

SCHOLA  
Cantorum of Oxford **65**

INSTRUMENTS  
*of* TIME & TRUTH

Steven Grahl  
Conductor

Celebrating 65 years of  
Schola Cantorum of Oxford

# BACH

## Magnificat

Tönet, ihr Pauken!

Der Geist hilft

Saturday 3rd May 2025, 7:30 pm  
Oxford Town Hall, OX1 1BX



## From the Chairman of the Trustees



Schola Cantorum concerts are always a highlight of Oxford's musical life but it's particularly exciting to welcome back former members of Schola to perform with today's singers. The choir has an enviable and unbroken 65-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.

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.

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

*Dame Hilary Boulding DBE  
Chair of the Trustees, Schola Cantorum of Oxford  
(Schola Cantorum member 1977-1978)*

**Schola Cantorum of Oxford acknowledges with gratitude the generous support of the Roger and Ingrid Pilkington Trust.**



# PROGRAMME

Johann Sebastian Bach (1685 - 1750)

## **Orchestral Suite no. 3 in D (BWV 1068)**

1. Ouverture
2. Air
3. Gavotte
4. Bourrée
5. Gigue

**Tönet, ihr Pauken! (BWV 214)**

## **INTERVAL**

**Der Geist hilft unser Schwachheit auf (BWV 226)**

**Magnificat in D (BWV 243)**

Please switch off mobile phones  
Photography is not permitted during the performance

## PROGRAMME NOTE

The fact that Schola Cantorum of Oxford has chosen to celebrate its 65th Anniversary with a concert of works by J.S. Bach is no coincidence. As friends and former members of the choir know well, the choral works of J.S. Bach are in Schola Cantorum's DNA. Anyone who sang in the choir for a reasonable period during the last sixty-five years is likely to have performed at least one of the motets (BWV 225 - 231), and indeed the belated 60th Anniversary Celebration, which took place in Oxford Town Hall in April 2022, featured a memorable post-Covid performance of the *B Minor Mass*.

This evening's performance features a significantly lesser-known work alongside three 'favourites'. The *Orchestral Suite no. 3 in D*, with which the concert opens, is well-known and much loved, mainly due to an arrangement of the second movement of the suite by German violinist August Wilhelmj (1845–1908) which became known as "Air on the G String". The motet *Der Geist hilft unser Schwachheit auf*, which opens the second half of the concert, and Bach's sparkling setting of the *Magnificat* in D major which closes it, need little introduction, but the secular cantata *Tönet, ihr Pauken!* is rarely recorded or performed.

*Tönet, ihr Pauken!* was composed in 1733 for the birthday of Maria Josepha, Queen of Poland and Electress of Saxony. Although Bach wrote more than 50 secular cantatas, less than half of them have survived with music. Classified in published editions as a 'dramma per musica', it is based on a libretto by an unknown author. The piece has the dedicatee addressed by allegorical figures representing Roman and Greek goddesses of war and peace. It is structured as nine movements, with choral movements framing a series of alternating recitatives and arias, and scored for four vocal parts and a festive Baroque orchestra featuring the titular trumpets and drums alongside flutes, oboes and strings. Bach led the first performance with the Collegium Musicum at the Zimmermannsches Caffeehaus on 8 December 1733.

Bach reused much of the music for this cantata when he wrote his Christmas Oratorio in 1734, including the gorgeously celebratory opening chorus. This evening, the four solo parts will be sung by a quartet of young soloists from the Royal Academy of Music, while the choir will consist of current members of Schola Cantorum of Oxford and c. 50 alumni singers.

The current choir will sing *Der Geist hilft unser Schwachheit auf*, having just performed it at St Katharine Cree in London's Leadenhall last week, then all the musicians will join together for a glorious finale with the *Magnificat*.

Julia Stutfield  
Artistic Administrator, Schola Cantorum of Oxford  
(Schola Cantorum Member 1972-1973)

## TEXTS AND TRANSLATIONS

### Tönet, ihr Pauken!

#### 1. Chorus

Tönet, ihr Pauken! Erschallet, Trompeten!  
Klingende Saiten, erfüllet die Luft!  
Singet itzt Lieder, ihr muntren Poeten,  
Königin lebe!  
wird fröhlich geruft.  
Königin lebe!  
dies wünschet der Sachse,  
Königin lebe und blühe und wachse!

#### 2. Recitative (tenor)

Heut ist der Tag,  
Wo jeder sich erfreuen mag.  
Dies ist der frohe Glanz  
Der Königin Geburts-Fests-Stunden,  
Die Polen, Sachsen  
und uns ganz  
In grösster Lust und Glück erfunden.  
Mein Ölbaum  
Kriegt so Saft als fetten Raum.  
Er zeigt noch keine falbe Blätter;  
Mich schreckt kein Sturm, Blitz, trübe  
Wolken, düstres Wetter.

#### 3. Aria (soprano)

Blast die wohlgegriffnen Flöten,  
Dass Feind, Lilien, Mond erröten!  
Schallt mit jauchzendem Gesang!  
Tönt mit eurem Waffenklang!  
Dieses Fest erfordert Freuden,  
Die so Geist als Sinnen weiden.

#### 4. Recitative (soprano)

Mein knallendes Metall,  
Der in der Luft erbebenden Cartauen;  
Der frohe Schall;  
Das angenehme Schauen;  
Die Lust, die Sachsen itzt empfindt,  
Rührt vieler Menschen Sinnen.  
Mein schimmerndes Gewehr

#### 1. Chorus

*Sound forth, you drums; ring out, trumpets.  
Sonorous strings, fill the air.  
Sing songs now, you blithe poets,  
"Long live the Queen!"  
is cheerfully called out.  
"Long live the Queen!"  
the Saxon wishes this;  
"Long live the Queen and blossom and  
flourish!"*

#### 2. Recitative (tenor)

*Today is the day  
On which everyone may rejoice.  
This is the cheerful splendour  
Of the Queen's birthday-celebration hours  
That have found Poles, Saxons,  
and all of us  
In greatest delight and fortune.  
My olive tree  
Yields both oil and rich ointment;  
It shows yet no pallid leaves;  
No storm, lightning, dark clouds, gloomy  
weather frightens me.*

#### 3. Aria (soprano)

*Blow the well-fingered flutes  
So that the enemy moon may blush;  
Make noise [you flutes] with jubilant song;  
Sound forth with your weaponry-clangour.  
This celebration calls for joys,  
That feed both spirit and senses.*

#### 4. Recitative (soprano)

*My roaring metal  
Of the air-quaking demicannons,  
The joyous noise,  
The pleasant spectacle,  
The delight that Saxony now feels,  
Stirs the senses of many a person.  
My gleaming armament*

Nebst meiner Söhne gleichen Schritten  
Und ihre heldenmässige Sitten  
Vermehren immer mehr und mehr  
Des heutigen Tages süsse Freude.

#### **5. Aria (alto)**

Fromme Musen! meine Glieder  
Singt nicht längst bekannte Lieder!  
Dieser Tag sei eure Lust!  
Füllt mit Freuden eure Brust!  
Werft so Kiel als Schriften nieder!  
Und erfreut euch dreimal wieder!

#### **6. Recitative (alto)**

Unsre Königin im Lande,  
Die der Himmel zu uns sandte,  
Ist der Musen-Trost und Schutz.  
Meine Pierinnen wissen,  
Die in Ehrfurcht ihren Saum noch  
küssen,  
Vor ihr stetes Wohlergehn  
Dank und Pflicht und Ton stets zu  
erhöhn.  
Ja, sie wünschen, dass ihr Leben  
Möge lange Lust uns geben.

#### **7. Aria (bass)**

Kron und Preis gekrönter Damen,  
Königin! mit deinem Namen  
Füll ich diesen Kreis der Welt.  
Was der Tugend stets gefällt  
Und was nur Heldinnen haben,  
Sein dir angeborne Gaben.

#### **8. Recitative (bass)**

So dringe in das weite Erdenrund  
Mein von der Königin  
erfüllter Mund!  
Ihr Ruhm soll bis zum Axen  
Des schön gestirnten Himmels wachsen,  
Die Königin der Sachsen  
und der Polen  
Sei stets des Himmels Schutz  
empfohlen.  
So stärkt durch sie der Pol

*Alongside my sons' even paces  
And their heroic customs  
Increase ever more and more  
The sweet joy of the present day.*

#### **5. Aria (alto)**

*Faithful Muses, my companions,  
Do not sing long-known songs.  
Let this day be your delight.  
Fill your breast with joy;  
Cast down both quill and writings  
And rejoice three times over.*

#### **6. Recitative (alto)**

*Our Queen in this land,  
Whom heaven sent to us,  
Is the Muses' consolation and protection.  
My Pierians [Muses],  
Who in reverence yet  
kiss her hem,  
Do know, for her continued welfare,  
To continually lift up thanks and duty and  
sound.  
Yes, they wish that her life  
May long give us delight.*

#### **7. Aria (bass)**

*Crown and praise of crowned ladies,  
Queen, with your name  
I fill this earthly globe.  
That which always pleases virtue  
And that which only heroines possess  
Are gifts innate to you.*

#### **8. Recitative (bass)**

*Thus unto the wide earthly orb  
May my mouth press forward, filled with  
[praise of] the Queen.  
Her renown shall flourish as far as the axes  
Of beautifully star-bedecked heavens;  
May the Queen of the Saxons  
and of the Poles  
Be ever commended to heaven's  
protection.  
Thus the pole bolsters, by her,*

So vieler Untertanen längst erwünschtes Wohl.

So soll die Königin noch lange bei uns hier verweilen;

Und spät, ach! spät zum Sternen eilen.

### 9. Chorus

Blühet, ihr Linden in Sachsen,  
wie Zedern!

Schallet mit Waffen und Wagen und  
Rädern!

Singet, ihr Musen, mit völligem Klang!  
Fröhliche Stunden, ihr freudigen Zeiten!

Gönnt uns noch öfters  
die güldenen Freuden:

Königin, lebe, ja lebe noch lang!

*The wellbeing long desired by so many subjects.*

*Thus shall the Queen long tarry with us here,*

*And late, ah, late, hasten to the stars.*

### 9. Chorus

*Blossom, you lindens in Saxony,  
like cedars.*

*Make noise with weapons and chariots and wheels.*

*Sing, you muses, with full clangour.  
Cheerful hours, you joyous times!*

*Grant us yet again and again  
the golden joys:*

*Long live the Queen, yes live yet long!*

transl. Michael Marissen and Daniel R. Melamed

### Der Geist hilft unser Schwachheit auf

Der Geist hilft unser Schwachheit auf,  
denn wir wissen nicht,  
was wir beten sollen,  
wie sich's gebühret;  
sondern der Geist selbst vertritt  
uns aufs beste  
mit unaussprechlichem Seufzen.

*The spirit comes to help our weakness,  
for we do not know  
what we should pray,  
as we ought to pray;  
but the spirit itself pleads  
for us in the best way  
with inexpressible groans.*

Der aber die Herzen forschet, der weiß,  
was des Geistes Sinn sei;  
denn er vertritt die Heiligen nach dem,  
das Gott gefällt.

*But he, who searches our hearts, knows  
what the Spirit means;  
since he pleads for the saints,  
in the way that pleases God.*

Du heilige Brunst, süßer Trost  
nun hilf uns, fröhlich und getrost  
in deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben.  
O Herr, durch dein Kraft uns bereit  
und stärk des Fleisches Blödigkeit,  
dass wir hie ritterlich ringen,  
durch Tod und Leben zu dir dringen.  
Halleluja! Halleluja!

*You sacred warmth, sweet consolation  
now help us joyful and comforted  
in your service, always to remain,  
do not let sorrow drive us away.  
O Lord, through your power make us ready  
and strengthen the feebleness of our flesh,  
so that we may bravely struggle,  
through life and death to reach you.  
Hallelujah! Hallelujah!*

text from Romans 8: 26-27

## Magnificat

### 1. Chorus

Magnificat anima mea Dominum.

### 2. Aria (soprano II)

Et exsultavit spiritus meus  
in Deo salutari meo.

### 3. Aria (soprano I)

Quia respexit  
humilitatem ancillae suae;  
ecce enim ex hoc  
beatam me dicent

### 4. Chorus

Omnes generationes.

### 5. Aria (bass)

Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.

### 6. Duet (alto, tenor)

Et misericordia a progenie in progenies  
timentibus eum.

### 7. Chorus

Fecit potentiam in brachio suo,  
dispersit superbos  
mente cordis sui.

### 8. Aria (tenor)

Deposuit potentes  
de sede  
et exaltavit humiles.

### 9. Aria (Alto)

Esurientes  
implevit bonis  
et divites dimisit inanes.

### 10. Trio (soprano I, soprano II, alto)

Suscepit Israel puerum suum  
recordatus misericordiae suae.

### 1. Chorus

*My soul doth magnify the Lord:*

### 2. Aria (soprano II)

*And my spirit hath rejoiced  
in God my Saviour.*

### 3. Aria (soprano I)

*For he hath regarded  
the lowliness of his hand-maiden.  
For behold from henceforth:  
[they] will call me blessed*

### 4. Chorus

*All generations.*

### 5. Aria (bass)

*For he that is mighty hath magnified me:  
and holy is his Name.*

### 6. Duet (alto, tenor)

*And his mercy is on them that fear him:  
throughout all generations.*

### 7. Chorus

*He hath shewed strength with his arm:  
he hath scattered the proud  
in the imagination of their hearts.*

### 8. Aria (tenor)

*He has put down the mighty  
from their seat:  
and hath exalted the humble and meek.*

### 9. Aria (Alto)

*He hath filled the hungry  
with good things:  
and the rich he hath sent empty away.*

### 10. Trio (soprano I, soprano II, alto)

*He remembering his mercy  
hath holpen his servant Israel.*

### 11. Chorus

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula.

### 12. Chorus

Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto!  
Sicut erat in principio et nunc  
et semper  
et in saecula saeculorum.  
Amen.

### 11. Chorus

*As he promised to our forefathers,  
Abraham and his seed, for ever.*

### 12. Chorus

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

transl. from the Book of Common Prayer

## BIOGRAPHIES

### Steven Grah! (Conductor)



Steven Grah! is a sought-after conductor and keyboard player, and has been Conductor of Schola Cantorum of Oxford since 2017. Since January 2024, he has also been Director of Music at Trinity College, Cambridge.

Steven served as Organist and Tutor in Music at Christ Church, Oxford, and Associate Professor of Music at Oxford University from 2018 to 2023. He was also Musical Director of Benson Choral Society. From 2014 to 2018 he was Director of Music at Peterborough Cathedral, 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.

### Caroline Blair (Soprano)



for Ryedale Festival.

Caroline Blair is in her first year of Royal Academy Opera studying with Kate Paterson and Chris Hopkins. She is supported by the Countess of Munster Musical Trust, the Wayne Sleep Foundation, and holds the Norman Ayrton Award. Recent operatic engagements include Pamina in *Die Zauberflöte* and Taumännchen in *Hänsel und Gretel* for Royal Academy Opera, Amore in *Orfeo ed Eurydice* and Second Woman in *Dido and Aeneas* for The Grange Festival, and Galatea in *Acis and Galatea*

In concert, Caroline has appeared with Roderick Williams and Christopher Glynn as part of York Song Recitals and recently performed Vivier's *Bouchara* with Barbara Hannigan. Aside from opera, Caroline was a frequent step out soloist for the Academy's Bach the European series, where she has worked with prominent conductors such as John Butt and Philippe Herrewhege.

Caroline is a previous winner of the Joan Chissell Schumann Lieder Prize and a recipient of the Academy's Eldee Award for Outstanding Studentship.



### Stephanie Franklin (Mezzo-Soprano)

Stephanie Franklin enjoys balancing her singing career with doctoral research into early twentieth-century Viennese musical culture. She read Music at the University of Oxford and held choral scholarships with Oxford Bach Soloists and at The Queen's College, and was also Chair of Schola Cantorum.

When not trying to write up her thesis, she can inevitably be found singing. She frequently performs, records and tours internationally with The Sixteen and starred in their double-bill of Gluck's *Orfeo* and Purcell's *Dido and Aeneas* at The Grange Festival in 2023. She also works with the BBC Singers and performed with the group in their 100th anniversary Prom last year.

Proud of her choral training, Stephanie can occasionally be seen among the ranks of the choirs at Westminster Abbey and the Tower of London. Her recent solo engagements include Bach *Christmas Oratorio* (Oxford Bach Soloists), Bach *St John Passion* (Konzertchor Darmstadt), Copland *In the beginning* (Edington Festival), and Handel *Jephtha* (Oxford University Philharmonia).

### Charlotte Clapperton (Mezzo-Soprano)



Charlotte Clapperton is a member of Royal Academy Opera studying with Mary Nelson. She is the recipient of the Derek Butler Award and is generously supported by the Countess of Munster Musical Trust.

With RAO, Charlotte has performed Der Sandmann in *Hänsel und Gretel* and Zweite Dame in *Der Zauberflöte*. She is looking forward to playing Courtier in Britten's *The Burning Fiery Furnace* for RAO. She recently covered the roles of La Mere/The Queen

in the Royal Opera House production of *Larmes de couteau* and *Full Moon in March*.

Charlotte has frequently performed in oratorio works as an alto soloist including Mozart's *Requiem*, Vivaldi's *Gloria*, Mendelssohn's *Elijah* and Bach's *Christmas Oratorio*. Charlotte graduated from the RCM with a distinction MPerf, studying with Dinah Harris and holds a first class BMus (Hons) from RAM, studying with Catherine Wyn-Rogers.

### Konstantinos Akritides (Tenor)



Konstantinos Akritides is a Greek tenor, currently studying for his Advanced Diploma in Opera at the Royal Academy of Music.

Recent concert appearances include Verdi's *Requiem* and Mendelssohn's *Elijah* with Truro Choral Society, Beethoven's *Symphony No. 9* and Bach's *Magnificat* at the Royal Academy of Music, Messiaen's *La mort du nombre* with Kaleidoscope Chamber Collective, Gounod's *Messe solennelle de Sainte Cécile*, and the first panhellenic performance of Saint-Saëns's *Requiem*.

He has also participated in masterclasses with John Mark Ainsley and Freddie De Tommaso.

On the operatic stage, Konstantinos has sung Tamino in *Die Zauberflöte* and Knusperhexe in *Hänsel und Gretel* for Royal Academy Opera, premiered the roles of Puccini in *The Butterfly House* with Clonter Opera and Jordan in Toby Anderson's *Satyrs*, and performed in opera scenes as Rodolfo in *La bohème*, Don José in *Carmen*, Fritz in *L'amico Fritz* and the title role in *Werther*. This summer, he will be appearing as Cavaradossi in *Tosca* and Misael in Britten's *The Burning Fiery Furnace*.

### Fionn Ó hAlmhain (Bass)



Fionn Ó hAlmhain is a German-born bass who grew up in Wicklow and is now based in London, where he is a member of the Royal Academy Opera school. He completed a BMus at the TU Dublin Conservatoire and an MA at the Royal Academy of Music under Professor Mark Wildman and was a recipient of the Elton John Scholarship and the Blackwater Valley Opera Festival bursary. He is an alumnus of the Glyndebourne Academy where he was nominated for the Gus Christie Award.

He has performed across Ireland and the UK, including work with the Blackwater Valley Opera Festival, Irish National Opera, Opera Collective Ireland, the Salford Choral Society, and Piccadilly Symphony Orchestra. Fionn has also appeared widely as a concert soloist with repertoire including Handel's *Messiah*, Verdi's *Requiem*, Buxtehude's *Membra Jesu Nostri* and many others.

He has recently made debuts with Royal Academy Opera as Speaker/Second Armed Man in *Die Zauberflöte*, New Opera Singapore as Sparafucile in *Rigoletto*, and London Handel Players in Purcell's *Fairy Queen* at the Korkyra and Sligo Baroque festivals. He will be appearing as the Abbot/Astrologer in Britten's *The Burning Fiery Furnace* in May.

## Instruments of Time & Truth



Now in its 10th year, Instruments of Time and Truth, described on BBC Record Review as ‘an absolutely superb band of instrumental soloists’, was founded in 2014 by musicians Gabriel Amherst and Judith Evans to provide a platform for international performers resident in and around Oxford.

Since its inception IT&T has performed frequently in the Sheldonian Theatre, the Holywell Music

Room, SJE Arts, Dorchester Abbey, and many of Oxford’s churches and chapels. Locally, the orchestra has also performed as part of Garsington Opera at Wormsley, Longborough Festival Opera, the Divine Office Festival, and the Tetbury Festival. The ensemble has assumed a significant role in underpinning the tradition of choral excellence at the University of Oxford, collaborating with the choirs of Christ Church, Keble, Merton, New, Magdalen, The Queen’s, Somerville and St Peter’s Colleges, as well as with choirs from within the community: New College School, Frideswide Voices, the Oxford Bach Choir, Oxford Girls’ Choir, Oxford Pro Musica Singers, Schola Cantorum of Oxford, St Edward’s Singers, and the Summertown Choral Society.

IT&T also has an active educational output, working with students from the university and collaborating with partners including Oxfordshire County Music Service and their young musicians to coach the next generation of musicians.

## Schola Cantorum of Oxford



Schola Cantorum of Oxford 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 built a reputation as the University of Oxford’s premier chamber 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. We are proud of our alumni who have gone on to lead successful musical careers such as John Mark Ainsley, Emma Kirkby, Christine Rice, Susan Gritton, Ian Bostridge and Roderick Williams – many came to Oxford to study other subjects but developed their musical talents during their time in Schola.

Recent concerts include: a recital in The New Space auditorium at New College, Oxford with baritone Patrick Keefe featuring Frank Martin - *Songs of Ariel* and a selection of English song, Brahms *Requiem* in Somerville College and a programme of works by Orlando Gibbons and James MacMillan in Oxford and London. Future plans include Mozart *C Minor Mass* with La Nuova Musica in the Sheldonian Theatre, Oxford and St Martin-in-the-Fields, London in November 2025.

## Instruments of Time & Truth

### **Violin 1**

Dan Edgar  
Nia Lewis  
Ann Monnington

### **Violin 2**

Jean Paterson  
Kirra Thomas  
Gabi Maas

### **Viola**

Rachel Byrt  
Vanessa McNaught

### **Cello**

Gabriel Amherst  
Imogen Seth Smith

### **Double Bass**

Tim Amherst

### **Flute**

Jonathan Slade  
Christine Garratt

### **Oboe/Oboe d'Amore**

Frances Norbury  
Jane Downer

### **Trumpet**

Stephen Cutting  
Robert Vanryne  
Matt Wells

### **Timpani**

Adrian Bending

### **Chamber Organ**

Luke Mitchell

### **Harpsichord**

Christopher Bucknall

## Schola Cantorum of Oxford

### **Soprano**

Joanna Barrett  
Amélie Brownridge  
Ashlynn Chan  
Fleur Gardner-Wray  
Ekaterina Rahr-Bohr  
Holly Smith

### **Alto**

Amaya Butler  
Eliana Dunford  
Rowan Haslam  
Zach Roberts  
Sophie Rowdene  
Olivia Smith  
Hannah Wei

### **Tenor**

Daniel Atkinson  
Charlie Gollop  
Patrick Maxwell  
Zach Sellis  
Toby Ward

### **Bass**

Nathaniel Best  
Theo Cawood  
Andrew Hannaford  
Madeleine Lay  
Max Rozenfeld  
Henry Studholme

## **Alumni Chorus**

Celia Andrews 1999-2000  
Teresa Armstrong 1975-1978  
Hilary Bagshaw 2009-2010  
Elizabeth Baigent 1983-1987  
Peter Bates 1968-1974  
Eleanor Broomhead 1970-1977  
Jocelyn Catty 1989-1991  
Gill Cloke 1982-1986  
Rachel Collier 1987  
David Costley-White 1975-1979  
John Davies 1960-1963  
Giles Dawson 1972-1976  
Anne Deighton 1968-1972  
Cathy Derrick 1980-1982  
Abigail Ellison 2011-2014  
Michael Geary 1982-1989  
Juliet Grayson 1975-77  
Robin Grayson 1971-1977  
Lydia Greeves 1965-1968  
Katharine Hamilton-Dell 1982-1986  
Rosalind Hedley-Miller 1974-76  
Catherine Henderson 1980-1981  
Cameron Hepburn 2004-2006  
Silvia Hepburn 2003-2006

Rachel Hicks 1990-1994  
Claire Hunter 2005-2008  
Nigel Jones 1980-1984  
Richard Jones 1972-1980  
Ian Karet 1983-1985  
Paul Lewis 1987-1989  
Simon Littlewood 1975-1978  
Alex Luck 2001-2002  
Stephen Maddock 1987-1990  
Geraldine Mynors 1989-1991  
Isabel Nisbet 1972-1974  
John Oliver 1960-1963  
Zoe O'Sullivan 1987  
Anne Paul Jones 1975-1978  
Mark Pellew 1962-1965  
Wendy Smith 1966-1968  
John Taylor 1963-1977  
Charlotte ter Haar 1972-1973  
Andrea Thomas 1984-1987  
David Thomas 1985-1986  
Emma Tristram 1968-1970  
Christopher Vigar 1975-1976  
Tom West 2005-2010  
Annabel Williams 2018-2020

## **Other Alumni involved in the 65th Anniversary Event**

Hilary Boulding 1977-1978  
Robert Charlesworth 1972-1975  
Stephanie Franklin 2017-2020  
Jane Hands 1981-1985  
Tim Hands 1978-1980

Sally Mears 1981-1983  
Luke Mitchell 2022-2023  
Andrew Parrott 1968-1971  
Richard Savage 1966-1970  
Julia Stutfield 1972-1973

## **Schola Cantorum Conducting Scholarship**

In 2011, Schola Cantorum introduced a Conducting Scholarship, to be awarded annually to an exceptional young musician who shows great promise in the art of choral conducting. The Conducting Scholar has the opportunity to observe and assist the conductor in the musical development and preparation of the choir, including programming and rehearsing, and also receives an annual honorarium, regular podium time under the supervision of the conductor and, where appropriate, performance opportunities with the choir. The Conducting Scholar also attends auditions for singers, and has the opportunity to take part in the Choir Committee and Trustee meetings.

The Conducting Scholar for 2024-25 is Patrick Maxwell, who also sings tenor in the choir. A list of former Conducting Scholars appears below:

2023-24 Hattie Twigger Ross

2022-23 Luke Mitchell

2020-22 NO AWARD MADE

2019-20 William Parkinson

2018-19 Charlotte Corderoy

2017-18 John Lee

2016-17 Gabriella Noble

2015-16 Jacob Ewens

2014-15 Meghan Quinlan

2013-14 Ed Whitehead

2012-13 Solomon Lau

2011-12 David Todd

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Stephen Maddock OBE, Andrew Parrott, Christine Rice,  
Roderick Williams OBE

### **Trustees of Schola**

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Mr Jim Mirabal - Hon. Treasurer  
Ms Abigail Ellison - Secretary to the Trustees

### **Professional Administration**

Julia Stutfield - Artistic Administrator

### **Choir Chair**

Joanna Barrett

### **Front Cover Design**

Andrew Hannaford

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