

**CANTATA
DRAMATICA**

presents

THE SOUTH SEA BUBBLE

A ballad opera by

NICK BICÂT

CANTATA
DRAMATICA

SOLOISTS

TONY BICÂT

Director

Thursday 25 August 2022, 7.30pm

The Reform Club
104 Pall Mall
London SW1Y 5EW

THE SOUTH SEA BUBBLE
OR
THE FORTUNES AND MISFORTUNES OF
A LADY PUNTER.

A BALLAD OPERA

MUSIC BY NICK BICÂT

DIALOGUE AND BALLADS BY TONY BICÂT
(AFTER THOMAS D'URFEY, BERNARD MANDEVILLE & JOHN GAY)

STORY BY NICK PITTS-TUCKER

TIME:

THE EARLY YEARS OF THE EIGHTEENTH CENTURY

PLACE:

GHENT, PARIS, LONDON

There will be an interval of 20 minutes between Acts One and Two
The words of the Choruses and Songs will be found on pages 9 - 26.

ACT ONE

PROLOGUE

SCENE 1 THE LIBRARY AT THE REFORM

SCENE 2 A CONVENT IN GHENT 1710

SCENE 3 PARIS!

SCENE 4 PARIS, AT THE GAMING TABLES

SCENE 5 PARIS, IN THE IRISH PUB - LES OIES
SAUVAGES

SCENE 6 PARIS, THE BRITISH AMBASSADOR'S
RESIDENCE 1718

ACT TWO

SCENE 7 CANNONS, THE DUKE OF CHANDOS
HOUSE, NEAR LONDON

SCENE 8 LONDON, GARRAWAY'S COFFEE HOUSE

SCENE 9 THE STREET NEAR GARRAWAY'S

SCENE 10 ST PAUL'S CHURCH

SCENE 11 THE STREET NEAR GARRAWAY'S

SCENE 12 PARIS - LE CAFÉ PROCOPE

FINALE

THE CAST (IN ORDER OF APPEARANCE)

MR JOHN LAW

Scots Economist. Founder of the Banque Royale & protégé of the Regent of France.

THE PAGE

John Law's servant.

THE ABBESS

of a Convent in Ghent

LADY MARY HERBERT

The Punter, eldest daughter of the Third Earl of Powys.

LADY ANNE CARRINGTON

Her Aunt a savvy gambler.

BEAU GAGE

Joseph Gage, English, third son of a Sussex family, a long time friend of Law

MR RICHARD CANTILLON

Irish Entrepreneur & banker

MISS OLIVE TRANT

Mistress to Regent of France & Others.

THE DUKE OF CHANDOS

James Bridges, British Aristocrat.

GEORG FRIEDRICH HÄNDEL

German Composer and impresario.

MR JOHN GAY

An unfortunate Librettist!

SIR ISAAC NEWTON

Controller of Currency and discoverer of gravity.

ASSORTED NUNS, NYMPHS,
SHEPHERDS, JOBBERS, ETC.

DAVID JONES

Baritone

MARIANA DA SILVO SABRINHO

ANGELINA DORLIN-BARLOW

SOFIA KIRWAN-BAEZ

Soprano

EMILY HAZRATI

Mezzo Soprano

ALEXANDER ANDERSON-HALL

Tenor

CASPAR LLOYD JAMES

Baritone

ANGELINA DORLIN-BARLOW

Mezzo Soprano

JAMES MCOBAN-CAMPBELL

Baritone

GEORGIO SPIEGELFELD

JOSEPH CREASER

CASPAR LLOYD JAMES

THE CHORUS

CHORUS

AILSA CAMPBELL

Soprano

MADDIE PERRING

Soprano

HEIDI JOST

Mezzo Soprano

LUCA WETHERALL

Alto

ALEXANDER HUME

Tenor

MATTHEW POPE

Tenor

MADDIE LAY

Bass

FREDDIE CROWLEY

Bass

also GALATEA, a nymph

also ACIS, a shepherd

JOE HOWSON

KEYBOARDS

RAFAL LUC

ACCORDION

TONY BICÂT

DIRECTOR

TINA BICÂT

DESIGNER

PETER CHAMPNESS

RECORDING PRODUCTION

PETER HART

JULIA STUTFIELD

PRODUCER

INTRODUCTION

'The South Sea Bubble' is a modern 'Ballad Opera', drawing on material from the Eighteenth Century Ballads of Thomas D'Urfey, Bernard Mandeville and others.

Commissioned by Cantata Dramatica from Nick Bicât in 2021, with song lyrics and spoken dialogue by Tony Bicât, the opera is based on a story devised by Nick Pitts-Tucker.

THE STORY

The inspiration for this ballad opera was a number of events leading up to the spectacular rise and subsequent collapse of South Sea Company Stocks in 1720, after months of frenzied dealing in the streets and coffee houses of London. In the words of a contemporary:

"..what ruination has the Southsea crash caused! The whole nobility is at its last gasp; only gloomy faces are to be seen. Great bankers are going bankrupt, great shareholders just disappear and there is not an acquaintance or friend who has escaped total ruin. These rogues of Company Directors have betrayed everybody and I assure you the tragic worst is feared."

Letter from Paulo Rolli to Giuseppe Riva, September 1720

The story is told through a cast of characters that were actually involved in this episode of financial madness. They are led by the exciting adventuress Lady Mary Herbert, her aunt Lady Anne and a crew of gambling entrepreneurs, namely John Law, Joseph Gage, Richard Cantillon and James Bridges, Duke of Chandos. Not forgetting Olive Trant, mistress to the Regent of France. There are also surprise appearances from well known celebrities of the day who are celebrated for reasons completely unconnected with The South Sea Bubble: composer Georg Friederic Händel, the scientist Isaac Newton, and John Gay, who later became famous as librettist of *The Beggar's Opera*.

The script divides the story in two. The first part is set in Paris, where the Mississippi Company is launched; the second in London, where shares in its twin, the South Sea Company, are touted first to the nobility and then to the general public, who respond in a frenzy of unbridled enthusiasm for this novel route to instant wealth. The Stock rises to unbelievable heights, then falls right back, leaving a trail of devastation amongst all classes of investor.

The telling of the story benefits from frequent use of material derived from contemporary ballads, sensitively woven into the song lyrics and spoken words by Tony Bicât. The words of the songs are presented on pages 9 - 24, and literary experts in the period may enjoy recognising references to sources including Bernard Mandeville's *Fable of the Bees*, John Gay's libretto for *Acis and Galatea*, the satirical verses of Thomas D'Urfey and works by Alexander Pope and Isaac Newton.

Nick Pitts-Tucker

THE MUSIC

There were two challenges to composing the South Sea Bubble: how to acknowledge the idiom of 18th century music, and how to deliver the comedy of story and lyrics to a first-time audience who must hear every word and get every joke.

As far as the period is concerned, it was clear from Nick Pitts-Tucker's original outline that he wanted the dialogue and lyrics to be as accessible as possible to a modern audience, so it followed that the music should have an equally immediate voice.

The original ballad operas relied heavily on the use of traditional music, tunes that were well known to the audience, with the novelty of new humorous lyrics of a racy, quick-witted character, full of political satire and often bawdy or downright obscene. Fitting new words to a familiar tune has always been a surefire way of delivering a comic lyric, because the audience doesn't have to extend any effort understanding the melody and the musical language - they can simply concentrate on the jokes.

However I felt that to use existing tunes from our own time would devalue the relevance and immediacy of the events and characters in the story, and make it too easy for us to dismiss their actions as naive. At the other end of the spectrum, pastiche 18th-century music would be rather staid, and hamper the agility and humour of the whole piece. For that reason I've written music which I feel is appropriate to the lyrics as a modern composer and songwriter, donning and doffing my 18th century musical 'costume' when it suits the narrative moment, or to remind the audience of the social constrictions and mores of the time.

Nick Bicât

THE STAGING

We always knew that we were going to stage South Sea Bubble in the magnificent setting of the Library of the Reform Club. This location gives us a unique ambience but also presents us with certain challenges. It is more generous with atmosphere than with space. Once you get audience and musicians seated, the acting area is quite small.

The English Ballad conquered the world: it still forms the basis of both English and American pop music. In the Eighteenth Century ballads told a tale to people who often could not read. They were simple, direct and informative. The Ballads of Thomas d'Urfey, Bernard Mandeville and John Gay, form the backbone of Nick Pitts-Tucker's story, though a purist might argue that Nick has press-ganged them into service on the South Sea Bubble.

The ballad is the key to the way we have staged South Sea Bubble. The aim is to be simple, pacy and direct. We hope that for 'one night only' the performance will be like a good ballad that a 'Blue Apron' might have heard in the street around Garraway's Coffee Shop in 1720 - a catchy tune that tells you something you didn't know.

Tony Bicât

THE DESIGN

My thoughts on hearing the music and words of South Sea Bubble for the first time were classy pantomime and 18th century romp.

It was clear that any attempt to match the splendid detail of the room with historically accurate costume and props would need space, money, time and a great deal of preparation and rehearsal. We didn't have any of those things. How do you turn an Abbess into an 18th century lady without an elaborate costume change? How do you whisk from London to Paris and back with no set? We had to find a way to bring the characters to theatrical life without using full 18th century costume.

We did have the other ingredients of a rollicking ballad opera: a good story, lovely music and lyrics, a witty, fast moving script and a buoyant atmosphere.

A lot of chat and sketches passed between us all before the decision was made that the character of John Law, who in historical reality was a sort of puppet-master of the South Sea Bubble events, became the on-stage manipulator of a company of singers.

He and his page, in period costume, helped by the architecture and decoration of the room, would set the era. Between them they would dress the performing company with accessories and props. Music and words would be underlined by comedic or explanatory visual representation of time, people and places for the audience to decode and enjoy.

Tina Bicât

HANDEL AND THE SOUTH SEA BUBBLE

One of the more intriguing aspects of The South Sea Bubble story is the involvement of George Friedrich Handel who, in addition to his outstanding talent as a composer and musician, was also an entrepreneur and businessman. Handel took full advantage of the newly available stock market to finance his musical and personal endeavours and, although many of the subscribers to his operas faced financial ruin in 1720, he seems to have weathered the storm; he continued investing and even purchased additional South Sea Annuities in the 1730s, more than 10 years after the bursting of the Bubble.

Handel was resident at Cannons, the extravagantly expensive residence of the Duke of Chandos, from 1717, and the first performance of *Acis and Galatea* took place there in 1718. In the context of the time it was a ground-breaking work but few people recognised it as such and Nick Pitts-Tucker's characterisation of it as mere 'corporate entertainment' is not far from the truth. It was not performed again until 1732 and was finally published in 1743 after a number of revisions.

Julia Stutfield

ACT ONE

WELCOME TO THE BUBBLE

LAW: Our story has a moral and a twist in its tail
Of money and banks and a stock that failed.
Our punter Mary Herbert played a huge part in it
This is the saga of a girl of great spirit.

Her Catholic family had backed the wrong side
King George had succeeded, a German tide
Swept King James and the Jacobites into the bin
To restore her Fortune, Lady Mary must win.

LAW & MARY: So welcome to the Bubble that grows and grows
And fortunes rise to reach the stars
Duchesses, Dukes and the Bank of France
Entrepreneurs and card-savvy aunts.
You must double up, fold or twist
When you shuffle with the Scots economist.

LAW: An English Rose with unusual talents
She shone like a star in Parisian salons.

GAGE: Quick witted, she outran a host of suitors
ANNE: And the gambling tables were her tutors.

LAW: Belle, Faro and Basset were the start
ANNE: But pretty soon Lady Mary learned the art
GAGE: Of how to spot which risks to take
When to tell true and when to fake.

L,G,A & M: So welcome to the Bubble that grows and grows
And fortunes rise to reach the stars
Duchesses, Dukes and the Bank of France
Entrepreneurs and card-savvy aunts.
You must double up, fold or twist
When you shuffle with the Scots economist.

PROLOGUE

LAW: She was not alone, many friends were at the game
John Law (He bows)
GAGE: Beau Gage.
And many a famous name
GAGE: Duke Chandos in England
LAW: Duc d'Orleans in France
GAGE: Staked shirt
LAW: Or chemise
A & M: On this grand game of chance.

LAW: With the highest class of punters now on board
Speculation like a wild fire roared
Till the blue aprons caught the song
Forgot their common sense and were swept along.

L,G,A & M:: So welcome to the Bubble that grows and grows
And fortunes rise to reach the stars
Duchesses, Dukes and the Bank of France
Entrepreneurs and card-savvy aunts.
You must double up, fold or twist
When you shuffle with the Scots economist.

LAW: If people want progress they need motivation
Gambling, slave trading and stock speculation
Corruption itself can make the hive thrive
The good and the bad keep each other alive.
Mark this tale well it might be the foundation
L,G,M & A: Of progress and commerce and this Great Nation.

L,G,M,A &
CHORUS: So welcome to the Bubble
That grows and grows
As fortunes rise to reach the stars
Duchesses, Dukes and the Bank of France
Entrepreneurs and card-savvy aunts
You must double up, fold or twist
Mortgage the castle and read my lips
Up the ante and buy more chips
When you shuffle with the Scots economist.

SCENE 2: A convent in Ghent 1710

O WORLD

MARY: Oh World, O World, I want to explore you
Away from these cloistered walls.
What makes things hum? What drives the Hive?
What schemes, what fancies make us come alive?

ANNE: That head of yours hums like a hive full of bees,
Building a palace for their Royal Queen!
But will you be that Queen? I cannot tell.
With palace and kingdom and riches as well?

MARY: Lady Carrington, Aunt, Dearest Anne!
We've both taken everything as far as we can
Your husband you've ridden into the ground
But we have each other and our friendship is sound.

ANNE: Dutch, French and English
You write very well.

M & A: When most of our sex were never taught to spell.

ANNE: I'll be your Hecuba
MARY: And I your Hector
ANNE: The bravest of heroes.
MARY: My fearless protector!

M & A: Fighting our battles in a man's world
Two well-rigged ships with our sails unfurled
To Paris we'll go, play the gambling tables

MARY: You a merry widow.
ANNE: And you fancy free.
M & A: Lay bets and lovers as we slip our cables
Triumphant together on life's open sea!

SCENE 3: Paris!

GREAT NUMBERS THRONG

CHORUS: Great numbers throng this fruitful Hive
And endeavour to supply
Each others' lust and vanity
To make the city thrive.

The Smart with stocks and little pain
Jump into profit and great gain
The Dull in hard laborious trades
Are condemned to scythes and spades
Are condemned to scythes and spades.

LAW: The Common Crowd choose mystery
Preferring it to history
In Gay Paree false prophets thrive
As rumours buzz around the Hive.

Influencers, parasites, fashionable analysts
Pickpockets, bit-coiners, dubious economists!
The best and worst of this great city
Throw their knickers into the kitty
Some in front and some behind
Their writhing limbs all intertwined.

CHORUS: Thus, tho' each part is full of vice
Yet The Whole is Paradise!
The Good, the Bad, the Ugly too
Make millions in this stew.

So Virtue has from Politicks
Learned many thousand knavish tricks
While Crime and Lust do dance and thrive
Mid the blessings of the Hive
Mid the blessings of the Hive.

SCENE 4: Paris, at the gaming tables

WHEN DIDO WAS

GAGE: When Dido was a Carthage Queen
 She loved a Roman Knight
 Who sailed about from coast to coast
 Of mettle brave in fight.
 As they together hunting rode,
 The thunderous skies did weep
 Which drove them to a cave
 Where wild beasts might sleep

CHORUS: Where wild beasts might sleep.

GAGE: There Aeneas with all his charms
 Took fair Dido in his arms
 And got what he would have
 Dido her Hymen's rites forgot.
 Her Love was won in Haste.
 Her Honour she considered not
 But in her breast him placed

CHORUS: But in her breast him placed.

GAGE: Now when their love was just begun
 Great Jove sent down his son
 To fright Aeneas' sleep
 And cruelly make him steal away.
 Poor Dido wept, but what of that?
 The Gods would have it so
 Aeneas did no wrong
 For 'twas Jove who made him go.

CHORUS: Aeneas did no wrong
 For 'twas Jove who made him go.

GAGE: Cease lovers your vows to keep
 Just let them go and let them weep
 'Tis folly to be true
 Let this comfort serve its turn
 Let poor wretched Dido learn
 Tis truly folly to be true
 Next day she'll court anew.

ALL: Next day she'll court anew.

TRAVELLERS THREE

CANTILLON: There were three travellers, travellers three,
And they would go travel the North Country.
They travelled east and they travelled west
Wherever they came to, they drank of the best.
At length by good fortune they came to an inn
Where they were as merry as e'er they had been.
A jolly young widow did smiling appear
Who dressed them a banquet of delicate cheer.

CHORUS: With a hey ho lay me down derry,
Lay me down derry down doh!

CANTILLON: They called for liquor both beer, ale and wine
And everything else that was curious and fine
The hostess, her maid and her cousin all three,
They kissed and were merry as merry could be.
Now when they'd been merry for most of the day
They called their hostess to know what to pay.
'There's thirty good shillings and sixpence' she cried.
They told her: 'You'll soon be well satisfied!'

CHORUS: With a hey ho lay me down derry,
Lay me down derry down doh!

CANTILLON: The handsomest man of the three then stood up
Laid her on her back and gave her a tup
The middle most man to her cousin then went
She was more than willing and gave her consent.
The last man of all took up with the maid
And when he was done the bill was all paid!
The hostess said: 'Welcome, Gentlemen all
Should you chance to come this way, be pleased to call!

CHORUS: With a hey ho lay me down derry,
Lay me down derry down doh!

LITTLE CONJURING BOOK

OLIVE: The Regent, God bless him, went to bed last night.
But his head was troubled with a restless Sprite.
So vigorously that Sprite did play
That Morpheus fled, and she heard him say,
'I toss, I turn, I wish I were dead,
For affairs of State torment my head
I count and count those blasted sheep
So why Oh why can't I get to sleep?'

CHORUS: Little Conjuring Book, Little Conjuring Book,
Oh the wisdom of the ages!
Little Conjuring Book, Little Conjuring Book,
With such magic in its pages.

OLIVE: As he paced with the Sprite in his night gown
I took to his bed and I laid me down
I opened wide my Conjuring Book
And laid the leaves so he could look.
He stopped his pacing and flew to my side
Where I lay on his bed like a virgin bride
His majesty that Sprite forgot
As we nearly broke the Royal Cot.

CHORUS Little Conjuring Book, Little Conjuring Book
Oh the world's oldest profession
Little Conjuring Book, Little Conjuring Book
To cool a King's obsession.

OLIVE: My office I so well performed
His biorhythms I reformed
The Sprite I routed fled in haste
For now my Regent had the taste.
He cried aloud, 'I want more fun
For this volume I have only just begun.'
'Fear not', I said, 'I know that look
Just ring and I'll bring my Conjuring Book'.

CHORUS: Little Conjuring Book, Little Conjuring Book,
Oh the library of pleasure!
Little Conjuring Book, Little Conjuring Book,
Peruse it at your leisure.

SCENE 5: Paris, in the Irish Pub - Les Oies Sauvages

CODA

MARY, ANNE, Lady Anne.

OLIVE, LAW & Lady Mary.

CANTILLON: Olive Trant.

John Law

Cantillon

The world is our stage!

A Little Conjuring Book is all that it took
To set the bells a-pealing
And get the punters on the hook,
Float the Mississippi on company shares
Bidding up bulls and talking down bears
And start the world a-dealing.



DIAMONDS

OLIVE: Alas milord the world is made and run by man
While it's watered by our tears
We're not even in the plan
Though you may cry unnatural
We've had to learn your stocks and shares
And treat our bodies like you do
As chattel and collateral.

OLIVE: If the mistress gets a hundred shares

MARY: The wife will ask for more

OLIVE: Two hundred to assuage her tears

MARY: Two hundred?

OLIVE: Two hundred !

MARY: Then the mistress pouts

OLIVE: While the wife cries out:

M & O: Two fifty for your whore!
For we have learned our lesson
From the Jobbers on the job
To give our love but track the price
Of every breath and each heart throb.

CHANDOS: It really is indecent
The world's has gone deranged
When every wife and mistress
Makes the bedroom The Exchange
The weaker sex are angling
With smiles and sobs and tears
Slip into something loose
And you can grab my stocks and shares.

It really is appalling
So what is a man to do
But always up the ante
If he wants a decent screw
M, O & C: And to this boudoir bargaining
I really see no end
Remembering with nostalgia
When diamonds were a girl's best friend.

ACT TWO

FROM 'ACIS & GALATEA' BY G.F. HANDEL

CHORUS: Oh, the pleasure of the plains!
Happy nymphs and happy swains.
Harmless, merry, free and gay
Dance and sport the hours away.

ACIS: Lo! Here my love!
Turn, Galatea, hither turn thine eyes
See at thy feet, the longing Acis lies.

Love in her eyes sits playing
And sheds delicious death.
Love on her lips is straying
And warbling in her breath.

Love on her breast sits panting,
And swells with soft desire;
No grace, no charm is wanting,
To set the heart on fire.

GALATEA: O didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

As when the dove laments her love,
All on the naked spray;
When he returns, no more she mourns,
But loves the livelong day.

ACIS & GALATEA: Happy we!

GALATEA:

ALL: Happy we!

I BOUGHT MY STOCKS

MARY: I bought my stock for a hundred livres
And now they sell for a thousand
My Mississippi shares by leaps and bounds have multiplied
I now longer have to be a blushing bride
To gain a grand estate!

ANNE: Sweeping up her drive in her coach and eight
To eat full service off gold plate!

OLIVE: I was once a mistress just for the night
But now I'm a Duchess in my own right.

ANNE: She's a masterful mistress.

MARY: An aunt to the King.

M & A: A talented lady who does her own thing.

M, A & O: Roll up and by your South Sea Stock
Don't miss your chance queue round the block
Forget your fears don't miss the fun
Send a boy to the Jobbers and tell him to run.

CHANDOS: Come statesmen and patriots buy the stocks
Judges job, Bishops bet the poor box
Dukes flog a tiara, raise a mortgage on your land
Punt the family silver on the stocks
I'm holding in my hand.

M, A & O: There's no need to stop if the cash runs out
Just give Dick Cantillon a shout.

CANTILLON: I'm the priest to whom you confess
Your friendly banker who always says yes.
An Entrepreneur who knows the score
Just sign below and you can buy more.

ALL: Roll up and by your South Sea Stock
Don't miss your chance queue round the block
Forget your fears, don't miss the fun
Send a boy to the Jobbers and tell him to run.

SCENE 8: London, Garraway's Coffee House

GARRAWAYS

GAGE: Ye circum and uncircumcised,
Come hear my song and be advised.
Sell all your lands and all your flocks
And put your money into Stocks!

JOBBER: In Garraways by The Exchange
Hang your hat upon the peg
Coffee's bubbling on the range
Sell your granny's wooden leg
And buy now while the market's hot
Send the kiddies out to beg
Get your ante in the pot.

We're Jobbers, Stock Jobbers,
We're not grave robbers
Sharper than tacks, but we're ordinary blokes
And our folks are all Blue Apron folks.

CANTILLON: We Irish who have bulls to sell
Scotsmen who love Law so well
Hollanders, come hear the cry
'Leave your cheese there's gelt to buy'.

ANNE: Now purchase more if you be wise

MARY: For stocks will never fall but rise

CANTILLON: Play the market while ye may.

JOBBER: We're Jobbers, Stock Jobbers,
We're not grave robbers
Sharper than tacks, but we're ordinary blokes
And our folks are all Blue Apron folks.

* * * * *

CHORUS: The coffee's always hot at Garraway's
So buy buy hubble bubble while ye may
The wind that chills is far away
But the coffee is hot at Garraway!

SCENE 8: London, Garraway's Coffee House

- JOBBERs: One hundred soon be one two five
For fortune favours not the thrifty
My God it's good to be alive
This nifty stock will reach two fifty.
- ANNE: Mammon have mercy on my soul
My savings are a gaping hole
- MARY: Summon up your courage and banish dread
The South Sea stands at two hundred!
- CHORUS: The coffee's always hot at Garraway's
So buy buy hubble bubble while ye may
The wind that chills is far away
But the coffee is hot at Garraway.
- CHANDOS: We took back control our fortune's made
We have monopoly of South Sea trade
Britannia rules and that's a fact
The King has passed the Bubble Act.
- JOBBERs: I'll take six hundred two for one
Build as high as Christopher Wren
Heaven when the race is won
Soon we'll all be gentlemen.
- CHANDOS: All this began at my soiree
You know my maxim: 'Art must pay'
Over the hills and far away.
- JOBBERs: We're Jobbers, Stock Jobbers,
We're not grave robbers
Sharper than tacks, but we're ordinary blokes
And our folks are all Blue Apron.
Fifty-five, I'll take five fifty
Sixty-five and nothing shifty
Breast the tape and cross the line
It's seven ninety nine
- ALL: Eight fifty five, nine ninety nine
One thousand pounds! WE'RE ALL RICH NOW!

SCENE 9: The Street near Garraway's

LOVE IN HER EYES

GAGE: I'm a rich man I've bought back my estates
Oh Lady Mary hear my plea
Marry our crests on my gilded gates
And grace with your presence my humble property?
For fairest of maidens can you not see
That that swain on the plain is so very like me.

'Love in her eyes sits playing
And sheds delicious death.
Love on her lips is straying
And warbling in her breath'.
Oh! Can you not hear my heart?
Pit-a-pat, Pit-a-pat, Pit-a-pat
As it falls a-part
As I cry, I will die, if with mocking - eye
Thou kill'st me with thy crueel-ty.



SCENE 10: St Paul's Church

WHEN I'D SPENT ALL MY WINS

CHORUS: When I'd spent all my wins
On women and gin,
I went to St Paul's out of fright.
But what the Priest said
Went clean out of my head.
And I found I was no better by it!

SCENE 10: St Paul's Church

LAW as
TICKLE: As I opened my text
I was plaguily vexed
To see this sly canting crew
Of Satan's Disciples
With their prayer books and bibles
Hiding their South Sea Company news.

CHORUS: See that worshipper sit
Blind to all Holy Writ
Sweating greed and her prayer book in tatters
Deaf to Heaven and Hell
Praying 'Thou shalt not sell
While Tickle Text preaches, she chatters.

The King's Mistress I saw
With her daughters-in-law
Whom she'll mortgage for stocks any Sunday.
In the midst of her prayers
She'll conduct their affairs
And set up their dance cards for Monday.

Next a Duchess so famed
That she cannot be named
Comes fresh from Apothecary leeching.
With her come hither look
And poxed conjuring book,
She hasn't come here for the preaching!

CHORUS: Now the Sermon is done!
Tickle bless everyone!
Good Christians we smirk and we smile

Not a prayer in our heads,
Just 'Stock Rising' instead.
We worshippers sit
Blind to God's Holy Writ
Deaf to Heaven and Hell
Praying 'Thou shalt not sell'
The Temple of God we defile.

SCENE 11: The Street near Garraway's.

ALL IS SMOKE

CHORUS: Hubble Bubble, Hubble Bubble all is smoke.
Hubble Bubble, Hubble Bubble all are broke
Throw all your dreams upon the pyre
Your stock just fuels the great bonfire.

OLIVE: I'm out! I'm going back to France
I will cut my losses, leave the dance
Lest a lifetime of love is all I've got!
Once in Paris I'll sell the lot.

ANNE: I knew it was a sin, the stocks no good
John Law has left us babes in the wood.
'Lest we drown in shame in a debtor's cell
And Charity's mercy - sell, sell, sell!

MARY: Though I may wish to fly away
I know for now that I must stay
It's darkest just before the dawn
It will turn, if we just hang on...



SCENE 12: Paris - Le Café Procope

UTOPIA

ANNE: Dear Mary, Each banker who begged for my trade
Won't give me so much as a lemonade
Our family fortune is now just a dream
I curse John Law and his rotten scheme!

MARY: Oh my poor dearest Aunt,
Do not weep for a past that is gone
With our skill at the tables
We rose to the top
Winning from fools who like us couldn't stop.

LAW: All my mansions, my lands and my riches are gone
That plague in Marseille finished me off
As my ships and their cargo all turned to rot
Still the Regent reluctantly watched my back.

CHANDOS: All of London ploughed into the South Sea Pie,
Had their fingers burned by this calamity!
Bigger and brighter grow the operas of Handel
While I'm lighting Cannons with mutton fat candle.

OLIVE: Ah, but didn't we have fun!
Though it ended 'ere it had begun.

MARY: Don't worry, dear Olive, you'll be back in the swing
And hook yourself up with duke, earl or king.

M, O & L: From foulest dung do sweet flowers grow
Utopia's a dream we may never know
Not all can win, but all must strive
Like the reckless gambler to keep hope a alive.

GAGE: My Dido, My Queen, the storm has broken
Like Aeneas before me I find myself woken.
I'd live with you in the darkest cave
Your brains and your beauty will make me brave!
We'll both dig for silver a joint enterprise
Be it Spain or South America I'll drown in your eyes.
Your loving Beau Gage.

SCENE 12: Paris - Le Café Procope

MARY: I will do what I have to, to more than survive
Sue Cantillon's guts if he's still alive
And because I'm Welsh I know about mines
I'll prospect with Beau Gage for much better times
Enduring the while his terrible rhymes.

LAW: In France Phillipe bade me a tearful farewell
But the nobles of Britain cursed me to hell
I was a gambler, but a gambler for good,
Till their greed turned a golden river to mud.

M, O & L: Ah but didn't we have fun
Though it ended 'ere it had begun.

MARY: Though we lose at cards but let's not forget:
We're in Paris where Pascal invented roulette.

M, O & L: From foulest dung do sweet flowers grow
Utopia's a dream we may never know
Not all can win but all must strive
Like the reckless gambler to keep hope alive...

ALL: From foulest dung do sweet flowers grow
Utopia's a dream we will never know
Not all can win but all must strive
Like the reckless gambler to keep hope alive.

FINALE

BUBBLE REPRISE

FULL
COMPANY: Welcome to the Bubble that grows and grows
As fortunes rise to reach the stars
Duchesses, Dukes and the Bank of France
Entrepreneurs and card-savvy aunts.
The games the thing, the stakes sky high
To risk is to live to fold is to die
Up the ante, double or quits
When you shuffle with the Scots economist.

BIOGRAPHIES



NICK BICÂT

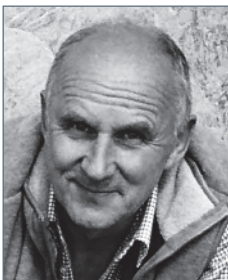
Composer

Nick Bicât has written over 150 scores and soundtracks for film, television and theatre. Twice nominated for a BAFTA, he has composed for the Royal Shakespeare Company and the National Theatre, written eleven musicals and an opera *The Knife*, with Sir David Hare.

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?* for the International Red Cross in Geneva, and in 2000 *Symphony in Morris Minor*, commissioned to mark the millennium, and

performed in Oxford to an audience of 50,000.

His song *Who Will Love Me Now?*, sung by P.J. Harvey, was BBC Radio 1 top film song for 1998. Albums include *Under the Eye of Heaven* with the London Chamber Orchestra, his choral work *Beslan/Requiem*, recorded by Andrew Parrott and the Taverner Consort, released 2013, and *Songs for Grimm* (with Philip Ridley) released in 2015. This is his fourth commission for Cantata Dramatica, the first being *Perpetua*, performed in Christ Church Cathedral Oxford, Southwark Cathedral and St Stephen Walbrook, London.



NICK PITTS-TUCKER

Writer

During a long career as a Project Financier, Nick developed his interest in unusual but compelling stories, one from each century of our era.

Many of them then cried out for musical settings: hence the birth and life of Cantata Dramatica over the last ten years.

New commissions, new performances, and exceptional venues have seen the following: *Perpetua*, *Missa Aedes Christi*, *Beslan* (revival), *Cantata Eliensis*,

Red Dragon, *White Dragon*, *Beowulf*, *Shahrazad*, *The Life of Cuthbert*, *Cuthbert and the Otters*, *Songs of Byzantium*, *Akathistos Hymn*, *Andromeda* (revival), *Conference of the Birds* and finally *South Sea Bubble*.

This rather astonishing list would not have been possible without the undeniably astonishing talents of Cantata Dramatica's Co-Director, Julia Stutfield.



TONY BICÂT

Librettist

Tony Bicât has written ten films for Television, including the Award Winning *Christmas Present* and *The Laughter of God*, five stage plays (Royal Court, Bush Theatre & Oxford Playhouse) and three pantomimes, including *Cinderella* at The Oxford Playhouse (2006). He has also directed many films for TV, mostly from his own scripts. He was the librettist of the multi-award winning live TV event - *Flashmob The Opera* (BBC 3, 2005).

His work for Cantata Dramatica includes: *Beslan* with music by his brother Nick Bicât, at St George the Martyr in Southwark (2014): *Red Dragon*, *White Dragon*, a semi-opera with music by Nick, staged in the gardens of Cumberland Lodge in Windsor Great Park (The Queen's back garden) in 2016, and

the brothers' version of the 5th Century Greek Orthodox hymn *Akathistos*, successfully premiered at St Stephen Walbrook (2019). Subsequently at St Stephen's he staged Nick Bicât's *Perpetua* (2020).

Prior to lockdown he was a regular spoken word performer around Oxford. In 2020 as the semi-finalist in the Oxford heat, he performed in June 2020 at the National Finals at the Albert Hall.

During lockdown he wrote a blog *A Cotswold Journal of The Plague Year* and continued his regular screenwriting workshops at the National Film & TV School via Zoom.

In June this year Tony was joint winner in the first post-lockdown Hammer & Tongue poetry slam.



SOFIA KIRWAN-BAEZ

Soprano (Lady Mary Herbert)

Anglo-Venezuelan soprano Sofia Kirwan-Baez began vocal tuition at 16 in France. Since then, operatic roles have included Tina (*Flight*), Elle (*La Voix Humaine*), Adina (*Elisir d'amore*), Venus (*La Dafne*), Juno (*The Fairy Queen*), Papagena (*The Magic Flute*) and creations by Marco Galvani and Toby Young.

Other solo work comprises Schoenberg's *Pierrot Lunaire*, Mahler's *4th Symphony*, Monteverdi's *Vespers*, and Vivaldi's *Gloria*.

Sofia holds a Music Bachelors (St. John's College, Oxford). Rotary International supported her Masters (Royal Welsh College of Music & Drama).

A recent winner of the Royal College of Music's Concerto Competition, Sofia is currently a Huffner Scholar in the RCM Opera School and is a Sybil Tutton Opera Award Holder.



EMILY HAZRATI

Mezzo Soprano (Lady Anne Carrington)

Emily Hazrati is a mezzo-soprano and composer based in London. She is a former alto of The Choir of Clare College Cambridge, and sings as a regular of various choirs across London. Emily has performed around the UK, USA, and The Netherlands, in venues such as Royal Festival Hall, St John's Smith Square, Barbican Hall, King's College Chapel, St Bavo Cathedral, Haarlem, and Milton Court Concert Hall.

As a composer, she has worked on projects with the Royal Opera House, Psappha, BBC Singers, Oxford Philharmonic Orchestra

and CHROMA, amongst many others. She was a Junior Fellow at the Guildhall School of Music and Drama and a Britten Pears Young Artist (2021-22) - with whom she premiered her second chamber opera TIDE at Snape Maltings with collaborator Nazli Tabatabai-Khatambakhsh, as part of the Aldeburgh Festival 2022.

Emily particularly enjoys performing new work, most recently collaborating with composers Kit McCarthy and Sam Greening on projects for Guildhall New Music Society.



ANGELINA DORLIN-BARLOW

Mezzo Soprano (Miss Olive Trant)

British Mezzo-Soprano Angelina Dorlin-Barlow is a Royal College of Music Scholar studying with Patricia Bardon.

Angelina was recently a featured Young Artist in the Bitesize Proms concert series and received the Norma Procter Song Prize in the 2020 Kathleen Ferrier Junior Bursary Competition. At RCM, Angelina was awarded Best Undergraduate Vocal Performance at the Brooks Van Der Pump English Song Competition and performed the role of Dido in Purcell's *Dido and Aeneas*.

Angelina recently gave a solo recital at the Liverpool Philharmonic Hall Music Room and has appeared as a soloist in many venues including the Royal Albert Hall. She has performed in masterclasses with Nicky Spence, Jennifer Johnston, and Roderick Williams.

In her spare time, Angelina works as a violinist and pianist, and is the Musical Director of The Scopes a *cappella* group. She recently released her debut single, *Man Like You*, with duo partner Luca Wetherall.



ALEXANDER ANDERSON-HALL
Tenor (Beau Gage)

Alexander trained at the Royal College of Music in London and at English National Opera.

His national debut was in the form of a number of roles for Scottish Opera.

In the UK, USA, Africa and Europe he has performed more than 30 roles in the lyric tenor repertoire including Nemorino, Count Almaviva, Ferrando, Ernesto, Tamino, Rodolfo, Lenski, Ottavio, Ramiro, Nadir - *The Pearl Fishers*, Duke of Mantua, Don Jose and Macduff. Also, The King - *Perelandra*, Cecco - *Il Mondo della Luna* and Shahryar in *Shahrazad*.

At The Festival Theatre, Edinburgh he has performed Ishmael - Nabucco and Michele in the acclaimed Scottish premiere of Menotti's *The Saint of Bleecker Street*. Also Nanki Pooh - *The Mikado*, Marco - *The Gondoliers*, The Defendant - *Trial by Jury* and Frederic - *Pirates of Penzance*.

Alexander has extensive experience in Oratorio, including Handel's *Messiah*, Mendelssohn's *Elijah*, Dvorak and Rossini *Stabat Mater* and Rossini's *Petite Messe Solenne*.

www.alexanderandersonhall.com



DAVID JONES
Baritone (Mr John Law)

David works with words and music in song, theatre and opera. In 2021 he performed with the Royal Shakespeare Company in 'The Comedy of Errors' in Stratford-upon-Avon and at the Barbican. He received national press attention for 'Song Cycle' in which he rode his Brompton folding bike 1000 miles from John O'Groats to Land's End, performing Vaughan Williams's *Songs of Travel* in eighteen concerts along the way.

He has worked with the King's Head Theatre, Forbear! Theatre, Heritage Opera and Opera Anywhere, amongst others. Recent

projects have included a recording of a new song cycle by Geoffrey King on texts from Derek Jarman's diaries and performances of 'The Gondoliers' at the International Gilbert and Sullivan Festival.

David first appeared with Cantata Dramatica in 'Perpetua' in 2012.



JAMES MCOORAN-CAMPBELL
Baritone (The Duke of Chandos)

James trained in Milan, at GSMD and the National Opera Studio, making his debut for Opera North in the title role *Don Giovanni* and Count *Le Nozze di Figaro*.

His repertoire encompasses more than fifty roles, from early opera to contemporary commissions. He has performed with national companies and on stages throughout the UK and Europe, including ENO, WNO, Buxton Festival, Grange Park, Théâtre du Châtelet, Liceu (Barcelona), Teater an der Wien, Oper Köln, Jönköpings Sinfonietta, and Zomeropera (Belgium). He recently

appeared in a Broadway concert with the Orchestre et Choeur National de Montpellier. Contemporary opera includes the Sky Arts Award winning *Ghost Patrol* (Scottish Opera), *How the Whale Became* (Royal Opera) and *Ground Beneath her Feet* (Manchester International Festival). Career highlights include title role *Onegin* and *Il Barbiere di Siviglia* (Grange Park) and *Winterreise* for Buxton Festival. He has also appeared in *Mission Impossible 5*, various plays and has directed four operas.

www.jamesmcorancampbell.co.uk



CASPAR LLOYD JAMES
Baritone (Mr Richard Cantilloon)

Having completed his post-graduate studies as a Kathleen Roberts Vocal Scholar at Trinity-Laban Conservatoire Caspar Lloyd James is now based in Paris after studying in Berlin with Anooshah Golesorkhi.

During his time in Berlin he sang the role of 'Masetto' for The Berlin Opera Collaborative's *Don Giovanni* as well as 'Harlekin' for their *Ariadne auf Naxos* which was recorded at Deutsche Oper rehearsal studios. He continues to sing a number of lead roles with Junge Oper Detmold.

Most recently he was singing contemporary music composed by

Mark Scheibe in a new production of Heinrich Heine's play 'Germania' for the Volksbühne in Berlin. In France Caspar recently sang Mozart arias and ensembles with the Philharmonie de Deux Mondes and has sung the roles of 'Sprecher' in *Die Zauberflöte* and 'Cascada' in *die Lustige Witwe* at Opéra de Bauge. He has also returned to the UK to perform the role of 'Le Dancaire' in Dulwich Opera's *Carmen*.

In 2016 Caspar sang the role of 'The Minstrel' in Opera at Chilmark's production of Louis Mander's *Beowulf*, commissioned by Cantata Dramatica and directed by Jan Koene.



AILSA CAMPBELL

Soprano (Chorus and Galatea)

Ailsa Campbell is from Northumberland and began her singing career in Hexham Abbey Girls' choir at the age of 9. Whilst studying for her undergraduate degree, she was appointed as the first female Choral Scholar at Bristol Cathedral and then went on to complete a masters in Solo Voice Ensemble Singing at the University of York, graduating with distinction.

She was a member of the National Youth Choirs of Great Britain Fellowship Programme 2018/19 and has held choral scholarships at St Martin-in-the-Fields, St George's

Bloomsbury and Holy Sepulchre Church.

Ailsa now sings regularly with The Choir of the Chapels Royal, Tower of London, Siglo de Oro, St Martin's Voices, The Corvus Consort and has recently been appointed a Voces8 Scholar for 2022/23.

Alongside singing, Ailsa enjoys a busy freelance arts administration career, working for I Fagiolini, Joanna Marsh, Stour Music Festival and St Martin-in-the-Fields.



ALEXANDER HUME

Tenor (Chorus and Acis)

An extremely versatile tenor, Alexander regularly sings with world-renowned choirs and consorts in the UK and abroad, including Tenebrae, Sonoro, Philharmonia Voices and Les Voix Animées.

He enjoys an active freelance schedule in London, singing with the choirs of Westminster Cathedral, Westminster Abbey and of Her Majesty's Chapel Royal, St James's Palace among others.

Alongside working with acclaimed directors Rory Kinnear, Donna Stirrup, Victoria Newlyn and Jenny Sealey, Alexander's opera credits

include the title and lead tenor roles in Britten's *Albert Herring* and *The Rape of Lucretia*, respectively, with Aspect Opera.

Regularly appearing as a soloist in major choral works across the UK, recent and future projects include evangelising Bach's *Christmas Oratorio* with the English Baroque Choir at St John's, Smith Square and *St John Passion* with The Chiltern Camerata.

He is also looking forward to making his debut with The Sixteen in early September.



GEORGIO SPIEGELFELD

Georg Friedrich Händel

Georgio is an Austrian-English actor, born in Vienna. At eighteen he moved to Barcelona where he pursued an education in acting, continuing his studies in Mexico at the Centro Morelense de Las Artes and eventually graduated from the Academy of Music and Dramatic Arts in Zurich, Switzerland. From 2007-2009 he worked as a resident actor at the National Theatre in

Munich, Germany. In 2009 he relocated to London where he has worked as a freelance actor ever since. He performs internationally on screen and stages including the Barbican London, Schaubühne Berlin, Stadsschouwburg Amsterdam and Salzburg Festival, working with directors such as Katie Mitchell, John Ridley, Jacob Verbruggen, Sam Miller, Sally El Hosaini and many more.



JOSEPH CREASER

Mr John Gay

Joseph Creaser recently graduated from the Royal Birmingham Conservatoire, after studying at the University of Lincoln and the University of Malta. Joseph has performed in productions across the UK and Europe, and has credits for the BBC, Sky and ITV. He performed opposite Benedict Cumberbatch in *Patrick Melrose*,

worked with Rufus Norris in the National Theatre project *We're Here Because We're Here*, and appeared in films such as *1917* and *Breathe*. Other credits include 'Winston Smith' in *1984* at the Lincoln Performing Arts Centre, *Macbeth* with the Jorvik Rep Company, and 'Michael' in *Immaculate* at the Birmingham Old Rep.



MARIANA DA SILVO SABRINHO

Stage Manager and The Page

Mariana is studying acting at St. Mary's University in Twickenham, and alongside her acting course she assists the designer Tina Bicât. Since December 2021, Mariana has worked on the design and technical realisation of undergraduate and graduate performances. She has worked professionally with a dance

production produced by Turtle Key Arts at the Lyric, Hammersmith and with the presentation of Turtles Model Theatre, and as the make-up artist for a short-film, "Cul-de-sac" directed by Francesco Gabrielle. She stage manages South Sea Bubble, and performs her first professional acting role as The Page.



JOE HOWSON

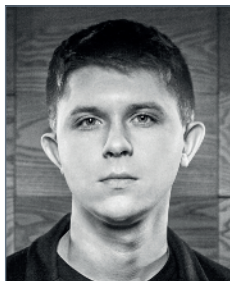
Keyboards

Joe Howson is a versatile and award-winning pianist based in London, working in a range of settings including solo recitals, chamber music, orchestral playing, repertoire, pedagogy, dance accompaniment, outreach work and improvisation. Joe's broad and adventurous solo repertoire spans from the baroque to the present, with a particular focus on lesser-known piano works of the twentieth century.

Joe studied at the Royal College of Music with Danny Driver, graduating with MMus distinction in 2019. Prior to his time at RCM,

he was an undergraduate at Trinity Laban Conservatoire, where he now works as a staff pianist for the vocal and wind departments.

Recent performance highlights include: with Das Neue Ensemble in Hannover, multiple chamber performances with Sinfonia Cymru, solo recitals at the Brighton and Lichfield Festivals, and residency as the Robert Turnbull Piano Fellow at New Music on the Point in Vermont.



RAFAL LUC

Accordion

Rafal was born in Poland and studied at the Royal Academy of Music, Musikene Centro Superior de Musica del Pais Vasco in San Sebastian, and the Karol Lipinski Music Academy in Wroclaw, where he currently holds a teaching position.

His very active concert life began at age ten, since when Rafal has performed in many prestigious venues, particularly in UK, Poland and USA.

Rafal is co-founder of ensemble Kompopolex, which specializes in performing new music. In 2015 he released his debut solo album *acc++ca* of pieces for accordion and

electronics. He is also part of Duo van Vliet, with Scottish violist Ian Anderson with whom he released an award-winning CD *Lachrymae ReVisited* in 2017.

Rafal has also worked with a number of professional ensembles including the Aurora Orchestra, Britten Sinfonia, London Sinfonietta, Nash Ensemble, Chroma, Rambert Dance Company, Nash Ensemble, Riot Ensemble, and with many contemporary composers creating new repertoire for the classical accordion.

Rafal plays a custom-made Pignini Nova accordion.



TINA BICÂT

Designer

Tina Bicât designs for dance, circus, physical theatre, opera, installation, scripted and devised drama, big outdoor community events, intimate naturalistic shows, transformations and tricks. She makes her designs herself, or collaborates with other makers to bring them to reality. She is an Associate Artist with the aerial theatre company Ockham's Razor, won the Critics Circle award for her work with Punchdrunk and has written seven books on aspects of theatre practice. She also works with the students of Drama St. Mary's and lectures here and in France on aspects of design and creative thinking.

Her most recent work involving different aspects and combinations

of set, costume, puppets, props, installation, effects and visual invention and direction has been with Ockham's Razor (costume and visuals), The National Trust (interactive installation), NIE with the Young Vic and the Unicorn Theatre, (costume set and objects) Kew Gardens (installation), Brunskill & Grimes (puppets), South Bank Centre (costume and set), Dead Rabbits (costume, set and objects), RedCape Theatre (costume, set and visual invention), The Barbican Centre (interactive objects), Amici Integrated Dance company (costume, puppets and objects) and Turtles Model Theatre, a project designed to bring the backstage world of theatre to Schoolchildren.



Hogarthian image of the 1720 "South Sea Bubble" from the mid-19th century, by Edward Matthew Ward, Tate Gallery

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, to all of whom we are immensely indebted.

We are especially grateful to The Reform Club for the opportunity to present this performance in such a wonderfully appropriate space.