The Winkleigh Singers present

king arthur

or

The British Worthy

A Dramatic Opera (1691)

The Music by Henry Purcell (1659–1695)

with a narration based on the play

by John Dryden (1631–1700)

The Winkleigh Singers

and instrumentalists

Gwyn Thatcher – Narrator

Directed by Roland Smith

Programme

Monday 24th June 2019

Umberleigh Village Hall

The Winkleigh Singers

making music

The Winkleigh Singers is a Registered Charity Number 1171218

Hon. Patron: Sir Richard Stilgoe

Welcome to the Winkleigh Singers summer concert. We are delighted to be performing in Umberleigh again as this is where we rehearse each Monday evening so we feel an affinity to the village. Purcell is one of the greats in British music and you will find his style accessible and tuneful. The plot of *King Arthur* seems to bear little resemblance to the more usual stories of the Knights of the Round Table but is great fun all the same. We hope you enjoy the performance and if it inspires you to join us, please come to a Monday evening practice before the end of July, after which we will be on our summer break until September. Details of times and venue are on our website.

Tim Allen

Chair of The Winkleigh Singers Trustees

Of Purcell's semi-operas, *King Arthur* was by far the most successful, running continuously from 1691 until the 1840s, although, by then in a somewhat mutilated form.

The genre of the "semi-opera" was essentially a spoken play with spectacular scenery and effects, with extended musical interludes. The first of these was Thomas Shadwell's operatic version of *The Tempest* (1674) with music by Matthew Locke, G.B. Draghi and Pelham Humphrey.

Purcell's first semi-opera was *Dioclesion* (1690). *King Arthur* was followed in 1692 by *The Fairy Queen*, based around Shakespeare's A Midsummer Night's Dream.

John Dryden's text for *King Arthur* is unashamedly patriotic and heroic and has attracted criticism from some sources for this. However, it is more a stirring tale of the struggle between good and evil. In fact, the only characters in the play who get to sing are the good spirit Philadell and her opposite number, the evil Grimbald, along with their respective spirit followers. The struggles between the two sides of the plot are represented by battles between the Britons and Saxons, the competition between Oswald and King Arthur over Emmeline and between Philadell's and Grimbald's followers; cold and warmth between the Cold Genius* and Cupid, and the triumph of good over evil in Arthur's attempts to recover Emmeline.

Performing these semi-operas, with the need for complex staging, a full cast of actors and dancers along with singers and musicians, has at any time been an enormous task both logistically and financially. Perhaps this is why we see so few complete performances. As we did three years ago with The Fairy Queen, a solution is to give a concert performance of the music with a narrator covering the stage story, as we do this evening.

* The word Genius (in Cold Genius) is nothing to do with his intelligence — despite him being sung by one of our members! — but is used in the form of Genie, as in Aladdin.

Roland Smith

Musical Director, The Winkleigh Singers

Gwyn Thatcher is a specialist consultant in Security, Fire, and Health and Safety. His clients have included schools, further educational establishments and univerities both in the public and private sectors along with major commercial and industrial companies. He has been a preacher for more than fifty years and is a Lay Reader in the Church of England.

Our instrumental group this evening is made up of three of our singers, our rehearsal accompanist, and guest recorder player Jill Johns, a member of Hartland Chamber Orchestra and the Petrovian Orchestra. It's been great working with them in preparation for this performance and very enjoyable too, especially when we all swapped places at the end of one session. Michelle took to the harpsicord, Jo the cello, Tom started conducting but gave up when Roland started an attempt at the recorder part on a swanny whistle!

Jo Preston	recorder
Jill Johns	recorder
Liz Smith	viola
Michelle Worthington	cello
Tom Bayliss	harpsichord

Solos are being performed by members of the choir as indicated by (S) on page 7.

RFS

SAM'S CIDER
THE TRUE TASTE
OF DEVON CIDER

Act 1

Scene 1: In Kent

Overture

Trumpet tune (from *The Indian Queen* – Henry Purcell)

Scene 2: A place of Heathen worship

Woden, first to thee (First Saxon Priest and chorus)

The white horse neigh'd aloud (Second Priest, a Priestess and chorus)

The lot is cast, and Tanfan pleas'd (A Priestess)

Brave souls, to be renown'd in story (Chorus)

I call you all to Woden's hall (A Priestess and chorus)

Scene 3: A battle between the Britons and Saxons

Come if you dare (Symphony followed by a British Warrior and chorus)

First Act Tune

Act 2

Scene 1

Hither this way (Philadell, Philadell's spirits and Grimbald's spirits)

Let not a moonborn elf deceive thee (Grimbald)

Hither this way (Philadell's spirits and Grimbald's spirits)

Come follow me (Philadell and Philadell's spirits)

Scene 2: A pavilion

How blest are the shepherds, how happy their lasses (Shepherd and chorus)

Shepherd, shepherd, leave decoying (Two shepherdesses)

Come, shepherds, lead up a lively measure (Chorus of shepherds)

Chaconne

INTERVAL

Act 3

Scene 1

Scene 2: A deep wood

The Frost Scene

Prelude

What ho! thou genius of this isle (Cupid).

What Power art thou, who from below... (The Cold Genius)

Thou doting fool (Cupid)

Great Love, I know thee now (The Cold Genius)

No part of my dominion shall be waste (Cupid)

Prelude

See, see, we assemble (Chorus and dance of the Cold People)

'Tis I that have warm'd ye (Cupid)

followed by ritornello and chorus of Cold People: **'Tis Love that has warm'd us**

Sound a parley (Cupid and Cold Genius)

followed by ritornello and chorus of Cold People: **'Tis Love that has warm'd us**

Third Act Tune: Hornpipe

Act 4

Scenes 1 & 2: Scene of the Wood continues

Two Daughters of this Aged Stream are we (Two Syrens – seductive beings)

Fourth Act Tune: Air

Act 5

Scene 1

Scene 2

Trumpet tune

Masque:

Your hay it is Mow'd, and your Corn is Reap'd (Comus and Peasants)

Scene: A British Ocean in a storm; Æolus in a cloud above.

Ye Blust'ring Brethren of the Skies (Æolus)

Round thy Coasts, Fair Nymph of Britain (Duet: Pan and Nereid)

Fairest Isle (Venus)

Grand Dance:

Passacaglia: How happy the lover (Solo; Duet, Trios and Chorus of Nymphs and Sylvans)

The False Image of Emmeline shows Arthur Its bloody arm (Act IV, Scene II)
From *The Dramatick Works of John Dryden, Esq.* (1735)

The Winkleigh Singers

Soprano
- Joanna Clark
- Sue Cooke (S)
- Sara Copson
- Tina Gibbons (S)
- Doreen James (S)
- Bish Muir
- Sarah Muirhead
- Vicki Redpath
- Sue Ticehurst

Alto
- Deborah Bayliss (S)
- Rachel Griffiths (S)
- Jennie Harvey
- Lucy Lucey
- Jo Preston (S) (Recorder I)
- Alison Reynolds
- Joanna Rhodes
- Liz Smith (Viola)
- Carol Wisken
- Michelle Worthington ('cello)

Tenor
- Richard Prowse (S)
- Godfrey Rhodes
- Tom Skinner
- Derek Tafft (S)

Bass
- Tim Allen
- Peter Clarke (S)
- Martin Cooke (S)
- Ant Pelly (S)
- John Smith (S)

Accompanist
- Tom Bayliss (Harpsichord)

Guests
- Jill Johns (Recorder II)
- Gwyn Thatcher (Narrator)

Musical Director
- Roland Smith

Roland Smith formed the Winkleigh Singers thirty-five years ago as an informal group to sing madrigals and so forth for mutual pleasure. That year, 1984, saw their first public performance, a concert of Christmas music in Winkleigh Parish Church, which has become an annual tradition.

Over the years the choir has developed and performed works both small and large by composers from the sixteenth to twenty-first centuries to audiences not only in North Devon and further afield in England but in France and Hungary.

The choir holds open rehearsals three times a year at which anyone interested in singing with us can attend but we always welcome potential members at any of our Monday evening rehearslas in Umberleigh. There is no audition but there is a three week trial period after which membership is confirmed or either party may withdraw.

More information including our past repertoire, future concerts and membership information can be found at www.winkleighsingers.org.uk.

For your diaries:

Sunday 24th November
North Devon – venue to be confirmed

Mass for four choirs with instruments

Marc-Antoine Charpentier (1643-1704)

Charpentier as a composer was overshadowed during his life by the ruthless Lully who had the monopoly of operas in Paris by virtue of a royal warrant from King Louis XIV. Nevertheless Charpentier was taken under the wing of the Duchesse de Guise, a Princess of the House of Lorraine, and given a position as composer in her household. This afforded Charpentier some protection from Lully's restrictions. Charpentier had travelled to Italy as a young man, and studied for two years under the famous composer Carissimi before returning to Paris in 1679. He had studied much Italian choral music while he was there, and composed his Mass for Four Choirs almost immediately on his return. It is not known for what occasion the Mass was written, nor the exact date of its composition, but it is an early work from around 1670 with much daring harmony and an architectural construction with the four choirs entering in sequence, or answering each other, episodes for solo voices and so on. The intervals between the movements had instructions for an organ to improvise. The edition we are using has been transcribed from the manuscript in the composer's own hand and we are inserting some instrumental pieces and adding an overture from another of his Masses. The Mass for Four Choirs is heard very rarely but has some beautiful and inspiring music in it. Instrumentalists from Artavian Baroque playing on authentic instruments will be accompanying the Winkleigh Singers and the Artavian Singers in this performance.

Christmas Concerts

We will be giving our Christmas Concert in two venues this year. The main work will be Part One of Handel's *Messiah* and, as is the tradition, carols sung by the choir with a good selection for the audience to join in.

All Saints Parish Church, Winkleigh: Saturday 14th December: at 7.30pm

St Hieritha Chittlehampton: Sunday 15th December at 4.00pm

See our website www.winkleighsingers.org.uk for more information and tickets.