



# SEVENOAKS SUMMER FESTIVAL 1991

**Souvenir Programme**

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17 June

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27 June

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# KING ARTHUR

by

John Dryden and Henry Purcell

IMPERIAL OPERA

Musical Director: Deborah Johnson

Director: Peter Mills

*The Stone Court, Knole*

Monday June 24th at 8 pm

## The Cast

### *The Prologue*

Ye blustering brethren of the skies  
Round thy coast, fair nymph of Britain

Clive Paget

Sally Donegani, John Tripp

Your hay it is mow'd

Tim Johnson

### *The Play (in order of appearance)*

Albanact, a British soldier  
Aurelius, a British officer  
Conon, Duke of Cornwall  
Arthur, King of Britain  
Merlin, and enchanter  
Emmeline, daughter of Conon  
Matilda, her attendant  
Oswald, King of Kent, a Saxon and a heathen  
Osmond, a Saxon magician and a heathen  
Grimbald, an earthly spirit  
Guillamar, a Saxon officer  
Philidel, an airy spirit  
Cupid  
Cold Genius  
Two Sirens  
Honour

Martin Raftery  
Guy Middlemiss  
Tim Johnson  
Adrian Cave  
Phil Hollman  
Bethan Jackson  
Virginia King  
Tim Sawers  
Clive Paget  
John Tripp  
Greg Haddock  
Sue Morton  
Carola Darwin  
John Tripp  
Amanda Hagan, Elin Harries  
Elin Harries

*Soldiers, Shepherds, Shepherdesses, Nymphs, Sylvens, Spirits, Saxons, Creatures, Peasants, Priests, People of Britain:* Birgit Ahrens, Nora Bevan, Adrian Cave, Carola Darwin, Sally Donegani, Sue Foister, Valerie Grey, Greg Haddock, Elin Harries, Phil Hollman, Bethan Jackson, Tim Johnson, Janina Kaminska, Georgina King, Virginia King, Zelda Malan, Guy Middlemiss, Jan Mills, Sue Morton, Peter Murphy, Clive Paget, Ellis C. Pike, Tim Sawers, John Tripp, Alison Wilkie.

*Solos and ensembles by:* Jo Tripp, Martin Raftery, Barbara Tansey, Susan Wright, Jane Johnson, Mac Newton, Ian Buckley, Tom Monk.

### *The Linden Baroque Orchestra*

Leader Rachel Eyres  
Violins Linda McDonald, Hannah Patrick, Robin Boothby,  
Rachel Eyres, Barbara Grant,  
Viola Nicola Haston  
Cellos Valerie Cullen, Tatty Theo  
Violone Nicholas Parle  
Harpichord David Pollack  
Oboes Simon Galton, Caroline Kershaw  
Bassoon Matthew Dart  
Trumpet David Hendrey

### *For the Company*

Stage Manager Andy Potter  
Photography Greg Tansey  
Co-ordinator Barbara Tansey

Costumes

Irianwen Reece, Birgit Ahrens, Andrew Joslin

Make-up

Georgina King, Carola Darwin

Properties

Clive Paget

## Scenes

### *The Prologue*

1. A concert party shortly after a Great War.

### *The Play of King Arthur*

2. The British camp on the morning of the last battle against the Saxons. Arthur says farewell to his love, the blind Emmeline.
3. The Saxon camp before the battle. The evil Grimbald tells how his fellow spirit, Philidel, has deserted the Saxon side. King Oswald, with his magician Osmond, presides over animal and human sacrifices to win favour of the gods.
4. The Battle.
5. Afterwards, on the battlefield, the shocked Philidel is found by Merlin.
6. Grimbald, disguised, tries to lose Arthur in the marshes as he pursues Oswald. Merlin's spirits, led by Philidel, intervene to protect Arthur.
7. Emmeline waits for news of the battle.
8. In the countryside, the shepherds are untroubled by war.
9. Oswald, lost in the dark finds himself in the Britons' camp, and captures Emmeline. He challenges Arthur to win her back in battle, against the magic of Osmond and Grimbald.

## INTERVAL

10. Arthur's soldiers have been beaten back by Osmond's magic in their attempt to rescue Emmeline. With Merlin's help, Arthur resolves to go alone.
11. Philidel is surprised by Grimbald while laying spells in the enchanted forest.
12. By Merlin's magic, Arthur is transported to Emmeline's prison, where Philidel restores her sight. As Osmond returns intending to seduce Emmeline, the power of magic wanes and Arthur must leave.
13. When his advances are rejected, Osmond uses his magic to create a living fantasy and prove to Emmeline that power of love can melt the coldest heart.
14. Learning that Arthur is on his way to destroy him, Osmond casts further spells to protect his magic grove, source of his power. Visions appear to tempt Arthur as he searches for Emmeline. Arthur finds the grove and faces the final temptation.
15. Finally Arthur and Oswald meet again to settle the issue in single combat.
16. Finale. All join to celebrate the victory of good over evil, and Britain over her enemies.



## John Dryden & Knole

John Dryden was a constant visitor to Knole at the time of Charles Sackville, 1st Earl of Middlesex and 5th Earl of Dorset (1637-1706). Dorset was a man of graceful manners, brilliant conversation and generous spirit. No day passed, it was said, in which some distressed family had not reason to bless his name.

Macaulay wrote of Dorset that, like many other men who, with great natural abilities, are constitutionally and habitually indolent, he became a master of all those pleasing branches of knowledge which can be acquired without severe application. He was allowed to be the best judge of painting, of sculpture, of architecture, of acting, that the court could show. On questions of polite learning his decisions were regarded at all the coffee houses as without appeal. More than one play which had failed on the first representation was supported by his single authority against the whole clamour of the pit and came forth successful at the second trial . . .

Such a patron of letters England had never seen. His bounty was bestowed with equal judgement and his liberality was not confined to any one sect or faction. Men of genius, estranged from each other by literary jealousy or difference of political opinion, joined in acknowledging Dorset's impartial kindness and Dryden himself was saved from ruin by Dorset's princely generosity.

Dorset became Lord Chamberlain in 1677 and employed his influence and patronage as he had long employed his private means, in encouraging genius and alleviating misfortune. One of his first acts which he had to perform must have been painful to a man of so generous a nature, and of so keen a relish for whatever was excellent in arts and letters. Dryden had become a papist and an apostate. . . Moreover, he had ridiculed the Church and, it was facetiously said, that he had "dressed her up in the skin of a wild beast and then baited her for public amusement" — he could no longer remain Poet Laureate. The public could not have borne to see any papist among the servants of their Majesties. He was removed; but he received from the private bounty of the magnificent Chamberlain a pension equal to the salary which had been withdrawn.

Dryden, apparently, despite this generosity, continued to lament his ill-fortune and his contemporary, Blackmore, in a poem called *Prince Arthur*, satirizes him in the character of Laurus for his assiduity at Dorset's doors — Dorset being the Sakil of the poem, Sackville in transparent disguise.

*The poets' nation did obsequious wait  
For the kind dole divided at his gate  
Laurus among the meagre crowd appeared  
An old, revolted unbelieving bard,  
Who thronged, and shoved, and pressed and would be heard.*

*Sakil's high roof, the Muses' palace, rung  
With endless cries and endless songs he sung.  
To bless good Sakil Laurus would be first;  
But Sakil's prince and Sakil's God he cursed.  
Sakil without distinction threw his bread  
Despised the flatterer, but the poet fed.*

Dryden wrote to Dorset:

"I must ever acknowledge, to the honour of your Lordship and the eternal memory of your charity, that since this revolution, wherein I have suffered the loss of that poor subsistence which I had from two Kings, whom I had served more faithfully than profitably to myself; then your Lordship was pleased out of no other motive but your own nobleness, without the least solicitation from me, to make me a most bountiful present, which at that time, when I was most in want of it, came most seasonably and unexpectedly to my relief."

A charming anecdote survives of Dryden at Knole. It is related that during a dinner party, someone proposed that each member of the party should write an impromptu, and that Dryden, when the

allotted time had expired should judge between them. Silence ensued while each guest wrote his piece. Lord Dorset quickly scribbled a couple of lines and threw it down on the table. Then when time was up and Dryden was called upon to make judgement, he rose and said that, after careful consideration, he would award the prize to their host; he read out what his Lordship had written; it was "I promise to pay Mr John Dryden or order five hundred pounds on demand, DORSET."

## King Arthur

This production of *King Arthur* was first performed at the Chelsea Centre Theatre in October 1990.

It has now become fairly established practice to perform the *King Arthur* music without the dramatic action, or with narrative link passages. Our starting point was a wish to present *King Arthur* as a piece of theatre in which words, music and action combined (as originally intended), but in a form accessible as a living work rather than a museum piece. As we worked on the production we came to discover that the music and the dramatic action are unmistakably integral parts of the whole. The one relies on and reflects the other, and each is much the poorer on its own.

We have made no attempt to re-create the performance conditions or styles of Dryden's day. In setting out to integrate music and action, and shorten the piece to a manageable length, we were constantly struck by its freshness and immediacy. Once we had accepted that we had to find an idiom which related to today, rather than a "this is how they might have done it" style, the play came leaping up to meet us.

The message of Dryden's play is the eventual victory of Good over Evil, the triumph of Love, and most of all the superiority of Britain and the British race over foreign would-be invaders. We had to find a context which allowed the expression of patriotic sentiments, but which avoided the now-unacceptable face of thuggish jingoism. We have looked to a period suggesting the time shortly after the Great War, when so many young men had left on an inspiring tide of uncritical patriotism, and never returned. In the aftermath of war, our characters meet to celebrate and give thanks for their survival and victory; patriotism is a way of justifying their sacrifice and making their hardships seem worthwhile.

The events of the last year have shown again that war continues to exert its fascination and exact its horrible price. In *King Arthur*, Arthur must conquer his enemy and also his own human nature; his struggle is his own and his country's and victory is followed by powerful moments of reconciliation. This perhaps is Dryden's and Purcell's most abiding theme.

## King Arthur — or, The British Worthy

There are nine Worthy and the best that ever were . . . of whom was first the noble Arthur, whose noble acts I purpose to write . . .

*Caxton's Preface to Le Morte Darthur*

And King Arthur was so courageous that his knights fiercely followed him. . . And never since was there never seen a more dolefuller battle in no Christian land, for there was but rushing and riding, and many a grim word was there spoken of either to other, and many a deadly stroke . . . And thus they fought all the long day and never stinted till the noble knights were laid to the cold earth.

*Sir Thomas Malory — Le Morte Darthur*

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England.

*Rupert Brooke — The Soldier*

In November came the Armistice. Armistice-night hysteria did not touch our camp much . . . The news sent me out walking along the



dyke above the marshes of Rhuddlan (an ancient battlefield, the Flodden of Wales), cursing and sobbing and thinking of the dead.

Robert Graves — *Goodbye To All That*

When the sound of victorious guns burst over London at 11 a.m. on November 11th, 1918, the men and women who looked incredulously into one another's faces did not cry jubilantly: "We've won the War!" They only said: "The War is over."

Vera Brittain — *Testament of Youth*

Everybody suddenly burst out singing,  
And I was filled with such delight  
As prisoned birds must find in freedom . . .

Siegfried Sassoon

I believe that . . . men are beginning to see, not perhaps the golden age, but an age which at any rate is brightening from decade to decade, and will lead us some time to an elevation from which we can see the things for which the heart of mankind is longing.

Woodrow Wilson, speaking in Manchester, December 1918

Yet some men say in many parts of England that King Arthur is not dead, but had by the will of our Lord Jesu into another place. And men say that he shall come again and he shall win the Holy Cross. And many men say that there is written upon his tomb this; "Hic jacet Arcturus, Rex quondam Rexque futurus." (*Here lies Arthur — the Once and Future King*).

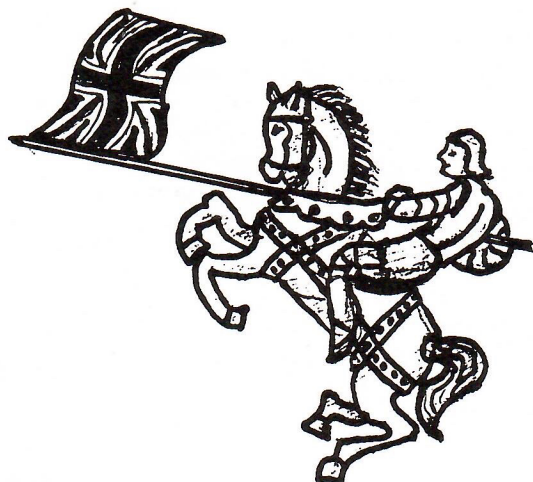
Le Morte Darthur

### Imperial Opera

Imperial Opera was formed in 1979 by a group of ex-members of Imperial College Operatic Society. The society performs a varied repertoire including light opera, musical, and lesser-known works. Previous performances have included *The Perfect Fool* (Holst), *The Devil and Kate* (Dvorak), *Boccaccio* (Suppé), *L'Etoile* (Chabrier), *Paul Bunyan* (Britten), and, two weeks ago, *Orpheus in the Underworld* (Offenbach). Later in 1991 Sondheim's *A Little Night Music* is planned.

### The Linden Baroque Orchestra

Formed in 1982 by a group of enthusiastic musicians who specialise in playing early style instruments, either originals or modern copies. It has given concerts throughout London and East Anglia in a wide and varied repertoire. The orchestra has worked with some of London's leading baroque players.



Financial assistance from  
West Kent Cold Storage Company  
is gratefully acknowledged



## THE ENGLISH SINFONIA

Director & Soloist: John Glickman

*The Stag Theatre, Sevenoaks*  
Tuesday 25th June at 8 pm



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|--------|---------------------------------------|
| Mozart | Divertimento in D. K. 136             |
| Elgar  | Serenade for String Orchestra, op. 20 |
| Mozart | Eine Kleine Nachtmusik K. 525         |

### INTERVAL

Vivaldi The Four Seasons

Wolfgang Amadeus Mozart (1756-1791)

Divertimento in D, K. 136 *Allegro*  
*Andante*  
*Presto*

We expect music to fall into clear categories and that there should be a difference between chamber and orchestral music. But the genre we now know as the string quartet was not at first clearly differentiated from the divertimento — indeed, Haydn's quartets were called divertimenti until the publication of opus 33 in 1782. Mozart wrote the divertimenti K. 136-8 in Salzburg early in 1772, in between two visits to Italy. Salzburg was politically a relic of a medieval system of government, with its Archbishop also functioning as its secular ruler: the city grew in the eighth century around a cathedral and a monastery, and finally lost its independence with the Napoleonic invasion in 1806, after which it became a province of Austria. Archbishop Schrattenbach had been a good patron of the arts; he died at the end of 1771. His successor, Count Hieronymus Colloredo, does not receive much praise in Mozart's biographies, but, despite the need for economy, he maintained his orchestra and was even a competent violinist himself. Within a few months of his enthronement, he confirmed the young Mozart to the position of Concert Master, which he had been informally holding (despite his foreign excursions) for three years. Works like these unpretentious but immediately appealing divertimenti would have been performed at social functions in his court, perhaps by a quartet on routine occasions, but with an orchestra when there were visitors of note.



# IMPERIAL Opera

## KING ARTHUR

or

THE BRITISH WORTHY

by

John Dryden and Henry Purcell

The Stone Court, Knole, Monday June 24th 1991 at 8.00

Musical Director: Deborah Johnson

Director: Peter Mills

### The Cast

#### In the Prologue:

<i>Ye Blust'ring Brethren of the Skies</i>	sung by	Clive Paget
<i>Round Thy Coast, Fair Nymph of Britain</i>	..	Sally Donegani & John Tripp
<i>Your Hay It Is Mow'd</i>	..	Tim Johnson

#### In the Opera, in order of appearance:

Albanact,	<i>a British soldier</i>	Ian Buckley
Aurelius,	<i>a British officer</i>	Martin Raftery
Conon,	<i>Duke of Cornwall</i>	Tim Johnson
Arthur,	<i>King of Britain</i>	Adrian Cave
Merlin,	<i>an Enchanter</i>	Philip Hollman
Emmeline,	<i>daughter of Conon</i>	Bethan Jackson
Matilda,	<i>her attendant</i>	Virginia King
Oswald,	<i>King of Kent, a Saxon and a Heathen</i>	Tim Sawers
Osmond,	<i>a Saxon magician and a Heathen</i>	Clive Paget
Grimbald,	<i>an Earthy Spirit</i>	John Tripp
Guillamar,	<i>a Saxon officer</i>	Greg Haddock
Philidell,	<i>an Airy Spirit</i>	Jessica Loftus

#### Solos and ensembles:

<i>Sacrificial victim</i>	Joanna Tripp
<i>Priestess</i>	Sally Donegani
<i>Philidell's Spirit</i>	Birgit Ahrens
<i>Spirits</i>	Barbara Tansey, Jane Johnson, Joanna Tripp
<i>Shepherd, Shepherdess</i>	Mac Newton, Amanda Hagan
<i>Shepherdesses</i>	Sally Donegani, Barbara Tansey
<i>Cupid</i>	Carola Darwin
<i>Cold Genius</i>	John Tripp
<i>Two Sirens</i>	Amanda Hagan, Elin Harries
<i>Sylvans</i>	Martin Raftery, Mac Newton, Ian Buckley
<i>Honour</i>	Elin Harries



*Soldiers, Shepherds, Shepherdesses, Nymphs, Sylvals, Spirits,  
Saxons, Creatures, Peasants, Priests, People of Britain:*

Justine Addison  
Adrian Cave  
Sue Foister  
Amanda Hagan  
Lyanna Iveson  
Tim Johnson  
Georgina King  
Jan Mills  
Ellis C. Pike  
Neil Simon  
John Tripp

Birgit Ahrens  
Carola Darwin  
Valerie Gray  
Elin Harries  
Bethan Jackson  
Janina Kaminska  
Virginia King  
Mac Newton  
Martin Raftery  
Barbara Tansey

Ian Buckley  
Sally Donegani  
Greg Haddock  
Philip Hollman  
Jane Johnson  
Cathy Kelleher  
Jessica Loftus  
Clive Paget  
Tim Sawers  
Joanna Tripp

**The Linden Baroque Orchestra**

*Leader*  
*Viols*

Rachel Eyres  
Penelope Goodayre, Hannah Patrick, Robin Boothby,  
Rachel Eyres, Barbara Grant

*Viola*

Nicola Hayston

*Cellos*

Valerie Cullen, Tatty Theo

*Violone*

Laurence Cummings

*Lute*

Kasia Elsner

*Harpsichord*

Neil Coleman

*Oboes*

Simon Galton, Caroline Kershaw

*Bassoon*

Matthew Dart

*Trumpet*

David Hendrey, Adele Sellers

**For the Company**

*Stage Manager*

Andy Potter

*Co-ordinator*

Barbara Tansey

*Costumes*

Irianwen Rees, Sue Foister, Andrew Joslin

*Properties*

Joanna Tripp

*Stage Hands*

Joanna Bosley, Adam Craske, Ed Mulligan

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This Cast List incorporates corrections and alterations to  
that printed in the Sevenoaks Summer Festival Souvenir  
Programme. Imperial Opera - June 1991

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