DUNEDIN CONSORT

15, 16 & 18 November
Glasgow | Edinburgh | London

Purcell: Raise the voice

From life to legacy: London's revolutionary remembered



Nicholas Mulroy director and tenor
Jessica Cale soprano
Samuel Boden tenor
Christopher Webb bass
Paul Whittaker BSL interpreter (Glasgow)

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A very warm welcome to the 30th Anniversary season!

Dunedin Consort is one of the world's foremost Baroque ensembles, based here in Scotland. Informed by historical practice, we invite you to enjoy some of the best music of the past and the present, with some of the world's best interpreters.

This programme – looking at the highly influential musical life of London in the 17th Century conducted by our wonderful Associate Director, Nicholas Mulroy will take you into a different age, with typical Dunedin Consort quality, invention and discovery. Also across the season, our Music Director, John Butt OBE explores music by Bach, Corelli, Vivaldi, and Handel, and our guest Directors, Sean Shibe, Lillian Gordis, Ellie Slorach and Kristian Bezuidenhout, along with our invited soloists, also bring a huge variety of choral and instrumental music to life with the consort, as we travel across Scotland to perform near you.

Throughout the year, we lead workshops with thousands of Scottish school children, play family concerts, visit communities, and run vocal and instrumental workshops and clinics. We champion our deaf season, and we start a new and exciting partnership with the Royal Conservatoire of Scotland.

There is something for everyone, and I very much look forward to seeing you this season.

Andrew Trinick CEO

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PROGRAMME

Henry Purcell	Welcome to all the Pleasures, Z.339	*12'*
John Blow	Chaconne in 4 parts	*4'*
Giovanni Battista Draghi	Trio Sonata in G minor	*10'*
Henry Purcell	Overture in D minor, Z.771	*4'*
Henry Hall	Yes, My Aminta tis too true	*12'*

interval

Henry Purcell	Overture in G minor	*4'*
John Blow	Mark how the lark and linnet sing	*20'*
William Croft	Sonata in F for two violins & two recorders	*8'*
Henry Purcell	Raise the voice, Z.334	*12'*

Programme Note

This programme is—even more than usual—about music and musicians, celebrating St. Cecilia, Henry Purcell, and the whole musical ecosystem of London in the last decades of the seventeenth century. Much as there is something strikingly deterministic about Benjamin Britten's birth on St. Cecilia's Day (22nd November), so Henry Purcell's death on the eve of the feast in 1695 seems particularly resonant.

Henry Purcell (1659 – 1695) came from a musical family, raised as a chorister of the Chapel Royal under the direction of John Blow, and whose talents were evident from a very early age. His impact on the musical trajectory of London—and Britain—is hard to overstate and his sudden death at just 36 hit his colleagues hard. Music and poetry in his memory appeared in incredibly short order and on an unprecedented scale.

One such piece came from **Henry Hall (c.1656 – 1707)**. A chorister alongside Purcell, he was later organist of Hereford Cathedral. His text, likely of his own creation, introduces two shepherds discussing the death of Purcell—or Daphnis, as he's called in this pastoral scene. Hall leans heavily into the tropes of pastoral poetry, a genre used since Greek and Roman authors as a home for elegy and lament, particularly of poetic and artistic colleagues. The two shepherds frame him as the wellspring of musical inspiration, observing that that the musical water courses have now run dry in his absence.

There is, of course, a certain irony in writing a new piece of music that despairs that music has been cancelled. **John Blow (1649-1708)** and his librettist, the Poet Laureate **John Dryden**, play with a related theme, that Purcell's genius was such that it intimidated all others to silence—the lark and the linnet warbled happily until Philomel, a poetic name for the nightingale, arrived on the scene. While this has a hyperbolic flourish, Blow was very well placed to express such feelings authentically: he had stepped aside from his job at Westminster Abbey in favour of Purcell and returned to his post after Henry's death. As in Hall's lament, Blow deploys a pair of recorders, a combination often used by Purcell in emotionally charged and intimate moments.

We also hear one of Blow's pieces for strings and continuo, a Chaconne in four parts. A splendidly engaging piece, it builds up a head of steam with increasingly intricate interplay between the parts before releasing the pressure in the course of a more chromatic closing phase.

Four-part string writing of this kind—for violins rather than viols—was comparatively rare, outside of odes or cantatas that invited viola parts to match a four- or five-part vocal ensemble. As a result, the two Overtures of

Henry Purcell are also comparative rarities in modern performance for all their trademark Purcellian charm and drive, lacking that subsequent material set by the overture.

Giovanni Batista Draghi (1640 – 1708) was one of the great number of continental musicians who made London their home, drawn by the prospect of earning a living at the intersection of court and church life. He brought with him a unique musical style and approach to instrumentation that seems to have piqued Henry Purcell's interest—'From harmony, from heav'nly harmony', his 1684 *Ode for St Cecilia's Day*, very much paved the way for Henry's 1692 iteration, the now far more famous *Hail Bright Cecilia*. The trio sonata we hear in this programme is remarkable from its first moments, as chromatic tendrils seek the light. Over the course of four varied movements, we hear the full range of Draghi's invention as he pairs and plays off both violins and the continuo team by turns.

We open with the first of Henry's odes for Cecilia, *Welcome to all the pleasures*. Commissioned by 'The Musical Society' in 1683 with a libretto from **Christopher Fishburn**, the twenty-four-year-old Purcell delivers an opening symphony full of the kind of anticipation that would serve so well in his music for the theatre. The piece has all the characteristics that would become hallmarks of a Purcellian ode, including a beautiful aria over a repeated ground bass, expansive ritornelli, and richly inventive changes of texture and voicing. Particularly striking is the ode's quiet end, a fade out as though Purcell is staging the revellers moving on to their next party.

William Croft (1678–1727) was yet another chorister off the Chapel Royal production line, younger than Henry Purcell but again taught by John Blow, and ultimately Blow's successor at Westminster Abbey in 1707. His Sonata in F major is the only piece of the programme that uses both violins and recorders, setting them as opposing pairs in a playful opening Allegro. The following Adagio is full of pining suspensions as the pairs weave sinuously round each other, before the final Allegro returns to a perky ebullience.

We draw this programme to a close with the Cecilian ode that gives us our title. *Raise the voice* might be pared back in terms of its forces but its music is some of Henry Purcell's most remarkable. Combining just solo soprano, tenor, and bass singers with two violins and continuo, he weaves a rich and daring paean to Cecilia that reaches its peak in an extraordinary aria for the soprano. Over a fizzing ground bass, the soprano unfurls an outrageously seductive and chromatic line, somehow outdone in the following ritornello by the two violins. Seemingly intoxicated by music's possibilities, the full chorus bubbles happily over into a final number that has more than a touch of the tavern.

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Texts and Translations

Henry Purcell - Welcome to all the Pleasures, Z.339
Christopher Fishburn (fl.1683)

Welcome to all the pleasures that delight
Of ev'ry sense the grateful appetite,
Hail, great assembly of Apollo's race.
Hail to this happy place, this musical assembly
That seems to be the arc of universal harmony.

Here the Deities approve
The God of Music and of Love;
All the talents they have lent you,
All the blessings they have sent you,
Pleas'd to see what they bestow,
Live and thrive so well below.

While joys celestial their bright souls invade
To find what great improvement you have made.

Then lift up your voices, those organs of nature,
Those charms to the troubled and amorous creature.
The power shall divert us a pleasanter way,
For sorrow and grief find from music relief,
And love its soft charms must obey.
Then lift up your voices, those organs of nature,
Those charms to the troubled and amorous creature.

Beauty, thou scene of love,
And virtue thou innocent fire,
Made by the powers above
To temper the heat of desire,
Music that fancy employs
In rapture of innocent flame,
We offer with lute and with voice
To Cecilia, Cecilia's bright name.

In a consort of voices while instruments play
With music we celebrate this holy day;
Iô Cecilia.
In a consort of voices we'll sing
Iô Cecilia.

Henry Hall – Yes, My Aminta, 'tis too true

SHEPHERD
Yes, my Aminta, 'tis too true:
Daphnis has bid the world adieu.
Silent is now that charming tongue
That once so soft and sweetly sung.
Those artful hands, that oft so high
With tuneful numbers raised our joy,
Deep as our grief now buried lie.
Hark! how they mourn him o'er the plains
In his own blest harmonious strains.

SHEPHERDESS
No sullen cloud obscured the sun,
Nor threatened storms a-coming on.
Yet birds, which here were wont to sing,
Grew mute, and all with heavy wing
The flocks to thicker covert fled;
And I, I know not why, grew sad.
Then from my pipe I sought relief,
But it, alas, confirmed my grief.
It too was mute but did express
More than I wished by speaking less.

SHEPHERD
For then you could not choose but guess
When music's channels all were dry;
The spring was stopped that did the streams supply.

SHEPHERDESS
Who now can tell Aminta's tale
In moving sounds that may prevail?
Who now can teach around the grove
The swains to sing, the nymphs to love?
Of love, when e'er the shepherd sang,
What sapphires dwell upon his tongue?
All listened to th' enchanting lyre,
And every bosom felt a fire.
Strephon's unhappy luckless tale
Could but by Daphne's song prevail.
Music did all her pride disarm
And cold Calista straight grew warm.

SHEPHERD
But when he served up his theorbo to arms;
Sang battles and triumphs and mortal alarms;
When the shrill-sounding trumpet had vanquished the flute,
And the thundering drum had quite silenced the lute,
Each shepherd for war left his flocks in the field;
A crook for a sword and a scrip for a shield.

SHEPHERDESS
But tell me, dearest shepherd, tell:
What honours crowned his funeral?
To difference him from the other dead,
For many, while he lived, he had.

SHEPHERD
Though that will but my grief renew,
Yet, dearest nymph, I'll tell it you:
For Daphnis on a bier was laid;
Flowers decked his feet, and bay his head.
Two learned bards that marched before
His sacred harp between 'em bore,
And, as they softy passed along
Invoking Daphnis, thus they sung:

BOTH
Arcadians, now your voices raise,
To Daphnis tune your grateful lays.
He sang your loves, now sing his praise.

CHORUS
Then come ye satyrs, come ye fawns;
Send hither all that crowned the lawns.
Bring your pipes, your hornpipes bring,
Sing Daphne's dirge, sweet Daphne sing.
But when the mournfal dirge is o'er,
To show how much you him deplore,
Break your pipes and sing no more.

Interval

John Blow – Mark how the lark and linnet sing

John Dryden (1631-1700)

Mark how the Lark and Linnet Sing,
With rival notes
They strain their warbling Throats,
To welcome in the Spring,
But in the close of Night,
When Philomel begins her Heav'nly lay.
They cease their mutual spight,
Drink in her Musick with delight,
And list'ning and silent obey.

So ceas'd the rival crew when Purcell came,
They sung no more, or only sung his Fame,
Struck dumb they all admir'd the matchless Man,
Alas too soon retir'd,
As he too late began.
We beg not Hell, our Orpheus to restore;

Had he been there,
Their Sovereign's fear
Had sent him back before,
The pow'r of Harmony too well they know.
He long e'er this had Tun'd the jarring Spheres,
And left no Hell below.

The Heav'nly Quire, who heard his Notes from high.
Let down the scale of Musick from on high;
They handed him along.
And all the way He taught, and all the way they Sung.
Ye brethren of the Lyre, and tunefull Voice
Lament his lott; but at your own rejoyce,
Now live secure and linger out your days,
The gods are pleas'd alone with Purcell's Layes,
Nor know to mend their Choice.

Henry Purcell - Raise the voice, Z.334 unknown author

Raise, raise the voice, all Instruments obey:
Let the sweet lute its softest notes display;
For this is Sacred Music's holiday.

The God himself says he'll be present here,
Dress'd in his brightest beams he will appear,
Not to the eye but to the ravish'd ear.

Crown the day with Harmony;
Hark! I hear Apollo cry;
And let every generous heart,
In the Chorus bear a part.

Mark how readily each pliant string
Prepares itself and as an off'ring
The tribute of some gentle sound does bring.
Then altogether in harmonious lays,
To the sublimest pitch themselves they raise,
And loudly celebrate their Master's praise.
Come raise up your voices and let us dispute
For melodious notes with the viol and lute;
Apollo's delighted with what we have done,
And clapping his hands cries 'Iô! go on':
With a smile he does all our endeavours approve,
And vows he ne'er heard such a Consort above.

Biographies



Nicholas Mulroy

Born in Liverpool, Nicholas read Modern Languages at Cambridge and completed postgraduate vocal studies at London's Royal Academy of Music, where he is now a Visiting Professor.

He has sung Bach's Evangelists with many of the leading conductors of the day: Sir John Eliot Gardiner, Marc Minkowski, Richard Tognetti, Laurence Cummings, and Richard Egarr, and in venues including the Royal Albert Hall, Symphony Hall in Boston, the Sydney Opera House, as well as in Bach's churches in Leipzig and Weimar. He has been a frequent guest at Wigmore Hall, singing repertoire from Schubert to Stephen Hough, and from Purcell to Fauré. In opera, Nicholas has appeared at Glyndebourne, the Opera de Paris, the Opéra Comique, Toulouse, and Copenhagen.

His recorded repertoire covers seven centuries, and includes mainstream oratorios of Handel, Bach and Monteverdi, as well as Piazzolla's amazing María de Buenos Aires, and music of Gavin Bryars and Thomas Tallis.

Alongside his singing, over the last ten years, Nicholas has developed his work as a director. He has guest-directed OAE and Irish Baroque Orchestra, and, as their Associate Director, has led the Dunedin Consort in several programmes, from Monteverdi to MacMillan.



Jessica Cale

Welsh Soprano Jessica Cale is First Prize winner of the Kathleen Ferrier Awards and London Handel Festival International Singing Competition audience prize winner (2020).
Jessica recently made her debut at Glyndebourne Opera as Bobbie in the world premiere of Mark Anthony-Turnage's *The Railway Children*.
Having received the Garsington Opera Leonard Ingrams Award in 2024, Jessica returns to Garsington in 2026 to sing La Fortuna/Giunone in Monteverdi's *Il ritorno d'Ulisse*. On the concert platform, Jessica has performed under the batons of Masaaki Suzuki, Sir John Eliot Gardiner, Paul McCreesh, Harry Christophers, Jonathan Cohen, Laurence Cummings and Christian Curnyn. Notable concert highlights include: Performances with the Dunedin Consort and Samling Artists at Wigmore Hall; Handel's *Susanna* at Wiener Konzerthaus; Bach's Mass in B Minor at KKL Luzern with the Gabrieli Consort; Bach's Christmas Oratorio European tour with the Orchestra of the Age of Enlightenment; Purcell's *King Arthur* at Opera de Lausanne; Handel's *Susanna* at the London Handel Festival.



Samuel Boden

British tenor Samuel Boden has developed an international opera and concert career with particular success in the fields of early and contemporary music. He is a highly-regarded interpreter of Monteverdi, Bach, Handel, the French baroque as well as Britten. Career highlights include creating the roles of Boy and Young King in George Benjamin *Lessons in love and violence* (Royal Opera House, Covent Garden, Dutch National Opera, Hamburg State Opera, Opéra de Lyon and Gran Teatre del Liceu Barcelona); the title roles of Monteverdi *L'Orfeo* and Gluck *Orphée et Euridyce* (Nederlandse Reisopera); Idamante in Campra *Idoménée* (Opéra de Lilleand the Staatsoper Under den Linden, Berlin). A Purcell specialist, Samuel has recently appeared in productions of *The Indian Queen* (Opera Ballet Vlaanderen) and *The Fairy Queen* (Drottningholms Slottstheater). Samuel regularly appears with the foremost period ensembles including: Collegium Vocale Gent under Philippe Herreweghe, Le Concert d'Astrée with Emmanuelle Haïm, Les Arts Florissants and William Christie to name a few.



Christopher Webb

Christopher Webb pursues a varied career as a soloist, ensemble and session singer. He held a choral scholarship at the University of Cambridge whilst reading for a Classics degree. As well as Dunedin Consort, he performs with other acclaimed ensembles including the Monteverdi Choir, The Tallis Scholars, The Marian Consort, Polyphony, Archangelo and the French ensembles Pygmalion and Alia Mens, amongst others. He also works with London Voices for film and video game soundtracks. His recent solo engagements for Dunedin Consort have included performances of Buxtehude *Membra Jesu nostri*, J. S. Bach *St Matthew Passion* and James MacMillan *Since it was the day of preparation*. He has appeared as a soloist at Salzburg Festival, Leipzig Bach Festival and Tage Alte Musik Regensburg, and on numerous recordings and live broadcasts. Chris is a Vicar Choral at St Paul's Cathedral, singing for daily liturgies and special events in the world-famous cathedral choir. He was honoured to sing for the Coronation of King Charles III and Queen Camilla at Westminster Abbey in 2023.



Paul Whittaker OBE

Born in Huddersfield in 1964, Paul has been Deaf all his life. A pianist and organist, he has a music degree from Wadham College, Oxford and a PG Diploma from the RNCM.

For 27 years Paul ran a charity helping Deaf people access music before starting a freelance career in 2015.

In 2007 he was awarded an OBE for Services to Music.

He has performed at the BBC Proms, Cumnock Tryst and Edinburgh International Festival, and with many orchestras, choirs and ensembles across the UK including the RPO, RSNO, SCO, RLPO, The Sixteen, BBC Singers and The King's Singers.

Paul also works with the Creative Learning Department of NYCOS and runs several BSL choirs live and online.

Dunedin Consort Deaf Season is supported by the Hugh Fraser Foundation



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 2025 it premiered a new cantata by David Fennessy, the second instalment of a three year co-commissioning series which saw a guitar concerto by Cassandra Miller for Sean Shibe in 2024, and will see further new music by Tansy Davies in 2026.

DUNEDIN CONSORT

Director
Nicholas Mulroy

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Soprano	Jessica Cale
Tenor I	Samuel Boden
Tenor II	Nicholas Mulroy
Bass	Christopher Webb

BSL Interpreter
Paul Whittaker OBE

Orchestra

Violin I	Matthew Truscott
Violin II	Huw Daniel
Viola	Thomas Kettle
Cello & Gamba	Jonathan Manson
Recorder I	László Rozsa
Recorder II	Olwen Foulkes
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Handel Messiah

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