PART ONE
MUSIC FOR A WHILE

Music for a While (1692)

Henry Purcell (1659-1695), arr. Michael Tippett and Walter Bergmann

The melodic development of this lovely song for voice and continuo, originally from the *Incidental Music to Oedipus* (1692) by John Dryden and Nathaniel Lee, is layered above an ascending C minor ground bass. A priest is sent to calm the patricidal Oedipus, who is haunted by King Laius. The ground bass signifies the threat of Laius rising from the dead. Alecto is one of the furies, designated specifically to torment those who killed their parents. Her Medusan head signifies Oedipus's violent descent into madness. Music is invoked in the song as the means by which Oedipus may be calmed and restored to sanity.

Cantique de Jean Racine, Op. 11 (1864-1865)

Gabriel Fauré (1845-1924)

Fauré was still in his final year as a student at the École Niedermeyer (for religious and classical music) in Paris when he wrote this canticle for choir and organ or piano as his submission for the composition competition. It was his first significant piece and won first prize, though it was not published until 1873. It was given its first public performance in August 1866, accompanied by organ and strings, at the solemn blessing of the organ at the church of St Sauveur.

The text is a fourth-century Matins hymn, attributed to St Ambrose, from a translation of the Roman breviary by the 17th-century tragic dramatist Jean Racine. Despite being banned on its publication in 1688 for what were perceived as its heretical Jansensist inflections, the elegant simplicity of Racine's poetry was valued alongside his other religious as well as dramatic verse, and it was this that must have appealed to Faure's deep sense of religion as a source of love and trust, rather than fear – he later omitted the fierce sequence from his poignant setting of the Requiem mass. The expressive subtlety of his balanced melodic line and simple harmonies, characteristic of so much of his work, are already evident here, as is the tender sense of transcendence with which he explores the ecstatic qualities of Racine's devotional verse.

Word of God, one with the Most High,
In Whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your immortal glory;
May they go forth filled with your gifts.

Les Filles de Cadix (1874)

Léo Délibes (1836-1891)

Best known for the ballet *Coppélia* (1870) and his opera *Lakmé* (1883), Délibes was popular also for his operettas. His songs, many for voice ensembles were written mainly during his time as rehearsal accompanist and chorus master at the Théâtre Lyrique and the Opéra in Paris.

Most are now seldom performed: this is the exception and is often mistakenly attributed to his contemporary, Bizet, with whose Carmen (1875) it shares the same sense of Franco-Spanish abandon. The girls sing happily of what occurred whenever they danced the bolero.

We had just seen the bull,
Three boys, three girls,
On the lawn it was sunny
And we were dancing a bolero
At the sound of the castanets.
'Tell me, this morning,
If I look well,
Do you think my waist is slim?…
The girls of Cadiz tend to love that!'

And we were dancing a bolero,
One Sunday evening
A hidalgo came to us,
Dressed in gold, with a feather on his hat,
And his fist on his hip:
'If you want,
This gold is yours.
Fair sir,
Go your way, fair sir…
The girls of Cadiz don't understand that!
Ah! ah!'

And we were dancing a bolero,
Down the hill,
On the way went Diego,
Who counts just a coat for his possessions
And a mandolin:
'The fair soft-eyed lady,
I am jealous,
Jealous, jealous,
Jealous! jealous! what a folly!
The girls of Cadiz fear this flaw!'

On the Alm ; False Love ; The Dance from *Scenes from the Bavarian Highlands,* Op. 27 (1895)

Edward Elgar (1857-1934)

The early 1890s seem to have been the happiest of Edward and Alice Elgar's married life. He was relatively unknown and thus still free to choose on what and with whom to work. They had begun to collaborate on part songs, she choosing or writing texts for which he would compose the melodies. From 1892 until 1897 they spent summer holidays in Bavaria, first at Oberstdorf and then Garmisch, which had not yet developed as a centre for tourism. In 1894 they stayed at the guesthouse of an English family, the Bethells, whom they had met the previous year and who introduced them to the local entertainment of the part-singing and Schullplat'l dancing of the villagers – almost certainly the inspiration for the suite of six part-songs, which are dedicated to them. The songs that constitute these *Scenes from the Bavarian Highlands* are based on Bavarian folk dances and the words of the region's Volkslieder and Schnaderhupfler. They were completed for piano accompaniment in April 1895 and orchestrated for their first performance, a year later, at the Worcester Choral Festival, with Elgar conducting, on April 21st. Like all of his part-songs and some of his larger choral works, the musical score is markedly superior to the verbal text, but these songs in particular show clearly an enjoyable sense of collaboration between the Elgars. They are light and simple, without structural elaboration or significant musical development, but all of the melodies are lively and convey a charming sense of warmth and happiness. Each has a particular association with the area around Garmisch and its scenic Alpine backdrop. A selection of three of them will be sung this evening. The full chorus is employed to considerable effect in *On the Alm* – the high mountain pastures on which cattle are grazed during summer months. In this, the fifth song of the suite, the cattle are tended by a girl who lives in a hut, towards which her lover is climbing eagerly to join her. As he does so, he sings longingly of his love, represented alternately by tenors and basses; his words are echoed in a Jucche (yodelling) sound, as if in an Alpine valley, by the female voices. Set in Warberg, a village to the west of Garmisch, *False Love*, as its title suggests, tells a sad story of the dashing of a young man's amorous springtime hopes as he arrives at his lover's door, only to find a rival already there. *The Dance* is set in Sonnenbichl, north of Garmisch, beneath the Zugspitze mountain. Merrily, to light, alternating rhythms of dancing and marching, the chorus sings of drinking, dancing and urgent thoughts of love.

Nobody Knows ; Steal Away ; By and By from *Five Negro Spirituals from A Child of Our Time* (1939-1941)

Michael Tippett (1905-1998)

with Shantini Cooray *(soprano)*

Tippett has written that, "*A Child of Our Time* arose out of the general situation in Europe before the Second World War… stretching out through its torments towards Russia in the East, and even America in the West. So that though…the final jolt into composition came from a particular and political event, I knew from the first that the work itself had to be anonymous and general, in order to reach down to the deeper levels of our common humanity". The 'event' occurred in November 1938, when the German diplomat Ernst von Rath was shot in Paris by a young Polish Jew, Herschel Grynspan. In retribution, the Nazis unleashed the vicious pogrom of Kristallnacht. As both a socialist and a pacifist, who was at the time conducting a self-analysis on Jungian principles, Tippett channelled the horror of his response into the composition of what he termed, "a Passion; not of a god-man, but of man whose god has left the light of the heavens for the dark of the collective unconscious". The tragedy at the heart of this Passion is not the death of Christ but the fate of the Jewish people as an example of universal human suffering. "The work", Tippett proposes, "asks the question:…what happens when individual actions of apparently righteous protest produce colossal ensuing catastrophes?". It was finally completed in 1941 and first performed at the Adelphi Theatre, London on 19 March 1944, by the London Philarmonic Orchestra under Walter Goehr, with the London Region Civil Defence Choir and the Choir of Morley College. A much later performance in Israel, in 1962, was attended by Herschel Grynspan's father, Zindel. Herschel himself had been imprisoned in Sachsenhausen concentration camp and was last heard of in Berlin in 1942.

The five spirituals contained within the work provide the structural role filled by the chorales in Bach's Passions. For Bach, these Lutheran congregational hymns functioned as musical anchors for his audience, drawing them into the tragedy of the crucifixion through the familiar accessibility of their words and music, in contrast to the more artful texts and scores of the arias and choruses. Tippett sought a similar effect, but without the sectarian religious implications of Bachian chorales which would, in any case, scarcely resonate with a secular, 20th century audience in the way that they did in 18th century Leipzig. Whilst puzzling how to resolve this dilemma, Tippett heard a black singer on the radio performing *Steal Away*, and later recalled: "At the phrase 'The trumpet sounds within-a my soul' I was blessed with an intuition: that I was being moved by this phrase far beyond its obvious context. I sent to America for a book of… spirituals, and…saw that there was one for every key situation in the oratorio". Whilst symbolizing "the agony of modern Jews in Hitler's Europe", they also consolidated the universalisation of Tippett's theme.

The increasing popularity of the oratorio after the Second World War, and the continuing novelty of the structural role of the spirituals within it, led Tippett's publisher, in 1958, to suggest that they be arranged in an autonomous form, for unaccompanied choir - which Tippett proposed should "be thought of as an organ-like body producing a homogeneous sound at many levels of the chords and melodies." Three of them will be sung this evening: *Nobody Knows, Steal Away, By and By*.

Damage caused during Kristallnacht. 9 November 1938

Holmfirth (2013)
WORLD PREMIERE

David Loxley-Blount (b1989)

David Loxley-Blount sings in the bass section of North London Chorus. This evening's concert premieres one of his recent works, a setting of a traditional Yorkshire folksong for double choir and piano, which was developed specifically with the resources of North London Chorus in mind. A full working draft was sung through at the choir's annual workshop in February, after which David made a number of changes, some of which followed from comments by members of the choir and our musical director, Murray Hipkin. David has written the following note about his work.

Holmfirth is a fusion of old and new; combining an adapted traditional melody, traditional text and contemporary musical language. The text follows the most prevalent variant structure, consisting of three stanzas. For the duration of the first and second verses the choir is essentially divided into six parts. Due to the narrative within the text, principally the female members of the chorus accompany the first and third verses with the male singers accompanying the second verse. The division of the chorus as two separate mixed choirs is revealed in the latter part of the third verse where the 'pratty' flowers (Yorkshire dialect for pretty) literally blossom in musical terms. By this point the traditional material (apart from the text) has been entirely abandoned. The two choirs interact during the codetta section, before uniting at the close.

View across Homfirth to Castle Hill.
Photograph by Richard Harvey

Holmfirth is a small town in West Yorkshire, nestling in the Pennine Foothills between Huddersfield and the Peak District. This area used to be known as the West Riding, one of the three historic subdivisions of Yorkshire. This encompassed several large 'wool towns', with its administrative centre in Wakefield. Holmfirth and the surrounding area were the location for the popular TV comedy series *Last of the Summer Wine*. The traditional text and adapted melody used in this piece originate from variants of the Yorkshire folksong known as *Pratty Flowers, Abroad for Pleasure, Through the Groves* or *Holmfirth Anthem*, because of its strong association with Holmfirth. This folksong was sung annually en masse at the end of the Holmfirth Feast Sing (1882-1990). Despite its non-religious subject matter the song has become part of the Yorkshire village folk carol tradition and is sung at other times of the year, particularly around Whitsun (seven Sundays after Easter). The original authorship of the folksong and poem are unknown, sometimes wrongly attributed to Joe Perkin or Perkins, a choirmaster of Holmfirth in the 19th-century, who arranged and published a four-voice setting.

Interval

During the 20 minute interval, members of the audience are requested not to enter the performing area.

PART TWO
ANYTHING GOES

Songs from the Great American Musicals

As well as being the most popular form of contemporary theatre, musicals have a strong claim to be a dominant genre of popular art in combining popular music with vernacular language. They sustain a strong tradition rooted in 19th century forms of live popular entertainment, which themselves emerged from earlier folk art and cultures and continue to thrive in new works of popular musical theatre which contribute to the continuing commercial viability and success of the genre, even to the point of evolving a new form, that of the megamusical.

In the context of North-American society, the musical – especially since the first production of *Oklahoma!* (1943), when it took its most ambitious form as popular American theatre – has been a primary and widely accessible voice through which the American way of life has expressed itself to people in the USA and to much of the rest of the world. The combination of song, dance and drama, which distinguishes musical theatre from other theatrical genres, is linked both to historical circumstances and ideological beliefs. The lyrics and the formal qualities of movement, rhythm and structure create for the audience an escapist fantasy which is more than just entertainment. The musical show offers a characteristically open, direct and ideologically unapologetic expression of the ideas, dreams, anxieties, feelings, fulfilments and frustrations of its audience. Conventionally, musicals work to produce a utopian view of life, and their pleasures are to be found in the ways in which they can lead audiences into realms where qualities that their lives might lack can find visual and verbal expression. Latterly, and particularly in the work of Stephen Sondheim, they have also explored the dark side of post-enlightenment individuality and society. Musicals articulate values and ideologies through the thoughtfully crafted order and restraints of their narratives. They can become powerful vehicles of popular collective expression by articulating symbolically, in the patterns of their narratives, lyrical harmonies and dance, the tensions, and their reconciliations, of everyday social and cultural relations.

Whilst such claims can be made to some extent for all works of art, musicals face particular challenges in realising them. As manifestations of popular culture, musicals cannot necessarily draw upon developed traditions of narrative myth and established forms of notated orchestral music of the kind available to opera, for example. Musicals depend, rather, on the cultural vernaculars of folk-tale narrative and popular song and dance and the allegorical resources that they provide. The strength of the genre, as it evolved in North America through the 20th century, is the sympathetic interrelation of composers' and lyricists' styles in producing a collection of songs that punctuate an often simple narrative to constitute a successful show. One way of organising a history of the genre is to arrange it in terms of such partnerships - Gershwin and Heyward, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Bernstein and Sondheim, etc. – which captures the sense of collaborative-creative theatricality which characterises most of the best works. The influences of Bernstein and Sondheim, both collaboratively and individually, are of particular importance: the former for his effectiveness in bridging several musical genres with comparable success in all of them, the latter for developing the conceptual significance of musical theatre into sociocultural critique – it is in his work especially that one critic has argued that the musical has come of age. This evening's performance of a selection of songs is an endorsement of this, reflecting both the musical diversity and the lyrical strengths now typical of good musicals.

Anything Goes from *Anything Goes* (1934)

Music and Lyrics: Cole Porter

Cole Porter was hurriedly recruited to provide new music and lyrics for an already assembled production of a shipboard musical called *Bon Voyage* when its producer decided to discard the original libretto of Guy Bolton and P. G. Wodehouse. The show was re-titled and the title song was performed in the original production by Ethel Merman as the main female character, night club singer Reno Sweeney, celebrating the informality of American culture.

Ethel Merman in 1938

Luck be a Lady ; Adelaide's Lament ; Sit Down, You're Rockin' the Boat from *Guys and Dolls,* (1950)

Words and Music: Frank Loesser

Guys and Dolls was based on two of Damon Runyon's short stories about the street life of Broadway. Crap-player Sky Masterson promises evangelical Mission Sister Sarah Browne that he will fill her Mission with gamblers eager to repent their vices in time for an inspection by her superiors that threatens it with closure. He sings *Luck be a Lady* before casting the dice on a bet that, if he wins, will enable him to deliver on the promise to Sarah and secure their surprising but burgeoning relationship. *Adelaide's Lament* is that her fiancé, "good old reliable Nathan B. Detroit", impresario of the floating crap game, is anything but reliable when it comes to naming the day. Adelaide has a constant cold, which she discovers, in a pop psychology book, may be a psychosomatic manifestation of her resentment at Nathan's refusal to make an honest woman of her. Through her dreadful nasal congestion, she sings one of the great songs of musical comedy.

Sky duly delivers on his promise to Sarah and arrives at the Mission with a motley bunch of potential, if reluctant converts, one of whom leads them in *Sit Down, You're Rockin' the Boat,* an extravagantly gospel-rhythmic burlesque of a revivalist song.

Summertime ; I Got Plenty of Nothing ; Bess, You Is My Woman Now ; Oh, Lord I'm On My Way from *Porgy and Bess* (1935)

Music: George Gershwin; Words: Du Bose & Dorothy Heyward

Set in fictitious Catfish Row, based on real-life Cabbage Row in the Afro-American quarter of 1920s Charleston, South Carolina, this medley of four songs celebrates a classic musical nowadays performed more often as opera. Stephen Sondheim has said that "Du Bose Heyward's lyrics are, as a set, the most beautiful and powerful in our musical theatre history…the high-water mark". Together with Gershwin's music they manage for the first time completely to individualise characters in a Broadway musical. Sondheim suggests that, had the show been presented first "in an opera house, perhaps it mightn't now seem to have been such an extraordinary event. In its time, as a commercially presented musical, few noticed how subtly and elegantly written the piece was…This was because the characters were so much more powerful than their predecessors…and because Heyward didn't come out of a songwriter's tradition but out of a poet-playwright's…Heyward understood the difference between character and characteristics; the lyrics sounded like heightened natural speech".

The story is of Porgy, a disabled beggar, and his attempts to rescue Bess from the clutches of Crown, her violent and possessive lover, and Sportin' Life, a drug dealer. *Summertime* is a lullaby sung by Clara, a young mother, to her baby early in Act 1, setting the early evening scene. At the beginning of Act 2, in cheerful mood, Porgy sings *I Got Plenty of Nothing* to warn Clara and her husband Jake not to worry overmuch about not having enough money. Later, Porgy scares off Sportin' Life, who is trying to get Bess back on 'happy dust' so that he can take her with him to New York, and sings *Bess, You is my Woman Now*. In Act 3, Porgy kills Crown, who tries to claim Bess, and is jailed for refusing to identify his body. Meanwhile, Sportin' Life lures Bess back on to drugs. When Porgy returns from prison he finds Bess has gone and sets out to find her as he sings *Oh Lord, I'm on My Way*.

PART TWO
ANYTHING GOES

A Judy Garland Medley

Somewhere Over the Rainbow (1939)

Music: Harold Arden; Lyrics: E Y Harburg

Sung by Garland in *The Wizard of Oz* (1939) for which it was written, it became her signature song. Early on in the film Dorothy, the young heroine, is involved in a confrontation with the mean-spirited local spinster, Miss Gulch. She tries to tell her Aunt Em about it, but is advised to find somewhere to stay out of trouble. She wonders aloud to Toto whether such a place exists. If it does, she muses, it can't be reached "by a boat, or a train. It's far, far away. Behind the moon, beyond the rain…somewhere over the rainbow…"

Zing Went the Strings of My Heart (1934)

Music and Lyrics: James F Hanley

First performed in the Broadway revue *Thumbs Up!*, this cheerful song about love at first sight was then sung by Garland in Edward L. Marin's romantic comedy *Listen Darling* (1938), the first feature film (her sixth) in which she received top billing. In the film's final print it was reduced to a chorus and a half, but she recorded it first, in full, in 1939 and many times subsequently. It became a staple of her concert repertoire and is reputed to be the song she chose to sing for Louis B. Mayer at her MGM audition.

The Trolley Song (1944)

Music and Lyrics: Hugh Martin and Ralph Blane

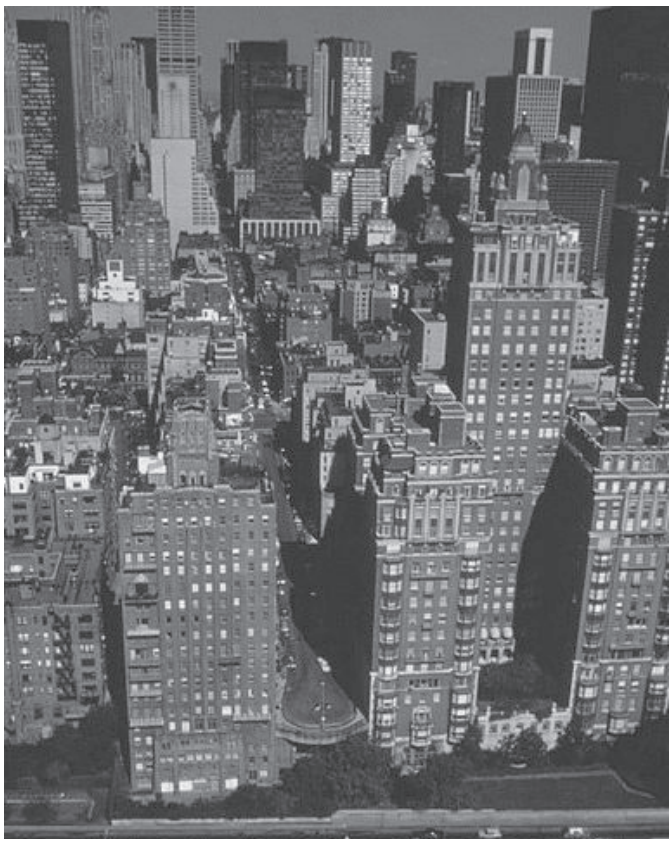
Written for Vincente Minelli's film *Meet Me in St Louis* (1944), Blane says the song was inspired by an early 20th-century newspaper picture of a trolley car. The film is about an American family living in St Louis at the time of the Louisiana Purchase Exposition World's Fair in 1904. Garland plays one of the daughters, in love with the boy next door. She celebrates a trolley trip downtown with her sisters in this song, which is structured by paralinguistic triples of sounding rhymes and music: cling, ding, zing; chug, bump, thump; buzz, plop, stop – an immediate success and a good example of a novelty song.

Somethings Coming ; Tonight ; Maria from *West Side Story* (1957)

Music: Leonard Bernstein; Lyrics: Stephen Sondheim

West Side Story reworks Shakespeare's *Romeo and Juliet* as a specifically American tragedy. The Montagues and Capulets are transposed into the 'Sharks' and the 'Jets', rival gangs of young men on Manhattan's west side, who represent the structural clash between migrant and indigenous communities in urban/metropolitan American society, which the individual attempts of Tony and Maria to transcend through their love cannot so simply resolve. The progressive ideal of the 'melting pot' of large-scale immigration as assimilative Americanisation, central to the political cultural identity of the United States as an industrial democracy, is exposed as generating in reality a discriminatory societal and economic hierarchy of irreconcilable otherness. In individual and subcultural terms, this both causes and is reflected in the inevitable tragedy of the death of Tony and Maria, the two lovers.

Tony, formerly a leading member of the Jets, is asked by its current leader, Riff, to rejoin the gang for a forthcoming rumble with the Puerto Rican Sharks. Reluctantly, Tony agrees, but says he wants to leave the Jets for good and get on with his life, that he senses something important is about to happen. He sings *Something's Coming,* whose images Sondheim describes as "the expression of an inarticulate, excited young man". Tony meets Maria, whose relatives are members of the Sharks, at a dance at the local gym. They exchange a few words, dance together and fall in love in a surreal, dream-like sequence, which establishes the intimate, mystical connection between them – the something that Tony has sensed will be happening for him. Afterwards, Tony makes his way to Maria's apartment, rapturously singing the only thing he knows



about her – her name: *Maria.* Maria comes outside her apartment, onto the fire escape. In a transposition of the balcony scene from Romeo and Juliet, they join in singing *Tonight* together.

Could I Leave You from *Follies* (1971)

Music and Lyrics: Stephen Sondheim

A musical theatre conceit, Follies is set on the stage of the fictitious Weissman theatre, about to be demolished after being home for more than 50 years to the Weissman Follies. Dmitri Weissman, the impresario who produced the shows, is giving a party for all the living performers and their spouses to celebrate the nostalgia of the occasion, during which their present and ghostly former selves perform. The action centres on two chorus girls from the 1941 Follies, Sally and Phyllis, escorted by their husbands, Buddy and Ben. The girls were best friends then but haven't seen each other since, after Buddy and Phyllis discovered Ben and Sally making love in Weissman's office at the top of the theatre. Since then, Sally has remained obsessed with Ben and this reunion reinforces her passion. Ben, fed up with Phyllis and convinced that his love for Sally will change his life, asks Phyllis for a divorce. This song is her witheringly bitter, supercilious response.

PART TWO
ANYTHING GOES

Send in the Clowns from *A Little Night Music* (1973)

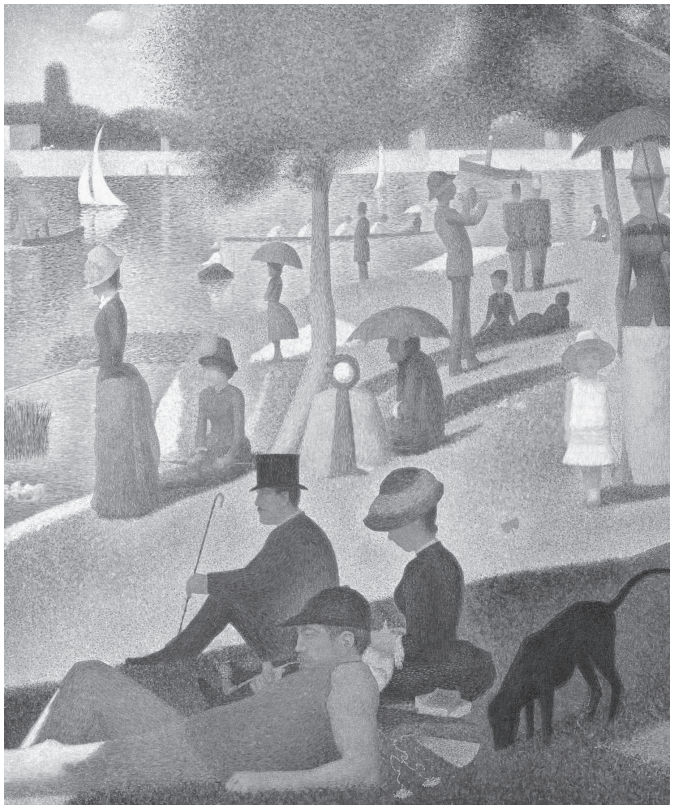
Music and Lyrics: Stephen Sondheim

Based on Ingmar Bergman's film *Smiles of a Summer Night* (1955), Sondheim describes *A Little Night Music* as a show "about the danger and inevitable failure of trying to manoeuvre people emotionally". Desiree, an actress, meets her former lover, Fredryk, who has since married a second, much younger wife, Anne. His passion for Desiree is rekindled, but their tryst is interrupted by the arrival of Carl-Magnus, Desiree's current married lover. Later, Fredryk tells her that he can't resume their affair because of his feelings for his young spouse. This exquisitely rueful and reflective song is her response. It is reprised at the end of the show, by Fredryk and Desiree together, when they are finally reunited after Fredryk's son by his first marriage has eloped with Anne and Carl-Magnus has become reconciled to his own mariage. The song has been recorded by more than 500 separate artists – an indication of its continuing popularity with a wide range of audiences.

Move On from *Sunday in the Park with George* (1984)

Music and Lyrics: Stephen Sondheim

After the relative initial failure of *Merrily We Roll Along* (1981), which closed after only 16 performances, Sondheim's collaboration with Hal Prince ended. Disillusioned with the commercialism of large-scale Broadway productions, he decided to develop his next show in an off-Broadway workshop setting. *Sunday in the Park with George* has been described as a truly modernist musical, its narrative structure focused on evolving states of mind rather than around a conventional story, in which events are less important than aesthetic decisions. George Seurat's monumental, late 19th-century pointilliste masterpiece '*A Sunday afternoon on the Island of La Grand Jatte*' provides a site on which the tensions between an artist's commitment to their creative vision and their emotional, personal relations with others are explored. The two central characters, George and Dot, are given two incarnations, one in each of the show's two acts: first as the painter Seurat and his model; secondly as Seurat's great-grandson, also named George, and his grandmother, Marie, in contemporary New York. This George is as obsessed with the realisation of his artistic vision as was his grandfather, but has failed to achieve it and falls into an aimless sense of dislocation and depression. In an attempt to recover his sense of creative direction he goes to Paris and the site where his great-grandfather worked on his masterpiece. There Dot appears before him and together they sing *Move On.* Sondheim describes it as "a continuous and continuing love song that isn't completed until the end of the show". Beginning with a lyrical theme of her love for George, Dot returns to it in music and lyrics at key points until "their love is finally consummated, which is the end of the second act, (when) it all comes together and becomes a completed song…a combination of all the themes involving their relationship, including every harmony and every accompaniment; it's where everything culminates…over a period of four major scenes covering a hundred years. It's one way of threading the theme through time". In doing so, it gives a clear structure to an amorphous work, and uses diegetic song to edge the genre into an important new formal direction.



Nothing More than This ; Make Our Garden Grow from *Candide* (1956)

Music: Leonard Bernstein; Lyrics: Lilian Hellman, Richard Wilbur *et al*

Conceived as operetta rather than musical comedy, Bernstein's adaptation of Voltaire's picaresque satire drew on European rather than American traditions of musical theatre for a critique of the complacency of America under Eisenhower's presidency. The vagaries of its several productions matched those of Voltaire's eponymous hero: Lilian Hellman's original libretto was revised, augmented, adapted, rewritten by Richard Wilbur, Dorothy Parker, John Latouche, Sondheim, John Manceri and John Wells; Hal Prince and Hugh Wheeler produced an off-Broadway version and Bernstein himself had worked on at least seven different versions between its initial completion in 1956 and his death in 1990. Yet it remains a key work of musical theatre, deeply satisfying and frequently revived.

Candide has been exiled, as a social inferior, from the Westphalian home of his beloved Cunégonde by her father, Baron Thunder-ten-Trock. He is recruited by the Bulgar Army, who attack Westphalia and sack Schloss Thunder-ten-Trock, apparently killing Cunégonde and her mother in the process. Candide embarks on travels through several countries and continents in search of her, after he learns of rumours that she may have survived. The key musical motif of the work is a theme which identifies her, and recurs on the many subsequent occasions when he is temporarily reunited with her. After many extraordinary adventures, Candide begins to ponder the meaning of life as he sings *Nothing More Than This. Make Our Garden Grow* is the concluding song, introduced by Cunégonde's theme tune. Candide has returned to Westphalia, speechless and distraught, settling to a simple agrarian life on a farm with friends. When finally he does speak it is to ask the moody Cunégonde to marry him. Their adventures have changed them and the initial passion of their love has dwindled. Yet for all his anxieties, Candide's valedictory turns Voltaire's faintly optimistic moral – "Il faut cultiver son jardin" – into a paean of hope for a better world.

Notes by Paul Filmer

Arrangement Credits

Anything Goes - Philip Kern

Sit Down You're Rockin' the Boat -Mark Brymer

Porgy and Bess Choral Highlights - Douglas E Wagner

Judy Garland Medley - Richard Balcombe

Tonight - Ed Lojeski

Send in the Clowns - Michael Martin

Make Our Garden Grow - Robert Page

Broadway north from 38th St., New York City 1920