

SCHOLA
Cantorum of Oxford

Raschèr
Saxophone Quartet

STEVEN GRAHL
Conductor

LUKE MITCHELL
Conducting scholar

J S Bach

Jesu, meine Freude

*Singet dem Herrn
ein neues Lied*

with works by :

Arvo Pärt

Clara Schumann

Felix Mendelssohn

Saturday 3rd June 2023, 7.30 pm

University Church of St Mary the Virgin
Oxford, OX1 4BJ



From the Chairman of the Trustees



Welcome to the first of two summer concerts given by Schola Cantorum of Oxford, the chamber choir of Oxford University. The choir is delighted to be joined once again by the Raschèr Saxophone Quartet, following its collaboration with this exciting ensemble during Music at Oxford's 'Arvo Part...and a Littlemore' festival in November 2022.

Schola Cantorum provides a great musical experience for its members, but also gives audiences in Oxford access to a wonderful range of choral repertoire – both sacred and secular. The choir sets out to challenge the best young singers from across the University to perform to the highest standards, and to provide an outstanding musical performance experience.

The choir has an enviable and unbroken 60-year history and has played a pivotal role in the development of an astonishing number of singers and choral conductors of the last six decades, building an international reputation through extensive tours and recordings.

If you would like to receive regular information about its concerts, please email us at admin@schola-cantorum.net or use the QR code below to sign up via our website at www.schola-cantorum.net.

We hope you enjoy tonight's programme.

*Dame Hilary Boulding DBE
Chair of the Trustees, Schola Cantorum of Oxford*

Schola Cantorum of Oxford would like to thank the Roger and Ingrid Pilkington Trust for their generous support throughout 2023.



This concert has been made possible thanks to an anonymous donation from a former member of the choir. A list of Schola's regular supporters appears on the back cover.

PROGRAMME

Jesu, meine Freude
BWV 227

Johann Sebastian Bach
(1685-1750)

Canzona in D minor
BWV 588

Johann Sebastian Bach

Magnificat

Arvo Pärt
(b. 1935)

Da pacem Domine

Arvo Pärt

INTERVAL (15 mins)

Prelude and Fugue 1 in G minor
Opus 16

Clara Schumann
(1819-1896)
arr. **Andreas van Zoelen**

Warum toben die Heiden
Opus 78, no. 1

Felix Mendelssohn
(1809-1847)

Prelude and Fugue 2 in B flat major
Opus 16

Clara Schumann
arr. **Andreas van Zoelen**

Verleih uns Frieden

Felix Mendelssohn

Prelude and Fugue 3 in D minor
Opus 16

Clara Schumann
arr. **Andreas van Zoelen**

Richte mich, Gott
Opus 78, no. 2

Felix Mendelssohn

Singet dem Herrn ein neues Lied
BWV 225

Johann Sebastian Bach

INTRODUCTION

“The silence is broken by the Raschèr Saxophone Quartet’s rendition of Bach’s Canzona BWV 588; within seconds the audience are transported to some other sphere.”

Regarding their interpretation of Bach, the well-known German musicologist Ulrich Dibelius wrote, “When the Raschèr Quartet plays Bach, the music takes on a seraphic aura—as if the organ and the string quartet had come together.”

Our first meeting with the Raschèr Saxophone Quartet was in November 2022, when we were invited to collaborate with them for the final concert of a week-long festival devised and run by Music at Oxford, in celebration of the life and works of Estonian composer Arvo Pärt.

The title of the concert was ‘Words (Un)spoken’ and the programme included Andreas van Zoelen’s transcription of J.S. Bach’s *Singet dem Herrn ein neues Lied*, which we are delighted to be presenting again, as the final piece in tonight’s concert. The kaleidoscopic juxtaposition of saxophones and choir invokes a very special sound world: we hope you will enjoy sharing with us!

PROGRAMME NOTES AND TEXTS

J.S. Bach - Jesu, meine Freude

The textual design of Bach’s longest and arguably most complex motet, *Jesu, meine Freude*, (BWV 227), is both impressive and unorthodox in its own right. As the work progresses, Bach draws his listeners into an intensely personal focus by weaving together scriptural and chorale texts with incredibly evocative music. All six verses of the chorale text are set, interspersed by several verses (forming an eleven movement set of chorale variations). It uses as its basis the eponymous chorale by Johann Crüger (words by Johann Franck), but includes passages from St Paul’s Epistle to the Romans.

As well as the beauty and drama of the individual movements, the work as a whole forms a wonderfully constructed symmetrical arch. A central fugue is the keystone of the structure, and the other movements form more or less matching pairs on each side. The first and last movements are identical, and the 2nd and 10th movements, although not exactly identical, use the same musical material. The two trios (numbers 4 and 8) occupy opposite positions in the arch. Consequently, the work has a very palpable direction to it. Not only might that represent the linear direction or journey of one’s faith within human existence, but also a also metaphorical direction which, for Bach, points upward to God in Heaven, the ultimate source of comfort in this life and the next. The progression of texts and music fully expose human weaknesses

and fears, but Bach consistently 'resolves' them through the use of major resolutions - a symbolic representation of his deep faith in the comfort of a loving God. This became a central focus of Bach's writing - he eventually dedicated his entire life's work Soli Deo Gloria, "to the Glory of God alone."

1. Choral

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

2. Chor

Es ist nun nichts
Verdammliches an denen, die
in Christo Jesu sind, die nicht
nach dem Fleische wandeln,
sondern nach dem Geist.

3. Choral

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wüthen,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

4. Chor

Denn das Gesetz des Geistes, der
da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem
Gesetz der Sünde und des Todes.

5. Choral

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!

1. Chorale

Jesus, my joy,
my heart's pasture,
Jesus, my treasure!
Ah, how long, ah long
has my heart suffered
and longed for you!
God's lamb, my bridegroom,
besides You on earth
nothing shall be dearer to me.

2. Chorus

Now there is nothing
damnable in those who are in
Christ Jesus, who do not walk
after the way of the flesh, but
after the way of the Spirit.

3. Chorale

Under your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders and flashes,
whether sin and Hell terrify:
Jesus will protect me.

4. Chorus

For the law of the spirit,
which gives life in Christ Jesus,
has made me free from the
law of sin and death.

5. Chorale

Defiance to the old dragon,
defiance to the vengeance of death,
defiance to fear as well!

Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.

6. Chor

Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes
Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

7. Chorale

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

8. Chor

So aber Christus in euch ist, so
ist der Leib zwar tot um der
Sünde willen; der Geist aber ist
das Leben um der
Gerechtigkeit willen.

9. Choral

Gute Nacht, o Wesen,
Das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

Rage, world, and attack;
I stand here and sing
in entirely secure peace!
God's strength holds me in watch;
earth and abyss must fall silent,
however much they might rumble.

6. Chorus

You, however, are not of the flesh,
but rather of the Spirit, since the Spirit
of God lives otherwise in you.
Anyone, however, who does not
have Christ's Spirit, is not His.

7. Chorale

Away with all treasures!
You are my delight,
Jesus, my joy!
Away, you vain honours,
I don't want to listen to you,
remain unknown to me!
Misery, want, torture, shame and death
shall, although I must suffer much,
never part me from Jesus.

8. Chorus

However if Christ is in you,
then the body is dead indeed
for the sake of sin; but the spirit
is life for the sake of
righteousness.

9. Chorale

Good night, existence
that cherishes the world,
you do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
I bid good night!

10. Chor

So nun der Geist des, der Jesum
von den Toten auferwecket hat,
in euch wohnet,
so wird auch derselbige, der
Christum von den Toten auferweck-
et hat, eure sterbliche Leiber
lebendig machen, um des willen,
daß sein Geist in euch wohnet.

11. Choral

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrüben
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

10. Chorus

Therefore now since the Spirit of Him
who raised Jesus from the dead
dwells in you,
that same who raised
Christ from the dead will make your
mortal bodies living,
for the sake of
His spirit that dwells in you.

Chorale

Hence, you spirits of sadness,
for my Master of joy,
Jesus, comes here.
For those who love God,
even their troubles
must be pure sugar.
Though I endure mockery and shame
here you stay with me even in sorrow,
Jesus, my joy.

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J.S. Bach - Canzona in D Minor

Written for organ, around the start of the 18th century, this canzona by Bach is in only two movements; the first movement in duple time, the second in triple. It is thought to have been influenced in particular by the work of Girolamo Frescobaldi whose *Fiori Musicali*, a collection of liturgical organ music, Bach was known to have studied.

From a note by Roz Surtees

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Arvo Pärt - Magnificat

Estonian composer Arvo Pärt wrote this setting of the *Magnificat* for Christian Grube and the Berlin Staats- und Domchor in 1989. The text is a joyful song of praise by Mary, the mother of Jesus, recorded in the Gospel of Luke and widely used in Christian liturgy. The composition is in 'tintannabuli' style, with simple triads moving around an ever-present C, sung by a solo soprano.

See overleaf for the text and translation.

Magnificat

Magnificat anima mea Dominum;
et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae;

Ecce enim ex hoc beatam me
dicent omnes generationes.
Quia fecit mihi magna, qui potens
est, et sanctum nomen eius,

Et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo.
dispersit superbos
mente cordis sui;

Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Magnificat anima mea
Dominum.

Magnificat

My soul proclaims the greatness of
the Lord; and my spirit rejoices in
God my Saviour
Because he has looked with favour
on his lowly servant;

Behold from this day all generations
will call me blessed.
Because the Almighty has done great
things for me, and holy is his name.

And he has mercy on those who fear
him, from generation to generation.
He has shown strength with his arm;
he has scattered the proud
in their conceit.

He has cast down the mighty from
their thrones and lifted up the lowly.
He has filled the hungry with good
things and sent the rich away empty.

He has come to the aid of his serv-
ant Israel, remembering his mercy,
as he promised to our ancestors,
Abraham and his children for ever.

My soul proclaims the greatness of
the Lord.

* * * * *

Arvo Pärt - Da pacem Domine

Arvo Pärt received the original impetus for composing *Da pacem Domine* from Jordi Savall, a virtuoso gamba player and early music specialist. Savall had the idea of putting together a concert for peace under a common theme based on the 9th century Gregorian antiphon *Da pacem Domine* ('Give us peace, Lord') with music from different centuries based either on its text or its melody.

Pärt's approach was to place the melody of the antiphon in the alto line and combine it with three polyphonic voices composed using the 'tintinnabuli' technique. In line with the performance practices of early music, he did not

envisage a specific instrumental line-up but he produced settings for cellos, saxophones, recorders, voices and orchestra among others. For tonight's concert the saxophones and voices combine.

Da pacem Domine

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

Da pacem Domine

Give peace, O Lord
in our time
because there is no one else
who will fight for us
if not you, our God.

INTERVAL - 15 minutes

Drinks (white wine or elderflower) will be available during the interval.

Donations by cash or card would be appreciated.

Clara Schumann - Prelude and Fugue no. 1 in G minor arranged by Andreas van Zoelen

Composed in 1845 for solo piano, these 3 Preludes and Fugues came about after Robert and Clara Schumann decided to embark on a joint undertaking to master the art of counterpoint. Clara was 28 at the time and was pregnant with their fourth child. The influence of their study, particularly of Bach's 48 Preludes and Fugues, is evident in these pieces which are a wonderful mix of Baroque, Classical and Romantic styles. Robert Schumann was very impressed by Clara's efforts, supposedly saying they were the first successful pieces by a woman in this style.

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Mendelssohn - Warum toben die Heiden

Mendelssohn's *Warum toben die Heiden* (Op. 78, No. 1) is the first of three sacred motets based on Psalm texts. *Warum* is based on Martin Luther's translation of Psalm 2. Composed for double choir, the textures of the piece match the complex, multivoiced narrative of the psalm. Mendelssohn effectively conveys the dramatic tensions of the text, demonstrating how in the face of threat, God creates and preserves order through His anointed one, a righteous Messiah.

See overleaf for the text and translation.

Warum toben die Heiden

Warum toben die Heiden, und die Leute reden so vergeblich?
Die Könige im Lande lehnen sich auf, und die Herren ratschlagen miteinander wider den Herrn und seinen Gesalbten:

Lasset uns zerreißen ihre Bande und von uns werfen ihre Seile!
Aber der im Himmel wohnet, lachtet ihrer, und der Herr spottet ihrer.

Er wird einst mit ihnen reden in seinem Zorn, und mit seinem Grimm wird er sie schrecken.
Aber ich habe meinen König eingesetzt auf meinem heiligen Berge Zion.

Ich will von einer solchen Weise predigen, daß der Herr zu mir gesagt hat: Du bist mein Sohn, heute hab ich dich gezeuget;
Heische von mir, so will ich dir die Heiden zum Erbe geben und der Welt Ende zum Eigentum.

Du sollst sie mit einem eisernem Zepter zerschlagen;
wie Töpfe sollst du sie zerbrechen.
So laßet euch nun weisen, ihr Könige, und laßet euch züchtigen, ihr Richter auf Erden!

Dienet dem Herrn mit Furcht und freuet euch mit Zittern!
Küsst den Sohn, daß er nicht zürne und ihr umkommet auf dem Wege; denn sein Zorn wird bald anbrennen.
Aber wohl allen, die auf ihn trauen!

Ehre sei dem Vater und dem Sohne

Why do the heathen rage

Why do the heathen rage and the people talk so vainly?
The kings of the land rise up, and the lords take counsel together against the Lord and against his anointed.

Let us break their bonds, and throw their ropes from us!
But he who dwells in heaven laughs at them, and the Lord mocks them.

One day he will speak to them in his anger, and he will frighten them with his wrath.
But I installed my king on my holy mountain Zion.

I want to preach in such a way that the Lord said to me: You are my son, today I have begotten you;
Ask of me, and I will give you the nations as an inheritance, and the end of the world as your property.

You shall smash them with an iron scepter, you shall break them like pots.
So let yourselves be instructed, you kings, and be disciplined, you judges on earth.

Serve the Lord with fear, and rejoice with trembling.
Kiss the son so that he is not angry, and you perish on the way, for his anger will soon burn.
But good for all who put their trust in him.

Glory to the Father and to the Son

und dem heiligen Geiste.
Wie es war von Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit.
Amen.

and to the Holy Ghost,
As it was in the beginning
is now and ever shall be
world without end.
Amen.

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Clara Schumann - **Prelude and Fugue no. 2 in B flat major** arranged by Andreas van Zoelen

See programme note on page 9.

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Mendelssohn - **Verleih uns Frieden**

Mendelssohn's *Verleih uns Frieden gnädiglich*, written as one of eight choral cantatas intended as studies, is based on the Gregorian antiphon *Da Pacem, Domine*. The translation is by Martin Luther, whose hymns Mendelssohn was exposed to during his studies with Carl Friedrich Zelter and revival of Bach's St. Matthew Passion. Of the eight cantatas, *Verleih* was the only one to be published. Robert Schumann commented that "[this] small piece deserves to be world famous and will become so in the future." The saxophones and choir join together for this piece, as they did for Pärt's *Da Pacem, Domine*, based on the same antiphon.

Verleih uns Frieden

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein anderer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Grant us thy peace

Grant us Thy peace, Almighty Lord
O Source of ev'ry blessing!
We cannot keep Thy saving Word
Unless Thy peace possessing.
Thy peace O give, by which we live.

* * * * *

Clara Schumann - **Prelude and Fugue no. 3 in D minor** arranged by Andreas van Zoelen

See programme note on page 9.

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Mendelssohn - Richte mich, Gott

Richte mich, Gott (Op. 78, No. 2) is the second of Mendelssohn's three sacred motets based on Psalm texts. *Richte mich* is based on Psalm 43, which has a notably more simple narrative than *Warum*. It expresses similar sentiments, in that the narrator asks God to offer them protection against the unfaithful enemy. With its SATB composition as opposed to double choir, *Richte mich* evokes an atmosphere more of personal reflection than dramatic declaration.

Richte mich, Gott

Richte mich, Gott,
und führe meine Sache
wider das unheilige Volk
und errette mich von den falschen
und bösen Leuten.
Denn du bist der Gott meiner Stärke;
Warum verstößest du mich?
Warum lässest du mich
so traurig geh'n,
wenn mein Feind mich drängt?

Sende dein Licht und deine
Wahrheit, daß sie mich leiten
zu deinem heiligen Berge,
und zu deiner Wohnung.
Daß ich hineingehe zum Altar Gottes,
zu dem Gott, der meine Freude und
Wonne ist,
und dir, Gott, auf der Harfe danke,
mein Gott.

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm
noch danken,
daß er meines Angesichts Hülfe,
und mein Gott ist.

Do me justice, O God

Do me justice, O God,
and fight my fight
against a faithless people;
and rescue me from the deceitful
and impious.
For you, o God, are my strength.
Why do you keep me so far away?
Why must I
go about in mourning,
With the enemy oppressing me?

Send forth your light and your
fidelity; they shall lead me on
And bring me to your holy mountain,
to your dwelling place.
Then will I go in to the altar of God,
to the God, who is my gladness
and joy;
Then will I give you thanks upon the
harp, my God

Why are you so downcast, o my soul?
And why do you sigh within me?
Hope in God! Then I will again give
him thanks,
In the presence of my saviour
and my God.

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J.S. Bach - Singet dem Herrn ein neues Lied

Probably composed in 1726-7, *Singet dem Herrn* is one of Bach's four surviving motets for double choir. It has proved more than usually difficult to establish a particular 'occasion' for the work, although it may have been associated with a memorial service.

The motet begins with an exuberant setting of the first three verses of Psalm 149. The second choir initially repeats the word 'Singet' in a two note phrase whilst the first elaborates with a more melismatic treatment of the word. The first choir then reinforces this energetic theme with a playful fugue subject. From this point the texture builds up and becomes less antiphonal until both choirs end in triumph with a more percussive phrase 'Pauken und Harfen', in imitation of such instruments.

The middle section (or 'aria') is formed of a chorale sung by the second choir with words from funerary Psalm 103. Meanwhile, the first choir repeats 'Gott, nimm dich ferner unser am' ('God preserve us evermore') in more elaborate, longer phrases. This section is then repeated with the choirs the opposite way round. This leads naturally into the final part of the piece, in which words from Psalm 150 'Lobet den Herrn in Seinem Taten', are sung in answering antiphonal phrases followed by a 'Hallelujah' in triple time which looks back to the jaunty 'Singet' of the beginning. This piece is, in a sense, circular; despite the fear of death in the middle, it returns both musically and textually to the initial praise of God.

Singet dem Herrn

Singet dem Herrn ein neues Lied;
die Gemeinde der Heiligen sollen ihn
loben.

Israel freue sich des, der ihn
gemacht hat.

Die Kinder Zion sei'n fröhlich über
ihrem Könige.

Sie sollen loben seinen Namen im
Reihen;

mit Pauken und Harfen sollen sie ihm
spielen.

Choral

Wie sich ein Vater erbarmet über
seine junge Kinderlein,

So tut der Herr uns allen, so wir ihn
kindlich fürchten rein.

Er kennt das arm Gemächte, Gott
weiß, wir sind nur Staub,

Gleichwie das Gras vom Rechen,
ein Blum und fallend Laub.

Der Wind nur drüber wehet, so ist es
nicht mehr da,

Also der Mensch vergehet, sein End
das ist ihm nah.

Sing to the Lord

Sing to the Lord a new song,
and his praise in the congregation of
saints.

Let Israel rejoice in him that made
him.

Let the children of Zion be joyful in
their King.

Let them praise his name in the
dance;

let them sing praises unto him with
the timbrel and harp.

Chorale

As a father is merciful to his little
children,

so is the Lord to us all, as long as we
are obedient and pure.

He knows our frailty, God knows we
are but dust,

as the grass and flower and foliage,
falling under the rake.

Let but the wind breathe over it and
it is gone.

Thus man passes away, his end is at
hand.

Aria

Gott, nimm dich ferner unser an,
 Denn ohne dich ist nichts getan
 Mit allen unsern Sachen.
 Drum sei du unser Schirm und Licht,
 Und trügt uns unsre Hoffnung nicht,
 So wirst du's ferner machen.
 Wohl dem, der sich nur steif und fest
 Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten,
 lobet ihn in seiner großen
 Herrlichkeit!
 Alles, was Odem hat,
 lobe den Herrn. Halleluja!

Aria

O Lord, continue to care for us,
 for without thee all our striving
 comes to nothing.
 Be then our shield and light,
 and if our hope does not deceive us,
 thou shall continue to be so.
 Happy is he who, without wavering,
 puts his trust in thee and thy bounty.

Praise the Lord for his mighty acts.
 Praise him according to his excellent
 greatness!
 Let everything that hath breath
 praise the Lord. Alleluia!

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BIOGRAPHIES

Steven Grahl (Conductor)



Steven Grahl is a sought-after conductor and keyboard player, and has been Conductor of Schola Cantorum of Oxford since 2017. He is also Organist and Tutor in Music at Christ Church, Oxford, an Associate Professor of Music at Oxford University, and Musical Director of Benson Choral Society.

Steven served as Director of Music at Peterborough Cathedral from 2014 to 2018, where he was responsible for training the Cathedral Choir, and for the re-pitching of the Hill Organ, on which instrument he has recorded a solo CD. Peterborough Cathedral

Choir's recording of Cheryl Frances-Hoad's EvenYouSong, made under Steven's direction, was released to critical acclaim in December 2017. He also held positions as Assistant Organist at New College, Oxford, and as Organist and Director of Music at St Marylebone Parish Church, London.

Steven was an interpretation finalist in the International Organ Competitions at St Albans (UK) in 2011, and in Dudelange (Luxembourg) in 2013, and completed his term as President of the Incorporated Association of Organists in 2019. He is a prize-winning graduate of Magdalen College, Oxford, and the Royal Academy of Music. He gained the top prizes in the FRCO examination, and is also a holder of the Worshipful Company of Musicians' Silver Medallion. In 2010, he was elected an Associate of the Royal Academy of Music.

Raschèr Saxophone Quartet



Christine Rall
Soprano Saxophone
Elliot Riley
Alto Saxophone

Andreas van Zoelen
Tenor Saxophone
Oscar Trompenaars
Baritone Saxophone

Since its formation in 1969, the Raschèr Saxophone Quartet has appeared regularly at the major concert halls in Europe, Asia and the U.S. The ensemble carries on a tradition established in the 1930's by the pioneer of the classical saxophone and founding member of the quartet Sigurd Raschèr, who animated many composers to write music especially for him. In a similar fashion, the quartet has inspired over 350 composers to dedicate music to them. All these composers have shared an enthusiasm for the four musicians' unique homogeneous tone quality, virtuosity and dynamic interpretation of new and old music. Numerous composers have been fascinated with the combination of the Raschèrs and orchestra, which has resulted in more than 40 new works for that combination as well as invitations from many of the world's leading orchestras,

In addition to the Raschèr Quartet's numerous solo recitals and collaborations with the world's leading orchestras, the Quartet has performed with many instrumental and vocal combinations, including Christain Lindberg, The Kroumata Percussion Ensemble, The London Voices, The West German Radio Choir, The Rias Chamber Choir, The Finnish Radio Choir, The Belgian Radio Choir, The Icelandic National Cathedral Choir, and the Netherlands Chamber Choir. Composers such as Luciano Berio, Erkki-Sven Tüür, Bernd Franke, Stefan Thomas, Giya Kancheli, Maricio Kagel and Sofia Gubaibulina have been inspired to contribute works for the Raschèrs in these combinations.

The Raschèr Quartet is a musical democracy. Therefore, in contrast to many other chamber ensembles, the quartet has no leader.

Schola Cantorum of Oxford

Schola Cantorum of Oxford is the University of Oxford's premier chamber choir. Schola's mission is to share the joy of choral music with our singers, our community of alumni and supporters, and with audiences in Oxford and around the world. We challenge ourselves to perform to the highest standards, providing outstanding musical training for young singers and conductors.

The choir was founded by László Heltay in 1960 at a point when there were few opportunities for men and women to sing together to a high standard. Times have changed and Schola's role has changed too. We've now built a reputation as Oxford's premier concert choir – engaging deeply with complex repertoire, and providing a space for performance outside religious services.

Schola has worked with many of the foremost musicians of the last six decades and has built an international reputation through extensive tours and recordings. We are proud of our alumni who have gone on to successful musical careers such as John Mark Ainsley, Emma Kirkby, Christine Rice, Susan Grifton, Ian Bostridge and Roderick Williams – many came to Oxford to study other subjects but developed their musical talents during their time in Schola.

Schola continued to function throughout the Covid-19 pandemic, with projects ranging from a 'socially distanced' Christmas recording in 2020 to summer madrigals in the University Parks in 2021. In April 2022 the choir joined with c.100 alumni, including several founder members, for a belated 60th anniversary celebration culminating in an outstanding performance of J.S. Bach's *B Minor Mass with Instruments of Time & Truth* in Oxford Town Hall.

Luke Mitchell (Conducting Scholar and Continuo)



Luke Mitchell is a second-year music student and Organ Scholar at The Queen's College, Oxford. He also holds scholarships with Schola Cantorum as a conductor, and with New Chamber Opera. As Organ Scholar at Queen's alongside accompanying and occasionally directing the choir, he has performed as a continuo player with the Academy of Ancient Music and Instruments of Time and Truth, as well as recently playing on BBC Radio 3 as an organist. Prior to this, he was Organ Scholar of Worcester Cathedral, where he became a prize-winning Associate of the

Royal College of Organists, and at Winchester College, where he gained an LTCL with distinction in harpsichord performance. In Oxford he is active as organist, harpsichordist and conductor, as a solo recitalist and collaborative keyboardist, having studied with George Castle, James McVinnie, Penelope Cave and Paul Spicer, and currently with Steven Farr and William Whitehead.

Schola Cantorum of Oxford

Soprano

Maddy Bellotti
Ashlynn Chan
Frances Mangina
Jemima Price
Verity Sawbridge
Anna Sutton
Jess Walters

Alto

Georgia Dunn
Olivia Earl
Beth 'Fitz' Fitzpatrick
Pen Hilder-Jarvis
Sòlas McDonald
Katie Rahr-Bohr

Tenor

Dara Collins
Håvard Damm-Johnsen
Jack Edis
Alfie Fardell

Bass

Andre Chan
Andrew Hannaford
Giles Longstaff
Luke Mitchell

Patrons of Schola

John Mark Ainsley, Dame Liz Forgan DBE, Dame Emma Kirkby DBE,
Stephen Maddock OBE, Andrew Parrott, Christine Rice, Roderick Williams
OBE

Trustees of Schola

Dame Hilary Boulding DBE - Chairman
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Prof Cameron Hepburn, Dr Felix Leach, Mr Nigel Press,
Mr Richard Savage, Ms Annabel Williams
Mr Jim Mirabal - Hon. Treasurer
Ms Abigail Ellison - Secretary to the Trustees

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Julia Stutfield - Artistic Administrator

Choir Chair

Anna Sutton

Front Cover Design

Andrew Hannaford

Acknowledgements

Schola Cantorum is pleased to acknowledge the support of the
Roger and Ingrid Pilkington Trust

*Programme notes are by current and former members of Schola Cantorum of
Oxford, except where otherwise indicated.*

Securing Schola's future

Schola is a registered charity and relies entirely on the generosity of our patrons, donors, and friends. Many of our alumni generously support the choir so that current members can access the same opportunities they had in the past.

We are proud of our 60-year history but we're always looking ahead. To secure the choir's long-term future we need an annual income of around £20,000. This supports:

- Our professional conductor
- Our conducting scholarship
- Regular tours to share our wonderful choral tradition around the world
- Singing masterclasses and training opportunities
- Running costs, including music, venues, collaborations, and professional admin

We're not content to stand still. To mark six decades of Schola we are setting out to raise an additional £60,000 over the next 2 years – doubling our endowment. This would allow us to:

- Commission new music and set up a composer in association scheme
- Establish an annual tour and recording fund

“The conducting scholarship honed in on my musical integrity and forced me to interrogate why I was standing in front of a choir and why I was conducting the piece in a certain way.”

Gabriella Noble,
conducting scholar
2016-17

“Schola sings a wide-ranging repertoire, designed to enrich the musical education of choir members. We focus on secular works and newly composed pieces that aren't often tackled by other choirs.”

Stephen Grahl,
conductor



How you can support the choir

- Sign up to our friends scheme
- Make a one-off donation
- Leave a legacy to Schola in your will
- Provide support-in-kind, such as tour accommodation or concert venues
- Come to our concerts and spread the word

No gift is too small, and we are grateful to everyone that has supported and continues to support the choir.

How we use your generous gifts

10 friend's subscriptions of **£50 each** could pay for a vocal masterclass or a choir member to go on tour.

£5,000 could support a recording or enable us to commission a new piece of music.

£15,000 could endow the conducting scholarship in perpetuity.

For more information or to sign up to our mailing list visit schola-cantorum.net.

“Singing in Schola taught me how to conduct, and conducting Schola taught me how to sing. Both experiences taught me how to make music.”

Jeremy Summerly,
conductor 1990-96

Forthcoming Schola Concerts

Tuesday 20 June, 7.30pm

Exeter College Chapel, Oxford OX1 3DP

Schola Cantorum of Oxford with French Organist Thierry Escaich

Escaich 'Messe Romane' (UK première)

Tickets available at www.schola-cantorum.net

Sunday 19 November, 2.30pm

Levine Auditorium, Trinity College Oxford OX1 3BH

Schola Cantorum of Oxford

Brahms 'Liebeslieder Walzer'

Tickets will be available at www.ticketsoxford.com

Registered Charity No. 272382

To become a Friend of Schola Cantorum or to make a donation, please contact admin@schola-cantorum.net.

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SCHOLA
Cantorum of Oxford

STEVEN GRAHL
Conductor

LUKE MITCHELL
Conducting scholar

Tuesday 20th June, 7.30 pm
Exeter College Chapel
Oxford, OX1 3DP

**THIERRY
ESCAICH**
Organ

Escaich
Messe Romane
(UK Première)

L'héritier
Motets