

❖ NANTWICH CHORAL SOCIETY ❖

Purcell
DIDO AND AENEAS
and

KING ARTHUR -
Suite for String Orchestra

CONSORT
Leader: Nigel Stubbs

Musical Director:
Patrick Larley

The Parish Church of St. Mary Nantwich
Saturday 23rd June 2001 at 7.30 p.m



PROGRAMME



Music by Henry Purcell(1659 - 1695)

KING ARTHUR - Suite for String Orchestra

*An Overture
A Frost Scene
A Symphony
The Grand Dance
(Chaconne)*

DIDO AND AENEAS

DIDO AND AENEAS was written in 1689 and had its first performance at a girls' school in Chelsea. It next appeared in an adaptation of Shakespeare's Measure for Measure in London, 1700. The music was used, out of order, as entertainment at the ends of the acts. Dido and Aeneas is Purcell's only true opera, and it is grand opera, in that it has no spoken dialogue. In the libretto, the Opera begins with the mythological/pastoral prelude that allegorically honours the reigning monarchs, William and Mary.

OVERTURE

Act 1 The Palace at Carthage
Act II Scene 1 In a cave on the coast

INTERVAL of 20 minutes

Act II On the hunt
Act III The harbour

Soloists

*Dido (Mezzo Soprano)
Aeneas (Tenor)
Belinda (Soprano)
Sorceress (Alto)*

*Victoria Shone
Christopher Larley
Sarah Cromwell
Annette Wood*

and members of Nantwich Choral Society

The Actors

AENEAS - A Trojan Prince

DIDO - Queen of Carthage - in love with Aeneas.

BELINDA - Her Lady-in-Waiting

A Second Lady-in-Waiting

THE SORCERESS - who plots against Dido with
THE TWO WITCHES

A SPIRIT - disguised as MERCURY, messenger of the
gods.

A SAILOR - on Aeneas's ship.

A CHORUS OF COURTIER, TOWNSPEOPLE AND
WITCHES.

THE PLOT

ACT 1: Scene 1 - The Palace at Carthage

Belinda bids her mistress, *Dido*, to shake off her care. "Fortune smiles and so should you". She knows that *Dido* has fallen in love with *Aeneas* who, on a sea voyage, has been driven by storms to the coast of Africa, and has come to *Dido's* court at Carthage. *Belinda* also knows, as ladies-in-waiting often seem to know, that *Aeneas* has fallen in love with *Dido*, and she consoles her mistress with this fact. The chorus give their blessing of the match. "When monarchs unite, how happy their state". *Aeneas* enters, and declares his love. *Dido* is anxious that their union is now what the fates wish, but *Aeneas* quells her fears.

Scene 2 - In a Cave on the Coast

The Sorceress and her accomplices hatch their wicked plot, with much cackling and making of spells. "Harm's our delight and mischief all our skill". They hear, in the distance, the royal couple in the Hunt. *The Sorceress* plans to send her spirit disguised as Mercury to *Aeneas*, with a supposed order from *Jove* (king of the gods) to depart from Carthage at once, or risk his displeasure. In their echoing cell, they summon up a storm to end the hunt, and "drive 'em back to court, ha ha ha ha ha ha!"

ACT 2 - On the Hunt

The Court pursues the chase until they are driven back by a mighty storm. "Haste, haste to town, this open field no shelter from the storm can yield". The disguised Spirit appears to *Aeneas*, and gives him the false message. He must straightaway leave his Love and sail for Troy, which he is to restore from its ruins. *Aeneas*, heavy-hearted, obeys, but dreads having to tell *Dido*. "One night enjoyed, the next forsook".

ACT 3 - The Harbour

A Sailor tells his mates how to say goodbye to the girls of Carthage, but promising to be faithful and return to them... "though never intending to visit them more"! The sailors indulge in a boisterous hornpipe!

The Witches cackle with pleasure at the success of their plan. "Our plot has took..." The Lovers part sorrowfully; *Aeneas* offers to disobey the gods for *Dido*, but her pride is hurt at his having even considered leaving her, and she tells him to go. The chorus sing with insight... "Great minds against themselves conspire, and shun the cure they most desire". *Dido* orders her funeral pyre to be prepared and, after singing the famous lament "...When I am laid in earth, may my wrongs create no trouble in thy breast. Remember me, but ah! forget my fate!" she stabs herself. Cupids appear in the clouds, and the chorus sadly tell them to "scatter roses on her tomb, soft and gentle as her heart."

SOLOISTS

Victoria Shone - (*Dido*) read Music at University College, Chichester, and since graduating in 1999, she has worked as a teacher, writer, alto soloist and accompanist. Whilst at college she took leading roles in three operas - Cherubino in *The Marriage of Figaro*, *Dido* in *Dido and Aeneas* and Polly in *The Beggars Opera*.

Recent Oratorio performance include Haydn *Nelson Mass* and Mozart *Requiem* in Beaulieu Abbey; Handel *Judas Maccabeus*, Handel *Coronation Anthems*, Vivaldi *Gloria* and Handel *Messiah*. Forthcoming concerts include a recital of Lieder, Italian and English song and a recital of Twentieth Century British song.

She teaches privately and at Kingscourt Preparatory School and The Prebendal School, Chichester - the choir school for Chichester Cathedral. Victoria is Organist of St Wilfrid's Church, Chichester, accompanist of the Chantry Quire; has accompanied at many private engagements, most recently performing for the Mayor of Chichester's inauguration and is an ensemble director for West Sussex County Council music support service.

Victoria is also a regular contributor to musicteachers.co.uk, writing reviews and articles.

Christopher Larley - (*Aeneas*) read music at the Welsh College of Music and Drama, graduating in 1995. He studied singing, percussion and composition, and after graduating spent a year as a tenor lay clerk at Llandaff Cathedral. He taught singing and orchestral studies at the choir school until he moved to Chichester in 1996.

Since then he has been a tenor lay vicar of Chichester Cathedral Choir, a post which he combines with teaching percussion at Seaford College, Prebendal School and Northgate House.

Christopher is founder and musical director of Chantry Quire (a small unaccompanied ensemble), and the Bognor Regis Choir.

As a tenor soloist he has performed a varied repertoire including Handel's *Messiah* with the English Haydn Orchestra in Bridgnorth, and a gala concert in Ludlow with Thomas Trotter (organ), singing Britten's *Rejoice in the Lamb*. He was tenor soloist in Mozart *Requiem* and Haydn *Nelson Mass* in Beaulieu Abbey, as part of the prestigious Music at Beaulieu series.

He has performed as soloist on a number of recordings and live on BBC Radio 3. Christopher is also an accomplished composer, writing mainly, but not exclusively, for choirs.

Sarah Cromwell - (Belinda) was born in Leicester in 1978 and while still at school she took leading roles in a number of musicals and concerts. As a member of the Leicester Youth Orchestra, playing clarinet, she has toured Europe and played in the Edinburgh Festival.

Sarah studies singing with Marion Kirk and, since graduating in Music last year, works as vocal coach with the Music and Drama workshop Stagecoach in Leicester. She also teaches singing and clarinet privately.

Her solo oratorio work has included Gabrieli *In Ecclesiastus*, Vivaldi *Gloria*, Rutter *Requiem*, Charpentier *Messe de Minuit*, Bach *Magnificat*, Britten *Rejoice in the Lamb*, Handel *Messiah*, with the English Haydn Orchestra, and Handel *Dixit Dominus* with the Orchestra of the Golden Age. Sarah also sings with the Kingfisher Chorale and Chudleigh's Cumpanie.

Annette Wood - (The Sorceress) completed her music degree at Lancaster University where she studied singing under Barbara Robotham and won the Director of Music's prize. After graduation, Annette was awarded an entrance exhibition to study at the Royal Academy of Music under Kenneth Bowen. She has taken part in numerous masterclasses with artists such as Robert Tear, Benjamin Luxon and Roger Vignoles.

Annette has sung the alto solo in many oratorios and cantatas. These have included Elgar *The Music Makers*, Robbini's *Petite Messe Solennelle*, Handel's *Theodora* in Birmingham Cathedral, Handel's *Messiah* in Leicester Cathedral, a World Premier of William Llewellyn's *On Earth* in concert sung in Boston Stump, Micah in Handel's *Samson*, Juno in Handel's *Semele*, Mozart's *Coronation Mass* and both Vivaldi *Glorias*. She has sung with many choirs in concerts and broadcasts throughout Europe.

Through individual recital work Annette's versatility comes to the fore with programmes ranging from early music to that of present day composers, and through successfully playing the Gilbert and Sullivan roles, such as Mad Margaret in *Ruddigore*.

Her vocal work is further enhanced through extensive concert work within a quartet of two pianists and two voices. Concert programmes include semi-staged operatic excerpts, and commissioned works.

Annette is taught by Pamela Cook and receives coaching from Ingrid Surgenor and Paul Hamburger.

Patrick Larley - Musical Director - composer, conductor and keyboard player. He is founder and director of the ensemble *Voice* (eight professional singers and a reader, the chamber choir - *Chudleigh's Cumpanie* and *The Gallery Players* - an early music group. He regularly directs from the harpsichord, recently working with the English Haydn Orchestra and the Orchestra of the Golden Age in performances of Bach and Handel on period instruments, and gives solo recitals on his own two-manual chamber organ, harpsichord and spinet. Patrick's compositions include *Appering*, *Shining*, *Distant or Near* - the great Egyptian 14th Century Hymn to Aten - recently recorded on a new CD; *Stone Circles*, written to celebrate Stone Choral Society's 30th Anniversary; *Sinfonia Nativitate* which received its first performance, by Manchester Camerata, in December 1999 here in Nantwich, and *This Man of April* which was premiered by the Chantry Quire in Chichester in March 2000. *A Mass of a Thousand Ages* was commissioned by Nantwich Choral Society to celebrate the new Millennium and was first performed in St Mary's Church, Nantwich on 8th April 2000; *A Girl for the Blue*, featured in the ABCD gala concert in Chester Cathedral in August 2000 and was recently performed in the Bridgewater Hall by the Manchester Chamber Choir, Canzonetta, as part of the concert with Anthony Rolfe Johnson.

NANTWICH CHORAL SOCIETY MEMBERS

SOPRANOS - 1ST

Anne Barnard
Jo Butchart
Diane Caldwell
Megan Clark
Joyce Clegg
Glenda Colemere
Gail Corfield
Rita Davies
Kathryn Denning
Anne Ferguson
Louise Fordham
Cynthia Gorton
Judy Hill
Frances Hughes
Liz Kirby
Sheila Luke
Sue Munks
Heather Newton
Rachel Pentecost
Jacquie Weatherill
Sue Wells
Val Worden

BASSES

Roger Boulton
Patrick Campbell
Christopher Findlay
David Foster
Nick Green
Tony Hoy
Ron Kelley
Jock Knight
Ray Potts
Bob Pugh
John Saunders

SOPRANOS - 2ND

Sue Briscoe
Jane Burn
Christine English
Joyce Foster
Karen Grimwood
Gill Handford
Frances Howard
Toni Mathie
Glenis Newton
Janet Platt
Eileen Robertson
Barbara Shone
Sally Sissons
Mary Sturdy
Frances Taylor
Cynthia Wood

TENORS

Mark Bloon
Martyn Colley
John Howard
Philip Jackson
Wal Kaye
Lou Marsden
Mike Moores
Ian Robertson
Jeremy Rogers
Nick Smith
Philip Trinder
Joe Watson
Nick Wood
Peter Wood

ALTOS - 1ST

Jean Atkin
Alison Hendricken
Norma Hollingsworth
Isobel Hope
Karen Kilcourse
Linda Lewis
Jane Lincoln
Anne Nicol
Sue Sherwood
Margaret Smith
Barbara Walmsley
Gillian Wakeley
Diane Wheatley

ALTOS - 2ND

Caroline Brewin
Shirley Burton
Jacquie Davies
Rita Donnelly
Angela Greaves
Joy Guest
Clare Hoy
Nancy Kellett
Anne McKay
Brenda Midgley
Brenda Morris
Jean Nurse
Sheila Pemberton
Gwyneth Rollins
Joan Shaddick
Christine Thomas

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