



SCHOLA
Cantorum of Oxford

STEVEN GRAHL
Conductor
SAMUEL MITCHELL
Pianist

TROIS CHANSONS
MAURICE RAVEL

Alongside works by:
Clement Janequin
Josquin des Prez
Cheryl Frances-Hoad

Monday 21st February, 8:15pm
Christ Church Cathedral, Oxford

www.schola-cantorum.net

Tickets £15 / £5 students
Available online or on the door

From the Chairman of the Trustees

Welcome to the spring concert given by Schola Cantorum of Oxford. It has been a great relief that the choir has been able to operate almost 'as normal' over the past few months following two years during which choirs across the world fell silent as a result of the pandemic.

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.

This programme is no exception: it combines 16th century polyphony with a classic of the chamber choir canon in Ravel's *Trois Chansons*, and a very recent contemporary piece which was commissioned by the Huddersfield Choral Society from composer Cheryl Frances-Hoad and the Poet Laureate, Simon Armitage, in response to the experience of lockdown.

We hope you enjoy the programme.

Dame Hilary Boulding DBE

Chair of the Trustees, Schola Cantorum of Oxford



Music and Nature

One foot in Eden still, I stand	Nicholas Maw (1935 – 2009)
Ego flos campi	Jacobus Clemens non Papa (1510-1555)
In the Dew: a Homage to Janáček	Cheryl Frances-Hoad (b. 1980)
Blurry Bagatelle	Cheryl Frances-Hoad
We'll Sing	Cheryl Frances-Hoad
Musica Dei donum	Orlando di Lassus (c.1532 – 1594)
Oiseaux Triste from <i>Miroirs</i>	Maurice Ravel (1875 – 1937)
Nymphes de bois	Josquin des Prez (c.1455 – 1521)
Trois chansons	Maurice Ravel

Notes on the music

One foot in Eden still, I stand - Nicholas Maw

Maw's motet *One foot in Eden still, I stand* (1990) is a setting of the Scottish poet Edwin Muir which Maw discovered in *The New Oxford Book of English Verse 1250–1950*. It was commissioned by King's College, Cambridge to mark the 500th anniversary of the founding of the college and first performed by King's College Choir, conducted by Stephen Cleobury, in King's College chapel on 18 September 1990.

Muir's poetry is riven with the recurring image of mankind's Fall in the Garden of Eden, and the subsequent loss of innocence. The peaceful opening for the solo quartet, almost chanted like a prayer, is exquisite in its serene beauty and is quietly answered by the full choir in unison. This alternation of voices sets much of the pattern for the work

One foot in Eden still, I stand
And look across the other land.
The world's great day is growing late,
Yet strange these fields that we have planted
So long with crops of love and hate.
Time's handiworks by time are haunted,
And nothing now can separate
The corn and tares compactly grown.
The armorial weed in stillness bound
About the stalk; these are our own.
Evil and good stand thick around
In fields of charity and sin
Where we shall lead our harvest in.

Yet still from Eden springs the root
As clean as on the starting day.
Time takes the foliage and the fruit
And burns the archetypal leaf

To shapes of terror and of grief
Scattered along the winter way.
But famished field and blackened tree
Bear flowers in Eden never known.
Blossoms of grief and charity
Bloom in these darkened fields alone.
What had Eden ever to say
Of hope and faith and pity and love
Until was buried all its day
And memory found its treasure trove?
Strange blessings never in Paradise
Fall from these beclouded skies.

Ego flos campi - Jacobus Clemens non Papa

Jacobus Clemens Non Papa's Marian motet 'Ego flos campi' can confidently be dated to autumn 1550. Clemens was employed for a few months during the autumn of 1550 for three months by the Marian confraternity Onze Lieve Vrouwe Broederschap in 's-Hertogenbosch. This guild was the leading religious confraternity in 's-Hertogenbosch and its members were devoted to performing good works and sponsoring good music in the name of the Virgin Mary whom they revered 'Sicut liliū inter spinas' ('As a lily among thorns').

The musical representation of the Virgin is both beautiful and central to the motet. This affecting piece of music includes depictions of Lebanon, in wave-like phrases which are passed between the voices.

Ego flos campi et liliū
convallium.

Sicut liliū inter spinas sic amica mea
inter filias.

Fons hortorum et puteus aquarum
viventium

quae fluunt impetu de Libano.

*I am the rose of Sharon, and the lily of the
valleys.*

*As the lily among thorns, so is my love
among the daughters.*

*A fountain of gardens, a well of living
waters,*

and streams from Lebanon.

In the Dew: a homage to Janáček - Cheryl Frances-Hoad (piano)

In the Dew premiered by Ivana Gavric at the Wigmore Hall on the 28th November 2013.

In the Dew was inspired by the third of Janáček's In the Mists as well as his Piano Sonata. Much of the harmonic material comes from the former, and some of the melodic motives from the latter. The piece was written to be performed after the Sonata and I wanted to write something that would be contrasting in mood, and something of a palette cleanser after the sombre ending of Janáček's work. Although the title is partly tongue-in-cheek, when I was playing the piece through myself, the image of twinkling dew came to mind, and the title also acknowledges the 'miniature' nature of this work.

Blurry Bagatelle - Cheryl Frances-Hoad (piano)

Commissioned by the Presteigne Festival and premiered by Tim Horton at St. Andrew's Church, Presteigne on 25th August as part of the 2017 Festival.

Blurry Bagatelle is inspired by Beethoven's Op. 126 No. 5 (Quasi allegretto). In my homage I simply took the motives and gestures that appealed to me from Beethoven's Bagatelle and composed a little piece with the memory of them fresh in my mind. The dialogue between the two hands in Beethoven's opening is mimicked in the beginning of my piece, but the melodic range is squashed into a much tighter space, and the blurriness of the title is created with the use of chords in which all notes are sustained by the pedal, but only some notes sustained by the fingers (revealing simpler harmonies when the pedal is released, as if focusing a camera lens). The middle section, in a homage to George in his 60th year, sets the letters of his name as the melody.

We'll Sing - Cheryl Frances-Hoad

We'll Sing was commissioned by Huddersfield Choral Society in the Spring of 2020, in memory of two of its members who passed away from Covid 19. As a way of providing hope and maintaining a voice in uncertain times, the Society decided to

commission two brand new works (the other being from Daniel Kidane) and presented them as music videos in Autumn 2020 in place of their cancelled subscription.

Poet Laureate Simon Armitage asked the members of the Choral to choose one word that reflected their experiences of lockdown. The words were then submitted to Simon who used them as inspiration and a base from which to write two sets of lyrics. In the spirit of collaboration the composers were able to discuss the poems with Simon to fully get beneath the texts and to use music to expand on their meanings. The two compositions then provided the soundtracks to two new music videos which were created by the award winning Century Films. The project was dedicated in particular to Stephen and Philip and all singers who have been affected by the pandemic.

A train in the sidings aches with rust,
the motorway makes an emergency stop,
a single vapour trail drifts and melts,
Wilson has swapped his pipe for a mask.

Till the world discovers its voice again
we'll sing, we'll sing.

The shopping centres are overgrown,
it's always Sunday, except in church,
a traffic light runs through its range of moves
but nobody stops and nobody goes.

Till the world discovers its voice again
we'll sing, we'll sing.

A downpour drums on the bandstand roof,
the west wind strums the trees in the copse,
sunlight fingers the cobweb harps,
a blackbird stirs and opens its throat.

Till the world discovers its voice again
we'll sing, we'll sing.

Musica Dei donum - Orlando di Lassus

The setting was originally published in the year of Lassus' death (1594) and shows his mature style. Its rich and sonorous sound is enlivened by six-part counterpoint.

Musica Dei donum optimi	<i>Music, the gift of the supreme God,</i>
trahit homines, trahit deos:	<i>draws men, draws gods;</i>
Musica truces mollit animos	<i>music makes savage souls gentle</i>
tristesque mentes erigit.	<i>and uplifts sad minds;</i>
Musica vel ipsas arbores	<i>music moves the trees themselves</i>
et horridas movet feras	<i>and wild beasts,</i>
cunctisque solatia prestans.	<i>affording solace to all.</i>

Oiseaux tristes – Maurice Ravel (piano)

Ravel composed *Miroirs* between 1904 and 1905. A suite of five pieces, each describes “in a mirror,” as it were, a fellow member of *Les Apaches*, a group of young, like-minded musicians, artists, and writers to which he belonged. While the connection with individual personalities is unclear (and may even have been fanciful), these pieces remain among the most pictorially vivid—and technically challenging—in the piano repertoire.

Ravel described *Oiseaux tristes* as “birds lost in the torpor of a very dark forest during the hottest hours of summer.” As the piece opens we hear one solitary bird, singing alone, but soon joined by others. Fauré describes the texture as follows: “Fundamentally Ravel set store by the player bringing out two levels: the birdcalls with their rapid arabesques on a higher, slightly strident level and the suffocating, sombre atmosphere of the forest on a lower level which is rather heavy and veiled in pedal without much movement.”

Nymphes de bois - Josquin des Prez

Josquin's *Nymphes des bois*, to a text by Jean Molinet, is set in the Phrygian mode, with the plainsong 'Requiem aeternam' sung in transposition to conform with that mode. Molinet's poem is full of puns, assonance, and alliteration, mourning the death of Ockeghem. In the earliest manuscript source of the work, the notation is all black, a device used on several occasions at this time for especially mournful funerary pieces.

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

*Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.*

Nymphes des bois, deesses des
fontaines,
Chantres experts de toutes nations,
Changez vos voix fors claires et
haultaines
En cris trenchans et lamentations,
Car Atropos tres terrible satrappe
Votre Ockeghem atrappe en sa
trappe,
Vray tresorier de musique et chef
doeuvre,
Doct elegant de corps et non point
trappe,
Grant domaige est que la terre le
couvre.

*Wood-nymphs, goddesses of the
fountains,
Skilled singers of every nation,
Turn your voices, so clear and
lofty,
To piercing cries and lamentation
Because Atropos, terrible satrap,
Has caught your Ockeghem
in her trap,
The true treasurer of music and
master,
Learned, handsome and by no means
stout.
It is a source of great sorrow that the
earth must cover him.*

Acoultres vous dhabis de doeul,
Josquin Piersson Brumel Comper,
Et ploures grosses larmes doeul,
Perdu aves votre bon pere.

*Put on the clothes of mourning, Josquin,
Pierre de la Rue, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.*

Requiescant in pace.
Amen.

*May they rest in peace.
Amen.*

TROIS CHANSONS - Maurice Ravel

Maurice Ravel (1875-1937) began writing *Trois Chansons* in November of 1914 and completed it in February of the following year. Durand Musical Editions published the composition in 1916. The Bathori-Engel Chorus, conducted by Louis Aubert, gave the premiere in October 1917. The compositional time frame coincides with Ravel's numerous attempts to volunteer for military service at the onset of World War I and his eventual enlistment in March of 1916. The texts are Ravel's own.

Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
la jonquille et la muguet,
Toute sautillante, toute guillerette,
Lorgnant ci, là de tous les côtés.

*Nicolette, at twilight,
Went for a walk through the fields,
To pick daisies,
daffodils, and lilies of the valley.
Skipping around, completely jolly,
Spying here, there, and everywhere.*

Rencontra vieux loup grognant,
Tout hérissé, l'œil brillant;
Hé là! ma Nicolette,
viens tu pas chez Mère Grand?

*She met an old, growling wolf,
On alert, eyes a-sparkle:
"Hey there! Nicolette, my dear,
won't you come to Grandmother's
house?"*

A perte d'haleine, s'enfuit Nicolette,
Laisant là cornette et socques
blancs.

*Out of breath, Nicolette fled,
Leaving behind her cornette and white
clogs.*

Rencontra page joli,
Chausses bleues et pourpoint gris,
"Hé là! ma Nicolette,
veux tu pas d'un doux ami?
Sage, s'en retourna, très lentement,
le cœur bien mari.

*She met a cute page,
Blue shoes and gray doublet:
"Hey there! Nicolette dear,
wouldn't you like a sweetheart?"
Wisely, she turned 'round, poor Nicolette,
very slowly, with a contrite heart.*

Rencontra seigneur chenu,

She met an old gentleman,

Tors, laid, puant et ventru
"Hé là! ma Nicolette,
veux tu pas tous ces écus?
Vite fut en ses bras, bonne
Nicolette
Jamais au pré n'est plus revenue.

*Twisted, ugly, smelly and pot-bellied:
"Hey there! Nicolette dear,
don't you want all this money?"
She ran straight into his arms, good
Nicolette,
Never to return to the fields again.*

Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis
Mon ami z-il est à la guerre
Trois beaux oiseaux du Paradis
Ont passé par ici.

*Three beautiful birds of paradise
(My love is gone to the war)
Three beautiful birds of paradise
Have passed this way.*

Le premier était plus bleu que le ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

*The first was bluer than the sky
(My love has gone to the war)
The second was the color of snow
The third was red as vermillion.*

"Beaux oiselets du Paradis,
(Mon ami z-il est à la guerre)
Beaux oiselets du Paradis,
Qu'apportez par ici?"
"J'apporte un regard couleur d'azur
(Ton ami z-il est à la guerre)"
"Et moi, sur beau front couleur de
neige,
Un baiser dois mettre, encore plus
pur."

*"Beautiful little birds of paradise
(My love has gone to the war)
Beautiful little birds of paradise
What do you bring here?"
"I carry an azure glance
(Your love has gone to the war)
And I, on a beautiful snow-white
brow,
Must leave a kiss, even more
pure."*

Oiseau vermeil du Paradis,
(Mon ami z-il est à la guerre)
Oiseau vermeil du Paradis,
Que portez vous ainsi?

*"You red bird of paradise
(My love has gone to the war)
You red bird of paradise
What are you bringing me?"*

"Un joli coeur tout cramoisi"
Ton ami z-il est à la guerre
"Ha! je sens mon coeur qui froidit...
Emportez le aussi."

Ronde Les Vieilles

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres,
de centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolotins,
Des chèvre-pieds, des gnomes,
des démons,
Des loups-garous, des elfes,
des myrmidons,
Des enchanteurs et des mages,
des stryges, des sylphes,
des moines-bourus,
des cyclopes, des djinns,
gobelins, korrigans,
nécromants, kobolds ...
Ah!
N'allez pas au bois d'Ormonde,
N'allez pas au bois.

Les vieux:

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunesses,
de bacchantes et de males fées,
garçons, n'allez pas au bois.

*"A loving heart, flushing crimson."
(Your love has gone to the war)
"Ah, I feel my heart growing cold . . .
Take that with you as well."*

The old women:

*Do not go into Ormonde forest,
Young maidens, do not go into the forest:
It is full of satyrs,
Of centaurs, of evil sorcerers,
Of sprites and incubuses,
Ogres, pixies,
Fauns, hobgoblins, spooks,
Devils, imps, and fiends,
Cloven-foot, gnomes,
Of demons,
Of werewolves, elves,
Warriors,
Enchanters and conjurers,
Of fairies, sylphs
Of surly hermits,
Cyclopes, Djinnns,
Spirits, gremlins,
Necromancers, trolls ...
Ah!
Do not go into Ormonde forest,
Do not go into the forest.*

The old men:

*Do not go into Ormonde forest,
Young men, do not go into the forest:
It is full of female fauns,
Of Bacchae and evil spirits,
Lads, do not go into the forests.*

Des satyresses,
des ogresses,
Et des babaïagas,
Des centaresses et des diablasses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes,
des myrmidones,
Il y a plein de démons,
D'hamadryades, dryades,
naiades,
ménades, thyades,
follettes, lémures,
gnomides, succubes,
gorgones, gobelines ...
N'allez pas au bois d'Ormonde.

Les filles / Les garçons:

N'irons plus au bois d'Ormonde,

Hélas! plus jamais n'irons au bois.

Il n'y a plus de satyres,
plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
Plus d'ogresses,
De faunes, de follets, de lamies,
Diables, diablots, diabolotins,
De satyresses, non.
De chèvre-pieds, de gnomes,
de démons,
Plus de faunes, non!
De loups-garous, ni d'elfes,

*Of female satyrs,
Ogresses,
And Baba Yagas,
Of female centaurs and devils,
Ghouls emerging from sabbath,
Of sprites and demons,
Of larvae, of nymphs,
Of warriors,
It is full of demons,
Tree spirits and dryads,
Naiads,
Bacchantes, oreads,
Hobgoblins, ghosts,
Gnomes, succubuses,
Gorgons, monsters,
Do not go into Ormonde forest.*

The maids / The lads:

*We won't go into Ormonde forest any
more,
Alas! Never more we'll go into the forest.*

*There are no more satyrs there,
No more nymphs or evil spirits.
No more sprites, no more incubuses,
No ogres, no pixies,
No more ogresses,
No more fauns, hobgoblins or spooks,
Devils, imps, or fiends,
No female satyrs, no.
No more goat-footed, no gnomes,
No demons.
No more female fauns, no!
Nor werewolves, nor elves,*

de myrmidons
Plus d'enchanteurs ni de mages,
de stryges, de sylphes,
de moines-bourus,
De centaresses, de naiades,
de thyades,
Ni de ménades, d'hamadryades,
dryades,
folletes, lémures, gnomides,
succubes, gorgones, gobelines,
de cyclopes, de djinns, de
diabloteaux, d'éfrits, d'aegypan,
de sylvains, gobelins, korrigans,
nécromans, kobolds ...Ah!

N'allez pas au bois d'Ormonde,
N'allez pas au bois.
Les malavisées vieilles,
Les malavisés vieux
les ont effarouchés -- Ah!

*No warriors,
No more enchanters or conjurers,
No fairies, no sylphs,
No surly hermits,
No female centaurs or naiads,
No more oreads,
No more Bacchantes or tree spirits,
No dryads,
Hobgoblins, ghosts, gnomes, succubuses,
gorgons, goblins,
No cyclops, nor djinns, nor fiends,
no ifrits, no Aegipan,
No tree spirits, goblins, gremlins,
necromancers, trolls ...Ah!*

*Do not go into the Ormonde forest,
Do not go into the forest.
The misguided old women,
The misguided old men
Have chased them all away – Ah!*

*Programme notes by Cheryl Frances-Hoad,
Samuel Mitchell and Beth (Fitz) Fitzpatrick*

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. Peterborough Cathedral Choir's recording of Cheryl Frances Hoad's Even You Song, made under Steven's direction, was released to critical acclaim in December 2017.



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.

Samuel Mitchell – Pianist

Samuel Mitchell is an Australian, Oxford-based singer and pianist who is currently a lay clerk in the choir of Christ Church Cathedral. As a pianist, Samuel is a founding member of the contemporary music group, Nonsemble. With the acclaimed septet, he has presented at TEDx, featured on the influential "I Care if You Listen" mixtape and has been played on New York's WNYC show "New Sounds" on multiple occasions. Performance highlights include John Adams' *Phrygian Gates* at MoMA in Tasmania, Ravel's Piano Concerto in G conducted by Warwick Potter, and opening the 2019 Extended Play Festival at the City Recital Hall in Sydney. As a singer, he has worked with the Oxford Bach Soloists, Ex Cathedra, The Ex Cathedra Consort, The Platinum Consort and The Hanover Band. Solo highlights include Hamor in Jephtha alongside James Gilchrist and Charpentier's *Le Reniement de Saint Pierre* under Laurence Cummings. Upcoming performances include accompanying the Brahms Requiem in the composer's own piano duet arrangement with the Delius Singers, and singing the same work with the Mogens Dahl Kammerkor in Copenhagen.



Schola Cantorum of Oxford

Schola Cantorum of Oxford is one of the longest established and most widely known chamber choirs in the UK. Founded by conductor László Heltay in 1960 as Collegium Musicum Oxoniense, Schola Cantorum has worked with many highly respected musicians, including former patrons Sir Michael Tippett and Yehudi Menuhin, as well as Leonard Bernstein, Gustav Leonhardt, John Nelson, Sir Colin Davis, Sir Mark Elder, and Sir Neville Marriner.

Schola Cantorum comprises around thirty singers, most of whom are students at Oxford University. Studying a broad variety of subjects across the Humanities and Sciences, the choir's members rehearse during term, and regularly perform in Oxford and elsewhere. The choir has developed a noteworthy international reputation, having given concerts in recent years in Argentina, China, France, Italy, Israel, Malta, Mexico and Spain. Closer to home, the choir has enjoyed the opportunity to sing numerous concerts in and around Oxford, such as Handel's Messiah in the Sheldonian Theatre alongside the Oxford Philharmonic Orchestra, and as part of the Oxford Lieder festival in 2018.

The Choir

Soprano

Ashlynn Chan
Jessie Edgar
Beth (Fitz) Fitzpatrick
Amaryllis Hill
Saskia Jamieson Bibb
Luke Marsh-Muir
Vivian Ng
Hannah Roberts
Melissa Talbot

Alto

Izzy Cuquerella
Karol Jozwik
Vicky Taylor
Luca Wetherall

Tenor

Jerric Chong
Jack Edis
Josh Kenney
Matthew Pope
Ally Trowell

Bass

Edwin Hughes
John Johnston
Maddie Lay
Aidan McGartland
Nat Oliver
Crawford Wiley



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SCHOLA

Cantorum of Oxford
Schola Alumni Singers
Instruments of Time & Truth

Conductor
Steven Grahl

Mass in B minor

Johann Sebastian Bach

Saturday 23rd April 2022, 7:30pm
Oxford Town Hall

Soloists:
Robyn Allegra Parton
Lucy Cox
Martha McLorinan
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