

*Don Giovanni (M. Anton Vanni)*  
*18/10/83*



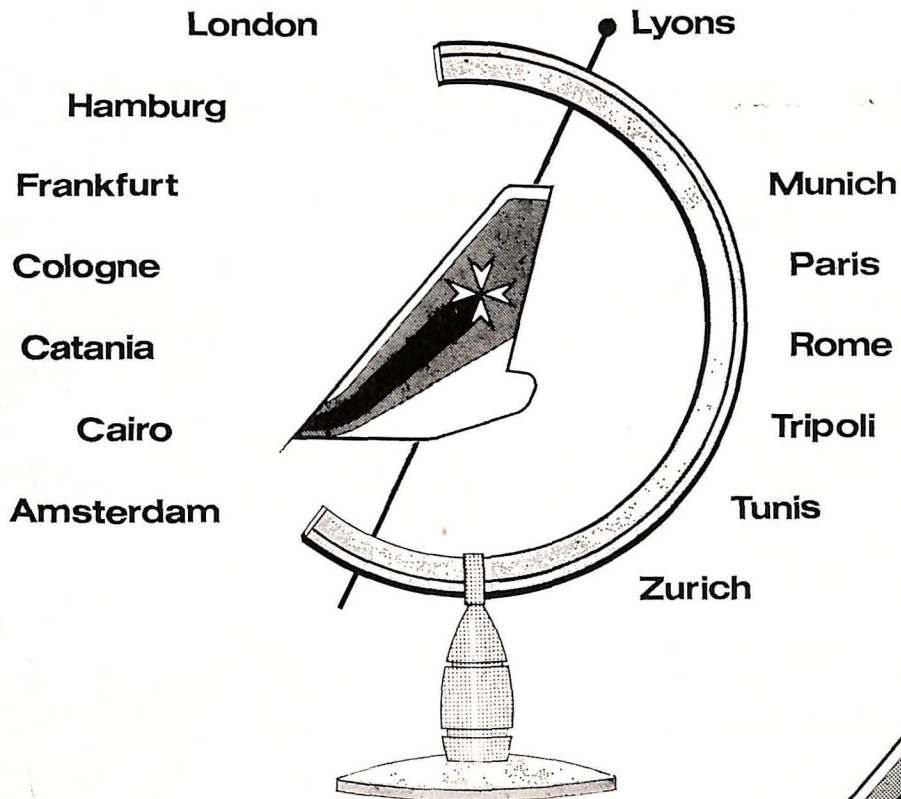
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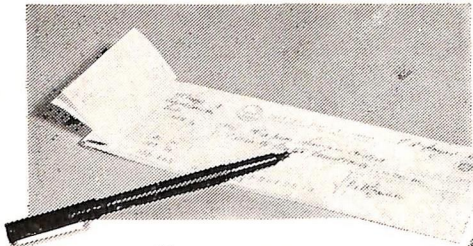
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## THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

### THE ORCHESTRA AND CHOIR

of

## THE MANOEL THEATRE

*Orchestra Leader:* **GEORGE SPITERI**

*Choirmaster:* **Mrs. JOSEPH VELLA**

in

### 'AN EVENING WITH ANTON NANI'

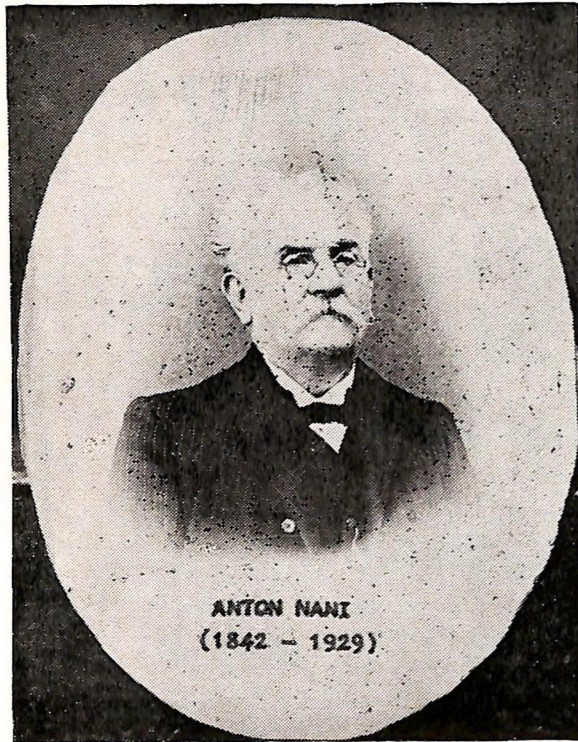
with the participation of

ANTOINETTE MIGGIANI  
PHYLLIS BAJADA ABRAM  
BRIAN CEFAL  
ANDREW SAPIANO  
LINO ATTARD  
JOE VELLA BONDIN

*SCPRANO*  
*MEZZO SOPRANO*  
*TENOR*  
*TENOR*  
*BARITONE*  
*BASS*

**Conductor: Mrs. JOSEPH SAMMUT**

**TUESDAY, 18th OCTOBER 1983**



*Anton Nani*

The German organist-Conductor Karl Maria Artz, after conducting the overture to the opera "I Cavalieri di Malta" at the Manoel Theatre, turned to thank the audience and said: 'ANTON NANI is undoubtedly the highest exponent of Malta's Romantic Period.' This assertion is fully justified by the existing music scores as well as by Anton Nani's biographers.

He studied with his father, the popular prolific Dr. Paolo (1814 - 1904) and finished his studies in Naples where his first opera "Zorilla" was first produced. His third opera (4 acts) is "Agnese Visconti." As soon as he returned to Malta Anton became the idol of Maltese music lovers. His range of compositions covers orchestral, choral, church and chamber music, operatic and ball-room works, some of which are dedicated to high-level Maltese and English personalities of both sexes.

Anton Nani was born in 1842 and died 1929. He belongs to the fourth of the 'five Nani generations of musicians in Malta.' His surviving son Paul (1906 - ) has taken over all his engagements in churches etc. (Anton married at the age of sixty-two, four months after that his father died). The first Nani to come to Malta was the concert-violinist, Angelo; he came from Venice and married Ninfa Schembri the same year 1768: the following year Emanuele was born: (the first Nani to be born in Malta). For long periods Emanuele lived in Sicily conducting opera and giving violin concerts. The last three, Dr. Paolo, Anton and Paul,

are mentioned also in the latest edition of the music Encyclopedia by Ricordi-Rizzoli. In his book "Musica e Musicisti Maltesi," the Roman Dr. Ulderico Rolandi states that Emanuele Nani, while engaged at Catania as 'opera conductor,' was singled out to become the Godfather to the son of the first clarinet player in the orchestra: *that baby grew to be VINCENZO BELLINI.*

*Part I.* - Highlights from the Opera in a Prologue and 3 acts, 'I Cavalieri di Malta' (1877).

- a) Overture to the opera.
- b) Aria from Act II — Baritone Lino Attard.
- c) Romanza from Act III — Tenor Brian Cefai.
- d) Romanza from the Prologue — Soprano Antoinette Miggiani.
- e) Preghiera e Giuramento from Act I — Bass Joe Vella Bondin.
- f) Terzetto Finale from Act III — Soprano, Tenor, Baritone.

## INTERVAL

*Part II* - a) Overture and 'CREDO' from the 'Gloria Mass' (1908)  
— The Manoel Theatre choir.

b) Highlights from the 'Requiem' (Gold Medal 1886)

Recordare	Tenor Andrew Sapiano
Quid Sum Miser	Soprano, Tenor, Bass
Lux Aeterna (Mezzo Soprano)	— Phyllis Bajada Abram and Choir
Confutatis Maledictis	(Pezzo Concertato) — Quartet and Choir
Amen	(Fugato) — Quartet and Choir

SYNOPSIS of the Opera "I Cavalieri di Malta" (Prologue and 3 Acts libretto by Enrico Golisciani — Music by Anton Nani.

### THE CHARACTERS.

- Angelo De Nava' a powerful Maltese gentleman, the landlord of Fort St. Angelo, which he was forced to surrender to the Order of St. John when it came from Rhodes in 1530.
- 'Giovanni Mazara' was another powerful subject as Governor of Malta at the service of Charles V of Spain, to whom Malta belonged, and who passed the Island to L'Isle Adam Grand Master of the said Order, (now known as I Cvaalieri di Malta).
- 'Regina' was the gentle daughter of Angelo De Nava. She was in love with Guido D'Aubier.
- 'Guido D'Aubier was a French gentleman who sailed mainly between Spain and Malta.
- 'Ugo Mazara' (the nephew of Giovanni Mazara) was a politician, the Chief Council Member, who had fallen deeply in love with 'Regina': to have a free way towards his intent he hired a masked gang to kill Guido D'Aubier.

### THE PLOT — Prologue.

Everyone believed that Guido had fallen to his death from the bastion to the sea. Months later Regina's father, Angelo De Nava, persuaded her to accept Ugo. Guido, although badly wounded and thrown into the sea, had been picked up by a vessel sailing to Rhodes. He survived, became a Knight of the Order and Admiral of the Fleet.

### ACT I. - (Scene one.)

A hot debate in the Malta Council Room. Some members were for the Knights, others against them. When the Mdina bells rang to announce the 'handing over' of the keys of Notabile to L'Isle Adam, some members of the Council wanted to leave because 'The rejoicings were beginning.' (*Incomincia la festa!*) While those contrary, replied: 'Ah! No! It is slavery.' (*Ah! No! La schiavitu.*)

### ACT I. - (Scene two)

The entrance to Notabile and part of Saqqajja. Notables, peasants, women of all ranks and their children. A *Civic Brass Band* plays the *Triumphal March* while the Grand Master and his Knights receive symbolically the keys of Malta. L'Isle Adam sings a 'prayer' and takes the oath to defend Malta with the sword and with the Cross (*con la spada e con la Croce noi veniam o Malta a te, in defesa della Fè, i tuoi dritti a tutelar.*) Now the Grand Master introduces his entourage. When the turn of Admiral Guido D'Aubier comes everyone is astonished.

Regina discovers, . . . her Guido is still alive while he learns that she is married to Ugo Mazara.

### ACT II. - (Scene one.)

Regina and Guido manage to arrange a meeting in Regina's quarters. She shall throw him a flower from her window and he shall reach her through a secret passage. Meanwhile Ugo comes to know of this and hides in his wife's room. (Anton Nani's music depicts most effectively Ugo's sarcasm, Regina's fear and Guido's **rage**). Ugo Mazara sends a report to the Grand Master who on receiving the message orders all those concerned, including some of the Knights, to meet him in the Oratory of St. Lawrence, Vittoriosa, where Guido is given the chance to exonerate himself. He remains silent and is condemned to death. (This act is a monument to Anton Nani's *skill and creations* that are seldom achieved and which live on for their beauty.)

### ACT III.

Guido looks out from the prison window. It is the last dawn of his life. The iron gate opens to let in Regina dressed in black; she had bribed Marco the attendant. But this same Marco has betrayed Regina and now her husband Ugo appears. All is summed up in a stupendous tragic 'Terzetto Finale' during which Regina rushes to her husband, snatches his dagger from his belt and kills herself.

*Note I* - This opera was first performed in 1879 when Anton Nani was the Conductor and Impresario of the newly rebuilt Royal

Opera House. It was last performed in 1926 by an Italo/Maltese Company at the Manoel Theatre where a large photograph (of all the cast) still exists. The Conductor was Alberto de Cristofaro, the brother-in-law of the composer Umberto Giordano.

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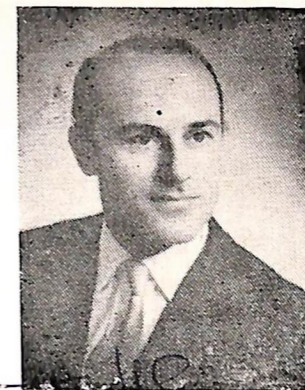
*Note II* - The 'Credo' in today's programme is an important piece, it comes from the "Messa di Gloria" which was composed in 1908 for the Maltese Basilica of Mount Carmel. It has been highly praised by the Roman Commission for Sacred Music.

Mons: Amelli attached a very favourable criticism to the first page of the score.

\* \* \*

*Note III* - The 'Requiem' is in the form of Oratorio divided in 17 parts for solos, choir and orchestra. In 1886 it was awarded the Gold Medal at the London International Exhibition. The original was for male singers only: it has often been performed at funerals in accordance with the wishes of the deceased.

The bust of ANTON NANI is treasured also in many Maltese private residences.



MRO. JOSEPH SAMMUT



ANTOINETTE MIGGIANI  
SOPRANO



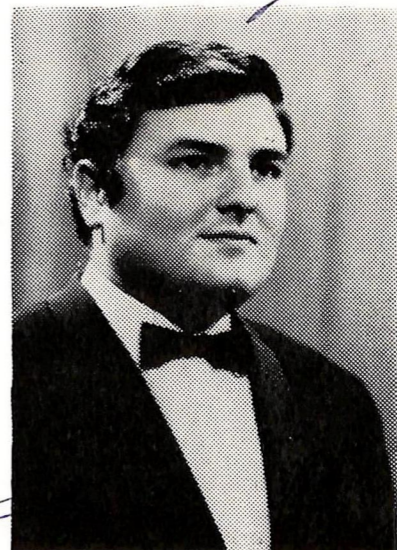
PHYLLIS BAJADA ABRAM  
MEZZO SOPRANO



BRIAN CEFAL  
TENOR



ANDREW SAPIANO  
TENOR



LINO ATTARD  
BARITONE



JOE VELLA BONDIN  
BASS

# CHOIR OF THE MANOEL THEATRE

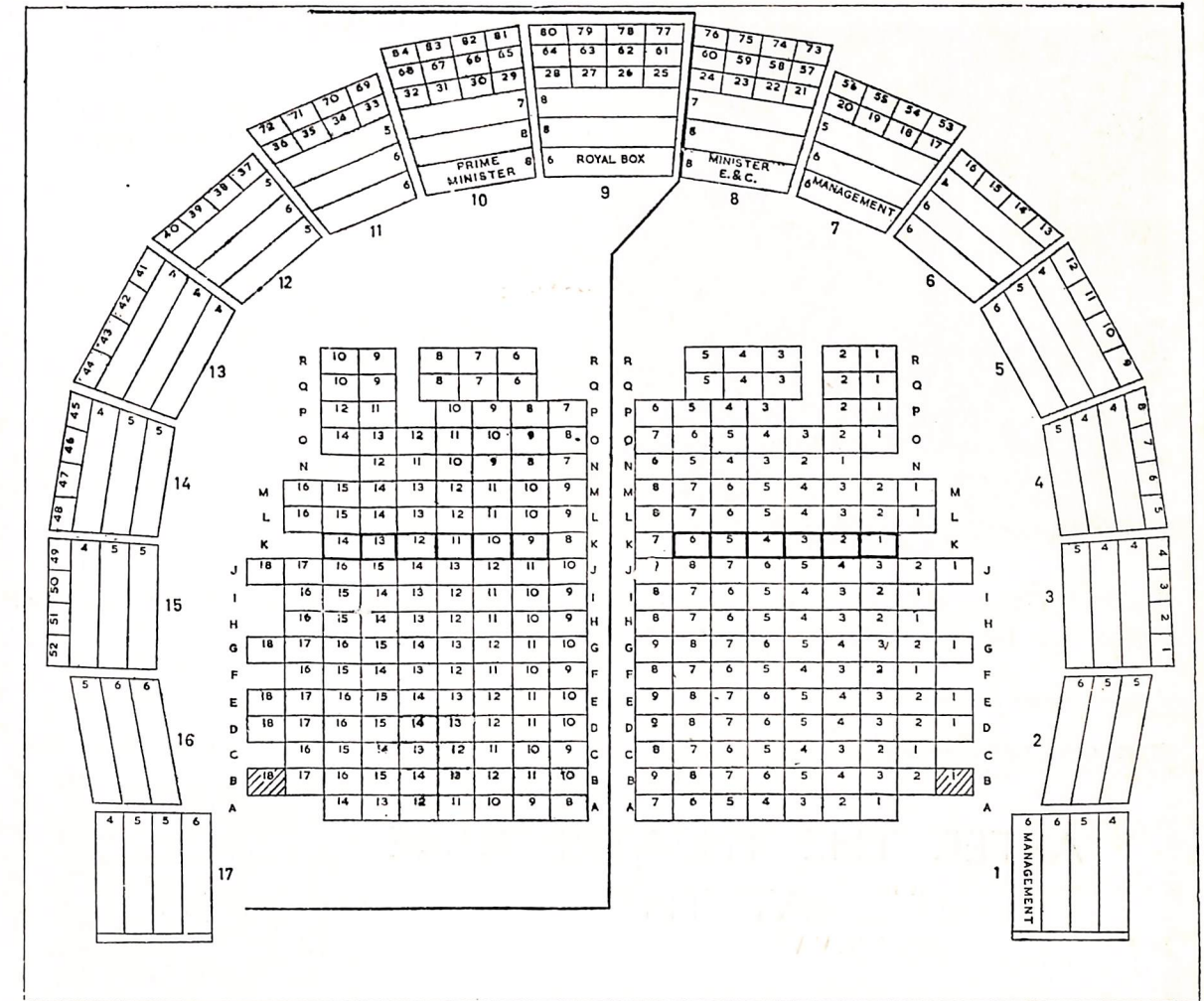
Choirmaster: JOSEPH VELLA

**FEMALES:**

ASTRID AQUILINA  
 CARMEN AQUILINA  
 JEANINE ATTARD  
 MARY AZZOPARDI  
 CAROLINE BARBARA  
 HELEN BUGEJA  
 MARY BUGEJA  
 M. THERESE CARABOTT  
 ANNA CONTI  
 ROSE EBEJER  
 SYLVIA EBEJER  
 JOSEPHINE FALZON  
 ANTOINETTE GALDES  
 DAGMAR DR. KANTOROVA  
 AUDREY MICALLEF  
 MIRIAM MICALLEF  
 ROSEMARIE MICALLEF  
 YVONNE MIRABITUR  
 ANTOINETTE PORTELLI  
 JOSEPHINE PORTELLI  
 MARTHESE PSAILA  
 RITA SCICLUNA  
 VERNIA VELLA  
 MARY ZAMMIT

**MALES:**

EDWARD AQUILINA  
 FRANCIS XAVIER CASSAR  
 PAUL CASSAR  
 SAVIOUR FARRUGIA  
 JOHN GATT ROLAND  
 PAUL GILMOUR  
 GUIDO GRIMA  
 CARMEL GRIXTI  
 ALFRED MICALLEF  
 JOHN MIDOLO  
 JOHN M. MIFSUD  
 ANTON M. MUSCAT  
 JOHN PORTELLI  
 REGINALD SCHEMBRI  
 JOSEPH TABONE  
 MANSUETO ZERFA



**MANOEL THEATRE BOOKING PLAN**

Late comers will not be admitted to the Auditorium.  
 Smoking is not permitted in the Auditorium, in the Boxes and in the Gallery.  
 The Management reserve the right to vary or omit any part of the programme without previous notice.  
 Patrons are reminded that the taking of photographs during the performance is not allowed.  
 Children even when accompanied by their parents, will be required to occupy a seat.

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