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Henry Purcell's

The Fairy-Queen

The



An Opera in Five Acts

Based on Shakespeare's *A Midsummer Night's Dream*

Semi-staged Concert Performance with Chamber Orchestra

Linda Blanchard, Conductor - Sean Fleming, Accompanist

Saturday, May 3, 7:00 p.m.

Sunday, May 4, 3:00 p.m.

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2013-2014 Season

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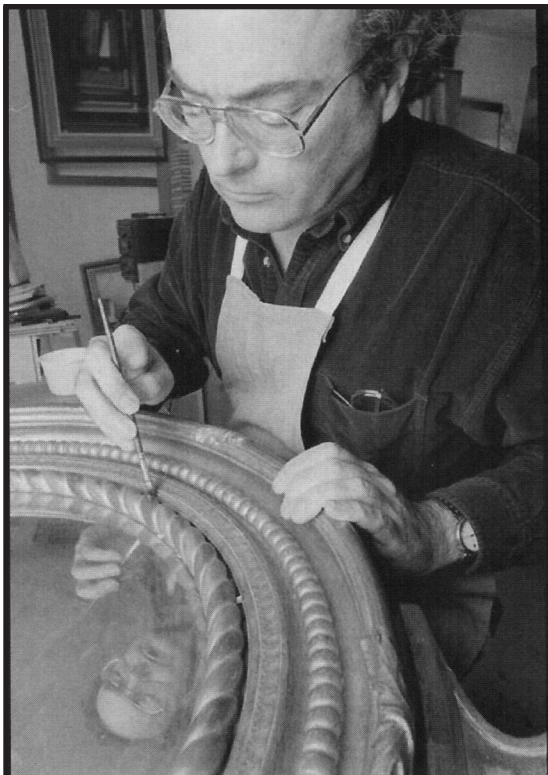
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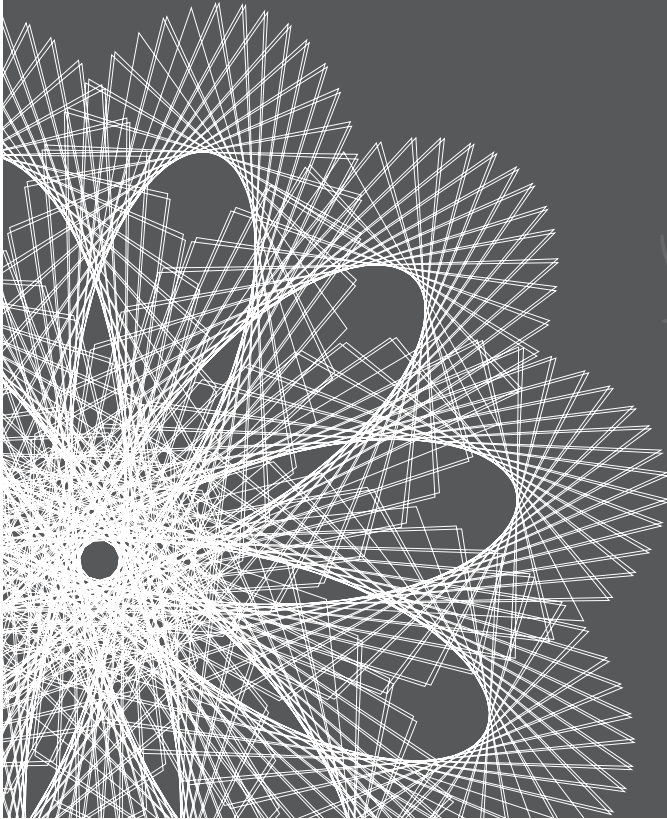
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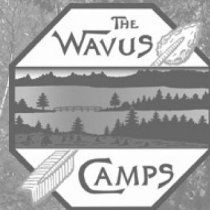
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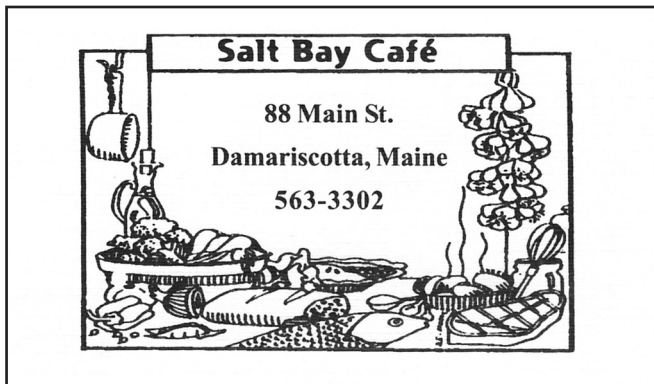




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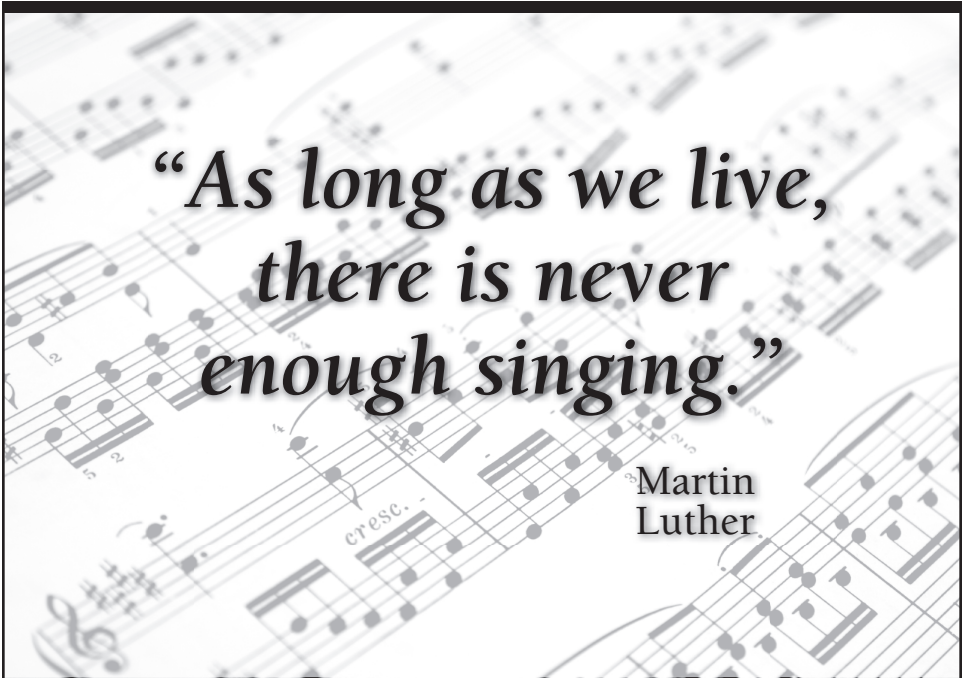
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The Fairy-Queen

Semi-Staged Concert Performance of the Operetta by
Henry Purcell (1659-1695)

ACT I

Overture

Come, Let Us Leave the Town

Scene of the Drunken Poet

First Act Tune: Jig

Mary Benner and Stephen White, TOWNSPEOPLE

John David Adams, POET

Nina Tilander and Abbey Hutchins, FAIRIES

ACT II

Come All Ye Songsters of the Sky

Timothy Neill Johnson, tenor

Prelude

May the God of Wit Inspire

John Cleary, Del Merritt, and Andrew Sherrill, trio

Echo

Now Join Your Warbling Voices All

Sing While We Trip It - Ru Monsell, soprano

Hush, no more - John David Adams, SLEEP

Second Act Tune: Air

ACT III

If Love's a Sweet Passion – Nina Tilander, NYMPH

Dance of the Fairies

Dialogue Between Corydon and Mopsa

John David Adams, CORYDON

Timothy Neill Johnson, MOPSA

When I Have Often Heard - Nina Tilander, NYMPH

A Thousand, Thousand Ways - Jazmin DeRice, mezzo-soprano

Third Act Tune: Hornpipe

INTERMISSION

ACT IV

Symphony

Now the Night Is Chased Away

Abbey Hutchins, ATTENDANT

Entry of Phoebus

When a Cruel Long Winter and Hail! Great Parent of Us All

Timothy Neill Johnson, PHOEBUS

Thus the Ever Grateful Spring

Here's the Summer

See My Many Colour'd Fields

Next Winter Comes Slowly and Hail! Great Parent

Abbey Hutchins, SPRING

Jazmin DeRice, SUMMER

Timothy Neill Johnson, AUTUMN

John David Adams, WINTER

Fourth Act Tune: Air

ACT V

Prelude

Epithalamion: Thrice Happy Lovers - Nina Tilander, JUNO

The Plaint: O Let Me Weep - Abbey Hutchins, Soprano

Thus Happy and Free - Jazmin DeRice, WOMAN

Hark! Now the Echoing Air - Nina Tilander, 1st WOMAN

Sure the Dull God of Marriage

Nina Tilander, 1st WOMAN

Abbey Hutchins, 2nd WOMAN

Prelude

See, See, I Obey

Turn Then Thine Eyes

My Torch, Indeed

John David Adams, HYMEN

Abbey Hutchins and Nina Tilander, WOMEN

They Shall Be As Happy As They're Fair

Chaconne

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Violin II: Kathryn Pillsbury

Viola: Linda Theriault

Cello: Richard Francis

Double Bass: James Adams

Flutes: Nan White, Linda Brunner

Oboes: Kookie McNerney, Kristen Fox

Trumpets: Alan Kaschub, Michelle Kingston

Kettledrums: Quinn Gormley

Harpsichord: Sean Fleming

ACTORS

Queen Titania: Natasha Salvo

Boy: Tristan Hearth

King Oberon: Don Carrigan

Demetrius: Gabriel Ferrero

Helena

Lysander: Michael Benner

Hermia

Bottom: Don Carrigan

LIBRETTO

ACT I

Fairies:

Come, come, come, let us leave the Town

And in some lonely place,

Where Crowds and Noise were never known,

Resolve to spend our days.

In pleasant Shades upon the Grass

At Night our selves we'll lay;

Our Days in harmless Sport shall pass,

Thus Time shall slide away.

Drunken Poet:

Fill up the Bowl, then, &c.

1st Fairy, Chorus :

Trip it, trip it in a Ring;

Around this Mortal Dance, and Sing.

Poet:

Enough, enough,
We must play at Blind Man's Buff.
Turn me round, and stand away,
I'll catch whom I may.

1st Fairy, Chorus:

About him go, so, so, so,
Pinch the Wretch, from Top to Toe;
Pinch him forty, forty times,
Pinch till he confess his Crimes.

Poet:

Hold you damn'd tormenting Punk,
I do confess ?

Both Fairies:

What, what, &c.

Poet:

I'm Drunk, as I live Boys, Drunk.

Both Fairies:

What art thou, speak?

Poet:

If you will know it,
I am a scurvy Poet.

Chorus:

Pinch him, pinch him for his Crimes,
His Nonsense, and his Dogrel Rhymes.

Poet:

Hold! Oh! Oh! Oh!

Both Fairies:

Confess more, more.

Poet:

I confess, I'm very poor.
Nay prithe do not pinch me so,
Good dear Devil, let me go;
And as I hope to wear the Bays,
I'll write a Sonnet in thy Praise.

Chorus:

Drive 'em hence, away, away
Let 'em sleep till break of Day.

ACT II

Fairy:

Come all ye Songsters of the Sky,
Wake, and Assemble in this Wood;
But no ill-boding Bird be nigh,
None but the Harmless and the Good.

Trio:

May the God of Wit inspire,
The Sacred Nine to bear a part;
And the Blessed Heavenly Quire,
Shew the utmost of their Art.
While Echo shall in sounds remote,
Repeat each Note,
Each Note, each Note.

Chorus:

Now join your Warbling Voices all.

Fairy and Chorus:

Sing while we trip it on the Green;
But no ill Vapours rise or fall,
Nothing offend our Fairy Queen.

Sleep:

Hush, no more, be silent all,
Sweet Repose has clos'd her Eyes.
Soft as feather'd Snow does fall!
Softly, softly, steal from hence.
No noise disturb her sleeping sense.

ACT III

Nymph:

If Love's a Sweet Passion, why does it torment?
If a Bitter, oh tell me whence comes my content?
Since I suffer with pleasure, why should I complain,
Or grieve at my Fate, when I know 'tis in vain?
Yet so pleasing the Pain, so soft is the Dart,
That at once it both wounds me, and tickles my Heart.

Chorus:

I press her Hand gently, look Languishing down,
And by Passionate Silence I make my Love known.
But oh! I'm Blest when so kind she does prove,
By some willing mistake to discover her Love.
When in striving to hide, she reveals all her Flame,
And our Eyes tell each other, what neither dares Name.

Corydon:

Now the Maids and the Men are making of Hay,
We h've left the dull Fools, and are stolen away.
Then Mopsa no more
Be Coy as before,
But let us merrily Play,
And kiss the sweet time away.

Mopsa:

Why, how now, Sir Clown, what makes you so bold?
I'd have ye to know I'm not made of that mold.
I tell you again,
Maids must never Kiss no Men.
No, no: no Kissing at all;
I'll not Kiss, till I Kiss you for good and all.

Corydon:

Not Kiss you at all?

Mopsa:

No, no, no Kissing at all!

Corydon:

Why no Kissing at all?

Mopsa:

I'll not Kiss, till I Kiss you for good and all.

Corydon:

Should you give me a score,
'Twould not lessen your store,
Then bid me cheerfully, cheerfully Kiss,
And take, and take, my fill of your Bliss.

Mopsa:

I'll not trust you so far, I know you too well;
Should I give you an inch, you'd soon take an Ell.
The Lordlike you Rule,

And laugh as the Fool,
No, no, &c.

Corydon:
So small a Request,
You must not, you cannot, you shall not deny,
Nor will I admit of another Reply.

Mopsa:
Nay, what do you mean?
O fie, fie, fie!

A Nymph:
When I have often heard young Maids complaining,
That when Men promise most they most deceive,
Then I thought none of them worthy of my gaining;
And what they Swore, resolv'd ne'er to believe.
But when so humbly he made his Addresses,
With Looks so soft, and with Language so kind,
I thought it Sin to refuse his Caresses;
Nature o'ercame, and I soon chang'd my Mind.
Should he employ all his wit in deceiving,
Stretch his Invention, and artfully feign;
I find such Charms, such true Joy in believing,
I'll have the Pleasure, let him have the Pain.
If he proves Perjur'd, I shall not be Cheated,
He may deceive himself, but never me;
'Tis what I look for, and shan't be defeated,
For I'll be as false and inconstant as he.

Nymph, Chorus:
A Thousand Thousand ways we'll find
To Entertain the Hours;
No Two shall e'er be known so kind,
No Life so Blest as ours.

ACT IV

One of the Attendants:
Now the Night is chased away,
All salute the rising Sun;
'Tis that happy, happy Day,
The Birth-Day of King Oberon.

Phoebus:
When a Cruel long Winter has frozen the Earth,

And Nature Imprison'd seeks in vain to be free;
I dart forth my Beams, to give all things a Birth,
Making Spring for the Plants, every Flower, and each Tree.
'Tis I who give Life, Warmth, and Vigour to all,
Even Love who rules all things in Earth, Air, and Sea;
Would languish, and fade, and to nothing would fall,
The World to its Chaos would return, but for me.

Chorus:

Hail! Great Parent of us all,
Light and Comfort of the Earth;
Before your Shrine the Seasons fall,
Thou who givest all Nature Birth.

Spring:

Thus the ever Grateful Spring,
Does her yearly Tribute bring;
All your Sweets before him lay,
Then round his Altar, Sing and Play.

Summer:

Here's the Summer, Sprightly, Gay,
Smiling, Wanton, Fresh and Fair;
Adorn'd with all the Flowers of May,
Whose various Sweets perfume the Air.

Autumn:

See my many Colour'd Fields
And loaded Trees my Will obey;
All the Fruit that Autumn yields,
I offer to the God of Day.

Winter:

Now Winter comes Slowly, Pale, Meager, and Old,
First trembling with Age, and then quiv'ring with Cold;
Benumb'd with hard Frosts, and with Snow covered o'er,
Prays the Sun to Restore him, and Sings as before.

ACT V

Juno:

Thrice happy Lovers, may you be
For ever, ever free,
From that tormenting Devil, Jealousie.
From all that anxious Care and Strife,
That attends a married Life;

Be to one another true,
Kind to her as she to you,
And since the errors of this Night are past,
May he be ever Constant, she for ever Chast.

Solo:

O let me weep, for ever weep,
My Eyes no more shall welcome Sleep;
I'll hide me from the sight of Day,
And sigh, and sigh my Soul away.
He's gone, he's gone, his loss deplore;
And I shall never see him more.

Woman:

Thus Happy and Free,
Thus treated are we
With nature's chiefest Delights.
We never cloy,
But renew our Joy,
And one Bliss another Invites.

Chorus:

Thus wildly we live,
Thus freely we give,
What Heaven as freely bestows.
We were not made
For Labour and Trade,
Which Fools on each other impose.

2nd Woman:

Hark now the Echoing Air a Triumph Sings,
And all around pleas'd Cupids clap their Wings.

Chorus:

Hark! Hark!

2nd Woman:

Sure the dull God of Marriage does not hear;

Both:

We'll rouse him with a Charm, Hymen appear!

Chorus:

Hymen appear!

Both:

Our Queen of Night commands thee not to stay, Appear!

Hymen:

See, see, I obey.

My torch has long been out, I hate

On loose dissembled Vows to wait,

Where hardly Love out-lives the Wedding-Night,

False Flames, Love's Meteors, yield my Torch no Light.

Both Women:

Turn then thine Eyes upon those Glories there,

And catching Flames will on thy Torch appear.

Hymen:

My Torch, indeed, will from such Brightness shine:

Love ne'er had yet such Altars, so divine.

Chorus:

They shall be as happy as they're fair;

Love shall fill all the Places of Care:

And every time the Sun shall display his Rising Light,

It shall be to them a new Wedding-Day;

And when he sets, a new Nuptial-Night.

Henry Purcell's *The Fairy-Queen* (1692)

Theatre goers today flock to productions of Shakespeare's *A Midsummer Night's Dream* (1594-1595), a play of high and low society, magic, and love. But in the seventeenth century, the play was in eclipse, driven off the stage by changing tastes, civil war, and closed theatres. When elements of the play were performed, they often appropriated the low humor of the mechanicals and little else. When Thomas Betterton and Henry Purcell created their spectacular operatic entertainment entitled *The Fairy Queen*, they chose to use parts of Shakespeare's play as a framework for song and extravagant stage effects. The only two licensed acting companies in London had recently merged, making it possible to take advantage of every imaginable trick available.

The hilarious opening number, the Drunken Poet, owes little to Shakespeare, save the pesky teasing of the fairies, who in Shakespeare's *Dream* play pranks as instructed by Oberon and Titania, the king and queen of the fairies. Instead it draws its inspiration from the lively tradition of satire in the age of the Restoration, which often featured attacks by one poet on a comrade for bad taste, bad verse and general misbehavior. Act 2 features the fairies attending to their queen, Titania, singing, encouraging witty exchanges, and then lulling her to sleep; this is a scene drawn from *Dream*. Act 3 presents

an allusion to the mismatched lovers in *Dream*: Lysander, Hermia, Demetrius and Helena, as the soprano sings of the torments of love.

But the effect of *The Fairy Queen* was less literary than spectacular, as the stage direction following the lover's lament indicates: "While the symphony is being played the two swans come closer, swimming through the arches, and approach the bank. They are about to come alongside when they turn toward the fairies and dance with them. At this moment the bridge vanishes and the arched bushes stand upright. Four wild men enter and frighten the fairies away. They, too, execute a dance before running off." Some fun! The spectacular stage effects were extravagant and complex, presenting mobile stage constructions, special effects, elaborate costuming, and more. A modern equivalent might be a half-time show at a super bowl, in which no expense is spared and visual surprises abound.

The courtship song of Mopsa and Coridan in Act III is standard comedy, presenting yokels making love. Here it is likely that the British penchant for cross-dressing would add some silliness. Of course, in many of Shakespeare's comedies, rustics behave comically, but in *Dream*, the most important instance is the courtship by Titania of Bottom the Weaver while the latter has had his head transformed into that of an ass. Inspired by the example of Mopsa and Coridon, Queen Titania and Bottom as ass retire to a lovers' nest off stage.

With stage directions calling for fountains of water to cascade about, over and through the greenery and statuary, the music and text in Act IV celebrate the birthday of King Oberon. Crucially, the birthday is actually that of King William, who with his wife Mary were also celebrating their 15th wedding anniversary. So Purcell and Betterton did what all good musicians and poets do: they compliment the royals fulsomely. The Sun appears and is praised for managing the seasons so well; once again, the music and stagecraft focus on King William, who, like his famous French counterpart (Louis XIV) was understood to be a version of the all-powerful sun. Act V is a prolonged marriage song, or epithalamion, in honor of William and Mary. When Chinese women appear on stage, it may be a way of alluding to Queen Mary's extensive collection of Chinese porcelain. Of course, the final act of Shakespeare's *Dream* also contains and celebrates marriages, so the two, opera and play, unite in theme at their conclusions.

— John Ward

St. Cecilia Chamber Choir - 2014

Director

Linda Blanchard

Accompanist

Sean Fleming

Sopranos

Cally Aldrich
Jacqueline Belknap
Cayleigh Hearsh*
Ru Monsell
Sabrina Turner
Nicole Vess*

Altos

Mary Benner
Cheryl Dilts
Sidney Harvey
Nadine Raley
Arden Thompson

Tenors

Richard Bates
Mal Briggs
John Cleary
Del Merritt
George Shaw
John Ward
Steve Ward
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*Student Member

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To **support Maine composers** through the commissioning of new music.

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Linda Blanchard
Sean Fleming

Music Director **Linda Blanchard** earned her MA in Choral Conducting from University of Michigan School of Music, Ann Arbor, and her BA in Music from Bowdoin College. She is recipient of the Susan Winchell Burnett Music Prize, the Abraham Goldberg Prize for theatrical directing and the St. Botolph Emerging Artist Award. She studied orchestral conducting with Gustav Meier and Zae Munn, and choral conducting with Theodore Morrison, Jerry Blackstone, and Robert Greenlee. Ms. Blanchard is founding director of St. Cecilia Chamber Choir, directs the Sheepscot Valley Chorus and is Director of Choirs at St. Andrew's Episcopal Church, Newcastle. She has worked as a festival adjudicator and clinician, directed the Bowdoin College Chamber



Choir, University of Michigan Residential College Choirs and Orpheus Singers, worked in Maine and Michigan as a church organist and choir director, taught junior high and high school chorus in Maine, taught voice at Bowdoin College, and worked extensively as a musical theater director.

Sean Fleming performs regularly with the Bowdoin Chorus, Coastal Chorale, Down East Singers, Lincoln Academy Lincolnaires, Lincoln Festival Chorus, Maine Friends of Music, Midcoast Community Chorus, St. Cecilia Chamber Choir, Sheepscot Valley Chorus, and Tapestry Singers. He is also the music director for the Hearts Ever Young Chorus, and he regularly accompanies many high school and junior high festivals. He has worked with Ann Arbor Camerata, Bowdoin Chamber Choir, Bowdoin Summer Music Festival Chorus, Colby College Chorale, Maine Pro Musica, Oratorio Chorale, Renaissance Voices, University of Michigan Gilbert and Sullivan Society, University of Southern Maine Chorale, University of Southern Maine Chamber Singers, and Vox Nova Chamber Choir.

Sean has directed or accompanied over sixty-five musical theater productions nationwide. Most recently he was the music director for "Fiddler on the Roof", "Godspell", and "Sunday in the Park with George" with Heartwood Regional Theater Company, and "Shrek", "Aida", and "Little Shop of Horrors" at The Waldo Theater.

An organ recitalist who has performed throughout the United States, Sean studied organ and piano with Ray Cornils, John Doney, Michael Lindsey, and Gerald McGee. For the past nineteen years he has served as organist at St. Andrew's Episcopal Church in Newcastle.

He was the recipient of a 2009 St. Botolph Club Foundation grant award for achievements in music.

Nina M. Tilander



Ms. Tilander is an oratorio and recital soloist who has also performed with opera and theater companies in Massachusetts and Maine including PORT, Surry Opera, Heartwood, and Lakewood. She has served as a guest artist with the Oratorio and Androscoggin Chorales as well as the Maine Gilbert & Sullivan “qwerty” productions. Last spring she performed the *Brahms Requiem* with the St. Cecilia Chamber Choir and the Sheepscot Chorus and most recently she performed the Saint-Saëns *Christmas Oratorio* with the Sheepscot Chorus.

While living in Seattle, she soloed several seasons at the Northwest Mahler Festival under the baton of Geoffrey Simon, two seasons with the “Mostly Nordic” series, and was invited to perform at the Swedish-American Heritage Society’s 30th international celebration. Other performances include the Sherman Clay Series and principal roles in a number of Gilbert & Sullivan productions. She has won vocal competitions on both coasts and coached with opera and Broadway artist Nancy Hermiston, vocal pedagogue Richard Miller, and British Wagnerian soprano Jane Eaglen. She currently studies with Charles Peterson of Seattle.

Abbey Hutchins



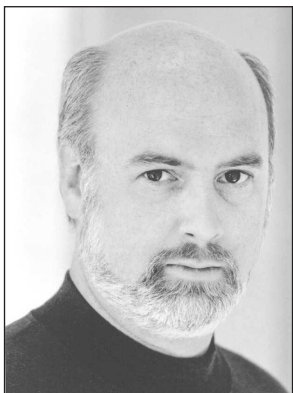
Abbey Hutchins, a senior at Lincoln Academy, has always had a love of singing. She has performed in several solo recitals in the community. Though a devoted musical theater performer in Heartwood productions at Lincoln Academy, Abbey has recently been drawn to classical singing. She has placed in the National Association of Teachers of Singing (NATS) competition for three years. This past summer, she was accepted to and attended the Washington National Opera Institute at American University where she placed as a finalist in the Schmidt Youth Vocal Competition. Abbey looks forward to opportunities to perform in the future.

Jazmin DeRice



Jazmin DeRice is a native Mainer currently residing in NYC. Recently, Ms. DeRice has performed with Mannes opera in their production of Rossini’s *Il Viaggio a Reims* as “Modestina” and with USM opera as “Prince Orlofsky” in *Die Fledermaus*. She has received awards including 1st place NATS and the Lillian Nordica Day Concert Award. Currently, Ms. DeRice is studying at Mannes Conservatory of Music in pursuit of an artist diploma.

Timothy Neill Johnson



Timothy Neill Johnson, began his musical career in his native Southern California., earning a Bachelor of Music degree from California State University of Los Angeles. He extended his studies at the Conservatory of Music in Antwerp, Belgium, focusing on early music and Art Song. As a specialist in concert and chamber music, he has sung as a soloist both here and abroad, singing with such groups as the Roger Wagner Chorale, La Petite Band, Portland Symphony, Vermont Symphony, Collegium Vocale, Boston Cecilia, Los Angeles Baroque, Apollo's Fire, All Saint's Episcopal of Beverly Hills, and the Boston Early Music Festival Fringe Concert Series. His repertoire includes

the works of J. S. Bach, Handel, Mozart, Haydn, Schubert, Schumann, Vaughan Williams and Britten. As a tenor with the delicate qualities of early music, blended with the pathos of a singer of German Lieder and French Chanson, Mr. Johnson continually searches the deep beauties and expression in music. He is also a member of the duo, "Music's Quill", with lutenist Timothy Burris—a duo specializing in English Ayres and French Air de Cours. They released in two parts, "The Songs of Philip Rosseter, Part 1 and 2". This is the first full recording of Rosseter's songs.

He currently lives in Maine, teaching at Bowdoin College and in the jazz department of the University of Maine at Augusta and most recently the Portland Conservatory of Music.

John David Adams



John David Adams is an acclaimed concert soloist and recitalist, with repertoire ranging from cantatas and oratorios of Bach and Handel to world-premier compositions. He studied voice and opera at Hart School of Music and the San Francisco Conservatory of Music, establishing his professional music career in California before returning to New England where he enjoys a busy schedule of performing engagements. His concert credits include appearances with the San Francisco Symphony, Berkeley Symphony, Berkeley Lyric Opera Orchestra, Marin Chamber Orchestra, North Shore Philharmonic, Arlington Philharmonic,

Maine Music Society, Midcoast Symphony, Maine Pro Musica, Oratorio Chorale, Masterworks Chorale, White Mountain Bach Festival, Blue Hill Bach, and Portland Early Music Festival, among others. He is equally praised for portrayals in diverse opera and stage roles, from *Così fan tutte* to *Sweeney Todd*, in productions by Opera Boston, Granite State Opera, PORTopera, San Francisco Lyric Opera, Berkeley Opera, Apollo Opera, and New England Light Opera, to name a few.

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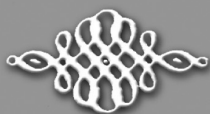
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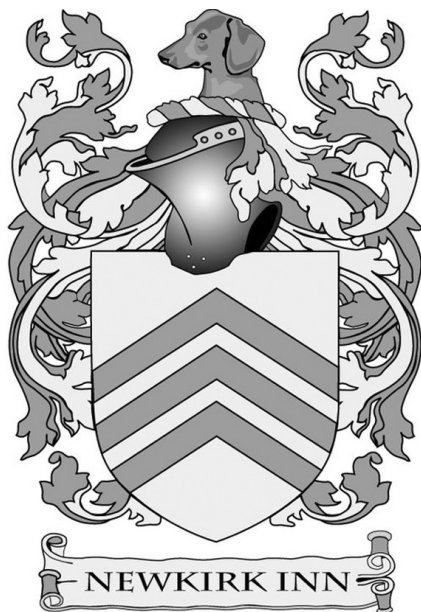
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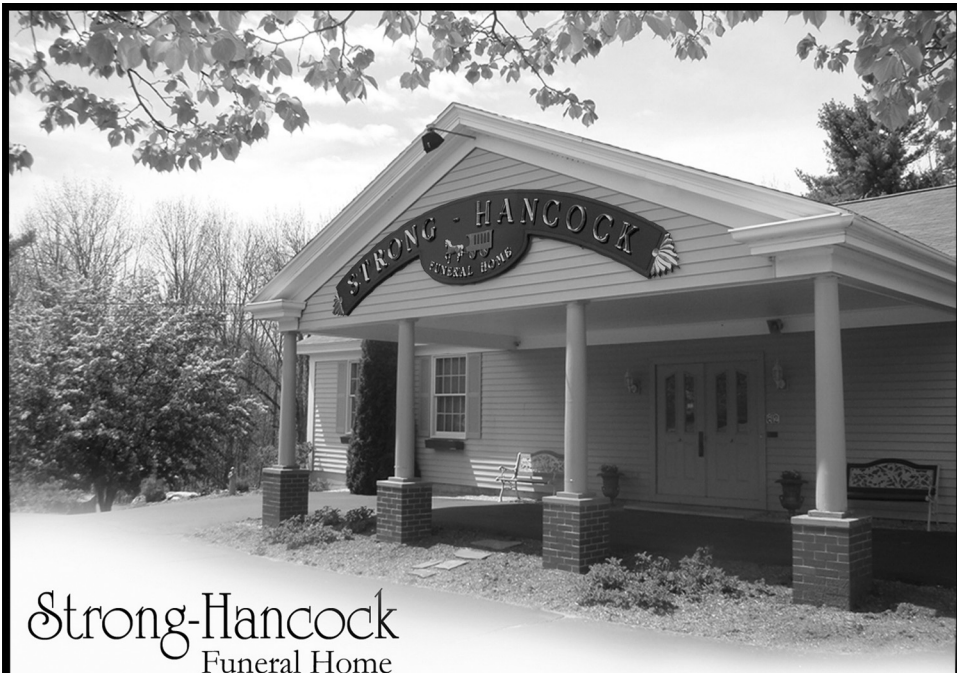
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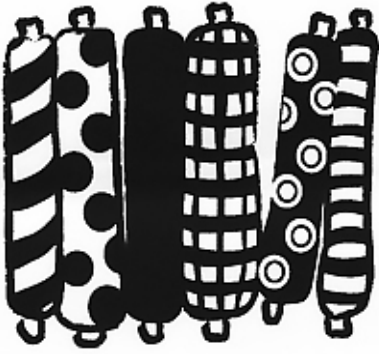
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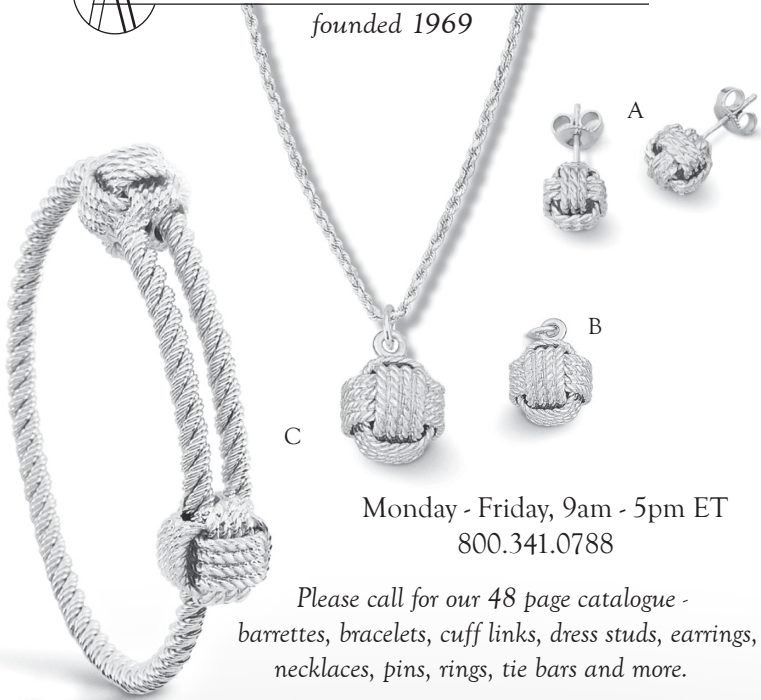
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