



1732

*Cavalleria Rusticana
by the
Manuel Acate Opera Company
25th & 26th February, 1984.*

AIRMALTA

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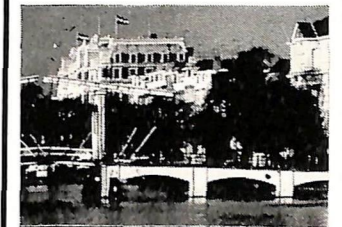
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Chandeliers, Lanterns and Wall Brackets in the Foyer of and Annex to the Manoel Theatre have been supplied by E. Bakalowitz Sohne of Spiegelgasse 3, 1010 Wien-Austria

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

AIR MALTA COMPANY LIMITED

present

THE MANOEL THEATRE OPERA COMPANY

with the participation of

THE ORCHESTRA OF THE MANOEL THEATRE

Leader: George Spiteri

and

THE CHOIR OF THE MANOEL THEATRE

in

CAVALLERIA RUSTICANA

by PIETRO MASCAGNI

and

ARIAS FROM VARIOUS WELL KNOWN OPERAS

Conductor: JOSEPH VELLA

Produced by R.V. ABDILLA

Saturday 25th February 1984

Sunday 26th February 1984

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OPERATIC CONCERT

OVERTURE GIOVANNA D'ARCO *G. VERDI*

OTELLO CREDO *G. VERDI*
Baritone: LINO ATTARD

ADRIANA LECOUVREUR *F. CILEA*

IO SONO L'UMILE ANCELLA
Soprano: ROSABELLE PAVIA

IL BARBIERE DI SIVIGLIA LA CALUNNIA *G. ROSSINI*
Bass: JOE VELLA BONDIN

LA TRAVIATA UN DI FELICE *G. VERDI*
Soprano: ROSABELLE PAVIA
Tenor: JOSEPH HUBER

MANON AH, DISPAR VISION *J. MASSENET*
Tenor: JOSEPH HUBER

I PURITANI IL RIVAL SALVAR TU DEI *V. BELLINI*
Baritone: LINO ATTARD
Bass: JOE VELLA BONDIN

INTERVAL

CAVALLERIA RUSTICANA

Opera in One Act by Pietro Mascagni

The action takes place on the piazza of a village in Sicily on Easter Sunday morning. Santuzza, seduced by Turiddu, has been excommunicated. She discovers that Turiddu has returned to his first love, Lola, who is now married to Alfio. She tells Alfio of his wife's infidelity. Alfio fights with Turiddu and kills him.

Characters in order of appearance:

| | | |
|----------------------------------|------------------------|----------------------|
| Santuzza, a village girl | Antoinette Miggiani | <i>Soprano</i> |
| Lola, Alfio's wife | Marie Therese Vassallo | <i>Mezzo Soprano</i> |
| Turiddu, a young soldier | Andrew Sapiano | <i>Tenor</i> |
| Alfio, the village carter | Joe Fenech | <i>Baritone</i> |
| Mamma Lucia, Turiddu's mother | Phyllis Bajada Abram | <i>Contralto</i> |

Villagers, peasants etc.

CAVALLERIA RUSTICANA

In real life and on the stage - Director's note.

In a small house in Vizzini, in Sicily, not very long ago, Santuzza or to be more exact Santa Pulvirenti, died at the age of eighty-six. In 1877 she had played a very relevant part in the bloody murder that inspired Giovanni Verga to write his famous story from which the libretto of the Opera 'Cavalleria Rusticana' was taken.

Santa Pulvirenti, was so blinded by jealousy because her fiancée Turiddu Mecca was passionately in love with Lola, Alfio's wife, that she could not keep quiet and revealed everything to Alfio.

Santa, however, as she had occasion to confess later, had believed that events would have taken a different turn. She had thought that Alfio's wrath would have fallen on his wife, twenty years his junior, and not on Turiddu.

The drama takes place near Mamma Lucia's Osteria. Turiddu, her son, is in love with Lola who lives in the same village: before he left for military service they had vowed to love each other for eternity. Instead, during Turiddu's absence from the village, Lola married Alfio. Notwithstanding his engagement to Santuzza, Turiddu is miserable.

On Easter Sunday, Santuzza reconfirms that Turiddu and Lola love each other. After the Easter religious celebrations all the villagers are invited by Turiddu for a drink, including Alfio, who refuses to drink with him. Turiddu throws his wine on the ground challenging him to a duel and leaves poor Santuzza in his mother's care before walking to his death. A few minutes later the women of the village rush on the scene shouting 'Hanno ammazzato compare Turiddu!'

The first performance of 'Cavalleria Rusticana' took place at the 'Teatro Costanzi' in Rome on the 17th May 1890.

R.V. Abdilla



MRO. JOSEPH VELLA



MARIE THERESE VASSALLO
MEZZO SOPRANO



ANTOINETTE MIGGIANI
SOPRANO



ANDREW SAPIANO
TENOR



JOE FENECH
BARITONE

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with Best regards Turiddu

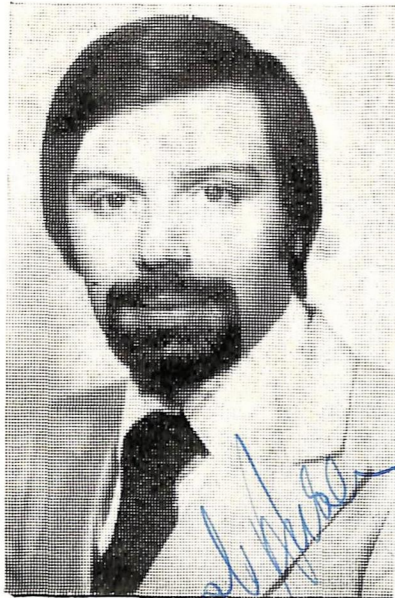
Andrew Sapiano 12/2/84

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PHYLLIS BAJADA ABRAM
CONTRALTO



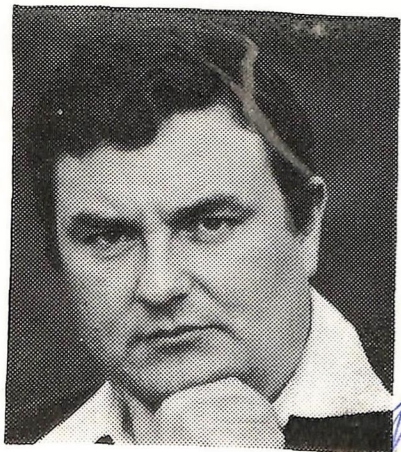
JOSEPH HUBER
TENOR



ROSABELLE PAVIA
SOPRANO



JOE VELLA BONDIN
BASSO



LINO ATTARD
BARITONE

THE CHOIR OF THE MANOEL THEATRE

FEMALE SECTION

- Jeanine Attard -
- Astrid Aquilina -
- Carmen Aquilina -
- Mary Azzopardi
- Doris Baldacchino -
- Caroline Barbara -
- Helen Bugeja -
- Mary Bugeja -
- M. Therese Carabott -
- Emily Ciantar -
- Rose Ebejer -
- Sylvia Ebejer -
- Josephine Falzon
- Antoinette Galdes -
- Emma Meli
- Audrey Micallef -
- Miriam Micallef -
- Rosemarie Micallef -
- Yvonne Mirabatur -
- Antoinette Portelli -
- Josephine Portelli -
- Marthese Psaila -
- Rita Scicluna
- Mary Zammit

MALE SECTION

- Edward Aquilina
- Alfred Borg
- Francis Xavier Cassar
- John R. Gatt
- Paul Gilmour
- Gwido Grima
- Carmel Grixti
- Alfred Micallef
- John Midolo
- John M. Mifsud
- John Mula
- Anton M. Muscat
- John Portelli
- Paul Portelli
- Reginald Schembri
- Josef Spiteri
- Mansueto Zerafa

Mary Zammit

Rehearsal Pianist — Maria Frendo

Maria Frendo

Antonio Manoel

De Vilhena



Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means of encouraging civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*Ad honestatem populi oblectationem.*"

THE ORCHESTRA OF THE MANOEL THEATRE

1st. Violin

George Spiteri

Joseph Galea

Ronnie Pisani

Stephen Zammit

Marcelle Bartolo

Andrew Borg

Raymond Abela

Walter Abela

2nd Violin

Victor Micallef

George Curmi

Mario Micallef

Maria P'scopo

Marcelline Agius

Tanya Sultana

Viola

Guido Mamo

Miriam Cauchi

Alfred Serge

Viol'ncello

Alfred Tonna

Mar'io Psaila

Ronnie Sultana

Double Bass

Lino Cremona

Spiridione Xuereb

Piccolo

Laura Falzon

Flutes

Joseph Corrado

Silvio Zammit

Oboe

Orazio Cachia

Pierre Grech

Clarinet

Joseph Camilleri

Charles Abela

Bassoon

Archibald Mizzi

Mario Micallef

Horn in F

Philip Psaila

Alfred Spanjol

Emmanuel Spanjol

Nazzarenu Spanjol

Trumpet

Joseph Agius

Roger Azzopardi

Trombone

Clement Sciberras

Michael Ciantar

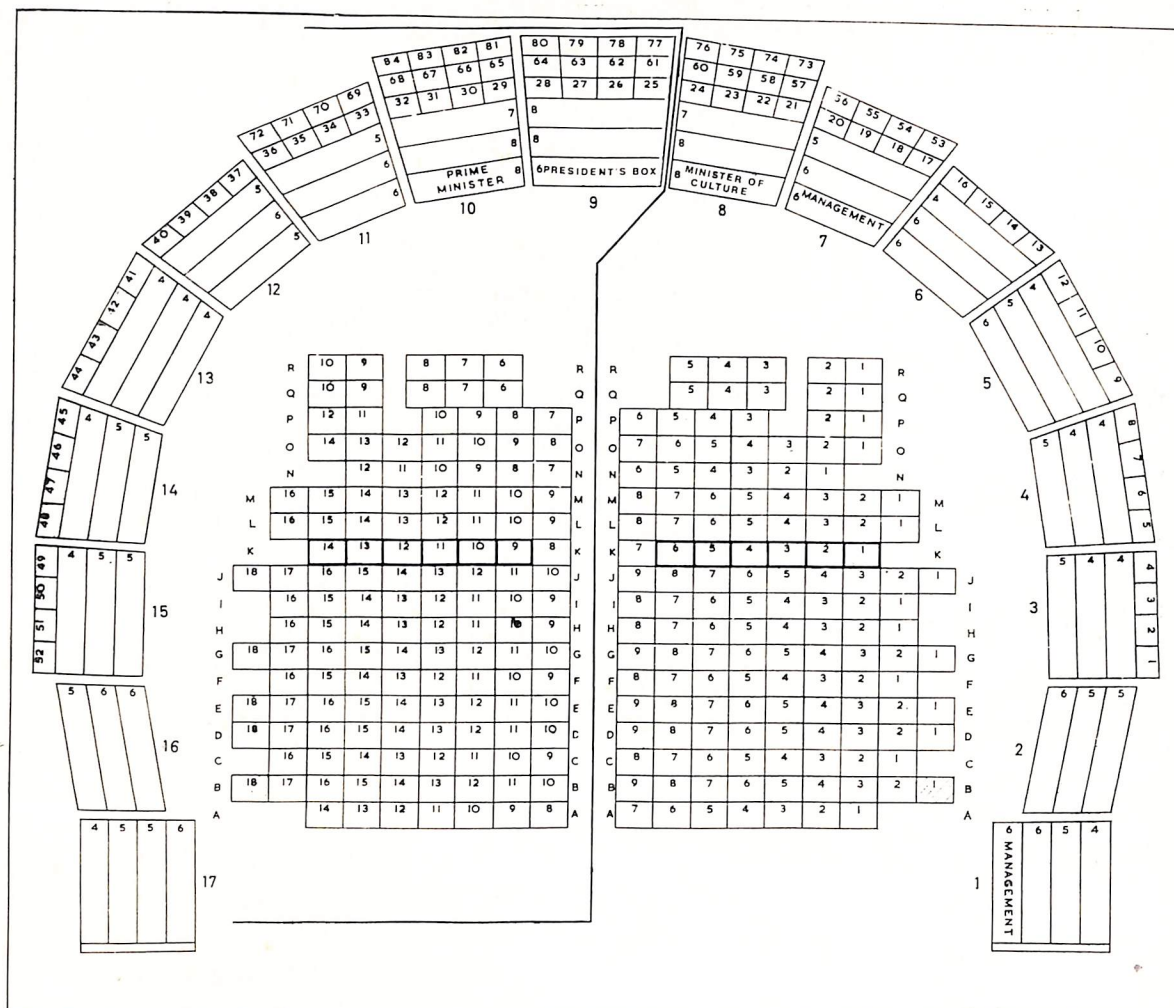
Joseph Xuereb

Tuba

Joseph Galea

Percussion

John Fenech



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.

For The Manoel Theatre

Stage Manager

and Scenographer

TONY STROUD

Assistant Stage Managers

ANNA GATT

ANNA MICALLEF TRIGONA

Wardrobe Mistress

MARIA R. PISANI

Make-Up

LINA GALEA CUMBO

Back Stage Musical Director

MRO. HENRY CAMILLERI

Booking Clerk

MARTHESE VASSALLO

Lights

VANNI LAUS

Stage Carpenters

FRANCIS MIFSUD

EMMANUEL DALLI

FORTHCOMING EVENTS

CHARLES THAKE ID-DI W ID-DO — Saturday 3rd and
Sunday 4th March 1984.

MANOEL THEATRE MANAGEMENT COMMITTEE —
PIANIST ANNA MARIA STANCZYK — Tuesday 6th
March 1984.

THE MANOEL THEATRE FOYER

The Bonici Palace on the corner of Old Bakery Street, acquired by the Manoel Theatre two decades ago, has been completely restored and now constitutes its foyer. It can be approached from the auditorium, the level of your box, or from the original courtyard. Climbing the staircase with its shallow steps of white Carrara marble you see at every turn shell-shaped niches in one of which you may find the bust of your favourite composer. Further up, double doors inset with bevelled-edged mirrors lead to impeccable cloakrooms.

There are wall brackets and chandeliers from Vienna, heavy silk curtains in bluey/green and gold, a pair of candelabra and, at the top of the stairs, a truly magnificent chandelier once the property of the Messina family.

You will see engravings depicting characters and scenes from famous operas and show-cases in which are to be found *memorabilia* of the Theatre collected throughout the years. An antique mirror hangs above the eighteenth century mantelpiece. Beautiful furniture has been collected from the Auberges and carefully restored. The ceiling is a particular delight, the newly hand-painted beams, so near in colour to the curtains, are decorated with the Maltese Cross and small crowns picked out in gold.

Keeping guard over all this splendour stands the bust of Grand Master Antonio Manoel de Vilhena which was recovered from Manoel Island.

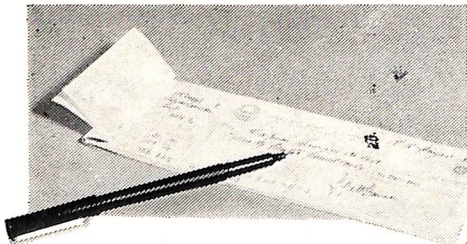
A visit to the Manoel Theatre Foyer is a must for every art lover, this splendid old house, restored to its pristine glory, makes a marvellous venue for any art Exhibition. The setting and accoustics are perfect for recitals and poetry reading.

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