ROYAL ACADEMY OF MUSIC

DUNEDIN CONSORT



RESOUNDING SHORES
HAIL! BRIGHT CECILIA

DIRECTED BY JOHN BUTT

FRIDAY 22 NOVEMBER, 7.30PM GREYFRIARS KIRK, EDINBURGH

SUNDAY 24 NOVEMBER, 12PM DUKE'S HALL, LONDON

Supported by Dr Michelle Kohn and Fondation Meyer

£4



MUSIC MAKES US

For over 200 years, music has made us friends, collaborators and mentors. It has inspired us – students, staff and audiences – to do more and be more.

We don t know yet who will follow Myra Hess, Jacob Collier, Elton John, Lucy Crowe, Sheku Kanneh Mason, Simon Rattle and Evelyn Glennie, but we look forward to finding out.

SEE OUR FULL PROGRAMME AT RAM.AC.UK/EVENTS

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WELCOME

Resounding Shores celebrates the extraordinary range and depth of expression of Henry Purcell's work, alongside that of the forebears and contemporaries he is known to have cherished – such as Byrd, Gibbons, Lawes, Locke and Blow.

We aim more than ever, in our third century at the Academy, to engage students in the greatest music of all periods, and to bring it to life within the fabric of their educational experience. This series invites students, staff and audiences to hear some of the most intimate and refined poetic expressions that Britain has produced.

As we conclude this year's series in celebratory mode with two concerts, I would like to take the opportunity to acknowledge the inspiring friendship of Vincent Meyer. Vincent is not only the co-sponsor of the series (with Dr Michelle Kohn) but also a passionate and knowledgeable advocate for this period of music – and a valuable co-conspirator in ensuring that we bring the very best of this repertoire to life.

SIDE-BY-SIDE projects (which see visiting artists, staff and alumni joining students) bring a fresh vocational perspective and collaborative engagement from which all parties benefit. We are very pleased to be joined for this concert by members of the Dunedin Consort, and conductor John Butt.

Professor Jonathan Freeman-Attwood CBE
Principal

PROGRAMME

JOHN CLERK OF PENICUIK (1676-1755)
Leo Scotiae irritatus

HENRY PURCELL (1659-1695)
edited by **Clifford Bartlett (1939-2019)**
Hail! Bright Cecilia (Ode for St Cecilia's Day)
- Symphony
- Hail! bright Cecilia
- Hark! each Tree its silence breaks
- 'Tis Nature's Voice
- Soul of the World!
- Thou tun'st this World below
- With that sublime Celestial Lay
- Wond'rous Machine!
- The Airy Violin
- In vain the Am'rous Flute
- The Fife and all the Harmony of War
- Let these amongst themselves contest
- Hail! bright Cecilia

The running time is approximately 55 minutes.

John Clerk of Penicuik, born in 1676, was a Scottish composer, lawyer and judge. He studied composition with Corelli and Pasquini in Rome, and law in Leiden, where he met the Dutch physician Herman Boerhaave, who became his lifelong friend and who wrote the text for *Leo Scotiae irritatus*. This cantata — one of five composed by Clerk — reflects on the Darien Scheme, Scotland's effort to establish a trading colony on the Isthmus of Panama. The venture encountered significant financial challenges and international opposition, which ultimately led to its collapse.

The cantata reflects Clerk's national pride in its opening: 'The terror of war commences [...] the Lion of the North roars (Bellicus ingruat horror [...] Leo rugit Borealis).' The instrumental introduction is an unusual length of 11 bars, after which the commanding cries of the soprano are echoed by the instruments with phrases of varied lengths. The text of the second movement expresses a belief in God's support for Scotland's mission: 'God's anger will not rest until many are slaughtered (Non sedetur, ira Dei, donec multi trucidati).' In the third section, the text is a plea to Fortune to turn the wheel in Scotland's favour. The constancy of the rhythm and the tension of the harmonies coupled with a ground bass line characterise Fortune's relentless and fateful wheel. The final section, left unfinished, represents the peaceful and prosperous colony in Darien — an ideal that, in the end, was not realised. Clerk, possibly with reluctance, would later sign the 1707 Act of Union between England and Scotland.

The annual tradition of celebrating St Cecilia's Day on the 22 of November was started in 1683 by the Musical Society of London. Henry Purcell was the first composer commissioned to write an ode for the patron saint of music, producing *Welcome to all the pleasures*. The more extensive *Hail! Bright Cecilia* was commissioned for the 1692 celebration, where Purcell was given the opportunity to write for an even larger group of performers. Cecilian odes, like English court odes, usually consist of a mix of descriptive songs, duets and trios, interspersed with laudatory chorus sections.

In *Hail! Bright Cecilia*, Purcell sets Nicholas Brady's inspired libretto, which describes the genesis and character of the organ, violin, flute, fife, guitar and viol, through a variety of solos, duos, trios and grand tutti sections. The opening symphony contains five distinctive and dramatic sections with fugue-like imitation, trumpet calls and a slow, melancholic sarabande. The chorus that follows praises Music's celestial power, praying that Cecilia 'may make the British forest prove as famous as Dodona's vocal grove'.* In the first trio, a held pedal in the basso continuo creates tension against the two upper voices that take flight, singing 'with that sublime Celestial Lay can any Earthly Sounds compare?' The bass responds with an authoritative dotted rhythm, stating that only the organ might come close. Purcell uses similarly intertwined and melismatic lines in the later 'In vain the Am'rous Flute', but creates even more harmonic tension with a chromatic bass line. The solo air ''Tis Nature's Voice' is filled with complex ornamentation; the music expresses the text in a rather self-aware fashion. Purcell echoes the motifs from the opening Symphony in the final chorus, ending in triumphant, sweet 'harmony'.

Both Clerk's and Purcell's odes appeal to supernatural forces – to Fortune and to Music – for the flourishing of earthly enterprises. In doing so, they highlight music's power and influence.

*'Dodona's vocal grove' alludes to James Howell's *Dodona's Grove*, a political allegory recounting Europe's history, particularly England's, from 1603 to 1640. By invoking this reference, Purcell expresses a hope that his work will achieve renown akin to the mythical Dodona, famed for its oracle, and that it will resonate as profoundly in Britain as Howell's allegory did in its time.

Lucine Musaelian

DUNEDIN CONSORT

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

Dunedin Consort is an enthusiastic champion and commissioner of contemporary music, and in recent years has premiered a new set of orchestral dances at the BBC Proms, a new opera by Errollyn Wallen at the Barbican Centre, and new choral music for its a cappella consort. In 2024 it premiered a new guitar concerto by Cassandra Miller written for Sean Shibe, the first instalment of a three-year co-commissioning series which will see further new music by David Fennessy and Tansy Davies.


The Queen's Hall

JOHN BUTT OBE

John Butt is Gardiner Professor of Music at the University of Glasgow, Music Director of Edinburgh's Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment.

His career began with his appointment as Organ Scholar at King's College, Cambridge, which led to various academic and performing posts including as University Organist at the University of California, Berkeley, 1989-1997. His work as both a musician and scholar centres on the music of the 17th and 18th centuries, with a keen interest in how the past resonates within contemporary culture. The author of five monographs focused on Bach, the Baroque and concepts of historical performance practice, in his recent work he delves into music and modernity, listening cultures, embodied musical experience and the intersection of music and film.

His discography includes 25 recordings as keyboard soloist or conductor. Highlights as Director of Dunedin include the Gramophone Award-winning recordings of Handel's *Messiah* and Mozart's Requiem. He has also appeared with the Dunedin Consort at the BBC Proms.

John's engagements have taken him to the USA, Mexico, Hong Kong, Germany, France, Holland, Belgium, Malta, Spain and Norway. As a guest conductor he has worked with the Scottish Chamber Orchestra, City of London Sinfonia, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, Hallé Orchestra, BBC National Orchestra of Wales, Orchestra of the Eighteenth Century, The English Concert, Philharmonia Baroque, Portland Baroque Orchestra, Music of the Baroque, Academy of St Martin in the Fields and the Irish Baroque Orchestra.

In 2013 he gained the Medal of the Royal College of Organists, together with an OBE.

BIOGRAPHY

MARIANA RODRIGUES

Soprano Mariana Rodrigues is in the second year of her master's degree at the Academy studying with Marie Vassiliou, Raymond Connell, James Baillieu and Joseph Middleton. She has received the Isabel Jay Memorial Prize, the Edna Bralesford Vocal Prize and the Academy Regency Award. She has performed in Handel's *Apollo e Dafne* in the Angela Burgess Recital Hall and in the live premiere of Billie Cowie's song cycle *Paws and Poems: Creatures in Concert*.

In Academy Opera Scenes she has sung the roles of Tirésias (*Les mamelles de Tirésias*), Serpetta (*La finta giardiniera*), Clorinda (*La Cenerentola*), Despina (*Così fan tutte*), Cobweb (*A Midsummer Night's Dream*) and Nannetta (*Falstaff*). She has also sung the role of Damon (*Acis and Galatea*) for Muziektheater Transparant in Antwerp.

Her new project, Chantefable – co-founded with multi-instrumentalist Andrew Cowie – combines improvised music, spoken poetry and song.


St Cecilia, patron saint of music

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PERFORMERS

ACADEMY BAROQUE ENSEMBLE AND DUNEDIN CONSORT

First Violin
Matthew Truscott*
Verena Eggensberger
Joseph Lowe

Second Violin
Huw Daniel*
Sophia Mücke
Fernando dos Santos

Viola
Elizabeth van't Voort
Eugenia García Cuesta

Cello
Jonathan Manson*
Xiao He

Recorder
Rowena Jones
Anna Williams

Oboe
Alexandra Bellamy*
Grace Scott Deuchar

Bassoon
Fergus Butt

Trumpet
Reuben Anelay
James Kelly

Timpani
Anna Fyl

Organ
Luke Mitchell

Soprano
Isobel Cleverley
Daisy Livesey
Anna Lluna Aguilar
Mariana Rodrigues
(soloist in *Leo Scotiae irritatus*)

Alto
Núria Prats Illanas
Andrea Rodríguez Gómez
Johan Ulfsparre

Tenor
Nicholas Mulroy*
Marcus Burton
Joshua Furtado-Mendes

Bass
Alexander Hopkins
Joseph Murphy
Seán Purtell

***Principal Artist of Dunedin Consort**

A number of instruments and bows are on loan to students from the Royal Academy of Music's collection.

TEXT AND TRANSLATION

LEO SCOTIAE IRRITATUS

Tuba sonato feralis!
Leo vocat Borealis!
Bellicus ingruat horror!
Martius intonet furor!
Surgite ad arma volate!
Intrepidi properate.
Personet tuba lethalis.
Leo rugit Borealis.

Conterantur, destruantur Hostes.
Profligentur Scotiae qui pestes!
Non sedetur, ira Dei,
donec multi trucidati,
Invidique superati,
qui nocere volunt ei.
Mars et bella, destruant
qui Darie cultum turbant!

Illos arma sonora
illos horrida bella,
Cum clangore tubarum
Horrisonoque clamore.

Iniqua priscae Caledoniae
Fortuna cur me deseris.
Faveto forti populo!
Laus, decus, jus, relitio,
Iustitia, aequitas favent.
Fortuna nimis invida
Converte rotam mobilem.

Lumina claudant invida gentes.
Praecipitet Fortuna superbos.
Floreat alma Scotia pace!
Possideatque laeta Dariam!
Incolat eius, rura colonus.
Scotia crescat! Floreat aucta.

LION OF SCOTLAND ENRAGED

Let the wild trumpet sound!
The Lion of the North gives tongue!
The terror of war commences!
Martial fury bellows forth!
Arise and take up arms!
Hasten, intrepid warriors.
The lethal trumpet resounds.
The Lion of the North roars.

The enemy are confounded and destroyed,
these plagues on Scotland are scattered.
God's anger will not rest
until many are slaughtered,
and the envious who injure us
are overcome.
May Mars and war destroy
those who harry the Darien colony!

Those clashes of arms,
those fearful battles,
with the clangour of trumpets,
the hideous clamour.

Fortune – unfavourable to ancient
Scotland – why do you abandon me?
You should favour a steadfast people.
Praise, righteousness, law, religion,
justice, equity are hers.
To envious Fortune,
turn your wheel in her favour.

Envious eyes surround our colonists.
Fortune cast down the proud.
May dear Scotland flourish in peace!
May she possess propitious Darien!
May her inhabitants work the land!
May Scotland grow! May her expansion
succeed!

TEXT AND TRANSLATION

The remaining lines survive as text only

Ergo volate, venite, resurgite Scoti!
Huc properate animiis, manibus, pedibusque!
Felicem at loetam Scoti capitote Dariam!
En Pater ipse favet Neptunus, et aura
Aeolio spirat jam dudum laetior antro.
Pro nobis Numen pugnan Astraea, Themisque.

O cara Caledonia!
deliciarum insula (regio)
O renovata Scotia!
Te querimus, te petimus.
Tu animas nostras trahis.
Daria suavis insula,
Sit Scotiae colonia.
Tum loeti mox cantabimus,
Cum nova Caledoniae
Sit Sccotiae Colonia.
Tum plectra et Ora resonent,
Victorianque celebrant.

Text by Herman Boerhaave

Therefore, Scots, arise, come,
hasten to this place with feet, hands and hearts!
Take possession of Darien, happy and delightful!
Father Neptune is himself favourable, and just now
a fortunate breeze breathed from the cave of the winds.
The Divine Justices, Astraea and Themis, fight for us.

Dear Caledonia!
Delightful country.
O Scotland renewed!
We ask you, we beseech you
to raise our spirits.
Darien, that sweet land,
should be a Scottish colony.
Then soon we shall sing,
we shall celebrate triumphs,
when new Caledonia
becomes a Scottish colony.
Then harp and voice will resound
and celebrate victory.

TEXT

HAIL! BRIGHT CECILIA (ODE FOR ST CECILIA'S DAY)

Text by Nicholas Brady

Hail! bright Cecilia
Hail! bright Cecilia, Hail! fill ev'ry heart
with Love of thee and thy celestial art;
that thine and musick's sacred love
may make the British forest prove
as famous as Dodona's vocal grove.

Hark! hark! each Tree its silence breaks,
the Box and Firr to talk begin!
This is the sprightly Violin,
that in the Flute distinctly speaks,
this in the Sprightly Violin distinctly speaks.
'Twas Sympathy their list'ning Brethren drew;
when to the Thracian Lyre with leafy wings they flew.

'Tis Nature's Voice thro' all the moving wood,
of creatures understood:
the universal tongue, to none
of all her num'rous race unknown.
From her it learnt the mighty art,
to court the ear, or strike the heart;
at once the passions to express and move;
we hear, and straight we grieve or hate; rejoice or love.
In unseen chains it does the fancy bind,
at once it charms the sense and captivates the mind.

Soul of the World! Inspir'd by thee,
the jarring Seeds of Matter did agree.
Thou didst the scatter'd Atoms bind,
which, by the Laws of true proportion join'd,
made up of various Parts one perfect Harmony.

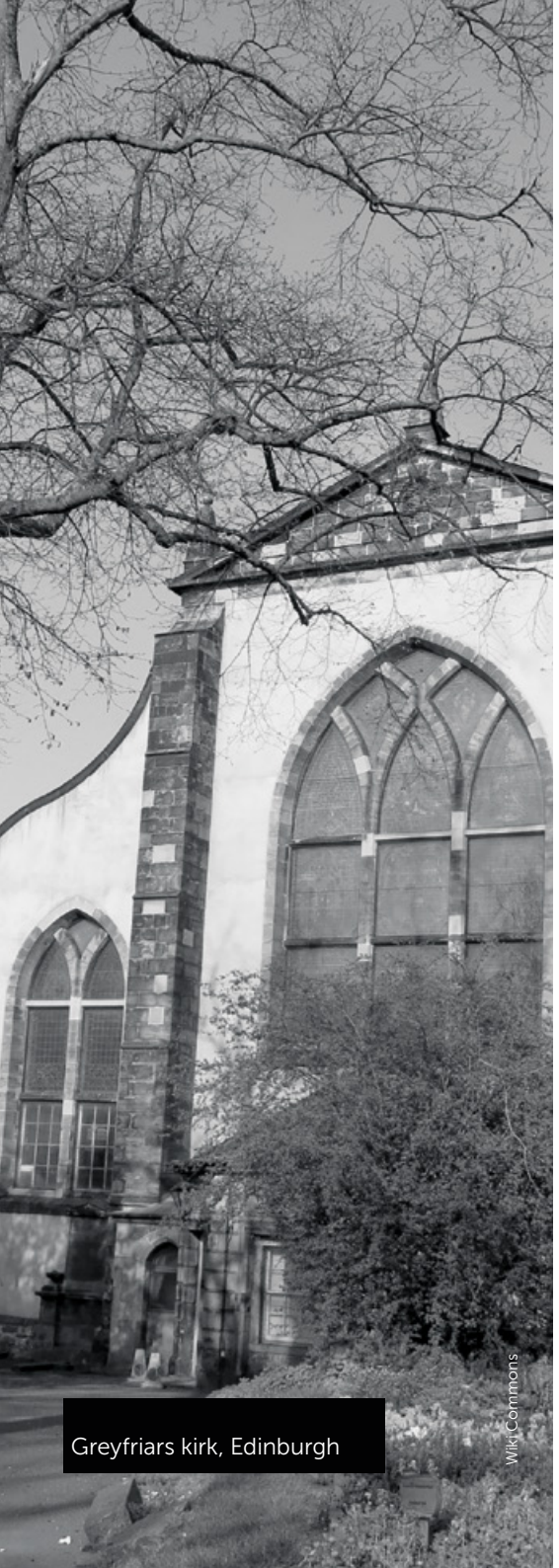
Thou tun'st this World below, the Spheres above,
who in the Heav'nly Round to their own Music move.

With that sublime Celestial Lay
can any Earthly Sounds compare?
If any Earthly Music dare,
the noble Organ may.
From Heav'n its wondrous Notes were giv'n
(Cecilia oft convers'd with Heaven).
Some Angel of the Sacred Choire
did with his Breath the Pipes inspire;
and of their Notes above the just Resemblance gave,
brisk without Lightness, without Dulness, Grave.

Wond'rous Machine!
To thee the Warbling Lute,
though us'd to Conquest, must be forc'd to yield:
with thee unable to dispute.

The Airy Violin
and lofty Viol quit the Field.
In vain they tune their speaking Strings
to court the cruel Fair, or praise Victorious Kings.
Whilst all thy consecrated Lays
are to more noble Uses bent.
And every grateful Note to Heav'n repays
the Melody it lent.

In vain the Am'rous Flute and Soft Guitar,
jointly labour to inspire
wanton heart and loose desire,
whilst thy chaste airs do gently move,
seraphic flames and heav'nly love.
(continued on next page)



Greyfriars kirk, Edinburgh

Wiki Commons

TEXT

The Fife and all the Harmony of War
in vain attempt the Passions to alarm,
which thy commanding Sounds compose
and charm.

Let these amongst themselves contest,
Which can discharge its single Duty best.
Thou summ'st their diff'ring Graces up in
One,
and art a Consort of them All within thy Self
alone.

Hail! bright Cecilia, Hail to thee!
Great Patroness of Us and Harmony!
Who, whilst among the Choir above
thou dost thy former Skill improve,
with Rapture of Delight dost see
thy Favourite Art
make up a Part
of infinite Felicity.
Hail! bright Cecilia, Hail to thee!
Great Patroness of Us and Harmony!

PHILANTHROPY

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Charlotte Levy

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