

15. 6. 85



PRESENTS ON

SATURDAY 15th JUNE AT 7.30 PM IN

KINGSTON PARISH CHURCH

BERNSTEIN : OVERTURE TO CANDIDE

BERNSTEIN : CHICHESTER PSALMS

ROSSINI : STABAT MATER

Conductor: ROBIN PAGE

THE PURCELL ORCHESTRA

Soloists: SUSAN BULLOCK  
ANNE-MARIE SAND  
ALASDAIR ELLIOT  
JONATHAN ROBERTS

CA?

PROGRAMME 20p

Affiliated to the National Federation of Music Societies

## BERNSTEIN: Overture to Candide

Leonard Bernstein was once asked to give his personal credo. It began: "I believe in people". And that is the key to this man of many parts; composer, conductor, pianist, writer, poet. It explains the apparent contradiction of the Harvard scholar who writes a hit Broadway musical; the conductor who must be open to all new forms of music but who, as a composer, remains rooted in 19th century tonality.

When Bernstein was born, in Massachusetts in 1918, American music was still finding its feet. Lacking the traditions of European music, American composers turned to real life for their inspiration, discovering in the melting pot of early 20th century America the influences which give their music its vitality and zest: folk songs, many of English origin; cowboy songs; Negro spirituals; Jewish music; and above all jazz. Bernstein was conscious of this heritage early on: his degree thesis in 1939 was called "The Absorption of Race Elements into American Music".

*Candide* is a comic operetta written a year before his most famous work, *West Side Story*, in 1956. It is based on Lillian Hellman's version of Voltaire's satire. Bernstein was at this time conductor of the New York Philharmonic Orchestra, who gave the first performance of the Overture as a concert piece in 1957.

## BERNSTEIN: CHICHESTER PSALMS

Between 1964 and 1965 Bernstein took a year off from his post with the N.Y.P. He toyed with various theatrical ideas, none of which came to anything, and found himself pondering the direction composition was taking. In his own words:

"Pieces for nattering, clucking sopranos  
With squadrons of vibraphones, fleets of pianos  
Played with the forearms, the fists and the palms  
--And then I came up with the Chichester Psalms."

The *Psalms* were in fact commissioned for the 1965 Chichester Cathedral Festival, although they were first performed in New York. The Hebrew text was originally intended to be sung by male voices only, as is customary in synagogue. The declamatory leaps of the opening chorus are typical of Jewish music, although Bernstein's admiration of Stravinsky comes through in the bouncy rhythms set against each other, while some of the tunes are pure Broadway.

Ps. 108, vs. 2: *Awake, psaltery and harp! I will rouse the dawn!*

Ps. 100, entire: *Make a joyful noise unto the Lord all ye lands.*

Ps. 23, entire: *The Lord is my shepherd, I shall not want.*

Ps. 2, vs. 1-4: *Why do the nations rage,*

Ps. 131, entire: *Lord, Lord, my heart is not haughty,*

Ps. 133, vs. 1: *Behold how good, And how pleasant it is,  
For brethren to dwell together in unity.*

## INTERVAL

during which wine will be served

## ROSSINI: Stabat Mater

When Rossini visited Venice in 1819, Lord Byron recorded that "the people followed him about, cut off his hair 'for memory'; then he was shouted, and sonneted, and feasted, and immortalised much more than either of the Emperors". And this at the age of 27! But then opera was not the minority interest it is today: every Italian town had its opera house, giving sometimes three full seasons a year. Every performance was attended by all the inhabitants, and opera was the sole topic of conversation. The resulting unquenchable thirst for new operas gave birth to a kind of itinerant opera composer, which explains Rossini's own wanderings in the course of his meteoric career: Venice, Milan, Naples, Rome, Vienna, Paris and London.

Rossini was a simple character: he liked good food and good company and was very well liked. He somehow avoided the pitfalls of the political upheavals Italy saw in his lifetime, unlike his trumpet playing father, whose career see-sawed between bandstand and local jail.

The *Stabat Mater* was written in 1831 for a Spanish bishop, with the proviso it remain in his hands. When the Bishop died and the score was sold to a publisher, Rossini was furious, and revealed that the last four movements were actually written by Tadolini, whom posterity has otherwise consigned to obscurity. Rossini completed the piece and had his own publisher produce the authentic version. Written in the dramatic and lyrical vein of his operas, it was an immediate success and revived his flagging reputation.

1. Introduction, chorus & quartet. *Stabat mater dolorosa*
2. Air (Tenor). *Cujus animam gementem*
3. Duet (Two Sopranos). *Quis est homo que non fleret*
4. Air (Bass). *Pro peccatis suae gentis*
5. Recitative (Bass) & chorus (unaccompanied). *Eia, mater, fons amoris*
6. Quartet. *Sancta mater, istud agas*
7. Cavatina (Soprano). *Fac ut portem, christi mortem*
8. Air (Soprano) & chorus. *Inflamatus et accensus*
9. Quartet (unaccompanied). *Quando corpus morietur*
10. Finale. *In sempiterna saecula. Amen*

Janet Roots, B.A.

15.685

PATRON: The Worshipful the Mayor of  
The Royal Borough of Kingston upon Thames

PRESIDENT: Councillor W James Daly, K.C.H.S, F.I.C.E.

HON LIFE VICE-PRESIDENTS: Mrs H Cowdery,  
Mrs P Winslade

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We hope you have enjoyed this performance. Our next concert will be on **SATURDAY NOVEMBER 9th at 7.30 pm** in **KINGSTON PARISH CHURCH**, when we shall be performing **PATTERSON : MASS OF THE SEA** and **VAUGHAN WILLIAMS : SEA SYMPHONY**.

NEW SINGERS ARE ALWAYS WELCOME

Rehearsals of this Society are held on Thursdays at 7.45 pm in Surbiton Library Hall (Rehearsal Pianist: Mary Fuller). Please speak to any member of the Society during the interval if you would like to find out more about us, or telephone our Membership Secretary, Mrs Gene Butt, on 546 9226, for more information.

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of our concerts with funds provided by the Arts Council of Great Britain.

We are also grateful for the financial support we receive from the Royal Borough of Kingston upon Thames.



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30.3.85



PRESENTS ON

SATURDAY 30th MARCH AT 7.30 PM IN

ST. ANDREW'S CHURCH, MAPLE ROAD, SURBITON

PURCELL : COME YE SONS OF ART  
BRITTEN : REJOICE IN THE LAMB  
BACH : MAGNIFICAT

Conductor: ROBIN PAGE

Organ: KENNETH LAWRENCE

with CLIVE STAPLEY: Oboe

|           |                |               |
|-----------|----------------|---------------|
| Soloists: | HELEN ASTRID   | Soprano       |
|           | FIONA LAMONT   | Soprano       |
|           | NATANYA HADDA  | Mezzo-soprano |
|           | NICHOLAS HILLS | Tenor         |
|           | ANDREW MAYOR   | Bass          |

PROGRAMME 10p

Affiliated to the National Federation of Music Societies