

SCHOLA  
Cantorum of Oxford

STEVEN GRAHL  
Conductor

LUKE MITCHELL  
Conducting Scholar

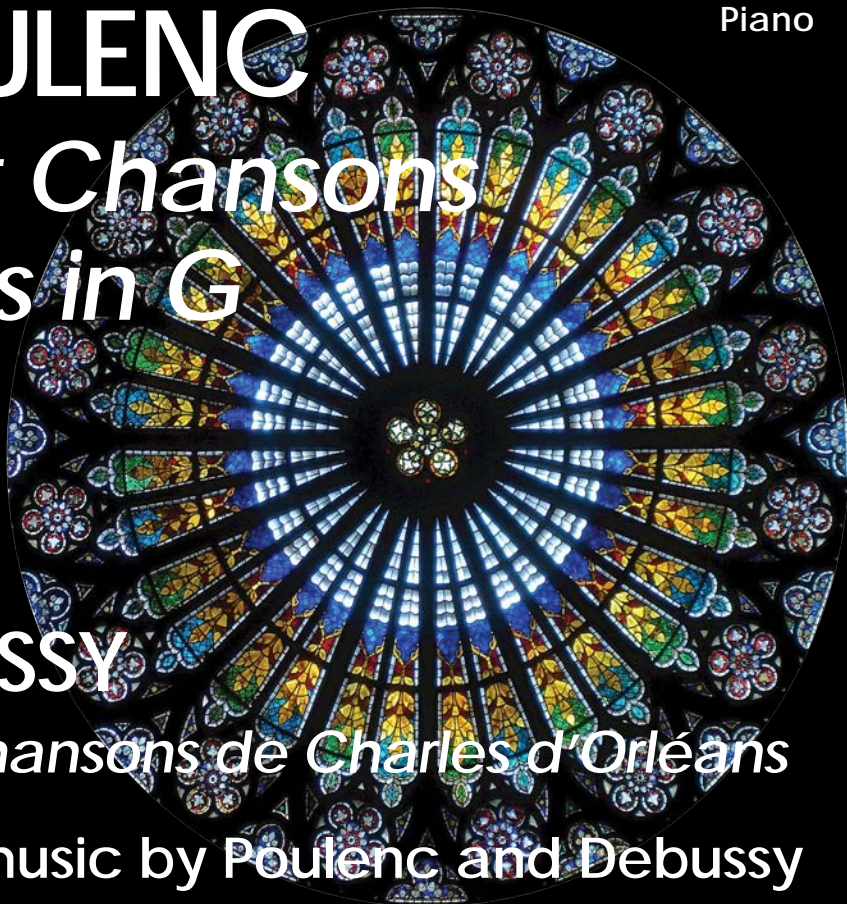
SAMUEL MITCHELL  
Piano

POULENC  
*Sept Chansons*  
*Mass in G*

DEBUSSY  
*Trois Chansons de Charles d'Orléans*

Piano music by Poulenc and Debussy

Monday 27 February 2023, 8.15pm  
Christ Church Cathedral  
Oxford OX1 1DP



## From the Chairman of the Trustees



Welcome to the spring concert given by Schola Cantorum of Oxford, the University's premier chamber choir.

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](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).

We hope you enjoy tonight's programme.

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



# PROGRAMME

## Trois Chansons de Charles d'Orléans

1. Dieu! qu'il l'a fait bon regarder!
2. Quant j'ai ouy le tambourin
3. Yver, vous n'estes qu'un villain

Claude Debussy  
(1862 – 1918)

## Voiles (from Préludes Book 1)

Debussy

## Mass in G

- Kyrie
- Gloria

Francis Poulenc  
(1899 – 1963)

## Novelette in C

Poulenc

## Mass in G

- Sanctus
- Benedictus
- Agnus

Poulenc

## Novelette in B flat minor

## Novelette in E minor

Poulenc

## Sept Chansons

1. La blanche neige
2. A peine défigurée
3. Par une nuit nouvelle
4. Tous les droits
5. Belle et ressemblante
6. Marie
7. Luire

Poulenc

## Claude Debussy - Trois Chansons de Charles d'Orléans

Debussy and Ravel transformed European music in the early decades of the 20th century, creating a new soundscape which mirrored the revolution in the visual arts brought about by the Impressionists. Debussy's particular strengths lay in orchestral and piano music, and like Ravel (though to a lesser extent) he showed little interest in choral music. Nevertheless, the *Trois Chansons*, published in 1908, are supreme examples of the art of writing for unaccompanied voices, which makes it all the more regrettable that he did not produce more for this medium. The texts of the *Trois Chansons* are by Charles d'Orléans, a prince and poet who was captured after the Battle of Agincourt in 1415 and imprisoned in England. The first piece, *Dieu! Qu'il la fait* is a sensuous, flowing love song. In the second song, *Quant j'ai ouy le tabourin*, the mezzo soprano soloist floats serenely above a sparse, percussive choral accompaniment. The final movement, *Yver, vous n'estes qu'un villain*, is a vehement outburst directed at Winter.

John Bawden

### 1. Dieu, qu'il la fait

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle;

Pour les grans biens que sont en elle  
Chascun est prest de la louer.  
Qui se pourroit d'elle lasser?  
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle!

Par de ça ne de là, la mer  
Ne scay dame ne damoiselle  
Qui soit en tous bien parfaits telle.  
C'est ung songe que d'i penser:  
Dieu! qu'il la fait bon regarder!

### 2. Quant j'ai ouy la tabourin

Quant j'ai ouy la tabourin  
Sonner, pour s'en aller au may,

En mon lit n'en ay fait affray  
Ne levé mon chief du coissin;  
En disant: il est trop matin  
Ung peu je me rendormiray:

### 1. God! But she is fair

God! But she is fair,  
graceful, good and beautiful;

All are ready to praise  
her excellent qualities.  
Who could tire of her?  
Her beauty is ever new.

God! but she is fair,  
graceful, good and beautiful!

Nowhere does the sea  
look on a lady or maiden.  
so fair and perfect.  
Thinking on her is but a dream:  
God! but she is fair!

### 2. When I heard the tambourine

When I heard the tambourine  
call us to go a-Maying,

I did not let it frighten me in my bed  
or lift my head from my pillow,  
saying, "It is too early,  
I will go back to sleep."

Quant j' ay ouy le tabourin  
Sonner pour s'en aller au may,

Jeunes gens partent leur butin;  
De nonchaloir m' accointeray  
A lui je m' abutineray  
Trouvé l' ay plus prouchain voisin;

Quant j' ay ouy le tabourin  
Sonner pour s'en aller au may  
En mon lit n'en ay fait affray  
Ne levé mon chief du coissin.

### 3. Yver, vous n'estes qu'un vilain

Yver, vous n'estes qu'un vilain;  
Esté est plaisant et gentil  
En témoing de may et d'avril  
Qui l'accompaignent soir et main.

Esté revet champs, bois et fleurs  
De sa livrée de verdure  
Et de maintes autres couleurs Par  
l'ordonnance de nature.

Mais vous, Yver, trop estes plein  
De nège, vent, pluye et grézil.  
On vous deust banir en exil.  
Sans point flater je parle plein,  
Yver, vous n'estes qu'un vilain.

When I heard the tambourine  
call us to go a-Maying,

Young folks dividing their spoils,  
I cloaked myself in nonchalance,  
clinging to it  
and finding the nearest neighbour.

When I heard the tambourine  
call us to go a-Maying,  
I did not let it frighten me in my bed  
or lift my head from my pillow.

### 3. Winter, you're naught but a rogue

Winter, you're naught but a rogue.  
Summer is pleasant and kind,  
as we see from May and April,  
which accompany it eve and morn.

Summer, by nature's order,  
clothes fields, woods and flowers  
with its livery of green  
and many other hues.

But you, Winter, are too full of snow,  
wind, rain and sleet.  
We must send you into exile.  
I'm no flatterer and I speak my mind.  
Winter, you're naught but a rogue.

## Claude Debussy - Voiles (from *Préludes Book 1*)

Debussy's *Préludes* is a collection of 24 pieces for solo piano, divided into two books of twelve pieces. The first book was written between 1909 and 1910, and the second from 1912 to 1913. Each prelude is given an evocative title which Debussy unusually places at the end of every piece. This allows the listener to experience each individual sound-world without being influenced by the titles beforehand. *Voiles* is the second work in Book I, and its title is poetically ambiguous. Due to the lack of an indefinite article, *Voiles* could mean either "veils" or "sails"; an ambiguity Debussy certainly intended. Apart from a short pentatonic section in the middle, Debussy uses the whole-tone scale almost exclusively; a scale made up of consecutive whole tones which, by consequence, lacks a tonal centre. The resulting effect is a mysterious soundscape of eerie stillness. The final bars seem to evaporate as a fleeting, ephemeral dream.

Samuel Mitchell

## Francis Poulenc - Mass in G

Francis Poulenc was born in Paris in 1899, the only son of Émile Poulenc, a devout Roman Catholic who had business interests in the pharmaceutical trade. Poulenc's early interest in music came mainly from his mother, who was a capable pianist, but he was expected to follow his father into the family firm and, apart from piano lessons, he had no formal musical training.

Poulenc's father died in 1917, resulting in 'long fit of forgetfulness of religion' on Poulenc's part. He was called up into the armed forces in 1918, and after demobilisation in 1921, he studied with Charles Koechlin and began to establish a reputation as a composer of piano and orchestral works.

In 1936, nearly 20 years after the death of his father, the tragic death of a friend led him to visit the sanctuary of the black Virgin at Rocamadour, a place which his father had often spoken about. This experience rekindled his faith and sparked an important new phase in his creativity. Poulenc immediately began work on his *Litanies a la Vierge noire* for women's voices and organ and the Mass in G, dedicated to the memory of his father, was completed in August 1937.

Strictly speaking a 'Missa brevis', since the Credo is omitted, the piece is scored for soprano solo and mixed unaccompanied choir. This evening's performance is presented in two halves, with one of Poulenc's earlier piano pieces interspersed between the *Gloria* and the *Sanctus and a further two at the end*.

Julia Stutfield

### Kyrie

Kyrie eleison  
Christe eleison  
Kyrie eleison

### Kyrie

Lord have mercy  
Christ have mercy  
Lord have mercy

### 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.

### Gloria

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.

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.

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.

\* \* \* \* \*

## Poulenc - Novelettes

Poulenc's Trois Novelettes is a charming set of miniatures for piano, which display the composer's characteristic wit and lyricism. The first two were composed in 1927 and 1928 respectively, and were published together.

The first, in C major, is a bright yet serene miniature written in the neoclassical style. By contrast, the second is far more extroverted, brimming with humour and pantomime-like drama.

The third was written much later in 1959 at the request of Chester & Co. publishers on the occasion of the firm's centenary. Poulenc chose to honour the memory of his friend, Manuel de Falla, by setting a theme from the Spanish composer's ballet, El amor brujo. Poulenc accompanies de Falla's melody with his distinctive luxurious and sensual harmony with the beguiling direction, baigné de pédales ('bathed in pedal'). The piece concludes by fading into a haze of nostalgia with one of his very best chords.

*Samuel Mitchell*

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## Sanctus

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria ejus.  
Hosanna in excelsis.

## Sanctus

Holy, holy, holy,  
Lord God of power and might.  
Heaven and earth are full  
of thy glory,  
Hosanna in the highest.

## Benedictus

Benedictus qui venit  
in nomine Domini  
Hosanna in excelsis.

## Agnus Dei

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

## Benedictus

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

## Agnus Dei

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.

\* \* \* \* \*

\* \* \* \* \*

## Poulenc - Sept Chansons

Sept Chansons, regarded as Poulenc's first major choral work, was written in 1936 and is an exquisite example of his eclectic style and craftsmanship. Setting surrealist texts by his contemporaries, Paul Éluard and Guillaume Apollinaire, the songs draw on Renaissance polyphonic techniques, impressionistic styles and clever vocal orchestration in a clear demonstration of Poulenc's grasp of the human voice.

Beginning with a wash of A minor and A major chords, *La blanche neige* contrasts tutti sections with smaller groups of singers, displaying the influence of the seventeenth-century concertato style. Also notable are the delicate arch-shaped lines in the soprano as 'the cook plucks the geese'.

In *A peine défigurée*, the tonic pedal underneath the shifting F minor and F major harmony creates a static sense of sadness at the opening and closing of this movement. The beautiful matching of text to harmony is a striking feature – notice the resolution to C major on 'j'aime' and then later to A-flat major on 'sourire'.

The third movement, *Par une nuit nouvelle* is more tempestuous than the preceding movements with the opening performance marking marked très violent for the basses. The other voice parts enter forcefully in succession before leaving the harmony hanging on a brief diminished sonority.

*Tous Les Droits* begins with a declamatory soprano-tenor line before the subtle entry of the alto and bass. The movement is characterized by the juxtaposition of varying styles – note the pointillist nature of the bass at 'les blessures de la vérité' or the floating soprano line towards the end of the movement at 'Tes yeux versant de larmes'.



*Belle et ressemblante* sets a mood of calm indifference. Again, Poulenc utilizes seventeenth-century techniques with the three-part harmony at 'tour miroir des miroirs brisés' creating a distinctly faux-bordon effect. The stunning shift to F major following this recalls the first movement, but with a prolonged sense of mystery and sweetness.

The modal opening of *Marie* sets a different tone with the 'la la la' repetitions emulating the English madrigal, but in a dryer and lighter manner. Poulenc's mastery of vocal writing is demonstrated in melodic lines, such as the lyrical tenor at 'des masques sont silencieux'.

The final movement, *Luire* calls for a spectacular fortissimo in all parts before returning to more expressive lyrical lines, with solo soprano and alto contrasted with the tutti homophony that follows. A perhaps surprisingly tonal A major homophonic passage begins at 'Clair soleil d'été avec...', before reintroducing chromatic elements into the harmony. The movement ends as it began, on a broad forte fortissimo spanning an A across three octaves.

*Based on a note by Tegan Eldridge*

## 1. La blanche neige

Les anges les anges dans le ciel  
L'un est vêtu en officier  
L'un est vêtu en cuisinier  
Et les autres chantent.

Bel officier couleur du ciel  
Le doux printemps longtemps après  
Noël Te médaillera  
D'un beau soleil.

Le cuisinier plume les oies  
Ah! tombe neige  
Tombe et que n'ai je  
Ma bien-aimée entre mes bras.

## 2. A peine défigurée

Adieu tristesse  
Bonjour tristesse  
Tu es inscrite dans les lignes du  
plafond  
Tu es inscrite dans les yeux  
que j'aime

## 1. The white snow

Angels in Heaven;  
One is dressed in military garb  
One is dressed as a cook  
And the rest sing.

Fine sky-blue soldier  
Sweet spring, long after Christmas  
Will award you the medal  
Of a beautiful sun.

The cook plucks the geese  
Ah! Snow falls  
Falls and my beloved  
Is not in my arms.

## 2. Only just disfigured

Farewell sadness  
Hello sadness  
You are written in the lights  
of the ceiling  
You are written in the eyes  
I love

Tu n'es pas tout à fait la misère  
Car les lèvres les plus pauvres  
te dénoncent  
Par un sourire  
Bonjour tristesse  
Amour des corps aimables  
Puissance de l'amour  
dont l'amabilité surgit  
Comme un monstre sans corps  
Tête désappointée  
Tristesse beau visage.

### 3. Par une nuit nouvelle

Femme avec laquelle j'ai vécu  
Femme avec laquelle je vis  
Femme avec laquelle je vivrai  
Toujours la même, le même...

Il te faut un manteau rouge,  
Des gants rouges un masque rouge  
Des bas noirs  
Des raisons, des preuves  
De te voir toute nue.

Nudité pure, ô parure parée  
Seins, ô mon cœur.

### 4. Tous les droits

Simule l'ombre fleurie des fleurs  
suspendues au printemps,  
Le jour le plus court de l'année  
et la nuit esquimau

L'agonie des visionnaires de  
l'automne, L'odeur des roses,  
la savante brûlure de l'ortie.

Etends des linges transparents  
Dans la clairière de tes yeux  
Montre les ravages du feu,  
ses œuvres d'inspiré,  
Et le paradis de sa cendre,  
Le phénomène abstrait

You are not total misery  
For the poorest of lips  
can denounce you  
With a smile  
Hello sadness  
Love of fair bodies  
The power of love  
from which kindness rises up  
Like a formless monster  
With disappointed expression  
The beautiful face of sadness.

### 3. By a new night

Woman with whom I have lived  
With whom I live now  
With whom I shall live  
Ever the same, the same...

You should wear a coat of red  
Red gloves, red mask  
And black stockings  
Reasons, proof  
To see you quite naked.

A pure nudity adorned  
By your breasts, oh my heart.

### 4. All the rights

Pretend to be the blooming shadow  
of flowers hanging in spring,  
The shortest day of the year  
and the Eskimo night

The dying gasp of autumn's  
visionaries, The smell of roses,  
the nettle's skilful sting.

Spread forth transparent linen,  
In the clearing of your eyes.  
Show what fire has laid waste,  
its inspired work,  
And the heaven of its cinders,  
Abstract phenomenon

luttant avec les aiguilles de la  
pendule.  
Montre les blessures de la vérité  
Les serments qui ne plient pas,  
montre-toi.

Tu peux sortir en robe de cristal,  
Ta beauté continue  
Tes yeux versent des larmes,  
des caresses, des sourires.  
Tes yeux sont sans secret, sans  
limites.

## 5. Belle et ressemblante

Un visage à la fin du jour  
Un berceau  
dans les feuille mortes du jour  
Un bouquet de pluie nue,  
Tout soleil caché.

Toute source des sources  
au fond de l'eau  
Tout miroir des miroirs brisés  
Un visage dans les balances du  
silence  
Un caillou parmi d'autres cailloux  
Pour les frondes des dernières  
lueurs du jour,  
Un visage semblable à tous les  
visages oubliés...

Un berceau  
dans les feuilles mortes du jour  
Un bouquet de pluie nue,  
Tout soleil caché.

## 6. Marie

Vous y dansiez petite fille  
Y danserez-vous  
mère-grand  
C'est la maclotte qui sautille  
Toutes les cloches sonneront  
Quand donc reviendrez-vous Marie?

fighting against the hands of the  
clock.  
Show truth's wounds,  
The oaths which shall not be broken,  
show yourself.

You may emerge in crystal robes,  
Your beauty lives on.  
Your eyes shed tears  
caresses, smiles.  
Your eyes are without secrets,  
limitless.

## 5. Beautiful and resembling

A face at the close of day  
A bower  
in the dead leaves of the day  
A bouquet of naked rain,  
All sun hidden.

Source of sources  
in the water's depths,  
Mirror of broken mirrors  
A face in silence  
suspended  
A pebble among other pebbles  
For the greenery of the  
day's last light,  
A face resembling all  
forgotten faces...

A bower  
in the dead leaves of the day  
A bouquet of naked rain,  
All sun hidden.

## 6. Marie

You danced there as a little girl  
You will dance there as a  
grandmother  
The maclotte dance is jumping  
All the bells will ring out  
When will you return, Marie?

Les masques sont silencieux  
Et la musique est si lointaine  
Qu'elle semble venir  
des cieux  
Oui je veux vous aimer  
mais vous aimer à peine  
Et mon mal est délicieux

The masques are silent  
Their music so far off  
That it seems to come  
from the heavens.  
Yes I want to love you  
but only slightly  
Such a delicious agony

Les brebis s'en vont dans la neige  
Flocons de laine et ceux d'argent  
Des soldats passent et que n'ai-je  
Un coeur à moi ce coeur  
changeant  
Changeant et puis encor  
que sais-je?

The sheep walk off into the snow  
Snow-white, silvery wool  
Soldier pass by, and I have  
only a heart  
which changes.  
Changes and again  
what do I know?

Sais-je où s'en iront tes cheveux  
Crépus comme mer qui moutonne  
Sais-je où s'en iront tes cheveux  
Et tes mains feuilles de l'automne  
Que jonchent aussi nos aveux.

Do I know where goes your hair  
Frizzy as the froth on the sea  
Do I know where goes your hair  
And your hands like autumn leaves  
Strewn too by our vows.

Je passais au bord de la Seine Un  
livre ancien sous le bras.  
Le fleuve est pareil à ma peine Il  
s'écoule et ne tarit pas  
Quand donc finira la semaine  
Quand donc reviendrez-vous Marie?

I passed by the Seine  
An old book under my arm.  
The river is like my pain  
It rolls on and never runs dry.  
When will this week end  
When will you return, Marie?

## 7. Luire

Terre irréprochablement cultivée,  
Miel d'aube, soleil en fleurs,  
Coureur tenant encore  
par un fil au dormeur  
(Noeud par intelligences)  
Et le jetant sur son épaule:  
"Il n'a jamais été plus neuf,  
Il n'a jamais été si lourd."

## 7. Glisten

The perfectly tilled earth,  
The honeyed dawn, the sun in bloom  
The vagabond still holding  
the sleeper by a thread  
(Knowingly knotted)  
And throwing him over his shoulder  
says "He has never been so new.  
He has never been so heavy"

Usure, il sera plus léger, utile.  
Clair soleil d'été avec sa chaleur,  
a douceur, sa tranquillité  
Et vite, les porteurs de fleurs en l'air  
touchent de la terre.  
Terre irréprochablement cultivée....

Use (/wear), it will be lighter, useful.  
Summer sunlight with its warmth,  
sweetness and tranquillity  
And swiftly, the airborne flower  
carriers touch some earth  
The perfectly tilled earth....

## 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.

## Luke Mitchell (Conducting Scholar)



Luke Mitchell is currently a second-year music student and Organ scholar at The Queen's College, Oxford. In conjunction with this, he currently also holds scholarships with the University 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.

## Samuel Mitchell (Piano)

Samuel Mitchell is an Australian, Oxford-based pianist and singer. As a pianist, he 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, a recital of music by Charles Ives and George Crumb with Margaret Schindler, and opening the 2019 Extended Play Festival at the City Recital Hall in Sydney.



As a singer, he has worked with groups such as Tenebrae, Ex Cathedra, Orchestra of the Age of Enlightenment, The Norwegian Soloists' Choir, the Oxford Bach Soloists, and the Mogens Dahl Kammerkor. For six years, he was a Lay Clerk in the choir of Christ Church Cathedral, Oxford.

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

During the past two years, Schola has continued to function in spite of the difficulties caused by 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 JS Bach's *B Minor Mass with Instruments of Time & Truth* in Oxford Town Hall.

## Schola Cantorum of Oxford

### Soprano

Maddy Bellotti  
Ashlynn Chan  
Grace Hall  
Hannah Hopkins  
Frances Mangina  
Jemima Price  
Verity Sawbridge  
Anna Sutton  
Jess Walters  
Claire Watters  
Maryam Wocial

### Alto

Georgia Dunn  
Olivia Earl  
Beth 'Fitz' Fitzpatrick  
Francesca German  
Pen Hilder-Jarvis  
Rose Hodgson  
Sòlas McDonald  
Katie Rahr-Bohr  
Lucie Tenet

### Tenor

Jerric Chong  
Dara Collins  
Håvard Damm-Johnsen  
Jack Edis  
Alfie Fardell

### Bass

Bastian Bohrmann  
Andre Chan  
Andrew Hannaford  
Edwin Hughes  
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

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Mr Nicholas Cleobury, Ms Rose Dixon, Dr Mike Geary, 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

### Professional Administration

Julia Stutfield - Artistic Administrator

### Choir Committee

Beth (Fitz) Fitzpatrick - Chair  
Anna Sutton - Secretary  
Edwin Hughes - Treasurer

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Spike Wilson, Julia Winter, Mary Wolf, and anonymous donors

## Forthcoming Schola Concerts

**Saturday 11 March, 8pm**

**Christ Church Cathedral, Oxford**

**Schola Cantorum and Instruments of Time and Truth present Vivaidi's  
'Gloria' and Handel's 'Dixit Dominus', together with JS Bach's motet  
'Lobet den Herrn'**

**Tickets available at [www.schola-cantorum.net](http://www.schola-cantorum.net)**

**Friday 17 March, 6pm**

**Swiss Church in London, 79 Endell Street, WC2H 9DY**

**Poulenc 'Mass in G' & 'Sept Chansons', Debussy 'Trois Chansons'**

**Brandenburg Choral Festival of London**

**Tickets available at [www.ticketsource.co.uk/brandenburg](http://www.ticketsource.co.uk/brandenburg)**

Registered Charity No. 272382

To become a Friend of Schola Cantorum or to make a donation, please contact  
[admin@schola-cantorum.net](mailto:admin@schola-cantorum.net).