



THE OLD WOOLLEN, SUNNY BANK MILLS,
WEST YORKSHIRE, LS28 5UJ
SUNDAY 28TH JUNE 2026



PROGRAMME



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Members of Leeds Baroque Choir

Chorus Master: Bryan White

Nicki Sapiro, Liz Moran, Mhairi Sharp *soprano*

Emma Page, Catherine Haworth *alto*

Steve Muir, Zachary Kleanthous *tenor*

Bryan White, Roger Brock *bass*

Leeds Baroque Orchestra

directed by Peter Holman

Recorder 1: Jude Brereton *Recorder 2:* Sarah Devonald

Violin 1: Asuka Sumi, Manlu Du, Anthony Ben Constantine, Sue Horridge,
Sue Marshall

Violin 2: Derek Revill, Evie Linane, Jocelyn Slocombe, Caroline Goddard

Viola: Fay Sweet, Sue Marshall, Stephen Robinson,
Peter Rose

Bass Violin: Louise Jameson

Bass Viol: Mark Caudle

Violoncello: Catherine Strachan, Catherine Carr

Violone: Jillian Johnson

Theorbo: James Bramley (& Guitar), James Logan

Harpsichord: Chris Roberts, Peter Holman

🎻 Programme 🎻

Music from *The Tempest, or The Enchanted Island* (Thomas Shadwell after Shakespeare, 1674)

Matthew Locke (1621/2–1677):

Curtain Tune

Pelham Humfrey (1647–1674):

The Masque of Devils, Act II, Scene 4

Mhairi Sharp, Liz Moran & Nicki Sapiro *devils*,

Emma Page *Pride*,

Catherine Haworth *Fraud*,

Zachary Kleanthous *Rapine*,

Steve Muir *Murder*

Pietro Reggio (1632–1685):

Arise, ye subterranean winds, Act II, Scene 4, in C major

Zachary Kleanthous *a devil*

J.B. Lully (1632–1687), arr. Anonymous:

Dance of Winds, from the Leeds Partbooks

John Banister (1630–1679):

Go thy way (The Echo Duet), Act III, Scene 5

Steve Muir *Ferdinand*,

Nicki Sapiro *Ariel*

Matthew Locke:

The Conclusion (Canon 4 in 2)

Matthew Locke:

Dialogue of Despairing Lovers from *Psyche* (Thomas Shadwell, 1675), Act II, Scene 2

Mhairi Sharp, Emma Page, Zachary Kleanthous & Bryan White

Matthew Locke:

Curtain Tune in C major, from an unknown play

Louis Grabu (fl.1665–1693):

Chaconne from *Albion and Albanus* (John Dryden, 1685), Act II

Nicki Sapiro & Liz Moran *nymphs*,

Roger Brock *a triton*

INTERVAL

Gottfried Finger (c.1655–1730):

Overture in C minor from *Iphigenia* (John Dennis, 1699), from the Leeds Partbooks

Henry Purcell (1658/9–1695):

The Temple Scene from *Bonduca* (after John Fletcher, 1695), Act III, Scene 2

Mhairi Sharp, Nicki Sapiro, Liz Moran & Emma Page *priestesses*,

Steve Muir, Zachary Kleanthous, Bryan White & Roger Brock *Druids*

Henry Purcell, reconstructed by Alan Howard:

As soon as day began to peep from *Love for Money* (Thomas D'Urfey, 1691)¹

Zachary Kleanthous *a French fop*

John Weldon (1676–1736):

Songs from *The Tempest* (after Shakespeare, c.1706), Act III

Come unto these yellow sands – Full fathom five my father lies

Liz Moran *Ariel*

John Eccles (1670–1735):

Chaconne from *Rinaldo and Armida* (John Dennis, 1699), Act III

Henry Purcell:

Scene of the Drunken Poet from *The Fairy Queen* (after Shakespeare, 1692),

Act I, Scene 2

Bryan White *Drunken Poet*,

Nicki Sapiro & Liz Moran *fairies*



Programme Note

Peter Holman

Francis Bacon wrote in his famous essay 'Of Masques and Triumphs' that 'since princes will have such things, it is better that they be graced with elegance than daubed with cost'. He went on: 'Dancing to song is a thing of great state and pleasure', and 'Acting in song, especially in dialogues, hath an extreme good grace'. He was writing about the lavish court masques of the reign of James I (his essay was published in 1626), but much of what he says about them, with their mixture of speech, vocal and instrumental music, dancing and lavish staging, also applied to the musical plays put on half a century later in the public theatres. In this concert we bring together a selection of music composed for, and performed in plays put on between 1674 – Thomas Shadwell's musical version of *The Tempest* – and about 1706 – another version of *The Tempest*, this time with music long attributed to Henry Purcell but actually by his pupil John Weldon. Musical plays, combining speech, music and dancing, were the mainstream in the Restoration public theatres. All-sung opera, as in Purcell's *Dido and Aeneas*, was only established in London in

¹ The fragment was found as part of the project 'Music, heritage, place: unlocking the musical collections of England's country record offices', funded by the Arts & Humanities Research Council.

the early eighteenth century; it was written for a girls' school and was only performed in public after his death.

We begin with a selection of music from Shadwell's *Tempest*, put on at the Dorset Garden Theatre in April 1674. This theatre was equipped with elaborate stage machinery that would have enabled a realistic staging of the shipwreck at the beginning of the play, illustrated by Matthew Locke's famous Curtain Tune; Locke was the senior member of a consortium of composers who wrote music for the production. His colleagues included the court composer Pelham Humfrey, who contributed the Masque of Devils in Act II, Scene 3 (they taunt Alonzo, Antonio and Gonzalo with personifications of human vices); and the Genoese lutenist Pietro Reggio, who composed and probably sang onstage an air summoning supernatural winds to chase the terrified Italian nobleman off the stage; these winds danced to an air borrowed from Lully's opera *Cadmus et Hermione*. John Banister's famous echo song 'Go thy way' was composed for the previous production of the play in 1667 and was retained in 1674; it was sung by Ferdinand in Act III with Ariel, invisible at that point, echoing his phrases. Our sequence ends with Locke's Conclusion, performed at the end of the play; it is an ingenious double canon in the form of a galliard, in which the violas and basses play the same music as the violins, but a bar later and an octave lower.



The Shipwreck –
from the title page of Nicholas Rowe's
edition of *The Tempest* (1709)

The 1674 *Tempest* was the first of a series of musical plays put on at Dorset Garden exploiting its stage machinery; the genre was later called 'dramatic opera' by John Dryden and 'semi-opera' by the writer Roger North. The second dramatic opera was Shadwell's *Psyche*, produced the following year with music by Matthew Locke and his Italian court colleague Giovanni Battista Draghi. Locke's Quartet of Despairing Lovers, in Act II, Scene 2, is a powerful miniature operatic scene, at the end of which the protagonists commit suicide in various picturesque ways: one falls on his sword, one kills herself with a dagger, one 'falls headlong into the sea' and the fourth 'quietly expires'. Locke's C major Curtain Tune (the early Restoration term for an overture) comes from a manuscript collection of his orchestral music that unfortunately does not reveal to us the origin of the theatrical pieces. However, the music suggests that the

unidentified play began with a sunrise, and included a scene with church bells; the piece ends with a lively passage evoking country dancing.

We end the first half of the concert with the extended chaconne from Act II of the allegorical opera *Albion and Albanus*, lavishly produced in London under court patronage in 1685, with words by John Dryden and music by Louis Grabu. Grabu was a Catalan violinist who studied in Paris and brought the style of Jean-Baptiste Lully's operas to London, including the idea of writing an extended song-and-dance number in the form of a set of variations on a ground bass. At this point in the opera *Albanus* (the future James II) sails away from England to escape the machinations of the Popish Plot, escorted by Neptune with nymphs and tritons singing and dancing. Unfortunately for Grabu, the production of the opera was delayed by Charles II's death on 6 February, and then was abandoned after a few performances when the news of the Duke of Monmouth's rebellion in June reached London.

We begin the second half with the overture to the tragedy *Iphigenia* by John Dennis, put on at the Lincoln's Inn Fields Theatre in December 1699. It is one of the finest theatrical overtures by a contemporary of Henry Purcell; Finger was a Moravian bass viol player who came to London in the 1680s and composed prolifically for the theatres before returning to the continent in 1701. It uses the French pattern associated with Lully, in which a powerful passage in dotted rhythms is followed by a tightly organised fugue. The only known source is a set of partbooks, copied around 1700 by an unknown musician and now preserved in Leeds Central Library.

Henry Purcell's music for a revival of John Fletcher's play *Bonduca* was composed for a production at the Drury Lane Theatre in late October 1695; it was his last extended theatrical work. The play concerns the British tribal leader Bonduca (Boadicea or Boudicca to us) and her revolt against the Romans. In the extended temple scene in Act III, Scene 2 priestesses and Druids pray to their gods for success in battle. It ends with 'Britons strike home', enduringly popular as a patriotic song throughout the eighteenth century. Purcell's song 'As soon as day began to peep' was discovered last year in a fragmentary printed song-sheet and has been reconstructed by Alan Howard; we are grateful to him for providing us with a pre-publication copy of his edition and for allowing us to give one of the first modern performances. It comes from Thomas D'Urfey's play *Love for Money, or The Boarding School*, put on at Drury Lane in March 1691, and was sung in Act I by Monsieur Le Prate, a French fop, as an outdoor serenade for his sweetheart, Betty Jiltall.

The music for *The Tempest* long attributed to Henry Purcell seems to have been composed by his pupil and follower John Weldon, possibly for a production at Drury Lane in 1706. The songs for Ariel became justifiably famous, particularly 'Full fathom five', with its delightful chorus evoking submerged tolling bells. John Eccles's

chaconne was danced in Act III of Dennis's tragedy *Rinaldo and Armida*, produced at Lincoln's Inn Fields in 1699. It combines the French idiom of orchestral ground basses with some Italianate solo writing for two recorders.

We end the concert with the famous scene of the drunken poet in Act I of Purcell's dramatic opera *The Fairy Queen*, put on at Dorset Garden in May 1692. The scene, in which a troupe of fairies torment a drunken, stuttering poetaster for his crimes against poetry, seems to have been a late addition to the production, and has been seen as an unkind satire on Thomas D'Urfey, a well-known stutterer, though Elkanah Settle was another stuttering Restoration poet. The scene ends with a delicious coda in which the fairies resolve to 'let 'em sleep to break of day'.

🎭 The Texts 🎭

Music for *The Tempest* (1674)

Curtain Tune

The Masque of Devils

Devil 1

Where does the black fiend Ambition reside with the mischievous devil of Pride?

Devil 2

In the lowest and darkest caverns of Hell, both Pride and Ambition do dwell.

Devil 1

Who are the leaders of the damned host?

Devil 3

Proud monarchs who tyrannise most.

Devil 1

Damned princes the worst of torments.

Chorus

Who on Earth all others in pleasures excel must feel the worst torments in Hell.

Devil 1

Tyrants, by whom their subjects bleed, should in pains all others exceed.

Devil 2

And barbarous monarchs who their neighbours invade, and their crowns unjustly would get.

Devil 3

And such, who their brothers to death hath betrayed, in Hell upon burning thrones shall be set. In Hell with flames they shall reign and forever shall suffer the pain.

Chorus

In Hell with flames...

Devil 1

Who are the pillars of the tyrant's court?

Devil 2

Rapine and Murder his crown must support.

Devil 3

His cruelty does tread on orphans' tender breast and brothers dead!

Devil 2

Can Heaven permit such crimes should be attended with felicity?

Devil 1

No! tyrants their sceptres uneasily bear; in the midst of their guards their consciences fear.

Devil 2

Care, their minds when they wake, unquiet will keep, and we with dire visions disturb all their sleep.

Chorus

Care, their minds...

Devil 1

Say, shall we bear those bold mortals from hence?

Devil 2

No, let us show their degrees of offence.

Devil 3

Let's muster their crimes up from every side, and first let's discover their pride.

Pride

Lo! here is Pride, who first led them astray, and did to Ambition their minds betray.

Fraud

And Fraud does next appear, their wand'ring steps who led when they from virtue fled; they in my crooked path did steer.

Rapine

From force to force they soon arrive, where Rapine did their actions drive.

Murder

There long they could not stay. Down the steep hill they run,
and to perform the mischief they had begun, to Murder they all bent their way.

Chorus

Around, around we pace about this cursed place while thus we compass in these mortals and their sin.

Devil 4

Arise, arise ye subterranean winds,
more to distract their guilty minds,
and all ye filthy damps and vapours rise,
which use t'infest the earth and all the skies.
Rise you, from whom devouring plagues give birth,
you that i'th vast and hollow womb of Earth;
engender earthquakes, make whole countries shake,
and stately cities into deserts turn,
and you who feed the flames by which Earth's entrails burn.
Ye raging winds, whose rapid force can make
all but the fixed and solid centre shake,
come drive those wretches to that part of th'isle,
where Nature never yet did smile.
Cause fogs and storms, whirlwinds and earthquakes there;
there let 'em howl and languish in despair.
Rise and obey the powerful prince of th'air.

Dance of Winds

The Echo Song

Ferdinand & Ariel

Go thy way, why should'st thou stay
where the winds whistle and where the streams creep?
Under yon willow tree fain would I sleep.
Then let me alone, for 'tis time to be gone;
what cares and pleasures can be in this isle?
Within this desert place here lives no human race.
Fate cannot frown here, nor kind fortune smile.

Ariel

Kind Fortune smiles, and she has yet in store for thee some strange felicity.
Follow me and thou shalt see.

Conclusion (A Canon 4 in 2)

Quartet of Despairing Lovers

First Man

Break, break distracted heart, there is no cure
for love, my mind's too raging calenture.

First Woman

Sighs, which in other passions vent
and give them ease when they lament,
are but the bellows to my hot desire.

Second Woman

And tears in me not quench, but nourish fire.

Second Man

Nothing can mollify my grief, or give my passion a relief.

First Man

Love is not like our earthly fire, you soon may smother out that flame;
concealing does increase desire, no opposition love can tame.

Second Woman

Despair in love transcends all pain; lost hope will ne'er return again.

First Woman

In Hell there's no such misery as now oppresses me.
I this one pang alone would change for Sisyphus his stone.

Second Man

I would the torments which I feel change for Ixion's wheel.

Second Woman

The vulture should on me forever feed, rather than thus my heart for love should
bleed.

First Man

Oh Tantalus! for thy eternal thirst; I'm more on Earth than thou in Hell accurst.

First Woman

Was ever grief like mine?

Second Woman, First Man & Second Man

Like mine?

Chorus

Was ever grief like mine?

Second Woman

Nothing but death can cure our misery.

Chorus

I'll die. Nothing but death can cure our misery.

Chaconne from *Albion and Albanus*

Ye nymphs, the charge is royal, which you must convey.
Your hearts and hands employ all; hasten to obey.
When Earth is grown disloyal, show there's honour in the sea.

Pleasure shall attend you through all the watery plains
where Neptune reigns; Venus ready to defend you,
and her nymphs to ease your pains. No storm shall offend you
passing the main, nor billow threat in vain
so sacred a train, till the gods that defend you restore y'again.

See! at your blessed returning rage disappears;
the widowed isle in mourning dries up her tears;
with flowers the meads adorning
Pleasure appears, and Love dispels the nation's causeless fears.

The Temple Scene from *Bonduca*

Chorus

Hear us, great Rugwith, hear our prayers!
Defend thy British isle, revive our hopes, disperse our fears;
nor let thine altars be the Roman spoil.
Hear us, great Rugwith, hear! Descend ye powers divine.

Solo

Descend in chariots of ethereal flame, and touch the altars you defend.

Chorus

O save us, save our nation and our name.

Solo

Hear, ye gods of Britain, hear us this day, let us not fall the Roman eagle's prey.
Clip their wings or chase 'em home, And check the towering pride of Rome.

Duet & Chorus

Sing ye druids, all your voices raise to celebrate divine Andate's praise.

Solo

Divine Andate, president of war, the fortune of the day declare:
shall we to the Romans yield, or shall each arm that wields a spear
strike it through a massy shield, and dye with Roman blood the field?

Duet

To arms your ensigns straight display; now set the battle in array.
The oracle for war declares; success depends upon our hearts and spears.

Solo & Chorus

Britons strike home! Revenge your country's wrongs.
Fight! Fight and record yourselves in Druid's songs.

As soon as day began to peep

As soon as day began to peep
and little twinkling stars withdrew,

begar me could no longer sleep,
dear charming devil for you;
but from my weary tumbled bed
must early rouse my pensive head,
my passion to pursue,
to come with fiddle, song, and voice,
to bid good morr', to your bright eyes
me love so much morbleau.

With sitting up late at your window or gate,
with howling and squawling I'm grown a meer cat,
and all that your grace I may win:
I scratch and I purr at your cruel heart's door,
and mew, mew, mew, to come in.

Sometime that ugly witch despair
make me believe you frown
and tempt me which is ver' severe,
to hang myself or drown.
But tho' me dare with rival sight,
and watch your door whole winter night,
Yet me no care to swing.
De voice, de fiddle, and de song
to say I love, and say how strong,
begar is mush de better ting.

With sitting up late...

Songs from *The Tempest* (c.1706)

Ariel

Come unto these yellow sands
and there take hands.
Foot it featly here and there
and let the rest the chorus bear:

Chorus

Hark, hark! The watchdogs bark.
Hark! I hear the strain of Chanticleer.

Ariel

Full fathom five thy father lies;
of his bones are corals made.
These are pearls that were his eyes:
nothing of him that doth fade,
but doth suffer a sea change
into something rich and strange.

Chorus

Sea nymphs hourly ring his knell. Hark! Now I hear them, ding dong bell.

Scene of the Drunken Poet

Poet

Fill up the bowl, then, &c.

First Fairy and 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.

First Fairy and 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 damned tormenting punk;
I do, 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 doggerel rhymes.

Poet

Hold! Oh! Oh! Oh!

Both Fairies

Confess more, more.

Poet

I confess, I'm very poor.
Nay prithee, do not pinch me so,
go-go-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.



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). In 2025 he 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 last year.

Leeds Baroque – director Peter Holman

Leeds Baroque 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. 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 <https://fbmy.uk/>, making a donation via our Big Give December campaign on our website www.leedsbaroque.co.uk or sponsoring a particular performance.

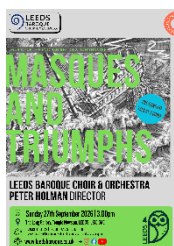
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- The School of Performance and Cultural Industries at the University of Leeds for providing rehearsal space
- The team of volunteers who do all the background work in administration, publicity and hosting our guest soloists.

Dates for your Diary

Sunday 27 September:



Temple Newsam House, Leeds LS15 0AE

Masques and Triumphs

Another opportunity to hear this programme with a special introductory talk by Prof. Alan Howard (Selwyn College, University of Cambridge)

Sunday 15 November:



Clothworkers Centenary Concert Hall, University of Leeds

Music for State Occasions

We celebrate our founder Peter Holman's 80th Birthday in a programme of ceremonial music by Locke, Blow, Purcell, Croft and Handel.

Details of these and future performances can be found on our webpage
www.leedsbaroque.co.uk



During the performance please switch off (or silence)
your mobile phone.
Thank you