



CANTATA  
DRAMATICA

presents

# PERPETUA

*Composer*     NICK BICÂT  
*Librettist*     NICK PITTS-TUCKER

PETER WRIGHT  
*Conductor*

KATIE SLATER  
*Perpetua*

CANTATA DRAMATICA SOLOISTS  
KORUSO!

Southwark Cathedral, London SE1  
Wednesday 1 October



## ACT I

SCENE I	PERPETUA AND HER FAMILY
SCENE II	PERPETUA JOINS THE CHRISTIANS
SCENE III	DEATH OF HER BROTHER DINOCRATES
SCENE IV	SATURUS CHALLENGES THE STATE
SCENE V	SEXTUS' BETRAYAL PRISON / DREAM OF THE LADDER
SCENE VI	QUINTUS AND PERPETUA DREAM OF DINOCRATES

## ACT II

SCENE I	THE PROCONSUL'S COURTROOM
SCENE II	PUDENS AND PERPETUA DREAM OF THE GLADIATOR
SCENE III	FELICITAS' BABY CAUSES A RIOT DREAM OF PARADISE
SCENE IV	THE ARENA DEATH OF PERPETUA
SCENE V	LAMENT FOR VIBIA PERPETUA

There is no interval, but there will be a short pause between Acts.  
Please turn your mobile phone off during the performance.

# DRAMATIS PERSONAE

VIBIA PERPETUA

*Widow of Primus, a Roman tribune*

KATIE SLATER

PETER WRIGHT

*Conductor*

DINOCRATES

*Perpetua's younger brother*

JOE MCWATTERS

ADAM BUSHELL

*Percussion*

ANGELA HICKS

EMILY ARMOUR

*Sopranos*

VIBIA SECUNDA

*Perpetua's mother*

LINDA HIRST

HOLLY COOK

*Flutes*

SARAH DENBEE

HELEN STANLEY

*Altos*

VIBIUS QUINTUS

*Perpetua's father*

STEVEN EAST

CLARE GOODALL

*Shawm*

DALE HARRIS

ROBERT JENKINS

*Tenors*

VIBIUS SEXTUS

*Perpetua's elder brother*

DAVID JONES

SAM JAMES

*Accordion*

DAVID LE PREVOST

ALEX JONES

*Basses*

FELICITAS

*Perpetua's young slave attendant*

CHARLOTTE RICHARDSON

RAYA KOSTOVA

*Piano*

SATURUS

*A slave, Felicitas' fiancé and leader of the Christians*

WILLIAM JOHNSTON DAVIES

KIERAN LEONARD

*Percussion*

KORUSO!

*See biography pages for singers*

HILARIANUS

*Proconsul of Africa*

DARIO DUGANDŽIĆ

DAVE MALKIN

*Guitar*

PUDENS

*Tribune & Governor of the prison in Carthage*

GUY HAYWARD

STEPHEN STREET

*Double Bass*

*from MOVING VISIONS*

PASTOR

*an old shepherd*

STEVEN EAST

SIAN HOPKINS

SARAH SWINFIELD

*Dancers*

CHORUS

*of Christians, Angels and the Mob in the prison and at the arena*

# INTRODUCTION

*“One spring morning in AD 203, a young woman by the name of Vibia Perpetua, about twenty-two years old, well born, liberally educated, honourably married, went joyfully to her death before a great crowd in the amphitheatre at Carthage.”*

*Dr. Peter Thonemann*

*Times Literary Supplement, 14 Sep 2012*

Nick Bicât was commissioned by Cantata Dramatica in 2011 to write a dramatic cantata to an original libretto by Nick Pitts-Tucker. The libretto is based very closely on a Latin text, *Passio Sanctarum Perpetuae et Felicitatis*, which is generally considered to be the sole surviving intimate diary by a woman from antiquity. It tells the story of Perpetua and

Felicitas, her slave, who were the first Christian women to be martyred in the Roman arena because of their faith. In addition to translations (and some original quotations) from the Latin, the libretto includes contemporary Greek liturgical and elegiac texts.

The first full performance took place in Christ Church Cathedral, Oxford in November 2012.

## THE PERPETUA STORY

*by Nick Pitts-Tucker*

If you were educated in a convent school, or if you are a keen rose grower, you may well be familiar with the story of this brave and articulate young woman, who died in the arena at Carthage in March 203 AD. The story is so strong because, uniquely in the classical world, it is told in her own words and in her own dreams, right up to the night before her death.

It is about being a woman in a traditional world, about the struggle between individual freedom and state repression and about the psychology of courage.

This is the uncomfortable world of the Arab Spring or the awkward bravery of Malala Yousafzai.

Comprehension of the words is vital to the story, and the music of Nick Bicât complements and amplifies the emotional range of the story, without ever compromising the words.

It is a thought-provoking story, and we are grateful to the Dean and Chapter of Southwark Cathedral for permitting us to tell it in this wonderful space.

## THE MUSIC

*By Nick Bicât*

In writing the music, my aim throughout has been to preserve the conversational immediacy of Perpetua’s account, to illustrate the depth of her conviction and how it propels her onwards.

Musically, the English, Latin and Greek each required a different approach, as I want the listener to be able to experience Perpetua’s story from different angles: at once documentary, mystical and theatrical. Most of all, I try to set the words to music in a way which allows the singers to behave exactly as if they were speaking, so that we don’t have to enter an operatic world with its own rhetoric

and vocal gesture, and dramatic credibility is preserved.

The Greek ritual of the Christians has the vivid optimism you can see in the grave inscriptions of the catacombs; these tell of hope, love and joy, and they must have thrilled to the experience of their ritual singing in a way we can hardly imagine after centuries of hearing what are now familiar references; I’ve tried to depict some of that primary experience as I feel it must have been in the Mediterranean light two thousand years ago for Perpetua and her friends—her new family.

SYNOPSIS

# ACT I

## SCENE I PERPETUA AND HER FAMILY

Perpetua and Dinocrates are at home, performing a familiar ritual of sacrificing to the household gods. They sing a playful duet (which will be repeated later in a much more sombre situation). The words are Greek, the language of music, thought and culture throughout the Mediterranean world. Perpetua's mother breaks in to announce arrangements for Perpetua's impending marriage, followed by her brother and then her father who join the discussion. The scene establishes the severe tensions in the Vibius family and the special position that Perpetua finds herself in as a young widow with independent means. She has choice and the spirit to use it. Musically, the tension builds slowly and explodes at the end of the scene, triggering the suggestion of Felicitas that she explore the new thinking of the Christians.

## SCENE II PERPETUA JOINS THE CHRISTIANS

Perpetua visits the Christians. Together with Felicitas, she joins in singing contemporary Greek hymns to Christ and to Mary. Much of this music will be recalled in later scenes as the Christians draw strength from it in their adversity.

## SCENE III DEATH OF DINOCRATES AND LAMENT

In the house of the Vibius family, Dinocrates is dying, attended by Perpetua, her father, Quintus and her brother, Sextus. Prayers to the family gods, the city gods, and the deified Emperor himself are of no avail, and Dinocrates dies in Perpetua's arms. She sings an elegiac lament for a flower faded too early.

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### ACT I, SCENE III—LAMENT FOR DINOCRATES

*Begin your song of grief, Muses of Sicily,  
Alas, though in summer's heat they die right back,  
Mallow, green parsley and bright dill,  
They grow next year and come again to life.  
But you, you great strong men and wise,  
When you die you sleep like kings in the hollow ground,  
A long sleep, a sleep without end, without waking.*

## SCENE IV SATURUS CHALLENGES THE STATE

Perpetua and Felicitas have moved out of her family house to join the Christians. Suddenly Saturus, the leader of the Christians, bursts in to announce that he has decided to challenge the Roman state by refusing to sacrifice to the city gods and the Emperor. Perpetua is initially appalled but together with Felicitas decides to stick with their Christian family. They sing a hymn to Mary seeking help with the terrible consequences of their decision.

## SCENE V PRISON DREAM OF THE LADDER

Sextus informs on the Christians to the proconsul Hilarianus, who orders the guards to arrest them and throw them into prison. Perpetua and Felicitas sing a Latin lament (*O diem asperum*), which is echoed by the Chorus.

Perpetua falls asleep and has her first dream, in which she vanquishes a serpent demon and climbs a ladder to Elysium. There she sees pastures and sheep, and an old shepherd who welcomes her: "Bene venisti, teknon".

## SCENE VI QUINTUS AND PERPETUA DREAM OF DINOCRATES

Back in the prison cell, Perpetua's father Quintus comes to beg her to desist. She stubbornly refuses, using an idiosyncratic existential analogy. Her father leaves in despair and disgust.

Perpetua dreams that she sees her dead brother Dinocrates unable to drink from a cool fountain, but when he catches sight of her, the water no longer recedes and he drinks his fill. They sing a poignant lament celebrating their life together. The scene ends with the chorus rising to a glorious crescendo on the single Greek word 'Phôs' (Light!).

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### ACT I, SCENE V—LAMENT IN PRISON

*Bitter day, the sun has fled  
night has covered the world, the stars are out  
the moon obscured, darkness everywhere  
trees broken, flowers cut down  
houses destroyed, hearths scattered  
no more do the boys play, no more do the girls laugh  
the light has left, darkness everywhere.*

SYNOPSIS

## ACT II

### SCENE I THE PROCONSUL'S COURTROOM

The trial of the Christians takes place before the proconsul Hilarianus, who is rattled by the awkward presence of the women. He gives them every chance to recant, but they stand firm. The consequences are remorseless and inevitable. They are declared enemies of the state, for which the punishment is death in the arena: "mittantur ad bestias".

### SCENE II PUDENS AND PERPETUA DREAM OF THE GLADIATOR

Pudens, the tribune and prison governor, does his best to dissuade Perpetua from this disastrous course, but all to no avail. Perpetua now starts to come to terms with the seriousness of her situation.

In the third dream, she finds herself turning into a man, a gladiator, preparing for a fight to the death with a huge Egyptian foe. She wins the fight by breaking his neck. Now she knows that she is mentally strong enough to go through with the ordeal. The Chorus sings the Latin words 'Lux perpetua' (light everlasting).

### SCENE III PRISON RIOT DREAM OF PARADISE

The day nears for the Emperor's son's birthday games. In the prison the Christians begin to sing their liturgy, but they are shouted down by the other prisoners. A riot breaks out. Perpetua goes to Pudens and reminds him that the Christians should be treated with respect, as they are now 'the playthings of the Emperor'.

Perpetua's fourth and last dream takes her and Saturus to Elysium. The old shepherd tells them to go and enjoy themselves.

Perpetua tells Saturus that whatever happiness she may have had in the past, she now has found true peace. The Chorus sing the Latin words 'In paradisum deducant te angeli' ('May angels lead you to paradise').

### SCENE IV THE ARENA DEATH OF PERPETUA

The prisoners are woken and marched to the arena. Perpetua and Saturus sing a hymn and are gradually joined by others. The Christians sing their liturgy of light and Perpetua and Felicitas their hymn to the Virgin. The proconsul arrives and gives the women one last chance, which they do not take. They are thrust out to face a mad heifer and tossed and trampled. Felicitas' back is broken but Perpetua is able to help her back to the Gate of Life at the arena's edge, where they await the final decision of the proconsul. Half the crowd wants them to be spared, the other half demands their deaths. Under the law, the proconsul has no choice. They are driven back with the other surviving Christians to be despatched by the swords of gladiators. The crowd falls silent. Only Pudens remains.

### SCENE V LAMENT FOR PERPETUA

The world has changed forever. We hear the famous prophecy foretelling the end of the old religion. Moved by Perpetua's courage, Pudens sings her lament. This was actually written in the third century for a woman called Vibia. This authentic elegy asks for roses\* to grow on her tomb, and Pudens' words are framed by the Chorus as the story ends.

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#### ACT II, SCENE V—LAMENT FOR VIBIA PERPETUA

*May a thousand flowers grow on your new grave,  
Not brambles nor thistles nor thorns,  
But violets, marjoram and water-loving narcissi,  
And roses, Vibia, may roses round you grow.*

\*Gardening enthusiasts will know that there is a rose called Felicité Perpetue!



## NICK BICÂT

Composer

Nick Bicât has composed extensively for film, television, and live performance. Twice nominated for BAFTA and Ivor Novello Awards, he has worked many times at the RSC and the National Theatre. His opera *The Knife* was nominated for best musical score in the 1989 New York Drama Desk Awards. His orchestral work *Under the Eye of Heaven* was performed at the Barbican and London Arena. Other concert performances

include *When Will There Be Peace?*, an internationally televised open air concert for the International Red Cross in Geneva, and in 2000 *Symphony in Morris Minor*, performed in Oxford to an audience of 50,000.

Nick has written songs for artists as diverse as Emma Kirkby, Deniece Williams & P.J. Harvey, whose recording of his song *Who Will Love Me Now?* was voted BBC Radio 1 top film song for 1998.



## 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.



## PETER WRIGHT

Conductor

Peter has been Organist and Director of Music at Southwark Cathedral since 1989. In March of this year the Bishop of Southwark awarded him an Honorary Lay Canonry to mark his 25 years in the post.

Under his direction the Choir has recorded many CDs and undertaken three tours to the USA and several to the continent. They have sung at the Proms, broadcast regularly on television and radio and, in December 2011, took part in John Rutter's

annual Christmas Concert at the Royal Albert Hall.

In May 2011, Peter was awarded the prestigious FRSCM, in recognition of his work at Southwark and for church music in general, and he is also an Honorary Fellow of the Guild of Church Musicians. Now a Vice-President of the Royal College of Organists, Peter became a member of the Council in 1990 and was Chief Examiner from 1997 before becoming President (2005-2008).



## KATIE SLATER

Perpetua

Katie read English and French at the University of Nottingham, during which she spent a year studying singing at the Ecole Normale de Cortot in Paris. She graduated from Trinity Laban, gaining a Distinction for her Masters degree, and is the recipient of the TCM Contemporary Music Prize and Cordelia Moses Scholarship. She continues her studies with Elizabeth Richie. Highlights include playing Hansel in *Opera in Space*, Kate Pinkerton in *Madama Butterfly* (Christine Collins Young Artists Programme, Opera Holland Park) and Mrs Herring in *Albert Herring* (Mid Wales Opera). Other roles include Dorabella

in *Così fan tutte*, Suzy in *La Rondine*, La Messaggiera in *Orfeo*, 2nd Lady in *The Magic Flute*, Olga in *Eugene Onegin*, and Phoebe Meryll in *The Yeomen of the Guard*. Katie also featured as the mezzo soprano soloist in the Really Big Chorus' G & S Gala at the Royal Albert Hall, conducted by Brian Kay, and recently performed *Pierrot Lunaire* with the Alluna Ensemble. Recent and forthcoming engagements include recitals as part of Song in the City with Sarah Walker, and Ariadne in *Live/Revive/Lament* at the Aldeburgh Festival, having previously premiered the role at the Arcola Theatre to critical acclaim.



## JOE MCWATTERS

### *Dinocrates*

Joe is 12 years old and attends Northbridge House School. He started singing in the choir at Southwark Cathedral in 2009 and is now Head Chorister. He has sung in Bizet's *Carmen* at the English National

Opera and in Britten's *Albert Herring* in Toulouse. He has also performed in the Royal Albert Hall with John Rutter and on many CDs and radio broadcasts with the Southwark Cathedral Choir.



## CHARLOTTE RICHARDSON

### *Felicitas*

Currently a postgraduate scholar at TrinityLaban, Charlotte has previously held scholarships to the London School of Film Media & Performance, Birkbeck, King's College London (where she won the Advanced Performance Studies prize to attend the Royal Academy of Music) and Christchurch Cathedral Dublin. She has toured worldwide with Riverdance

choir Anúna, has sung at The Royal Opera House (Donizetti's *Linda di Chamounix*), the National Theatre (*Coram Boy*) and this year will be on the ENO's Mentor Scheme. Recent and upcoming projects include understudying the title role in Donizetti's *Lucia di Lammermoor*, Violetta in *La Traviata* and Fiordiligi in *Così fan tutte*.



## LINDA HIRST

### *Vibia Secunda*

Linda's 40 year career began with Monteverdi, Schutz and John Alldis Choirs in the early 70s. She was a Swingle Singer, then co-founded Electric Phoenix in '79. Both groups toured the world, leading to a hugely varied solo career—Beethoven's Ninth and Berio's *Recital* in the Proms, premières by Osborne, Weir,

Holt, Muldowney and Grange, recordings with Pink Floyd, Ivor Cutler, Ligeti, Henze, Cage and Lachenmann, and a long love affair with *Pierrot Lunaire*, which she performed for Nuria Schoenberg's 80th birthday at La Fenice last November. Linda is Head of Vocal Studies at Trinity Laban.



## WILLIAM JOHNSTON DAVIES

### *Saturus*

William Johnston Davies studied at Trinity Laban with Neil Baker, generously supported by the Kathleen Creed Scholarship and the Savile Club Scholarship. Recent highlights include Clem in *The Little Sweep*; Mr Rushworth in *Mansfield Park*; Orphée in *Orphée aux enfers*; and the title role in Handel's *Belshazzar*. Recent concert engagements

include Handel's *Israel in Egypt* (St Albans Bach Choir/Andrew Lucas), Mozart's *Requiem* (St Martin-in-the-Fields/Tansy Castledine), and Bach cantatas (Trinity Laban Baroque/Robert Howarth & Steven Devine). Future engagements include the title roles in *La liberazione di Ruggiero* (Ursula's Arrow) and *Albert Herring* (Hampstead Garden Opera).



## STEVEN EAST

### *Vibius Quintus /Pastor*

Steven was a Robinson Hearn Scholar at Trinity Laban. Recent roles include Capellio in *I Capuleti e i Montecchi*, Don Giovanni and Leporello in *Don Giovanni*, Dr Bartolo in *Le Nozze di Figaro*, Dr Grenvil in *La Traviata*, Dulcamara in *L'elisir d'amore*, Gregorio in *Roméo et Juliette*, Sarastro in *Die Zauberflöte*, Sacristan in *Tosca*, Sparafucile in

*Rigoletto*, Publio in *La Clemenza di Tito*, The Hackney Coachman in *The Lottery* and Zaretski in *Eugene Onegin*.

Other current work includes Grange Park and English National Opera chorus, oratorios, recitals and a concert of Russian arias at Pushkin House in London. Steven studies with Neil Baker.



## DARIO DUGANDŽIĆ

### *Hilarianus*

Dario completed his undergraduate studies at Trinity Laban in 2009 under Ameral Gunson, Martyn Hill and Mary Hill. He currently studies with David Barrell and Jihoon Kim.

Credits include Papageno, Schaunard, Albert (Werther), Death (*Der Kaiser von Atlantis*), Barone Douphol, Poeta (*Prima la Musica e poi le Parole*), Mozart's serfs

Simone and Nardo, Luka (*The Bear*), Titone (Bononcini's *Cefalo e Procride*), Betto, Fiorello, DancaŌre, Commissaire (*Dialogues des Carmélites*), Carl Magnus and ensemble in *Coram Boy* at the National Theatre. Plans include Ping in *Turandot*, The Anatomy of Melancholy, and Strauss' *Daphne*.

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



## DAVID JONES

### *Vibius Sextus*

David Jones studied at Oxford University and Trinity Laban, supported by the Morag Noble scholarship. Recent highlights have included playing Jesus in Jonathan Harvey's *Passion and Resurrection* for the Voices of London Festival and singing on Radio 3's *In Tune with the Blossom Street Singers*. He appeared as Ko-Ko in an acclaimed production of *The Mikado*

with Co-Opera Co. in which "his deadpan sense of humour and immaculate timing proved irresistible" (Opera magazine).

He has played the title role in *Hamlet* and Ariel in *The Tempest* with Oxford Chamber Theatre, and first worked with Cantata Dramatica on the première of *Perpetua*.



## GUY HAYWARD

### *Pudens*

Guy returns to sing the role of Pudens. He started singing as a treble at Bath Abbey and later became a choral scholar at Trinity College, Cambridge. He currently sings in various styles: classical ([soundcloud.com/guyhayward](https://soundcloud.com/guyhayward)); cabaret/jazz ([boulderandcad.me](https://boulderandcad.me));

and folk ([soundcloud.com/haywardparsons](https://soundcloud.com/haywardparsons)). Guy has just completed a Music Psychology/Anthropology Ph.D. at Cambridge exploring how group singing forms community.





## ADAM BUSHELL

### *Percussion*

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

Michael Finnissy and Spiers & Boden.

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



## HOLLY COOK

### *Flute*

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

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



## CLARE GOODALL

### *Shawm*

Clare Goodall gives talks, tells stories, plays historical music on reproduction instruments and leads early dancing, sometimes all at the same time. She is equally at home in a pub or a castle and took her own storytelling and music show 'Sex, Lyres and Audiotape' to the Edinburgh Fringe.

She has an collection of over fifty instruments which varies from an Ancient Egyptian Shoulder Harp to a Baroque Rackets and includes lyres, crumhorns and dulcimers on the way. This year she has played music for the York Mystery Plays, told stories at Tattershall Castle, and commentated on the Joust at Chiltern Open Air Museum.



## SAM JAMES

### *Accordion*

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

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



## RAYA KOSTOVA

### *Piano*

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

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



## KIERAN LEONARD

### *Percussion*

Kieran is an Irish born timpanist, percussionist and drummer from Enniskillen, Co. Fermanagh. He recently graduated from Trinity Laban with a BMus in Orchestral Percussion & Timpani.

Aside from orchestral music, Kieran is recognised as one of the leading Bodhrán players in the world, winning

numerous All-Ireland Titles, and has recently worked on the *How To Train Your Dragon 2* soundtrack with Academy Award nominated composer John Powell.

Kieran is Wolfson Foundation Award Winner as well as a Trinity Laban Scholar for 2014-15.



## DAVE MALKIN

### *Guitar*

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

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



## STEPHEN STREET

### *Double Bass*

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

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

## KORUSO!

Andrew Tait (Conductor)  
Chieko Allen  
Tracy Brook  
Bea Brook-Farrell  
Georgina Carless  
Chema Castro  
Catharine Bull  
Pam Cohen  
Bo Davies  
Irene Davison-Atkins  
Romana di Suvero  
Gwen Green  
Shaunta Guha  
Adrian Harris  
June Hollands  
Felicia Hughes  
Diloram Ibrahimova

Sue Jackson  
Vera Jajechnyk  
Jennifer Juritz  
Sonia Malcolm  
Violet McQueen  
Nadine Miles  
Dorah Naisubi  
Rosie Nicholls  
Ian Sime  
Eileen Slatter  
Harould Sparks  
Jeanie Taylor  
Mark Tinker  
Gundula Wegener  
Yvonne Welch  
Jean Williams

## MOVING VISIONS



### SIAN HOPKINS

#### *Dancer*

Sian trained vocationally from a young age, including the Legat School, which led to gaining a place at Rambert School graduating in 2006. She has worked professionally with Inland Pacific Ballet and Stephanie Gilliland of Tongue Dance in California and the Peter McCoy Dance Company in Munich, where she also taught Ballet and Contemporary Dance

at Tanzprojekt. She has toured with Moving Visions and is currently Rehearsal Director for the company. In 2009 she co-founded Nexus Dance, debuting works at Cloud Dance Festival and Resolution! at The Place. Sian graduated from the MA in Advanced Dance Practice with Distinction in 2012, and is now working at Rambert School.



### SARAH SWINFIELD

#### *Dancer*

Sarah completed her professional training at Rambert School, graduating in 2005 and returning in 2011 to study for an MA, which she passed with distinction. Since 2003 she has been performing in cathedrals across the country with Moving Visions' Cathedral Dance Research Project.

Sarah performed with Ambidextrous

and Fine and Dandy Dance at the Edinburgh, Cheltenham and Brighton Festivals. She has choreographed for many performances including dance and music collaborations at the Royal College of Music, Royal Northern College of Music, and for classical girl band Sahara. She has also performed in Covent Garden in flamenco, ballet and acrobatic balance shows.

## ABOUT CANTATA DRAMATICA

Cantata Dramatica is a not-for-profit organisation (charity registration no. 1158027) whose objective is to commission and promote new music.

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

We work with a mix of professional and amateur performers at many different levels and we aim to provide a rewarding creative experience for all.

**Chairman** Nick Pitts-Tucker

**Treasurer** Julia Stutfield

**Secretary** Virginia Goode

## ACKNOWLEDGEMENTS

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

#### **Tiger Management**

#### **Pury Hill Limited**

#### **Blackrock Frontiers Investment Trust**

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

**Producer** Julia Stutfield

**Graphic Designer** Miranda Latham-Jackson

# UPCOMING EVENTS

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

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

## DUX

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

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



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