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Capriole: Music and Dance at the time of William III and Mary II

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Capriole
Music and Dance at the time of
William III & Mary II

Wednesday, May 2, 1990
North Court Recital Hall
8:15 p.m.

Department of Music
University of Richmond, Virginia 23173 • (804) 289-8277
Capriole
Music and Dance at the time of
William III & Mary II

Wednesday, May 2, 1990
North Court Recital Hall
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William III and Mary II

Songs from *Amphion Anglicus*  
Employed all the day still in public affairs  
Of all the torments with which our lives are curst  
Horace to his lute

Tombeau de Du Faux  
Allemande  
Courante  
Sarabande  
Gavotte

La Bourgogne, choreography published in 1700  
Courante/Bourree/ Sarabande/Passepied

Le Tableau de l’Operation de la Taille  
(Operation to remove a gall stone)

Chi dira che nel veleno

*Intermission*

Keyboard Transcriptions from Operas by Lully  
Air d’Apollon du Triomphe de l’Amour  
Chaconne de Phaeton  
Les Songes Agreeables d’Atys

Songs from *Orpheus Britannicus* & other collections  
Cupid, the slyest rogue alive  
Fly swift ye hours  
When first Amintas sued for a kiss  
Love thou canst hear  
Bess of Bedlam

Songs from the Theater  
Hark my Damilcar from *Tyrannick Love*  
If love’s a sweet passion from *Fairy Queen*
In May, 1690 William III unwittingly set the stage for London to become the liveliest musical center in all of Europe when he fired many of the talented musicians previously employed by the court. Five months later he granted a royal patent to present the first series of public concerts ever produced. They were enthusiastically supported by the well-bred English who were highly trained musical amateurs.

It was for such concerts that John Blow’s and Henry Purcell’s songs were written. Most were published in collections of works by various composers so that amateurs could sing them at home as well. Purcell’s songs were published in such collections until after his death when Henry Playford published a posthumous collection entitled *Orpheus Britannicus*. It was so popular that John Blow followed suite and published a collection of his finest songs in 1702, entitled *Amphion Anglicus*. From 1690 to his death in 1695 Purcell turned increasingly to the stage for employment, writing incidental music to be inserted in stage productions such as *Tyrannic Love*.

The English were very familiar with music of both French and Italian composers. French music had been particularly popular at the beginning of the Restoration since Princes Charles & James had spent their exile at the French court. Marin Marais was widely recognized as one of the finest composers for the viola da gamba which was a very popular instrument in England. In addition, King Louis XIV made a point of showing off the strength of his nation by exporting dazzling productions of opera-ballets by Jean Baptiste Lully. Lully’s music was very popular in London and Purcell modelled several scenes in *King Arthur* (1691) on those of Lully’s *Isis*. The keyboard transcriptions by Jean Henri D’Anglebert, published in 1689, were a popular way to enjoy this grandiose music at home. D’Anglebert’s music has been described by Willi Apel in *Masters of the Keyboard* (Cambridge, 1947) as “the highest development of French Harpsichord music, even more so than Francois Couperin who is usually considered the most outstanding of the clavecinists.” Lully’s *Le Triomphe de l’Amour* has the distinction of being the first ballet in which professional female dancers were allowed to dance on stage.

Other significant imports of French culture were the complex court dances which were published yearly beginning in 1700. Raoul-Augur Feuillet (1659-1710) devised a system of transcribing choreography where a track records the path of the dancers and a system of symbols notates the steps. Each year a well-bred French courtier was expected to learn three or four new dances of the season. At court balls, these dances were performed one couple at a time in order of precedence, beginning with the King himself who was an excellent dancer. Such a dance is *La Bourgogne*, comprised of four short dances which melt into one another: only twelve measures of the Courante; sixteen of the Bourree and Sarabande, and thirty two of the Passepied. The steps in these court dances emphasize the first beat of each measure by rising on pointed toes. The arms stylize the natural motion of opposition when walking. (continued on next page)
Program Notes, cont.

As the century finished, Italian music became increasingly more popular than that of the French. Alessandro Stradella was one of the most admired Italians, along with Carissimi, Monteverdi and Steffani. Purcell copied string trios by Stradella, and there are many copies today in English libraries of Stradella’s manuscripts which were copied by gentlemen amateurs with their neat English penmanship.

The ability to give concerts without needing royal patronage attracted many foreign musicians to London. Such was Du Pre D’Angleterre who was in London at the time of the death of a French colleague named Du Faux and wrote the Tombeau in honor of him. Twenty years later this thriving musical environment originally set in motion by William is what attracted George Frederic Handel to make his home in London.

Notes & translation by Gayle Johnson

Chi dira che nel veleno
Chi dira che nel veleno
l’empio Amor tinga il suo dardo?
Con lo strale che porto in seno
provero ch’egli e bugiardo.
Se la ferita m’e’ si gradita
per traffigermi il cor,
quel dio ch’a l’ale, quel dio volante,
in torrente di miel bagno lo strale.

“Ma che pro se a far guerra al mio core
cinta d’angui una furia s’armo
che con sempre di giaccio e ardore
nel mio petto un inferno desto.

Di cieco genitore occhiuta prole
che travede ad ogn’or bench’Argo sia.
L’ardita Gelosia fa ch’io segni
le macchie in faccia al sole.”

“Alessandro Stradella
Who will say that wicked Cupid
inges his arrow with poisin?
With the arrow that I carry in my
breast I will prove that he is lying.
If the wound which pierces my heart
is so pleasing to me,
this god with wings, this flying god,
I wash the arrow in a stream of honey.

But what good is it if, to make war on
my heart, a fury would arm itself with a
wall of serpents so that there is always
a lively hell of ice & ardor within me.

From blind parents come watchful
offsprings that would perceive dimly
even if they were Argus with 100 eyes.
Ardent Jealousy makes me mark
blemishes on the face of the sun.”

“Possessor si fortunato sopra i regni
del mio affetto in cosi felice stato
qual timor t’ingombra il peno?
Di che temer si puo.”
“L’alma stessa nol sa questo, no”
“La mia fe. di che?”
“di tua belta,si,si,si.
Perdonami o bella purtroppo e cosi.”
“E tu m’ami?”
“Io t’adoro.”
“Tu m’ami?”
“Io per te moro .”
“Esser non puo. No, che non m’ami, no.
Contro me tuo pensier cotanto ardir.”
“Perdonami, o Bella pur troppo e cosi.”

“Owner so fortunate of the kingdom
of my affections, so happy in this,
what fear encumbers you with pain?
What makes you afraid?”
“The soul knows nothing of this.”
“My constancy?”
“No, your beauty.
Pardon me, beautiful one, alas it is so.”
“Do you love me?”
“I adore you.”
“Do you love me?”
“I’d die for you”.
“It cannot be. No,you don’t love me,
Your presume too much towards me
Pardon me, unfortunately it is so.”
"Per ancidere Amor queste son l'armi:
D'ingiusto timore lo strale possente
in petto innocente fa stragge d'Amore
Tu ch'oltraggi mia fe vanti d'amarmi.
No, che non m'ami, no."
"Si, che t'adoro.
Perdonami, o bella, pur troppo e così."

"Il gel di Gelosia spegne l'ardore"
"Il gel di Gelosia desta l'ardore"
"Chi sospetta in Amore ancide Amore."
"Chi sospetta in Amore rinova Amore."

"Ma di che far poss'io se un gelido pensier
che l'alma ingombara
per far guerra al mio cor
fa corpo un ombra?
E chi sia che non tema Bella
ove il Cielo uni bellezze tante?"

"Se Geloso sei tu, sei poco amante."
"Se Geloso son io son troppo amante."

"These are the weapons that kill Love:
the powerful arrow of unjust fear
destroys Love in an innocent breast.
You who violate my faith boasts of
loving me. No, you do not love me."
"Yes, I adore you.
Pardon me, unfortunately it is so."

"The ice of Jealousy smothers ardor."
"The ice of Jealousy arouses ardor."
"He who distrusts in Love kills Love."
"He who distrusts in Love renews it."

"What can I do if a forbidden thought burdens my soul
and makes war in my heart
by making a shadow real?
And who would not fear a Mistress
where Heaven joins so much beauty?"

"If you are jealous, you love less."
"When I am jealous, I love too much ."
Next Season's Musical Milestones by

Monteverdi, Lully, Handel and Purcell

Music to Tasso’s epic poem
Gerusalemme Liberata

Explore with Capriole two of the principal stories within Torquato Tasso’s epic poem about the Crusaders fighting to retake Jerusalem. The Christian knight Tancred falls in love with the pagan Clorinda as he watches her drink from a stream and later tragically does not recognize her as the knight he engages in combat to the death. The pagan sorceress Armide is enlisted to lure the finest of the Christian knights, Rinaldo, away from battle. They fall in love but Rinaldo finally answers the call to battle and leaves Armide’s enchanted castle. Soprano Marieke van der Meer, tenor Jeffrey Thomas & bass baritone James Weaver probe the conflict of love vs. duty in Claudio Monteverdi’s dramatic scene, Il Combattimento di Tancredi & Clorinda and scenes from Jean Baptiste Lully’s Armide.

Richmond: Friday, September 28
Norfolk: Monday, October 1
Williamsburg: Tuesday, October 2

Cantatas of George Frederic Handel

Sopranos Claron McFadden, Marieke van der Meer, countertenor Derek Lee Ragin, and bass baritone James Weaver explore the wealth of solo, duo and trio cantatas by this great composer. Written in his youth while he was studying in Italy, these pieces are full of impressive Italianate virtuosity brought to life by these fine singers.

Richmond: Friday, March 1
Norfolk: Monday, March 4
Williamsburg: Tuesday, March 5

Music of Henry Purcell

This concert features music for world-renowned countertenors, Derek Lee Ragin and Steven Rickards, joined by soprano Marieke van der Meer and bass baritone, James Weaver. A Birthday Ode to Queen Mary entitled Love’s Goddess sure was blind and the masque inserted in a production of Timon of Athens are the highlights of this gala event featuring baroque dancers and chamber orchestra.

Richmond: Friday April 26
Norfolk: Monday, April 29
Williamsburg: Tuesday, April 30

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Join Capriole for a gala tea at historic Evelynton Plantation Sunday June 17

Spend a fine Sunday afternoon where the mood and the music are guaranteed to suit the environment. Begin with a boat ride on the James River and imagine yourself among the eighteenth-century guests from a neighboring plantation as you disembark for tea on the manor’s lovely terrace. Then enjoy a concert of elegant French music of Monteclear, Rameau, D'Anglebert and Marais, performed by Marieke van der Meer, soprano; James Weaver, bass baritone; Herb Watson, baroque flute, Tim Burris, theorbo; and Gayle Johnson, harpsichord.

This event marks the inauguration of a new level of giving entitled Compagni, associates or partners ($250–499). In appreciation for their generous support, Compagni will be invited to join Capriole’s members for the leisurely and memorable boat ride. Patroni will be invited to join us for the tea and concert. If you would like to attend but have not yet made a contribution to Capriole this year (since last July), please sign up in the lobby after the concert.