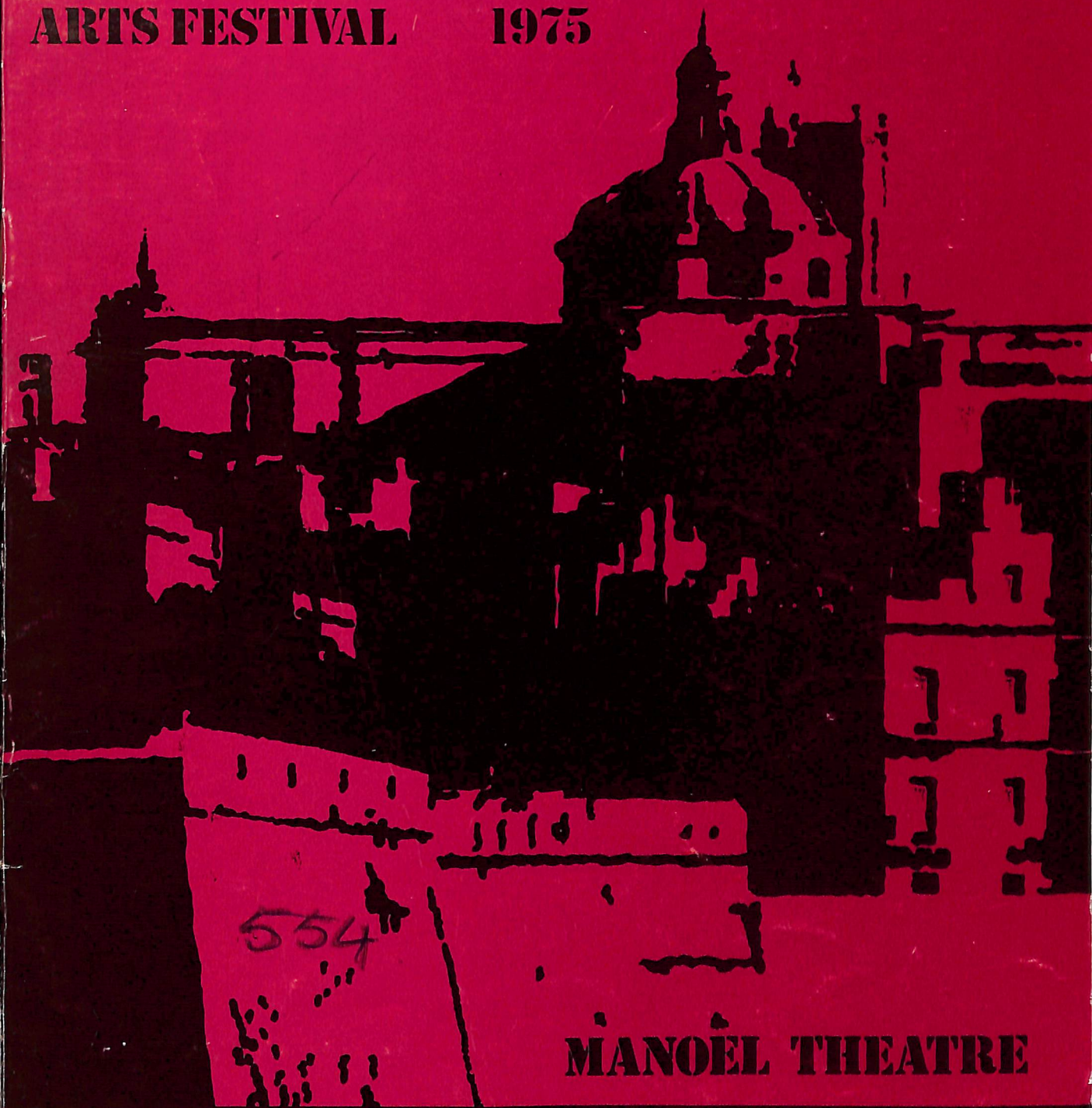


Piano and Violin Recital  
16/10/75

**MALTA INTERNATIONAL  
ARTS FESTIVAL 1975**



554

**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

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

Programme cover design by Richard England.



# The Friendly Way to Fly

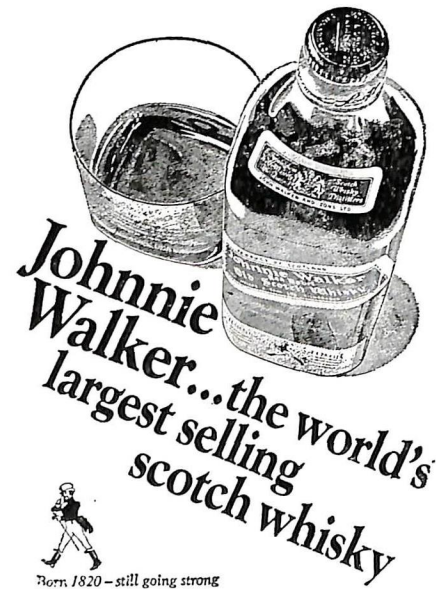


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## INTERNATIONAL ARTS FESTIVAL 1975

*THE MANOEL THEATRE MANAGEMENT COMMITTEE*

*with the co-operation of*

*THE GOVERNMENT OF AUSTRALIA*

*present a*

### RECITAL FOR VIOLIN AND PIANO

*by the distinguished Australian players*

**BERYL  
KIMBER**

and

**CLEMENS  
LESKE**

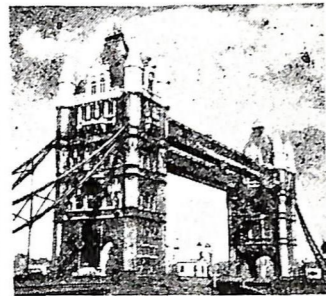
VIOLIN

PIANO

THIS IS THE TENTH CONCERT IN THE INTERNATIONAL ARTS FESTIVAL

*Manoel Theatre  
Thursday 16 October 1975  
at 7.30 p.m.*





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## BERYL KIMBER

ONE of the finest violinists Australia has produced, Beryl Kimber is, in private life, the wife of Clemens Leske. Based on London she developed a distinguished concert career. In her 12 years abroad she appeared with such eminent conductors as Sir John Barbirolli, Walter Suskind, Sir Adrian Boult, Sir Malcolm Sargent. Her recital tours have ranged from the Soviet Union to France, Belgium, Switzerland, Britain and South East Asia.

She made her debut at 17 with the Melbourne Symphony Orchestra, won a concerto competition and went to London to enter the Royal Academy of Music on a British Council Scholarship. There she won every prize open to her and made her London debut in 1950.

In 1958 she won a Diploma of First Distinction at the Tchaikovsky Competitions in Moscow, as one of the eight finalists. She was invited to attend the masterclasses of the great David Oistrakh and made three tours in the Soviet Union, including recitals in Moscow.

## CLEMENS LESKE

CLEMENS Leske is one of Australia's best pianists, and a frequent performer with Australia's symphony orchestras and in solo and chamber music recitals. He has made three overseas tours which included concerts in the USA and many parts of Europe.

Born in Australia — his family had migrated from Poland — he studied at Melbourne University under Sir Bernard Heinze, in Paris under Marcel Ciampi and in Lucerne with Edwin Fischer.

In Australia he teaches pianoforte in the University of Adelaide and is, in fact, one of the country's outstanding teachers. He has appeared as soloist and chamber music player in all of Adelaide's Festivals of Art, in several Australia-wide tours for the Australian Broadcasting Commission, as concerto soloist in their summer festivals and celebrity series and is a frequent performer on radio and television.



# PROGRAMME

## SONATA IN A. OP 47. FOR VIOLIN AND PIANO

Adagio sostenuto — Presto: Andante con variazioni:  
Finale — Presto

*Composed in 1803 in Beethoven's middle period, the Krentzes Sonata has three large movements written in the virtuoso style that marks the Waldstein and Appassionata sonatas of the same period.*

*The dedicatee, the famous French violinist Rudolf Krentzer, apparently never played the sonata and it was finally introduced to the public by the violinist Bridgetower. With the 'Spring' sonata it retains its place as equal favourite amongst Beethoven's ten sonatas.*

**BEETHOVEN**

1770 - 1827

*He married Dvorak's daughter and shares Dvorak's musical ideals — consolation in nature and love of his country's musical heritage.*

---

## ROMANCE. FOR VIOLIN AND PIANO

**PAGANINI**

1772 - 1840

*This is a simple, beautiful love song in the Neapolitan style*

---

## SCHERZO NO 3 IN G SHARP MINOR OP 39. FOR PIANO SOLO

**CHOPIN**

1810 - 1849

*Of his four scherzos, this one encompasses best of all the broad spectrum of moods — of nobility, tenderness, pathos — that Chopin loves to portray.*

---

## TAMBOURIN CHINOIS. FOR VIOLIN AND PIANO

**KREISLER**

1875 - 1962

*Born in Vienna in 1875, Kreisler came to be recognised as the foremost violinist of his time. He was also active as a composer of original pieces and transcriptions. Two of his operettas had performances in New York, where he lived in retirement until his death in 1962.*

---

## FEUX D'ARTIFICE. FOR PIANO SOLO

**DEBUSSY**

1862 - 1918

*A virtuoso piece of masterly impressionism — evoking images of a fireworks display such as one sees in Paris at night on Bastille Day.*

---

## SONATA IN A. FOR VIOLIN AND PIANO

**FRANCK**

1822 - 1890

*Allegretto ben moderato: Allegro:  
Recitativo — Fantasia: Allegretto poco mosso  
Although he was born in Liège, Belgium, Cesar Franck went to live in Paris at an early age and lived there until his death, and is considered to be part of the French musical stream. His music is remarkable for its romantic idealism, imaginative harmonic colouring and rich sound textures, all reminiscent of the 'Germanic' style as opposed to the 'Frenchness' of the music of Debussy.*

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## INTERVAL

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## LOVE SONG. FOR VIOLIN AND PIANO

## BURLESQUE. FOR VIOLIN AND PIANO

**SUK**

1874 - 1935

*Suk was born in Southern Bohemia and grew up in the strong traditions of musical culture of this nation.*

# THE MANOEL THEATRE

**I**T 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 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.*

# OCTOBER FESTIVAL DIARY

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18. The Manoel Theatre Orchestra,  
The Chorus Melitensis,  
Catherine Gauci Azzopardi, Andrew Sapiano,  
Joe Vella Bondin and Joe Fenech in  
A CONCERT VERSION OF VERDI'S 'ERNANI' MALTA
- 20 — 21 *Tel Aviv's unique Mime*  
SAMY MOLCHO ISRAEL
- 22 *Prague's popular string instrumentalists,*  
FOERSTER TRIO CZECHOSLOVAKIA
- 24 — 25 *The brilliant choral group singing everything  
from medieval music to jazz,*  
THE SCHOLARS GREAT BRITAIN
- 27 — *A Clarinet Recital by*  
AURELIAN-OCTAV POPA RUMANIA



**Australia**

**Bulgaria**

**Czechoslovakia**

**Denmark**

**France**

**Germany**

**Holland**

**India**

**Israel**

**Italy**

**Malta**

**Roumania  
(Bucharest)**

**Spain**

**United Kingdom**

**U.S.A.**

**Venezuela**

