



JOHN FREDERICK LAMPE
THE DRAGON OF
WANTLEY

MARY BEVAN
CATHERINE CARBY
MARK WILDE
JOHN SAVOURNIN

THE BROOK STREET BAND

JOHN ANDREWS CONDUCTOR

John Frederick Lampe (1703–1751)

The Dragon of Wantley

Mary Bevan *soprano, Margery*

Catherine Carby *mezzo soprano, Mauxalinda*

Mark Wilde *tenor, Moore of Moore Hall*

John Savournin *bass-baritone, Gaffer Gubbins and The Dragon*

The Brook Street Band

John Andrews *conductor*

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The Dragon of Wantley (1737)

DISC ONE

1. Overture	[3:34]	15. Zeno, Plato, Aristotle	[4:45]
2. First & Second Tune	[2:38]	16. O save us all! Moore of Moore Hall!	[2:18]
Act One		17. Gentle Knight! all Knights exceeding	[5:46]
3. Fly, Neighbours, fly, The Dragon's nigh	[1:09]	18. Her looks shoot thro' my Soul	[1:09]
4. The Dragon's March crossing the stage	[0:36]	19. If that's all you ask	[3:52]
5. What wretched Havock does this Dragon make!	[0:23]	20. A forward Lady!	[0:22]
6. Poor Children three, Devoured he	[2:13]	21. Let my Dearest be near me	[5:29]
7. Houses and Churches, To Him are Geese and Turkeys	[2:41]	22. O Villain! Monster! Devil!	[1:28]
8. O Father!	[0:45]	23. No Place shall conceal 'em	[2:13]
9. But to hear the Children mutter	[4:25]	24. By Jove! I'm blown	[0:55]
10. This Dragon very modish	[0:54]	25. By the Beer, as brown as Berry	[2:22]
11. He's a Man ev'ry Inch, I assure you	[2:03]	26. But do you really love me	[0:21]
12. Let's go to his Dwelling	[1:22]	27. Pigs shall not be So fond as we	[4:16]
13. Symphony	[1:14]	Total playing time	[59:44]
14. Come, Friends, let's circulate the cheerful Glass	[0:25]		

DISC TWO		14. Battle Piece	[1:22]
Act Two		15. Oh! The Devil take your Toe	[1:02]
1. Sure my Stays will burst with sobbing	[5:58]	16. Oh, my Champion! how d'ye do	[0:33]
2. My Madge! My HoneySuckle, in the Dumps!	[2:06]	17. My sweet HoneySuckle	[6:25]
3. Insulting Gipsej, You're surely tipsy	[5:48]	18. Most mighty Moore	[0:42]
4. Lauk! what a monstrous Tail our Cat has got	[0:59]	19. Sing, sing, and orio, An Oratorio	[2:33]
5. O give me not up	[5:01]	Total playing time	[48:12]
6. Come, come, forgive her!	[0:14]		
7. Oh how easy is a woman	[4:45]		
8. Now, now, or never save us, valiant Moore!	[0:56]		
9. Fill the mighty flagon	[1:49]		
Act Three			
10. One Buss, dear Margery	[0:31]		
11. Dragon! thus I dare thee – It is not Strength that always wins	[4:39]		
12. Symphony – What nasty Dog has got into the Well	[0:55]		
13. Oh ho! Master Moore, You Son of a Whore	[1:45]		

John Frederick Lampe: The Dragon of Wantley

We was at Covent garden Play House last night my mother was so good as to treat us with it & the Dragon of Wantcliffe was the farce; I like it vastly & the music is excessive pretty, & tho' tis a burlesque on the opera's, yet Mr Handel owns he thinks the tunes very well compos'd.

Thus the teenage Lord Wentworth reported Handel's gracious praise of *The Dragon of Wantley* even as it mocked his own operatic efforts. The success of *The Beggars' Opera* had brought renewed attempts to create serious English opera. There had been seven productions in just fifteen months in 1732–3, but most of these were stylistically straight Italian opera seria but with English librettos. Consequently all were commercial failures: too Italian for opera's critics, not nearly Italian enough for its devotees. Carey and Lampe's breakthrough with *Dragon* came from the combination of an absolutely first-rate score with a quintessentially English plot, told in a tone of earthy satire, pastiching opera's conventions with skill and affection, but also a razor wit instantly recognisable to anybody who reads *Private Eye*.

Carey's libretto took the old poem about a rapacious dragon attacking a Yorkshire village and treated it to all the inflated

language and characterisation of current Italian operas. The comedy comes from the mismatch between the crude vulgarity of the plot and music which was 'as grand and pompous as possible.' (Carey's *preface*). It features a hero who prefers drinking to fighting, and two rival sopranos (based originally on the famous Faustina-Cuzzoni rivalry immortalised in *The Beggars' Opera*), both of whom the hero promises to love, and a dragon likely based on the monster in Handel's *Giustino*. What makes it different to *The Beggars' Opera* though is the sheer quality of the music. As a professional bassoonist in Handel's orchestra, Lampe had absorbed the *opera seria* style thoroughly and was able to pastiche Handel fluently and effectively. The instrumental solos (for instance, *Gentle Knight, all Knights exceeding*) are virtuosic and exquisitely crafted while the vocal pyrotechnics of *Insulting Gypsy* even seem to point forward to Rossini's competitive duetting. The mismatch between the pantomime silliness of the plot and the sophisticated, straight-faced pomposity of the music was at the heart of its appeal to a very wide audience.

The problem for a modern performer is that we have two surviving scores, neither complete and each representing very different productions. The first is the full

score and vocal score published in 1738 after the opera's initial London success. It is complete apart from the recitatives. The second score probably represents a touring production from the early 1740s. It contains all the recitatives, but the arias are heavily cut to give a running time under an hour, some numbers are omitted entirely, and both female roles have been transposed downwards in places, making Mauxalinda better suited to a mezzo soprano. It also appears from this score that the choruses were sung by the principal singers, which we have followed for this reording. The only option available, therefore, is to make a conflation of the two scores. Peter Holmann accomplished this with great success and that is the version that we have here, but it is worth noting that it was clearly standard practice to shorten the work, and what is set down here may well be more complete than any actual performance in the eighteenth century.

The synopsis is simplicity itself. A rapacious dragon has been terrorising a Yorkshire village devouring its residents. Gubbins and his daughter Margery, together with Mauxalinda, decide to seek the help of Moore of Moore Hall. Moore needs persuading away from his beer but succumbs to Margery's pleading, and her promises of love. Unfortunately, he had

already promised to marry Mauxalinda, and so the love triangle has to be resolved in dramatic fashion before Moore heads out and defeats the dragon with a kick up the backside, restoring harmony and prosperity to the village.

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Henry Carey and the London Stage

Call not my Lampe obscure,
because unknown;
He shines in Secret now, to Friends alone:
Light him but up, let him in Publick blaze,
He will delight not only, but amaze.

It was in the mid-1720s that Henry Carey first met the German-born bassoonist and composer, John Frederick Lampe, who would later become his collaborator on *The Dragon of Wantley* (1737). The above, from Carey's *Poems on Several Occasions* (1729), is both the earliest mention of Lampe in England, and typical of Carey's generosity to his 'studious friend'. At the time, Lampe was playing the bassoon in Handel's orchestra at the opera house and completing his studies in composition, perhaps with Handel himself. In a few years, he would make his debut as a composer with the opera *Amelia* (1732), for which Carey wrote the libretto. The poet's playful idea of his friend as a 'lamp' – shining in

secret but soon to blaze forth – would prove to be accurate.

Carey's works – as poet, playwright, lyricist, composer, and teacher – were no less important, and he made vital contributions, not only to eighteenth-century operatic burlesque, but to serious English opera, pantomime, comic opera, ballad opera, interlude and masque. He enjoyed popular success, most notably with *The Dragon of Wantley*, and its sequel, *Margery, or A Worse Plague than the Dragon* (1738), but he also bore the brunt of petty theatrical enmities, was mocked as a 'balladeer', and damned with faint praise by Sir John Hawkins, who, in his *General History of the Science and Practice of Music* (1776), called him 'one of the first of the lowest rank' of musicians. Subsequent biographies have been likewise dismissive, excepting Charles Burney's, whose entry on Carey in his *History of Music* (1789) complimented him on blending the twin arts of poetry and music.

Born in 1687, in London, Carey was thought to have been the illegitimate son of George Savile, Marquis of Halifax, although was most likely the offspring of George's younger son, Henry. It appears that Carey married twice, firstly to Elizabeth Pearkes (possibly his student) in 1717, but we know his widow was called Sarah, so Elizabeth

probably died.

Our first professional sighting of Carey is an entry in the register at Stationers' Hall identifying him as the author of *The Records of Love, or Weekly Amusement for the Fair Sex* (1710). This was the first periodical for women, the first magazine devoted entirely to fiction, and the first to contain stories in instalments. He also contributed to the first pocket-sized music book to be printed in England.

Carey's work, however, was chiefly linked to the London stage. His playwriting debut was made at Drury Lane in 1715 with a farce called *The Contrivances*, and he also wrote prologues and epilogues, as well as set his own lyrics to music. One of Carey's singing pupils was the celebrated actress Kitty Clive, with whom he made an early on-stage appearance. He provided songs for plays (notably *The Provok'd Husband*) and created popular ballads such *Sally in our Alley* (1717). Theatrical genius ran in the family, with the famed Shakespearian actor, Edmund Kean, being the son of Carey's daughter, Anne.

Carey's interest in performance, especially as an expression of national identity, is mirrored in his poetic works. For example, 'A Satyr on the Luxury and Effeminacy of the Age', from *Poems on Several Occasions*, is both a

hilarious portrayal of Italian opera, and a serious plea to clear the London stage of corrupting foreign influences. Targeting everything from opera's effeminate castrati to its foppish hangers-on (liable to 'kiss and stabber' in the street) the poem is a hymn to supposedly British virtues: wisdom, truth, and a 'Manly Education'.

Carey's portrait of the Town's deplorable taste, and of his countrymen, who 'talk not of our Army, or our Fleet,/But the Warble of CUZZONI sweet', would be developed to brilliant effect in *The Dragon of Wantley*. Originally conceived around 1734, as a lampoon on the oratorios of Handel, it was revised in 1737, and aimed more specifically at opera. In its final, three-act form it became one of the most successful stage-works of the eighteenth century.

Unlike *The Beggar's Opera*, *The Dragon of Wantley* had no political agenda, and was not a parody of a specific opera, or even of Handel, but a mockery of the conventions of opera and its stars. Its plot was taken from a folk ballad (current since 1685) entitled *A True Relation of the Dreadful Combat between Moore of Moore-Hall and the Dragon of Wantley*. This was itself a parody of chivalry in the vein of *Don Quixote*, with a hero more interested in 'six pots of Ale' than saintly prayer, and a

decidedly British dragon, who is slayed via a 'kick in the backside'.

It was James Ralph, in his semi-facetious work *The Touchstone* (1728), who first suggested *A True Relation* as material for an opera. Amongst his ideas was a 'Chorus of Men, Women, and Children, whose Bread and Butter, Milk-Pottage or Relations the Dragon has devour'd, accompany'd by a suitable Noise of Sobs, Sighs and Groans on proper Instruments'; not all of them were adopted by Carey and Lampe, but the above did make it into *The Dragon of Wantley* as a first-act chorus ('But hear the Children mutter/When they lost their Toast and Butter').

Carey's talent for humorous versification, as well as his knowledge of theatrical conventions such as heroic tragedy, made him the perfect match for Lampe, who brought with him a detailed knowledge of Italianate music. Even Hawkins had to admit that *The Dragon of Wantley* was 'the truest burlesque of the Italian opera that was ever represented'. It enjoyed many performances throughout the eighteenth century, and, according to Thomas Busby, was 'partially revived' as a pantomime as late as 1824.

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Libretto

DISC ONE

1. Overture
2. First & Second Tune

Act One

Scene: A Rural Prospect

3. CHORUS: Fly, Neighbours, fly
The Dragon's nigh
Save, save your Lives and fly

4. The Dragon's March crossing the stage

5. GUBBINS: *[recit]*
What wretched Havock does this Dragon make!
He sticks at nothing for his Belly's Sake
Feeding but makes his Appetite the stronger
He'll eat us all if he bides here much longer!

6. GUBBINS: *[aria]*
Poor Children three
Devoured he
That could not with him grapple
And at one sup
He eat them up
As one would eat an Apple

7. CHORUS: Houses and Churches
To Him are Geese and Turkeys
He eats up all
Leaves none behind
But some stones, alack
Which he cannot crack
And them on yonder hill you'll find

8. MARGERY: *[recit]*
Ah Father! Father!
As our noble Squire
Was sat at Breakfast by his Parlour Fire

With Wife and Children all in pleasant Tattle
The table shook, the Cups began to Rattle
A dismal Noise was heard within the Hall
Away they flew, the Dragon scar'd them all
He drank up all their Coffee at a Sup
And next devour'd their Toast and Butter up

9. MARGERY: *[aria]*
But to hear the Children mutter
When they lost their Toast and Butter
And to see my Lady moan
Oh! 'Twould melt a Heart of Stone

Here the Squire with Servants wrangling
There the Maids and Mistress jangling
And the pretty hungry Dears
All together by the Ears
Scrambling for a Barley Cake
Oh! 'Twould make one's Heart to ake.

10. *[recit]*
GUBBINS: This Dragon very modish, sure and nice is
What shall we do in this disast'rous Crisis?

MARGERY: A Thought to quell him, comes into my Head
No way more proper than to kill him dead

GUBBINS: O Miracle of Wisdom! Rare Suggestion!
But how, or who to do it, that's the Question

MARGERY: Not far from here there lives a valiant Knight
A man of Prowess great, and mickle Might
He has done Deeds St George himself might brag on

MAUXALINDA: The very Man is he shall kill the Dragon

11. MAUXALINDA: *[aria]*
He's a Man every Inch, I assure you
Stout, vig'rous, active and tall
There's none can from Danger secure
Like brave gallant Moore of Moore Hall

No Giant or Knight ever quell'd him
He fills all their Hearts with Alarms
No Virgin yet ever beheld him
But wish'd herself clasp'd in his Arms

12. CHORUS: Let's go to his Dwelling
With Yelping and Yelling
And tell him a sorrowful Ditty

[exeunt omnes]

13. Symphony

Scene: Moore Hall, Moore and his Companions

14. MOORE: *[recit]*
Come, Friends, let's circulate the cheerful Glass
Let each true Toper toast his fav'rite Lass
Sound all your Instruments of Joy, and play
Let's drink and sing, and pass the Time away

15. MOORE: *[aria]*
Zeno, Plato, Aristotle
All were lovers of the Bottle
Poets, Painters and Musicians
Churchmen, Lawyers and Physicians
All admire a pretty Lass
All require a cheerful Glass

Ev'ry Pleasure has its Season
Love and Drinking are no Treason

16. CHORUS: O save us all!
Moore of Moore Hall!
Or else this cursed Dragon
Will plunder our Houses
Our daughters and Spouses
And leave us the Devil a Rag on
Oh save us all!
Moore of Moore Hall!

17. MARGERY: *[aria]*
Gentle Knight! all Knights exceeding
Pink of Prowess and good Breeding
Let a Virgin's Tears inspire thee
Let a Maiden's Blushes fire thee

For my Father and my Mother
For my Sisters and my Brother
For my Friends that stand before thee
Thus I sue thee, thus implore thee
Thus I kiss thy valiant Garment
Humbly hoping there's no Harm in't

18. *[recit]*
MOORE: Her looks shoot thro' my Soul, her Eyes flash fire
I'm all a Conflagration of Desire
Fair Maid, I grant whate'er you ask
The Deed is done, when once you name the Task

MARGERY: The Dragon, Sir! The Dragon

MOORE: Say no more
You soon shall see him welt'ring in his Gore

MARGERY: Most mighty Moore! Do but this Dragon kill
All that we have is wholly at your Will

MOORE: The only Bounty I require is this,
That thou may'st fire me with an ardent Kiss
That thy soft Hands may 'noint me over Night
And dress me in the Morning e'er I fight

19. MARGERY: *[aria]*
If that's all you ask
My Sweetest, My Featest, Compleatest and Neatest
I'm proud of the task

Of love take your fill
Past measure, My Treasure, Sole Spring of my Pleasure
As long as you will

20. *[recit]*

MAUXALINDA: A forward Lady! She grows fond apace
But I shall catch her in a proper Place

MOORE: Leave her with me; conclude the Dragon dead:
If I don't maul the Dog, I'll lose my Head

21. *[duet]*

MOORE: Let my Dearest be near me

MARGERLY: I'll ever be near thee

MOORE: To warm me, to cheer me

MARGERLY: To warm thee, to cheer thee

MOORE: To fire me, inspire me

MARGERLY: To fire thee, inspire thee

BOTH: With Kisses and Ale

MOORE: Your Fears I'll abolish

MARGERLY: This Dragon demolish

MOORE: I'll work him and jerk him
From Nostril to Tail

MARGERLY: Ay, work him and jerk him
From Nostril to Tail

22. *[recit]*

MAUXALINDA: O Villain! Monster! Devil! Basely base!
How can you dare to look me in the Face?
Did you not swear last Christmas we should marry?
Oh, 'tis enough to make a Maid miscarry!
Witness this Piece of Sixpence, certain Token
Of my true Heart, and your false Promise broken

MOORE: The Devil's in the Woman! What's the Matter?

MAUXALINDA: Now you insult me; Time was you cou'd flatter

MOORE: Upon my Soul, I don't know what you mean!

MAUXALINDA: Don't you know Margery of Roth'ram Green?

MOORE: Not I, upon my Honour

MAUXALINDA: That's a Lie
What d'you think I've neither Ear nor Eye?
Villain! I will believe my Eyes and Ears
She whom you kiss'd, and call'd ten thousand Dears
[sings mocking]
"Let my Dearest be near me
To warm me, to cheer me
To fire me, inspire me
With Kisses and Ale!"

23. MAUXALINDA: *[aria]*

No Place shall conceal 'em,
No Mercy I'll show
I'll follow 'em down
To the Regions below

24. *[recit]*

MOORE: *[aside]* By Jove! I'm blown. Zounds!
How came this about?
However, I'm resolved to stand it out
[to MAUXALINDA] I only out of Policy was civil
But, 'faith, I hate her as I hate the Devil
You're all I value, witness this close Hug
I'm yours and only yours....

MAUXALINDA: Ah, coaxing Pug!

MOORE: My pretty Mauxy, don't be jealous

MAUXALINDA: Dear me, you Men are such
bewitching Fellows
You steal into our Hearts by sly Degrees
Then make poor Girls believe just what you please.

25. MOORE: *[aria]*

By the Beer as brown as Berry

By the Cyder and the Perry
Which so oft has made us merry
With a Hydown, Hodown, derry
Mauxalinda's I'll remain
True Blue will never stain

26. *[recit]*

MAUXALINDA: But do you really love me?

MOORE: By this Kiss, by Raptures past, and
Hopes of future Bliss.

27. *[duet]*

MAUXALINDA and MOORE: Pigs shall not be
So fond as we
We will outcoo the Turtle Dove
Fondly toying, still enjoying
Sporting Sparrows we will outlove!

End of Act One

DISC TWO

Act Two

Scene: A Garden

1. MARGERLY: *[aria]*
Sure my Stays will burst with sobbing
And my Heart quite crack with throbbing
My poor Eyes are red as Ferrets
And I ha'nt a Grain of Spirits
O I would not for any Money
This vile Beast should kill my Honey
Better kiss me, gentle Knight
Than with Dragons fierce to fight

2. *[recit]*

MOORE: My Madge! My HoneySuckle, in the Dumps!

MARGERLY: Put your Hand here,
and feel my Heart how't thumps

MOORE: Good lack a day! How great a Palpitation!
Tell me, my Dear, the Cause of this Vexation

MARGERLY: An Ugly Dream has put me in a Fright
I dreamt the Dragon slew my gentle Knight
If such a thing should happen unto thee
O miserable, miserable Margery!

MOORE: Don't fright thyself with Dreams, my Girl
Ne'er fear him,
I'll work his Buff if ever I come near him
I've such a Suit of spiked Armour bought
Bears, Lions, Dragons, it sets all at nought
In Which, when I'm equip'd, my Madge shall see
I'll scare the Dragon, not the Dragon me.
But Time grows short, I must a whole away

MARGERLY: Make haste, my Dear!

MOORE: My Duck! I will not stay.

[exit MOORE, enter MAUXALINDA]

MAUXALINDA: So Madam! Have I found you out alone at last?
You now shall pay full dear for all that's past
Were you as fine as e'er wore Silk or Satin
I'll beat your Harlot's Brains out with my Patten
Before you shall delude a Man of mine

MARGERLY: Who in the Name of Wonder made him thine?

MAUXALINDA: D'ye laugh, you Minx!
I'll make you change your Note
Or drive your grinning Grinders down your Throat

3. *[duet]*

MARGERLY and MAUXALINDA:
Insulting Gypsy
You're surely tipsy
Or non se ipse
To chatter so!
Your too much feeding

Has spoil'd your Breeding
Go, Trollop, go!

4. [recit]

MARGERY: Lawk! What a monstrous Tail our Cat has got!

MAUXALINDA: Nay, if you brave me, then you go to pot
Come, Bodkin, come! Take Mauxalinda's part
And stab her hated Rival to the Heart

*[goes to kill MARGERY – she swoons.
Enter MOORE, takes away the Bodkin]*

MOORE: Why, what the Devil is the Woman doing!

MAUXALINDA: To put an End to all your Worship's Wooing

MOORE: Tis well I came, before the Whim went further
Had I stay'd longer, here had sure been Murder
This cursed Jade has thrown the Girl into Fits
How do'st, my Dear?

MARGERY: Frighted out of my Wits

MOORE: But fear her not, for by her own Confession
I'll bind her over to the Quarter Session

5. MAUXALINDA: [aria]

I'd much rather beg on Crutches
Once in a Solicitor's Paw
You ne'er get out of his Clutches

6. [recit]

MARGERY: Come, come, forgive her!

MOORE: Here my Anger ends

MAUXALINDA: And so does mine

MOORE: Why then let's buss and Friends

7. [trio]

MAUXALINDA: Oh how easy is a Woman
How deluding are you Men!
Oh how rare to find a true Man
Not so oft as one in ten

MOORE: Oh how charming is a Woman
Form'd to captivate us Men
Yet so eager to subdue Man
For each one she covets ten

MARGERY: Let's reward them as they treat us
Women prove sincere as Men
But if they deceive and cheat us
Let us cheat them again

ALL THREE: Let's reward them as they treat us
Women prove sincere as Men
But if they deceive and cheat us
Let us cheat them again

[enter GUBBINS and villagers]

8. [recit]

GUBBINS: Now, now or never, save us, valiant Moore!
The Dragon's coming – don't you hear him roar?

MOORE: Let him roar his Heart out, 'tis no matter
Stand clear, my Friends, this is no Time for chatter

GUBBINS: Here, take your Spear

MOORE: I scorn Sword, Spear or Dart
I'm armed completely in a valiant Heart
But first I'll drink, to make me strong and mighty
Six Quarts of Ale, and one of Aqua Vitae

9. [chorus]

Fill, fill, fill, fill, fill the mighty Flagon
Then I'll kill, I'll kill this monstrous Dragon!



CHORUS: Fill, fill, fill, fill, fill the mighty Flagon
Moore, Moore, Moore will kill this monstrous Dragon!

End of Act Two

Act Three

Scene: A rural Proctect near the Dragon's Den

[enter MOORE in Armour, and MARGERY]

10. [recit]

MOORE: One Buss, dear Margery, and then away

MARGERY: I cannot go, my Love!

MOORE: You must not stay
Get up, sweet Wench, get up in yonder Tree
And there securely you may hear and see

[MARGERY gets up into the Tree]

Come, Master Dragon, or by Jove I'll teach you
I'll try your Rascal's Jacket, if I catch you

11. [aria]

MOORE: Dragon! Dragon! Thus I dare thee
Soon to Atoms thus I'll tear thee
Thus thy Insolence subdue

But regarding where my Dear is
Than, alas! I know what fear is
Sweetest Margery, for you

[the Dragon roars]

[recit]

MOORE: It is not Strength that always wins
Good Wit does Strength excel
Confound the Rascal, how he grins
I'll creep into this Well

[enter DRAGON, and goes to the Well, as to drink]

12. Symphony

DRAGON: [recit]

What nasty Dog has got into the Well
Disturbs my Drink and makes the Water smell?

[Moore within cries 'Boh!']

13. DRAGON: [aria]

Oh ho! Master Moore, you Son of a Whore
I wish I had known your Tricks before

[Moore gets out of the Well, encounters the Dragon,
and kills him by a kick on the Back-side]

14. Battle Piece

15. DRAGON: [recit]

Oh! Oh! The Devil take your Toe!

[he dies]

[MARGERY enters, in a Rapture]

16. [recit]

MARGERY: Oh, my Champion! How d'ye do?

MOORE: Oh, my Charmer! How are you?

MARGERY: Very well, thank you

MOORE: I'm so too
Your Eyes were livid and your Cheeks were pale
But now you look as brisk as bottled Ale
Come, give's a Buss

MARGERY: Ay, twenty if you please

MOORE: With all my Heart, and twenty after these

17. [duet]

MARGERY and MOORE: My sweet HoneySuckle,
my Joy and Delight!
I'll kiss thee all Day, and I'll hug thee all Night

My dearest is made of such excellent Stuff
I think I shall never have Kissing enough

[enter GUBBINS]

18. [recit]

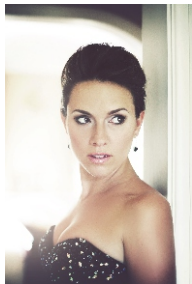
GUBBINS: Most mighty Moore,
what Wonders hast thou done?
Destroy'd the Dragon, and my Marg'ry won
The Loves of this brave Knight and my fair Daughter
In Roratorios shall be sung hereafter
Begin your Songs of Joy, begin, begin
And rend the Welkin with harmonious Din

19. CHORUS: Sing, sing and rorio

An Oratorio
To gallant Morio of Moore Hall
To Margerenia
Of Roth'ram Greenia
Beauty's bright Queenia bellow and ball
Huzza! Huzza! Huzza!

End of the Opera

Mary Bevan (soprano)



Photography: Victoria Cadisch

Mary Bevan appears regularly with leading orchestras and ensembles and was awarded an MBE in the Queen's birthday honours list 2019. She is a winner of the Royal Philharmonic Society's Young Artist award and

UK Critics' Circle Award for Exceptional Young Talent in music. Bevan's recordings include art song albums *The Divine Muse* and *Voyages* with pianist Joseph Middleton and Handel's *Queens* and *Handel in Italy* with Signum Classics, Mendelssohn in Birmingham with the CBSO for Chandos, James Macmillan's *The Sun Danced* with Britten Sinfonia, Vaughan Williams *Symphony No.3* and Schubert *Rosamunde* with the BBC Philharmonic.

Catherine Carby (mezzo soprano)



Photography: David Shoukry

Catherine Carby has appeared with major companies in her native Australia, as well as the Royal Opera, London, English National Opera, Scottish Opera and the Teatro national de São Carlos. Her repertoire ranges from Penelope in

Monteverdi's *Il ritorno d'Ulisse* to Brangäne in Wagner's *Tristan und Isolde* and Octavian in Richard Strauss' *Der Rosenkavalier*. Regular concert engagements have included performances with Sydney Symphony Orchestra, New Zealand Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Hallé, Royal Northern Sinfonia and the Ulster Orchestra. She sang Prue in Resonus Classics' award-winning recording of Malcolm Arnold's *The Dancing Master*, repeating her performance at the 2021 Buxton Festival.

John Savournin (bass-baritone)



Photography: Bill Knight

John Savournin has sung for companies including English National Opera, Opera Holland Park, Opera North, Scottish Opera and Welsh National Opera, his repertoire including Zuniga *Carmen*, Fotis *The Greek Passion*, Leporello *Don*

Giovanni, Second Gunman *Kiss Me Kate*, Colline *La bohème*, Alidoro *La Cenerentola* and Captain Corcoran *HMS Pinafore*. Concert engagements have included Haydn's *Applausus* for The Mozartists, Maxwell Davies' *Eight Songs for a Mad King* for the Lands End Ensemble, Canada, and Mozart's *Requiem* at the Three Choirs Festival. Recordings and broadcasts include Cellier's *The Mountebanks* (Dutton Epoch), Feign's *Two Songs from Twelfth Night* (Toccatà Classics) and *HMS Pinafore* (Sky Arts).

Mark Wilde (tenor)



Photography: Robert Catto

Mark Wilde has sung for companies including Pinchgut Opera in Australia, the Netherlands Opera, English National Opera, Garsington Opera, Glyndebourne Festival Opera, Opera North, Opera Rara and Welsh National

Opera. A regular concert performer and prolific recording artist, he is particularly noted for his interpretations of Evangelist in J. S. Bach's *Passions*, the music of Benjamin Britten and Ralph Vaughan Williams and the title role in Elgar's *The Dream of Gerontius*. A Professor of Singing at London's Royal Academy of Music, he sang Monsieur in Resonus Classics' award-winning recording of Malcolm Arnold's *The Dancing Master*, repeating his performance at the 2021 Buxton Festival.



Photograph: Dan Bridge

The Brook Street Band

The Brook Street Band is named after the London street where Handel lived. Formed in 1997 by baroque cellist Tatty Theo, it rapidly established itself amongst leading Handel specialists, winning grants, awards and broadcasting opportunities from organisations including Radio 3 and the Handel Institute. The Band has enjoyed an unusually stable core-membership, its players working together for over twenty years; this longevity has enabled them to develop a style of music-making that is precise and spontaneous, musicians able to react instinctively to each other and play as one. Eighteenth century chamber repertoire has always been the Band's driving passion, focussing on Handel's music. However, its activities also include collaborations with conductors, choirs and venues on larger-scaled works by Handel and his contemporaries.

The Band currently performs and teaches throughout the UK and Europe, with projects in development further afield. It has established *love:Handel*, its own critically acclaimed biennial music festival, incorporating wide-ranging educational work supported through its charitable trust.

The Band regularly broadcasts for BBC Radio

3 and Classic FM and its extensive discography has been singled out for critical acclaim, accolades including Gramophone Magazine Editor's Choice and inclusion in the chamber music/small ensemble selection category at the Grammy Awards.

The world's first ever Handeliade, an immersive four-day event of concerts, masterclasses and talks given by world-renowned Handel experts took place in 2021, with the Band playing a central role.

Violin 1: Rachel Harris, George Clifford, Karin Björk

Violin 2: Kathryn Parry, Debbie Diamond, Fiona Huggett

Viola: Lucy Theo

Cello: Tatty Theo

Double bass: Rosie Moon

Harpisichord: Carolyn Gibley

Oboes: Joel Raymond, Oonagh Lee

Bassoon: Catriona McDermid

Trumpets: Simon Desbruslais, William Russell

Horns: Ursula Paludan Monberg, Nicholas Benz

Timpani: Keith Price

Harpisichord provided and tuned by Edmund Pickering, Ruckers-Hemsch copy of original instrument at Hatchlands by Ian Tucker 2005, pitch A=415, temperament Valotti.

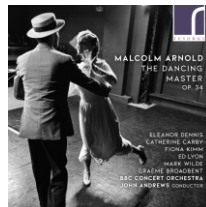


John Andrew (conductor)

Born in Nairobi and brought up in Manchester, John Andrews graduated from Cambridge University with a doctorate in music and history. He won the Orchestra Prize at the Bela Bartok international Opera Conducting Competition and the Leonard Ingrams Memorial Prize from Garsington Opera. With a special affinity for Italian bel canto and English baroque, he has conducted over forty operas with companies including Garsington Opera, the Grange Festival, Buxton Festival, Opera Holland Park, English Touring Opera, Opera de Baugé and the Volkstheater Rostock in Germany. An exponent of

neglected English music, he is Artistic Director of Red Squirrel Opera. He has recorded works by Sir Arthur Sullivan including *The Light of the World* and *Haddon Hall*, *The Mountebanks* (Gilbert/Cellier) and *The Judgement of Paris* (Arne) for Dutton Epoch, Arnold's *The Dancing Master* for Resonus Classics (which won the BBC Music Magazine Opera Recording Award 2021), Sherwood's Double Concerto and Cowen's Fifth Symphony for EM Records and orchestral works by Christopher Wright and Nicholas Barton with the Royal Scottish National Orchestra for Toccata Classics. He is Principal Guest Conductor of the National Symphony Orchestra, and Conductor-in-Association with the English Symphony Orchestra.

More titles from Resonus Classics



Malcolm Arnold: *The Dancing Master* Op. 34
Eleanor Dennis (soprano), Catherine Carby (mezzo-soprano), Fiona Kimm (mezzo-soprano)
Ed Lyon (tenor), Mark Wilde (tenor), Graeme Broadbent (bass-baritone), BBC Concert Orchestra,
John Andrews (conductor)
RES10269

'In short, it's hard to imagine it done better. Arnold's many admirers should snap it up, as should anyone interested in 20th-century British opera.'
Gramophone (Editor's Choice)



Joseph Phibbs: *Juliana*
Zoe Drummond (soprano), Rebecca Afonwy-Jones (mezzo-soprano), Felix Kemp (baritone), Nova Music Opera Ensemble, George Vass (conductor)
RES10290

'The score is brilliantly written, with a spaciousness and sure sense of timing that encourages Zoe Drummond (Juliana) and Felix Kemp (Juan) to fully vocally and dramatically inhabit their characters'
BBC Music Magazine

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Recorded in St Jude-on-the-Hill, Hampstead Garden Suburb on 1–4 September 2021

Producer, engineer & editor: Adam Binks

Recorded at 24-bit/96kHz resolution

Cover image: Dragon's Eye formation in Upper Antelope Canyon by Natarajan Ganesan

Session photography: Matthew Johnson

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