

The Choir and Soloists of Cantata Dramatica  
present a preview of

## **PERPETUA**

The martyrdom of Vibia Perpetua told in music, verse and her own words

A new dramatic cantata by Nick Bicât

**Andrew Parrott**, Conductor  
**Emily Van Evera** as Perpetua

## **DA PACEM**

Arvo Pärt

## **REQUIEM**

Nick Bicât  
(first UK public performance)

**Sarah Tenant-Flowers**, Conductor

Church of St John The Baptist, Burford Friday 9th March at 7:30pm

## PROGRAMME

*Da Pacem*

Arvo Pärt

*Requiem*

Nick Bicât

INTERVAL: 20 minutes

*Drinks will be served in the Warwick Hall next to the church.*

**Scenes from *Perpetua***

Nick Bicât

Act 1, Scenes 1 - 4

Act 2, Scene 5

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**Cantata Dramatica** is established under the Charities Aid Foundation, Registered Charity Number 268369. It is a not-for-profit organisation which aims to promote new music, especially staged dramatic cantatas, in large churches and cathedrals, schools, colleges and other appropriate spaces.

## ***Da Pacem***

**Arvo Pärt (b.1935)**

In his earliest works the Estonian composer Arvo Pärt experimented liberally with serialism and collage techniques, but by the mid-1960s he began to look back to previous eras to find fresh modes of expression. He turned first to Bach with such works as *Collage sur B-A-C-H* (1964). Then, after several years of virtual silence during which he studied Gregorian chant, renaissance masters such as Victoria and Palestrina and the music of the Russian Orthodox Church, a new style emerged, as if from a chrysalis, for which Pärt coined the term 'tintinnabulation'. The essence of this style is that it is centred on simple melodic chant, moving principally in stepwise motion, around which surrounding parts provide harmonic resonance. Simplicity and restraint are the hallmarks of this style. From the later 1970s onwards Pärt increasingly asserted his belief in the insoluble link between spirituality and music in a number of large-scale and shorter a cappella religious pieces.

*Da Pacem* was composed in 2004 and revised in 2006. The text is a prayer for peace, taken from the Book of Common Prayer, and the music characteristically draws on various techniques to be found in medieval music. The alto line provides the a chant like cantus firmus, which is shadowed by the bass part singing in parallel 10ths beneath, a vox organalis as it were. Sopranos and tenors provide harmonic resonance, singing repeated notes of a d minor triad throughout in a quasi hocketing fashion. Subtle changes of rhythm and emphasis do occur, but the absence of extreme harmonic, rhythmic or dynamic variety creates a soothing backdrop against which the simple text of the prayer is articulated sincerely and reverently.

Da pacem Domine  
in diebus nostris  
quia non est alius  
qui pugnet pro nobis  
nisi tu Deus noster

*Give peace, O Lord,  
in our time  
because there is no one else  
who will fight for us  
but only You, our God.*

*Sarah Tenant-Flowers*

## **Requiem**

### **Nick Bicât (b.1949)**

Composer Nick Bicât is well known for his film, television, theatrical and operatic range. His *Requiem* was composed over a number of years and combines traditional texts from the Mass for the Dead with a selection of early Christian epitaphs in both Greek and Latin. The result is both poignant and powerful, with soaring choral lines and lyrical solo passages that dovetail seamlessly with the movements of the liturgy.

Nick Bicât writes:

*In researching early Christian memorial texts (particularly those from the catacombs in Rome, Greece, Alexandria and all around the Mediterranean) I was struck by the tone of the epitaphs – many written for people of no civic status or importance – the positive imagery, the loving tone of the inscriptions, and particularly by the absence of warnings about hell fire and torment, even the absence of the crucifix image.*

*In studying the evolution of the Requiem Mass for the Dead, it became clear that more and more fear and damnation entered the text as the centuries passed (notably the 28 verses of the Dies Irae (a 13th Century addition). These epitaphs have a wonderfully matter-of-fact character; they are tender and optimistic, more about renewal than sin, and celebrate people from all walks of life. They are the simple and heartfelt words which people use to make their own ritual, and remind us of what underlies the monumental structure of the text we take for granted, of the human lives it is meant to serve.*

The *Requiem* is scored for unaccompanied four part (SATB) choir with occasional expansion into up to eight parts. A notable feature is the occasional extension of the vocal lines to the extremes of their natural ranges which gives a special quality to the sound and produces an additional emotional intensity. The final movement (*In Paradisum*) contains fragments of the individual Greek and Roman epitaphs interwoven with choral passages of great beauty and the piece ends with a low quiet prayer for eternal rest.

## Requiem Text and Translations

### Agáthi

Agáthi etelévtsen  
Etôn exíkonta paraskeví  
Tes enéa apó kalandhôn  
septemvríôn.  
Kháris ou tô Kyríô ke tô Khristô

*Agatha died aged sixty years, on a  
Friday, the ninth day before  
September.*

*Thanks be to God and to Christ for  
this.*

### Requiem

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Rest eternal grant them, O Lord, and  
let perpetual light shine upon them.*

### Leondios

Ekimíthi o makarítis Leóndios  
En miní pharmouthí  
O Theós anapávi  
Metá osíôn ke dhikéôn  
En tópo chloís anapávzeôs  
Idhátôn en paradhísô  
Triphís enth' apédhra  
Odíni ke lípi ke stenagmós  
Ágios ágios Kyrios Sabáoth  
Plíris o ouranós ke i ghi  
Tis aghías sou dhóxis

*Happy Leondios fell asleep in the  
fourth month of pharmouthí  
God gives him rest  
with the pious and the just in the  
green place of refreshment in the  
waters of the paradise of delight  
whence have fled pain, suffering and  
grieving (groaning). Holy holy holy,  
Lord God of Sabaoth, heaven and  
earth are full of your holy glory.*

### Kyrie

Kyrie eleison, Christe eleison, Kyrie  
eleison

*Lord have mercy, Christ have mercy,  
Lord have mercy.*

### Anatolie

Anatólie imôn protótokon téknon  
óstis imín edhóthis pros olígon  
chrónon  
évchou ipér imôn

*Anatolius our firstborn  
you who were given to us for a little  
while  
pray for us*

## Offertorium

Libera animas omnium fidelium defunctorum de poenis infernis et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

Domine Jesu Christe, Rex Gloriam, sed signifier sanctus Michael representet eas in lucem sanctam: Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi Domine laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas Domine de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.

*Deliver the souls of the departed from the torments of Hell and from the bottomless pit; save them from the lion's mouth, let them not be swallowed in the fiery lake, nor fall into utter darkness. Lord Jesus Christ, King of Glory, let St Michael, the standard-bearer, bring them into eternal light, as once you promised Abraham and his seed.*

*We offer to you, O Lord, a sacrifice of praise and prayer. Receive it on behalf of the souls of those whose memories we commemorate today. Bring them, O Lord, from death unto life, as you promised of old to Abraham and his seed.*

## Agios

Ágios ágios ágios  
cháirete I to gliki phôs vlépontes  
tou patrós imôn tou en tis ouránis  
imás dhe anapávzate en Christóu  
lisóu tou Kyríou imôn ke tou aghiou  
ke zoopiou avtoú pnévματος

*Holy Holy Holy!  
Hail to you who see the sweet light of our Father who is in heaven.  
And grant us rest in Jesus Christ our Lord and in his holy and life-giving spirit.*

## Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

*Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.*

## Magus

Magus, puer innocens, esse jam inter innocentes coepisti.

*Magus, innocent boy, you have now begun to be among the innocents.*

Quam stabilis tibi haec vita est!  
Quam te laetum excipit mater  
ecclesiae de hoc mundo revertentem.  
Comprematum pectorum gemitus!  
statuatur fletus oculorum!

*How firm this life is for you! How  
pleased you are now the Church's  
mother\* is receiving you as you  
return from this world! Let us subdue  
the groaning in our chest! Let us put  
an end to the weeping of our eyes!*

### **Pie Jesu/Agnus Dei**

Pie Jesu, dona eis sempiternam  
requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

*Holy Jesus, grant them eternal rest.*

*Lamb of God, that takest away the  
sins of the world, grant them eternal  
rest..*

### **Florentina**

Florentina quae vixit annos viginti sex  
crescens fecit bene merenti et sibi et  
suis domum aeternam in pace

*Florentina, who lived for twenty-six  
years, as she grew created an eternal  
home in peace for herself who  
deserved it well and for her loved  
ones.*

### **Libera Me**

Libera me, Domine, de morte aeterna  
in die illa tremenda: quando coeli  
movendi sunt et terra: dum veneris  
iudicare saeculum per ignem.  
Dies illa, dies irae, calamitatis et  
miseriae, dies magna et amara valde.

*Deliver me, O Lord, from everlasting  
death on that dreadful day when the  
heavens and earth shall be moved,  
when you will come to judge the  
world by fire. That day, day of wrath,  
day of disaster and misery, that day  
both great and exceedingly bitter.*

### **Makaria**

Íkos eônios en Khristô Makaría  
evangelís Pistí en Khristô Ézisen  
ámemptos Éti íkosi mínas enéa  
Iméras éptakédheka Parthénos  
agnotáti

*Eternal dwelling in Christ, Makaria,  
messenger. Faithful in Christ she  
lived blameless twenty years, nine  
months, seventeen days, a most  
chaste maiden.*

### **Libera Me – Coda and Julio**

Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Julio, O filio pientissimo.

*Rest eternal grant them, O Lord, and  
let perpetual light shine upon them.  
Julio, O most pious son.*

### **In Paradisum**

In paradisum deducant te angeli  
In tuo adventu suscipiant.  
Chorus angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May angels lead you to paradise.  
On your arrival may the Martyrs  
receive you. May a choir of angels  
receive you and with Lazarus, who  
was once a pauper, you will have  
eternal rest.*

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### ***Scenes from Perpetua* Nick Bicât (b.1949)**

*Perpetua* is a new commission by Cantata Dramatica with libretto by Nick Pitts Tucker. It tells the story of Vibia Perpetua, an early Christian martyr, who lived in what is now North Africa and was cruelly executed for defying the might of the Roman Empire in AD203. Perpetua wrote a remarkable account of the events and her own feelings up until the eve of her death and this material has been combined with contemporary Greek lyric passages to produce a powerful and unusual libretto.

The work is presented as a dramatic cantata or staged oratorio, with (eventually) 8 principal singers, a mixed chorus and a small chamber ensemble, featuring an oud (a North African/Middle Eastern instrument similar to a fretless lute) and an accordion as well as more conventional instruments. The production is designed and directed by Peter Champness, independent film maker and producer, and will include creative lighting and projected graphics to enhance the story and reinforce the dramatic qualities of the music.

## BIOGRAPHIES



Photo: Kevin Harvey

**Sarah Tenant-Flowers** studied music at Oxford and Durham Universities and conducting with Sir Charles Groves, Laszlo Heltay and others. She has worked with the Cape Town Philharmonic Choir and Orchestra, the Kantorei der Friedenskirche of Düsseldorf, Cardiff Polyphonic Choir, Reading Bach Choir and many others. She is currently artistic director of professional choir Singscape which specialises in multimedia collaborations and contemporary repertoire and lecturer in choral conducting at the Royal Welsh College of Music and Drama



Photo: Dan Porges

**Andrew Parrott** has kept Baroque and earlier music at the centre of his musical activities (both as performer and researcher) and is perhaps best known for over 50 ground-breaking recordings with his Taverner Consort, Choir & Players. In addition he works widely in later repertoire with modern-instrument orchestras, choirs and opera companies. Recent recordings include 19th-century and contemporary Slovak music, Beethoven's complete piano concertos and (in 2011) his own première reconstruction of Bach's lost Trauer-Music (Music to mourn Prince Leopold). Besides co-editing the New Oxford Book of Carols (1992), he is the author of various scholarly articles and The Essential Bach Choir (2000).

### **Emily Van Evera (Perpetua)**

Emily Van Evera has earned an international reputation for her versatile and expressive interpretation of earlier vocal repertoires. She also sings new music and traditional folk song, Ives and Vaughan Williams, Mahler, Stravinsky and whatever takes her fancy. Emily is a soloist on over fifty recordings including ground-breaking and award-winning discs of works by Hildegard of Bingen, Monteverdi, Bach and Handel, with the Taverner Consort and others. She sang the title role for the BBC-commissioned commemorative recording of Purcell's Dido and Aeneas and has been a soloist at the BBC Proms on several occasions. Stage and television appearances include operatic works by Monteverdi, Lully, Charpentier, Purcell and Handel.

### **Paul Austin-Kelly (Saturus)**

Tenor Paul Austin Kelly has sung leading operatic roles and concerts on international stages throughout the world, including The Metropolitan Opera, the Royal Opera and La Scala. As an East Sussex resident he runs the children's music company Walking Oliver, composes and records for various companies and organisations and writes a classical music column for Viva Lewes magazine.

### **Zoe Brown (Felicitas)**

Having trained principally as a choral scholar at Trinity College, Cambridge, Zoë has been a professional singer since 2008. Zoë is a member of the Monetverdi Choir, with whom she has toured extensively both as a member of the choir and as a soloist, as well as other esteemed groups such as The Sixteen, The Gabrieli Consort, Collegium Vocale, Tenebrae and Polyphony.

### **Ethan Clarke (Dinocrates)**

Ethan started singing with the Oxford Boys' Choir before joining the Radley College Chapel Choir in 2007. Ethan also sings as a soloist outside choir including performances in Mendelssohn's Elijah and at the Royal Academy of Music. For 2012 Ethan gained a place as an oboist in the National Children's Wind Sinfonia.

### **Guy Hayward (Sextus, Pudens)**

Guy Hayward is a young baritone who started singing as a boy chorister at Bath Abbey and later became a choral scholar at Trinity College, Cambridge. He is a performer of Early music, Lieder and English Song, as well as the repertoire of Frank Sinatra ([boulderandcad.tumblr.com](http://boulderandcad.tumblr.com)). Guy is currently completing a PhD at Cambridge exploring how and why groups synchronise their singing all around the world.

### **Pippa Thynne (Perpetua's Mother)**

No stranger to first performances, Pippa Thynne has sung with some of the country's finest and most adventurous vocal groups. As a founder member of the New London Chamber Choir, she has made numerous recordings and broadcasts and worked with many eminent composers including Mauricio Kagel, György Ligeti and Iannis Xenakis.

### **Jeremy White (Quintus)**

Jeremy White has appeared with the Royal Opera every season since 1990 and at La Scala, the Met and the opera houses of Valencia, Amsterdam, Bordeaux and Toronto, as well as Glyndebourne, ENO and Opera North, in roles from Monteverdi to Turnage. Concert work with all the major orchestras and conductors has taken him from Brazil to Jerusalem.

**Maartin Allcock (Guitar/Oud)**

Maartin Allcock, a multi-instrumentalist originally from Manchester and now living in Snowdonia, has recorded on over 200 albums from Robert Plant to Yusuf Islam, and has toured the world with many different acts from Jethro Tull to Mike Harding.  
[www.maartinallcock.com](http://www.maartinallcock.com).

**Adam Bushell (Percussion)**

Adam Bushell is a versatile and eclectic percussionist based in Brighton. Since starting to play in his dad's village band in the 1970s, his interests have broadened to include everything from traditional folk to classical music to free improvisation.

**Dirk Campbell (Wind)**

Dirk Campbell is a composer and instrumentalist specialising in non-Western traditions. He performs regularly on film and television scores and in works by contemporary composers.

**Angus Lyon (Accordion)**

One of Scotland most innovative accordionists, he is perhaps best known for his work with Fiddler player Ruaridh Campbell & The Halton Quartet. Angus has also recorded and performed with Yusuf Islam (Cat Stevens), Paul McCartney, Bobby McFerrin, Scott Mathews & Eliza Carthy.

**Danny Thompson (Bass)**

In his 50-plus years as a professional musician, Danny Thompson has worked with the cream of the music industry, from Roy Orbison and Rod Stewart to Richard Thompson and John Martyn. A founder member of the jazz folk fusion group Pentangle, he was presented with a Lifetime Achievement Award at the BBC Radio 2 Folk Awards in 2007.

**Chris Walker (Piano/Keyboard)**

As well as being a prolific composer and record producer, Chris Walker has been associated with many West End and Broadway shows as musical director or orchestrator. He is currently orchestrating Top Hat (UK National Tour, opening at the Aldwych Theatre, London in May 2012) and re-orchestrating Ragtime for this summer's Open Air Theatre season in Regent's Park.  
[www.fletcherassociates.net](http://www.fletcherassociates.net).

## CANTATA DRAMATICA CHOIR

Conductor: Sarah Tenant-Flowers

### ***Soprano***

Janet Allen, Gill Brooke, Elizabeth Collins, Megan Hooper, \*Helen Morton, Julia Stutfield, Bernadette Thompson

### ***Alto***

Judith Finch, Ruth Marshal, Hannah Rolls, \*Pippa Thynne, Fiona Winstone

### ***Tenor***

John Thompson, John Tucker, Richard de Lacy, Cameron Hall

### ***Bass***

David Clover, Keri Dexter, John Paternoster, \*Mark Sproson, Richard White

\*soloist

## CANTATA DRAMATICA SOLOISTS

Conductor: Andrew Parrott

### ***Vibia Perpetua***

***Dinocrates*** (*Perpetua's younger brother*)

***Vibia Secunda*** (*Perpetua's mother*)

***Vibius Quintus*** (*Perpetua's father*)

***Vibius Sextus*** (*Perpetua's elder brother*)

***Felicitas*** (*a slave*)

***Saturus*** (*a slave*)

***Pudens*** (*Tribune and prison governor*)

Emily Van Evera

\*Ethan Clarke

\*Pippa Thynne

Jeremy White

\*Guy Hayward

\*Zoe Brown

\*Paul Austin Kelly

\*Guy Hayward

\*also soloist in ***Requiem***

### **Piano/Keyboard**

### **Percussion**

### **Bass**

### **Guitar/Oud**

### **Accordion**

### **Wind**

Chris Walker

Adam Bushell

Danny Thompson

Maartin Allcock

Angus Lyon

Dirk Campbell