

SCHOLA

Cantorum of Oxford

Conductor
Steven Grahl

John Taverner
*Missa Corona
Spinea*

Judith Weir
*A blue true dream
of sky*

and other works

Monday 13 June 2022, 8.15pm
Christ Church Cathedral, Oxford



From the Chairman of the Trustees



This concert performance of Tavener's *Missa Corona Spinea*, interspersed with short pieces by Judith Weir, has a particular significance for Schola Cantorum.

It is given in memory of John Byrt (1940 - 2021) who directed Schola Cantorum from 1964 to 1968. Under John's direction, the choir performed *Corona Spinea* in a concert in Christ Church Cathedral in October 1966 and both the performance and the subsequent highly praised recording were significant milestones in the choir's development. A former choir member, Nicholas Hare, has kindly revised for tonight's concert his edition of the mass that was sung on those occasions.

We're particularly thrilled to welcome back, as members of the audience, some of the former members of Schola Cantorum who performed in that concert and recording in the 1960s.

Dame Hilary Boulding DBE

Chair of the Trustees, Schola Cantorum of Oxford



Programme

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| Missa Corona Spinea Gloria | John Taverner (c.1500 - 1545) |
| Love bade me welcome | Judith Weir (b. 1954) |
| Missa Corona Spinea Credo | John Taverner |
| Vertue Antiphon Prayer | Judith Weir |
| Missa Corona Spinea Sanctus and Benedictus | John Taverner |
| A blue true dream of sky | Judith Weir |
| Missa Corona Spinea Agnus Dei 1 Agnus Dei 2 | John Taverner |



Programme Notes

A NOTE ON JOHN TAVERNER

The first references to John Taverner so far discovered date from the mid 1520s, at which time he was a singer at Tattershall Collegiate Church, Lincolnshire. It is likely that he was born not far from there, in the 1490s or just after 1500. By the mid 1520s he had acquired a considerable reputation: he was then appointed (but as second choice after Hugh Aston) master of the choristers at Cardinal College, Oxford. As its patron was soon in disgrace, Wolsey's grand new foundation did not survive for long in its original form; it first became Henry VIII's College, and then Christ Church.

Taverner was formerly thought to have converted to Lutheranism while in Oxford, but there are no solid grounds for this belief, nor for the opinion that he was a cruel and bigoted fanatic (as his association with Thomas Cromwell in the late 1530s was once considered to imply).

Taverner returned to Lincolnshire in 1530, and settled at Boston, initially as a musician at Boston Parish Church. This very wealthy foundation depended greatly on revenues arising from the sale of the 'Scala caeli' indulgence. These revenues dried up after Henry VIII's break with Rome, and by 1537 Taverner had withdrawn, thereby ending or substantially reducing his involvement with church music. He had already done well financially, and he continued to be prosperous; his association with Thomas Cromwell may have helped, as may his marriage to the widow Rose Copley. Months before his death in 1545, he was appointed one of the aldermen when Boston was incorporated as a borough.

Taverner's existing corpus of Latin church music - the largest of any early Tudor composer, and containing much that is extremely impressive - includes masses, votive antiphons (or 'motets'), settings of Magnificat, and various responsories and other music for the Divine Office. Many works are unica, having survived in a single manuscript; other music may have been perished altogether at the behest of mid 16th-century Reformers. *Corona Spinea* itself has only one complete manuscript source.

TAVERNER'S MASS CORONA SPINEA AND THE 21ST-CENTURY LISTENER

Taverner's music has enjoyed fairly numerous performances and recordings in recent years, but he is still not widely known. Even some people who admire later Tudor and Jacobean church music may find his work 'difficult', even 'aimless'. This is partly because, especially in his longer works (of which the *Mass Corona Spinea* is the longest, and arguably the greatest), the music unfolds in leisurely fashion, often with little use of repetitive and unifying devices such as imitation. However, in *Corona Spinea* you will hear some attractive use of melodic sequence (the repetition of a melodic fragment at higher or lower pitches).

From the listener's point of view, the work is structured most obviously as follows.

It has four separate long movements: Gloria, Credo, Sanctus with Benedictus, and Agnus Dei. (In early Tudor England, large-scale 'festal' masses such as *Corona Spinea* had no Kyrie, which would normally be sung to plainchant.) The four movements would not have been, so far as we know, performed 'concert-style', one immediately after another, but liturgically, in other words within a celebration of mass, separated by prayers, readings, and other sung elements such as the introit and gradual.

Each movement of *Corona Spinea* alternates sections employing all six voice parts and sections with fewer parts (two, three or four). 'Reduced' sections were probably originally sung by soloists. The entry of the full choir after a solo section can be very striking, as in the

Sanctus at 'Osanna'. Perhaps the most exciting moment of all is the six-part ending of the Credo, with the highest voices soaring to their top note, a full three octaves above the lowest part.

A structural element less apparent to the listener is the *cantus firmus*, a melody (of unknown provenance) which proceeds in long notes to form the melodic and harmonic backbone of the six-part sections. It is occasionally present in reduced sections as well. In the Gloria, at 'Et in terra pax', its opening phrase may be clearly heard in the Tenor under two higher parts. Listen for a longer stretch of the *cantus firmus* in the second 'Qui tollis' of the Gloria, where it is once more in the Tenor, initially under just one other part. It proceeds so slowly that it is not really heard as a melody, but more as a succession of very long notes forming a kind of scaffolding around which, as the section continues, two other voices sing more rapid and ornate parts.

In early Tudor music it is easy sometimes to lose the sense of the text, because a single syllable is often set to many notes. Each verbal phrase is normally heard once in each part - without the repetition customary in so much later music. At the beginning of the Sanctus, the situation is slightly different: the word 'sanctus' appears three times in the liturgical text (meaning 'Holy, holy, holy'). Accordingly, 'sanctus' is heard in each of the three quite lengthy reduced sections. In the first of these, the *cantus firmus* is to be heard in the Tenor, with just one high part soaring above it - a magical sound! Even more wonderful are the passages in which upper voices divide, especially at the second 'Qui tollis' of the Agnus Dei.

The *Mass Corona Spinea* is altogether a magnificent work. Clearly the singers for whom it was originally composed were an elite group, and the first performance was an occasion of very great significance.

Hugh Benham

JUDITH WEIR

Judith Weir (b 1954 to Scottish parents in Cambridge, England) studied composition with John Tavener, Robin Holloway and Gunther Schuller. On leaving Cambridge University in 1976 she taught in England and Scotland, and in the mid-1990s became Associate Composer with the City of Birmingham Symphony Orchestra, and Artistic Director of Spitalfields Festival. She was a Visiting Professor at Princeton (2001) Harvard (2004) and Cardiff (2006-13) and in 2014 was appointed Master of the Queen's Music. From 2015 to 2019 she was Associate Composer to the BBC Singers.

She is the composer of several operas (written for Kent Opera, Scottish Opera, ENO and Bregenz) which have been widely performed. She has written orchestral music for the BBC Symphony, Boston Symphony and Minnesota Orchestras. Much of her music has been recorded, and is available on the NMC, Delphian and Signum labels. She blogs about her cultural experiences at www.judithweir.com. The programme notes which follow were written by Judith Weir and sourced from WiseMusicClassical.com.

Love Bade me Welcome

In 1994, on the occasion of Aberdeen University's 500th anniversary, I wrote two settings of 17th century English verse for choir and organ, entitled Two Human Hymns.

In 1997, I made an a cappella arrangement of the first of these 'Hymns', a setting of George Herbert's poem 'Love bade me welcome', for a choir from Orkney, the Mayfield Singers, directed by Neil Price. The choir first performed it at a Sunday morning service at Nidaros Cathedral in Trondheim, Norway, during that city's Millenium celebrations.

Vertue

These three short chorus settings of poems by George Herbert (1593-1633) were written in memory of Peter Lerwill, a dear friend and generous supporter of the Spitalfields Festival. When I set Herbert's verse about 'a sweet and virtuous soul, like season'd timber', it was Peter who came instantly to mind.

The formal care with which the poet laid out his words on the page was an important clue in the organisation of the music. The unaccompanied vocal ensemble begins simply, but progressively divides into as many as eight parts. In Prayer, the final and most complex piece, pairs of solo voices are heard amidst the massed chords, acting as a kind of punctuation. The settings of Vertue and Antiphon are respectively like a madrigal and then a hymn, aiming for the clearest possible presentation of the wonderful words.

a blue true dream of sky

This short setting of a poem by e.e.cummings was written in 2003 in honour of the eminent choral director and organist Philip Brunelle, and first performed in April 2004 during Philip's 35th season as musical director of Plymouth Church Choir in Minneapolis. This a cappella choral anthem includes a prominent solo soprano part (written for another longtime colleague, Maria Jette) and a simpler background role for two solo altos whose music helps to bring the solo line and the choral harmony together.

CORONA SPINEA AND THE WESTMINSTER TREATY OF 1527

From a letter from Gasparo Spinelli, Venetian Secretary in London, to his brother Lodovico in Venice:

On the 4th [May 1527] all the ambassadors, with the exception of the Emperor's, were summoned to Greenwich, where, in the presence of the King and the chief personages of the Court, the French ambassador, the Bishop of Tarbes, delivered an oration, which was answered by the Bishop of London, who, on the morrow, Cardinal Wolsey being unable to officiate from indisposition, sang mass with the usual ceremonies; after which at the high altar, where the missal was opened by the Cardinal, the French ambassador swore with his hand upon it to observe the perpetual peace now concluded with the King of England, he on his part swearing in like manner.

The King of England was Henry VIII, and May 4th, the day on which Wolsey had intended to celebrate a pontifical mass in the chapel of Greenwich Palace, was in the Use of Sarum the feast of the Crown of Thorns. With the cardinal too ill to officiate, the feast will have been 'transferred' to the following day, the 5th - perhaps as a votive mass of the Crown of Thorns. As so often, the records make no mention of the setting of the Ordinary that was sung on that occasion, but the great likelihood is that it will have been Taverner's six-part festal setting entitled Corona Spinea. Taverner was then at the height of his powers, and had the previous year been plucked by Wolsey from the relative obscurity of a collegiate church in rural Lincolnshire to become master of the choristers in his lavish new Oxford foundation, Cardinal College.

The choice of feast and of an associated mass setting (which was quite possibly a commission by the musically savvy Wolsey) would seem to have been a carefully contrived piece of diplomacy, a public compliment to François I of France, Henry's near-contemporary and in many ways his alter ego. Later on the 5th, Henry confirmed the oath he had already made at mass to observe and maintain a newly negotiated Anglo-French agreement by signing his gloriously illuminated copy of the Westminster Treaty of Perpetual Peace which

the ambassadors had carried with them - François had already signed his own equally glorious copy in France. Thus was inaugurated what was to become, in its final form later that year, the Treaty of Amiens, a vital and remarkably long-lasting Anglo-French alliance which was designed to resist the ever-burgeoning power of Charles V, Holy Roman Emperor, King of Spain, Lord of the Netherlands, and Duke of Naples and Milan. Charles had designs on Burgundy, too, and even hinted (Putin-like) that he had the inherited right to rule the whole of France.

The great importance that Henry and his cardinal chancellor attached to the alliance is clear from the celebrations that ensued, the French ambassadors being entertained with what has been described as 'one of the greatest but least well-known of Renaissance court festivities'. The most lavish of the many entertainments followed directly on the 6th. They are described at length in Edward Hall's *Chronicles* of 1542, and in the most admiring detail in the diary of the Venetian ambassador to England, Marino Sanuto, one of several foreign envoys who were present. First, in the tiltyard behind the palace, there was the inevitable joust. This lasted the entire day, with eight French and eight English knights competing in six courses. (The number eight was to recur relentlessly, presumably signifying both Henry's regnal number and the eighth letter of the alphabet, H, the initial letter of his name - and, for that matter, the number of letters in Henricus.)

As evening approached, the company adjourned for a sumptuous feast in the brilliantly illuminated banquet hall, one of a pair of impressive new buildings that had been erected for the occasion alongside the tiltyard. The walls, Sanuto records, 'were hung with the most costly tapestry in England, representing the history of David'. Musicians entertained the feasters, seated above a magnificent triumphal arch which linked the banquet hall to the adjoining theatre. The arch may have been designed by Hans Holbein, who certainly provided the vast cosmographical canvas that covered the entire ceiling of the theatre - no doubt designed with the help of Henry's astronomer, Nicolaus Kratzer.

The feast concluded, the king led the way beneath the arch to the theatre, where the company disposed itself on the banked seating that surrounded the room on three sides. Eight singers in sky-blue taffeta entered first, to entertain with 'certain English songs'. They were succeeded by a handsome youth representing Mercury, clad in a gown 'covered with eyes'. He delivered a Latin oration in which Love and Riches disputed their relative authority, calling upon the king to adjudicate between them. This task Henry preferred to delegate, so 'next came eight young choristers of the chapel [royal]...clad in cloth of gold, one of whom, as Cupid, disputed with another representing Riches'. But so bitter a dispute, they eventually decided, could only be resolved by armed conflict. The choristers accordingly withdrew, and three men-at-arms representing Love entered, bearing naked swords. By some mysterious mechanism a bar 'all of gilt' descended from the triumphal arch, upon which stood three opponents representing Riches. A fierce hand-to-hand battle was joined, which was won (naturally) by the first trio. As the men-at-arms withdrew in turn, a great painted cloth descended at the opposite end of the hall, with a central aperture guarded by eight leading courtiers, superbly arrayed. Within were 'eight damsels of rare beauty', who took to the floor to the sound of trumpets...

And so it continued, the immensely long evening eventually rounded off with a second banquet, which ended as dawn approached. Like the mass setting of the previous day (which we may surely assume was by Taverner), the new buildings and the theatrical entertainment were clearly designed to impress the French visitors, displaying English artistry at its most magnificent. The planning of the evening will have been by Sir Henry Guildford, Henry VIII's master of the revels, very likely in consultation with Wolsey, who had been responsible for negotiating the treaty. Sadly, none of the music or texts for the entertainment is known to survive, but *Corona Spinea* does survive, arguably Taverner's

greatest achievement. If Wolsey did indeed commission it from his protégé, then we today must count ourselves very much in his debt.

THE CROWN OF THORNS

The choice of a mass of the Crown of Thorns for so important an occasion was a finely judged diplomatic compliment to the French, and to François in particular. The feast of the 4th May was a minor one in England, but not so in France, where the Crown was the most prized of the nation's innumerable ecclesiastical relics. It had been acquired from Byzantium by François' predecessor Louis IX (Saint Louis), who enshrined it in Paris in the polychrome upper chapel of the custom-built Sainte-Chapelle, that unrivalled jewel of 13th-century gothic. French kings would sometimes present a thorn from the Crown as a sign of esteem to other monarchs and high ecclesiastics: the charming little 14th-century riverside chapel of S Maria della Spina in Pisa houses such a gift.

The crowning of Christ was a cruel taunt by Pilate's soldiers, the mock crown set satirically upon the head of the man they saw as a self-declared King of the Jews. But to the early church the Crown of Thorns became an object of veneration, a prefiguring of Christ as King of Heaven, and (if we discount the Scourging) the first Instrument of the Passion to draw forth his redeeming blood - preceding the blood that flowed from the Five Wounds of Christ on the Cross, which were the object of such fervent medieval devotion. Pope Clement VI's bull of 1343, *Unigenitus Dei*, declared that though Christ had redeemed mankind with a 'copious flood' of his blood, a single drop was sufficient for redemption (as Christopher Marlowe's doomed Faustus would testify in his final hour). Forced down upon the head of the condemned Christ, the Crown of Thorns will have produced many such drops.

The *cantus firmus* of *Corona Spinea* may or may not be drawn from plainchant (opinions differ). It has never been identified, but now that the French connection is known it might turn up in - say - the plainchant of the feast of the Crown of Thorns in liturgical books of the Parisian Use or from the Sainte-Chapelle: or, conceivably, in some quite different, secular French context. Roger Bray has pointed out that it is 33 notes in length, traditionally the number of years of Christ's life.

A NEW TREATY AND A SISTER MASS TO CORONA SPINEA

No sooner had the Westminster Treaty been signed and sealed than it was dead in the water, well-meant but too weak for purpose. Unbeknownst to the French and English knights as they competed in their ritual conflict in the Greenwich tiltyard on the 6th May (and unbeknownst to the emperor himself in far-distant Spain) a rag-tag, mainly Lutheran, imperial army of half-starved Landsknechte peasants led by the near-demented Duke of Bourbon was simultaneously making war in earnest, initiating what became known as the Sack of Rome. Shrines were vandalised, consecrated Hosts desecrated, nuns and laywomen raped, priests and male citizens slaughtered. Slaughtered too were a hundred and fifty soldiers of the Swiss Guard, mown down on the steps of St Peter's as they bravely protected Pope Clement VII, allowing him and his curia to flee to the safety of self-incarceration in the Castel Sant'Angelo.

This was a game-changer. For one thing, Henry was already beginning to contemplate separation from Queen Catherine, and had been confident of obtaining from Clement a papal declaration that his marriage was null and void: but he could scarcely expect that from a defeated, non-functional pontiff who was now in thrall to an emperor who was the nephew of Catherine of Aragon, and a religious bigot who would almost inevitably veto such an annulment. For another, François' two sons, the Dauphin and the Duke of Orleans, were held prisoners by Charles in Spain, ill-fed and in squalid conditions. They had been exchanged for François himself, who had been captured - and very nearly killed - by imperial

troops two years previously during the disastrous rout of the French army at the battle of Pavia. With Charles's power posing an ever-increasing threat to European stability, to François' status, and to Henry's marital agenda, the terms of the Westminster Treaty needed to be renegotiated and a much stronger alliance forged.

Wolsey was accordingly dispatched to France, armed with plenipotentiary powers, to negotiate once more with François. After long and wearisome discussion, the Westminster Treaty emerged transformed as the Amiens Treaty of Perpetual Peace. With their realms now bound indissolubly together (to all appearances), Henry and François aimed to cut Charles down to size, curtailing his territorial advances and forcing the release of the French princes and the pope.

Things did not turn out quite like that, but the rejigged treaty was nevertheless a triumph of Wolsey's negotiating skills. Just before he set out for England once more, as he and François sat together in front of the high altar of Amiens Cathedral during Vespers, François came out with a startling suggestion: that the finalised alliance should be marked by a unique gesture, the mutual exchange of the premier orders of chivalry of the allied nations.

This was agreed, and in the autumn of 1527 more high-ranking embassies were dispatched to make François a Garter Knight and Henry a Knight of St Michael. The renewed treaty was ratified at a grand pontifical mass in St Paul's on All Saints' Day, celebrated by Wolsey, in the course of which Henry laid his hand upon the altar and swore in the presence of the French ambassadors that he would adhere to the enhanced alliance. As with *Corona Spinea*, we have no documentary record that Wolsey paid a second diplomatic compliment to François by commissioning from Taverner a companion festal mass from Taverner. But if he did, as seems highly likely, the new mass will have been *O Michael*, a six-part setting on much the same scale. This would seem to have been sung not on All Saints' Day in St. Paul's but some nine days later, when the French envoys were summoned yet again to Greenwich for some final ceremonies connected with the Amiens Treaty, which included an episcopal mass in the palace chapel.

Associating *O Michael* with the Amiens Treaty is no random speculation, for its *cantus firmus* unmistakably reflects the gesture of friendship that François had suggested to Wolsey, the dubbing of Henry as a Knight of St. Michael. That premier French order of chivalry had been instituted in the fifteenth century in what became its headquarters, the great Benedictine abbey of Mont-St-Michel, just off the coast of Normandy: and the chosen *cantus firmus* of *O Michael* is the plainchant of a matins responsory that was sung during the rather obscure October feast of St Michael in Monte Tumba, which commemorates a miraculous appearance of the warrior archangel in 708 AD in a 'mountain tomb' on what was thereafter known as Mont-St-Michel.

Only a couple of months or so will have been available for the composition of *O Michael* - at a time when Taverner will have been busy with his duties at Cardinal College. The mass is unambiguously attributed to him in the single manuscript source, which contains a good number of clumsy, even incompetent passages. Could these be the work of a careless or meddling copyist, or already have been present in the source from which he worked? Hugh Benham and I have discussed the alternative possibility that the mass was a collaborative effort, with a less skilled musician (or musicians) contributing certain sections: a more likely scenario, perhaps, than a previous suggestion that it was an apprentice piece by Taverner. Whatever the truth, *O Michael* was designed on the noblest scale, and is remarkable for a sequence of unique numerical cyphers that appear to represent the two monarchs and their newly-allied kingdoms - which arouses the suspicion: could *Corona Spinea* perhaps contain comparable arcana that have yet to be winkled out?

Hugh Keyte

Texts and Translations

Missa Corona Spinea

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace, goodwill towards men.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you for your great glory.
Lord God, heavenly King, almighty God and
Father.
Lord Jesus Christ, only Son of the Father.
Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world,
have mercy on us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are the Lord,
you alone are the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

Love bade me welcome

Love bade me welcome. Yet my soul drew back
 Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning,
 If I lacked any thing.

A guest, I answered, worthy to be here:
 Love said, You shall be he.
I the unkind, ungrateful? Ah my dear,
 I cannot look on thee.
Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth Lord, but I have marred them: let my shame
 Go where it doth deserve.
And know you not, says Love, who bore the blame?
 My dear, then I will serve.
You must sit down, says Love, and taste my meat:
 So I did sit and eat.

Missa Corona Spinea

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero
genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.
Qui, propter nos homines et propter nostram
salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria
Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum:
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum sanctum, Dominum, et vivificantem,
qui ex Patre Filioque procedit
qui cum Patre et Filio simul adoratur,
et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
I believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made, of one being with the Father,
through whom all things were made.
Who for us and for our salvation
came down from heaven,
And was incarnate by the Holy Spirit from the
Virgin Mary, and was made man.
For our sake he was crucified under Pontius Pilate,
he suffered death and was buried.
On the third day he rose again
in accordance with the scriptures;
he ascended into heaven
and is seated at the right hand of the Father,
And he will come again in glory
to judge the living and the dead,
whose kingdom will have no end.
I believe in the holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is worshipped
and glorified;
who has spoken through the Prophets.
I believe in one holy catholic
and apostolic church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come. Amen.

Vertue

Vertue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
Any all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Antiphon

Chor. Praised be the God of love,
Men. Here below,
Angels. And here above:
Cho. Who hath dealt his mercies so,
Ang. To his friend,
Men. And to his foe;

Cho. That both grace and glorie tend
Ang. Us of old,
Men. And us in th'end.
Cho. The great shepherd of the fold
Ang. Us did make,
Men. For us was sold.

Cho. He our foes in pieces brake;
Ang. Him we touch;
Men. And him we take.
Cho. Wherefore since that he is such,
Ang. We adore,
Men. And we do crouch.

Cho. Lord, thy praises should be more.
Men. We have none,
Ang. And we no store.
Cho. Praised be the God alone,
Who hath made of two folds one.

Prayer

Prayer, the Churches banquet, Angels age,
Gods breath in man returning to his birth,
The soul in paraphrase, heart in pilgrimage,
The Christian plummet sounding heav'n and earth;
Engine against th'Almightie, sinners towre,
Reversed thunder, Christ-side-piercing spear,
The six-daies world transposing in an houre,
A kinde of tune, which all things heare and fear;
Softnesse, and peace, and joy, and love, and blisse,
Exalted Manna, gladnesse of the best,
Heaven in ordinarie, man well drest,
The milkie way, the bird of Paradise,
Church-bels beyond the starres heard, the souls blood,
The land of spices; something understood.

Missa Corona Spinea

Sanctus & Hosanna

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.
Osanna in excelsis.
Benedictus qui venit in nomine Domini
Osanna in excelsis.

Sanctus & Hosanna

Holy, holy, holy,
Lord God of power and might.
Heaven and earth are full of his glory,
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

A blue true dream of sky

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky;and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday;this is the birth
day of life and of love and wings:and of the gay
Great happening illimitably earth)

how should tasting touching hearing seeing
breathing any-lifted from the no
Of all nothing-human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

Missa Corona Spinea

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Steven Grahl (Conductor)



Steven Grahl is a sought-after conductor and keyboard player, and has been Conductor of Schola since September 2017. He is the Director of Music and Tutor in Music at Christ Church, Oxford, and he is also an Associate Professor of Music at Oxford University. 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 recently recorded a solo CD. Previously Steven was Assistant Organist at New College, Oxford, and he combined this post with that of Organist and Director of Music at St Marylebone Parish Church, London. He has also been musical director of The Guildford Chamber Choir, Peterborough Choral Society, and The Stamford Chamber Orchestra. Recent conducting engagements include: Verdi Requiem with Peterborough Choral Society and Cathedral Choirs; Bach Magnificat and Handel Coronation Anthems with the Guildford Chamber Choir and Instruments of Time and Truth; and works by Escaich, Copland, Maw, and Whitacre with Cambridge University Symphony Chorus. Steven has worked with numerous other ensembles, including The English Cornett & Sackbut Ensemble, Guildford Philharmonic, New London Chamber Choir, and Prime Brass.

Steven was an interpretation finalist in the International Organ Competitions at St Albans (UK) in 2011, and in Dudelange (Luxembourg) in 2013, and is currently President of the Incorporated Association of Organists. He is a prizewinning graduate of Magdalen College, Oxford, and the Royal Academy of Music, 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.

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. 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 Gritton, and Ian Bostridge – many came to Oxford to study other subjects but developed their musical talents during their time in Schola.

Schola is a musical community that spans the generations. We believe that performing together is a foundation of long-lasting friendships. We have a supportive network of alumni who come together to share a common passion for singing.

Schola Cantorum of Oxford

Soprano

Ashlynn Chan
Amaryllis Hill
Saskia Hamieson Bibb
Jemima Kinley
Luke Marsh-Muir
Laura Newey
Hannah Roberts
Anna Sutton

Alto

Millie Cant
Beth (Fitz) Fitzpatrick
Carolyn Mickle
Vicky Taylor
Joy Wang

Bass

Edwin Hughes
Will Jeys
John Johnston
Maddie Lay
Nat Oliver
Crawford Wiley

Tenor

Jerric Chong
Jack Edis
Matt Pope
Ally Trowell

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
Mr Nicholas Cleobury, Ms Rose Dixon, Ms Abigail Ellison, Dr Mike Geary,
Prof Cameron Hepburn, Mr Nigel Press, Mr Richard Savage
Mr Jim Mirabal - Hon. Treasurer
Dr Felix Leach - Secretary to the Trustees

Professional Administration

Julia Stutfield - Artistic Administrator

Choir Committee

Beth (Fitz) Fitzpatrick - Chair
Hannah Roberts - Secretary
Edwin Hughes - Treasurer
Melissa Talbot - Auditions Secretary

Acknowledgements

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Schola Cantorum of Oxford in concert
Chiry Ourscamp Abbey, Saturday 2 July 2022, 5pm
Festival des forêts, Compiègne, France
www.festivaldesforets.fr



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