

SCHOLA
Cantorum of Oxford

INSTRUMENTS
of TIME & TRUTH

STEVEN GRAHL
Conductor



HANDEL
BACH
VIVALDI

Dixit Dominus
Lobet den Herrn
Gloria

Soloists

Sofia Kirwan-Baez | Elizabeth Nurse | Lucy Gibbs
Jack Harberd | Patrick Keefe

Saturday 11 March 2023, 8pm
Christ Church Cathedral
Oxford OX1 1DP

From the Chairman of the Trustees



Welcome to the second 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 or use the QR code below to sign up via our website at www.schola-cantorum.net.

We hope you enjoy tonight's programme.

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



PROGRAMME

Gloria

1. Gloria in excelsis Deo
2. Et in terra pax
3. Laudamus te
4. Gratias agimus tibi
5. Propter magnam gloriam
6. Domine Deus
7. Domine Fili unigenite
8. Domine Deus, Agnus Dei
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum sancto Spiritu

Antonio Vivaldi

(1678 – 1741)

Lobet den Herrn, alle Heiden

Johann Sebastian Bach

(1685 - 1750)

INTERVAL (15 minutes)

Dixit Dominus

1. Dixit Dominus
2. Virgam virtutis tuae
3. Tecum principium
4. Juravit Dominus
5. Tu es sacerdos
6. Dominus a dextris tuis
7. Judicabit
8. Conquassabit
9. De torrente in via
10. Gloria Patri

George Frideric Handel

(1685 - 1759)

Antonio Vivaldi - Gloria RV 589

Vivaldi's *Gloria* was probably composed around 1716 for the *Ospedale della Pietà* the Venetian institution for foundlings, which was famous for its all-female choir and orchestra. During his lifetime, Vivaldi was principally known as a composer of instrumental music, especially concertos and his sacred vocal music remained largely unknown. Many of his manuscripts were acquired for the Biblioteca Nazionale in Turin in the 1920s, where the *Gloria* was re-discovered by Alfred Casello, an Italian composer, who organised a 'Vivaldi Week' in Siena in 1939.

Since then the work has become a 'classic' of the choral repertoire, enduringly popular with audiences and choirs alike.

Chorus

Gloria in excelsis Deo,

Glory to God in the highest,

Chorus

Et in terra pax
hominibus bonae voluntatis.

And on earth peace,
goodwill towards men.

Soprano Duet

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise you, we bless you,
we worship you, we glorify you.

Chorus

Gratias agimus tibi

We give thanks to you

Chorus

Propter magnam gloriam tuam.

For your great glory.

Soprano

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Lord God, heavenly King,
almighty God and Father.

Chorus

Domine
Fili unigenite,
Jesu Christe.

Lord
the only-begotten son,
Jesus Christ.

Mezzo Soprano and Chorus

Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata
mundi,
miserere nobis.

Lord God, Lamb of God,
Son of the Father.
Who takes away the sins
of the world,
have mercy on us.

Chorus

Qui tollis peccata
mundi,
suscipe deprecationem nostram.

Who takes away the sins
of the world,
receive our prayer.

Mezzo Soprano

Qui sedes
ad dexteram Patris,
miserere nobis.

Who sits
at the right hand of the Father,
have mercy on us.

Chorus

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe.

For you alone are holy,
you alone are the Lord,
you alone are the most high,
Jesus Christ.

Chorus

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

With the Holy Spirit
in the glory of God the Father.
Amen.

* * * * *

J.S. Bach - Lobet den Herrn, alle Heiden, BWV 230

Lobet den Herrn is one of a set of six motets by JS Bach, grouped together as BWV 225-231. It draws its text from Psalm 117, Verses 1-2, and is the only one of the set to be scored for four voices (the others are for double SATB choir or for more than 4 parts). It is also unusual in that (lightly scored) instrumental accompaniment is specified.

The text is a joyful hymn of praise and the motet is in three sections, one for each of the two verses of the psalm and one for the final 'alleluia'. After an exuberant opening, the middle section ('For his grace and truth reign over us for ever') is more reflective and lyrical, then the music returns to the upbeat mood of the opening as the voices imitate and chase each other for the final 'alleluia'.

Lobet den Herrn, alle Heiden

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja.

Praise the Lord, all ye nations

Praise the Lord, all ye nations
And praise him, all ye people!
For his grace and truth
Reign over us for ever.
Alleluia!

Handel - Dixit Dominus HWV 232

Handel's *Dixit Dominus* is one of three substantial Latin psalm settings written during his stay in Italy between 1706 and 1709. All three psalms are appropriate for Vespers, with *Dixit Dominus* being the opening Vespers psalm on most feast days. Handel, then in his early twenties, produced an elaborate setting in the most up to date style, but combined this with use of the traditional plainsong psalm tone in the opening and closing movements to allow for more conservative local taste.

The Latin text evokes a series of graphic images which Handel exploits to the full, interspersing vigorous and rhythmic choruses with characterful solos and duets. Overall the work has a youthful exuberance which provides an early insight into the development of Handel's mature choral style, as demonstrated in the oratorios.

Soli and Chorus

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

The Lord said unto my Lord:
sit on my right hand,
until I make your enemies
your footstool.

Mezzo-Soprano Solo

Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio
inimicorum tuorum.

The Lord shall send
the rod of your power out of Sion:
to rule, in the midst
of your enemies.

Soprano Solo

Tecum principium
in die virtutis tuae
in splendoribus sanctorum:
ex utero, ante luciferum,
genui te.

In the day of your power
the people will offer themselves
in the beauty of holiness:
from the womb, before the dawn
I created you.

Chorus

Juravit Dominus
et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.

The Lord has sworn,
and will not change his mind:
You are a priest for ever
after the order of Melchisedech.

Soli and Chorus

Dominus a dextris tuis:
confregit in die irae suae reges.

The Lord at your right hand:
defeats kings in the day of his anger.

Chorus

Judicabit in nationibus,
implebit ruinas:
conquassabit capita
in terra multorum.

He will judge among the nations;
he will fill them with corpses:
He will shatter their heads
all over the world.

Soli and Chorus

De torrente in via bibet:
propterea exaltabit caput.

He will drink of the stream in the way:
therefore he will lift up his head.

Chorus

Gloria Patri et Filio
et Spiritu Sancto.
Sicut erat in principio
et nunc et semper
et in saecula saeculorum. Amen.

Glory to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning
is now and ever shall be
for ever and ever. Amen.

BIOGRAPHIES

Steven Grahl (Conductor)



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

Steven served as Director of Music at Peterborough Cathedral from 2014 to 2018, where he was responsible for training the Cathedral Choir, and for the re-pitching of the Hill Organ, on which instrument he has recorded a solo CD. Peterborough Cathedral Choir's recording of Cheryl Frances-Hoad's *EvenYouSong*, made under Steven's direction, was released to critical acclaim in December 2017. He also held positions as Assistant Organist at New College, Oxford, and as Organist and Director of Music at St Marylebone Parish Church, London.

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

Luke Mitchell (Conducting Scholar/Continuo)



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 Schola Cantorum of Oxford 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.

Sofia Kirwan-Baez (Soprano)



Anglo-Venezuelan soprano Sofia Kirwan-Baez began vocal tuition at 16 in France. Since then, operatic roles have included Elle (*La Voix Humaine*), Adina (*Elisir d'amore*), Venus (*La Dafne*), Juno (*The Fairy Queen*), Papagena (*The Magic Flute*) and creations by Marco Galvani and Toby Young. Other solo work comprises Schoenberg's *Pierrot Lunaire* (Birmingham Cathedral), Mahler's 4th Symphony, Monteverdi's *Vespers* (Cadogan Hall), and Vivaldi's *Gloria*.

Sofia began her musical studies with the violin in El Sistema in Caracas, Venezuela. She later started playing the piano, continuing both instruments in the PÉrigueux Conservatoire. Sofia studied Music at Oxford University and Vocal Performance at the Royal Welsh College of Music & Drama, where she was awarded a distinction for her Masters and was supported by Rotary International.

Sofia is currently a Huffner Scholar supported by the Sir Gordon Palmer Scholarship in the Royal College of Music Opera School and a winner of the RCM's Concerto Competition. She is a Sybil Tutton Opera Award Holder.

Elizabeth Nurse (Soprano)



Photo credit Jasper T Kauth

Elizabeth Nurse read Music at Oxford University (Bachelor and Master's Level) and is now a Lay Clerk with the Christ Church Cathedral Choir. Elizabeth works as a professional musician and educationalist.

Elizabeth won the Opera and Oratorio Cup at the Oxford Music Festival 2020. Recent performances include Mahler's 'Lieder eines fahrenden Gesellen' with Oxford Alternative Orchestra, and Clara Schumann's 'Sechs Lieder (1844)' with pianist Judith-Valerie Engel. Operatic credits include 'Female Chorus' in Britten's 'The Rape of Lucretia', 'Galatea' in Handel's 'Acis and Galatea', and 'The Mayor's Wife' in Janáček's 'Jenufa'. She sings in The Marian Consort and Oxford Consort of Voices, and recently performed at the Keble Early Music Festival. Elizabeth was a VOCES8 Scholar 2021-22. Upcoming solo performances include Haydn's Creation with Spelthorne Choral Society, and a song recital with pianist Kaitlyn Bennett in the Holywell Music Room.

Elizabeth is also a violinist (baroque and modern). She teaches for the Buckinghamshire Music Trust and Christ Church Cathedral School, and is Education Manager for Instruments of Time and Truth.

Lucy Gibbs (Mezzo-Soprano)



Originally from Shropshire, mezzo-soprano Lucy Gibbs made her professional debut at Snape Maltings Concert Hall aged 15, and has since performed in venues across the UK. Lucy is currently a Robert Lancaster scholar at the Royal College of Music, studying on the Masters program with programme with Patricia Bardon and Sebastian Wybrew. She is also supported by the Josephine Baker Trust.

Lucy previously trained at Chetham's School of Music, where she won the T E Drane Prize for Vocal Music, and went on to read Music at Merton College, Oxford. Recent performances include Handel's *Messiah* with Nevill Holt Opera, Mozart's *Requiem* at St. Martin in the Fields, and performing the role of 'La Duchessa' in Respighi's *La bella dormente nel bosco* for RCM Opera.

Future engagements include performing in the chorus in Leoncavallo's *Pagliacci* at Nevill Holt Opera, and performing with the Oxford Bach Choir this summer. Lucy is delighted to be performing with the Schola Cantorum of Oxford as a soloist, being a member of the choir during her undergraduate degree from 2018 until 2020.

Jack Harberd (Tenor)



Photo credit Haley Hawn

Jack was raised in Norwich and Oxford and read a music degree at the University of York, during which time he was the tenor choral scholar at York Minster. He discovered his love of singing at the age of 17 through membership of the National Youth Choir of Great Britain and went on to join Schola Cantorum of Oxford during his gap year, rejoining post-graduation for 2018-19. As a member of Schola, Jack performed across the UK and also toured to Mexico in 2016. He is an alumnus of Genesis Sixteen, NYCGB Fellowship, and VOCES8 Scholars.

Jack holds a position with the choir of St Marylebone Parish Church and performs regularly with Tenebrae, Apollo5, Corvus Consort, and Chamber Choir Ireland, among others. He also sings with many church choirs in and around London including Westminster Abbey, St Bride's Fleet Street, and Temple Church, and records film and video game soundtracks with London Voices. Jack starts a two-year apprenticeship with the Monteverdi Choir in late March 2023 and is starting to pursue solo and operatic opportunities, taking lessons with Gary Coward.

Patrick Keefe (Bass)



Described as "already a natural actor" with "a voice to reckon with" (Opera Magazine), Patrick received Glyndebourne's John Christie Award 2022, First Prize in the Richard Lewis/Jean Shanks Award 2021, and Second Prize in the Pavarotti Prize 2021. In 2022 he was a Jerwood Young Artist at Glyndebourne, where he sang Carlotto and covered Malatesta (*Don Pasquale*), and sang Il Conte (*Nozze*) and Sergente (*Bohème*) on Tour. He graduated last summer from Royal Academy Opera, and previously studied at the Guildhall and the

University of Oxford, where he sang in Schola Cantorum as well as for Merton College. Patrick is an Opera Prelude and Musician's Company Young Artist, a Countess of Munster Award Holder, a Help Musicians Sybil Tutton Award Holder, and received the John Baker Award for Opera at RAM.

Other recent roles include Musiklehrer, Gianni Schicchi, Aeneas, Guglielmo and Demetrius for RAO, and Don Parmenione for British Youth Opera at Opera Holland Park. In 2023 he covers Dancairo for English National Opera, covers Sir Bryn Terfel as Gianni Schicchi for the Royal Liverpool Philharmonic, sings Betto and covers Gianni Schicchi for Nevill Holt Opera, returns to Glyndebourne as guest cover Demetrius, and sings Don Giovanni for Cumbria Opera Group.

Instruments of Time and Truth

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, at Waddesdon Manor, 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: 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.

Instruments of Time and Truth has also extended its activities further afield, performing at London’s Kings Place and Wilton’s Music Hall, Leicester’s De Montfort Hall, Peterborough Cathedral, in Bath’s Assembly Rooms as part of the West Country Choral Festival, and at the Stour Festival in Kent. IT&T has also been in demand in Europe, performing in France, Spain, the Canary Islands, and as part of the Valetta Baroque Festival in Malta.

In 2019, IT&T’s ground-breaking ‘InSpires’ education project was awarded the OMEP Music Partnership Cup at the Music Hub Gala Awards. The scheme has been highly praised for its innovative work in introducing school students to period instruments and performance practice, with an extensive programme of courses, coaching and individual tuition.

During the Covid-19 pandemic, the ensemble expanded its digital offering, producing two live recordings of the music of Marc-Antoine Charpentier, several recordings of Handel with soprano Anna Devin, and collaborating with the University of Warwick on an illustrated online lecture series, “Musical Culture and Empire in 18th Century London”

Violin 1: Bojan Cicic

Violin 2: Conor Gricmanis

Viola 1: Rachel Byrt

Viola 2: Katie Heller

Cello: Katherine Sharman

Double Bass: Judith Evans

Oboe: Frances Norbury

Trumpet: Stephen Cutting

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.

Now back up to full strength, after the lean 'Covid years', Schola has some exciting plans in the pipeline, including a concert with the stunning Raschèr Saxophone quartet in the University Church of St Mary the Virgin on Saturday 3 June and, later in June, a performance of the *Messe Romane* by French organist and composer Thierry Escaich with improvisations by Escaich himself.

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
John Johnston
Giles Longstaff

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Anna Sutton - Secretary
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Acknowledgements

Schola Cantorum is grateful for the support of the
Roger and Ingrid Pilkington Trust

Securing Schola's future

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

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

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

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

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

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

Gabriella Noble,
conducting scholar
2016-17

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

Stephen Grahl,
conductor



How you can support the choir

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

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

How we use your generous gifts

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

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

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

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

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

Jeremy Summerly,
conductor 1990-96



On the outside, looking in | The Marian Consort
Saturday 20 May, 7.30pm | SJE Arts



This programme explores common ground between the marginalised voices of the past alongside contemporary responses from British composers. It includes works by Vicente Lusitano, notable for being the first published black composer, and Renaissance nun Raffaella Aleotti who was described as 'not human but truly an angelic spirit', alongside works by Caroline Shaw, William Byrd and Judith Weir.

Tickets from www.musicatoxford.com | 01865 24480

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Forthcoming Schola Concerts

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

Saturday 3 June, 8pm

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

Schola Cantorum of Oxford and the Raschèr Saxophone Quartet

Tickets will be available at www.schola-cantorum.net

Registered Charity No. 272382

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