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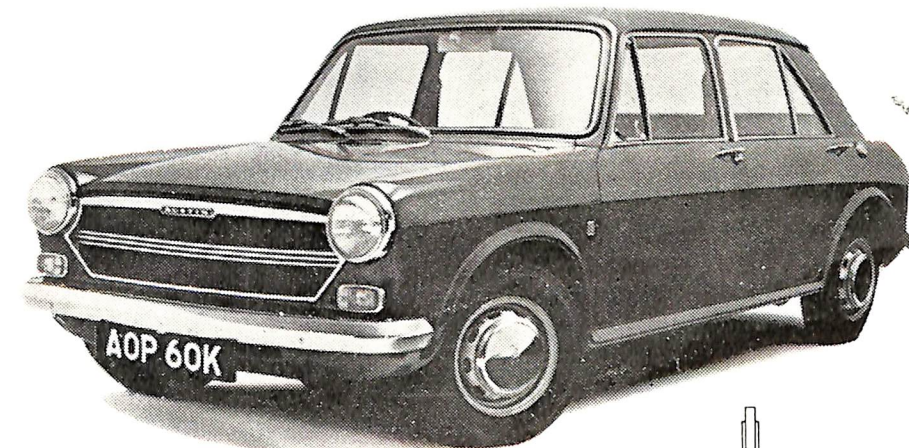
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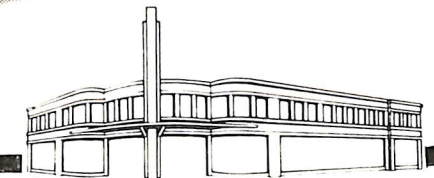
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MANOEL THEATRE

ANGELICA

The Bride of Mosta

A GRAND OPERA IN THREE ACTS BY

CARMELO PACE

LIBRETTO BY

V. M. PELLEGRINI

WITH THE PARTICIPATION OF THE

JESUS OF NAZARETH CHOIR

AND THE CORPS DE BALLET OF

THE LILIAN ATTARD BALLET SCHOOL

CONDUCTOR

ARTISTIC DIRECTOR

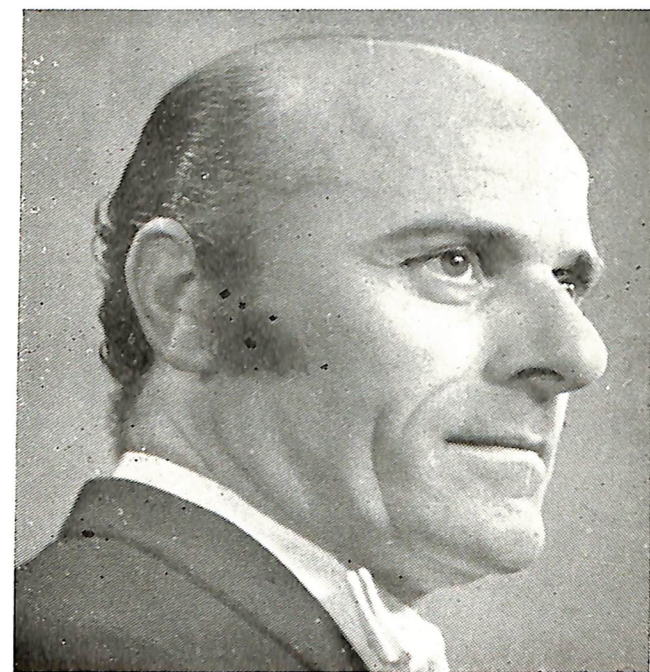
JOSEPH SAMMUT

V. M. PELLEGRINI

*Saturday 20th, Sunday 21st, Saturday 27th
 and Sunday 28th October 1973*



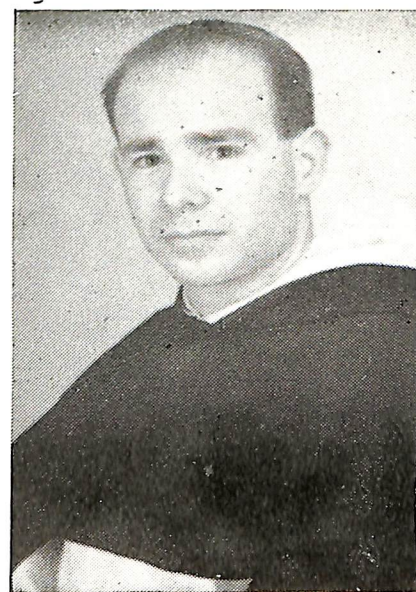
The Composer
CARMELO PACE



The Conductor
JOSEPH SAMMUT



Instructor and Prompter
ANTON MUSCAT AZZOPARDI



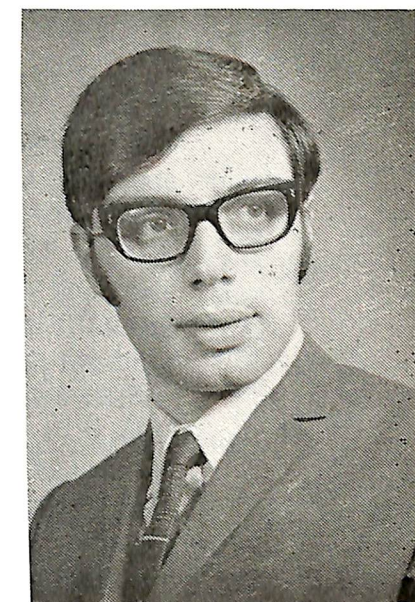
Chorus Instructor
Fr. SALV. GALEA



JOE FENECH



HILDA MALLIA TABONE



JOE HUBER



VIVIENNE CAUCHI



JOE VELLA BONDIN



OLIVIA BORG

THE JESUS OF NAZARETH CHOIR

Director: Fr. SALV. GALEA.

LADIES:

CECILIA ATTARD
ROSE BONACI
CATHERINE CARUANA BARBARO
SHEILA DEBONO
JEANNE FARRUGIA
PAULINE GOUDER
MIRIAM GRIMA
MARGARET PACE
MARY ROSE SCICLUNA
MARGARET VELLA
MARIE ANTOINETTE VELLA
MARGARET ZAMMIT
MARIANNE BORG
ROSALIE BOWMAN
LINA BROCKDORFF
JOSEPHINE CAMILLERI
JUDITH CAMILLERI
MARIA DEBONO
MARY ROSE FERRIS
MARIE LOUISE FORMOSA
ROSE VELLA
JUDY SCIBERRAS
MARGARET ATTARD
MIRIAM CASSAR
YVONNE ZAMMIT
MARIE LOURDES GRIMA
ANTOINETTE PISANI

ELVIA FORMOSA
JOSEPHINE ATTARD
MICHELLE BORG
VICTORIA SPITERI
MARIANNE VELLA
TESSIE CARUANA

GENTLEMEN:

RAY CASSAR
MARIO DEBONO
JOHN ELLIS
TONY GALEA
ARTHUR MICALLEF
MANUEL SCHEMBRI
IAN PECORELLA
CONSTANT CARUANA
GINO GALEA
PHILIP SAID GALEA
JOSEPH RILEY
LAWRENCE BUGEJA
BRIAN CEFAL
JOHN FIORINI
NOEL CARUANA SCICLUNA
CARMEL ATTARD
MARIO CAMENZULI

THE PIRATES:

VANNI RIOLO
ANTON ZARB
ALFRED SCALPELLO
JOSEPH TANTI
FRANK TANTI
LAWRENCE BUGEJA

BRIAN CEFAL
JOHN FIORINI
NOEL CARUANA SCICLUNA
CARMEL ATTARD
MARIO CAMENZULI

ANGELICA – THE BRIDE OF MOSTA

Synopsis

ACT I

Scene: A Room in the historical Torre Cumbo — 25th August 1525.

Giulio and Grazia Cumbo are conversing with their friend Notary Ciuppara, while their only daughter Angelica is dreaming of the handsome stranger she has just seen at Church. When she suspects that her love-secret has been discovered by the Notary, she asks permission to withdraw, and the Notary breaks the happy news to her astonished parents that their daughter and Toni Manduca had fallen in love at first sight. Later Angelica confesses her love to her mother. Haggi Muley, the Cumbo's slave, secretly loves Angelica. In a daydream, he fancies he hears the voice of Assena, his former love, and imagines her and Angelica intermingling before his eyes. Haggi hears his master and mistress mentioning their daughter's approaching betrothal and he swears to revenge his unrequited love by abducting Angelica, and there and then he runs away from the Torre.

ACT II

Scene: In the Torre Cumbo as in Act I.

A few months have elapsed and Giulio Cumbo and Count Bernardo Manduca, together with the Notary, are preparing the marriage settlement for Angelica and Toni, vieing with each other in generosity towards them. Then they accompany Grazia and the happy couple to join their guests who are waiting for them in another part of the Torre. Now there appears on the scene Haggi Muley followed by a band of pirates, who hurry back to their hiding-place before the arrival of Angelica and Toni, who in an ecstasy of joy, now avow their mutual love. In a twinkle, Haggi pounces on Toni and hitting him on the head, throws him unconscious onto the floor, while the pirates gag Angelica and run away with her. A sudden chaos breaks loose and one and all, arms in hand, rush to save Angelica and capture the abductors.

ACT III

Scene I: Inside the Harem of Sinan, Pasha of Tripoli.

Angelica, in spite of the luxury and tenderness lavished on her by Sinan, cannot forget her woes and while he uses all means in his power to lure her, she incessantly beseeches him with tears in her eyes to send her back to her dear ones in Malta, but without avail Angelica and Assena, the Pashà's daughter, soon become sincere friends and when Toni, in disguise, breaks in upon them, Assena, risking her life, helps the happy lovers to escape from the Harem.

Scene II: A room in the Torre Cumbo.

On returning home, Angelica learns that her mother had died broken-hearted shortly after her abduction, and, shaken deeply by this sad news, she pines slowly away, though surrounded by all the tender love and care of her husband Toni and her father, who together with the Notary, try in vain to cheer her up. Her heart grows weaker and weaker, till, overcome by her sorrows, with the dear names of her mother, Toni and her father on her lips, Angelica passes peacefully away.

ANGELICA

THE BRIDE OF MOSTA

CHARACTERS:

ANGELICA, a daughter of
Soprano HILDA MALLIA TABONE

GIULIO CUMBO and
Bass JOE VELLA BONDIN

GRAZIA CUMBO
Soprano OLIVIA BORG

BALDASSARE CIUPPARA, a Notary
Baritone JOE FENECH

TONI MANDUCA, a son of
Tenor JOE HUBER

BERNARDO MANDUCA, a Nobleman
Bass JOHN VELLA BONDIN

HAGGI MULEJ, an Arab Slave
Tenor EDWIN RIZZO

ASSENA, the Daughter of
Soprano VIVIENNE CAUCHI

SINAN, Pasha of Tripoli
Bass FRANK GALEA

Maltese Ladies and Gentlemen and Harem Girls.

Members of the
JESUS OF NAZARETH CHOIR

Corps de Ballet
LILIAN ATTARD BALLETS SCHOOL.

The action takes place in Malta and Tripoli. — Period 1525.

Conductor

JOSEPH SAMMUT

FOR THE COMPANY:

Costume research, selection and decor

MARIA PISANI

Choreography

JENI DELICATA LYMAN assisted by SHEENA WHITE

Scenography MICHAEL STROUD.

Harem Scene by V.M. PELLEGRINI.

Costumes

MADAME CAMILLERI

Wardrobe Mistress

MARIA PISANI

Make-up

MARLENE PSAILA — JOHN SCHRANZ — PAUL BUGEJA —
MARY C. CAMILLERI — CHARLES BUSUTTIL.

Chorus Instructor

Fr. SALV GALEA

Instructor and Prompter

ANTON MUSCAT AZZOPARDI

Production Secretary — GEORGETTE CAFFARI

FOR THE MANOEL THEATRE:

Booking Office

MARIA BUGEJA

Electrician

VANNI LAUS

Stage Carpenters

E. DALLI, F. MIFSUD, J. AZZOPARDI

Artistic Director

V. M. PELLEGRINI

ANGELICA – L-GHARUSA TAL-MOSTA

L-Istorja fil-Qosor

L-EWWEL ATT

Xena: Sala fit-Torri Cumbo, limiti tal-Mosta — nhar il-25 ta' Awissu, 1525.

Giulio Cumbo u martu Grazia qegħdin jithadtu mal-ħabib tagħhom, in-Nutar Ciuppara, fil-waqt li binthom Angelica qiegħda toħlom fuq il-ġmiel ta' dak iż-żagħżuġ li kienet għadha kemm rat fil-knisja. Malli tinduna li n-Nutar kien ġa ntebaħ bl-imħabba li kienet nibte: f'qalbha, it-tfajla titlob permess biex tirtira f'kamritha, u n-Nutar jagħti lill-ġenituri tagħha l-bxara sabiħa, li binthom u Toni Manduca kienu nġibdu lejn xulxin sa mill-ewwel daqqa t'għajn: aktar tard, Grazia tisma' dan minn fomm bintha stess.

Haggi Mulej, l-ilsier tal-familja Cumbo, kien iħobb lil Angelica bil-moħbi; mitluf fi ħsibijietu, jidhirlu li qed jisma' lehen Assena, it-tfajla li kien iħobb f'pajjiżu, u jistħajjil li hi u Angelica qegħdin jinb'ldu f'xulxin. Meta Haggi jisma' lil Giulio u Grazia jikkellmu, kollha ferħana, fuq l-għerusija ta' binthom, mixgħul bil-qilla, jahlef li jisraq lil Angelica biex jivvendika ruħu, u dak il-ħin stess, jahrab mit-Torri.

IT-TIENI ATT

Xena: Fit-Torri Cumbo, bħtl fl-ewwel att — Xi xhur wara.

Giulio Cumbo u l-Konti Bernardo Manduca, qegħdin jiftexmu fuq id-dota li kienu ser jagħtu lil Angelica u lil Toni u għagġbu mhux ftit lin-Nutar bil-ġenerożità tagħhom lejn uliedhom. Imbagħad flimkien ma' Grazia u l-għarajjes, imorru f'parti oħra tat-Torri fejn kienu qed jistennewhom il-imstednin għall-għerusija. Issa jidhöl Haggi Mulej flimkien ma' ġemgħa furbani li dlonk jiġru lura lejn il-moħba tagħhom qabel il-wasla ta' Angelica u Toni, li se jtiru bil-ferħ, issa jistqarru mħabbithom lil xulxin. F'ħakka t'għajn, Haggi jaqbes fuq Toni u b'daqqa fuq rasu, jittfġhu fl-art, mitluf minn sensih, filwaqt li l-furbani jorbtu ħalq Angelica u jaharbu biha. Fit-Torri jqu paniku sħiħ, u kulhadd jarma ruħu u jiġri biex isalva lill-għarusa u jaqbad lill-furbani.

IT-TIELET ATT

L-ewwel xena: Fil-Ħarem ta' Sinan, il-Paxà ta' Tripli.

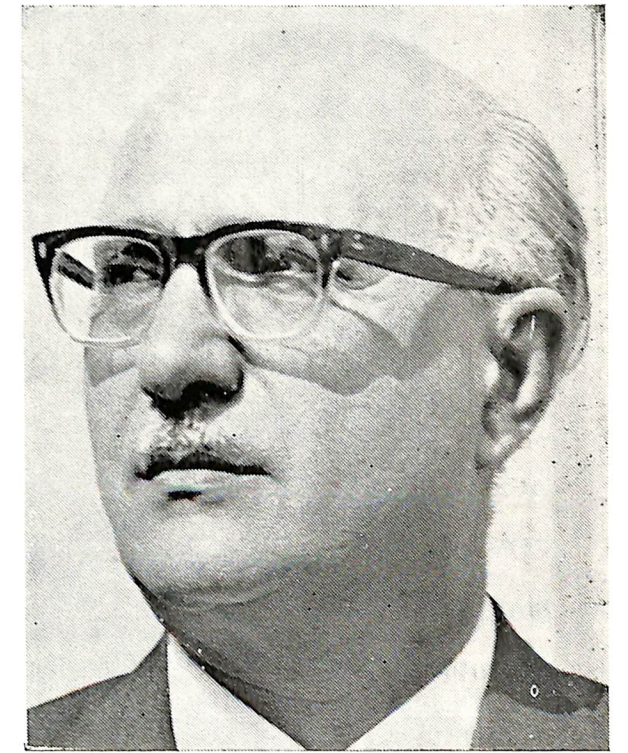
Angelica, minkejja l-lussu bla qies u l-imħabba ta' Sinan, ma tistax tinsa l-hemm tagħha. Filwaqt li Sinan jagħmel ħiltu kollha biex jiġbidha lejha, it-tfajla titolbu bla heda u bid-dmugħ f'għajnejha, biex jerga' jibgħa:ha lura għand l-għeżież tagħha f'Malta. Angelica u Assena, bint il-Paxà, ma jdumux ma jsiru ħbieb tal-qalb u meta jitfaċċa għal għarrieda Toni biex isalva lil Angelica, Assena, b'sogru li titef hajjitha, tgħin liż-żewġ maħbubin biex jaharbu.

It-tieni Xena: Kamra fit-Torri Cumbo

Malli terġa' lura f'darha, Angelica ssib li ommha kienet mietet qalbha maqsuma, ftit wara s-serqa tagħha minn Haggi. Issa Angelica bdiet tni bil-mod il-mod sakemm, mifnija min-niket, bl-ismijiet għeżież ta' ommha, ta' żewġha u ta' missierha fuq xofftejha, tieġu l-aħħar nifs ta' hajjitha, u tħalli lill-maħbubin tagħha mnikkta.



EDWIN RIZZO



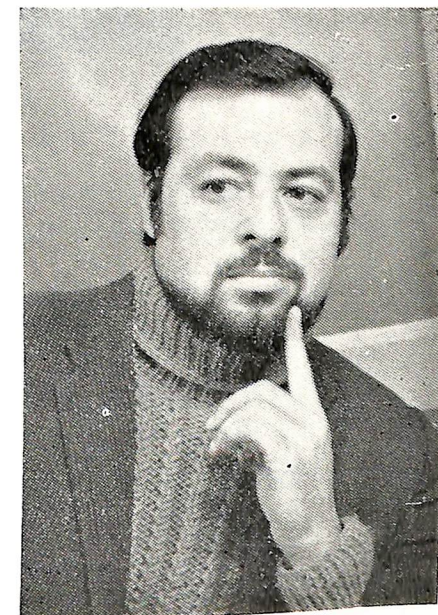
Librettist and Artistic Director V.M. PELLEGRINI



Costume researcher MARIA PISANI



JOHN VELLA BONDIN



FRANK GALEA

Corps de Ballet
LILLIAN ATTARD BALLET SCHOOL

ACT I

JOANNA ARRIGO	PATRICIA ATTARD KINGSWELL
ANNE CAVALLO	PATRICIA BORG OLIVIER

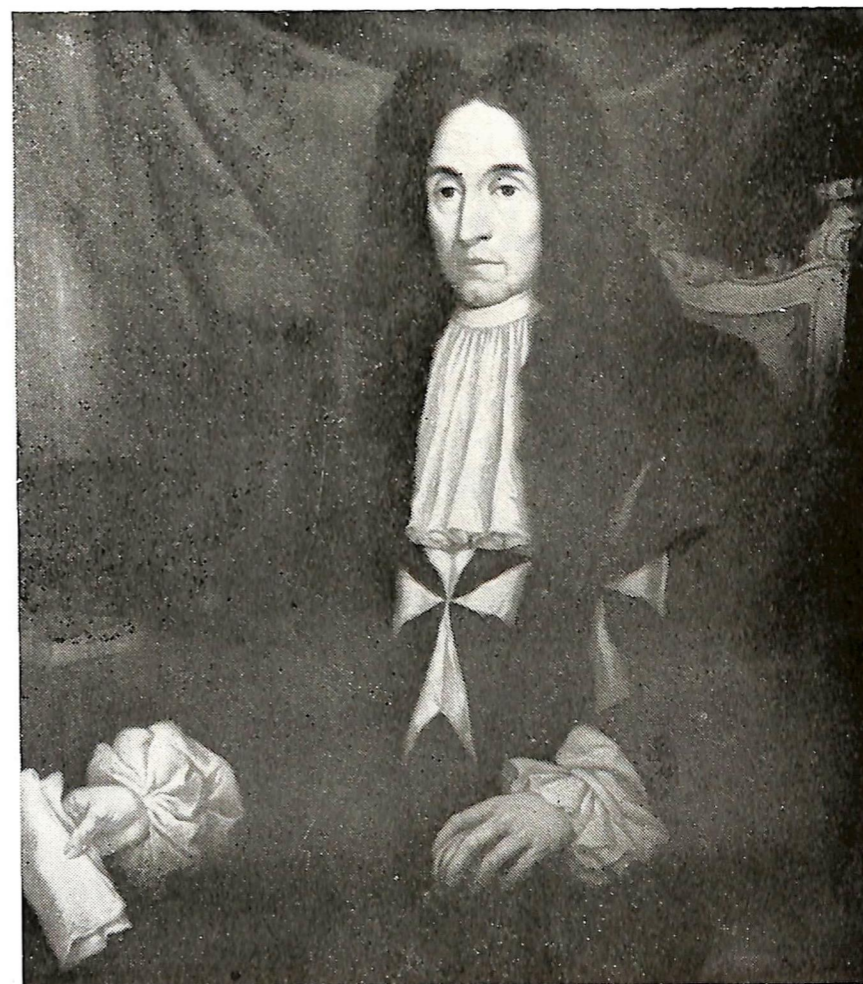
ACT II

AUDREY BONAVIA	JEANNETTE GALEA
ROMINA VASSALLO	MARIA PIA VELLA
MARIE JOSE' CUTAJAR	ANNE GERA
JENNIFER CAMILLERI	GILLIAN CAMILLERI
VICTORIA CUSCHIERI	ANNE CAVALLO
PATRICIA BORG OLIVIER	JOANNA ARRIGO
PATRICIA ATTARD KINGSWELL	MONIQUE FABRI

JULIE WORTHINGTON-EDRIDGE.

ACKNOWLEDGEMENTS ARE DUE TO:

The Manager 'De Porres Hall' — The Manager 'Corinthia Palace Hotel' — The Director 'Malta Cultural Institute' — The Reverend Mother Superior 'Daughters of the Sacred Heart' — Pianist Elizabeth DeDomenico for accompanying singers during rehearsals — The American Ambassador H.E. John I. Getz — The Edible Oil Refining Co. Ltd.



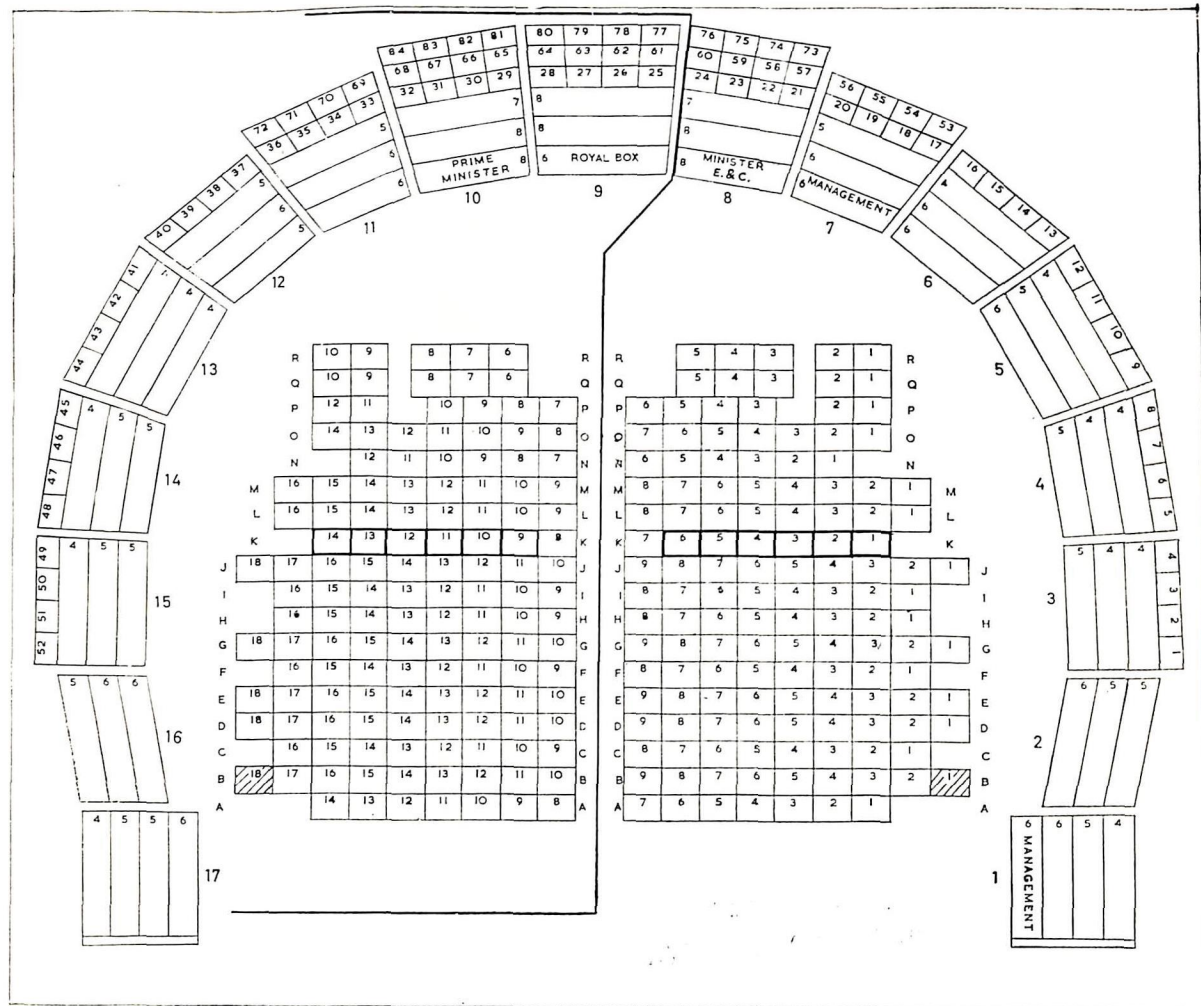
Antonio Manoel De Vilhena

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 for 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 to encourage 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, a living monument to his achievements, which keeps his memory fresh and glorious in all those that cultivate the Arts and all those who seek an honest recreation, as the Theatre's motto implies: "Ad honestatem populi oblectationem."



MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes and in the Gallery.

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.

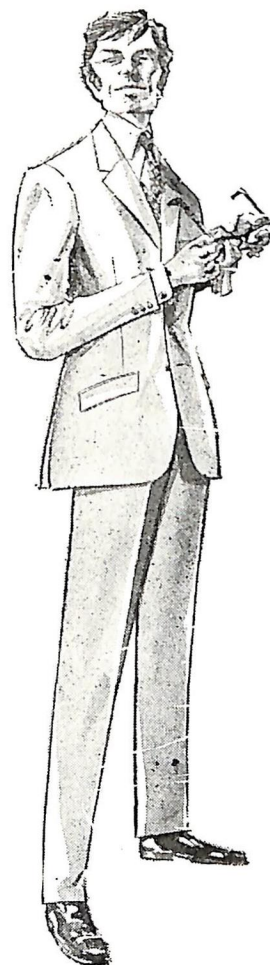
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