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**THE MINISTRY OF LABOUR,  
CULTURE AND WELFARE**

**THE MANOEL THEATRE  
MANAGEMENT COMMITTEE**

*in association with*

**THE ISTITUTO ITALIANO DI CULTURA  
*and***

**THE CATHEDRAL CHAPTER**

*present*

**VERDI'S MESSA DA REQUIEM**

*by the*

**MANOEL THEATRE ORCHESTRA**

*Leader:* GEORGE SPITERI

*with the participation of*

**THE MANOEL THEATRE CHOIR**

**THE ASSOCIAZIONE POLIFONICA DI NAPOLI**

*and*

*SOLOISTS:* Soprano  
Mezzo Soprano  
Tenor  
Basso

AUREA GOMEZ  
GIUSEPPINA DALLEMOLLE  
GIANFRANCO PASTINE  
AURIO TOMICIC

**Conductor:** OTTAVIO ZIINO — THURSDAY, 31st JULY 1980

**Conductor:** JOSEPH SAMMUT — FRIDAY, 1st AUGUST 1980

AT ST. JOHN'S CO-CATHEDRAL

## ST. JOHN'S CO-CATHEDRAL CHURCH

The Co-Cathedral of St. John the Baptist, originally the Conventual Church of the Knights Hospitaller of Malta, was built between the years 1573 and 1577 on the design of the Maltese famous architect Girolamo Cassar. The adjacent Oratory of the Decollation and the Sacristies, as well as the two-storeyed buildings on either side of the Church were erected in the 17th century. The Church-Museum was inaugurated in 1965.

The plan of the vast Temple, dedicated to the Patron of the Hospitallers Order, is very simple — a large nave with an aisle on each side. It contains seven chapels pertaining to seven different Langues of the Order, namely those of Castille, Aragon and Auvergne on the Epistle side, and those of Germany, Italy, France and Provence on the Gospel side. Two other chapels, that of the Blessed Sacrament and that of the Holy Relics, known also as the Anglo - Bavarian chapel, stand on the right and left side of the apse respectively.

The barrel-shaped vault of the Church, divided into six sections, representing the Precursor's life, was painted directly on stone by the famous artist Mattia Preti, the "Calabrese", one of the best painters of the Italian Seicento

On every side, carved walls, marble and bronze statues, beautiful paintings and silver works adorn the Temple. Undoubtedly, the most famous embellishment is the precious set of magnificent tapestries — 29 pieces — wrought by the renowned Belgian looms of Jodocus de Vos, on subjects mostly taken from the paintings of P.P. Rubens and Poissos and certain occasions hanging around the nave.

The pavement is covered with 400 large multi-coloured marble slabs, commemorating the lives and deeds of brave members of St. John's Order, the cream of European aristocracy of the 16th, 17th and 18th centuries.

Within a beautiful marble balustrade one sees the costly High Altar made of lapis-azuli, onyx and other precious stones, in the middle of which there is the gilt bronze relief of the Last Supper, attributed to Bernini. Two bronze lecterns represent Moses and St. John's Eagle. The Choir with its old carved and gilt wooden stalls and a square lectern in the middle, is dominated by the colossal

group of the Baptism of Christ wrought by Giuseppe Mazzuoli, a pupil of Melchiorre Gafa the Maltese sculptor.

In the Chapel of the Blessed Sacrament, within the historical silver gates, the miraculous Madonna of Carafa, solemnly crowned in 1954, is venerated. In the Chapel of the Relics there are two caskets — one of silver and one of wood — containing many outstanding relics of the Saints.

The Knights of each Langue vied with each other in adorning their respective chapel with marble and bronze statues by outstanding sculptors, such as Mazzuoli, Soldani Benzi and Pradier, and with paintings of renowned artists, such as Preti, Caravaggio, Favray, Peni and Brescianino.

The Oratory, embellished with a carved and gilt-wooden ceiling and paintings by Preti, houses Caravaggio's world-known masterpiece "the Beheading of St. John".

All the Grand Masters from 1530 to 1798 are buried either in the Church or in the Crypt almost all of them in artistic monuments or sarcophagi.

This Church, founded by Grand Master Jean de la Cassiere, embellished by the Knights and raised to the dignity of Co-Cathedral by the Holy See, is the pride of the Maltese people and a centre of attraction to foreigners.

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**MESSA DA REQUIEM FOR SOPRANO, MEZZO  
SOPRANO, TENOR, BASS, MIXED CHORUS  
AND ORCHESTRA.**

**GIUSEPPE VERDI  
(1813 — 1901)**

In May 1873 Alessandro Manzoni, one of Verdi's heroes died in Milan at the age of 89. Verdi felt unable to attend the funeral, but made a pilgrimage to Milan a few days later to visit Manzoni's grave. He also offered to write a Requiem Mass to be performed in Milan on the first anniversary of the Poet's death. The first performance took place on May 22, 1874 in the church of San Marco, Milan under the baton of Verdi himself. The soloists were Tereza Stolz (Soprano); Mari Waldmann (Mezzo); Giuseppe Capponi (Tenor); Armando Maimi (Bass). There are seven movements.

- i. The *REQUIEM AND KYRIE* begins very quietly: both melody and harmony rest on the muted strings and the chorus whisper the requiem mostly on one note. In the Kyrie the soloists enter one by one. After the climax of the quartet ad chorus, the chromatic accompaniment leads to a final pianissimo 'Christe eleison'.
- ii. *DIES IRAE*. The longest section of the mass is the xiii century Latin poem which is the counterpart in words of the contemporary pictures of the last judgement that still survive faintly upon the walls of many churches. It consists of several sections linked together by key relationships as well as by references to the movement's opening theme and is a very dramatic presentation of the alternate joys and horrors of that day of dread.
- iii. *OFFERTORIO*. This is for the four soloists and orchestra. The entry of the solo soprano at the words 'Sed Siginfer Michael' has been described as one of the sublime moments in all music.
- iv. *SANCTUS*. The Sanctus is set as a double figure for chorus, introduced by a fanfare of trumpets and a great shout of 'Sanctus' from the whole chorus and orchestra. The choral writing is aminated and the orchestration quite brilliant.

- v. *AGNUS DEI*. The peaceful andante is intoned by two soloists in octaves without accompaniment. The chorus repeats the phrases and the orchestra doubles the voice parts.
- vi. *THE LUX AETERNA* is set as a solo trio for the lower soloists, and had Verdi not already set the 'Libera Me' this would have been the final movement of the work and would have contained the reprise of the opening 'Requiem Aeternam' which was in fact reserved for the 'Libera Me'.
- vii. We awaken in the *LIBERA ME* to a world of urgent human terror. It is the soprano who leads here, muttering her fearful prayer for deliverance from the pains of hell, and picturing to herself the horrors of that awful day. Though this movement utilizes material from the 'Libera Me' which Verdi had already written for a collaborative Mass for Rossini, the movement is largely re-written.



# MANOEL THEATRE ORCHESTRA

**Conductor: JOSEPH SAMMUT**

**Leader: GEORGE SPITERI**

**Sub Leader: JOSEPH GALEA**

*1st Violins:*

Ronnie Pisani  
Marcelle Bartolo  
Stephen Zammit  
Raymond Abela

*2nd Violins:*

Victor Micallef  
Walter Abela  
Jos. Zammit  
Mario Micallef  
Doris Alden  
Jos. Vassallo  
Andrew Borg  
John Mark Agius

*Viola:*

Guido Mamo  
Mavis Bond  
Michael Laus  
Alfred Serge  
M.A. Cauchi

*V'Celli:*

Alfred Tonna  
Mario Psaila  
Monica Attard  
Joseph Micallef  
Luke Azzopardi  
Anna Pace

*C'Bassi:*

Lino Cremona  
Nicol Ciantar  
Mario Grima

*1st Flute:*

Joseph Corrado

*2nd Flute:*

Romeo Micallef

*3rd Flute:*

Silvio Zammit

*1st Clarinett Bb:*

Joseph Camilleri

*2nd Clarinett Bb:*

Charles Abela

*1st Bassoon:*

Archibald Mizzi

*2nd Bassoon:*

Mario Micallef

*1st Horn in F:*

Philip Psaila

*2nd Horn in F:*

Alfred Spagnol

*3rd Horn in F:*

Emm. Spagnol

*4th Horn in F:*

Nazz. Spagnol

*1st Trumpet in Bb:*

Joseph Agius

*2nd Trumpet in Bb:*

Roger Azzopardi

*3rd Trumpet in Bb:*

Joseph Fenech

*4th Trumpet in Bb:*

Raymond Fenech

*1st Trombone:*

Clement Sciberras

*2nd Trombone:*

Michael Ciantar

*3rd Trombone:*

Joseph Xuereb

*Tuba:*

Joseph Galea

*Timpani:*

Joseph Curmi

G. Cassa

John Fenech

*Trumpets in Bb Interni:*

Joseph Mangion

Anthony Lautier

John Baldacchino

Raymond Cremona

# MANOEL THEATRE CHOIR

PATRONS: THE PRESIDENT OF THE REPUBLIC OF MALTA

DR. ANTON BUTTIGIEG, B.A., LL.D.

SIR ANTHONY JOSEPH MAMO, O.B.E., Q.C., LL.D., B.A.

**Choirmaster: DION BUHAGIAR**

**Chorus Instructress: Marietta Magro**

**FEMALES:**

Azzopardi Mary  
Baldacchino Doris  
Barbieri Moira ✓  
Bartolo Lina  
Bugeja Helen ✓  
Bugeja Mary  
Carabott Maria ✓  
Conti Anna  
Degabriele Pia ✓  
Ebejer Katie ✓  
Ebejer Rose ✓  
Ebejer Sylvia  
Falzon Josephine  
Gauci Catherine ✓  
Gatt Doreen ✓  
Magro Marietta  
Micallef Miriam  
Muscat Agatha  
Muscat Pauline  
Psaila Marthese  
Sammut Emanuela  
Scicluna Artoinet'e  
Zammit Mary  
Zammit Cordina Yvonne  
Zammit Endrich Iris.

**MALES:**

Borg Terezino  
Buhagiar Joseph  
Ellul Joseph  
Farrugia Carmel ✓  
Farrugia Saviour ✓  
Gatt John ✓  
Grixti Carmel ✓  
Micallef Alfred ✓  
Micallef Saviour  
Midolo John ✓  
Mifsud John M.  
Muscat An'on ✓  
Portelli John ✓  
Said Joseph ✓  
Sant Spiridione ✓  
Schembri Reginald ✓  
Spiteri Leonard  
Storace Raymond ✓  
Zammit Raymond ✓  
Zerafa Carmel

# CORO POLIFONICO DI NAPOLI

Director: JOSEPH GRIMA

## FEMALES:

Barbarulo Adriana  
Barbati Rita  
Basile Anna Maria  
Bini Wally  
Cocca Rossana  
Coiro Anna  
Dalla Francesca Loredana  
Della Penna Teresa  
De Majo Lucia  
Di Biase Catherina  
Incorona'o Anna  
Lubrano Maria  
Macchiarola Rita  
Marciano Edda  
Punza Anna Maria  
Tarallo Maria  
Tricarico Anna  
Vacatello Maria

## MALES:

Arpaia Giuseppe  
Balestrieri Angelo  
Bruno Michele  
Cannito Sante  
Coiro Enrico  
Colella Vinicio  
De Gregorio Vincenzo  
De Matteis Giuseppe  
Di Prisco Guido  
Di Vincenzo Marcello  
Esposito Rocco  
Faraone Willy  
Fiorentino Domenico  
Gargiulo Renato  
Macchiarola Cipriano  
Manzo Vincenzo  
Pignalosa Alfredo  
Pignalosa Giro  
Saullo Raffaele  
Tarallo Michele  
Valentini Gaetano  
Visco Ciro

AT THE ORGAN

Mrs. DION BUHAGIAR

## Programme for THURSDAY, 31st JULY 1980

<i>Grand Choeur</i>	C. FRANCK
<i>Two Preludes</i>	H. WILLAN
<i>Festal Flourish</i>	G. JACOB
<i>Trumpet Voluntary</i>	J. BENNETT

## Programme for FRIDAY, 1st AUGUST 1980

<i>Piece Syphonique</i>	C. FRANCK
<i>Piece Siciliano — Concerto Op. 3 No. 11</i>	J.S. BACH
<i>Fantasia in G</i>	J.S. BACH

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### MANOEL THEATRE TECHNICAL STAFF:

VANNI LAUS,

EMM. DALLI, FRANCIS MIFSUD,

Effects and Lights

Stage Technicians



