



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 & CHORUS

The Lady Chapel, Ely Cathedral
Sunday 26 June, 6.30pm



CANTATA ELIENSIS

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 *Abbess and former Queen of Northumbria*

EORMENHILD *her daughter, Queen of Mercia*

SEAXBURH *her older sister, former Queen of Kent*

WERBURH *Eormenhild's daughter, future Queen of Mercia*

WILFRID *former Bishop of Northumbria*

WILLIAM *the Conqueror*

MATILDA *his Queen*

SIMEON *Abbot of Ely Abbey*

MESSENGER

PEREGRINUS *a greedy lawyer*

RANULF *a grasping chancellor*

RETHERSGUT *a pot-bellied farmer*

GERVASE *Bailiff of the Sheriff of Cambridge*

ABBOT RICHARD OF BEC *creator of the Bishopric of Ely*

CHORUS *monks, nuns, boatmen & townsfolk*

KATE BILLIMORE

Conductor

KATIE SLATER

Etheldreda

ELAINE BISHOP

Eormenhild

REBECCA RAMSEY

Seaxburh

LUCY COX

Werburch

BECCA MARRIOTT

Matilda/St. Werburch

GUY HAYWARD

Abbot Richard

YOAV OVED

William

JADE BULTITUDE

Flute

JACK CHERRY

Double Bass

DANYAL DHONDY

Viola

HENRY FYNN

Percussion

DANIEL GOOCH

Saxophone

DALE HARRIS

Peregrinus

JAMES RHOADS

Messenger

DAVID JONES

Simeon/Ranulf

DAVID LE PREVOST

Wilfrid/Gervase

ALEX JONES

Boatman/Rethersgut

JAMES POTTER

Monks/Boatmen

WILLIAM WAINE

Monks/Boatmen

AMY GOODWIN

Cello

ALICE KIRWAN

Harp

RAYA KOSTOVA

Keyboard

LEO NICHOLSON

Keyboard

TIM RATHBONE

Violin

CHORUS OF MONKS & NUNS

Lucy Cox
Dale Harris
Alex Jones
David Le Provost
James Potter
Rebecca Ramsey
James Rhoads
William Waine

CHORUS OF TOWNSFOLK

Elaine Bishop
Rebecca Bullard
Catherine Goode
Guy Hayward
David Jones
Miranda Latham-Jackson
Sally Mears
Helen Morton
Yoav Oved
Katie Slater
Julia Stutfield
Peter Stutfield
John Taylor

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.

The performance this evening takes place in the Lady Chapel by kind permission of the Dean and Chapter. Cantata Dramatica, performers, conductor and composers are proud to bring alive this story of the people, both great and small, who created one of the finest cathedrals in all Europe. We hope that you enjoy our story telling in this new style of dramatic cantata.

Nick Pitts-Tucker

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.

Dr Charlie Rozier

SINGING THE PAST TO LIFE

'Singing the Medieval Past to Life' is an innovative Cultural Engagement collaboration which aims to share academic research on Durham's medieval past with local Durham residents through the media of music and drama. The project is coordinated by Durham University historians, Dr Charlie Rozier and Dr Giles Gasper and is built on a partnership with Cantata Dramatica, sponsored by a grant from the UK Arts and Humanities Research Council's cultural Engagement Fund. Engagement and outreach opportunities have so far been provided for local residents and university and student groups, including academic workshops in medieval history and musical taster-sessions.

To accompany the performance of *Cantata Eliensis*, we organised three public lectures in the Cathedral education and conference centre. These explored the Anglo-Saxon and Norman history of Ely and were given by Dr Rosalind Love of Cambridge University, Dr Helen Foxhall-Forbes of Durham University, and Janet Fairweather, who translated the text of the *Liber Eliensis* in 2005 for publication.

Although the initial stage of this collaboration is due to end in August 2016, one major output is a plan for a new musical commission based on the life of St. Cuthbert, to be performed in Durham in March 2017.

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 modgeðanc,
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.

Dr Charlie Rozier

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.

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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 aerest 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 Werburh 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. Werburh 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 Werburh. This otherworldly vision serves as a structural underpinning to the persuasive power of Richard's task, and Werburh revisits Richard at the close of the work, when the great task has been achieved. What follows next, inspired by the motivation of Saint Werburh 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 Werburh 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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ACT THREE

Building the Cathedral of Ely, 1100-1106 AD

SCENE I

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.

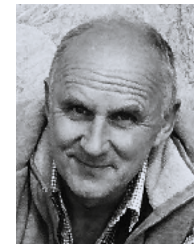
RICHARD Make way, make way brothers! Can you not see her? Make way for Werburh!

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.



KATE BILLIMORE

Conductor

Kate studied piano with Harold Parker, and viola with Albeni 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 and returned twice more to play in performances in those beautiful islands. This ignited her interest in working with singers and, since the mid 1990s, she has

directed choral workshops, concerts and "Come & Sing" events in Oxfordshire, Buckinghamshire and Hampshire.

Kate is the Musical Director of the Great Milton Singers (a choir she was asked to establish from scratch) and the Wheatley Singers, both based near Oxford. She juggles orchestral trips abroad and home-based musical projects with a career as a copywriter. She is also a qualified Oxford Green Badge Guide and is regularly to be found taking groups on walking tours around the city of the dreaming spires.



ANNA KRAUSE

Composer, Act One

Anna Krause is finishing a DPhil degree 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.

Anna has a particular interest in writing theatrical and storytelling music and writing for voices. *Cantata Eliensis* is her second 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 currently has two operas gestating in collaboration with poets John Gohorry and Stephanie Yorke. She is also active in choral music and is involved with a number of choirs around Oxford, both as a singer and as a composer.



TOBY YOUNG
Composer, Act Two

Toby Young is a composer, writer and curator from London. Since winning the BBC Proms Young Composer of the Year in 2006, Toby has written music for classical groups such as the London Symphony Orchestra, Royal Philharmonic Orchestra and choir of Westminster Abbey, as well as urban and EDM acts including Chase & Status, Jacob Banks and MOKO.

Toby is also lecturer in music at Somerville College, Oxford, and Co-Director of the interdisciplinary Oxford Centre for Creative Research (OCCR). He writes frequently about music, philosophy and art, and together with artist Charles Ogilvie has curated installations for Cornell University and the Venice Biennale exploring the interaction between these disciplines.



LOUIS MANDER
Composer, Act Three

Composer and clairvoyant Louis Mander has established a career writing opera and film music. He trained at the Royal College of Music and Birmingham University. Recent collaborations include a full length opera to a libretto by Stephen Fry, *The Life to Come* (Oslo opera house 2017), a jazz operetta based on a short story by the composer, with libretto by Jack Cherry, *The Dowager's Oyster* (Arcola Theatre,

Grimeborn August 2016), and a three act chamber opera *Beowulf*, commissioned by Cantata Dramatica with libretto by Nick Pitts Tucker (Chilmark Opera, August 2016).

Louis has also worked with Opera Up Close, making the *Flourish* final in 2015. The soundtrack to the film 'I am Henry', won best original score at the Houston Film Festival this year (Flying Dutchman Films).



KATIE SLATER
Etheldreda

Katie read English and French at Nottingham University before studying singing at Trinity College of Music. She gained a Masters with Distinction, and received the Cordelia Moses Scholarship and the Trinity Laban Contemporary Music Prize. She continues her studies privately with Elizabeth Richie. Recent highlights include Hansel (*Hansel and Gretel*), Kate Pinkerton (*Madama Butterfly*),

Mrs Herring (*Albert Herring*), Dorabella (*Così fan tutte*), Olga (*Eugene Onegin*), Phoebe Meryll (*Yeomen of the Guard*), La Messaggiera (*Orfeo*). Katie also recently made her Royal Albert Hall debut conducted by Brian Kay, and created the role of Ariadne in a critically acclaimed one woman show at the Arcola Theatre, which she went on to perform at the Aldeburgh Festival.



ELAINE BISHOP
Eormenhild

Elaine is a mezzo-soprano, singing teacher and musical director based in Grantham, Lincolnshire.

Elaine 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 performed in many prestigious national and international venues and with various professional companies, credits include Eormenhild in *Cantata Eliensis* (Cantata Dramatica), Ruth in *The Pirates of Penzance* (Paradox Operetta), Solo Bridesmaid in *Trial by Jury* (Opera Minima) and ensemble in *HMS Pinafore* (Raymond Gubbay Productions) and *Utopia* (G&S Opera Company).



REBECCA RAMSEY
Seaxburh

Rebecca is a soprano based in London. She recently finished a Masters in Music at Trinity Laban Conservatoire. Rebecca is an experienced performer, both as a soloist and ensemble singer. She performs a wide variety of repertoire from the 12th to the 21st Century, but

she has developed a particular interest in historical performance, working with the Monteverdi Choir and the Amadè Players. Rebecca is also an active teacher and educationalist working with students of all ages and abilities.



LUCY COX
Werburh

Lucy studied Music at the University of Oxford, and this year completed her performance MAS at the Schola Cantorum Basiliensis, Switzerland. Her recent performances have included First Witch in Purcell's *Dido and Aeneas* for the New London Consort, Drusilla in Monteverdi's *L'Incoronazione di Poppea* for Faded Ink Productions, and Calisto in *La Calisto*

for New Chamber Opera, as well as the soprano solos in Haydn's *Creation* and Mozart's *Mass in C Minor*. A member of the Fieri Consort, Lucy also enjoys singing with small ensembles, and forthcoming projects include performances in Belgium, Holland and Spain with Alamire, Contrapunctus and the Gabrieli Consort respectively.



DAVID LE PREVOST
Wilfrid/Gervase

David studied music at Manchester University and went on to hold bass lay clerkships at Manchester Cathedral and Christ Church Cathedral College, Oxford. He is currently a freelance baritone, performing in both a choral and solo capacity for a number of choirs around the country including Polyphony, the Swansea and Reading Bach Choirs as well

as being a pro rata member of the BBC Singers. His recent solo engagements include the baritone roles from Carl Orff's *Carmina Burana*, Brahms' *Requiem* and Schumann's *Dichterliebe*. David recently performed the role of Figaro in a series of staged productions of *Le Nozze di Figaro*.



YOAV OVED
William

Yoav came to England in 2012 to study for Bachelor of Music at Royal Holloway, throughout which he was a Choral Scholar at the university chapel. Yoav also partook in an Erasmus exchange program in Rome at the Conservatorio di Santa Cecilia with Claudio Di Segni. He performed with the academy's orchestra on numerous occasions.

Yoav studies with Elizabeth Byrne and has given recitals in London, Riga and

Paris. He has also participated as a soloist with the LSO in a contemporary visual arts project. As part of a scholarship at St. Martin-in-the-Fields, Yoav has performed a considerable canon as a soloist including Mozart's *Requiem*, *Mass in C* and *Sparrow Mass*, Haydn's *Theresienmesse* and Handel's *Messiah*.

As a hobby he is a proficient dancer and teacher, specialising in the Latin dances of bachata and salsa.



BECCA MARRIOTT
Matilda/St. Werburh

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.



DAVID JONES
Simeon/Ranulf

A prizewinner in the 2015 AESS Patricia Routledge English Song Competition, David is equally at home in song, opera and operetta. He has a particular interest in new music, and has given premieres of works by Nick Bicât, Stephen Deazley, Louis Mander and Josh Spear.

Recent highlights have included

Guglielmo in *Così fan tutte* for the Lyric Opera Studio Weimar and touring the UK as part of Joshua Sofaer's innovative Opera Helps project, taking arias into people's homes. He is a soloist on Yehudi Menuhin's Live Music Now scheme and will return to Weimar in August 2016 to sing his first Papageno.



JAMES RHOADS
Messenger

James began his musical career as chorister at St. George's Cathedral, Australia. As a treble, he sang with WA Opera and the Australian Opera Studio. After secondary school, he moved to England, taking up a choral scholarship at Worcester Cathedral and subsequently, Wells Cathedral. Currently he is finishing his undergraduate degree at King's College London where he was also a member of

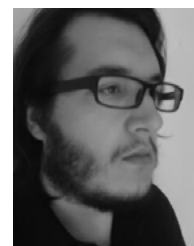
the chapel choir under David Trendell. During his first year at King's he was also a member of Genesis Sixteen. For Cantata Dramatica he has been involved in previous performances of *Cantata Eliensis* and the *Beslan* project. This coming September he will be commencing his Masters of Music at the Royal Academy of Music.



DALE HARRIS
Peregrinus

A graduate of Birmingham Conservatoire, Dale studied under tenor Justin Lavender and was a choral scholar at the City of Birmingham Symphony Chorus for 3 years. As a soloist, Dale sings regularly in oratorio and also in opera, including Gaston in Verdi's *La Traviata*, Malcolm in Verdi's *Macbeth* and Pong in Puccini's *Turandot*. In summer 2014, Dale toured as a chorus member with the National

Gilbert & Sullivan Opera Company and from May – September 2015 he took part in *The Merchant of Venice* at the Royal Shakespeare Company. Upcoming engagements include work as a soloist around the Midlands and a first international solo opportunity, performing *Liverpool Oratorio*.



ALEX JONES
Boatman/Rethersgut

Alex is currently a Lay Clerk at Gloucester Cathedral. He spent three years as a choral scholar at King's College, London. He has sung at various churches in the City, including St. Bride's, Marylebone Parish church, St. George's Hanover Square and The Chapel Royal at Hampton Court Palace. He also has experience as a soloist, doing works including Bach's *St. John Passion*, *St. Matthew Passion* and *Magnificat*,

Mendelssohn's *Elijah*, Beethoven's *9th Symphony*, Orff's *Carmina Burana*, Mozart's *Requiem*, Brahms' *Requiem* and Jenkins' *The Armed Man*. Alex also performs on the stage, and has been involved with various opera companies, including Hampstead Garden Opera, The Co-Opera Company and British Youth Opera, performing such roles as Papageno from Mozart's *Magic Flute* and Krushina in Smetana's *Bartered Bride*.



GUY HAYWARD
Abbot Richard of Bec

Guy started singing as a boy treble at Bath Abbey. He won a choral scholarship in 2005 to Trinity College, Cambridge, and studied there until 2014, gaining a Ph.D. in Music Psychology/Anthropology. He has performed roles such as Clock in Ravel's *L'enfant*, Body in Cavalieri's *Rappresentatione*, Pudens in Nick Bicât's *Perpetua* and Captain in *Banished*, by McNeff/Fuchs. He has also

sung with the Taverner Consort.

Guy works with the British Pilgrimage Trust to reintroduce singing traditional British songs in the place where they are associated with. He recently led the Greenwich Song Pilgrimage project, which included a performance onboard the Cutty Sark. Guy also performs with his "satirical jazz" duo Bounder & Cad.



JAMES POTTER
Monks/Boatmen

James is a singer and conductor based in Oxford. He is Director of Music at All Saints', Headington, and has recently been appointed Musical Director of The Arcadian Singers of Oxford. He has also conducted for Oxford Opera and the Oxford Bach Soloists.

As a singer, studying with William Purefoy, James has held Lay Clerk

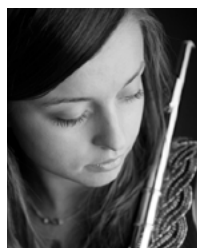
positions in the world-renowned choirs of Christ Church Cathedral and Magdalen College, Oxford, in addition to undertaking freelance solo and consort work. He also pursues musical writing and editing, regularly contributing programme notes for ensembles including The Tallis Scholars and The Cardinal's Musick.



WILLIAM WAINE
Monks/Boatmen

William was a Choral Scholar at Christ Church, Oxford. Alongside studying for a Law degree, William sang in the Cathedral Choir on several award-nominated recordings and on tours to the USA and China. William sang with The Oxford Scholars trio, spending August 2013 giving concerts across New Zealand.

William has since appeared as a soloist across the UK and as far afield as Sydney, Australia. In April 2014, William joined the Choir of Chichester Cathedral, with whom he has appeared as a soloist on BBC Radio 3, and on a one-per-part recording of men's voices *Music for Lent and Passiontide*.



JADE BULTITUDE
Flute

Jade 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.



JACK CHERRY
Double Bass

Jack is a freelance double bassist and bass guitarist working throughout the UK. Jack studied music in Cambridge where he won the Mark Devin Performance Prize before moving to London in 2013 to study postgraduate double bass at Trinity Laban as the Draper's Company Scholar with Neil Tarlton. At Trinity, Jack was principal

double bass in the Symphony Orchestra and String Ensemble, and won the Vernon Elliot Double Bass Competition. He now enjoys a diverse career playing with orchestras and musicals across the UK, including with Southern Sinfonia, Urban Soul Orchestra, Orion Orchestra, English Arts Orchestra and many others.



DANYAL DHONDY
Viola

Danyal is a composer, arranger and violist from South London. He is equally at home writing concert music, educational music, scoring films, arranging operas, playing in the theatre or creating bespoke string arrangements for bands and songwriters. He is founder and chair of Lucid Arts and Music, which has produced new works of

theatre and opera at Tête à Tête: The Opera Festival, The Yard Theatre, the Edinburgh Fringe Festival and the Bharat Rang Mahotsav Festival. He was nominated for an Arts Foundation Award in Opera Composition in 2010. He contributed to Sam Lee's Mercury-nominated album in 2012.



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.

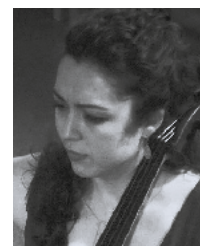
Since then, he has played with many ensembles around Hertfordshire, London and beyond and now appears regularly with many amateur and semi-professional orchestras and choral societies. He was very lucky to be able to play in the opening ceremony of the London Olympics in 2012.



DANIEL GOOCH
Saxophone

Daniel is a freelance saxophonist working nationally and internationally. He studied at the Royal Welsh College of Music and Drama where he was awarded first class honours, and then at Trinity Laban, where he completed the PgaDip course after gaining a Masters. Daniel has performed two concertos including *Ballade* by Henri Tomasi, and

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. He is leader and manager of two saxophone quartets and a saxophone duo, and has recently been appointed head of Saxophone and Clarinet studies for Bromley Youth Music Trust.



AMY GOODWIN
Cello

Amy is studying for her Masters in cello performance at the Royal Academy of Music with Felix Schmidt. She completed her Undergraduate degree in Music at Bristol University, where she was principal cellist of the University orchestras. After graduating, Amy spent a year working as a Graduate Music Assistant at Wells Cathedral School, where she developed an interest in music education. Since moving

back to the London area, she has had a varied schedule of playing with orchestras and chamber groups around London and Kent. She has participated in master classes and events at the Academy, where she was recently awarded 2nd place in the Delius Prize. Future engagements include a recital with the Temple Ensemble at the Wigmore Hall in 2016.



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.



RAYA KOSTOVA
Keyboard

Bulgarian pianist Raya made her concerto debut with the Bulgarian Chamber Orchestra at the age of 11. In 2009 she received the Elsie Prater Award to study at the Royal Academy of Music with Tatiana Sarkisova. She has performed in Cadogan Hall and Wigmore Hall, and participated in masterclasses with many acclaimed musicians. In 2013, Raya was awarded the Kathleen Creed and TCL scholarships for the

Postgraduate Diploma course at Trinity Laban to study with Mikhail Kazakevich and she continued her studies on the Artist Diploma course the following year. In 2015 Raya was the recipient of the Una Clark Young Musician award which included a performance of Chopin's *Concerto No 1* with the Guildford Symphony Orchestra. She performs regularly with her husband, the baritone Thomas Humphreys.



LEO NICHOLSON

Keyboard

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.



TIM RATHBONE

Violin

Tim was born into a musical family in Dorset. He studied at Manchester University and with Steven Wilkie at the Royal Northern College of Music. Tim is a former member of Southbank Sinfonia and a busy freelance orchestral player, but his first loves are chamber and new music, and he feels most at home working

on collaborative projects with a taste for the experimental. He has been broadcast as a soloist and chamber musician on both BBCR3 and R4 with ensembles including the new music group Khymerikal and Constella OperaBallet, of whom he is a trustee.

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 2015 we commissioned and performed *Red Dragon, White Dragon* (our first venture into outdoor performance) followed by an opera based on the story of *Beowulf* and another drawing on the '1001 Nights', to be performed in August 2016 and February 2017 respectively.

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. We have embarked on many successful creative partnerships since 2012 and are always on the look out for new opportunities.

Chairman Nick Pitts-Tucker

Treasurer Julia Stutfield

Secretary Virginia Goode

ACKNOWLEDGEMENTS

We are grateful to Paul Trepte, Director of Music, and to the Dean and Chapter of Ely Cathedral for the opportunity to present a performance of Cantata Eliensis in the building for which it was originally intended, and to all the people in Ely and elsewhere who have encouraged and supported us in this project.

We would like to thank the King's School Ely for providing rehearsal space and percussion instruments, the Ely Cathedral Conference Centre for hosting the talks curated by Dr Charlie Rozier in conjunction with this performance and Dr Rozier himself for collaborating with us on this project in addition our Durham-based activities.

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 sponsor **Blackrock Frontiers Investment Trust.**

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

Producer Julia Stutfield

Graphic Designer Miranda Latham-Jackson (mirandajane.co.uk)

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, cantatadramatica.com, or contact us at cantatadramatica@gmail.com.



BEOWULF

Cantata Dramatica commissioned this well known story of monsters, a fiery dragon, and a Swedish hero with his band of (not always) fearless seamen, in 2015. This fast-paced narrative is a moving, lyrical and emotional three-act opera with an evocative sound world from Louis Mander.

OPERA@CHILMARK
SUN 28TH & MON 29TH AUGUST

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



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