

Daniel Purcell The Judgment of Paris



Anna Dennis • Amy Freston • Ciara Hendrick • Samuel Boden • Ashley Riches

Rodolfus Choir • Spiritato! • Julian Perkins

Daniel Purcell (c.1664-1717)

The Judgment of Paris

Anna Dennis *Venus – Goddess of Love*

Amy Freston *Pallas – Goddess of War*

Ciara Hendricks *Juno – Goddess of Marriage*

Samuel Boden *Paris – a shepherd*

Ashley Riches *Mercury – Messenger of the Gods*

Rodolfus Choir

Spiritato!

Julian Perkins *director*

- | | |
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| 1. Symphony | [5:40] |
| 2. Mercury: From High Olympus and the Realms Above | [4:26] |
| 3. Paris: Symphony for Hoboys to Paris | [2:31] |
| 4. Paris: Wherefore dost thou seek | [1:26] |
| 5. Mercury: Symphony for Violins (This Radiant fruit behold) | [2:12] |
| 6. Symphony for Paris | [1:46] |
| 7. Paris: O Ravishing Delight – Help me Hermes | [5:33] |
| 8. Mercury: Symphony for Violins (Fear not Mortal) | [2:39] |
| 9. Mercury, Paris & Chorus: Happy thou of Human Race | [1:36] |
| 10. Symphony for Juno – Saturnia, Wife of Thundering Jove | [2:14] |
| 11. Trumpet Sonata for Pallas | [2:45] |
| 12. Pallas: This way Mortal, bend thy Eyes | [1:49] |
| 13. Venus: Symphony of Fluts for Venus | [4:12] |
| 14. Venus, Pallas & Juno: Hither turn thee gentle Swain | [1:09] |
| 15. Symphony of all | [1:38] |
| 16. Paris: Distracted I turn | [1:51] |

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|---|---------|
| 17. Juno: Symphony for Violins for Juno (Let Ambition fire thy Mind) | [1:40] |
| 18. Juno: Let not Toys of Empire fright | [2:17] |
| 19. Chorus: Let Ambition fire thy Mind | [0:49] |
| 20. Pallas: Awake, awake! | [1:51] |
| 21. Trumpet Flourish – Hark! Hark! The Glorious Voice of War | [2:32] |
| 22. Trumpet Sonata | [2:41] |
| 23. Pallas: O what Joys does Conquest yield | [2:29] |
| 24. Chorus: O how Glorious | [0:55] |
| 25. Venus: Stay lovely Youth, delay thy Choice | [3:12] |
| 26. Venus: Far from thee be anxious Care | [0:59] |
| 27. Venus & Chorus: One only Joy Mankind can know | [2:07] |
| 28. Venus: Nature fram'd thee sure for Loving | [3:36] |
| 29. Venus: Gentle Shepherd | [2:10] |
| 30. Paris: I yield, I yield | [5:13] |
| 31. Grand Chorus | [2:32] |
| Total playing time | [78:46] |



Daniel Purcell by John Closterman (1660-1711)

Daniel Purcell: The Judgment of Paris

In 1700 English opera was moribund, though not quite dead. The distinctive native genre, dramatic opera (or semi-opera, as Roger North termed it, writing early in the eighteenth century), was a curious hybrid: in essence, a spoken play with songs, lengthier musical scenes, and dances spliced into it – ostensibly to entertain the characters on the stage, though in reality, of course, aimed at the audience in the theatre. It had arisen, early in the Restoration period, purely because England, or more precisely London, did not possess an opera house or an opera company. It was therefore the two theatrical companies in the capital, the King's and the Duke's (licensed at the Restoration by royal patent, and set up, of course, as purveyors solely of spoken drama), which alone were in a position to put any music on the public stage. Ironically, all-sung opera had been experimented with, in makeshift premises, during the last years of the Commonwealth, though for purely political reasons – as a ploy to circumvent the government ban on public play-acting, with its feared potential for satire and subversion. Even more ironically, when the first of three resulting works (*The Siege of Rhodes*, premièred in 1657,

with music by several minor composers) was revived after the Restoration, in 1663, it was given as a straight play with no music: a bizarre and unhappy fate for the earliest English all-sung opera!

Not every theatregoer was enthusiastic about dramatic opera. Roger North remarked that 'some come for the play and hate the musick, others come onely for the musick, and the drama is penance to them'. Yet, mongrel art-form though it was, it went down well enough with the public to lead another commentator, the writer and librettist Peter Motteux, to offer a much more favourable gloss: 'Other Nations,' he wrote, 'bestow the name of Opera only on such Plays whereof every word is sung, but experience hath taught us that our English genius will not relish that perpetual Singing'. Its first conspicuous success was a 1674 reworking of Shakespeare's *The Tempest* – or rather a reworking of a previous reworking, by William Davenant (a theatrical entrepreneur who claimed, on shaky grounds, to be Shakespeare's son) and John Dryden (the most distinguished playwright of the age, as well as Poet Laureate), which had been staged in 1667, copiously adorned with songs by a gaggle of minor musicians. The 1674 recension – newly spiced up with the

spectacular sets and stage effects which English audiences came to regard as an essential feature of opera – also added much more music, including an elaborate terminal Masque of Neptune, and two stellar names. Matthew Locke (1622–1677) was highly regarded as the composer of music for many plays, and Pelham Humfrey (1648–1674), already a capable composer when still a Chapel Royal chorister, had been the privileged recipient, as soon as his voice broke, of royal funding to study on the continent. The 1674 *Tempest* proved to be a popular sensation, but Humfrey, alas, died that same year. The next box-office hit came the following year: *Psyche*, with music by Locke and Giovanni Battista Draghi (1640–1710), an Italian composer long resident in London. And the later 1670s, too, could boast a few lesser successes, nearly all of them for the enterprising and thriving Duke's Company, which in 1682 amalgamated with the less prosperous King's Company on takeover terms, to form the United Company.

But dramatic opera did not reach its all-too-brief peak until the first three years of the 1690s, when the Company commissioned the young Henry Purcell (1659–1695) to write a new operatic score each season. The results –

Dioclesian, *King Arthur* and *The Fairy Queen*, each of them replete with music which is among the greatest ever to grace the English stage – filled the theatre night after night; but the productions, featuring breathtakingly elaborate sets and costumes, were hugely expensive to mount. It was too good to last. Necessary cost-cutting ensued in ordinary plays, creating stresses and eventually bitter divisions, which culminated in 1695 in an acrimonious split into two competing companies – both of which found it a struggle to mount dramatic opera in the grand manner. The crowning misfortune came later that year, when Purcell died suddenly, with the score of his last opera, *The Indian Queen*, still incomplete; to make matters worse, revival of *The Fairy Queen*, which with its production costs already recouped could have turned a handsome profit, became impossible when the irreplaceable manuscript score went missing (not to resurface until 1900). The later 1690s saw dramatic opera at least kept alive, with revivals of the other three works by Purcell and new shows with music by lesser composers, but its glory days were over.

All-sung opera in English, meanwhile, unable to secure a foothold on the professional stage, had been largely



First edition of Daniel Purcell's *The Judgment of Paris* frontispiece

confined to private productions. During the 1680s these had brought to birth two imperishable masterpieces – *Venus and Adonis*, by Purcell's former teacher John Blow (1649–1708), and Purcell's own *Dido and Æneas* – but in the conditions of the period, particularly the absence of royal or noble patronage to offset its daunting costs (in sharp contrast to the situation in France), the genre was unviable as a public art-form. This was brutally emphasised by the failure in 1685 – for political rather than musical reasons – of the one all-sung English opera to be offered to a paying public: *Albion and Albanus*, with music by the French-trained Catalan Louis Grabu (appointed Master of the King's Musick at the Restoration by the Francophile Charles II, but ousted by anti-Catholic legislation in the 1670s), and a libretto by Dryden. The work had been commissioned at Charles's behest, to celebrate the 25th anniversary of the Restoration, but it was the United Company that ended up footing the crippling bill that resulted from the débâcle.

It was against this decidedly chequered historical background that, early in 1700, a group of opera-loving aristocrats led by Lord Halifax made an imaginative bid to foster the development of all-sung opera

in English. On 21 March that year, the London Gazette announced:

Several Persons of Quality having, for the Encouragement of MUSICK Advanced 200 Guineas, to be distributed in 4 Prizes, the First of 100, the Second of 50, the Third of 30 and the Fourth of 20 Guineas, to such Masters as shall be adjudged to compose the best; This is therefore to give Notice, That those who intend to put in for the Prizes, are to repair to Jacob Tonson at Grays-Inn-Gate before Easter-Day next, where they may be further Informed.

Those who did thus repair to Tonson's shop found that the competition involved composing a one-act opera, to a libretto newly commissioned from William Congreve, one of the leading dramatists of the day. Its plot, appropriately (and perhaps on Congreve's part impishly), was itself concerned with a competition, in which the shepherd Paris is commanded by Mercury to judge which of the goddesses Venus, Pallas and Juno is the most beautiful – with a golden apple for the winner; after a careful appraisal of their charms, and of some slyly offered bribes, he succumbs to the increasingly shameless blandishments of Venus and awards her the prize.

The competition attracted four entrants: Daniel Purcell (c.1664–1717) – younger

brother, or possibly cousin, of Henry – who had served as chief composer at Drury Lane and completed the score of *The Indian Queen*; John Eccles (c.1668–1717), musical director of the breakaway Lincoln's Inn Fields theatre company, and newly appointed Master of the King's Musick; Gottfried Finger (c.1660–1730), a Moravian who had worked in London since the 1680s, most recently with Daniel Purcell at Drury Lane; and a comparative outsider, John Weldon (1676–1736), organist of New College, Oxford, who as an Eton schoolboy had studied with Henry Purcell. The four settings which they produced were first performed separately during the spring of 1701, then presented together on 3 June. All the performances took place at Dorset Garden theatre, the old home of Henry Purcell's great dramatic operas. No expense was spared: the performers numbered as many as 90 and, in Congreve's own words,

The front of the stage was all built into a concave with deal boards; all of which was faced with tin, to increase and throw forward the sound. It was all hung with sconces of wax candles, besides the common branches of lights [candelabra] usual in the play-houses. The boxes and pit were all thrown into one; so that all sat in common; and the whole was

crammed with beauties and beaux, not one scrub being admitted.

The favourites among the competitors were probably Daniel Purcell and Eccles, both highly experienced, but in the event it was young Weldon to whom the subscribers awarded the first prize – conceivably in recognition of his gifts for lyrical melody and eloquent choral writing; he may well be the composer of the music for *The Tempest*, in yet another reworking, which used to be attributed to Henry Purcell. Eccles was placed second and Daniel Purcell third. Finger, aggrieved at coming last and complaining that he had expected to be judged by men, not boys, returned to the continent; his score is now lost. Weldon's autograph score survives (in the Folger Shakespeare Library in Washington). But the Eccles and Purcell settings, remarkably, were published in full score in 1702. (Publication was a rare venture for complete operas: the only precedents were Henry Purcell's score for *Dioclesian* and Grabu's ill-fated *Albion and Albanus*, the costs of both having perforce been under-written by their respective composers through public subscription.)

The aspect of his score through which Daniel Purcell may reasonably have hoped to win is its sheer grandeur. Its dramatic power



Spiritato and the Rodolfus Choir record in St John's Smith Square

stands in sharp contrast to the sweetness of Weldon's music, and its vocal flair easily outshines the curiously plain, almost austere word-setting of Eccles. It features confidently crafted virtuoso solos for all the principals, several of them featuring obbligato parts for appropriate instruments – solo trumpet for Pallas, sensuous recorders for Venus, pairs of violins and of oboes for Juno, and a rustic single oboe for Paris: all in all, its orchestral colours are far richer than those of its surviving competitors. Its choral set-pieces are clear-cut and dignified, and its declamatory solo writing is sensitive to English speech-rhythms even though it lacks Henry Purcell's extraordinary acuity and illustrative subtlety. Henry is recalled at several points in the score: the opening symphony, for instance, begins with precisely the same gesture as that of Hail! bright Cecilia, and various other movements are indebted, at least for their basic ideas, to numbers from The Fairy Queen. True, Daniel lacked Henry's joyously spontaneous command of counterpoint, and his endlessly inventive structural variety; the one ground-bass number, for instance – 'Stay, lovely youth', for Venus – is inflexible, even stilted, devoid of the inexhaustible ingenuity of those in Henry's operas and odes. But such

comparisons set the bar impossibly high. Daniel's score as a whole is fluent and full of variety, and ought by rights to have proved a welcome addition to the operatic repertoire.

Sadly, however, Lord Halifax's enterprise did not herald a new dawn for the English lyric stage. Fashionable taste was shifting inexorably in favour of Italian opera – a sea-change lamented in Daniel Purcell's dedicatory preface to his published score: '[...] this age is so far sunk that the nearer a man approaches to the mastery, the farther he is generally from meeting with a due Encouragement'. It was not long before he, Eccles and Weldon had virtually given up writing for the theatre, and the only all-sung operas which were produced in the first decade of the new century were Italian, though some of them were rendered into English. Transalpine dominance was complete after the arrival, in 1710, of an ambitious young Italian-trained German named George Frederick Handel.

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Bruce Wood is Emeritus Professor of Music at Bangor University. His research focuses on music from the Restoration Period. He is the current Chairman of the Purcell Society.

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The Judgment of Paris: A Masque

Written by Mr Congreve (1701)

The SCENE is a Landskip of a beautiful Pasture supposed on Mount Ida. The Shepherd Paris is seen seated under a Tree, and playing on his pipe; his Crook and Scrip, &c. lying about him. While a Symphony is playing, Mercury descends with his Caduceus in one Hand, and an Apple of Gold in the other:

1. Symphony

After the Symphony he sings:

2. (Mercury) From High Olympus
and the Realms above

From high Olympus and the Realms above,
Behold I come, the Messenger of Jove;
His dread Commands I bear,
Shepherd arise and hear;
arise and leave a while thy Rural care.

Forbear thy woolly Flock to feed,
And lay aside thy tuneful Reed,
For thou to greater Honours art decreed.

3. (Paris) Symphony for Hoboys to Paris

Oh Hermes, I thy Godhead know by thy
winged Heels and Head,

by thy Rod that wakes the Dead and
guides the Shades below.

4. (Paris) Wherefore dost thou seek

Say, say wherefore dost thou seek this
humble Plain to greet a lowly Swain.
What does the mighty Thunderer Ordain?

5. (Mercury) Symphony for Violins
(This Radiant fruit behold)

This Radiant Fruit behold,
More bright than burnish'd Gold.
Three Goddesses for this Contend,
see now they descend, and this way they bend.
Shepherd take the Golden Prize,
Yield it to the brightest eyes.

(Juno, Pallas, and Venus, are seen at a distance descending in several Machines.)

6. Symphony for Paris

7. (Paris) O Ravishing Delight – Help me Hermes

O Ravishing Delight!
What Mortal can support the Sight?
Alas too weak is Human Brain,
So much rapture to Sustain. I faint,
I fall, O take me hence,
Ere Ecstasy invades my aching Sense.

Help me Hermes or I die,
save me from excess of joy.

8. (Mercury) Symphony for Violins
(Fear not Mortal)

Fear not Mortal, none shall harm thee,
With my Sacred Rod I'll Charm thee.
Freely gaze and view over all,
Thou may'st every Grace discover.
Though a thousand Darts fly round thee,
Fear not Mortal none shall wound thee.

9. (Mercury & Paris) Happy thou of Human Race

(Mercury) Happy thou of Human Race,
Gods with thee would change their place.

(Paris) With no God I'd change my Place,
Happy I of Human Race.

(Mercury ascends)

*While a Symphony is playing,
Juno descends from her Machine,
after the Symphony she sings:*

10. Symphony for Juno – Saturnia, Wife of
Thundering Jove

Saturnia, Wife of Thundering Jove am I,
Belov'd by him, and Empress of the Sky;

Shepherd fix on me thy wondring Sight,
Beware, and view me well, and judge aright.

11. Trumpet Sonata for Pallas
(Symphony for Pallas)

12. (Pallas) This Way Mortal, bend thy Eyes

This way Mortal bend thy Eyes,
Pallas claims the golden Prize.
A virgin Goddess free from Stain,
and Queen of Arts, and Arms I Reign.

13. (Venus) Symphony for Flutes for Venus

Hither turn thee gentle Swain,
Let not Venus sue in vain;
Venus rules the Gods above,
Love rules them, and she rules Love.

14. (Pallas, Venus & Juno)
Hither turn thee gentle Swain

(Pallas) Hither turn to me again,
turn to me for I am she.
She will deceive thee.
Hither turn thee gentle Swain.

(Venus) Hither turn thee gentle Swain.
Turn to me for I am she, they will deceive thee,
I'll never leave thee.
Hither turn to me again.

(Juno) Turn to me for I am she,
she will deceive thee.
Hither turn to me again.
Hither turn thee gentle Swain.

15. Symphony of all

16. (Paris) Distracted I turn

Distracted I turn, but I cannot decide,
So equal a Title sure never was tried,
United you Beauties, so dazzle the Sight,
That lost in amaze, I giddily gaze,
Confus'd and o'erwhelm'd with a
Torrent of Light.

Apart let me View then each Heavenly fair,
For three at a time there's no
Mortal can bear;
And since a gay Robe an ill shape
may disguise,
When each is undressed,
I'll judge of the best,
For tis not a face that must
carry the Prize.

17. (Juno) Symphony for Violins for Juno
(Let Ambition fire thy Mind)

Let Ambition fire thy Mind,
Thou wert born o'er Men to Reign,
Not follow Flocks design'd,
Scorn thy Crook and leave the Plain.

Crowns I'll throw beneath thy Feet,
Thou on Necks of Kings shall tread,
Joys in Circles Joys shall meet,
Which way ere thy fancies Lead.

18. (Juno) Let not Toys of Empire fright

Let not Toys of Empire fright,
(Toys of Empire pleasures are).
Thou shalt only know delight,
All the Joy, but not the Care.
Shepherd if thou'lt yield the Prize,
For the Blessings I bestow,
Joyful I'll descend the Skies,
Happy thou shalt Reign below.

19. Chorus: Let Ambition fire thy Mind

Let Ambition fire thy Mind,
Thou wert born o'er Men to Reign,
Not to follow Flocks design'd,
Scorn thy Crook and leave the Plain.

20. (Pallas) Awake, awake!

Awake, awake, thy spirits raise,
Waste not thus thy youthful days,
Piping, Toying, Nymphs decoying,
Lost in wanton and Inglorious ease.

21. Trumpet Flourish – Hark! Hark!
The Glorious Voice of War

Hark, Hark! the glorious Voice of War,
Calls aloud for Arms prepare,
Drums are beating, Rocks repeating,
Martial music charms the joyful Air.

22. Trumpet Sonata (Symphony)

23. (Pallas) O what Joy does Conquest yield

O what Joy does Conquest yield!
When returning from the Field,
O how glorious 'tis to see,
The Godlike Hero Crown'd with Victory!
Laurel Wreaths his Head surrounding,
Banners waving in the Wind,
Fame her golden Trumpet sounding,
Every Voice in Chorus join'd;
To me kind Swain the Prize resign,
And Fame and Conquest shall be (ever) thine.

24. Chorus: O How Glorious

O how glorious tis to see,
the God-like Hero Crown'd with Victory!

(Symphony) [Not present in the score]

25. (Venus) Stay lovely Youth, delay thy choice

Stay lovely Youth, delay thy Choice,
Take heed lest empty Names enthrall thee.
Attend to Cythereas Voice;
Lo! I who am Loves Mother call thee.

26. (Venus) Far from thee be anxious Care

Far from thee be anxious Care:
And racking Thoughts that vex the Great,
Empires but a gilded Snare,
And fickle is the Warriors Fate.
One only Joy Mankind can know,
And Love alone can that bestow.

27. Venus & Chorus: One only Joy Mankind can know

One only Joy Mankind can know,
And Love alone can that bestow.

28. (Venus) Nature fram'd thee sure for Loving

Nature fram'd thee sure for Loving,
Thus adorn'd with every Grace;
Venus self thy Form approving,
Looks with Pleasure on thy Face.

Happy Nymph who shall enfold thee,
Circled in her yielding Arms!
Should bright Hellen once behold thee,
She'd surrender all her Charms.

Fairest she, all Nymphs transcending,
That the sun himself has seen,
Were she for the Crown contending,
Thou wou'dst own her beauties Queen.

29. (Venus) Gentle Shepherd

Gentle Shepherd if my Pleading,
Can from thee the Prize obtain,
Love himself thy Conquest aiding,
Thou that Matchless Fair shalt gain.

30. (Paris) I yield, I yield

I yield, I yield, O take the Prize,
And cease, O cease, th' enchanting Song;
All Loves Darts are in thy Eyes,
And Harmony falls from thy Tongue.

Forbear, O Goddess of desire,
Thus my ravish'd Soul to move,
Forbear to fan the raging Fire,
And be propitious to my Love.

*Here Paris gives to Venus the golden Apple.
Several Cupids descend, the three Graces
alight from the Chariot of Venus, they call
the Howrs, who assemble; with all the
attendants on Venus. All joyn in a Circle
round her, and sing the last grand Chorus;
while Juno and Pallas ascend.*

31. Grand Chorus

Hither all ye Graces, all ye Loves;
Hither all ye hours resort,
Billing Sparrows, Cooing Doves;
Come all the train of Venus Court.

Sing all great Cythereas Name;
Over Empire, over Fame, Her Victory proclaim.

Sing and spread the joyful News around,
The Queen of Love, is Queen of Beauty Cround.

FINIS

* * *

9b – An extra chorus...

In setting up the Musick Prize competition in 1700, the organizers wanted to inject fresh blood into a native art form that was dwindling following the death of Henry Purcell five years earlier. I can think of three reasons why Daniel Purcell only came third. The first is political; he was ill-positioned both in name and age (in his mid-to-late thirties) to be considered a front-runner in contrast to the young and relatively unknown John Weldon. Second, I suspect that the organizers wanted a work that was accessible and easy to understand, whereas Daniel Purcell's setting is often unashamedly virtuosic compared to those by John Weldon and John Eccles. It is by far the longest of the three surviving operas, with frequent instrumental interludes, and the

extensive melismatic flourishes for the solo singers betray a distinctly un-English, Italian influence. The third reason is what I believe to be Daniel Purcell's only mistake; he introduces the chorus too late in the piece.

In terms of the competition, Weldon took a clever risk in departing from William Congreve's libretto by introducing the chorus after the first aria. He includes nine choruses (three of which are repeats) as opposed to the designated four, the second of which follows the duet between Paris and Mercury, 'Happy thou of Human Race'. Given that Congreve states that Mercury ascends after this duet, it seems appropriate to include a chorus at this point (the extra chorus 9b here). Not only does this allow time for Mercury's ascent before Juno's descent, but it also brings what is ostensibly Act 1 to a close, before the three goddesses present themselves. Furthermore, the use of the chorus to echo – or affirm – both the words and music of the previous movement foreshadows the chorus 'One only Joy' towards the end of Purcell's opera.

Is it authentic to include a new piece within a pre-existing work? Absolutely! Semi-operas concocted by different composers (pasticcios) were common at this time, and composers often incorporated music by fellow musicians into their own works. Moreover, writing a short

chorus based on Purcell's music has allowed me to appreciate at first hand the Purcellian ploy for enriching the musical texture; the strings double the voices throughout Purcell's opera but, instead of keeping strictly to their corresponding voice parts, the violas and second violins often swap lines.

It is a mark of Purcell's esteem that his setting was the first of the four to be published after the competition and that the versions by Weldon and Gottfried Finger remained unpublished. Perhaps Finger was right all along when, in a letter from George Stepney to Lord Halifax in 1701, he is reported as opining that, '[...] notwithstanding the partiality which was shown by the Duke of Somersett and others in favor of Welding [sic] and Eccles, Mr. Purcell's Musick was the best.'

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Anna Dennis *Venus*



Described by *The Times* as a 'delectable soprano and a serene, ever-sentient presence', Anna studied at the Royal Academy of Music with Noelle Barker. Notable concert performances

include Britten's *War Requiem* at the Berlin Philharmonie, Mozart's Mass in C minor for the Clarion Music Society in New York, Bach's Christmas Oratorio in Tokyo, Handel's *L'Allegro, Il Penseroso ed Il Moderato* with Paul McCreesh in Cracow, Mendelssohn's *Elijah* alongside Bryn Terfel, and, most recently, the modern premiere of Rameau's *Anacreon* of 1754 with the Orchestra of the Age of Enlightenment.

Particularly noted for her work in modern and Baroque repertoire, Anna's performances of Berio's *Falksongs* (Britten Sinfonia), Pergolesi's *Stabat Mater* (Orchestra of the Age of Enlightenment), George Crumb's song cycles (Galliard Ensemble) and Schoenberg's *Pierrot Lunaire* (Psappha), were all broadcast on BBC Radio 3. Her BBC Proms appearances include performances with the City of Birmingham Symphony Orchestra conducted by Thomas Adès, the BBC Symphony Orchestra under Martyn Brabbins, and the Britten Sinfonia.

In recital Anna has appeared at the Aldeburgh and Cheltenham Festivals and at the Purcell Room, Wigmore Hall, Wilton's Music Hall, King's Place, St John's Smith Square, Lille & Strasbourg Opera Houses, and recently gave the Russian premiere of Thomas Adès' *Life Story* at the Rachmaninov Hall in Moscow. Anna has twice created new title roles at the Almeida Theatre – *The Girl of Sand* and *Ariadne*, both composed by Elena Langer. Other recent roles include: the premiere of Jonathan Dove's *The Walk From The Garden* (Salisbury Festival), Katherine Dee/Damon Albarn's *Dr Dee* (ENO), Emira in Handel's *Siroe* (Andreas Sperring, Oper der Zeit, Austria), Moll Hackabout in Will Tuckett's *Pleasure's Progress* (ROH Linbury), Kyoto in Yannis Kyriakides' *An Ocean of Rain* (Aldeburgh Festival/Amsterdam Muziekgebouw) and Strawberry Seller & Strolling Player in Britten's *Death in Venice* (La Scala, Milan). Future plans include early Russian operatic arias with Philharmonia Baroque in San Francisco and Bach's Christmas Oratorio at the Sydney Opera House.

Her recordings include songs by Brian Blyth Daubney on the BMS label; Edward Rushton's *The Shops* with The Opera Group on MNC; Handel's *Il Pastor Fido* with La Nuova Musica on Harmonia Mundi and a Monteverdi and Couperin disc with the ensemble Archangelo and Jonathan Cohen.

Amy Freston *Pallas*



(Photography © Nina Lange)

Amy Freston was born in London and trained as a classical dancer before studying singing at the Royal Northern College of Music with Sandra Dugdale. She went on to the National Opera Studio where she was sponsored by Glyndebourne. The combination of her acting ability and vocal qualities have singled her out as one of the most compelling performers of the younger generation, much in demand on the operatic stage and concert platform.

Recent and future engagements include *Idomeneo* (Grange Park Opera), *Teseo* for the Göttingen International Handel Festival, *Dido and Aeneas* (Opera North), *The Owl and the Pussycat* for ROH2 (London 2012 Festival), *Teseo* for the Philharmonia Baroque Orchestra in San Francisco, and Raymond Gubbay's Strauss Gala tour.

Further operatic engagements include *La Belle Helene* (ENO), James Macmillan's *Parthenogenesis* (ROH Linbury), Orlando (Early Opera Company), Zaide (Classical Opera Company), *The Philosopher's Stone* (Garsington), Despina (English Touring Opera and Samling Foundation), Pergolesi's *La*

Serva Padrona with the Gabrieli Consort, *Aminta Il re Pastore* and the title role *Acis and Galatea* (both for New Kent Opera). She created the roles of Io and Woman Three in Birtwistle's *The Io Passion* directed by Stephen Langridge at the Aldeburgh, Almeida and Bregenz Festivals and Mirror Echo in *The Second Mrs Kong* with the BBC SO at the RFH.

In concert she has performed Bach with the OAE and Vladimir Jurowski, Carmina Burana with CBSO, Handel *L'Allegro, il penseroso ed il moderato* with Nicholas McGegan and Northern Sinfonia, Mozart's C minor Mass with Manchester Camerata. Conductors she has worked with include Richard Farnes, Douglas Boyd, Martyn Brabbins, Dennis Comte, Gary Cooper, Edward Gardner, Simon Halsey, Nicholas Kok, Nicholas Kraemer, William Lacey, Louis Langrée and Thomas Roesner. She made her debut at the BBC Proms with the Nash Ensemble. Amy has worked with many notable directors, including: Phyllida Lloyd, Robert Carsen, Sir Peter Hall, Laurent Pelly, Richard Jones, Christopher Alden, Giles Havergal and Tim Albery.

Amy was a winner of the prestigious Joaninha Trust Award, and was generously supported in her studies by the Countess of Munster Musical Trust and the Peter Moores Foundation. She was also winner of the Glyndebourne on Tour Promise Award 2005.

Ciara Hendrick *Juno*



Ciara studied at the Guildhall School of Music and Drama, ENO Works and the Opera Studio of the Opéra National du Rhin.

Opera engagements include the title role in Handel's *Susanna*,

Second Witch in *Dido and Aeneas*, Daphne in *Actéon* for The Early Opera Company, *Il Pastor fido* for La Nuova Musica at the Handel Festival, *La Périchole* for Garsington, *Hansel and Gretel* for Iford Festival Opera, *Yeomen of the Guard* in the Buxton Festival, *Theodora* at St Martin in the Fields, Cherubino in *Le Nozze di Figaro* and Lazuli in *L'Étoile* for Les Jeunes Voix du Rhin. She also created the role of Margarida in Julian Phillips' *The Yellow Sofa* for Glyndebourne Festival Opera.

Ciara is a regular soloist at St Martin in the Fields, where her oratorio engagements include *Messiah*, Vivaldi's *Gloria*, Bach's *Magnificat*, Monteverdi *Vespers*, as well as Bach's *St John Passion* at the Royal Hospital Chelsea and Beethoven's Ninth Symphony at St John's Smith Square.

As a recitalist, Ciara works frequently with

Baroque ensembles, including La Nuova Musica, The Early Opera Company, L'Avventura London, the Solomon Consort and The Musicke Companie, specialising in works from the Renaissance and Baroque periods and performing at festivals and venues throughout the country including the Handel Festival, the Wigmore Hall, the Foundling Museum and at Lille Opera House for Le Concert d'Astreé. With Sholto Kynoch she has appeared regularly at the Oxford Lieder Festival, most recently in Schumann's *Liederkreis* Op. 39.

As a solo recording artist, Ciara has worked with the LSO, recording the title track of the Oscar-nominated film *Incendies*. Other contemporary works include a performance of Steve Reich's *Music for 18 Musicians*, working with composers from Oxford University as part of the Oxford Lieder Festival and the Witch in the première of a new version of *Hansel and Gretel* by John Barber and James Redwood for Glyndebourne Education.

Future plans include Candlelit Opera Galas with Opera Brava, Tweedledum in *Alice's Adventures in Wonderland* (world première) for Opera Holland Park, a concert at the Handel House Museum, *Dixit Dominus* and *Messiah* at St Martin in the Fields, the *St John Passion* with La Nuova Musica, an opera tour of China, and *The Coronation of Poppea* for Opera North.

Samuel Boden *Paris*



(Photography © Robert Bridgens)

British tenor Samuel Boden began his career as a chef and then went on to study singing with John Wakefield at Trinity College of Music, graduating in 2006 with First Class Honours. He has been the recipient

of numerous awards including the Ricordi Opera Prize and the Derek Butler London Prize as well as awards from the Harold Hyam Wingate Foundation, the Samling Foundation and the Arts and Humanities Research Council. Opera engagements include *The Fairy Queen* for Theater St Gallen and Glyndebourne; Afinomio *The Return of Ulysses* for English National Opera at the Young Vic and Prologue and Quint *The Turn of the Screw* with The Koenig Ensemble in Mexico. He recently sang Charpentier's Actéon for Opéra de Dijon and Opéra de Lille and Hippolyte *Hippolyte et Aricie* in concert with Ensemble Pygmalion / Raphaël Pichon and Mercure in the same work at Glyndebourne. Samuel sang Tony in the 50th Anniversary World Tour of *West Side Story* for Sundance Productions.

On the concert platform Samuel has sung

Purcell at the Chaise Dieu Festival / Paul McCreesh, Bach *Christmas Oratorio* and *St John Passion* with Ex Cathedra / Jeffrey Skidmore, Mozart with the Northern Sinfonia / Thomas Zehetmair, Bach with the Kristiansand Symphony Orchestra / Nicholas Kraemer, Charpentier with Les Arts Florissants / Jonathan Cohen and Zemlinsky with the BBC Symphony Orchestra / John Storgards. Recent concert engagements include his début with the Frankfurt Radio Orchestra / Haïm for Rameau and Purcell, Domenick Argento's *Le Tombeau d'Edgar Poe* with BBC Symphony Orchestra / Giancarlo Guerro and Haydn's *Creation* in Kristiansand.

In recital he has appeared with The Young Songmaker's Almanac at St John's Smith Square and at Leeds Lieder Plus. Recently released are recordings of the Monteverdi *Vespers 1610* with the Orchestra of the Age of Enlightenment / Robert Howarth and Pachelbel and Bach Cantatas with The Bach Players. He will shortly add Monteverdi *Madrigals* with Arcangelo / Cohen on Hyperion and Rameau with Ensemble Les Ambassadeurs / Alexis Kossenko on Virgin Classics to his discography and plans include a disc of Charpentier with Arcangelo for Hyperion.

Ashley Riches *Mercury*



Ashley Riches is a member of the Jette Parker Young Artists programme at the Royal Opera House, Covent Garden. Previously he studied at the Guildhall School of Music and Drama and English at Cambridge University, where he was a member of the King's College Chapel Choir under Stephen Cleobury.

Concert appearances include the UK premiere of Shostakovich's *Orango* with Esa-Pekka Salonen and the RPO, *Messiah* in Symphony Hall, Birmingham with Stephen Cleobury, Mass in B Minor with Arcangelo at Flanders Festival in Ghent, *Belshazzar's Feast* with David Temple at the RFH, Beethoven's *Missa Solemnis* with Sir Roger Norrington, Verdi *Requiem* at the Royal Albert Hall and Winchester Cathedral, Handel *L'Allegro* with the Gabrieli Consort at St John's, Smith Square and in Beaune, Mozart *Requiem* with David Hill and the Bach Choir, Britten's *War Requiem* with Jan Latham-Koenig and Novaya Opera, Moscow, and Handel's *Israel in Egypt* at Dartington with Jonathan Cohen.

Operatic appearances include the title roles in *Eugene Onegin* (Ryedale Festival) and *Don Giovanni*; Marcello and Schaunard (*La Bohème*), Aeneas (*Dido and Aeneas*), Father (*Hansel and Gretel*), Tarquinius (*The Rape of Lucretia*), Sid (*Albert Herring*), Demetrius (*A Midsummer Night's Dream*) and Ibn-Hakia (Iolanta) and *The Fairy Queen* with Paul McCreesh and the Gabrieli Consort, Polyphemus (*Acis and Galatea*) with Paul McCreesh and Claudio (*Béatrice and Bénédicte*) with Robin Ticciati and the Scottish Chamber Orchestra. In November 2012 he made his debut at the ROH performing with Roberto Alagna in a Gala Concert and appeared as Salieri in Rimsky Korsakov's *Mozart and Salieri* with the Jette Parker Young Artists.

He has given song recitals at Wigmore Hall, Barbican Hall, the City of London Festival, Chelsea Schubert Festival and Ludlow Festival and has recorded Poulenc *Chansons Gaillardes* with Graham Johnson for Hyperion. He recently sang several Handel arias for a David Starkey TV series *Monarchy and Music* with the AAM and has recorded Pilate (St John Passion) with Richard Egarr.

Future plans include *Così fan tutte* with Garsington Opera, Owen Wingrave at Opéra National de Lorraine. His roles at Covent Garden in the 2013/14 season include *Carmen*, *Turandot*, *La Traviata* and *Les Dialogues des Carmélites*.

Julian Perkins *director & harpsichord*



Julian Perkins performs widely as a soloist, conductor and chamber musician. As director of Sounds Baroque, he has launched

a series of cantata recordings with Avie Records and performed at London's Southbank Centre and festivals such as Ryedale, York and Tel Aviv.

His conducting engagements have included appearances at the Anghiari Festival and staged productions of Telemann's *Pimpinone* (Buxton Festival), Mozart's *La finta giardiniera* (Dutch National Opera Academy), a Handel pasticcio – *Handel Furioso* (Grimeborn Festival), Arne's *The Cooper* and Stradella's San Giovanni Battista (Guildhall School of Music & Drama), Arne's *Artaxerxes* (New Chamber Opera), Platt's *King Fred who never was* (New Kent Opera) and Cunningham's *The Okavango Macbeth* (Cambridge Summer Music Festival).

Julian regularly works with most of the UK's leading period instrument ensembles and has performed concertos with the

Orchestra of the Age of Enlightenment, Orchestra of the Sixteen and the New London Soloists.

He has also performed and recorded at the Royal Opera House, Covent Garden and given world premières of works by leading composers including Stephen Dodgson and Jonathan Dove. His solo harpsichord recordings feature a range of important historical instruments, including the Royal harpsichord at Kew Palace by Burkat Shudi.

Based in London, Julian teaches harpsichord, clavichord and vocal studies at the Royal Northern College of Music, is a tutor for the Southbank Sinfonia and has taught at the National Opera Studio. He benefited greatly from his studies in Cambridge, Basle and London and from singing in the Monteverdi Choir, and is one of only a handful of harpsichordists to have studied with Trevor Pinnock.

In 2010, Julian was elected an Associate of the Royal Academy of Music in recognition of his contribution to the music profession.

www.julianperkins.com

Spiritato!

Orchestra Manager: William Russell

Spiritato! is an exciting and dynamic group of young musicians based in London, performing music from the seventeenth and eighteenth centuries.

Founded in 2008, the group has sought to challenge and delight audiences with innovative programmes featuring lesser-known composers alongside more established names. As individuals they can be found performing with period-instrument ensembles throughout the UK and Europe, including the Academy of Ancient Music, Orchestra of the Age of Enlightenment, Les Talens Lyriques and the Orchestre Révolutionnaire et Romantique. Together they share a passion for Restoration theatre music.

Their most recent project, *The Judgment of Paris*, represents two years work, including research and fundraising, resulting in not just a world-premiere recording but a detailed edition of the opera by trumpeter William Russell. The project embodies the main goals of the ensemble, seeking to showcase a new generation of period-instrument performers and broaden the repertoire from this often neglected period. Following the twenty-first

century premiere of the opera at St John's, Smith Square in March 2014, future plans for the group include the first modern staging of the work and the performance of music by all the entrants to the competition.

Spiritato! completed a tour of South-West France in August 2012, releasing *Bella dama*, their debut album for the Resonus Classics label the following November. They were the only British group to be selected to perform at the European Early Music Network showcase 2013 and have been broadcast on BBC and European radio, including recent appearances on RSI (Swiss-Italian Radio) *Ridotto dell'Opera* and RAI Radio3 (Italy) *Primo Movimento*.

www.spiritato.co.uk

Violin

Kinga Ujszászi (Leader)
Stephen Pedder
George Clifford
Elly Harrison

Karin Bjork (Principal 2nd)
Holly Harman
Oakki Lau

Viola

Joanne Miller
Nichola Blakey

Bass Viol

Henrik Persson

Bass Violin

Alice Manthorpe Saunders
Carina Drury
Emily Ashton

Theorbo & Guitar

Jamie Akers*

Harp

Mie Ito

Harpsichord

Nicolás Mendoza (& Organ)
Julian Perkins

Organ

Claire Williams

Recorder

László Rózsa
Oonagh Lee

Oboe

Joel Raymond
Merlin Harrison

Tenor Oboe

Stephanie Oatridge

Bassoon & Bass Recorder

Inga Maria Klaucke

Trumpet

William Russell
Russell Gilmour

Timpani

Keith Price

Thunder

Sarah Mason
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Lizzy Thompson
Miranda Ostler
Sarah Rowley
Sophie Denton
Rhiannon Randle

Alto

Portia Cantwell
Jessy Croghan
Louis Laprun
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Recorded in St John's Smith Square, London on 27-29 September 2013

Producer, engineer & editor: Adam Binks

Assistant engineer: Steven Binks

Harpsichords and organ prepared by Oliver Sandig (www.londonharpsichords.co.uk)

Recorded at 24-bit / 96kHz resolution

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