an aria set to the cardas for *Rosalinde*, disguised as a Hungarian Countess when she goes to *Orlowsky's* ball. Some people had warned Strauss that only a Magyar could write a genuine csardas. He ignored them and most now agree that his is a most wonderful Austrian imitation.

Elegy (cello solo, Simon Abdilla Joslin)

Joseph Vella (1942 -)

Born in Gozo, Joseph Vella is a leading composer and conductor whose opus embraces most genres of music. His *Elegy* was premiered only last year and with the same soloist. The main thematic substance and statements come in the first section of the work, which is broken by a few recitative-like bars before returning to the previous, opening mood.

Vilja (The Merry Widow)

Ferencz Lehar (1870 - 1948)

Another product typical of the Austro-Hungarian monarchy, Ferencz (Germanised to Franz) Lehar was the son of an army bandmaster. He studied in Prague and both Dvorak and Brahms encouraged him to concentrate on composition. He was an excellent violinist and apart from several successful operettas he left a violin concerto. *Die Lustige Witwe* (1905) is his stage masterpiece. *Countess Anna Glavari*, the "merry widow" in question sings of the charms of her native land with great nostalgia in "Vilja".

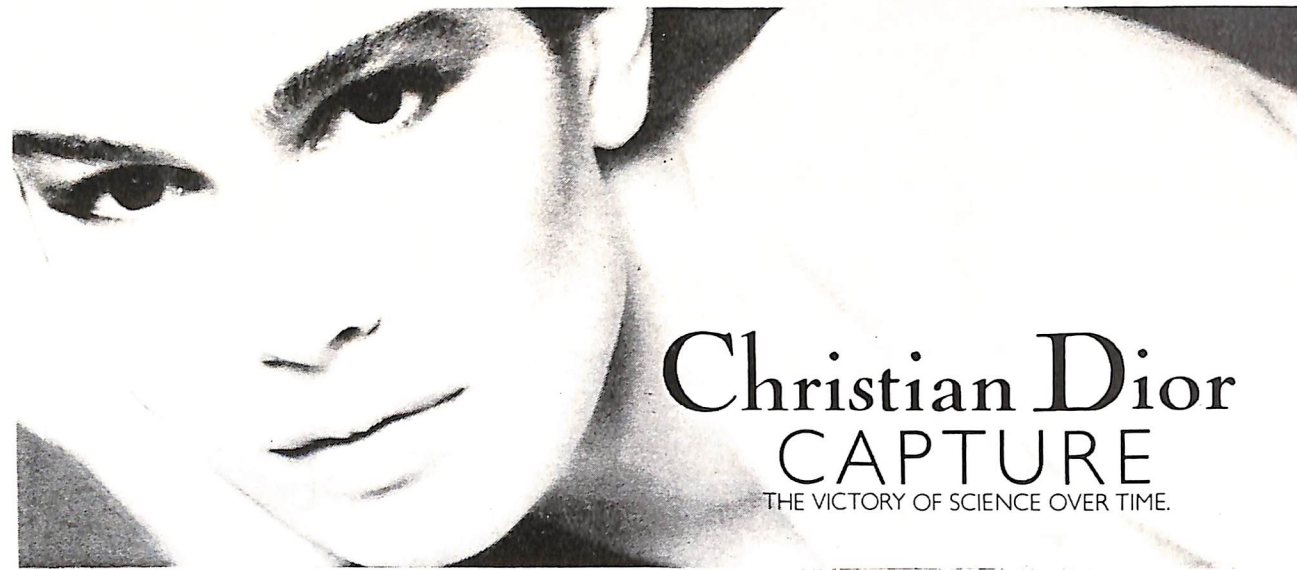
Kiss my lips (Giuditta)

Ferencz Lehar (1870 - 1948)

Difficult as it may seem, after Johann Strauss II's death in 1899, Viennese operetta went into a temporary decline. It was Hungarians like Lehar and Imre Kalman who injected new life and vigour into the genre. Lehar's best known operetta remains *The Merry Widow*, but also very popular are *Der Graf von Luxemburg* (1909), *Frederica* (1928) and *Das Land des Lachelns* (The Land of Smiles) dating from 1929. More obscure ones like *Giuditta* are mainly remembered for a particular number such as *Kiss my Lips*.

Programme

Virginia Kerr Recital



Christian Dior CAPTURE

THE VICTORY OF SCIENCE OVER TIME.

ANTI-AGING COMPLEX FOR THE FACE

Thanks to Christian Dior patented Liposomes, CAPTURE has a dramatic effect on both the appearance and the condition of your skin. CAPTURE is a gel solution enriched with hyaluronic acid: a powerful natural moisturizer. Extremely fine and very refreshing, its light texture melts into the skin within seconds, leaving an imperceptible film on the surface.



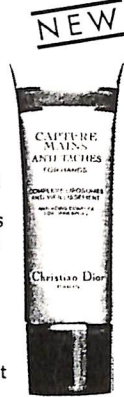
FOR THE EYES

An ultra-fine, remarkably refreshing gel emulsion, CAPTURE FOR THE EYES combines the gentleness of a quick-penetrating gel, for maximum comfort. It is applied morning and evening with light touches all over the area around the eye. Makeup can be applied immediately afterwards. CAPTURE FOR THE EYES has successfully undergone tolerance tests carried out under ophthalmological control, even on women with very sensitive eyes or on contact lens wearers.



FOR THE HANDS

Specific skincare to prevent dark spots and signs of aging. An effective response to a growing problem linked with aging and the sun exposure. Recommended morning and night all year round, for prevention and treatment (minimum 4 weeks). Forms a protective film against UV rays and free radicals. Soothes the skin and makes it more supple. A light gel emulsion that penetrates instantly. As specific targeted skincare, it can be combined with Resultante Treatment for hands to provide optimum skincare throughout the day.



AVAILABLE FROM: VALLETTA: BEAUTY PLUS, DONHA, CHEMIMART, ST. JULIANS: MELITA, SLIEMA: VICTORS, ROBERTS, MONOPOLE, NORMANS, FRANKS PLAZA, PAOLA: MARKEN.

NEXT

BISAZZA STREET, SLIEMA SLM 15 MALTA
TEL: 0356 344156 FAX: 0356 241952

LOOK AFTER
YOURSELF
PROPERLY



Royal Insurance

General Agents

Galdes & Mamo Ltd.

173, OLD BAKERY STREET, VALETTA. TEL: 230921 - 247318

CUSTOMS
BROKERS



67, Marina Street,
Pietà' MSD 08 - Malta.
Tel: 242007
Fax: 241871

Distinguished for its Character

