

CANTATA
DRAMATICA

presents

RED DRAGON WHITE DRAGON

Composer NICK BICÂT

Librettist TONY BICÂT

Cumberland Lodge, Windsor Great Park
Sunday 5 July, 6pm

DRAMATIS PERSONAE

ARTHUR	<i>a Briton with a Roman education</i>
BEDIVERE	<i>his classmate and best friend</i>
GAWAIN	<i>his classmate, out for a good time</i>
KAI	<i>his classmate, a good fighter</i>
GUINEVERE	<i>a peerless princess</i>
YGRAINE	<i>widow of Uther Pendragon, King of the British Tribes</i>
NIMUE	<i>a princess of the Cymry</i>
MORGAN-LE-FEY	<i>a chief's red-headed daughter</i>
LANCELOT	<i>a brave and courtly philanderer</i>
MORDRED	<i>a fearsome and uncouth fighter</i>
CONSTANTINE	<i>King of Cornwall</i>
VORTIPOR	<i>King of Caernarfon</i>
CONANUS	<i>King of Gloucester</i>
OSTLER	<i>a Briton who sells Arthur a horse</i>
VORTRIX	<i>a Celt, a freed Roman slave and messenger</i>
COLGRIM	<i>a Saxon War Lord</i>
BIDDULPH	<i>a Saxon War Lord</i>
HYWELL	<i>cousin to Arthur, & leader of the Bretons fighting the Visigoths in Gaul</i>
CHORUS	

RED DRAGON, WHITE DRAGON

NICK BICÂT

RICHARD HANSEN
Arthur

MILLIE BOOTH
Guinevere

DAVID LE PREVOST
Bedivere

ASHLEY MERCER
Gawain

ALEX JONES
Kai

IRIS KORFKER
Ygraine

TONY BRITTEN
Musical Director/Keyboard

DAVE BAINBRIDGE
Guitar

MAARTIN ALLCOCK
Bass Guitar

GRAHAM PRESKETT
Violin

SIAN HOPKINS
SARAH SWINFELD
Choreography and Dance

JILLIAN CHRISTIE
Nimue

VALERIE KETTER
Morgan-Le-Fey

ADAM MUSIC
Lancelot

RICHARD WESTON
Mordred

REBECCA BULLARD
GUY HAYWARD
HELEN MORTON
Chorus

TIM MOUNTAIN
Keyboard

HOLLY COOK
Flute

DAVID BATSMAN
Trumpet

NAO MASUDA
JAMES GAFFORD
Percussion

LAUREN BASRA
ESTHER BINNIE
FLEUR CLARKE
ABIGAYLE HOLT
SAMANTHA MAN
ALICE SMITH
Dancers

ACT I – 490 AD

INTERVAL (30 MINUTES)

ACT 2 – 506 AD

TONY BICÂT
Director

JULIA STUTFIELD
Producer

JOHN LEONARD
Sound

CURTIS BURROWS
ROSIE PASSMORE
CATHERINE PEARSON
PETER STUTFIELD
Production

The performance will last approximately 2 hours, including the interval.

INTRODUCTION

Cantata Dramatica, in a joint venture with Cumberland Lodge, is pleased to present *Red Dragon, White Dragon*, a musical drama telling the story behind the legend of King Arthur. Written by Nick and Tony Bicât, it interweaves fast paced story telling with highly accessible music in a folk/rock style that represents a new direction for Cantata Dramatica.

This evening's performance is the first outing of a fresh approach to our endlessly retold and embellished national epic. In 516 AD, almost 1500 years ago, a last battle was fought between Arthur and his enemies and the first attempt at a united Britain heroically died. Yet it was Arthur's death that sowed the seed of our island story.

Red Dragon, White Dragon tells how Arthur, Guinevere, and the knights of the Round Table try valiantly to hold the fragile Britain they have built on the chaos left by the departure of the Romans. Their Red Dragon is pitched against the White Dragon, an unholy alliance of brutish Saxons, treacherous British Chiefs and the vain and disloyal Mordred. Our version of the story was inspired by Geoffrey of Monmouth's *History of the Kings of Britain*, but anyone acquainted with the Arthurian legend will notice some unfamiliar twists to this familiar tale.

We are extremely grateful to our talented cast of singer-actors, dancers and instrumentalists for their interpretation of score and script, and we thank and salute the team at Cumberland Lodge and our sponsors and other collaborators who have made this production possible.

SYNOPSIS

SCENE 1: A SHIP BOUND FOR BRITAIN

On board, Arthur, Bedivere, Gawain and Kai, four young friends dice and eagerly discuss the adventures they will have when they land. But Bedivere is seasick.

SCENE 2: DOVER – THE HARBOUR

On landing, Arthur attempts to buy a decent horse. He gets news of his sister Ursula's death. He swears bloody revenge.

SCENE 3: THE ROAD TO LONDON

They ride to London, Arthur silently nursing his rage, through Uther Pendragon's devastated Kingdom.

SCENE 4: LONDON – THE COURT OF QUEEN YGRAINE

While Uther's widow Ygraine mourns, the ladies of the Court decide to issue a proclamation.

SCENE 5: ARTHUR ARRIVES IN LONDON

Arthur, Bedivere, Kai and Gawain arrive in London at a great square. Arthur kills his exhausted horse and gives the meat to the peasants.

SCENE 6: LONDON – A SWORD IN A STONE

The Tribal Chiefs – Constantine, Conanus, Vortipor, and Maelgwyn - assemble to compete for the throne. Ygraine makes a ritualised announcement of their names.

AUDIENCE PARTICIPATION

SCENE 6: LONDON – A SWORD IN A STONE

As each chief fails to draw the sword, the crowd roars with joy, cursing the unpopular chiefs.

YGRAINE: Vortipor.

CROWD: **Thief**

YGRAINE: Constantine.

CROWD: **Usurer!**

YGRAINE: Maelgwyn.

CROWD: **Lick spittle!**

YGRAINE: Conanus.

CROWD: **Pig lover!**

CHORUS: Excalibur! Excalibur! Excalibur!

Arthur makes his way through the crowd.

GAWAIN: Arthur, wait!

BEDIVERE: Arthur leaps onto the stage/ Bows to the Queen/ Grasps the sword/ And as easily as drawing an arrow from its quiver/ Pulls the sword Excalibur from the stone.

CROWD: **Dux. Dux. Dux!**

ARTHUR: What is your name?

GUINEVERE: Guinevere.

ARTHUR: Keep your Kingdom, Oh Queen. She is my prise.

CROWD: **Dux!**

SCENE 7: EPISFORD – THE FIRST BATTLE

Leading a small force Arthur ingeniously defeats the Saxons, they slink away back up the river Trent.

[SCENE: 8: THE SAXON COMPOUND, NIGHT - FIRELIGHT

Scene omitted from this production]

SCENE 9: THE COURT – IN GUINEVERE’S BEDCHAMBER

Arthur and Guinevere make love, and Arthur dreams of ruling over a just and peaceful Britain.

SCENE 10: RIDE BY THE COAST ROAD

With the bridges destroyed, Arthur has to ride by the coast road to relieve the city of Wall. He enlists the aid of Hywell’s Bretons and makes a fatal promise.

SCENE 11: THE BATTLE OF WALL

Despite Hywell’s extra forces, it looks as if the Saxons will defeat the Britons but, when Bedivere invokes Ursula’s death, Arthur unsheathes Excalibur, goes berserk and wins a bloody victory

SCENE 12: A TRIUMPH IN LONDON

Hailed as the conquering hero, Arthur marries Guinevere and establishes the Round Table. The country united, his dream is realised.

INTERVAL

SCENE 13: CAMELOT, ELEVEN YEARS LATER – 506 AD.

In the Court of King Arthur, Arthur himself is absent. He is helping Hywell fight the Visigoths in Gaul. Guinevere presides over a fractious Round Table. Two new Knights arrive: Mordred and Lancelot.

SCENE 14: LANCELOT AND MORDRED’S DRINKING SONG

Unseen, Guinevere watches as Lancelot and Mordred introduce themselves.

SCENE 15: HYWELL’S PALACE AND CAMELOT

Separated by the Channel and Arthur’s sense of duty, Guinevere and Arthur cannot sleep. They write to each other.

SCENE 16: BEDIVERE FINDS BRITAIN IN A BAD STATE

Bedivere tries to make alliances among the fractious tribes, while in Gaul, Arthur prepares to face Alaric and the Visigoths at the Battle of Vouillé.

SCENE 17: THE BATTLE OF VOUILLÉ

In Gaul, Arthur leads the Bretons to victory but his old comrade Kai is killed. The slaughter is terrible; only a small band of Visigoths and their leader Alaric escape.

SCENE 18: KAI'S FUNERAL

Kai's widow Nimue laments over his body, but as she leaves the funeral, Arthur takes her hand.

SCENE 19: IN CAMELOT, A GREAT FEAST

As the Court prepare to celebrate the news of Arthur's victory, a worried Bedivere comes to Guinevere.

SCENE 20: HYWELL'S PALACE IN GAUL, AND A BOAT BOUND FOR DOVER

Hywell offers Arthur everything to stay in Gaul, but Bedivere at last persuades him to return. Arthur says he must re-learn his country.

SCENE 21: DOVER – THE OSTLER'S STABLE

Arthur meets the Ostler from eleven years ago. The man does not recognize him. He says the country will only heal when Arthur returns.

SCENE 22: CAMELOT – GUINEVERE'S LAMENT

Believing that Arthur will never return, the Round Table breaks up. At the height of the mayhem, Mordred defects to the Saxons. Lancelot goes to Guinevere in her bedchamber.

[SCENE 23: ALLIANCES – REALPOLITIK]

Scene omitted from this production

SCENE 24: BRITAIN, CAMLANN – ARTHUR'S LAST BATTLE

Heavily outnumbered, and despite fighting heroically, Arthur is beaten. Mordred kills Gawain and Arthur kills Mordred. But King Arthur is fatally wounded.

SCENE 25: BY A LAKE NO LONGER THERE

Arthur lies dying attended by Bedivere and Guinevere; together the three of them create The Legend.

AUDIENCE PARTICIPATION

SCENE 26: DUX BRITANNIAE – THE LEGEND OF KING ARTHUR

Final Chorus: From mountain top to valley floor
All voices of the nation sing
The legend ringing down the years
Of the Once and Future King

From cave to castle, hovel to hall
By water's edge or flickering fire
A promise forged in steel and stone
He will return to save us all.

Rex quondam, Rex Futurus,
Rex quondam, Rex Futurus,
Rec quondam, Arthur the King

From mountain top to valley floor
All voices of the nation sing
The legend ringing down the years
Of the Once and Future King

From cave to castle, hovel to hall
By water's edge or flickering fire
A promise forged in steel and stone
He will return to save us all.

Rex quondam, Rex Futurus,
Rex quondam, Rex Futurus,
Rec quondam, Dux Britanniae

BIOGRAPHIES



NICK BICÂT

Composer / Keyboard / Guitar

Nick Bicat 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. The London première of Nick's dramatic cantata, *Perpetua*, took place in Southwark Cathedral on 1 October 2014.



TONY BICÂT

Librettist

Tony Bicat has been writing lyrics for his brother's music since they were teenagers. They have maintained and refreshed their creative partnership over four decades and parallel careers in film, theatre and television. His collaborations with Nick include *Class* (BBC Radio), *Teeth and Smiles* (Ivor Novello Award) and *Symphony in Morris Minor*. Tony has written and directed many original TV films, all scored by Nick, including *Cotswold Death*, *The Laughter of God* and *Exchange of Fire* and two ground breaking TV musicals *Glitter* and *Facelift*.

Co-opting the great arias of Mozart, Verdi, Wagner and co, Tony wrote the libretto for *Flashmob the Opera*, BBC3's live TV opera from Paddington Station, which won numerous awards.

Tony continues to explore and experiment with lyrics and poetry. He recently performed as one of the finalists in the Oxford area heat of the Hammer and Tongue poetry slam and was involved in creating an instant pantomime for The Chipping Norton Theatre.



RICHARD HANSEN

Arthur

New Zealand born Tenor Richard Hansen completed a Master of Music at the Royal Northern College of Music followed by a Postgraduate Diploma in Solo Performance with Thomas Schulze. Prior to operatic study Richard was a choral scholar and later a Lay Clerk for ten years at St Andrew's Cathedral Sydney.

His Operatic roles have included Don Basilio and Don Curzio (*Le Nozze di Figaro*), Monostatos (*Die Zauberflöte*), Ruiz (*il Trovatore*), Gaston (*La Traviata*) Iro (il Count Almaviva (*The Barber of Seville*),

Mr Upfold (*Albert Herring*), Box (*Cox and Box*), Camille (*The Merry Widow*) and Remendado (*Carmen*).

Recently, Richard has joined the choruses at Opera Holland Park, Wexford Festival Opera, Opera Australia and Scottish Opera. Most recently Richard sang the role of German Sentry in the Pulitzer Prize winning production of *Silent Night* at Wexford Festival Opera and appeared in the Ensemble of Swansea City Opera's 2015 UK tour of *Faust*.



MILLIE BOOTH

Guinevere

Millie is a graduate of The Guildford School of Acting, where she gained a BA Hons in musical theatre. Whilst training she played the roles of Celia in *As You Like it*, Milly in *Seven Brides for Seven Brothers*, the Chanteuse in *Marguerite*, Cinderella in the Yvonne Arnaud's pantomime *Cinderella* and Maria in *West Side Story*. Since graduating Millie has played a variety of roles, including Josephine in *HMS Pinafore* and Belinda in

Dido and Aeneas as well as sailing the seas as a principal singer with Headliners Theatre Company. Her concert performances include A Tribute to Dora Bryan at the Haymarket Theatre, London and a concert version of *West Side Story* at the Sheldonian Theatre, alongside Scottish tenor Nicky Spence with the Oxford Philomusica Orchestra.



DAVID LE PREVOST

Bedivere / Chorus

David is a freelance baritone, having previously been a bass lay clerk at Christ Church Cathedral College, Oxford, under the direction of Dr Stephen Darlington. He is studying singing with Giles Underwood and performs in both a choral and solo capacity for a number of choirs around the country including Polyphony, Swansea and Reading

Bach Choirs as well as being a pro rata member of the BBC Singers. His recent engagements include the baritone roles from Carl Orff's *Carmina Burana*, Brahms' *Requiem* and Schumann's *Dichterliebe*. David was also invited to sing on Eric Whitacre's *Light and Gold* CD as an alumni member of Laudibus (National Youth Chamber Choir)

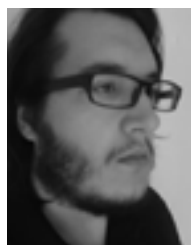


ASHLEY MERCER

Gawain / Chorus

Ashley studied physics at King's College London where he was a member of the chapel choir, with whom he recorded for Gaudeamus, broadcast on BBC Radio 3; and performed, directed and conducted for the Gilbert & Sullivan and musical theatre societies. A brief stint in the City followed before he returned to study singing formally and he graduated with distinction from the Masters programme at Trinity Laban Conservatoire, where he was a TCM Trust Scholar and a Kathleen Roberts scholar. He was also awarded the Paul Simm Opera Prize; last year he was a

Christine Collins Young Artist for Opera Holland Park. Recent and future opera engagements include *Badger / Parson (The Cunning Little Vixen)* for British Youth Opera; Ernest Shackleton (*Shackleton's Cat*), Student / Schlemil (*The Tales of Hoffmann*), both for English Touring Opera; German Soldier (*Silent Night*, European premiere) and Usher (*Trial by Jury*) for Wexford Festival Opera; Dr Craven (McNeff's *The Secret Garden*) for Trinity Laban and The Banff Centre, Canada.



ALEX JONES

Kai / Chorus

Alex is currently a Lay Clerk at Gloucester Cathedral. He spent a gap year as a choral scholar at Wells Cathedral followed by three years as a choral scholar at King's College, London. When in London he sang at various churches in the City, including St. Bride's Fleet Street, Marylebone Parish Church, St. George's Hanover Square and The Chapel Royal at Hampton Court Palace. He also has experience as a soloist singing in works such as Bach's Passions, Mendelssohn's

Elijah, Beethoven's 9th Symphony, Orf's *Carmina Burana*, Mozart's *Requiem*, Brahms' *Requiem*, Jenkins' *The Armed Man*. Alex enjoys performing 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*.



IRIS KORFKER

Ygraine / Chorus

Soprano Iris Korfker is studying privately with Arwel Treharne Morgan and Nicholas Powell. She studied MA Preparatory Opera at the Royal Academy of Music where she was awarded the third prize in The Joan Chissel Prize for Singers and was "Very Highly Commended" during the Isabel Jay and Bluth-Buesst Opera Prizes and was supported by the Josephine Baker trust. She completed a BMus and PGDip at Trinity College of Music achieving distinction for her final recital and received the Eva Malpass

Scholarship and the Paul Simm Opera Prize. Operatic roles include Violetta, Roselinda, Michaela, Queen of the Night, Pamina, Madame Herz, Konstanze, Marcellina, Fiordiligi and Blanche. Solo highlights include Beethoven *Mass in C* (Surrey Voices, St James Picadilly) Britten's *Les Illuminations* (Orchestra of St John's, Kings Place) *Una Poenitentium* (Mahler's 8th Symphony) and the *Four Last Songs* by Strauss (EMGS Orchestra) and Mozart's *Requiem* (St Martin in the Fields).



JILLIAN CHRISTIE

Nimue / Chorus

Jillian Bain Christie is a Scottish artist and soprano based in London and Paris. A graduate of Glasgow School of Art; she has recently started exhibiting work again after a hiatus while studying music at Trinity Laban Conservatoire. Specialising in contemporary repertoire and Nordic song, she completed a PGDip in Vocal Performance in 2013, and a MFA in Creative Performance Practice in July 2014, attaining distinctions in both courses. Jillian continues to study privately with Joan Rodgers.

Recent highlights include the creation of the title role in the opera *The Maiden Stone* by Joe Stollery, an artists' residency at Fljótstunga, Iceland, a solo performance in the presence of HM Queen Sonja of Norway, and Stockhausen's *Stimmung* at the Queen Elizabeth Hall, with Trinity Laban Soloists and Gregory Rose. Forthcoming projects include recitals in Glasgow and London, a recording of songs by Robert Burns, and a residency on the Åland Islands, Finland in October 2015.



VALERIE KETTER

Morgan-Le-Fey / Chorus

Viennese contralto Valerie Ketter started her singing studies as a student of Elisabeth Kinsky. She then went on to study at the Universität für Musik und darstellende Kunst Wien with Prof. Franz Lukasovsky. She later studied with Douglas Hines, James Moore and Christian Sist, before moving to London in 2010. Since then Valerie has been training with Paula Anglin and is now a member of the Brighton Opera Singers' Studio. Participating in workshops

with Andrew Sinclair and Delia Lindon, she has continued to expand upon her experiences and has performed in operas and given recitals in Austria, Spain, France, Japan, Canada and the United Kingdom. Her distinctive deep, rich mellifluous voice and intense stage presence, make her performances unforgettable. Her favourite roles include Dritte Dame in Mozart's *Die Zauberflöte*, Wagner's *Erda* and the title role of Britten's *The Rape of Lucretia*.



ADAM MUSIC

Bedivere / Chorus

Having begun singing at an early age, Adam recently returned to his art and is currently studying classical voice with Neil Baker while undertaking a BMus course at Trinity Laban Conservatoire. He has already made great strides as dedicated, diverse and dynamic performer and he has sung for private events in

Selfridges, The Brompton Oratory and Gaucho Restaurants and abroad in St Tropez and Copenhagen. He has also enjoyed performing at events in many unorthodox places, including the 39th floor of the Heron Tower, singing at Cabaret charity events and Opera Busking on the streets of London.



RICHARD WESTON

Mordred / Chorus

Bass-baritone Richard Weston is a New Zealander who read languages and music at Auckland University before studying on opera courses in Australia, at the Mozarteum in Austria, and at the RNCM in Manchester.

Now resident in Oxfordshire, his diverse engagements include oratorio and opera, early music and lieder recitals. Recent performances have included Handel's *Messiah*, the Bach Passions, Stanford's *Songs of the Sea* and *Songs of the Fleet*.



HELEN MORTON

Nimue / Chorus

Helen studied at Cambridge and at the Guildhall School of Music and Drama with Jack Irons. She has performed throughout Europe and the USA, in particular with the Monteverdi Choir and more recently with the Joyful Company of Singers and has broadcast for BBC Radio, Classic FM and recorded for EMI, ASV, Naxos and Chandos. Her operatic roles have included Tatiana in *Eugene*

Onegin, Donna Anna in *Don Giovanni* and Violetta in *La Traviata* in various London opera groups and one of the Seven Dwarfs in *Snow White* with Opera Factory. She is now based in Oxford and has performed Berio's Folk songs and Kurt Weill songs with Ensemble Ox and the soprano solos in Rossini's *Petite Messe Solennelle*, Mozart's *Mass in C Minor* and Haydn's *Nelson Mass* with local choirs.



REBECCA BULLARD

Chorus

Originally from Cardiff, Rebecca Bullard now lives in Beckley, Oxfordshire. She is a lecturer in English Literature at the University of Reading, where she mostly teaches literature of the seventeenth and eighteenth centuries.

Her time is divided (not equally) between reading, singing, and her three young children.



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.

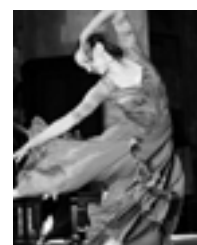


GUY HAYWARD

Chorus

Guy started singing as a boy treble at Bath Abbey when he was seven years old. He won a choral scholarship to Trinity College, Cambridge, where he read Music. He studied in Cambridge until last year, taking an MPhil in Musicology and then a Ph.D. in Music Psychology/Anthropology, looking at how group singing forms community. He has given various song recitals, and has performed roles such as Clock in Ravel's *Lenfant* (Edinburgh Fringe 2010);

Body in *Cavaliere's Rappresentazione* (dir. Philip Thorby, Venice, 2011; Cambridge, 2012); and Pudens in Cantata Dramatica's staged oratorio *Perpetua* (2012, 2014) He also performs with his "satirical jazz" duo Bounder & Cad (www.bounderandcad.me) who performed a vetoed Cameron/Clegg take on "Me and My Shadow" at 10, Downing St. for the Christmas Party 2013, and "pilgrim folk" duo Hayward & Parsons (www.awalkaroundbritain.com)



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.



TONY BRITTEN

Musical Director / Keyboard

Tony has pursued a successful career as a film, television and theatre composer and conductor, with credits ranging from arranging and conducting the legendary National Theatre Guys and Dolls, to conducting Robocop and composing the Champion's League anthem for UEFA. Whilst continuing his musical projects, Tony turned to film making in 1999 with Boheme, his radical re-interpretation of the Puccini opera. Since Tony founded Capriol Films in 2005 he has made: *Falstaff*, based

on his final Music Theatre London stage production, *Peter Warlock – Some Little Joy, A Salaried Wit, She Stoops to Conquer, Gilbert and Sullivan – A Motley Pair, and In Love with Alma Cogan*. 2012's *Benjamin Britten – Peace and Conflict* is the culmination of a lifetime's love of his namesake's music. In 2014, he wrote and directed the romantic comedy drama *ChickLit*, as well as *Draw on Sweet Night* – an Elizabethan romantic drama set to the madrigal music of 16th Century composer John Wilbye.



DAVE BAINBRIDGE

Guitar

Co-founder of Celtic progressive/folk/rock/ band IONA, with whom he has toured the world and released 13 albums, Dave's multi-faceted career as a keyboardist, guitarist, bouzouki player, composer, improviser and producer has led him into many musical genres and work with numerous artists including Troy Donockley, Jack Bruce, Buddy Guy, Nick Beggs, Gloria Gaynor, Moya Brennan, Robert Fripp, and Damian Wilson. Winner of the BBC Radio 2 Best Jazz soloist award during his time at Leeds

Music College, Dave has also composed soundtracks for numerous short films, TV and multimedia productions and has co-written a guitar concerto with Classic FM favourite Nick Fletcher.

Busier than ever with solo concerts, studio work, new 'virtuoso' guitar group GB3 and a collaboration with Dave Cousins of The Strawbs, Dave's recent second solo album 'Celestial Fire' is getting amazing reviews worldwide. He is due to release his first solo piano album soon.



MAARTIN ALLCOCK

Bass Guitar

Maartin Allcock is a multi-instrumentalist session musician from Manchester with 40 years experience, eleven years as a member of Fairport Convention, four years with rock band Jethro Tull, and has toured and recorded on well over 200 albums with such diverse artistes as Robert Plant, Yusuf Cat Stevens, Beverley Craven, Kieran Halpin, Ralph McTell, Dave Swarbrick, Mike Harding, Steve Tilston, Dan Ar Braz, Hamish Imlach, The Mission, Sally Barker and Judith Durham. Maart is gaining a reputation as a record producer

of Welsh traditional music and as a regular performer on the Italian prog-rock scene, and is booked to produce an album in Naples in May for rock band Cirque des Rives featuring singer Lisa Starnini. He has also published music books featuring the songs of Fairport Convention, Sandy Denny, Beth Nielsen Chapman and Richard Thompson. He has been working together with Nick Bicat since they first met in the 90s, and has contributed to many of Nick's TV and film scores.

www.maartinallcock.com



GRAHAM PRESKETT

Violin

Graham Preskett, MA, ARCM, has played mediaeval rebec in French cathedrals, wrote the score for *Something to Talk About, Frenchman's Creek*, Billy Connolly's *World Tours of Scotland and Australia* and *Where the Heart Is*, played blues harmonica for *Thelma and Louise*, gypsy violin for *Moulin Rouge* and Irish banjo for *Harry Potter*. As well as writing and arranging for movies, television, production and advertising, he plays mandolin, harmonica, violin, and keyboards.

Graham has worked with Cher, Paul

McCartney, Gerry Rafferty, Tom Jones, Meat Loaf, John Williams, Hans Zimmer and George Martin. He also contributed choir parts and inaudible Latin to the film *The Da Vinci Code*, wrote the French detective's theme for *Flushed Away* and arranged *Here Comes the Sun* for Bee Movie. Adverts include Guinness, Barclaycard, PG Tips and TSB. Recently he led and conducted a Chinese orchestra in the Forbidden City and played Vivaldi mandolin concertos in Hong Kong.



TIM MOUNTAIN

Keyboard

After working as a studio engineer for many years at the world famous BBC Maida Vale music studios, Tim moved to the Cotswolds to setup a studio and concentrate on composing his own music. He has produced compositions for BBC Radio/TV, C4, ITV, Commercials, Educational, Sporting, and Corporate productions. He has worked with bands and singers producing live as well as studio recordings. Tim has played in a whole variety of bands over the years varying from soul, blues and RnB to disco, funk and folk!

Recently he composed and produced the music for the highly acclaimed dance production *Chasing the Eclipse*, featuring Chantry Dance Company. An outdoor, high impact dance show, with immersive surround sound design and music. This year he completed a number of projects including a dressage commission and several corporate pieces. He is currently working on another dance production and various choral works.

www.timmountain.com



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.



NAO MASUDA

Percussion

Japanese born Nao Masuda started composing and performing at the age of thirteen. While working mainly as a singer-songwriter and at times as an instrumentalist playing several instruments in unorthodox ways, she also produced and directed multi media events and exhibitions as an artist/designer.

In 2007 Nao took part in her first theatre piece as a solo live musician and has since provided various types of live and recorded music and sound effects for

theatre projects of diverse disciplines, as a musical director, composer, and multi instrumentalist.

In 2013 Nao was funded by Arts Council to lead a project to create musical sign language with both deaf and hearing artists (Music in Motion project).

Outside the theatre, Nao performs solo and in ensembles as a Taiko drummer and a percussionist in both national and international festivals including London Jazz Festival, concerts and events.



JAMES GAFFORD

Percussion

James studied music at A-level at Chipping Norton school, before achieving distinction at Higher National Diploma for drumming and music performance at the Academy of Contemporary Music in Guildford. On finishing his formal education, James went on to play drums for various live band projects, as well as continuing to enjoy playing for stage productions.

Most recently, he played for independent productions of *A Slice of Saturday Night* and *Camp Horror* at The Mill Studio in Guildford, both original shows by The Heather Brothers. James also plays for the Oxfordshire Festival of Voices, a yearly concert of primary school choirs run by the National Association for Primary Education. James lives in West Sussex near Petersfield, with his wife and two children, and teaches drums and piano.



DAVID BATSMAN

Trumpet

David Batsman is a teacher, conductor, and brass instrumentalist based in Buckinghamshire. He has just completed his teacher training at St. Clement Danes School in Chorleywood and, in September 2015, will take up the position of Teacher of Music at Langley Grammar School. He also teaches the trumpet privately within the local area. Though a first-study trumpet and flugelhorn player, David has recently taken up the french horn and trombone to further his own

teaching and performing experience. David is a graduate of the University of Bristol, where he studied Music from 2010 to 2013. He was widely involved in extra-curricular music during his time at the University, during which he developed extensive conducting experience. David currently directs the St. Clement Danes Jazz Band, the Amersham Music Centre Training Wind Band and Concert Band, and is the Assistant Director of Music for Chalfont Concert Wind Band.

SUSAN HANDY SCHOOL OF DANCE

Dancers

The Susan Handy School of Dancing has been established since 1974 and is a school for children and adults from the age of 2 1/2 upwards. Children can train in ballet, modern jazz and tap and we offer music and movement classes for the younger children. Adult classes in all of the above are also available at various levels including beginner. Susan Handy has been dancing since she was 2 1/2 and danced professionally at the age of 16. She has been teaching for over 30 years and has a vast experience which she passes onto her pupils encouraging them to all achieve their aims.

Most children want to dance for pleasure although we encourage pupils to participate in examinations and some will want to make a career out of dancing.

Whatever their aim it is important that they should have fun. Dancing also provides other benefits, importantly exercise but also heightened posture and co-ordination skills and dancing can help increase confidence and social skills and exercise a child's imagination.

Pupils are taught in a fun and stimulating atmosphere whilst maintaining the discipline necessary to achieve the highest standards possible for the school. This especially applies to basic courtesies such as punctuality. Classes are held in: DATCHET, ETON, OLD WINDSOR, ICKENHAM, RICHMOND, WINDSOR & WOKING.

ABOUT CANTATA DRAMATICA

Cantata Dramatica is a not-for-profit organisation (charity registration number 1158027) whose objective is to commission and promote new music.

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

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

Chairman Nick Pitts-Tucker

Treasurer Julia Stutfield

Secretary Virginia Goode

ACKNOWLEDGEMENTS

We are grateful to Cumberland Lodge for the opportunity to present this performance of Red Dragon, White Dragon, and to all our collaborators who have encouraged and supported us in this ambitious project.

We would especially like to thank John Leonard, Jeremy James, Sian Hopkins, Sarah Swinfield and Peter Champness for giving so freely of their time and expertise and Canon Edmund Newell, Principal of Cumberland Lodge, for his unfailing support and encouragement.

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:

Pury Hill Limited

Blackrock Frontiers Investment Trust

Cantata Dramatica would also like to thank the Susan Handy School of Dance for providing our six student dancers.

UPCOMING EVENTS

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

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



CANTATA ELIENSIS

The story of the building of Ely Cathedral, performed in the Lady Chapel at Ely as part of a weekend of celebrations in honour of St Etheldreda.

ELY CATHEDRAL
SUN 26 JUN 2016, 6PM

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



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