



# SIXTH ANNUAL ORCHESTRAL CHARITY CONCERT

ORGANISED IN AID OF THE  
PHILANTHROPIC ACTIVITIES  
OF THE  
MALTESE ASSOCIATION  
OF THE  
SOVEREIGN MILITARY  
ORDER OF MALTA

UNDER THE DISTINGUISHED  
PATRONAGE OF  
THE HON.  
THE PRIME MINISTER  
OF MALTA



ST JOHN'S CO-CATHEDRAL, VALLETTA  
THURSDAY 23<sup>RD</sup> JUNE 2016



*Detail Cover photo*

A Gubbio maiolica lustre Crespina (fluted bowl, diameter 23 cm), circa 1530-50, Workshop of Maestro Giorgio Andreoli, probably the work of his son Vincenzo, known as Maestro Cencio. The bowl is moulded and painted with a cherub-like infant St John the Baptist holding the Cross. His head is encased by a halo, and he appears to be floating on a field of rolling green hills ahead of a mountainous background (Private collection).

*Maiolica was considered a powerful mediator between the real and idealized world; it was believed that by gazing upon an image, of a young boy for example, the expectant mother would be motivated to give birth to healthy boys during a time that childbirths were highly risky and young children were susceptible to many illnesses (and boys were preferred as heirs to the family estate as well as considering the high costs of dowries to ensure the marriage of a daughter).*

*Although the piece depicts an overtly religious theme, such pieces were often considered powerful for their effect on the physical attributes of the gazer. In the case of a pregnant mother, her gaze upon the plate would influence her to produce a healthy child, aided by the red stylized seeds and leaves which border the image. Such fruits were considered symbolic of fecundity, as were bursting pomegranates, green leaves, and half-naked infants. The three dimensional decoration gives a tactile quality which may have been purposely made in order to motivate the viewer to touch the surface with her hands and thus enhance the metaphysical effects of the dish.*



Maltese Association of the  
Sovereign Military Order of Malta



ST JOHN'S CO-CATHEDRAL  
MALTA

The Maltese Association  
of the Sovereign Military Order of Malta  
and the St John's Co-Cathedral Foundation  
present their

# SIXTH ANNUAL ORCHESTRAL CHARITY CONCERT

with



*(Leader: Marcelline Agius)*

*Resident Conductor:*  
**Prof. MICHAEL LAUS**

with the participation of

*Soprano MIRIAM GAUCI*

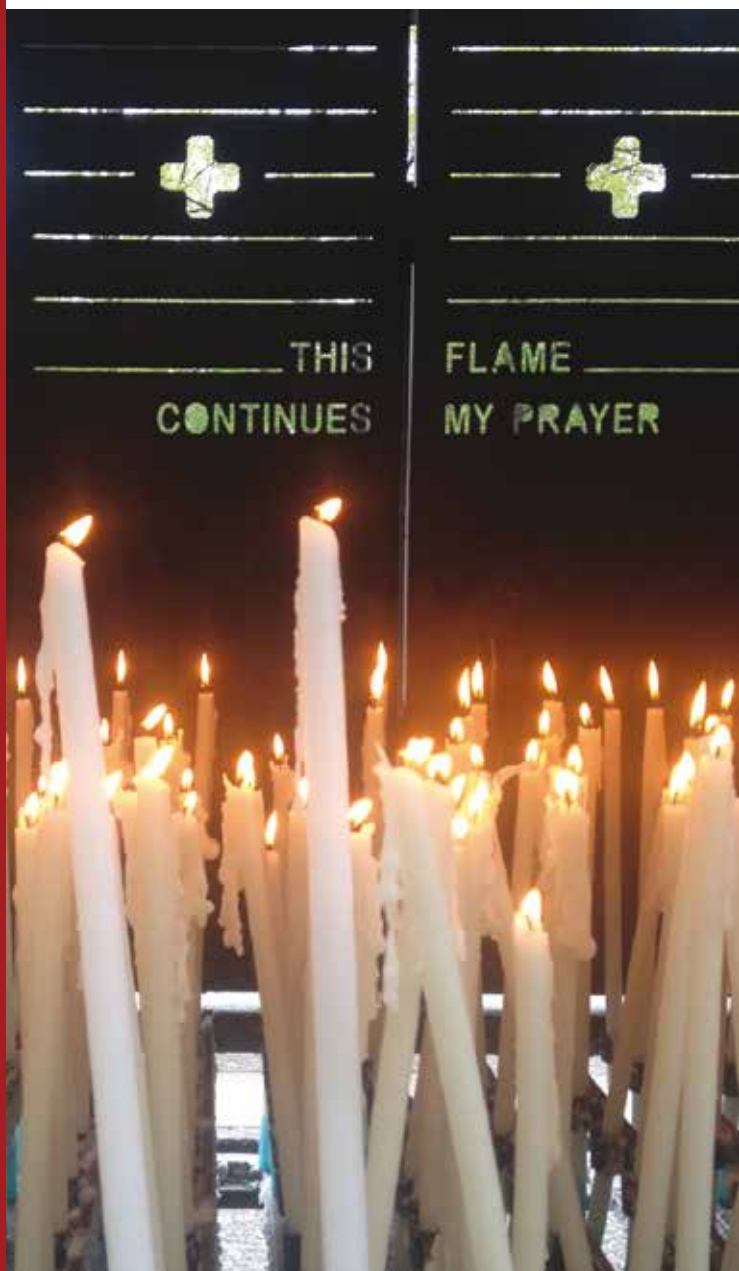
and the



performing works by  
by Handel, Palestrina, Mozart, Haydn, Verdi,  
Arne and Franck

**Thursday 23<sup>rd</sup> June 2016**  
at St John's Co-Cathedral

Organised in aid of the philanthropic activities  
of the Maltese Association  
of the Sovereign Military Order of Malta





The Sovereign Order of Malta bases all that it does on two principal pillars: *Tuitio Fidei* and *Obsequium Pauperum*. Loosely translated from the Latin, these twin mottoes signify: *Witnessing the Faith* and *Rendering Service to the Poor and the Sick*. This very evening helps us perform both.

We are gathered here in an incredibly special place. This breathtakingly beautiful building was assembled by our forefathers not simply for the physical enjoyment of the art that adorns it, but chiefly to serve as a sacred temple to worship Him, who created us so lovingly. We bear witness to our Catholic Faith when we enter this co-Cathedral. Every single piece of music we shall enjoy tonight was originally intended as a prayer; sublime both by their intention and by the masterful abilities of the artists who composed them, play them or sing them.

We also serve Our Lords the Poor and the Sick tonight: all the funds raised this evening – through your munificence, and that of the sponsors and organisers – shall go towards the activities and events run and managed by the Maltese Association of the Order of Malta, which I have the honour of presiding. A morsel of what we do throughout the year appears towards the back of this booklet, and I invite you to leaf through it at your leisure.

Praying and giving need not be hard: indeed, we hope that tonight shall be most pleasurable. And this thanks to the admirable abilities of this evening's performers, the beautiful surroundings and the light refreshments we have prepared for you. We trust that our senses shall be dazzled in many ways!

I am particularly grateful to all those who helped to make tonight a reality, and to all of you who make the event possible by your very presence.

**Daniel de Petri Testaferrata**

*President*

*Maltese Association*

*Sovereign Military Order of Malta*

# Programme

## Thomas Augustine Arne (1710 - 1778)

### Judith: Overture

(Orchestra)

*Judith* is an oratorio composed by Thomas Arne with words by the librettist, Isaac Bickerstaff. It was first performed on 27 February 1761 at Drury Lane Theatre, London. It tells the story of Judith (taken from the Biblical Book of Judith), who goes with her loyal maid, Abra, to the Assyrian conquerors' camp and promises the enemy general, Holofernes, information on the Israelites. When she gains his trust, she is invited to a banquet in Holofernes' tent, where he drinks himself into a stupor. When Judith gets him alone, she decapitates him. She takes his head back to Bethulia and her fearful countrymen. When the invading Assyrian army realizes that it has lost its leader, it retreats.

## George Frideric Handel (1685 – 1759)

### Il trionfo del tempo e del disinganno: “Lascia la spina”

(Soprano & Orchestra)

An aria from Handel's 1707 Oratorio “*Il trionfo del tempo e del disinganno*” [HWV 46a], his very first oratorio, to a libretto by Cardinal Benedetto Pamphili, and with a title that translates as “The Triumph of Time and Disillusionment”. Its most famous aria is “*Lascia la spina*” (Leave the thorn), later recast as “*Lascia ch'io pianga*” (Leave me to weep) in his 1711 opera *Rinaldo*.

*Lascia la spina, cogli la rosa; tu vai cercando il tuo dolor.*

*Canuta brina per mano ascosa, giungerà quando nol crede il cuor.*

Leave the thorn, take the rose; you go searching for your pain.

Gray frost by hidden hand will come when your heart doesn't expect it.

### Athalia: “My vengeance awakes me”

(Soprano & Orchestra)

*Athalia* (HWV 52) is an English-language oratorio (Handel's third) composed to a libretto by Samuel Humphreys, based on the play *Athalie* by Jean Racine. It was completed on 7 June 1733, and first performed on 10 July 1733 at the Sheldonian Theatre in Oxford. The story is based on that of the Biblical queen Athaliah, daughter of King Ahab of Israel and Queen Jezebel, who had been married to

Jehoram, King of Judah. After her husband's death, she determined to stamp out the Jewish line of kings descended from David.

Athalia's aria is from Act II, when she discovers that there appears to be a legitimate heir of David:

*My vengeance awakes me, compassion forsakes me, all softness and mercy away!*

*My foes with confusion shall find their illusion and tremble before me today!*

## **Wolfgang Amadeus Mozart (1756 – 1791)**

### **Misericordias Domini [KV222]**

(Choir & Orchestra)

The text is of Psalm 88, put to music by Mozart around 1775.

*Misericordias Domini in aeternum cantabo:  
in generationem et generationem, annuntiabo  
veritatem tuam in ore meo.*

My song shall be always of the loving-kindness of the Lord:

With my mouth will I ever be shewing thy truth from one generation to another.

## **Giuseppe Verdi (1813 – 1901)**

### **Otello: Ave Maria**

(Soprano & Orchestra)

Otello is an opera in four acts by Giuseppe Verdi to an Italian libretto by Arrigo Boito, based on Shakespeare's play *Othello*. It was Verdi's penultimate opera, and was first performed at the Teatro alla Scala, Milan, on 5 February 1887.

In Act IV, Desdemona is preparing for bed, and following her maid Emilia's departure, Desdemona prays, knowing that the hour of her death is approaching. Like many of Desdemona's earlier vocal appearances in the opera, these prayers contain a sweet nature, reflecting, for the final time, the innocence of the wrongly accused woman as she sings her prayer to the Virgin.

## **Giovanni Pierluigi da Palestrina (1525-1594)**

### **Fuit homo missus a Deo**

(Choir *a capella*)

Motet for the Nativity of John the Baptist, published in 1563.

*Fuit homo missus a Deo, cui nomen Joannes erat:  
Hic venit ut testimonium perhiberet de lumine et pa-  
raret Domino plebem perfectam.*

There was a man sent from God, whose name was John.  
The same came for a witness, to bear witness of the  
Light, to make ready a people prepared for the Lord.

## **(Franz) Joseph Haydn (1732 – 1809)**

### **Kleine Orgelmesse**

(Soprano, Choir & Orchestra)

The *Missa Brevis Sancti Joannis de Deo* is a mass in B-flat major by Joseph Haydn, written around 1775, and also known as the *Kleine Orgelsolomesse* (Little Organ Mass) due to an extended keyboard solo in the *Benedictus* movement. In this evening's performance, this solo will be performed on the harpsichord. The mass was written for the Order of the *Barmherzige Brüder*, also called Brothers of Mercy, in Eisenstadt in the Kingdom of Hungary (now Austria), whose founder and patron saint was St. John of God. Haydn was then living in Eisenstadt, working for the court of Nikolaus II, Prince Esterházy.

## **César Franck (1822 – 1890)**

### **Mass, Op. 12: Panis Angelicus**

(Soprano, Choir & Orchestra)

*Panis angelicus* (Latin for “Bread of Angels” or “Angelic Bread”) is the penultimate strophe of the hymn “*Sacris solemniis*” written by Saint Thomas Aquinas for the Feast of Corpus Christi as part of a complete liturgy of the feast. The strophe “*Panis angelicus*” has often been set to music separately from the rest of the hymn. Most famously, in 1872 César Franck set this strophe to music, and incorporated it into his *Messe à trois voix*, Op. 12.

*Panis angelicus  
fit panis hominum;  
Dat panis caelicus  
figuris terminum:  
O res mirabilis!  
Manducat Dominum  
Pauper, servus et humilis.*

*Te trina Deitas  
unaque poscimus:  
Sic nos tu visita,  
sicut te colimus;  
Per tuas semitas  
duc nos quo tendimus,  
Ad lucem quam inhabitas.  
Amen.*

# Soprano Miriam Gauci



**Miriam Gauci** was born in Malta and started her vocal education with her aunt, soprano Hilda Tabone. At an early age, she obtained a scholarship from the Italian Cultural Institute to study in Milan, and went to live there. She was the first Maltese singer to obtain her diploma in singing from the *Conservatorio 'Giuseppe Verdi'* and the diploma from the *Centro di Perfezionamento Artisti Lirici* at the *Teatro alla Scala*. During this period her professors for singing were Lia Guarini and the world famous mezzo-soprano Giulietta Simionato. She also studied staging techniques with Marisa Flask at *La Scala* and Renato Zanella and Vladimir Delman at the *Teatro Studio* in Bologna.

Miriam Gauci won various international competitions, such as the *Aureliano Pertile* in Bologna and the *Toti dal Monte* in Treviso, and the *Concorso per il Centro di Perfezionamento Artisti Lirici* of the *La Scala* Theatre.

In 1984 she made her stage-debut with Poulenc's *La Voix Humaine* in Bologna, followed by her first appearances at the *Teatro alla Scala di Milano*

performing in Luigi Rossi's *L'Orfeo* and in Bellini's *La Sonnambula*. She has sung at numerous international opera-houses such as the *Teatro Comunale di Firenze*, *Teatro di Roma*, *Teatro Bellini di Catania*, *Teatro San Carlo di Napoli*, the State Operas in Munich, Hamburg, Berlin, Dresden and Vienna, at the *Opéra de Bastille* in Paris, *Theatre du Capitole de Toulouse*, *Teatro del Liceu* in Barcelona, *Teatro della Zarzuela* in Madrid and at the opera-houses in Bilbao, Lisbon, Antwerp, Geneva and Zurich. In 1987 she made her very successful debut in the United States, singing Puccini's *Madama Butterfly* at the Santa Fe Opera. She inaugurated the Los Angeles Opera season as Mimi` in Puccini's *La Bohème* with Placido Domingo as Rodolfo the same year; she has also performed in Moscow, Tokyo and Santiago de Chile. Her debut with the San Francisco Opera took place in January 2000 with the role of Mimi`, and she sang the same role for her debut with the Metropolitan Opera in March 2001, with a live broadcast world-wide.

After having sung various roles such as Gilda in Verdi's *Rigoletto*, Violetta in *La Traviata*, Lauretta in Puccini's *Gianni Schicchi* and Ilia in Mozart's *Idomeneo*, Miriam Gauci concentrated on main parts in operas by Giacomo Puccini (Mimi in *La Bohème*, Liu in *Turandot*, Cio-Cio-San in *Madama Butterfly* as well as the title-roles in *Suor Angelica* and *Manon Lescaut*) and Giuseppe Verdi (Elisabetta in *Don Carlo*, Desdemona in *Otello* and Amelia Grimaldi in *Simon Boccanegra*). She also sang Nedda in Leoncavallo's *I Pagliacci*, the title-role of Massenet's *Manon*, Donna Elvira in Mozart's *Don Giovanni*, as well as Margherita and Elena in Boito's *Mefistofele*. Miriam Gauci's debut in a new production of Boito's *Mefistofele* under Riccardo Muti at the Vienna State Opera in 1997 was a great success. In February 2006, Miriam Gauci performed the role of Contessa d'Almaviva in Mozart's *Le Nozze di Figaro* in Giorgio Strehler's famous production at La Scala. The première was broadcast live on RAI 3.

Her concert appearances include performances of Verdi's *Messa da Requiem* in Zurich (conducted by Georges Prêtre and by James Conlon), Catania (conducted by Nello Santi), at the Vienna *Musikverein* (under Vladimir Fedosejev's baton) and the State Opera, in Tokyo (with the La Scala Orchestra), with Georges Prêtre at the Accademia di Santa Cecilia in Rome in 2001, as well as with Riccardo Muti at the opening of the 2002 Salzburg Festival. Ms Gauci was the stage director for the production of *Rigoletto* during the 2007 BOV Opera Festival at the Manoel Theatre, and again for *Die Zauberflöte* in 2009.

Miriam Gauci has been working with the world's leading conductors, such as Claudio Abbado, Gerd Albrecht, James Conlon, Gianandrea Gavazzeni, Fabio Luisi, Zubin Mehta, Riccardo Muti, Georges Prêtre, Wolfgang Sawallisch, Silvio Varviso and Marcello Viotti, with famous stage-directors like Franco Zeffirelli, Harry Kupfer and Robert Wilson as well as with her stage-partners Roberto Alagna, Jaime Aragall, Francisco Araiza, Plácido Domingo, Peter Dvorský, Ferruccio Furlanetto, Nicolai Ghiaurov, Samuel Ramey, Giuseppe Sabbatini and Neil Shicoff. She performs regularly with her husband Michael Laus in recitals and concerts.

She participated in DVD-recordings as Micaëla in Bizet's *Carmen* (at London's Earl Court Theatre) and as Puccini's *Manon Lescaut* (at *De Vlaamse Opera* in Antwerp) and she has recorded the following complete operas on CD: *Madama Butterfly*, *Manon Lescaut*, *Tosca*, *Suor Angelica*, *Gianni Schicchi*, *La Bohème*, *Pagliacci*, *Otello* and *Simon Boccanegra*. Miriam Gauci recorded an album with Italian arias as well as the soprano-parts in Beethoven's *Egmont* and his *Symphony No.9*, Brahms' *Die Deutsche Requiem*, Dvořák's *Stabat Mater* and *Te Deum* as well as Verdi's *Messa da Requiem*. Her latest release is a CD recording of duets with Ramon Vargas for RCA.

In December 1993, Miriam Gauci received the membership of the Order of Merit from President Āensu Tabone. In May 2010, she was appointed *Cavaliere* of the Italian Republic.

## Michael Laus



Michael Laus graduated in piano, harpsichord, composition, and conducting at the *Conservatorio Giuseppe Verdi* of Milan in 1982. He later participated in master classes in conducting given by George Manahan in the United States and Vladimir Delman in Bologna.

Principal Conductor of Malta's national orchestra for 25 years and now its Resident Conductor, he has conducted several other prestigious orchestras such as the Bournemouth Symphony, the Slovak Philharmonic, the New Slovak Radio Symphony Orchestra, the Belgrade Philharmonic, the Orquesta Sinfonica de Asturias, Berne Symphony Orchestra, Orchestra Sinfonica di Pesaro, Sibiu Philharmonic Orchestra and the Moldavian Symphony Orchestra. He regularly appears in the double role of pianist/harpsichordist and conductor in a concerto repertoire ranging from baroque to twentieth century works. In this double role, he has won international critical acclaim for his recording of Cyril Scott's *Harpsichord Concerto*.

Michael Laus has appeared as Music Director of a large number of operatic productions in Malta, at the Berne State Theatre and in Oviedo. He has recorded works for the piano and orchestra as well as orchestral music on CD, which have been released

## *Music Director*



on *Discover International*, *Unicorn-Khanchana* and *Cameo Classics* labels. He has appeared on *Rai 3*, *France 3* and *Mezzo* television channels. He is Associate Professor in Music Performance at the University of Malta, and is the founder and director of the Goldberg Ensemble, a choral and instrumental group specializing in the performance of baroque music.

### PRESS COMMENTS

*Performances of all three works are full of vitality...  
The Penguin Guide to Compact Discs on Charles  
Camilleri: The Piano Concertos*

*Laus infuses the Maltese and Mediterranean Dances  
with a bewitching rubato, and underlines the  
surprising Russian inflexions of the latter to strong  
theatrical effect.*

*Ates Orga in BBC Music Magazine*

*Laus drives the primal music onward to a powerful  
climax.*

*Joanne Carpenter in CD Review*

*Everything here is most professionally delivered with  
executants skills of the highest order.*

*Robert Barnett in Musicweb-international on Cyril Scott:  
Harpsichord Concerto*

# Malta Philharm



The Malta Philharmonic Orchestra is recognised as the foremost professional musical institution on the Maltese islands, bringing together the best of Maltese talent, and musicians hailing from ten other countries. Since its inception in 1968, the Orchestra has been under the direction of Malta's most prominent musicians as its resident and principal conductors. In September 2014, internationally acclaimed conductor Brian Schembri was appointed Principal Conductor and Artistic Director.

The orchestra's extensive calendar of events places the MPO as Malta's leading cultural ambassador. Performing in more than 70 concerts a year, these include regular symphonic concerts, annual opera productions, community outreach programmes and a number of concerts of a lighter musical genre, played in various prominent venues around the islands. The MPO also collaborates with foreign orchestras and opera companies, leading to various cultural exchange programmes. Last season the MPO undertook its first tour to China, with performances in eight major cities. This season the orchestra has performed at Expo 2015 in Milan and at the Alte Oper in Frankfurt, with similar performances planned at the Vatican in Rome and the Musikverein in Vienna for the 2016-2017 concert season.

# monic Orchestra



Over the years, the MPO has performed with a number of distinguished concert artists, world-renowned conductors and also personalities from the pop world. The orchestra is also a predominant exponent of Maltese composers and performers, and is actively involved in education programmes for children, involving them in workshops and bespoke performances. The MPO is responsible for the orchestral training, research and professional development of young musicians, through the formation of the MPO Orchestra Academy and the Malta Youth Orchestra.

The MPO recently featured in some highly successful series of CDs, including recordings of outstanding works by the leading Maltese composers; the British Composers Premiere Collections; and Music of 19th Century Jewish German Composers (Cameo Classics). Most recently the MPO collaborated with the international label Naxos in a project featuring works by Maltese composer Charles Camilleri.

Under its new leadership, the MPO today continues to pride itself on developing its vision of delivering music of the highest calibre on the Maltese islands while also promoting our musical heritage abroad.



# Malta Philharmonic Orchestra

## List of Musicians, Board & Administration

### The Orchestra

#### 1<sup>st</sup> Violins

Marcelline Agius \*\*  
Melanie Waite  
Natalia Filipenko  
Agnieszka Kuzma  
Emilia Wisniewska  
Philipp Orlov  
Inmaculada Munoz  
Rosanne Dimech

#### 2<sup>nd</sup> Violins

Stephen Zammit \*  
Reggie Clews  
Amy Furfaro  
Litsa Tunnah  
Valhmor Montfort  
Stephen Debattista

#### Violas

Nadia Debono \*  
Liam Brolly  
Matthew Mifsud  
Karl Mifsud

#### Cellos

Yaroslav Miklukho \*  
Peter Flanagan  
Akos Kertesz  
Anja Inge

#### Double Basses

Gjorgji Cincievski\*  
Michele Badin

#### Oboes

John McDonough \*  
Chiara Telleri

#### Bassoons

Alexandra Radesic \*

#### Horns

Marco Cola\*  
Bernardette Vella

\*\* Orchestra Leader  
supported by Würth

\* Section Principal  
Cello Principal  
supported by CBM

### Board of Directors

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Sigmund Mifsud

#### Deputy Chair

Ruth Micallef

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Toni Abela  
Mark Attard Montalto  
Marthese Azzopardi  
Rita Cutajar  
Alexei Galea Cavallazzi

#### Secretary to the Board

Jean Killick

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Sigmund Mifsud

*Principal Conductor &*

*Artistic Director:*

Brian Schembri

*Resident Conductor:*

Michael Laus

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*Musicians Coordinator:*

Frank Camilleri

*Events Coordinator:*

Reggie Clews

# The Goldberg Ensemble



The Goldberg Ensemble, named after Johann Gottlieb Goldberg, the German harpsichordist who lent his name to Johann Sebastian Bach's *Goldberg Variations*, consists of a polyphonic chamber choir and a flexible group of professional musicians, formerly the Anon Ensemble, under the direction of Michael Laus. The vocal section of the Goldberg Ensemble, performing this evening, consists of about 24 singers coming from various established choirs in Malta.

The first performance of the vocal group was Vivaldi's *Gloria* RV589 in February 2012, in collaboration with the Malta Philharmonic Orchestra. The group was invited to participate in the first edition of the Valletta International Baroque Festival in January 2013, and performed, in the Oratory of this very Co-Cathedral works by Telemann, Fux and Vivaldi. This was followed by a Holy Week concert featuring works by Zelenka, Vivaldi and excerpts from Handel's *Messiah*. In June 2013, the Goldberg Ensemble vocal group performed, to great acclaim, Mozart's *Regina Coeli*, K127 and Schubert's *Magnificat*, also at St John's Co-Cathedral. Handel's *Messiah* followed as the opening concert of the Valletta International Baroque Festival 2014. The choral group's participation in the St John's Day concert organized by MASMOM has become an annual event, ever since their first performance in June 2014. In January, 2015, the Goldberg Ensemble organized and performed Handel's *Messiah* at the Anglican pro-



Cathedral, Valletta, as part of a multi-disciplinary project called *Rejoice!* The ensemble's latest performance was of Pergolesi's *Stabat Mater* and Anton Nani's *Responsori del Giovedì Santo* at the Mediterranean Conference Centre in March, 2016.

## *Goldberg Ensemble*

### *Vocal Section*

#### **Sopranos**

Bridget Darmanin  
Loranne Debono  
Helena Ferro  
Roanna Vella  
Anita Vella Bondin

#### **Tenors**

Lino Azzopardi  
Matthew Debono  
Ray Debono  
Alan Mullighan

#### **Altos**

Maria Azzopardi  
Martina Caruana  
Sarah Debono  
Alexandra Gambin  
Joanne Scicluna

#### **Basses**

Pio Dalli  
Roderick Mallia  
Guido Mamo  
James Vella Bondin

## *Activities of the Maltese Association of the Order of Malta*

- The Annual pilgrimage to the Sanctuary of Our Lady of Lourdes : the Maltese Association takes circa sixty “Our Lords the Sick” to Lourdes every year together with accompanying relatives and volunteers to participate in the International Pilgrimage of the Order of Malta in which over 7,000 members from all over the world participate.
- Annual pilgrimage to the Sanctuary of Our Lady of Ta’ Pinu (Gozo): the Maltese Association takes over two hundred and fifty persons from various residences for the elderly to Gozo for a day of prayer and relaxation, starting with Holy Mass, followed by lunch, which is served by Association members.
- By gracious permission of H.E. the President of Malta, the Maltese Association hosts an annual summer afternoon picnic in the beautiful garden grounds of Verdala Palace, for three hundred elderly residing in the Government Residential Homes all over Malta.
- In the past, Dames of the Order and lady Friends of the Order offered a daily tea, coffee and biscuit service for visitors and in-patients at the oncology and radiotherapy wards at the Boffa Hospital. A similar service at Sir Anthony Mamo Oncology Centre is expected to be operational soon
- The Maltese Association members make fortnightly visits to St. Vincent de Paule Hospital.
- Christmas hampers are distributed to the less fortunate, to the disabled and to various religious institutions.
- Monthly tea parties are held for Our Lords the Sick who had joined us in past Lourdes Pilgrimages.
- An annual party is held for about 250 children from all over Malta, and a Full Day Fun Event is held at the beginning of January each year where families and children coming from dysfunctional families are given a very good treat at a prestigious venue. These events are organised with the kind support and sponsorship of Grand Hotel Excelsior and the Malta International Airport plc.
- Volunteers of the Order of Malta and Gozo (VOTO) and Friends of the Order (FOTO) visit the sick and

the elderly in institutions and hospitals, as well as organise activities for Our Lords the Sick and the Poor.

- In collaboration with the Government of Malta, the Association was instrumental in founding the Malta Cross Corps and continues to assist it in its nationwide Meals-on-Wheels project.
- A 'Prison Ministry', consisting of a group of members and volunteers of the Order, visit young foreign male and female inmates at the Corradino Correctional Facility in Paola.
- The Maltese Association supports the aims of the "Malta Unborn Child Movement" by endorsing its principles and also through the organisation of an annual event in honour of the Infant Jesus of Prague, which the Maltese Association connects with the image of the unborn child.



*The Maltese Association of the Sovereign Military Order of Malta would like to thank the St John's Co-Cathedral Foundation and the Metropolitan Chapter for kindly allowing the use of the Co-Cathedral.*

*We also wish to acknowledge and thank the following for their sponsorship and support of the Sixth Annual Charity Concert 2016 in order to further raise funds for the Charitable Activities of the Maltese Association.*



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*Therese Sullivan  
& her team of floral artists*



*The Sovereign Military  
Order of Malta*

**SIXTH  
ANNUAL  
ORCHESTRAL  
CHARITY CONCERT**

This annual concert is held to honour  
Saint John the Baptist  
Patron Saint of the  
Sovereign Military Order of Malta,  
this year on the eve of his feast-day.



*Maltese Association  
of the Sovereign Military  
Order of Malta*

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