

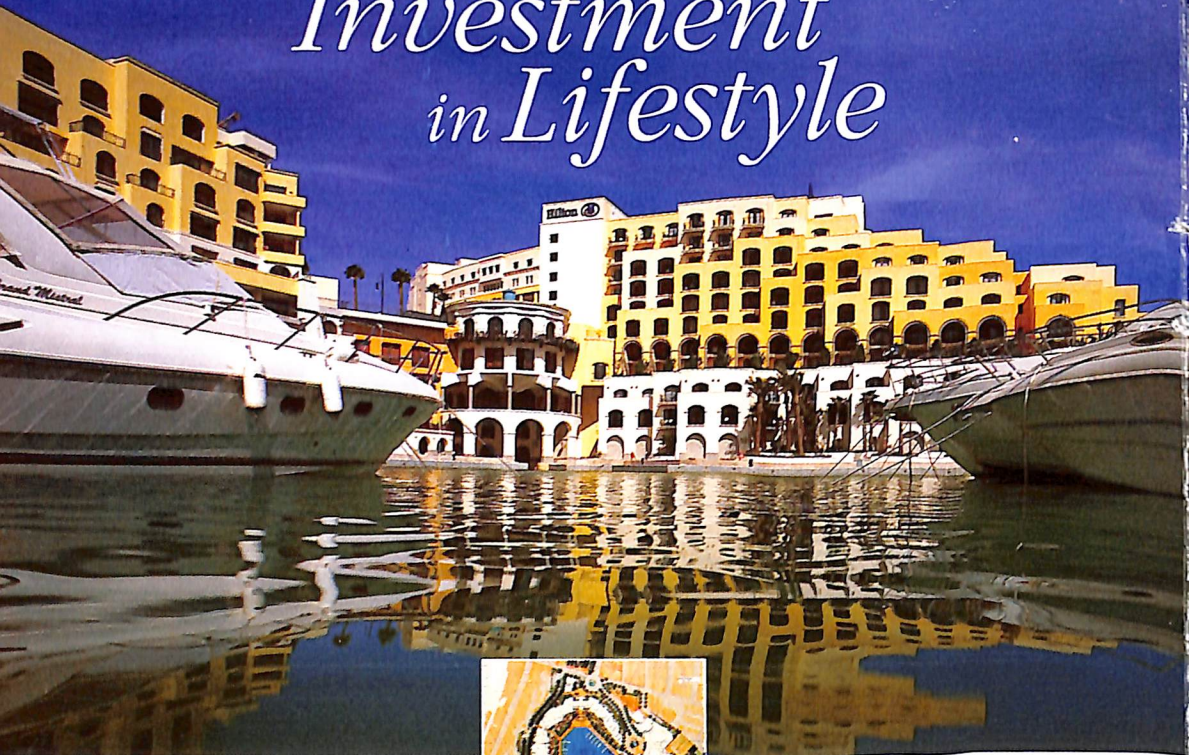


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PROGRAMME 2003 - 2004

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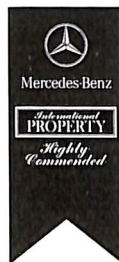
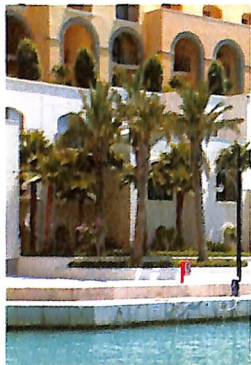
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# STAGE DOOR



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## American Voices in THE BEST OF BERNSTEIN

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Leader: Marcelline Agius

Conducted by DAVID HANDEL

and with the participation of

**Kathryn Magestro, soprano**

**Kurt Ollmann, baritone**

The Manoel Theatre  
Tuesday, 1 June 2004

supported by



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**MUSIC DIRECTOR** Michael Laus.

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**ON-LINE BOOKINGS** www.teatrumanoel.com  
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**PAYMENTS** Accepted by cash, cheques and major credit cards  
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**BOOKING** On the day of the performance, tickets can be  
purchased one and a half hours before commencement.

Performances start at 7.30pm Mondays to Sundays. Latecomers have to wait for a suitable pause in the programme before being ushered to their seats. The Verdi Room in the foyer includes a close-circuit television where one may view the performance. The management reserves the right to alter the programme and the performance time of any production.

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## KURT OLLMANN, *baritone*



Kurt Ollmann came to prominence singing Riff on the Deutsche Grammophon recording of *West Side Story* under Leonard Bernstein. He has sung *Pelléas* at La Scala under Abbado, the Count in *Figaro* at the Opera Theater of St. Louis, and *Don Giovanni* in the original Peter Sellars production at Pepsico Summerfare. He has also sung at the Vienna State Opera, the Rome Opera, Brussels' La Monnaie, the Seattle Opera and the Washington Opera.

A distinguished orchestral soloist, Ollmann recently sang *Elijah* in New York, Philadelphia and Los Angeles, Benjamin Britten's *War Requiem* in Paris and *Carmina Burana* and the Mahler Symphony No. 8 in Minneapolis. He has appeared with the London Symphony Orchestra, L'Orchestre de Paris, Rome's Accademia di Santa Cecilia, the New York Philharmonic, and the St. Paul Chamber Orchestra as well as with the orchestras of Boston, Baltimore, Philadelphia, and San Francisco among many others. He has also appeared at the Ravinia and Tanglewood festivals. He sang Leonard Bernstein's *Songfest* under Bernstein's direction in Rome, and in a televised production from the steps of the U.S. Capitol.

His most recent compact discs are Gounod's *Roméo et Juliette* (Mercutio) with Placido Domingo for BMG, Gershwin's *Oh, Kay!* with Dawn Upshaw for Nonesuch and *The Music of Paul Bowles* for Catalyst. His long association with the music of Leonard Bernstein also includes recordings of *Candide*, *On the Town*, and *A Quiet Place* for Deutsche Grammophon. Other recordings include Carly Simon's "family opera" *Romulus Hunt* for Angel, Haydn's *Creation* for DG, Kurt Weill's *Street Scene* for London and songs of Schumann for Koch and Albert Roussel for EMI. Soon to be released are Ravel's *L'Heure Espagnol* for DG with André Previn and Michael Torke's *The Book of Proverbs* on Decca with Edo de Waart. Kurt Ollmann has been featured in several television specials including *A Grand Night for Singing* with Tyne Daly, Sylvia McNair and Frederica von Stade.

Having made his first appearances with *American Voices* in the year 2000 season, Ollmann tours have taken him to Kuwait, Lebanon, Bolivia, Honduras, and El Salvador as part of *American Voices'* Artist-in-Residence programmes.

With many thanks  
Kurt Ollmann

# KATHRYN MAGESTRO, *soprano*



*Kathryn Magestro*

Kathryn Magestro first made a name for herself in her hometown of Milwaukee, Wisconsin, for her work at the innovative Skylight Theater where she was a favorite in a wide array of works ranging from Baroque opera to the musicals of George Gershwin.

She soon began to win prizes and competitions in the United States, which led to a contract with the Chicago Lyric Opera's Center for American Artists. There Kathryn Magestro was schooled in the Italian opera tradition, coming into contact with such legendary singers as Jon Vickers, Alfredo Kraus and Placido Domingo.

Her European career began with contracts at the Opera houses of Hagen, Hannover and Freiburg. Since then she has appeared to critical acclaim as a guest artist in countless German opera houses from Dresden to Düsseldorf, with further appearances in Great Britain, Switzerland, The Netherlands, Italy and the USA.

Among her most acclaimed roles one finds Susanna in *Le Nozze di Figaro*, Blondchen in *Die Entführung aus dem Serail*, Gilda in *Rigoletto* and Rose in Weill's *Street Scene* at the Theater des Westens in Berlin. Her interest in acting as well as singing has led her to be featured in several plays such as Terrence McNally's homage to Maria Callas, 'Masterclass'. Her solo appearances in concert include the Ensemble Intercontemporain in Paris, VARA Radio in Amsterdam, and RAI in Turin. Her recent work with American Voices has taken her to Beirut, Taipei, Berlin, Athens, Damascus and Muscat among many other destinations.

She is currently enjoying success and renown as an interpreter of "classic" American popular music such as the songs of George Gershwin. Her recordings include Mercury Records sampler 'Rhapsody' with the rap artist LL Cool J and the Mothers Superia. Kathryn Magestro is married to the producer Martin Magestro with whom she has a six year old son, Nicklas.

# PROGRAMME

The **Best of Bernstein** is an American Voices presentation dedicated to *West Side Story* and other Bernstein highlights

Part I Overture to 'Candide'  
*Symphonic Dances from West Side Story*

Interval

Part II *Little Bit in Love - 'On the Town'*  
*Quiet Girl - 'Wonderful Town'*  
*Glitter and Be Gay - 'Candide'*

*Suite from West Side Story*

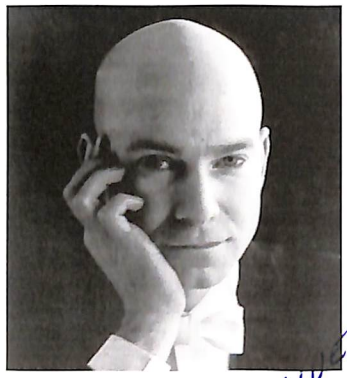
*Jet Song*  
*I Feel Pretty*  
*Maria*  
*One Hand One Heart*  
*Somewhere*  
*Tonight*

*Carried Away - 'On the Town'*

The Manoel Theatre Management Committee would like to thank  
**GE** the main sponsor for its generous support as well as  
the American Embassy, Air Malta, Midi p.l.c. and Melita Cable.



DAVID HANDEL, orchestra conductor



As Music Director of the National Symphony Orchestra of Bolivia, David Handel has been described in the international press as "one of the most brilliant young conductors," "commanding and decisive... seldom has the National Symphony sounded this good." The *Milwaukee Journal Sentinel* was impressed by the way "Handel's decisive style brought cohesive, blended sounds, precise attacks, and bold dynamics from the orchestra...in a performance that was polished, expressive and full of carefully shaped phrases throughout...."

Handel has also developed an extraordinary reputation as one of the most respected and innovative conductors in Latin America. In fact, Handel's imaginative programming and distinctive community approach have brought record numbers of Bolivians to National Symphony concerts. Since the beginning of his tenure, audience attendance has grown five-fold, half of the new audience composed of young concert-goers.

The South American journal *Presencia* praised Handel's *Carmina Burana* for "its energy, brilliance and balance and as one closest to classic European performances..." Handel's energy and critical acclaim has made him one of the busiest conductors in Latin America and has led to his recent appointment as Artistic Advisor of the National Symphony Orchestra of Guatemala. He was the first American conductor invited to conduct one of the official orchestras of Cuba, the Orquesta Sinfónica de Matanzas in Havana, in September 2000.

First noticed by Kurt Masur, then Music Director of the Leipzig Gewandhaus Orchestra, David Handel was invited to serve as his apprentice conductor in Leipzig. Since then, he has performed to international acclaim, including programmes for international radio and television broadcast. In 1993, Handel was one of a few young conductors selected to conduct the New York Philharmonic in a closed session at Carnegie Hall.

As a guest conductor, he has performed widely in the United States, Europe and in Latin America, and has become a frequent guest conductor with several of the most important orchestras in México (Orquesta Sinfónica de Coyoacán, Orquesta Sinfónica del IPN and Orquesta Filarmónica de Jalisco, Guadalajara). In 1999 he made his recording debut with the National Symphony Orchestra of Bolivia in works by contemporary South American composers.

Twice a fellow of the prestigious Fulbright Program, David Handel is a laureate of the Chicago Artists International Program and has received numerous awards including two Rackham discretionary awards, the Marguerite Lapp Scholarship for Exceptional Musical Talent, two Chicago Department of Cultural Affairs and Illinois Arts Council awards, the Decoration of Illimani for outstanding community service in the arts and a fellowship from the Leipzig Gewandhaus. He has represented the United States in Latin America as a recipient of United States Information Agency awards and as a Cultural Ambassador through the State Department Cultural Specialist Program.

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## ORKESTRA NAZZJONALI

L-Orkestra Nazzjonali was formed on the 1st April 1968 when musicians from the C-in-C Orchestra regrouped as the Manoel Theatre Orchestra, under the baton of Joseph Sammut until 1992 and then Michael Laus until 1997. It performed public concerts and operas and 'concerts of honour' for visiting dignitaries.

In September 1997 the Manoel Theatre Orchestra became independent and known as the Orkestra Nazzjonali, the national orchestra of Malta, with a policy of inviting guest conductors and performers. It performs symphonic concerts and operas at the Teatru Manoel, the Dar tal-Mediterran and elsewhere, including Gozo. It regularly performs state concerts and has toured abroad.

In 2003 the Orkestra Nazzjonali had a new Board appointed, currently made up of Rosette Fenech, Marlene Schranz, Emy Scicluna, Alfred Thewma [Secretary] and Mario Tabone-Vassallo [President]. Michael Laus was appointed music director for four years.

This Board promotes Maltese composers and performers and the development of a more intense dialogue with the general public. Described as a family working together towards the same aims, our belief is that *"flimkien nistghu"*; 'together we can' realise them.

### Members of Orkestra Nazzjonali

#### 1st Violins

Marcelline Agius\*\*, Nadia DeBono, Stephen Galea, Natalia Filipenko, Andrew Borg, Mario Micallef, Rosanne Dimech, Roberta Attard, Joanna Aquilina

#### 2nd Violins

Stephen Zammit\*, Susan Borg, Mario Ciantar, Stephen Debattista, Fiona Giambra, Graziella Mizzi, Matthew Fenech, Romeo Giacomotto

#### Violas

AnnMarie Chetcuti\*, Guido Mamo, Savio Debono, Mario Frendo, Sarah Spiteri

#### Violoncellos

Mario Psaila\*, Freddie Tonna, Angelica Galea, Yaroslav Miklukho

#### Double Bass

Carmel Lino Cremona\*, Dione Xuereb

#### Flute/Piccolo

Rebecca Hall\*, Natascha Chircop, Fiorella Camilleri

#### Oboes

John McDonough\*, Federico Comoli, Alfred Fenech

#### Clarinets

Joseph Camilleri\*, Tony Galea

#### Bass Clarinet

Godfrey Mifsud

#### Alto Saxophone

Joseph Vella

#### Tenor Saxophone

David Sammut

#### Bassoons

Archibald Mizzi\*, Mario Micallef

#### Contrabassoon

Maria Zahra

#### Horns

Emanuel Spagnol\*, Alfred Spagnol, Etienne Cutajar, Bernardette Vella

#### Trumpets

Kevin Abela\*, Sigmund Mifsud, Adrian Brincat

#### Trombones

Roderick Bugeja\*, Dennis Camilleri, Jesmond Azzopardi

#### Tuba

Paul Borg

#### Timpani

Joseph Camilleri\*

#### Percussion

Emanuel Busuttill, Joe Debono, John Fenech, Daniel Cauchi

#### Keyboard

Simone Attard

#### Harp

Caroline Calleja

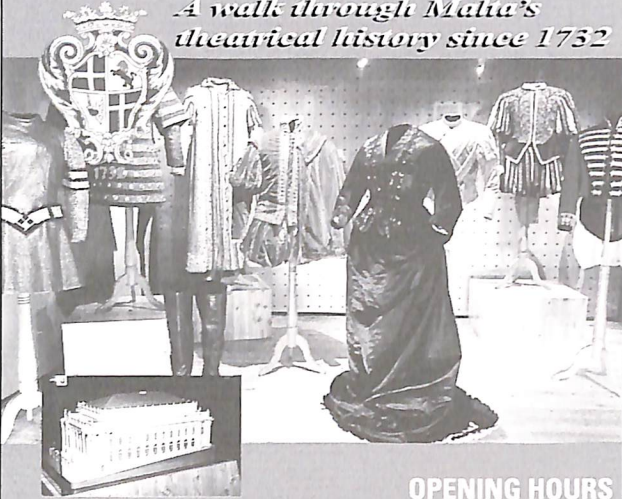
\*\* Orchestra Leader

\* Section principals

*Programme editor: Victor Fenech*

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*A walk through Malta's theatrical history since 1732*



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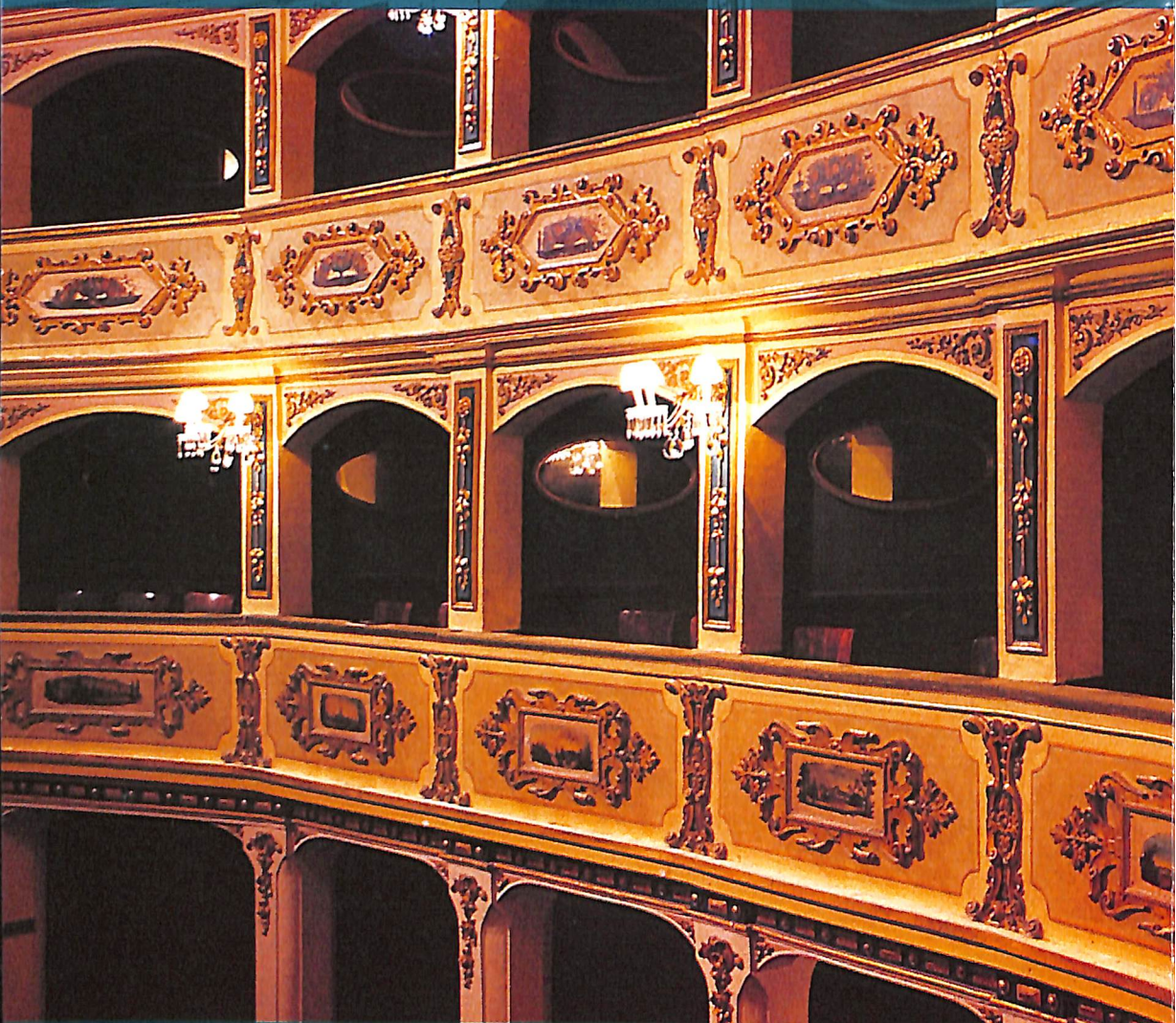
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