NAXOS

Samuel
ARNOLD

Polly

Albino • McLeod
Grossman • Newman
Kirkpatrick • Roach
Wiliford • Mahon
Grosfeld • Nedecky

Aradia Ensemble

Kevin Mallon

Polly: An Opera (1777)

Music composed and arranged by Dr Samuel Arnold (1740-1802)
after *Polly*, a ballad opera by Johann Christoph Pepusch (1667-1732)
Libretto by John Gay (1685-1732)
Revised by George Colman, The Elder (1732-1794)
Edited by Robert Hoskins

Polly . . . . . Laura Albino, Soprano
Mrs. Ducat . . . . . Eve Rachel McLeod, Soprano
Damaris, Indian Scout . . . . . Gillian Grossman, Soprano
Jenny Diver . . . . . Marion Newman, Mezzo-soprano
Trapes . . . . . Loralie Kirkpatrick, Mezzo-soprano
Cawwawkee . . . . . Bud Roach, Tenor
Culverin . . . . . Lawrence J. Wiliford, Tenor
Vanderbluff . . . . . Andrew Mahon, Baritone
Morano . . . . . Matthew Grosfeld, Bass
Ducat . . . . . Jason Nedecky, Baritone

Aradia Ensemble

Violins
Geneviève Gilardeau
(concert-mistress)
Bethany Bergman
Liz Johnston
Elyssa Lefurgy-Smith
Elizabeth Loewen Andrews
Ellie Nimeroski
Dafna Ravid
Paul Zevenhuizen

Violas
Eric Paetkau
Carol Gimbel

Cellos
Katie Rietman
Laura Jones

Double bass
J. Tracey Mortimore

Harpsichord
Paul Jenkins

Theorbo
Lucas Harris

Oboes
Kathryn Montoya
Chris Palameta

Bassoons
Dominic Teresi
Ondrej Golias

Flutes
Mylene Guay
Emma Elkinson

Horns
Ron George
Chris Passmore
Derek Conrod

Percussion
Ed Reifel

Kevin Mallon, Music Director and Conductor

1 Overture
(*Medley of tunes from 'The Beggar's Opera'*) 4:49

Act I 21:16

2 Air 1: Noel Hills: 'He that weds' (*Ducat*) 1:06
3 Air 2: Polwart on the Green:
'Observe the statesman's ways' (*Trapes*) 1:09
4 Air 3: Dr Arnold: 'She who hath felt
a real pain by Cupid's dart' (*Polly*) 3:16
5 Air 4: Dr Arnold:
'Farewell, farewell, farewell, all hope of bliss!' (*Polly*) 2:27
6 Air 5: Dr Arnold: 'Despair is all folly' (*Trapes*) 1:06
7 Air 6: Old Orpheus Tickl'd:
'When billows come breaking on the strand' (*Ducat*) 1:29
8 Air 7: Christ-Church Bells:
'When a woman jealous grows' (*Ducat*, *Mrs Ducat*) 1:17
9 Air 8: Cheshire-Rounds:
'When kings by their huffing' (*Damaris*) 0:51
10 Air 9: Johnny Fa': 'The crow or daw' (*Polly*) 1:42
11 Air 10: Bury Fair:
'How can you be so teazing?' (*Ducat*, *Polly*) 1:23
12 Air 11: March in 'Scipio':
'Brave boys prepare' (*Ducat*, *Mrs Ducat*) 1:56
13 Air 12: Jig-It-O'Foot:
'Better to doubt all that's doing' (*Damaris*) 0:47
14 Air 13: Dr Arnold: 'Aboard after misses
most husbands will roam' (*Mrs Ducat*) 1:08
15 Air 14: Tweedside:
'The stag, when chas'd' (*Polly*) 1:40

Entr'acte: Dances of the Pirates 5:02

16 I. March 1:08
17 II. Hornpipe I 0:53
18 III. Andante 1:02
19 IV. Hornpipe II 1:15
20 V. Allegro 0:43

Act II 23:05

21 Air 1: La Villanella:
'Why did you spare him' (*Polly*) 1:46
22 Dead March 1:19
23 Air 2: La Cavalliere:
'Patriots at first declare' (*Culverin*) 1:09
24 Air 3: Minuet: 'Cheer up my lads' (*Culverin*) 1:22
25 Air 4: Dr Arnold: 'Shall I not be bold
when honour calls' (*Morano*, *Jenny*) 1:29
26 Air 5: Peggy's Mill:
'When gold is in hand' (*Jenny*) 1:09
27 Air 6: Dr Arnold: 'Woman's like
the flatt'ring ocean' (*Vanderbluff*) 0:47
28 Air 7: The Boatman:
'Tho' different passions rage by turns' (*Morano*) 1:54
29 Air 8: Hunt the Squirrel:
'The world is always jarring' (*Polly*) 1:04
30 Air 9: Dr Arnold: 'In love and life
the present use' (*Jenny*) 1:17
31 Air 10: Dr Arnold: 'We never blame
the forward swain' (*Jenny*, *Polly*) 2:05
32 Air 11: Dr Arnold: 'The body of the brave
may be taken' (*Cawwawkee*) 2:36
33 Air 12: Excuse Me: 'Honour calls me' (*Morano*) 2:20
34 Air 13: Ruben: 'Honour plays' (*Jenny*) 0:59
35 Air 14: The Marlborough:
'We the sword of valour' (*Morano*) 1:50

Act III 11:56

36 Air 1: 'The sportsmen keep hawks' (*Polly*) 2:26
37 Air 2: O Saw Ye My Father:
'Love with beauty is flying' (*Cawwawkee*) 1:12
38 Air 3: Prince Eugene's March:
'When the tyger roams' (*Morano*) 2:11
39 Air 4: Kate of Aberdeen:
'The turtle thus upon the spray' (*Cawwawkee*) 2:08
40 Air 5: Dr Arnold: 'The soldiers,
who by trade must dare' (*Morano*) 1:37
41 Air 6: Shall Man, in Arne's 'Abel':
'My heart forebodes' (*Polly*) 2:22

Dances of the Indians 5:19

42 I. Allegro 1:20
43 II. Andante 0:41
44 III. Allegro 0:41
45 IV. Andante 0:45
46 V. Allegro 1:51

47 Air 7: The Temple: 'Justice long forbearing'
(*Cawwawkee*, *Indian Scout*, *Polly*, *Chorus*) 1:57

Act III Appendix 5:12

48 What Man Can Virtue or Courage Repose
(*Ducat*) 1:14
49 I Hate The Foolish Elf (*Ducat*) 1:09
50 Victory Is Ours (*Polly*, *Cawwawkee*) 2:50

Samuel Arnold (1740-1802)

Polly (1777)

Polly (1729), a ballad opera with tunes harmonized by Johann Christoph Pepusch to a libretto by John Gay, was written as a sequel to *The Beggar's Opera* (1728). Because the hugely successful parent work had so sharply satirized Sir Robert Walpole, a government crackdown was engineered during the rehearsal period to prevent *Polly* from being staged, but Gay's Tory friends ensured that the printed text sold well. Almost fifty years later, on 19th June 1777, *Polly* was performed at the Haymarket Little Theatre. The libretto was a cut version by the elder George Colman with a completely renovated score by Samuel Arnold.

Polly was one of the works that established Arnold's reputation as London's preeminent theatre composer. Audiences liked the music from the opening bars ("we do not remember any Overture being more enjoyed") and also the singers (except for Hester Colles in the title rôle, who sang "horribly out of tune"). The production suited the limited space of the Haymarket Little Theatre. The cast was comprised of young singers with light voices, which carried well; a small orchestra limited to a dozen players who sat pretty well on stage accompanied them. *Polly* was also a success because Colman realised that an "island paradise" play (set in the West Indies) was good copy at a time when Cook's voyages, along with wider issues of colonialism and race, were topical. The tropical island Eden of Tahiti as described by Cook and Banks, for example, could easily serve as the canvas for the opera's final scene when Polly, stepping backwards in time into the wilderness, marries Cawwawkee, an Indian prince. Furthermore, for audiences in 1777, Cawwawkee had a living prototype in Mai, the Society Islander whom Cook had brought to England.

Samuel Arnold was born in London and educated at the Chapel Royal. His first theatre work, *The Maid of the Mill* (1765), introduced London audiences to operatic action finales. Another success, *The Portrait* (1770), set to a witty libretto by the elder George Colman (1732-1794), provided an English alternative to Pergolesi's popular *La serva padrona*. When Colman assumed the management of the Haymarket Little Theatre, he employed Arnold as "house" composer, a post Arnold maintained for 25 years. The opening season at the Haymarket Little Theatre, during the summer months of 1777, not only saw the production of *Polly* but also *The Spanish Barber*, based on Colman's translation of Beaumarchais. Arnold composed some sixty stage works during his long career, including *The Castle of Andalusia* (1782), a pseudo-gothic work, and *Inkle and Yarico* (1787), an antislavery opera recalled by George Eliot in *Brother Jacob* and Balzac in *Lost Illusions*. Arnold was also a noted conductor, organist, and editor of Handel's works. He received the degree of Doctor of Music at Oxford in 1773 and was buried in Westminster Abbey.

Colman's revisions involved Arnold in the complex process of orchestrating Pepusch's vocal score, making substantial cuts, replacing some old borrowings with new, and composing an overture (Pepusch had not written one) with over fifteen vocal items and two sets of dances. The result was an up-to-the-minute and audience-savvy opera. Comparison of the manuscript score of orchestral parts in the Houghton Library at Harvard, the Larpent manuscript of the libretto sent to the Lord Chamberlain for censorship on 15th April 1777, the libretto published by Thomas Evans on 20th June 1777, and the extant printed texts with authorial revisions, reveal that musical and textual changes continued to be made throughout the entire rehearsal period. This edition of *Polly*, reconstructed from Houghton fMS Mus 97 (a set of orchestral parts), represents the opera as performed in 1777. The song-words use the libretto published by Thomas Evans as copy-text.

Synopsis

(A copy of the libretto can be consulted online at www.naxos.com/libretti/660241.htm)

Act I

Newly arrived in the West Indies and in search of her husband Macheath, a transported felon, Polly Peachum finds herself the innocent victim of sex traffic. Sold by Mrs Trapes to Ducat, a wealthy plantation owner, she discovers Macheath is captain of a pirate gang that is stirring up rebellion in the colony. Just as she rebuffs Ducat's advances 11, news breaks of a violent skirmish. Ducat departs to rally the militia 12 and Polly, with the assistance of Ducat's wife, flees the plantation in male disguise 15. Arnold's overture 1, a medley of tunes from *The Beggar's Opera*, deftly links the two operas. Furthermore, the lyric middle section recalls Polly falling in love with Macheath – a cue for the tender feeling she expresses in her two opening solos 4 5. Throughout the act, the songs of Ducat 2 7 reveal him as a rake and those of his wife 8 14 as overwrought by his womanizing: worldly-wise remarks come from Mrs. Trapes 3 6 and Damaris the scullery maid 9 13.

Act II

Polly scours the countryside for Macheath 21 and is discovered asleep 22 by pirates, whose appearance is anticipated in a set of *entr'acte* dances 16-20. She is escorted to the camp where Morano (Macheath in blackface disguise) is taking leave of Jenny Diver (who claims Macheath as her husband) to join a scouting party. Macheath's music brands him as a daredevil 25 28 33 35, and indeed much of the music in this act adopts a swashbuckling tone (sometimes edged with cynicism). Although Jenny has set her claws into Macheath, she is not beyond flirting with Polly 31, who claims to be a recruit. Cawwawkee, an Indian prince, is captured by Morano's band and, though brought in as a prisoner, he makes a stately entrance.

Act III

Polly, on the alert to take control of events, dupes the guards into releasing Cawwawkee and later, in the heat of battle between the militia and rebels, she takes Morano prisoner. Identities are now revealed but Macheath's is too late to save his life (thus marking off the boundary of *The Beggar's Opera* where a "reprieve" at the outcome was guaranteed). Polly, overpowered by Macheath's death 41, sinks into Cawwawkee's arms as the chorus celebrates victory with the triumphal music of Jeremiah Clarke's *Trumpet Voluntary* 47. This act includes Morano's most subversive song 40 and Polly's least repressed 36 – unrepressed because it marks the moment when she makes a rapturous promise to Cawwawkee ("Now Prince, I shall have the happiness of restoring you to your father").

Music

The borrowed music in the 1777 version of *Polly* is mainly drawn from Pepusch's 1729 score but in some instances Arnold decided to provide new choices, chiefly gathered from the Scottish folk-song sources that had been so usefully employed in *The Beggar's Opera*. In Polly's Act I air "*The crow or daw thro' all the year*," 10 set to *Johnny Fa'*, for example, Arnold wished to underpin the theme of adulterous love: in the folk-song, the knight's wife runs off with a gypsy, and here, the gypsy pertains to the crow and the woman to a snared bird; Arnold's repeating horns perhaps represent the jaws of the waiting trap. In Act II Morano's "*Tho' different passions rage by turns*" 28 is set to *The Boatman*, originally a song of reunion but now a song of farewell; Arnold confines the orchestra to strings for the sake of intimacy. In Act III Cawwawkee's "*Love with beauty is flying*" 37 calls on the emotionality of "*O Saw Ye My Father*" to obliquely place Cawwawkee and Polly in the desired position of lovers; horns testify to expressions of friendship, and flutes doubling violins at the octave betoken expressions of love. Of particular interest is Polly's "*My heart forebodes he's dead*" 41 set

to Eve's presentiment of Abel's death in Act III of Thomas Arne's oratorio *The Death of Abel* (1744); the religiosity of this contemporary borrowing now serves as a metaphor for Polly's "redemption" shortly to follow but since the music of Arne's aria does not otherwise survive, we cannot judge how his orchestration may have compared to Arnold's.

Arnold's ability to orchestrate the borrowings from Pepusch's vocal score is an attractive feature of *Polly*. In the Act I duet "*How can you be so teazing"* 11, for example, when Ducat begins wooing Polly, baying horns portray his lust, and in "*The stag, when chas'd*" ending Act I 15, a horn hunting-call relapsing into the released sound of flutes, not only illustrates the fleeing deer of the text but also marks the moment on stage when Polly escapes from chattel slavery. In "*Honour calls me*" 33 the weighted sound of oboes indicates the instant Morano tugs himself away from Jenny's embrace, to fight, and (most memorably), in Polly's sad song opening Act II 21, the bassoons combine with oboes to underline the solemnity. Arnold's orchestrations never compete with the solo voice and tuttis are normally confined to ritornellos or bold accents – as in Culverin's airs in Act II 23-24 and Morano's graphic "*When the tyger roams*" in Act III 38; the setting of Clarke's *Trumpet Voluntary* 47 receives a certain thrust when the full band enjoins *coro* statements, and the impact makes a satisfying conclusion to the opera.

Arnold's newly-composed music includes two solos for Polly in Act I which introduce her in the intimate rôle of broken-hearted lover. Particularly touching is the sighing melodic line of "*She who hath felt a real pain*", 4 with flutes doubling violins at the octave to highlight peak phrases. With "*Farewell, farewell, farewell, all hope of bliss!*" 5 the emphasis changes from regret to despair and Polly's arching vocal line is broken with rests, as if reflecting a catch in her throat. Strings, sparsely capped by horns, palpitate throughout; the horn octave sounding at "*Thy shaft still festers (in the wound)*" bears weight to the words. Polly appears more positively in the splendid Act III hunting song "*The sportsmen keep hawks*" 36 but Arnold neatly embeds a sighing motif from her first solo at "*the pheasant is slain*" and this phrase is topped by flutes doubling voice and violins at the octave. Horns underline Jenny's ardent mood in the duet "*We never blame the forward swain*" 31, while oboes enter to mark the point of Polly's almost feverish response; horns also penetrate Jenny's words to Morano ("*Jenny shall ne'er know pleasure again*") in their Act II duet 25. Morano's defiant air in Act III ("*The soldiers, who by trade must dare*") oscillates between a military march for full band and looping quaver motion (voice and strings), which represents the hangman's noose; near the end, the vocal line gasps as if choking 40. Cawwawkee's solo "*The body of the brave may be taken*" shows him as a man of principle: sombre E minor, suggesting loss, slips significantly to G major, suggesting spiritual gain; the oboe solo doubling the vocal line at "*'Tis a rock whose firm foundation*" adds to Cawwawkee's serenity and the unexpected C chord at "*day*" (first time) momentarily evokes the warm glow of future glory.

Nor does Arnold miscalculate in his music for subsidiary figures, for example in Mrs Ducat's "*Abroad after misses*" 14, when activated oboes and violins discharge indignation, or in Vanderbluff's quasi-storm solo ("*Woman's like the flatt'ring ocean*") with its scuttering violins 27. Arnold's medley overture 1 of tunes culled from *The Beggar's Opera,* cunningly recovers the heroine's past (by recalling two of Polly's songs in the middle section, for example, we come to a forbearing understanding of her difficulties), while the central suitelike dance of pirates (16-20, including two hornpipes) represents the crisis of the opera's social and ideological conflicts. The group of Indian dances 42-46 shows in the resolution a definite step towards reconciliation, for example the double-stopping opening the fifth dance, made to sound exotic, celebrates the quest for spiritual renewal in a savage wilderness. It is not difficult to locate plot action to the dance music: the flourish of semiquavers in the final pirate dance, for example, seems to signal the capture of Cawwawkee, and the lyricism of the fourth Indian dance suggests this is likely the moment when Polly makes her vows to Cawwawkee.

Three items included on this disc, newly composed by Arnold, were cut before the first performance because Colman kept shortening Act III up to the very last minute. He not only pulled an entire conversation between Ducat and the Indian chief Pohetohee, thereby ruling out two songs for Ducat 48-49, but also the only duet between Polly and Cawwawkee, which was jettisoned because Colman wanted Morano's extended number "*The soldiers, who by trade must dare*" 40 to feature at this point. Arnold provides a nice touch in the duet 50 by using the same sequential idea that opens the tune of Polly's entrance song 4.

Robert Hoskins

Laura Albino

The lyric soprano Laura Albino's operatic rôles include Donna Anna in Mozart's *Don Giovanni* with the Britten-Pears Young Artist Programme in Aldeburgh, Mary Warren in Ward's *The Crucible* with the International Vocal Arts Institute in Tel Aviv, and Bridey in Queen of Puddings Music Theatre's Production of *The Midnight Court* at the Royal Opera House, Covent Garden. She joined the Canadian Opera Company Ensemble Studio in 2008, where she sang Fiordiligi in *Così fan tutte*, Kate Pinkerton in *Madama Butterfly* and The Cook in Stravinsky's *Le Rossignol*. She made her début with the Toronto Symphony Orchestra in Bach's *St John Passion*, conducted by Helmuth Rilling. Her recordings include *Israel in Egypt* for Naxos (8.570966-67) and Handel's *Saul* with the Bach Collegium, Stuttgart, for the Hänssler Classic label.

Eve Rachel McLeod

Soprano Eve Rachel McLeod performs frequently on the stage in both concert and operatic performances. She has recently appeared as a soloist with the Toronto Philharmonia, the International Symphony Orchestra (Ontario-Michigan), the Brantford Symphony Orchestra, the Calgary Chamber Orchestra, the Bucharest Festival Chamber Orchestra, the Istanbul Chamber Orchestra, Rijeka Chamber Orchestra, Dubrovnik Symphony Orchestra, and Opera Lyra. She can also be heard with the Aradia Ensemble on the Naxos label in Handel's *Israel in Egypt* (8.570966-67).

Gillian Grossman

Soprano Gillian Grossman is a graduate of McGill University. Operatic rôles include Pamina, Despina, Laetitia, Gretel, Alminrena (*Rinaldo*) and Inez (*Die drei Pintos*) and Giulietta. During her years as a chor-soloistin with Stadt Theater St. Gallen she sang a number of rôles, including Barbarina in *Le nozze di Figaro*, Erste Mädchen in *Der Zwerg*, and La Chauve-Souris in *L'enfant et les sortilèges*. She appeared in the title rôle of Grigori Frid's one-woman opera *Das Tagebuch der Anne Frank*, created the rôle of Aunt Angélique for the world première of Charles Wilson's *Kamouraska* and performed in the world première of *The Children's Crusade* at the 2009 Luminato Festival.

Marion Newman

The mezzo-soprano Marion Newman has performed with leading Canadian orchestras and ensembles. With Ireland's Opera 2005 she has performed the title rôle of Bizet's *Carmen* and Rosina in *Il barbiere di Siviglia*, with Pacific Opera Victoria Margret in *Wozzeck* and Juno in *The Tempest*. She has also sung Don Ramiro in Mozart's *Die Gärtnerin aus Liebe* and Ericlea in Monteverdi's *Il ritorno di Ulisse in patria* in the Czech Republic and Germany. Her discography includes three discs with the Aradia Ensemble for Naxos: Vivaldi's *Sacred Music Volume 2* (8.557852) and *Griselda* (8.660211-13), Handel's *Rinaldo* (8.660165-67) and Charpentier's *Messe de Minuit pour Noël* (8.557229).

Loralie Kirkpatrick

Loralie Kirkpatrick has performed with orchestras and opera companies in Canada and the United States. With a repertoire extending from early music to the contemporary, she is establishing herself as a versatile and dynamic performer. She has appeared with organizations including Soundstreams Canada, Toronto's Opera in Concert, Toronto Operetta Theatre, Summer Opera Lyric Theatre, the Manitoba Opera Association, Rainbow Stage, the Northern Lights Music Festival, the University of Minnesota's Opera Theatre, and the Tony award-winning Théâtre de la Jeune Lune. She has previously performed with the Aradia Ensemble on their Naxos recording of *Israel in Egypt* (8.570966-67).

Bud Roach

Canadian tenor Bud Roach began his musical career as an oboist, performing frequently with the orchestras of the National Ballet of Canada and the Canadian Opera Company, as well as holding positions with the Toledo Symphony Orchestra, Michigan Opera Theater, and the Buffalo Philharmonic from 1997-2004. In 2005 he began singing tenor with the Elmer Iseler Singers in Toronto, Ontario, and since then has sung throughout Canada, as well as in the United States, Israel and Italy, performing with such organizations as the Canadian Opera Company, Opera Atelier, the Toronto Consort, Arcady, the Amadeus Choir, Tryptych, Soundstreams Canada, La Chapelle de Québec and the Aradia Ensemble. www.capellaintima.com

Lawrence Wiliford

The American-born Canadian Tenor Lawrence Wiliford is in high demand as an artist in recital, concert and opera repertoire ranging from works by Monteverdi to contemporary composers. He has performed extensively throughout North America in concert and has worked with distinguished conductors. His opera credits include Mozart's *Così fan tutte*, and *Die Entführung aus dem Serail*, Rossini's *Il barbiere di Siviglia*, Monteverdi's *Il ritorno d'Ulisse in patria*, Britten's *A Midsummer Night's Dream* and *The Turn of the Screw* and Rameau's *Pygmalion*.

Andrew Mahon

Baritone Andrew Mahon has appeared with many organizations in Canada and around the world, performing both concert and operatic repertoire. His solo engagements have included performances of oratorios, cantatas and Masses with Tafelmusik, the Toronto Consort, Tallis Choir, Toronto Chamber Choir, Toronto Continuo Collective, Aradia Ensemble, Theatre of Early Music, MacMaster University Choir, and the Bachakademie Stuttgart. In opera he has appeared with the Toronto Masque Theatre in Purcell's *The Indian Queen*, Monteverdi's *Combattimento di Tancredi e Clorinda*, Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas*. He can also be heard on Tafelmusik's CD *Gloria in Excelsis Deo* on CBC Records.

Matthew Grosfeld

Baritone Matthew Grosfeld is a graduate of the University of Toronto with extensive solo and ensemble experience. He began singing at the age of four in the Choir of Gentlemen and Boys at Grace Church on the Hill, Toronto, where he continues as a bass soloist to this day. For six seasons he has appeared in Stuttgart in the European Musikfest's *Festival Ensemble* under the direction of Helmut Rilling. His other performance and recording credits include leading bass positions in the Ottawa Bach Choir, Daniel Taylor's Theatre of Early Music, Tafelmusik Chamber Choir, and Aradia Ensemble.

Jason Nedecky

Baritone Jason Nedecky performs regularly in recital and concert engagements in Canada and abroad. He was soloist on tour with Consort Caritatis to south-east Europe in 2007, and to Croatia and Italy the following year. He has performed operatic rôles with the Canadian Opera Company and Opera Atelier. He appeared in the latter's production of Lully's *Persée*, commercially released on video, and can also be heard on Naxos with the Aradia Ensemble in Handel's *Israel in Egypt* (8.570966-67), and as Corrado in Vivaldi's *Griselda* (8.660211-13). He studied at the University of Toronto, in Baden bei Wien and Aldeburgh, at L'Académie Musicale de Villecroze in Provence and at the Banff Centre.

The orchestral parts and scores of the following works are available from:

www.artaria.com

Sources

The sources upon which the editions used in this recording have been made are:

Polly – An Opera

Edited by Robert Hoskins - Artaria Editions AE100

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Aradia Ensemble

Photo: Emily Lockhart

One of the most exciting new groups to emerge in the early music world, the Toronto-based Aradia Ensemble specializes in presenting an eclectic blend of orchestral, operatic and chamber music played on original instruments. The ensemble presents a regular concert series in the spectacular Glenn Gould Studio in Toronto and has made more than thirty recordings for Naxos. While focusing heavily on baroque repertoire, Aradia Ensemble also presents contemporary pieces commissioned by the group and concert presentations often include non-musical and theatrical elements. Aradia has made international tours to New Zealand, the United States and Italy. According to Robert Graves, Aradia was the daughter of Apollo's twin sister. She was sent by the gods to teach mankind to order the music of the natural world into song. www.aradia.ca

Kevin Mallon

The Irish musician Kevin Mallon, now resident in Canada, studied conducting with John Eliot Gardiner and composition with Peter Maxwell Davies. He was a pupil at Chetham's School of Music and the Royal Northern College of Music in Manchester, and at Dartington College of Arts, learning his craft as a violinist with such orchestras as the Hallé and the BBC Philharmonic, and later as concert-master with Le Concert Spirituel and Les Arts Florissants in Paris, recording and touring internationally. After an earlier career in Ireland and throughout Europe, he moved to Canada to take up positions with the University of Toronto and the Tafelmusik Baroque Orchestra, and in 1996 formed and became the Music Director of the Aradia Ensemble, a vocal and instrumental group that has won extraordinary successes, not least with its many recordings for Naxos. Although Kevin Mallon specializes in music of the Baroque period, he is in demand to conduct a wider repertoire. He is also Music Director of the Toronto Chamber Orchestra, a group drawn from among Toronto's best orchestral musicians and for five years was Artistic Director of the acclaimed Irish opera company Opera 2005. He also fulfills numerous guest conducting positions in Canada and worldwide. www.kevinmallon.ca

Also available

8.557229

8.557484

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NAXOS

S. ARNOLD: Polly

8.660241

Pepusch's ballad opera *Polly*, composed in 1729 to John Gay's libretto as a sequel to their highly successful *The Beggar's Opera* (1728), never reached the stage owing to government censorship. In 1777, Samuel Arnold completely renovated the score, which established his reputation as London's preeminent theatre composer. With its melodramatic tale reuniting Polly Peachum and Macheath in the West Indies and ending in Polly's marriage to the 'Indian prince' Cawwawkee, this 'island paradise' opera was a huge hit and remains enormously entertaining today.

Samuel

ARNOLD

(1740-1802)

Polly (1777)

Polly ..... Laura Albino, Soprano
Mrs. Ducat ..... Eve Rachel McLeod, Soprano
Damaris, Indian Scout ..... Gillian Grossman, Soprano
Jenny Diver ..... Marion Newman, Mezzo-soprano
Trapes ..... Loralie Kirkpatrick, Mezzo-soprano
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Ducat ..... Jason Nedecky, Baritone

Aradia Ensemble • Kevin Mallon

1 Overture	4:49	16-20 Entr'acte: Dances of the Pirates	5:02	36-41 Act III	11:56	47 Air 7	1:57
2-15 Act I	21:16	21-35 Act II	23:05	42-46 Dances of the Indians	5:19	48-50 Act III Appendix	5:12

Recorded at St. Anne's Church, Toronto, Ontario, Canada, from 14th to 16th July, 2008
Producers: Bonnie Silver and Norbert Kraft • Engineer: Norbert Kraft • Editor: Bonnie Silver
The libretto can be accessed at www.naxos.com/libretti/660241.htm
Publisher: Artaria Editions • Booklet notes: Robert Hoskins
Cover: *Lavinia Fenton (1708-60) in the rôle of Polly Peachum* by William Hogarth (1697-1764)
(Burghley House Collection, Lincolnshire, UK / The Bridgeman Art Library)

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Playing Time
78:37

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Booklet notes in English
Disc made in Canada. Printed and assembled in USA.
www.naxos.com

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