

## **The Indian Princess**

**New World Records 80232**

**JOHN BRAY: The Ethiop, or The Child of The Desert**  
Text by William Dimond

**RAYNOR TAYLOR: The Indian Princess, or La Belle Sauvage**  
Text by James Nelson Barker

**Edited and Arranged by Victor Fell Yellin**  
**The Federal Music Society Opera Company**  
**John Baldon, conductor - Frederick R. Selch, president**

**Two Early American Musical Plays**  
By *Victor Fell Yellin*

Many Americans still view the early years of the republic as a period of dedication, when state, religion, commerce, and political philosophy largely occupied the thoughts of a highly moral citizenry. In telescoping the events of our past, we seem to remember acts of virtue or heroism while forgetting those aspects of daily life very similar to our own, such as sophisticated public entertainment. Our stereotypical images still seem to be of hymn-singing pioneers or of star-spangled military heroes rather than of fashionably dressed Americans in an urban setting about to enter a theater of some architectural distinction and later enjoying a stage presentation with handsome personalities, colorful costumes, and realistic scenery, all accompanied by an orchestra of professional musicians. It is a paradox that many of our visualizations of scenes from American history of the time may be related more to the theatrical representations of them than to the actual happenings. For, besides affording the latest in plays and operas, America's dramatic companies provided a species of news spectacles re-creating important events. One reason the premiere of *The Ethiop* was postponed in November 1813 was to make room for a representation of Oliver Hazard Perry's crucial victory over the British in the Battle of Lake Erie, which had occurred in September. It may be that the very historical images the theater helped shape are now somewhat responsible for its neglect.

Yet of the two views of America--rugged or urbane--from George Washington's presidency in 1789 to the end of the Era of Good Feeling under President James Monroe in 1825, our picture of citizens enjoying theatrical shows in cities from Boston to Charleston is just as typical of daily American life as is the image of frontiersmen or soldiers.

Restorations of early Americana, from buildings and furniture to paintings and machinery, are now of prime importance. Gradually--through research, museum collections, and municipal efforts, we are able to gain a true picture of the way life used to be. And for every log cabin in our mind's eye we now have a well-appointed town house, for every coonskin cap, a top hat. The idea of an artistically or aesthetically deprived confederation is beginning to give way to that of a society that supported and appreciated contemporary European culture in all its manifestations (see New World Records 80299-2, *Music of the Federal Era*).

The problems of authentic restoration are difficult, particularly for professional theater music.

Almost all of it has survived only in keyboard versions meant for amateur performance at home. They were published only as souvenirs, as aids to the memory of those who had actually heard the full vocal and orchestral performance in the theater. It is no wonder that for so long such theatrical music--in its simplified form, devoid of inner parts or obbligatos, of instrumental figuration and sonority--was considered unworthy of serious attention. Much of the composers' creative intentions had been lost in the transfer from theater to parlor, from orchestra to piano.

The present recordings of my musical and orchestral restorations of John Bray's *The Indian Princess* (Philadelphia, 1808) and Raynor Taylor's *The Ethiop* (Philadelphia, 1814) attempt to recapture the sounds of musical theater during this time. They complete the image of sophisticated American culture by providing the melodic expressivity, the sonorous grandeur, the beat and tempo that can bring life to static representations of our urban past. Also, they give proper balance to our conception of early American music by adding to the already well-known homespun hymn tunes, folk songs, and patriotic music the more formal sounds of professional theater music--orchestral overtures, vocal recitatives and airs, ballet music, and even the descriptive music of melodrama--that was written for trained voices and skilled instrumentalists.

Though this music may be surprising because of our different expectations, it is most appropriate to the refined architectural, decorative, and literary context in which it was performed. The buildings by Charles Bulfinch, the portraits by Gilbert Stuart, the furniture of Duncan Phyfe, or even the plays of James Nelson Barker were all examples of elevated taste and craftsmanship similar to and often the equal of English production. In fact the American theater companies such as the one in Philadelphia that produced our two operas should be considered part of the London stage, and certainly were as vital and imaginative as other provincial theaters at Bath, Bristol, or Edinburgh.

Political independence did not alter this. From the Chestnut Street Theatre's opening in 1791 to its burning in 1822, there was an unbroken chain of seasons given by a resident company of singers and actors, most of whom were English and had experience in the English theater. Though some allowance may be made for special local concerns, such as the celebration of American naval victories during the War of 1812 or pieces like *The Indian Princess* that deal with episodes in American history, the form and substance of American theater were English. Americans who supported the theater through direct investment or by buying tickets were not as interested in establishing a national art as they were in bringing to their cities the best presentations available. In this free-enterprise society the box office was the final arbiter of taste, and the repertory of American theaters was an accurate index of public taste. The acceptance of such vocal and instrumental music as that of *The Indian Princess* and *The Ethiop* is a good indication of how much of the music performed in Federal America was part of an important cultural movement that was cosmopolitan rather than parochial in character.

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The principles followed in the restoration of *The Indian Princess* and *The Ethiop* are similar to those generally recognized for earlier music: fidelity to the existing scores and fidelity to the general style and performance practice where specific information is absent. In our cases the theater scores were published in simplified keyboard versions. Typically these were printed on two-staff systems, treble and bass. The treble usually serves both for the melodic line with text underlay as well as for any instrumental introductions or cadences. Sometimes the instrument or instruments of the original

orchestral score (now lost) are indicated. Sometimes, while the voice is resting, snippets of instrumental figuration are engraved in small note heads; occasionally the inner harmonies, also in small note heads, are given. In both cases such indications, optional for the amateur piano player, are valuable clues to the composer's orchestral intentions. But they occur too sporadically to establish a definite pattern of orchestration.

Thus we can be sure, for example, that Taylor intended the solo instrument in the *Pas Seul* in *The Ethiop* to be the flute, because it says so in the souvenir piano score. Similarly, Bray indicates that the second subject of his overture to *The Indian Princess* is to be played by the bassoon, then by the oboe. The violin obbligato in "Corner Houses" of *The Ethiop* is printed here and there in small notes along with the baritone melody.

Generally, while we have such definite evidence of instrumental writing in existing piano versions, inner harmonic parts, countermelodies, accompaniment figurations, and the typical aspects of a complete orchestral score of the period are absent. They must be restored.

Where no instruments are specified, choices had to be made that were consistent both with contemporaneous practice and with the affect of the air or scene, and also with the number and type of instruments employed by the Chestnut Street orchestra. Made of materials different from instruments of our time, with fewer technical aids such as keys and ring extensions for woodwinds or valves and pistons for brasses, the instruments of the Federal period determine many features of the music they play. Natural brasses, without valves, present the most obvious idiosyncrasies. Since they are unable to produce any tones outside the harmonic series, it is easy to determine which melodies in the keyboard scores might be appropriate for them.

A study of the many orchestral scores of the period is another guide to acceptable instrumentation. It is often possible to reconstruct the sonority and affect of a particular aria or chorus in the piano score by modeling the restoration on contemporaneous operatic pieces with similar characteristics for which we have the full score. There is always the risk of attributing musical and orchestral values to these early American operas that they may never have possessed. But an even greater injustice might be committed by arbitrarily underestimating the craft and imagination of their professional creators. Nevertheless, it is in this area of choice where different solutions to the problem of authentic restoration may be conceived.

Other versions for orchestra might involve the use of piano, for example, in a nineteenth-century version of Baroque continuo. Evidence for such a solution may be adduced from representations of theater interiors, which usually show a keyboard in the orchestra. Its exact function is not clear, however, except in the case of recitative, where it doubtless was employed with a bass instrument as an accompaniment for the voice, in the traditional manner. At any rate, the keyboard scores in our cases were definitely amateur home music, with no indications of figured bass or other signs of ad-libitum performance with an orchestra. Perhaps then the keyboard instruments (one cannot tell from the pictures whether they were pianos or harpsichords) in the orchestra pit were used for rehearsals or for chamber music or concertos played before dramatic works and as interludes. It is also possible that the keyboard was used to fill in parts when instruments were absent.

The size and composition of the Chestnut Street orchestra may be established from various reports.

If we add to the professionals on weekly salary, paid irrespective of the orchestral demands of any particular show, those performers paid for the occasion, as well as amateurs or students who were drafted, when needed, perhaps for the price of complimentary tickets, an orchestra of about twenty-five would be representative of the kind of group that played for our early operas. Such a band could easily execute a score consisting of woodwinds by twos (flutes, oboes, clarinets, and bassoons), pairs of brasses (horns and trumpets), and timpani and strings. However, such a full orchestra was usually employed only for overtures, finales, or large numbers with chorus. A more typical combination as accompaniment for solo singers was strings with one or two pairs of wind instruments appropriate to the dramatic context. Thus trumpets and timpani, a traditional token of the military, were chosen to musically characterize Walter's song "Captain Smith" in *The Indian Princess*.

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In his *Recollections of the Stage* (Philadelphia, 1853), William B. Wood, who acted the speaking role of Lieutenant Rolfe and was, with William Warren, the longtime co-manager of the Chestnut Street Theatre, says for the season of 1808 only that,

"The Indian Princess," by Major J. N. Barker, then of Philadelphia, and since connected with the public in some of the offices at Washington, D.C., was acted for Mrs. Woodham's benefit, and with applause.

Like the modern commentator Arthur Hobson Quinn in his *A History of the American Drama*, Wood neglects the composer, John Bray. Perhaps Wood was taking for granted the musical side of *The Princess*, while Quinn may have been unaware of the importance of Bray's contribution to the show's success. Rather, Quinn emphasizes the historical significance of the plot. According to him *The Indian Princess* is "the first surviving play on the romance of Pocahontas" and "the first Indian play by an American."

The most notable action of the premiere was not onstage. Reminiscing in 1832 about his early theatrical career from his office as Collector of the Port in Philadelphia, Barker somewhat contradicts Wood regarding the recipient of the benefit of his Indian opera:

The Indian Princess, in three acts, founded on the story of Captain Smith and Pocahontas, began some time before, was taken up in 1808, at the request of Bray and worked up into an opera, the music to which he composed. It was first performed for his benefit on the 6th of April, 1808, to a crowded house: but Webster, particularly obnoxious, at that period, to a large party, having a part in it, a tremendous tumult took place, and it was scarcely heard. I was on the stage, and directed the curtain to be dropped.

Webster, a tenor who played the part of Larry, an obligatory comic Irishman, evidently offended the sensibilities of his Philadelphia audience, according to Wood, by "his deportment and dress [which] were marked and marred by a very disagreeable effeminacy." Nevertheless, the opera had a successful run in major theaters of the United States. It even made an unauthorized voyage to England, where it was produced (with alterations) at Drury Lane on December 15, 1820, as *Pocahontas, or The Indian Princess*. It was perhaps the first American play to be produced in London after its American premiere.

Bray (born in England in 1782) must have been a very talented man. Not only did he compose the music for *The Indian Princess* but he also played and sang the role of Walter, the sturdy English yeoman. An English professional, like so many other members of the American stage, he was recruited for the 1805-6 Philadelphia season from the Royal Theatre at York. After playing some years in New York, Bray and his wife settled in Boston, where he died in 1822. His characterization of *The Indian Princess* as "An Operatic Melo Drame" is accurate. As an opera it possesses an overture, solo and ensemble numbers, choruses, and finales. As a melodrama it contains spoken dialogue and dramatic action heightened by evocative orchestral music. It is true that Bray's music does not compare with that of the great masters of turn-of-the nineteenth-century stage music. But such a comparison misses the point, since it depends greatly on the vantage of modern historical hindsight based on knowledge of a traditional repertory of Continental opera. But if we consider *The Indian Princess* according to the English-theater standards of its own day, we can understand the reasons for its success and appreciate its charm.

One aspect of its style cannot be overlooked, however: the lack of modulation. As H. Wiley Hitchcock has observed, while the overture is "vaguely early-Beethovenian in thematic content," it is "really concerned with C minor and *nothing but* C minor for 178 measures."

What Bray's music lacks in modulation it makes up for in well-turned melodic and rhythmic phrases, always appropriate to the affect and prosody of the text or to the action on the stage. Particularly noteworthy is Bray's use of syncopation to set such bisyllabics as "Alice," "Robin," "penny," "danger," "dandy," or "Katy." His syncopations give the music a definite English-American flavor and establish an early date in America for such a significant element of American musical style.

A sense of large-scale dramatic musical structure is not altogether missing. For example, as a theme in the development section of his overture the composer uses the music of the "Indian Dance" from the end of Act II. The second movement of the overture is an orchestral version of the Finale to the First Act. And while one can't claim that Bray's Indian music is based on authentic models, it does exhibit a calculated exoticism--as in the melodramatic music accompanying the Indians as they drag in Captain Smith as a prisoner--that distinguishes it from the music peculiar to the English adventurers.

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*The Ethiop; or, The Child of the Desert*, by William Dimond, Jr., for which Raynor Taylor (born in England around 1747) wrote the music for the Philadelphia production, was first performed at Covent Garden on October 6, 1812, with a score by the young Henry Rowley Bishop (best known today as the composer of "Home Sweet Home"). In contrast to *The Indian Princess*, *The Ethiop* not only is of direct English origin but also belongs to a different kind of English theater. *The Ethiop* was styled a "New Grand Romantick Drama," and it encompasses every theatrical genre from spoken soliloquy to operatic finale. Moreover, it has a complex double plot. The principal story concerns the dynastic problems of the fabled caliph Haroun Al-Raschid, who assumes the disguise of a necromancer and enters the band of a rebellious pretender to gain his confidence and ultimately to reconcile their differences. The subplot deals comically with the lot of a young Greek Christian couple in Baghdad trying to squeeze out a living by selling contraband liquor to Muslims. The lecherous advances to the beautiful wife, Zoe, by the two magistrates who are permitting this breach of local law are turned about when their wives, informed of their assignations, appear.

As in *The Indian Princess*, upper-caste characters have speaking roles exclusively. Only the comic characters sing arias. Music in the main plot is assigned to dignified choruses or instrumental interludes.

Bray was essentially an actor who composed. Taylor was a composer who sometimes acted. In the only contemporaneous biographical note, Taylor was lauded for his talents as an improvisator extraordinary, but his career centered around composition, teaching, and playing church organ. Like many English musicians at the end of the eighteenth century, he had been a child singer, in his case at the Chapel Royal. Subsequently he held positions as church organist at Chelmsford and as theater musician at Marylebone Gardens and later, at Sadler's Wells in London. His one success in London was the burletta *Buxom Joan* (Haymarket, 1778), which was published. But for unknown reasons he apparently never followed up this musical comedy with other stage works.

In 1792, in the company of an ingénue, Miss Huntley, he sought his fortune in the United States. His former pupil, composer Alexander Reinagle, had helped establish the New Theatre on Chestnut Street in Philadelphia, and Taylor soon located in that city and settled down as organist for St. Peter's. For a man with a reputation as a theater composer in England, Taylor was surprisingly inactive in Philadelphia show business, perhaps because of Reinagle's dominant position as co-manager of the theater. Taylor died in Philadelphia in 1825.

Meanwhile, in London, the lawyer William Dimond, Jr., son of the well-known manager and chief actor of the Theatre Royal in Bath, was pursuing a most successful career as a dramatist. From his first play, *The Sea-Side Story*, in 1801 until *The Æthiop* (as it was spelled in London) in 1812, Dimond turned out a series of hits, many of which were played simultaneously on both sides of the Atlantic. In fact, the great novelty of the 1807-8 season in Philadelphia, which saw the premiere of *The Indian Princess*, was Dimond's *Adrian and Orilla*. The unanticipated failure of *The Æthiop* at Covent Garden despite Bishop's music, the extravagant scenery and stage machinery, and such stars as Charles Kemble and the beautiful Mrs. Johnston was in sharp contrast to its subsequent almost half-century of success in America. As soon as it was published in London, the printed play was shipped to the States, and in 1813, less than seven months after its premiere, a version of *The Æthiop* was produced in New York with music, now lost, by one Perossier. Bishop's music (not published until a decade later) was, along with the costumes, sets, and machinery, the property of Covent Garden and did not travel.

The Philadelphia *Æthiop* with Taylor's music was announced for the fall season of the same year, but was postponed until New Year's Day, 1814, when the various celebrations of the Heroes of the Lakes battles had all been given.

Because of the bipartite nature of *The Æthiop*, Taylor's music is of varying significance in the total effect of the work compared with the inseparable role of music in *The Indian Princess*. Since noble personalities only speak, music is relegated to incidental effect or group utterances in the main plot. Reasons for this may lie not only in a philosophical concept of the nature of nobility on the English stage but also may reflect the fact that the leading personalities at Covent Garden, like Charles Kemble or Mrs. Johnston, were actors rather than singers. In the subplot, however, the score is indispensable to what is essentially an English comic opera. Much of the scenario, characterization, and plot are carried on in arias, concerted music, and choruses. And, pragmatically, the subplot was

doubtless written to harness the talents of the comic singers of the Covent Garden company.

Taylor was the more experienced as well as the more gifted of our two composers. He was a thorough professional grounded in the traditional schooling in music he received in the Chapel Royal. His overture to *The Ethiop* is perhaps the finest American theatrical overture that has survived from the Federal period. The instrumental solos indicated in Taylor's original piano score clearly prove that he was writing to order for specific performers in the Chestnut Street orchestra, as for instance, the elaborate variations for violin undoubtedly played by the "leader" of the orchestra, Mr. Gillingham.

Also, Taylor's style is more refined than Bray's. Taylor was more aware of the best traditions of eighteenth-century music as typified by Handel, Haydn, and Mozart than was his younger contemporary. Such scenic music as the Symphony, "While Cephania Comes in on Her Barge" and choruses as "Queen of the East" have an easily recognizable Handelian flavor. Haydn's orchestral manner seems to have inspired much of the overture, and is especially noticeable in the ticktock accompaniment of the solo-violin variations, a reference to the Andante of the *Clock* Symphony. In the purely operatic genres, the arias and the Musical Colloquy, Taylor reflects the Mozartian style of the London musical stage as promulgated by the great master's disciples and pupils Stephen Storace, Michael Kelly, and Thomas Attwood from the seventeen-nineties on. The best example of this is Zoe's air "These Keys Can a Treasure Unfold."

## THE INDIAN PRINCESS

After the overture (not recorded), descriptive music accompanies the approach of Captain Smith's ships and the landing of the English adventurers on a wild and picturesque bank of the Powhatan River. They sing a chorus of joy:

Chorus

ALICE

Jolly comrades, join the glee,  
Chorus it right cheerily, (*etc.*)

CHORUS

Jolly comrades, join the glee,  
Chorus it right cheerily; (*etc.*)  
For the tempest's roar is heard no more,  
But gaily we tread the wish'd-for shore:  
Jolly comrades, join the glee,  
Chorus it right cheerily; (*etc.*)  
For past are the perils of the blust'ring sea. (*etc.*)

After Smith exhorts his followers to begin their tasks of settlement, Alice assures her husband, Walter, one of Smith's yeomen, that she is content even in the wilds of America as long as he is with her:

Song: "Ever, Ever Cheery!"

ALICE

In this wild wood will I range,  
Listen, listen, dear,  
Nor sigh for towns so fine, to change,  
This forest, forest drear:  
Toil and danger I'll despise,  
Never, never weary,  
And while love is in thine eyes,  
Ever, ever cheery.

Ah! what to me were cities gay,  
Listen, listen, dear,  
If from me thou wert away,  
Alas! Alas! how drear,  
O, still o'er sea, o'er land I'll rove,  
Never, never weary,  
And follow on where leads my love,  
Ever, ever cheery.

Robin, Lieutenant Rolfe's servant, tells Walter he must leave on an expedition with Captain Smith. Alone with Larry, the Irish adventurer, Robin complains of having to leave his snug cot to follow his master. Larry counters by singing about his even greater deprivation of the favors of Katy Maclure back in Ireland:

Song: "Och! Hubbaboo! Gramachree! Hone!"

LARRY

Och! dismal and dark was the day to be sure,  
When Larry took leave of his Katy Maclure,  
And clouds dark as pitch hung just like a black lace,  
O'er the sweet face of Heav'n & my Katy's sweet face.  
And while the wind blow'd & Kate sigh'd might & main,  
Drops from the black skies fell & from her black eyes  
Och! how I was soak'd with her tears and the rain.  
(*Speaks*) And then she gave me this butiful keep-sake  
(*shews a pair of large Scissors*) which if ever I part with, may a Taylor clip me in two  
with his big shears—  
Och! when Katy took you in hand, how nicely did you snip and  
snap my bushy, carrotty locks--and now you're cutting the hairs of my heart to pieces,  
you thieves you--  
(*Sings*) Och! Hubbaboo! Gramachree! Hone!

In the Indian village the maidens are preparing a trousseau for Pocahontas, who is to marry the prince Miami. At the same time Smith, lost in a forest maze, is encountered by Prince Nantaquas, Pocahontas' brother, who treats him as a friendly god. While they talk, less friendly warriors surround Smith and take him prisoner. Back at the English settlement, with Walter away, Robin tries

to seduce Alice. Both Walter and Larry come quietly on the scene. Alice rebuffs Robin and is praised for her constancy as Robin slinks away:

Dialogue Quartetto

ROBIN

Mistress Alice, say--  
Walter's far away,  
Pretty Alice!  
Nay now prithe pray,  
Shall we Alice, ha?  
Mistress Alice!

ALICE

Master Robin, nay--  
Prithee go your way,  
Saucy Robin!  
If you longer stay,  
You may rue the day,  
Master Robin.

WALTER

True my wife is.

LARRY

Wat shall know of this.

ROBIN

Pretty Alice!

WALTER

What a rascal 'tis!

LARRY

He'll kill poor Bob, I wis.

ROBIN

Mistress Alice.  
Let me taste the bliss--(*attempts to kiss her*)

ALICE

Taste the bliss of this, (*slaps his face*)  
Saucy Robin!

WALTER

Oh, what monstrous bliss!

LARRY

How d'ye like the kiss?

LARRY, WALTER

Master Robin!

After settling this attack on his marriage, Walter recounts how the adventurers were attacked by the Indians, lost contact with Smith, and were lucky to make it back to camp. Armed with the faith that Smith still lives, the adventurers prepare to go to sleep with a lilting roundelay:

Finale to the First Act

CHORUS

Now crimson sinks the setting sun,  
And our tasks are fairly done,  
Jolly comrades home to bed  
And taste the sweets by labour shed.

Let his poppy seal your eyes  
Till another day arise,  
For our toil is fairly done,  
As crimson sinks the setting sun. (*etc.*)

In Act II the Indian warriors take Smith into Powhatan's palace:

"Smith brought in prisoner"

His appearance excites wonder. Prince Miami calls for Smith's execution. Nantaquas pleads for Smith's life as a brave man who can help the Indians, but to no avail. Smith, showing no fear of death, is led to the block:

"Smith is Led to the Block"

Just before the blow, Pocahontas interposes herself between Smith and the ax and takes his hand:

"The Princess leads Smith to the throne.  
She Supplicates the King for His Pardon.  
Smith is Pardoned--General Joy Diffused"

Unsuccessful in their search for Smith, Percy and Rolfe turn their thoughts to love in order to bolster their spirits, only to remind Percy of the girl he left behind:

Song: "Fair Geraldine"

PERCY

Fair Geraldine each charm of spring possess'd,  
Her cheeks glow'd with the Rose and Lilly's strife,  
Her breath was perfume, and each winter'd breast  
Felt that her sunny eyes beam'd light and life.

*(etc.)*

Alas! that in a form of blooming May,  
The mind should April's changeful livr'y wear,  
But ah! like April smiling, smiling to betray,  
Is Geraldine as false, as false as she is fair. *(etc.)*

As Rolfe and Percy leave, the yeomen enter. Larry and Walter are annoyed with Robin, who instead of remaining behind at camp has joined them and is more trouble than help. For the moment not having anything else to do, the three decide to sing, since, as Robin says, he is always valiant when he sings:

Glee: "Without a Penny of Money"

LARRY, ROBIN, WALTER

We three adventurers be,  
Just come from our own country,  
And have cross'd thrice a thousand miles of sea,  
Without a penny of money. *(etc.)*

We three good fellows be,  
Who would run like the devil from Indians three,  
We never admir'd their bowmandry,  
O, give us whole skins for our money. *(etc.)*

By now Rolfe and Percy have found Smith in the company of the friendly Indians, among them Pocahontas. She immediately falls in love with Rolfe, who responds ardently but must leave. Then Prince Miami, rejected by Pocahontas, falls into a jealous rage. Act II ends with a finale (not recorded) in which Powhatan's warriors, challenged by the furious Miami, prepare for battle.

Act III opens in a built-up Jamestown. Walter tells Alice how the English helped defeat Miami, who is now a prisoner. Captain Smith, his flanks secured, had set out on expeditions of discovery and conquest and has just returned. A fleet from England arrives with reinforcements. In a quiet grove Princess Pocahontas, full of love for Rolfe, sings of her hopes that he will return soon:

Song: "When the Midnight of Absence"

POCAHONTAS

When the midnight of absence the day scene

pervading,  
Distills its chill dew o'er the bosom of love,  
How fast then the gay tints of nature seem  
fading,  
How harsh seems the music of joy in the grove,  
And the tender flower bends till return of the  
light,  
Steep'd in teardrops that fall from the eye of the night.

But ah! when the lov'd one appears,  
Like the sun a bright day to impart,  
To kiss off those envious tears,  
To gain a new warmth to the heart. *(etc.)*

Soon the flowret, seeming dead,  
Raises up its blushing head, *(etc.)*  
Glow's again the heart of love,  
Laughs again the joyful grove.  
And again the mock-bird's throat.  
Trolls the sweetly varying note. *(etc.)*

But ah! when dark absence the day scene pervading,  
Distills its chill dew o'er the bosom of love,  
fast the gay tints of nature seem fading,  
harsh seems the music of joy in the grove. *(etc.)*

Though a prisoner, Miami conspires with Grimosco, Powhatan's priest, to stir up trouble between the king and the English. Grimosco is successful, and Powhatan agrees to slaughter the white men. Pocahontas, who has overheard the plot, determines again to come to the aid of the English. Meanwhile Larry is seen talking to one of the passengers from the newly arrived English fleet. It is his Kate dressed as a young man. Unrecognized, she sings about a man traveling through her little Irish town and being received by her with hugs and kisses:

Song: "Careless Ned!"

KATE

Young Edward thro' many a distant place,  
Had wand'ring past a thoughtless ranger  
And cheer'd by a smile from beauty's face,  
Had laugh'd at the frowning face of danger,  
Fearless Ned, Careless Ned,  
Never with foreign dames was a stranger,  
But huff! bluff! huff! bluff!  
He laugh'd at the frowning face of danger. *(etc.)*

But journeying on to his native place,  
Thro' Ballinamona pass'd the stranger,  
Where fixt by the charms of Katy's face,  
He swore he'd no longer be a ranger.  
Pretty Kate, Witty Kate,  
Vow'd that no time should ever change her,  
And kiss--Bliss--  
He swore he'd no longer be a ranger. (*etc.*)

Just as Larry is about to condemn his wife, Kate drops her disguise and the happy pair embrace. Likewise Geraldine, Percy's beloved, appears in the dress of a page and inquires of Percy's whereabouts. She asks Walter to recount the tale of Captain Smith's legendary exploits, which Walter assures her were just as great on the field of Venus as of Mars:

Song: "Captain Smith"

WALTER

Captain Smith is a man of might,  
In Venus' soft wars or in Mars' bloody fight,  
And of widow or wife or of damsel bright,  
A bold blade you know is all the dandy.

One day his sword he drew,  
And a score of Turks he slew.  
When done his toil,  
He snatch'd the spoil,  
And as a part,  
The gentle heart  
Of the lovely lady 'Tragabirandy.

Oh, the lovely lady, (*etc.*)

Captain Smith, from the foaming seas,  
From pirates, and shipwreck, and miseries,  
In a French lady's arms found a haven of ease;  
Her name--psha! from memory quite gone't has--  
And on this savage shore,  
Where his faulchion stream'd with gore,  
The Indian dart,  
His noble heart,  
But swifter flew  
To his heart,  
The pretty Princess Pocahontas.  
Oh, the pretty Princess, (*etc.*)

Pocahontas informs Delawar, leader of the English fleet, that the feast to which Smith and the other

Englishmen were invited is to be the scene of their slaughter. Delawar orders a rescue mission. Just as Grimosco and Miami's men are about to strike the English, Pocahontas rushes in with a warning of treachery. At the same instant the drums and trumpets of Delawar's party are heard. Entering, the soldiers seize the Indians' uplifted arms and form a tableau. Pocahontas rejoins her lover, Rolfe. Powhatan is crushed by shame, and Miami stabs himself and is carried off. Geraldine reveals herself to Percy. And finally Robin enters with his new love, Nima, Pocahontas's maid. After a benediction by the noble Smith, predicting that "this fine portion of the globe shall teem/With civiliz'd society; when arts,/And industry, and elegance shall reign," all the couples and the rest of the chorus sing the

Finale

CHORUS

Freedom on the western shore,  
Float thy banner o'er the brave,  
Plenty all thy blessings pour,  
Peace thy olive sceptre wave. (*etc.*)

WALTER, PERCY, THE MEN

Fire-ey'd valour guard the land,  
Here uprear thy rugged crest.

LADIES

Love diffuse thy influence bland,  
O'er the regions of the west.

CHORUS

Freedom on the western shore, (*etc.*)

LARRY

Hither lassie frank and pretty,  
Hither come without formality,  
Thou, in English christen'd pity,  
But in Irish, hospitality.

CHORUS

Freedom on the western shore, (*etc.*)

## **THE ETHIOP**

The overture consists of a slow-fast-slow introduction followed by a rondo with variations featuring solo violin and "violincello."

Citizens of Baghdad gather on the banks of the Tigris to greet Queen Cephania, the wife of Haroun Al-Raschid, the caliph:

Symphony: "While Cephania Comes on in Her Barge"

During the music, an Arab attempts to deliver a petition to Cephania but is arrested. The people hail the queen:

Chorus: "Queen of the East"

Queen of the East, whose beauty  
Kills envy with its blaze;  
Thy slaves in pleasing duty,  
Aspire to sing thy praise.

Live, of our earth the wonder!  
While thou dost grace our sphere,  
E'en Gods might quit their thunder  
To kneel in homage here, (*etc.*)

Meanwhile, inside the humble cabin of Alexis and his wife Zoe, two young Greek Christian residents of Baghdad, Zoe is waiting for Alexis to return and is listening for his camel's bell:

Air: "The Camel's Bell"

ZOE

From twining arms, ere sunrise starting,  
Alexis sigh'd a fond farewell,  
And as we pledg'd a kiss at parting  
He bade me watch the Camel's Bell.  
Sweet ding, ding, dong! I heard it play, (*etc.*)  
Me thought its jingle seem'd to say  
With burning noon will come the time  
Again to hear my pleasant chime!  
O! cheerful bell!  
I lov'd thee well,  
And still to break my lonely song  
Thy changes rang with ding, ding, dong!

There is a knock on the door. Instead of Alexis it is Benmoussaff, the corrupt *cadi*, who in return for a share of the profits allows Alexis to sell forbidden spirits. He declares Zoe the object of his passion. To protect her husband's tenuous position Zoe leads Benmoussaff on, and just as Alexis half enters the room behind Benmoussaff, she sings:

Trio: "Mighty Man! if I Surrender"

ZOE

Mighty man! if I surrender,  
Pledge me first a solemn vow;  
Swear to love with heart as tender  
Ever fierce and fond as now.

BENMOUSSAFF

I swear! ever! O, ever!

ZOE

Mighty man! tho rivals languish,  
Swear your love shall never stray--  
Ah, fond heart! that doubt is anguish--  
Swear! and make it easy, pray! *(etc.)*

BENMOUSSAFF

I swear! never! O, never!

ZOE

Rise, and by my smiles rewarded  
Live by love supremely blest!

BENMOUSSAFF

By those radiant eyes regarded,  
Joys too vast invade my breast.

ALEXIS

*(aside)* Soon I'll change those sportive glances  
Into looks of graver sort.

ZOE

Come, knit hands, I'll teach you dances;  
Swains are brisk who come to court.

BENMOUSSAFF

Tho' unskill'd in such advances  
I'll not baulk a lady's sport.

ALL

Fal la la la lal, and lara lara! *(etc.)*

*(Zoe engages the cadì in a quick dance--Alexis steals forward by her signals and chassées into the figure--Benmoussaff attempts to stop, but they twirl him alternately from one to the other, and force him to continue till he reels with giddiness.)*

Despite the cadì's rank, Alexis unceremoniously pushes him out the door. Benmoussaff says he is leaving to proclaim the caliph's curfew (an emergency measure resulting from the Arab's arrest) to the citizens at the Bezestein, Baghdad's bazaar. Alone, Alexis and Zoe sing a dreamy duet:

Duet: "How Boon Are the Hours"

ZOE

How boon are the hours after set of the sun,

ALEXIS

When nature unzones and all labours are done:  
The camel in gladness is led to his stall,

ZOE

The distaff and spindle are hung by the wall:

ALEXIS

The lattices close, and our table is spread,

ZOE

Poor Greeks, it is true, on no dainties are fed,

ZOE, ALEXIS

But light are our spirits, as lightly we sup,  
And the name of some relative sweetens each  
cup. *(etc.)*

Track

At the Bezestein, characters of all descriptions sing:

Chorus: "The Bezestein"

O! now the Bezestein is merry! *(etc.)*  
With merchandise crying,  
With customers buying,  
With folk in all stations,  
With goods from all nations--*(etc.)*  
Here business and pleasure,  
Make labour--take leisure, *(etc.)*  
Dispers'd yet united,  
And all well delighted;  
For O, the Bezestein is merry. *(etc.)*

Benmoussaff tells the crowd of the curfew and to beware of any strangers. Alexis, hawking his wares, is betrayed by an old woman in the pay of Benmoussaff and is ordered arrested by the cadì in revenge:

Musical Colloquy

BENMOUSSAFF

Away to the prison! Guards, drag him away!

ALEXIS

For a cudgel to pound thee to powder I pray! *(etc.)*

BENMOUSSAFF

Away! Away!

ALEXIS

Fire and furies! *(etc.)*

BENMOUSSAFF

Oh, hear how he swears! *(etc.)*

GUARDS CHORUS

Away! Away!

The law is regardless of threats or of  
pray'rs. *(etc.)*

*(Zoe enters and rushes to her husband)*

ZOE

Ah, whither, Alexis, my life, art thou borne.

ALEXIS

From love and from Zoe by baseness I'm torn.

ZOE

Kind neighbours, behold with compassion my woe!

ALEXIS

O! loosen my arms!

BENMOUSSAFF

I shall catch my death blow!

GUARDS

The tumult increases--she pleads and he swears--

CHORUS

But law is regardless of threats or of pray'rs!

Meanwhile Almanzor and his nephew Orasmyn, pretender to the throne, pay homage before the tomb of Orasmyn's father, the previous caliph, who was deposed and killed by Haroun Al-Raschid. As Almanzor curses Al-Raschid, an Ethiopian magician springs forward from the top of the tomb and pledges his mystic powers to the success of the plot to restore Orasmyn to the throne as his father's rightful heir. Almanzor and the Ethiop, with the trembling Orasmyn between them, approach the tomb, which begins to open. From within, a chant of subterranean voices is heard:

Subterranean Chorus

Welcome, welcome, mortal feet,  
Now the quick and dead shall meet--(*etc.*)  
From the land, and from the waves;  
Welcome all who covet graves! (*etc.*)

In the interior of the vast catacomb, Orasmyn is seen on a step of the altar, still supported between Almanzor and the Ethiop. The conspirators encircle him in adoration:

Chorus: Address of Conspirators to Orasmyn

Child of the desert! awful rise  
As the red moon through vap'rish skies! (*etc.*)  
Child of the desert, glorious beam  
As the fresh sun on Indian stream. (*etc.*)

Almanzor recounts how Al-Raschid killed Orasmyn's father, took over the throne, and married Orasmyn's sister Cephania. To prove his magic powers and his loyalty to the rebellion, the Ethiop produces an ebony wand, which he says has the power to obscure vision. An opportunity to test the Ethiop comes when Al-Raschid's men are heard above the tomb. With daggers pointed at the Ethiop's heart should he fail, the Ethiop orients the wand toward the opening of the tomb, where the pursuers halt, among them Nourreddin, who sings:

Accompanied recitative: Nourreddin at the Top of the Catacomb

NOURREDDIN

Who stirs below, who thrids the gloom?  
Is't echo that replies?  
Or doth an answer rise  
From startled sleepers of the tomb?

The caliph's troupe descend to investigate. They fail to see the conspirators and leave. Vindicated, the Ethiop is made part of the rebellion. As payment for his services he demands Cephania, and the scene ends with a choral finale in the course of which the conspirators form a pyramid with their shields, on which they elevate Orasmyn:

Solo, Semi-Chorus, and Chorus of Conspirators

SOLO

Where are the scimitars famous in story,  
That flash'd thro' the war storm like meteors of glory?

SOLO

They rest and they rust on our forefather's graves. (*etc.*)

DUETTO

Shall the sons of the mighty live dastards and slaves?

SEMI-CHORUS

No! by angel and fiend!--no, by earth, air, and fire,  
The son of an Ali is true to his sire! *(etc.)*

*(They impetuously break the altar, and each conspirator snatches up his arms, as it divides into pieces)*

FULL CHORUS

Each the spear and each the shield  
That his sire was wont to yield!  
Who shall conquer him who fights  
For his father's ravish'd rights?  
Tyrants! of the fray beware,  
Freedom and revenge are there! *(etc.)*

*(Almanzor and the Ethiop bring forward Orasmyn, and place again the poniard in his hand--the conspirators compose a pyramid with their shields upon which they elevate his figure, and the scene closes upon the group)*

An interlude between the full-stage setting of the catacomb and an interior scene of the house of Mustapha, the emir.

Pas Seul

Zoe tries to free Alexis from prison by appealing to Mustapha. As lecherous as his subordinate, Benmoussaff, Mustapha agrees to act in Alexis' behalf if only Zoe will bestow on him the favors she had denied the *cad*. She refuses. The conversation is overheard by Mustapha's wife, Grimmigra, who praises Zoe for her virtue and threatens her husband with dire punishment. Zoe visits Alexis in jail and obtains his permission to engage in an adventure (the exact nature of which she conceals) to free him. Alone, musing about how lucky he is to have a wife who never talks except for a good reason, Alexis sings:

Song: "Corner Houses"

ALEXIS

Bagdat is the place for fun,  
Wo, ho, my camels;  
Four long streets there meet in one.  
Man has his trammels; *(etc.)*  
In corner one, poor Hassan fagg'd;  
In corner two a Miller lagg'd,  
Whose noisy mill was never still,  
Its whirling cogs, like barking dogs,  
Went clack, clack, clack, *(etc.)*  
Till the poor elf, beside himself,

Cried in a pet, O! Mahomet,  
Confound all corner houses. (*Repeat*)

To free herself and Alexis from perpetual blackmail, Zoe plots to compromise Benmoussaff and Mustapha by making assignations with both of them on the same night. To escape notice of each other, of Alexis (who has been freed with money given Zoe by Benmoussaff), and of their wives (who have been tipped off), the cadì and the emir hide in large chests. Zoe sings to their wives about the keys to the chests:

Air: "These Keys Can a Treasure Unfold"

ZOE

'These keys can a treasure unfold,  
More precious than jewels or gold;  
To judge by myself for each wife,  
'Tis treasure more dear than her life! (*etc.*)

Then ladies, advance, yet soft pritheè stay,  
One word to my husband I first fain would say,  
Fal lal de ral, la ra fal, lal de ra la,  
Fal lal de ral, la ra fal la.

(*to Alexis*)

These keys can dispense sovereign cure  
For torments the jealous endure,  
One peep in yon mystical chest  
Turns your heart-ache at once to a jest. (*etc.*)

Now, ladies, advance, I present you these keys,  
Dispose of the treasures within as you please,  
Fal lal de ral, (*etc.*)

Through the use of the ebony wand, the Ethiop permits the conspirators to penetrate the caliph's palace. In a tender scene between Cephania and Orasmyn, she says that in spite of the past she is still in love with Al-Raschid and refuses to join the conspiracy against him. At an opportune moment the Ethiop absents himself from the rebels after pointing Almanzor and Orasmyn toward the caliph's chamber. When they come upon the sleeping monarch, Orasmyn is thwarted in his attempt to slay Al-Raschid by Cephania, who casts herself forward to receive the blow. In disgust Almanzor tries to kill the caliph but is overpowered by the seemingly sleeping king. Instantly, all the guards rush forward and Haroun Al-Raschid reveals himself as the Ethiop and says that it was not by magic but by careful prearrangement that his troops seemed not to notice the conspirators. Struck by his wisdom and courage, the conspirators all pay homage to Al-Raschid, except Almanzor, who is given yet another opportunity (by the caliph himself) to complete the regicide. But Almanzor drops the proffered dagger and announces his self-exile in the desert. Cephania joins Al-Raschid to Orasmyn, and a final chorus of joy is sung:

Finale

CHORUS

Joy! joy! joy!  
Raise the shout and pierce the skies;  
Love is born, and hatred dies.  
Arabian boy!  
Allah crowns thy destinies. (*etc.*)  
Joy! Joy! Joy!

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*The Indian Princess*

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*The Ethiop*

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**RAYNOR TAYLOR:** *THE ETHIOP*, or *THE CHILD OF THE DESERT*  
80232-2

**JOHN BRAY:** *THE INDIAN PRINCESS*, or *LA BELLE SAUVAGE*

- 1 CHORUS  
Judith Otten and chorus
- 2 SONG: *EVER, EVER CHEERY!*  
Judith Otten
- 3 SONG: *OCH! HUBBABOO! GRAMACHREE! HONE!*  
Joseph Porrello
- 4 *DIALOGUE QUARTETTO*  
Richard Anderson, Judith Otten, John Mack Ousley, Joseph Porrello
- 5 FINALE TO THE FIRST ACT  
Chorus
- 6 INCIDENTAL MUSIC TO ACT TWO, SCENE 2: SMITH BROUGHT IN PRISONER;  
SMITH IS LED TO THE BLOCK; THE PRINCESS LEADS SMITH TO THE THRONE; SHE  
SUPPLICATES THE KING FOR HIS PARDON; SMITH IS PARDONED--GENERAL JOY  
DIFFUSED  
Orchestra
- 7 SONG: *FAIR GERALDINE*  
Michael Best

- 8 GLEE: *WITHOUT A PENNY OF MONEY*  
Joseph Porrello, Richard Anderson, John Mack Ousley
- 9 SONG: *WHEN THE MIDNIGHT OF ABSENCE*  
Susan Belling
- 10 SONG: *CARELESS NED*  
Debra Vanderlinde
- 11 SONG: *CAPTAIN SMITH*  
John Mack Ousley
- 12 FINALE  
Soloists and chorus
- RAYNOR TAYLOR: THE ETHIOP, or THE CHILD OF THE DESERT**
- 13 OVERTURE  
Orchestra
- 14 SYMPHONY: *WHILE CEPHANIA COMES ON IN HER BARGE*  
Orchestra
- 15 CHORUS: *QUEEN OF THE EAST*  
Chorus
- 16 AIR: *THE CAMEL'S BELL*  
Debra Vanderlinde
- 17 TRIO: *MIGHTY MAN! IF I SURRENDER*  
Debra Vanderlinde, R. Sebastian Russ, Charles Long
- 18 DUET: *HOW BOON ARE THE HOURS*  
Debra Vanderlinde, Charles Long
- 19 CHORUS: *THE BEZESTEIN*  
Chorus
- 20 MUSICAL COLLOQUY  
R. Sebastian Russ, Charles Long, Debra Vanderlinde, and Chorus
- 21 *SUBTERRANEAN CHORUS*  
Chorus
- 22 CHORUS: *ADDRESS OF CONSPIRATORS TO ORASMYN*  
Chorus
- 23 ACCOMPANIED RECITATIVE: *NOURREDDIN AT THE TOP OF THE CATACOMB*  
Charles Long
- 24 CHORUS: *SOLO, SEMI-CHORUS, AND CHORUS OF CONSPIRATORS*  
Chorus
- 25 PAS SEUL  
Orchestra
- 26 SONG: *CORNER HOUSES*  
Charles Long
- 27 AIR: *THESE KEYS CAN A TREASURE UNFOLD*  
Debra Vanderlinde
- 28 FINALE  
Chorus

*(Musical and orchestral restoration by Victor Fell Yellin)*

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