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NAXOS

PURCELL

Theatre Music • 2

The Married Beau • The Old Bachelor
Sir Anthony Love • The Spanish Friar • Aureng-Zebe

Aradia Ensemble • Kevin Mallon
Johane Ansell, Soprano • Jason Nedecky, Baritone



12

Henry Purcell (1659–1695) Theatre Music • 2

The Married Beau, or, the Curious Impertinent, Z. 603		20:25	Aureng-Zebe, Z. 573	1:49
[1] Overture		2:53	[16] Song: I see she flies me ev'rywhere <i>Johane Ansell, Soprano</i>	1:49
[2] Slow Air		2:30	The Old Bachelor, Z. 607 23:13	
[3] Hornpipe		1:25	[17] Overture	3:22
[4] Air		1:40	[18] Hornpipe	1:53
[5] Hornpipe		1:25	[19] Song (Act II): Thus to a ripe, consenting maid <i>Johane Ansell, Soprano</i>	2:11
[6] Jig		2:26	[20] Slow Air	3:17
[7] Trumpet Air		1:50	[21] Hornpipe	1:26
[8] Song (Act V): See where repenting Celia lyes <i>Johane Ansell, Soprano</i>	3:03		[22] Duet (Act III): As Amoret and Thyrsis lay <i>Johane Ansell, Soprano; Jason Nedecky, Baritone</i>	3:08
[9] March	1:27		[23] Rondeau	1:11
[10] Hornpipe On A Ground	1:36		[24] Menuet	1:39
The Spanish Friar, or, The Double Discovery, Z. 610		3:06	[25] Bourée	1:12
[11] Song: Whilst I with grief did on you look <i>Johane Ansell, Soprano</i>	3:06		[26] March	2:08
			[27] Jig	1:37
Sir Anthony Love, or, the Rambling Lady, Z. 588		14:07		
[12] Overture		3:41		
[13] Song (Act II): Pursuing Beauty, Men descry <i>Johane Ansell, Soprano</i>	4:59			
[14] Dialogue (Act IV): No more, Sir, no more <i>Johane Ansell, Soprano; Jason Nedecky, Baritone</i>	2:39			
[15] Song (Act V): In vain Clemene, you bestow <i>Johane Ansell, Soprano</i>	2:43			

[15] Act V: Song

In vain Clemene, you bestow,
The promis'd Empire of your Heart;
If you refuse to let me know,
The wealthy Charms of every part.

My Passion with your kindness grew,
Tho' Beauty gave the first desire,
But Beauty only to pursue,
Is foll'wing a wand'ring Fire.

As Hills in perspective, suppress,
The free enquiry of the sight:
Restraint makes every Pleasure less,
And takes from Love the full delight.

Faint Kisses may in part supply,
Those eager Longings of my Soul;
But oh! I'm lost, if you deny,
A quick possession of the whole.

Aureng-Zebe, Z. 573 (Text: John Dryden, 1631–1700)

[16] Song

I see she flies me ev'rywhere,
Her eyes her scorn discover;
But what's her scorn or my despair,
Since 'tis my fate to love her.
Were she but kind whom I adore,
I might live longer, but not love her more.

The Old Bachelor, Z. 607 (Text: William Congreve, 1670–1729)

[19] Act II: Song

Thus to a ripe, consenting maid,
Poor, old, repenting Delia said,
Would you long preserve your lover?
Would you still his goddess reign?
Never let him all discover,
Never let him much obtain.

Men will admire, adore and die,
While wishing at your feet they lie:
But admitting their embraces,
Wakes 'em from the golden dream;
Nothing's new besides our faces,
Every woman is the same.

[22] Act 3: Duet

As Amoret and Thyrsis lay
Melting the hours in gentle play,
Joining faces, mingling kisses,
And exchanging harmless blisses:
He trembling cried, with eager haste,
O let me feed as well as taste,
I die, if I'm not wholly blest.

**The Married Beau,
or the Curious Impertinent, Z. 603**
(Text: John Crowne, 1641–1712)

8 Act V: Song

See where repenting Celia lyes,
With blushing cheeks, and melting eyes,
Bemoaning, in a mournful shade,
The ruins in her heart and fame,
Which sinful love has made.
Oh! let thy tears, fair Celia, flow,
For that celestial, wond'rous dew,
More graces on thee will bestow,
Than all thy dresses, and thy arts could do.

**The Spanish Friar,
or The Double Discovery, Z. 610**
(Text: John Dryden, 1631–1700)

11 Song

Whilst I with grief did on you look,
When love had turn'd your brain,
From you, I the contagion took,
And for you bore the pain.

Marcella, then your lover prize,
And be not too severe;
Use well the conquest of your eyes,
For pride has cost you dear.

Ambrosio treats your flames with scorn,
And racks your tender mind,
Withdraw your smiles and frowns return,
And pay him in his kind.

**Sir Anthony Love,
or the Rambling Lady, Z. 588**
(Text: Thomas Southerne, 1660–1746)

13 Act II: Song

Pursuing Beauty, Men descry
The distant Shore, and long to prove
(Still richer in Variety)
The Treasures of the Land of Love.

We women, like weak Indians, stand
Inviting, from Golden Coast,
The wand'ring rovers to our Land;
But she, who trades with 'em, is lost.

Be wise, be wise, and do not try,
How they can Court, or you be Won;
For Love is but Discovery,
When that is made, the pleasure's done.

14 Act IV: Dialogue

Woman
No more, sir, no more, I'll e'en give it o'er,
I see it is all but a cheat;
Your soft wishing eyes, your vows, and your lies,
Which thus you so often repeat.

Man
'Tis' you are to blame, who foolishly claim
So silly a lean sacrifice;
But lovers, who pray, must always obey,
And bring down their knees and their eyes.

Woman
Of late you have made devotion a trade
In loving as well as religion;
But you cannot prove, thro' th' ages of love,
Any worship was offer'd but one.

Man
That one let it be, in which we agree;
Leave forms to the maids, who are younger;
We're both of a mind, make haste and be kind,
And continue a goddess no longer.

Born in 1659, Henry Purcell was the son of a musician, Thomas Purcell, and the nephew of Henry Purcell, both of whom served as gentlemen of the Chapel Royal in London after the restoration of the monarchy. Taking after his father, at the age of ten the younger Henry Purcell found work at the Chapel Royal too, becoming a chorister. He took lessons from two successive Masters of the Children, Henry Cooke and Pelham Humfrey, and two years later, after the latter's early death, from his famous contemporary John Blow. That same year brought the appointment of Purcell as organ tuner at Westminster Abbey, where he became organist five years later upon John Blow's resignation in 1679. His position as a composer had already been acknowledged by appointment in 1677 as 'composer in ordinary' for the Twenty-Four Violins of the King, the group of musicians established by Charles II in imitation of the practice of the French court. Purcell's career went on as it had begun, with continuing royal favour, including appointment to the King's private music under James II and William III and appointment as an organist at the Chapel Royal. In 1695 Purcell died, having caught cold, it was later rumoured, from being locked out by his wife, tired of his late hours.

Purcell's duties revolved mainly around writing sacred music, but he also appears to have had a lifelong passion for the theatre, and some of his most famous works – *Dido and Aeneas* being a prime example – were written for the stage. This recording features some of his lesser-known theatre music from various points in his career. The London theatrical world was a hotbed of backstabbing, rivalry and intrigues worthy of a Restoration comedy, and music – especially music by a sought-after composer such as Purcell – could give a performance a vital edge over competing entertainments. Purcell's contribution to these plays included incidental music and songs: they are not operas, but are closer to the genre of 'semi-operas', plays with integrated musical episodes and dances. The plays featured here would have had a main cast of actors, who would not themselves have sung anything, and a smaller cast of singers, who would have played minor characters – an attendant called upon to perform an air, for instance.

The Married Beau; or, the Curious Impertinent is an affectionate, somewhat risqué comedy written by John Crowne. The plot is relatively straightforward: Mr and Mrs Lovely are newly married. Mr Lovely, suspicious of his wife, sets out to test her faithfulness to him by asking his friend Polidor to seduce her. He agrees – and succeeds. Filled with remorse, Mrs Lovely confesses in the fifth act. In his preface, Crowne – whose own morality had recently been called into question by his critics – launched into a rather spirited defence of her, writing that although she had been 'vanquished by temptation' and 'led out to be debauch'd', she 'return[ed] and confess[ed] her sin.'

Purcell wrote only one song for the play, '*See where repenting Celia lyes*', but also provided a suite of incidental music, which was eventually published after the composer's death. The text of the song, sung by Mrs Lovely's maid, can be read either as serious or parodically coquettish, but Purcell's setting is deeply melancholy and powerful, full of drooping melismas and lamentation.

John Dryden is the author of *The Spanish Friar; or, The Double Discovery*, originally given its première in 1680. The plot – a complex political drama – also provided Dryden ample opportunity for lively comic effect, and the play was highly successful. Purcell's song '*Whilst I with grief did on you look*' was performed in a revival around 1695. Within the play it is sung by an attendant to Queen Leonora, who has been unjustly accused of murdering her new husband's father. The song opens with a spare, declamatory recitative before transitioning into a sorrowful air.

The central trouser rôle in Thomas Southerne's highly successful play *Sir Anthony Love; or, the Rambling Lady* (first performed in 1690) was created for a specific actress: Susannah Percival Mountfort. The plot is fairly typical: the spirited young hell-raiser Lucia robs her guardian and runs off to France, where she disguises herself as a man and adopts the name 'Sir Anthony Love'. After various shenanigans and tangled subplots have unfolded, all is revealed and ends well. Purcell set three songs, of which '*Pursuing Beauty*' is especially striking: both coaxing and determined, it embodies some of the contrasts in Sir Anthony/Lucia's character.

John Dryden's heroic tragedy *Aureng-Zebe* was written in 1675. Loosely based on the historical figure of Aurangzebe, the sixth Mughal emperor, it was Dryden's last play written in rhyme. The fifth emperor's sons are fighting over his throne, and the noble and valiant Aurengzebe is the only one who remains loyal to him. Purcell's song '*I see she flies me ev'rywhere*' conveys a lover's despair at being spurned, but it is not clear exactly where it fits into the play. The mood of the piece shifts noticeably midway through: beginning in dramatic style, with an agitated, rhythmic ostinato and fast-moving vocal line, it changes metre at the words '*Were she but kind...*', becoming gentler and calmer.

The Old Bachelor, given its première in 1693, was one of playwright William Congreve's greatest successes. The

'bachelor', named Heartwell, and played by the legendary actor Thomas Betterton, is enticed into marrying the flighty Silvia, but it soon turns out that the priest who married them was in disguise, and the marriage was a sham. Purcell contributed incidental music and two songs. Both are closely integrated into the drama, subtly reflecting the characters' hopes and personalities.

Purcell's full-scale dramatic works are justly famous, but his songs and incidental music for plays have often been overlooked. The music gathered here nonetheless represents some of his most imaginative, text-sensitive and beautiful pieces, offering a glimpse into the chaotic and complex world of Restoration drama.

Caroline Waight

Das komplexe politische Drama bot dem Autor zugleich viele Möglichkeiten zu lebhafter Komik und war ein großer Erfolg. Purcells Lied *Whilst I with grief did on you look* kam um 1695 bei einer Wiederaufnahme des Stückes zur Aufführung. Es wird von einer Bedienten der Königin Leonora gesungen, die eben zu Unrecht beschuldigt wurde, den Vater ihres neuen Gemahls ermordet zu haben. Das Lied beginnt mit einem sparsamen, deklamatorischen Rezitativ, bevor es in eine schmerzliche Arie übergeht.

Für die Schauspielerinnen Susannah Percival Mountfort schrieb Thomas Southernes die Hosenrolle seines *Sir Anthony Love; or, the Rambling Lady* (»Sir Anthony Love; oder: die schweifende Dame«), der 1690 mit großem Erfolg uraufgeführt wurde. Die Handlung ist nicht ungewöhnlich: Das lärmende Temperamentsbündel Lucia beraubt seinen Vormund und flüchtet nach Frankreich, wo sie unter dem Namen »Sir Anthony Love« in Männerkleidern ihr Unwesen treibt. Nach diversen Streichen und verzwickten Nebenhandlungen kommt in einem »Happy End« die Wahrheit ans Licht. Purcell lieferte drei Lieder, darunter das besonders ergreifende *Pursuing Beauty* (»nach Schönheit strebend«), das in seiner schmeichelnden Entschlossenheit einige widersprüchliche Charaktermerkmale von Antony-Lucia vorstellt.

Im Jahre 1675 schrieb John Dryden sein letztes Schauspiel in Reimform, die heroische Tragödie über *Aureng-Zebe*, den sechsten indischen Großmogul. Mit den historischen Ereignissen verfuhr er recht freizügig, als er darstellte, wie die Söhne des fünften Moguls um den Thron kämpfen: Nur der edle, mannhafte Aurenzeb bleibt dem Vater gegenüber allzeit loyal. In dem Lied *I see she flies*

(»Ich sehe, sie flieht mich«) kommt die Verzweiflung eines verschmähten Liebenden zum Ausdruck; es lässt sich indes nicht bestimmen, wo in dem Schauspiel der richtige Platz dafür wäre. In der Mitte des Stückes kommt es zu einem auffallenden Stimmungswechsel: Die anfangs flinke Melodie mit ihrem dramatischen, rhythmisch bewegten Ostinato endet plötzlich; bei den Worten *Were she but kind* (»Wär sie nur lieb«) ändert sich das Metrum, und im weiteren Verlauf werden zärtlichere, ruhige Töne angeschlagen.

The Old Bachelor (»Der alte Junggeselle«) erlebte 1693 seine Premiere und war einer der größten Erfolge des Bühnenautors William Congreve. Man verführt den »Junggesellen« namens Heartwell, den der legendäre Schauspieler Thomas Betterton spielte, die flatterhafte Silvia zu heiraten; bald aber stellt sich heraus, dass der Priester, der die Trauung vollzog, nicht echt und die Hochzeit somit ein Trug war. Purcell lieferte die Begleitmusik sowie zwei Lieder, die direkt in das Schauspiel eingebunden sind und feinsinnig die Hoffnungen und Charaktermerkmale der Gestalten spiegeln.

Purcells abendfüllende Bühnenwerke sind verdienstermaßen berühmt. Dabei wurden seine Lieder und Schauspielmusiken jedoch vielfach vergessen – zu Unrecht, wie die hier vorliegende Zusammenstellung mit einigen seiner schönsten, fantasievollsten und textverständigsten Schöpfungen zeigt, die zugleich einen Einblick in die verworrene, chaotische Theaterwelt der Restauration gewährt.

Caroline Waight

Deutsche Fassung: Cris Posslac

Henry Purcell (1659–1695) Theatermusik • Folge 2

Henry Purcell wurde 1659 als Sohn des Musikers Thomas Purcell und Neffe von Henry Purcell geboren. Beide Herren wirkten seit der Restauration der Monarchie als Gentlemen in der Londoner Chapel Royal. Dem Vorbilde des Vaters folgend, kam auch Henry Purcell junior bereits in jungen Jahren an die Chapel Royal: Mit zehn Jahren wurde er Chorist der Institution, wo ihn als *Masters of the Children* zunächst Henry Cooke und dann dessen Amtsnachfolger Pelham Humfrey unterrichteten. Zwei Jahre nach Humfreys Tod erhielt Henry auch Unterweisungen durch den berühmten John Blow. Außerdem arbeitete er in diesem Jahr (1674) als Orgelstimmer an Westminster Abbey, wo er fünf Jahre später selbst Organist wurde, nachdem sich John Blow zur Ruhe gesetzt hatte. Sein Rang als Komponist war zu diesem Zeitpunkt bereits erkannt worden: 1677 war er der »composer in ordinary« für die *Vierundzwanzig Violinen des Königs* geworden, mit deren Gründung Charles II. dem Vorbild des französischen Hofes gefolgt war. Während seiner gesamten Karriere erfreute sich Henry Purcell der Gunst der Herrscher, wie zum Beispiel seine Berufung in die »Privatmusik« der Könige James II. und William III. sowie seine Anstellung als Organist der Chapel Royal zeigten. Sein Tod im Jahre 1695 soll die Folge einer Erkältung gewesen sein, die er sich zuzog, als ihn die Gemahlin – seines langen Ausbleibens müde geworden – ausgesperrt hatte.

Purcells Aufgabe bestand vor allem in der Komposition geistlicher Musik, doch scheint er sich auch sein Leben lang fürs Theater begeistert zu haben. Einige seiner berühmtesten Werke, darunter als eines der besten Beispiele *Dido and Aeneas*, entstanden für die Bühne. Die vorliegende Aufnahme enthält einige der nicht so bekannten Bühnenmusiken aus verschiedenen Schaffensphasen des Komponisten. Die Londoner Theaterwelt war eine Brutstätte von Ränkespielen, Rivalitäten und Intrigen, aus denen man in der Zeit der Restauration gut und gerne eine Komödie hätte machen können. Dabei konnte die Musik, besonders, wenn sie von einem gefragten

Komponisten wie Purcell stammte, einen lebenswichtigen Vorteil gegenüber konkurrierenden Unternehmungen darstellen. Purcell lieferte zu den Schauspielen sowohl die Szenenmusik als auch Lieder; es handelte sich dabei also nicht um eigentliche Opern, sondern eher um jene als »Semi-Opern« bekannten Stücke, in denen musikalische Episoden und Tänze vorkamen. Die hier berücksichtigten Stücke wurden vorwiegend von Schauspielern aufgeführt, die kaum selbst werden gesungen haben; des weiteren gab es einige Sänger(innen), denen man verschiedene Nebenrollen übertrug – eine Dienerin etwa, der angeschafft wird, eine Arie zu singen.

Mit *The Married Beau; or, the Curious Impertinent* (»Der verheiratete Geck oder: der vorwitzige Frechdachs«) verfasste John Crowne eine liebenswerte Komödie von einiger Pikanterie. Die Handlung ist ziemlich simpel: Mr. and Mrs. Lovely sind frisch vermählt. Mr. Lovely traut seiner Gemahlin nicht recht und will ihre Treue testen. Also bittet er seinen Freund Polidor, sie zu verführen. Dieser spielt mit – und hat Erfolg, was die junge Frau im fünften Akt äußerst reumütig eingesteht. Crowne, dessen eigene Tugendhaftigkeit jüngst von seinen Kritikern in Zweifel gezogen worden war, schrieb im Vorwort des Stückes ein recht mutiges Plädoyer: Mrs. Lovely wird zwar »von der Versuchung besiegt« und »zur Unsitte verführt«, doch sie »findet zurück und bekennt ihre Sünde«.

Henry Purcell hat zu dem Schauspiel das Lied *See where repenting Celia lyes* (»Schaut, wo bußfertig Celia liegt«) für Mrs. Lovelys Zofe sowie mehrere Begleitmusiken geschrieben, die schließlich nach dem Tode des Komponisten veröffentlicht wurden. Der Liedtext könnte sowohl ernsthaft als auch parodistisch gemeint sein, Purcell aber komponierte dazu eine äußerst melancholische, ergreifende Musik, die reich an klagenden Tönen und seufzenden Melismen ist.

Von John Dryden stammt das 1680 uraufgeführte Schauspiel *The Spanish Friar; or, The Double Discovery* (»Der spanische Mönch, oder: die zwiefache Entdeckung«).

Aradia Ensemble

One of the most exciting new groups to emerge in the early music world, the Toronto-based Aradia Ensemble specialises in presenting an eclectic blend of orchestral, operatic and chamber music played on original instruments. The group records for Naxos and has made more than 30 recordings. They have made two music videos, one film soundtrack, have collaborated with Isadora Duncan and Baroque dancers, have co-produced opera and worked with Balinese Gamelan. While focusing heavily on the repertoire of seventeenth-century France and England, Aradia also performs works by the Italian and German masters of the baroque, as well as contemporary pieces commissioned by the group. In July 2000 Aradia was the featured ensemble in residence at the New Zealand Chamber Music Festival and in July 2003 performed at Musica nel Chiostro in Tuscany. According to Robert Graves, Aradia was the daughter of Apollo's twin sisters. She was sent by the gods to teach mankind to order the music of the natural world into song.

Violin 1

Kevin Mallon

Concert-master and Director

Paul Zevenhuizen

Valerie Gordon

Violin 2

Elyssa Lefurgey-Smith

Liz Johnston

Rezan Onen-Lapointe

Viola

Pemi Paull

Cello

Katie Rietman

Harpsichord

Paul Jenkins

Oboe

Joel Verkaik

Recorders

Alison Melville

Percussion

Edward Reifel

Singers

Johane Ansell *Soprano*

Jason Nedecky *Baritone*



Photo: Helen Tansey

Jason Nedecky

Baritone Jason Nedecky sings regularly in recital in Canada and abroad. He has performed on the operatic stage with the Canadian Opera Company, and Opera Atelier, and appears in the critically-acclaimed Opera Atelier video recording of Lully's *Persée*. He can also be heard with the Aradia Ensemble on the Naxos label in Handel's *Israel in Egypt* [8.570966-67], in Samuel Arnold's opera *Polly* [8.660241], and in the role of Corrado in Vivaldi's *Griselda* [8.660211-13]. Jason Nedecky studied at the University of Toronto, in Baden bei Wien, Austria, in Aldeburgh, England, at L'Académie Musicale de Villecroze in Provence, France, at the Banff Centre, Canada, and as a member of the Young Artist Program of the National Arts Centre in Ottawa. He also works extensively as a language coach for singers.



Photo: Gerard Collett

Johane Ansell

Soprano Johane Ansell began her studies as a violinist in Moose Jaw, Saskatchewan. She holds a performance diploma from the Glenn Gould School, a bachelor's degree from the University of Saskatchewan and a master's degree in vocal performance from the University of Toronto. In Toronto she was a member of the Aradia Ensemble and a Sidgwick Scholar with the Orpheus Choir. She is a graduate of Opera Studio Nederland in Amsterdam and has since performed in operas at the Wexford Festival, Opera Holland Park, Dorset Opera, Lyric Opera Ireland, Nederlandse Reisopera, Opera Lyra Ottawa, and Saskatoon Opera. 2015 marked her commercial recording debut as the soprano soloist in the world premiere of Paul Spicer's *Unfinished Remembering*.



Kevin Mallon

The Irish conductor Kevin Mallon studied composition, conducting (with J. E. Gardiner) and singing, and specialized in baroque violin. He became concert-master of Le Concert Spirituel and Les Arts Florissants in Paris and led and directed The Irish Baroque Orchestra before moving to Canada to take up posts with Tafelmusik Baroque Orchestra and the University of Toronto. In 1999 he founded the Aradia Ensemble, with whom he has toured widely and has made over 50 recordings for Naxos. With Toronto's Opera in Concert he has conducted ten baroque operas. From 2004-2009, he was Artistic Director of Opera 2005. In 2009 Kevin Mallon undertook an engagement with the Odessa Opera, conducting in Odessa, then on tour in Europe. In 2010 Mallon was appointed Music Director of Thirteen Strings Chamber Orchestra in Ottawa. He was appointed Music Director of Orchestra Toronto in 2013 and Interim Artistic Director of Opera Lyra, Ottawa in 2014. Kevin Mallon fulfils a wide range of guest conducting engagements, is an Irish fiddler as well as a composer, most recently writing music for the TV series *Camelot*.

Photo: Emily Lockhart