

CHILHAM 363
STOUR MUSIC 1966



BACH'S
BRANDENBURG CONCERTOS Nos. 4 and 5

PURCELL'S
MASQUE IN DIOCLESIAN

Friday 24th June and Saturday 25th June
8.00 p.m.

at

OLANTIGH

By permission of F. W. H. LOUDON, Esq., and the LADY PRUDENCE LOUDON

Programme: two shillings

THE DELLER CONSORT

Mary Thomas	..	..	..	..	..	..	..	..	..	..	Soprano
Sally Le Sage	..	..	..	..	..	..	..	..	..	..	Soprano
Alfred Deller	..	..	..	..	..	..	..	..	..	..	Counter-tenor
Max Worthley	..	..	..	..	..	..	..	..	..	..	Tenor
Philip Todd	..	..	..	..	..	..	..	..	..	..	Tenor
Maurice Bevan	..	..	..	..	..	..	..	..	..	..	Baritone
Norman Platt	..	..	..	..	..	..	..	..	..	..	Bass

CONCENTUS MUSICUS

from Vienna

THE PLAYERS

Alice Harnoncourt, Walter Pfeiffer, Peter Schoberwalter, Josef de Sordi	..	..	..	..	..	..	..	..	..	..	Violins
Kurt Theiner	..	..	..	..	..	..	..	..	..	..	Violin, Viola (alto)
Nikolaus Harnoncourt	..	..	..	..	..	..	..	..	..	..	Tenor Viola da Gamba, Cello
Hermann Höbarth	..	..	..	..	..	..	..	..	..	..	Cello, Viola da Gamba
Edward Hruza	..	..	..	..	..	..	..	..	..	..	Violone
Herbert Tachezi	..	..	..	..	..	..	..	..	..	..	Cembalo
Jürg Schaeflein	..	..	..	..	..	..	..	..	..	..	Barockoboe, Blockflöte
Karl Gruber	..	..	..	..	..	..	..	..	..	..	Barockoboe
Lepold Stastny	..	..	..	..	..	..	..	..	..	..	Flûte traversière, Blockflöte
Otto Fleischmann	..	..	..	..	..	..	..	..	..	..	Barockfagott
Josef Spindler	..	..	..	..	..	..	..	..	..	..	Clarino
Richard Rudolf	..	..	..	..	..	..	..	..	..	..	Clarino

THE INSTRUMENTS

Violone, Jakobus Stainer, Absam 1658.
 Violone, Jakobus Stainer, Absam 1677.
 Violine, Klotz, Mittenwald 18th cent.
 Violine, Klotz, Mittenwald 18th cent.
 Viola, Marcellus Hollmayr, Wien, 17th cent.
 Tenor viola, Italy, about 1550.
 Violoncello, Castagneri, Paris 1744.
 Bass Viola da Gamba, English 1670.
 Violone, Antony Stefan Posch, Wien 1731.
 Flûte traversière, A. Grenser, Dresden, mid. 18th cent.
 Barockoboe, P. Paulhahn, early 18th cent.
 Barockoboe, copy by O. Steinkopf, Berlin.
 Barockfagott, Wien, 18th cent.
 2 Barockblockflöten, copies by H. C. Fehr, Zurich.
 2 Clarini in D, reconstructed by H. Finke, Herford.
 Bows from 17th and 18th centuries.

All the instruments used by this group of players are genuine or exact copies of old instruments. The story of the finding of the originals is a fascinating one, for they have come to light in old monasteries and castles in Austria and Italy and their discovery is a testimony of devoted musical research on the part of the director of the group, Nikolaus Harnoncourt, and his friends.

BRANDENBURG CONCERTO No. 4 in G

J. S. Bach 1685-1750

Allegro
Andante
Presto

BRANDENBURG CONCERTO No. 5 in D

Allegro
Affettuoso
Allegro

Extracts from Nikolaus Harnoncourt's notes on Bach's Brandenburg Concertos

"Since Bach has been brought back into our concert halls, the Brandenburg Concertos now form part of the symphony orchestra's repertoire. Inaccurate arrangements have inflated these masterpieces of virtuoso chamber music into symphonic monstrosities . . ."

"The strings of Bach's time too were different from those of today, the gut was much thinner; their measurements smaller, and they were played with much lighter bows, making their sound softer, better defined and more characteristic than that of modern stringed instruments . . ."

"The most important reason for carrying out the incredibly difficult task of performing these concertos with their original instruments, is that of achieving the dynamic and sonic balance which Bach would have had in mind when he wrote his music . . ."

INTERVAL

During the interval supper will be served to ticket-holders in the two dining rooms. Light refreshments and bar are available to others in the Brewhouse.

THE MASQUE IN DIOCLESIAN

Henry Purcell 1658-1695

The Masque in Dioclesian comes from the fifth act of the opera which was produced at the Dorset Garden Theatre in 1690. The Masque itself has very little bearing upon the content of this adaptation by Thomas Betterton of Beaumont and Fletcher's play *The Prophetess*. In a series of songs and dances, rustic deities, shepherds and shepherdesses, Bacchanals and wood nymphs are called upon to join in revelry and to sing of the glories and triumphs of Love, presumably because Dioclesian is at last united with his betrothed, Drusilla.

The stage directions are bewildering to read, even when one remembers that this particular theatre was well known for its elaborate stage-equipment and machinery.

"While a Symphony is playing", they begin, "a Machine descends, so large, it fills all the Space, from the Frontispiece of the Stage, to the farther end of the House; and fixes itself by two Ladders of Clouds to the Floor. In it are Four several Stages, representing the Pallaces of two Gods and two Goddesses." These palaces are described in detail, with full lighting effects, including that of "a Glowing Cloud, on which a Chair of State, all of Gold, the sun breaking through the Cloud making a Glory about it". Finally we find, "At the same time Enters Silvanus, Bacchus, Flora, Pomona, God of the Rivers, Fawns, Nymphs, Heroes, Heroines, Shepherds, Shepherdesses, the Graces and Pleasures with all the rest of their followers. The Dancers place themselves on every Stage in the Machine: the Singers range themselves about the Stage."

This incredible spectacle inspired Purcell to write enchanting music varying from the delicacy of the air, "Still I'm wishing" to the triumphant final chorus. The words of the songs have the delicious inconsequence of the pastoral poetry of the Elizabethan lyrists. The improbably named Shepherd and Shepherdess, Mirtillo and Corinna sing of the pains and delights of courtship, the tenor scorns "the ugly and old, the sickly and cold" who reprove Love's pleasures and the chorus banishes Importunate Reason, for, "Wisdom and counsel is now out of season". Hence two Bacchanals clear the way of the great God of Wine who demands that all should be given a glass and with his friends breaks into a cheerful drinking song with the rather dubious words:

"The mighty Jove who rules above
Ne'er troubled his head with much thinking;
He took off his glass, was kind to his lass
And gained Heav'n by love and good drinking.

Solo (Soprano) and Chorus	..	..	..	..	..	..	..	..	Call the Nymphs
Air (Soprano)	..	..	..	..	..	..	..	..	Let all the Graces
Duet (Basses)	..	..	..	..	..	..	..	..	Come, come away
Chorus	..	..	..	..	..	..	..	..	Behold, O Mighty'st of Gods
Paspe									
Duet (Soprani)	..	..	..	..	..	..	..	..	O, the sweet delights of love
Air (Soprano) and Chorus	..	..	..	..	..	..	..	..	Let monarchs fight
Duet (Basses)	..	..	..	..	..	..	..	..	Make room
Solo (Bacchus), Trio and Chorus	..	..	..	..	..	..	..	..	I'm here
Dance of the Bacchanals									
Air (Counter-tenor)	..	..	..	..	..	..	..	..	Still I'm wishing
Ritornello									
Canaries									
Dialogue (Soprano and Bass)	..	..	..	..	..	..	..	..	Tell me why
Dance									
Air (Tenor) and Chorus	..	..	..	..	..	..	..	..	All our days and our nights
Dance									
Trio and Chorus	..	..	..	..	..	..	..	..	Triumph, Victorious Love

After the performance you are cordially invited to the Brewhouse to meet the artists (wine and cheese, etc., will be on sale).