

DURHAM VOCAL FESTIVAL

 CANTATA  
DRAMATICA

presents

# LIFE OF ST CUTHBERT

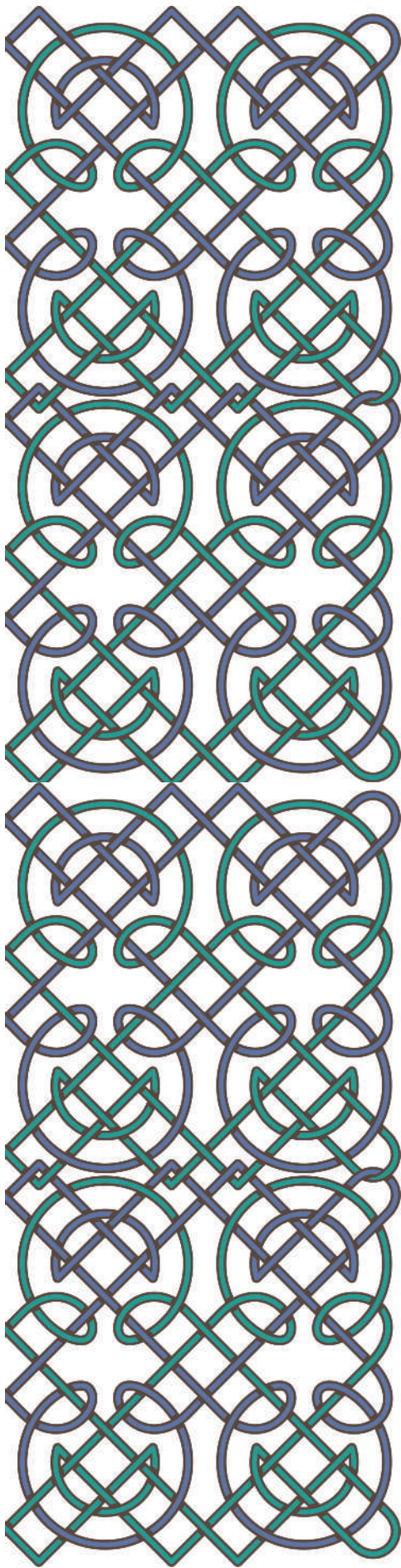
*A newly commissioned cantata by*  
SOLFA CARLILE

JAMES BURTON  
*Conductor*

DANIEL TATE  
*Cuthbert*

DURHAM UNIVERSITY CHAMBER  
CHOIR  
SINE NOMINE PLAYERS

Durham Cathedral  
Friday 8 February 2019, 7.30pm



# DURHAM VOCAL FESTIVAL

Saturday 26th January - Saturday 9th February 2018

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

03000 262368 [durhammusic@durham.gov.uk](mailto:durhammusic@durham.gov.uk)

Now in its third year Durham Vocal Festival is establishing itself as one of the countries foremost celebrations of singing and vocal music, staging workshops and performances with some of the countries best loved musicians and vocal specialists.

This project is at the heart of what Durham Vocal Festival stands for, mixing world class performers with educational projects to inspire the next generation of the choral world. It has been a complete pleasure to perform to over 500 primary pupils as well staging the World Premiere on the penultimate night of Durham Vocal Festival 2019.



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



# LIFE OF CUTHBERT

- SCENE I CUTHBERT'S CALLING BY AIDAN
- SCENE II CUTHBERT AND WILFRID ON  
LINDES FARNE
- SCENE III CUTHBERT'S VISIT TO COLDINGHAM
- SCENE IV THE SYNOD OF WHITBY
- SCENE V CUTHBERT'S EXAMPLE TO THE  
BRETHREN AT LINDISFARNE
- SCENE VI CUTHBERT VISITS EALFLED
- SCENE VII THE DEATH OF CUTHBERT
- SCENE VIII THE JOURNEY TO DURHAM

*There is no interval but there will be a short pause between Scenes V and VI*

*Please turn your mobile phone off during the performance.*

# CAST IN ORDER OF APPEARANCE

SYMEON*	DAVID STANCLIFFE
AIDAN**	NATHANAEL THOMAS-ATKIN
CUTHBERT**	DANIEL TATE
COLMAN**	NATHANAEL THOMAS-ATKIN
WILFRID**	SEB CARPANINI
BEDE*	CAMERON ASHPLANT
EABBA**	NATALIE HOULSTON
HILDA**	FLEUR SMITH
EANFLED	ISOBEL CHESMAN
EATA	JAMES DRAPER
AGILBERT	TAD DAVIES
STEPHEN	ALEX LEE
OSWIU*	CAMERON ASHPLANT
NOVICE 1	JAMES DRAPER
NOVICE 2	FLEUR SMITH
NOVICE 3	SEB CARPANINI
EALFLED	FLEUR SMITH
HEREFRITH	NATHANAEL THOMAS-ATKIN
QUEEN 1	FLEUR SMITH
QUEEN 2	ABI INGRAM
QUEEN 3	NATALIE HOULSTON
QUEEN 4	ISOBEL CHESMAN
COWGIRL	LIZZY HARDY

*\* speaking part*

*\*\* speaking and singing*

JAMES BURTON  
*Conductor*

DANIEL TATE  
*Baritone*

FLEUR SMITH  
*Soprano*

MAGGIE BRIGGS  
*Flute*

IAN ROBINSON  
*Trumpet*

JULIA STUTFIELD  
*Handbells*

JENNY BROOME  
*Harp*

FINLAY GORDON  
*Piano*

FRANCESCA MASEY  
*Organ*

KATIE HIBBARD  
*Viola*

TASMINI DIMENT  
*Cello*

JONNY MCCAUSELAND  
*Production Director*

DURHAM UNIVERSITY  
CHAMBER CHOIR  
THEO GOLDEN  
*Conductor*

RACHEL BIRD  
EMMA BURKE  
STEPHANIE DEVLIN  
NATALIE HOULSTON  
ABI INGRAM  
ROSANNA WICKS  
*Soprano*

ANETA BADUROVA  
ISOBEL CHESMAN  
LUCY EVANS  
LIZZY HARDY  
LUCY JACKSON  
ALICE LATHAM  
*Alto*

ALEX AKHURST  
HENRY CHAPMAN  
TAD DAVIES  
JAMES DRAPER  
JOSH SELIMI  
NATHANAEL THOMAS-ATKIN  
*Tenor*

SEB CARPANINI  
JAMES EYLES  
JAMIE GOODWYN  
ALEX LEE  
TOM PARKER  
WILL SIMS  
*Bass*

# INTRODUCTION

In 2016, following a project with the History Department at Durham University on the Life of St Cuthbert, Cantata Dramatica commissioned young Irish composer Solfa Carlile to write a cantata based on a script by Nick-Pitts-Tucker and Dr. Charlie Rozier .

The treatment is based on the idea of a Dramatic Liturgy or Liturgical Drama, being heavily structured and quite formalistic. The structure consists of eight scenes, each made up of a Narrative, a Dramatic and a Liturgical element. The three elements interrelate, as will become clear.

The musical structure was originally based around a Cantor for the Narrative element, soloists and small chorus for the Dramatic scenes, and small and large chorus for the Liturgical Interludes. As the cantata developed, it was decided to combine spoken dialogue with the musical elements and the Cantor became a Narrator, who naturally took on the persona of Symeon of Durham.

As far as possible, the liturgical elements are drawn from contemporary liturgy such as Benedictine chant and *Caedmon's Hymn* (see further note on page 8). The Ionan or Irish elements are represented by *Be thou my vision* (contemporary Irish words linked to a traditional Irish folk melody, employed throughout the cantata as 'Cuthbert's theme'), St Patrick's *Breastplate Hymn* and the *Hymn of St Brigit*. Much use has also been made of texts by the 12<sup>th</sup> century Hildegard of Bingen, a contemporary of Symeon and Lawrence of Durham, though not of Cuthbert. Her original liturgical lyrics add greatly to the story telling.

## NOTES FROM THE COMPOSER

The libretto for the *Life of Cuthbert* presented a number of challenges, not least the complexity of some of the subject matter and the requirement to differentiate musically between the conflicting cultural elements of the early church. The music is sometimes traditionally harmonic, hinting at plainsong and early music, and in other instances has a subtle, modal dissonance to represent the tensions between the traditional Latin liturgy and the emerging Celtic sensibility of Cuthbert. *Caedmon's Hymn* in particular features a strange and disjointed melodic line, set against choral pedal harmonies that give it a fluid, dreamy musical context. *Brigit's Hymn*, by contrast, is gentle, sweet and melodic with a simple harmonic accompaniment

The apprehension felt at times by Cuthbert is represented by an ominous leitmotif; a chord sequence first heard on piano during the introduction, which recurs throughout. Another important feature is a new arrangement of *Be thou my vision*. This seemed an apt choice for Cuthbert as he summons his courage, and God's protection, for his mission.

*Solfa Carlile, 2019*

## HISTORICAL RESEARCH ON DURHAM SOURCES FOR THE LIFE OF CUTHBERT

*Dr Charlie Rozier, Durham University Department of History*

Our collaboration on the *Life of Cuthbert* draws on numerous medieval sources. These have influenced the overall character and content of the work, and in some cases have provided texts for the parts read by the performers. When we first had the idea of collaborating to produce a new sung drama based on the life and St Cuthbert, I was conscious of the need to contribute something that would enhance the work of an already successful ensemble, whilst also drawing on my current work on history-writing within the community of St Cuthbert, c.700-1200. Several sources have helped us to create our version of this narrative, and most are readily available in print here in Durham.

The earliest biography of St Cuthbert was written by a monk of Lindisfarne who had probably known St Cuthbert, and who completed his work around the year 700. This text, usually referred to as the *Anonymous Life*, was superseded not long after, by a revised composition, written by Bede at some point before 721. *Bede's Prose Life* of Cuthbert was instantly popular, and survives in more than 30 manuscripts. Bede also added some new details on Cuthbert in his *Ecclesiastical History of the English People*. The St Cuthbert that we know today (a fiercely ascetic hermit, a healer and a figure in tune with the natural world) derives from these early sources.

As far as we know, no new texts on the life of Cuthbert were written until the tenth or eleventh centuries. The anonymous *Historia de sancto Cuthberto* was compiled in the tenth or eleventh century. It consists of a list of property grants and several miracles attributed to St Cuthbert. At some point in the eleventh century and after the community had been translated to Durham, an anonymous author composed a poem in Old English on the physical location of Durham and which listed the relics contained within the cathedral. We used this *Old English Durham* poem or in Latin *De situ Dunelmi*, as our prologue.

The most important source for the foundation of Durham is Symeon of Durham, who wrote a history of the cult of St Cuthbert and the foundation of the new cathedral in the early twelfth century. This tract *On the Origin and Progress of this, the Church of Durham (Libellus de exordio atque procursu istius hoc est Dunhelmensis, ecclesie)* dominates our modern understanding of Durham's early history to c.1100. Because of this, we decided to use Symeon as a narrator character. Symeon drew heavily on Bede and referenced him several times, and this relationship is reflected in our dialogue between the two featured at the opening of Scene III.

### Some Further Reading:

*Historia de sancto Cuthberto: a History of Saint Cuthbert and a record of his patrimony*, edited and translated by T. J. South (Woodbridge, 2002).

Symeon of Durham, *Libellus de exordio atque procursu istius hoc est Dunhelmensis, ecclesie*, edited and translated by D.W. Rollason (Oxford, 2000).

*Two Lives of Saint Cuthbert: a life by an anonymous monk of Lindisfarne and Bede's prose life*, edited and translated Bertram Colgrave (Cambridge, 1940).

## A NOTE ON CAEDMON'S HYMN

*Charlie Rozier*

*The song of Caedmon, or Caedmon's Hymn, introduced by Hilda in Scene III represents one of the earliest known translations of biblical text into English verse. Consisting of nine lines of praise for God the Creator, it is likely the result of Caedmon's first poetic epiphany, as described by Bede in his *Ecclesiastical History of the English People*.*

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. The next morning, he added more, and was taken by his reeve to Abbess Hild, and performed his song before an audience of learned monks.

The text reproduced below was provided by Venetia Bridges who originally prepared it for another Cantata Dramatica commission: *St Cuthbert and the Otters*, a piece for unaccompanied choir and children's chorus commissioned from James Burton and published by Edition Peters, the first performance of which will take place in Durham Cathedral on Saturday 9 February 2019 as part of the North East Festival of Youth Choirs.

Nu sculon herian heofonrices Weard,  
Metodes mihte and his modgeþanc,  
weorc Wuldorfæder, swa he wundra gehwæs  
ece Dryhten, or onstealde.

He ærest scop eorþan bearnum  
heofon to hrofe halig Scieppend.  
þa middangeard mancynnes Weard  
ece Dryhten, æfter teode  
firum foldan Frea ælmihtig.

*Now we must praise the Guardian of the kingdom of heaven,/ the power of God and his conception, / the work of the Father of Glory, for He,/ the eternal Lord, established the beginning of every marvellous thing.*

*He, holy Creator, first created/ heaven as a roof for children of men./ Then the Guardian of mankind,/ eternal Lord, almighty Master,/ afterwards adorned the earth for living beings.*



# SYNOPSIS

## SCENE I CUTHBERT'S CALLING BY AIDAN

Symeon of Durham introduces himself and sets the scene.

Aidan approaches from the back of the nave, tapping his pilgrim stick and musing on the rigidly structured liturgy proscribed for monasteries under the Benedictine Rule. He encounters Cuthbert herding sheep (echoing the meeting of Jesus with the apostles on the Road to Emmaus). Words from Lawrence of Durham's *Peregrini* are used for their dialogue.

Cuthbert is inspired to climb his own mountain and affirms his intention to follow in Aidan's footsteps by singing *Be thou my vision*, accompanied by the chorus.

## SCENE II CUTHBERT AND WILFRID ON LINDEFARNE

Symeon introduces Cuthbert's arrival in Lindisfarne and his first sharp encounter with Wilfrid.

The scene opens with the monks intoning the Latin *Te Deum* but a decision by Abbot Colman to sing St Patrick's *Breastplate Hymn* in honour of Aidan provokes a furious argument between Wilfrid and Cuthbert on the future of their community as either facing towards Iona or Rome.

## SCENE III CUTHBERT'S VISIT TO COLDINGHAM

Bede (from afar) interrupts and protests the inaccuracy of the previous dramatic scene. Symeon explains to him the difference between history and story-telling.

Symeon introduces Cuthbert's visit to the Ionan Convent of Eabba of Coldingham. Eabba sings the *Hymn of Brigit* and warns Cuthbert that Wilfrid poses a threat to both of them.

Then Hilda of Whitby is announced. She comes with news of the showdown between Ionan and Roman ways to be held before King Oswiu, - and of her new find: *Caedmon's Anglo Saxon Hymn*. Hilda leads the chorus in singing the hymn together.

The scene ends with Eabba's chorus of nuns singing *O viridissima virga* by Hildegard of Bingen.

## SCENE IV THE SYNOD OF WHITBY

Symeon introduces the Synod of Whitby debate of 664 AD. Three main parties are involved and each sings a trio to introduce themselves:

For the King's Party - Hilda, Eabba, Eanfled

For the Ionans - Colman, Eata, Cuthbert

For the Romans - Agilbert, Wilfrid, Stephen

Colman asks Cuthbert to make their case, but he refuses. Colman makes the case for precedent and diversity. Wilfrid makes the Roman case, and clinches it by citing St Peter's right to hold the keys of Heaven. Oswiu as King makes the decision for Rome.

## SCENE V CUTHBERT'S EXAMPLE TO THE BRETHERN AT LINDISFARNE

Symeon tells of Cuthbert's return to Lindisfarne, and of his ministry as Prior. Cuthbert leads the reluctant monks in singing the Latin *Benedicite*, but with limited success.

Three Novices each step forward to tell one of the many miracle stories associated with Cuthbert. The scene ends with a confidently sung *Benedicite*, symbolising the monk's gradual acceptance of the Roman liturgy.

## SCENE VI CUTHBERT VISITS EALFLED

Symeon tells of Cuthbert's visit to Ealfled, Abbess of Coquet. The nuns sing Hildegard of Bingen's *O Jerusalem Aurea*.

Ealfled presents Cuthbert with a small bound copy of St John's Gospel (The Stonyhurst Gospel). They have a discussion about the future and Ealfled predicts that Cuthbert will become a Bishop. At the end of the scene the chorus sings *Laus Trinitati*.

## SCENE VII THE DEATH OF CUTHBERT

Symeon relates that Cuthbert has retired to his solitary cell on the Farne Islands and is dying. He is visited by Abbott Herefrith and requests that his body be buried on the island but Herefrith persuades him that his presence is needed to draw the faithful to Lindisfarne. The scene ends with Cuthbert and the chorus singing *Be thou my vision*. Cuthbert passes on and the chorus sing a verse from *Psalms 59*.

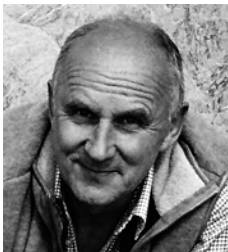
## SCENE VIII THE JOURNEY TO DURHAM

Symeon introduces the search for a resting place for Cuthbert.

After long and weary wanderings, the monks are encouraged by four queens singing *O Pastor Animarum*. Then help comes, in the form of a Cowgirl, who tells the monks that they have reached the final resting place.

The monks sing *Mors Messie mortem stravit* by Lawrence of Durham and then the celebrations begin. The choir sings first *O Benedicite Omnia Opera*, then *Psalm 150* and finally *O Corde Natus* by Prudentius (in English).

## BIOGRAPHIES



### 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 was *Cantata Eliensis*, the story of Ely Cathedral in three acts, each put to

music by a different young composer.

Since then Nick has also written librettos for two chamber operas (*Beowulf* and *Shahrazad*) and collaborated with Tony Bicât on another (*Red Dragon, White Dragon*).

A further collaboration with Tony Bicât in 2016 resulted in *Akathistos*, premiered in London in Jan 2019 and a chance approach from Charlie Rozier resulted in their collaboration on the *Life of Cuthbert*.



## CHARLIE ROZIER

### *Librettist and Historical Consultant*

Dr Charlie Rozier completed his PhD in Medieval History at Durham University in 2014 and is now lecturer in Medieval European History at Durham. His research explores the writing of history in medieval communities.

In 2016, a grant by the Arts and Humanities Research Council allowed him to build a collaborative partnership with Cantata Dramatica, and through this, to direct the

findings of his research towards the composition of the *Life of St Cuthbert*. In particular, Charlie has published several articles on Symeon of Durham, whose influence on Durham historical writing is reflected in the piece.

Charlie is currently completing a book titled *Writing History in the community of St Cuthbert*, which will be published by York Medieval Press in 2020.



## SOLFA CARLILE

### *Composer*

Originally from Cork, Ireland, Solfa is a graduate of the Royal College of Music and University of Oxford, where she recently completed doctoral study. She received the 2013 Sean O' Riada composition award for her choral work *Upon the Rose*. She was also a recipient of the Jerome Hynes award at the National Concert Hall, Dublin for her piece *Sounds* for mezzo soprano and piano.

Her instrumental works have been performed by London Chamber Orchestra, National Chamber Choir of Ireland, Okeanos and other prominent ensembles in the UK and abroad.

Solfa's opera *The Exile* based on James Joyce, was one of Helios Collective's featured works as part of their 2015 Formations opera project, and was performed at the Arts Theatre, London.

In 2016, Cantata Dramatica commissioned *Between Sea and Sky*, a choral setting of three Byzantine poems adapted from the Greek by Nick Pitts-Tucker, which was recently premiered in Bristol and performed again in London. Solfa continues her work with Cantata Dramatica with her cantata on the *Life of St Cuthbert*, an interweaving of liturgically-inspired choral music and her own celtic musical heritage.



## JAMES BURTON

### *Conductor*

Born in London, James Burton was head chorister at Westminster Abbey and holds degrees in music and orchestral conducting from Cambridge University and the Peabody Conservatory. Mr Burton is currently Choral Director of the Boston Symphony Orchestra and Conductor of the Tanglewood Festival Chorus.

He has conducted concerts with the RLPO, the Boston Pops, OAE, the Hallé, Orchestra of Scottish Opera, Royal Northern Sinfonia, BBC Concert Orchestra, BBC Singers, and he is a frequent guest of the Mexican National Symphony Orchestra. Mr Burton has conducted opera

performances at English National Opera, English Touring Opera and Garsington, and has worked as assistant conductor at the Metropolitan Opera and Opéra de Paris.

He was Music Director of Schola Cantorum of Oxford (2002-2017) and Choral Director at the Hallé Orchestra (2002-9), where he founded the Hallé Youth Choir and won the 2009 Gramophone Choral Award. He frequently works with young musicians, and in 2017 he was guest conductor of the National Youth Choir of Japan. In 2018 he founded the Boston Symphony Children's Choir.



## THEO GOLDEN

### *Conductor, Durham University Chamber Choir*

Theo Golden is a Second year Music student at Castle and is currently studying under Richard Dickens. Theo was the Countertenor Choral Scholar at Wells Cathedral and has just finished his year as a member of Genesis Sixteen. Theo studied conducting and singing at The Junior Royal Academy of Music where he won the Ann Lampard Intermediate Class Singing Prize and was highly commended in the Concerto Competition. He also received weekly masterclasses in conducting from Rebecca Miller. He is the conductor of the Durham University Chamber Choir and DUOS Chamber Orchestra.

Theo was a Music Scholar at Cranleigh School where he studied trumpet, piano and viola and twice won the Helen Wareham Senior Vocal competition. Theo was an Ambassador and member of the National Youth Choir of Great Britain and the Rudolphus Choir. He has completed conducting courses with the National Schools Symphony Orchestra and Sing for Pleasure.

In his last year at school, Theo performed the solo Bach cantata BWV170 with the Merriman Concert Orchestra and at the soloist's concert at the Junior Royal Academy with string players from the Department.



## DANIEL TATE

### *Baritone*

Daniel currently enjoys an active career in Oxford and London as a professional singer and director. He has sung professionally with New College Choir and Christ Church Cathedral Choir, and many distinguished choirs in London including Westminster Cathedral, St Clement Danes, St Bride's Fleet Street, Chapels Royal at Hampton Court and Tower of London, and Ex Cathedra.

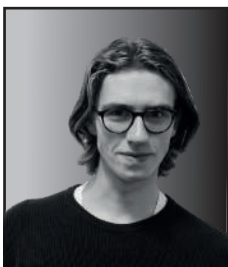
Daniel recently organised and directed a series of concerts in Oxford to commemorate the First World War Centenary alongside poetry narrator Alexander Armstrong. An excerpt of Daniel's performance of Butterworth's Songs from *A Shropshire Lad* were seen on Classic FM by more than 20,000 people.

Regular engagements with choral societies across the country include appearances this month in

Monteverdi *Vespers* (Summertown Choral Society and Keble Early Music Festival), and Vaughan Williams' *5 Mystical Songs* (Milton Keynes Chorale). Opera roles include the Pope in Philip Glass' *Galileo Galilei* (New Chamber Opera), Smirnov in *The Bear*, Walton (NCO), Gallanthis in Vaughan Williams' *The Poisoned Kiss* (Durham Opera Ensemble), and Father in *Hansel and Gretel*, Humperdinck (DOE).

Daniel also teaches singing and music theory at leading schools in Oxford, and himself studies singing with Robert Dean at Guildhall, London.

Whilst studying for both Bachelors and Masters degrees at Castle College, Durham, Daniel was conductor of the University Symphony Orchestra and director of the University Chamber Choir. It is an honour to be given the opportunity to perform with them again this evening with Cantata Dramatica.



## JONNY MCCAUSELAND

### *Production Director*

Jonny McCausland is a first year student studying English Literature and Philosophy. From a young age Jonny has been heavily involved in drama, appearing both on screen and stage in a variety of productions, most notably in the BBC's *Torchwood: Children of Earth*.

Turning his attention to production, Jonny has worked on several stage

projects over the years, including the co-writing and directing of a sell-out show at the Edinburgh Fringe.

Jonny also spent a year as Executive Producer of WTV, the country's leading student TV station, producing content for an audience of over 100,000 viewers as well as several News Stations, including *The Sunday Times* and *The Washington Post*.

# 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*, with music by Nick Bicât, was premiered at Christ Church Cathedral, Oxford in November 2012. Since then we have commissioned at least one work per year from seven different composers and we have organised an initial private workshop/preview with an invited audience followed by one or more public performances for most of these works, with more in the pipeline. Almost all of our commissions tell a story and are designed to be understood by the listener at first hearing. For all performances of these new works, whether simply sung, staged or semi-staged, we are indebted to our joint venture partners.

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.

<b>Chairman</b>	Nick Pitts-Tucker
<b>Treasurer</b>	Julia Stutfield
<b>Secretary</b>	Virginia Goode

## ACKNOWLEDGEMENTS

Performances of new and unusual works call for a high degree of creative collaboration between composer, conductor, singers, instrumentalists and our production team. We would not be able to embark on such projects without the generous support (financial and otherwise) of our Sponsors, Friends, and enthusiasts, including our amateur performers, to all of whom we are immensely grateful.

Our thanks to Michael Summers of the Durham Vocal Festival for engaging with us on this very special collaboration. The opportunity to work with so many outstanding local partners is completely priceless and has been incredibly rewarding for us.

We are also grateful for Dr Charlie Rozier for having the initial idea for a cantata on the Life of Cuthbert, and to all our other partners in the university, particularly Head of Student Music, Jessica Lawrence, and the Durham University Chamber Choir.

# UPCOMING EVENTS

Our goal is not just to commission accessible, performable new music dramas, but to get them performed more widely in front of diverse audiences.

Cantata Dramatica welcomes your support in achieving this, whether by making introductions, building our contacts with venues, performers and Directors of Music, by fundraising, or by enthusiastic attendance at our performances and spreading the word. For more information have a look at the Supporters section of our website, [www.cantatadramatica.com](http://www.cantatadramatica.com) or contact us at [cantatadramatica@gmail.com](mailto:cantatadramatica@gmail.com).

## CUTHBERT AND THE OTTERS

A piece commissioned from James Burton for the North East Festival of Youth Choirs, based on one of the most famous stories about St Cuthbert.

Durham Cathedral, Saturday 9th February 2019

## ANDROMEDA

Not a new commission but the first performance since 1902 of a cantata by Cyril Rootham based a poem by his contemporary Charles Kingsley (author of *The Water Babies*) as part of the CK200 Festival.

Open Air Performance, Eversley (nr. Reading) Saturday 15<sup>th</sup> June 2019

## PERPETUA

A new production of Nick Bicât's *Perpetua* with Peter Wright as Musical Director and Siân Hopkins as Choreographer.

St Stephen Walbrook, London, Wednesday 29th January 2020

## BEOWULF

Cantata Dramatica partners with the University of Northampton for a completely new production of Louis Mander's *Beowulf*.

Holy Sepulchre Church, Northampton, June 2020