

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK
FREDERICK RENZ – DIRECTOR

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HENRY PURCELL
& HIS CONTEMPORARIES

*17th~Century
Restoration Theatre Musick*

First Church of Christ, Scientist
Central Park West at 68th Street, NYC

Saturday, 29 October 2016, 7:30 PM

Henry Purcell and His Contemporaries *17th~Century Restoration Theatre Musick*

The Tempest, 1674 (Incidental Music)

Introduction
Galliard
Gavot
Sarabrand
Lilk

Matthew Locke, 1622-1677

Minoit
Curtain Tune
A Martial Jigge

Venus and Adonis, 1680-87 (Masque)

Overture

Act I: Tune
"Adonis, thy delightful youth"
Hunter's Musick
"Hark, the rural music sounds"
The Act Tune
A Dance by a Huntsman

John Blow, 1649-1708

Ballet: The Graces' Dance
Gavatt
Sarabrand for the Graces
A Ground

Ritornello
Venus: "With solemn pomp"

~ *interval* ~

The Fairy Queen, 1692 (Semi-opera)

Henry Purcell, 1659-1695

Prelude

Hornpipe

Air

Rondeau

Jig

Prelude

“Come all ye songsters”

[Bird Tune]

“See even night”

Dance for the Followers of Night

Dance of the Fairies

Dance for the Green Men

Dance for the Haymakers

Monkey’s Dance

3rd Act Tune: Hornpipe

Song: The Plaint

Chaconne

EARLY MUSIC NEW YORK ~ continuing subscription concerts ~

First Church of Christ, Scientist

Central Park West at 68th Street

Renaissance Christmas: Annual Season Tradition –

Saturday, December 10th at 7:30 pm

Cathedral Saint John the Divine

Amsterdam Avenue at 112th Street

Renaissance Christmas –

Sunday, December 11th at 2:00 pm

Sunday, December 18th at 2:00 pm

Sunday, December 25th at 2:00 pm

Sunday, December 25th at 7:30 pm

First Church of Christ, Scientist

Central Park West at 68th Street

Mozart Moniker: Wolfgang’s Counterparts –

Saturday, March 4th at 7:30 pm

Bach Brotherhood: Johann Sebastian’s Peers –

Saturday, May 6th at 7:30 pm

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

violin

Daniel Lee - concertmaster
Nicholas DiEugenio - principal
Dongmyung Ahn
Chloe Fedor
Jeremy Rhizor

viola

Rachel Evans - principal
Kate Goddard

bass

Ezra Seltzer - violoncello - principal
David Chapman - violone

continuo

Arash Noori - theorbo & guitar
Jason Priset - theorbo & guitar
Frederick Renz - harpsichord

recorders

Tricia van Oers
Esther Nuijten

voice

Elaine Lachica - soprano

ABOUT THE PROGRAM

Matthew Locke was born in Exeter and later trained in the choir of Exeter Cathedral, under Edward Gibbons, the brother of Orlando Gibbons. At the age of eighteen Locke travelled to the Netherlands, possibly converting to Roman Catholicism at the time.

In 1673 Locke's treatise on music theory, *Melothesia*, was published. The title page describes him as “Composer in Ordinary to His Majesty, and organist of her Majesty’s chapel” – those monarchs being Charles II and Catherine of Braganza. Locke also served King Charles as Composer of the Wind Music (“music for the King’s sackbutts and cornets”), and Composer for the Violins. (His successor in the latter office was Henry Purcell; Locke was a family friend and may have had an influence on the young composer).

Of Shakespeare’s plays, *The Tempest* is by far the piece that has more music pieces addressed to it. Many creations of different genres have been composed either inspired by it, or as incidental music for the play: at least forty-six operas, orchestral works, ballet sequences (used in the play since Restoration time), choral settings of excerpts, and many others. This influence is present in today’s music.



Elizabethan lutenist, Robert Johnson (c. 1583 – 1633) composed and played in theatres for writers such as Ben Johnson, John Fletcher or William Shakespeare. He composed two songs for the *The Tempest*: *Full Fathom Five* and *Where the Bee Sucks*.

The English poet and playwright Thomas Shadwell (c. 1642 – 1692) wrote an adaptation of *The Tempest* by John Dryden and William Davenant as an opera in 1674 with a musical score by composers Matthew Locke and Pelham Humfrey. Shadwell’s version was very popular because it was close to comedy.



John Blow (1649 – 1708) organist and composer, remembered for his church music and for *Venus and Adonis*, which is regarded as the earliest surviving English opera.

In 1674 he was sworn in as a gentleman of the Chapel Royal and became master of the children, a position he held until his death. He had great influence on the choristers under him and also on his student, Henry Purcell.

In 1679 Blow was succeeded as organist at Westminster Abbey by Purcell and reappointed after Purcell's death.

His *Venus and Adonis*, written between 1680 and 1685 for court performance and called by him *A Masque for the*

Entertainment of the King, was important in the development of English opera. It is the first surviving dramatic work with English text in which the whole text is set to music without either spoken dialogue or extraneous musical entertainment.

In overall form the masque owes much to French operas of the period, especially those of Jean-Baptiste Lully. The apparent borrowings are the French *ouverture* form, the Prologue which refers to the court for which it was written.

Venus and Adonis is remarkable for the period because of its through-composed nature; there are no clear arias or set-pieces, but the music continues throughout the piece, using recitative to further the plot.

The traditional myth of Venus and Adonis goes as follows: Venus is with her son Cupid, and he accidentally pierces her with one of his arrows. The next person Venus sees is the handsome youth Adonis, with whom she immediately falls in love. He is a hunter, and she decides that in order to be with him, she will take on the form of the goddess of the hunt, Artemis. Eventually she warns Adonis of the danger of hunting the wild boar, but he does not heed the warning, and is gored to death by the boar.



Henry Purcell is considered one of the greatest composers of the Baroque period and one of the greatest of all English composers. He began his career as chorister in the Chapel Royal.

His earliest surviving compositions date from 1680. His theatre music, in

particular, made his name familiar to many who knew nothing of his church music or the songs he wrote for the court. One of the most important musical developments in Restoration London was the gradual establishment of regular public concerts.

His only true opera (i.e. with music throughout) was *Dido and Aeneas*, written for a girls' school at Chelsea. It is among the finest of all 17th-century operas. He provided a number of verse anthems and full anthems for the liturgy of the Church of England.

Purcell's *The Fairy Queen* can be described as a masque, or semi-opera. It is considered one of the most spectacular productions of the English seventeenth century. It's a brilliant adaptation of Will Shakespeare's wedding comedy, *A Midsummer Night's Dream*.

He did not set any of Shakespeare's text to music; instead he composed music for short masques. The masques are related to the play metaphorically, rather than literally. *The Fairy Queen* was composed three years before Purcell's death at the age of thirty-five.

Special thanks to Leanne Mahoney, House Committee Chair
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