

Strathmore

PRESENTS

The Bach Sinfonia:
Purcell's *King Arthur* in Concert

King Arthur; or The British Worthy
Semi opera in five acts

Libretto by John Dryden

Excerpted narration with linking passages in verse by Laurence Senelick

Music by Henry Purcell

Yulia Van Doren, soprano

Barbara Hollinshead, alto

Craig Lemming, tenor

David Newman, bass

Karl Kippola, actor

The Bach Sinfonia

The Bach Sinfonia Voci

Daniel Abraham, conductor

1. Sinfony

Prologue

2. Overture

The scene is Kent (Narrator—Arthur—Emmeline)

3. Aire

First Act

In Oswald's camp (Narrator—Oswald the Saxon Wizard—The Demon Grimbald)

4. Woden, First To Thee: Mr. Newman (First Saxon Priest) & Mr. Lemming
(Second Saxon Priest)—Chorus

5. The White Horse Neigh'd Aloud: Mr. Lemming (Second Saxon Priest) &
Ms. Hollinshead (First Saxon Priestess)—Chorus

6. The Lot Is Cast, And Tanfan Pleas'd: Ms. Van Doren (Second Saxon Priestess)—

7. Brave Souls, To Be Renown'd In Story: Chorus

8. Call You All To Woden's Hall: Ms. Hollinshead (Priestess)—Chorus

Ambitious Fools we are (King Oswald)

9. Come If You Dare: Mr. Lemming (British Warrior)—Chorus

10. First Act Tune

Second Act

The demon Grimbald (Narrator—The Spirit Philidel—Merlin—Grimbald—Arthur)

11. Hither, This Way, This Way Bend: Ms. Van Doren (Philidel)—Chorus
(Gimbald's & Philidel Spirits)

Some wicked Phantom (Arthur—Grimbald)

12. Let Not A Moon-born Elf Mislead Ye: Mr. Newman (Grimbald)
' *Tis true* (Arthur)

13. Hither, This Way, This Way Bend: Chorus

14. Come, Follow Me: Soli & Chorus

No news of my dear love? (Emmeline—Matilda)

15. How Blest Are Shepherds: Mr. Lemming—Chorus

16. Shepherd, Shepherd, Leave Decoying: Ms. Van Doren & Ms. Hollinshead
(Shepherdesses)

17. Come, Shepherds, Lead Up A Lively Measure: Chorus—Hornpipe

No sooner does this pastoral conclude (Narrator—Arthur—Oswald—Arthur—Narrator)

18. Second Act Tune: Aire

Though Merlin's power (Narrator—Osmond—Emmeline)

continued on page 26

The Bach Sinfonia &
Sinfonia Voci

The Bach Sinfonia & Sinfonia Voci “has given the Washington Area an enterprising decade of musical journeys back three centuries, re-creating baroque works in a way that also helps listeners envision the world of music-making in marbled courts, gilded churches and gabled towns,” writes *Washington Post* critic Cecilia Porter. Founded in 1995, The Bach Sinfonia is dedicated to excellence in performance, public education and disseminating a greater understanding of the variety of styles, composers, and masterpieces of the baroque, pre-classical, and classical periods. The ensemble presents regular season concerts, lectures, and other events designed to be not only entertainment but also an educational experience. The Bach Sinfonia has performed before two National Meetings of the American Musicological Society, at the John F. Kennedy Center for the Performing Arts, and in concert throughout the mid-Atlantic area. Their first commercial recording, Handel's *Alexander's Feast* and Bach's aria *Alles mit Gott* (Dorian Records), garnered outstanding reviews. The ensemble's second recording, *The Forgotten Baroque* (Dorian Records) will be available this spring.

Daniel Abraham



Bill Petros

Daniel Abraham, music and artistic director, has received consistent praise for his artistry from *The Washington Post*, *Choral Journal*, *Early Music America*, and others for perform-

ances that exhibit “uncommon precision and exuberant vitality,” are “bright, energetic, and lovingly shaped,” and show “keen insight and coherence.” In addition to his work with Sinfonia, he is associate professor of music, co-chair of the department of performing arts, and director of choral activities at American University in Washington, D.C. Notable engagements include the first modern performance of the 1776

continued from page 25

Third Act

- 19. The Frost Scene Prelude
- 20. What Ho! Thou Genius Of This Isle: Ms. Van Doren (Cupid)
- 21. Prelude While The Cold Genius Rises—What Power Art Thou: Mr. Newman (Cold Genius)
- 22. Thou Doting Fool: Ms. Van Doren (Cupid)
- 23. Great Love, I Know Thee Now: Mr. Newman (Cold Genius)
- 24. No Part Of My Dominion: Ms. Van Doren (Cupid)
- 25. Prelude
- 26. See, We Assemble: Chorus (Cold People)—[Dance]—27. 'Tis I That Have Warm'd Ye: Ms. Van Doren (Cupid)—'Tis Love That Has Warm'd Us
- 28. Sound a parley: Ms. Van Doren (Cupid) & Mr. Newman (Genius)—29. 'Tis Love That Has Warm'd Us (Chorus)
- 30. Third Act Tune: Hornpipe

INTERMISSION

Fourth Act

- 31. Trumpet Air
If I may now your memory refresh (Narrator—Arthur)
- 32. Two Daughters Of This Aged Stream Are We: Ms. Van Doren & Ms. Hollinshead (Two Syrens)
A Lazie Pleasure trickles (Arthur)
- 33. Passacaglia—How Happy The Lover: Mr. Lemming—Chorus—Ritornello—For Love Every Creature: Mr. Newman (Sylvan) & Ms. Van Doren (Nymph)—Chorus—
- 34. In Vain Are Our Graces: Soli (trios of Nymphs & Sylvians)—Chorus
- 31. Trumpet Air (reprise)

Fifth Act

- And what are these Fantastick Fair Joys (Arthur—Emmeline—Narrator)*
- 35. Trumpet Tune (Warlike Consort)
- 36. Ye Blust'ring Brethren Of The Skies: Mr. Newman
- 37. Symphony
Aeolus ascents, and the four winds fly off (Narrator)
- 38. Round Thy Coast: Ms. Van Doren (Pan) & Mr. Newman (Nereid)—Chorus
- 39. For Folded Flocks, And Fruitful Plains: Ms. Hollinshead, Mr. Lemming & Mr. Newman
- 40. Your Hay It Is Mow'd: Mr. Lemming & Chorus of Peasants
- 41. Fairest Isle: Ms. Van Doren
- 42. You Say 'Tis Love: Ms. Van Doren (She) & Mr. Newman (He)
These, who last entered (Merlin)
- 43. Our Natives Not Alone Appear: Chorus
- 44. Grand Dance: Chaconne

The Music Center at Strathmore
Marriott Concert Stage

enjoys a strong career as a performer of repertoire from the Baroque and Classical eras. In his debut in the title role of Monteverdi's *L'Orfeo*, presented at the 2007 Bloomington Early Music Festival, the *Herald Times* reported, "Lemming offered a tour de force as Orfeo, dispatching every ornate melody with ease, while imbuing the musical and theatrical aspects of his role with endearing passion." He appeared as Aeneas in Purcell's *Dido and Aeneas*, as Joabel in Charpentier's *David et Jonathas*, and as soloist in J. S. Bach's *Johannes-Passion* (Evangelist), Telemann's *Die Tageszeiten*, Haydn's *Paukenmesse and Harmoniemesse*, Beethoven's *Mass in C Major*, and Carl Orff's *Carmina Burana*. As a recitalist, he has performed at the Roland Hayes Memorial Concert Series and as guest artist with the Catacoustic Consort. Lemming has been a member of King's Chapel Choir in Boston, the Trinity Episcopal Church Choir in Bloomington, has performed as a member of Apollo's Voice under Raymond Leppard, and toured the UK and the United States performing traditional Southern African works with the ensemble *Tabatana*.

Barbara Hollinshead

Barbara Hollinshead, mezzo-soprano, has enjoyed a prolific career including highlights as varied as singing Bach at the Thomaskirche in Leipzig, Monteverdi at San Marco in Venice, Bach's *St. Matthew Passion* one-to-a-part with Tafelmusik in Toronto, and the Mother with her son Ned in the title role of *Amahl and the Night Visitors*. She has appeared with Chatham Baroque, Opera Lafayette, The Washington Bach Consort, The New York Collegium, and has sung under the baton of Christopher Hogwood and Andrew Parrott. She has performed as a member of ARTEK, and has appeared them in Regensburg, Bloomington, and Edinburg. Her discography includes recordings of solo lute songs with lutenist Howard Bass, Renaissance Spanish and Sephardic music, and Bach masses. Hollinshead has appeared on several occasions with Sinfonia including in 1998 before the National Meeting of the American

French comic opera *Fleur d'Épine* by Marie Emmanuelle Bayon-Louis, the Washington area premiere of George Frideric Handel's rediscovered *Gloria*, the modern premiere of Biber's *Stabat Mater*, choral preparation for the "Kennedy Center Honors Gala" and TNT's "Christmas in Washington," broadcasts on NPR's "Performance Today," performances before two national

meetings of the American Musicological Society, and a performance at the 2007 Washington, D.C., Choral Festival at the Kennedy Center. He is a sought after clinician who has given master classes and clinics throughout the United States, Canada, and as far as Cairo, Egypt.

Craig Lemming

Zimbabwean tenor Craig Lemming

Musicological society as soloist for J. S. Bach's cantata *Gott soll allein mein Herze haben*, BWV 169. Hollinshead is a faculty voice faculty member at American University.

Karl Kippola

Actor Karl Kippola has worked professionally throughout the country as an actor and director and is assistant professor of theatre and musical theatre at American University. Local acting credits includes *Art*, *Opus*, and *Light Up the Sky* at Everyman Theatre Company; *Intelligence* and *Bach at Leipzig* at Rep Stage; *One Destiny* and *The Member of the Wedding* at Ford's Theatre; *Death and the Maiden* at American University; *Complete History of America Abridged*, *Ilyria* (Effy Award); *Macbeth*, *The Tempest*, and *Complete Works of William Shakespeare Abridged* at Virginia Shakespeare Festival; *Rapunzel* and *Amelia Bedelia* at Imagination Stage; *A Man of No Importance*, *Arms and the Man*, and *The Sneeze* at Bay Theatre Company; *Moon Over Buffalo* at Firebelly Productions; *One of the Few* at Center Company; and *Richard II* at The Shakespeare Theatre Company.

The Bach Sinfonia

Violin Annie Loud <i>concertmaster</i> Leslie Nero <i>principal second</i> Caroline Levy Cathleen Jeffcoat Alexandra MacCracken Connie Milner	Harpichord Michelle Roy
Viola Marta Howard Jennifer Myer	Theorbo & Guitar William Simms
Violoncello Douglas Poplin Benjamin Wyatt	Oboe & Recorder Sarah Davol Sarah Weiner
Violone Robbie Link	Bassoon Sue Black
	Trumpet Stanley Curtis Robert Birch
	Timpani Barry Dove

The Bach Sinfonia Voci

Soprano Joan McFarland Robin Smith Deborah Sternberg	Tenor Luke Frels Jason Rylander Gerald A. Stacy
Alto John Bohl Naomi DeVries Pomerantz Emily Noël	Bass Charles Bowers Jeremy Marwell Jonathan Woody

David Newman

Hailed as "electrifying" by *The Washington Post*, baritone David Newman is in demand as a Baroque specialist. He has performed Handel's *Messiah* with Tafelmusik, Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; Bach's *St. John Passion* with the American Bach Soloists, Carmel Bach Festival, and Chorale Delaware; and Bach's *St. Matthew Passion* with the Bach Society of St. Louis, Baroque Choral Guild, and a national tour with Santa Fe Pro Musica and the Smithsonian Chamber Players. Other notable appearances include Bach's *Mass in B Minor* and *Christmas Oratorio* with The Bethlehem Bach Choir; *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival; Haydn's *Creation* with The Honolulu Symphony, and as featured soloist for the Sorbonne's 2003 Festival Berlioz in Paris. He has appeared with the Four Nations Ensemble at Lincoln Center and Merkin Hall, and with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. With Bach Sinfonia, he sang before the American Musicological Society's 2007 National Meeting for Handel's *Alexander's Feast*. Newman teaches voice at James Madison University.

Yulia Van Doren

Yulia Van Doren, soprano, has been described as having "the perfect baroque voice" by the *Seattle Times*. She has performed with Seattle Baroque, Portland Baroque, Pacific Symphony, American Bach Soloists, ensemble Teatro Lirico, and the Cincinnati Symphony Orchestra. She appeared on tour with Mark Morris Dance Group as Belinda in Purcell's *Dido and Aeneas*, in Seattle as Poppea in *L'Coronazione di Poppea*, as well as at the Boston Early Music Festival and Tanglewood. She made her Carnegie Hall debut and created the role of Bird in David Bruce's opera *A Bird in your Ear*. Van Dorn received the grand prize in the International J. S. Bach

Vocal Competition, third prize in the American Bach Soloists' Competition and recorded the role of Ceres in the Boston Early Music Festival's Grammy-nominated recording of the Lully opera *Thésée*. Born in Moscow, she was raised in a music-filled household where her Russian mother and American jazz-pianist father taught her voice and piano.

Notes on the Program

As example of the semi-opera form, *King Arthur* (1691-1692) was set on a libretto by John Dryden (1631-1700), the most significant English poet of the late-17th century, to music composed by Henry Purcell (1659-1695), the most significant English composer of his time. Its premiere took place in 1691 in London at the Dorset Garden Theatre.

Despite his short life of 36 years, Henry Purcell was a prolific composer and is said to have begun composing at 9. By the time of his death, he had composed music for more than 43 theatrical works in addition to 100 liturgical service pieces and songs, sonatas, lessons, fantasies and other instrumental works.

Purcell was the son of a gentleman of the Chapel Royal who sang at the coronation of King Charles II. After his father's death in 1664, he was placed under the guardianship of his uncle, who arranged for Purcell to be admitted as a chorister at the Chapel Royal. Purcell studied first under Henry Cooke and afterwards under Pelham Humfrey, Cooke's successor. After Humfrey's death, Purcell continued his studies under John Blow, whom he succeeded as organist at Westminster Abbey in 1680. In 1682, he was appointed organist of the Chapel Royal, an office which he held simultaneously with his position at Westminster. While at Westminster, he composed and published a significant number of choral and vocal liturgical works, but he also returned his attention to composing for the theater, which included works in the semi-opera form.

Along with John Milton, his contemporary, Dryden qualifies as one of the magisterial voices of late 17th-century England. A poet and dramatist as well as a polemicist, Dryden worked in the

theater for nearly 40 years. Like Milton, Dryden was involved in politics; however, unlike the author of *Paradise Lost*, he supported the monarchy and frequently lent his pen to the royalist cause. He was also socially ambitious: Dryden married into the powerful Howard clan, and he was part of the glittering circle of wits and roués surrounding the libertine monarch Charles II. For his efforts, Dryden was rewarded with the post of poet laureate and royal historiographer. Eventually, Dryden's fortunes turned. In 1686, he converted to Roman Catholicism, a religion much out of favor with the stalwartly Protestant William and Mary, who had succeeded the Catholic James II. Consequently, Dryden lost his posts, and the court never reimbursed him for the outstanding amount on his pension. Although Dryden's final years were spent in strained circumstances, he continued to write, turning increasingly to translations of classical and religious works.

Semi-opera, a new theatrical form of the period, interested Dryden and his contemporaries. Dryden made two early forays into opera, first collaborating on *Albion and Albanus* (1685) with the composer Louis Grabu and then on *King Arthur* (1691) with Purcell. As a composer, Purcell had already written music for other semi-operas: *The Fairy Queen* (1689) and *The Prophetess; or, The History of Dioclesian* (1690).

In a semi-opera, actors deliver spoken dialogue rather than song to present the main characters. Singing roles are mostly supernatural beings or lowly peasants—only they could be believed to break into song. The songs themselves function more as incidental music: they provide mood, but they do not generally further the plot. Audiences loved semi-operas from the time they first appeared in the 1670s, and although they invariably lost money, companies vied for the honor of mounting them, undoubtedly one of the reasons that Christopher Rich, the impresario running Dorset Garden, decided to transform Dryden's old-fashioned plays into something new. And while we may think we know our Arthurian legends, Dryden's text has very little to do with the traditional,

beloved tales of Camelot.

Dryden's *King Arthur* is set during the time of the Saxon invasions. King Arthur has fought 10 battles and freed most of his country except Kent, which is held by the Saxon King Oswald. Oswald is Arthur's rival for the hand of Emmeline, the blind daughter of the Duke of Cornwall. Oswald has the help of a magician, Osmond, who can summon up two spirits, Grimbald and Philidel (both singing roles), while Arthur relies on his friend, the great wizard Merlin.

Act I opens with the heathen Saxons offering up a sacrifice as they prepare to engage the Britons. Arthur's soldiers counter with taunts and drive off the Saxon invaders. In Act II, Merlin persuades Philidel to become allied with Arthur, and the spirit saves the British army from Grimbald's attempt to maneuver Arthur's men into a bog. Emmeline is entertained by a group of Kentish peasants. The men tell her that shepherds are untroubled by war, as they spend most of their time chasing girls. The girls are less enchanted with the delights of love and tell Emmeline that they make sure the shepherds marry them first. Oswald captures and imprisons Emmeline. Philidel is sent by Merlin to find Emmeline and restores her sight.

In Act III, King Oswald and Osmond both fall in love with Emmeline and quarrel. Osmond holds King Oswald captive and tries to entertain the princess with a Masque, which shows the power of love thawing the whole frozen landscape. In this musical entertainment, we hear Cupid, the god of Love, calling upon the Cold Genius (Genie) who appears, very grumpy and shivering with cold. He, however, takes on a more positive attitude once he realizes that it is Love himself who has awoken him. All of the Cold Genius' people enter, shivering with cold (in a splendid musical effect), but they too praise Cupid, stop shaking, and begin to dance. Despite the thawing of the world, Emmeline yawns and is deeply unimpressed. The magician turns his attention to Arthur.

In Act IV, Osmond sends two beautiful women to seduce the British King and unleashes Grimbald to attack. Grimbald disguises himself as Emmeline

in order to fool Arthur, but the King fortunately sees through the trick and captures Grimbald. In Act V, Osmond has given up, he permits Oswald to leave his prison, and the two kings fight a duel. Arthur wins and regains Emmeline, but also allows the fallen Oswald to go free. The last act musically consists of a mixture of song, dance and spectacle. It starts with a massive storm at sea, which is transformed into a calm vision of Britannia rising from the waves with fishermen at her feet. The work ends with a sequence of patriotic choruses in praise of the great products of the British Isles: delicious meat, wool, fish, and more. Comus and his sailing mates come on under the influence of British beer and sing a jovial song about the harvest before the lovely aria "Fairest Isle, all isles excelling." This soprano solo, a love duet for "She" and "He," a chorus, and a final dance in the form of an elaborate chaconne finish the work.

The earliest performances of Dryden and Purcell's *King Arthur* included both fully staged and concert versions of the semi-opera. Three stagings took place in during the 1691-1692 season at Dorset Garden Theatre. Dryden's original text, *King Arthur; or The British Worthy*, was published during this same season.

The first generally complete manuscript score for *King Arthur* dates from the 1697-1698 season, and our performance this evening adheres to this early source.* The work remained very popular during the 18th century, receiving nearly 100 performances in Dublin and London in part because both Garrick and Kemble, as acclaimed actor-directors of the time, found opportunity to develop the characters of Arthur, Emmeline, and others on the stage. Few other dramas about King Arthur were presented during this time period in Great Britain, placing Dryden and Purcell's semi-opera as the most widely known dramatization of the Arthurian legend in England throughout the 18th and into the 19th centuries.

—Daniel Abraham &
Deborah Payne Fisk

*The edition for this performance by Clifford Bartlett, Peter Holman & Maxwell Sobel; published by King's Music. □