



 CANTATA  
DRAMATICA

presents

# TREASURES OF BYZANTIUM

NEWLY COMMISSIONED SETTINGS OF  
POEMS TRANSLATED FROM THE GREEK  
BY NICK PITTS-TUCKER & TONY BICÂT

JAMES POTTER

*Conductor*

FRANCES M LYNCH

*Soprano*

SIÂN HOPKINS

*Choreographer*

CANTATA DRAMATICA CHOIR & SOLOISTS  
ST STEPHEN WALBROOK COMMUNITY CHOIR  
DANCERS FROM MIDDLESEX UNIVERSITY

St Stephen Walbrook, City of London

Wednesday 30 January 2019

  
We will beat  
leprosy together

## ABOUT LEPRA

Lepra is a UK-based international specialist charity that has been working to beat leprosy since 1924 when the charity was first inaugurated at Mansion House, just a 1 minute walk from tonight's venue, St Stephen Walbrook.

Her Majesty Queen Elizabeth II became Patron of Lepra 1952, shortly after the death of her father King George VI, who had been Lepra's Patron since the charity was founded in 1924. While she was Princess Elizabeth, the Queen had taken an interest in leprosy as early as 1947 when she was one of the first Royal sponsors of Lepra's Child Adoption Scheme. She sponsored two girls at Itu Leprosy Colony in Nigeria. Following her wedding in November 1947, Princess Elizabeth sent a portion of her wedding cake to the Girl Guides at Itu.

Leprosy affects over 7 million of the most vulnerable people in the world, causing life-changing disabilities and attracting terrible prejudice and discrimination. But there is a cure. The charity works to beat leprosy in India, Bangladesh and Mozambique by finding, diagnosing and treating people affected by the disease, and providing support to those affected by disabilities or experiencing discrimination. By raising awareness, pushing for early detection and supporting people living with disabilities caused by leprosy, Lepra works towards a day when this disease no longer destroys lives. Last year, the charity reached 301,000 people through diagnosis, treatment and care. It reached a further 1.7 million people through health education and events to raise awareness of leprosy and other neglected diseases.

This evening marks our recognition of World Leprosy Day on 27th January, a significant day to remind people that leprosy has not yet been eradicated and people still face prejudice and discrimination. The last Sunday in January was chosen by French humanitarian Raoul Follereau in 1953, as the third Sunday from Epiphany from the Catholic calendar. The Catholic Church then reads the story of the Gospel where Jesus meets and heals a person with leprosy.

On this day, we are calling for governments and authorities to dedicate more resources to leprosy research to support this vastly under-funded area. Across the globe, leprosy charities and partners join together to raise awareness of this disease that many people believe to be extinct, when in fact around 210,000 new cases are diagnosed each year, and we believe millions more people are living undiagnosed, leaving them at risk of disabilities.

Find out more about Lepra on its website and social media channels and on the leaflets around the venue.

Twitter - @LepraUK

Facebook - facebook.com/LepraUK [www.lepra.org.uk](http://www.lepra.org.uk)



# BETWEEN SEA AND SKY

*Solfa Carlile*

1. HAGIA SOPHIA
2. BETWEEN SEA AND SKY
3. THE WINTER STORM

## INTERVAL

# AKATHISTOS

*Nick Bicât*

1. ALLELUIA, MOTHER OF GOD
2. MARY PRAISES GOD
3. ELIZABETH: HAIL TO THE VINE
4. THE SHEPHERDS HEAR THE ANGELS SING
5. THE WISE MEN SEE THE STAR
6. ALL SPREAD THE MESSAGE
- 7 SHE IS OUR DEFENCE
8. HAIL, BRIGHT RAYS OF THE SUN
9. FINALE

*Please turn your mobile phone off during the performance.*

JAMES POTTER

*Conductor*

# BETWEEN SEA AND SKY

ALICE HARBERD

MIRANDA OSTLER

HELENA THOMSON

*Soprano*

JONATHAN DARBOURNE

STEPHANIE FRANKLIN

WILLIAM WAINE

*Alto*

WILLIAM ANDERSON

ALISTAIR WALKER

EDWARD WOODHOUSE

*Tenor*

DAVID LE PREVOST

JO MOORE

DANIEL TATE

*Bass*

GRAHAM PRESKETT

*Violin*

ST STEPHEN WALBROOK

COMMUNITY CHOIR

TOM SHORTER

*Conductor*

# AKATHISTOS

FRANCES M LYNCH

*Pulcheria (soprano)*

HANNAH SCOTT

*Eudocia (soprano)*

RHIAN DAVIES

*Melania (mezzo-soprano)*

RIHAB AZAR

*Oud*

ADAM BUSHELL

*Percussion*

ANDY FINDON

*Flute*

ALICE KIRWAN

*Harp*

KEITH MCGOWAN

*Shawm*

NAO MASUDA

*Percussion*

DAVE OLNEY

*Double Bass*

GRAHAM PRESKETT

*Bouzouki*

IAN WATSON

*Accordion*

CHORUS

*as for Between Sea and Sky*

ST STEPHEN WALBROOK

COMMUNITY CHOIR

DANCERS FROM

MIDDLESEX UNIVERSITY

JESSICA BALL

ELIZABETH CLARKE

JOSHUA GILLIES

RACHEL HAYES

CHIHIRO IGARASHI

CATHERINE JONES

MICHAELA MIHALOVA

AALIYAH OLIVER

ANNA QUINEY

GEORGINA SMITH

BETH STODDART

MARTA SWIERCZYNSKA

SIAN HOPKINS

*Choreographer*

# INTRODUCTION

Byzantium was an ancient city, founded by the Greeks in the seventh century BC on the site of present-day Istanbul, Turkey. It fell to the Roman Empire in AD 196, and was known as Byzantium until 330, when it became the new capital of the Roman Empire and was renamed Constantinople. The name Byzantium continued to be used to refer to the Eastern Roman Empire as a whole.

Greek language and culture continued to flourish under Roman rule and all of the texts on which this evening's programme is based have been translated from the Greek by Nick Pitts-Tucker and then adapted by him or (in the case of the Akathistos Hymn) by Tony Bicat to suit the needs of the composers.

Tonight's programme combines the premiere of Nick Bicat's setting of texts from the 'Akathistos Hymn' with the second public performance of Solfa Carlile's triptych 'Between Sea and Sky', named after the central piece of the three. Bringing these Treasures of Byzantium to life in 2019 has been our pleasure. We very much hope that you will enjoy them.

## BETWEEN SEA AND SKY

### THREE BYZANTINE HYMNS

In 2016 Cantata Dramatica commissioned Solfa Carlile to compose choral settings of three highly atmospheric Greek poems dating from the fourth to the sixth century AD. The poems were translated by Nick Pitts-Tucker who chose to interleave them with texts from early Greek hymns, adding an additional challenge to composer and singers alike.

The three poems are linked by numerous references to the sea, ranging from the depiction of the welcome lights of Hagia Sophia guiding sailors safely home to the savage waves and raging seas described in the other two poems, one of which includes a graphic depiction of a storm.

## HAGIA SOPHIA

*Based on a poem by Paul the Silentiary (sixth century AD)*

Greek Orthodox church music was the inspiration for 'Hagia Sophia', with the sustained bass pedal notes and lightly ornamented melodic lines. The theme of light is central to the description of the cathedral in the text, and the ethereal nature of the childrens' choir lends itself well to this. Musically, there are allusions to the Greek Orthodox tradition, with an added dense, rapidly-changing harmonic texture. There are intermittent bursts of dramatic, full harmony at climactic points in the text, and the piece ends with all voices in unison to create a feeling of resolution and calm.

## BETWEEN SEA AND SKY

*Based on a poem by Cyrus of Panopolis (fifth century AD)*

This little poem in celebration of a stylite less famous than Simeon is as polished as a pebble. Fascinated by the hermit tradition of the East, the Irish in the Far West took and made it their own. Skellig Michael, located about seven miles off the coast of southwest Ireland, is the most famous of Irish hermit islands. It sits in the sea like a pillar in the desert, and on it stood Michael the Hermit, disciple of the great Saint Finnian. The three lapidary stanzas of the poem take us from Syria to the Skellig in simple symmetry. 'Between Sea and Sky' is scored for a tenor soloist, accompanied by a choir which provides an atmospheric background, evoking the beauty and mystery of the island. There is also a solo violin, which is folk-like and influenced by the ornamentation in Irish traditional music.

## THE WINTER STORM

*Based on a poem by Gregory of Nazianzus (fourth century AD)*

'The Winter Storm' is a musical saga based on the voyage of St Gregory from Alexandria to Athens, where the crew encountered a storm that raged for 20 days. There are three distinct elements in the text which I have interpreted musically. The first is Gregory's narration of the event, depicted by an overarching melody which is passed between soloists, and is the heart of the piece. Secondly, a sea shanty, sung first by the sailors as they prepare the ship for voyage, which blends into the narrative and transitions into the chaos of the storm. The third is the Greek refrain 'O Phos Hilaron', which becomes more urgent with each iteration, to represent Gregory's unwavering faith and persistent prayer.

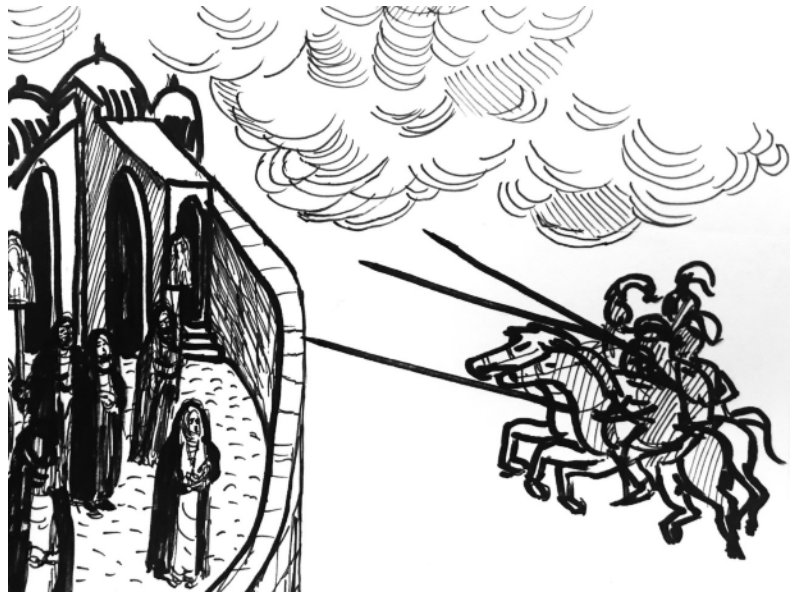
*Nick Pitts-Tucker and Solfa Carlile 2017*

# AKATHISTOS

## "THE STANDING HYMN"

In 426 AD the two most important women in the Roman Empire were deeply concerned that bishops and theologians were strangling the life out of the Christian faith. Pulcheria, sister to the Emperor, and Eudocia his young wife teamed up with their great friend Melania in Jerusalem and found the Icon of the Mother of God, painted by St Luke. They brought it to Constantinople, built a church for it and wrote this hymn. The Akathistos is the most revered hymn in the Eastern Orthodox Church; it tells the story of the Mother of God. It is strikingly feminist, and it has History woven into it!

In 626AD Constantinople was in great danger. Abandoned to its fate by Emperor Heraclius, it had no protection other than its famous walls. All troops had left. The Persians and the Avars had the city surrounded, and launched a seaborne attack on the Golden Horn. So the Patriarch, in a desperate defence led the clergy and the people around inside those walls throughout the night singing this hymn, literally for their lives. Miraculously, a thunderstorm blew up and smashed the enemy fleet. The city was saved!



Nick & Tony Bicat's treatment of the hymn follows its stanzaic form but seeks to reproduce the robust tone and plain speaking of the original Greek, as if hearing the voices of its creators afresh today. Pulcheria leads Eudocia and Melania in the sacred chant, to be joined by first their sister nuns then gradually all the citizens of Constantinople. The barbarians seek to intervene from outside the walls, and the piece reaches its climax in a great storm. An awestruck silence is followed by a growing and profound realisation that the City has been saved by the Mother of God, the Virgin, the Theotokos.

*Nick and Tony Bicat 2018*



# BETWEEN SEA AND SKY 1

# BETWEEN SEA AND SKY 2

# BETWEEN SEA AND SKY 3

BETWEEN SEA AND SKY 4

# AKATHISTOS

## 1. Alleluia, Mother of God

Alleluia! Alleluia! Alleluia  
Chaire numphè anumpheute!

Mother of God and our protector  
The very stones sing out your glory  
Against past and present dangers  
As we pace out your story  
Around the city walls

Alleluia! Alleluia! Alleluia!  
Chaire numphè anumpheute!

## 2. Mary praises God

Mary praised God that she was with child  
Hail, unwedded bride!  
Loyal Joseph suspects the worst  
"How can this be?  
How can this be?"  
"The angel Gabriel  
Gave me this gift  
To bring light to the world  
To bring light to the world."

Alleluia! Alleluia! Alleluia!  
Chaire numphè anumpheute!

## 3:Elizabeth - Hail to the vine

Mary, blinded by the light of heaven  
And fanned by angels' wings  
Was unafraid.  
How else can God come to man  
But to seed a seedless womb  
With heavenly fire?

Pregnant with the news  
She ran to her cousin Elizabeth.

Elizabeth, herself heavy with child,  
Holds her close while she feels her own  
son

Leap like a song in her womb.  
As if dancing already and shouting for joy:

Hail vine that will not wither  
Chaire, blastou amarantou klèma  
Rejoice field of the undying crop  
Chaire, karpou akèratou ktèma  
Hail friend of man who will harvest man  
Chaire, geôrgon geôrgousa philanthrôpon  
Rejoice, you who plant the planter of  
seeds

Chaire, futourgon tès zoès hèmôn  
pheousa

Hail to you the very sower of mankind  
Chaire, aroura blastanousa euphorian  
oiktirmôn

Rejoice for the rich table of your mercy  
Chaire trapedza bastadzousa euthènian  
hilasmôn

You whose delight makes the meadows  
bloom

You whose arms shelter souls

Hail you who atone for the world  
Chaire, pantos tou kosmou exilasma  
Hail goodwill of god to mortal man  
Chaire, theou prosthnètòs eudokia  
Rejoice for she who speaks frankly to God  
Chaire, thnètôn pros thèon parrèsia  
Hail, unbedded bride!  
Chaire numphè anumpheute!

#### 4. The Shepherds hear the Angels sing

The shepherds heard the angels sing  
And ran to see this lamb of lambs  
Join heaven and earth  
Hail, protection against unseen foes!  
Rejoice, for the Earth chants chorus with  
the heavens!  
Hail saviour of the poor!

Chaire, aoratôn echthrôn amuntèrion,  
Chaire, Paradeisou thurôn anoiktèrion.  
Hail, for the skies rejoice for the birth  
Hail, for the Earth sings in chorus with  
Heaven

Chaire, hoti ta ourania sunagalletai tè gè,  
Chiare, hoti ta epigeia sunchoreuei  
ouranois.

Hail, for the skies rejoice for the birth  
Hail, for the Earth sings in chorus with  
Heaven

Hail, saviour of the poor  
Leading them from Hell  
To their salvation  
Shepherd of shepherds!

#### 5. The Wise Men see the star

The Wise Men saw the star  
They followed and fell to their knees  
Before Mary and the babe  
When Joseph saw this he understood at  
last  
His wife still innocent of man  
Was yet the mother of the world  
Who will cast the tyrant down.  
Joseph heard them call her son  
The star of all the stars.

Chaire, ateros adutou mètèr!  
Mother of a star that does not set!  
Chaire, augé mustikès hèmèras  
Dawn of a mystic day!

#### 6. All spread the message

And the Wise Men spread the message to  
the wise  
And the shepherds spread the message to  
the rest  
And the choir of angels sang to shake the  
city

"This is the saviour of the world.  
This innocent child, this simple girl  
Made wordy orators voiceless as fish  
Made scholars and philosophers fools

O Mother of God,  
You gave your glory to the naked,  
You gave your voice to the voiceless,  
And plead the case of those who had  
nothing.

You are the tree of brilliant fruit  
Chaire, dendron aglaokarpon  
From which the faithful are fed  
Exhou trephontai pistoi

Hail, branch of fair-shading leaves  
Chaire, xûlon eûskiophullon  
Where wanderers shelter.  
Huph' ou skepontai polloi.

### 7. She is our defence

And she is our defence against their  
armies  
And she is our defence against their fleet  
With her we do not fear barbarians  
Barbarians!

For she sends thunder and lightning on  
the Persian ships  
With her we do not fear barbarians  
Barbarians!

### 8. Hail, bright rays of the sun

Chaire, aktis noètou hèliou!  
Hail, bright rays of the sun of the Spirit!

Chaire, astrapè tas psuchas katalampousa  
Hail, lightning that lays bare the soul

Chaire, hôs brontè tous echthrous  
kataplèttousa  
Hail, thunder that smashes our foes

Chairé! Chairé! Chairé!  
Chaire numphè anumpheute!

### 9. Finale

Chaire, asteros adutou mètèr!  
Hail vine that will not wither

Rejoice field of the undying crop  
Hail friend of man who will harvest man  
Rejoice, you who plant the planter of  
seeds  
Hail to you the very sower of mankind  
Rejoice for the rich table of your mercy

You whose delight makes the meadows  
bloom  
You whose arms shelter souls

Hail you who atone for the world  
Hail goodwill of god to mortal man  
Rejoice for she who speaks frankly to God

Hail, unbedded bride!

Chaire, blastou amarantou klèma  
Chaire, karpou akèratou ktèma.  
Chaire, geôrgon geôrgousa philanthrôpon  
Chaire, futourgon tès zoès hèmôn  
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Chaire, aroura blastanousa euphorian  
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Chaire trapedza bastadzousa euthènian  
hilasmôn  
Chaire, pantos tou kosmou exilasma  
Chaire, theou prosthnètos eudokia  
Chaire, thnètôn pros thèon parrèsia

Chaire numphè anumpheute!

Khaire, Maria  
For you will always hear our call  
We sing our praise to the defender of our  
city

Mother of the Saviour of us all  
Rejoice for she who speaks frankly to God

Hail, unbedded bride!

Chaire!



## NICK BICÂT

### *Composer*

Since his first professional commission as a schoolboy in 1968, Nick Bicât has written over 150 scores and soundtracks for film, television, theatre, festival events and concert performance. Winner of a BAFTA award and twice nominated, his film and television scores include *A Christmas Carol* (George C Scott), *The Scarlet Pimpernel* (Anthony Andrews/Sir Ian McKellen/Jane Seymour), *Wetherby* (by Sir David Hare), and *The Reflecting Skin* (by Philip Ridley). He has composed for the Royal Shakespeare Company and the National Theatre, written eleven musicals and an opera *The Knife*, with Sir David Hare. Other collaborators include Tony Bicât, Edward Bond, Adrian Mitchell, Howard Brenton and Ted Hughes.

His orchestral work *Under the Eye of Heaven* was performed at the Barbican and London Arena. Other concert performances include *When Will There Be Peace?*, an open air concert for the International Red Cross in Geneva, and *Symphony in Morris Minor*, commissioned to mark the millennium, and performed in Oxford to an audience of 50,000.

As a songwriter, he has written for Emma Kirkby, Deniece Williams and PJ Harvey. His song *Who Will Love Me Now?*, sung by P.J. Harvey, was BBC Radio 1 top film song for 1998. Albums include *Under the Eye of Heaven* (Virgin Classics), *Beslan/Requiem*, a choral work with text by Tony Bicât, and *Songs from Grimm*, a song cycle with lyrics by Philip Ridley.



## TONY BICÂT

### *Librettist*

Tony Bicât has been writing lyrics for his brother's music since they were teenagers. They have maintained and refreshed their creative partnership over four decades. His collaborations with Nick include *Class* (BBC Radio), *Teeth 'n' Smiles* (Ivor Novello Award) and *Symphony in Morris Minor*.

Tony has written and directed many original TV films, all scored by Nick, including *A Cotswold Death*, *The Laughter of God*, *An Exchange of Fire* and two ground breaking TV

musicals *Glitter* and *Facelift*. Co-opting the great arias of Mozart, Verdi, Wagner and others, Tony wrote the libretto for *Flashmob the Opera*, BBC3's live TV opera from Paddington Station, which won numerous awards.

Tony was runner up in the Oxford heat of the Hammer and Tongue Poetry Slam and will be performing in the two day National Final at The Albert Hall later in the year. He is an external tutor at The National Film and Television School.





## SOLFA CARLILE

### *Composer*

Originally from Cork, Ireland, Solfa is a graduate of the Royal College of Music and University of Oxford, where she recently completed doctoral study. She received the 2013 Sean O' Riada composition award for her choral work *Upon the Rose*. She was also a recipient of the Jerome Hynes award at the National Concert Hall, Dublin for her piece *Sounds*, for mezzo soprano and piano. Her instrumental works have been performed by London Chamber Orchestra, National Chamber Choir of Ireland, Okeanos and other prominent ensembles in

the UK and abroad. Solfa's opera *The Exile*, based on James Joyce, was one of Helios Collective's featured works as part of their 2015 Formations opera project, and was performed at the Arts Theatre, London. In 2016, Cantata Dramatica commissioned her new work *Between Sea and Sky* a setting of three Greek poems, in collaboration with librettist Nick Pitts-Tucker. Solfa continues her work with Cantata Dramatica with *Cantata on the Life of St Cuthbert*, an interweaving of liturgically-inspired choral music and her own celtic musical heritage.



## SIÂN HOPKINS

### *Choreographer*

Siân Hopkins trained at Legat School of Dance from a young age, later gaining a place at Rambert School. Since graduating, she has had the pleasure of working with a variety of companies, independent artists and projects near and far.

In 2011, her focus became further training and research gaining an MA in Dance Performance with Specialisation in Ritual. This led to pursuing a career in dance education and becoming Research Assistant to Dr Ross McKim as well as Principal Artist and Rehearsal Director for his company Moving Visions Dance

Theatre, a cathedral based research project.

Siân has taught at dance institutions around the UK as well as guest teaching in Japan, Singapore, Vietnam and Canada. Currently teaching at Rambert School and Middlesex University, she has restaged iconic works and choreographed graduation showcases. Choreographic commissions include various site-specific and cathedral based projects, Cantata Dramatica's choral dramatisations and collaborative screendance productions.



## JAMES POTTER

### *Conductor*

Increasingly in demand as a conductor and choral director, James is Director of Music at St Mary's Church, Battersea, Director of Cathedral Singers at Christ Church Cathedral, Oxford, Music Director of Wokingham Choral Society, and Director of Jubilate Chamber Choir. He has also recently been appointed as Chapel Music Advisor to Hertford College, Oxford.

Having studied at The Queen's College, University of Oxford, he subsequently worked for several years as a professional singer, singing in the world-renowned choral foundations of Magdalen

College and Christ Church Cathedral, Oxford, touring widely and appearing on critically-acclaimed recordings.

He holds diplomas in organ and choral direction from the Royal College of Organists, the latter as winner of the John Brook (IAO) Memorial Prize. Teachers and masterclasses include Paul Brough, John Traill, Paul Spicer, and Mark Heron.

He is also active as a writer on music, regularly contributing programme notes and essays to groups such as The Tallis Scholars.



## FRANCES M LYNCH

### *Pulcheria*

Frances is a performer, director, composer and teacher who has pursued an international career at the forefront of contemporary vocal music, specializing in Music-Theatre, Electronic Music, Opera, and Chamber Music. She has appeared as a soloist with Kent Opera, BBCSO, Scottish Chamber Orchestra, Ensemble Moderne, The Lost Jockey, Communicado Theatre Company, Second Stride Dance Theatre, Extemporany Dance Theatre.....and many more.

Her music-theatre company electric voice theatre.co.uk is currently developing Harmony Squared with The Great Tapestry of Scotland, and

Minerva Scientifica, a project exploring the work of women scientists and composers, at King's College London.

Lynch has a small specialist teaching practice in North London and composes for drama, choirs, music theatre, art exhibitions and plays, and produces commercial recordings for Herbtracks. Frances performs and composes for the children's concert duo Big Mouth Piano Tales and is an associate member of the SOND'AR-te Electric Ensemble, Lisbon.

[www.francesmlynch.co.uk](http://www.francesmlynch.co.uk)



## HANNAH SCOTT

### *Eudocia*

Having trained as a chorister with the Gloucester Cathedral Youth Choir, Hannah then graduated from Bath Spa University with a degree in Music and Psychology. Whilst training, Hannah performed the roles of “Dorabella” in Mozart’s *Così fan tutte*, “The Princess” in Puccini’s *Suor Angelica*, “Tisbe” in Rauzzini’s *Piramo e Tisbe* and “1st lady” in Handel’s *Solomon*. Hannah has also

sung as a soloist alongside choral societies including the Gloucestershire Police Male Voice Choir, Wycliffe Choral Society and Lucis Choir. She is currently studying a Master’s Degree in Vocal Studies under the tutelage of Neil Baker, at Trinity Laban Conservatoire of Music and Dance.



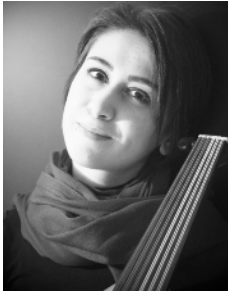
## RHIAN DAVIES

### *Melania*

Rhian Davies is currently studying a Master’s Degree in Vocal Studies at Trinity Laban Conservatoire of Music and Dance.

## TOM SHORTER

*Conductor, St Stephen Walbrook Community Choir*



## RIHAB AZAR

### *Oud*

Syrian oud player and music educator, graduate of the Conservatoire of Damascus. Rihab was the first woman oudist to perform accompanied by the Syrian National Orchestra for Arabic Music (2014). In 2015, she was a recipient of a Chevening scholarship which enabled her to study Music Education at Master's level at UCL.

Arts Council England Recognised her as a musician of "exceptional promise" (2016). Since 2015, Rihab has been performing around the UK, collaborating on several interdisciplinary and cross-genre projects as well as her involvement in social advocacy. Rihab has been featured on multiple occasions on BBC platforms.



## ADAM BUSHELL

### *Percussion*

Adam Bushell is a versatile and eclectic percussionist, who started playing music in his parents' village band aged 7. His musical curiosity and sense of adventure have led him to explore traditional folk music, contemporary classical music and experimental improvisation and he performs frequently in all three genres. His regular ensembles include

include folk band *Duck Soup* and the collective of free-improvisers known as *Baby* (formerly *ViV*) and the Anglo-Icelandic ensemble *Alda*. He has worked with musicians including Chris Wood, Steve Beresford, Michael Finnis and the Copper Family, and has performed everywhere from the BBC Proms to Cafe OTO to the back room of your local pub!



## ANDY FINDON

### *Flute*

Andy Findon is Europe's most recorded woodwind player. In over 40 years as a London-based musician, he has appeared on countless albums, film and TV scores. He has been involved in just about every genre of performance from serious orchestral work and session recording to rock-bands and performance on a vast array of ethnic instruments. As well as his enviable reputation as a master performer on the flute, Andy has been Michael Nyman's baritone saxophonist since 1980. In 2008 he

transcribed and recorded a 37 minute, solo flute work by Michael Nyman, *Yamamoto Perpetuo*. He is a member of the *The Home Service* winners of the BBC Radio 2 Folk Awards 2012 (best live act) and *Gryphon*, the legendary medieval "prog-rock" band. Andy's vast array of sounds appear on a series of high profile sampling packages, titled *Andy's Kitbag*, produced by Spitfire Audio.

Andy is a "Pearl Flutes International Artist" as well as being the proud owner of Geoffrey Gilbert's 1950 platinum flute.

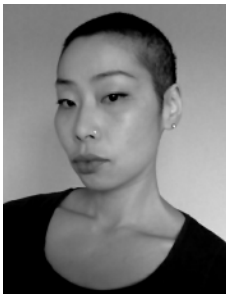


## ALICE KIRWAN

### *Harp*

UK Harpist Alice Kirwan is best known for her dynamic and adventurous exploration of the harp. Since graduating with a Masters in performance from the Royal Northern College of Music, she regularly works with orchestras and ensembles including the National Symphony Orchestra, Sinfonia Cymru and Rydale Festival

Orchestra. She has performed with numerous artists such as Alfie Boe and Joe Duddell as well as working with contemporary group Apartment House. Alice is also involved with the collaborative group Operation Lightfoot creating new music and artistic projects in diverse performance spaces.



## NAO MASUDA

### *Percussion*

Japanese born Nao Masuda started composing and performing at the age of thirteen. While working mainly as a singer-songwriter and at times as an instrumentalist playing several instruments in unorthodox ways, she also produced and directed multi media events and exhibitions as an artist/designer.

Since moving from Tokyo to London in 1998 Nao has worked with a number of bands and collaborative

projects and toured internationally.

In 2007 Nao took part in her first theatre piece as a solo live musician and has since provided various types of live and recorded music for diverse theatre projects.

As a Taiko drummer and a percussionist, Nao performs solo and in ensemble in both national and international concerts, festivals and special events.

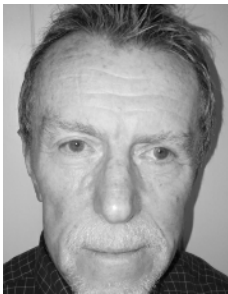


## KEITH MCGOWAN

### *Shawm*

As a specialist in early and traditional wind instruments, Keith McGowan has performed and recorded with many of the period instrument ensembles in the UK and abroad including The King's Singers, The Harp Consort and The Sixteen. He writes about the shared

roots of the Western and Asian musical traditions, and is researching a book about the tower musicians of India, Iran and of seventeenth-century Germany who played shawms and trumpets at dawn and dusk.



## DAVE OLNEY

### *Double Bass*

Dave Olney plays different styles of music on double bass and bass guitar, working with many bands, in West End shows and music for TV & radio. He has toured with Dionne Warwick, Andy Williams, Gilbert O'Sullivan and worked with Liza Minelli, Billy Stritch, John Dankworth and Cleo Laine.

With Laurie Holloway, he has

accompanied American singer Marion Montgomery, Elaine Paige, Dame Edna Everage, Kenny Lynch, Jacqui Dankworth and Tina May. TV work includes *Parkinson* and *Strictly Come Dancing*. He is currently touring with Anton Du Beke and Erin Boag in their dance show and can be heard daily on BBC Radio 4 playing the theme for *The Archers*!



## GRAHAM PRESKETT

### *Bouzouki, violin*

Graham Preskett, MA, ARCM, has played mediaeval rebec in French cathedrals, wrote the score for *Something to Talk About*, *Frenchman's Creek*, Billy Connolly's *World Tours of Scotland and Australia* and *Where the Heart Is*, played blues harmonica for *Thelma and Louise*, gypsy violin for *Moulin Rouge* and Irish banjo for *Harry Potter*. As well as writing and arranging for movies, television, production and advertising, he plays mandolin, harmonica, violin, and

keyboards. Graham has worked with Cher, Paul McCartney, Gerry Rafferty, Tom Jones, Meat Loaf, and John Williams. He also contributed choir parts and inaudible Latin to the film *The Da Vinci Code*, wrote the French detective's theme for *Flushed Away* and arranged *Here Comes the Sun* for Bee Movie. He has led and conducted a Chinese orchestra in the Forbidden City and played Vivaldi mandolin concertos in Hong Kong.



## IAN WATSON

### *Accordion*

Ian Watson is representative of a new generation of accordionists in the UK. He is extremely busy working not only with orchestras, chamber ensembles, and in theatre, but also with artists from the world of rock and pop such as Blur and The Divine Comedy.

Ian attended the RAM Junior Academy (Saturday School) where

he started studying with Owen Murray and remained at the Academy for 7 years in total with Undergraduate and Post Grad studies.

He is heavily involved with Morley College and founded the Morley Accordion Orchestra along with Julie North, his long-time duet partner.

# ABOUT CANTATA DRAMATICA

Cantata Dramatica is a not-for-profit organisation (charity registration number 1158027) whose objective is to commission and promote new music.

Our first commission, Perpetua, with music by Nick Bicât, was premiered at Christ Church Cathedral, Oxford in November 2012. Since then we have commissioned at least one work per year from seven different composers and we have organised an initial private workshop/preview with an invited audience followed by one or more public performances for most of these works, with more in the pipeline. Almost all of our commissions tell a story and are designed to be understood by the listener at first hearing. Beowulf was our first fully staged performance, and Shahrazad is our second. For both we are indebted to joint venture partners.

We work with a mix of professional and amateur performers at many different levels and we aim to provide a rewarding creative experience for all.

**Chairman**    Nick Pitts-Tucker  
**Treasurer**    Julia Stutfield  
**Secretary**    Virginia Goode

## ACKNOWLEDGEMENTS

Performances of new and unusual works call for a high degree of creative collaboration between composer, conductor, singers, instrumentalists and our production team. We would not be able to embark on such projects without the generous support (financial and otherwise) of our Sponsors, Friends, and enthusiasts, including our amateur performers, to all of whom we are immensely grateful.

Our thanks to St Stephen Walbrook for allowing us to perform in their beautiful church and for welcoming us so warmly. Special thanks to Tom Shorter and the St Stephen Walbrook Community Choir for embracing the challenges of preparing and performing a new work in a very short space of time.

We are grateful to Lepra for collaborating with us to promote this performance. Proceeds from ticket sales are to be shared between Lepra and St Stephen Walbrook.

# UPCOMING EVENTS

Our goal is not just to commission accessible, performable new music dramas, but to get them performed more widely in front of diverse audiences.

Cantata Dramatica welcomes your support in achieving this, whether by making introductions, building our contacts with venues, performers and Directors of Music, by fundraising, or by enthusiastic attendance at our performances and spreading the word. For more information have a look at the Supporters section of our website, [www.cantatadramatica.com](http://www.cantatadramatica.com) or contact us at [cantatadramatica@gmail.com](mailto:cantatadramatica@gmail.com).

## CANTATA ON THE LIFE OF CUTHBERT

A cantata about the life of St Cuthbert, founder of Durham Cathedral and one of the most important medieval saints of northern England.

Durham Cathedral, Friday 8th February 2019

## CUTHBERT AND THE OTTERS

A short piece commissioned from James Burton for the North East Festival of Youth Choirs, based on one of the most famous stories about St Cuthbert.

Durham Cathedral, Saturday 9th February 2019

## PERPETUA

A new production of Nick Bicât's *Perpetua* with Peter Wright as Musical Director and Siân Hopkins as Choreographer.

St Stephen Walbrook, London, Wednesday 29th January 2020

## BEOWULF

Cantata Dramatica partners with the University of Northampton for a completely new production of Louis Mander's *Beowulf*.

Holy Sepulchre Church, Northampton, June 2020