



 CANTATA
DRAMATICA

presents

THE BUILDING OF ELY
**CANTATA
ELIENSIS**

Composers ANNA KRAUSE
TOBY YOUNG
LOUIS MANDER

Librettist NICK PITTS-TUCKER

KATE BILLIMORE
Conductor

CANTATA DRAMATICA SOLOISTS

GRANTHAM FESTIVAL CHORUS

St Wulfram's Church, Grantham
Sunday 28 September, 4.30pm





ACT ONE

THE ISLE OF ELY: 679 AD

ACT TWO

TROUBLES & TRIUMPH: 1066-1099 AD

ACT THREE

THE BUILDING OF ELY CATHEDRAL: 1100-1107 AD

There is no interval, but there will be a brief pause between each Act.

Please turn your mobile phone off during the performance.

DRAMATIS PERSONAE

ETHELDREDA	<i>Abbess and former Queen of Northumbria</i>
EORMENHILD	<i>Her daughter, Queen of Mercia</i>
SEAXBURH	<i>Her older sister, former Queen of Kent</i>
WERBURH	<i>Eormenhild's daughter, future Queen of Mercia</i>
WILFRID	<i>Former Bishop of Northumbria</i>
WILLIAM	<i>The Conqueror</i>
MATILDA	<i>His Queen</i>
SIMEON	<i>Abbot of Ely Abbey</i>
MESSENGER	
PEREGRINUS	<i>A greedy lawyer</i>
RANULF	<i>A grasping chancellor</i>
RETHERSGUT	<i>A pot-bellied farmer</i>
GERVASE	<i>Bailiff of the Sheriff of Cambridge</i>
ABBOT RICHARD OF BEC	<i>Creator of the Bishopric of Ely</i>
CHORUS	<i>Monks, Nuns, Townsfolk etc.</i>

KATE BILLIMORE
Conductor

ULRICKE WUTSCHER
Etheldreda

ELAINE BISHOP
Eormenhild

LAURA MONAGHAN
Seaxburh

BECCA MARRIOTT
Werburch/Matilda

ASHLEY BLASSE
Acoustic Guitar

JADE BULTITUDE
Flute

JACK CHERRY
Double Bass

ANGUS CROUDACE
Percussion

EMMA FRY
Violin

HENRY FYNN
Percussion

BEN ELLIS
Wilfrid/Rethersgut/Abbot Richard

GUY ELLIOT
William/Gervase

STEVEN ARRANDALE
Boatman/Simeon/Ranulf

JAMES RHOADS
Messenger/Peregrinus

DANIEL GOOCH
Saxophone

ALICE KIRWAN
Harp

LEO NICHOLSON
Piano/Organ

GEORGE PASCA
Cello

REKA SZABO
Viola

ROSEMARY WRIGHT
Accordion

GRANTHAM FESTIVAL CHORUS

The focus of Cantata Dramatica's activities is to commission accessible new music, particularly music that tells a story. We also aim to present the music in such a way that it can be appreciated by an audience hearing it for the first time. Our policy is to involve the local community in our projects wherever possible.

The Grantham Festival Chorus has been formed specifically for today's performance of *Cantata Eliensis*. Members have been recruited from Grantham and the surrounding area through invitations to local choirs and singing groups, supplemented by publicity on local radio.

The choir had its first rehearsal in Grantham in September and has been rehearsing intensively during the Festival weekend. This year it has been supplemented by a semi-chorus composed of a mixture of external professionals and experienced amateur singers.

We very much hope that the idea of a Festival Chorus will be adopted for future festivals, and that it will go from strength to strength.

Edward Adams
Ann Blackett
Laura Craddock*
Mary Duggan
Paul Emmett*
Anthony Harris*
Dale Harris*
Mark Eurich
Susie Mathieson

James Rhoads*
Camryn Smith*
Julia Stutfield*
Peter Stutfield
Pippa Thynne*
Diane Watson
Richard Weston*
Robin Young
* semi-chorus member

INTRODUCTION

The *Cantata Eliensis* tells the inspirational story of the founding and building of the great cathedral at Ely over a period of four centuries or more.

The libretto, by Nick Pitts-Tucker, is derived as much as possible from original material, with the chief source being the *Liber Eliensis*, a contemporary account written by the monks at Ely Abbey no later than 1172 AD. Other sources are Bede's *History of the English Church* and further secondary sources from each period.

The three acts of the *Cantata Eliensis* were commissioned by Cantata Dramatica in 2013 from three different composers—Anna Krause, Toby Young and Louis Mander. Each act lasts for approximately thirty minutes and is scored for soloists, chorus and small instrumental ensemble.

REFLECTIONS: GRAVITY FIELDS

At a time when the spire at St Wulfram's in Grantham is undergoing reconstruction, our minds turn to the great feat of construction that church buildings required in earlier times. The parish church of St Wulfram is one of the largest medieval churches in the country, seating around 700 people. Constructed in the early 1300s, at 282 ft. the spire is one of the highest in the country on a parish church, dominating the views of the town. The church is built of Lincolnshire limestone.

In Ely, the Cathedral was built before the town. Ely was only a small settlement; the town grew up around the Cathedral. Etheldreda (Æthelthryth, Ediltrudis, Audrey), queen, foundress and abbess of Ely founded the original monastery in 673. Work on the present Cathedral in Ely began in the 11th century under the leadership of Abbot Simeon, and the monastic church became a cathedral in 1109, with the Diocese of Ely being carved out of the Diocese of Lincoln.

ON ST WULFRAM'S CHURCH

Shortly after the building of Ely Cathedral, St Wulfram was Archbishop of Sen. After St Wulfram's death, Abbot Ingulf of Crowland brought an arm bone of the saint to establish his authority, after being appointed by William the Conqueror as the new Abbot. When the Abbey burnt down, the relic was saved and brought to Grantham, where there was an important Saxon church. The relic was kept in the crypt until the building of the upper room over the north porch. Throughout the Middle Ages the whole of England was covered with Pilgrimage routes. Grantham was an important stop off in the Eastern Pilgrimage road to Durham, Lincoln, Walsingham, Canterbury and to Ely and the Shrine of St Etheldreda.

Fr Stuart Craddock

Rector, St Wulfram's Grantham & Vicar, St John's Manthorpe

THE LIBER ELIENSIS

The *Liber Eliensis* ('Book of Ely'), is a twelfth-century account of the history of the monastic community at Ely from its foundation in 673 down to the middle of the twelfth century. Like all medieval texts, it survives in several versions, each containing revisions and additions according to who was copying it out and when. Two 'complete' versions are extant: one from the twelfth century, now kept in Cambridge, Trinity College, MS O.2.1, and another later copy from the thirteenth century, which is kept by Cambridge University Library on behalf of Ely Cathedral. Sections of the Liber Eliensis also survive in extracts collected in several other manuscripts copied from the twelfth century onwards.

The full version of the text comprises three main books. The first tells the background and story of St Ætheldreda, seventh-century Queen of Northumbria and eventual abbess of Ely. The remainder of the text charts the history of subsequent events at Ely, miracles performed there by various major and minor saints (including Ætheldreda), the ruin of the community under Danish rule c. 870, its restoration in the late tenth century, and renaissance under the Normans in the eleventh century. As such, the text is an excellent example of what is known as an in-house cartulary chronicle: that is, a narrative of a single community, complete with local miracle-stories, accounts of foundation and patronage, and often including administrative/legal records inserted verbatim. Sadly, the compiler of the text is unknown.

Charlie Rozier

2014

THE SONG OF CAEDMON

The text sung in Act 1 Scene 5 of *Cantata Eliensis* is a free translation by Nick Pitts-Tucker of the Song of Caedmon or Caedmon's Hymn.

The song of Caedmon consists of nine lines of praise for God the Creator, and is likely the result of Caedmon's first poetic epiphany, as described by Bede in his *Ecclesiastical History*. Although Bede's account included only a Latin paraphrasing of the English original, two of the earliest copies of Bede's History preserve early written versions of the English text. (these are: St Petersburg, Saltykov-Schedrin Public Library Manuscript O.v.I. 18, and Cambridge, University Library Manuscript Kk.5.16). However, as noted by Marsden, certain West Saxon features of the English original suggest that these earliest transcriptions may have altered slightly from Caedmon's Northumbrian original. The Old English version, according to Marsden, is reproduced below:

Nu sculon herigean heofonrices Weard,
Meotodes meahte on his modgedanc,
weorc Wuldorfæder, swa he wundra gehwæs,
ece Drihten, or onstealde.
He ærest sceop eorþan bearnum
heofon to hrofe, halig Scyppend;
þa middangeard moncynnes Weard,
ece Drihten, æfter teode
firum foldan, Frea ælmihtig.

Bede portrays Caedmon as an illiterate farm hand who worked on lands owned by the monastery at Whitby. During the tenure of Abbess Hild (657-680 AD) Caedmon was visited at night by an unknown figure who asked him to sing. Despite Caedmon's complete lack of experience and professed inability to sing, he was able to compose several lines of verse in praise of God the Creator.

Charlie Rozier

2014

SYNOPSIS

ACT ONE

THE ISLE OF ELY: 679 AD

St Etheldreda, former Queen of Northumbria, founder and Abbess of Ely, has brought her sister Seaxburh, niece Eormenhild and her daughter Werburh to Ely, each in their turn a Queen.

Their mission is to take the civilising values of the new religion into the Anglo-Saxon kingdoms. Wilfrid, Bishop of Northumbria, Etheldreda's mentor when she was Queen, visits her on his way to Rome. He greatly admires her and her work, and brings her the gift of Caedmon's Song, just written down and the earliest Anglo-Saxon poem.

Wilfrid leaves and Etheldreda, now at the end of her life, takes farewell of her family: first liturgically with the Nunc Dimittis, then personally with the enigmatic tale of the Sparrow in the Great Hall, flitting through the world before passing to the unknown beyond.

ANNA KRAUSE WRITES

From the very beginning of this project, it was clear to me that above all else, the music must serve the story. Any musical decisions I would make would have to facilitate the telling of the story: would have to be justified in the light of the story. The music itself became a narrator.

This conclusion had a few implications. If the music was the story embodied, then surely, just as the story had a shape, an arc, so must the music. This implied a need for forward motion throughout, driving towards key plot points. I would need a subtle beginning to ease the listener into our world of an ancient convent on a cold morning in the fens, and a similar closing to ease him or her back out into the real world. I would need sounds of the place, the setting, interrupting at unpredictable times to give a sense of ambiance: these people are acting and interacting in a place. I would need vivid colours in the ensemble to create a coherent and distinct world.

The textual exposition of Nicholas Pitts-Tucker's libretto is exceptionally rich, and because of the volume of poetry for which the singers are responsible, the burden of delivering emotional content must be shared by the instrumental parts. This narrative role of the music gives rise to instrumental lines that interact with, rather than merely support, the vocal lines. The violin is especially "vocal" in its presentation.

Just as the text was drawn from many and varied sources, so too does the music refer to a variety of influences, each of which is intended to define the setting.

The bells place us in the world of the cathedral: although they do not yet exist in our story, they are like a ghost of something that will come. There are echoes of the bells embedded throughout the score. They are our anchor to the place itself. The spirit of the place is there, although all its physical attributes may not yet be. The fiddle, though anachronistic, is another expression of the place and its people, and breathes vitality into an otherwise spare, controlled, sometimes Spartan atmosphere. Because much of the story happens during some kind of liturgical exercise, many of the melodic lines and rhythmic patterns draw heavily from the chant tradition. The orchestration is sparse throughout, both as a reference to the spare texture of actual music of the time, and as a sort of minimalist set piece.

From unifier to set piece to narrator or even character, the music must play a number of parts in this opera. By interacting so intimately with Nicholas Pitts-Tucker's words, it becomes an active storyteller, creating a world and serving the story before all other ambitions.

WWW.ANNAKRAUSE.COM

ACT ONE

The Founding of the Abbey on the Isle of Ely, 679AD

SCENE I

Opening the island location on a predawn, misty morning, with marsh birdsong and water lapping noises—mostly silent and still—then broken with the tolling of a single bell for the office of Lauds, that commenced in the Benedictine rule at 3am. Monks and Nuns rise and make their shuffling way to the chapel.

SCENE II

ETHELDREDA O all ye works of the Lord, bless ye the Lord

CHORUS Praise Him and magnify Him forever

EORMENHILD O ye angels of the Lord, bless ye the Lord

CHORUS Praise Him and magnify Him forever

SeaxbURH O ye waters that be above the firmament, bless ye the Lord

CHORUS Praise Him and magnify Him forever

WERBURH O ye sun and moon, bless ye the Lord

CHORUS Praise Him and magnify Him forever

ETHELDREDA Then the Angel of the Lord came down into the oven together with Ananias and his fellows and smote the flame out of the fire out of the oven. And made the midst of the furnace as it had been a moist whistling wind, so that the fire touched them not at all, neither hurt not troubled them.

From the distance comes the faint but quickly increasing sounds of oars splashing through the water.

BOATMAN Merie sungen the muneches binnen Ely
When the King rowder by.
Row en wights nearer the land
And hear we those muneches sing.

CHORUS Merie sungen the muneches binnen Ely
When the King rowder by.
Row en wights nearer the land
And hear we those muneches sing.

When the boat lands on the shore, Etheldreda steps forward to greet Wilfrid, her former confessor.

SCENE III

ETHELDREDA Brother, how was your journey?

WILFRID Sister, my journey was fine.

ETHELDREDA How was the road? Broken? The bridges? Broken? Was the road safe for travellers?

WILFRID The road, sister, is still straight and strong, and we had no troubles on the way.

ETHELDREDA The King? How fares the King, still in wrath and fury?

WILFRID With you, yes! And now with me! He has driven me from my see. And I must go to the Pope to restore my Bishopric. But you, he will never forgive.

ETHELDREDA Am I safe here? On my island? Surrounded by water? Protected by prayers?

WILFRID Protected by your kin! Have no fear. Northumbria is much encompassed by troubles. War with Mercia threatens, and with the north. Your King has enough troubles to contend with!

ETHELDREDA Then I can take you to our garden and show you what we are doing to help the sick. See here, all laid out in squares and rows. Here's hyssop for binding wounds. Here saxifrage for breaking the stone. Here poppy for soothing pain of birth and death. Here sage, speedwell, sallow and selfheal, spurge and scabious, here balsam for balm, and yarrow for marrow, fathen and feverfew, eyebright, mint and herb benedict—and all the worts—and our own quicken tree!

WILFRID But sister, what is that singing I hear? What music is this?

SCENE IV

SeaxbURH Kyrie eleison, kyrie eleison.
Christe eleison, kyrie eleison.

ETHELDREDA That is my sister, Seaxburh. She sings well for a Queen!

EORMENHILD Laus trinitati....

WILFRID And who sings now?

ETHELDREDA That is Seaxburh's daughter, herself a Queen.

EORMENHILD Que sonus et vita ac creatrix omnium in vita ipsorum est....

ETHELDREDA Wulfhere's wife, visiting us with her own daughter, Werburh, as she does every year for a month at this time.

EORMENHILD Et que laus angelice turbe et mirus splendor archanorum que hominibus ignota sunt, etque in omnibus, etque in omnibus vita est, vita est.

WILFRID That I cannot beat! The singing of two Queens!
But let me bring you the song of our cowman Caedmon.

ETHELDREDA What cowman could sing of Heaven?

WILFRID This cowman did. Listen to me and learn!

SCENE V

WILFRID So now you must all hear a wondrous thing, an English hymn, sung by a British cowman. But in our tongue, not his. Not Latin of the church, but the language of the cowherd and the cow pasture, sung from the heart. Nu we sculonherigean heofronces weard. Meotodes meaht ond his modgebanc. Weorc wulder fader swa he hundra gewaehr.

CHORUS Ecce drihten, ecce drihten, ecce drihten.

WILFRID Or onstealde he aereost sceop eorðan barnum. Heofen to herofe halig scyppend. Wha middengard moncynnes weard.

CHORUS Ecce drihten, ecce drihten, ecce drihten. Aefter te ode firum folden frea almightig.

SCENE VI

WILFRID But now sister I must take leave of you and your wondrous works. The low lights twinkle from the shore. The long day wanes. The slow moon climbs. Come my friends, it's not too late to seek a newer world.

ETHELDREDA Godspeed, Godspeed, brother! May your boatmen carry you far in safety and repose, far from storms, and far to Rome, and far from us who are left behind.

WILFRID Fear not. I will return to England and Northumbria and on our way home. Sister?

ETHELDREDA That will be my prayer, but not to see me. For you look on me for the last time. For the last time, brother. Not all my herbs can save me now. The Lord has given me my henbane and my hebon, poison dripped into my veins. My sister Seaxburh will keep the rule in my place and she and Eormenhild will light candles here and not just here, candles in all their kingdom, that will lighten the darkness of the people in this land.

WILFRID Then sister, be at peace, and I will take my leave. Farewell, farewell.

ETHELDREDA Farewell, farewell.

SCENE VII

It is now evening, and time for the office of Vespers.

ETHELDREDA Deus in adiutorium meum intende, festina. Sisters, tonight I wish to change the order of service. I wish us to sing the Nunc Dimittis.

SeaxBURH Etheldreda, how shall we change the order set out for us by Benedict? The order says that we should sing the Magnificat of the Mother of God.

ETHELDREDA Seaxburh, just this day bear with me. My heart is heavy and I would sing instead a song of farewell. I will explain to you all when our office is ended.

SeaxBURH Let it be then, sister. And we will hear you at the ending.

CHORUS Nunc dimittis servum tuum, Domine

ETHELDREDA Lord now lettest thou thy servant depart in peace

CHORUS Secundum verbum tuum cum pace

ETHELDREDA According to thy Word

CHORUS Quia viderunt oculi mei salutem tuam
Quam parasti in oculis omnium populorum

ETHELDREDA For mine eyes have seen thy salvation
which Thou hast prepared before the face of all people,
to be a light to lighten the gentiles, and to be the glory of thy people Israel

CHORUS Lumen detegen dumgentibus, et gloriam populi tui Israelis

SCENE VIII

ETHELDREDA Come, let us sit upon the ground and hear a story told of kings, by kings. My father, when King, told me this story of when he was a young man, invited to stay at the hall of the Great King Edwin of Northumbria

My father went to a great winter feast in that Hall. A great hall, filled with men and women, cups brimful of mead and wine, tables groaning with meats and the hall blazing with light from the fires and the torches. Packed with earls and yeomen, princes and ploughmen, wives and widows. But Edwin himself was troubled.

The true God, the new God had come. There was no doubt in his mind. But what was in the mind of his people? They had still their faith in the old gods, who had served them til then. How would they take to this change? 'Trouble,' thought Edwin, 'trouble.' And his brow furrowed and his eyes were lost in thought.

But his closest friend and oldest warrior of all the earls saw this, rose to his feet and asked permission to speak. So the King hammered on the table and called silence for the earl, who spoke thus:

'Sire, it seems to me to be like this : our present life on Earth, when we set it against that time which comes after, is ever uncertain—as when in Wintertime, like now, you sit in the feast with all your thanes and Ealdormen, and suddenly a single sparrow comes in and flies in a flash through the hall, in through one window and ever so quick out through the other. And in all that time it is inside, it is not touched by the winter's storm.

'But that time of peace and calm is so small, flitting now from winter back to winter, the sparrow is gone from your eyes. Like this, O King, seems to me the life of man. What comes after, and what comes before, we don't really know that at all.'

This is the life of man: what comes before and after?

The sparrow is gone from our eyes, the sparrow is gone.

END OF ACT ONE

SYNOPSIS

ACT TWO

TROUBLES AND TRIUMPH: 1069-1099 AD

For Eleanor

Ely is besieged by William the Conqueror. Hereward the Wake and the last Saxon Earls are defeated. The sainted Queens tend the wounded, but the monks are complicit. William calls for a bloodbath of revenge, but Matilda sees a better way to reconciliation with the Saxons, by recognition and respect for their sainted Queens.

But when William and Matilda pass on, the grasping henchmen of William Rufus move in for the kill. The Protectors of Ely, forty knights, have left on crusade to Jerusalem. The monks are saved by the intervention of the Four Queens.

The Act ends with the joyous news of the Capture of Jerusalem, and the return of the knights.

TOBY YOUNG WRITES:

The subject of the second Act of the *Cantata Eliensis* is “Troubles and Triumph”, and it is the story of Saint Etheldreda and her vision for the new cathedral.

When approaching this music, I wanted to capture both the beauty of her vision and temperament, and the brutality of her opposition. To do this, I tried to invent a harmonic and melodic language using elements of medieval plainsong and modes, Middle Eastern music and contemporary jazz, to create a delicate, other-worldly, and distinct soundscape.

The soprano saxophone immediately stood out as being perfect for this musical world, beautiful, ethereal, yet also lamenting and expressive. I coupled this often with Indian Harmonium, which compliments the more melancholy passages perfectly. In contrast, the addition of percussion (in particular the harsh sound of tom-toms) and piano helped to create moments of Stravinsky-inspired brutality, showing just how tough Etheldreda’s fight was going to have to be.

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ACT TWO

The struggles at Ely under the Normans 1066-1099 AD

SCENE I

Opening with predawn sounds from the Isle of Ely, rippling water, bird cry, drone, bells, low chanting of lauds—gradually increasing in volume, but broken suddenly by drum beats and war cries, rising to a crescendo of chaotic noise, battles cries and instruments as the battle between Saxon rebels and Norman knights rages. Then fading to groans and whimpers as the Saxons are defeated. Silence. A bell tolls.

SCENE II

The Queens tend to the wounded.

MONKS AND NUNS In Nomine Patris, Filii et Spiritui Sancti. In Nomine Patris, Filii et Spiritui Sancti.

ETHELDREDA Who am I?
Who am I?
I am Etheldreda. Mistress of this place, a Queen once.
The Queen of Northumbria, but ever a virgin, until my king drove me away and here I found my sanctuary on this island of mine, this Isle of Ely.

SeaxbURH Who am I?
Who am I?
I am Seaxburh, a Queen too.
The Queen of Kent, who came here when my wifely duty was done to join my sister here on this Isle of Ely.

EORMENHILD Who am I?
Who am I?
I am Eormenhild, a Queen too.
The Queen of Mercia for my time and then I too came here to this Isle of Ely.

WERBURH Who am I?
Who am I?
I am Werburh, last of the Queen saints.
A Queen in my time, the Queen of Mercia too and came here to keep the flame alight which my family had lit on this Isle of Ely.

CHORUS Trust ye in the Lord for ever, for in the Lord Jehovah is everlasting strength.

ETHELDREDA And in the works of thy hand also.

SCENE III

The victor of the battle, William Conqueror is furious at the complicity of the monks. His Queen Matilda stands off, watching the scene of humiliation.

WILLIAM Simeon, Simeon, were you my abbot? Or were you sleeping when the hosts of Midian

were prowling around? Simeon, Simeon, did you not see them? Did you not seek to tell me? Simeon, Simeon. Rise, rise knights. Rise up and smite them til they are no more!

MATILDA My Lord! My Lord! There is another way, another way! A better way!

WILLIAM My Queen, what is your better way? How can we let such vermin live? How can our kingdom thrive with such conies—such craven rats?

MATILDA My Lord, my Lord, look about you. This is a Holy place. Great Queens built this place. A place of peace and learning. A place of healing too. Those four Queens sleep here still, waiting to heal the wrongs of England, waiting to bring peace to their land and their people. Four great Queens, Etheldreda, Seaxburh, Eormenhild and Werburh—loved and respected by the people.

WILLIAM Be it then, my own Queen, as you say. I will not smite them as they so richly deserve. But let these forty knights ring them about and keep them from harm and from any further mischief. Knights, stand to! Stand to! Ring them about and keep them fast!

CHORUS Trust ye in the Lord for ever, for in the Lord Jehovah is everlasting strength.

SCENE IV

Matilda and Simeon are left alone.

MATILDA O Simeon, Simeon, what have you done? What have you done?

SIMEON My gracious Lady, I have done all too little. I am old, and this is all too much for my years. I am undone by my years. Undone, undone.

MATILDA Simeon, Simeon, where is your faith? Where is your faith? How can I protect you if all you can do is cower and cringe like conies? You must be bold and strong in the Lord.

SIMEON I am too old—too old—too old.

MATILDA Then you must take heart from us women. Take heart from your Queens, your own great saints. They will not leave you, their hearts will not fail, their courage was never in doubt. They will preserve you in these trials. So respect them. Honour them. Raise them up and build a mighty church for their resting place. A worthy house that all can see their power and glory in it. So now you must build it. Build their house tall, build their house firm with stones and timbers drawn from afar. Raise high their roof beams so all can see this house of God on the Isle, a ship sailing on the fens, bringing hope and succour to all.

SIMEON My Lady, we will do as you say—and build it.

MATILDA Simeon, while God gives me strength and while you build their house, I will protect you and yours. So build it from now.

SCENE V

A messenger arrives.

MESSENGER Oyez, Oyez, Oyez! News! News! News! The King is dead! King William is dead! A new King William rules! A new King William rules!

CHORUS A good King goes and a bad King comes. So we move from light to darkness. The laws will fall silent. But the dogs will howl in the night!

MESSENGER Oyez, Oyez, Oyez! News! News! News! The Queen is dead! The Queen has died!

CHORUS O what is this? The good Queen too! Troubles come in pairs!

MESSENGER Oyez, Oyez, Oyez! News! News! News! Crusade! Crusade! Crusade! The knights have left for Jerusalem! For Jerusalem on crusade! Jerusalem!

CHORUS O deliver me Lord from the evil man, O preserve me from the violent man! They imagine mischief in their heart, they are gathered together for war. They have sharpened their tongues like a serpent, adder's poison is under their lips. O keep me Lord from the evil man, O preserve me from the violent man, Let burning coals fall upon them, let them be cast in the fire, Into deep pits that the rise not again. O keep me Lord from the evil man, O preserve me from the violent man! (Psalm 140)

SCENE VI

The Tormentors (as in Job's Temptation): Ranulf the grasping chancellor, William Peregrinus the greedy lawyer, Aelfwine Rethersgut the pot-bellied farmer, and lastly, the worst of all: Gervase, the Bailiff of the Sheriff of Cambridge.

RANULF Fear not! I come to set all straight! Just give me your keys, just give me your charters, just give me your tithes, and I will grant you fair pence for your victuals, fair pence for your clothes, fair pence for your vellum. Just give me your keys, just give me your charters, just give me your tithes.

WILLIAM Fear not, I have come to help you! To make your case in the courts of law, to protect you from the evil man. Just give me your keys, just give me your charters, just give me your tithes. Trust me in the court full of devils, trust me, I know their tricks. Trust me to save you from the evil man. Trust me!

RETHERSGUT Fear a lot! I'll have your cows, I'll have your eels. I'll take your farms. Shivering cowards. Shrink away conies, whilst I take what I may for I am strong, my muscles bulge and my belly bursts. Shrink away!

GERVASE Hear ye, hear ye! In the name of the law, in the name of the King, by the power vested in me, I, Gervase the Sheriff's man, I take your keys, I take your charters, I take your tithes.

SCENE VII

Gervase meets his match as the four Queens come to the rescue.

FOUR QUEENS Gervase!
Gervase!
Stop now! Drop them! Cease it! Desist!

FOUR QUEENS It is not enough to clasp your keys, grasp your charters, count your tithes!
It is not enough to sing lauds and matins and primes!
No! You must act now! Build walls! Hew timbers! Strain sinews! Raise beams!
Build the house of the Lord! Build the greatest church in all the land!
It is not enough to grasp your keys, grasp your charters, count your tithes!
It is not enough to sing lauds and matins and primes!

SCENE VIII

A messenger arrives.

MESSENGER Oyez, Oyez, Oyez! News! News! News! Ring the bells!

MESSENGER Jerusalem is ours! Jerusalem is taken! Our boys were there! Jerusalem!

CHORUS Jerusalem is ours! Jerusalem is taken!
Ring out those bells, our boys are coming home!

CHORUS LEADER Praise ye the Lord, praise God in His sanctuary, praise Him in the firmament of His power.

CHORUS Praise Him for His mighty acts, praise Him according to His excellent greatness!

CROWD Praise Him with the sound of the trumpet, praise Him with the psaltery and harp!

MESSENGER Praise Him upon the loud cymbals!

CHORUS Praise Him upon the high sounding cymbals!

ALL Let everything that hath breath, praise the Lord. Praise ye the Lord!

END OF ACT TWO

SYNOPSIS

ACT THREE

THE BUILDING OF ELY CATHEDRAL: 1100-1107 AD

Dedicated to Richard & Stephanie Mander

On the death of William Rufus, Henry 1 of England appoints Richard of Bec to make Ely a physical symbol of the reconciliation between Normans and Saxons. The townsfolk are excited.

Richard is full of enthusiasm, but the spirit of the monks is near broken. St Werburgh appears to Richard in a dream and rallies the faltering enterprise. Ely is abuzz with builders. The Inauguration of the Sainted Queens takes place triumphantly.

On his deathbed, Richard sees St Werburgh again and they celebrate their great achievement.

LOUIS MANDER WRITES

My approach to the composition of the third tranche of the dramatic telling of the building and consecration of Ely Cathedral was one of thematic unity through a six note motif, leitmotif if you will, which is manipulated, extrapolated and varied throughout the development of the narrative. After an initial instrumental prelude which captures the misty, transient and ephemeral nature of the fenland, this six note figure is presented in the bass in the first scene; it tolls like a distant bell, calling the monks and nuns to their worship. This motif then provides the harmonic underlay for a bustling chorus of townsfolk who are awaiting in awe the arrival of Abbot Richard of Bec to Ely. A triumphant and resplendent chorus heralds his entry into the city, followed by a declamatory and charismatic oration by Richard, in recitative and speak-singing, calling the townsfolk to action.

The central device of speak-singing which I have deployed to the baritone role is one which captures the dramatic realism of his plighted oration. The monks and nuns quail at the thought of such a tremendous undertaking and Richard is downhearted, a broken man, at this crossroads in the drama, I have used the folk song melody The Lynn Apprentice, saliently highlighting the pathos and testing apprenticeship of the task of building a Cathedral. This instrumental interlude serves to arrest the drama momentarily, and reveals Richard's fragile side.

The folk melody is manipulated into a passionate aria and then duet, with a sudden and crucial intervention of Saint Werburgh. This otherworldly vision serves as a structural underpinning to the persuasive power of Richard's task, and Werburgh revisits Richard at the close of the work, when the great task has

ACT THREE

Building the Cathedral of Ely, 1100-1106 AD

SCENE I

been achieved. What follows next, inspired by the motivation of Saint Werburgh is a series of active and mercantile choruses, from those that contributed to the holistic task of building the Cathedral: stoneworkers, carpenters, traders etc. For the chorus of widows, traders, farmers and fishermen I decided to draw from the rich folk tradition again, assigning each voice type of the chorus to an individual folk song melody. This is worked carefully and contrapuntally into 4-part invertible counterpoint, and with a great deal of serendipity, each melody interweaves with homogeneity.

What follows the successful completion of the structuring of the Cathedral is a ceremonial and epic-sized celebration, deploying the full force of the ensemble: Organ, harp, strings, saxophone, flute, piano, percussion, full chorus, semi-chorus and soloists. This triumphant scene is then brought down to rest as Richard, now exhausted from his labours, retires to his cell to pass into the next life. He is finally greeted by Saint Werburgh who reminds him of his great effort and they sing in duet as he passes away.

Only the monks remain, singing a brief strain of the *in paradisum* as the music ebbs away to nothing, each instrument leaving the texture as an aural metaphor of the dispersion of Richard's soul.

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The town marketplace. Distant chanting of monks and nuns at Matins. The townsfolk are abuzz at the arrival of Abbot Richard of Bec.

MONKS Blessed is our God, blessed is our God. Always, now, and forever.
NUNS Blessed is our God, blessed is our God. Always, now, and forever.
MONKS And to the ages of ages, Blessed is our God, blessed is our God. Always, now, and forever.
NUNS And to the ages of ages, Blessed is our God, blessed is our God. Always, now, and forever.
MONKS / NUNS Amen.
TOWNSFOLK Who is this new abbot? New bishop? Who?
MONKS / NUNS The king's man, Richard of Bec, son of Earl Gilbert. Our new abbot and bishop to be!
TOWNSFOLK Clever! Powerful too! The king chose him to build us a Cathedral! What, us? Yes, us!
MONKS / NUNS He comes from Bec, where the best of all Normans are trained. He is learned and trusted, sent here by the king to become our Bishop!
ALL Sent here to build the greatest Cathedral in the land!
TOWNSFOLK Ha, ha, ha! That will spit in the eye of the fat folk of Lincoln! Too long have they tried to lord it over us! We have our Queens and our Saints. Will he honour them? Will he respect their pow'r?
BOATSMEN Eel-ya ho, boys. Let her go, boys
TOWNSFOLK Whisht! Whisht! Do you not hear them? Afar! The boatmen! Singing!
BOATSMEN Turn her head into the weather, Eel-ya ho, boys, let her go.
Chattering and discordant cries of the townsfolk
TOWNSFOLK Singing the old song! Listen! Listen! Blessed is our God, always, now and forever.
MONKS / NUNS Holy, Holy, Holy
Lord God of Sabaoth
Heaven and Earth are full of the majesty of thy glory
TOWNSFOLK Where? Where? Where? I don't see?
ALL Now we see him! Our new Bishop Our new Abbot! Huzzah! Hurrah!

SCENE II

Richard of Bec has landed and addresses the crowd, the monks, and the nuns.

RICHARD Townsfolk, men, women, monks and nuns. Know that I come to you from the King himself, with a great commission indeed: to honour at last your four great Saints,

your four great Queens. To build them a new home, a house that fits their honour—to build in this place the greatest Cathedral in the land!

Tremendous cheering from the townsfolk.

RICHARD Yes, townsfolk, and my brothers and sisters. The noble Etheldreda and her sisters will receive their just rewards, and we will make them famous throughout the land! Great Queens! Great Saints! Who serve the sick and help the poor, who teach the learned and brought music to this island! We will all work to build the greatest Cathedral in all the land!

ALL The greatest Cathedral! The greatest Cathedral in all the land!

RICHARD And now, my brothers and sisters; we must set to work to build this great Cathedral. Come, let us sit in chapter and lay forth our plans. Godric, tell me all that you have done so far.

GODRIC Well, my lord, we are but poor folk here, but plans we have, and drawings too. Walls drawn out upon the grassy sward but no walls built, no coins to build them, no treasure in our chests.

RICHARD Come Godric, call your almoner. Let's see the accounts. How many farms? So many orchards and pastures too! Woodlands and forests and heaven be praised: I hardly believe my eyes! Eels, thousands of eels! So it is not for nothing they call this island Ely! So this is how we will do it; send a good man to my lord Peterboro, he has stone enough in his quarry at Barnack. A trade we will make with him: his stones for our eels! Next for timbers strong and true to frame the walls and set the arches firm. Now Godric, for coin we need a-plenty too! Buy up the merchant's tally sticks. Hold accounts for all at fairs and festivals! And bring in our tithes in coins and cattle too! No more feasts! No more fires! We must put aside half of all our wealth.

Chattering and discordant cries of the monks and nuns

NUNS But Abbot, it is not easy, the crops have failed, the tenants do not pay on time!

MONKS But Abbot, it is not easy, the crops have failed, the tenants do not pay on time!

MONKS / NUNS No fires? No feasts? We cannot do this! No feasts! We cannot do this!

Instrumental Interlude

SCENE III

Saint Werburh appears to Richard in his cell.

RICHARD O ye of little faith, such small folk, and so great the enterprise. Their hearts and minds crushed, just chalk lines on the sward. And yet their Saints reside in a humble shrine? A wooden shrine?

WERBURH Reside, reside we may, but rest not. Restless are we, restless for our rightful place, restless for the greatness that you will bring to this isle. For, my lord Abbot, it is I, Werburh! Werburh! The great Queen! I, Queen of Mercia in my time. I who built the great Abbey at Chester—I, who speaks to you now. Build it! Build the greatest Cathedral in all the land!

Take the stone from the quarry, take the timber from the stands. Take the knowledge of the mason and the skill of the workman's hands!

RICHARD Build the walls straight and true, the arches close fitting and tight! The long roof timbers hew, set close to shut out the night!

WERBURH The stars will shine on this great creation, The sun lights up its mighty wall! A beacon of hope for all the nation, a fitting home for Lord of All!

BOTH Build it, build it, build it now! Build the greatest Cathedral in all the land!

SCENE IV

The song of the quarrymen

QUARRYMEN O, O, O, keep the pace slow,
O, let your nostrils blow,
O, Keep the pace slow,
O, let your nostrils blow.
O, these cracking carts heave-ho!
O, soon, soon, home we'll go!
Soon, soon, home we'll go!
O, O, O, keep the pace slow,
O, let your nostrils blow,
O, Keep the pace slow,
O, soon, soon, home we'll go!
Soon, soon, home we'll go!

SCENE V

The song of the carpenters

LAYERS Tap it, rap it, nap it!
Tap it, rap it, nap it!
Hoist the stones and set them snug in the wall.
Tap it, rap it, nap it!
Tap it, rap it, nap it!
Heave ho! Heave ho! Heave ho!

CARPENTERS Skim it, trim it, limb it!
Skim it, trim it, limb it!
Square the beams and fit it snug in the frame.
Skim it, trim it, limb it!
Skim it, trim it, limb it!
Heigh ho! Heigh ho! Heigh ho!

MASONS Cut it, butt it, nut it!
Cut it, butt it, nut it!

Close the arch and fix it snug in the walls.
Cut it, butt it, nut it!
Cut it, butt it, nut it!
Heigh ho! Heigh ho! Heigh ho!

ALL We build the walls and the roof beams true, the house for our Lord, the four Queens too!

SCENE VI

Chorus of the townsfolk in the market place

TRADERS Stawdrey, stawdrey!
Buy your medals here,
Buy your candles here,
Buy your holy water here,
Stawdrey!

WIDOWS She saved my son with her healing hands,
She saved my pig with her healing hands,
She saved man with her healing hands.

FARMERS Here's wheat for you and barley too!
Here's apples and pears and quinces!
Here's butter and cheese!
Here's grapes and wine for Princes!

FISHERMEN Here's eels and eels,
Creels of eels!
Creel and creels of Eely's eels!

SCENE VII

The installation of the Four Saints; Etheldreda, Seaxburh, Eormenhild and Werburh in the completed Cathedral.

CANTOR O all ye works of the Lord

ALL Praise ye the Lord
Praise him and magnify him forever

CANTOR O ye angels of the Lord

ALL Praise ye the Lord
Praise him and magnify him forever

CANTOR O ye waters above the firmament

ALL Praise ye the Lord
Praise him and magnify him forever

CANTOR O ye sun and moon

ALL Praise ye the Lord
Praise him and magnify him forever

CANTOR O ye stars of heaven

ALL Praise ye the Lord
Praise him and magnify him forever

CANTOR O ye showers and dews,
O ye winds of God,
O ye fire and heat,
O ye winter and summer,
O ye nights and days.

RICHARD O ye green things upon the earth

MONKS/NUNS Bless ye the Lord, and praise him for ever and ever!

CONGREGATIONAL O ye seas and flood!

MONKS/NUNS Bless ye the Lord, and praise him for ever and ever!

CONGREGATIONAL O ye children of men!

RICHARD O ye holy and humble men at heart!

MONKS/NUNS Bless ye the Lord, and praise him for ever and ever!
O ye Ananias!

CONGREGATIONAL Ananias!

MONKS / NUNS Azarias!

CONGREGATIONAL Azarias!

MONKS / NUNS O ye Misael!

CONGREGATIONAL O ye Misael!

MONKS / NUNS Bless ye the Lord, and praise him for ever and ever!

SCENE VII

The death of Richard of Bec

MONKS Blessed is our God,
Blessed is our God,
Always, now, and forever.

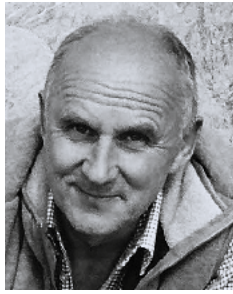
RICHARD Make way, make way brothers! Can you not see her? Make way for Werburh!

WERBURH You built it! You built the greatest Cathedral in all the land!
We took the stone from the quarry, took the timber from the stands,
Took the knowledge of the mason and the skill of the workman's hands!

BOTH The stars will shine on this great creation,
The sun lights up its mighty wall!
A beacon of hope for all the nation,
a fitting home for Lord of All!

MONKS In paradisum deducant te angeli,
In paradisum.

END OF CANTATA ELIENSIS



NICK PITTS-TUCKER

Librettist

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.



ANNA KRAUSE

Composer, Act One

Anna Krause is a third-year DPhil student in music composition at the University of Oxford. Originally from St. Louis, Missouri, Anna had her first music lessons while living in Bonn, Germany as a child. She has earned degrees in composition from William Jewell College, the University of Missouri, Columbia, and the University of Oxford. During her undergraduate career, Anna spent a semester studying composition with Nancy Van de Vate in Vienna at the

Institut für Europäische Studien Wien. Anna has had works performed in the United States, Austria, and the United Kingdom. She has a particular interest in writing theatrical or storytelling music, and in writing for voices. *Cantata Eliensis* is her second expedition as a composer into the world of opera; her first opera, *The Raven*, based on the poem of the same name by Edgar Allan Poe, was performed at the University of Missouri with Dr Stefan Freund conducting.



TOBY YOUNG

Composer, Act Two

Toby Young is a composer from London. He studied composition with Robin Holloway at Cambridge whilst also being a choral scholar in the prestigious King's College Chapel Choir. Since winning numerous competitions, most notably the International ABRSM Composition Competition (2009) and the Guardian/BBC Proms Young Composer of the Year (2006 and 2008), Toby has had works performed by renowned ensembles including the LSO, Royal RPO,

Academy of Ancient Music, Fretwork, Britten Sinfonia, CHROMA and Endymion Ensemble, and choirs including the choirs of King's College Cambridge, New College Oxford, Westminster Abbey and the BBC Singers.

Toby also works closely with D&B and hip-hop artists, including Chase & Status, Jacob Banks and MOKO, and is composer in residence with the Armonico Consort and the London Oriana Choir.



LOUIS MANDER

Composer, Act Three

Composer Louis Mander studied at the Royal College of Music and the University of Birmingham. Making a name as an opera composer, Mander's inaugural double-bill *The Mariner* and *The Clown of God* was premièred in 2011. Scenes from his full-length opera *The Life to Come*, to a libretto by actor and writer Stephen Fry based on an E M Forster short story, were performed to considerable acclaim at the Britten Theatre, London in July 2013.

He was commissioned by Opera@Chilmark in Salisbury to write an English folk opera, *Wild Edric*, which premièred in 2013.

His first ballet score, *The Tarot*, received its US première in October 2013, given by Sarasota Ballet. This summer his opera based on the Arabian Nights was premièred at Tête à Tête Opera, King's Cross. He has just completed the score for a film which will be screened at the Sundance Film Festival.



KATE BILLIMORE

Conductor

Kate studied piano with Harold Parker and viola with Alberni founder, John White. She studied music performance with Professor Dennis McCaldin at Lancaster University, whilst reading for a degree in Linguistics. She has played viola with the Salomon, Westminster and Kensington orchestras in London.

Kate was invited to work with David Willcocks at the first ever Seychelles Festival of Classical Music. This ignited her interest in working with singers and, since the mid 1990s, she has directed

choral workshops, "Come & Sing" events and choral concerts in Oxfordshire, Buckinghamshire and Hampshire. She is the Musical Director of the Great Milton Singers in Oxfordshire, a choir she was asked to establish from scratch.

Kate juggles orchestral trips abroad and home-based musical projects with a career as a copywriter. She has also qualified as an Oxford Green Badge Guide and is regularly to be seen taking groups on walking tours around the city.



ULRICKE WUTSCHER

Etheldreda

Austrian mezzo-soprano Ulrike Wutscher earned her MA in 2012 at the University of Music, Vienna, where she majored in vocal pedagogy with emphasis on choral conducting. She studied with Lydia Vierlinger and was able to attend masterclasses with Michael Chance, Joan Rogers, Norman Shetler and Sikkiru Wahlroos. In 2013 she began training at

Trinity Laban, where she was awarded the Kathleen Roberts Scholarship and studies with Sophie Grimmer and Helen Yorke.

Opera roles have included Daniel in Handel's *Belshazzar*, Dido in Purcell's *Dido and Aeneas* and Bastien in Mozart's *Bastien et Bastienne*, although her main emphasis is on Lied and Oratory. She has performed at festivals across Europe.



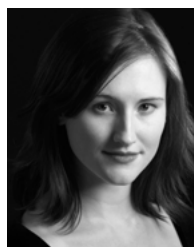
ELAINE BISHOP

Eormenhild

Elaine Bishop is a mezzo-soprano, singing teacher and musical director. Elaine has built up a reputation as an accomplished performer with various UK and international companies at the International Gilbert and Sullivan Festival and was nominated 'Best Character Actress' in 2011. Elaine has also performed with professional opera companies, recent credits including

HMS Pinafore (Raymond Gubbay Productions), *Trial by Jury* (Opera Minima) and *Utopia* (G&S Opera Company).

Elaine has performed in prestigious national and international venues including the Royal Albert Hall, The Barbican and St Paul's Cathedral (London), Bridgewater Hall (Manchester), Usher Hall (Edinburgh) and Cologne Cathedral (Germany).



LAURA MONAGHAN

Seaxburh

Coloratura soprano, Laura Monaghan, is studying at Trinity Laban with Linda Hirst and Robert Aldwinkle, where she is a Trinity Laban scholar for 2014/15. Laura was an intern chorister at English National Opera, and she has performed recently at the Polish Hearth Club, Drapers' Hall and Southwark Cathedral, and at Buxton Festival Fringe where she

won the award for Best Vocal Performance.

Roles include Susanna in Mozart's *Le Nozze di Figaro*, Eurydice in Offenbach's *Orpheus in the Underworld*, Adina in Donizetti's *L'elisir d'amore* and Miss Wordsworth in Britten's *Albert Herring*. In 2013 she created the role of Maid in *Gala*, a new opera by Ergo Phizmiz at Tête à Tête: The Opera Festival.



BECCA MARRIOTT

Werburh/Matilda

Becca read English at Oxford, subsequently completing her Masters of Music at Trinity Laban where she was the Morag Noble Scholar and won the Roy Pleasance Prize for voice and orchestra. Professional operatic roles include Floria Tosca in Puccini's *Tosca*, Dido in Purcell's *Dido & Aeneas*, Amelia in Verdi's *Un Ballo in Maschera* for OperaUpClose,

Serpina in Pergolesi's *La Serva Padrona*, Donna Anna in Mozart's *Don Giovanni*, Countess Almaviva in Mozart's *Le Nozze di Figaro* and Gala Dali in Ergo Phizmiz's *Gala* for Tête à Tête. Becca also enjoys concert and oratorio singing. Highlights include Verdi's *Requiem* with Brighton Orpheus Choir and Finzi's *In Terra Pax* with Corsley Festival Choir.



BEN ELLIS

Wilfrid/Rethersgut/Abbot Wilfrid

Having recently moved to London from Edinburgh, Ben currently studies with Peter Knapp and Helen Yorke at Trinity Laban, where he is completing his second year of postgraduate study.

Opera roles have included Morales in Bizet's *Carmen*, Masetto in Mozart's *Don Giovanni*, and Dr. Grenville in Verdi's

La Traviata with Edinburgh Grand Opera and Duncan in Tom Cunningham's *The Okavango Macbeth*, as part of the Edinburgh Festival Fringe with Edinburgh Studio Opera. Ben has also sung a varied selection of concert roles, including baritone soloist for Edinburgh Grand Opera's Verdi Bi-Centenary Gala.



GUY ELLIOTT

William/Gervais

Guy is in his third year at Trinity Laban and holds a choral scholarship at the chapel of the Old Royal Naval College. Recent staged roles include the title role in *Belshazzar* with Trinity Laban Opera, Aladdin in Louis Mander's *The Jinnee* at Tête à Tête Opera Festival, Don Ottavio in Mozart's *Don Giovanni* & El Remandado in Bizet's *Carmen* (Puzzle Piece Opera).

As a concert soloist, Guy has performed Bach's *Mass in B Minor* & *St John Passion* with the Southern Sinfonia, Handel's *Messiah* with the Stoneleigh Choral Society and Stockhausen's *Stimmung* at the Queen Elizabeth Hall.

Forthcoming projects include the annual Trafalgar Night celebration at the Painted Hall in Greenwich.



STEVEN ARRANDALE

Boatman/Simeon/Ranulf

Steven Arrandale is currently in his third year studying at Trinity Laban. A former pupil of Chetham's School of Music, Steven was part of Manchester Cathedral Choir for 5 years and was awarded the role of Head Chorister in his final year. Within this time he performed solo

with the Halle Orchestra at the Bridge Water Hall, sang solo at Notre Dame, and featured in a chorus role in the BBC Proms at the Royal Albert Hall in 2009. Steven recently performed in an operatic recreation of Handel's *Belshazzar* with Trinity Laban.



JAMES RHOADS

Messenger/Peregrinus

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.



ASHLEY BLASSE

Acoustic Guitar

Ashley is a classical guitarist from South East London. He studied with Mark Ashford and Tim Pells and is currently studying classical guitar performance at Trinity Laban with Graham Devine. He has taken part in masterclasses with Clive Carroll, Xue-Fei Yang, Jose Antonio Escobar, Phillipe Villa and Morgan Szymanski. In summer 2014,

Ashley performed Vivaldi's *Lute Concerto in D Major* (RV93) in Bitche, France with the Russian Chamber Orchestra Octavio. He also won the Lennox Berkeley Society Guitar Award.

Ashley is active in theatre and pop music. In 2013, he played guitar and bass guitar for the world première of Chris Burgess's musical *Sleeping Arrangements*.



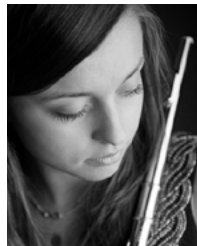
EMMA FRY

Violin

Emma Fry gained a distinction in her MFA from Trinity Laban, having read music at the University of Manchester. As a soloist, Emma has performed at the Bridgewater Hall, Cardiff Millennium Centre, and on BBC Radio, and has recorded John Tavener's violin concerto, *Lalishri*. She has been invited to lead for The Company, AYEWOK and the

London Euphonia Orchestra. As a student, Emma held a place on the mentor scheme with the City of London Sinfonia.

Emma has also performed with artists such as Celine Dion, Olly Murs and Kimberly Walsh on various TV shows, and travels all over the world performing on her electric violin.



JADE BULTITUDE

Flute

Jade Bultitude is in the final year of a Masters Degree in Flute Performance at the Trinity Laban, studying with Anna Noakes. She is a recent recipient of the Michael Hirst Award and is also generously supported by the Harpenden Music Foundation. In July this year she was awarded with Sir James Galway's Rising Star Award and will be performing

as a solo artist at his flute festival in Switzerland in 2015.

Jade has been principal flute of the Young Musicians Symphony Orchestra in London since 2010. She has also been principal flute of the City of Birmingham Youth Symphony Orchestra.



HENRY FYNN

Percussion

Henry is now in his fourth year studying percussion and timpani at Trinity Laban, under the tutelage of Mick Doran, Marney O'Sullivan, Charlie Fullbrook and Chris Ridley. He has been playing percussion from the age of 12 after being thrown in the deep end at the back of his local youth orchestra.

Since then, he has played with many ensembles around Hertfordshire, London and beyond and now appears regularly with many amateur and semi-professional orchestras and choral societies. He was very lucky to be able to play in the opening ceremony of the London Olympics in 2012.



JACK CHERRY

Double Bass

Jack is a freelance double bassist and bass guitarist living in south-east London. Jack gained a first in music at Anglia Ruskin in Cambridge before moving to London in 2013 to study double bass with Neil Tarlton at Trinity Laban as the Drapers Company Scholar. At Trinity, Jack was principal double

bassist for the String Ensemble and Symphony Orchestra and won the Vernon Elliot Double Bass competition.

Jack now works as a freelance bassist and teacher, working throughout the UK playing in a variety of genres and styles.



DANIEL GOOCH

Saxophone

Daniel is a freelance saxophonist working around the UK and abroad. He has completed the PgaDip course at Trinity Laban after gaining a Masters there. Previously, Daniel studied at the Royal Welsh College of Music and Drama, where he was awarded a first class degree. He has performed in a variety of venues, from London Fashion Week

to Aguilas in Southern Spain. Daniel specializes in contemporary techniques such as circular breathing, slap tongue and multiphonics and has performed numerous pieces incorporating these.

As well as a solo artist, Daniel is involved in a variety of ensembles, including most notably the Leviathan Quartet—a function jazz saxophone quartet.



ANGUS CROUDACE

Percussion

Angus has been playing drums and percussion for seven years in a large variety of groups. These range from jazz trios and punk bands to percussion ensembles and orchestras. He has toured in Europe with the Lincolnshire Youth Wind Orchestra and was fortunate to play at one of the Music For Youth Schools

Proms in the Royal Albert Hall.

After recently completing his A Levels, Angus is currently taking a year out to pursue interests in travelling as well as playing as much as he can, before studying Geology at the University of Edinburgh in September 2015.



ALICE KIRWAN

Harp

Alice is an upcoming and dynamic harpist based in Manchester, about to receive a Master of Music with distinction from the Royal Northern College of Music. Originally from West Sussex, Alice moved to Manchester to study with Eira Lynn Jones and gained a BMus with First Class Honours in 2012.

Alice performs at venues across the North West not only as a soloist, but also as an orchestral and chamber musician.

Recent highlights have included participating on the Britten-Pears Young Artist Programme, a project at the Royal Exchange Theatre and a performance at Manchester Pride Candlelit Vigil.



LEO NICHOLSON

Piano/Organ

Leo studied at the Purcell School, the Junior RNCM, and with Douglas Finch and Yonty Solomon at Trinity Laban.

At Trinity, Leo won the internal Beethoven and Chopin competitions and represented Trinity in the BPSE Intercollegiate Beethoven Competition. He graduated with First Class Honours and achieved the highest mark ever

awarded to a pianist in his final recital, along with a WCOM Silver Medal.

Leo has returned to Trinity as a faculty member, primarily accompanying singers and wind players. He regularly performs at the Wigmore Hall, Purcell Room, Bridgewater Hall, Kings Place and numerous music societies.



GEORGE PASCA

Cello

George was born in Arad, Romania and started his musical training at the Sabin Dragoi Arts high school. In 2013 he gained a BMus (Hons) at Trinity Laban where he studied cello with Joely Koos and baroque cello with Susan Sheppard. He has recently completed his MMus Performance course, under the tuition of Naomi Butterworth.

George was a prize winner in the David Popper international cello competition in Varpalota, Hungary. He has been sponsored by the Sidney Perry Foundation, the Raphael Summer Music Scholarship Trust and the Ofenheim Charitable Trust.

George is active as a solo, chamber and orchestral musician in both London and Romania.



REKA SZABO

Viola

Reka Szabo is a young professional musician based in London who enjoys a versatile career as both violinist and violist. She has recently completed her postgraduate studies on the viola at Trinity Laban under Emmanuella Reiter. In 2005 she studied at the Ferenc Liszt Academy of Music in Budapest, where she graduated with excellence in 2009.

Reka also enjoys playing chamber music: after years of studying with members of the Bartók String Quartet she continued her chamber music activities during her postgraduate studies at the Royal Conservatoire of Scotland, and as a result she has also performed at the International Chamber Music Festival in Perth.



ROSEMARY WRIGHT

Accordion

Rosemary was born in Leicester and still lives in the county. She is a music teacher, offering tuition on accordion, piano and all woodwind instruments. Rosemary began playing the accordion at the age of three, since when she has given countless performances, ranging from classical recitals to entertainment in care homes.

Rosemary has also played the accordion part in productions of *Fiddler on the Roof* and *Cabaret*, and has released two CDs.

In the latter part of the last century Rosemary was Principal of and an examiner for the British College of Accordionists.

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 have performed 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

We are grateful to the Gravity Fields Festival 2014 for the opportunity to present the first public performance of *Cantata Eliensis*, and to all the people in and around Grantham who have encouraged and supported us in this ambitious project.

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:

Tiger Management

Pury Hill Limited

Blackrock Frontiers Investment Trust

Cantata Dramatica also works closely with **Trinity Laban Conservatoire of Music & Dance.**

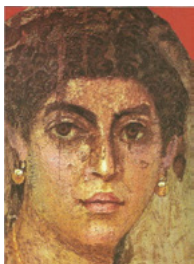
Producer Julia Stutfield

Designer Miranda Latham-Jackson

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.



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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