



CANTATA
DRAMATICA

presents

BESLAN

Music by NICK BICÂT

Words by TONY BICÂT

ANDREW PARROTT

Conductor

EMILY VAN EVERA

FRANCES M LYNCH

Sopranos

CANTATA DRAMATICA SOLOISTS

Church of St George the Martyr, London SE1
Saturday 13 September, 7.30pm



INTERVIEW WITH NICK & TONY BICÂT
including poems by Aleksandr Pushkin

LETTER FROM ABROAD

LAST ORDERS

THE SUN WILL SHINE AGAIN

DAYS OF DECEMBER

ASPEN LULLABY

BESLAN: TWO VOICES

All musical works by Nick & Tony Bicât.

There will not be an interval.

ANDREW PARROTT
Conductor

EMILY VAN EVERA
Soprano

FRANCES M LYNCH
Soprano

JAMES RHOADS
Tenor

DAVID JONES
Baritone

ANDY ARMISTEAD
Bass

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ADAM BUSHELL
Percussion

HOLLY COOK
Flute

DANIEL GEA
Violin

SAM JAMES
Accordion

RAYA KOSTOVA
Piano

DAVE MALKIN
Guitar

STEPHEN STREET
Double Bass

INTRODUCTION

The collaboration of Nick and Tony Bicat

The interplay of words and music is the theme of tonight's performance. Brothers Nick and Tony Bicat, composer and wordsmith respectively, have collaborated on many projects over a number of years. We will hear a range of songs and poems culminating in their truly remarkable memorial cantata for the victims and perpetrators of the calamitous Beslan School Siege of 2004.

What many will not know is that the Bicat family has close roots in the Caucasus, as their grandfather was a Chechen. After the Russian Revolution he was President of the short-lived National Assembly of The North Caucasian Republic and leader of the diplomatic mission to the Paris Peace Conference in 1919. The republic disappeared when the Bolsheviks took over in 1922. Their grandmother Natasha was brought up in the very cosmopolitan city of Odessa.

To mark these antecedents, we have incorporated extracts from the Odessa verses of Pushkin's *Oregon's Travels*, which celebrate that city, and the last stanza of the same poet's *A Prisoner of the Caucasus*, that ends with lines imagining a peaceful future for the region.

While most of the songs and music in the first half have been performed before, and *Beslan* has been recorded, this is the first public performance of *Beslan*. We are extremely grateful to Andrew Parrott, our conductor, and to sopranos Emily Van Evera and Frances M Lynch (both soloists on the recording) for coming

forward to bring this haunting work to a live audience. The piece is remarkable for its elegiac poetry and instrumentation, but above all for the dramatic juxtaposition of the widow mourning her lost daughter and the 'Black Widow' contemplating the effects of her suicidal terrorism.

The words are important; you will find in your programme the words of all the songs, *Beslan*, and also a translation of the Russian poems of Pushkin. We are most grateful to Irina Belaia for her choice and reading of these.

Cantata Dramatica has acted as the promoter of this concert. We came across *Beslan* when promoting the first live performance of Nick Bicat's equally haunting *Requiem* in 2012. It is a privilege to be able to bring such outstanding and unusual musical works to live audiences.

Of course, this wouldn't have been possible without the enthusiastic support of our conductor, soloists, singers and instrumentalists, or the access to venues as beautiful as this Georgian Church of St George the Martyr, or the support of our sponsors and hard work of our brilliant administrative team. Thanks to all of them!

We hope that you enjoy this concert, and please bear in mind our forthcoming performances of Nick Bicat's *Perpetua* in Southwark Cathedral on Wednesday 1 October. Further information and tickets are available from the Cantata Dramatica website, www.cantatadramatica.com.

NICK PITTS-TUCKER
Chairman, Cantata Dramatica

BESLAN

Beslan is the third largest town in the Republic of North Ossetia-Alania, a federal subject of Russia to the north of Georgia.

What became known as the Beslan Massacre began on 1 September 2004, during the family-attended ceremony that marked the beginning of the Russian school year, called Knowledge Day. Islamic separatist militants, mostly Ingush and Chechen, occupied a school in Beslan, North Ossetia and held over 1,100 people hostage for three days with no food, water or medical supplies—including 777 children. The militants' main demand was recognition of the independence of Chechnya at the UN, and withdrawal of Russian troops from the nearby republic.

The siege ended when Russian security forces stormed the school after several explosions were triggered. All but one of the terrorists were killed. Of the 334 hostages killed during the siege, more than half were children. Close to 200 hostages remained missing or unidentified.

Beslan: Two Voices was composed by Nick Bicât in collaboration with his brother Tony, as a response to this tragedy. Nick had been working with his friend the conductor Andrew Parrott (of Taverner Fame) to evolve a musical style without any pre-formed idea of idiom. For *Beslan*, Nick combined this approach with research into traditional Caucasian music to find a lean modern style which serves the narrative. The result is a highly concentrated and lyrical piece, full of drama and emotion, where every note counts and the listener is relentlessly drawn into the tragedy as it unfolds.



The work is scored for five solo voices accompanied by a small instrumental ensemble. The two female soloists give a fictional voice to two women. The first is a mother taking her youngest daughter to her first day at school, and the second is one of the so-called 'Black Widows', whose husbands had been killed by the Russians. The female soloists also intermittently join the rest of the singers in the vocal consort, setting the opening scene and drawing the audience into the narrative. When the school siege is over, only the grieving mother is left alive: her cry goes up, 'Give me a body to mourn'.

КАВКАЗСКИЙ ПЛЕННИК

И смолкнул ярый
крик войны:
Все русскому мечу подвластно.
Кавказа гордые сыны,
Сражались, гибли вы ужасно;
Но не спасла вас наша кровь,
Ни очарованные брони,
Ни горы, ни лихие кони,
Ни дикой вольности любовь!
Подобно племени Батыя,
Изменит прадедам Кавказ,
Забудет алчной брани глас,
Оставит стрелы боевые.
К ущельям, где гнездились вы,
Подъедет путник без боязни,
И возвестят о вашей казни
Преданья темные молвы.

А С Пушкин

from

A PRISONER IN THE CAUCASUS

Hushed now are the furious shouts of war
All is in subjection to Russian arms
The proud sons of the Caucasus fought on.
They suffered dreadful losses;
But nothing could save them—
Not the carnage inflicted on us,
Nor their fabled weaponry,
Nor their mountains or their spirited horses,
Nor their devotion to an unnamed freedom,
Like the Mongol hordes,
the mountain folk of the Caucasus
Will not stay true to their ancestral ways:
They'll forget the call of hungry conflict
And put aside the arrows of war
The travellers will ride without fear
Up to the mountain fastness where they lurk;
And sombre tales will be told
Of how their murderous raids were punished.

A S Pushkin

Я ЖИЛ ТОГДА В ОДЕССЕ.....

Я жил тогда в Одессе пыльной...
Там долго ясны небеса,
Там хлопотливо торг обильный
Свои подьемлет паруса;
Там все Европой дышит, веет,
Все блещет югом и пестреет
Разнообразием живой.
Язык Италии златой
Звучит по улице веселой,
Где ходит гордый славянин,
Француз, испанец, армянин,
И грек, и молдаван тяжелый,
И сын египетской земли,
Корсар в отставке Морали.

*

Но уж дробит камня молот,
И скоро звонкой мостовой
Покроется спасенный город,
Как будто кованой броней.
Однако в сей Одессе влажной
Еще есть недостаток важный;
Чего б вы думали? - воды.
Потребны тяжкие труды...
Что ж? это небольшое горе,
Особенно, когда вино
Без пошлины привезено.
Но солнце южное, но море...
Чего ж вам более, друзья?

А С Пушкин

I LIVED THEN IN ODESSA...

I lived then in Odessa, whose endless skies
Blew the cobwebs from my head
There the hustle and bustle of trade
Spread its sails to the wind and the sound of Europe.
Happy streets ring with the golden tongue of Italy
Such variety! Proud Slavs strut, Frenchmen preen
Spaniard greets Armenian
And the sweetmeat-fat-Moldavian walking by the sea
Tips his hat to the Egyptian
The pensioner-pirate Moor Ali.

*

Everywhere rings with masons' hammers
Like smithies beating out bronze horseshoes
They set new stone into old pavement
Saving the town.
Though humid, Odessa has no water
Could this be a problem? Should we sit and pine?
Imagine of all things to want, water! Such a bother.
No, my friends, who could ask for more
Than a land the gods have blessed
We have the ocean and summer sun
And who cares for water
When there's so much smuggled wine?

A S Pushkin

LETTER FROM ABROAD

1968

*I was in France, in those days we wrote letters.
The palindromic structure of Nick's harmonies
seems to echo the formality of the love-letter poem.*

The adjectives of sadness form a square
There are no trees
It's very empty here
The monument before me is very hard to see
They've turned the fountains off before they freeze

The adjectives of sadness fill my spoon
The taste is bitter
But before it's noon
I'll have to drain them up have to drink the cup
The sign has gone they've painted out the moon

Your body stalks my shadow in the sun
And though they say
There isn't any one
I know that that's not true and I believe in you
My holiday is not tremendous fun

Your breath is on the window by the door
And though you say
There isn't any more
I know that it's a lie I have to say goodbye
I love you very much and now that's done

LAST ORDERS

1975

*From David Hare's play Teeth 'n' Smiles Royal Court Theatre.
I wrote the lyric on the train down from Birmingham,
where I was casting my TV play Glitter. I gave it to Nick and David
when I arrived at the Court, where they were rehearsing.
It was sung by Helen Mirren in the last act of the play.*

Last orders on the Titanic
Set up the fol de rol
Tell the band to play that number
Better get it in your soul
Put the life boats out to sea
We've only got a few
Let the women and children drown
Man we've gotta save the crew

Because the ship is sinking
And time is running out
We got water coming in
Places we don't know about
The tide is rising
It's covering her name
The ship is sinking
But the music remains the same
The music remains the same

Last orders on the Titanic
Put your life belts on
We can't hear the captain shouting
Cos the band goes on and on
I only want to tell you
That you have my sympathy
But there has to be a sacrifice
And it isn't going to be me

Last orders on the Titanic
Get up and paint your face
Deck hands in dungarees
And millionaires in lace
I only woke you baby
To say I love you so
But the water is up around
My knees goodbye I have to go

THE SUN WILL SHINE AGAIN

1985

Nick had the tune but all his musical instruments had been stolen. We wrote this in his shed on a borrowed Argos keyboard with toy-town sounds. It's a song about immigrants arriving in Britain during the Second World War.

Night tossed on a stormy sea
Never a hint of shore
Till we are beached in England in England

We're out out in the open sea
And on the farther bank
We can see bridges burning in England in England

Oh and if the sun should ever shine again
If even the wildest dreams come true again
We'll roll back the clouds of war from the white cliffs of
Dover
And here among Englishmen
The sun will shine again
The sun will shine again

Tales tales to tell our kids
How we were lost and found
Stranded a while in England in England

Some tale tale to tell our folks
Landed on stony ground
We didn't ask for much here in England in England

DAYS OF DECEMBER

1992

This song grew out of my conversations with the Romanian actor Ion Caramitru, while we were filming in Prague his scenes for Exchange of Fire, a two-part film I wrote and directed for Channel Four. He had played a prominent real-life role in the fall of Ceausescu, and both he and our Polish cameraman Jacek Petrycki were in very different ways critical of what followed on from their successful revolutions.

We danced after curfew
Out after dark
Taking a walk
Through Victory Park
To the roughest of bars
On the wrong side of town
Where the shutters stay up
And the drinkers fall down

The lessons of winter
Easily taught
The promise of freedom
Heavily bought
A castle of liars
A prison of lies
And the tanks on the streets
Under darkening skies

Sun shining forever the rest of the year
Burning away all the shadows of fear
For love makes us reckless and life makes us strong
And the days of December are never so long

We passed by the statue
On Victory Square
Broken in pieces
Eyes open in fear
But the people are silent
And no one is free
Though we buried the leaders
They shot on TV

We took the old path
Through Liberty Park
Where people still whisper
Afraid in the dark

Hungry for times
Not easily found
But the roughest of bars
had been closed and burnt down.

Sun shining forever the rest of the year
Burning away all the shadows of fear
For love makes us reckless and life makes us strong
And the days of December are never so long

ASPEN LULLABY

2010

A "genuine" Russian Folk Song—but written by us. The Aspen tree has a strong and often contradictory tradition in all folklores, especially Russian.

Aspen tree shake your silver head
Watching the children play
Here on the banks of child hood
Winter has faded away

Angry words of warning
Mothers and fathers say
Beware the river flowing fast
Carrying children's dreams away

Never trust the muddy bank
Or the stranger's smile
The silver lines you learned in class
Are the slippery tongue of a snake in the grass

Osina, osina the aspen tree
Echo the winds that cry
Shake your head to make your leaves
Sing us a different lullaby

BESLAN: TWO VOICES

PART ONE

VOICE ONE

I hide my tears for
You in your sister's blue coat
She grew like your father
Though broader
God rest his soul
Too fast to wear it out

Lunch tin flowers
Pencils pens a notebook
All this save the flowers
The subject of much debate
For what does the State provide these days?
Hair brushed you're ready

I smile but I would weep
An end to your dandelion clock
All the world's wisdom yes
But the price will be your days
Cut like a cake
For too many clamorous mouths

The beginning of the end of childhood
The blue coat will do.
I have patched the hem
No-one will notice the mend
You look like a memory of him
Standing expectant

Your sister tore it
Playing wild by the railway line
I told her not to go there
Had your father been alive
She would have obeyed.
No-one will notice the mend my love

You will be good
Respect your teachers
Not like her
Growing too fast running in the night
Thinking if she sends money from the city
It makes it all right

VOICE TWO

The webbing cuts into my breast
As the night truck
Rolls down the mountain
I do not look back
There is nothing left to see
I just think—men cannot sew

When they asked
Asked not commanded
Death-in-life had already volunteered me.
If this is hell then what comes after
Must be heaven

All those I loved had been taken
Fruit picked and squashed underfoot
Even devout women
Do not concern themselves too much with God
There is too much to do.

But now I have nothing but time
Only to feed myself
What is the sense in that?
Queuing in the market baking a loaf for one
Better some place in their heaven

I am clean
My body is clean
But my soul is dirty
Like washing ripped up by shrapnel
A virgin's bridal sheet
Held up for the laughter of drunkards.

All that I know is
They should feel for one moment
How I feel
Every hour of every day
That is not a holy purpose
But it is necessary

The corset itches now
They talk openly of how the stuff sweats
It cannot always be relied on.
The road is a ruin the truck leaps like a goat

I left their pictures at home
Take nothing they said
But what would I have taken?
Had I a daughter I would have stayed
But what to teach her?
This is how you burn your identity card

They are praying
I close my eyes move my lips
But only to say their names
Fathers uncles husbands
And his brothers and my sons
My love could not save any of you

So we are here
We will wait till dawn to do this
I should have guessed
from the calendar
Allah the merciful
The first day at school

PART TWO

The Beslan siege lasted 3 days.

There were 32 attackers—some say more.

Two of them were women, wearing explosive belts.

One hostage-taker was captured and put on trial.

There were 730 estimated wounded, mainly hostages.

There were 344 dead.

There was no room in the town cemetery for the dead.

Of the dead hostages 186 were children.

Many of the bodies were charred beyond recognition.

Some parents had to wait for DNA tests

to confirm the fate of their children.

The village is our prison now
Officials come
There are no answers only anger
They look they speak they go
We get what we expect—lies
They leave we cannot

My daughter who is lost to me
Does not return
She says I should join her in the city
But who will tend the grave?
My sister has no grave she says
There will be I swear it

The tests are not completed
It's a question of funding
In any case all they will prove is
She was there and now she's not
Sweepings in a dish
Mingling with threads from a cloth
Not seen round here
On the blackboard a single tense
I weep you weep he weeps
She is gone vaporised
Standing next to the blast
Her DNA mixed with that of the Black Widow
Who killed her

One was hiding underneath a truck
They got only one
Only one of many
But if he suffers worse than Christ
He could not atone
Justice cannot heal a heart so torn

The cemetery is full
Lord give me a body to mourn

ANDREW OGILVY



NICK BICÂT

Composer

Nick Bicât has composed extensively for film, television, and live performance. Twice nominated for BAFTA and Ivor Novello Awards, he has worked many times at the RSC and the National Theatre. His opera *The Knife* was nominated for best musical score in the 1989 New York Drama Desk Awards. 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 internationally televised

open air concert for the International Red Cross in Geneva, and in 2000 *Symphony in Morris Minor*, performed in Oxford to an audience of 50,000.

Nick has written songs for artists as diverse as Emma Kirkby, Deniece Williams & P.J. Harvey, whose recording of his song *Who Will Love Me Now?* was voted BBC Radio 1 top film song for 1998. The London première of Nick's dramatic cantata, *Perpetua*, will be given in Southwark Cathedral on 1 October.



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 and parallel careers in film, theatre and television. His collaborations with Nick include *Class* (BBC Radio), *Teeth and Smiles* (Ivor Novello Award) and *Symphony in Morris Minor*. Tony has written and directed many original TV films, all scored by Nick, including *Cotswold Death*, *The Laughter of God* and *Exchange of Fire* and two ground breaking TV musicals *Glitter* and *Facelif*.

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

Tony continues to explore and experiment with lyrics and poetry. He recently performed as one of the finalists in the Oxford area heat of the Hammer and Tongue poetry slam and was involved in creating an instant pantomime for The Chipping Norton Theatre.



DAN PORGES

ANDREW PARROTT

Conductor

Andrew Parrott has always kept Baroque and earlier music at the centre of his musical activities (both as performer and researcher) and is perhaps best known for his work with the Taverner Consort, Choir & Players. In addition he works widely in later repertoire with modern-instrument orchestras, choirs and opera companies. A former music director of The London Mozart Players and of The New York Collegium, he has in recent years recorded in Slovakia

(both 19th-century and contemporary Slovak music) and in Sweden (Beethoven's complete piano and orchestral works, with Ronald Brautigam). For Toronto's Opera Atelier Parrott has conducted seven productions (Lully, Gluck, Mozart), and in the UK he premièred (and later recorded) Judith Weir's *A Night at the Chinese Opera*. Besides co-editing the *New Oxford Book of Carols* (1992), he is the author of numerous scholarly articles and a book, *The Essential Bach Choir* (2000).



EMILY VAN EVERA

Soprano

Emily Van Evera has sung on over sixty recordings, amongst them award-winning discs of Italian 16th-century solo song, Elizabethan song, Hildegard of Bingen, Monteverdi, Bach and Handel. She also sings traditional folk song and new music, most recently an anti-war oratorio and songs by Vladimír Godár (*Querela pacis/Pavian, So Sweet a Melody/Somm*). Current projects include songs by Charles Ives, works of 17th-century singer-songwriter Barbara Strozzi, and French *Airs de cour*. Recent engagements include Mahler's *4th Symphony* in the 1921 arrangement

for chamber orchestra, and a live European broadcast by solo voices of Bach's *St Matthew Passion*.

Emily has appeared at the BBC Proms and in staged works by Monteverdi, Lully, Charpentier, Handel and Haydn, and in a dramatised concert of Tudor solo song for BBC2. Recent releases include Monteverdi's *L'Orfeo*, and the title role in the BBC-commissioned recording of Purcell's *Dido & Aeneas* (Taverner Players, Avie). Emily lives and gardens in Oxfordshire.



FRANCES M LYNCH

Soprano

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, Comunicado Theatre Company, Second Stride Dance Theatre, Extemporary Dance Theatre, and many more. Her music-theatre company electric voice theatre (electricvoicetheatre.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 also 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



JAMES RHOADS

Tenor

James was a chorister at St George's Cathedral in Perth, Western Australia. He started his Bachelor of Music at the Western Australia Academy of Performing Arts before going on to a two year choral Scholarship at Worcester Cathedral. He then became a Choral Scholar at Wells Cathedral and successfully

auditioned for the Genesis Sixteen under Harry Christopher and Eamonn Dougan for the 2013/14 academic year. Currently he is studying a Bachelor of Music at King's College London, where he sings in the Chapel Choir. James is also studying voice under Alexander Ashworth at the Royal Academy of Music.



DAVID JONES

Baritone

David Jones studied at Oxford University and Trinity Laban, supported by the Morag Noble scholarship. Recent highlights have included playing Jesus in Jonathan Harvey's *Passion and Resurrection* for the Voices of London Festival and singing on Radio 3's *In Tune with the Blossom Street Singers*. 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). He has played the title role in *Hamlet* and Ariel in *The Tempest* with Oxford Chamber Theatre, and first worked with Cantata Dramatica on the premiere of *Perpetua*.



ANDY ARMISTEAD

Bass

Andy Armistead is a low bass who came late to singing but has already begun to establish himself as a professional opera and oratorio singer, alongside his postgraduate studies at Trinity Laban, where he won the Morag Noble Award for 2014/15. Operatic roles include Osmin (*Die Entführung aus dem Serail*), Commendatore (*Don Giovanni*), Badger/

Pastor (*Cunning Little Vixen*) Castro (*La Fanciulla del West*) and Dekunov/Don Juan (*From the House of the Dead*). His future engagements include roles in *La Traviata*, *La Clemenza di Tito* and *Tosca* as well as in a premiere of an oratorio by Hewetson.

Visit www.andyarmistead.com for more information.



ADAM BUSHELL

Percussion

Adam Bushell started playing percussion at the age of 7 in his dad's village band. His musical curiosity and sense of adventure have led him to explore traditional folk music, contemporary classical music and experimental improvisation, and he has worked with musicians including Chris Wood, Steve Beresford,

Michael Finnissy and Spiers & Boden. Adam plays with a number of bands around the South East, including Duck Soup (folk) and Baby (improv) and can be found performing anywhere from the BBC Proms to tiny function rooms in pubs. He is currently researching the role of improvisation in traditional music at the University of Newcastle.



HOLLY COOK

Flute

Holly Cook studied flute with Anna Noakes and was Richard Carne Junior Fellow at Trinity Laban in 2011-12 after completing her MMus in 2009. She performs on classical flute, non-Western flutes and whistles and has performed on BBC Radio 3's *In Tune* and *Late Junction*, as well as recording on Katie Melua's 2013 album *Ketevan* and with folk band

Skinny Lister. Holly has also played flutes, panpipes and whistles at the Spitalfields Music Festival, in ENO's John Cage Musicircus, and with Goldfrapp's Will Gregory and his Moog Ensemble. Holly is currently a selected artist for Making Music's Concert Promoter's Group (with harpist Tamara Young), and was awarded an Emerging Excellence Award from the MBF in 2012.



DANIEL GEA

Violin

Daniel Gea studied towards his bachelor's degree in violin in Spain with Olga Vilkomirskaja. As a chamber music player, he has represented Trinity Laban at the Britten Intercollegiate String Quartet Competition 2013, and was awarded the John Thompson String Quartet Prize 2013. In 2013, he

won the Vera Kantrovich Competition for Solo Strings, and was finalist at the Vivian Joseph Classical concerto competition. He studied for his MMus in violin at Trinity Laban with John Crawford on both a TCM Scholarship and a Leverhulme Orchestral Mentorship Scholarship.



SAM JAMES

Accordion

Sam is establishing himself on the British jazz scene, having performed at many renowned venues across the country. At the age of 18, he received a scholarship to study at Trinity Laban, where he gained several awards. Having been nominated for the City Music Foundation award, as well as being a finalist for the Worshipful

Company of Musicians, he has performed in various contexts across Europe. His studies have given him an extensive knowledge of harmony and rhythm, cultivating an appetite for music that is challenging and adventurous. His particular interests lie in exploring the pianistic sound-world of Jaki Byard, Fred Hersch, and Lars Jansson.



RAYA KOSTOVA

Piano

Bulgarian pianist Raya Kostova made her concerto debut with the Bulgarian Chamber Orchestra at the age of 11. In 2009 she received the Elsie Prater Award to study at the Royal Academy of Music with Tatiana Sarkissova. She has performed in Cadogan Hall and Wigmore Hall and participated in many major masterclasses with acclaimed musicians.

In 2013, Raya was awarded the Kathleen Creed and TCL scholarships for the Postgraduate Diploma course at Trinity Laban to study with Mikhail Kazakevich and she will continue her studies on the Artist Diploma course next year. She performs regularly with her husband, the baritone Thomas Humphreys.



DAVE MALKIN

Guitar

Dave Malkin studied the guitar with Mark Ashford before receiving a scholarship to study at Trinity Laban under Graham Devine and Joe Townsend. He has performed alongside the London Philharmonic Orchestra at Southbank Centre, with the Joe Townsend Quartet at St. John's Smith Square, as co-principal

of The National Youth Guitar Ensemble at The Bolivar Hall and with *Phantom Of The Opera* lyricist Charles Hart for a rare performance of William Walton's *Facade*. He is also one third of contemporary folk trio, Tandem, who released their first album in the summer of 2013 and have supported Goldfrapp and Lau.



STEPHEN STREET

Double Bass

Stephen Street is a 3rd year bassist studying both jazz and classical studies. He has a wide interest in musical styles and takes great pride in being involved in as wide a range of music as possible. At first Stephen was mostly self-taught, playing bass guitar as a hobby until he left sixth form, when he started double bass

and took up tuition on both instruments. Stephen gained a full scholarship to Trinity Laban and has been thriving with the opportunities given to him. He relishes the chance to play solo repertoire and looks forward to a creative career with his own projects.



NICK PITTS-TUCKER

Interviewer

During a long and successful career in banking, Nick found the time to develop an interest in powerful stories from each century of our era. The first was the story of William Carey, self-taught educator of early Raj India, which emerged as a community play. The second was put to music and became the dramatic cantata

Perpetua. The third is *Cantata Eliensis*, the story of Ely Cathedral in three acts, each put to music by a different young composer. The fourth, *Memoirs of a Snub Nosed Cat*, is being written for radio. Cantata Dramatica has emerged from this series of accidents as a musical force in its own right.



IRINA BELAIA

Reader & language consultant

Irina was born in Odessa, USSR. After her grammar school studies she obtained her Masters in English Literature at National Dnepropetrovsk University, Ukraine, and taught English (Second Language) as an Assistant Professor in the Railway Engineering Academy there. She moved

her family to the UK in the early 90s following her husband's university appointment there. Irina teaches Russian at the Adult Education Centre, Milton Keynes Council, and provides UK guardianship for several Stowe School students from Kiev and Moscow.

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*, was premièred at Christ Church Cathedral, Oxford in November 2012. In 2013 we commissioned two works: *Missa Aedes Christi* with music by Francis Grier and *Cantata Eliensis*, a collaboration with three different composers. In September and October 2014 we are performing two London premières as well as the first public performance of *Cantata Eliensis* in Grantham.

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, Angels and enthusiasts, to all of whom we are immensely grateful. We would particularly like to acknowledge our major sponsors:

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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, or contact us at cantatadramatica@gmail.com.



CANTATA ELIENSIS

The story of the building of Ely Cathedral, with Cantata Dramatica Soloists and the Grantham Festival Chorus at Gravity Fields Festival 2014.

CHURCH OF ST WULFRAM, GRANTHAM
SUN 28 SEP 2014, 4.30PM



PERPETUA

Another chance to hear the moving story of one young woman's stand against the might of the Roman Empire.

SOUTHWARK CATHEDRAL, LONDON SE1
WED 1 OCT 2014, 3.30PM & 7PM

DUX

DUX is a new commission from Nick and Tony Bicat: a retelling in songs and ensembles of the story of Arthur, Leader of the Britons. DUX will be in workshop in 2015; watch the space on the Cantata Dramatica website!

Follow Cantata Dramatica on Facebook or Twitter for updates on new and current projects!



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