

Prima
CLASSIC

APOLLO'S CABINET

THE COMIC MUSE

THE THEATRICAL WORLD OF KITTY CLIVE



TRACKLIST

George Frideric Handel

Rinaldo, HWV7: Overture

- 1 Largo
- 2 Allegro
- 3 Adagio
- 4 Gigue

Thomas Arne

- 5 The Card Invites

Matthew Dubourg

- 6 Dubourg's Maggot*

James Oswald

- 7 Nannicock, my poor cow (to the tune of 'Greensleeves')

Alessandro Scarlatti

- 8 Minuet in Demetrius*

George Frideric Handel

- 9 Air in Justin *
- 10 Was ever a man possest (after 'No, Non Temere O Bella' from Ottone, HWV 15)
- 11 Carillon *

Johann Christoph Pepusch

- Cantata 'When Love's Soft Passion':
- 12 Recit. - When love's soft passion
 - 13 Aria - O love, thou know'st my anguish
 - 14 Recit. - The god of love
 - 15 Aria - Why should I love the fair that flies me

George Frideric Handel

- 16 Air in Berenice *

Thomas Arne

- 17 Where the bee sucks

Robert Woodcock

- 18 Concerto No. 4: III. Gavotta

Francesco Geminiani

- 19 Sonata No. 2 'Bush aboon Traquair': I. Andante

Johann Christoph Pepusch

- 20 The crow or daw. To the tune of Bush aboon Traquair

Francesco Geminiani

- 21 Sonata No. 2 'Bush aboon Traquair': II. Allegro

George Frideric Handel

- 22 Air in Lothario*

Robert Woodcock

- 23 Concerto No. 6: III. Gavotta

Anonymous

- 24 Strawberry Hill

George Frideric Handel

- 25 L'Allegro, il Penseroso ed il Moderato: Haste thee Nymph

All works arranged by Apollo's Cabinet, except when noted
*arranged by John Walsh



THE COMIC MUSE

Actress, soprano, and London stage star Kitty Clive (1711-1785) had a unique command of the Eighteenth century theatre world. Born as Catherine Raftor in 1711 and rising to fame as Mrs. Clive, she negotiated the raucous, fast-moving, and sometimes unforgiving London scene with intelligence and grace. This recording explores her world, shines a light on the vocal genres in which she excelled, and celebrates the vibrancy of mid-Eighteenth century theatre performances through the instrumental publications that they inspired.

Kitty made her debut in the Theatre Royal on Drury Lane in spring 1728, aged 17. She was to become a star of the theatre and would perform 184 theatre roles over the subsequent twenty two years. Clive was an extraordinary performer, able to act, sing and improvise, using the latter as a way to spontaneously interact with her audiences. She possessed an ability to transform herself between contrasting roles, and was trusted to sing in one character, whilst returning to stage to deliver a spoken epilogue to a play in an entirely different one. Thus she was able to react quickly, sometimes bringing an audience to tears

through song in a tragic role, before drawing laughter in a spoken comic conclusion. This mutability was noticed even during her first audition at the Theatre Royal and was later recalled by her first biographer and prompter at the theatre, William Chetwood. “Miss Raftor had a facetious turn of humour” he wrote. She was able to command “infinite spirits, with a voice and manner in singing songs of pleasantry peculiar to herself”.

In 1707 the Theatre Royal became the licensed home of English language spoken plays, leaving the Queen’s theatre in the Haymarket as the home of opera and music. However, by the time Kitty made her debut at the Theatre Royal it had a thriving music scene with instrumental music providing an important role in spoken plays. Musical entertainments of concerti, trio sonatas, and even opera arias performed with a recorder or oboe in place of the singer were common fare. It is in this fashion that the **recorder concertos** by **Robert Woodcock** (1690-1728) would likely have been heard - performed by John Baston in the 1720s at the Theatre Royal, and possibly by a Jacob

Price in the 1730s at the Goodman's Fields Theatre.

There, interval entertainments also included cantatas by **Johann Christoph Pepusch** (1667-1752) who stepped into the role of musical director at the Theatre Royal in 1714. His cantata **When loves soft passion** was probably composed whilst under the employment of James Brydges and first performed by the musicians employed to work in his Cannons estate.

Despite this rich instrumental tapestry that threaded its way around the spoken plays, Catherine Raftor became the first actress to rise



to popularity through the way that she wove song into her roles, becoming famous as a singing playhouse principal player with a capacity to juxtapose different emotions in her acting as well as her singing.

Catherine was able to carve out a curated and respected image for herself outside of the characters that she embodied on stage. Engaging in a faux marriage, she became known as a respectable 'Mrs Clive', and took on one of the first public battles between a female actress and her theatre management. The ballad opera **The Beggar's Opera** by **John Gay** (1685-1732) with music compiled by Pepusch, became the most popular stage work of the 18th Century. Clive had taken the lead role of **Polly**, whose name titled the opera's 1729 sequel. Early in 1736, anonymous notices began to appear in the press insinuating that Susanna Cibber (wife of the co-manager of the Theatre Royal), would be taking over the role. Replying with her own letters, Kitty managed to argue that the role did, in fact, belong to her and that replacing her would be unfair dismissal. Susanna stayed silent through the exchange although it dominated the papers in an unprecedented way, and *The Beggar's Opera* re-opened on New Year's Eve 1736 with Kitty back in the central role of Polly.



It is perhaps somewhat surprising that, having fought so hard to keep her role in a ballad opera which ridiculed the Italianate opera exemplified by Handel, one of the next touchstones in Kitty's career would be working with the composer.

1711, the year that Kitty was born, had also marked a new beginning for **George Frideric Handel** (1685-1759), as he staged a full Italian opera in London for the first time. **Rinaldo** opened at the Queen's Theatre in the Haymarket on the 24th February and enthralled audiences with its striking instrumental colours, rich scene setting and vocal fireworks.

Capitalising on the enthusiasm of an audience with musical knowledge and disposable income, publisher **John Walsh** immediately printed arrangements of some of the instrumental sections and arias from **Rinaldo** for domestic consumption. Having disseminated almost annual tutor books for the 'common flute' (known today as the 'treble' or F-Alto) and violin since the end of the 17th Century, Walsh had trained up a ready-made market of recorder players and violinists eager to play the music that they heard in the theaters. Often boasting that tunes from the opera were "fitted to the common flute by the most eminent masters", Walsh provided opera-goers with a selection of arias and dances in arrangements that suited the range and keys of the 'common flute'. The movements from **Lothario** (1729), **Berenice** (1737), and **Giustino** (1737) come from such publications.

In April 1740, Clive took the role of Lucy in **Lethe**, singing opposite John Beard in David Garrick's first play at the Theatre Royal. The two-act burlesque play featured music by **Thomas Arne** (1710-1778), and the theatre advertisements made a special mention of the duo's songs. The on-stage partnership between Clive and Beard had blossomed between 1737-1740 and they sang opposite each other frequently.

Kitty was more of an audience pull than the tenor, and his career was bolstered by the partnership. It is possible that Kitty was drawn into the first performances of Handel's **L'Allegro, il Penseroso e il Moderato** by this friendship with Beard. Whatever the initial connection with the piece, its prominence in her life was cemented by a glorious portrait painted in 1740 by William Verelst. Looking directly at the painter, sitting



at a double-manual harpsichord, she holds a clearly-legible score of the aria 'Sweet Bird' from **L'Allegro**. Although Clive never sang this aria, and had at this point only worked sparsely with Handel, the portrait formed a connection between the two, which was undoubtedly to the benefit of both parties.

Kitty joined Handel in 1743, switching sides from singing in plays at the Theatre Royal, to oratorios at Covent Garden. That season she sang a revival of **L'Allegro, il Penseroso e il Moderato**. It included the addition of solo concerti on the organ and violin, with the latter being performed by Matthew Dubourg (1703-1767), an English violinist who resided in Ireland for much of his life. His duet, **Dubourg's Maggot** references a fanciful or whimsical dance rather than an unpleasant creature!

By 1746, Kitty was back at Theatre Royal, embroiled in a second battle with theatre management, this time about fees, from which she emerged defeated. She performed **The Tempest** for the second time in her career, now taking the role of Ariel, in a new setting by Thomas Arne. She also re-visited Garrick's *Lethe*, this time singing the part of 'Mrs Riot'. Clive's song **The Card Invites** presents a female gambler

in the guise of a hunting song. Kitty was known to enjoy betting on the cards and played at her friend Horace Walpole's house in Twickenham. Perhaps seeking distance from some of the anxiety caused by the theatre politics, Clive moved into a cottage in the grounds of Walpole's Strawberry Hill House, colloquially known as 'Little Strawberry Hill', or 'Cliveden'. Kitty lived there until the end of her life, and was buried in St. Mary's Church, Twickenham, next to a plaque bearing a poem written by her close friend and possible partner, Jane Pope:

"Clive's blameless life this tablet shall proclaim.
Her moral virtues and her well-earn'd fame.
In comic scenes the stage she early trod.
'Nor sought the critic's praise nor fear'd his rod'
In real life was equal praise her due,
Open to pity, and to friendship true;
It wit still pleasing, as in converse free.
From aught that could afflict humanity.
Her generous heart to all her friends was known.
And e'en the stranger's sorrow were her own.
Content with fame e'er affluence she wav'd.

To share with others what by toil she sav'd,
And nobly bounteous from her slender store
She bade two dear relations not be poor.
Such deeds on life's short scenes true glory shed
And heav'nly plaudits hail the virtuous dead."



"Ye smiles and jests still hover round;
This is mirth's consecrated ground:
Here liv'd the laughter loving Dame,
A matchless actress, Clive her name.
The comic muse with her retir'd
And shed a tear when she expir'd"

Olwen Foulkes

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5 - *The Card Invites* - David Garrick

The Card invites
In Crowds we fly
To Join the jovial routful cry
To join the jovial routful cry.

What joy from cares and plagues all Day
To hie to the midnight hark away
Nor want, nor Pain, nor grief, nor care,
No dronish husbands enter there
The brisk, the bold, the young, the gay,
All hie to the midnight hark away.

Unconuted strikes the morning clock
And drowzy Watchmen idly knock
Till Daylight peeps we sport and play
And roar to the jolly Hark away
When tir'd with Sport to bed we creep
And kill the tedious day with sleep
Tomorrows welcome call obey
And again to the Midnight hark away.

7 - *Nannicock, my poor cow* - *Anonymous/Broadside Ballad*

In Clerkenwell-Church there was a Rout,
Last Sunday the People like Bedlams run out,
And what shou'd this fearful stir be about,
But Nannicock my poor Cow, poor Cow.

I'th mid'st of the Sermon a tumult began,
Surprise and astonishment seiz'd ev'ry man,
The Rabble took arms and Tom fool let the Dan
'Gainst Nannicock my poor Cow, poor Cow.

Poor Cow she thought nobody there any harm,
But mistook the old Church for a Country Farm,
Cou'd so silly a Creature these Blockheads alarm?
As Nannicock my poor Cow, poor Cow.

The Women did squeak and the Men run about,
The Clerk half asleep put forth his old snout,
While the Boys and the Girls did hallow and hout,
At Nannicock my poor Cow, poor Cow.

The Story by this is all over the Town,
But had you been there when the people run down,
You'd have given me full five pound and a Crown,
For Nannicock my poor Cow, poor Cow.

10 - *Was ever a man possest*- Charles *Coffey, John Mottley*

Sir John: Was ever a man possest of
So sweet, so kind a wife!
Nell: Dear Sir, you make me proud:
Be you but kind,
And you shall find
All the good I can boast of
Shall end but with my Life.
Sir John: Give me thy Lips;
Nell: First let me, dear Sir, wipe 'em;
Sir John: Was ever so sweet a wife!
Nell: Thank you, dear Sir!
I vow and protest,
I ne'er was so kist;
Again Sir!
Sir John: Again, again, my Dearest;
O may it last for Life!

What joy thus to enfold thee!
Nell: What Pleasure to behold thee!
Inclin'd again to kiss!
Sir John: How ravishing the Bliss!
Nell: I little thought this Morning,
'Twou'd ever come to this.



When love's soft passion - *James Blackley*

12 - Recitativo:

When Loves soft passion
had usurp'd my breast,
and Cælias haughty scorn
destroy'd my rest;
To silent groves
and murm'ring streams I fled,
to sooth my pain
and thus Complaining said.

13 - Aria:

O Love thou know'st my anguish,
come ease of my pain.
No longer let me languish,
no longer Sigh in vain.

14 - Recitativo:

The God of Love
who hear'd my pray'r
this answer gave:
Cease to be a Slave,
with bold disdain
try to regain
or quit the Cruel fair.

15 - Aria:

Why shou'd I Love
the fair that fly's me
and deny's me
what alone can cure my smart.
Her charms no longer
shall detain me
nor disdain me,
I'll regain my wounded heart.

17 - Where the bee sucks - *William Shakespeare*

Where the bee sucks, there lurk I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After sunset merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

20 - The crow or daw - *John Gay*

The crow or daw
Thro' all the year
No fowler seeks to ruin
But birds of voice
Or feather rare
He's all day long pursuing
Beware fair maids
So scape the net
That other beauties fell in
For sure at heart was never yet
So great a wretch as Helen.

24 - Strawberry Hill - *Anonymous*

Some cry up Gunnersbury
For Sion some declar
Some say with Chiswick House
No villa can compare
But ask of Beaux of Middlesex
Who know the country well
Of Strawberry Hill
Don't bear away the belle.

Some love to roll down Greenwich hill
For this thing and for that
And some prefer sweet Marble Hill
Tho sure tis somewhat flat.
Yet Marble Hill is Greenwich Hill
If Kitty Clive can tell
From Strawberry Hill can't bear away the belle.

Great William dwells at Windsor
As Edward did of Old
And many a Gaul and many a Scot
Have found him full as bold.
On lofty Hills like Windsor
Such Hero's ought to dwell.
Yet the little folks on Strawberry Hill
Like Strawberry Hill as well.

25 - Haste thee, Nymph - *John Milton*

Haste thee, nymph and bring with thee
Jest, and youthful jollity
Quips, and cranks, and wanton wiles
Nods, and becks, and wreathed smiles
Such as hang in Hebe's cheek
And love to live in dimple sleek
Sport, that wrinkled care derides
And laughter, holding both his sides.



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APOLLO'S CABINET



Murders, drinking songs, Cinderella stories, European tours, serene polyphony and candlelit rituals all feature in the evocative and story driven programmes of Apollo's Cabinet. Winners of the *Royal Overseas League Mixed Ensemble prize*, *Utrecht Oude Muziek Van Wassenaeer competition*, and the *International Göttingen Händel Competition*, the group offer a signature mix of acting, dancing, poetry and drama to bring historical performance to modern audiences. They have furthermore won the *Brian Nisbet Prize* for their fusion of Music and Poetry, audience and first prize at *#GeneraciónSMADE* in Spain, the *F. J. Aumann Prize* for innovation and new discoveries in Baroque music at the *International Biber Competition*, first prize at the *Maurizio Pratola Competition*, Italy, the *Friends Prize* at the *York Early Music International Young Artists Competition*, second prize at the *CIMA competition* in Loire Valley and last but not least won the *Potsdam Lunchtime Concert Competition* in Germany.

Noteworthy performances to date include concerts at the London Handel Festival, Konzerthaus Vienna, Bachfest Leipzig, Felix! Festival Köln, The Georgian Concert Society Edinburgh, AMUZ Antwerpen, OudeMuziek

Fabulous Fringe, :alpenarte Schwarzenberg and the Brighton Early Music Festival.

The ensemble is dedicated to educational outreach for children as well as adults, and members have designed and offered workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera, ZAMUS Cologne and Wigmore Hall. They have recently joined Live Music Now, a long-established music charity founded by Yehudi Menuhin.

Highlights of this season include performances at the Semana de Música Antigua Estella, AMIA Strasbourg, Musikfestspiele Potsdam and Thüringer Bachwochen. Furthermore, the ensemble will be recording their third album and have just commissioned a new composition for their programme "Elements".



MALACHY FRAME

Belfast-born baritone Malachy Frame is a *Rising Star of the Enlightenment* with the Orchestra of the Age of Enlightenment for 2023-25, and was Northern Ireland Opera's 'Voice of 2016,' having won the competition at the company's annual Festival of Voice.

Recent operatic roles have included Dandini in Rossini's *La Cenerentola*, Figaro and Fiorello in Rossini's *Il barbiere di Siviglia*, Marcello in Puccini's *La Bohème*, Guglielmo in Mozart's *Così fan tutte*, the Speaker in Mozart's *The Magic Flute*, Figaro in Mozart's *Le Nozze di Figaro*, March Hare/White Knight in Todd's *Alice's Adventures in Wonderland*, Slook in Rossini's *La Cambiale di Matrimonio*, Leporello and Masetto in Mozart's *Don Giovanni*, Count Ceprano in Verdi's *Rigoletto*, and Aeneas in Purcell's *Dido and Aeneas*.

As a concert soloist, recent performances have included a Wigmore Hall debut singing Bach with the Gabrieli Consort, Orff's *Carmina Burana* with the Bournemouth Symphony Orchestra, Purcell's *King Arthur* in the Laeiszhalle in Hamburg, Bach's *St John Passion* at the Barbican, Bach's *Easter Oratorio* in the Queen Elizabeth Hall, Britten's *War Requiem*, Bach's *Christmas Oratorio*, Mass

in B minor, *Magnificat*, and *St Matthew Passion*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, *Theodora*, and *Alexander's Feast*, Vaughan-Williams' *Five Mystical Songs*, and Walton's *Belshazzar's Feast*.



ELLA BODEKER

Ella Bodeker is a British New Zealand Soprano who studied with Sarah Pring at The Guildhall School of Music and Drama as a Leverhulm Arts Scholar and Guildhall Artist Scholar.

She has worked with notable performers such as Dame Emma Kirkby, Mhairi Lawson and as well as notable instrumentalists such as Alison Balsom and the English Consort with the GSMD Consort singers directed by Eamonn Dougan.

Previous operatic roles include The Queen of the Night and Papagena from Mozart's *The Magic Flute*, Dido in Purcell's opera *Dido and Aeneas*, Susanna from Mozart's *The Marriage of Figaro*, Marzelline from Beethoven's *Fidelio*, Cupid from Purcell's *King Arthur* Night from Purcell's *Fairy Queen* and Amor from Monteverdi's *Il ritorno d'Ulisse in patria*.

As a soloist, Ella has also sung for the London Handel Festival, as part of the Shakespeare Song celebration at Shoreditch Church and London's Apothecary Livery Hall.

Most recently Ella has been involved in airing a new edition of Handel's lesser-known cantata, *Mi Palipita il Cor*. Ella led the design and vocal editing, as well as recording excerpts from this edition which is now available online.

Ella is the holder of the Mark Milhoffer Singing Prize and the Concordia Singing Prize.



PRETTY LITTLE LYRES - APOLLO'S COMMUNITY CHOIR

At live performances of this programme we invite the audience to become our opera choir and sing the chorus to Handel's ***Haste thee, nymph*** with us. We wanted to keep this spirit of informal choral singing and have invited members of the Didcot community, where we recorded this album, to join us.



CREDITS

Executive Producers: Apollo's Cabinet and Edgardo Vertanessian

Recording: 22nd - 25th August 2023, All Saints Church, Didcot, England

Producer: Dr. Emily Baines

Recording Engineer: Dr. John Croft

Booklet Text: Olwen Foulkes

Booklet Text Editing: David Pickering, Teresa Wrann

Cover Illustration: Gisela Gayleard

Photography: Abraham Buckoke

Booklet design: Romina Pacor

Apollo's Cabinet

Jonatan Bougt - Theorbo, Baroque Guitar

Harry Buckoke - Viola da Gamba

Thomas Pickering - Harpsichord, Traverso, Recorder

Teresa Wrann - Recorder

Guests

Ella Bodeker - Soprano

Malachy Frame - Baritone

Pretty Little Lyres - Apollo's Community Choir

Mark Bodeker

Pippa Bodeker

Lucy Browne

Kath Butler

Helen Harding

Jess Lewis

Heather White

Valerie Worraill

Instruments and Makers:

Theorbo: 14-course theorbo (2019): Lars Jönsson

Baroque guitar: 5-course Baroque Guitar after Verboom (2019): Martin Haycock

Viola da Gamba: Wang Zhiming

Denner Sopranino in Boxwood: Bodil Diesen

Stanley Soprano in Boxwood: Luca de Paolis

Stanley Sixth Flute in Boxwood: Bodil Diesen

Bressan G Alto in Boxwood: Joel Meyer

Bressan F Alto in Boxwood: Ernst Meyer

Bressan Voice Flute in Boxwood: Luca de Paolis

Bressan Fourth Flute in Boxwood: Luca de Paolis

Bressan G Alto in Boxwood: Joachim Rohmer

Bressan Fourth Flute in Boxwood: Tim Cranmore

Bressan Voice Flute in Boxwood: Luca de Paolis

Denner F Alto in Boxwood: Stephan Blezinger

Denner Sopranino in Boxwood: Bodil Diesen

Buffardin Baroque Traverso: Martin Wenner

Ruckers Flemish double manual harpsichord: Ducornet and Greenhalgh

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