

**Haymarket Opera Company
2019 Summer Opera Course**

**The Fairy Queen
By Henry Purcell**

June 22, 2019
Ganz Hall, Auditorium Building
At Roosevelt University

Haymarket is grateful to the donors and supporters who make our Summer Opera Course possible, with special thanks to the Cliffdwellers.

The appearance of the Haymarket Opera Ballet is made possible by
M. Scott Anderson.

The Fairy Queen -- The Masques

ACT 1 Masque

Prelude: First Music/Hornpipe (Haymarket Opera Ballet: Julie Brumfiel, Joseph Caruana, Andrew Erickson, Kali Page)/Second Music

Fairies leave the hustle and bustle of town to gather in a wood "in pleasant shades upon the grass". Their joy is interrupted by the arrival of a drunken poet, whom they torment. He is a poor poet at that. When he offers to write a sonnet in praise of the tormenting fairies, they "drive 'em hence" from the wood. The fairies explore the sounds of the wood, and Titania, Queen of the Fairies, joins them.

"Come let us leave the town" (Sophie Caplin, Matthew Bishop Burn)

Drunken Poet Scene (Theresa Egan, Julie Bosworth, Devon Russo)

"Come all ye songsters" (Ryan Rowe)

"May the god of Wit" (trio: Christopher Rojas, Grant Yosenick, Matthew Bishop Burn; echo trio: D'Angelo Hampton, Ryan Rowe, Devon Russo)

"Sing while we trip it" (Rachel Barker-Asto)

Fairies Dance (Haymarket Opera Ballet)

ACT 2 Masque of Night

The four charmers of the Night – Night, Mystery, Secrecy and Sleep – bring Bottom into the wood. He is a tradesman turned by Oberon, King of the Fairies, into to an ass to humiliate Titania. Titania, who has also been charmed, is immediately smitten with him and dotes on him. The mysterious night figures lull the pair to sleep and dreams.

"See even Night herself is here" (Rebecca Guderian)

"I am come to lock all fast" (Cadence McAfee)

"One charming night" (D'Angelo Hampton)

"Hush no more" (Matthew Bishop Burn and chorus)

ACT 3 Masque

Titania awakes, still enamored of the ass. The fairies are perplexed by her adoration. They dance to entertain the pair, but then shake Titania out of her dream. She awakens to her folly, and her fairies drive Bottom out of the wood. The fairies soothe and heal the heartsick Titania. Then in fun they embody some rustic peasants and their country pleasures, particularly the battle of the sexes. A country wench tells how to manipulate a man; the object of her affections and she lead a spirited dance.

"If Love's a sweet passion" (Mercy Calhoun)

"Dance for the fairies" (Haymarket Opera Ballet)

"Dance for the green men" (Haymarket Opera Ballet)

"Ye gentle spirits of the air" (Marisa Karchin)

"When I have often heard" (Theresa Egan)

"Dance for the Haymakers" (Haymarket Opera Ballet)

"A thousand thousand ways" (Ryan Rowe and chorus)

ACT 4 Masque

Oberon returns to the wood. This is his birthday, and the fairies celebrate the reconciliation of the King and Queen of Fairies. Seasonal tributes in the form of flowers and spells are presented to the king, in honor of the Sun. (In the original intention of this masque, the tributes are to Apollo, god of sun and daylight.)

“Now the night is chased away” (Rebecca Guderian and chorus)

“Thus the ever grateful spring” (Mercy Calhoun)

“Here’s the summer, sprightly gay” (D’Angelo Hampton)

“See my many colour’d fields” (Grant Yosenick)

“Now winter comes slowly” (Matthew Bishop Burn)

“Fourth Act Tune” (Haymarket Opera Ballet)

ACT 5 Masque

Juno, protective goddess of marriage, descends to bless unions. She says that “Since the errors of the night are passed, may he be ever constant, she be ever chaste.” (In the original intention of the Fairy Queen, the couples that were being cemented were the noble lovers that wandered in Shakespeare’s play into the wood). Juno is beseeched by an unhappy maiden, whose lover has left her. Juno attempts to solace her. She enlists the other fairies’ help, and to remind the maid of the freedom of life in the wood. Her lover comes forward and responds in a loving song to her gentle plaint. (NB: In the original 1692 Fairy Queen this was the most elaborate masque, a riff on the splendors of William and Mary’s gardens and enormous collection of Chinese porcelains, and the characters were all Chinese men and women, characters taken from the pictures on the porcelains themselves. Hence the name “Xansi” for the man’s object of affection. Xansi was the name of a region in China, which would have been known from a widely circulated book at the time, John Ogilby’s An Embassy from the East India Company of the United Provinces to the Great Tartar Cham.). Hymen, god of marriage, is roused from his slumbers to further bless the marriages. General rejoicing ensues.

“Thrice happy lovers” (Rachel Barker-Asto)

“The Plaint” (Sophie Caplin)

“Thus happy and free” (Rebecca Guderian and chorus)

“Yes, Xansi” (Christopher Rojas)

“Hark how all things” (Cadence McAfee)

“Hark the echoing air” (Julie Bosworth)

“Sure the dull God of marriage” (Marisa Karchin, Theresa Egan, chorus)

“See I obey” (Devon Russo and company)

“Turn then thine eyes” (Karchin, Egan)

“They shall be as happy as they’re fair” (trio and chorus)

Summer Opera Course Ensemble: Lara Madden, Alexandria Hill, violins;
Craig Trompeter, gamba; Henry Chen, violoncello; Jennifer Haar, James Fackenthal, recorders;
Brandon Acker, Matthew Xie, Nigel North, lutes and guitars; David Schrader, harpsichord.

Summer Opera Course Faculty: Drew Minter, director; Sarah Edgar, choreographer;
Nigel North, David Schrader, Craig Trompeter.

Upcoming Haymarket Opera Events:

Arias & Ale

Revolution Brewing – Brewpub

October 7

6-8pm

Have you ever wished you could drink beer to support opera? Here is your opportunity! Tickets are limited, so invite your friends that are serious about beer and maybe just a little curious about opera. You'll be serenaded by members of the cast of our upcoming production of *The Dragon of Wantley* - a story fittingly about Dragons and Ale. We will even be giving away some tickets to upcoming Haymarket productions!

The Dragon of Wantley

By John Frederick Lampe

Studebaker Theater

October 27 & 29

We all know of Mozart and Salieri, but what about Handel and Lampe? Like Handel, John Frederick Lampe was a German composer who settled in London and performed as a bassoonist in Handel's opera orchestra. As a composer he partnered with poets seeking to develop a viable alternative to the Italian *opera seria* (*Serse*, *Alcina*, *Ariodante*, etc.), but would later find his true métier was musical satire. His pièce de résistance was *The Dragon of Wantley* which premiered in 1737 at the Haymarket Theater (one year before Handel's *Serse*). It ran for a record 69 performances in its first season and held the stage for another 45 years at Covent Garden. Lampe's *Dragon* is a cheeky send-up of Italian opera and the charming absurdity of the libretto is sure to make our audience laugh, while the beautifully appealing music will make them smile. Don't miss this unduly neglected masterpiece.

Tickets available at www.haymarketopera.org