



1732

Caterina Dequanz
by
Maestro Carmelo Pace
25/26 October 1980

**MANOEL
THEATRE**

824



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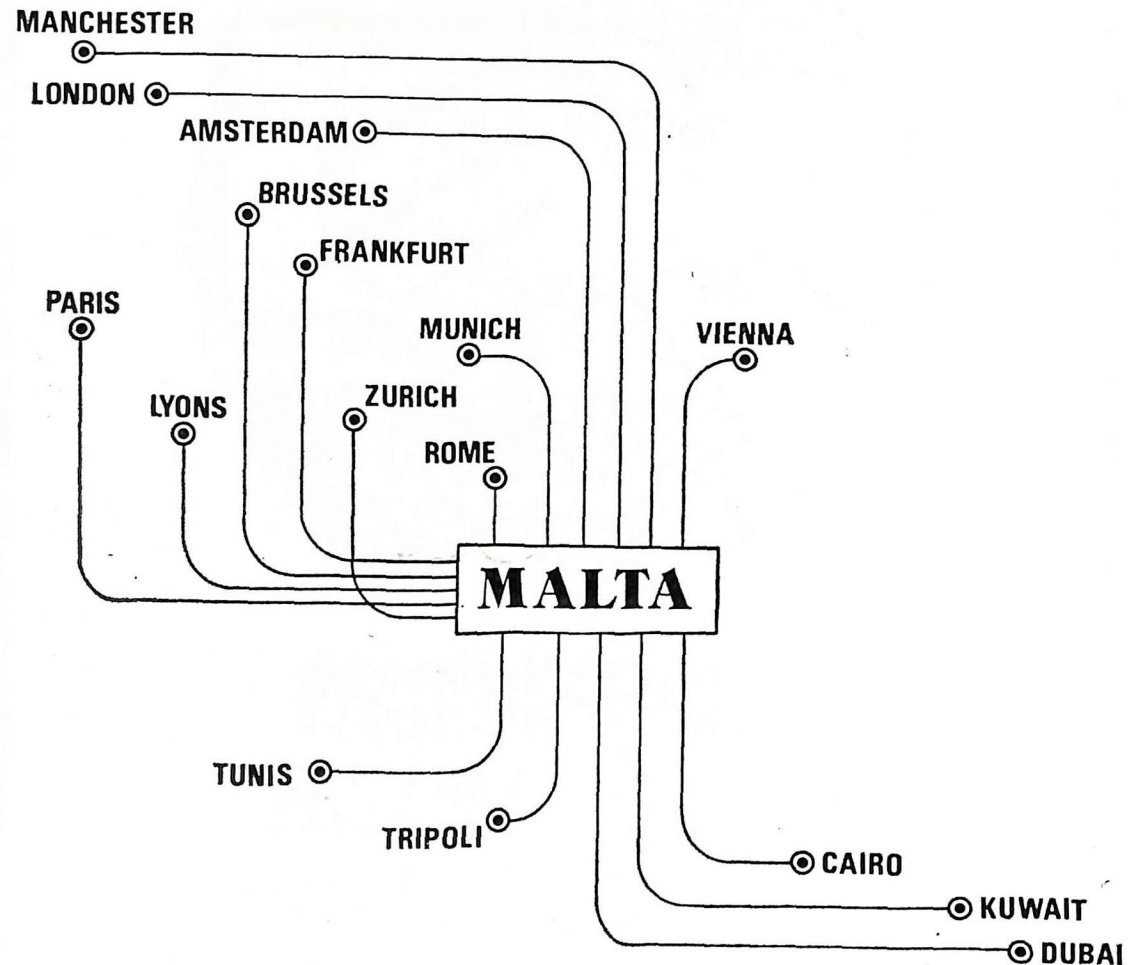
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CATERINA DESGUANEZ

An Opera in three Acts by

CARMELO PACE

Libretto by

IVO MUSCAT AZZOPARDI

Conductor

JOSEPH SAMMUT

produced by

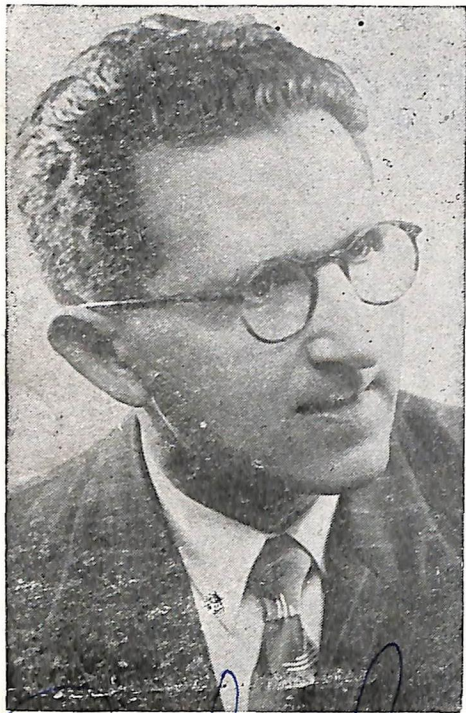
CHARLES STROUD

with the participation of the

SAINT JULIAN'S CHOIR

**AT THE
MANOEL THEATRE**

Saturday 25th and Sunday 26th October 1980

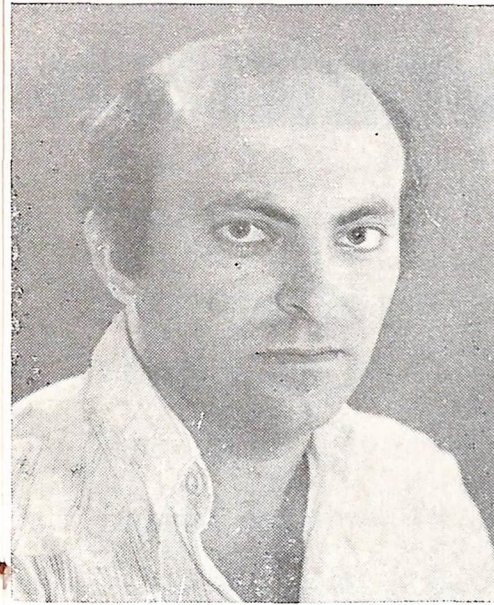


The Composer
CARMELO PACE

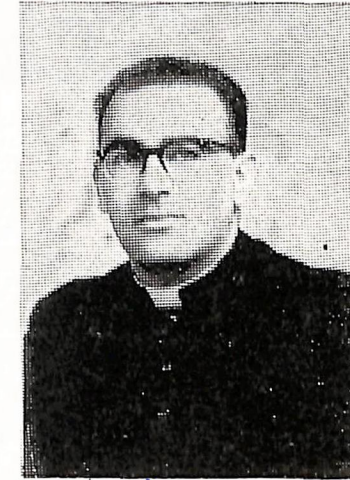
Carmelo Pace



The Librettist
IVO MUSCAT AZZOPARDI



Scenographer
MICHAEL STROUD



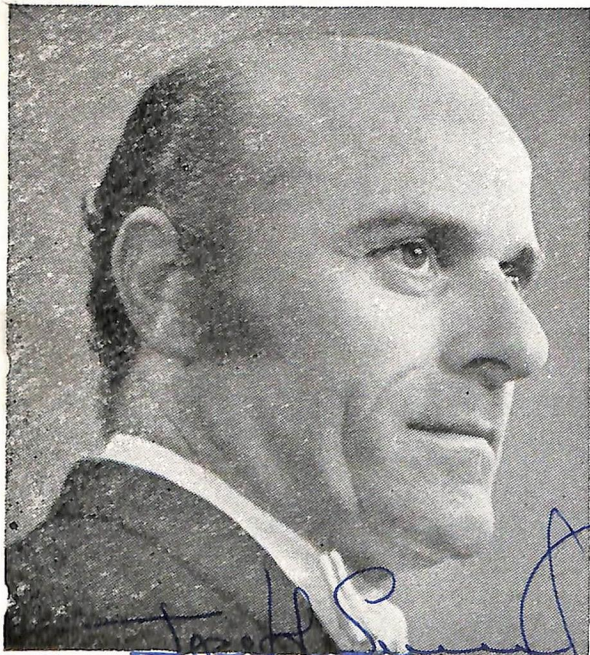
Choir Master
Fr. JOHN GALEA

John Galea



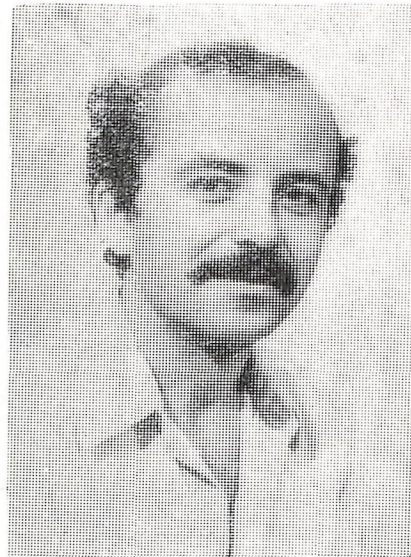
Costume research and selection
MARIA PISANI

Maria Pisani



The Conductor
JOSEPH SAMMUT

Joseph Sammut



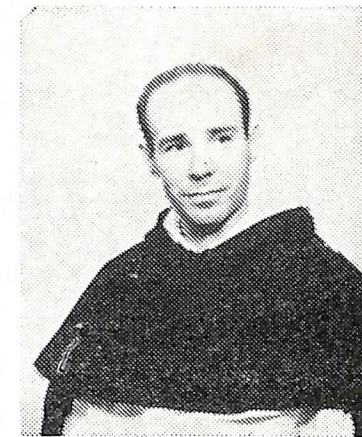
The Producer
CHARLES STROUD

C. Stroud



ANTOINETTE MIGGIANI

Antoinette Miggiani



Prompter
Fr. SALV. GALEA O.P.

Fr. Salv. Galea O.P.



JOE VELLA BONDIN

Joe Vella Bondin

CATERINA DESGUANEZ

CHARACTERS:—

CATERINA daughter of	Soprano	ANTOINETTE MIGGIANI
BARON DESGUANEZ	Bass	JOE VELLA BONDIN
PUBLIO Caterina's fiancée	Tenor	JOE HUBER
PAOLO turkish slave of the Baron	Baritone	LINO ATTARD
MARCO Old retainer of the Baron	Bass	FRANK GALEA
AGA SELIM Turkish Commander	Bass	RONALD AZZOPARDI CAFFARI
ANTONIO BAJJADA A Maltese spy	Tenor	ARTHUR MICALLEF
ROZI his fiancée	Mezzo Soprano	MARIE THERESE VASSALLO
Turkish dancer	<i>Amata Grech</i>	AMATA GRECH

MALTESE SOLDIERS, MALTESE PEASANTS, and TURKISH SOLDIERS

members of the
SAINT JULIAN'S CHOIR

The action takes place in Mal'a during the great Siege of 1565.
The Characters are all fictitious.

Conductor
JOSEPH SAMMUT

ACKNOWLEDGEMENTS TO:

Pianists Michael Laus and Jose'te Micallef for accompanying singers during rehearsals.
Anne Micallef Trigona — Assistant Stage Manager.
Lino Gatt and Kenneth Zammit Tabona — Publicity Officers.

For the Company:

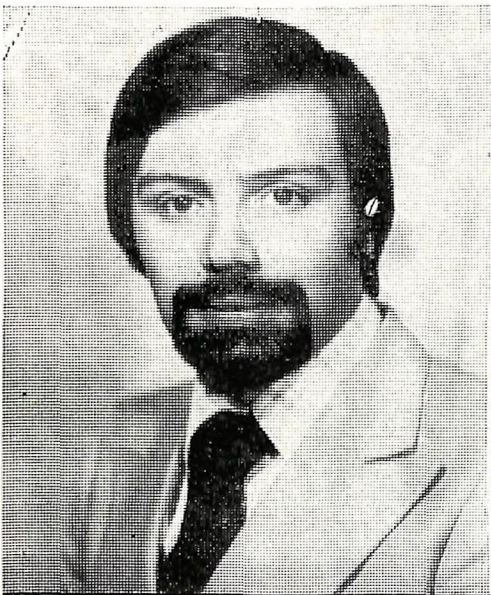
Costume research and selection	MARIA PISANI
Scenography	MICHAEL STROUD
Choreography	JOSEPHINE JUDE
Chorus Master	Fr. JOHN GALEA
Prompter	Fr. SALV. GALEA O.P.
Stage Manager	ANTHONY STROUD
Wardrobe Mistress	<i>Tony Stroud</i>
Costumes	MADAME CAMILLERI
Make up	MARIA PISANI

LINA CUMBO, MARY C. CAMILLERI, JULIA MOMPALAO DEPIRO
Lina Cumbo *Mary C. Camilleri* *Julia Mompalao Depiro*
Production Secretary — GEORGETTE CAFFARI

For the Manoel Theatre:

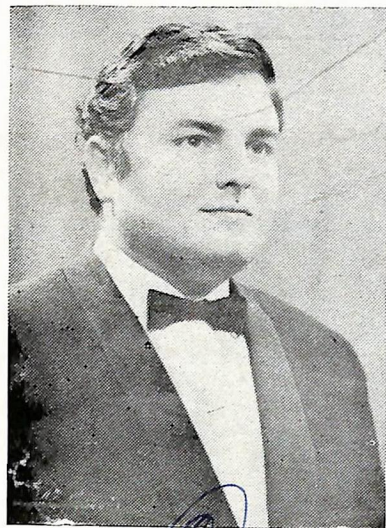
Booking Office	MARTHESE VASSALLO
Electrician	VANNI LAUS
Stage Carpenters	E. DALLI, F. MIFSUD, J. AZZOPARDI

Producer
CHARLES STROUD



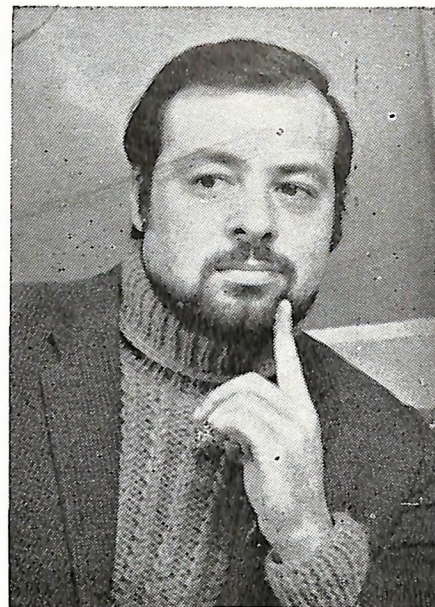
JOE HUBER

Joe Huber



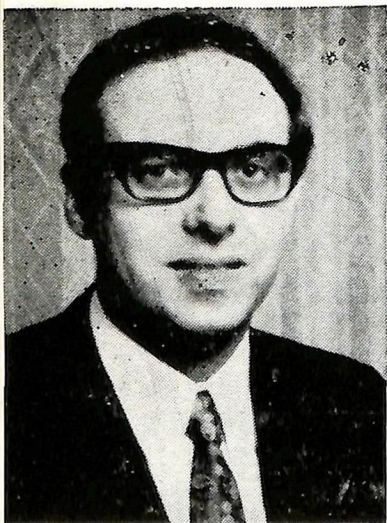
LINO ATTARD

Lino Attard



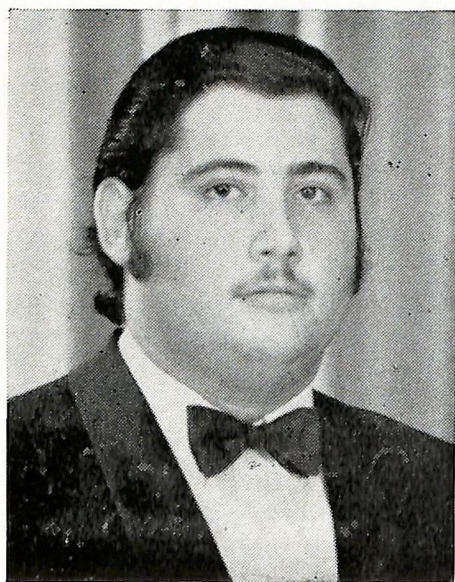
FRANK GALEA

Frank Galea



RONALD AZZOPARDI
CAFFARI

Ronald Azzopardi Caffari



ARTHUR MICALLEF

Arthur Micallef



MARIE THERESE
VASSALLO

Marie Therese Vassallo

SYNOPSIS

ACT I

Scene: Drawing room in the Baron's House.

The action centres on an incident during the siege of Malta by the Turks in 1565. The inhabitants are understandably concerned as to how they would be treated by the invaders, and thus, the widowed Baron Alessandro Desguanez, who was on the Staff of the Grand Master of the Hospitallers, is concerned about his only daughter Caterina. The rest of the household consists of Marco, a trusted old servant, and a Turkish slave, Paolo, captured as a child 20 years before, and who has been brought up in his new Masters' faith as a Christian.

A frequent visitor to the Baron is Publio a young Maltese regimental officer whose duties bring him into contact with the Baron's household, and naturally, seeing much of Caterina, falls in love with her. The Turkish youth Paolo, being brought up in the household was the companion of Caterina and, although he was aware of his infidel birth, nevertheless developed a passion for Caterina which she does not reciprocate, as she is in love with Publio. When Paolo is alone with Caterina he tells her of his love for her, and when she does not respond, he becomes violent. They are interrupted by the old servant Marco. Paolo runs away but threatens to kill Caterina, and so Marco realises he must keep watch over her.

ACT II — (Scene 1)

Scene: In the Turkish Camp.

Agà Selim surrounded by Turkish soldiers, assists to a short national dance performed by the most celebrated ballerina of his "Corps-de-Ballet", the only woman that the Sultan permitted the Agà to bring over with him to the Island.

Later on, a prisoner (who turns out to be Paolo) is brought before a high Turkish Officer. Paolo always had it in his mind to revert to the Islamic faith and he now offers his services to the Moslems and promises to tell the Turkish Officer, Agà Selim, where the Baron and his retinue are hiding on condition that he gets Caterina when she and the Baron are captured. Naturally, as in all wars, spies are engaged on both sides, and we see a Maltese named Bajjada who is masquerading as a Turk.

He has been held in chained captivity by the Turks until he escaped and is now seeking to avenge the hardship inflicted on his compatriots, by acting as a spy for the Maltese. He learns of Paolo's treachery and of the plot to capture Caterina.

(Scene 2)

Scene: Rabat Headquarters

Publio the Maltese Officer is at his Rabat Headquarters and Antonio Bajjada has come to warn him of the danger to the Baron and Caterina and urges him to send a detachment to rescue them.

ACT III

Scene: Maddalena Caves

The Baron and his daughter are now in their hiding place. The Turks arrive together with Paolo for the onslaught, and the Turkish Officer, in the meantime has his own ideas about Caterina. When they eventually capture her she faints, but when, on reviving she finds herself with Paolo, she unwittingly turns to the unknown Officer, Agà Selim for protection. We then see Paolo and the Officer quarrelling about her. In the meantime the Maltese soldiers arrive and Caterina rushes into the arms of Publio. Young Paolo, now frustrated beyond control, falls upon Caterina and stabs her to death.

Tagħrif bil-Malti ta' Guzè Cardona

IS-SUGGETT TA' L-OPRA. Fl-opra naraw dehriet ta' żmien l-Assedju l-Kbir ta' l-1565. Fil-familja tal-Baruni Alessandro Desguanez, li qabel kien kaptan tal-baħar, ighixu miegħu bintu Caterina li tilfet 'l ommha fit-twelid, Marco qaddej xiħ u l-sir Tork Mahmoud, maqbud għoxrin sena qabel meta kien tifel waqt taqbida mal-furbani li wara għammduh u semmewh Paolo. Caterina ssir thobb lil Publio, fizza tar-rigment, li mhabba dmirijietu sikwit jiltaqa' ma' missier Ca'erina li kien ukoll fil-Militar u b'hekk hi tarah u tkellmu. Imma, l-ilsir mgħammed, Paolo li trabba magħha, jintilef ukoll wara Caterina, u għalkemm isir jaf li hu kien wild il-mawmettani, iwahħal f'moħħu li Caterina tkun tiegħu jigrì x'jigrì. Paolo gieli kellu xi jghid ma' Sidu, imma għaraf isewwi kollox biex jibqa' fdat mill-baruni u mill-familja. Biss f'moħħu kellu dejjem il-ħsieb li jharrab lil Caterina, jerga' jaqleb mawmettan u joqtol, jekk jeħtieg, kull min ifixklu fil-pjan tiegħu.

I ATT L-ewwel att jiftaħ bi dwett bejn il-Baruni u Pawlu, li fih il-baruni jidher żgur mill-fiduċja fl-ilsir u jitolbu biex jieħu ħsieb Caterina jekk id-dar tiġi maħbuta. Kif johroġ il-Baruni, Pawlu juri mhabbtu lil Caterina u jheddidha li joqtolha jekk ma tkunx tiegħu. Jinstemgħu xi Maltin għaddejjin ikantaw minn taħt it-tieqa u għall-għajjat jidhol Marku l-qaddej fidil, b'ħadida f'idu, iżda Caterina u Pawlu jkunu telqu. Marku jintebah bil-qerq ta' Pawlu u jgħassislul-passi tiegħu. Caterina donnha tibza' titkellem ma' missierha, jew tiftaħ qalbha ma' Publiju u iżomm kollox mis'ur. Jidhol Toni Bajjada liebes ta' Tork b'messaġġ għall-Baruni minn għand Publiju u Bajjada jgħarraf li issa qiegħed iqarraq bit-torok billi jaħsbuh wieħed minnhom u b'hekk iwassal il-messaġġi bejn il-Birgu u l-Imdina u hekk jithallas mill-moħqrija li bata meta kien ilsir tat-Torok. Bajjada jwissi lill-Baruni li aħjar jieħu lil Caterina fl-Gherien tal-Madliena u jitolbu biex għarustu Rozi tmur magħha. Caterina u Publiju jwiegħdu li jibqgħu jhobbu lil xulxin. Wara jingħaqad magħhom il-baruni u l-att jintemm b'terzett u b'kor tas-Suldati Maltin.

II ATT F'dan l-Att naraw lil Agà Selim, fizza għoli Tork, imħasseb kif se jgħleb ir-reżistenza tal-Maltin anqas hafna minnhom fl-għadd. Madwaru s-suldati tiegħu jfahħru r-rebhiet li għamel. Fil-kamp idahħlu prigunier, Pawlu jew Mahmoud, li jistqarr li jrid jaqdi lil ħutu, isir mislem mill-gdid u juri lil Selim fejn huma moħbijin it-tfajliet Maltin, basta Caterina tkun tiegħu. Fil-ħin jidhol Bajjada liebes ta' Tork bl-isem ta' Hassan biex jtkixxef, u Selim u Pawlu juruh li beħsiebhom jaħbtu għall-Gherien tal-Madliena. Waqt li Pawlu jaħdem biex jaħtaf lil Caterina, Bajjada jmur jgħarraf lill-Publiju bl-attakk. Fit-tieni Xena naraw lil Publiju mħasseb għax ma wasallux tagħrif dwar Caterina; jidhol Marku u jgħidlu li jinsabu l-Madliena u ftit wara Bajjada jħabbrihom li Pawlu flimkien mas-suldati ta' Selim se jaħbtu għax-xebbiet u għal hekk iħeggeġ lil Publiju biex imur jehlishom bis-suldati tiegħu.

III ATT Naraw lill-Baruni jtnikket għall-ħajja mwiegħra li jkollha tghaddi Caterina l-Madliena fejn ikollha torqod fl-art. Bintu toħlom holm ikrah u missierha u Rozi u x-xebbiet l-oħra jippruvaw ifarrguha. Il-Baruni jmur ighasses minn fuq l-għoljiet. Jaslu Selim, Pawlu u t-Torok biex jisirqu x-xebbiet. Pawlu b'sikkina bejn snien u johroġ lil Caterina għaxja mill-għar, imma Selim jkun irid lil Caterina hu u jiggieldu. Caterina titlob lil Selim biex jehlisha u f'dak il-ħin jasal Publiju bis-suldati, hi tin'efa' fi ħdanu u Pawlu f'dagħdigha ta' rabja joqtolha u jibqa' jħares ċass mingħajr hila li jaħrab. Kulhadd idur madwar Caterina, il-kor ikanta l-aħħar versi u s-suldati Maltin weqfin u dritti f'dik il-qagħda donnhom iridu jagħtu l-aħħar sinjal ta' qima lil Caterina.

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