



ROSENETHE
SINGERS

Kevin Duggan
director & harpsichord

Ulrike Wutscher *Dido*

Phil Gault *Aeneas*

Colleen Nicoll *Belinda*

David Douglas *sorcerer & sailor*

String Ensemble

Henry Purcell

Dido and Aeneas

Anthems

The Church of the Holy Rude

Sunday, 26th March 2023

7.30 pm

Spring Concert

Sunday, 26th March 2023, 7.30pm

Church of the Holy Rude

Rosenethe Singers

with

Colleen Nicoll soprano

Ulrike Wutscher mezzo soprano

David Douglas tenor

Phil Gault baritone

Frances Pryce violin 1

Katrina Bateman violin 2

Alison Hastie viola

Aline Gow cello

Directed from the harpsichord by

Kevin Duggan

Henry Purcell (1659-1695)

Remember not, Lord, our offences

Jehova, quam multi sunt hostes

O Sing unto the Lord a new song

~

Dido and Aeneas

Programme

1. Remember not, Lord, our offences

H. Purcell

Full Anthem for S.S.A.T.B.

2. Jehova, quam multi sunt hostes

H. Purcell

For S.S.A.T.B.

Tenor solo: *David Douglas*

Bass solo: *Phil Gault*

3. O Sing unto the Lord a new song

H. Purcell

Verse Anthem for four voices, chorus, strings and organ

Bass solo: *Ryan Webber*

Quartet 1: *Fiona MacKirdy, Lynn Bowser, Tony Bragg, Richard Turner*

Duet: *Kirstie Wilson, Hazel Gordon*

Quartet 2: *Mary Birch, Pat Middleton, Roland Brook, Christoph Wutscher*

Short intervals, before and during **Dido and Aeneas**

4. Dido and Aeneas

H. Purcell

An Opera

Dido: *Ulrike Wutscher*

Aeneas: *Phil Gault*

Belinda: *Colleen Nicoll*

Sorcerer/Sailor: *David Douglas*

Second woman: *Ros Sutherland*, First witch: *Kirstie Wilson*

Second witch: *Heather Grant*, Spirit: *Beth Boyd*

Programme Notes

In the mid 17th century, the Baroque style was well established on the continent, but the Tudor polyphonic style largely held sway on these islands. Rather ironically, the introduction of “modern” French and Italian styles was partly due to the influence of Oliver Cromwell! Charles II was forced to emigrate during the Commonwealth and gained a taste for the music of the French court. It is no surprise that during the Restoration, English composers such as Blow and Humphrey started to blend these idioms into their musical output.



Henry Purcell was born to a musical family in 1659, in an area of London which later became a notorious slum known as Devil’s Acre. A chorister and later organist of the Chapel Royal, the young composer was taken under the tutelage of John Blow at Westminster Abbey. Blow was so impressed by his prodigious musicianship that he resigned his office in Purcell’s favour, only regaining it after Purcell’s early death in 1695. Incidentally, Blow’s opera *Venus and Adonis* predates Purcell’s *Dido and Aeneas* by several years, sharing a similar theme.

Purcell was a titan in an already impressive musical community, combining Italianate textures and English counterpoint with expressive French harmonies. Tonight’s concert starts with a selection of his large output of church music.

The five-part penitential anthem **Remember not, Lord, our offences**, based on words by Thomas Cranmer, was written shortly after Purcell’s appointment at Westminster Abbey and at a time of personal loss. The interval of a tritone is used to expressive effect in all voice parts in this short, yet poignant piece.

Jehova, quam multi sunt hostes, a setting of Psalm 3, is one of only two existing Latin motets, possibly written for the Catholic court of Queen Catherine. It too, is in five parts and is notable for its two extensive solo passages, as well as for the advanced harmonic language of the first section. Apparently, when Elgar copied the score, he thought it was full of misprints!

The final anthem tonight is the large-scale Italianate **O sing unto the Lord**, scored for choir and strings. It is a later work which contrasts substantial bass solos and ensemble passages with choruses. These vary from the declamatory “Glory and honour are before him” and “The Lord is King” to the melancholy “O worship the Lord” and the dancelike concluding “Alleluia”. Written in 1688,

and broadly celebratory in character, there is no evidence that this anthem has any overt connection with the Glorious Revolution.

Although **Dido and Aeneas** was not the first opera to be composed in England, it has gained huge popularity since its revival in the late 19th Century. First performed in 1689, and with a libretto by Nahum Tate based on part of Virgil's *Aeneid*, the opera combines the tragedy of a love affair, undermined by dark forces, with moments of cynical humour, such as where sailors are exhorted to "take a boozy short leave of your nymphs on the shore, and silence their mourning with vows of returning, no never intending to visit them more!" There is a theory that the 'dark forces' might have been intended to represent the discredited Stuart monarchy following the accession of William and Mary, though it could also conceivably have been the other way round! Whatever the background, this short opera contains some of Purcell's most wonderful music, ranging from elegant dances to the sounds of cackling witches, from upbeat choruses to impassioned dialogue and Dido's heartbreaking concluding death lament, its ground bass featuring a descending chromatic scale.

The following synopsis is from Wikipedia:

Act I

Dido's court

The opera opens with Dido in her court with her attendants. Belinda is trying to cheer up Dido, but Dido is full of sorrow, saying 'Peace and I are strangers grown'. Belinda believes the source of this grief to be the Trojan Aeneas, and suggests that Carthage's troubles could be resolved by a marriage between the two. Dido and Belinda talk for a time: Dido fears that her love will make her a weak monarch, but Belinda and the Second Woman reassure her that "The hero loves as well". Aeneas enters the court, and is at first received coldly by Dido, but she eventually accepts his proposal of marriage.

Act II

Scene 1: The cave of the Sorceress

The Sorceress/Sorcerer is plotting the destruction of Carthage and its queen, and summons companions to help with evil plans. The plan is to send her "trusted elf", disguised as Mercury and someone to whom Aeneas will surely listen, to tempt him to leave Dido and sail to Italy. This would leave Dido heartbroken, and she would surely die. The chorus join in with terrible laughter, and the

Enchantresses decide to conjure up a storm to make Dido and her train leave the grove returning to the palace. When the spell is prepared, the witches vanish in a thunderclap.

Scene 2: A grove during the middle of a hunt

Dido and Aeneas are accompanied by their train. They stop at the grove to take in its beauty. A lot of action is going on, with attendants carrying goods from the hunt and a picnic possibly taking place, while Dido and Aeneas are together within the activity. This is all stopped when Dido hears distant thunder, prompting Belinda to tell the servants to prepare for a return to shelter as soon as possible. As every other character leaves the stage, Aeneas is stopped by the Sorceress's elf, who is disguised as Mercury. This pretend Mercury brings the command of Jove that Aeneas is to wait no longer in beginning his task of creating a new Troy on Latin soil. Aeneas consents to the wishes of what he believes are the gods, but is heart-broken that he will have to leave Dido. He then goes off-stage to prepare for his departure from Carthage.

Act III

The harbour at Carthage

Preparations are being made for the departure of the Trojan fleet. The sailors sing a song, which is followed shortly by the Sorceress and her companions' sudden appearance. The group is pleased at how well their plan has worked, and the Sorceress sings a solo describing her further plans for the destruction of Aeneas "on the ocean". All the characters begin to clear the stage after a dance in three sections, and then disperse.

The palace

Dido and Belinda enter, shocked at Aeneas' disappearance. Dido is distraught and Belinda comforts her. Suddenly Aeneas returns, but Dido is full of fear before Aeneas speaks, and his words only serve to confirm her suspicions. She derides his reasons for leaving, and even when Aeneas says he will defy the gods and not leave Carthage, Dido rejects him for having once thought of leaving her. After Dido forces Aeneas to leave, she states that "Death must come when he is gone." The opera and Dido's life both slowly come to a conclusion, as the Queen of Carthage sings her last aria, "When I am laid in Earth", also known as "Dido's Lament." The chorus and orchestra then conclude the opera once Dido is dead by ordering the "cupids to scatter roses on her tomb, soft and gentle as her heart. Keep here your watch, and never, never part".



Kevin Duggan, harpsichord and director, read music at Bath University and the Royal College of Music in London. An accomplished recitalist, Kevin has performed widely and received a number of favourable reviews, including *Musical Times* and *DOKS-bladet*.

In 2014 Kevin performed in Denmark, Sweden, England, Germany, Italy, Australia and New Zealand. He is an experienced chamber musician

and accompanist, and has been an examiner for the Associated Board of the Royal Schools of Music (ABRSM) since 2003. Between 2004 and 2015 Kevin was Organist of St. Nicolas, Rønne, on the Danish island of Bornholm. He was the driving force behind the music festival Skt. Nicolai Musiksommer as well as a large number of other concerts. He was also a tutor for Zealand School of Church Music.

For several years, Kevin was Musical Director of Bristol Chamber Choir and the small chamber choir of Nordic Voices, and subsequently Skt. Nicolai Kantori and Bornholm Choral Society. He has been Director of Music at Dunblane Cathedral since April 2015.

Kevin has composed music for a wide variety of musical forces, including church and chamber music. He has received a number of commissions, most recently for a piece for accordion. In 2006 he wrote *Kontakion for Bornholm*, a large-scale cantata in connection with the 60th anniversary of Bornholm's liberation from the Russians.

Examples of Kevin's music can be heard on YouTube, for example, *String Quartet*, *Magnificat*, *Vocalise* and *Watersmeet*. His recording, *Notes from a Small Island*, includes organ music by Leighton, Langlais, Duggan, Duruflé, Ropek, Eben and J.S. Bach.



Colleen Nicoll combines a successful career as a professional soprano, amateur and choral conductor. She holds a Master of Music with Distinction from Trinity Laban Conservatoire of Music and Dance.

Colleen's numerous operatic roles include: the title role in *Semele* (Handel); Tytania, *A Midsummer Night's Dream* (Britten); Susanna, *Le Nozze di Figaro* (Mozart); Diana, *Actéon* (Charpentier); Yum Yum, *The Mikado* (Gilbert and Sullivan); Giannetta, *L'elisir d'amore* (Donizetti); and Lady Dunmow, *A Dinner Engagement* (Lennox Berkeley).

At the Minack Theatre in 2016, Colleen sang the role of Tytania in Britten's *A Midsummer Night's Dream*, including a performance for the then HRH The Prince of Wales and the Duchess of Cornwall. Recently, in world premieres of new Scots Language translations of *The Magic Flute*, Mozart, and *Dido and Aeneas*, Purcell, Colleen made two role debuts, as Queen of the Night and Dido, with the Scots Opera Project.

Colleen has recorded an album of Scottish classical art song with pianist Andrew Johnston, "Wi' a Canny Lilt", produced by Birnam CD. She is a workshop leader and performer with Scottish Opera, and works with Birnam Arts, providing outreach and educational projects in Perthshire.

Colleen conducts the Pitlochry and District Choral Society.



Ulrike Wutscher is an Austrian mezzo-soprano based in Scotland. Her roles have included Hermia in *A Midsummer Night's Dream* (Britten) with director Olivia Fuchs and music director Diego Masson, and Daniel in *Belshazzar* (Handel) with director Emma Rivlin and music director Nicholas Kraemer in London. Since 2016 she regularly sings with The Scots Opera Project including the 3rd Lady in *The Magic Flute* (Mozart) and Apollo and Pluton in *Orpheus* (Charpentier). She

recently joined the company again for the role of The Cailleach in *Seal-Woman* (Kennedy-Fraser & Bantock) with more performances planned.

A keen recitalist and concert singer Ulrike has sung recitals at the Sommerkonzerte in the Schubertkirche in Vienna, the Edinburgh Fringe, the Wanstead Fringe in London and the Netherlands among many other places.

Highlights of recent concert performances are the alto solos in: Mozart's *Requiem* in Austria; his *Mass in C minor* with the Rosenethe Singers at Dunblane Cathedral; and Rossini's *Petite Messe Solennelle* with the East London Chorus.

Ulrike studied singing with Lydia Vierlinger at the Universität für Musik und darstellende Kunst Wien (MA in 2012 with distinction). She continued her training in London at Trinity Laban with Sophie Grimmer and Helen Yorke, where she completed her Postgraduate Artists Diploma in 2015 (distinction).

She always aims to improve her performance by attending masterclasses and coachings with outstanding musicians such as Sir John Eliot Gardiner, Graham Johnson, Julius Drake, Eugene Asti, Alison Wells, Norman Shetler and Michael Chance.

Ulrike is the conductor of Crieff Choral Group. She lives in Stirling, where she also works as a singing teacher.



David Douglas, a tenor who hails from Ayrshire, trained at the Royal Scottish Academy of Music and Drama, and the Royal Northern College of Music. He has performed with Les Arts Florissants, Glyndebourne Festival Opera, English National Opera, Scottish Opera, The Royal Liverpool Philharmonic, The Dunedin Consort, Birmingham Opera Company, Carl Rosa and Opera North.

David enjoys taking a lead role in community music and outreach projects, pioneering The Scots Opera Project, which performs operas in Scots and Gaelic. In this capacity, he has performed the title roles in Charpentier's *Acteon* and *The Descent O' Orpheus Tae the Underwarl*, showcasing these on BBC Radio Scotland's 'Classics Unwrapped' and STV's 'The Riverside Show'. Other roles include Tamino in Mozart's *The Magic Flute* and Acis in Handel's *Acis and Galatea*. Future projects include *The Seal Woman* by Marjory Kennedy-Fraser and Granville Bantock.

David piloted the Singing Doctors project for Welsh National Opera and is proud to be a regular creative practitioner for Scottish Opera Outreach and Education, working on projects such as Disney Musicals in Schools, Breath Cycle, Memory Spinners and Scottish Opera Young Company.



Phil Gault, a Welsh-Irish baritone, figures that most people don't read these biogs for a list of roles (available at www.philgault.com), so suffice it to say that he has performed in the UK and abroad, in many roles, for many companies. The most bizarre include Carmen in the all male *CarMen*, a giant rabbit in *Postcards from Dumbworld*, or a drug-addled banker in *Spike: The Opera*. He's also done the usual operatic suspects: Don Giovanni, the Count (*Figaro*), Dandini (*La Cenerentola*) etc, as well as concert performances of Carmina Burana, several

Bach cantatas and so on, and solo recitals of repertoire from *Dichterliebe* to *Chansons Gaillardes*.

Interesting TV jobs include: hand-doubling for Tobias Menzies on *Outlander* (his left hand graces the poster and 500,000 phone covers); professional calligrapher (you wouldn't know it from his normal handwriting); hurdling for a soft drink advert; pretending to be Sir Chris Hoy's thighs for a BBC comedy sketch show; and being chief henchman for Karen Dunbar in an episode of the children's TV programme *MI:High* (in an Austrian accent). He has also done live broadcast opera in Welsh with *Opra Cymru* of the title roles in the award nominated *Barbwr Sefil* and *Macbeth*.

He has worked for the world's first virtual Biobank, performed in the world's largest Burlesque club, served, cellared, and cooked in several bars and restaurants (some more prestigious than others), and has taught singing and musicianship privately and in educational establishments at all levels from Nursery and Primary School through to University and adult education, in both the private and public sectors.

When not singing, he enjoys running, cycling, and swimming (he completed IronMan Wales in 2018 after leading the anthem at the start in a wetsuit) and has completed several marathons, both on and off road. In spite of this, he likes people to buy him drinks, having read this in the late great Terry Pratchett's biog, and thinking it's worth a shot...

ROSENETHE SINGERS

Soprano

Bethan Benwell
Mary Birch
Beth Boyd
Heather Grant
Jill Hosking
Fiona MacKirdy
Ros Sutherland
Joan Taylor
Jane Waterhouse
Kirstie Wilson

Alto

Valerie Allen
Jenni Barr
Jeanette Bell
Margaret Bond
Lynn Bowser
Beverly Goater
Hazel Gordon
Iona Jack
Pat Middleton
Helen Wilson

Tenor

Tony Bragg
Roland Brook
Colin Renwick
Julian Schad
Alistair Warwick

Bass

Alastair Duncan
Hugh Grant
Euan McIntyre
Simon Pengelley
Graham Scott
Richard Turner
Ryan Webber
Christoph Wutscher

Forthcoming concerts

Sunday, 21st May 2023, Summer Concert

St Michael's Church, Linlithgow

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Sunday, 19th November 2023, Winter Concert

Church of the Holy Rude, Stirling

Text and Translation

1. Remember not, Lord, our offences

Henry Purcell

Remember not, Lord, our offences,
nor the offences of our forefathers;
neither take thou vengeance of our sins:
spare us, good Lord, spare thy people,
whom thou hast redeemed with thy most precious blood,
and be not angry with us for ever.

2. Jehova, quam multi sunt hostes

Henry Purcell

Jehovah, how many are the enemies

Jehova, quam multi sunt hostes mei!
Quam multi insurgunt contra me.
Quam multi dicunt de anima mea;
non est ulla salus isti in Deo plane.

Jehovah, how many are my enemies!
How many rise up against me.
How many say of my soul:
clearly there is no salvation for it in God.

At tu, Jehova, clypeus es circa me;
gloria mea, et extollens caput meum.

But thou, Jehovah, art a shield around me;
my glory and the lifter up of my head.

Voce mea ad Jehovam clamanti,
respondit mihi e monte sanctitatis suae
maxime.
Ego cubui et dormivi, ego expergefeci me;
quia Jehova sustentat me.

With my voice crying to Jehovah,
he replied to me mightily from the mountain
of his holiness.
I laid down and slept, I rose up again;
for Jehovah sustained me.

Non timebo a myriadibus populi
quas circumdisposuerint metatores
contra me.
Surge, Jehova, fac salvum me Deus mi;
qui percussisti omnes inimicos meos
maxilliam,
dentes improborum confregisti.

I will not be afraid of the myriad of people,
whom surveyors have placed around against
me.
Arise, Jehovah, help me, O my God;
for thou who smitest all mine enemies upon
the cheek-bone,
thou hast broken the teeth of the ungodly.

Jehova est salus:
super populum tuum sit benedictio tua
maxime.

Jehovah is salvation:
may thy blessing be greatly upon thy
people.

3. O sing unto the Lord a new song

Henry Purcell

O sing unto the Lord a new song.
Alleluia.

Sing unto the Lord, all the whole earth.
Alleluia.

Sing unto the Lord and praise His name:
be telling of His salvation from day to day.

Declare His honour unto the heathen:
and His wonders unto all people.

Glory and worship are before Him:
power and honour are in His sanctuary.

The Lord is great, and cannot worthily be praised:
He is more to be feared than all gods.
As for all the gods of the heathen, they are but idols:
but it is the Lord that made the heav'ns.

O worship the Lord in the beauty of holiness:
let the whole earth stand in awe of Him.

Tell it out among the heathen that the Lord is King:
and that it is He who hath made the round world so fast that it cannot be moved;
and how that He shall judge the people righteously.

Alleluia.

Short Interval

4. Dido and Aeneas

Henry Purcell

1 OVERTURE

ACT I: The Palace

[enter Dido, Belinda and attendants]

2 BELINDA

Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing, Pleasures flowing,
Fortune smiles and so should you.
Shake the cloud from off your brow.

CHORUS

Banish sorrow, banish care,
Grief should ne'er approach the fair.

3 DIDO

Ah! Belinda, I am press'd
With torment not to be confess'd,
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guess'd.

4 BELINDA

Grief increases by concealing;

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has press'd;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

5 CHORUS

When monarchs unite, how happy their state,
They triumph at once o'er their foes and their
fate.

6 DIDO

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mix'd with Venus' charms
How soft in peace, and yet how fierce in
arms!

BELINDA

A tale so strong and full of woe
Might melt the rocks as well as you.
What stubborn heart unmov'd could see
Such distress, such piety?

DIDO

Mine with storms of care oppress'd
Is taught to pity the distress'd.
Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

7 BELINDA AND SECOND WOMAN

Fear no danger to ensue,
The hero loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupid strew your path with flowers
Gather'd from Elysian bowers.

[REPEATED BY CHORUS]

7a DANCE: THE BASKE *[orchestra only]*

[Aeneas enters with his train]

8 BELINDA

See, see, your royal guest appears,
How godlike is the form he bears!

AENEAS

When, when, royal fair, shall I be bless'd
With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

9 CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the
smart.

10 AENEAS

If not for mine, for empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

11 BELINDA

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

11a A Dance Guitars Chacony

12 CHORUS

To the hills and the vales, to the rocks and
the mountains
To the musical groves and the cool shady
fountains.
Let the triumphs of love and of beauty be
shown,
Go revel, ye Cupids, the day is your own.

13 The Triumphant Dance

ACT II

SCENE I: The Cave

[enter Sorceress]

14 Prelude for the Witches

SORCERESS

Wayward sisters, you that fright
The lonely traveller by night
Who like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call, and share in the
fame
Of a mischief shall make all Carthage flame.
Appear!

[enter Witches]

FIRST WITCH

Say, Beldame, say what's thy will?

15 CHORUS

Harm's our delight and mischief all our skill.

16 SORCERESS

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset, shall most wretched prove,
Depriv'd of fame, of life and love!

17 CHORUS

Ho, ho, ho, ho, ho, ho ...

18 TWO WITCHES

Ruin'd ere the set of sun?
Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;

The Queen and he are now in chase.

1st WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

But, when they've done, my trusty elf,
In form of Mercury himself,
As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet
away.

19 CHORUS

Ho, ho, ho, ho, ho, ho

20 TWO WITCHES

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport
And drive 'em back to court.

21 CHORUS *[in the manner of an echo]*

In our deep vaulted cell the charm we'll
prepare,
Too dreadful a practice for this open air.

22 Echo Dance of Furies

*[Thunder and lightning, horrid music. The Furies
sink down in the cave, the rest fly up]*

ACT II

SCENE II: The Grove

[enter Aeneas, Dido, Belinda, and their train]

23 Ritornelle

24 BELINDA

Thanks to these lonesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

[REPEATED BY CHORUS]

24a Guitar Ground a Dance

25 2nd WOMAN

Oft she visits this lone mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd too, too late.

[A Dance to entertain Aeneas by Dido's women]

26 AENEAS

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear.

DIDO

The skies are clouded, hark! how thunder
Rends the mountain oaks asunder.

27 BELINDA

Haste, haste to town, this open field
No shelter from the storm can yield.

[REPEATED BY CHORUS]

28 SPIRIT

*[The Spirit of the Sorceress descends to Aeneas in
the likeness of Mercury]*

Stay, Prince, and hear great Jove's command;
He summons thee this night away.

AENEAS
Tonight?

SPIRIT
Tonight thou must forsake this land,
The angry God will brook no longer stay.
Jove commands thee, waste no more
In love's delights those precious hours,
Allow'd by th'almighty powers
To gain th' Hesperian shore
And ruined Troy restore.

AENEAS
Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.
But ah! what language can I try
My injur'd Queen to pacify?

No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I obey your
will, but with more ease could die.

28a The Sorceress and Witches, a chorus

28b The Groves' Dance

ACT III: The Ships

29 PRELUDE

1st SAILOR
Come away, fellow sailors, your anchors be
weighing. Time and tide will admit no
delaying. Take a boozy short leave of your
nymphs on the shore,
And silence their mourning

With vows of returning
But never intending to visit them more.

[REPEATED BY CHORUS]

30 THE SAILORS' DANCE

[Enter Sorceress and Witches]

31 SORCERESS
See, see the flags and streamers curling,
Anchors weighing, sails unfurling.

1st WITCH
Phoebe's pale deluding beams
Gilding o'er deceitful streams.

2nd WITCH
Our plot has took,
The Queen's forsook.

TWO WITCHES
Elissa's ruin'd, ho, ho!
Our plot has took,
The Queen's forsook, ho, ho, ho ...

32 SORCERESS
Our next motion
Must be to storm her lover on the ocean!
From the ruin of others our pleasures we
borrow,
Elissa bleeds tonight, and Carthage flames
tomorrow!

33 CHORUS
Destruction's our delight
Delight our greatest sorrow!
Elissa dies tonight and Carthage flames
tomorrow.
Ho, ho, ho, ho, ...

34 The Witches' Dance

[Jack o' Lantern leads the Sailors out of their way among the Witches.]

[Enter Dido, Belinda and women]

35 DIDO

Your counsel all is urg'd in vain
To earth and heav'n I will complain!
To earth and heav'n why do I call?
Earth and heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

BELINDA

See, Madam, see where the Prince appears!
Such sorrow in his looks he bears
As would convince you still he's true.

AENEAS

What shall lost Aeneas do?
How, royal fair, shall I impart
The gods' decree, and tell you we must part?

DIDO

Thus on the fatal banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites that murder act,
Make heav'n and gods the authors of the fact.

AENEAS

By all that's good ...

DIDO

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly
And let forsaken Dido die.

AENEAS

In spite of Jove's commands, I'll stay.
Offend the Gods, and Love obey.

DIDO

No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he will: I'll stay!

DIDO

Away, away! No, no, away!

AENEAS

No, no, I'll stay, and Love obey!

DIDO

To Death I'll fly
If longer you delay;
Away, away!
[Exit Aeneas]
But Death, alas! I cannot shun;
Death must come when he is gone.

36 CHORUS

Great minds against themselves conspire
And shun the cure they most desire.

37 DIDO

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

(Dido's Lament)

38 When I am laid, am laid in earth,
May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me!
But ah! forget my fate.

[Cupids appear in the clouds o'er her tomb.]

39 CHORUS

With drooping wings ye Cupids come,
And scatter roses on her tomb.
Soft, soft and gentle as her heart
Keep here your watch, and never part.

39a Cupids Dance



#basses

#tenors

#altos

#sops

JOIN US

to perform in glorious
venues with
professional soloists
& musicians

info@rosenethesingers.co.uk

Choir Membership

We are a friendly, auditioned choir, performing two main concerts a year, in spring and winter. The choir has performed various great choral works, including Bach's *St Matthew Passion*, Mozart's *Requiem*, and Elgar's *Dream of Gerontius*. The repertoire also includes music by lesser-known contemporary composers, including the UK premiere of Duggan's *Kontakion for Bornholm*, in English, and Fanshawe's *African Sanctus*. Rosenethe Singers are regular performers in the annual Concert of Music for Christmas, in aid of Macmillan Auchterarder.

If you are interested in joining, contact us by emailing info@rosenethesingers.co.uk or scan the QR code to be taken to the website for more information.

Spaces are available now in soprano and tenor sections.





Collage of Rosenethe Singers' concerts.
Photographs by W. Tilstone, with thanks.



Rosenehe Singers, Winter Concert, November 2022, courtesy of William Tilstone.