



MALTA
SUMMER
FESTIVAL
REIMAGINING OPERA

The Three Little Pigs Opera

A family opera in English with music by Mozart



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Kimberley Grech
Soprano

Althea Troisi
Mezzo Soprano

Louis Andrew Cassar
Baritone

Fernando Campero
Baritone

Tatiana Lisnic
Vocal Coach

Sofia Narmania / Julia Miller
Répétiteurs

José García Gutiérrez
Conductor

Malta Youth Orchestra

Raúl Vázquez
Stage Director

Alessandro Arcangeli
Lights & Projections Designer

Nadia Balada
Costume Designer

Carlos Amat & Ana Lara
Selection & Lyrics
(English version by Julian Martin)

13 July 2022
Fort Saint Elmo, Valletta
8.15 pm





MALTA SUMMER FESTIVAL

REIMAGINING OPERA

The Malta Summer Festival seeks to present opera in an innovative way, bolstering the genre's visibility particularly with younger generations.

Building on the MPO's 20/21 end-of-season Grand Finale which reached 1million views online, the engagement of internationally acclaimed artists underlines the quality presented in the MSF. Additionally, the collaborations between local and foreign practitioners ensure that the festival acts as a bridge promoting Malta as a hub for arts and culture whilst leaving a legacy to the country's creative ecology.

The use of digital platforms and interdisciplinary art forms together with edutainment projects aimed specifically at younger audiences taps the festival's mission of rendering opera more accessible and engaging.

The Malta Summer Festival is presented by the Malta Philharmonic Orchestra (MPO) in collaboration with Arts Council Malta and the Malta Tourism Authority with the support of Hilton Malta, the Ministry for Gozo and the Ministry for the National Heritage, the Arts and Local Government.



HON OWEN BONNICI

Minister for the National Heritage,
the Arts, and the Local Government

We shall continue our hard work in the creative sector; I am delighted to experience the development of our creative industries, particularly the Malta Philharmonic Orchestra, whose hard work surely cannot go unnoticed. As a team, you collaborated to produce a magical show. The past few years taught us how important it is to utilise our energy and resources in music and culture as this is ultimately the soul of a nation.

Today's international collaboration brought a sense of togetherness between local and international artists. This demonstrates the sector's resilience and illustrates what can be achieved when artists from over the globe come together to exchange ideas and create a masterpiece. This is a clear example of why we should all do our utmost to help and support them through schemes and other initiatives.

Few small countries, such as Malta, managed to have their unique history, identity, culture, and language. This is precisely why we should keep pushing for other similar events.



HON CLAYTON BARTOLO

Minister for Tourism

TOURISM AND CULTURE TOGETHER.

The definition of nowadays tourism is about a positive, holistic and most of all quality experience.

The pandemic brought with it a shift in the demands and requisites a tourist looks for when choosing a destination, be it for holiday or other interests.

The summer season, the busiest period when it comes to visitor volumes to the Maltese Islands is no longer solely associated with having our country marketing itself as a sun and sea destination.

While it is crucial that we preserve our traditional attractiveness, having an innovative and a diverse programme is paramount in today's tourism world.

Apart from the appetite for travel there is also a desire for more outdoor and public activities after two years of continuous restrictions.

This is why in the past years, the Malta Tourism Authority has been on preparatory mode to assure that when the country is free from restrictions, our islands offer a diverse and robust cultural calendar for foreign and domestic tourists.

In this equation, the Malta Summer Festival plays an instrumental part, literally. I am optimistic that it will bring with it an added value to Malta's cultural soul, seeking to nurture the orchestral dimension across all ages.



SIGMUND MIFSUD

Malta Philharmonic Orchestra CEO

Over the years, the MPO garnered a wide experience participating in festivals and high-profile events. Building on our successful digital transformation, producing our own festival was the next natural step.

With the mission of setting a benchmark in terms of artistic quality whilst appealing to wider audiences, the Malta Summer Festival presents a fusion of innovation and engagement celebrating opera.

Having internationally acclaimed stars share the stage with local artists whilst investing in edutainment projects embodies our vision of leaving a sustainable impact on our creative industry. In parallel, as cultural ambassador of our country, the MPO will further enhance Malta's position on an international platform.



ÓLIVER DÍAZ

Artistic Director Malta Summer Festival

The Malta Summer Festival is a breath of fresh air amongst international festivals taking place in Europe over the summer period.

Exploring the world of opera from all possible angles, the festival pursues the perfect symbiosis between Maltese artists and some of the best artists on the international scene, wherein everyone, artists, the public and Maltese society in general, is enriched by this wonderful cultural exchange.

The hype created by specialised international media as well as by some of the leading artists of the moment offers an apt perspective of the scope of this first edition of the Malta Summer Festival.

With all the resources available in the 21st century at the service of the operatic tradition, we seek to present the world of lyric in a new way, in other words, reimagining opera



KIMBERLEY GRECH

Soprano

Kimberley Grech, 28, who is a doctor by profession specializing in Clinical Oncology, has always shown passion for music and art. At the early age of 12, Kimberley won a scholarship in Musical Theatre at the Margaret Howard Theatre College in the UK, which then led to the discovery of her classical voice and her study of the Bel Canto technique. By the age of 19, she obtained her ATCL Diploma in Singing with Distinction. Highlights of her career include singing roles of Bubikopf in Ullman's 'Der Kaiser Von Atlantis', Mrs Jaffet in Britten's 'Noye's Fludde' and Fiordiligi from excerpts of Mozart's 'Cosi Fan Tutte'. She has also performed as soloist in concerts held at the President's Palace, the Office of the Prime Minister, MUŻA, in various Notte Bianca editions, The Hybrid Festival, Spazju Kreattiv and as part of the Strada Stretta Concept amongst others. She has also performed solo works of Nicolò Isouard, accompanied by the Malta Philharmonic Orchestra under the direction of Mro Brian Schembri. In 2019, Kimberley together with well-known Czech Baritone Filip Bandžak featured in the 7th edition of 'Classics under the Stars' at the Girgenti Palace yet again accompanied by the MPO under the baton of Mro Charles Olivieri Munroe.

Early on in 2020, Kimberley sung the solo soprano part of Prof. Oliver Friggieri's well-known Cantata 'Hodon Fjuri Lil San Publiju' composed and directed by Mro Ray Sciberras. In 2021, accompanied by Ensemble Télémaque under the direction of Mro Raoul Lay, Kimberley sang the role of the oppressed Bubikopf from 'Der Kaiser Von Atlantis' which was the closing opera for the International Spring Opera Festival under the direction of Karl Fiorini. Internationally, Kimberley participated in recitals held in Scotland, Italy and Bethlehem, Israel. She has also attended masterclasses led by Prof. Laura Sarti, Prof. Patricia Macmahon and Dr Matteo dalle Fratte. She owes her musical knowledge and technique to vocal coaches including Ms Arleen J Barlow and Dr Andriana Yordanova. Currently, she is under the artistic guidance of Madame Juliette Bisazza and working on extending her operatic repertoire to suit her Lirico-Spinto soprano voice.



ALTHEA TROISI

Mezzo Soprano

Althea Troisi has recently completed her Bachelor's degree in Vocal Music at the Jāzeps Vītols Latvian Academy of Music, where she sang roles such as Rosina (Il Barbiere di Siviglia). From 2018 up until June 2022, she worked at the Latvian National Opera where she sang the roles of Soeur Mathilde in Poulenc's Dialogues des Carmelites and Tisbe in Rossini's Cenerentola. Althea has also participated in several international festivals including the Sigulda Opera Festival in 2019 (Latvia) and the Breath of Baikal Festival in Irkutsk (Russia), where she sang the role of Adalgisa in Bellini's Norma alongside Latvian Soprano Inga Kalna. In the local scene, Althea sang the roles of Sorceress (Dido and Aeneas) and Public Opinion (Orpheus in the Underworld) at Teatru Manoel. Althea has a warm coloured, wide-ranging voice, with noticeable artistic temperament. At present, she continues to develop her vocal qualities under the guidance of Janice Chapman and has been awarded scholarships from the BOV Joseph Calleja Foundation and Ms Janatha Stubbs.



LOUIS ANDREW CASSAR

Baritone

Louis Andrew Cassar is an active Maltese Baritone in both opera and sacred genres. He has interpreted the roles of Alfio (Cavalleria Rusticana), Marcello (La Boheme), Michele (Il Tabarro) and Don Giovanni in theatres in Italy. Locally he featured in Carmen, The Magic Flute, Dido and Aeneas, and La Boheme (Schaunard). He has also featured in sacred works by local contemporary composers. In 2016, Louis was chosen to be part of APS' project in reviving Antonio Nani's Requiem Mass with the Bulgarian Philharmonic Orchestra, under the baton of Mro Joseph Vella. 2017 saw Louis interpret St. Paul in the world premiere of Monsignor Marco Frisina's Oratorio Fino ai Confini della Terra with the Malta Philharmonic Orchestra directed by Monsignor Frisina himself. During the Capital of Culture, Louis was involved in various cultural events among which the premieres of the Maltese opera Aħna Refuġjati as Mirani, and Pilatu in the children's opera Il-Qtates ta' max-Xatt, an adaptation of the award-winning children's book by Clare Azzopardi.

In 2019, Louis was one of the soloists in the VIAF opening concert, during which both Carl Orff's "Carmina Burana" and Felix Mendelssohn's "Die erste Walpurgisnacht" were performed. In November 2021, Louis was chosen to participate in a Masterclass with the Malta Philharmonic Orchestra, with the unique opportunity to be under tuition for an entire week with Tenor Mro José Cura. Louis started his vocal studies with tenor Brian Cefai at the age of 13, studied in Italy under the tuition of Soprano Patrizia Morandini, and is currently under the artistic direction of Soprano Juliette Bisazza.



FERNANDO CAMPERO

Baritone

Born in Santa Cruz de Tenerife, Fernando Campero started studying singing with soprano Célida Alzola and completed a degree in Interpretation specialising in Singing at the Conservatorio Superior de Música de Canarias, finishing in 2017 under the guidance of baritone Augusto Brito.

He has attended advanced vocal technique and interpretation improvement courses with renowned artists such as Celso Albelo, Juan Jesús Rodríguez, Mariella Devia, Manuel Garrido and María Orán, amongst others. Throughout his career, he has received awards such as the Tenerife Symphony Orchestra Extraordinary Prize at the II Tenerife Auditorium Singing Contest (2014), First Prize of the II Zarzuela Contest of the Municipality of Valleseco (Gran Canaria, 2014), Special Prize of the “Francisco Viñas” contest by the Ferrer Salat Foundation (2017), First Prize in the María Orán Tenerife Singing Competition (2017) and First Prize in the Villa de Teror Lyrical Music Contest, Gran Canaria (2018).

He has worked under the baton of relevant conductors such as Francesco Ivan Ciampa, Víctor Pablo Pérez, Miquel Ortega, Matteo Pagliari, Giuseppe Sabbatini, David Giménez, Rafael Sánchez Araña, J. José Ocón and Lorenzo Passerini. Some of his operatic roles include Dandini and Alidoro (La Cenerentola), Belcore (Elisir d’amore), Gasparo (Rita), Barone Douphol (La Traviata), Quinault (Adriana Lecouvreur), Alessio (La Sonnambula), Sciarrone (Tosca), Marco (Gianni Schicchi), Fiorello (Barbiere di Siviglia), Johann (Werther) and Puck (The Fairy Queen).

He recently starred with great success as Bob in Giancarlo Menotti’s The Old Maid and the Thief at Ópera de Tenerife and will be doing so again in the next season 22/23. Other significant recent and future engagements include Dandini (La Cenerentola) at Las Palmas de Gran Canaria (ACO), the role of Hormigón (El gato montés) performed at the Campoamor Theatre in Oviedo and at the Maestranza in Seville, the role of Girón in the world premiere of Los Comuneros (Igor Escudero) on a tour in Castilla y León with OSCYL Orchestra, as well as his recent participation in Un Ballo in Maschera (Silvano) and Ernani (Jago) again at Las Palmas.



RAÚL VÁZQUEZ

Stage Director

Raúl Vázquez is an opera director, graduated in Audiovisual Communications at the University of the Basque Country. His collaborations include opera productions in Spain, Colombia, Italy and Chile at some of the most important opera houses including Gran Teatre del Liceu, Festival de Perelada, Teatro Maestranza in Seville, Teatro Municipal in Santiago de Chile and Teatro Mayor in Bogotá. Raúl has presented his production of Sonnambula for Opera Las Palmas, taking this production also to the Opera Lombardia circuit, including Teatro Ponchielli in Cremona and Sociale di Bergamo. Further titles include El gato montés at Opera de Tenerife (2019), Oviedo (2021) and Teatro Maestranza (2022); Les contes d'Hoffmann as part of Opera en Familia in 2019 and 2022; the Baroque opera Los Elementos by composer A. Literes, at the 7th Festival of Early Music in Leyva (Colombia), later receiving the invitation to present it at Auditorio Fabio Lozano in Bogotá. A new production of the zarzuela La del manojos de rosas saw the premiere of Amigos Canarios de la Zarzuela.

His most recent productions include La Cenerentola for Opera Las Palmas, and the opera El As, as part of Opera de Oviedo to commemorate the century of Teatro Palacio Valdés in Aviles, Spain. Raúl's first opera productions involved important directors such as Emilio Sagi, Robert Carsen, David Alden, Miguel del Arco, Cesare Lievi, Paco Azorín and Nicola Berloff.



ALESSANDRO ARCANGELI

Lights & Projections Designer

Alessandro Arcangeli was born in Perugia, Italy in 1978. He has a degree in Set Design as set designer, video artist and light designer. He has accomplished several projects in opera, theatre and concerts. He has been collaborating with stage director and set designer Paco Azorin since 2012.

Some outstanding projects include *Siempreviva*, a production of the Spanish Theatre directed by Salva Bolta, *El Maestro de Canto*, a production of the government of Aragon directed by Leo Castaldi, *Tosca* by G. Puccini production at the Gran Theatre of Liceu and *Otello* by G. Verdi, production at the Castell Peralada Festival directed by Paco Azorín, *Quitt* by P. Handke, directed by Lluís Pasqual at the Theatre Lliure, *Don Giovanni* by Mozart production by the Ente Concerti Marialisa De Carolis, *Mequinensa* by Jesús Moncada, directed by Xicu Masó at the National Theatre of Catalunya, *El President* by T. Bernhard, directed by Carme Portaceli at the National Theatre of Catalunya, *Turandot* by G. Puccini and production at the Castell Peralada Festival and *Socrates* production of *Bitò* directed by Mario Gas. Barcelona Balla was one of his personal projects together with Leo Castaldi for the Fiestas de la Mercè in Barcelona, where he worked as a Video Artist and Art Director. In parallel, his other creative activity is photography, for which he has received countless awards.

His artistry has been displayed in several exhibitions.



NADIA BALADA

Costume Designer

Nadia Balada, born in Barcelona, graduated in Audiovisual Production and later in Dramatic Art, specialising in set design, at the Barcelona Theater Institute. Her professional career has focused on opera and zarzuela costumes, where she combined the work of designer, assistant, coordinator and repository since 2009.

She has worked in major Opera Theaters and Festivals such as the Gran Teatro del Liceo in Barcelona, Vlaamse Opera in Antwerp, Basel Oper, Teatro Petruzzelli in Bari, Teatro Baluarte in Pamplona, Teatro Principal in Palma de Mallorca, Palacio Euskalduna in Bilbao, Opera las Palmas Gran Canaria, the Castell de Peralada Festival, Teatro Campoamor in Oviedo, the Royal Opera House Muscat in Oman, the Granada International Music and Dance Festival, Teatro Maestranza in Seville, Palacio de la Opera in La Coruña, Teatro Real in Madrid and Teatro Sao Carlos in Lisbon. Nadia has held the position of Costume Coordinator at the Oviedo Opera House for six seasons (2012-218) and is currently doing so at the Castell de Peralada Festival.

She has designed the costumes for two children's operas at Teatro Real in Madrid and at Gran Teatro del Liceo in Barcelona, as well as costumes for the Operas Falstaff, Die Zauberflöte and Fidelio, and for two zarzuelas, La Revoltosa and Agua, azucarillos y aguardinete.



JOSÉ GARCÍA GUTIÉRREZ

Conductor

José García Gutiérrez is an accomplished French-horn professor and performer from Alicante, Spain. He has held several distinguished posts, such as co-principal horn of the Orquesta Filarmonica de Gran Canaria (1997-1999), and principal horn (2000-2001); co-principal horn of the Orquesta de Galicia (2001-2002), principal horn of the Orquesta Sinfonica de Navarra (2002-2003), and principal horn of the Orquesta Sinfonica de Extremadura (2004-2007).

Since November 2007 he has been principal horn with Spain's prestigious Orquesta de Radio Television Española (ORTVE) and in 2018 was appointed principal horn of the ADDA Sinfonica, Alicante. As guest performer he has had concert engagements as soloist or principal horn with several orchestras, including the London Symphony Orchestra, Orchestra Teatro alla Scala, Sydney Symphony Orchestra, Vienna Radio Orchestra, Mahler Chamber Orchestra, Sichuan Symphony Orchestra, Orquesta de Cadaques, Orquesta Sinfonica de Tenerife, Orquesta de Granada, Orquesta Sinfonica de Bilbao, Orquesta Sinfonica de Elche and Orquesta Sinfonica de Murcia. He has recorded Mozart's Wind Octet with the Gustav Mahler Jugendorchester Octet; "Soliloquies" for solo horn and "Trio Concertante" by Maltese composer Joseph Vella; and the Horn Concerto and "Eclogue" by Maurice Blower together with the Malta Philharmonic Orchestra, as well as a CD of chamber music released in 2019 with Argotti Ensemble featuring works by Schumann and Glière amongst others.

He is also active as a teacher, particularly with the prestigious Brass Academy in Alicante, and since September 2019 is Artistic Director of the Malta Youth Orchestra.



MALTA YOUTH ORCHESTRA

The Malta Youth Orchestra (MYO) aims to skill Malta's talented young orchestral musicians, while giving them opportunities to develop their ambition and aspirations. Operating in collaboration with the MPO Academy, the MYO nurtures a sense of professionalism in our young musicians, through regular rehearsals, workshops, masterclasses and performances with local and international music tutors.

The MYO made its first public appearance in December 2004 during a concert held at the President's Palace in Valletta under the direction of Michael Laus. Between 2011 and 2014 the MYO rehearsed regularly under the direction of conductor Joseph Vella, and since then has been working with a variety of prominent local and international conductors, including Peter Stark, Robert Hodge, Kelly Kuo, Michalis Economou, Darrell Ang and Virginia Martínez.

Despite being essentially a student orchestra, the MYO tackles core classical repertoire spanning several centuries and genres. The MYO has been busily engaged since its conception in various concerts including participation during Notte Bianca, Christmas concerts, bespoke performances for the Žigužajg Festival and the highly successful MPO-MYO Concerts.

MYO musicians often perform alongside musicians of the Malta Philharmonic Orchestra, fulfilling one of the MYO's purposes of being an aspirational milestone for Malta's young musicians, helping nurture them into becoming the future musicians of the Malta Philharmonic Orchestra and ultimately the catalysts for our country's cultural development.

MALTA YOUTH ORCHESTRA

Violin 1

Stefan Calleja *
Kurt Falzon
Veronica Bartolo
Matthew Zammit
Eliza Melillo
Bernard Curmi
Emily Micallef
James Caruana Turner
Beatriz Alcalde Gil

Violin 2

Ian Ellul
María del Mar Jurado
Jacob Abela
Kira Copperstone
Kamie Troisi
Isaac Camilleri
Xiang Gui
Maria Conrad

Viola

Mikaela Baluyot
Luz Elisabeth Sánchez Suero
Julia Beaumer
Orietta Beaumer
Laura Romero
Lucas García Conrad
Joana Nunes

Cello

Daniel Xuereb
Christopher J. Mercieca
Tiago António Luís Henriques
Maya Ungaro
Sophia Farrugia

Double Bass

Abigail Grech
Gian Carlo Santos
Sofia Bianchi Maestre

Flute

Nicole Spiteri
Elisa Borg
Kate Attard

Oboe

Ismail Mourtada
Maximilian Schembri

Clarinet

Julian Azzopardi
Karl Camilleri
Kristina Sammut

Bassoon

María Gutiérrez
Maria Spiteri Zahra

French Horn

Arantxa Portolés Izquierdo
Jerome Falzon

Trumpet

Francesco Barbara
Elena Gatt
Philip Zammit

Trombone

Roderick Bugeja
Damian Vella
Daniel Grech

Timpani

Raffaella Baldacchino

* guest orchestra leader

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LIBRETTO

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SCENE 1 #1

GIOVANNI:

Laying brick by Night and Day.
Mortar helps to fix the clay.
Now my house is almost done.
Soon I'll have my garrison!

Strong and sturdy will my house be,
Where no wolf can bother me!
I reiterate that
No, no, no, no, no, no wolf can
Ever bother me!

When the hungry wolf comes stalking,
He'll be wasting his time in gawking.
I'll be safe inside my house,
My cozy house,
Snug as an oyster!

Strong and sturdy will my house be,
Where no wolf can bother me.
I'll be safe inside my house
Built just to keep the wolf at bay,
I'll stay in my house!

If he's near, No need to worry. I won't fear,
Or even hurry. I won't scurry, For this Cur
With filthy fur, That saboteur!

No Monsieur!

He will not bo- bo- bo- bo- bother me,
He will not bother me!

DORABELLA:

There's a county fair today,
So we must join in the merriment and play!

PAPAGENO:

We can join the other pigs
And I can play my fife for dancing jigs!

GIOVANNI:

Don't be foolish . . . unwise and mule-ish!
Can't you see the danger here?

D: Now, on guard, you scurvy knave, you . . .

then behave as if you're brave!

You shall see

I'm a Knight without a peer!

Meet your fate, you lowly coward!

P: Do you challenge thus my brav'ry?

You may find my wrath unsav'ry.

I'll vanquish you!

D: Meet your fate, you lowly coward . . . lowly coward!

P: By my faith I'm now empowered . . . I'm empowered.

D: You're defeated!

P: No, you cheated!

G: How it troubles me your lack of all responsibility! . . .

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Foolish piglets... such giggly wiglets!
Very well then, take my warning,
won't you try to settle down?
What a pair of lazy vagrants, irresponsible as clowns!
D: Now of game of 'Hide-n-Seek' would be amusing.
It's guaranteed to chase away the Blues!
It's intriguing, not fatiguing.
Come and play!
We're detectives just like Sherlock!

P: I'd prefer to take a nap or have a snooze now . . .
No, I'd rather take a nap so I refuse. . .
I could use a little minute for a snooze . . .
No I won't, You start to bore me!

D: Please, I beg --- come out and play!
P: Please, I beg --- I want to stay!
D: Are you weary?
P: Tot'lly bleary!
D: Don't be dreary!
P: Burned out, clearly!
D: Such a weakling! ... then let's play a game of Hide-n-Seek together. It's a baiting stimulating game of spies!
P: I'm no weak thing! ... but I'd rather rest and just enjoy the weather! Yes I'd rather rest and have a lovely snooze!

G: How it troubles me your lack of all responsibility!
Foolish piglets! Such giggly wiglets!

D: We can play out in the garden or the park, we can play out in the meadow! Please, I beg, come out and play!
P: No, I won't. You're being boring. Please, I beg, I want to stay!

G: Very well, then, take my warning. Won't you try to settle down?
What a pair of lazy vagrants, irresponsible as clowns!
If you fail to take my warning, Won't you try to settle down?
If the wolf goes on the rampage, you will sing a different tune!

RECITATIVE 1:

G: Dorabella! Papageno!
P: Leave me alone!
D: Come on, "en guard!"
G: That's quite enough, you two! Now listen! Do you really have nothing better to do? What do you mean by all this hullabaloo?
D: Oh, Giovanni! You sound like our mother!
G: Certainly not!
D: I thought that once we'd left our parents' home, we'd never have to hear such sermonizing again!
G: This is not a sermon! It's for your own good!
D: You see? Just like mama!
P: Yes, always lecturing . . .
G: Alright kids, that's quite enough!
P: But all we want is to enjoy ourselves a bit . . .
D: Yes, yes, Giovanni. Don't you want to play with us? I've just learned a great new game!
G: No, No, No, I emphatically do NOT want to play. I want to speak with you about . . .
D: Here we go again, the sermon again . . .
G: Don't be so impatient, it's not that bad! It's just that you're so busy playing games and frolicking, you don't realize how much precious time you're wasting.

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P: So what do you suppose we should be doing? We're just pigs. And we have no need to work. We can get all we need to eat by foraging the forest for acorns.

G: And have you given any thought to your safety?

P: Safety? What for?

G: How can you say "what for?" Have you never heard of the Big, Bad Wolf?

P: The Big, Bad Wolf?

D: Nonsense! All our lives we've heard tell of him, but I've seen him, not even once. It's just silly gossip, an old wives' tale!

G: It's no gossip . . . the stories I could tell you . . .!

P & D: So tell us, quickly, tell us!

SCENE 1 #2

GIOVANNI:

No one's seen him.

No one knows where he's lurking . . .

But he's certainly out there and smirking,

With a monstrous idea of swine-herding!

In BritHamia, we all must take care!

In BritHamia, we all must beware!

In the town of Buckingham

He ate sixty!

In Pigs-boro then,

Another six hundred!

He's absconded with hogs

All through HogglyWood,
By the hundreds!
Adding up to a thousand and three!
Thousand three!
Thousand three!

Never know where he might pillage,
On the farm or in the village,
Of all colours shapes and sizes,
He will quickly finalize us.
Irregardless of our status
He will surely liquidate us.
Where is he hiding?
Where will he strike?

In BritHAMia
We must fear ev'ry shadow
In BritHAMia
Flee all desperados!

There in the gloom
He is plotting our doom.
He's claimed now more than a thousand!
Over a thousand,
A thousand and three!
Thousand three!
Thousand three!

And the number will keep rising
If we sit here agonizing
We must use our common snout
to root this fiend from his hideout,

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or else he'll soon be pigging out,
and we'll regret our careless ways!
So beware this conspirator!
He's a hopeless carnivore!

RECITATIVE 2

P: Oh, My! I'm afraid of this Big, Bad Wolf!
G: As well you should be! I too am afraid! And that's why
I've built myself this brick house.
D: Well, it seems to have cost you some effort!
G: Well, as a matter of fact, yes. I did spend quite a bit of
time working on it.
D: So, just as I said, you haven't had any time to just enjoy
life, isn't that so?
G: Not a lot. You're right. But now my house is done and
I'll have plenty of free time on my hands. You two, on the
other hand, have done nothing to protect yourselves!
D: Protect ourselves?! Go on. You don't know what you're
talking about.
G: Oh I don't, do I? Well, just take a look at yourselves!
Frolicking the livelong day!
P: But we're still young and it's only right that we should
be having a good time!
D: Right you are! We still have our hopes and dreams, not
like some old fogies I know . . .
G: Just exactly what are you insinuating? I'm not so long in
the tooth yet!
Fine! Go ahead and laugh, but soon you'll be asking me
where you can hide if you run into the Big, Bad Wolf!
D: It's simple enough. If that happens each will just run
into his own house.

G: But, as I already pointed out, we're country pigs, used to
living off the land. Where do you think you'll find a house?
P: Excuse me, big brother, but it might interest you to
know that I already have a house.
G: You? A house?

SCENE 1 #3

PAPAGENO
Made of straw is my lovely bungalow.
Oh so soft and comfy
It's my fav'rite place to go.

Not too big or too small
Not too short or too tall
It's just perfect
Perfect for me!
It was built in one leisurely afternoon.
No need to bother a soul
Whom it might inopportune.
So bring on the beast!
I'll not be his fest!
He can't get me
so I'll not be feeling stressed!
Yes, that wolf's a pest.
Let him try his best,
I'll be safe inside my
Cozy little nest!

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RECITATIVE 3

D: Very good, little brother! Excellent work!
I guess that shows you that you don't know everything!
G: But did I mention . . . ?
P: And what's more, you should know that not only I,
but Dorabella too, has built a house.
G: Another one?
P: You bet. And you should see just how beautifully it
turned out!

SCENE 1 #4

D: Yes, it's true.
G: I just can't believe it. And is yours also built of straw?
D: No. Mine is made of wood.
G: Wood?

DORABELLA:
With finest timbers,
Limbs from the willow tree
I've built a charming house
heaven for me.
Trimmed with ivy and wisteria
Fragrant with pine.
My intent
Was to invent
A shrine
Altogether mine!

RECITATIVE 4

G: Ha, ha, ha, ha, ha! I hear what you say, but I can't believe
my ears! How naïve you are!
P: Why do say such a thing?
G: Do you seriously believe that a simple house made of
straw or even wood could keep this monstrous wolf out?
D: And why not? If danger arises, in we go . . . chop-chop . .
. and that's that.
P: Right you are. We'll just hop inside, in a flash, and we're
safe!
G: With that brilliant bit of logic you'll go far, little brothers!
D: Look at him, Mr. Know-it-all!
P: What on earth have we done to make him so grouchy?
G: But didn't I already explain that these feeble little
houses will never stand up to the enormous force of the
Big, Bad Wolf?
D: Come on! It can't be all that bad.
P: Don't pay him any mind, Dorabella. He's just jealous
because we've already built our houses and he still hasn't
finished his.
D: For sure! We can frolic and have some fun while he's
stuck here fitting his bricks . . . and as we already have a
safe place to hide.

The Three Little Pigs Opera



SCENE 1 #5

DORABELLA:

If that creeping wolf comes
to threaten and pursue me,
he'll see how he can't get me.
Ding-ding, ding-ding.
He'll have none of my 'how-do-you-do!'

PAPAGENO:

If ever he's so bold
To darken my threshold
To darken my threshold
Dong-dong, dong-dong.
I'll just blockade myself like a mole!

GIOVANNI:

Should you see that wicked wolf
Around your house encroaching
With fiercest eyes and hungry look approaching,
Ding-dong. Ding-dong!
You'd best fly away as fast as you can!
Ding-dong. Ding-dong!
Run fast! For he's quick to rage,
With forces so much wronger.
He's oh, so much stronger!

P: He's oh, so much stronger! His reach even longer.
He's plotting our swan singer.

G: Much stronger! So much stronger! Prepare! Prepare!

D: Papageno!

P: What is it?

D: It's not worth the trouble. Our efforts to double!
Giovanni will not take our words ever to heart!

G: It's not worth discussing, debating or fussing! I can't
make you see just what danger you're in!

D: He's oh, so much stronger. His reach is much longer!

G: I can't make you see just what danger you're in!

P&D: It's not worth the trouble. Our efforts to double!
Giovanni will not take our words down to heart, our words
down, our words down to heart, our words down...

G: They act as if they're blind (D: Big-headed!)

Advice has been declined (P: Pig-headed!)

I'll have no peace of mind! (D&P: But we're kin swine!)

SCENE 2 #6

PAPAGENO:

It's so jolly here in my valley green
with a sky so blue and so serene.
I can tootaloo my flute or skip a French Gavotte
Right here in this idyllic spot!
Since my house was built with great expedience
Of the finest straw ingredients,
Now perhaps it's time I should consider work,
For I've chores to do that I should not shirk!

The Three Little Pigs Opera



I'm expected to behave as if mature,
But for now I'll take a short detour.
No more wrinkled brow for me, no,
I won't follow suit.
No Blues for me when I've my flute!
Why do grown-ups suffer so and pine away?
Why don't they have their own flutes to play?
I'd much rather hear the echo of my flute.
From afar it comes back to me, toot, toot, toot!

SCENE 2 #7

BBW: What's that tantalizing aroma? How delightful! So
sweet-scented to my muzzle!
Presto:
Pray tell me! How wrong is it?
To feel the bitter sting of rejection?
No one to help me. Ev'ry one just runs away.

Andante:
There is no justice, my reputation suffers.
In earnest. Am I so awful?
I'm not to blame here just because I
prefer my dinner meaty.
We carnivores have never endorsed a peace treaty!
If I ate only green things, some legumes and
lima bean things,
I'd have to forage, root, and grovel. Oh, how disgraceful!

Did I just see what I think? Young and tender piglet!
I saw but can't believe it. Oh, lucky day for me!
The spider weaves her web well.
To lure her prey she preps well.
I must not agitate him.
Discretion is the key to opportunity!
My eyes behold a rare prize, he's caught off guard,
immersed in fond day dreaming, then he, when he
caught sight of me, ran quickly back into his straw retreat.
A dish fit for Thanksgiving! This makes my life worth living.
I'll be no longer hungry. My tummy soon I'll fill.
Hereby I do decree: No more to whine, for soon I'll dine!
There's danger all around us!
Great forces do confound us!
No subterfuge will spare you.
My shrewd design will snare you!
Your vigilance is waning, while my resolve is gaining.
Soon victory and triumph will be mine, all mine!

Too late for debating. Soon I'll be celebrating.
Before this day has ended I'll have a banquet splendidly
appointed
and my aching hunger will be fed. Ah! This voracious
yearning,
my stomach's always churning. My just reward I'm
earning.
Your vigilance is waning while my resolve is gaining
still, soon victory and triumph will be mine, all mine!

Too late for debating. Soon I'll be celebrating.
Before this day has ended I'll have a banquet splendidly

The Three Little Pigs Opera



appointed and my aching hunger will be deeply satisfied!
My hunger will be deeply satisfied. I will be satisfied!

RECITATIVE

BBW:

A house?! This little pig actually built a house? And all made of straw, no less! It wouldn't surprise me if he thinks this patch of hay will protect him . . . But certainly! And why not, being made of such durable material! Ha, ha, ha, ha, ha. Can anyone be that naïve? With one good blast from these lungs, that house will come tumbling down, I'll make off with the pig, make a nice dinner of him, and "voilà," that's all there is to it.

On second thought, I think I'll just get him to come out and leave the house intact. Once he's in my belly, I'll have a nice soft place where I can take a nap without anyone bothering me. Yes, that's a far better idea!

Anyone home?

Papageno: Wh- wh- who is it?

BBW: Good . . . A gracious good afternoon, my good sir! I represent the Plants-o-Plenty League and I'm conducting a campaign to cultivate this very forest. I have here a marvellous encyclopedia which I'm sure will be of interest to you. Now, if you'll just open the door, I'd be happy to have you take a look at it.

P: My! But such big feet and all covered with fur! And with long, sharp claws . . . I don't believe you. You're the Big,

Bad Wolf, and your intentions are not honest!

BBW: But what a lot of nonsense, my friend! Could you be confusing me with the Big, Bad Wolf, well known in these parts for his ferocity? He is indeed, a dangerous sort! But I, although I admit to being a wolf, am a simple peddler of books, an advocate for a green environment, completely and utterly harmless! Come along then, open your door and let's have a nice chat.

P: I wouldn't think of opening! I'm afraid of you. Now get out of here! Please!

BBW: My dear young friend, I'm telling you the truth! For some time now I've reformed. I'm a real vegetarian, eating nothing more than nuts, berries, and a bit of tofu now and then. I'm particularly fond of salads, steaming pots of cauliflower, broccoli omelettes, the occasional Hawaiian pizza . . .

P: But that has bacon in it!

BBW: No, no, not at all. . . . The vegetarian version, of course. I also enjoy cabbage curries, asparagus Lyonnaise . . . with an order of pickled pigs' feet on the side!

P: Stop it! I won't let you in! Now go away!

BBW: roast loin of pork, pigs in a blanket... back ribs, barbecue chops . . .

P: Get out of here!

The Three Little Pigs Opera



BBW: Open this door at once!

P: NO. Never!

SCENE 2 #8

Papageno/Big, Bad, Wolf:

BBW: Open up, I do implore you! I've some books you'll want to see!

P: I don't want you! I don't trust you! You my enemy might be! but in here I have no fears under lock and key! strangers endanger longevity!

W: Have no fear, I'm just a vendor, only books to you I render!

P: I don't read books!

W: I'm insisting! Now quit this resisting!

P: I stand firm when I compel you: Go away, I tell you! Don't annoy me! I won't play coy! Don't come back now, rejoin your pack now.

W: Don't be hostile, it's a free trial. Books are worthwhile!

P: No, your books do not concern me!

W: If I don't sell books, I'm hungry! Just a simple vendor, I. if I can't sell books, I don't eat! Just a simple vendor, I.

P: But I think is a ruse to trick and cheat me! If I'm careless I'll end up lunch-eon meat! You've concealed your true identity just to trick me and to seize me by deceit! Maybe now I should retreat!...

W: Now I'm fed up!

P: Pray tell me what's up!

W: Alas! The jig's up!

P: Dear me, a set up! Then there're no books?

W: Only cook books! I'm so sick of these disguises, and it's time you'll realize that yes, indeed I am the Bad Wolf! Yes, indeed, the Big, Bad Wolf!

P: My goose... is... cooked!

W: Now you're done for!

P: No!

W: You can't run more!

P: Not my straw house!

W: I'll blow your house down! Oooof! Fall down! Still you doubt my lungs sufficient.

P: You can smash and lash and bash away, but my house will not fall down!

W: Hope and pray. For my lungs I am renown!

The Three Little Pigs Opera



Simple physics! And sheer logistics! Oooof! Fall down!
P: Just a slick trick! I'm Optimistic. There's no force in
nature great enough
to make my house fall down!

SCENE 3 #9

DORABELLA

Always exemplary are older brothers!
Surrogate mothers! So conscientiously, often
pretentiously, happy to pinch us
when we go astray: "That way's not good for you."

"Here's what you should do."
So philosophically they do advise us.

So philanthropically with counsel wise.
So philanthropically with counsel so wise.
I've built my wooden house with such finesse,
the neighbours drop by to admire my success!
This little shelter will keep me from harm.
Even if danger should cause some alarm!
Keep me from harm! Keep me from harm!

So I'll abide in complete satisfaction.
Maybe I'll make it a tourist attraction.
Tulips and lilies will border my door.
It's 'Home Sweet Home' to me
Forevermore!

I'll plant my garden with flowers so bright,
la lara, la lara, la lara la,

even the bees can make honey by night!
Even the bees can make honey by night!

SCENE 3 #10

PAPAGENO

On the run, it's a race, but I'm leading.
It's a good hiding place that I'm needing.
I could see those white teeth shining brightly,
And those horrible claws, what a fright!
It's blood curdling, those foul grunts and growls!
So I'm hurdling from those jowls!
How I long for the days of my childhood!
Safe from danger and cares in the wildwood.
I felt so safe then, in the bosom of close kin!
Ever watchful and caring for me.
Ever watchful, and caring for me.

If I could, I go back to bye-gone days, needn't
fear any wolf in those fun days!
Now I've seen those white teeth shining brightly
and those horrible claws, what a fright!

It's blood-curdling, those foul grunts and growls!
So I'm hurdling to flee from those jowls!

The Three Little Pigs Opera



Now what I need's a hideaway. Open my sister, no delay!
The wolf is gaining ground now.
My fear is most profound now.
This house is my salvation!
If you had seen that horrible scowl
Illumined by desperation! You too would fear that wolf!
Nowhere is there more fiendish beast!
Nothing in the wood's safe west or east!
A harmless guinea hen, or hapless hedgehog,
a black bat, bobcat, or worse, maybe one of us!
If you had seen that horrible scowl
Illumined by desperation! You too would fear that wolf!
We have to stay alert here. His howl...is much...
to near here.

We'll have to keep our eyes peeled, our eyes peeled!
Yikes! It's the Big, Bad Wolf!

BBW: Arf! Arf! I did see him! And with another pig! What a wonderful surprise! Today must be my lucky day! The two pigs just went into that house... hmhhh... It seems that it's becoming quite fashionable among the boar class to invest in real estate! Indeed, although it's made of wood, it shows excellent workmanship. Now I think I know what I'll do: I'll take the 'diplomatic route.' I'll convince them somehow that they should open the door. Then I'll just waltz in, cool as a cucumber, gobble them up, and then I'll take over the house. Afterwards, I can sell it for a pretty penny. Ha! Ha! I have a plan!

P: Dorabella, do you hear something?

D: No. I don't hear anything, but the wolf can't be very far

from here.

P: I'm nervous, little sister!

This is too much anxiety for one day!

D: Shhhhh! Keep your voice down, stupid!
Don't you see that it's possible that he hasn't seen us?

P: You think so?

D: Would you ple-ese-ase speak more softly?!

P: OK, OK, OK... I'll keep it down.

P: I don't think he's out there... I want to go out and take a good look. He doesn't seem to be anywhere around.

D: I don't know if we should have come out. He could be setting up an ambush.

P & D: Aaaaah! Help!

SCENE 3 #11

D: Who's there, please?

W: It's Red Riding Hood here! I'm here just to greet you, delighted to meet you. They call me Red Riding Hood. I'm well known throughout these woods. Yes, Red Riding Hood's my name, I'm she, one in the same! Sly fox, you! They think now I'm Red Riding Hood and just as I planned, soon they'll eat from my hand!

P: That name sounds familiar, but I can't configure just what she is doing in these hereabouts.

D: But we should take care. We're not born yesterday. There's something suspicious, I just can't work out. That

The Three Little Pigs Opera



name sounds fictitious for such a girl scout!

W: Hello, there!

D: Hold on, please! We need to confer!

W: I'm still here and waiting, no need to demur, I'm patient! But I'm getting tired.

D: Be patient! Perhaps soon we'll concur. Be patient, still patient! We're not trying to deter!

P: That name sounds convincing. Let's stop all mincing.

D: I'm still not convinced that it's Red Riding Hood!

W: O-K, o-kee do-kee! Let's see if this sounds hokey!

I'm terribly congested. My doctors attested: "It's clearly a crisis! "A cute laryngitis!" What doubts could be in your head? I'm dressed all in red!

P & D: You're covered in fur and your nose is very big!

But Red Riding Hood's nose is slender as a twig!

W: A big nose...?

D: Atrocious!

W: So hairy?

D: It's monstrous! But Red Riding Hood's snout does not stick so far out!

W: I tell you my word's good, I'm Red Riding Hood!

D: Then how can you explain that bigmouth and those claws? Did you get a look at those teeth and big paws?

P: You're right, it's a big mouth! For sure, not a pig's mouth! I have no idea who that could be there.

W: Can't you rightly process? Is this not a red dress!?!?

D: But those great big ears further agitate our fears! It's perfectly clear, they're not Red's girlish ears!

P: Quite right, you are!

W: They're rather large!

D: You see then? You still think it's she then?

P: Her face offend us, but she would befriend us,

so let's not prejudice her or begrudge her big ears!

W: What's all this discussion? There're no repercussions, I'm exhausted and needing rest. I'm simple and pure, yes! I just need some rest. It's simple and pure!

D: Don't be a twit, you dimwit. you brainless dome, quite beyond hope! Don't be so naïve simple minded and pure, not like me, you're still immature!

P: Let's open! Let's open! Why can't we offer her a tea?

It would do her some good, just one tea, it would do her some good!

D: I still can't believe you!

P: But why can't it be true?

D: You stupid young fool, you!

P: I think Red is "true blue!"

W: Is no one listening?

P & D: Those great big ears and teeth and claws don't make us feel securely!

W: It's getting fairly tiresome and quagmire some!

P & D: We'll need to have some proof that SHE's not HE to be quite sure! If you are who say, then please reassure!

W: I do reassure you it's red, RED! not blue, BLUE!

Now once, and for all, I say I'm Red Riding hood!

P: Look! Dorabella! Those claws scare a fella!

She's not who se claims, she's the wolf playing games!

D: It's quite clear to see now! That 'SHE' is a 'HE' now!

P: That book vendor too had big claws and big teeth, just like this one waiting outside, now I see! I'm sure it's the wolf, that conniving old beast!

W: Now open up!

The Three Little Pigs Opera



P & D: The Big Bad Wolf!

W: Or I'll blow up! You've found me out. Now open!
You're past hoping!

P & D: We must keep our cool now! Precaution's the rule,
for that wolf can be cruel! Surely cruel!

W: We must keep our cool now! My game plan's my tool!
Yes, my game plan's my tool! Now it's time for wolf to rule!
Yes, I rule! Taking charge, 'cause it's time to say: "This wolf
makes the rules!"

SCENE 3 #12

W: Drats! Barricaded! I'll not be dissuaded!

D: Keep out, you fiend you! You'll never break through!

W: You'll learn the hard way: Wood's weak as hay!

P: Oh, Dorabella . . . we're done for now!

D: Calm down, we're safe here now.

BBW: Just two good puffs and it's blown away!

D: You boasting plan hard.... It won't give way!

P: I'm afraid. Stop, I pray!

W: This house of wood I'll obliterate

SCENE 4 #13

D: Ah! Giovanni!

P: You have to hear!

D: But you won't believe your ears!

P: That . . . fierce . . . howling.

D: Dreadful . . . growling.

P: Now we're homeless.

D: All blown down.

P: To bare ground!

D: I can't keep my pulse from racing!

P: And we had no other place. Ta, ta, ta, ta!

G: Pull yourselves together, won't you?

D&P: Ta, ta, ta, ta!

G: I can't understand a word,
a single word, no, not one word!

D: Getting closer!

G: Who is closer? Speak up!

D: The wolf!

G: Yes, I thought so! Inside!

P & D: Aaah!

G: Quickly! Let's go inside my house now,
We'll be safe below my roof: It's made wolf proof!

P: But he made quick work of my place!

D: And he blew my house away.

D&P: Foul play! Foul Play!

The Three Little Pigs Opera



Andante:

W: Don Giovanni! Your guest is famished!
Have you seen two piglets who vanished?

G: Yes, my siblings are within! And we're in,
through thick and thin!

Make your point, and then depart, Sir!

That would be so very smart, Sir!

D: Don't cajole! Don't provoke!

P: No, that wolf's a dirty jokester!

G: You, be quiet!

W: Sly, scheming pigs! They'll find their plans sadly
are mistaken, for it's I who'll bring home the bacon!
One, two, three! Counting pigs, so much better than
sheep! Now I'll eat for weeks, then dream and sleep!

P&D: I'm so terribly, terribly frightened, I'm shaken.
In the pit of my stomach it aches!

G: Persevere! I tell you, we'll pull through!

P&D: I'm so terribly, terribly frightened,
with those lungs he can make the earth shake!

W: Take heed! Beware! Bid farewell to your lair!

G: Then speak freely, we'll now hear you out!

P & D: Why's he speaking to that savage beast! He's intent
on carnivorous feasting! Hopes are waning for timely
policing! By now we should be calling a priest!

W: See here, it's clear here, compliance is key!

G: Then speak freely. Then we'll see what we see.

W: Now open! This instant!

G: Not by your chin-chin!

P & D: Tell him to go!!

G: It's useless to go on so, you snarling sham! Now scram!

W: Time to pronounce the verdict!

G: So, what's next?

W: I'll blow!

G: So blow, as if that does the job! (disbelieving)

W: You're clearly misconceiving, but seeing is believing.

G: Your gale force winds are useless!

W: Fall!

G: Save your dying breath

W: So, I'll resort to brute force!

G: You'll find elbow grease a moot force!

W: Fall away!

G: No!

W: Fall I say!

G: No!

W: Yes!

G: No! No!

W: I'm beat! It won't fall down! Now what is this my eyes
behold? This dandy chimney's my threshold. How perfect.
There's a ladder here. My launching pad is clear!

P & D: Hush, can you hear him speaking?

W: Don't be afraid. Stay calm!

D: The wolf is coming after us!

P: I'm losing hope! I'm desperate!

D: Giovanni, tell us what to do!

We've no place to abide in! No rescue yet in sight!

P: We've no place left to hide in. But who'll come to
our rescue? This is the end. We're sitting ducks in here!

W: One moment more 'til chow time!

The Three Little Pigs Opera

MALTA
SUMMER
FESTIVAL

G: If he comes down the chimney,
a nice big shock's awaiting him!
D: This deadly game is causing desperation!
P: I'm falling in desperation!
W: Just two more steps, I'm home free!
P & D: There's no place left to hide in! Such fear
and dread! Aaah! We see him! there, he's here! Aahhh!
G: A blazing fire awaits him. Once he's in, he'll burn his
chiny chin-chin! More than his chin he'll sear!
W: Almost there now! Aaah!!

SCENE 4 #14

G: Celebrate! Our victory's bona fide!
P & D: We're victorious!
G: Wracked and pinioned, wholly hogtied!
P & D: Proud and glorious!
Reprobate, you should be punished!
G: Don't be so hasty, he's losing face.
You never can tell, perhaps he's learned his lesson well!
G, P & D: Are you ashamed then? Are you tamed then?
I believe he feels ashamed!
W: I've tried to be lenient, it's proved inconvenient!
Now humiliated, I'm prey to my prey!
P: You agree then?
D: On your knees then!
G: Are you shamefaced?
G, P & D: You're disgraced!
W: If cooperation will stave off starvation,
I see no other way!
D: You beg, then our pardon?

W: I'll grovel for no swine!
G: You beg then, our pardon?
W: I'd sooner take strychnine!
G, P & D: Forgiveness
W: No!
G, P & D: You must request!
W: No!
G, P & D: Our clemency!
W: No! No, no, no, no, no!
D: Just one word of remorse and we'll dine
bygones resigned.
G, P & D: Appetizing! Tantalizing! These
smells are mesmerizing! Exquisite, it's fit for a king!
Your heart will sing!
W: Forgive! Hear my true grief! I've turned over a new leaf!

G: From our heart's generosity we propose reciprocity,
you'll dine with us tonight!
THE FOUR: So all's well that ends well, and justice
prevails, and justice prevails! Yes, all's well that ends
well and justice prevails!
Mark this day as monumental, off the charts, and most
eventful! Though it seems farfetched and doubtful, we
have worked our problems out! Now we'll share a feast
divine! Soufflés and fruit trays! Some hot pots, steamed
whatnots! Gastronomical delights at Giovanni's!
We'll stop our empty bellies' aching! Down we'll plop,
our hunger to slake! Food does now confederate!
P & D: Time to dine now! Time to dine now!
G & W: Any time now! Any time now!
THE FOUR: Now, at last, we'll take a repast. At last it's
time to wine and dine! To dine, sublime!
Sublime, to dine! To dine, sublime!

13 July

The Three Little Pigs Opera

A family opera in English with music by Mozart

Kimberley Grech Soprano Althea Trosi Mezzo Soprano Louis Andrew Cassar Baritone Fernando Campero Baritone
Raúl Vázquez Stage Director Alessandro Arcangeli Lights & Projections Designer Nadia Balada Costume Designer
José García Gutiérrez Conductor Malta Youth Orchestra

14 July

Songs of Chamber

Amihai Grosz Viola Alma Sadé Moshonov Soprano Nadia Debono Viola Christine Zerafa Piano

16 July

Opera Gala

Vittorio Grigolo Tenor Marina Monzó Soprano Nicola Said Soprano
Óliver Díaz Conductor Malta Philharmonic Orchestra

18 July

An Evening With Donizetti

Tatiana Lisnic Soprano Celso Albelo Tenor
Iván López-Reynoso Conductor Orquesta Sinfónica de Navarra

19 July

Soirée à Chambray

Carol García Mezzo Soprano José García Gutiérrez Horn Britt Arend Harp

21 July

Dance Meets Opera

PKProjects | The YADA Dance Company | Moveo Dance Company | Kivos Ensemble
Óliver Díaz Conductor Malta Philharmonic Orchestra



MALTA SUMMER FESTIVAL

REIMAGINING OPERA

13-21 July 2022



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