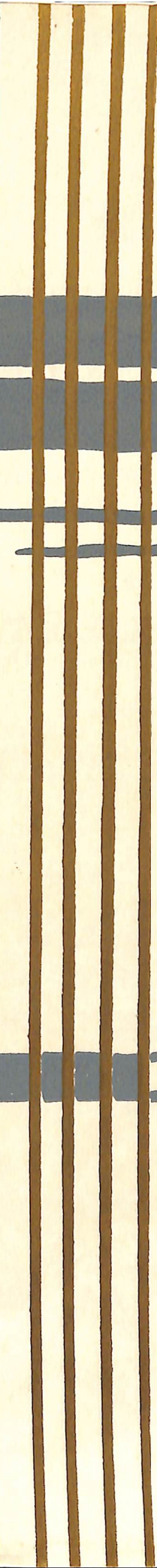


*Hallic
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27, 29th and 30th*



1732 1960



Manoel
Theatre

CARMONA

MANOEL THEATRE

CATERINA DESGUANEZ

OPERA IN THREE ACTS

Libretto by

IVO MUSCAT AZZOPARDI

Music by

CARMELO PACE

GALA PREMIER

Under the distinguished patronages of

HIS EXCELLENCY THE GOVERNOR GENERAL

HIS HON. THE PRIME MINISTER

on

WEDNESDAY, 27th OCTOBER, 1965 at 8.30 p.m.

Subsequent Performances

on

FRIDAY, 29th OCTOBER, 1965 at 7.30 p.m.

and

SUNDAY, 31st OCTOBER, 1965 at 6.30 p.m.

ACKNOWLEDGEMENTS

The President and Members take this opportunity to express their sincere thanks to all those who in their own way have helped to make this Operatic enterprise possible. Special mention should be made of the following:

The Prime Minister, The Hon. Dr. G. Borg Olivier LL.D.
The Minister of Education, The Hon. Dr. A. Paris M.D., M.L.A.
Commander in Chief Allied Forces Mediterranean, Sir John Hamilton
Mr. C. J. Cuschieri A.M.I., Mar.E., A.M. Am. I.E.E., F.R.S.A. (Lond.)

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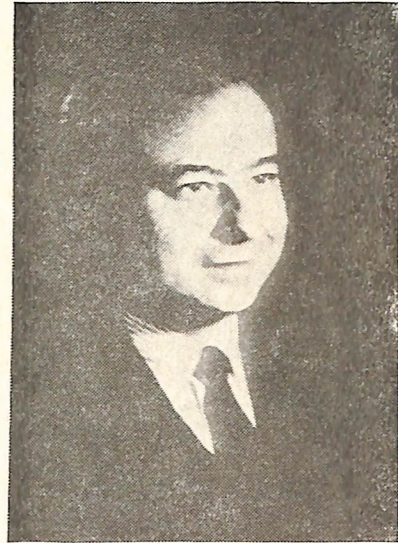
Mr. Nazz. Pisani M.P.
Mr. Nicholas Muscat M.P.
Miss M. Zammit Gauci
Miss M. L. Bonnici
Mrs. L. Rizzo Bamber
Miss V. Azzopardi

Mr. R. Azzopardi Caffari
Miss Anna Maria Bisazza
Mr. Michael Zammit
Mr. R. B. Witherspoon
Mr. Carmelo Micallef



CARMELO PACE

*Carmelo Pace
31 ottobre 1965*



PRODUCER
RONALD V. ABDILLA



CONDUCTOR
JOSEPH SAMMUT



ANTON MUSCAT AZZOPARDI

INSTRUCTOR
and
PROMPTER

Dr. R. V. ABDILLA

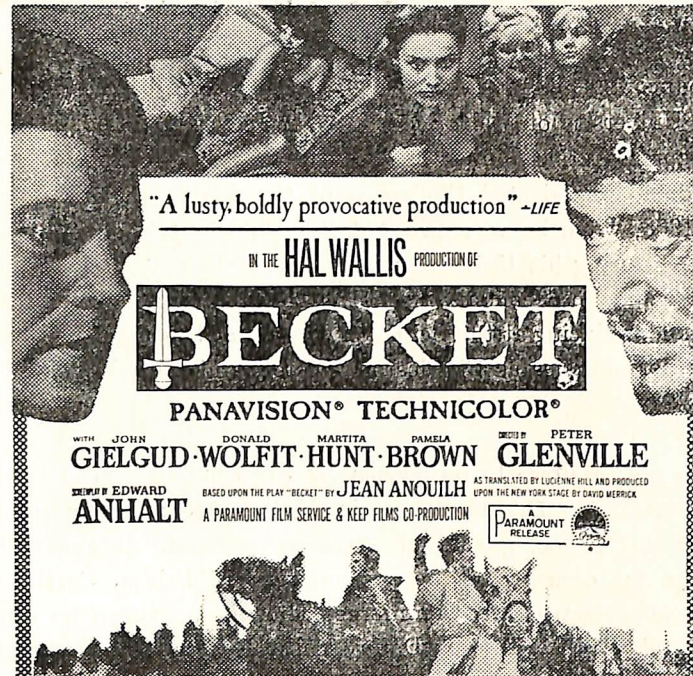
Since his early student days Dr. R. V. Abdilla always demonstrated a genuine love for the theatre, both as an actor and producer. At one time he was Vice-Chairman of the "Għaqda Drammatika tal-Malti" of the Royal University of Malta. He was also elected to represent the University Dramatic Guild at the Representative Council of the Malta Drama League, affiliated to the British Drama League. In 1953, he was elected Chairman of the Malta Drama League, which position he held up to August, 1963, when he was awarded the Fulbright Scholarship and had to leave the Island for the U.S.A. During his University phase at Northwestern University, Evanston, Illinois, besides his principal course in Secondary School Administration, he found time to attend a special course in acting and producing at the School of Drama of the same University which produced such stage and screen personalities as Charleston Heston and Kim Novak.

In January, 1965, he was the first Maltese to be chosen by the Council of the Society of Arts, Manufacture and Commerce to start a Drama School in Malta. After five months of intensive work, the students of the Drama School gave their first performance at the end of May, 1965, at the Catholic Institute on the occasion of the presentation of Prizes, Certificates and Diplomas by the Society of Arts, Manufacture and Commerce. The play, written by one of the students themselves — a one-act play in Maltese by Danny Callus — was admirably acted by beginners under his capable direction.

Dr. Abdilla has acted in several plays in English, Maltese and Italian and produced several others with considerable success, including an International Talent Show at the Auditorium of the State Department of Health, Education and Welfare in Washington, D.C. in September, 1963, in which more than thirty different countries participated. He also acted as Master of Ceremonies for the same Talent Show. Quite recently he has been chosen to act in the B.B.C. Television Film "The Mask of Janus".

Admittedly this is the first time he ever attempted to produce an Opera. As a producer he always showed promise and stamina. Several well known local actors and actresses have performed with credit under his patient direction. Let us hope that 'Caterina Desguanez' will add another feather to his cap.

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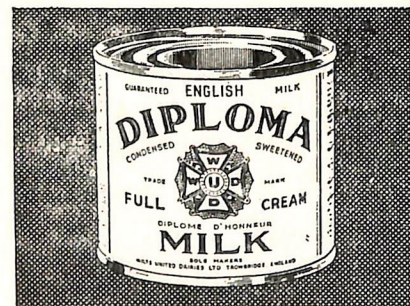
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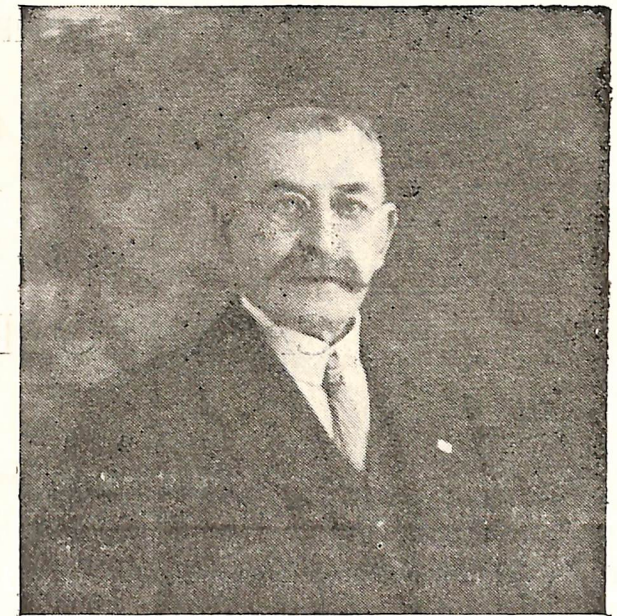
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The author of the Drama "Caterina Desguanez", was born at Qormi on the 1st September, 1853 and died on the 4th August, 1927. He has to his credit 200 poems and 33 printed books. "Caterina Desguanez" is one of his earliest works; it was performed at the Theatre 'Politeama Calypso' on the 9th September, 1876 by the Reale Compagnia Drammatica Italiana directed by Commendatore Achille Majeroni. The part of Publio was interpreted by Ermete Zacconi who became later Grande Ufficiale and was retained to be one of the best actors of his time.



GUZE' MUSCAT AZZOPARDI



IVO MUSCAT AZZOPARDI

Born on the 18th December, 1893. In 1964, the son of the dramatist wrote the libretto of the Opera "Caterina Desguanez", music by Carmelo Pace, F.L.C.M., L.R.S.M., O.S.J. Ivo Muscat Azzopardi has to his credit about 100 poems in Maltese, Italian and English and about 111 works, short stories and essays, as well as the libretto of the operetta La Modella and other two libretti. He is reputed to be the pioneer of Maltese detective stories, the famous of which is "Bendu Muscat".

CATERINA DESGUANEZ

OPERA IN THREE ACTS

Libretto by IVO MUSCAT AZZOPARDI

Music by

CARMELO PACE

CHARACTERS:-

CATERINA daughter of Baron Desguanez	<i>Soprano HILDA MALLIA TABONE</i>
PAOLO a Christian slave of Turkish origin	<i>Baritone JOE FENECH</i>
BARON DESGUANEZ	<i>Bass JOE VELLA BONDIN</i>
PUBLIO officer of the Maltese Army	<i>Tenor ANDREW SAPIANO</i>
AGA' SELIM Turkish Commander	<i>PIO ZAMMIT</i>
ANTONIO BAJJADA Maltese spy dressed as a Turkish soldier	<i>Tenor JOSEPH FARRUGIA</i>
MARCO old retainer of the Baron	<i>Bass HAROLD MALLIA ZARB</i>
ROZI Maltese country girl	<i>Contralto JEAN MYERS</i>
Turkish Dancer	<i>Ballerina TANYA BAYONA</i>
CHORUS: Turkish soldiers Maltese soldiers	<i>Maltese peasants</i>

The action takes place in Malta during the Great Siege of 1565

THE CHARACTERS ARE FICTITIOUS

Conductor

JOSEPH SAMMUT

Producer

RONALD V. ABDILLA

Choreography

PRINCESS NATALIE POUTIATINE

Chorus Instructress

BICE BISAZZA

Instructor and Prompter

ANTON MUSCAT AZZOPARDI

Costume Sketches

E. V. CREMONA

Stage Manager

ANTHONY PACE

Scenic Designer

R. A. DICKERSON

Mise-en-Scene

MARIE LOUISE ABDILLA

Light Effects

R. A. DICKERSON

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MADAME M. CAMILLERI

Wardrobe Mistress

MARIA PISANI

Wigs

ANT. GALEA

Dancer's Costume by
PAUL RUSSO

Assistant Wardrobe Mistress
ANN ROWE

Make-Up
ANT. GALEA
PAUL BUGEJA

CATERINA DESGUANEZ

SYNOPSIS

ACT I

Scene: Drawing room in the Baron's House.

The action centres on an incident during the siege of Malta by the Turks in 1565. The inhabitants are understandably concerned as to how they would be treated by the invaders, and thus, the widowed Baron Alessandro Desguanez, who was on the Staff of the Grand Master of the Hospitallers, is concerned about his only daughter Caterina. The rest of the household consists of Marco, a trusted old servant, and a Turkish slave, Paolo, captured as a child 20 years ago, and who has been brought up in his new Master's faith as a Christian.

A frequent visitor to the Baron is Publio, a young Maltese regimental officer whose duties bring him into contact with the Baron's household, and naturally, seeing much of Caterina, falls in love with her. The Turkish youth Paolo, being brought up in the household was the companion of Caterina and, although he was aware of his infidel birth, nevertheless developed a passion for Caterina which she does not reciprocate, as she is in love with Publio. When Paolo is alone with Caterina he tells her of his love for her, and when she does not respond, he becomes violent. They are interrupted by the old servant Marco. Paolo runs away but threatens to kill Caterina, and so Marco realises he must keep watch over her.

ACT II — (Scene 1)

Scene: In the Turkish Camp.

Agà Selim surrounded by Turkish soldiers, assists to a short national dance performed by the most celebrated ballerina of his "Corps-de-Ballet", the only woman that the Sultan permitted the Aga' to bring over with him to the Island.

Later on, a prisoner (who turns out to be Paolo) is brought before a high Turkish Officer. Paolo always had it in his mind to revert to the Islamic faith, and he now offers his services to the Moslems and promises to tell the Turkish Officer, Agà Selim, where the Baron and his retinue are hiding, on the condition that he gets Caterina when she and the Baron are captured. Naturally, as in all wars, spies are engaged on both sides, and we see a Maltese named Bajjada who is masquerading as a Turk.

He had been held in chained captivity by the Turks until he escaped and is now seeking to avenge the hardship inflicted on his compatriots, by acting as a spy for the Maltese. He learns of Paolo's teachery and of the plot to capture Caterina.

(Scene 2)

Scene: Rabat Headquarters

Publio the Maltese Officer is at his Rabat Headquarters and Antonio Bajjada has come to warn him of the danger to the Baron and Caterina and urges him to send a detachment to rescue them.

ACT III

Scene: Maddalena Caves

The Baron and his daughter are now in their hiding place. The Turks arrive together with Paolo for the onslaught, and the Turkish Officer, in the meantime has his own ideas about Caterina. When they eventually capture her she faints, but when on reviving she finds herself with Paolo, she unwittingly turns to the unknown Officer, Agà Selim for protection. We then see Paolo and the Officer quarelling about her. In the meantime the Maltese soldiers arrive and Caterina rushes into the arms of Publio. Young Paolo, now frustrated beyond control, falls upon Caterina and stabs her to death.

SIDNEY TANNEN

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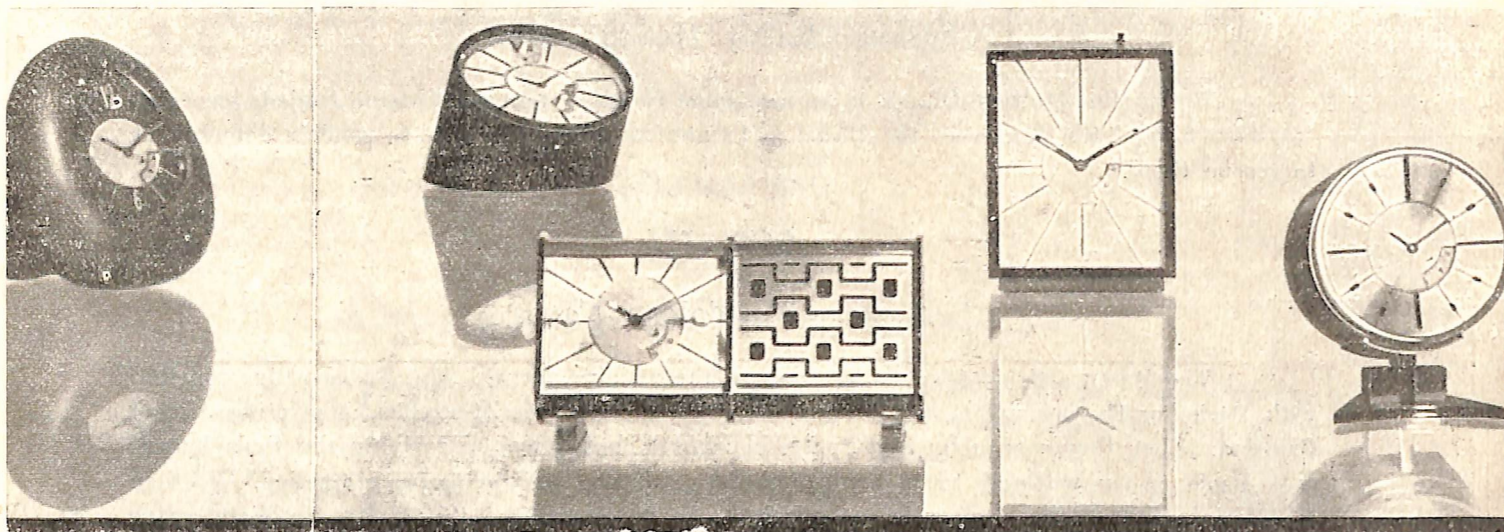
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Mro. Anton Muscat Azzopardi, A.Mus., L.C.M.

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Mro. Jos. Sammut (Conductor)
Comm. Ivo Muscat Azzopardi, P.L., O.S.J. (Librettist)
Mro. Carmelo Pace (Composer)



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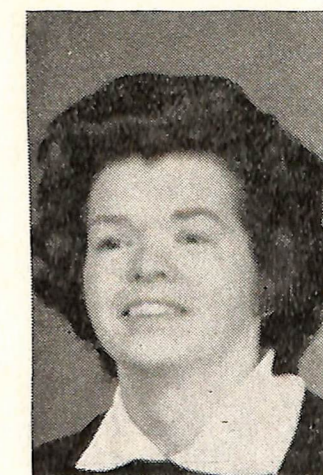
JOE FENECH



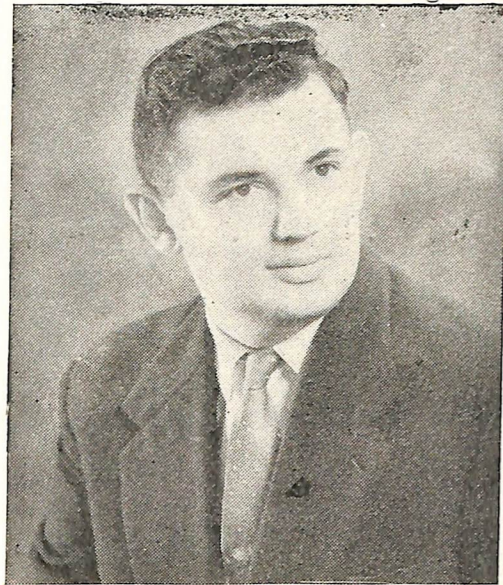
HILDA MALLIA TABONE



ANDREW SAPIANO



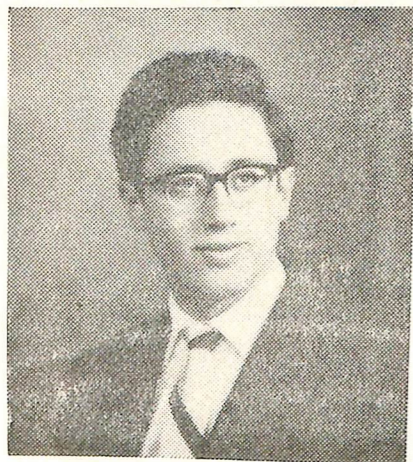
JEAN MYERS



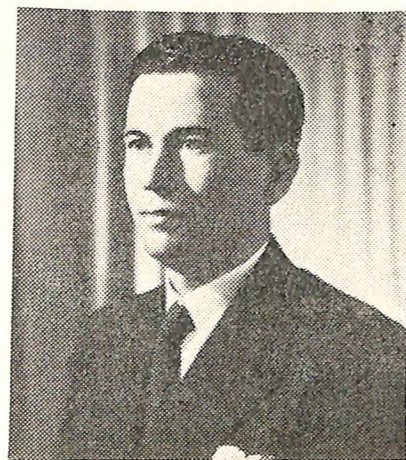
JOE VELLA BONDIN



PIO ZAMMIT



HAROLD MALLIA ZARB



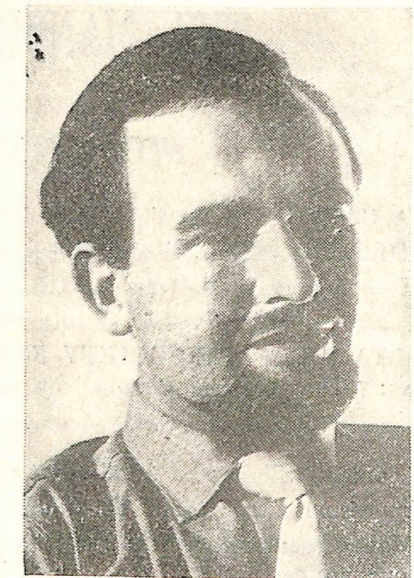
JOE FARRUGIA



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MALETH — A play in Maltese — 11th and 12th December 1965.

M.A.D.C. — A play in English — 15th to 19th December 1965.

THE MALTA WELFARE SOCIETY FOR THE MENTALLY HANDICAPPED — Dancing
display: "The Sleeping Beauty" by pupils of Mrs. Lilian Attard, 26th and 27th Dec. 1965.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, or 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 individual seats.

