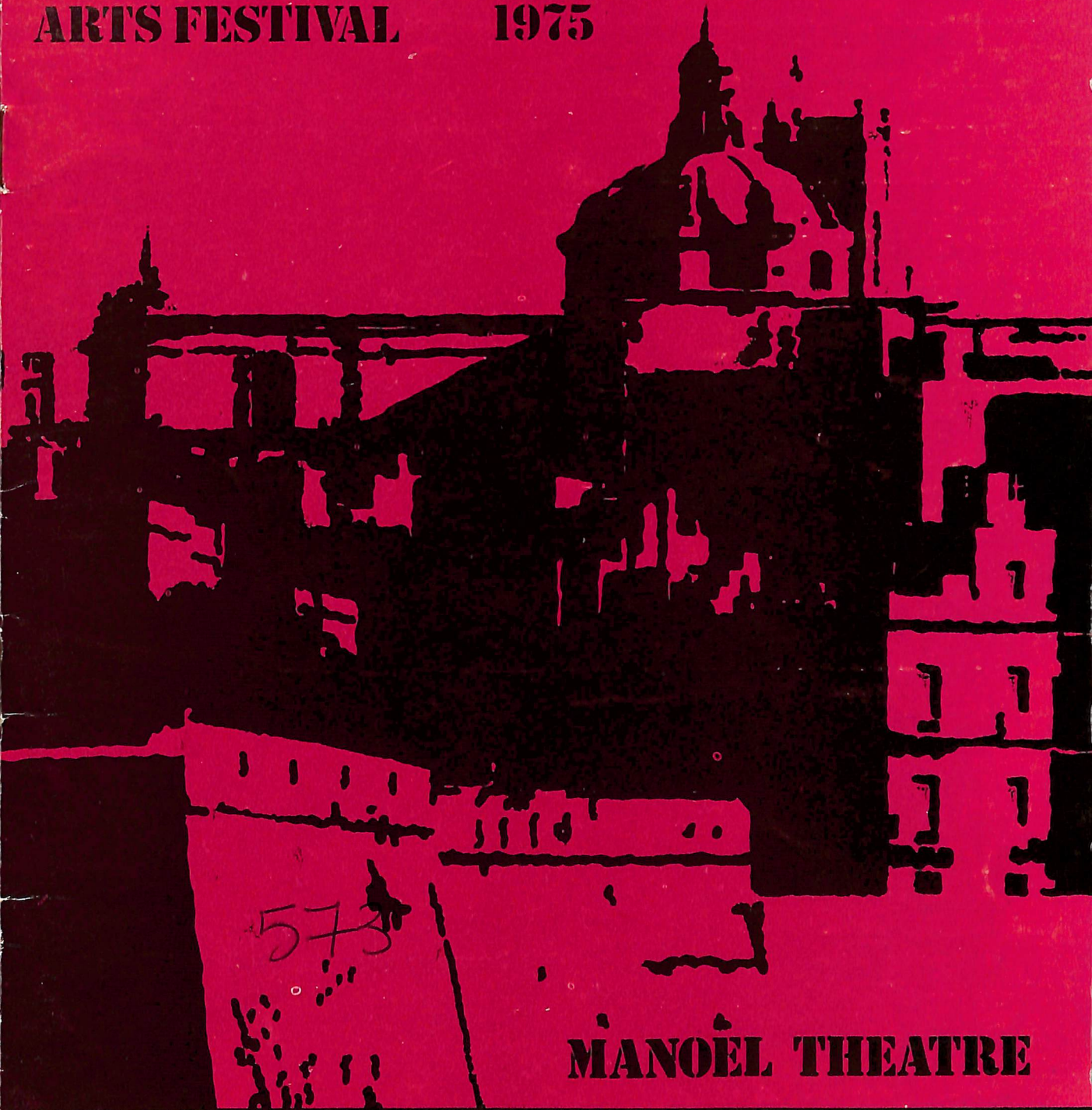


Ballet Deutsche Ballet.
14, 16, 17, 18 Dec 75.

**MALTA INTERNATIONAL
ARTS FESTIVAL 1975**



MANOËL THEATRE

The International Arts Festival 1975

is organised by the

Manoel Theatre Management Committee

on behalf of the Ministry of Education and Culture

Management Committee: Hon. President, G Muscat-Azzopardi

Chairman, A Agius Ferrante

Hon. Treasurer, Miss M L Bonnici, LRSM L.Mus.LCM FLCM

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MALTA INTERNATIONAL ARTS FESTIVAL 1975

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

THE EMBASSY OF THE FEDERAL REPUBLIC OF
GERMANY

presents

BALLET

by the

DEUTSCHE OPER BERLIN

GUEST STAR: PAOLO BORTOLUZZI

THIS IS THE 50th EVENT IN THE INTERNATIONAL ARTS FESTIVAL

*The Manoel Theatre
on Sunday 14 December at 6.30 pm
and Tuesday 16 December at 7.30 pm*

*A complete change of programme will be
presented*

*on Wednesday 17 December and
Thursday 18 December at 7.30 pm*



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PAOLO BORTOLUZZI *who is the*

GUEST STAR of the Deutsche Oper Berlin,

was born in Genova and began his studies of dancing with Ugo dell'Ara and Victor Gsovsky. He attracted excited attention at his first performance, in the Festival of Nervi.

With Maurice Bejart's company, 'Ballet of the Twentieth Century', he was an outstanding success in Ravel's 'Bolero', 'Romeo and Juliet' and Stravinsky's 'Fire Bird'

He performed frequently at the Scala in Milan, in Hamburg, and in the Deutsche Oper Berlin.

Subsequently he joined the Deutsche Oper Rhine in Düsseldorf.

Bortoluzzi eventually went to the United States, where he was engaged as star dancer with the American Ballet Theatre.

During that summer he was also the guest soloist at the first Hamburg Ballet Week, under the direction of John Neumeier.

ZDF (The Second German Television Station) made a film, directed by Manfred Graeter, in which Bortoluzzi interpreted the famous Nijinsky dancing 'L'Après Midi d'un Faune'.

Bortoluzzi has performed with many of the world's leading dancers.

His interpretations of classical roles apart, it is his 'original language of the body' which has captivated audiences everywhere.



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Heidrun Schwaarz
Lilo Herbeth*

*Renate Bär
Felicitas Binder
Charlotte Butler
Henriette Evelein
Lynda Forsythe
Maria Gisla
Jasmin Jenny
Karin Wäsch*

*Klaus Beelitz
Igor Kosak
Jean-Pierre Liégeoise
Michael Tietz*

*Gert Reinholm
Gudrun Leben
Rolf Riethausen
Johanna Kubis
Horst Bloch
Maskenbildner
Ursula Held*

*Dieter Bahr
Julio Guinez
Gerhard Kerscher
Alfonso Pinero
Roland Rasmussen
Jörg Schmalz
Karl-Heinz Wolf*

Goldschlager, Techniker

PROGRAMME

CONCERTO

SHOSTAKOVICH

The controversial Russian composer Dmitri Shostakovich, born 69 years ago, though most distinguished for his Symphonies, wrote two ballet suites and two piano concertos. It is the second of the latter which is the vehicle for the opening work of this ballet presentation. Happy, quick movements frame a lyrical andante of great tenderness and to this the two allegro movements stand in sharp contrast. The shape and nature of this composition with its sharp rhythm and swinging melodic passages form what has been described as 'the foundation for interpretation of dance in the form of a symphonic choreography'.

APOLLON MUSAGETE

STRAVINSKY

'Apollon Musagète' (Apollo, Leader of the Muses) is a ballet suite for strings composed by Stravinsky in 1928 and was introduced, with choreography by Adolph Bolm, in Washington that year. It consists of two tableaux. The first presents the birth of Apollo and the second, his inspiration of the Muses. The work opens quietly and slowly with a fluid ascending melody descriptive of Apollo's descent to earth. As goddesses and titans greet the young creature and teach it to breathe, walk and live, the tempo quickens and the rhythmic drive becomes more pronounced as Apollo dances in turn with Calliope (the epic Muse), Polyhymnia (the Muse of Sacred Poetry) and Terpsichore (Muse of Choral Song and Dance,... Pas d'action, pas de deux, Coda. In the sonorous conclusion Apollo leads the Muses to Parnassus.

INTERVAL

LAS HERMANAS

FRANK MARTIN

Musical Direction, Michael Heiss: Idea and Choreography, Kenneth MacMillan Costumes, Nicholas Gerogiadis

The dance created by Kenneth MacMillan to the concerto for harpsichord and orchestra composed by the Swiss-born Frank Martin, is similar in content to Federico Garcia Lorcas's 'Bernarda Albas House'. Five virgin daughters are held in prison by the despotic grip of a merciless, obstinate mother. No man comes to the circle of the sisters. Full of pain, they suppress their madness for men, their hysteria and the revolt against being virtually imprisoned. Only the eldest sister is desired by a fiancé. The youngest sister escapes over the wall and offers herself to the passionate lover of the elder sister. Betrayed by the envy of the others, she eventually chooses voluntary death and the ballet ends on the dramatic picture of the hanged girl.

L'APRES-MIDI D'UN FAUNE

DEBUSSY

Choreography according to Nijinsky

'L'Après midi d'une Faune' was one of the unforgettable performances of the great dancer, Nijinsky. Paolo Bortoluzzi, tonight's guest star, recreates the glorious epoch of the Diaghilev Ballet Russe by presenting the original choreography of the famous Nijinsky exactly as it was danced at the world première at the Theatre du Chatelet in Paris in May 1912.

3 AND 16

ARMBRUSTER

Helmut Baumann developed his ballet from the idea of three soloists 'opposed' to the group of sixteen dancers of which they were members. The soloists, emerging from the group, win their own individuality and find their own basis of communication. Harmony is disturbed by the aggressive intrusion of the crowd but, while keeping their own independence, the three merge again with the sixteen to provide a final act of liberation.

PATRONS ARE REMINDED THAT THE COMPANY WILL PRESENT A COMPLETE CHANGE OF PROGRAMME ON 17 - 18 DECEMBER



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THE MANOEL THEATRE

IT IS VARIOUSLY CLAIMED that the Manoel Theatre in Valletta, focal point of this International Arts Festival after the opening concerts in Mdina, is 'the third oldest theatre in Europe' and 'the oldest theatre in the Commonwealth'. However that may be, the fact is it dates back to the earlier decades of the eighteenth century, when the Grandmaster of the Knights of St John of that time, one Antonio Manoel de Vilhena, decided one March day of 1731 to build a public theatre — mostly out of his own pocket — 'for the honest recreation of the people', a purpose which is recorded to this day in a Latin inscription above the main entrance.

That there was a demand for such an institution was certain, for drama and opera had flourished — and continued to flourish — through all the years of the Sovereign Military Order's rule over the island. The vows of charity and chastity to which the Knights were committed did not prevent them from indulging in theatrical activities and it is on record that at the various Auberges (headquarters), and in the open, pageants, operas and dramatic offerings were put on by amateurs and professionals and a love for the theatre had spread through the population.

Grandmaster de Vilhena was no time waster and the building of the theatre started the very day the deed of transfer for the site was signed. In ten months the job was finished. The original interior, constructed entirely of wood, was similar in design to the Palermo theatre of that time and is generally believed to have been modelled on it, being semi-circular with straight sides projecting to the stage. There have, of course, been many alterations through the years, bringing the auditorium to its present effective oval shape.

Originally it was called, prosaically, 'Public Theatre'. Later it bore the title of 'Theatre Royal' but eventually and rightly, in 1866, in tribute to its founder, it became and has remained the Manoel Theatre.

The first night of all first nights was on 9 January 1732 with a presentation of 'Merope', a grand tragedy in the classic style, by Scippione Maffei. The setting was designed by Francois Moudion, who was the architect of the Order of St John, and it was played by the Knights.

The theatre was run by a Senior Knight of the Order, who bore the title of 'Protettore' and managed the house generally, approved each season's programme of plays (in the main lyric opera and French tragedy), acted as censor and dealt with 'difficulties' which arose from time to time betwixt impressario, performer and subscriber. Maltese playwrights and opera composers gradually earned their place alongside foreign authors and it was a Maltese — Nicolò Isouard, also known as Nicolò di Malta — who eventually became Commissioner (new name for Protettore) during the French occupation of Malta in the last two years of the eighteenth century.

Despite his great faith in the power of the stage Isouard was fighting a losing battle. For a time the theatre carried on notwithstanding the near starvation of the garrison and the besieged population, and 'despite the occasional shots from the Maltese mortars that passed over the roof of the building'. But there came the time when the players could no longer bear the strains of war as their dwindling wages proved insufficient for survival, let alone for the rigour of singing and acting. An amateur group, fired by the desire to keep up morale, took over and 'the show went on' until the siege was raised. But dark days followed for the Manoel.

With the arrival of the British the Theatre came to life again and throughout the first half of the nineteenth century there was a nine-months season of opera each year from September to May. There were nights of splendour, like the fourth of December 1838, when this jewel-box of a theatre shone in all its pristine glory when Queen Adelaide, widow of King William IV, came with cheers, anthems and a guard of honour to see a performance of 'Lucia di Lamermoor'.

Strangely it was the very prosperity of the latter years of the nineteenth century which brought the eclipse of the Manoel Theatre. The large garrison, the fleet, and an increasing number of tourists, rendered the theatre inadequate. In 1861 it became private property. With the proceeds of the sale a new Opera House was built and Grandmaster Antonio Manoel de Vilhena's little house fell into disuse. For a period it was a doss-house for beggars. And then, suddenly, some of the old glory returned when the Royal Opera House was destroyed by fire in 1873. Grand opera replaced the evicted beggars until the Opera House was reconstructed and then the once loved little place in Theatre Street looked to be on its deathbed. It served, fitfully, as dance hall and, in this century, as cinema.

But then, once more, the fate of the Opera House brought revival to the Manoel. The former was completely destroyed in the Second World War. Dreams of bringing the Manoel back to

life turned to reality when the Malta Government acquired the building in response to public appeals. Experts from Britain and Italy were called in and under their supervision and with loving care the delicate process of restoration was carried out by Maltese artisans.

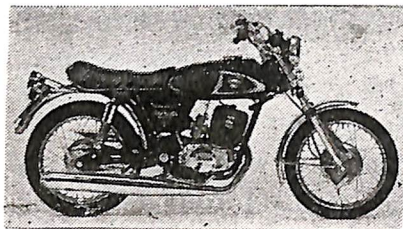
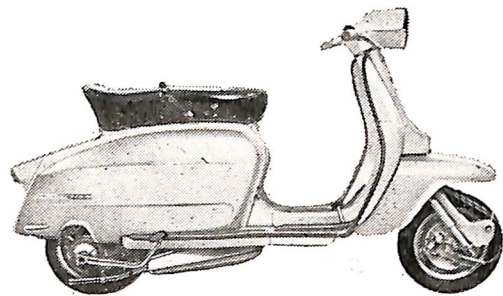
All sorts of technical improvements were made on stage and back stage, with the lighting and an enlarged orchestra pit. Comfortable stalls replaced the old wooden seats and there was a rearrangement of boxes. But, in particular, the once lovely decoration of the auditorium was restored from behind the grime and white wash and even paint which had for so long hidden the theatre's beauty. Inch by inch the great ceiling with its 22 carat gilding was restored; the dozens of tiny attractive panels and paintings which decorated the tiers of boxes were brought to life again. This jewel box of great warmth and beauty glowed with a radiance deeply moving to those who had seen their theatre in distress. More than two hundred thousand pounds sterling were spent on re-acquisition and restoration.

Came one splendid December night in 1960 and a grand opening performance — the famous Ballet Rambert company's presentation of 'Coppelia'. And on all sides there were gasps of delight as the audience walked in to find this new and shining jewel in Malta's national heritage.

'The Manoel' is now officially Malta's National Theatre. The duties of the early Protettores are now entrusted to a Management Committee who run the theatre on a non-profit basis. Under their guidance the theatre has maintained a very high standard. International celebrities who have graced its stage include the like of Yehudi Menuhin, Rostropovitch, Boris Christoff, Leon Goossens, Richter, the Berlin State Opera Ballet; Sir Donald Wolfitt, Margaret Rutherford, John Neville, Louis Kentner, Moura Lympany, John Ogdon, Ram Gopal and a host of others, to say nothing of a great deal of local talent including distinguished concerts by the Manoel Theatre's resident orchestra.

By the end of this International Arts Festival a whole gallery of famous names will have been added to those who have graced the Manoel — solo performers and companies from many nations taking part in this Festival organised for the Ministry of Education and Culture by the theatre's Management Committee whose only reward is the satisfaction of their devotion to the furtherance of that enterprise first created by Grandmaster Manoel de Vilhena 'for the honest recreation of the people'.

Victor Lewis.



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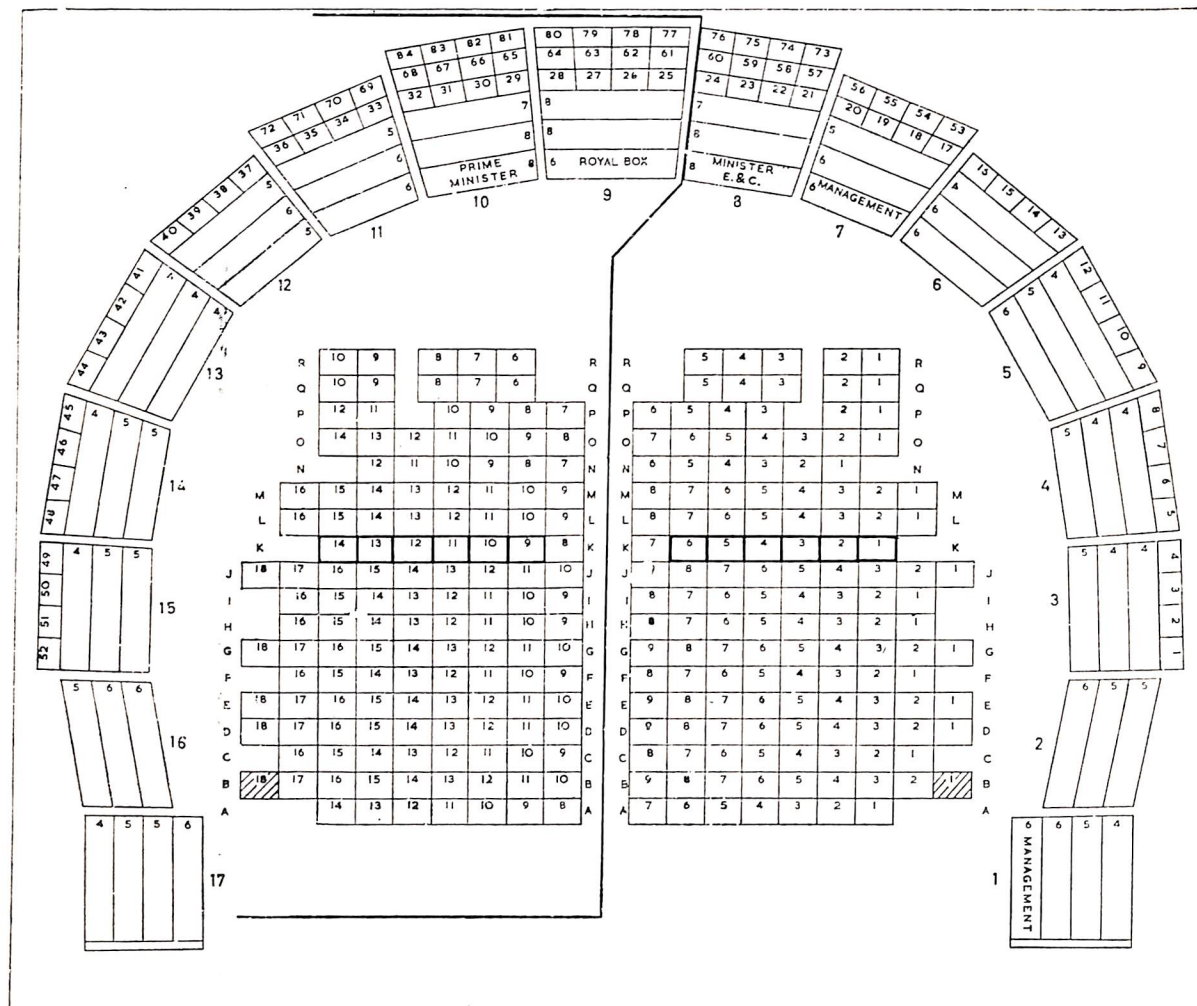
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MANOEL THEATRE BOOKING PLAN

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.

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