

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

ASSEMBLY HALL

SUNDAY 13TH APRIL 1986

3.00 P.M.

HIAWATHA
by
Coleridge Taylor

MICHÈLE ROSZAK (Soprano)

ROBIN GREEN (Tenor)

JOHN MORGAN (Baritone)

LEADER OF THE ORCHESTRA – JANE PAMMENT

CONDUCTOR – DEREK WATMOUGH

PROGRAMME 30p

CONTENTS

I. — HIAWATHA'S WEDDING-FEAST

CHORUS	"You shall hear how Pau-Puk-Keewis"
CHORUS	"Then the handsome Pau-Puk-Keewis"
CHORUS	"He was dress'd in shirt of doe-skin"
CHORUS	"First he danc'd a solemn measure"
CHORUS	"Then said they to Chibiabos"
TENOR SOLO	"Onaway! Awake, beloved!"
CHORUS	"Thus the gentle Chibiabos"
CHORUS	"Very boastful was Iagoo"
CHORUS	"Such was Hiawatha's Wedding"

Short Interval

II. — THE DEATH OF MINNEHAHA.

CHORUS	"Oh, the long and dreary winter"
CHORUS	"Into Hiawatha's wigwam"
BARITONE SOLO	"And the foremost said, 'Behold me!'"
SOPRANO SOLO	"And the other said, 'Behold me!'"
CHORUS	"And the lovely Minnehaha"
CHORUS	"Forth into the empty forest"
BARITONE SOLO	"Gitche Manito, the Mighty!"
CHORUS	"In the wigwam with Nokomis"
SOPRANO SOLO	"Hark! she said, I hear a rushing"
SOPRANO SOLO	"Wahonomin! Wahonomin!"
BARITONE SOLO	"Wahonomin! Wahonomin!"
CHORUS	"And he rush'd into the wigwam"
SOPRANO SOLO	"Then he sat down, still and speechless"
CHORUS	"Then they buried Minnehaha"
BARITONE SOLO AND CHORUS	"Farewell! said he, Minnehaha"

Short Interval

III. — HIAWATHA'S DEPARTURE.

SOPRANO SOLO	"Spring had come with all its splendour"
CHORUS	"From his wand'rings far to Eastward"
TENOR SOLO	"He had seen, he said, a water"
CHORUS	"Only Hiawatha laughed not"
BARITONE SOLO	"True is all Iagoo tells us"
CHORUS	"By the shore of Gitche Gumee"
SOPRANO SOLO	"From the brow of Hiawatha"
CHORUS	"It was neither goose nor diver"
BARITONE SOLO	"Beautiful is the sun, O strangers"
TENOR SOLO AND CHORUS	"And the Black-Robe chief made answer"
CHORUS	"Then the generous Hiawatha"
TENOR SOLO	"Then the Black-Robe chief, the prophet"
MALE CHORUS	"And the chiefs made answer, saying"
BARITONE SOLO	"I am going, O Nokomis"
BARITONE SOLO	"I am going, O my people"
CHORUS	"And they said Farewell"

SAMUEL COLERIDGE TAYLOR

It is surely ironic that Samuel Coleridge Taylor's reputation rests nowadays almost entirely on his early cantata "Hiawatha", the first part of which was written when he was only 22. He had shown early musical talent and attended the Royal College of Music as a 15 year old violin student before going on to study composition. After leaving the College in 1897, he soon received commissions to compose and conduct his own works around England and then in America. These included instrumental and piano pieces, chamber and choral works as well as incidental music for the theatre. Later on, aware of the African antecedents (his father was a doctor from Sierra Leone and his mother from England), Coleridge Taylor used Negro musical ideas in his works to help establish the dignity of the black man.

The immense popularity in 1898 of Hiawatha's Wedding Feast when it was first performed at the Royal College of Music owed something to the current vogue for the exotic and interest in the Red Indian as well as Longfellow's words and their almost hypnotic rhythms. It is hardly surprising, therefore, that the rest of the trilogy was soon completed to different commissions and first performed in its entirety in 1900 in the Albert Hall. Hiawatha is believed to have lived in the sixteenth century. Tradition has it that he was a Mohawk chief who was regarded as a prophet and visionary by his people.

PART 1 HIAWATHA'S WEDDING

After a call to attention, the scene is set by the chorus describing the food and chief guests invited to the wedding feast. The underlying rhythmic beat of the tom-toms changes as the guests, replete, are entertained. Pau Pukcewis, the Storm Fool (Yenadizzi) is asked to dance. He is a handsome idle dandy but skilled in athletics and he performs mystical and exuberant dances, whirling in and out of the trees by the lake in the Beggar's dance. The mood becomes more restful as Chibiabos, the best musician, is implored to sing a love song. The adulation this receives makes old Iagoo, the boastful story teller, jealous. His exaggerated tales are a byword among the tribes but as a friend of old Nokomis, Hiawatha's grandmother, he is an honoured guest and his incredible stories are requested. He recounts magical adventures and the music becomes mysterious. Satisfied, the guests depart leaving Hiawatha and his bride Minnehaha content and alone.

PART 2 THE DEATH OF MINNEHAHA

Time has passed and the mood changes to one of sorrow – it is winter. Snow and ice cover the landscape bringing famine and fever in their wake as the hunters can find no food. Hunger is everywhere. The tempo quickens dramatically as two strangers enter Minnehaha's wigwam, Bucjadawin (famine) and Ahkosewin (fever) and she sinks back dying. In desperation Hiawatha rushes into the forest searching for food. Vainly he prays to Gitche Manito the Mighty but the only sound is the echo "Minnehaha". Whilst Hiawatha trudges through the woods with their memories of past happiness, his grandmother nurses the feverish Minnehaha who becomes agitated. She thinks that she is being summoned by waterfalls, her father and finally by Pauguk, Death, with his icy fingers. Nokomis cannot calm her and in anguish, Minnehaha calls out for her husband. Though far away, he hears and returns in sorrow, empty handed to find her dead. His deep unhappiness is expressed in the baritone solo "Wahonomin". After Hiawatha's private grief, the tribe performs the funeral rites burying Minnehaha with great solemnity. Hiawatha laments his loss, bidding farewell till they are reunited in the Hereafter.

PART 3 HIAWATHA'S DEPARTURE

Winter is over and the Soprano soloist describes the beauty of Spring. Iago the Storyteller returns from distant shores where he has seen many wonders. All the people except Hiawatha laugh and jeer at him. In a solo, Hiawatha explains that he has seen visions of the future generations in the land. An orchestral interlude heralds summer in all its glory and Hiawatha has overcome his grief as he awaits the future. The tribe is puzzled by a strange vessel approaching on the lake. It carries a black-robed white man wearing a large cross. Hiawatha greets them with dignity and hospitality. The priest preaches Christianity in their native tongue and the Elders retire to give careful consideration to what has been said. The day draws to a close and, to an echo of the happy wedding feast music, Hiawatha quietly prepares for his great journey to the west. He bids that the tribe protect and follow the doctrine of the sleeping guests. Sadly, they bid farewell for ever as Hiawatha sails away to the Islands of the Blessed.
D.H.P.



MICHÈLE ROSZAK (soprano)

Michèle was born and educated in Kent, moving to Tunbridge Wells in 1977. Her early singing lessons were with Phyllis Sichel and she performed locally before becoming a student at the Guildhall School of Music and Drama in 1981 to study under Margaret Lensky and Ellis Keeler. She made her London Debut at the Queen Elizabeth Hall in 1983 in Bach's B Minor Mass. As a member of the London Student Chorale, she has appeared in various concerts in and around London. Michèle, as a former member of the Choir, is extended an especially warm welcome as a soloist.



ROBIN GREEN A.R.C.M. (tenor)

Robin began as a treble in Rochester then took up choral scholarships at both Christ Church and Magdalen College, Oxford. In 1984, he joined the postgraduate course at the Guildhall School of Music and Drama where he won the John Ireland Prize and came second in the Schubert. Robin has performed in oratorio and recital on the South Bank and at the Royal Albert Hall, in addition to other major centres around the country. He has participated in masterclasses with John Carol Case. Robin is especially committed to music education in Kent and has so far produced a recital series and a schools recital service.



JOHN MORGAN (baritone)

John studied in London at the School of Music and Drama on the A.G.S.M. Advanced Singing and Opera Courses. In 1984, he won a scholarship to take an advanced course on Verdi and Puccini at the European Opera Centre in Belgium. In England, he has sung over 30 operatic roles with major opera companies including Kent Opera, Royal Opera House, Covent Garden and the English Music Theatre. His latest engagements include singing the part of Escamillo in Carmen for the G.L.C. Production at Holland Park Court Theatre and an appearance at the Athens Festival, Greece with the Royal Opera House, Covent Garden.

FORTHCOMING CONCERTS

April 18th - The Bartok Quartet Series of the Green Room Music Club at Trinity Arts Centre

April 20th - The Green Room Concerts at the Assembly Hall

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

Honorary Life President:	John H. Johnson
Chairman:	W. Halstead Key
Musical Director and Principal Conductor:	Derek Watmough
Honorary Life Members:	Hugh W.E. Reynolds Anthony Smith-Masters

PATRONS

Mr. J. Cairns	Miss D. Phillips
Mrs. A. Fleming	Mr. H.W.E. Reynolds
Mr. H.J. Hinves	Mrs. G. Stewart
Mr. & Mrs. W.H. Keys	The Music Centre, Tunbridge Wells
Dr. D.S.J. Maw	Mrs. H. Stear
Mr. J. Johnson	Mr. W. Yates
Mr. R. Douglas	Mrs. M. Romney
Mr. I. Audsley	

VICE PRESIDENTS

Mrs. E. Armstrong	Mrs. J. Lyle
Mrs. D.I. Benson	K. Pengelly
Mrs. K.C. Davey	Mrs. A.M. Rees
Mr. Shepherd	Mrs. H. Pardington
Mr. & Mrs. G.D. Stredder	Mr. Pearson
Mrs. H. Gosling	P.H. Hesse

We are most grateful for the support of Patrons and Vice Presidents and new ones are always welcome. Please ring or write to the General Secretary, Mr. L.A. Lee, 233 Greggs Wood Road, Tunbridge Well (T.W. 21937)

The Choir rehearses on Monday evenings from September to April. New members are always welcome. There is a simple and private audition. Please contact Mr. Lee for further details

The Royal Tunbridge Wells Choral Society acknowledges financial assistance from the South East Arts Association. The Tunbridge Wells Borough Council also provides guarantees.