

PROGRAMME

1. A Comedy in One Act - "Henry Hester" by Hal D. Stewart
Producer: Mavis Wright

List of Characters and Actors:

| | | |
|-------------------|-------|-----------------------|
| John Robinson | | Marmaduke (A Seraph) |
| Doreen Magee | | Catherine of Aragon |
| Ruth Trevatt | | Anne Boleyn |
| Margaret Clements | | Jane Seymour |
| Cathryn Hopwood | | Catherine Howard |
| Cyril Foley | | Henry VIII of England |
| Jean Thomas | | Catherine Parr |
| Carole Gray | | Anne of Cleves |

ENFIELD LIGHT OPERATIC AND DRAMATIC SOCIETY

(Associate Membership Kingsmead Adult Education Centre)

2. Three Choral Pieces:
 (a) Madrigal (17th Century)
 (b) Somerset Folk Song: O, No John
 (c) Part-song: Rolling down to Rio
 Edward German
3. Selection from "The Magic Flute"
 (English translation by E. J. Dent)
 Mozart (1756-1791)

An Evening of

MUSIC AND DRAMA

at

The Grammar School, Enfield

Friday, October 13th, 1967, at 7.45 p.m.

GUEST ARTIST - MALCOLM SMITH (Tenor)

- Sarasato: Alan Girdlestone (Bass)
- Monastatos: Sydney Griffiths (Tenor)
- Papageno: Ailyn Wright (Baritone)
- Pamina: Ruth Trevatt (Soprano)
- Tamino: Malcolm Smith (Tenor)

4. Hiawatha's Wedding Feast
S. Coleridge-Taylor (1875-1912)

Programme 6d

A Cantata from "The Song of Hiawatha" Poem by
 H. W. Langfellow
 Malcolm Smith Tenor
 Enfield Light Operatic and Dramatic Society Chorus
 Piano Accompanist Margaret Salter
 Conductor Peter Nelson

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| Henry VIII of England | Cyril Foley |
| Catherine Parr | Jean Thomas |
| Anne of Cleves | Carole Gray |

- Interval of 15 minutes -

2. Three Choral Pieces:

| | |
|--|------------------|
| (a) Madrigal (1599) : Fair Phyllis I saw | John Farmer |
| (b) Somerset Folk Song : O, No John | arr. Eric Thiman |
| (c) Part-song : Rolling down to Rio | Edward German |

3. Selection from "The Magic Flute" Mozart (1756-1791)
(English translation by E. J. Dent)

From Act I

- (a) Aria (Tamino) O loveliness beyond compare
- (b) Duet (Pamina and Papageno) The kindly voice of Mother Nature
- (c) Aria (Tamino) O voice of magic melody
- (d) Trio (Pamina, Papageno and Monostatos) Let us hasten
- (e) Chorus of Slaves O listen! What is it?
- (f) Chorus of Priests and Attendants All hail to Sarastro
- (g) Recit (Sarastro) We bid these strangers welcome here

From Act II

- (h) Aria (Sarastro) and Chorus of Priests
 - (i) O hear us, Isis and Osiris
 - (ii) To Isis and Osiris thanks be given
- (i) Recit (Sarastro) The sun's golden radiance
- (j) Chorus Hail! Ye souls enlightened!

Tamino: Malcolm Smith (Tenor)
Pamina: Ruth Trevatt (Soprano)
Papageno: Alwyn Wright (Baritone)
Monastatos: Sydney Griffiths (Tenor)
Sarastro: Alan Girdlestone (Bass)

4. Hiawatha's Wedding Feast S. Coleridge-Taylor
(1875-1912)

A Cantata from "The Song of Hiawatha" Poem by
H. W. Longfellow

Malcolm Smith Tenor

Enfield Light Operatic and Dramatic Society Chorus

Piano Accompanist Margaret Salter

Conductor Peter Nelson

PROGRAMME NOTES

Mozart's great German opera, The Magic Flute, was first produced at Vienna in 1791, the year of the composer's death. Although the plot is basically an oriental fairy tale, the opera contains many allusions to Freemasonry, a movement which had rapidly spread through Germany secretly disseminating ideals of liberalism and humanitarianism, which in France had led to the Revolution of 1789.

The story concerns Tamino, a Prince, who in the opening scene is rescued from a huge serpent by three mysterious ladies who show him a portrait of Pamina, daughter of their mistress, the Queen of Night. He is invited to rescue Pamina from the supposed evil influence of Sarastro, High Priest of Isis and Osiris, and is given a magic flute to keep him from danger. He is to be accompanied by Papageno, a bird-catcher, who is likewise given a set of magic bells.

Papageno, going on ahead to the Temple, locates Pamina. He attempts to smuggle her out but they are caught by the Blackamoor slave Monastatos. However, when Papageno rings his magic bells the other slaves who are bidden to bind them cannot but dance to the magic music.

Now Sarastro appears. Pamina admits that she has tried to escape. Sarastro is not angry, however; he tells Pamina that for her own sake he must not give her over to her mother, the wicked Queen of Night, but that she needs a man to guide her wisdom. It is at this moment that Tamino arrives and finds Pamina, with whom he has already fallen hopelessly in love. In order to be with Pamina he decides to apply for initiation into the mysteries of the Priests, but Sarastro says the two lovers must undergo probation before they can know the secret of the holy life.

In the Second Act Tamino submits to various tests of moral endurance, one of which is that he must not speak to any woman during the trials. This also applies to Papageno who is told that he too will find happiness - in a wife, feathered like himself, Papagena. Pamina, finding that Tamino will not speak to her thinks he no longer loves her. Papageno, being kept from his lady-love tries to hang himself, but through the power of the magic bells they are reunited.

Ultimately Tamino and Pamina pass through their ceremonial trials (Which symbolize the sufferings and experiences of the lifetime of Everyman and Everywoman) the fire and water - the passions and sorrows of all humanity. In the final scene the faithful lovers are acclaimed, having found the high places of wisdom.

Carole York

PROGRAMME NOTES

The first performance of 'Hiawatha's Wedding Feast' took place at the Royal College of Music on November 11th, 1898, when the composer was only 23. It was the first of the trilogy of cantatas comprising 'The Song of Hiawatha', 'The Death of Minnehaha' and 'Hiawatha's Departure' being completed in 1900. Longfellow's poem is believed to be historically correct - at least in main outline. Hiawatha was a Mohawk of the Tortoise Clan and it is thought that he lived about the mid-sixteenth century. He rose to become a great leader and founded the Iroquois League in an attempt to achieve peace and prosperity amongst the Indian tribes.

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