

# CANTATA DRAMATICA

presents

# CANTATA ELIENSIS

**Librettist: Nick Pitts-Tucker**

**Composers: Anna Krause, Louis Mander, Toby Young**



St Etheldreda, Abbess, Founder of Ely Cathedral

Saturday 9<sup>th</sup> November 2013  
Holywell Music Room, Holywell Street, Oxford



# CANTATA ELIENSIS

*Act I, 679 AD*

Anna Krause

*Act II, 1066 - 1099 AD*

Toby Young

*Act III, 1100-1107 AD*

Louis Mander

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

This story of the building of Ely Cathedral comes from the *Liber Eliensis*.

It tells of the Spiritual, Historical and Practical Foundations of the Enterprise.

A Cathedral built on the Foundation of Etheldreda and her family of Anglo-Saxon Queens.

Their spiritual capital, recognised by Matilda, wife of William the Conqueror.

Realised by Richard of Bec, hand picked by Henry 1 of England  
for the task of reconciliation between Normans and Saxons.

A Cathedral constructed by the common efforts of monks, townsfolk, craftsmen  
in homage to the civilising power of the four Christian Queens

Etheldreda, Seaxburh, Eormenhild, Werburh.

The Greatest Cathedral in all the Land!



## **DRAMATIS PERSONAE (in order of appearance)**

ETHELDREDA, Abbess and ex Queen of Northumbria  
EORMENHILD, her daughter, Queen of Mercia  
SEAXBURH, her older sister, ex Queen of Kent  
WERBURH, Eormenhild's daughter, future Queen of Mercia  
WILFRID, ex Bishop of Northumbria  
WILLIAM, the Conqueror  
MATILDA, his Queen  
SIMEON, Abbott  
MESSENGER  
PEREGRINUS, William Peregrinus, a greedy lawyer  
GERVASE, Bailiff of the Sheriff of Cambridge  
RANULF, the grasping Chancellor  
RETHERSGUT, Aelfwine Rethersguta, a pot bellied farmer  
ABBOTT RICHARD OF BEC, creator of the Bishopric of Ely  
SAINT WERBURH  
CHORUS of Monks, Nuns, Townsfolk etc.

### **Musical Direction by:**

Toby Young (Cantatas I and II), Louis Mander (Cantata III)

Each cantata is scored for a small instrumental ensemble but it has not been practical to include the full compliment of instruments in this performance. In addition to keyboard, we have violin and flute (Cantata I), Soprano Saxophone (Cantata II) and Flute/Alto Saxophone (Cantata III).

Please see pages 25 onwards for details of the performers

## INTRODUCTION

The idea of commissioning three parts of the same Cantata from three different composers feels quite reasonable now but, in retrospect, it was a fairly astonishing and really quite risky idea. *Cantata Eliensis* is our second libretto from Nick Pitts-Tucker and it felt like the right time to embark on a completely new collaboration with a younger generation of composers. The experience has been highly rewarding and it has added a whole new dimension to Cantata Dramatica's activities.

The brief was to write a 30 minute piece for vocal soloists, chorus and small instrumental ensemble. Nick's libretto contained some suggestions as to the sound world he envisaged but beyond that the composers were completely free to develop their own interpretations of the script. Once the scores were delivered, there was some minimal 'tweaking' - for example, to enable each of the four queens to be sung by the same soloist in Cantatas 1 and 2 - but in all other respects the composers were given free rein.

The purpose of today's event is threefold: firstly, to provide the composers with a unique opportunity to create a high quality realisation of the music they have written, secondly, to establish the 'performability' of these pieces from the participants' point of view and thirdly, to discover how well it all works for the audience. I should say at once that the first objective is limited to the vocal aspects of the three pieces because it has not been feasible to engage the full instrumental ensembles. However, each composer was asked to select a single instrument from their score to be represented today and this should provide a tantalising glimpse into the full sound world of each movement of the Cantata.

The objective of rehearsing and performing over one and a half hours of completely new music by three different composers is challenging, to say the least, and it will only be achievable because of the immense amount of hard work and preparation that every performer has put in beforehand. Most of them received copies of the scores a few weeks ago and, as is becoming the norm these days, we also provided audio files with fairly primitive electronic versions of the music. These give a useful idea of tempo and notes but communicate absolutely nothing about the emotional side of the music, all of which has to be contributed by the musicians themselves from their own experience. All of this preparation should enable the musical directors of each piece (two of whom are also the composers) to focus on interpretation rather than the mechanics of learning the notes but there will inevitably be some surprises and some unexpected difficulties to overcome.

At the end of the day the composers will be giving us their feedback on how well this process has worked from their point of view. We also hope to hear from some of the musicians about their reactions to the music. We hope that you enjoy the performance and we would love to hear your reaction to the music and the story. Please pass on any suggestions or comments for the composers to consider before we embark on the next stage of this project, which we hope will culminate in a performance in Ely Cathedral some time in 2015.

## **ACT ONE SYNOPSIS ELY: ISLAND AND ABBEY 679 AD**

St Etheldreda, ex 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 present 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.annaakrause.com](http://www.annaakrause.com)

## **Cantata Eliensis Act I**

### **The Founding of the Abbey**

#### Scene 1

*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 2

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,*



EORMENHILD Et que laus angelice turbe et mirus splendor archanorum que hominibus ignota sunt, est, 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 5

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.

#### **TRANSLATION**

Nu we sculonherigean.....heofronces weard.

*Now let us praise the keeper of Heavens Ward,*

Meotodes meaht.....ond his modgebanc.

*The power of the Creator and his intelligence,*

Weorc wulder fader.....swa he hundra gewaehr.

*The work of the Father and how his wonders*

CHORUS Ecce drihten.....ecce drihten.....ecce drihten.

*Came to happen-----Lord of All Time!*

WILFRID Or onstealde.....he aereost sceop.....eordan barnum.

*First he built for the sons of men*

Heofen to herofe.....halig scyppend.

*The roof of Heaven, hallowed builder.*

Wha middengard.....moncynnes weard.

*Then middle Earth as mankinds ward*

CHORUS Ecce drihten.....ecce drihten.....ecce drihten.

*He later made-----Lord of All Time!*

Aefter te ode.....firum folden.....frea almightig.

*Man's World.....God Almighty.*

### Scene 6a

*Instrumental interlude*

### Scene 6b

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.

or 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 7

*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 8

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 'gainst that time, which comes after, and 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 I*

## **ACT TWO SYNOPSIS    ELY: STRIFE AND TRIUMPH    1069-1099 AD**

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, 40 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 "Strife 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.

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

## Cantata Eliensis Act II

### Strife and Triumph

#### Scene 1

CHORUS

Etheldreda's holy living,  
urgeth us to heartfelt giving  
of ourselves to God today.

May her prayers for us ascending,  
gain us joys that know no ending,  
with the saint on high for aye.

See as men her way impedeth,  
as she follows where God leadeth.  
Lo, her staff breaks out in flower.

Far aside all hindrance thrusting,  
loving God, Him only trusting,  
she is strengthened in that hour.

See, the flood the saint protecteth,  
God the plans of man correcteth,  
she is safe from strife at last.

Bound to prayer for man's salvation,  
and to daily adoration  
to her Lord alone held.

*Battle sequence (instrumental). Drum beats and war cries, rising to a crescendo of chaotic noise as the battle between Saxon rebels and Norman knights rages.*

#### Scene 2

CHORUS *Wailing wordlessly*

ETHELDREDA Who am I?

Who am I?

I am Etheldreda, mistress of this place.

Who am I? Who am I? 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 of Mercia too, in my time.

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 3

*The victor of the battle, William Conqueror, threatens the cowering monks. His Queen Matilda stands off, watching the scene of humiliation.*

WILLIAM Simeon! Were you my abbot?

Or were you sleeping when the hosts of Midian were prowling round?

Simeon, Simeon, did you not see them?

Did you not seek to tell me, Simeon?

Rise knight, 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 conie, such craven rats?

MATILDA My Lord, look around you.

This is a holy place. Great Queens had built this place.

A place of peace, and of 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, loved and respected by the people.

CHORUS Etheldreda, Seaxburh, Eormenhild and Werburh

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!  
Keep them fast!

CHORUS Trust ye in the Lord for ever. In the Lord Jehovah is life.  
Trust ye in the lord for ever. In the Lord Jehovah is everlasting life.

#### SCENE 4

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, 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.  
Can see the 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 far.  
Raise high their roof beams so all can see this house of God.  
hile God gives me strength, and while you build their house  
I will protect you and yours.  
So build it from now.

SIMEON My Lady, we will do as you say. So build it from now.

#### SCENE 5

MESSENGER Oyez, Oyez, Oyez! News! News! News! The King is dead! King William's 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 But what is this? The good Queen too! Troubles come in pairs!

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

CHORUS (*huddling together and chanting feverishly*) O deliver me from the evil man, O preserve me from the violent man.

They imagine mischiefs in their heart, they are gathered together for war.

They have sharpened their tongues like a serpent, they are gathered together for war.

Let burning coals fall upon them, let them be cast in the fire,

O deliver me from the evil man. O preserve me from the violent man.

## Scene 6

*The Tormentors (as in Job's Temptation). Chorus huddles in the centre*

PEREGRINUS / GEVASE / RANULF / RETHERESGUT Fear not! Fear not! Fear not! Fear not!

RANULF I come to set all straight!

Just give me your keys, give me your charters, just give me your tithes!

And I will grant you fair pence for your victuals, fair pence for your clothes and your vellum.

Give me your keys, give me your charters, just give me your tithes.

PEREGRINUS / GEVASE / RANULF / RETHERESGUT Fear not! Fear not! Fear not! Fear not!

PEREGRINUS I 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, 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.

PEREGRINUS / GEVASE / RANULF Fear a lot! Fear a lot!

RETHERESGUT 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 and my muscles bulge. Shrink away! Shrink away! Shrink away!

PEREGRINUS / GEVASE / RANULF / RETHERESGUT Hear ye, hear ye, hear ye! In the name of the law

GERVASE In the name of the King, by the power vested, by the power in me,  
I Gervase. the Sheriff's man,

I take your keys, give me your charters, just give me your tithes.

## Scene 7

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



FOUR QUEENS Gervase! Gervase! Gervase! Gervase!  
It is not enough! To clasp your keys, grasp your charters, count your tithes  
It is not enough! Not enough! To sing Lauds and Matins and Primes.  
No! No! You must act now! Build walls! Hew timbers! Raise beams!  
Build the house of the Lord! The house of the Lord! The house of the Lord!  
It is not enough! To clasp your keys, grasp your charters, count your tithes  
It is not enough! Not enough! To sing Lauds and Matins and Primes!

### Scene 8

MESSENGER Oyez, Oyez, Oyez! News! News! News! Ring out the bells, ring out the bells! Jerusalem is ours! Jerusalem is taken! Our boys were there! Jerusalem!

CHORUS Jerusalem is ours! Jerusalem is taken! Our boys were there!  
Ring out those bells! Ring out those bells! Ring out those bells! Ring out those bells!

*MESSENGER* Praise ye the Lord, praise God in His sanctuary

MESSENGER / CHORUS Praise Him in the firmament of His power! Praise Him for His mighty acts!  
Praise Him according to His excellent greatness!

CHORUS Praise Him with the sound of the trumpet! Praise Him with the psaltery and the harp! Praise Him upon the loud cymbals! Praise Him upon the high sounding cymbals! Let everything that hath breath, praise the Lord. Praise the Lord!

*END OF ACT II*

### **Act Three Synopsis    ELY: THE BUILDING OF THE CATHEDRAL    1100-1107 AD**

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.

In paradisum deducant te angeli.....

#### **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, this is then 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. This folk melody is then manipulated into a passionate aria and then duet, with a sudden and crucial intervention of Saint Werburgh (Mezzo-Soprano). 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 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. The chorus of widows, traders, farmers fishermen I decided to draw from the rich folk tradition again and assign each voice type of the chorus to an individual folk song melody, this carefully and contrapuntally is worked 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

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

## **Cantata Eliensis Act III**

### **Building the Cathedral**

*Instrumental Prelude*

#### Scene 1

*The town marketplace. Distant chanting of monks and nuns at Matins. The townsfolk 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? Who? Who is this new, who is this new abbot?  
New bishop? Who? Who? 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

FEMALE 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*

FEMALE 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 2

*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 Ethelreda 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!

*The crowd cheers and disperses and Richard of Bec is left alone with the monks and nuns.*

RICHARD (quasi parlando)  
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 3

*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 your now.

Build it, build it, build it now!  
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 4

##### *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! O! O!

#### Scene 5

##### *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 6

##### *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 Ely's eels!

Scene 7

*The installation of the Four Saints; Etheldreda, Seaxburgh, 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.

*The four Queens are carried around and laid to rest in the centre.*

RICHARD O ye green things upon the earth

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

CONGREGATIONAL O ye seas and flood!

TOWNSFOLK / 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!

TOWNSFOLK / MONKS / NUNS

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

RICHARD / CONGREGATIONAL

Ananias!

TOWNSFOLK / MONKS / NUNS/ RICHARD/ CONGREGATIONAL

Azarias!

TOWNSFOLK / MONKS / NUNS/ RICHARD/ CONGREGATIONAL

O ye Misael!

TOWNSFOLK / MONKS / NUNS

Bless ye the Lord, and praise him for ever and ever!

### Scene 7

*The death of Richard of Bec*

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

RICHARD (quasi parlando)  
Make way, make way brothers! Can you not see her?  
Make way for Werburh!

WERBURH

You built it, built it, 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.

*The music fades to silence.*

*END OF ACT III*



## COMPOSERS AND LIBRETTIST

### Anna Krause - Composer, Cantata I



[www.annakrause.com](http://www.annakrause.com)

Anna Krause is a second-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.

Anna is also interested in choral music and is involved with a number of choirs around Oxford, both as a singer and as a composer.

### Louis Mander - Composer, Cantata III



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

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 well reviewed at its premiere in Islington 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, Salisbury to write an English Folk Opera *Wild Edric* based on the 11th Century hero, using traditional folksongs and the opera received its premiere in August of this year. He is also working on an operatic interpretation of Aladdin from the *One Thousand and One Nights* for children with director and librettist Lauren Collins.

His first ballet score, *The Tarot* will receive its US premiere in October 2013 given by Sarasota Ballet, Florida, for whom it was commissioned. This December, a selection of Mander's song repertoire, including the premiere of his *Garland of Folk Carols* will be showcased alongside Christmas favourites at Song in the City's evening recital, The Hall, St. Botolph without Bishopsgate.

### 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. This is the third to be told. Fascinated by the scale of the enterprise, and informed by his discovery of the *Liber Eliensis*, the story teller reveals the spiritual, historical and practical foundations of the Building of Ely Cathedral. The next story in the series, *DUX or Red Dragon, White Dragon*, is also being commissioned by Cantata Dramatica.

## Toby Young - Composer, Cantata II



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

Toby Young is a composer and singer 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 been much in demand, both in the UK and abroad, with works being performed at numerous prestigious venues such as the Royal Albert Hall, Sadlers Wells, and the Cadogan Hall, by renowned ensembles and orchestras including the London Symphony Orchestra, Royal Philharmonic Orchestra, Academy of Ancient Music, Fretwork, Britten Sinfonia and Endymion Ensemble, and many choirs including the choirs of King's, and Sidney Sussex Colleges in Cambridge and Voce chamber choir in London. Commissions have included orchestral and ensemble works for the St. Petersburg British Music Festival, the City of Oxford Sinfonia, the London School of Economics, and the Royal Academy of Music, Opera Up Close, the Tete-a-Tete festival, as well as solo pieces for the 2007 Brighton Festival, the Birmingham Conservatoire, the Cheltenham Ladies' College, the Chetham's School of Music, and the Glasgow Centre for Contemporary Arts (who commissioned a collaborative project with the artist Jeremy Millar RA). Many works have also been broadcast on BBC Radio 3. Toby has had a close relationship with LSO, in 2010 as a Panufnik scholar, and in 2012 on the Soundhub Scheme. He is now an associate member of the scheme, and is regularly called to advise on the future development of this and other schemes.

As a composer for media, Toby's portfolio is wide. He has written the music for jingles including Yazoo milkshake (Merceica & co.) and LighterLife (freelance), contributed to the recent Bollywood film Neethaane en Povansantham, and has produced orchestral and choral arrangements and additional material for international tours of musicians including the Rolling Stones and Indian musician Illyaraaja. He has also written material for D&B and hip-hop artists such as Tinie Tempah, Plan B and Labrinth, and is co-writing a new album with Chase & Status for release in 2013.

Toby is published by Faber Music Ltd.

## SOLOISTS

### Georgia Bishop - Eormenhild



Georgia Mae Bishop is a mezzo-soprano in her final year of undergraduate study with Linda Hirst at Trinity Laban Conservatoire of Music and Dance. Operatic roles include; *Hexe*, *Hansel und Gretel* (PuzzlePiece Opera), 2nd Witch, *Dido and Aeneas* (Black Robin Opera), Common Person, *It Makes No Difference* - Simone Spagnolo (Tété a Tété) and ensemble in *Perpetua* for Cantata Dramatica in 2012. Concert performances include Stephen McNeff's *Image in Stone* with Trinity Laban Wind Symphonia, and Berio *Folk Songs* and *Ustvolskaya Symphony No. 4* at *The Rest is Noise* festival at the South Bank. Upcoming performances include the title role in *Carmen* for Puzzle Piece Opera.

### Rosemary Braddy - Saint Werburgh



Rosemary Braddy was born Rosemary Hills in Nottingham, England. From an early age she harboured a fierce passion for singing and her many accolades, including the John Ogden award, in 2007, saw her follow her natural progression to begin studying at the Royal College of Music. Rosemary is a vocal scholar under the tuition of Timothy Evans-Jones, supported by the Douglas and Hilda Simmonds Award. She was the Alto soloist for the Bach Cantata Series with the RCM at the Early Music Festival in Sandwich, Kent in 2012 and 2013 and has recently had her RCM Opera School debut as Lady Ellington in Offenbach's *La Vie Parisienne*.

### Nicole Chen - Violin



Nicole Chen is a third year undergraduate visiting student at Exeter College at the University of Oxford. Originally from Mountain View, California, she began playing the violin at age 4 and most recently studied with Joanna Kurkowicz and Robin Sharp. Nicole's home university is Williams College, in Williamstown, Massachusetts where she is earning her degree in Economics and Political Science. Nicole has performed throughout the United States with the Palo Alto Chamber Orchestra, of which she was co-concertmaster for several years. She has also been a member of the Berkshire Symphony Orchestra. Nicole enjoys playing chamber music and has recently taken up ballroom dancing.

### Joseph Currie - Keyboard/Repetiteur



Joseph Currie is a composer studying in Oxford with Martyn Harry and Robert Saxton, yet he also has an active life as a pianist, organist, harpsichordist, and conductor. He has enjoyed performing and conducting in venues around Europe, and has benefitted from numerous prizes, most recently the Bate Collection Recording Prize. Having completed his tenure as Organ Scholar at Jesus College, Oxford, Joseph plans now to focus on electronic music: he is currently working as a co-director of OxLORk, the Oxford University Laptop Orchestra, and participates in a collaborative project focusing on the production of noise music.

### Daniel Gooch - Saxophone



Daniel Gooch is a freelance saxophonist working around the country. He has completed the PgaDip course at Trinity Laban Conservatoire after gaining a masters there. Previously, Daniel studied at the Royal Welsh College of Music and Drama, where he was awarded a first class honours degree. Daniel has performed two concertos with orchestra. He has performed in a variety of venues, from London Fashion Week, to the stage of Britain's Got Talent! Daniel specializes in contemporary techniques such as circular breathing, slap tongue and multiphonics and has performed numerous pieces incorporating these.

## Guy Hayward - Boatman, Gervase, Abbot Richard of Bec



Guy Hayward is a young baritone who started singing as a boy chorister at Bath Abbey and later became a choral scholar at Trinity College, Cambridge. He sang the role of 'Pudens' in Cantata Dramatica's 2012 production of *Perpetua*. Guy has also performed here in the Holywell Music Room, as part of the 2010 Oxford Lieder Master Course, directed by Ian Partridge. In other guises, Guy is part of a traditional jazz comedy double act ([www.bounderandcad.me](http://www.bounderandcad.me)), and enjoys singing folk and Early music. Guy is currently completing a PhD at Cambridge exploring how singing forms community all around the world.

## David Jones - Wilfrid, Ranulf



A baritone and actor of rare versatility, David Jones has been acclaimed in work ranging from the title role in Shakespeare's *Hamlet* to Gilbert and Sullivan operettas. Recent highlights have included singing Ruprecht in a reconstruction of part of Prokofiev's *The Fiery Angel*, playing Ko-Ko in a new production of *The Mikado* for Co-Opera Co., and singing with Dame Felicity Lott. He has a strong interest in new music and created the roles of Jamie in *The Sleeper* with Welsh National Youth Opera, James in *These Things Happen* at the Courtyard Theatre and Hilarianus in Nick Bicat's cantata, *Perpetua*, at Christ Church Cathedral, Oxford with Cantata Dramatica.

## Anna Krause - Werburh



[www.annakrause.com](http://www.annakrause.com)

Soprano Anna Krause is actively involved in choral life in Oxford. She is a current member of the St Peter's College Choir, the Arcadian Singers, and the Christ Church Cathedral Singers, and has formerly sung with the Worcester, Wadham, Harris Manchester, and Keble College choirs. Anna also performs as a soloist, and recently organised and performed at a Musical Evening at St Cross College, where she is the Hélène La Rue Music Scholar. Anna is a private student in Susan Young's studio.

## David Le Prevost - Simeon, Rethersgut



David is currently a bass lay clerk at Christ Church Cathedral College, Oxford, under the direction of Dr Stephen Darlington and is studying singing with Giles Underwood. He performs in both a choral and solo capacity for a number of choirs around the country including Polyphony, Swansea and Reading Bach Choirs as well as being a pro rata member of the BBC Singers. His recent engagements include the baritone roles from Carl Orff's *Carmina Burana*, Brahms' *Requiem* and Schumann's *Dichterliebe*. David was also invited to sing on Eric Whitacre's Light and Gold CD as an alumni member of Laudibus (National Youth Chamber Choir).

## Becca Marriott - Seaxburh, Matilda



Becca Marriott read English at The University of Oxford where she acted in numerous OUDs productions and directed *The Oxford Imps*. In 2012 Becca directed and performed in Pergolesi's *La Serva Padrona* at City University, sang Donna Anna (*Giovanni*) with Thames Philharmonia, and the Countess in *Le Nozze* with Aria Alba. She also sang Tosca for OperaUpClose, and subsequently for the Philharmonia Britannica in 2013. Other roles include: Dido for *Black Robin Opera*, Amelia, *Un Ballo in Maschera* for *OperaUpClose*, and Gala Dali in Ergo Phizmiz's *Gala* at *Tête à Tête*. She is the current Morag Noble Scholar at Trinity Laban Conservatoire of Music and Dance.



## James Rhoads - William, Peregrinus



James Rhoads was born in Melbourne, Australia, but moved with his family to Perth where he became a chorister at St George's Cathedral. He gained a music scholarship to Perth Modern School where he graduated with the John Peter Coles prize for singers. He studied music and vocal performance at the West Australian Academy of Performing Arts, before moving to England where he became a Choral Scholar at Worcester Cathedral and then at Wells Cathedral. He has performed as a soloist in Haydn's *Stabat Mater*, Dyson's *The Canterbury Pilgrims* and Stainer's *Crucifixion*. He is studying Music at King's College London and is a member of Genesis Sixteen for this academic year.

## Katie Slater - Etheldreda



Katie read English and French at the University of Nottingham before starting at Trinity Laban Conservatoire where she gained a Masters with Distinction, the Cordelia Moses Scholarship and the Trinity Laban Contemporary Music Prize. She continues her studies privately with Ann Mason. Highlights of 2013 include Kate Pinkerton in *Madama Butterfly* (Opera Holland Park), Mrs Herring in *Albert Herring* (Mid Wales Opera Young Artists), and a critically acclaimed one woman show based on Monteverdi's 'Lament' at the Arcola Theatre. Future projects include Hansel (Opera in Space) and a two week residency at Aldeburgh with 'Lament'. Katie sang the title role in *Perpetua* with Cantata Dramatica in 2012.

## Hugo Tucker - Messenger



Anglo-Italian, Hugo Tucker was a Choral Scholar at St John's College, Cambridge, subsequently training his tenor solo voice with David Mason (London), Rebecca Moseley-Morgan (Oxford), and David Jones (New York). He combines sacred with secular repertoire from the Baroque to Modern periods. Operatic roles include: Ferrando in *Così fan tutte*, and Ramiro in *La Cenerentola* (Castel di Fiori & Anghiari, Umbria); Arturo in *Lucia di Lammermoor* (Midsummer Opera, London); Clem/Alfred in *The Little Sweep*, and Kaspar/Page in *Amahl & the Night Visitors* (Opera Anywhere, Oxfordshire). He also performs regularly as an oratorio soloist.

## Louise Unsworth - Flute



Louise is a final year music student specialising in orchestral flute playing and conducting. Louise's aptitude for enjoying and working with a variety of genres developed whilst studying music and performing in venues across the UK and parts of Europe, such as the Birmingham Symphony Hall, Royal Festival Hall and Strasbourg Cathedral. Alongside her course, Louise musically directs the University Jazz Band and University Concert Band. She is currently rehearsing with the University Orchestra and also the Opera Society Orchestra of their production of *Pirates of Penzance*. Louise is thrilled to be working alongside new composers and is looking forward to taking part in *Cantata Eliensis*.

## CHORUS OF MONKS, NUNS, TOWNSFOLK, etc.

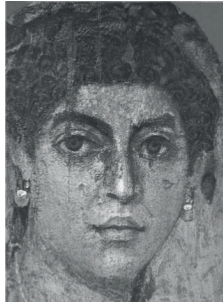
<b>Soprano</b>	Megan Hooper, Miranda Whiteley
<b>Alto</b>	Sally Mears
<b>Tenor</b>	James Kay
<b>Bass</b>	Martin Rice, Robert Saunders, Peter Soul, Richard White

# CANTATA DRAMATICA 2014

## PERPETUA - Nick Bicât

Southwark Cathedral, London SE1, 1 & 2 October 2014

Directed by Peter Wright



Katie Slater as *Perpetua*

Steven East as *Quintus*

Guy Hayward as *Pudens*

David Jones as *Hilarianus*

Friends of Cantata Dramatica will be eligible for substantial discounts on tickets and priority booking of numbered seats.

Further details available, January 2014

Cantata Dramatica is established under the Charities Aid Foundation, Registered Charity Number 268369. It is a not-for profit organisation whose objective is to commission and promote new music. The three parts of *Cantata Eliensis* were all commissioned in 2013.

We are grateful to the Oxford University Faculty of Music for facilitating the use of the Holywell Music Room for our workshop and performance today and to various individual members of the Faculty for their support and encouragement throughout the planning stage.

We would also like to acknowledge the support of Trinity Laban Conservatoire of Music and Dance and particularly of Linda Hirst, Head of Vocal Studies.

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, of course, our performers. We are immensely grateful to all of them for bringing *Cantata Eliensis* to the point of a first complete performance.



# CANTATA DRAMATICA

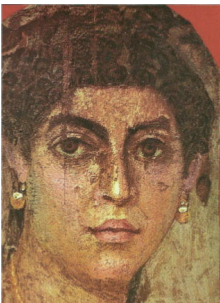
## PLANS FOR 2014 AND BEYOND

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 needs your support to achieve these goals, 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 contact Julia Stutfield or Nick Pitts-Tucker (contact details are on our website)

### 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  
1 & 2 October 2014**

### BESLAN



The first concert performance of Nick Bicât's moving peace in memory of the Beslan school siege in September 2004.

**Venue to be confirmed  
Autumn 2014**

### CANTATA ELIENSIS



The official premiere of all three Acts of the *Cantata Eliensis* with full instrumentation, to include many of today's soloists.

**Venue to be confirmed  
Spring 2015**

Cantata Dramatica has further commissions in the pipeline. Watch the website at [www.cantatadramatica.com](http://www.cantatadramatica.com) for details.