



Stephen
DODGSON

Margaret Catchpole: Two Worlds Apart
(Chamber opera in four acts)

Howden • Wallace • Morris • Ollerenshaw
Edgar-Wilson • Brook • Moore • Willcock • Sporsén
Perpetuo • Julian Perkins

ESCAPED

From the COUNTY GAOL, at IPSWICH, last Night, or early this Morning,—

Margaret Catchpole,

A CONVICT

Under Sentence of Transportation, for

FELONY, AND HORSE-STEALING

She is about 18 Years of Age, Swarthy Complexion,—very dark Eyes and Hair, hard favoured. About 5 Feet 2 Inches high, and escaped in a Convicts Dress, which she has, probably, changed, and may be disguised in Men's Apparel.

WHOEVER SHALL APPREHEND HER SO AS SHE MAY BE BROUGHT TO JUSTICE WILL BE ENTITLED TO A REWARD OF

TWENTY POUNDS

Granted by Act of Parliament

Stephen
DODGSON
(1924–2013)
Margaret Catchpole: Two Worlds Apart

Chamber opera in four acts (1979)

Libretto by Ronald Fletcher (1921–1992),
based on the novel by Richard Cobbold (1797–1877)

First performance: 8–10 June 1979 at The Old School, Hadleigh, Suffolk, UK

Margaret Catchpole **Kate Howden, Mezzo-soprano**
Will Laud **William Wallace, Tenor**
John Luff **Nicholas Morris, Bass**
John Barry **Alistair Ollerenshaw, Baritone**
Crusoe **Richard Edgar-Wilson, Tenor**
Mrs Cobbold **Diana Moore, Mezzo-soprano**
Dr Stebbing **Peter Willcock, Bass**
Judge **Matthew Brook, Bass**
Mrs Palmer **Julia Sporsén, Soprano**
Guard **Jon Stainsby, Baritone**
Alice/Lucy **Robyn Allegra Parton, Soprano**
Farmer Denton **Michael Bundy, Bass**
Mrs Denton **Leonora Dawson-Bowling, Mezzo-soprano**
First Labourer **Jonathan Hanley, Tenor**
Second Labourer **Mark Saberton, Baritone**

Perpetuo

Lindsey Ellis, Flute • James Turnbull, Oboe • John Slack, Clarinet
Éanna Monaghan, Bassoon • David Horwich, Horn • Anneke Hodnett, Harp
Fenella Humphreys, Violin I • Agata Daraskaite, Violin II
Rebecca Jones, Viola • Jessica Burroughs, Cello • Ben Griffiths, Double Bass

Julian Perkins, Conductor

Act I: By the Banks of the Orwell

1 [Introduction]

2:27

Scene 1: Harvest time at Priory Farm

2 What an almighty fuss (*Luff, Laud*)

1:35

3 For so many years (*Laud, Luff*)

2:09

4 Oh harvest moon (*Margaret, Laud*)

5:26

5 Under that far and shining sky
(*Laud, Margaret*)

1:35

6 The harvest is ended
(*Denton, Margaret, Laud, Labourers*)

2:19

7 Oh, my goodness gracious – look!
(*Mrs Denton, Lucy, Margaret, Denton*)

2:23

8 Margaret? (*Barry, Margaret*)

3:39

9 The ripen'd corn in sheaves is born
(*Second Labourer, Denton, First Labourer,*
Mrs Denton, Lucy, Barry)

5:10

10 Interlude

1:32

Scene 2: A shingle beach by the Orwell.
Moonlight

11 Seasons come, seasons go
(*Crusoe, Laud, Luff*)

4:44

12 Who's there? (*Laud, Margaret*)

5:16

13 Come, Will. Enough's enough.
(*Luff, Margaret, Laud*)

1:25

14 No! No! (*Margaret, Barry, Laud*)

0:58

15 Back you devils (*Crusoe, Margaret, Barry*)

5:15

Act II: The Cobbold Household

Scene 1: The drawing room at
Mrs Cobbold's house

16 You are young (*Dr Stebbing*)

4:25

17 Ah! Dr Stebbing and Mr Barry
(*Mrs Cobbold, Barry, Margaret*)

6:54

18 Interlude to Scene 2

1:28

Scene 2: Porch – Kitchen/parlour –
Drawing room

19 I don't care what you think
(*Alice, Margaret*)

2:26

20 Come in, Margaret
(*Mrs Cobbold, Margaret*)

6:30

21 Come then, Alice (*Margaret, Alice, Laud*)

8:46

22 Interlude to Scene 3

1:12

Scene 3: River scene – As before – With
Crusoe's shelter

23 Luff? Are you there? (*Laud, Luff*)

5:44

24 Heard you that, old man? (*Luff, Crusoe*)

3:21

25 Interlude to Scene 4

1:42

Scene 4: The kitchen/parlour

26 Impossible. Impossible! (*Margaret*)

3:17

27 Postlude

2:01

Act III: Courtroom and Prison

Scene 1: Courtroom

²⁸ Prisoner at the bar ... (<i>Judge</i>)	2:39
²⁹ My Lord, my testimony has said I am her employer (<i>Mrs Cobbold</i>)	2:17
³⁰ Conscience insists, my Lord (<i>Dr Stebbing, Judge</i>)	5:13
³¹ Interlude	1:46
³² Oh, Mistress! (<i>Margaret, Mrs Cobbold</i>)	3:32

Interlude to Scene 2

1:24

Scene 2: The prison yard – Two years later

³⁴ Good conduct, Margaret (<i>Guard</i>)	2:43
³⁵ Margaret ... Can it be you? (<i>Laud, Margaret</i>)	5:04
³⁶ Interlude to Scene 3	2:56

Scene 3: The banks of the Orwell

³⁷ We're clear now (<i>Laud, Crusoe, Guard</i>)	3:18
³⁸ Oh joy of freedom! (<i>Margaret, Laud, Guard</i>)	3:16
³⁹ I know, I know (<i>Crusoe</i>)	0:58
⁴⁰ Interlude to Scene 4	0:42

Scene 4: Courtroom – As before

⁴¹ Prisoner at the bar ... (<i>Judge</i>)	1:19
⁴² My Lord, always to this court I have confessed my guilt (<i>Margaret, Judge</i>)	5:46
⁴³ Interlude to Scene 5	0:51

Scene 5: The cell – As before

⁴⁴ Mrs Cobbold ... Before you speak (<i>Margaret, Mrs Cobbold</i>)	3:56
⁴⁵ In my loneliness (<i>Margaret</i>)	1:47

Act IV: New World: Australia

[Introduction]

1:05

Scene 1: The comfortable sitting room/office in Mrs Palmer's orphanage for girls in Sydney

⁴⁷ What a joy! (<i>Mrs Palmer, Barry</i>)	3:22
⁴⁸ Ever since I came to this new land (<i>Barry, Mrs Palmer</i>)	4:18
⁴⁹ Mrs Palmer forgive me (<i>Barry, Mrs Palmer</i>)	3:09
⁵⁰ Interlude to Scene 2	1:32

Scene 2: The same, one evening a week or so later

⁵¹ Come in, Margaret (<i>Mrs Palmer, Margaret</i>)	5:26
⁵² John ... Oh, I never thought to see you again (<i>Margaret, Barry</i>)	4:28
⁵³ Interlude to Scene 3	1:28

Scene 3: Windsor Lodge – John Barry's house on the banks of the Hawkesbury River

⁵⁴ Oh John ... I am almost afraid (<i>Margaret, Barry</i>)	3:27
⁵⁵ Oh, distant moon (<i>Margaret</i>)	4:15

Stephen Dodgson (1924–2013)

Margaret Catchpole: Two Worlds Apart (1979)

Stephen Dodgson was born into an artistic family in London. His parents were both painters, and Charles Lutwidge Dodgson (better known as the writer Lewis Carroll) was a distant relative. From Stowe School he was conscripted into the British Navy during the Second World War before gaining his musical education (initially as a French Horn player) at London's Royal College of Music: he would subsequently spend 26 years there teaching theory and composition. He worked at the BBC for the first time in 1957, and would go on to provide incidental music for many of their dramatic productions as well as becoming one of the Corporation's most recognisable (and most loved) voices, as a broadcaster on a wide range of musical subjects.

Dodgson's more than 250 works range from songs and solo instrumental pieces to chamber operas, choral music and large-scale orchestral works. Although his music was never predictable, he was always practical, often writing for performers he knew and admired. He composed a number of characterful pieces for The National Youth Wind Orchestra, of which he was chairman for many years, and his association with the noted Philip Jones Brass Ensemble led to him writing or arranging an array of music for brass.

He had a particular affinity with three 'domestic' instruments, the recorder, guitar (fostered by Julian Bream) and harpsichord; his marriage in 1959 to the harpsichordist Jane Clark cemented a fascination with Baroque music that infused many of his works. Witty, blessed of a prodigious memory (he was an inveterate storyteller), and with a generous heart that shines through his works, his music is now celebrated by The Stephen Dodgson Charitable Trust.

Margaret Catchpole: Two Worlds Apart is based on a true story, albeit one embellished by the Suffolk clergyman and writer Richard Cobbold in his novel published in 1845, nearly 50 years after the events it describes. Cobbold was from an established Ipswich family, and in 1793 his mother Elizabeth Cobbold

employed as an under-nurse and cook one Margaret Catchpole (14 March 1762 – 13 May 1819), whose exploits he later recounted in what would become a Victorian best seller.

Margaret cared deeply for the Cobbolds, three times saving the lives of children in her care, and consequently the family held her in particularly high esteem. But after falling for a sailor and ne'er-do-well smuggler William Laud, she stole one of their horses to ride to his side in London. Caught and convicted of what was then a capital crime, but still besotted, she escaped from Ipswich gaol before being captured once more. She was transported to the penal colony in Australia (founded only 13 years prior to Margaret's arrival) where she became one of the first important convict chroniclers. Her legacy is in those writings and in the romantic myth that flowered around her story.

Jane Dodgson had long lived in Suffolk, and was the proud owner of an early edition of Cobbold's *The History of Margaret Catchpole*. As Jane has written, 'With me, Stephen also adopted Suffolk and my precious edition of *Margaret Catchpole*.' In the late 1970s, The Brett Valley Society for the Arts (with Arts Council assistance) commissioned Stephen to write an opera, and this Suffolk tale seemed an obvious choice. Dodgson chose as librettist the well-known East Anglian writer and sociologist Ronald Fletcher – appropriately they would meet regularly at a historic coaching inn to plan the work. The first performance was held in Hadleigh, Suffolk in June 1979 and it was revised for the Wangford Festival ten years later. The day before he died, Dodgson apparently told his wife 'We must do something about *Margaret Catchpole*.' This recording, made in July 2019 at a concert performance given at Suffolk's premier performing venue, Snape Maltings, fulfilled that wish while simultaneously celebrating the bicentenary of Margaret Catchpole's death.

Snape was the obvious choice for the recording not only because it, like the opera, is rooted in the Suffolk countryside, but also because Dodgson had long stated

his admiration for the music of Benjamin Britten – on one of his few days of shore leave from the Navy he had attended an early performance of *Peter Grimes*. (Many years later, Britten's partner Peter Pears contributed funds to *Margaret Catchpole's* first performance.) Like Britten, Janáček and Debussy, all composers he admired, Dodgson's music is tonal (it feels 'in a key'), though it can be ambiguously so – unusually, he uses no key signatures at all to anchor the music but lets it flow organically. Often he takes small ideas and builds on them, the ear later catching memories and shadows of them. He believed that 'some of the most profound things that can be said in music as in words are often the simplest. Not necessarily is the complex idea the one that has profundity ... If there is anything I would really like to do it would be the simple things, profoundly.'

A prominent feature of Dodgson's music, evident in the opening bars of the opera [1], is the importance of rhythm, '...the most primitive constructive power for me. I will often think of rhythmic shapes before I consider their constituent notes.' The same rhythmic figure is used to characterise Luff's malevolent presence before Laud's impulsive and passionate character is established ('I will have her with me' [2]–[3]). When Margaret appears it is with music at once both sympathetic and lyrical before Laud tries to ingratiate himself with gifts from his travels [4]. But Margaret is not easily wooed, despite her inherent devotion ('I'll never be won, never! Until you change your evil, foolish ways!'). The main thrust of the story and the contrasted personalities of the two main protagonists are now clear.

Capturing something of the English folk song tradition, the farmworkers' harvest songs [6] [9] are swaggeringly rustic, while the ladies excitedly look through Laud's exotic gifts in music reminiscent of the nieces in *Peter Grimes* [7].

Francis Routh observed in *Contemporary British Music* that 'The chamber music style is inherent in Dodgson's intimate and precise musical personality', and that he has 'an unflagging desire to write gratefully for a

performer the sort of phrase that will reveal the true characteristics of his instrument he is writing for'. His idiomatic music for the eleven instruments that colour this opera is always confidential rather than grandiose, perhaps most apparent in the numerous short interludes scattered through the piece, whether depicting a hectic horseback ride [27], a crowded courtroom [28], or the beauty of an expansive Australian landscape [33].

For Dodgson, 'everything arises from the words', and as John Mackenzie has written, 'The music clothes the words according to their place on a graph of emotional tension, without constructing an edifice of melody and thereby assuming a dominating role.'¹ Perhaps the most atmospheric writing is reserved for Crusoe, 'the crazed old man' who inhabits the shoreline [11]. With harp cascades depicting the shimmering water above other instruments playing slow, plaintive melodies in unison, Dodgson captures the haunting majesty of a moonlit riverbank, and a mind both seething and prophetic.

Much of Dodgson's vocal writing is narrative with one note to each word, the more lyrical outpourings reserved for phrases that contain words carrying the greatest emotional weight. Yet each role is blessed with music that subtly fleshes out the character: Barry upright and steadfast, the Judge pompous yet humane, Mrs Palmer effervescent and efficient. Margaret herself is more complex: she is passionate and single-minded yet also aware of her failings. In the resolution that Richard Cobbold contrived for his book, Margaret rediscovers Barry and his love for her on the other side of the world, a fiction that trumped the facts of the real Margaret Catchpole's life. Yet here it feels quite justified. Margaret gains the 'happy ending' that her extraordinary life deserved.

Richard Edgar-Wilson

¹ John Lawrence Mackenzie, *The Guitar works of Stephen Dodgson* (The University of Leeds School of Music, February 2006)

Act I: By the Banks of the Orwell

[1] Dusk falls over the stubble fields of Priory Farm, the shimmering River Orwell in the distance. [2] Smugglers Will Laud and John Luff enter surreptitiously. [3] Laud expresses his long-held passion for the servant girl, Margaret Catchpole. Luff encourages Laud to take her with them. [4] Margaret appears, expressing her love for the moonlit Suffolk countryside. Laud reveals himself and they embrace impulsively before she berates him for his smuggling. He fails to appease her with gifts. [5] Laud passionately expresses his love for Margaret, but she resists. [6] The labourers, Farmer Denton and John Barry (the miller's son), have collected the last of the harvest. Margaret commands Laud to leave – they'll meet later by the river. [7] Mrs Denton and Lucy are fascinated by Margaret's exotic presents, but she is dismissive. Preparations continue for the harvest feast. [8] Margaret finds herself alone with Barry, her friend from childhood. He begs her to marry him but she will not: 'whilst ever Will Laud lives I cannot go to any other man'. [9] The festivities are under way. Barry is pressurised into naming Margaret as 'his girl'. She hears this and hurries away to the river. [10] The others go indoors, and the scene shifts to the moonlit riverbank.

[11] The half-crazed fisherman Crusoe appears out of the marsh mist. Laud and Luff stealthily beach their boat. [12] Margaret arrives and Laud implores her to go with him, but she refuses unless they are first wed. He promises he will reform and enlist in the Navy, but she refuses again: she won't flee 'like a criminal in the night'. Laud is enraged when he discovers that Barry has proposed marriage. [13] A frustrated Luff grabs Margaret and carries her to the boat. [14] Barry appears. He struggles with Luff who fires at him but misses. Laud, recognising his rival, shoots Barry in the shoulder. [15] Crusoe enters the fray brandishing his fishing spear. Laud and Luff flee in their boat. Margaret comforts Barry before Crusoe sends Margaret to fetch Dr Stebbing. Crusoe tends to the wounded man.

Act II: The Cobbold Household

[16] The drawing room of Mrs Cobbold's grand Ipswich house. Dr Stebbing is encouraging Barry, now recovered, not to emigrate but to try his luck again with Margaret. [17] Margaret enters with her new employer. She and Barry spend a few awkward minutes together. The more he expresses his feelings, the more distant she becomes. Seeing that his pleas are hopeless, he resolves to emigrate to Canada. [18] The scene shifts to the kitchen parlour.

[19] The maid Alice chastises Margaret for being overly generous to the many sailors who come begging for food. [20] Upstairs, Mrs Cobbold upbraids Margaret for her restless behaviour. Margaret shares rumours that Laud has now joined the Navy, but she is downcast that she never hears directly from him. She promises that there will be no more trouble. [21] Hammering at the kitchen door. Margaret, unaware it is Laud who is knocking and conscious of her recent promise, loudly refuses to admit any more seafaring men. He storms off, leaving a sack of prize money behind. Margaret realises too late that this was the longed-for Laud. [22] The scene changes to the estuary. Crusoe sits by his fire.

[23] Luff and Laud are evading an excise boat – after Margaret's rebuttal, Will has returned to his smuggling ways. Luff taunts him and they quarrel. [24] Angry from their encounter, Luff spots Crusoe, and shares his plans to be rid of both Laud and Margaret in a single act of treachery. [25] Interlude.

[26] Margaret sits in the kitchen. She believes the letter in her hands encouraging her to 'borrow a horse' is from her beloved Laud, but it is all Luff's trick. [27] Margaret steals and rides the horse to London.

Act III: Courtroom and Prison

28 The courtroom. Overcome by guilt and shame, Margaret remains silent when the Judge calls on her to explain her actions. 29 Mrs Cobbold attests to Margaret's good character. 30 Dr Stebbing also speaks on the prisoner's behalf. The Judge is moved by their words, but cannot offer clemency as there is only one punishment for horse stealing: death by hanging. 31 Margaret is led to the cells. 32 She expresses her shame to Mrs Cobbold who resolves to seek a reprieve. Margaret asks for Laud's money to be kept safely by her uncle in case Laud should ever need it. Mrs Cobbold despairs at Margaret's love for 'that man'. 33 Interlude.

34 The prison yard, two years later. Margaret is hanging out the laundry as a jovial guard commends her for her good conduct. 35 Margaret is astonished that a prisoner about to be released is none other than Will Laud. He recounts how he was captured and Luff killed. Their mutual attraction is as strong as ever. She offers him the prize money, but the only way he'll accept it is if she escapes that very night to join him in freedom. Margaret is reluctant but ... 36 The prison bell tolls midnight as Margaret climbs the prison walls.

37 On the banks of the River Orwell, Margaret changes into a sailor's outfit before being startled by Crusoe's presence. A guard interrogates the old man who points him in the direction of the fleeing couple. 38 The shingle shore at sunrise. Margaret's joy at being free is short lived: a warning shot rings out. They are surrounded. Laud and a guard fire simultaneously and Laud falls dead. Margaret wails her grief. 39 Crusoe's prophecy is fulfilled. 40 Interlude.

41 The courtroom. The Judge's pity is exhausted. Does Margaret have anything to say before he passes sentence? 42 This time Margaret speaks out: 'Death with love is more tolerable to me than life without it.' For a second time the Judge orders her execution. 43 Interlude. 44 In the cells some time later, Margaret laments that her

sentence has been commuted to transportation: 'Is this not a living death?' Mrs Cobbold consoles her: 'Two worlds apart cannot divide those whom love holds together.' 45 Margaret rues her situation.

Act IV: New World: Australia

46 Introduction. Sydney, Australia. The sun shines brilliantly at the orphanage for girls.

47 The proprietor, Mrs Palmer, admires a rug the girls have made for Margaret who returns today. The Governor's agent, John Barry, now a prosperous farmer and the orphanage's patron, arrives. He comments how his new estate reminds him of his old Suffolk home. 48 Mrs Palmer had previously spoken highly of a servant of hers – might she possibly be available? Mrs Palmer recounts the servant's 'colourful story'. 49 Barry realises that this is his former love, Margaret Catchpole. He vows to gain a pardon for her. 50 Interlude.

51 A week or so later, Margaret expresses how happy she is. Mrs Palmer cannot contain her excitement, yet also finds it hard to share the news that 'a friend of the Governor' has obtained a pardon for Margaret. The man's name is John Barry. Making the most of this revelation, Mrs Palmer flings opens the door and Barry enters. 52 Margaret and Barry are reunited. He tells her how his new home is 'a new world – but still a world of quietness and beauty like the one we used to know'. 53 Interlude.

54 Windsor Lodge, Barry's home on the banks of the Hawkesbury River some time later. The couple unpack a crate from Mrs Cobbold, including gifts for their new baby. The moon is big and low, just like the harvest moon in Suffolk at the start of the opera. They are content: 'without our past painful story, could our life now be so filled with joy?' 55 But as Barry briefly departs, Margaret, lost in emotional recollection, sings again to the moon, initially to the melody heard when we first met her. She is suddenly overcome with

memories of the home she loved, her love for Laud and the conflicts it caused. But as Barry reappears and waits quietly, understanding her uneasy memories, she observes too the love, peace and beauty in her new

world, and asks the moon to 'heal me I pray, and make my two worlds one'.

Richard Edgar-Wilson

Kate Howden



Photo: Jemima Yong

Australian mezzo-soprano Kate Howden studied at Trinity Laban with Améral Gunson (the first Dodgson Margaret Catchpole!), the Royal Academy of Music with Elizabeth Ritchie and the National Opera Studio. She currently studies privately with Susan Roberts. Howden is an inaugural member of Barbara Hannigan's Equilibrium Young Artists. Recent opera roles include Baba the Turk in *The Rake's Progress* (Gothenburg Symphony), Mama/Tzippy in *Where the Wild Things Are* (Mariinsky Concert Hall), the title role in both Massenet and Isouard's *Cendrillon* and Isolier in *Le Comte Ory*. Soloist performances include the Ojai Music Festival in California (Mark-Anthony Turnage's *Twice Through the Heart* and Stravinsky's *Pulcinella*), Aldeburgh Festival and the Canberra International Music Festival (Satie's *Socrate* and Monteverdi's *Il ritorno di Ulisse in Patria*). She has worked extensively with Australian contemporary circus group Circa on a worldwide tour of *Il ritorno*, with venues including the Barbican Theatre and the Zellerbach Hall, Berkeley.

www.katehowden.co.uk

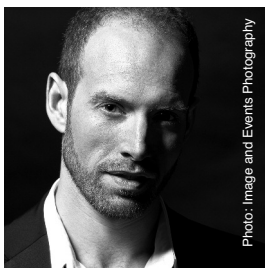
William Wallace



William Wallace, winner of the 2016 London Handel Singing Competition, graduated from the National Opera Studio and the Royal College of Music, London. He made his acclaimed debut at Longborough Festival Opera in 2018 as Steuermann in *Der fliegende Holländer* and Grimoaldo in Handel's *Rodelinda* with the Cambridge Handel Opera Company. A Wigmore Hall debut performing Ahasuerus in *Esther* for the London Handel Festival followed Jonathan in *Alexander Balus* for the Internationale Händel-Festspiele Göttingen. In 2019 he performed Belfiore in *La finta giardiniera* for The Israeli Opera, created the role of Claudius in a new opera *Yo, Claudio* touring Spain and was Count Almaviva in *Il barbiere di Siviglia* for Opera Project in Bristol. He has recently recorded Eccles' *Semele* in Trinity College Cambridge. Oratorio highlights in 2019 included Haydn's *The Creation* in the Christos Lambrakis, Athens, Evangelist in Bach's *St Matthew Passion* – an Easter tradition in Hanover's Marktkirche, and *Messiah* performances in the Royal Albert Hall, Edinburgh's Usher Hall and St George's Hanover Square.

www.williamwallacetenor.co.uk

Nicholas Morris



Nicholas Morris trained at the Royal Scottish Academy of Music and Drama. A keen performer of contemporary music, he has appeared in numerous world premieres including Jeffrey Ching's *The True Story of King Kong* in Magdeburg and the lead role in Emily Howard's *To see The Invisible* at Aldeburgh, the Portuguese and British premieres of Zad Moulata's *Hummus*, Maxwell Davies' *Eight Songs for a Mad King* and a live television broadcast of Walton's *The Bear* in Croatia. Morris began his career as a chorister in Peterborough Cathedral before studies at Jesus College, Cambridge, where he was a member of the Choir of King's College, Cambridge.

www.ndmorris.co.uk

Alistair Ollerenshaw



Praised by *Opera* magazine, Alistair Ollerenshaw has sung with the Monteverdi Choir and John Eliot Gardiner at Teatro alla Scala, Milan, Carnegie Hall, New York and the Musikverein, Vienna. Recent highlights include the role of Figaro in Mozart's *Le nozze di Figaro* and bass soloist in Haydn's *The Creation* conducted by Jane Glover at the Dartington International Festival. Highlights from previous seasons include Bartolo in Rossini's *Il barbiere di Siviglia*, the Rossini festival at Cadogan Hall, Schaunard in Puccini's *La Bohème* with Stone Opera, Berlin, Leporello in Mozart's *Don Giovanni* with Intermezzo Opera and Nick Shadow in Stravinsky's *The Rake's Progress*.

www.alistairollerenshaw.com

Richard Edgar-Wilson



Like Margaret Catchpole, Richard Edgar-Wilson is a Suffolk native. He has worked for over 30 years as a tenor soloist around the world. Career highlights include *Death in Venice* in London, Amsterdam, Brussels, and at the Teatro alla Scala, Milan; appearing as Radames in a Scandinavian feature film: and being the very first voice to be heard at Grange Park Opera House. He has made over 50 solo recordings including *Messiah*, Stradella's *San Giovanni Battista* (winner of a Gramophone Award), *Die schöne Müllerin* and works by Monteverdi, Purcell, Britten, Coates and Herrmann among many others.

www.richardedgar-wilson.com

Diana Moore



Suffolk-born mezzo-soprano Diana Moore has established herself as a firm favourite with audiences on both sides of the Atlantic. Her approach has led to repeat engagements with eminent conductors and many of the world's leading music ensembles. A recognised Handelian, Moore has performed in opera, oratorio and choral works across the world. Equally adept in later musical styles, she has become a leading exponent of English music in oratorio, concert and recital work, particularly praised for her interpretations of the music of Edward Elgar.

www.dianamooremezzo.com

Peter Willcock



Peter Willcock appears regularly at the Royal Opera House, Covent Garden and English National Opera choruses. Operatic roles include Escamillo and Zuniga (*Carmen*), Monterone (*Rigoletto*) and Aeneas (*Dido and Aeneas*) with Grange Park Opera, Pimlico Opera and Garsington Opera among others. For the ROH Linbury theatre he has performed in family operas including *The Owl and the Pussy Cat*. Willcock also works as an animateur/workshop leader for Opera North, the Royal Opera House, Garsington Opera and Streetwise Opera, and is involved in numerous community projects.

Matthew Brook



Photo: Gerard Collett

Matthew Brook trained at the Royal College of Music, London. As a teenager, he studied oboe and piano as well as singing, performing works by Stephen Dodgson. As a singer, he has enjoyed singing on the stage of many renowned venues, such as Carnegie Hall, Sydney Opera House, Lincoln Center, Boston Symphony Hall and the Royal Opera House, Covent Garden. Brook is known for his renditions of Bach and Handel, and has made numerous recordings in this repertoire.

www.matthewbrook.com

Julia Sporsén



Photo: Tilo Stengel

The child of two professional opera singers, Swedish-born Julia Sporsén studied at the Royal Academy of Music, London. Her performances have been praised by *Opera* magazine, *The Sunday Times* and *The Spectator*, and she is renowned for her virtuosic and expressive singing. Since her debut at English National Opera as Jano in *Jenůfa*, highlights have included Pat Nixon (*Nixon in China*) for Scottish Opera, the title role in *Kát'a Kabanová*, Micaëla (*Carmen*) and appearances with Opera North, Göteborg Opera and Folkoperan.

www.rayfieldallied.com/artists/julia-sporsén

Jon Stainsby



Photo: John Cooper

Jon Stainsby trained at the Royal Conservatoire of Scotland's Opera School. His work with Early Music ensembles has encompassed solo appearances at Wigmore Hall, the Barbican, and a number of prestigious European festivals. His extensive experience in the field of contemporary music has included the baritone role in Claude Vivier's *Kopernikus* in Amsterdam for De Nationale Opera, numerous appearances with EXAUDI and (as the winner of Southbank Sinfonia's David Gosman prize) the UK premiere of Anthony Ritchie's *Gallipoli to the Somme*.

www.jonstainsby.com

Robyn Allegra Parton



Since her debut at the Royal Opera House, Covent Garden in 2015, Parton has performed in theatres throughout Europe, including the Teatro di San Carlo, Naples, Deutsche Oper Berlin and Glyndebourne. Roles include Barbarina (*Le nozze di Figaro*), Konstanze (*Die Entführung aus dem Serail*), Zerbinetta (*Ariadne auf Naxos*), Violetta (*La traviata*), Adina (*L'elisir d'amore*) and the title role in Mark-Anthony Turnage's *Coraline*. Parton has also recorded the title role in Charpentier's *Caecilia Virgo et Martyr* and Dodgson's *Three Winter Songs*.

www.robynallegraparton.com

Michael Bundy



Photo: Christina Haldane

Michael R. Bundy has performed as a soloist with The Sixteen, the Orchestra of the Age of Enlightenment and many distinguished conductors, including Trevor Pinnock and John Eliot Gardiner. His operatic repertoire exceeds 40 roles, performing with Kent Opera, Scottish Opera and Theater Basel. He has premiered works by John Hardy, Eddie McGuire and Cecilia McDowall, and issued three recordings (*Mélodies* by Widor, Vierne and Tournemire) and two books on the same composers. Other solo recordings include operas by Purcell, Chaussou, Tovey and Hurd.

www.michaelrbundy.co.uk

Leonora Dawson-Bowling



Leonora Dawson-Bowling is a concert soloist and ensemble singer, performing with groups including the Philharmonia Voices, Oxford Camerata and BBC Singers. She also runs the events ensemble The Mayfair Mints. Recent 20th century and contemporary appearances include works by Shostakovich and Unsuk Chin, and solo recitals of Copland, Barber and Britten. She is also a passionate advocate of Early Music – three recent albums with solo-voice ensembles Musica Contexta and the Dublin Consort Singers explored unrecorded works by Silva, Arcadelt and Amner.

www.leonoradawsonbowling.co.uk / www.mayfairmints.co.uk

Jonathan Hanley



Born in Suffolk, Jonathan Hanley was a chorister at St Mary-le-Tower, Ipswich and a Monteverdi Choir Apprentice, going on to regularly work with John Eliot Gardiner and the ensemble. Hanley has performed as a soloist in the UK and Europe, with the Monteverdi Choir and English Baroque Soloists, Nevill Holt Opera, Yorkshire Baroque Soloists and Instruments of Time & Truth. He is a member of Stile Antico and regularly works with a variety of some of the finest ensembles in the UK.

www.jonathanhanley.co.uk

Mark Saberton



Originally from Suffolk, Mark Saberton has sung at the Royal Opera House, Covent Garden, Opera North, English National Opera and Scottish Opera. He has performed and recorded the role of Ben Budge (*Beggars Opera*) with the City of London Sinfonia and Royal Opera. Other appearances include Longborough Festival Opera, Aldeburgh and Bregenz Festival, Lockit (*Beggar's Opera*) for Opera Project and Scarpia (*Tosca*) and Rigoletto for Heritage Opera. At Snape Maltings he performed as the baritone soloist in Walton's *Belshazzar's Feast*.

www.marksaberton.co.uk

Perpetuo



Perpetuo is a dynamic and versatile collective of musicians who perform a wide variety of traditional and contemporary chamber music in new settings, regularly taking music to venues including museums, cafés, found spaces and other unexpected locations. Perpetuo was founded in 2013 by English oboist James Turnbull, who has performed much of Stephen Dodgson's oboe music, as well as recording many works for Toccata Classics. The ensemble has appeared in numerous festivals such as St Magnus (Orkney), Rye, Totally Thames and Little Venice. Perpetuo's projects aim to bring new music and exciting collaborations to a new audience. In recent years, Perpetuo has commissioned composers such as David Fennessy, Donald Grant, Alasdair Nicolson, Aidan O'Rourke and Ailie Robertson as well as working with composers such as Thomas Hewitt Jones, Cecilia McDowall and Roxanna Panufnik on their music. Perpetuo has broadcast on BBC Radio 3 as well as broadcasting live streams on YouTube in collaboration with Dorico notation software.

www.ensembleperpetuo.com

Julian Perkins



Photo: Andy Craggs

Julian Perkins is artistic director of the Cambridge Handel Opera Company and Sounds Baroque. He has appeared at the Salzburg Festival, Edinburgh International Festival and the BBC Proms, directed the Academy of Ancient Music and performed keyboard concertos with the Royal Northern Sinfonia, Orchestra of the Age of Enlightenment, Florilegium and The Sixteen. Contemporary music with a tonal basis acts in creative counterpoint to Perkins' activities as a Baroque and Classical specialist, and he has directed numerous performances with singers including Rebecca Evans, Dame Emma Kirkby, Mark Padmore, Christopher Purves and David Wilson-Johnson. He has conducted staged opera productions for the Buxton International Festival, Guildhall School of Music & Drama, Kings Place, Dutch National Opera Academy, New Chamber Opera and New Kent Opera, and performed as the solo harpsichordist for productions at the Royal Opera House, Covent Garden, Welsh National Opera and Northern Ireland Opera. He conducts annual Baroque projects with the Southbank Sinfonia, and regularly coaches singers and instrumentalists at the National Opera Studio, music colleges and universities.

www.julianperkins.com

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Among Stephen Dodgson's portfolio of more than 250 works are chamber operas, of which *Margaret Catchpole: Two Worlds Apart* is a most striking example. It is based on the true story of a woman who was convicted of the then capital crime of horse stealing and transported to Australia, and Dodgson conveys the romance and drama of the story with characteristic lyricism and rhythmic energy. Words are paramount for Dodgson, and his setting is vivid, immediate and tonal, with some swaggering rustic moments amidst the precise characterisation and idiomatic instrumental writing.



Stephen
DODGSON
(1924–2013)

Margaret Catchpole: Two Worlds Apart

Chamber opera in four acts (1979)

Libretto by Ronald Fletcher (1921–1992),
based on the novel by Richard Cobbold (1797–1877)

Margaret Catchpole	Kate Howden, Mezzo-soprano
Will Laud	William Wallace, Tenor
John Luff	Nicholas Morris, Bass
John Barry	Alistair Ollerenshaw, Baritone
Crusoe	Richard Edgar-Wilson, Tenor
Mrs Cobbold	Diana Moore, Mezzo-soprano
Dr Stebbing	Peter Willcock, Bass
Judge	Matthew Brook, Bass
Mrs Palmer	Julia Sporsén, Soprano

Perpetuo • Julian Perkins

WORLD PREMIERE RECORDING

A detailed track list and full artists' details can be found inside the booklet.

The English libretto can be accessed at www.naxos.com/libretti/660459.htm

Recorded: 5–7 July 2019 at the Britten Studio, Snape Maltings, Suffolk, UK

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Cover image by Leonora Dawson-Bowling, after the original Margaret Catchpole 'wanted' poster

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