

*Opere Italiane.  
3rd to 11th Nov. 1975.*

**MALTA INTERNATIONAL  
ARTS FESTIVAL 1975**



56A

**MANOËL THEATRE**

The International Arts Festival 1975

is organised by the

Manoel Theatre Management Committee

on behalf of the Ministry of Education and Culture

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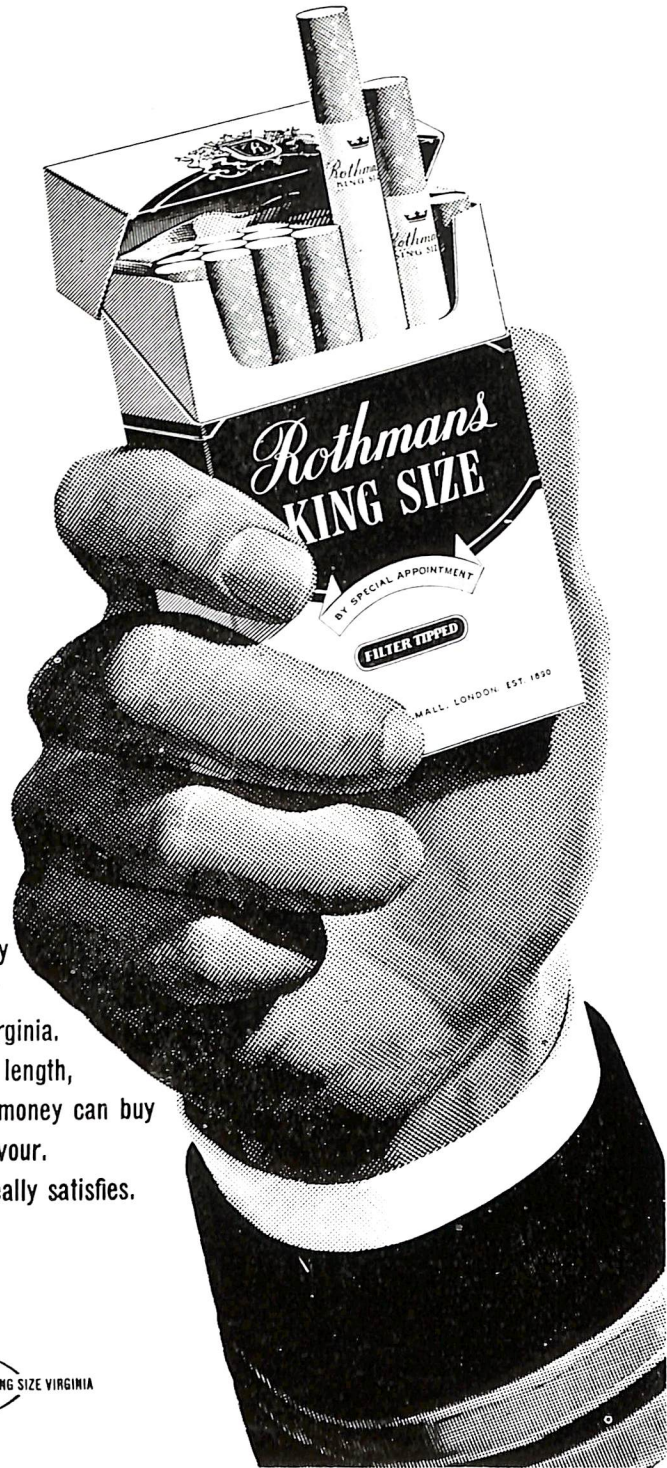
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**LA DANZA DELLE LIBELLULE**

**Lehar / Lombardo**

**DONNE VIENNESI**

**Franz Lehar**

**PAESE DEI CAMPANELLI**

**Lombardo / Ranzato**

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*Andrea Montuschi* Attore *Fano Galofaro*  
*Maria Ricci*

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 ALESSANDRO GALLUZZI — VIVIANA LARICE — PAOLO MENEGOLLI — ANNAMARIA  
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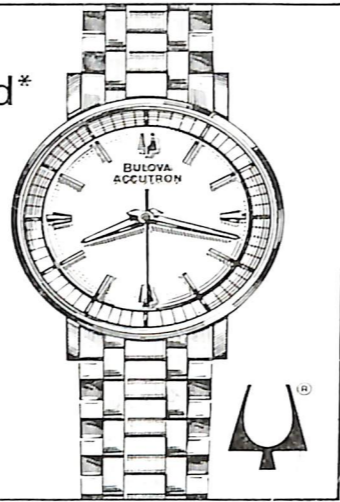
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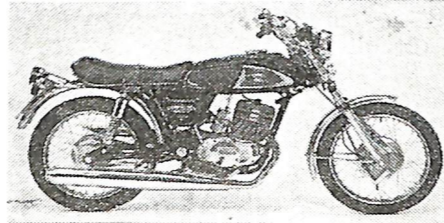
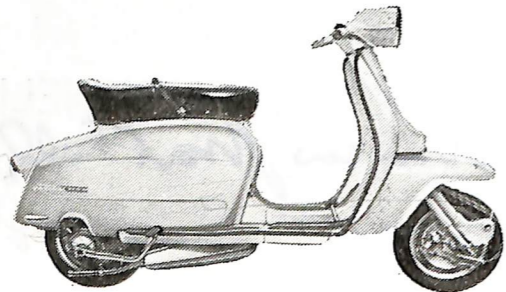
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MONDAY 3 NOVEMBER, at 7.30 and SUNDAY 9 NOVEMBER at 4 p.m.

# CIN CI LA'

Operetta in tre atti di

**CARLO LOMBARDO e VIRGILIO RANZATO**

Personaggi

Interpreti

*Cin-Ci-La'*

**LILIANA CHIARI**

*Myosotis*

**MARIA RICCI**

*Ciclamino*

**ALESSANDRO GALLUZZI**

*Petit Gris*

**ALVARO ALVISI**

*Il Principe Fon-Ky*

**FRANCO FERRARI**

*Blum*

**ANTONIO DE VICO**

*Il regista*

**PAOLO MENEGOLLI**

*Una mousme*

**ANNAMARIA MORELLO**

L'azione si svolge a Macao.

*QUADRI E DANZE: Le Cinesine — Le Rose — Il Giardino dei Fiori*

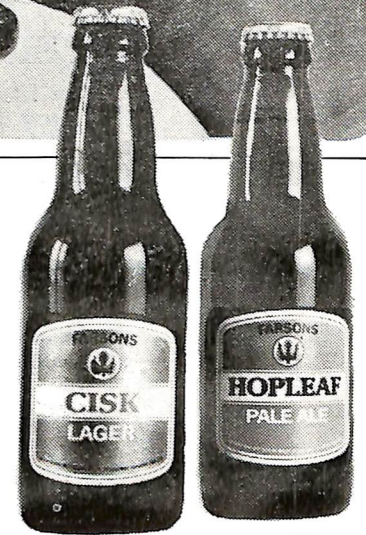
— *Il Film — Le Lanterne*

## THE STORY

The inhabitants of Macao are distressed by the fact that young, timid Princess Myosotis and her cousin Prince Ciclamino, who are engaged to be married, are both so reluctant to give up the dreams of their childhood. Funchi, the Princess' father, decides to put the apathetic couple in the hands of a beautiful French film-star, Cin-Ci-La', who has just arrived in Macao, accompanied by her manager, Petit-Gris' who is in love with her. Cin-ci-La's love lessons to Ciclanino provoke Petit-Gris' jealousy. But soon Princess Myosotis is ready to forget her dolls and her dreams to marry Prince Ciclamino and at this good news there is great rejoicing in all Macao.



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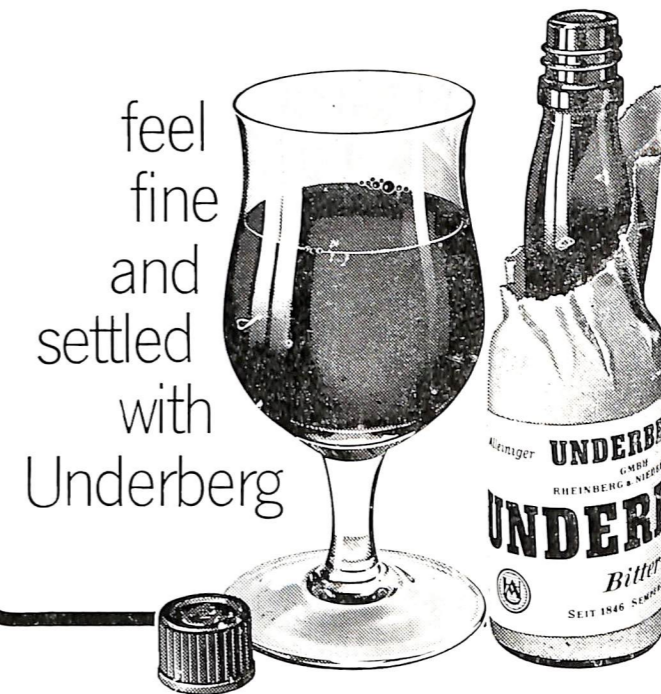
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## LA VEDOVA ALLEGRA

Operetta in tre atti — Musica di FRANZ LEHAR

Personaggi

*Anna Glavari*  
*Conte Danilo*  
*Niegus*  
*Barone Zeta*  
*Camillo de Rossillon*  
*Valencienne*  
*Conte Kromoff*  
*Contessa Bogdanovich*  
*Conte Bogdanovich*  
*Olga*  
*Visconte Cascada*  
*Saint Brioche*  
*De Villery*

Interpreti

*AMANDA DI TULLIO*  
*FRANCO ARTIOLI*  
*ALVARO ALVISI*  
*FRANCO FERRARI*  
*ALESSANDRO GALLUZZI*  
*MARIA RICCI*  
*ANTONIO DE VICO*  
*VIVIANA LARICE*  
*PAOLO MENEGOLLI*  
*ANNAMARIA MORELLO*  
*VITTORIO BORANI*  
*FANO GALAFARO*  
*ANDREA MONTUSCHI*

L'Azione si svolge a Parigi.

1° Atto: All'Ambasciata del Pontevedro a Parigi. 2° Atto: Nel Giardino della Villa di Anna Glavari. 3° Atto: A 'Chez Maxim'.

*QUADRI E DANZE: Le Sirene — La Vilja — Chez Maxim — Il Grande Valzer.*

### THE STORY

The King of Monrovia is afraid that Anna Glavari, a rich and charming widow, might marry a foreigner and as a consequence her fabulous fortune would be withdrawn from the Bank of her country, so he sends an order to the Chancellor of his Embassy in Paris, Niegus, to do everything in his power to persuade Anna to marry one of her compatriots. After many headaches and heartaches, Niegus succeeds in bringing together the Embassy's Secretary, Count Danilo, and the rich widow, thus rekindling an old flame. The couple avow their mutual love and decide to get married and so, the Bank of Monrovia is saved from ruin.

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# DANZA DELLE LIBELLULE

Operetta in tre atti di  
FRANZ LEHAR e CARLO LOMBARDO

*Personaggi*

*Tutu'*  
*Elena*  
*Carlotta*  
*Bouquet Blum*  
*Piper*  
*Pommery*  
*Gratin*  
*Duca Carlo di Nancy*  
*Un inviato*  
*Un maggiordomo*

*Interpreti*

*LILIANA CHIARI*  
*AMANDA DI TULLIO*  
*VIVIANA LARICE*  
*ALVARO ALVISI*  
*FRANCO FERRARI*  
*PAOLO MENEGOLLI*  
*ANTONIO DE VICO*  
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L'Azione si svolge in Scozia

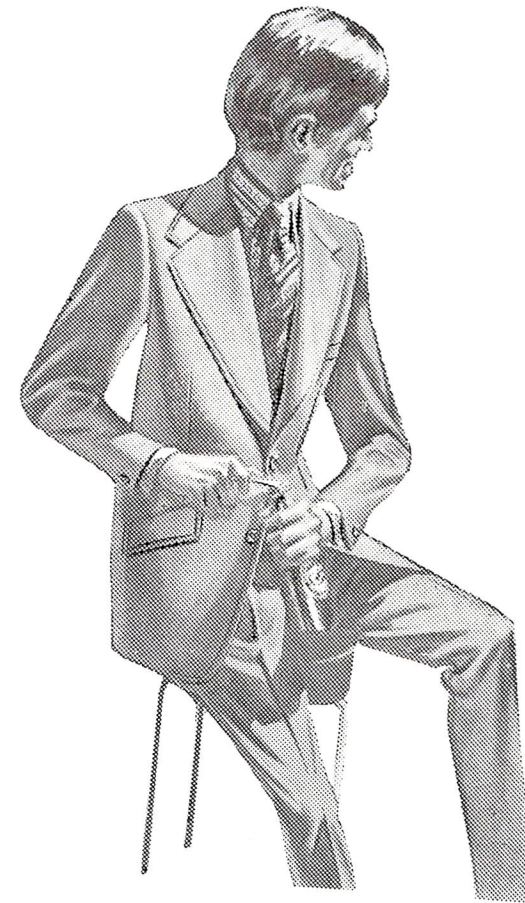
QUADRI E DANZE: *Le Pattinatrici* — *L'Olimpo* — *Les Gigolettes* —  
*Paris Champagne.*

## THE STORY

The old duchy of Nancy, in Scotland, has been bought by a rich man, a certain Mr. Piper, who decides to hold a feast in the castle he has just acquired. Carlo, a handsome and mysterious young man, who has been living for some time at the "Hotel du Park" in the little village at the foot of the castle, is turned out of the hotel by the owner, the beautiful Tutù Gratin, who is furious at the coldness with which he reciprocates her love. Later, Carlo is caught in the park and is brought before Mr. Piper and his fiancée Elena. When Piper learns that Carlo is the legitimate heir of Nancy, he asks him to stay and take part, as Adonis, in the choreographic performance he is preparing for the feast, whilst Elena interprets the part of Venus. Carlo and Elena soon find out that they are made for each other, and when the Tribunal declares Carlo as the sole possessor of the duchy and the castle of Nancy, he asks Elena to become his wife.

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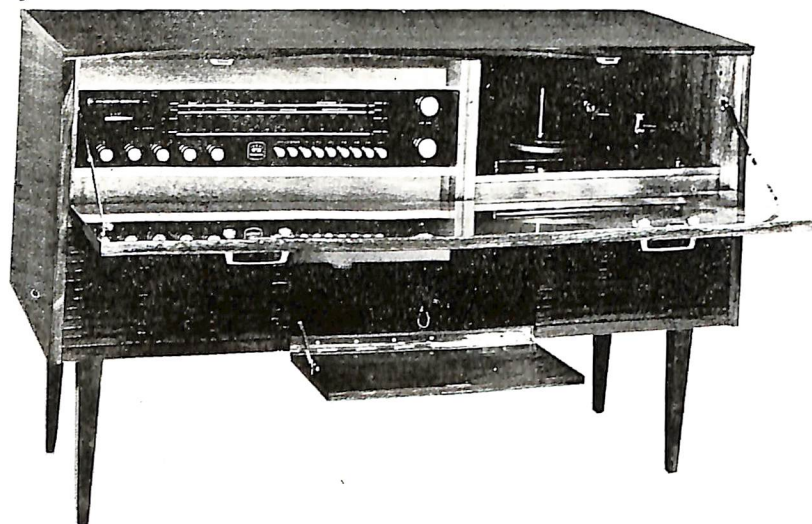
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THURSDAY 6 NOVEMBER, at 7.30 p.m.

# DONNE VIENNESI

Operetta in due atti — Musica di FRANZ LEHAR

*Personaggi*

*Interpreti*

*Giannetta*

*LILIANA CHIARI*

*Willy Brand*

*ALVARO ALVISI*

*Clara*

*MARIA RICCI*

*Filippo*

*FRANCO ARTIOLI*

*La suocera*

*VIVIANA LARICE*

*Megledin*

*FRANCO FERRARI*

*Gedeone*

*PAOLO MENEGOLLI*

*Il giudice*

*ANTONIO DE VICO*

*Fini*

*ANNAMARIA MORELLO*

*Lini*

*MURIEL ROBSON*

*Tini*

*CLAIRE THOMAS*

*1° invitato*

*ANDREA MONTUSCHI*

*2° invitato*

*FANO GALAFARO*

*3° invitato*

*VITTORIO BORANI*

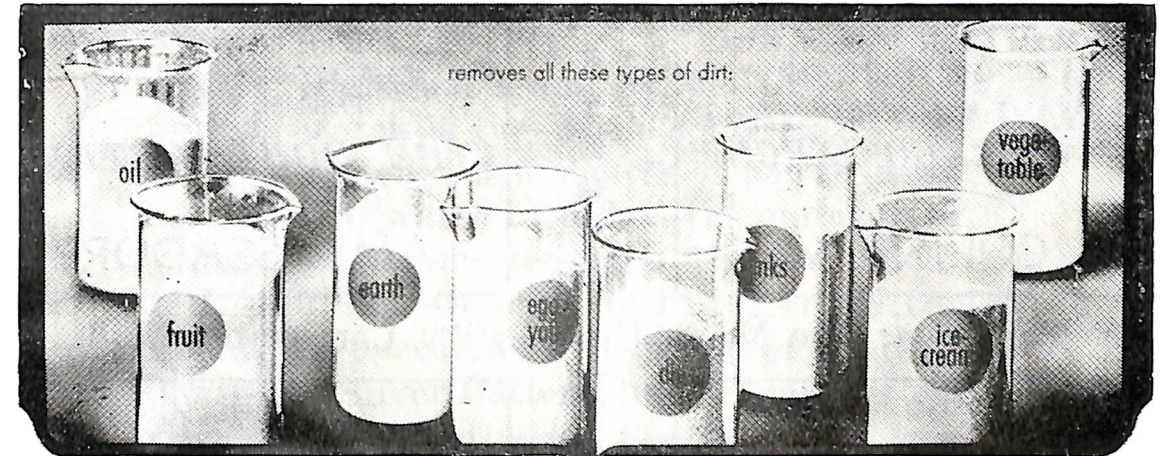
## THE STORY

Clara and Willibald Brand, a pianist, are in love and promise each other eternal faith. Brand goes to America and Clara's mother, to end her daughter's infatuation and marry her to another, gives the news that Brand died during the voyage. Clara is now free to marry Filippo, but exactly on the day of their marriage, Willibald comes to life again and such a happening disrupts the newly married couple's honeymoon. Other complications ensue, but to find a solution to this impasse, Willibald is promised 12,000 florins for a declaration that he had married an American girl. Clara capitulates and Willibald can now marry Giannetta who is in love with him and to whom he had also promised marriage.

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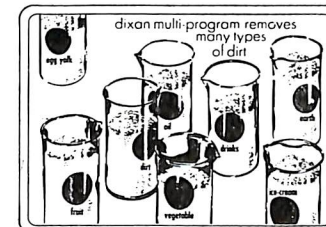


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CHARLTON HESTON KAREN BLACK GEORGE KENNEDY <b>COLISEUM</b> <b>"AIRPORT 1975"</b> at the		JACK NICHOLSON FAYE DUNAWAY JOHN HUSTON <b>"CHINATOWN"</b> at the <b>AMBASSADOR</b>

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FRIDAY 7 NOVEMBER and MONDAY 10 NOVEMBER at 7.30 p.m.

## IL PAESE DEI CAMPANELLI

Operetta in 2 tempi di LOMBARDO e RANZATO

*Personaggi*

**Bombon**

**Nela**

**La gaffe**

**Hans**

**Attanasio**

**Pomerania**

**Tarquinio**

**Basilio**

**Tom**

**John**

**Nansen**

**Ethel**

*Interpreti*

**LILIANA CHIARI**

**MARIA RICCI**

**ALVARO ALVISI**

**FRANCO ARTIOLI**

**FRANCO FERRARI**

**VIVIANA LARICE**

**PAOLO MENEGOLLI**

**ANTONIO DE VICO**

**ANDREA MONTUSCHI**

**FANO GALAFARO**

**VITTORIO BORANI**

**ANNAMARIA MORELLO**

L'Azione si svolge nel Paese dei Campanelli.

QUADRI E DANZE: *Le Lattaie — Le Violette —  
I Cadetti — Le Inglesine.*

### THE STORY

Once upon a time, there was a sweet little village in Holland, in which all the houses had a miniature belfry on their roofs and every time a village girl betrayed her husband or her fiancée, the little bells pealed out. One fine day, a battleship entered the harbour of this village and the cadets lost no time to go ashore and start courting the fishermen's wives. This caused a lot of trouble in the once tranquil village; but when the battleship leaves the harbour, peace returns again in the charming "Village of the Bells".

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TUESDAY 11 NOVEMBER at 7.30 p.m.

# LA PRINCIPESSA DELLA CZARDA

Operetta in 3 atti — Musica di E. KALMAN

Personaggi

Interpreti

*Silva Varescu*  
*Principe Edwino Carlo*  
*Conte Boni Canscianu*  
*Contessina Stasi*  
*Il Prinape di*  
*Lippert-Weylersheim*  
*Principessa Anilde*  
*Fery di Kereskes*  
*Von Szereny*  
*Tenente Rohusdorff*  
*Kiss, notaio*  
*Julisko*  
*L'Ambasciatore McGregory*  
*Un maggiordomo*  
*Un invitato*

*AMANDA DI TULLIO*  
*FRANCO ARTIOLI*  
*ALVARO ALVISI*  
*LILIANA CHIARI*  
  
*PAOLO MENEGOLLI*  
*VIVIANA LARICE*  
*FRANCO FERRARI*  
*ALESSANDRO GALLUZZI*  
*ANTONIO DE VICO*  
*ANDREA MONTUSCHI*  
*ANNAMARIA MORELLO*  
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*FANO GALAFARO*  
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1° Atto: All'Orpheum Varietè di Budapest. 2° Atto: Al Palazzo di Lipert — -  
Weylersheim a Vienna. 3° Atto: In un Grand Hotel di Vienna.

QUADRI E DANZE: *Le Ungheresi* — *Orpheum's Girls* — *Marcia Musicale*.

## THE STORY

Sylva Varescu, a fascinating chanteuse known as the "Princess of the Czarda" has all the titled and rich young men of Budapest after her, but she is deeply in love with a young Austrian Prince, Edwino of Weylersheim, who, all of a sudden, has to return to Vienna, to obey his father's orders. Broken-hearted Sylva learns from Count Boni, one of Edwino's friends that her lover was engaged to Princess Stasi. To avenge herself, she persuades Boni to accompany her, feigning he was her husband, to a feast held at Edwino's Palace. But in the end she finds that the young Prince is still faithful to her and his father gives his consent to their marriage. At the same time Count Boni and Princess Stasi announce their engagement.

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# FESTIVAL DIARY FOR NOVEMBER

- 14 to 16. The MALTA AMATEUR DRAMATIC CLUB will  
present the play, THE CURIOUS SAVAGE (in English)  
by John Patrick MALTA*
- 17. BENEDETTO MAZZACURATI (Cello) and  
VAIRA FOGOLA (Pianoforte) in a DUO RECITAL  
ITALY*
- 21 to 23. The MALTA THEATRICAL COMPANY presents a  
Maltese play, 'F'DAR HADDIEHOR MALTA*
- 24 to 25. ROB VAN REIJN WITH HIS DUMB  
SHOW HOLLAND*
- 27. ORCHESTRAL CONCERT (Manoel Theatre  
Orchestra)  
Soloist: CONNIE SULTANA (Pianoforte) MALTA*
- 28. ORCHESTRA DA CAMERA OF SOFIA  
(Details to be announced later) BULGARIA*
- 29. (until 7 December) CARL CLOPET PRODUCTIONS  
will present TWO ENGLISH PLAYS GREAT BRITAIN  
(Details to be announced)*

# 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

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DECEMBER EVENTS will include an ARMENIAN QUARTET, the GERMAN STATE BALLET, a recital by a distinguished FRENCH PIANIST and a play in Maltese by the Manoel Theatre Dramatic Group.

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 between impresario, 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 Napoleon's siege of Valletta 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 'L'ucia 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 whitewash 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 Goosens, 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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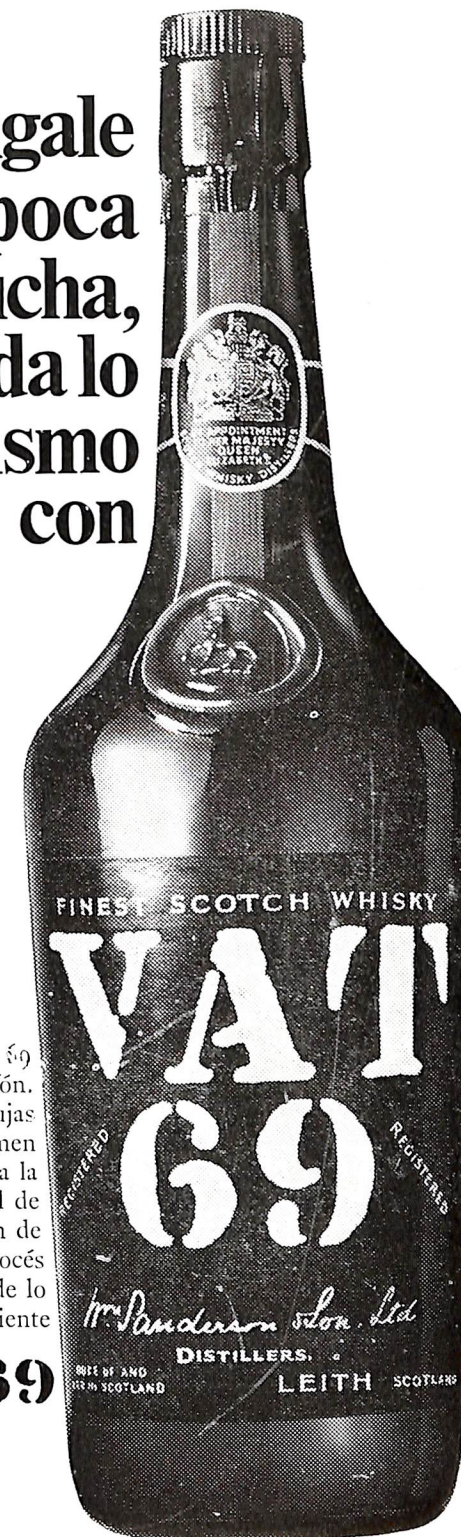
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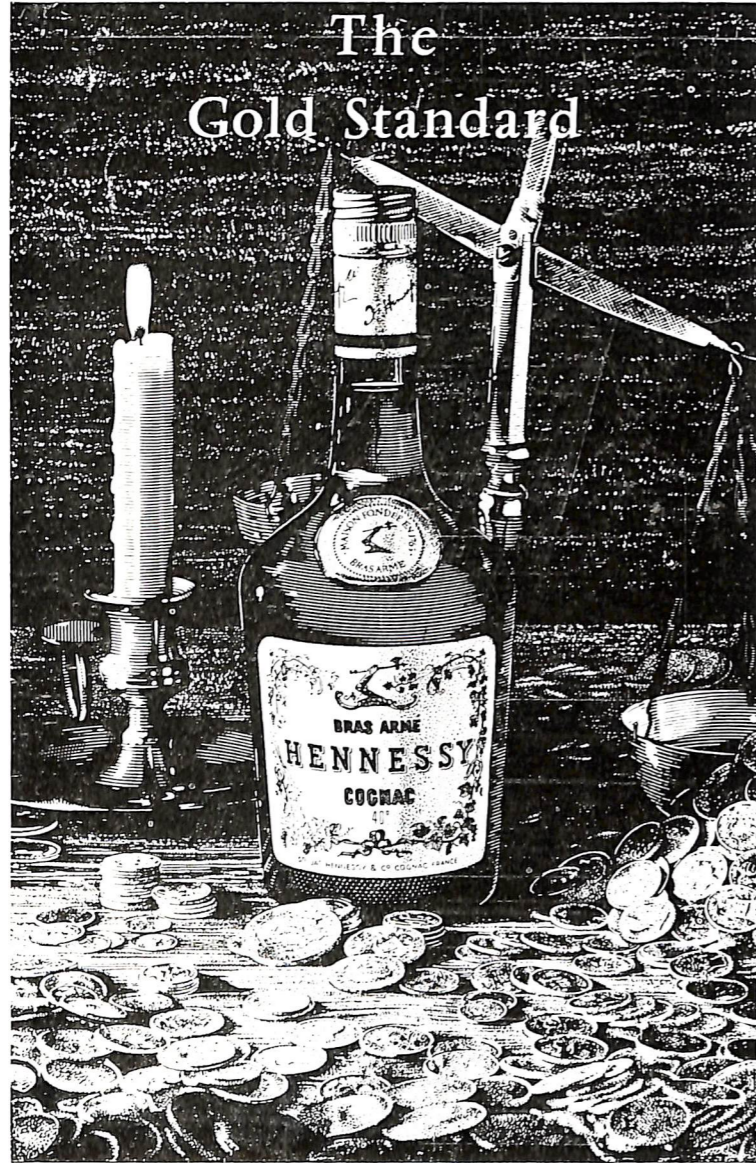
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