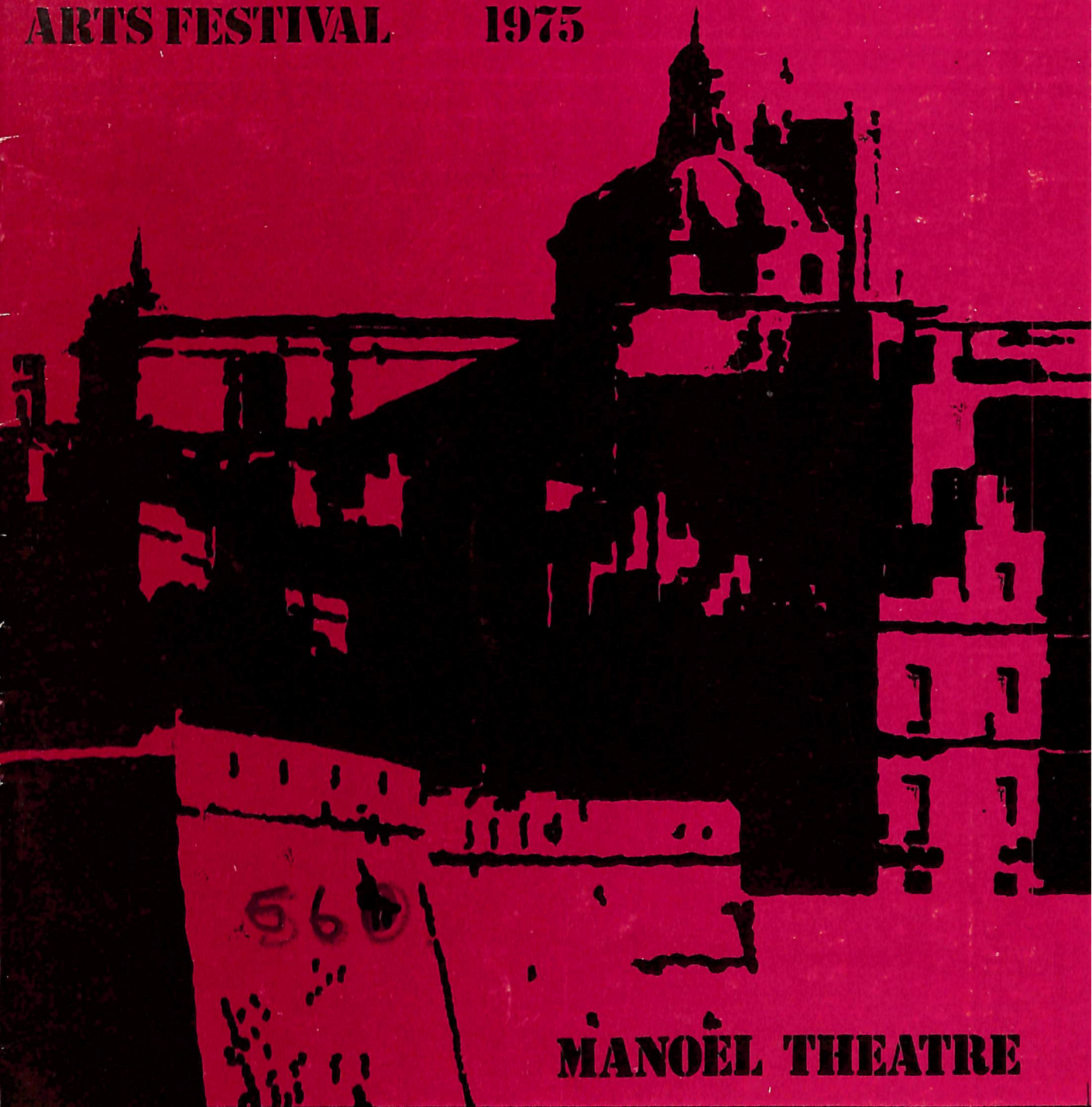


Pianist Milton Kaye
2/11/75

**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

Consultants: Richard England, Michael Ellul and

Victor Castillo

Festival Director of Publicity: Victor Lewis FIPR (Tel 73912)

Programme cover design by Richard England.



The Friendly Way to Fly



Air Malta flies, from London, Manchester, Amsterdam, Brussels, Paris, Rome, Frankfurt and Tripoli.

Air Malta's crew are an experienced international group. Pilots come from Britain, Scandinavia and Pakistan. Cabin Crews are exclusively Maltese, some of whom have already had many years flying experience, and all of whom are ready to give you a traditionally warm Maltese welcome as soon as you step aboard.

AIRMALTA 

LONDON—BIRMINGHAM—MANCHESTER—ROME—PARIS—FRANKFUPT—TRIPOLI

MAYFAIR HOLIDAYS

THE INEXPENSIVE WAY TO VISIT
LONDON

IN COMFORT FROM £M56 FOR ONE WEEK

Including return air fare, accommodation with breakfast, and coach transfers.

ALL FLIGHTS ARE BY AIRMALTA

UNTOURS also offer you

A comprehensive travel service to all parts of the world.

APEX fares to U.K., U.S.A., and Canada with Insurance against cancellation.

And a major concession in Travel Insurance — a comprehensive cover with no restrictions on PRE-EXISTING PHYSICAL DEFECT OR INFIRMITY.

Programmes, bookings and information from:

UNTOURS LIMITED

WORKERS' MEMORIAL BUILDING
OLD BAKERY STREET, VALLETTA.
TEL: 23640 — 24451 — 21966

BRANCH OFFICE
66, TOWER ROAD, SLIEMA.
TEL: 36477 — 36478

MALTA INTERNATIONAL ARTS FESTIVAL 1975

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

*THE EMBASSY OF THE UNITED STATES
OF AMERICA*

presents

THE DISTINGUISHED PIANIST

**MILTON
KAYE**

IN AN UNIQUE RECITAL OF AMERICAN MUSIC

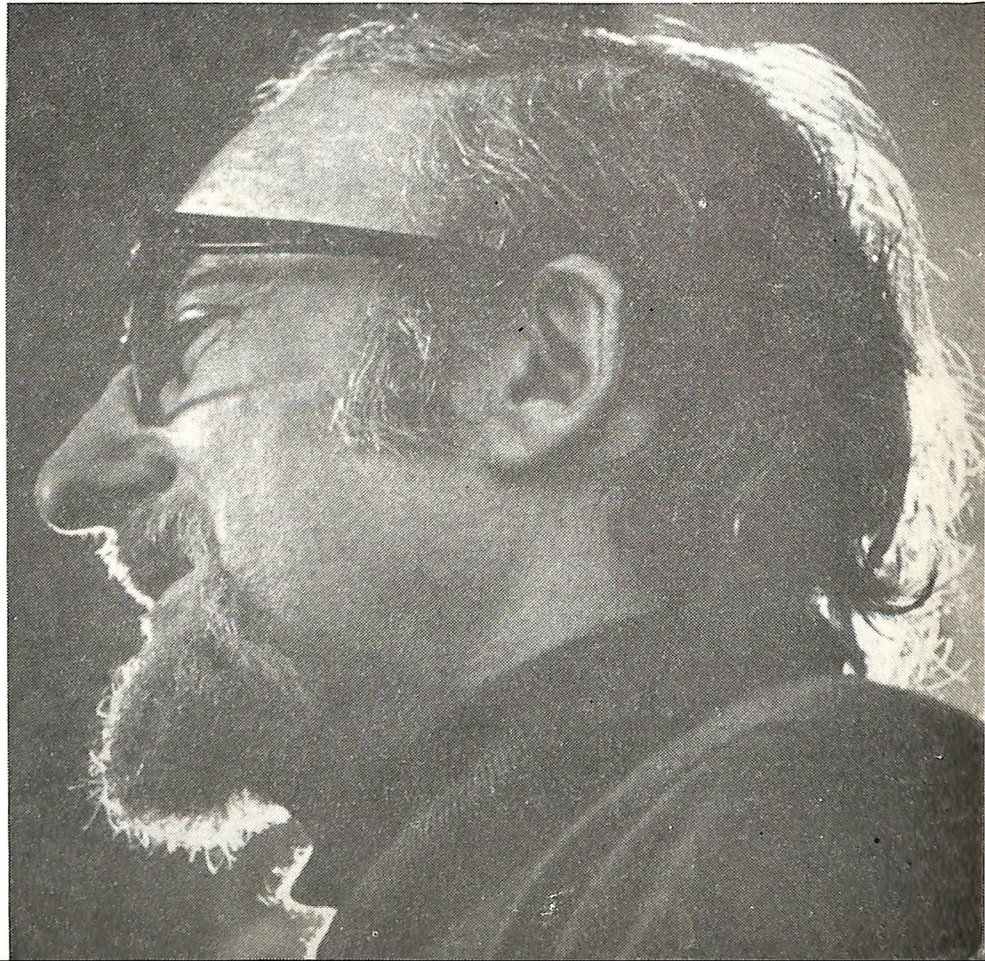
THIS IS THE 19th EVENT IN THE INTERNATIONAL ARTS FESTIVAL

*The Manoel Theatre
Sunday 2 November 1975
at 7.30 pm.*



MILTON KAYE

MILTON KAYE is the American Concert Pianist Extraordinary, equally at home with Bach and Tom Turpin, Chopin and Confrey, Liszt and 'Luckey' Roberts, Ravel and Ragtime, Gershwin and Gottschalk, Beethoven and Boogie-Woogie. A classically trained pianist, with outstanding technique and infectious bravura, his recitals literally take their audiences into his confidence with a warm dialogue — not by any means to be mistaken for patter — which creates an atmosphere of most pleasant intimacy.



The programme he is presenting on this Festival night is an all-American one and might fairly be described as an illustrated history of modern American music from 1870 until the day before yesterday.

Milton Kaye believes music can be a means of communication which brings people closer, and his method of presenting his own recitals, in which he is able to deliver his conversational observations in English, German or Italian, certainly creates a 'friendliness'. It has appeal for serious music lovers as well as less sophisticated listeners.

MAN OF MANY PARTS

Milton Kaye, for the record, is a B.A. and an M.A. (Columbia University), holds the Education Diploma of the School of Education, New York University; obtained full scholarship in piano and composition at the Juilliard Graduate School, and in conducting at the National Orchestral Association.

He has been the piano soloist with the New York Philharmonic, the Philadelphia Symphony Orchestra, and the NBC Symphony of the Air, as well as being the Wallenstein Sinfonietta staff soloist for seven years over the Mutual Broadcasting System.

In 1944 he toured North Africa and Italy as pianist for the great Jascha Heifetz and has been pianist for him in making records and on radio networks. He has been pianist, composer and arranger for recordings by the Virtuosi Piano Quartet.

As a composer Milton Kaye has written background music scores for drama programmes on radio and television. In 1967 he wrote the complete score, songs and background material for the Jackie Gleason Hour (television) called "The Politician". Silver Burdett commissioned him to write more than fifty songs for 'Music for Living', a graded elementary school series; he was composer and lyricist for 'Eleven Choruses for Treble Voices' and composed two piano books for young people.

Milton Kaye has so far recorded four albums, two of them covering the Classic Rags of Joe Lamb, a third called 'Ragtime at the Rosebud' and a fourth being the music of Zez Confrey.

PROGRAMME

Since it is Milton Kaye's custom
to engage in informal talk
during his recital, no
programme notes on the works
he will play are here given

|||||

Le Bananier

Le Banjo

L. M. GOTTSCHALK

1829-1869

Sonatina

Spirited: Spiritual: Minuet: Finale

MORTON GOULD

1913-

|||||

Three Preludes

GEORGE GERSHWIN

1898-1937

Harlem Rag

TOM TURPIN

1873-1922

|||||

Pastime Rags. Nos 4 & 2

ARTIE MATTHEWS

1888-1959

The Cascade

The Entertainer

SCOTT JOPLIN

1868-1917

Maple Leaf Rag.

INTERVAL

Pork and Beans

Snowy Morning Blues

C. LUCKEY ROBERTS

1893-1968

|||||

Carolina Shout

JAMES P. JOHNSON

1895-1955

Bohemia

Arctic Sunset

JOSEPH LAMB

1887-1960

|||||

Kitten on the Keys

Valse Mirage

My Pet

Dizzy Fingers

ZEZ CONFREY

1885-1971

COMING EVENTS

*From Monday 3 November till
11 November*

THE COMPAGNIA ITALIANA DI OPERETTE
presents a series of SIX OPERETTAS.

ITALY

From Friday 14 November till Sunday 16th.

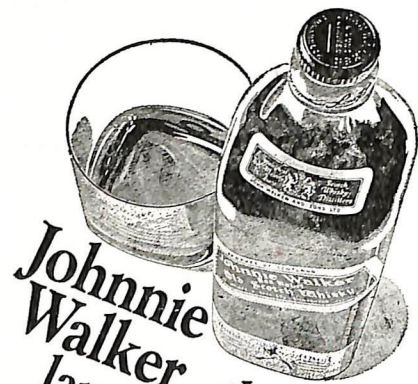
THE MALTA AMATEUR DRAMATIC CLUB
presents the John Patrick play
'THE CURIOUS SAVAGE' (in English).

MALTA

Monday 17 November.

A duo recital by Cellist **BENEDETTO**
MAZZACURATI *and Pianist* **VAIRA FOGOLA.**

ITALY



**Johnnie Walker...the world's
largest selling
scotch whisky**



Born 1820 - still going strong

Sole Agents:—

Capt. A. Caruana Limited, Kingsway, Valletta

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 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 '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 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.

Australla
Bulgaria
Czechoslovakia
Denmark
France
Germany
Holland
India
Israel
Italy
Malta
Roumania
(Bucharest)
Spain
United Kingdom
U.S.A.
Venezuela

