

MELBOURNE RECITAL CENTRE PRESENTS

# GABRIELI CONSORT & PLAYERS



## HENRY PURCELL'S KING ARTHUR

Saturday 16 February & Sunday 17 February 2019

ELISABETH MURDOCH HALL, MELBOURNE RECITAL CENTRE



MELBOURNE  
RECITAL  
CENTRE





## MESSAGE FROM THE CEO



Euan Murdoch, CEO

Wominjeka and welcome to Melbourne Recital Centre. I'm delighted you could join us for this exquisite performance of Henry Purcell's *King Arthur* by one of the world's greatest Baroque ensembles. This is the debut of the Gabrieli Consort & Players led by founder and conductor Paul McCreesh. They are celebrated for imaginative and virtuosic explorations of masterpieces from the Renaissance to the present day which have transformed the way audiences and performers understand and enjoy this music. While founded in scholarship and research, Gabrieli's playing is anything but academic; as you'll discover, it is alive with the dancing rhythms, colour and imagination that we love in Baroque music. Creativity knows no borders, and so in Purcell's opera you'll hear music in the Italian, French and German styles: a musical European union in this most British of stories. After this world tour, the Gabrieli Consort & Players will release definitive recordings of *King Arthur* and *The Fairy Queen* capturing the unique beauty of Purcell's music and the pomp, magic and romance that music-lovers have cherished for centuries.

These performances are Melbourne Recital Centre *Signature Events*, our annual presentation of the world's greatest ensembles that has included Helpmann Award-winning concerts by Jordi Savall, the Academy of St Martin in the Fields with Joshua Bell, and Les Arts Florissants with William Christie. It is an honour and a pleasure to present the internationally acclaimed Gabrieli Consort & Players. Melbourne Recital Centre is deeply grateful to Yvonne von Hartel AM, Robert Peck AM, Rachel Peck and Marten Peck for their longstanding support of *Signature Events* and for sharing their passion for music and great performance with us. The Centre celebrates its 10th Anniversary this year. The 10 years of great music we've been privileged to bring you is thanks to the generosity of donors, musicians, partners and music-lovers. Thank you for immeasurably enriching our community with the power of transforming performances like the one you'll hear today.

Enjoy!

Euan Murdoch  
CEO



## PROGRAM

### Henry Purcell's *King Arthur* Gabrieli Consort & Players

**SATURDAY 16 FEBRUARY &  
SUNDAY 17 FEBRUARY 2019**

Free pre-concert conversation with Marshall McGuire and Paul McCreesh, 45-minutes prior to each performance in Elisabeth Murdoch Hall.

#### HENRY PURCELL

(b. 1659, Westminster, United Kingdom -  
d. 1695, London, United Kingdom)

#### JOHN DRYDEN

(b. 1631, Aldwinckle, United Kingdom -  
d. 1700, London, United Kingdom)

*King Arthur, or The British Worthy*, Z.628

First Music  
Second Music  
Overture

##### Act I

'Woden, first to thee'  
'The white horse neigh'd aloud'  
'The lot is cast, and Tanfan pleas'd'  
'Brave souls, to be renown'd in story'  
'I call you all to Woden's Hall'  
'Come if you dare'  
Act I Tune

##### Act II

'Hither this way'  
'Let not a moonborn elf mislead ye'  
'Hither this way'  
'Come, follow me'  
'How blest are shepherds, how happy their lasses'  
'Shepherd, shepherd, leave decoying'  
'Come, Shepherds, lead up a lively measure'  
Act II Tune

##### Act III

Prelude  
'What ho, thou genius of this isle'  
'What power art thou, who from below'  
'Thou doting fool'  
'Great Love, I know thee now'  
'No part of my dominion shall be waste'  
'See, see, we assemble'  
Prelude  
'Tis I, 'tis I, 'tis I, that have warm'd ye'  
'Sound a parley'

INTERVAL 20-minutes

##### Act IV

Act Tune  
'Two daughters of this aged stream are we'  
Passacaglia: 'How happy the lover'  
'You say 'tis Love'  
Act IV Tune

##### Act V

'Ye blust'ring brethren of the skies'  
Symphony  
'Round thy coast, fair nymph of Britain'  
'For folded flocks, and fruitful plains'  
'Your hay it is mow'd, and your corn is reap'd'  
'Fairest Isle'  
Tune for Trumpets  
A New Song and Chorus for Britannia & St George:  
'Sound Heroes, Sound your brazen trumpets!'

Performing edition by Christopher Suckling & Paul McCreesh

This concert is being recorded by ABC Classic for a deferred broadcast, and filmed for Live from Melbourne Recital Centre.

Melbourne Recital Centre proudly stands on the land of the Boon Wurrung people of the Kulin Nation and we pay our respects to Melbourne's First People, to their Elders past and present, and to our shared future.

*Supported by Yvonne von Hartel AM, Robert Peck AM, Rachel Peck & Marten Peck of peckvonhartel architects*

## GABRIELI CONSORT & PLAYERS (U.K.)

‘May the Gabrieli Consort & Players  
live forever in health and glory!’  
*The Times* (U.K.)



### CONDUCTOR

**Paul McCreesh**

### SOLOISTS

**Anna Dennis** soprano  
**Mhairi Lawson** soprano  
**Hugo Hymas** tenor  
**James Gilchrist** tenor  
**Marcus Farnsworth** baritone  
**Ashley Riches** bass-baritone

### ENSEMBLE

**Emily Dickens** soprano  
**Christopher Fitzgerald-Lombard** tenor  
**Thomas Castle** tenor

**Catherine Martin** violin I/concertmaster  
**Persephone Gibbs** violin I  
**Ruth Slater** violin I  
**Oliver Webber** violin II  
**Ellen O'Dell** violin II  
**Sarah Bealby Wright** violin II  
**Rachel Byrt** viola  
**Stefanie Heichelheim** viola  
**Christopher Suckling** bass violin  
**Gavin Kibble** bass violin  
**Christopher Palameta** oboe/recorder  
**Sarah Humphrys** oboe/recorder  
**Zoe Shevlin** bassoon  
**Jean-Francois Madeuf** trumpet  
**Paula Chateauneuf** theorbo  
**Eligio Quinteiro** theorbo  
**Jan Waterfield** harpsichord



Paul McCreesh

**John McMunn** general manager  
**Peter Reynolds** concerts & tours manager

## ABOUT THE MUSIC

### HENRY PURCELL

(b. 1659, Westminster, United Kingdom -  
d. 1695, London, United Kingdom)

### JOHN DRYDEN

(b. 1631, Aldwinckle, United Kingdom -  
d. 1700, London, United Kingdom)  
*King Arthur, or The British Worthy*, Z.628

King Arthur is the semi-legendary sixth-century king of the Britons, later celebrated in literature, and associated with the courtly idea of knights of the round table at Camelot. He is the subject of a collaboration between John Dryden (words) and Henry Purcell (music). The subtitle 'or The British Worthy' refers to a person of eminent worth or merit.

Purcell was the English musical genius of his age (some would say of all ages). Dryden, poet, critic and playwright, was the major literary figure of later 17th-century England. *King Arthur*, first staged at the theatre in London's Dorset Garden in 1691, was a triumph for both men, yet it has many features which make a full revival problematical.

#### What is *King Arthur*?

- Is it a patriotic spectacle, with elements of the latter-day Royal Command Performance?
- Is it a magic play, with wizards and enchanters practicing their illusions and deceptions?
- Is it a forerunner of the 'musical', where a spoken play is framework and pretext for song and dance numbers?
- Is it essentially a Baroque opera, where elaborate music accompanies elaborate staging?
- Is it thinly disguised propaganda, where contemporary audiences would have discerned political subtext?

*King Arthur* is ALL these things, and more.

The title page of John Dryden's final version of *King Arthur, or The British Worthy* calls this stage piece 'A Dramatick Opera'. Dryden wrote: 'It cannot properly be called a play, because the action of it is supposed to be conducted sometimes by supernatural means, nor an opera, because the story of it is not sung'.

In this performance, the emphasis is on music. It is dramatic music, but that is only half of what Dryden meant by 'dramatick opera'. The story-telling dramatic framework is omitted, for two main reasons: there is no staging, sets and costumes, and most of the drama is spoken, not sung. The main characters exclusively speaking parts, including Arthur,

his Saxon opponent Oswald, his love-interest Emmeline, his adviser Merlin are, so they will not be heard.

Much is inevitably lost by omitting the staging and all the words that are spoken, not sung. A Purcell scholar of the 20th century, Sir Jack Westrup, was adamant that *King Arthur* needs a stage presentation. A concert performance without the dialogue is, in his view, 'ridiculous and meaningless'. The present writer, recalling the experience long ago of a staged *King Arthur*, remembers some patriotic spectacle, such as Britannia, a statuesque soprano draped in the Union Jack, making 'Fairest Isle' anticipate 'Land of Hope and Glory'. Before that came the startling view of two of his singer friends, seen for the first time naked from the waist up, as the nymphs of the stream who try to entice Arthur in for a frolic. The parts of the show that remained in memory and made the most sense were musical numbers and scenes. Especially - and this was true for the very first audiences - the extraordinary Frost Scene, painted in music. Even Dryden a little grudgingly admitted that much of what was best in *King Arthur* is to the credit of his composer collaborator, Henry Purcell.

The kind of entertainment *King Arthur* represents is notoriously difficult to present on the concert platform, so as at least to suggest the fusion of drama, dance, and lavish theatrical effects. The version presented by the Gabrieli Consort & Players strips most of the narrative surrounding Purcell's music, but what remains is self-validating (with the help of Dryden's words) - convincing and rewarding.



King Arthur by Charles Ernest Butler



Tapestry of King Arthur (c.1385)

Scenes conceived largely for music did most to establish *King Arthur*'s immediate and long-lasting fame. The Frost Scene, for example, marvelously satisfies the Baroque taste for sensational effect, while its daring music moves the listener through sheer imaginative power.

### How *King Arthur* came into being

Purcell, you may have read, composed only one opera, *Dido & Aeneas* (1689), for performance in a girls' school. True, but only if we accept an anachronistic definition of opera. *Dido & Aeneas* is the only stage music of Purcell's where all the words are sung, but 'opera', in England when Purcell was young, meant a full-length, expensively staged, theatre piece, with a considerable amount of music and Baroque spectacle. *King Arthur* is all these, and although the story is largely spoken, not sung, is referred to as an opera by contemporaries. One commented that 'our English genius will not relish that perpetual singing' such as is found in French and Italian opera. 'Our English Gentleman, when their Ear is satisfy'd, are desirous to have their mind pleas'd, and Musick and Dancing industriously intermix'd with Comedy or Tragedy'.

Unlike Purcell's other stage works, *King Arthur* has a text originally intended for music, rather than being a play later adapted for music. But Dryden wrote the first of his several versions of *King Arthur* before he became associated with Purcell. The King to be bathed in Arthur's reflected glory was Charles II, who commissioned the piece from Dryden. Work stopped on Charles' death, and Dryden filed it away, busy with projects for King James II, in whose service the poet

converted to Catholicism. After six years, and after the 'Glorious Revolution' of 1688 had swept James away and replaced him with William and Mary, the Theatre Royal, Dorset Garden, had a great success with *The Prophetess, or The History of Dioclesian*, an operatic adaptation of an old play, with music by Purcell. The theatre managers wanted more like it. Dryden had much work to do on his *King Arthur* text, but what Dryden had already written enabled Purcell to begin setting the lyrics to music.

In his preface Dryden strove to convince the new royal censors that he had removed from his *King Arthur* all that might be politically inappropriate. He stressed the fairy-tale aspects of the story. And Dryden made the masque in the final act of *King Arthur* underline the parable of reconciliation of conflicting kings, ending with a perhaps backhanded compliment to a king for whom he did not much care. William, this king from across the water: a British Worthy? Dryden's assurances were accepted. *King Arthur* was licensed for the stage, premiered triumphantly in spring 1691, and stayed in the repertory for over a century. Dryden's most ambitious work for the musical stage had become Purcell's also.

### Overview

Before examining the musical sequence of scenes, some general points. This performance presents a collation of the scattered and numerous sources for *King Arthur*, none of them complete, and none in Purcell's hand. The edition performed is a recent one, which also reviews and revises the Gabrieli ensemble's 20-year traditions performing the music, in the light of modern scholarship.

In describing *King Arthur* as 'an almost perpetual delight', modern critics are referring mainly to how its dramatic articulation is achieved by Purcell's music. Dryden's words help, by keeping the musical and dramatic scenes in closest possible contact. In the performance, you may be puzzled at times, lacking signs of the dramatic motivation of certain scenes. But the music will surely soon banish your cares.

### Summary of the drama

The central conflict is the rivalry between the British king Arthur and the Saxon king Oswald for the hand of Emmeline, blind daughter of the Duke of Cornwall (all these are speaking roles only). By the end of Act I the Britons have defeated the Saxons. Oswald is helped by an evil magician, Osmond, and his earthly spirit Grimbald. Arthur is assisted by Merlin, and Philidel, a spirit of air. These two spirits are singing roles. In Act II Merlin and Philidel lead the Britons out of the bogs into which Grimbald has enticed them, but too late to save Emmeline from kidnapping by the Saxons. Merlin's magic restores Emmeline's sight, with a magical essence smuggled to her by Philidel, but Osmond, the evil one, has fallen for her himself and keeps her prisoner in an enchanted wood, chaining his own king in a dungeon. When Osmond declares his love, Emmeline replies 'I am frozen', so he uses magic to show the power of love in warming back to



life dwellers in a region of ice and snow. This Frost Scene is the first of the extended masques in *King Arthur* (a masque was an entertainment, self-contained though often within a longer evening, involving dancing and acting, dialogue and song). In Act IV Arthur is tempted in the magic wood, notably by the bathing nymphs, but, being the British worthy, he of course resists, successfully. Arthur, coping with Grimbald disguised as Emmeline, cuts his way through the wood, and in Act V defeats the released Oswald in single combat. Merlin hails Arthur as a Christian Worthy, first Lord of a great empire to be. Waving his wand, Merlin calls forth the masque, a vision of Britain ('Fairest isle, all isles excelling'), which concludes *King Arthur*.

The plot is a bewildering maze of intrigue, whose relation to credibility, writes one scholar, 'is entirely coincidental'. But words and music conspire, in this dramattick opera, to turn irrationality to advantage. Some hints follow as to how this is done.

### The musical numbers

Act I. After three instrumental pieces: 'First Music', 'Second Music', and an Overture. Purcell blends and reconciles French Baroque conventions with an English style very much his own. Then comes a relatively tame religious liturgy invoking Woden, the Britons' deity. After this drinking ceremony come strains of war. Offstage the Britons are fighting the Saxons. 'Come if you dare' marks the Britons' victory, with martial trumpets, and word-painting for drums ('double, double, double beat'). This quickly became one of Purcell's hits.

Act II. The magic begins. The spirit Philidel is a deserter from Osmond's evil band. She contests with her opponent Grimbald, as she tries to lead the Britons out of the marsh. Arthur is unsure which to follow, as the music illustrates ('Hither this way, this way bend'). The gestural music and words call out for dancing and mime. The scene ends by exalting patriotism over the supernatural, a main theme of *King Arthur*.

The shepherds' music of the following scene occurs as Emmeline awaits Arthur's return. She does not sing, but the music celebrates her beauty and aptness for love, sometimes in lines from Dryden found too explicit by a later public, who nevertheless didn't want to deprive themselves of Purcell's exquisite music!

Act III. The context of the masque known as the Frost Scene was described above. The action is in suspense, and the heroine (Robert Etheridge Moore wittily points out) must be kept in cold storage. Cupid takes the lead among other allegorical figures, dominated by the Cold Genius. He is immeasurably old, so his music is in a deliberately antiquated style. The stiff, teeth chattering, shivering music he shares with the chorus of Cold People has precedents, notably in Lully's opera *Isis* (1677). Purcell's dissonances are weirder, yet they are not just a sensational effect, but under masterful control, and evoke pity for the frozen sufferers. Cupid then melts bodies and hearts in

a typically Baroque contrast of transformation. This masque is a highlight, placed at the very centre of *King Arthur*. Action will resume after interval.

Act IV. In the enchanted wood Arthur is enticed by the aforementioned Sirens, whose bewitching appeal his manliness resists. Purcell's music is seductive enough, yet with a warning dissonance for naked danger. This leads straight to a mighty passacaglia, the largest single piece in *King Arthur* ('How happy the lover'). As in the chaconnes of Lullyan opera, this singing and playing is also a pretext for dancing. Arthur is roused, in the ensuing spoken action, from any music-induced reverie, to hack at the tree from which Emmeline's plaintive voice is heard.

Act V. Arthur has vanquished Oswald in single combat (no music survives for this), and the victor's wizard adviser Merlin, the play having ended, conjures up the masque: tableaux foretelling the future greatness of Britain. Aeolus's call to the winds to make way for Britannia's rise implies the appearance of 'The Queen of Islands' in a transformation achieved by stage machinery, for which Purcell provides the music. The celebration of England's pastoral delights, idyllic enough, gives way to an anticlerical folksong, jolly despite the hostile sentiments (cheating the parson of his tithe - 'one in 10'). These singers are obviously in their cups, but the mood rises skyward for the most famous number in the opera, 'Fairest isle', even if we can't agree this is Purcell's greatest song.

At the end this Gabrieli performing edition makes an ingenious rearrangement of the surviving Purcell/Dryden materials, best explained by one of the editors, Christopher Suckling.

'The final climactic sequence honoring St. George ... may have been cut, or altered, as a result of religious tensions following the ascent of William and Mary ... a suspiciously poor chorus, far below Purcell's usual standards, and a song in a somewhat later musical style, suggesting an early 18th-century attempt to reconstruct the scene. This performance adapts what is probably Purcell's finest trumpet song and chorus, the climax to Act IV of *Dioclesian*; with relatively few changes of text it has been possible to create in spirit the Paeon to St. George, Britannia, and the Order of the Garter, envisaged by Dryden, albeit not in precisely his own words. Similarly, the sources seem to lack all the instrumental music one might expect to find ... a few additional pieces have been included from that rich treasure trove of incidental music to other plays'.

How lucky are we that the music of *King Arthur* is so rich already, and that we have such faithful and imaginative interpreters to bring it alive!

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David Garrett is an Australian writer, historian, music programmer and broadcaster, with extensive experience in vocal music.



# KING ARTHUR *or* THE BRITISH WORTHY A DRAMATICK OPERA

## FIRST MUSIC

## SECOND MUSIC

## OVERTURE

### FIRST ACT

#### Bass

Woden, first to thee,  
A milk-white steed in battle won,  
We have sacrific'd.

#### Chorus

We have sacrific'd.

#### Tenor

Let our next oblation be,  
To Thor, thy thund'ring son,  
Of such another.

#### Chorus

We have sacrific'd.

#### Bass

A third; (of Friesland breed was he,)  
To Woden's wife, and to Thor's mother:  
And now, we have aton'd all three.

#### Chorus

We have sacrific'd.

#### Tenor Duet & Chorus

The white horse neigh'd aloud.  
To Woden thanks we render,  
To Woden we have vow'd.  
To Woden, our defender.

#### Soprano

The lot is cast, and Tanfan pleas'd;  
Of mortal cares you shall be eas'd,

#### Chorus

Brave souls, to be renown'd in story.  
Honour prizing,  
Death despising,  
Fame acquiring  
By expiring,  
Die, and reap the fruit of glory.

#### Tenor

I call you all  
To Woden's Hall,  
Your temples round  
With ivy bound,  
In goblets crown'd,  
And plenteous bowls of burnish'd gold,  
Where ye shall laugh,  
And dance and quaff,  
The juice, that makes the Britons bold.

#### Chorus

To Woden's Hall all,  
Where in plenteous bowls of burnish'd gold  
We shall laugh  
And dance and quaff,  
The juice, that makes the Britons bold.

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#### Tenor & Chorus

"Come if you dare", our trumpets sound;  
"Come if you dare", the foes rebound:  
"We come, we come, we come, we come",  
Says the double, double, double beat of the thund'ring drum.

Now they charge on amain,  
Now they rally again:  
The Gods from above the mad labour behold,  
And pity mankind that will perish for gold.

The fainting Saxons quit their ground,  
Their trumpets languish in their sound;  
They fly, they fly, they fly, they fly;  
"Victoria, Victoria", the bold Britons cry.

Now the victory's won,  
To the plunder we run:  
We return to our lasses like fortunate traders,  
Triumphant with spoils of the vainquish'd invaders.

#### First Act Tune

## SECOND ACT

### Soprano - Philidel

Hither this way, this way bend,  
Trust not the malicious fiend:  
Those are false deluding lights,  
Wafted far and near by sprites.  
Trust 'em not, for they'll deceive ye;  
And in bogs and marshes leave ye.

### Chorus of Philidel's Spirits

Hither this way, this way bend.

### Chorus of Grimbald's Spirits

This way, hither this way, this way bend.

### Philidel

If you step no longer thinking,  
Down you fall, a furlong sinking:  
'Tis a fiend who has annoy'd ye;  
Name but Heav'n, and he'll avoid ye.  
Hither this way.

### Chorus of Philidel's Spirits

Hither this way, this way bend.

### Chorus of Grimbald's Spirits

This way, hither this way, this way bend.

### Chorus of Philidel's Spirits

Trust not the malicious fiend.  
Hither this way, this way bend.

### Chorus of Grimbald's Spirits

This way, hither this way, this way bend.

### Bass - Grimbald

Let not a moonborn elf mislead ye,  
From our prey, and from your glory;  
To far, alas, he has betray'd ye;  
Follow the flames, that wave before ye;  
Sometimes sev'n, and sometimes one;  
Hurry, hurry, hurry, hurry on.

See, see the footsteps plan appearing,  
That way Oswald chose for flying:  
Firm is the turf, and fit for bearing,  
Where yonder pearly dews are lying.  
Far he cannot hence be gone  
Hurry, hurry, hurry, hurry on.

### Chorus of Philidel's Spirits

Hither this way, this way bend.

### Chorus of Grimbald's Spirits

This way, hither this way, this way bend.

### Chorus of Philidel's Spirits

Trust not the malicious fiend.  
Hither this way, this way bend.

### Chorus of Grimbald's Spirits

This way, hither this way, this way bend.

### Philidel, Solos & Chorus

Come, follow me.  
And me. And me.

And greensward all your way shall be.

Come, follow me etc.

No goblin or elf shall dare to offend ye.

We brethren of air  
You heroes will bear,  
To the kind and the fair that attend ye.

### Tenor - Shepherd

How blest are shepherds, how happy their lasses,  
While drums and trumpets are sounding alarms!  
Over our lowly sheds all the storm passes;  
And when we die, 'tis in each other's arms.  
All the day on our herds, and flocks employing;  
All the night on our flutes, and in enjoying.

### Chorus

How blest are shepherds etc.

### Shepherd

Bright nymphs of Britain, with graces attended,  
Let not your days without pleasure expire;  
Honour's but empty, and when youth is ended,  
All men will praise you, but none will desire.  
Let not youth fly away without contenting;  
Age will come time enough for your repenting.

### Chorus

Bright nymphs of Britain etc.

### Soprano Duet - Two Shepherdesses

Shepherd, shepherd, leave decoying,  
Pipes are sweet on summer's day,  
But a little after toying,  
Women have the shot to pay.  
Here are marriage-vows for signing,  
Set their marks that cannot write:  
After that, without repining,  
Play and welcome, day and night.

### Chorus of Shepherds

Come, Shepherds, lead up a lively measure;  
The cares of wedlock are cares of pleasure:  
But whether marriage brings joy, or sorrow,  
Make sure of this day, and hang tomorrow.

### Second Act Tune

## THIRD ACT

### Prelude

### Soprano - Cupid

What ho, thou genius of this isle, what ho!  
Liest thou asleep beneath those hills of snow?  
Stretch out thy lazy limbs; Awake, awake,  
And winter from thy furry mantle shake.

### Bass - Cold Genius

What power art thou, who from below,  
Hast made me rise, unwillingly, and slow.

From beds of everlasting snow!  
See'st thou not how stiff, and wondrous old,  
Far unfit to bear the bitter cold,  
I can scarcely move, or draw my breath;  
Let me, let me, freeze again to death.

**Cupid**

Thou doting fool, forbear, forbear;  
What dost thou mean by freezing here?  
At Love's appearing, all the sky clearing,  
The stormy winds their fury spare:  
Thou doting fool, forbear, forbear;  
What dost thou mean by freezing here?  
Winter subduing, and Spring renewing,  
My beams create a more glorious year.

**Cold Genius**

Great Love, I know thee now:  
Eldest of the gods art thou:  
Heav'n and earth, by thee were made.  
Human nature,  
Is thy creature.  
Ev'rywhere thou art obey'd.

**Cupid**

No part of my dominion shall be waste,  
To spread my sway, and sing my praise,  
E'en here, e'en here I will a people raise,  
Of kind embracing lovers, and embrac'd.

**Chorus of Cold People**

See, see, we assemble,  
Thy revels to hold:  
Tho' quiv'ring with cold,  
We chatter and tremble.

**Prelude**

**Cupid**

'Tis I, 'tis I, 'tis I, that have warm'd ye;  
In spite of cold weather,  
I've brought ye together.  
'Tis I, 'tis I, 'tis I, that have warm'd ye.

**Chorus**

'Tis Love that has warm'd us etc.

**Cupid & Genius**

Sound a parley, ye fair, and surrender;  
Set yourselves, and your lovers at ease;  
He's a grateful offender  
Who pleasure dare seize:  
But the whining pretender  
Is sure to displease.

Since the fruit of desire is possessing  
'Tis unmanly to sigh and complain;  
When we kneel for redressing,  
We move your disdain:  
Love was made for a blessing,  
And not for a pain.

**Chorus**

'Tis Love that has warm'd us etc.

**INTERVAL**

## FOURTH ACT

**Act Tune**

**Soprano Duet - Two Sirens**

Two daughters of this aged stream are we;  
And both our sea-green locks have comb'd for ye;  
Come bathe with us an hour or two,  
Come naked in, for we are so;  
What danger from a naked foe?  
Come bathe with us, come bathe, and share,  
What pleasures in the floods appear;  
We'll beat the waters till they bound,  
And circle round.

**PASSACAGLIA**

**Tenor**

How happy the lover,  
How easy his chain,  
How pleasing his pain,  
How sweet to discover!  
He sighs not in vain.

**Chorus**

How happy the lover etc.

**Soprano & Bass**

For love ev'ry creature  
Is form'd by his nature;  
No joys are above  
The pleasures of love.

**Chorus**

No joys are above etc.

**Soprano & Bass - He & She**

**She**

You say, 'tis Love creates the pain,  
Of which so sadly you complain;  
And yet would fain engage my heart  
In that uneasy cruel part:  
But how, alas! think you, that I,  
Can bear the wounds of which you die?

**He**

'Tis not my passion makes my care,  
But your indifference gives despair:  
The lusty sun begets no spring,  
Till gentle show'rs assistance bring:  
So Love that scorches, and destroys,  
Till kindness aids, can cause no joys.

**She**

Love has a thousand ways to please,  
But more to rob us of our ease;  
For waking nights, and careful days,  
Some hours of pleasure he repays;  
But absence soon, or jealous fears,  
O'erflows the joy with floods of tears.

**He**

But one soft moment makes amends  
For all the torment that attends.



**She & He**

Let us love, let us love, and to happiness haste;  
 Age and wisdom come too fast:  
 Youth for loving was design'd.

**He**

I'll be constant, you be kind.

**She**

You be constant, I'll be kind.

**She & He**

Heav'n can give no greater blessing  
 Than faithful love, and kind possessing.

**Fourth Act Tune****FIFTH ACT****Bass - Aeolus**

Ye blust'ring brethren of the skies,  
 Whose breath has ruffled all the wat'ry plain,  
 Retire, and let Britannia rise  
 In triumph o'er the main.  
 Serene and calm, and void of fear,  
 The Queen of Islands must appear.

**Symphony****Soprano - Nereid & Chorus**

Round thy coast, fair nymph of Britain,  
 For thy guard our waters flow;  
 Proteus all his herd admitting,  
 On thy green to graze below.  
 Foreign lands thy fish are tasting,  
 Learn from thee luxurious fasting.

**Two Tenors & Bass**

For folded flocks, and fruitful plains,  
 The shepherd's and the farmer's gains,  
 Fair Britain all the world outvies;  
 And Pan, as in Arcadia reigns,  
 Where pleasure mix'd with profit lies.  
 Tho' Jason's fleece was fam'd of old,  
 The British wool is growing gold;  
 No mines can more of wealth supply:  
 It keeps the peasants from the cold,  
 And takes for kings the Tyrian dye.

**Song & Chorus**

Your hay it is mow'd, and your corn is reap'd;  
 Your barns will be full, and your hovels heap'd.  
 Come, boys, come;  
 Come, boys, come;  
 And merrily roar out our harvest home.

We've cheated the parson, we'll cheat him again,  
 For why shou'd a blockhead have one in ten?  
 One in ten,  
 One in ten;  
 For why shou'd a blockhead have one in ten?  
 For prating so long like a book-learn'd sot,

Till pudding and dumpling are burnt to pot;  
 Burnt to pot,  
 Burnt to pot;  
 Till pudding and dumpling are burnt to pot.

We'll toss off our ale till we cannot stand.  
 And heigh for the honour of old England:  
 Old England,  
 Old England;  
 And heigh for the honour of old England.

**Soprano - Venus**

Fairest Isle, all isles excelling,  
 Seat of pleasure, and of love;  
 Venus here, will choose her dwelling,  
 And forsake her Cyprian grove.

Cupid from his fav'rite nation,  
 Care and envy will remove;  
 Jealousy, that poisons passion,  
 And despair that dies for love.

Gentle murmurs, sweet complaining,  
 Sighs that blow the fire of love;  
 Soft repulses, kind disdaining,  
 Shall be all the pains you prove.

Ev'ry swain shall pay his duty,  
 Grateful ev'ry nymph shall prove;  
 And as these excel in beauty,  
 Those shall be renown'd for love.

**Tune for Trumpets****A New Song and Chorus  
for Britannia & St George****Tenor**

Sound Heroes, Sound your brazen trumpets!  
 Stand in the centre of the universe,  
 And call the list'ning world around,  
 While we with joyful notes rehearse,  
 In artful numbers, and well-chosen verse,  
 Mighty Britannia's story.

**Chorus**

Let all rehearse in lofty verse;  
 Great is the Garter's glory.  
 Sound its renown,  
 Resplendent crown:  
 Most priz'd by monarchs,  
 Reigning o'er the realms!

O! Bless'd St George,  
 O! Patron rever'd.  
 Enshrine this fair and scept'r'd isle,  
 In splendour evermore.

Sing, sing the glory,  
 Swell, swell the story:  
 St George and Britannia  
 Triumph o'er the earth!

## ABOUT THE ARTISTS

**Paul McCreesh** is renowned for the energy and passion of his musicianship, and the interpretive insight he brings to repertoire of the widest stylistic and historical breadth. His authoritative performances are founded on uncompromising drive and vision, alongside a hunger for new challenges. First established as the founder and artistic director of the Gabrieli Consort & Players, he now conducts such orchestras as the Leipzig Gewandhaus, Bergen Philharmonic, Hong Kong Philharmonic, Sydney Symphony, The Saint Paul Chamber Orchestra and Verbier Festival Orchestra. He is a former Principal Conductor and Artistic Advisor at the Gulbenkian Orchestra, Lisbon and served for six seasons as Artistic Director of the International Festival Wroclaw Cantans in Wroclaw, Poland. At the heart of McCreesh's music-making is a determination to broaden and democratise access to the arts. He is actively involved in developing new performing opportunities and educational initiatives across Europe, and carefully curated collaborations with youth choirs and orchestras are central to his work. McCreesh's ever-questioning spirit makes him a difficult artist to categorise: he is as likely to be found conducting Purcell's theatre works as Elgar's symphonies or an *a cappella* part song. He is increasingly known for his performances of major choral works, such as Britten's *War Requiem*, Mendelssohn's *Elijah*, Verdi's *Requiem*, Elgar's *The Dream of Gerontius* and Haydn's *The Creation* and *The Seasons*. He brings to all this repertoire the same rigorous scholarship and interpretive flair that defined his early career, confirming his reputation for innovation, and making him one of today's most highly regarded recording artists.

Described by *The Times* as a 'delectable soprano and a serene, ever-sentient presence', **Anna Dennis** is especially noted for her work in modern and Baroque repertoire. Notable concert performances have included Britten's *War Requiem* at the Berlin Philharmonie, a programme of Russian operatic arias with Philharmonia Baroque in San Francisco, Thomas Adès' *Life Story* accompanied by the composer at the Lincoln Centre's



Paul McCreesh

White Light Festival in New York, Orff's *Carmina Burana* with the Orquestra Gulbenkian in Lisbon, Bach's *Christmas Oratorio* with the Australian Chamber Orchestra in the Sydney Opera House and with Concerto Copenhagen in Amsterdam, and Haydn's *Schöpfung* with Orchestra Ensemble Kanazawa in Japan. Her recordings include Rameau's *Anacréon* of 1754 with the Orchestra of the Age of Enlightenment, Handel's *Siroe* and Joshua with Laurence Cummings and Festspiel Orchester Göttingen, and a CD of Russian composer Elena Langer's chamber works, *Landscape with Three People*, on the Harmonia Mundi label.

As a soloist **Mhairi Lawson** has performed in opera houses and concert halls worldwide including English National Opera, Les Arts Florissants, The Gabrieli Consort and The Scottish Chamber Orchestra, and with leading conductors such as William Christie, Sir Charles Mackerras, Paul McCreesh, John Butt, Richard Egarr and Sir John Eliot Gardiner. Recent and future highlights include performances of Handel's *Messiah* with the Hallé Orchestra and with the Bournemouth Symphony Orchestra, the title role in *Semele* with the City of Birmingham Symphony Orchestra, *Acis & Galatea* and Bach's B minor Mass with the Gabrieli Consort, *Venus & Adonis* with the Dunedin Consort, Mozart's Mass in C Minor with the Scottish Chamber Orchestra, Haydn's *Creation* with the Arctic Philharmonic, a residency at the Carmel Bach Festival in the U.S.A., a recital with lutenist Elizabeth Kenny as part of the St Magnus International Festival, and Mhairi continues her recital collaboration with Eugene Asti.

British tenor **Hugo Hymas** was born and grew up in Cambridge. He graduated with an honours degree in Music from the University of Durham in 2014 and then moved to London to sing. Hugo has performed on the concert platform as a soloist in several of Europe's great concert halls: Philharmonie Paris, Concertgebouw, KKL Luzern, Philharmonie Berlin and Royal Albert Hall. He is increasingly in demand on the international stage and is building a reputation as an Evangelist for Bach's Passions. Other regular concert repertoire includes Monteverdi's

*Vespers 1610*, Mozart's *Requiem* and *Missa Solemnis* and Britten's *Saint Nicholas*. Hugo has also performed works from the French Baroque period (Charpentier) recently in London at King's Place and Wigmore Hall. On the opera stage Hugo has played the lead roles in Monteverdi's *Il Combattimento di Tancredi e Clorinda*, Purcell's *Dido & Aeneas*, Handel's *Semele*, *Acis & Galatea* and Mozart's *The Magic Flute*, *The Marriage of Figaro*. 'Hugo Hymas, still in his 20s, sang with great delicacy and a stunningly easy sound [...] He's a name to watch.' *The Guardian* (U.K.)

**James Gilchrist's** extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and the late Richard Hickox. A master of English music, he has performed Britten's *Church Parables* in St Petersburg, London and at the Aldeburgh Festival, *Nocturne* with the NHK Symphony Orchestra in Tokyo and *War Requiem* with the San Francisco Symphony Orchestra and the National Youth Orchestra of Germany. Equally at home in Baroque repertoire, appearances include Handel's *L'Allegro il Penseroso ed il Moderato* with Stuttgart Bachakademie and at Teatro Real, Madrid, *Solomon* with Les Violons du Roy, *Semele* with Concerto Köln, *Elijah* with the Orquesta y Coro Nacionales de España, Madrid and Bach Collegium Japan, *Hercules* with the English Concert, *Ode to St Cecilia* with Basel Chamber Orchestra and *Messiah* with Boston Handel & Haydn Society.

**Marcus Farnsworth** was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition. He has appeared in recital at the Concertgebouw, Amsterdam, La Monnaie, Brussels with Julius Drake; on a U.K. tour of Schubert *Winterreise* with James Baillieu; for Leeds Lieder with Graham Johnson and at Opéra de Lille with Simon Lepper. He has appeared many times at the Wigmore Hall with Malcolm Martineau, Julius Drake and Graham Johnson, the Myrthen Ensemble and Joseph Middleton and with the Carducci Quartet. Recent highlights have included a performance and recording of Vaughan Williams's *Sea Symphony* conducted by Martyn Brabbins, and a performance of John Adams's *The Wound Dresser*, both with the BBC Symphony Orchestra. A strong supporter of contemporary composers, he has sung works by John Tavener, Sally Beamish, Thomas Larcher, Peter Maxwell Davies and David Sawer. Marcus is the founder and artistic director of the Southwell Music Festival.

British bass-baritone **Ashley Riches** read English at the University of Cambridge where he was a member of the prestigious King's College Choir. He went on to study at the Guildhall School of Music and Drama and subsequently joined the Jette Parker Young Artist Programme at the Royal Opera House. He has appeared with the Royal Opera, English National Opera, Opera National de Lorraine, Berlin Philharmonic, Gabrieli Consort and Philharmonia Orchestra with conductors including Esa-Pekka Salonen, Robin Ticciati, Sir John Eliot

Gardiner, Sir Simon Rattle, Christian Curnyn and Sir Roger Norrington. Future engagements include *Dido & Aeneas* with the Academy of Ancient Music, *Lélio* with the Monteverdi Choir and Orchestra on tour in the US under Sir John Eliot Gardiner, *The Silver Tassie* with the BBC Symphony Orchestra and Ryan Wigglesworth, *Le Nozze de Figaro* in Tokyo, concerts with MDR Rundfunk, Royal Scottish National Orchestra, English Concert and his debut at Glyndebourne Festival Opera.

**Gabrieli Consort & Players** is a world-renowned interpreter of great vocal and instrumental repertoire from the Renaissance to the present day. Formed as an early-music ensemble by Paul McCreesh in 1982, Gabrieli Consort & Players has both outgrown and remained true to its original identity. Over more than 35 years, its repertoire has expanded beyond any expectation, but McCreesh's ever-questioning spirit and expressive musicianship, together with a healthy degree of iconoclasm, remain constant features of the ensemble's dynamic performances. The ensemble performs major works of the oratorio tradition, virtuosic *a cappella* programmes of music from many centuries and mould-breaking reconstructions of music from historical events.

Gabrieli Consort & Players is an acclaimed interpreter of Handel oratorios and Bach Passions and its recordings have garnered numerous international awards, including Gramophone Awards for recordings of Haydn's *The Creation* (2008 Choral Award) and *A New Venetian Coronation 1595* (2012 Early Music Award), *BBC Music Magazine* Awards for Berlioz's *Grande Messe des Morts* and Britten's *War Requiem*, and a Grammy nomination in 2010 for the *a cappella* disc *A Spotless Rose*.

A number of strong relationships have defined its international profile over many years and such partnerships remain at the heart of its activities. For over 15 years, in conjunction with Martin Randall Travel, it has pioneered new areas of 'cultural tourism' in creating festivals of music in European historic centres, developing new programmes specifically inspired by the exquisite buildings and cities in which they are performed. Gabrieli was a resident artist at Brinkburn Music in Northumberland, with whom it developed some of its most exciting projects over 17 years. From 2006 to 2012 Gabrieli was an associate artist of the Wratislavia Cantans Festival, and subsequently embarked on an exciting partnership with the Wrocław Philharmonic Choir, a collaboration which features strongly in some of its critically-acclaimed recent oratorio recordings.

Beyond the concert hall, Gabrieli is committed to the ongoing development of Gabrieli Roar, an audacious choral training programme that takes a bold stance on the abilities of teenage singers. This ambitious partnership with a network of leading U.K. youth choirs offers intensive training and mentoring to young singers to prepare them for unrivalled performance and recording opportunities alongside Gabrieli's professional musicians. Early successes in this scheme include a BBC Proms performance of Mendelssohn's *Elijah* and studio recordings





Gabrieli Consort & Players

of *Elijah* and Britten's *War Requiem*. Gabrieli Roar's inaugural performance under its new name took place in February 2016 at Southwark Cathedral, followed by a large-scale celebration of Anglican choral repertoire at Ely Cathedral in July 2016. Recent projects include Haydn Masses, Purcell and Praetorius programs and *An English Coronation*, a spectacular large-scale recreation of music from the 20th century's four coronations.

In addition to its renowned live performances, Gabrieli aims to create inspirational and thought-provoking recordings that stand out from the crowd. In 2011, Paul McCreesh established his own record label, Winged Lion, which in its first year alone released four extremely diverse recordings, underlining Gabrieli's versatility and McCreesh's breadth of vision. The focal point of Winged Lion's output is the Wroclaw Cantans Oratorio Series, spectacular large-scale oratorio recordings made in conjunction with the Wroclaw Philharmonic Choir with the kind support of the National Forum of Music, Wroclaw. There are now four recordings in this series: Berlioz's *Grande Messe des Morts*, Mendelssohn's *Elijah*, Britten's *War Requiem* and Haydn's *The Seasons*, released in 2017 to universal acclaim.

The Winged Lion catalogue also includes four of Gabrieli's beloved *a cappella* programmes, *A Song of Farewell* (English choral repertoire from Morley and Sheppard to Howells and

MacMillan), *Incarnation* (an inspiring sequence of lesser-known Christmas music), *Silence & Music* (a movingly introspective survey of English part-song in the 20th century) and *A Rose Magnificat* (works devoted to the Blessed Virgin Mary from the Renaissance to the present day); as well as *A New Venetian Coronation 1595* (the much-anticipated re-recording of the ensemble's famed 1990 reconstruction featuring music by Andrea and Giovanni Gabrieli) and Handel's *L'Allegro, il Penseroso ed il Moderato* (its first Handel recording in more than a decade). Future releases include Purcell's *King Arthur* and *The Fairy Queen*, and *An English Coronation*.

Gabrieli's reputation for award-winning recordings was established during a 15-year association with Deutsche Grammophon. Its current Winged Lion releases are equally regarded as benchmark recordings, receiving accolades that include BBC Music Magazine Awards (Berlioz's *Grande Messe des Morts*, Britten's *War Requiem*), a Gramophone Award (*A New Venetian Coronation 1595*) and a Diapason d'Or de l'Année (Mendelssohn's *Elijah*).

[gabrieli.com](http://gabrieli.com)

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The Late Betty Amsden AO DSJ  
Jenny Anderson  
Barbara Blackman  
Jennifer Brukner  
Ken Bullen  
Jim Cousins AO & Libby Cousins  
Dr Garry Joslin  
Janette McLellan  
Elizabeth O'Keeffe  
Prof Dimity Reed AM  
Sandy Shaw  
The Estate of Beverley  
Shelton & Martin Schönthal  
Mary Vallentine AO

#### Seat Dedications

Lowina Blackman  
John Calvert-Jones AM &  
Janet Calvert-Jones AO  
The Hon Mary Delahunty  
Ronald Farren-Price AM &  
Margaret Farren-Price  
Kristin Gill & family  
Nance Grant AM MBE  
Catherine Hegggen  
Hans & Petra Henkell  
Anne Kantor AO &  
The Late Dr Milan Kantor OAM  
Cathy Lowy  
Katherine Rechtman  
Ralph & Ruth Renard  
Kiera Stevens  
Peter J. Stirling  
Ian Suren  
Jenny Tatchell  
Friends of David Tong  
Mary Vallentine AO  
Mary Waldron  
Vivian Wei Wang

\*Ensemble Giovane: Donors in support of master classes

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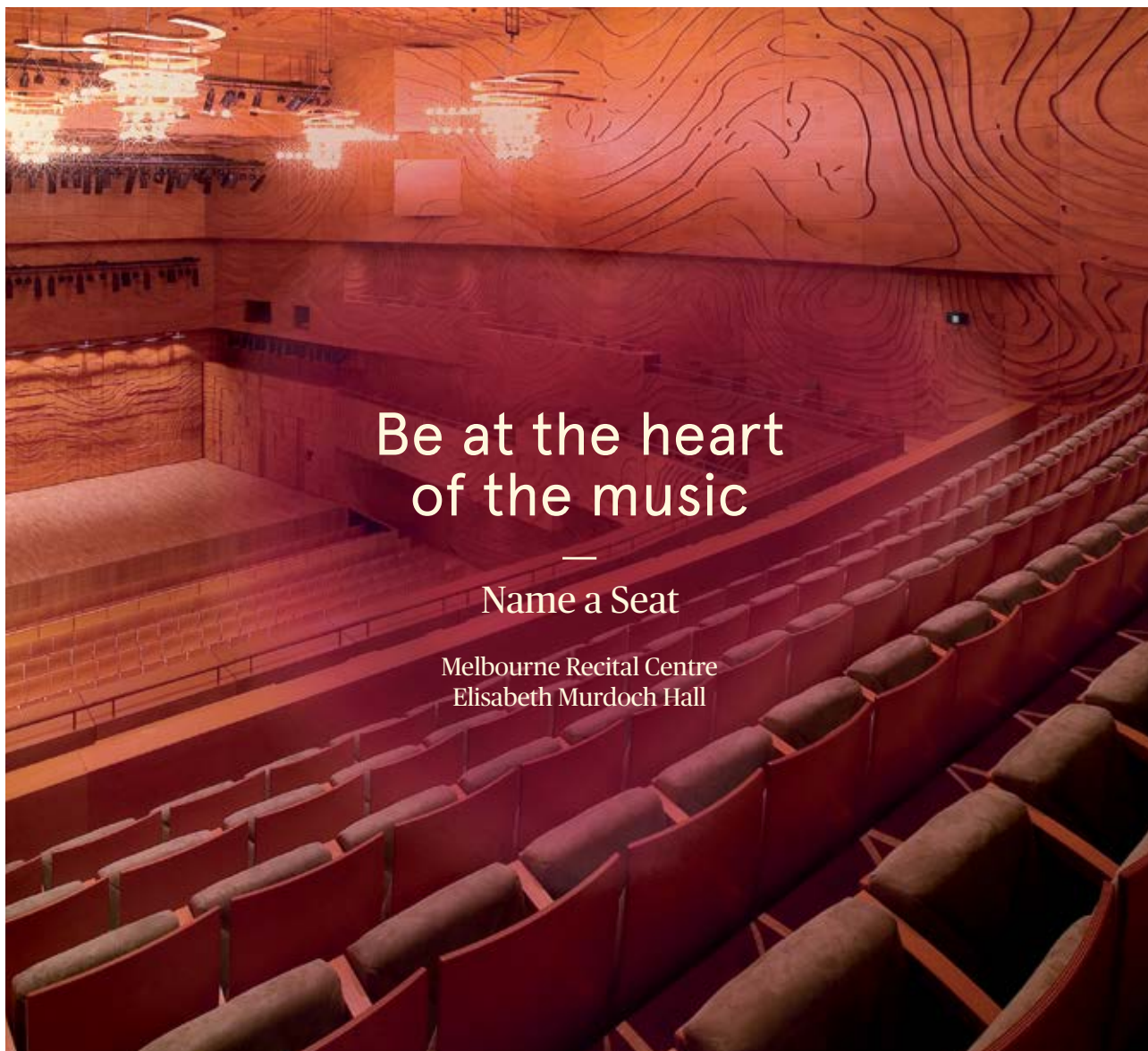
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