

 CANTATA  
DRAMATICA

presents

# ANDROMEDA

*A dramatic cantata by*

CYRIL BRADLEY ROTHAM

BENEDICT KEARNS

*Conductor*

LUCINDA COX

*Andromeda*

DAVID JONES

*Perseus*

HANNAH MURRAY

*Cassiopoeia*

ORPHEUS SINFONIA

CANTATA DRAMATICA CHORUS

The Mount, Eversley

14 and 15 June 2019 7.30pm



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



# ANDROMEDA

*Cyril Bradley Rootham*

*1875 - 1938*

BENEDICT KEARNS

*Conductor*

LUCINDA COX

*Andromeda (soprano)*

DAVID JONES

*Perseus (baritone & aerial artist)*

HANNAH MURRAY

*Cassiopeia (mezzo-soprano)*

CHARLIE CAPLAN-WILSON

*Athené (aerial artist)*

ISAAC JARRATT-BARNHAM

*Voice of Athené*

KATHY & ANDREW KIM

*Cetus (giant puppet)*

DANCERS FROM  
MIDDLESEX UNIVERSITY

*Villagers, Priests, Sea Nymphs etc.*

CANTATA DRAMATICA CHORUS

ZOE BONNER

HANNAH COX

FRANCES DU PLESSIS

*Soprano*

HELENA COOKE

LIZZY HARDY

ISAAC JARRATT-BARNHAM

*Alto*

WILLIAM ANDERSON

JAMES RHOADS

RICHARD ROBBINS

*Tenor*

PIERS KENNEDY

TOM LOWEN

*Bass*

RAYA KOSTOVA  
*Piano/Keyboard*

SIAN HOPKINS  
*Director of Choreography*

ORPHEUS SINFONIA

CHRISTIAN HALSTEAD  
LIAM KENNEALLY  
*Violin*

BEN HARRISON  
*Viola*

BETHAN LLOYD  
*Cello*

RUTH HARRISON  
*Flute*

JENNY MELVILLE  
*Oboe*

CHRIS GOODMAN  
*Clarinet*

TOM BETTLEY  
*Horn*

CAMERON JOHNSON  
*Trumpet*

WILL BROWN  
*Trombone*

BEN BROOKER  
*Timpani*

DANCERS

ELENI CHARALAMBOUS  
BETH CLARKE  
ANA GARCIA DELGADO  
PETRA PEREIRA EVORA  
CHIHIRO IGARASHI  
ANA-LOUISE MCMINN  
MICHAELA MIHALOVA  
PAULINE MITCHELL  
ANNA QUINEY  
DIANE SEMEDO  
GEORGINA SMITH  
ANDREA PANIAGUA URQUIZA

PETER ORMROD  
*Creative Director*

JONNY MCCAUSELAND  
*Assistant Director*

MYK NEWPORT  
*Designer*

JULIA STUTFIELD  
*Producer*

LUKE PHILLIPS  
*Live Sound Engineer*

*There is no interval but there will be a short pause between Parts 1 and 2  
Please turn your mobile phone off during the performance.*

# INTRODUCTION

*Andromeda* was composed by Cyril Bradley Rootham in 1905 and performed in Bristol in 1908. Rootham (1875-1938) was a composer, conductor, teacher and college organist who was based at St John's College, Cambridge for most of his working life. Although a prolific composer in his own right, he also directed his efforts towards the revival of neglected works by established composers (Purcell, Mozart and Handel) and in the promotion of new music from contemporary composers (Vaughan Williams, Kodály, Honegger and Pizzetti). The text of *Andromeda* is taken from a poem by Charles Kingsley, author of 'The Water Babies', who was born 200 years ago in 1819. The poem, which tells the ancient Greek myth of Andromeda's rescue by Perseus after she was left on a rock to be devoured by a sea monster, is written in antique epic style with long soliloquies and descriptive passages, but Rootham condensed it into a fast moving dramatic cantata lasting a little under an hour.

In March 2018 Peter Ormrod, soon to become Creative Director of the CK200 Festival, was looking for someone to put on an outdoor performance of *Andromeda* during the festival weekend in June 2019. Having typed 'dramatic cantata' into his Internet search engine, he had come up with Cantata Dramatica and thought they might be a good fit. He telephoned Julia Stutfield, whose initial reaction was to say 'no' on the basis that Cantata Dramatica only deals with new commissions. However, a visit to Eversley persuaded her that the challenge was irresistible and so the project began to take shape.

The original brief was to involve a chorus of 100 singers and Rootham's full orchestration, but it became clear that this approach would not be practical for an outdoor performance, so a more creative solution had to be found. With support from the CK200 Festival, advice from Professor David Owen Norris at Southampton University, and the approval of Dan Rootham (Cyril's grandson), Cantata Dramatica commissioned a new chamber orchestration from young composer Dan Keen. The vocal score of *Andromeda* was published by London Music Press in early 2019, and they will publish the full score and the new orchestration in due course.

In addition to the new orchestration, Cantata Dramatica has collaborated with Peter Ormrod to introduce a number of highly creative visual aspects to the performance. These include a monster puppet, aerial artists (one of whom is Baritone soloist, David Jones, who has trained in circus skills specifically for this performance), and a group of student dancers from Middlesex University, who have choreographed most of the sequences themselves under the expert guidance of their teacher, Siân Hopkins.

The challenge of a new piece of music like this is to find a way to communicate the story effectively to an audience who has never heard it before. In an opera house, this can be achieved through the use of surtitles and other visual aids but for a small-scale outdoor performance such a solution is simply not feasible. Many classical concert programmes include a full set of words and this can be helpful, but Kingsley's poem uses an oblique and

highly antiquated style which is not altogether helpful for modern audiences who are also likely to be less familiar with the original Greek myth than Kingsley's readers would have been. We therefore came up with the idea of presenting the action as a 'graphic novel'! We were lucky enough to be introduced to professional cartoonist Matt Lawrence, who rose to the challenge of creating a set of cartoons which you will find in the programme alongside the text.

There are many aspects of the production to watch out for, not least the treatment of everything to do with the sea, where recycled plastics have been imaginatively employed to remind us of the damage we are doing to our oceans and other waterways.

We hope you will enjoy the performance!

*Julia Stutfield*  
*Cantata Dramatica*

### *Full text of Andromeda's soliloquies on pages 12 and 16*

*The format used does not leave room for the full text, which is therefore reproduced here:*

'Guiltless I am: why thus, then? Are gods more ruthless than mortals?  
Have they no mercy for youth? no love for the souls who have loved them?  
Even as I loved thee, dread sea, as I played by thy margin,  
Blessing thy wave as it cooled me, thy wind as it breathed on my forehead,  
O false sea! false sea! I dreamed what I dreamed of thy goodness;  
Dreamed of a smile in thy gleam, of a laugh in the splash of thy ripple:  
False and devouring thou art, and the great world dark and spiteful.'

'Beautiful, why wilt thou die? Is the light of the sun, then, so worthless,  
Worthless to sport with thy fellows in flowery glades of the forest,  
Under the broad green oaks, where never again shall I wander,  
Tossing the ball with my maidens, or wreathing the altar in garlands,  
Too full of death the sad earth is already: the halls full of weepers,  
Quarried by tombs all cliffs, and the bones gleam white on the sea-floor,  
Even as mine will be soon and: yet noble it seems to me, dying,  
Giving my life for a people, to save to the arms of their lovers  
Maidens and youths for a while: thee, fairest of all, shall I slay thee?  
Why wilt thou follow me down? Can we love in the black blank darkness?  
in the land where all is forgotten?  
Beautiful! Why wilt thou die, and defraud fair girls of thy manhood?  
Surely one waits for thee longing, afar in the isles of the ocean.  
Go thy way; I mine; for the gods grudge pleasure to mortals.'

# PART 1

CHORUS      Over the sea, past Crete, on the Syrian shore to the southward,  
Dwells in the well-tilled lowland a dark-haired Æthiop people,  
Skilful with needle and loom, and the arts of the dyer and carver,  
Skilful, but feeble of heart; for they know not the lords of Olympus,  
Lovers of men; neither broad-browed Zeus, nor Pallas Athené.

CHORUS      Fearing all things that have life in the womb of the seas and the rivers,  
Vexed with the earthquake and flame, and the sea-floods, scourge of  
Poseidon.  
Inland the floods came yearly; and after the waters a monster,  
Shapeless, a terror to see; and daily devoured of the fairest,  
Cattle, and children, and maids, till the terrified people fled inland.

CHORUS      Fasting in sackcloth and ashes they came, both the king and his people,  
Came to the mountain of oaks, to the house of the terrible sea-gods.  
Three days fasting they prayed; but the fourth day the priests of the goddess,  
Cunning in spells, cast lots, to discover the crime of the people.  
All day long they cast, till the house of the monarch was taken,  
Cepheus, king of the land; and the faces of all gathered blackness.

CHORUS      Then once more they cast; and Cassiopoeia was taken,  
Deep-bosomed wife of the king, the fairest of Æthiop women:  
Fairest, save only her daughter;  
Stately she came from her place, and she spoke in the midst of the people.





Over the sea and far away live a 'dark-haired Aethiop people'.



Each year the sea floods the land and out of the sea comes a MONSTER.



The people go to the temple to ask the priests to cast lots to find out who has offended the sea-gods.



The final lot falls on Cassiopoëia, wife of the king and mother of Andromeda.

CASSIOPOEIA    “Pure are my hands from blood: most pure this heart in my bosom.  
Yet one fault I remember this day; one word have I spoken;  
Rashly I spoke on the shore, and I dread lest the sea should have heard it.  
Watching my child at her bath, as she plunged in the joy of her girlhood,  
Fairer I called her in pride than Atergati, queen of the ocean.  
Judge ye if this be my sin, for I know none other.”

PRIESTS        “No word, once spoken, returneth,  
Even if uttered unwitting. Shall gods excuse our rashness?  
That which is done, that abides; and the wrath of the sea is against us;  
“Fairer than her hast thou boasted thy daughter? Ah folly! for hateful,  
Hateful are they to the gods, whoso, impious, liken a mortal,  
Fair though he be, to their glory;  
Woe to the queen; for the land is defiled, and the people accursed.”

PRIESTS        “Take thou her therefore by night, thou ill-starred Cassiopoeia,  
Take her with us in the night, when the moon sinks low to the westward;  
Bind her aloft for a victim, a prey for the gorge of the monster,  
Far on the sea-girt rock, which is washed by the surges for ever;  
So may the goddess accept her, and so may the land make atonement.”

CHORUS        Deep in the wane of the night, as the moon sank low to the westward,  
They by the shade of the cliffs, with the horror of darkness around them,  
Stole, as ashamed, to a deed which became not the light of the sunshine,  
Slowly, the priests, and the queen, and the virgin bound in the galley,  
Slowly they rowed to the rock, which is washed by the surges for ever,  
Set her in silence, the guiltless, aloft with her face to the eastward.





Cassiopoeia admits she claimed Andromeda was more beautiful than the Queen of the Ocean.



The priests confirm that she is guilty.



She must take Andromeda to a rock in the sea and leave her there as prey for the monster.



Cassiopoeia and the priests row Andromeda out to the rock.

CHORUS           Lifting her long white arms wide-spread to the walls of the basalt,  
                  Chaining them, ruthless, with brass; but her mother delaying  
                  Fondled her child to the last, heart-crushed; and the warmth of her  
                  weeping  
                  Fell on the breast of the maid, as her woe broke forth into wailing.

CASSIOPOEIA    “Daughter! my daughter! forgive me! Oh curse not the murderess! Curse  
                  not!  
                  How have I sinned, but in love? Do the gods grudge glory to mothers?  
                  Loving I bore thee and tended, and loving rejoiced in thy beauty,  
                  Decking thee, ripening to woman, I blest thee: yet blessing I slew thee!  
                  How have I sinned, but in love? Oh swear to me, swear to thy mother,  
                  See, I embrace thy knees, soft knees, where no babe will be fondled,  
                  Swear to me never to curse me, the hapless one, not in the death-pang.”

ANDROMEDA      “Curse thee! Not in the death-pang!”

CHORUS           The heart of the mother was lightened.  
                  Slowly she went by the ledge; and the maid was alone in the darkness.

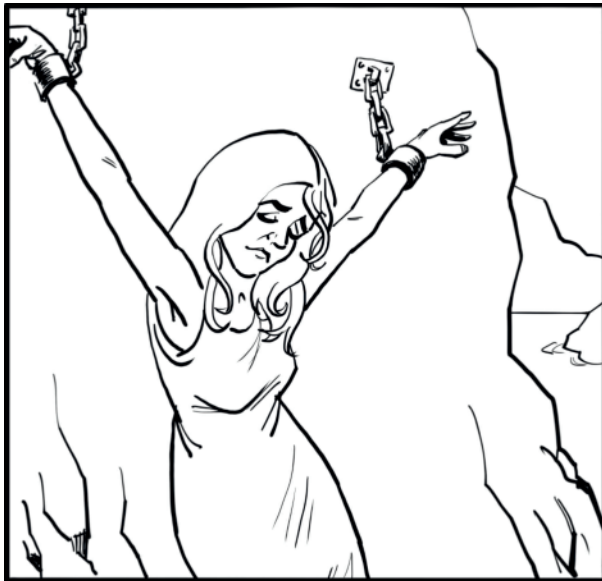
END OF PART 1



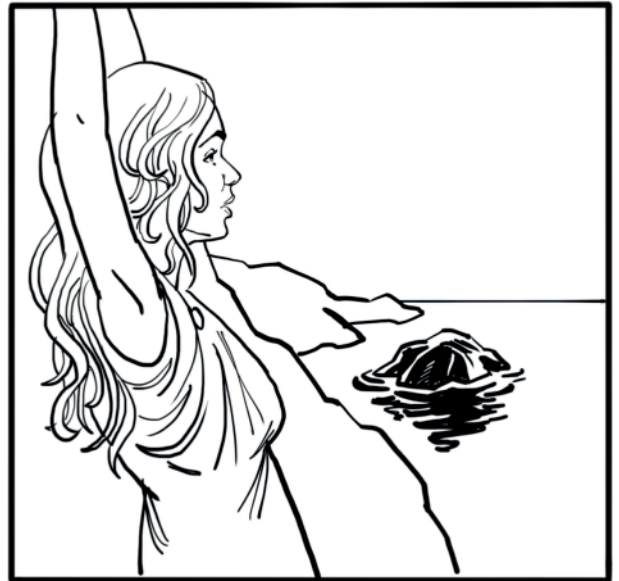
They chain Andromeda to the rock.



Cassiopeia begs Andromeda not to curse her even in death.



Andromeda says she won't.



The boat rows away and Andromeda is left alone in the darkness.

## PART 2

CHORUS            So through the long long hours the maid stood helpless and hopeless,  
Wide-eyed, downward gazing in vain at the black blank darkness.

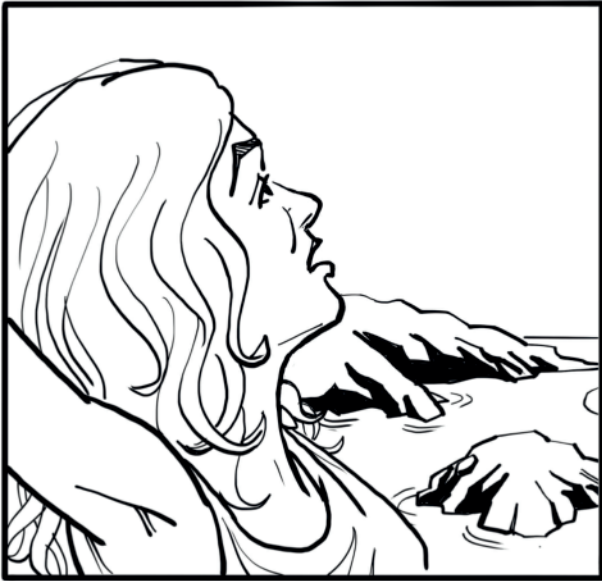
ANDROMEDA      “Guiltless I am: why thus, then? Are gods more ruthless than mortals? ...  
*(full text on page 5)*    ... O false sea, false sea! I dreamed what I dreamed of thy goodness; ...  
False and devouring thou art, and the great world dark and spiteful.”

CHORUS            Far off, in the heart of the darkness,  
Bright white mists rose slowly; beneath them the wandering ocean  
Glimmered and glowed to the deepest abyss; and the knees of the maiden  
Trembled and sunk in her fear.

CHORUS            Afar, like a dawn in the midnight,  
Rose from their seaweed chamber the choir of the mystical sea-maids  
Laughing and singing, and tossing and twining, above them in worship  
Hovered the terns, and the seagulls swept past them on silvery pinions  
Echoing softly their laughter; around them the wantoning dolphins  
Sighed as they plunged, full of love; and the great sea-horses which bore them  
Curved up their crests in their pride to the delicate arms of the maidens,  
Pawing the spray into gems, till a fiery rainfall, unharmed,  
Sparkled and gleamed on the limbs of the nymphs,  
Onward they passed in their joy; on their brows neither sorrow nor anger;  
Seeing they saw not, and passed, like a dream, on the murmuring ripple.

CHORUS            Over the mountain aloft ran a rush and a roll and a roaring;  
Downward the breeze came indignant, and leapt with a howl to the water,  
Roaring in cranny and crag, till the pillars and clefts of the basalt  
Rang like a god-swept lyre, till the maid grew mad with the noises.  
Hour after hour in the darkness the wind rushed fierce to the landward,  
Drenching the maiden with spray, till the foam-crests gleamed in the twilight,  
Leaping and laughing around, and the east grew red with the dawning.





Andromeda alone in the darkness complains that she is guiltless.



Sea mists arise from the deep. Andromeda sinks down in fear.



Mystical sea creatures and laughing sea maidens arise from the ocean; they pass by like a dream.



A storm howls down from the mountains and drenches her with spray.

CHORUS           Sudden she turned with a shriek: in the spray, like a hovering foam-bow,  
Hung, more fair than the foam-bow, a boy in the bloom of his manhood;  
Over his shoulder  
Hung for a veil of his beauty the gold-fringed folds of the goat- skin,  
Bearing the brass of his shield, as the sun flashed clear on its clearness,  
Hovering over the water he came, upon glittering pinions,  
Fair and majestic he sprang to the rock.

PERSEUS           “Thirsting for honour and toil, from afar, unknowing, I marked thee,  
Shining, a snow-white cross on the dark-green walls of the sea- cliff;  
Curious I came, till I saw how thy tresses streamed in the sea- wind,  
Glistening, black as the night, and thy lips moved slow in thy wailing.  
Speak again now—Oh speak! For my soul is stirred to avenge thee;  
Tell me what barbarous horde, without law, unrighteous and heartless,  
Hateful to gods and to men, thus have bound thee, a shame to the sunlight”.

ANDROMEDA   “Touch me not, wretch that I am!  
Guiltless, accurst no less, I await the revenge of the sea-gods.  
Yonder it comes! Ah go! Let me perish unseen, if I perish!”

PERSEUS           “Yon is the foe, then? A beast of the sea? I had deemed him immortal.  
Unto none else will I yield, god-helped: how then to a monster,  
Child of the earth and of night, unreasoning, shapeless, accursed?”

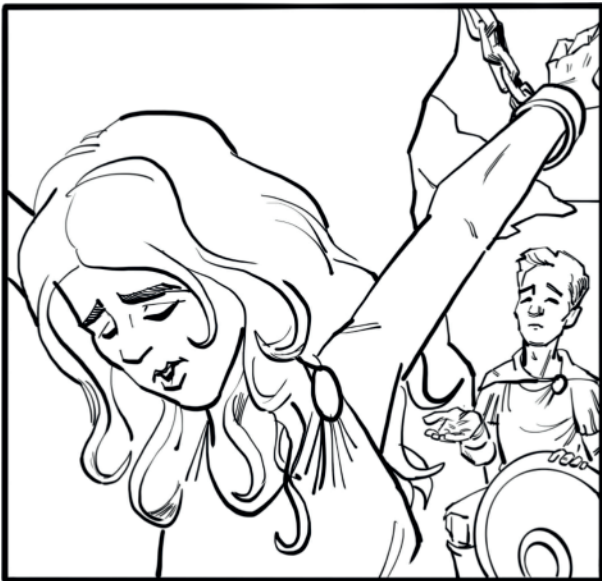




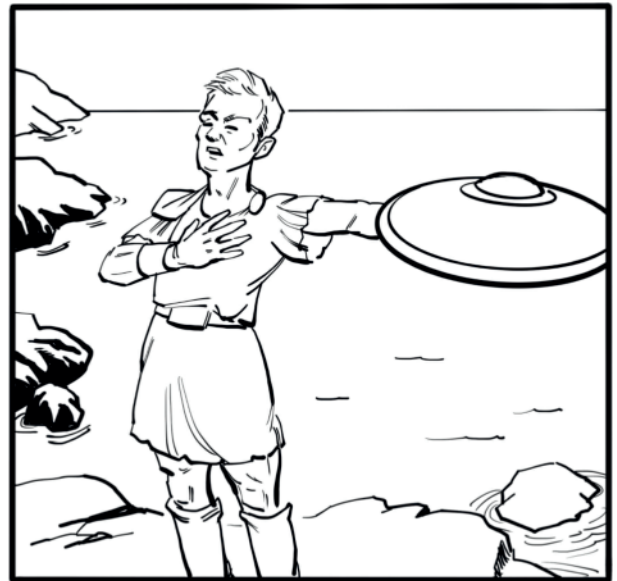
Suddenly she sees Perseus FLYING DOWN towards her. He is very good-looking and has a shining brass shield and a bag.



Perseus introduces himself.



Andromeda tells him to go away and leave her to her fate.



Perseus says he won't yield to a mere sea-monster.

ANDROMEDA "Beautiful, why wilt thou die? Is the light of the sun, then, so worthless,  
(full text on page 5) Worthless to sport with thy fellows in flowery glades of the forest,  
... Too full of death the sad earth is already: the halls full of weepers, ...  
... Why wilt thou follow me down? Can we love in the black blank darkness?  
...  
... Beautiful! Why wilt thou die, and defraud fair girls of thy manhood?  
Surely one waits for thee longing, afar in the isles of the ocean.  
Go thy way; I mine; for the gods grudge pleasure to mortals."

PERSEUS "Great are the pitiless sea-gods: but greater the Lords of Olympus;  
Led by Athené I won from the gray-haired terrible sisters  
Secrets hidden from men, when I found them asleep on the sand-hills,  
Keeping their eye and their tooth, till they showed me the perilous pathway  
Over the waterless ocean, the valley that led to the Gorgon.  
Her too I slew in my craft, Medusa, the beautiful horror;  
Cleaving her brass-scaled throat, as she lay with her adders around her,  
Fearless I bore off her head, in the folds of the mystical goat-skin  
Hither I bear it, a gift to the gods, and a death to my foemen,  
Kiss me but once, and I go."

CHORUS Loosing his arms from her waist he flew upward, awaiting the sea-beast.  
Onward it came from the southward,  
Lazily breasting the ripple, and watching by sandbar and headland,  
Listening for laughter of maidens at bleaching, or song of the fisher.

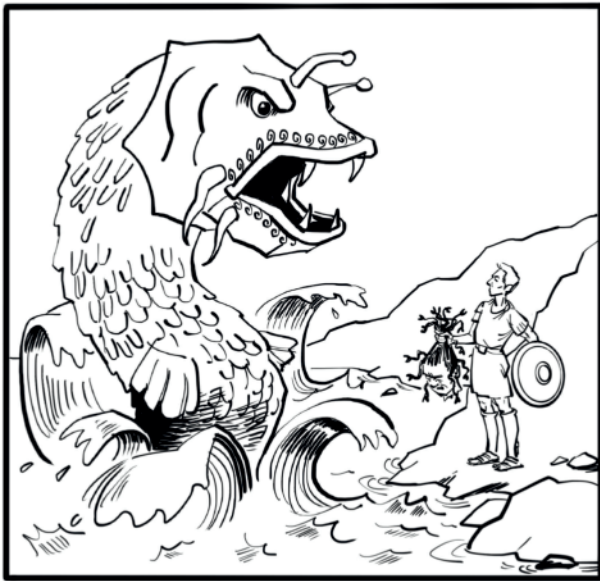
CHORUS As when an osprey aloft,  
Falls from the sky, like a star, while the wind rattles hoarse in his pinions.  
Thus fell the boy on the beast; thus rolled up the beast in his horror,  
Once, as the dead eyes glared into his; then his sides, death-sharpened,  
Stiffened and stood, brown rock, in the wash of the wandering water.



Andromeda implores him not to die.



Perseus says he has a Gorgon's head in his bag. He will use it to kill the monster by turning it to stone.



The monster swims towards Andromeda, not suspecting any danger.



Perseus kills the monster by turning it to stone.

CHORUS            Beautiful, eager, triumphant, he leapt back again to his treasure;  
Leapt back again, full blest, toward arms spread wide to receive him.

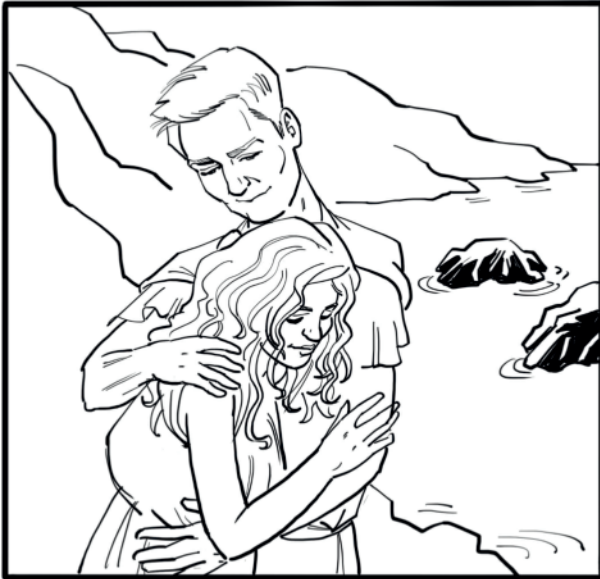
CHORUS            Then from her gold-strung loom, where she wrought in her chamber of  
cedar,  
Awful, majestic, arose the fair tressed Pallas Athené  
Came to the sea-girt rock which is washed by the surges for ever,  
Bearing the wealth of the gods, for a gift to the bride of a hero.  
Solemn and sweet was her smile, as she spoke to the maid in her wisdom.

ATHENE            “Courage I give thee; the heart of a queen, and the mind of Immortals;  
Godlike to talk with the gods, and to look on their eyes unshrinking;  
Fearing the sun and the stars no more, and the blue salt water; Fearing us  
only, the lords of Olympus, till dying I set thee  
High for a star in the heavens, all day thou wilt feast on Olympus,  
Happy, the guest of the gods, by thy husband, the god-begotten.”

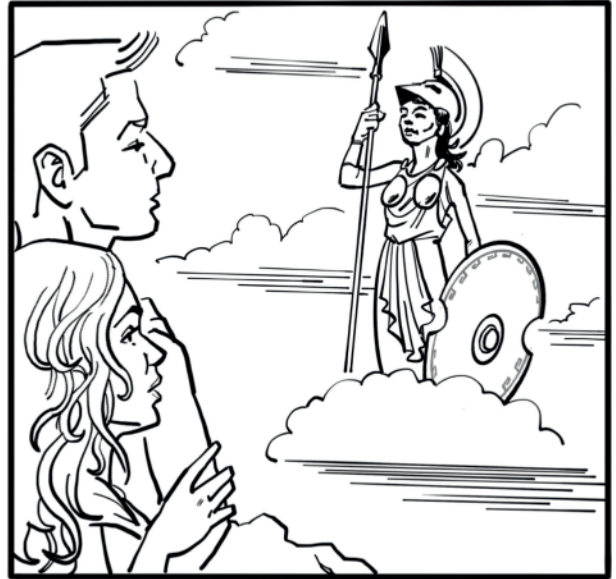
CHORUS            Blissful, they turned them to go: but the fair tressed Pallas Athené  
Rose, like a pillar of tall white cloud, toward silver Olympus;  
Bent herself over her loom, as the stars rang loud to her singing,  
Chanting of labour and craft, and of wealth in the port and the garner;  
Chanting of valour and fame, and the man who can fall with the foremost,  
Fighting for children and wife, and the field which his father bequeathed  
him.  
Sweetly and solemnly sang she, and planned new lessons for mortals:  
Happy, who hearing obey her, the wise unsullied Athené.

THE END





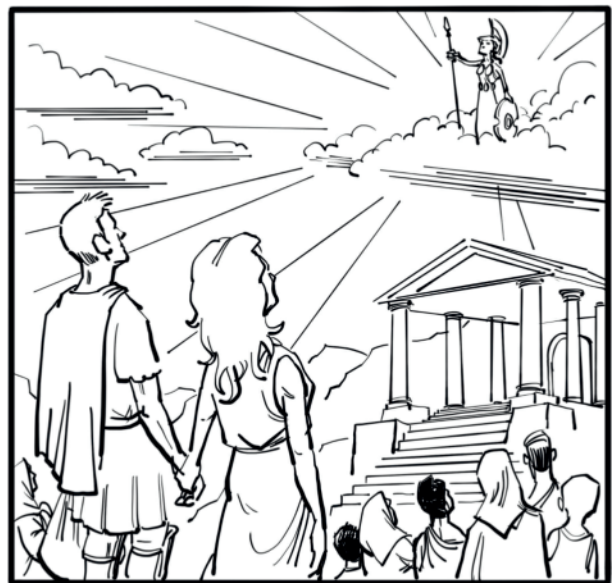
Perseus embraces Andromeda.



Athéné (goddess and patron of Perseus) arrives.



Athéné blesses Andromeda: when she dies she will become a star.



The end (all live happily ever after).



## LUCINDA COX

### *Andromeda*

Lucinda Cox read Music at Oxford University, before completing a Masters at the Schola Cantorum in Basel, Switzerland, where she studied with Anthony Rooley and Evelyn Tubb. In recent months, Lucy has given recitals at St Olave's Hart Street, St Columba's Church of Scotland, and Winchester Cathedral.

Opera roles have included Drusilla, Fortuna and Verone in Monteverdi's *L'Incoronazione di Poppea* for Faded Ink Productions, as well as Giuditta in Scarlatti's *La Giuditta* and Calisto in Cavalli's *La Calisto* for New

Chamber Opera. Recent ensemble work has included performances with the Tallis Scholars, the Marian Consort and the BBC Singers, and earlier this year Lucy toured Singapore and Australia with The Sixteen.

Future projects include performances with the Marian Consort of concert-drama 'Breaking the Rules'; singing the soprano solos in Monteverdi's *Vespers* and Vivaldi's *Gloria* and *Beatus Vir*; and concerts in Spain, Germany and France with the Gabrieli Consort. Lucy currently studies with Gary Coward.



Photo: Alejandro Tamagno

## DAVID JONES

### *Perseus*

A prizewinner in the 2015 AESS Patricia Routledge English Song Competition, David Jones is equally at home in song, oratorio and opera. He has a particular interest in new music, and has given premieres of works by Nick Bicât, Stephen Deazley, Louis Mander and Josh Spear. Recent highlights have included Papageno in *Die Zauberflöte* and Guglielmo in *Così fan tutte* for the Lyric Opera Studio Weimar and Sharpless in *Madam Butterfly* for the King's Head Theatre. He toured the UK as part of Joshua Sofaer's innovative Opera Helps project and is a soloist on Yehudi Menuhin's Live Music Now scheme.

With Teatime Opera he has broken new ground in *Unknowing*, an

ambitious staged interweaving of *Dichterliebe* and *Frauenliebe und -Leben* in a new English translation by David Parry. His recitals have included explorations of major song cycles by Finzi, Vaughan Williams and Schumann, alongside lesser-known works by Bliss and Sullivan, and he enjoys a fruitful ongoing collaboration with Cantata Dramatica, with whom he has given the first performances of four substantial works. On the opera stage he appeared as Ko-Ko in an acclaimed production of *The Mikado* with Co-Opera Co., in which "his deadpan sense of humour and immaculate timing proved irresistible" (*Opera magazine*) and his little list was "brilliantly delivered with hangdog deadpan" (*Opera Now*).



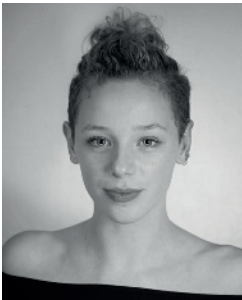


## HANNAH MURRAY

### *Cassiopoeia*

Hannah has just completed a degree in History at Southampton University. She started her singing studies at the age of 15, with Andrea Hazell and continued at university under Juliet Brown. Whilst at Southampton she was involved with the University's opera society, 'Arias' being the president in her final year. She has performed in Handel's *Acis and Galatea*, sung the role of Amore

in Gluck's *Orfeo et Eurydice*, Zurga (with an all female cast) in Bizet's *The Pearl Fishers*, and most recently the role of the Constable in the Premiere of *Jack the Ripper* by Jamie Kimathi Milburn in which she also made her Directorial debut. She has taken part in Masterclasses with Roderick Williams and Ben Johnson and undertaken a solo recital accompanied by David Owen Norris.



## CHARLIE CAPLIN-WILSON

### *Athené*

Charlie Rebekah Caplan Wilson has studied at The National Centre for Circus Arts (formerly Circus Space) consistently since she was a small child. Alongside her circus training she continually trained and performed as a solo and ensemble singer, dancer and actor.

Charlie has just completed a three-year degree at the NCCA,

specialising in Static Trapeze. Her graduating piece utilised her literary background by using the words of Sylvia Plath's poem Tulips as the music. Over her career Charlie has performed with Ockham's Razor, Circa, Stu Fish and Circumference, performing a range of circus disciplines both on and off the ground.



## KATHY AND ANDREW KIM

### *Cetus*

Thingumajig Theatre is a visual theatre company based in West Yorkshire, which specialises in creating and performing innovative puppet plays and interactive giant puppets. Thingumajig's co-directors Kathy and Andrew Kim met while working as mask performers on the Horse and Bamboo show 'Company of Angels' in 2002. After several years commuting across the Atlantic to

visit each other, they married and settled in West Yorkshire in 2006. Shortly after, Thingumajig Theatre was born. With the desire to explore their own style and, backed by many years' experience with other companies, they stepped out into the world under their own banner. Since then, the company has steadily grown its two main branches; theatre shows and giant puppets.



## ORPHEUS SINFONIA

Founded in 2009, Orpheus Sinfonia is one of London's most vibrant, dynamic and inspiring of orchestras, attracting the best of music conservatoire graduates, under the artistic direction of international cellist and conductor Thomas Carroll. Equally at home with symphonic repertoire, world premières, specially curated and bespoke programmes, choral works, live orchestra with film and opera, Orpheus Sinfonia's versatility has over recent years created its own special place in an exciting and developing music industry. The orchestra has enjoyed collaborations with Dame Felicity

Lott, Tasmin Little, Heinrich Schiff and our Patron Sir Antonio Pappano, invitations to renowned music festivals and appearances at the Royal Festival Hall, London Coliseum and Queen Elizabeth Hall, alongside our residency at St George's Hanover Square.

Recently Orpheus developed the innovative "Beneath the Score", which explores the character and influences of selected composers, and launched the Orpheus Principals. Also important to the orchestra is outreach work, including projects with Trinity Hospice, Tim Henman Foundation, and most recently, the launch of our own innovative MULTIPLAY programme.



## BENEDICT KEARNS

### *Conductor*

British conductor and pianist Benedict Kearns is a Young Artist 18/19 at the National Opera Studio in London and will be joining Theater Bonn in August as a Solorepetitor for the 2019/20 season. Benedict read music at King's College, Cambridge where he was also a baritone choral scholar. He became the Junior Fellow Repetiteur at the Royal Northern College of Music working on Handel's *Theodora*, Offenbach's *La Vie Parisienne* and being the musical director for an abridged performance of Mozart's *Die Zauberflöte*. Benedict has conducted a wide variety of music, highlights including Donizetti's *La Fille du Regiment* (Opera Della Luna), Gilbert & Sullivan's *Pirates of Penzance* (International

Gilbert & Sullivan Festival), and Britten's *A Midsummer Night's Dream* & *Albert Herring* (Cambridge University Opera Society).

As a keyboard player Benedict has performed with the orchestras of English National Opera, Welsh National Opera, Scottish Opera, the Royal Northern Sinfonia & the National Youth Orchestra of Great Britain. Benedict has appeared in masterclasses with artists including Kristine Opolais, Iestyn Davies, Andreas Scholl and Roderick Williams. He has also worked in Australia, USA, and the Far East. He spends much of his time as a vocal coach, recently working with singers performing at the Royal Opera House, Opera North, Hamburg Staatsoper and Glyndebourne.

# ACKNOWLEDGEMENTS



Performances of new or unusual works call for a high degree of creative collaboration between composer/arranger, conductor, singers, instrumentalists and the production team. For this production we have been lucky enough to work with a wonderful collection of people. In addition to names already listed in the programme, we are extremely grateful to :

Dan Rootham, for trusting us to deliver this unconventional project to perform his grandfather's music.

Quintin Beer, our first Musical Director, who did the initial planning and conducted the live recording of *Andromeda* in March 2019 but sadly had to withdraw when exams got in the way.

James Waterhouse for engineering and producing the live recording.

David Owen-Norris for recommending an arranger and for taking us up on our offer to include one of his students in our performance.

Genevieve Monastesse (Circus Glory) and Matt Burch (National Centre for Circus Arts) for their flexibility, creativity and technical mastery.

Bryony Cooper for standing in for Siân Hopkins during the final week of the project.

Matt Lawrence for his wonderful cartoons, so swiftly and imaginatively executed.

Malcolm Pearce for lending us his electronic keyboard.

Rosie Taylor, General Manager of the Orpheus Sinfonia, for thinking of everything ahead of time.

London Music Press for printing the *Andromeda* Vocal Scores in time for us to use them.

The whole CK200 team for their steadfast support, hospitality, creativity and willingness to 'go the extra mile'.



*Head of Cetus on front cover taken from initial design sketch by Andrew Kim*

# ABOUT CANTATA DRAMATICA

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

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, all of which have had at least at least one public performance. Most of our commissions tell a story and are designed to be understood by the listener at first hearing.

## 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).

### 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

### THE DOWAGER'S OYSTER

A new production of Louis Mander's two act comedy *The Dowager's Oyster* starring George Logan.

Cheltenham Playhouse, 23rd - 26th September 2020