



Alfred CELLIER

(1844–1891)

DOROTHY

A Pastoral Comedy

Cullagh • Mears • J.I. Jones • Vallis • Maitland
Robinson • Relph • M.V. Jones • Maclaine

Victorian Opera

RICHARD BONYNGE

WORLD PREMIERE RECORDING

Alfred
CELLIER
(1844–1891)

Dorothy

A pastoral comedy opera in three acts (1886)
Libretto: Benjamin C. Stevenson (1839–1906)
Performing edition: Richard Bonyng

WORLD PREMIERE RECORDING

Dorothy Bantam, Sir John Bantam's daughter Majella Cullagh, Soprano
Lydia Hawthorne, Dorothy's cousin Lucy Vallis, Mezzo-soprano
Phyllis Tuppitt, innkeeper's daughter Stephanie Maitland, Mezzo-soprano
Geoffrey Wilder, Sir John's nephew and heir Matt Mears, Tenor
Harry Sherwood, Wilder's friend John Ieuan Jones, Baritone
Sir John Bantam, Squire, Chanticleer Hall Edward Robinson, Baritone
John Tuppitt, innkeeper of the Hop-Pole Inn Patrick Relph, Baritone
Lurcher, the Sheriff's officer Michael Vincent Jones, Tenor
Tom Strutt, a young farmer in love with Phyllis Sebastian Maclaine, Tenor

Victorian Opera Chorus (Chorus Master: Kevin Thraves)

Chorus undergraduates of the Royal Northern College of Music

Soprano: Rhiannon Ashley, Eleanor Hull, Phyllida Martignetti, Nikki Martin, Bethany Moran, Elizabeth Thomson

Alto: Flora Birkbeck, Georgia Ellis, Lowri Probert, Phoebe Rayner, Olivia Tringham, Phoebe Watts

Tenor: Harri Graham, Samuel Knock, Andrew Lee, Igor Petricevic, Jonathan Stevens, Andrew Terrafranca

Bass: Matthew Baldwin, Jonathan Hill, James Holt, Emyr Jones, William Kyle, Samuel Snowden

Victorian Opera Orchestra

Violin I: Madeleine Fitzgerald (Leader), Eleanor Shute, Cleo Annandale, Andrew Birse, Ellis Thompson

Violin II: Jody Smith, Raye Harvey, William Chadwick, Emily Blayney, Susanna Griffin

Viola: Della Hickey, Daire Roberts, Henry Rankin • **Cello:** Cara Janes, Ruby Grace Moore

Double Bass: Alice Phelps • **Harp:** Philippa Smith • **Flute:** Jenna Thackray, Kristine Healy • **Piccolo:** Kristine Healy

Oboe: George Strickland • **Clarinet:** Emily Wilson, Jessica Tomlinson • **Bassoon:** Sara Erb

Horn: Joel Roberts, Rupert Browne • **Trumpet:** Hannah Mackenzie, Daniel Mills • **Trombone:** George Hardwick, Ethan McKnight

Timpani: Theo Fowler • **Percussion:** Aidan Marsden

Richard Bonyng AC, CBE, Musical Director

1	Overture	7:40	19	Entrance Music <i>(Dorothy, Lydia)</i>	0:41
	Act I	27:53	14	Graceful Dance	1:18
	The grounds of the Hop-Pole Inn (an autumn morning)		15	Song Contentment I give you <i>(Bantam)</i>	2:04
2	Opening Chorus Lads and lasses round about <i>(Tom, Phyllis, Chorus)</i>	4:57	16	Sextet and Chorus Now let's to bed <i>(Bantam, Lurcher, Sherwood, Dorothy, Wilder, Lydia)</i>	2:56
3	Song and Trio Be wise in time, Oh Phyllis <i>(Dorothy, Lydia, Phyllis)</i>	2:32	17	Quartet One moment, pray <i>(Wilder, Sherwood, Dorothy, Lydia)</i>	1:26
4	Quartet We're sorry to delay you <i>(Wilder, Sherwood, Dorothy, Lydia)</i>	2:17	18	Song Queen of my Heart <i>(Sherwood)</i>	3:35
5	Song and Trio With such a dainty dame <i>(Wilder)</i>	2:32	19	Trio Are you sure? <i>(Wilder, Sherwood, Bantam)</i>	1:21
6	Quintet A father's pride and joy <i>(Tuppitt, Wilder, Sherwood, Dorothy, Lydia)</i>	3:40	20	Ensemble What noise was that <i>(Bantam, Wilder, Sherwood, Chorus)</i>	5:53
7	Song and Trio I am the Sheriff's faithful man <i>(Lurcher)</i>	2:26	21	Finale Hark for'ard, away! <i>(Principals, Chorus)</i>	1:54
8	Quartet You swear to be good and true <i>(Dorothy, Lydia, Wilder, Sherwood)</i>	4:34		Act III	11:41
9	Chorus and Solo Under the pump <i>(Lurcher, Chorus)</i>	1:30		The Round Coppice (the next morning)	
10	Finale Now take your seats <i>(Principals, Chorus)</i>	3:25	22	Ballet	2:58
	Act II	23:27	23	Dance of the Peasants	1:56
	Chanticleer Hall (the same night)		24	Ballad The time has come <i>(Phyllis and Chorus)</i>	2:17
11	Country Dance	0:50	25	Chorus What joy untold <i>(Phyllis, Tom, Tuppitt, Bantam, Chorus)</i>	2:04
12	Song Though born a man <i>(Wilder)</i>	1:28	26	Finale You swore to be good and true <i>(Dorothy, Lydia, Full Company)</i>	2:25

Alfred Cellier (1844–1891) Dorothy

The success of *Dorothy*

How did this 1886 light opera become so popular that its box office profits were sufficient to build a new London theatre, The Lyric of Shaftesbury Avenue? When launched at the Gaiety Theatre the comedy opera initially received only a lukewarm reception and gave little indication of any long-standing success.

A wily accountant and theatre manager, Henry Leslie bought the musical's rights and costumes (cheaply), and then relaunched the piece at the Prince of Wales Theatre with Ben Davies as Wilder, Hayden Coffin as Sherwood and Furneaux Cook as Bantam. Marie Tempest later replaced Marion Hood in the title role. This excellent cast helped it achieve a successful 931 performances and see *The Mikado's* 672 and *Ruddigore's* 288 performances come and go during the run. We need to further understand the secrets for this.

The music of *Dorothy* contains good variety in its construction and includes dances and ballet. It is typical of Sullivan and critics referred to it as 'pretty', 'graceful', and 'charming'. Cellier's orchestration is certainly bright, rich and varied, and he skillfully links sections within a number to maintain momentum. To aid diction, the accompaniment to verses is light and echoes of the music hall, then in vogue, are recognised in the chorus numbers. These are well scored with up to five parts of harmony, as befitting a composer schooled at the Chapel Royal.

Stephenson's book has weaknesses but they are covered by the strong characters of Wilder, Sherwood, Dorothy and Lydia who hold interest with their amorous and mischievous behaviour. Comedy is introduced by a scruffy Sheriff's officer (Lurcher) in his wooing to an upper crust Mrs Privett (her speech affliction complementing his dropped aitches). Their interaction with Squire Bantam leads to effectively embarrassing moments with double

entendres adding much amusement. Such larger than life characters could have been taken out of a Victorian Drury Lane pantomime.

During the early weeks of the run the script was tightened and much improved to overcome the concerns of the first night critics.

The fact that this musical became such a success seems more amazing when one finds that Cellier originally composed its music for an earlier operetta, *Nell Gwynne* (1876). When *Nell Gwynne* was originally staged in Manchester at the Prince's Theatre it was deemed a failure; the composer blamed the librettist, H.B. Farnie, and the librettist blamed the composer. They decided not to risk taking it to London and went their separate ways, remodelling the script and music with different partners. Both of the revised shows faired better though the revised *Nell Gwynne* only achieved 86 performances.

For Cellier's revision, he chose librettist B.C. Stephenson who had written Sullivan's *The Zoo* in 1875 (under the pen name, Bolton Rowe). For *Dorothy*, Stephenson was handicapped by needing to fit new lyrics to Cellier's existing music. This is never an easy task as W.S. Gilbert once found out. It can explain why some of *Dorothy's* lyrics seem uninspired in construction. Where songs were freshly composed, Stephenson fairs better. He provides well written and believable dialogue throughout. An interpolated number for Hayden Coffin (as Sherwood) was *Queen of my Heart*. This was an early Cellier and Stephenson romance known as *Old Dreams*, and given new words. It was introduced after the first night and became one of *Dorothy's* hit songs.

One is conscious of a rustic, idyllic innocence in the melodies and rhythms that conjure up thoughts of a 'Constable' backdrop. Cellier would have been a fitting composer for Edward German's light rustic opera, *Merrie England*, to be written 16 years later.

Synopsis

The action takes place in Kent, England, in October 1740.

[1] Overture

Act I

The grounds of the Hop-Pole Inn

Hop picking on Squire Bantam's estate has just finished and villagers are celebrating at the Hop-Pole Inn. [2] Dorothy Bantam with cousin Lydia disguised as villagers mix with the villagers to observe the festivities. The Inn landlord's daughter, Phyllis, promises to marry a young farmer, Tom Strutt. Her father relents his initial rejection. [3] Dorothy and Lydia try to persuade Phyllis not to marry. Dorothy is expected to marry Geoffrey Wilder, heir to the Estate of Chanticleer Hall, yet she has never met her cousin and is not keen on her father's choice of suitor. [4] Wilder unexpectedly arrives in the village with his friend Sherwood to ask his uncle (Bantam) to help clear a debt incurred. They are refreshing themselves and rest their horses after a chase they have had to lose the Sheriff's man, Lurcher, who is on their tail to have the debt paid. [5] Wilder is impressed by the charms of the girls, when Dorothy passes herself off as a fictitious daughter of the landlord for a bit of fun. [6] Landlord Tuppitt confirms his pride for his daughters. [7] Lurcher introduces himself, having now caught up with Wilder and threatens him with a spell in prison. [8] Wilder and Sherwood now fall for the girls' charms. [9] Lurcher becomes despised by the crowd when they hear he has served a writ on a poor villager. They intend to give him a ducking. [10] However, Wilder offers to rescue him in return for joining in a scheme to get money from his uncle to pay the debt. Wilder and Sherwood are to go to Chanticleer Hall that evening where Squire Bantam is holding a function. They intend to confront him in their desperate plight.

Act II

Chanticleer Hall

[11] At the Hall a reception is in progress where Squire Bantam is entertaining the local gentry. The arrival of a stranger is

announced and Lurcher is shown in bearing a false title of Secretary to the Duke of Berkshire. He asks for hospitality for the fictitious Duke and guests whose carriage has broken down on the road by the Hall. Bantam welcomes the party which includes Dorothy and Lydia in their villager disguise. [12] Wilder thanks Bantam for his hospitality. [13] Dorothy and Lydia enter. [14] A stately dance takes place. [15] After the dance Bantam leads a drinking song. [16] The party decides it is time to retire for the night. [17] The men ask the two girls to stay awhile. The girls give the men rings (which they intend to reclaim the following morning). [18] Sherwood reflects on his feelings for Dorothy. [19] With the Hall now quiet, Wilder, Sherwood and Lurcher carry out their scheme: cloaked and masked, Sherwood binds Wilder (the fictitious Duke). Our noisy robbers cause Bantam to appear to investigate the noise and in the dark they pinion him. [20] The guests hearing the commotion appear and find the Duke bound with his money box empty. Nothing else seems to have been taken by the 'robbers'. Squire Bantam is encouraged by Lurcher to restore the Duke's loss, which happens to be the same amount owed by Wilder to the Sheriff. [21] The Squire's men now arrive to prepare for an early morning hunt.

Act III

The Round Coppice

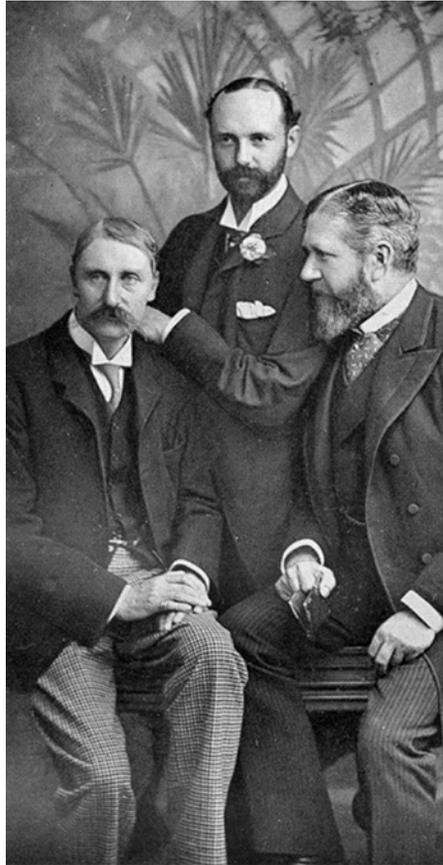
[22] Ballet. [23] The villagers engage in a rustic dance. [24] Phyllis is on her way to church to be married to Tom and pauses to reminisce. Dorothy and Lydia have decided to test Wilder and Sherwood's affections by writing a letter, purporting to be from angry suitors. They challenge the men to a duel at the Coppice. The girls arrive dressed as men, but are nervous about the guns they carry and run away when the men wish to proceed with the duel. Squire Bantam arrives to give Phyllis and her new husband, Tom, his blessing. [25] A processional chorus enters after Phyllis and Tom's church ceremony and arrive in time to witness Bantam's blessing. Wilder's robbery plot is exposed, yet since no real harm has been done, Bantam is happy to forgive if Wilder marries Dorothy. Dorothy now reveals her true identity and the union with Wilder is agreed; Lydia likewise agrees to marry Sherwood. [26] Finale.

Alfred Cellier (1844–1891)

Born in London of French parents, Alfred Cellier attended the Chapel Royal as a chorister, singing alongside Arthur Sullivan two years his senior. Like Sullivan he first became a church organist, and went over to Ireland to become director of Ulster Hall concerts in Belfast. He was drawn to the theatre and became musical director at the Royal Court Theatre, London (1871) and then at the Prince's Theatre, Manchester (1872–76). At the Prince's he wrote his early operettas, *The Sultan of Mocha*, *The Tower of London* and *Nell Gwynne* between 1874 and 1876. Of these only *The Sultan* brought worthwhile recognition, being later played in London, New York and Sydney.

Cellier went on to write symphonic pieces for orchestra and numerous 'parlour ballads' for the piano. His first association with *Dorothy's* librettist Benjamin C. Stephenson was when they teamed up for a short musical piece, *Charity begins at Home* (1872). While working as musical director for Richard D'Oyly Carte at the Savoy, Cellier composed many of the curtain-raisers that accompanied the early Savoy operas. His final work in 1891, *The Mountebanks* to a book by W.S. Gilbert, was composed when he had become seriously ill with tuberculosis; this he had contracted earlier in life. He died during rehearsal before the composition was finished and the work had to be completed by Ivan Caryll.

Raymond J. Walker



The Triumvirate brought success to the London stage in 1886
l. to r. – Alfred Cellier, Henry J. Leslie, Benjamin C. Stephenson

The leading stars of *Dorothy*



Marie Tempest (1864–1942)
as *Dorothy*



Ben Davies (1858–1943)
as *Wilder*



Hayden Coffin (1862–1936)
as *Sherwood*

Dorothy opened at the Gaiety Theatre on 25 September 1886 with Marion Hood (as Dorothy), Hayden Coffin (as Sherwood) and Arthur Williams (as Lurcher).

The show then transferred to the Prince of Wales (20 December 1886) with Marie Tempest (as Dorothy) and Ben Davies (as Wilder). The production then transferred to open a new Lyric Theatre (17 December 1888) where the show continued to play for a remarkable 931 performances until it closed in April 1889.

Dorothy then toured Britain with Courtice Pounds (as Wilder).

The show later toured in America and Australia.



Richard Bonyng

Richard Bonyng, AC, CBE, was born in Sydney and studied piano at the New South Wales Conservatorium of Music. He made his conducting debut in Rome in 1962 with the Santa Cecilia Orchestra. He was artistic director of Vancouver Opera and musical director of Australian Opera. Bonyng was awarded the CBE in 1977, made Officer of the Order of Australia in 1983, then Commandeur de l'Ordre National des Arts et des Lettres in 1989, 'Socio d'onore' of the R. Accademia Filarmonica di Bologna in 2007 and in 2012 he was awarded Australia's highest honour, Companion of the Order of Australia for services to music. Bonyng married the late soprano, Joan Sutherland, in 1954. He has recorded over 60 operas, made many opera videos and DVDs and recorded numerous ballets. He is acknowledged as a scholar of bel canto in 18th- and 19th-century opera and ballet music.



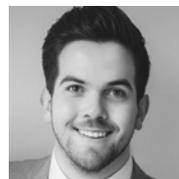
Majella Cullagh

Majella Cullagh was born in Cork, Ireland and studied there with Maeve Coughlan. She continued her studies in London with Gerald Martin Moore and later graduated from the prestigious National Opera Studio. Her distinguished international career includes performances at Dallas Opera, Opera New Zealand, the Royal Swedish Opera, Opera di Verona, Opera St Gallen and Vlaamse Opera. Cullagh performs extensively in oratorio and on the concert platform, she has given recitals in London, La Coruna, Pesaro and Catania. She has recorded over 30 titles on the Opera Rara, Chandos and Naxos labels, and is a bel canto specialist.



Matt Mears

Matt Mears gained an honours then a master's in music performance from the Royal Northern College of Music (RNCM), studying with Paul Nilon. While at the college, he performed as Harry in Sondheim's *Company* and as Cascada in Lehár's *Merry Widow*. He took on the roles of Werther, Pelléas and Belfiore in the *Opera Scenes* series at the RNCM. He has also worked with Sir Mark Elder, Sir John Tomlinson and Roderick Williams, and sings with choral societies across the North of England. In 2018, Mears joined the chorus of the Nederlandse Reisopera for Wagner's *Der fliegende Holländer* and was a Young Artist with Buxton International Festival.



John Ieuan Jones

John Ieuan Jones studied at the RNCM under the tutelage of Matthew Best. Jones' operatic roles include Pandolfe (*Cendrillon*), Lord Ellington (*La Vie parisienne*), Count Almaviva and Antonio (*Le nozze di Figaro*), and Harry Easter (*Street Scene*). Awards include the Andrew Lloyd Webber Foundation Scholarship, Osbourne Roberts Memorial Scholarship and the Gwilym Gwalchmani Jones Award. On the concert platform he has performed in the UK, Europe and the US, and in 2018 he made his Royal Albert Hall debut. John Ieuan Jones is also a proficient harpist.



Lucy Vallis

Lucy Vallis began her musical training at Chetham's School of Music. She continued her studies at the RNCM under the tutelage of Jane Irwin. Vallis' operatic roles include Dorothee (*Cendrillon*), Mrs Hildebrand (*Street Scene*) and Miss Baggott (*The Little Sweep*). She also appeared in *La Vie parisienne* and *Così fan tutte*. She has sung in performances of *Peter Grimes* with Bergen Nasjonale Opera in Norway and the Edinburgh International Festival. She also performed the roles of Mad Margaret in *Ruddigore* and Lady Jane in *Patience* at the International Gilbert and Sullivan Festival. Vallis is an experienced choral singer and has sung with The Sixteen at the BBC Proms.



Stephanie Maitland

Stephanie Maitland is a mezzo-soprano from Glasgow. While studying at the RNCM, she sang Mercédès (*Carmen*), participated in a weekend residency at Opera North and sang in a masterclass with Andrew Shore. She portrayed the Sandman in Stephen Medcalf's RNCM production of Humperdinck's *Hänsel and Gretel*, and sang with the 2018 Buxton International Festival. Maitland is grateful to be supported by the D'Oyly Carte Charitable Trust, the Cross Trust, Sir James Caird's Travelling Scholarship Trust and the John Leishman Memorial Trust.



Edward Robinson

Edward Robinson's operatic roles include Bobinet (*La Vie parisienne*), Antonio (*Le nozze di Figaro*), Grosvenor (*Patience*), Le Surintendant (*Cendrillon*) and Boy 2 in *Trouble in Tahiti*. He has performed with the Bergen Philharmonic Orchestra, Dorset Opera, Clonter Opera, the International Gilbert and Sullivan Festival and was a Young Artist at the 2018 Buxton Festival. Engagements include Haydn's *Creation*, Handel's *Messiah*, Vaughan Williams' *Five Mystical Songs* and *Songs of Travel*. Robinson premiered Tjioek's *The Setting Sun* at the Leeds Festival in 2017 and gave a recital at the Paris Opéra-Comique in 2018.



Patrick Relph

Patrick Relph is a baritone from the Lake District and studied for his master's degree at the RNCM under the tutelage of Quentin Hayes. Relph's operatic roles include Henry Davis (*Street Scene*), and Le Premier ministre in Massenet's *Cendrillon*. Additionally, he has sung excerpts as Don Alfonso (*Così fan tutte*) and Il Conte (*Le nozze di Figaro*). Other engagements include Marullo (*Rigoletto*) for Clyde Opera and Morales (*Carmen*) for Opera on Location. Concert engagements include Dvořák's *Stabat Mater* and Fauré's *Requiem*.



Michael Vincent Jones

Michael Vincent Jones is a tenor from Manchester who studied for his master's degree at the RNCM under the tutelage of Mary Plazas. He performed Telemachus in Monteverdi's *Il ritorno d'Ulisse in Patria* and Mathurin in Gluck's *L'ivrogne corrigé*. Jones toured with the National Gilbert and Sullivan Opera Company and performed as Marco (*The Gondoliers*) and Ralph (*HMS Pinafore*). In 2016 he sang in Verdi's *Macbeth* in the Iford Young Artist programme. At the RNCM he sang the role of Frick in *La Vie parisienne* and was a member of the RNCM Songsters.



Sebastian Maclaïne

Sebastian Maclaïne is a tenor from Brisbane, Australia and studied at the Queensland Conservatorium, graduating in 2008. He joined the popular Australian group, The Ten Tenors, who toured 15 countries. Their album, *Our Christmas Wish*, reached No. 1 in the Australian classical charts. At the Conservatorium he took the title role in Britten's *Albert Herring*, Valetto in Monteverdi's *L'incoronazione di Poppea*, and as Autumn in *The Fairy Queen*. In 2017, Maclaïne was a recipient of the Associated Board of the Royal Schools of Music to study at the RNCM.

Victorian Opera Northwest

www.victorianoperanorthwest.org

Victorian Opera

Victorian Opera began in 2004 following the closure of Wilmslow Opera, Cheshire (1970–2003), to continue to recognise the excellence in regional musicianship and singing. The orchestra is provided by post graduates of the RNCM who formed the Piccadilly Symphony Orchestra [www.piccadillysymphony.co.uk].

Recordings: Balfe *The Maid of Artois*, Mackenzie (2005); Balfe *Songs and Arias* (2007); Macfarren *Robin Hood*, Corp (2010); W.V. Wallace *Lurline*, Bonyngé (2011); *British Opera Overtures*, Bonyngé (2012); Sullivan *On Shore and Sea/Kenilworth*, Bonyngé (2014); Balfe *Satanella*, Bonyngé (2016); Cellier *Dorothy*, Bonyngé (2019).

A 40-page illustrated CD booklet with full libretto may be purchased from Victorian Opera Northwest.

Founding director and chairman: Raymond J. Walker; Secretary: Michael A. Harris; Sponsorship Secretary: Elva Towler

Victorian Opera Northwest

Maestro Bonyngé and Victorian Opera wish to thank the following for their valuable assistance: the RNCM students and post graduate musicians, their Principal Prof. Linda Merrick, Prof. Lynne Dawson and Kevin Thraves (Head and Deputy Head of Opera); Claire Osborne and Warner/Chappell Music Ltd for exclusive access to the only band parts in existence; Ian Bond for the overture's piano transcription and Adam Ceurden for the vocal score. Also, Prof. Peter Dickinson, Dr Andrew Lamb and John Turner for their generous financial support; and Dr Roger and Barbara Williams, Omar and Helen Jabr, John McLean and Andrew Cartwright.

Sponsors:

Bernarr Rainbow Trust, Ida Carroll Trust, Sir Arthur Sullivan Society, Luke and Sara Baxter, Paul Berry, Clive Hughes, Andrew Lamb, Alan Jackson, Michael Symes, Alison Wilkinson, John Wright, Frank Walker, Waitrose (Wilmslow) Ltd, and two friends of Victorian Opera.

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Russell Burdekin, Ken Canning, David Chambers, Hilary Chaplin, Vincent Daniels, Paul Foss, Alan Freckingham, Peter and Susan Graham, Michael T. Haslam, David Jacobs, Malcolm Lynde, Ian B. McEwan, Wilfred Munden, Michael Roberts, John Sheppard, Ann and Michael Scaife, Robert Sokol, Steven Stelman, Staffan Strömberg, Chris Thomas, Jeff & Fiona Trims, Michael Woodward.

This recording is dedicated to the memory of Godfrey, the brother of Paul Berry.

Musical Director: Richard Bonyngé
Chorus Master and Répétiteur: Kevin Thraves
Rehearsal Pianists: Tim Kennedy and Pete Durrant
Engineers: Phil Hardman, Stephen Scott and Harry Zhang
Production: Elva Towler and Ruth Jaeger
Booklet Notes: Raymond J. Walker

Alfred Cellier was a contemporary of Arthur Sullivan as a Chapel Royal chorister, and would later conduct several Gilbert and Sullivan productions. With its rural tale of disguise and romantic scheming, its jaunty tunes, lively characters and farcical comedy, Cellier's light opera, *Dorothy*, has been almost entirely forgotten today. It had the longest run of any 19th-century piece of musical theatre, seeing off *The Mikado* and *Ruddigore*, and became such a popular hit in its day that the box office profits were able to fund the building of the Lyric Theatre on London's Shaftsbury Avenue.

Alfred
CELLIER

(1844–1891)

Dorothy

Playing Time

70:52

A pastoral comedy opera in three acts (1886) • Libretto: Benjamin C. Stevenson (1839–1906)

Performing edition: Richard Bonyngé

Dorothy Bantam, Sir John Bantam's daughter Majella Cullagh, Soprano
Lydia Hawthorne, Dorothy's cousin Lucy Vallis, Mezzo-soprano
Phyllis Tuppitt, innkeeper's daughter Stephanie Maitland, Mezzo-soprano
Geoffrey Wilder, Sir John's nephew and heir Matt Mears, Tenor
Harry Sherwood, Wilder's friend John Ieuan Jones, Baritone
Sir John Bantam, Squire, Chanticleer Hall Edward Robinson, Baritone
John Tuppitt, innkeeper of the Hop-Pole Inn Patrick Relph, Baritone
Lurcher, the Sheriff's officer Michael Vincent Jones, Tenor
Tom Strutt, a young farmer in love with Phyllis Sebastian Maclaine, Tenor

WORLD PREMIERE RECORDING

Victorian Opera Chorus (Chorus Master: Kevin Thraves)

Victorian Opera Orchestra (Leader: Madeleine Fitzgerald)

Richard Bonyngé AC, CBE, Musical Director

1–10 Overture • Act I 35:33 11–21 Act II 23:27 22–26 Act III 11:41

Recorded: 19–20 February 2018 at the Royal Northern College of Music, Manchester, UK

Executive Producer: Raymond J. Walker • Producer and Mastering: Richard Scott

Orchestral Score and Parts: Michael Harris • Orchestral Manager: Rachel Cotton

Booklet Notes: Raymond J. Walker • Picture Credits: Mervyn Goode (front cover, 'High Summer')

[<http://www.mervyngoode.com>], Heide Smith, Narooma, Gerard Jaeger and the Richard Bonyngé Archives, Switzerland

The libretto can be accessed at www.naxos.com/libretti/660447

The term ‘*toccatà*’ is associated with virtuoso music demanding the utmost dexterity of its performer. Elisa Netzer, winner of the 2015 ‘Suoni d’arpa’ International Harp Competition in Italy, presents a wide-ranging programme which includes her own arrangement of one of Alessandro Scarlatti’s harpsichord toccatas, popular pieces such as Khachaturian’s *Oriental Dance* and *Toccatà*, original works for harp such as Nino Rota’s attractively neo-Classical *Sarabanda e Toccatà* and the premiere of the brand new *Toccare* composed for her by Swiss composer Stephan Hodel.

ELISA NETZER

Harp Recital

Playing Time
51:49

Alessandro Scarlatti (1660–1725)		Ami Maayani (b. 1936)	
1	Toccatà No. 9 in G minor (arr. Elisa Netzer) 5:13	7	Toccatà (1961) 6:55
Aram Il’yich Khachaturian (1903–1978)		Virgilio Mortari (1902–1993)	
	Album for Children No. 2 (1965) (arr. Vera Dulova)		Sonatina prodigio (1939) 5:20
2	III. Oriental (Eastern) Dance 2:00	8	I. Gagliarda 1:51
3	IX. Toccatà 3:06	9	II. Canzone 1:13
	Pietro Domenico Paradisi (1707–1791)	10	III. Toccatà 2:16
	Keyboard Sonata No. 6 in A Major (1754) (arr. Elisa Netzer)	Stephan Hodel (b. 1973)	
4	II. Allegro, ‘Toccatà’ 1:48	11	Toccare for harp solo (2014) 9:35
	Joaquín Turina (1882–1949)	Nino Rota (1911–1979)	
	Tocata y Fuga, Op. 50 (1929) 10:14 (arr. Nicanor Zabaleta)		Sarabanda e Toccatà (1945) 7:09
5	Tocata 4:33	12	Sarabanda 4:33
6	Fuga 5:40	13	Toccatà 2:36



Recorded: 20–22 March 2015 **1–10** and 25 April 2015 **11–13** at the Auditorium Steiner, Origlio, Switzerland
 Producer: Elisa Netzer • Engineer: Michael Rast • Booklet notes: Keith Anderson and Stephan Hodel
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