

Genn u l'Iskri L-Jakwi.  
23id to 25th Jan. 1976.

**MALTA INTERNATIONAL  
ARTS FESTIVAL 1975**



580

**MANOEL 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 PIPR (Tel. 73912)

Programme cover design by Richard England.

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**Monsieur Rochas**

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### Dinner Dancing

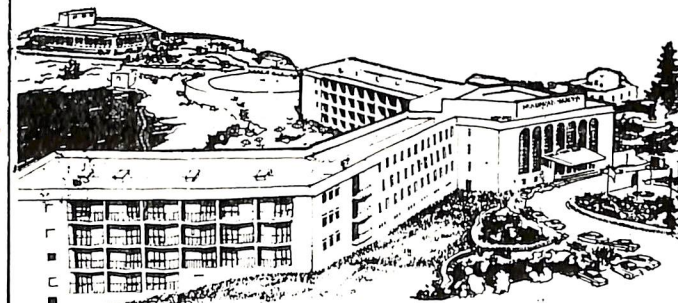
Every Wednesday and Saturday  
in the Mediterranean Room  
Music by the Black Sorrows

### Afternoon Teas

Daily in the Grapevine  
between 4 and 5.30 p.m.

### Tamarisk Bar

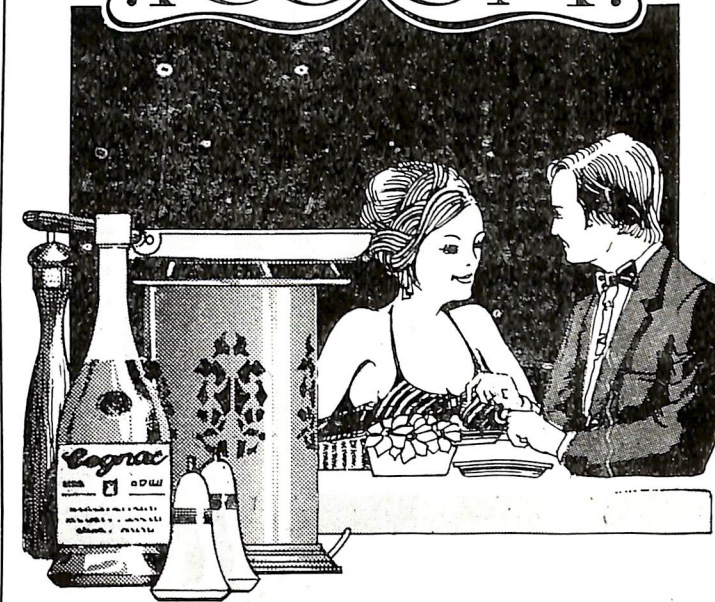
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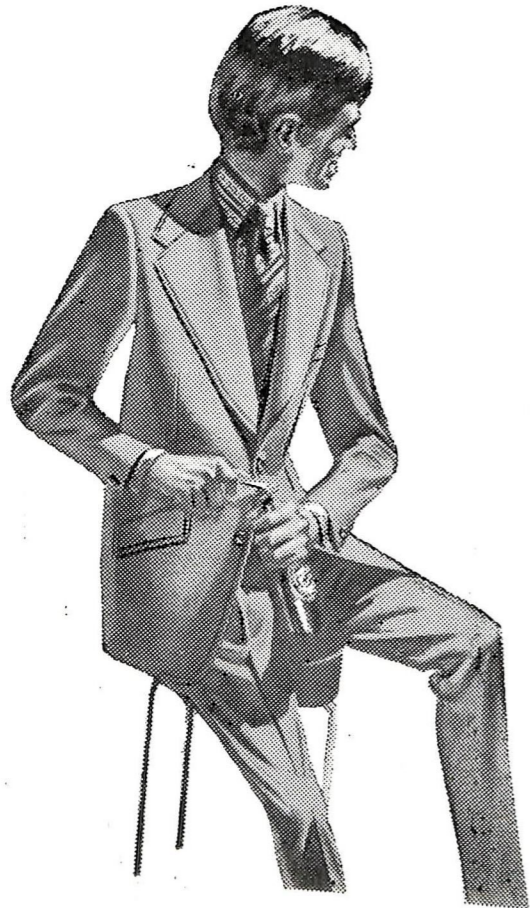


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**MALTA INTERNATIONAL ARTS FESTIVAL 1975**

MALTA TALENT ARTISTES

Tippresenta

**"L-IBEN L-IEHOR"**

*(L-Altro Figlio)*

f'att wiehed

u

**"GENN"**

*(Berretto a Sonagli)*

f'zewg atti

ta'

LUIGI PIRANDELLO

maqlubin ghall-Malti minn

VICTOR APAP

**FIT-TEATRU MANOEL**

Nhar it-23, 24, u 25 ta' Jannar, 1976.

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A handwritten signature in blue ink, appearing to be 'Joe Fenech', written in a cursive style.



JOE FENECH beda l-karriera teatrali tiegħu fil-qasam tal-prosa Taljana fl-1952, u għalhekk ma damx ma sab opportunità li jinterpreta parti f'att uniku ta' Luigi Pirandello—"La Patenta", meta giet ipprezentata mill-Compagnia Filodrammatica Carlo Goldoni fl-1953. Minn dak iż-żmien huwa beda jinteressà ruħu f'dan l-awtur kbir tat-teatru u meta fl-1954 gie mogħti 'scholarship' biex imur jistudja l-letteratura taljana fl-Università ta' Perugia, approftta ruħu billi attenda għal 'lectures' fuq l-istess Pirandello mian professuri magħrufa.

Meta fl-1969 il-Kumpanija Maleth ipprezentat *Così e' (sempara)* — xogħol ewlieni ta' Pirandello, għall-ewwel darba f'Malta, Joe kien fdat bid-direzzjoni. F'din il-produzzjoni huwa għaraf joħloq bilanċ tajjeb bejn is-sitwazzjonijiet traġiċi u dawk komiċi, kif ukoll li joħloq atmosfera enigmatica u li joħroġ karattri nċiži tajjeb.

Fuq kollox nistgħu ngħidu li JOE FENECH huwa awtorità fi produzzjonijiet ta' l-epoka fejn għandhom x'jaqsmu kostumi, xenarju u arredament tal-palk.

Joe jinsisti li xogħlijiet bħal ta' Luigi Pirandello għandhom jiġu pprezentati dejjem fiż-żmien li fih inkitbu.

## "L-IBEN L-IEHOR"

Jieħdu sehem:

MARAGRAZIA  
NINFAROSA  
ROCCO TRUPIA  
TABIB  
JACO SPINA  
TINO LIGRECI  
MARASSUNTA  
TUZZA LA DIA  
MARINESE

*J. Mahoney* JOSEPHINE MAHONEY  
*P. Mahoney* PATRICIA MAHONEY  
*Tony Cassar Darien* TONY CASSAR DARIEN  
*Joe Zammit Cordina* JOE ZAMMIT CORDINA  
*Paulu Bugeja* PAWLU BUGEJA  
*John Dimech* JOHN DIMECH  
*Lina Galea* LINA GALEA  
*Mary C. Camilleri* MARY C. CAMILLERI  
*Mary Ripard* MARY RIPARD

L-azzjoni ssir fir-raħal ċkejken ta' Farnia, fi Sqallija.

Żmien 1900.

### Għall-MALTA TALENT ARTISTES

Direttur tal-Palk

Ass. Direttur tal-Palk

Suggeritur

Xenarju ta'

Irtokk

Kostumi

'Hair Styling'

Box Office

*G. Farrugia* GEJTU FARRUGIA  
*Frans Coleiro* FRANS COLEIRO  
*Joe Soler* JOE SOLER  
*Toni Demicoli* TONI DEMICOLI  
*Paulu Bugeja* PAWLU BUGEJA  
*Maria Pisani* MARIA PISANI  
*Valerie's Saloon* VALERIE'S SALOON  
ANNA ZAMMIT

Ikun hemm żewġ intervalli ta' 15-il minuta l-wieħed.

## "GENN"

Jieħdu sehem:

CIAMPA, skrivan

IS-SINJURA BEATRICE FIORICA

SINJURA ASSUNTA LA BELLA, ommha

FIFI' LA BELLA, ħu Beatrice

ID-DELEGAT SPANO'

IS-SARACINA, rigattiera

FANA, qaddejja tas-Sinjura

NINA, mart zagħżugħa ta' Ciampa

*Johnny Navarro*  
JOHNNY NAVARRO

*Mary Ann Scerri* MARY ANN SCERRI

*Lina Galea* LINA GALEA

*Tony Cassar Darien* TONY CASSAR DARIEN

*Joe Zammit Cordina* JOE ZAMMIT CORDINA

*Josephine Mahoney* JOSEPHINE MAHONEY

*Mary C. Camilleri* MARY C. CAMILLERI

*Patricia Mahoney* PATRICIA MAHONEY

L-azzjoni ssir fid-dar tas-Sinjura Fiorica, go belt ċkejna fil-qalba ta' Sqallija.

Żmien: 1912.

### Għat-TEATRU MANOEL —

Box Office Clerk

Dwal

Xenarju mibni minn

MARTHESE VASSALLO

VANNI LAUS

EMM. DALLI, FRANZ MIFSUD,  
JOE AZZOPARDI

Il-mobbli ġew gentilment mislufa minn E. GINGELL LITTLEJOHN.



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## 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 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 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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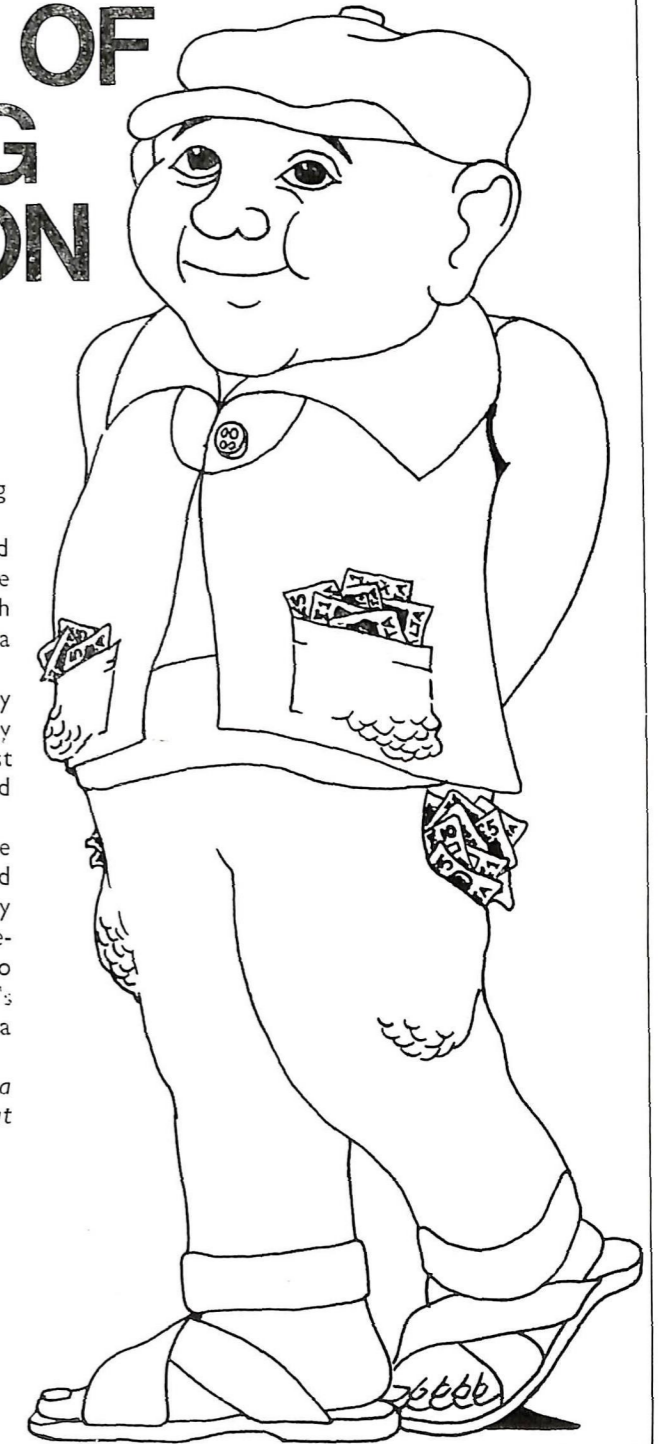
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## FORTHCOMING EVENTS

MANOEL THEATRE DRAMA GROUG — *MA KENITX TIGIEĠA* —  
Thursday, 5th and Friday, 6th, at 7.00 p.m., Saturday, 7th, at 7.30 p.m.  
and Sunday, 8th February, 1976, at 6.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE — *PIANO RECITAL  
BY VALENTIN PROCZYNSKI* — Monday, 9th February, at 7.30 p.m.

MANOEL THEATRE MANAGEMENT COMMITTEE and BRITISH  
COUNCIL — *A RECITAL OF MUSIC BY PIANISTS DAVID WARD*  
and *NOEL SKINNER* — Monday, 16th February, 1976, at 7.30 p.m.

MALTA THEATRICAL COMPANY — *DAWL FIT-TIEQA* —  
Friday, 27th at 7.00 p.m., Saturday, 28th, at 7.00 p.m., Sunday, 29th  
February, 1976, at 6.30 p.m.



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