

2024
YORK
EARLY
MUSIC
FESTIVAL
6 – 13 JULY

**University of York
Baroque Ensemble
&
Domino Consort**

Welcome to all the Pleasures!

**National Centre for Early Music
Monday 8 July 12.00pm**

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&
Domino Consort**

Welcome to all the Pleasures!

Henry Purcell 1659-95

First Music: Prelude and Hornpipe (from *The Fairy-Queen*)

Welcome to All the Pleasures (Ode for St Cecilia's Day, 1683, Z.339)

Symphony

Welcome to all the Pleasures

Here the Deities approve (alto aria)

While Joys Celestial

Then Lift up your Voices

Beauty, thou scene of Love (tenor aria)

In a Consort of Voices

Second Music: Air, Rondeau and Jig (first act tune from *The Fairy-Queen*)

from *King Arthur*

Shepherd, Shepherd, leave decoying (Molly O'Toole, Olivia Virgo *sopranos*)

Come, Shepherds

Hornpipe

Fairest Isle (Dominique Saulnier *soprano*)

Dance for the Fairies; Dance for the Haymakers (from *The Fairy-Queen*)

Strike the viol (from *Come, ye Sons of Art*) Tania Murphy *alto*

Rejoice in the Lord Alway (Bell Anthem) Z.49

Tania Murphy *alto*, Andrew Morton *tenor*, Edmund Philips *bass*

Chaconne (from *The Fairy-Queen*)

This concert is supported by the John Feldberg Foundation

In late seventeenth-century England, semi-opera was the preferred theatrical musical form, whereby actors narrated the story via spoken text, with singers and instrumentalists providing the musical elements. Henry Purcell turned his masterful hand to creating many examples of the genre, demonstrating his exquisite word-setting and imbuing his melodic lines with infectious dance rhythms. His semi-opera ***The Fairy-Queen***, based on Shakespeare's *A Midsummer Night's Dream*, was first performed in London in 1692. Following on from the 'First Music' (written to be performed whilst the audience take their seats in the theatre), we present a selection of toe-tapping dances which punctuate the vocal items in our programme.

Welcome to all the Pleasures, composed in 1683, is the first in a series of Purcell's Odes to celebrate the patron saint of music, Saint Cecilia. After the overture ('Symphony') in the French style, three solo voices bid us welcome, before the whole company proclaims the joys of this happy 'Universal Harmony'. The subsequent verses and choruses often conclude with delightful ritornelli for strings. Purcell makes use of the popular repeated pattern in the bass line (the ground bass) of the alto aria 'Here the Deities approve'. Listen out for the unusually quiet ending of the Ode as the texture thins out on the words 'lô Cecilia'.

The libretto for ***King Arthur***, written in 1691, is by John Dryden, King Charles II's Poet Laureate. Treading a delicate path amidst the religious and political turmoil of the day, this semi-opera nonetheless became very popular and was revived in the eighteenth and nineteenth centuries. It contains one of Purcell's most captivating and well-loved arias, 'Fairest Isle'.

The Ode, ***Come, ye sons of Art*** was composed to celebrate the birthday of Queen Mary in 1694. The alto aria 'Strike the viol' again employs a ground bass, this time alternating between the minor and the major key. The soloist calls not only for the viol, but also the lute, harp and flute to join the birthday celebrations, which seem to spill out exuberantly on the word 'cheerful'.

Joyful dancing is not restricted to Purcell's music for court and theatre: in his ever-popular verse-anthem setting of Paul's letter to the Philippians, Chapter 4:4-7, the triple-time dotted rhythm for the text *Rejoice in the Lord always* re-appears throughout the work, presented at first by the three solo voices, and then picked up by the instruments and subsequently the full chorus. The descending scalar passages in the opening symphony are easily imagined as pealing bells, giving rise to the title 'Bell Anthem' by which this piece is often known.

Rachel Gray

Welcome to all the Pleasures that delight,

of ev'ry Sense, the grateful Appetite.
Hail great Assembly of Apollo's Race,
Hail to this happy place, this Musical Assembly,
that seems to be the Ark of Universal Harmony.

Here the Deities approve,
The God of Music, and of Love;
All the Talents they have lent you,
All the Blessings they have sent you;
pleas'd to see what they bestow,
live and thrive so well below.

While Joys Celestial their bright Souls invade
to find what great improvement you have made.

Then lift up your Voices, ye Organs of Nature,
those Charms to the troubled and amorous Creature.
The Pow'r shall divert us a pleasanter way,
for sorrow and grief find from Music relief,
and Love its soft Charms must obey.

Beauty thou Scene of Love,
and Virtue, thou innocent Fire,
made by the Powers above
to temper the heat of Desire,
Music that Fancy employs
in Raptures of innocent Flame,
we offer with Lute and with Voice
to Cecilia, Cecilia's bright Name.

In a Consort of Voices while Instruments play,
with Music we celebrate this Holy day;
lô Cecilia, Cecilia,
in a Consort of Voices we'll sing.

Christopher Fishburn

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.

John Dryden

Come, shepherds, lead up a lively measure

The cares of wedlock are cares of pleasure:

But whether marriage bring joy or sorrow.

Make sure of this day and hang tomorrow.

John Dryden

Fairest isle of isles excelling, seat of pleasures and of loves,

Venus here will choose her dwelling, and forsake her Cyprian groves.

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 disdainings, shall be all the pains you prove.

Every swain shall pay his duty, grateful every nymph shall prove;

And as these excel in beauty, those shall be renown'd for love.

John Dryden

Strike the viol, touch the lute,

Wake the harp, inspire the flute.

Sing your patroness's praise,

In cheerful and harmonious lays.

Nahum Tate

Rejoice in the Lord alway: and again I say, Rejoice.

Let your moderation be known unto all men. The Lord is at hand.

Be careful for nothing; but in everything by prayer and supplication with thanksgiving let your requests be made known unto God.

And the peace of God, which passeth all understanding, shall keep your hearts and minds through Jesus Christ, our Lord.

Philippians 4:4-7.

Domino Consort

Molly O'Toole, Dominique Saulnier *sopranos*

Tania Murphy *alto*

Andrew Morton *tenor*

Edmund Philips *bass*

The **Domino Consort** comprises postgraduate singers on the current year's University of York's Single Voice Ensemble Singing MA course. This specialist course – unique to York – is led by Robert Hollingworth, Director of I Fagiolini, and focusses on presentation and performance to a public audience.

University of York Baroque Ensemble

Asuka Sumi & Rachel Gray *directors*

Asuka Sumi (*leader*), Olivia Virgo, Wanyu Li, Nina Kümin *1st violins*

Christi Park, Manlu Du, Joey Chan *2nd violins*

Jamie Robson, Yaning Dou, Abigail Roberts, Jasmine Bending *violas*

Mina Jachimoicz, Rachel Gray *cellos*

Johan Löfving *theorbo*

Alison Nairn, Immy McPhun *flutes, recorders*

Ben Law, Rosemary Lynch *oboes*

Lydia Bennett *bassoon*

Ben Maloney *harpsichord*

The **University Baroque Ensemble** appears in various guises from chamber to orchestral according to the repertoire to be performed. Smaller groups often play on early instruments; the larger ensemble is more often on modern instruments but exploring historically-informed performance style.

Asuka Sumi

Asuka began to study historical performance on period instruments with Masaaki Suzuki and members of Bach Collegium Japan and obtained degrees from the Tokyo National University of Fine Arts and Music and the Conservatorium van Amsterdam. In 2013 she won the International H.I.F. Biber Competition in Austria which led to her debut recital at Vienna Konzerthaus. Since then, she has been invited with her ensembles and as a soloist to prestigious venues and festivals, such as the Sablé and Ambronay festivals in France, Göttingen and Hallé Handel Festival in Germany, Utrecht Early Music Festival, MA festival in Bruges and the Innsbruck Early Music Festival.

Asuka plays with Holland Baroque, Gabrieli Consort & Players, The English Concert as well as contributing to the northern early music scene by performing with Manchester Baroque, Newcastle Baroque, Baroque in the North and as leader of Leeds Baroque. As a passionate educator, she currently teaches at the University of York and regularly gives masterclasses in Tokyo.

asukasumi.com



We are grateful to the John Feldberg Foundation for supporting events in the Festival that showcase the achievements of young musicians

John Feldberg
FOUNDATION

John Feldberg was a talented violinist and harpsichord builder who died aged 30 in 1960. He and his future wife Ann met at Cambridge, where she was a music student and keyboard player with passion for early music. In 1957 they set up a harpsichord building workshop. John died just as the workshop was beginning to take off; Ann continued the business with great success for another 22 years.

The John Feldberg Foundation aims to support some of the many charitable causes Ann and John Feldberg espoused, in particular:

- encouraging people to access music and the arts
- finding ways to live sustainably and protect and conserve the environment
- enabling people to bring about change through their activities in these spheres – even where the challenge seems impossible

The John Feldberg Foundation is a Charity registered in Hamburg: Charity No. 922.20-64 (2367) and recognised by the UK Charity Commission.

YORK EARLY MUSIC FESTIVAL

Artistic Advisors

John Bryan, Helen Charlston, Lindsay Kemp, Peter Seymour

Director

Delma Tomlin MBE

York Early Music Festival is administered by the National Centre for Early Music through the York Early Music Foundation (charity no.1068331)

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