



**MUSIC
OF THE
BAROQUE**

1991-92 SEASON

Music of the Baroque

Thomas Wikman, *Conductor*

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| Wednesday, May 13, 1992, 8:00 p.m. First United Methodist Church, Evanston | Sunday, May 17, 1992, 3:00 p.m. United Church of Hyde Park |
| Wednesday, May 20, 1992, 8:00 p.m. St. Pauls United Church, Chicago | Friday, May 22, 1992, 8:00 p.m. Grace Lutheran Church, River Forest |

Dioclesian or the Prophetess

Henry Purcell
(1659-1695)

First Music
Second Music
Overture

Act I
Act II
Act III
Act IV

INTERMISSION

The Masque

Patrice Michaels Bedi, *Soprano*
Patricia Mueller, *Soprano*
Steven Rickards, *Countertenor*
Bruce Fowler, *Tenor*
Richard Cohn, *Baritone*
Jan Jarvis, *Baritone*
Douglas Anderson, *Baritone*
Peter Van De Graaff, *Bass* (5/13,17,20)
Edwards Pounds, *Bass* (5/22)

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Music of the Baroque Chorus and Orchestra

Thomas Wikman, *Conductor*

Soprano

Patrice Michaels Bedi
Sarah Beatty
Theresa Brancaccio
Mary Jane Endicott
Deanna Lang
Marlene Meyer
Patricia Mueller
Benita Wandel

Alto

Susan Bloss
Emily Lodine
Cynthia Mace
Steven Rickards
Jo Rodenburg
Marsha Waxman

Tenor

Donald Doig
Bruce Fowler
Kurt R. Hansen
Randolph Lacy
Christopher Lorimer
Edward Zelnis

Bass

Douglas Anderson
Richard Cohn
Jan Jarvis
Edward Pounds
Mark Sundberg
Peter Van De Graaff

Violin I

Elliott Golub, *Concertmaster*
Tom Hall
Alison Dalton
Mihaela Ashkenasi
Sharon Polifrone

Violin II

Everett Zlatoff-Mirsky, *principal*
Ellen Hildner
Marlou Johnston
Fox Fehling

Viola

Li-Kuo Chang, *principal*
David Hildner

Violoncello

Barbara Halfner, *principal*
Judy Stone

Bass

Joseph Guastafeste

Flute

Lyon Leifer, *principal*
Sandra Morgan

Oboe

Robert Morgan, *principal*
Judith Kulb

English Horn

Judith Lewis

Bassoon

Joseph Urbinato, *principal*
Lewis Kirk

Trumpet

Charles Geyer, *co-principal*
Barbara Butler, *co-principal*

Timpani

Douglas Waddell

Organ

Michael Bahmann

Harpsichord

David Schrader

Theorbo

Kevin Mason

Biographies

Thomas Wikman, founder and Music Director of Music of the Baroque has conducted the ensemble in many premiere and revival performances of baroque masterpieces, including Monteverdi's *Vespers of the Blessed Virgin* (1610); Telemann's *Day of Judgment*; Purcell's *Dioclesian*, *Fairy Queen*, and *King Arthur* and Handel's *Alexander's Feast*, *Jephtha*, *Samson*, *Saul*, *Semele*, *Deborah*, *Athalia*, and *Theodora*. Mr. Wikman has appeared as harpsichordist with a Music of the Baroque ensemble at both the White House and Ravinia Festival. In December 1987 he led the ensemble in its successful New York debut at Lincoln Center. On June 4, 1991, Maestro Wikman conducted Music of the Baroque's highly-acclaimed performance of Mendelssohn's *Elijah* at Orchestra Hall in Chicago.

Patrice Michaels Bedi, soprano, sang last season with the Milwaukee Symphony, the Minnesota Orchestra, Cleveland Opera, Florentine Opera, Boston's Banchetto Musicale, the Orpheus Band, and Music of the Baroque. This season included a return engagement with the Milwaukee Symphony singing Dvorak and Haydn, as well as a recording of Dominic Argento's *Six Elizabethan Songs* with the Rembrandt Chamber Players. In June 1992, Ms. Bedi will appear with the Chicago Opera Theater in the role of Monica in *The Medium* under Mignon Dunn.

Patricia Mueller, soprano, made her Carnegie Hall debut in 1991 with the New England Ensemble. She has appeared in opera and oratorio with members of the Sioux City, Champagne-Urbana, and West Suburban Symphony Orchestras, Music of the Baroque, the New Oratorio Singers, and Chicago Choral Ensemble. Ms. Mueller is a 1991 Metropolitan Opera district winner, and regional semi-finalist. Her operatic credits include leading roles in *The Mikado*, *Hercules*, and *La Boheme*. Her future solo engagements include Bach's *Passion According to St. John* in Fort Wayne, Indiana.

Steven Rickards now stands at the forefront of countertenors internationally. His appearances have included performances with the Waverly Consort, Chicago's Music of the Baroque and Basically Bach, the Boston Camerata, Banchetto Musicale, Concert Royal and Chanticleer. Last season he sang in several 20th century premier performances of Baroque works, including Handel's *Siroe* in New York's Merkin Hall, Matthew Locke's *Psyche* with the English Opera Society in London, and the American Premier of Mondonville's *De Profundis* at Harvard University.

Tenor **Bruce Fowler** is quickly establishing himself as an important new artist. In the concert and opera world he has sung with the Lyric Opera, Houston Grand Opera, and Minnesota Opera, and in concert with the Madison Symphony, the Concert Chorale of Houston, and Concertante Di Chicago. In 1992 his appearances include a Boston debut in Bach's *Passion According to St. Matthew* with Banquette Musicale, the role of Paulino in Glimmerglass Opera's *Eil Matrimonio Segretto* directed by Jonathan Miller, and a recording of *Messiah* on Tel Arc Records.

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Kurt R. Hansen, tenor, made his New York debut at Alice Tully Hall with the Music of the Baroque in a performance of Bach's *Christmas Oratorio*. In addition to numerous appearances with the Chicago Symphony Orchestra, Mr. Hansen has sung with the Symphony Orchestras of Milwaukee, Honolulu, Omaha, St. Louis and Minnesota. In April, he sang the role of the Evangelist in Bach's *Passion According to St. Matthew* with the Chicago String Ensemble. Mr. Hansen is on the faculty of Northwestern University.

Baritone **Richard Cohn** has been a soloist on many occasions with the Chicago Symphony Orchestra, performing under Sir Georg Solti, Daniel Barenboim, James Levine, Leonard Slatkin and others. He made his Carnegie Hall debut last April in the Solti/Chicago concerts of Verdi's *Otello*, joining cast headed by Dame Kiri Te Kanawa and Luciano Pavarotti. Mr. Cohn had participated in concerts of the Jerusalem, St. Louis, Milwaukee, and Indianapolis Symphony Orchestras, Chamber Music Chicago, the Grant Park Symphony, the Downers Grove Oratorio Society, and the Bach Society of St. Louis. He was featured as Count Almaviva in Mozart's *Le Nozze di Figaro* during the 1991 Boston Early Music Festival.

Jan Jarvis, baritone, is a well known singer throughout the Midwest, who is equally at home in opera and oratorio. Recent Chicago appearances include performances with Music of the Baroque, the Lyric Opera of Chicago, Grant Park Symphony Orchestra, Chicago Opera Theater, and Chamber Opera Chicago.

Baritone **Douglas Anderson's** previous appearances with Music of the Baroque include Monteverdi's *Magnificat*, Mendelssohn's *Elijah*, and the Brass and Choral series. Mr. Anderson's other Chicago area appearances include being the Baritone soloist in the Grace Lutheran Church Bach Cantata series from 1979-present.

Peter Van De Graaff, bass, has sung with the Utah Symphony on numerous occasions in works including Beethoven's *Ninth Symphony* and Shostakovich's *Fourteenth Symphony*. He has also sung in concert with the Colorado Springs, New Orleans, and Washington/Idaho Symphony Orchestras, as well as with the Israeli Chamber Orchestra in Jerusalem. His operatic appearances include *La Boheme* with the Rochester Opera Theater, *La Traviata* with the Florentine Opera, and *Le Nozze di Figaro* with the Boise Opera.



Program Notes

Opera never really took root in 17th-century England. After the restoration of the monarchy, London's professional theatrical companies began to produce spoken dramas with elaborate musical interludes. Some of the musical interpolations were so extensive, though, that the results can often properly be called 'semi-operas.' Thus, Purcell's music for Shakespeare's *Tempest* and *Midsummer Night's Dream* (that is, *The Fairy Queen*), and for Dryden's *King Arthur* and *The Indian Queen* all belong to this mixed genre. The composer's only 'true' opera, that is, the only stage work completely set to music, dialogue and all, was, of course, *Dido and Aeneas*, commissioned for a performance not in one of London's professional theaters, but for Josiah Priest's school for girls in Chelsea. Perhaps as a result of the rather dim success of that school performance, Thomas Betterton, the famous actor and theatrical manager, asked the thirty year old composer to write music for Beaumont and Fletcher's *The Prophetess; or, The History of Dioclesian*, first performed in 1690, a year after *Dido and Aeneas*, with Alterations and Additions, after the manner of an Opera at Dorset Gardens, the theater the Patent company used for productions which required extensive scenic display.

Betterton revised the original play chiefly by elaborating some scenes where the original authors had indicated merely 'music and song.' The rather meandering and badly motivated plot is perhaps best summarized in the words of Sir Jack Westrup, Purcell's biographer:

"The prophetess who gives her name to the work is Delphia; she foretells that Diocles, a private soldier in the Roman army, will become emperor: 'Imperator eris Romae cum Aprum grandem interfeceris.' (Thou shalt be Emperor, O Diocles, When thou hast kill'd a mighty Boar). The prophecy is fulfilled when Diocles slaughters Aper, murderer of the late emperor. He is hailed as emperor by the soldiers. Difficulties arise when he transfers his affections from Drusilla, Delphia's niece, to Aurelia, who had previously offered to marry the man avenged the late emperor's death. The situation is further complicated by the fact that Maximinian, who is Diocles' nephew, also loves Aurelia. War with the Persians follows and Diocles is victorious, since Delphia, who had previously assisted the Persians, forgives his treatment of Drusilla, and aids him. Magnanimous in victory, he restores the Persian king to his kingdom and hands over the empire to Maximinian. An attempt on the part of Maximinian to kill Diocles is frustrated by Delphia, who proceeds to entertain the company with a country masque."

As was customary in the Restoration theater, the 'semi-opera' opens with the first and second music, played as a concert before the overture begins. The first large musical scene does not take place until Act II. After Diocles kills Aper, two songs with chorus ('Great Diocles the Boar had kill'd' and 'Charon the peaceful Shade') sing his praise, and these are followed by a complex of songs and choruses celebrating Diocles' coronation as emperor. But after Diocles declares his affection for Aurelia, the sorceress Delphia introduces a dreadful monster to threaten proceedings.

Music interrupts the third act twice, once when Delphia is threatened by the comic servant, Geta. She conjures up the figures out of the wall hangings, who

dance to an intricate chaconne which consists of a canon for two flutes over a ground bass. Later in the act Maximinian sings of his love for Aurelia—or rather he mimed his love while a song was sung off stage—in one of Purcell's most melting songs in minor ('What shall I do to show how much I love her?').

Like the third act, the fourth has few musical interruptions. At one point Delphia conjures up a vision of the dead Aurelia, but soon disperses it as a Dance of Butterflies takes place. And for Diocles' victory over the Persians Purcell composed a rather conventional trumpet tune and a somewhat stilted chorus of praise (Let all rehearse/ In lofty verse/ Great Dioclesian's glory), preceded by the florid alto solo with trumpet obbligato, 'Sound, Fame, thy brazen trumpet sound.'

Undoubtedly the finest part of the work, though, is the masque at the end of the fifth act, a ballet-divertissement that has little to do with the play itself. It occurs as an entertainment within the play, a neo-classical pastoral with elaborate stage effects, and with entries for Heroes, Wood-Gods, Fauns, a shepherd and a shepherdess, followers of Bacchus and Cupid, and so on. Its formality and the grandeur with which it was staged can best be suggested by the stage directions which begin it:

"While a symphony is playing, a machine descends, so large that it fills all the space from the frontispiece of the stage to the further end of the house, and fixes itself by two ladders of clouds to the floor. In it are four several stages, representing the Palaces of two Gods and two Goddesses. The first is the palace of Flora: the columns of red and white marble breaking through the clouds; the columns fluted and wreath'd about with all sorts of flowerage, the pedestals and fluting inrich'd with gold. The second is the Palace of the Goddess Pomona: the columns of blue marble, wreath'd and inrich'd with gold, with clusters of grapes hanging round them. The last is the Palace of the Sun; it is supported on either side by rows of termes, the lower part white marble, the upper part gold. The whole object is terminated with a glowing cloud, on which is a chair of state, all of gold, the Sun breaking through the cloud, and making a glory about it; as this descends, there rises from under the stage a pleasant prospect of a noble garden, consisting of fountains, and orange trees set in large vases; the middle walk leads to a Palace at a great distance. At the same time enter Silvanus, Bacchus, Flora, Pomona, Gods of the Rivers, Fauns, Nymphs, Heroes, Heroines, Shepherds, Shepherdesses, the Graces, and Pleasures, with the rest of their followers. The Dancers place themselves on every stage in the machine: the Singers range themselves about the stage."

These performances will be somewhat more simply staged, quite possibly to the advantage of the music, for without distractions of stage machines and troupes of dancers, it may well be that Purcell's greatest achievement, to make a consistent whole from a number of disparate parts, should come all the more strikingly to the fore.

— Howard Brown

DIOCLESIAN or the Prophetess

First Music
Second Music
Overture

ACT I

First Act Tune: Hornpipe

ACT II

Air and Chorus: *Mr. Anderson*
Great Diocles the Boar has kill'd
Which did infest the land;
What heart is not with rapture fill'd?
Who can his joys command?
Down, down the bloody villain falls,
Hated, contemn'd of all;
And now the mighty Spirit calls
For rites of funeral.

Sing lo's! praise the thundering Jove,
Pallas and Venus share:
Since the all-charming Queen of Love
Inspires the God of War.

Air, Duet, and Chorus: *Ms. Bedi, Mr. Cohn*
Charon the peaceful Shade invites,
He hastes to waft him o'er;
Give him all the necessary rites,
To land him on the shore.
Sound all your instruments of war,
Fifes, trumpets, timbrels, play!
Let all mankind the pleasure share,
And bless this happy day.

Air, Quartet, and Chorus: *Mr. Rickards*
Since the Toils and the Hazzards of
war's at an end,
The pleasures of love should
succeed 'em;
The fair should present what the cen-
taurs send,
And complete what they've
decreed 'em;
With dances and songs, with tambours
and flutes,
Let the maids show their joy as
they meet 'em.
With cymbals and harps, with viols and
lutes,

Let the husbands and true lovers
greet 'em.

Quartet: *Ms. Mueller, Mr. Rickards, Mr. Jarvis, Mr. Cohn*

Let the priests with processions the hero
attend,
and statues erect to his glory;
Let the smoke from the alters to Heav'n
ascend.

Chorus
All sing great Diocles' story

ACT III

Butterfly Dance
Chaconne

Air: *Mr. Fowler*
What shall I do to show how much I
love her?
How many millions of sighs can
suffice?
That which wins others' hearts never
can move her,
Those common methods of love
she'll despise.
I will love more than man e'er lov'd
before me;
Gaze on her all the day, and melt
all night;
Till for her own sake at last she'll
implore me,
To love her less, to preserve our
delight.

Since gods themselves could not ever
be loving,
Men must have breathing recruits
for new joys;
I wish my love could be ever improving,
Though eager love, more than
sorrow destroys.
In fair Aurelia's arms leave me expiring,
To be embalm'd by the sweets of
her breath;
To the last moment I'll still be desiring;
Never had hero so glorious a
death.

Third Act Tune

ACT IV

Trumpet Tune

Air and Chorus: Mr. Fowler

Sound, Fame, thy brazen trumpet
sound!

Stand in the centre of the universe,
And call the list'ning world around,
While we in tuneful sounds
rehearse,
In artful numbers, and well-chosen
verse,

Great Dioclesian's glory.
Let all rehearse, in lofty verse,
Great Dioclesian's glory.
Sound his renown, Advance his
crown

Above all monarchs that e'er blest the
earth.

Oh sacred Fame, Embalm his name,
With honour here, and glory after
death.

All sing his glory,
Raise, raise his glory
Oh sacred Fame, Embalm his name,
With honour here, and glory after
death.

Fourth Act Tune

THE MASQUE

Solo and Chorus: Ms. Bedi

Call the Nymphs and the Fawns from
the woods.

Call the Naid's and Gods of the Floods.
Call Flora and Comus, Silensus and
Momus.

Call Bacchus, and his merry, merry fel-
lows.

Silvanus, and Ceres, and Tellus.
All leave for a while their abodes.

Let the Graces and Pleasures repair,
With the youthful, the gay, the witty,
and fair,

May all harmless delights,
Happy days and kind nights,
For ever attend this blest pair.

*Duet: Mr. Anderson and Mr. Van De
Graaff (5/13,17,20), Mr. Cohn (5/22)*

Come, come away, No delay, Come
away!

All know 'tis his will, Then all show
their skill,
To grace Love's triumphing day.

Chorus

Behold, O mightiest of Gods, behold,
At thy command we come!
The gay, the sad, The grave, the glad,
The youthful and the old,
All meet as the day of doom.
Behold, O mightiest of Gods, behold,
At thy command we come!

Paspe

Duet: Ms. Bedi, Ms. Mueller

O the sweet delights of love!
Who would live and not enjoy 'em?
I'd refuse the throne of Jove,
Should power or majesty destroy 'em.
Give me doubts and give me fears,
Give me sighs, and give me tears;
But let love, let love remove 'em;
But let love, let love remove 'em.

Air and Chorus

Let monarchs fight for power and fame,
With noise and arms mankind alarm;
Let daily fears their quiet fright,
And cares disturb their rest at night.
Greatness shall ne'er my soul enthral;
Give me content, and I have all.

Hear mighty Love! to thee I call;
Give me Astrea, she's my all;
That soft, that sweet, that charming fair,
Fate cannot hurt while I have her.
She's wealth, and power, and only she,
Astrea's all the world to me.

*Duet: Mr. Anderson and Mr. Van De
Graaff (5/13,17,20), Mr. Pounds (5/22)*
Make room, make room,
For the great God of Wine;
The Bacchanals come with liquor
divine.

*Solo, Trio, and Chorus: Mr. Cohn, Mr.
Jarvis, Mr. Van De Graaff (5/13,17,20),
Mr. Pounds (5/22)*

I'm here, I'm here, with my jolly crew;
Come near, we'll rejoice as well as you.

Give to every one his glass,
Then altogether clash, clash, clash;
Drink and despise the politick ass.
The mighty Jove Who rules above,
Ne'er troubled his head with much
thinking;
He took off his glass, Was kind to his
lass,
And gain'd heaven by love and good
drinking.

Dance of Bacchanals

Air: Mr. Rickards

Still I'm wishing, still desiring;
Still she's giving, I requiring;
Yet each gift I think too small,
Still the more I am presented,
Still the less I am contented,
Though she vows she has given me all.

Can Drusilla give no more?
Has she lavish'd all her store?
Must my hopes to nothing fall?
Ah! you know not half your treasure;
Give me more, give over measure,
Yet you can never give me all.

Canaries

Dialogue: Ms. Bedi, Mr. Cohn

Tell me why (my charming fair)
Tell me why you thus deny me?
Can despair,
Or these sighs or looks of care,
Make Corinna ever fly me?
Tell me, tell me, cruel fair,
Tell me why you thus deny me.

O Mirtillo! you're above me,
I respect, but dare not love ye.
The nymph who hears inclines to sin;
Who parleys, half gives up the town;
And ravenous love soon enters in,
When once the out-work's beaten
down,
Then my sighs and tears won't move ye.
No, Mirtillo you're above me;
I respect, but dare not love ye.
Could this lovely, charming maid
Think Mirtillo would deceive her?
Could Corinna be afraid
She by him should be betray'd?
No, too well, too well I love her,

Therefore cannot be above her.
Then let love with love be paid.
Ah! my life, my all I give her,
Let me now, O now receive her.

Ah! how gladly we believe,
When the heart is too too willing;
Can that look, that face deceive?
Can he take delight in killing?
Ah I die, if you deceive me!
Yet I will, I will believe ye.

Dance

Air and Chorus: Mr. Jarvis

All our days and our nights
Shall be spent in delights,
'Tis a tribute that's due to the young;
Let the ugly and old, The sickly and
cold,
Think the pleasures of love last too
long.

Begone, begone, importance reason,
Wisdom and counsel is now out of sea-
son.

Let us dance, let us sing,
While our life's in its spring,
And give all to the great God of Love.
Let us revel and play,
And rejoice while we may,
Since old Time these delights will
remove.

Dance

*Trio and Chorus: Mr. Fowler, Mr. Jarvis,
Mr. Cohn*

Triumph, triumph victorious Love,
Triumph o'er the universe!
The greatest heroes bow to thee;
All nature owns thy deity;
Thou hast tamed the mighty Jove.
Then all rehearse,
In noble verse,
The glory of all-mighty Love.
From pole to pole his fame resound,
Sing it the universe around!
Triumph, triumph victorious Love,
Triumph o'er the universe.

Paspe (Reprise)

Chorus

Then all rehearse in noble verse etc...