



SUNDAY 1 MARCH | 3:00PM
THE CRYER AUDITORIUM
THE GRAMMAR SCHOOL AT LEEDS LS17 8GS



— . \ / . —
PROGRAMME
— . \ / . —



**MUSIC FOR
THE SUN KING**

LULLY | CHARPENTIER | DE LALANDE

WWW.LEEDSBAROQUE.CO.UK



During the
performance
Please switch off
(or silence)
your mobile phone

Philippa Hyde *soprano*

Stuart O'Hara *bass*

Leeds Baroque Choir

Soprano Lisa Clark, Katie Gardner, Rhiannon Lawrence-Francis,
Marie Lemaire, Ava Lewis, Liz Moran, Talia Nabarro,
Nina Parkes, Mhairi Sharp

Alto: Amelia Goulty, Catherine Haworth, Chris Johnson,
Emma Page, Caroline White

Tenor: Zachary Kleanthous, Stephen Muir, John Scholey,
David Vickers

Bass: Roger Brock, Osman Hamed-Fontanilla, Alan Hardwick,
Bryan White

Leeds Baroque Orchestra

recorders Geoff Egginton & Jude Brereton

oboe Sarah Devonald, Simon Denison

bassoon Maggie Bruce

violin Asuka Sumi, Manlu Du, Sue Horridge,
Anthony Ben Constantine, Felicia McCormick

viola 1 Derek Revill, Josephine Bryan

viola 2 Susan Marshall, Caroline Goddard

viola 3 Stephen Robinson, Peter Rose

bass viol Andrew Kerr

bass violin Louise Jameson

violoncello Catherine Strachan, Naomi Meredith, Catherine Carr

violone Jillian Johnson

theorbo James Bramley, James Logan

harpsichord Chris Roberts, Peter Holman

directed by Peter Holman *harpsichord*



PROGRAMME

Jean-Baptiste Lully (1632–1687):

Domine salvum fac regem

soloists: Philippa Hyde & Nina Parkes *soprano*, Emma Page *alto*,
John Scholey *tenor*, Stuart O'Hara *bass*

Jean-Baptiste Lully:

La grotte de Versailles LWV 39 (1668)

Iris: Philippa Hyde *soprano*

Caliste: Marie Lemaire *soprano*

Daphnis: Mhairi Sharp *soprano*

L'Echo: Talia Nabarro *soprano*

Menalque: Stephen Muir *tenor*

Coridon: Bryan White *baritone*

Silvandre: Stuart O'Hara *bass*

Michel-Richard de Lalande (1653–1726):

Le Concert d'Esculape (1683)

soloists: Marie Lemaire *soprano*, Emma Page *alto*,
Zachary Kleanthous *tenor*, Stuart O'Hara *bass*

☞ Interval of 20 minutes ☞

Jean-Baptiste Lully:

Ballet from *George Dandin, Le mari confondu* LWV 38 (1668)

Cloris, follower of L'Amour: Philippa Hyde *soprano*

Climène, follower of L'Amour: Marie Lemaire *soprano*

A follower of L'Amour: Catherine Haworth *alto*

Tircis, follower of L'Amour: Zachary Kleanthous *tenor*

A Shepherd: Stephen Muir *tenor*

Philène, follower of L'Amour: Bryan White *baritone*

A follower of Bacchus: Stuart O'Hara *bass*

Michel-Richard de Lalande:

Chaconne from *Les fontaines de Versailles* (1683)

Marc Antoine Charpentier (1643–1704):

De Profundis H189 (10 August 1683)

soloists: Philippa Hyde & Mhairi Sharp *soprano*,
Emma Page & Catherine Haworth *alto*,

John Scholey & Zachary Kleanthous *tenor*, Stuart O'Hara & Roger Brock *bass*

During the reign of Louis XIV, from his accession in 1643 at the age of five to his death 72 years later (the longest reign in history), France became the dominant political and cultural power and power in Europe, with the king at its centre – so he was able to say: ‘I am the state’ (‘l’etat, c’est moi’). Louis’s cultural programme was designed to project this absolute power, through, among other things, the construction of the Palace of Versailles and his patronage of court artists, writers, actors and musicians.

In this concert we bring together concerted works written for Versailles by the three most prominent composers working at Louis XIV’s court. The Florentine violinist Jean-Baptiste Lully came to the attention of the young Louis in 1653 as a dancer, dancing master and composer; in that year they danced together in the *Ballet Royal de la Nuit* in which the 15-year-old king took the role of Apollo – the origin of his soubriquet ‘the Sun King’. Lully was appointed a court composer that year, and in 1661, when Louis began his personal rule, he was appointed Surintendant de la Musique de la Chambre; he cemented his power at court with the establishment of the Académie Royale de la Musique in 1672, which gave him a monopoly over all theatrical affairs in France. Michel-Richard de Lalande, a Paris organist, came to prominence in 1683 when, at the age of 25, he was appointed one of the ‘sous-maîtres’ of the royal chapel. He became Louis XIV’s favourite composer of *grands motets*, but he also wrote a good deal of secular music for Versailles, including ballets and orchestral works collected under the title ‘Simphonies pour le Souper de Roy’. Marc-Antoine Charpentier spent most of his working life outside the court, first as Maître for the Duchesse de Guise and then for the Jesuit church in Paris, though he also composed a number of works for the court, including the great setting of the *De Profundis* we are performing this afternoon.

We begin with Lully’s setting, in *grand motet* style, of **Domine salvum fac regem**, words from Psalm 19 that were sung every time Louis attended mass at the royal chapel. Given this, it is surprising that we have only two settings of the text by Lully (the other is a *petit motet* for three voices and continuo), though it may be that he wrote them as examples for other composers at court to imitate. His setting is laid out for five solo voices, a four-part choir and orchestra, doubtless to be performed with the solo group and the choir placed in facing galleries in the chapel at Versailles. Lully’s orchestral writing is distinctive in that the strings are laid out in five parts rather than four, with a single violin part, the *dessus*, three violas (labelled *hautecontre*, *taille* and *quinte*) and bass, with

oboes and bassoon reinforcing the outer parts. This rich orchestral idiom, outmoded in European terms, continued to be used at the French court well into the eighteenth century.

La grotte de Versailles was the first collaboration between Lully and Philippe Quinault, later to be the librettist for Lully's operas. It was first performed in April 1668 in the 'grotte de Téthys', built two years before in the grounds of the palace of Versailles. The plot, if it can be called that, concerns a group of singing and dancing shepherds who have come to the grotto for a rustic celebration of the pleasures of love, where Louis, 'embraced by Victory', is pleased 'to set aside the memory of the splendour which shines in his court'. They do this in a series of delightful solos, duets and choruses, though things become more serious when Iris complains that her love is not returned, and phrases of her lament are returned to her by Echo. The work ends with a chorus expressing the universal power of Love and a dance with echoes incorporated into the music. *La grotte de Versailles* became quite popular: it was revived in 1674, 1685, 1700 and several more times later in the eighteenth century.

Le Concert d'Esculape is another occasional work written for Versailles, but on a smaller scale. It was first performed in May 1683 in the apartments at Versailles of Madame de Montespan, Louis XIV's long-standing mistress. The rather obscure text, by the poet-musician Antoine Morel (I am indebted to the explanation in the excellent notes by Gilbert Blin for the Boston Early Music Festival recording), seems to concern 'Esculape', Asclepius the Greek god of medicine and healing, who has returned to earth in the form of the court physician Jean-Baptiste Moreau (c.1629–93). Moreau had as his patient the Dauphine, Anna Maria Victoria of Bavaria, who was pregnant in May 1683, and was to give birth to her second son, the Duc d'Anjou, in December that year. Lalande's little divertissement begins with an overture in the form of a chaconne (presumably danced), and celebrates Asclepius/Moreau as a second Hercules who knows 'how to triumph over death' and cares for 'someone so dear to the crown' – the Dauphine. Since the work was performed in a domestic situation, Lalande wrote the accompaniment for a chamber ensemble, with pairs of recorders, oboes and violins with continuo.

After the interval, we return to the world of imaginary shepherds and classical deities, with music again by Lully. Molière's rather brutal farce ***George Dandin, Le mari confondu***, was performed at Versailles on 15 June 1668. The play concerns a husband utterly condemned to cuckoldry, but it was also a *comédie-ballet* interspersed with musical entertainments with little relevance

to the plot. At the end Dandin withdraws in defeat, and the stage is taken over by pairs of wooing shepherds and shepherdesses, and eventually by a whole chorus of them. Their encounters and arguments culminate in a formal debate over the respective merits of Cupid and Bacchus, expressed by a remarkable double chorus of their followers. Neither side wins: the very proper solution is to combine love and wine. In this work Lully uses a continuously set sequence of recitatives, airs, choruses, instrumental ritornelli, and dances. At the time he was feeling his way towards all-sung full-length opera, achieved in his *Cadmus et Hermione* (1673).

We return to Lalande for the delightful Chaconne from his ballet **Les fontaines de Versailles**, first performed there on 5 April 1683. It is based on a rising and falling four-bar ground bass, but it also has free *couplets* or episodes for pairs of solo instruments; I have allocated them to varied combinations of solo violins, oboes and recorders.



The final work in this programme is Marc-Antoine Charpentier's great setting of the **De Profundis**, Psalm 129. It was written for the funeral of Louis XIV's wife, Marie-Therese of Spain and Austria¹, at the Basilica of Saint-Denis outside Paris on 10 August 1683. It is scored for two four-part groups of soloists, five-part choir and five-part string orchestra with two recorders. The setting is laid out with three great choral and orchestral sections interspersed with two sections for solo voices and instruments. In the beautiful final section, setting words from the Requiem Mass, we hear the tolling of funeral bells in the bass. Twice the bells sound eleven times, but a third time, in the section setting the words 'lux perpetua' – perpetual light – they sound twelve times, as if the finality of midnight has been reached.

¹ Image: Henri and Charles Beaubrun - <http://collections.chateauversailles>. Public Domain, <https://commons.wikimedia.org/w/index.php?curid=33785081>

TEXT & TRANSLATIONS

Domine salvum fac regem - Psalm 19, verse 10

Domine salvum fac regem et exaudi nos *Lord, save the king, and hear us in the day*
in die qua invocaverimus te. *when we call on you.*

La Grotte de Versailles

words by Philippe Quinault, translated by Richard Andrews.

Some shepherds singing and playing various instruments, followed by a troupe of dancing shepherds, come to the Grotto of Versailles to hold a rustic celebration

Ouverture

SILVANDRE

Allons, bergers, entrons dans cet heureux
séjour;
tout y parait charmant, LOUIS est de retour.

*Come, shepherds, let's enter this happy
abode;
all looks delightful here, LOUIS has
returned.*

Il sort des bras de la Victoire,
et vient rassembler à leur tour
les plaisirs égarés dans ces bois
d'alentour.

*He has been embraced by Victory,
and comes to collect together in their turn
every lost pleasure in these surrounding
woods.*

CORIDON

Il se plaît en ces lieux à perdre la mémoire
de la grandeur qui brille dans sa cour.

*It pleases him, here, to set aside the
memory of the splendour which shines in
his court.*

SILVANDRE, CORIDON & SHEPHERDS

Cessons de parler de sa gloire!
Il n'est permis ici de parler que d'amour.

*Let's cease to speak of his glory!
Here we are permitted to speak only of
love*

Dans ces charmantes retraites,
accordons nos chalumeaux,
nos pipeaux, nos musettes,
au ramage des oiseaux;
et chantons nos amourettes
au doux murmure des eaux.

*In these pleasant refuges,
let's tune our shawms,
our pipes, our bagpipes,
to the music of the birds,
and let's sing our love songs
to the sweet murmur of the waters.*

IRIS & CALISTE

Goûtons bien les plaisirs, bergère,
le temps n'en dure pas toujours.
Ménageons la saison de plaire,
ménageons des moments si doux.
La moisson la plus chère
est celle des amours.

*Shepherdess, let's enjoy our pleasures,
for their time does not last for ever.
Let us rule the season of pleasure,
let us command such sweet moments.
The most precious harvest
is the harvest of love.*

MÉNALQUE

Sortons de ces déserts, détournons-
en nos pas.

*Let's leave these empty places, turn our
steps from them.*

CORIDON

Pourquoi quitter sitôt ces endroits pleins
de charmes?

Why must we leave such delightful places?

MÉNALQUE

L'Amour est dans ces lieux avec tous ses
appas.

Here there is Love, with all his delights

CORIDON

Ah! Qu'il est doux ici de lui rendre les
armes!

Ah, how sweet it is to surrender to him!

Où pourrions-nous aller où l'Amour ne fut
pas?

*Where could we go without Love being
there?*

MÉNALQUE & CORIDON

Voyons tous deux, en aimant,
qui de nous saura prendre
l'ardeur la plus tendre,
et la garder plus constamment.
Ne craignons point le tourment
qu'un coeur amoureux doit attendre,
c'est un mal trop charmant
pour s'en défendre

*Let us see which of us two
will be able to feel
the tenderest passion,
and maintain it most faithfully.
Let us not fear the torment
which awaits a loving heart:
it is too pleasant a pain
to be rejected.*

DAFNIS & CHORUS OF SHEPHERDS

Venez près de ces fontaines,
venez, nymphes qui chassez,
cessez de courir les plaines
avec des soins empressés.
Venez ici prendre
des plaisirs charmants,
venez nous entendre,
dansez à nos chants.

*Come near these fountains,
you hunting nymphs,
stop chasing over the plains
with your anxious concerns.
Come here to sample
more attractive pleasures,
come and listen to us,
dance to our singing.*

Menuet (Loure), Dance of Nymphs. Ritournelle

IRIS & CALISTE

Ces oiseaux vivent sans contrainte,
s'engagent sans crainte,
leurs noeuds sont doux.
Dans leurs chants ils disent sans cesse
que l'Amour les blesse
d'aimables coups.

*Those birds live without constraints,
they commit themselves fearlessly,
the bonds between them are sweet.
In their songs they say ceaselessly
that Love inflicts them
with welcome wounds.*

Tout leur rit, tout cherche à leur plaire, nous
devons en être jaloux.

*For them everything is laughter and search
for pleasure, we should be envious of them.*

La Raison ne nous sert de guère,
en amour ils sont tous moins bêtes

*Reason helps us not at all, in love they are
all less foolish than us*

*Despite this general rejoicing, the nymph Iris cannot help complaining about the passion
which grips her: she envies the rocks which she sees in the
Grotto of Versailles for their lack of feeling.*

Ritournelle

IRIS

Dans ces deserts paisibles,
rochers, que votre sort est doux!
Vous êtes insensibles;
trop heureux qui l'est comme vous.
D'une rigueur extrême
mon coeur sent les plus rudes coups;
l'insensible que j'aime
est cent fois plus rocher que vous

*In these tranquil open spaces,
how sweet is your lot, you rocks!
You are unfeeling;
anyone like you is all too happy.
His unyielding rejection
strikes my heart with heavy blows;
the unfeeling man whom I love is a hundred
times more a rock than you are.*

*This same Shepherdess continues her lament, and by speaking in the direction of Echo,
she forces a reply.*

IRIS & L'ÉCHO

Depuis que l'on soupire
sous l'amoureux empire,
depuis que l'on soupire
sous l'amoureuse loi,
Helas!
Qui fut jamais plus à plaindre que moi?
Quelle voix vient ici se plaindre?
N'en doutons plus, ce sont les échos
d'alentour.
Jusqu'au coeur des rochers de ce charmant
séjour, leur plainte nous apprend que
l'Amour est à craindre.

*Sighing as I do
under the rule of love,
sighing as I do
under the law of love,
alas!
Who is more pitiable than I am?
Whose voice comes to lament here?
No doubt these are the surrounding
echos.
Right to the heart of the rocks in this
pleasant abode, their lament teaches us
that Love is to be feared.*

CHORUS OF SHEPHERDS

Chantons tous en ce jour
redisons tour à tour,
que le chant des oiseaux nous seconde,
que l'Écho nous réponde,
chantons tous en ce jour.
Chantons qu'il n'est rien dans le
monde qui soit insensible à l'Amour.

*Let us sing today,
let's repeat one by one
that the birdsong supports us,
that Echo answers us,
let us sing that today.
We sing that there is nothing in the world
that is insensible to Love*

Air des Echos, the Nymphs & Shepherds dance.

Le Concert d'Esculape - words attributed to Antoine Morel.

Ouverture (Chaconne)

Ritournelle

Esculape aujourd'hui triomphe du
tombeau, quel prodige nouveau,
que ne devons-nous point au bien qu'il
nous procure!

Rien n'est si grand que son savoir.

On dirait que la Nature,
de ses ordres prudents,
révère le pouvoir.

*Today Asclepius triumphs over the grave,
what a new wonder,
what do we not owe to the benefits he
brings us!*

*Nothing is as great
as his knowledge.*

*One could say that Nature itself
reveres the power of his wise orders.*

Ritournelle de flutes

Apollon qui chérit
sa science profonde,
chaque jour la publie
en éclairant le monde.

Chantons, chantons aujourd'hui,
des vers qui soient dignes de lui.

Que son secours est admirable.

En est-il un qui lui soit comparable?

Chantons, chantons...

*Apollo who cherishes
his deep knowledge,
proclaims it daily
by illuminating the world.*

*Let us sing, let us sing today,
Some verses worthy of him.*

How admirable is his healing aid.

Is there anyone who can compare to him?

Let us sing, let us sing...

Simphonie de violons et flutes

Dans ce qu'il entreprend la nature
timide de son art suit le doux effort,
et comme un second Alcide,
il sait triompher de la mort.

Il est le choix du plus grand des
monarques,

son mérite en éclate mieux.

Vous, qui de ses bontés avez reçu des
marques, publiez-les en mille lieux.

*In all that he undertakes, timid nature
follows the benign efforts of his art,
and like a second Hercules
he knows how to triumph over death.*

*He is the choice of the greatest of
monarchs,
by which his merits shine all the brighter.*

*You, who have benefitted from his good
works: proclaim them everywhere.*

Après tant de biendaits,

Il est honteux de se taire, recherchez à
jamais le bonheur de lui plaire.

After so many favours,

*it is shameful to be silent, forever seek the
good fortune to please him.*

Menuet

Publions ses vertus et qu'aucun ne s'étonne de l'emploi délicat qu'il exerce aujourd'hui, car pour une santé si chère à la couronne, en pouvait-on jamais choisir d'autre que lui.

Let us proclaim his virtues and let none be surprised at the sensitive employment he practises today, since for the health of someone so dear to the crown, one could never choose someone other than he.

Ballet from *George Dandin* - words by Molière.

[At the end of the play, George Dandin has been thoroughly tricked and cuckolded by his wife. He is advised to drown his sorrows in drink. The stage is taken over by two pastoral couples, who sing to celebrate their love, eventually with a supporting chorus.]

CLORIS

Ici l'ombre des ormeaux
donne un teint frais aux herbettes,
et les bords de ces ruisseaux
brillent de mille fleurettes,
qui se mirent dans les eaux.
Prenez, Bergers, vos musettes,
ajustez vos chalumeaux,
et mêlons nos chansonnettes
aux chants des petits oiseaux.
Le Zéphire entre ces eaux
fait mille courses secrètes,
et les rossignols nouveaux
de leurs douces amourettes
parlent aux tendres rameaux.

Prenez, Bergers, vos musettes

CLIMÈNE

Ah! qu'il est doux, belle Sylvie,
ah! qu'il est doux de s'enflammer!
Il faut retrancher de la vie
ce qu'on en passe sans aimer.
Ah! qu'il est doux, belle Sylvie.
Ah! qu'il est doux de s'enflammer!
Ah! les beaux jours qu'Amour nous
donne lors que sa flamme unit les coeurs!
Est-il ni gloire ni couronne
qui vaille ses moindres douceurs?
Ah! les beaux jours qu'Amour nous donne
lors que sa flamme unit les coeurs!

TIRCIS

Qu'avec peu de raison on se plaint d'un
martyre que suivent de si doux plaisirs!

*Here the shade of the elms
gives a fresh colour to the grasses,
and the banks of these streams
sparkle with a thousand flowers,
which are reflected in the waters.
Shepherds, pick up your bagpipes,
tune your shawms,
and let us mingle our ditties
with the songs of the little birds.
The Zephyr breeze, around these waters,
runs along a thousand secret paths,
and the young nightingales
speak of their sweet courtships
to the tender boughs.*

Shepherds, pick up your bagpipes

*Ah, how sweet it is, fair Sylvie,
how sweet it is to burn with passion!
We should cut out of our lives
every moment spent without loving.
Ah, how sweet it is, fair Sylvie,
how sweet it is to burn with passion!
Ah, the fair days which Love gives to us
when his flame unites two hearts!
Is there any fame or royal crown
which equals the smallest of his delights?
Ah, the fair days which Love gives to us
when his flame unites two hearts!*

*How unreasonable to complain of a
torment which is followed by such sweet
pleasures!*

PHILÈNE; then TIRCIS, PHILÈNE
Un moment de bonheur dans
l'amoureux empire répare dix ans de
soupleurs.

*One moment of happiness in the
realm of love mends ten years
of sighing.*

CHORUS OF SHEPHERDS
Chantons tous de l'Amour le pouvoir
adorable,
chantons tous dans ces lieux ses attrait
glorieux:
il est le plus aimable
Et le plus grand des dieux.

*Let us all hymn the adorable power of
Love,
let us all sing here of his glorious
attributes:
he is the most lovable
and the greatest of the gods.*

*[The celebration of Love is interrupted by the arrival of a rival troupe,
devotees of Bacchus.]*

A FOLLOWER OF BACCHUS
Arrêtez, arrêtez, c'est trop entreprendre:
un autre Dieu dont nous suivons les lois,
s'oppose à cet honneur qu'à l'Amour
osent rendre vos musettes et vos voix.
À des titres si beaux Bacchus seul peut
prétendre, et nous sommes ici pour
défendre ses droits.

*Stop, stop, this is presuming too much:
Another God, whose laws we follow,
Challenges this honour which your
pipes and voices dare to pay to Love.
Only Bacchus can lay claim to such fair
titles, and we are here to defend his
rights.*

CHORUS OF BACCHUS
Nous suivons de Bacchus le pouvoir
adorable, nous suivons en tous lieux
ses attrait
glorieux:
il est le plus aimable
et le plus grand des dieux.

*We follow the adorable power of
Bacchus, we follow everywhere
his glorious attributes:
he is the most lovable
and the greatest of the gods.*

*[This develops into an argument, expressed in both song and dance, between the
worshippers of Love and Bacchus.]*

CLORIS
C'est le printemps qui rend l'âme
à nos champs semés de fleurs,
mais c'est l'Amour et sa flamme
qui font revivre nos coeurs.

*It's spring which restores the soul
to our fields sown with flowers,
but it's Love and his flame
which revive our hearts.*

A FOLLOWER OF BACCHUS
Le soleil chasse les ombres
dont le ciel est obscurci,
et des âmes les plus sombres
Bacchus chasse le souci.

*The sun chases away the shadows
with which the sky is darkened,
and from the darkest souls it is
Bacchus who chases away cares.*

CHORUS OF BACCHUS
Bacchus est révééré sur la terre et sur
l'onde.

Bacchus is worshipped on land and sea.

CHORUS OF LOVE

Et l'Amour est un Dieu qu'on adore en tous lieux *And Love is a god who is adored everywhere.*

CHORUS OF BACCHUS

Bacchus à son pouvoir a soumis tout le monde *Bacchus has subdued all the world to his power*

CHORUS OF LOVE

et l'Amour a dompté les hommes et les Dieux. *and Love has subdued both men and gods*

CHORUS OF BACCHUS

Rien peut-il égaler sa douceur sans seconde? *Can anything equal his supreme sweetness?*

CHORUS OF LOVE

Rien peut-il égaler ses charmes précieux? *Can anything equal his precious charms?*

CHORUS OF BACCHUS

Fi, fi, fi de l'Amour et de ses feux! *Fie upon Love and his flames!*

CHORUS OF LOVE

Ah quel plaisir d'aimer! *Ah, such pleasure in loving!*

CHORUS OF BACCHUS

Ah quel plaisir de boire! *Ah, such pleasure in drinking!*

A FOLLOWER OF LOVE

À qui vit sans amour la vie est sans appas. *Life has no charms for those without love.*

A FOLLOWER OF BACCHUS

C'est mourir que de vivre et de ne boire pas. *Life without drinking is simply death*

A FOLLOWER OF LOVE

Aimables fers! *Lovable shackles!*

A FOLLOWER OF BACCHUS

Douce victoire! *Sweet conquest!*

CHORUS OF LOVE

Ah quel plaisir d'aimer! *Ah, such pleasure in loving!*

CHORUS OF BACCHUS

Ah quel plaisir de boire! *Ah, such pleasure in drinking!*

THE TWO CHORUSES in confrontation

Non, non, c'est un abus ...
Le plus grand dieu de tous
c'est Bacchus! / c'est l'Amour!

*No, no, it's an outrage ...
The greatest of all gods
is Bacchus! / is Love!*

[A Shepherd intervenes to resolve the dispute.]

SHEPHERD

C'est trop, c'est trop, bergers! Hé!
pourquoi ces débats?
Souffrons qu'en un parti la Raison nous
assemble.
L'Amour a des douceurs, Bacchus a des
appas; ce sont deux déités qui sont fort
bien ensemble: ne les séparons pas.

*It's too much, shepherds! Why all these
disputes?
Let's allow Reason to form us into a
single party.
Love has his sweetnesses, Bacchus his
charms; they are two divinities who go
well together: don't let us separate
them.*

THE TWO CHORUSES together
Mêlons donc leurs douceurs aimables,
Mêlons nos voix dans ces lieux agréables,
Et faisons répéter aux échos d'alentour
Qu'il n'est rien de plus doux que
Bacchus et l'Amour.

*So let's combine their lovable
sweetnesses, and mingle our voices in
these pleasant places, and let's make all
the echos around repeat that there is
nothing sweeter than Bacchus and
Love.*

De profundis - Psalm 129

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.

*Out of the depths I have cried to thee,
Lord; Lord hear my voice.*

Fiant aures tuae intendentes in vocem
deprecationis meae.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?

*Let thy ears be attentive to the voice of my
supplication.
If thou, Lord, wilt mark iniquities;
Lord, who shall stand it?*

Quia apud te propitiatio est; et propter
legem tuam sustinui te, Domine.

*For with thee there is merciful forgiveness,
and by reason of thy law, I have waited for
thee, Lord.*

Sustinuit anima mea in verbo ejus:
speravit anima mea in Domino.

*My soul hath relied on his word:
my soul hath hoped in the Lord.*

A custodia matutina usque ad noctem,
speret Israël in Domino.
Quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israël ex omnibus
iniquitatibus ejus.

*From the morning watch even unto night,
let Israel hope in the Lord.
Because with the Lord there is mercy,
And with him plentiful redemption.
And he shall redeem Israel from all his
iniquities.*

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

*Eternal rest grant unto them, Lord,
And let perpetual light shine upon them.*

Philippa Hyde - soprano

Philippa commenced her singing studies with Ann Lampard MBE and continued under the tuition of the late tenor David Johnston and Yvonne Minton CBE at the Royal Academy of Music.

She graduated with the coveted Dip. RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession. Philippa's busy and varied concert, oratorio and operatic career has taken her all over the world, from Helsinki to Beijing, as well as to many of the major concert venues and festivals of Europe. She has performed regularly with The Academy of Ancient Music, the Orchestra of the Age of Enlightenment, The Parley of Instruments, The Musicke Companye, Canzona and the Harmonious Society of Tickle Fiddle Gentlemen, as well as with her own Period Instrument ensemble, Bloomsbury Baroque.

Philippa is married to Richard Tanner, who is Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York, and she divides her time between Manhattan, Bloomsbury and East Sussex. In her spare time she enjoys reading, walking, travel and theatre. She has recently completed an MSc in psychology.

Stuart O'Hara – bass-baritone

Stuart is a graduate of the Universities of Durham and York and has worked with many distinguished conductors including Mark Elder, Paul Daniel, Robert Hollingworth and Laurence Cummings. Recent highlights include a French tour of Handel's *Theodora* with Ensemble Jupiter, a series of concerts celebrating the 90th birthday of Estonian composer Arvo Pärt with the Carice Singers, and Shostakovich's *Lady Macbeth of Mtsensk* with ENO and the BBC Singers at the BBC Proms.

In 2026, he will return to York Late Music Festival to showcase the best of new British song by Yorkshire poets and composers, and will sing Purcell's *King Arthur* and *Dido & Aeneas* at Suffolk Villages Festival. A full calendar and list of recordings can be found on his website, stuartohara.wixsite.com/bass-baritone This year, he will embark on a tour of the east coast of the USA with the Choir of Westminster Abbey, where he is a lay vicar. He is a founding member of the Liverpool Bach Collective, directed by Philip Duffy, and regularly returns to his home city to perform with them.

Asuka Sumi - leader

Asuka Sumi is a violinist based in Leeds, specialising in historical performance practice. She holds degrees from the Tokyo National University of Arts and the Conservatorium van Amsterdam, where she studied with Lucy van Dael and Sophie Gent. In 2013, Asuka was awarded the Romanus Weichlein Prize at the Biber Competition in Austria, which led to her solo debut concert at the Vienna Konzerthaus.

Asuka is a founding member of Seconda Pratica (CD Nova Europa), Fons Harmonicus (winner of the Utrecht Fringe Public Prize 2014) and Amsterdam Corelli Collective. With these groups she has been invited to perform in prestigious venues and festivals including the Göttingen Handel Festival and the Sablé and Ambronay festivals in France. Since moving to Leeds in 2015, she has been immersed in developing the early music scene in northern England and participating in the Cambridge Early Music Summer School. She now organises a concert series, Otley Baroque, which brings period instrument performers from across the UK to Yorkshire. Asuka maintains a strong interest in the historical development of violin technique in the seventeenth century and is engaged in continual investigation of the late seicento violin music in Bologna and Modena. As a teacher, Asuka traces her roots to the well-known Sumi family of violin teachers in Tokyo. In 2021 she was appointed leader of Leeds Baroque orchestra.

Peter Holman director

Peter Holman studied at King's College, London with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He is now director of The Parley of Instruments and the choir Psalmody, is musical director of Leeds Baroque and director of the Suffolk Villages Festival. He has taught at many conservatoires, universities, and summer schools in Britain, Europe, New Zealand and the USA, and was Reader and then Professor of Historical Musicology at Leeds University from 2000, retiring as Emeritus Professor in 2010. He was awarded an MBE in 2015.

Peter is a regular broadcaster on BBC Radio 3 and 4 and is much in demand as a speaker at learned conferences. He spends much of his time in writing and research, with special interests in the early history of the violin family, in instrumental ensemble music up to about 1700, and in English music from about 1550 to 1850. He is the author of five books: the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993), *Henry Purcell* (Oxford, 1994), *Dowland: Lachrimae* (Cambridge, 1999), *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), and *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020). He has just published *The Purcell Compendium* with Bryan White.

Bryan White – chorus master

Bryan White is Professor of Musicology in the School of Music at the University of Leeds where he directs the Clothworkers Consort of Leeds. He is a member of the editorial board of the Purcell Society and of the Web Library for Seventeenth-Century Music. Bryan researches music and culture in Britain from the seventeenth to the nineteenth centuries. He is the author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019), co-editor of *Musical Exchange Between Britain*

and *Europe 1500-1800* (Boydell, 2020), and editor of Louis Grabu's opera *Albion and Albanus* (Stainer & Bell, 2007) and G. B. Draghi's St Cecilia's Day ode *From harmony, from Heav'nly Harmony* (Stainer & Bell, 2010) for the Purcell Society Companion Series. His most recent book is *The Purcell Compendium* co-written with Peter Holman and published by Boydell earlier this year.



Leeds Baroque – Leader Asuka Sumi

Leeds Baroque (registered Charity 1116610), is the city's only period instrument choir and orchestra, specialising in performances of music of the seventeenth and eighteenth centuries. Founded in 2000, and following J.S. Bach's own model, it is made up of professional, student and talented amateur performers and is directed by Professor Peter Holman MBE, an international authority on the performance of Baroque music. Since its foundation, it has earned an enviable reputation for performances covering works from Monteverdi to Mozart and bold explorations of unfamiliar Baroque music including the commissioning of new performing editions.

Most of the members and management are unpaid, believing that this specialist but accessible repertoire should be available to all, and more widely appreciated. In addition to the core membership Leeds Baroque provides paid performance opportunities to up-and-coming young artists at the start of their careers and welcomes a range of professional singers and instrumentalists for special projects. Leeds Baroque is financed solely from its ticket income, modest grant funding and the small, but incredibly supportive Friends of Baroque Music in Yorkshire. In this, our 26th anniversary year, we hope you will help us continue to keep Baroque music 'live' in the region by attending our performances, joining the Friends of Baroque Music in Yorkshire, making a donation via our Big Give campaign on our website www.leedsbaroque.co.uk or sponsoring a performance.

Acknowledgements

A performance of this scale could not be achieved without financial and practical help from the following organisations and individuals:

- The Grammar School at Leeds for their warm welcome and facilitating our performance in their magnificent new Concert Hall.
- Friends of Baroque Music in Yorkshire & contributors to the 'Continuity Fund'.
- The School of Performance and Cultural Industries & the School of Music at the University of Leeds for providing rehearsal space.
- The team of volunteers who do all the background work in administration, publicity and hosting our guest soloists.

*We have an exciting programme in 2026
and we hope you will join us*



**PROGRAMME DETAILS and BOOKING
INFORMATION at
WWW.LEEDSBAROQUE.CO.UK
or scan the QR Code**





Wanted! Voluntary Concert Stewards

As Leeds Baroque expands its list of informal venues, help is sought to welcome the audience, direct people to their seats, help with box office for on-the-door sales etc.

If you think you could help three or four times a year, sparing an extra hour before the performance, please get in touch with the administrator
administrator@leedsbaroque.co.uk

Your modest reward will be a free concert pass for all events, whether stewards are required or not.

