

SCHOLA
Cantorum of Oxford

Steven Grahl
Conductor

Hattie Twigger-Ross
Conducting Scholar

Peace on Earth

Schönberg - *Friede auf Erden*

Ginastera - *Lamentations*

Bach - *Komm, Jesu, komm*

with songs, poems, and traditional music
from Ukraine performed by:

Dvi Doli
Natalia Kakarkina
Veronika Tarasenko

Monday 4th March 2024, 8.00 pm
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 or use the QR code below to sign up via our website at www.schola-cantorum.net.

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

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



PROGRAMME

Komm, Jesu, komm (BWV 229)	J.S. Bach
<i>Poem</i>	<i>Yuri Izdryk</i>
Porizala palchyk	traditional Ukrainian
Oi, vershe miy, vershe	traditional Lemkos
Ego flos campi	R. Aleotti
<i>Poem</i>	<i>Borys Humenyuk</i>
The Lamentations of Jeremiah	A. Ginastera
SHORT TALK	
Pastushka	A. Kos-Anatolskyi
Oi, chy davno te bulo	M. Verikyvskyi
<i>Poem</i>	<i>Anastasia Afanasieva</i>
Two colors	O. Bilash, arr. Dvi Doli
Two Eurovision songs	Improvisation by Dvi Doli
The water is flowing	I. Poklad, arr. Dvi Doli
Ukraine	T. Petrynenko, arr. Dvi Doli
Plyve kacha	Carpathian folksong
<i>Poem</i>	<i>Ostap Slyvynsky</i>
Friede auf Erden	A. Schönberg

Please switch off mobile phones

Photography is not permitted during the performance

INTRODUCTION

In May 2023 Robert de Newtown, a Friend and supporter of Schola Cantorum, asked us if he could organise a collection in aid of Ukraine at the end of our summer concert. At the time we also discussed the possibility of Schola giving a concert with some of the talented young musicians who have found themselves in Oxford after fleeing the war in Ukraine, and tonight's performance is the result. In planning this programme we have had unfailing support and enthusiasm from all our guest performers, and we have learned much about the rich and varied cultural heritage of Ukrainian vocal music, which includes opera and art song as well as traditional folk music from a variety of different ethnic groups.

The music in tonight's concert is interspersed with readings from 'Words for War', an anthology of poetry written in response to the Russian invasion of Crimea in 2014. The readings are in English but the original poems can be found at <https://www.wordsforwar.com/>.

***Komm, Jesu, komm* - Johann Sebastian Bach (1685-1750)**

Bach's motets are amongst some of his most intricate and challenging works for choir. First performed in 1731-1732 when Bach was Cantor at the St Thomas Church in Leipzig, *Komm, Jesu, Komm* (Come, Jesus, come) is a piece for double SATB choir with text by the 17th century German poet Paul Thymich. The text, written in the Lutheran tradition, begs for Christ's redemption, illustrated through Bach's sparkly contrapuntal textures and dialogue between the two choirs. The piece climaxes with a chorale-like harmonisation of the Aria, abandoning the double choir scoring and switching to just four parts whilst Thymich's text reinstates that life in Christ is "der wahre Weg zum Leben" (the true path to life), culminating with a *tierce de Picardie* from G minor to G major.

Note by Jacob Clark

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for your peace;
the bitter way becomes too hard for me!
Come, come, I will give myself to you;
you are the right way,
the truth and the life.

Therefore I put myself in your hands
and say goodnight to you, world!
Though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall soar with its saviour,
since Jesus is and remains
the true path to life.

'Darkness invisible'

A poem by Yuri Izdryk

read by Julia Stutfield

Porizala palchyk (I have cut my finger)

Порізала пальчик, та й болять,
Зелений листочок не гоїть,
Зелений листочок не гоїть, не гоїть,
Поцілує милий – загоїть.

I have cut my finger and it hurts
The green leaf does not heal it
The green leaf does not heal it
My dear will kiss me - and will heal it.

Ой що то за хлопець, як зветься?
Що до мене гарно сміється.
Я б його любила душею, душею,
Якби він назвав мя своєю.

Who is that boy, what is his name,
Who is laughing at me?
I would love him with my soul
If he would call me his own.

Ой, що то за хлопець, як ружа?
Я би його узяла за мужа.
Я б йому робити не дала, не дала,
Лиш би для краси тримала.

Oh who is that boy, beautiful as a rose?
I would take him as my husband.
I would not allow him to work,
I would just keep him for his beauty.

Він прийшов до мене в суботу,
Як я мала пильну роботу,
Як я мала хату білити, білити,
А він пішов іншу любити.

He has come to me on Saturday
When I had a dusty job.
When I was going to paint the walls.
And he left to love another girl.

Oi, vershe mii, vershe (Hey, my mountains)

Ой, верше мій, верше,
Мій зелений верше,
Юж мі так не буде,
Як мі било перше.

Hey, my mountains,
My green mountains
It will not be the same
As it was for the first time.

Бо перше мі било,
Барз мі добре било,
Од своєї мамички,
Не ходити било.

'Cause for the first time
It felt so good for the first time.
I should not have gone
away from my mom.

Не ходити било,
Куди я ходила,
Не любити било,
Кого я любила.

I should not have gone
where I used to go.
I should not have loved
whom I used to love.

Не ходити било
Горами, стежками,
Не любити хлопця
З чорними бровами.

I should not have walked
those mountains and paths
I should not have loved
the boy with dark eyebrows.

***Ego flos campi* - Raffaella Aleotti (c.1570-c.1646)**

Raffaella Aleotti was an Italian composer and nun. There is some debate as to whether she is the same person as Vittoria Aleotti, also a composer, or whether the two were sisters. Either way, Aleotti honed her musical skills in the San Vito convent in Ferrara, where she was head of its musical ensemble. She published a book of motets in 1593, which is the first book of sacred music by a woman to appear in print and contains the beautiful *Ego Flos Campi*. Aleotti compacts a lot of meaning into this short piece, contrasting flowing melismatic lines with playful homophony. This serves to enhance the text, which is taken from the *Song of Songs*, describing an idyllic natural scene, emphasising the beauty of love.

Ego flos campi
et lilium convallium.
Sicut lilium inter spinas
sic amica mea inter filias.
Sicut malus
inter ligna silvarum,
sic dilectus meus inter filios.

I am the rose of Sharon
and the lily of the valleys.
As the lily among thorns
so is my love among the daughters.
As the apple tree
among the trees of the woods,
so is my beloved among the sons.

“A year ago, an ordinary house ...”

Extract from an untitled poem by Borys Humenyuk

read by Tim King

***The Lamentations of Jeremiah* - Alberto Ginastera (1916-1983)**

Alberto Ginastera was born in Buenos Aires and won many awards in his home country before receiving a grant to visit America in 1942. Although he postponed this trip until 1945, the work he did there was to greatly influence his future compositions. Ginastera was keen to incorporate Argentine folk elements into his music, and the piece opens with anguished high voices crying ‘Ah’ on notes which are the top two open strings of a guitar. The rhetorical ‘Attendite’, is followed by an old-style fugetta which climaxes with the choir singing the violent words ‘foris interfecit gladius’ like a player strumming a guitar with passionate physicality. The second movement ‘Ego vir videns’ has an understated Palestrina-like opening followed by simple presentation of the text in slow-moving chords. The final movement ‘Recordare’ has a more hopeful atmosphere and the vocal lines are melodic and mellifluous. The declamatory ‘converte nos’ is followed by the positive rising vocal lines of ‘tu autem’ which praise God’s throne and speak of renewal.

1. O vos omnes

O vos omnes qui transitis per viam
attendite et videte
si est dolor sicut dolor meus:
quoniam vindemiavit me,

1. O all you who pass by

O, all you who pass this way,
behold and see
if there be any sorrow like my sorrow:
for the Lord has afflicted me,

ut locutus est Dominus
in die irae furoris sui.
Vide Domine quoniam tribulor,
conturbatus est venter meus.
Vide Domine:
subversum est cor meum in memetipsa,
quoniam amaritudine plena sum
Vide Domine: foris interficit gladius.
et domi mors similis est.
Idcirco ego plorans,
et oculus meus deducens aquas:
quia longe factus est, a me consolator,
convertens animam meam:
facti sunt filii mei, perditii,
quoniam invaluit inimicus.
Persequeris in furore,
et conteres eos sub coelis Domine.

2. Ego vir videns

Ego vir videns, paupertatem meam
in virga indignationis ejus.
Me minavit, et adduxit in tenebras,
et non in lucem.
Vetustam fecit pellem meam,
et carnem meam contrivit ossa mea.
In tenebrosis collocavit me,
quasi mortuos sempiternos.
Sed et cum clamavero, et rogavero,
exclusit orationem meam.
Et dixi: Periit finis meus
et spes mea a Domino.

3. Recordare Domine

Recordare Domine quid acciderit nobis.
Recordare Domine: intueri,
et respice opprobrium nostrum.
Convertere nos Domine ad te,
et convertemur: innova dies nostros,
sicut a principio.
Tu autem Domine
in aeternum permanebis,
solium tuum in generationem.

As he said
in the day of his raging anger.
See, Lord, I am troubled,
my bowels writhe in anguish,
See Lord:
my heart is turned within me,
for I am full of bitterness:
See Lord: abroad the sword destroys,
and at home is death.
For that reason I lament,
and my eye pours down water:
for the consoler, who may renew my
soul, is taken from me:
my sons are desolate,
for the enemy grows victorious.
You, Lord, persist in fury,
and you crush those under the heavens.

2. I am the man who sees

I am the man who sees my poverty
under the rod of His indignation.
He has led me away and suspended me
in darkness, where no light is.
He has made my skin and flesh old,
and he has broken my bones.
He has put me in dark places,
like those long dead.
But whenever I cry out and plead,
He shuts out my prayer.
And I said: my strength and hope have
perished because of the Lord.

3. Remember, O Lord

Remember, Lord, what has befallen us:
Remember, Lord: look
and consider our disgrace.
Turn us back to you, Lord,
And we shall come back:
Renew our days as in the beginning.
You, however, O Lord,
will remain forever,
your throne through the generations.

Short Talk
by a representative of the
Oxford University Ukrainian Society

Pastushka - Anatolii Kos-Anatolskyi (1909-1983)

Anatolii Kos-Anatolskyi was a Ukrainian folklorist and composer who recreated in professional music the domestic romance of a West Ukrainian ethnic group known as the Hutsuls. This vocal piece is a cheerful Kolomyika – “Shepherdess” (or “Shepherd”) song, about the beauty of a Ukrainian girl who grew up among the Carpathian Mountains. The lyrics are by Ivan Kuten (1919-1988)

Пастушка

Ти овець пасеш, подружко,
Де росте крислата дичка,
Бачу я, тебе пастушко,
Синьоока, круглоличко.

Голосочок, мов дзвіночок,
В синій далі тає,
Як з ромашок ти віночок
Собі виплітаєш, гей!

На горі пасуться вівці,
В синім небі – щебет пташки,
А у тебе на голівці
Усміхаються ромашки.

Серед квітів тебе важко
Відрізнити нині,
Ти найкраща є ромашка
На всій Верховині, гей!

Shepherdess

You are a shepherdess, my friend.
Where the wild pear grows,
I see you, my shepherdess,
Blue-eyed, round-faced.

Your voice is like a bell,
It melts into the blue.
You're just like this wreath of daisies.
You're making a wreath for yourself!

Sheep are grazing on the mountain,
In the blue sky, birds are chirping.
And daisies are smiling
On your head.

You are among the flowers,
It's hard to tell you apart now!
You are the best daisy
In the whole Verkhovyna, hey!

Aria from the opera Viy - Mikhail Verikyvskyi (1896-1962)

Verikyvskyi's opera, with libretto by Mykhailo Kropyvnytskyi is based on the work of the same name by Mykola Gogol (1809-1852). The demonic image of the young lady from Mykola Gogol's novel *Viy* is transformed into a deeply tragic one in Mikhail Verokovsky's opera. This aria is a monologue of an unhappy woman suffering from longing and loneliness. Unable to survive the loss of her youth and beauty, she curses life and turns into a witch.

Ой, чи давно те було

Ой, чи давно те було,
Що моє біле личко цвіло, як
рожевий цвіт?
Чому ж так раптом світ
Немов померк мені й огид?

Хай дівоча краса змарніє,
Хай руса коса навіки посивіє,
В очах чарівний промінь згасне,
Душа боляща нишком засне!
Пропало, вмерло все життя...

Oh, it was long ago

Oh, how long ago it was,
When my white face bloomed like a pink
flower?
Why did the world suddenly turn so dark
As if it had grown dark and disgusted with me?

Let the maiden's beauty fade away,
Let the brown braid turn grey forever,
Let the magic ray in my eyes fade away,
Let the aching soul fall asleep!
All life is gone, all life is dead...

Ні до кого прихилитися,
Ні з ким жалем поділитися,
Ніхто серденька не впокоє,
Ой, ніхто труднеє не загоє.
Ох, і тяжке моє горе...

There is no one to lean on,
No one to share your grief with,
No one to comfort your heart,
Oh, no one will heal my wounds.
Oh, how heavy is my grief...

"That's my home ..."

Extract from an untitled poem by Anastasia Afanasieva

Two colors - Oleksandr Bilash (1931-2003) arranged by Dvi Doli

Oleksandr Ivanovych Bilash was a Soviet and Ukrainian composer and the author of popular lyric songs, ballads, operas, operettas, oratorios and music for films. In 2001 he was awarded the honourable title of Hero of Ukraine for his 'outstanding personal contribution to the enrichment of the spiritual treasures of the Ukrainian people and many years of fruitful creative activity'.

Два кольори

Як я малим збирався навесні
Піти у світ незаними шляхами.
Сорочку мати вишила мені,
Червоними і чорними,
Червоними і чорними нитками.
Приспів:
Два кольори, мої два кольори,
Оба на полотні, в душі моїй оба.
Два кольори, мої два кольори,
Червоне то любов, а чорне то журба.

Мене водило безвісті життя,
Та я вертався на свої пороги.
Переплелись як мамине шиття
Мої сумні і радісні,
Мої сумні і радісні дороги.
Приспів:
Два кольори, мої два кольори,
Оба на полотні, в душі моїй оба.
Два кольори, мої два кольори,
Червоне то любов, а чорне то журба.

Мені війнула в очі сивина,
Та я нічого не везу додому,
Лиш згорточок старого полотна
І вишите моє життя,
І вишите моє життя на ньому.
І вишите моє життя,
І вишите моє життя на ньому.

Two colors

As a child, I gathered in the spring
To go into the world in unknown ways
My mother embroidered the shirt for me
Red and black
Red and black threads
Two colors, my two colors
Both on canvas, both in my soul
Two colors, my two colors
Red is love
And black is grief

I was led by unknown life
But I returned to my thresholds
Intertwined like mother's sewing
My sad and happy
My sad and happy roads
Two colors, my two colors
Both on canvas, both in my soul
Two colors, my two colors
Red is love
And black is grief

I got gray in my eyes
But I'm not taking anything home
Just a roll of old cloth
And embroider my life
And embroider my life on it
And embroider my life
And embroider my life on it

Two Eurovision songs

Vocal-instrumental Improvisation arranged by Dvi Doli

The improvisation was created by the Kalush Orchestra after Ukraine's victory in Eurovision 2022. It is based on a combination of Ukrainian motifs of kolomyika with a mix of the songs "Stefania" (Kalush band) and "Shum" (Go-A band), which were presented at Eurovision in 2022 and 2021.

Dvi Doli have arranged the orchestral version for their hallmark instrument, the bandura, a Ukrainian plucked-string folk-instrument, which combines elements of the zither and lute. Early instruments (c. 1700) were diatonic and had 5 to 12 strings, resembling lutes, but in the 20th century Hnat Khotkevych improved the instrument, made it chromatic and increased the strings to 57. Modern "concert" instruments have from 62 to 65 metal strings.

The origins of the instrument are unclear but it may have developed as a hybrid of gusli (Eastern-European psaltery) and kobza (Eastern-European lute). Musicians who play the bandura are referred to as bandurists. In the 19th and early 20th centuries traditional bandura players, often blind, were called kobzars.

The water is flowing - Igor Poklad (b.1941) arranged by Dvi Doli

Igor Poklad is a Ukrainian composer and opera master. His prolific output includes over 150 songs and music for more than 40 films. He also wrote musicals and operas as well as some instrumental pieces and music for choirs.

A Laureate of the Shevchenko Prize (1986), Honoured Artist of the Ukrainian SSR (1989) and People's Artist of Ukraine (1997), he was also awarded the honourable title of Hero of Ukraine in 2021 for his 'outstanding personal contribution to the enrichment of the spiritual treasures of the Ukrainian people and many years of fruitful creative activity'.

Тече вода

Гей, гей, весни світанок!
Гей, гей, сніги вже тануть!
Гей, гей, гей, гей, як мої роки,
Течуть із гір стрімкі потоки.

Тече вода, тече бистра вода,
Тече вода - і минають літа.
Ой, не біжи, вода, так швидко!
Шепоче їй блакитна квітка,
Ой, не біжи, вода, так швидко!
Гей, гей, гей, гей
Ой, зупинися хоч на хвилинку,
Тече вода,
не зна зупинку,
Тече вода,
не зна зупинку, гей!

The water is flowing!

Hey, hey, spring dawn!
Hey, hey, the snow is already melting!
Hey, hey, hey, hey, how are my years,
Rapid streams flow from the mountains.

Water flows, clear water flows,
Water flows - and summers pass.
Oh, don't run, water, so fast!
A blue flower whispers to her,
Oh, don't run, water, so fast!
Hey, hey, hey, hey!
Oh, stop for a minute
The water is flowing,
it doesn't know how to stop,
The water is flowing,
it doesn't know how to stop, hey!

Гей, гей, весняна повінь!
Гей, гей, а в серці - спомин!
Гей, гей, гей, гей, скажіть, світання,
Як повернуть мені кохання?

Тече вода, тече бистра вода,
Тече вода - і минають літа.
Ой, не біжи, вода, так швидко!
Шепоче їй блакитна квітка,
Ой, не біжи, вода, так швидко!
Гей, гей, гей, гей!
Ой, зупинися хоч на хвилинку,
Тече вода,
не зна зупинку,
Тече вода,
не зна зупинку, гей!

Hey, hey, spring flood!
Hey, hey, and in the heart - a memory!
Hey, hey, hey, hey, say dawn,
How to return my love?

Water flows, clear water flows,
Water flows - and summers pass.
Oh, don't run, water, so fast!
A blue flower whispers to her,
Oh, don't run, water, so fast!
Hey, hey, hey, hey!
Oh, stop for a minute
The water is flowing,
it doesn't know how to stop,
The water is flowing,
it doesn't know how to stop, hey!

Ukraine - Taras Petrynenko (b.1953) arranged by Dvi Doli)

Taras Petrynenko is a Ukrainian singer-songwriter and People's Artist of Ukraine (1999).

Україна

Дороги іншої не треба,
Поки зорить Чумацький Шлях,
Я йду від тебе і до тебе
По золотих твоїх стежках.

Мені не можна не любити,
Тобі не можна не цвісти,
Лиш доти варто в світі жити,
Поки живеш і квітнеш ти!

Приспів:

Україно, Україно,
Після далечі доріг
Вірне серце твого сина
Я кладу тобі до ніг!

Поки кохаєм до нестями
І ще не скоро наш кінець,
Ще, може, нашими серцями
Розпалим тисячі сердець.

Ще свічка наша не згоріла,
Ще наша молодість при нас,
А те, чи варте наше діло -
То скажуть люди й скаже час

Ukraine

No other road is needed,
While the Milky Way shines,
I go from you and to you
On your golden paths.

I can't help but love
You can't help but bloom
Only so far is it worth living in the world,
As long as you live and flourish!

Chorus:

Ukraine, Ukraine,
After long roads
Faithful heart of your son
I lay at your feet!

As long as we love each other
And our end is not soon,
Maybe even with our hearts
Let's kindle thousands of hearts.

Our candle hasn't burned out yet
Our youth is still with us,
And whether our work is worth it -
People will say that and time will tell

'Latifa'

A poem by Ostap Slyvytsky

read by Annie Paine

Plyve kacha

This Carpathian folk song, arranged by Stephen Taberner, has become an anthem for people who died in the name of Ukraine in 2014. Tisyna is a river in western Ukraine.

Пливе кача

Гей, пливе кача по Тисині
Мамко ж моя, не лай мені

Гей, залаєш ми в злу годину
Сам не знаю, де погину

Гей, погину я в чужім краю
Хто ж ми буде брати яму?

Гей, виберут ми чужі люди
Ци не жаль ти, мамко, буде?

Гей, як би ж мені, синку, не жаль?
Ти ж на моїм серцю лежав

Гей, пливе кача по Тисині

Duckling floats

Oh, duckling floats on Tisyna.
Mother mine, don't scold me.

Oh, if you scold me in this dark hour
I know not where I will perish.

Oh, I will die in a foreign land
Who will prepare a grave for me?

Oh, strangers will bury me.
Won't you be sorry, mother?

Oh, my son, how could I not be sorry?
You were lying on my heart.

Oh, duckling floats on Tisyna.

Friede auf Erden - Arnold Schönberg (1874-1951)

Friede auf Erden (op.13) was written in 1907 and marks the end of Schönberg's early tonal period, which contained such highly-charged romantic works as *Verklärt Nacht* and *Gurrelieder*. With the completion of his First Chamber Symphony six months earlier, Schönberg felt he had arrived at a settled style. *Friede auf Erden* demonstrates his preoccupation with counterpoint and linear chromaticism, but this takes place within the framework of D major tonality and the work shows no stylistic advance on his previous output. Schönberg later described *Friede auf Erden* as an illusion written when he still thought harmony among people conceivable: perhaps he was referring not just to the text (by Conrad Ferdinand Meyer) but also to the music.

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternennraum zu singen,
Fuhr der Himmel fort zu klingen:
«Friede, Friede, auf der Erde!»

When the shepherds left their flock
and bore the angel's words
through the lowly door
to the mother with her child,
among the stars the heavenly host
continued singing,
and the heavens echoed ringing:
"Peace! Peace on earth!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der Geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zingend,
Dringlich flehend, leis verklagend:
«Friede, Friede, auf der Erde!»

Since that night's angelic counsel
O how many bloody deeds
has strife, armoured strife
on charger fierce committed!
In how many a holy night
ghostly choir in timid sorrow
pleads, accuses, dim and urgent:
"Peace, peace...on earth!"

Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht auf der Erde.

Yet there is the faith eternal
that under the ruthless stroke
of willful murder, the weak
shall not always fall.
Something like justice
Works and weaves in murderous terror,
And a kingdom will arise
That seeks peace for earth.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede, auf der Erde!

Slowly it shall take form,
shall take up its holy office,
forging weapons none to harm,
flaming swords for righteousness.
and a kingly people dawn,
blooming with its sons of strength,
their bright trumpets loudly blaring:
Peace! Peace on earth.

* * * * *

After the concert, there will be an opportunity to donate to the Oxford University Ukrainian Society's 'Ambulance for Ukraine' project (see page 17)

* * * * *

Acknowledgements

Concerts such as this one involve a great deal of organisation and many people have given generously of their time and expertise to bring it all together.

Schola Cantorum of Oxford would particularly like to thank:

Natalia Kakarkina for providing Schola Cantorum with the score of 'Plyve Kacha', and for acting as a language coach

Julia and Kataryna (Dvi Doli), Veronika Tarasenko, Larysa Vlasenko, and Natalia Kakarkina and her band for contributing such an inspiring selection of repertoire

Our readers

The Cathedral Operations Manager and other staff

Oxford University Ukrainian Society

Andrew Hannaford for designing the poster

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. 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.

Hattie Twigger-Ross (Conducting Scholar)



Hattie is in her second year studying music at The Queen's College. She grew up as a chorister at Holy Trinity Church, Guildford, which gave her a love of choral music. This was where she first had the opportunity to conduct, going on to conduct her school's junior and senior choirs in sixth form, and completing conducting courses with Sing for Pleasure.

Active as a soprano, she sings as a choral exhibitor at Merton College and made her opera debut in Oxford Opera Society's production of *Le nozze di Figaro* in May 2023. She is also president of the Eglesfield Musical Society, musical director of the university a capella group, The Oxford Alternatives, and a previous member of the National Youth Choir of Great Britain.

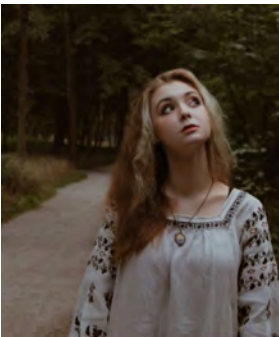
Natalia Kakarkina



Natalia fled the war in Ukraine in 2023 and has become a part of the Oxford music scene, performing with well known local musicians who help to create a unique mixture of two cultures. She and her band mostly perform traditional songs from Ukraine, which include songs of sub-ethnic groups such as Carpathian Lemkos and Crimean Tatars.

Natalia is accompanied by Giles Lewin (violin), Pete Watson (accordion), Bruno Guastalla (cello) and John Ruddock (guitar).

Veronika Tarasenko



Veronika was born in Kyiv in a family of scholars. From 5 years she started studying at the Kyiv Music School no. 21, where she entered the violin class (2010–2018). In parallel with this she sang in the choir of the Scandinavian Gymnasium (2011–2019).

From 2019 Veronika started taking private lessons in singing from Volodymyr Open'ko, Honoured Artist of Ukraine (2007), soloist of the National Opera of Ukraine (1996–2017). His teaching combines Italian Bel canto with the Ukrainian tradition of classical singing. In 2020 Veronika joined the R. M. Glier Kyiv Municipal Academy of Music as a soprano on the Junior Bachelor course, where she is currently a 4th-year student in the class of Svitlana Borovyk (Head of the Academic Vocal Department).

In October 2022, because of the war Veronika moved to Great Britain. During this period, she sang in the Trinity College Chapel Choir, and took part in a charity concert in Islip Village Hall together with Ukrainian pianist Vlada Ronzhyna.

Veronika is accompanied by pianist Larysa Vlasenko.

Dvi Doli



The Dvi Doli duet was created in April 2019 with the patriotic mission of “popularizing the cultural front of Ukraine and the folk musical instrument Bandura abroad”. They have previously toured in Poland, the Netherlands, GermanyCanada, and now they are excited to share their love for traditional Ukrainian folk music with the UK audience.

The name of the duo “DVI DOLI” means Two Destinies. Lyrical Soprano – Julia Kogut-Kalynyuk, Lyrical-dramatic Soprano – Kateryna Trachuk.

They are both professionally trained classical musicians from Lviv, Ukraine. Julia and Kateryna arrived in Oxford in May 2022. Since the age of 5 and 9, they have been playing the bandura, and music has played a significant role in their lives. They both hold Master’s degrees in bandura and voice from Lviv National Music Academy, which is Ukraine’s leading musical conservatory named after Mykola Lysenko.

During their stay in Oxford, they have performed in various colleges such as Somerville College, Holywell Music Room, Lady Margaret Hall, Lincoln College and Balliol College, along with other cities in England, including Yorkshire, Leeds, Rochdale, Watford, Faringdon, London, Cambridge, Reading, and Sheffield. They had the honor of performing to large audiences at the Sheldonian Theatre in Oxford and the Marylebone Theatre in London. They have also participated in numerous music festivals and charity events in support of Ukraine. They look forward to sharing their passion for traditional Ukrainian folk music with everyone.

* * * * *

Words for War: New Poems from Ukraine is a publication by Academic Studies Press and Harvard Ukrainian Research Institute <https://www.wordsforwar.com/>.



Ambulance for Ukraine

Our goal - 10K GBP!



Why Ambulance?

Service-ready ambulances are among the most-needed items in Ukraine. Reliable vehicle is crucial for swiftly rescuing people from the front lines, cutting down the critical time between injury and receiving full professional medical care, and **this will save lives.**

YOUkraine

Who Will Deliver Ambulance to Ukraine?

YOUkraine is a Vienna-based NGO working to provide humanitarian aid to the people in Ukraine. Since March 2022, they have delivered 17 ambulances and several tons of medical aid to the country.



About YOUkraine

YOUkraine is a professional team of volunteers from Vienna, united by love for Ukraine, working to provide humanitarian aid to the people in Ukraine who suffer from Russian aggression. Service-ready ambulances are among the most-needed items in Ukraine. They will be used to provide immediate healthcare support to many people who so desperately need it. Each ambulance will help Ukrainians continue receiving lifesaving care during this terrible war. This campaign is supported by the Oxford University Ukrainian Society <https://ox-ukraine.org/>.

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 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.

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 Bach's B Minor Mass with Instruments of Time & Truth in Oxford Town Hall. Since then the choir has given a number of concerts in Oxford and London, including a recent performance of Brahms' *Liebeslieder Walzer* with partsongs by Robert and Clara Schumann in the de Jager Auditorium at Trinity College, Oxford.



Schola Cantorum of Oxford

Soprano	Joanna Barrett Maddy Bellotti Jemima Price Phoebe Smith Anna Sutton Hattie Twigger-Ross	Alto	Elizabeth Dalosso Pete Dockrill Georgia Dunn Rosanna Farthing Beth 'Fitz' Fitzpatrick Thomas Galea Sòlas McDonald
Tenor	Jerric Chong Håvard Damm-Johnsen Sebastian Evans Quinton Lee Patrick Maxwell	Bass	Luke Barron Nathaniel Best Bastian Bohrmann Christopher Churcher Andrew Hannaford Iris Oliver

Patrons of Schola

John Mark Ainsley, Dame Liz Forgan DBE, Dame Emma Kirkby DBE,
Stephen Maddock OBE, Andrew Parrott, Christine Rice,
Roderick Williams OBE

Trustees of Schola

Dame Hilary Boulding DBE - Chairman
Dr Archie Bott, Mr Nicholas Cleobury, 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 Chair

Anna Sutton

Front Cover Design

Andrew Hannaford

Registered Charity No. 272382

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

Friends, Benefactors and Life Friends of Schola Cantorum of Oxford

Life Friends

Anne Blevins, Peter Brock, Robert Charlesworth, John K Davies,
Anne Deighton, Mike Geary, Tim and Jane Hands, Rosalind Hedley-Miller,
Cameron and Sylvia Hepburn, Judy Hildesley, Gordon K Johns, Nigel Jones, Ian Karet, Richard
Kennedy, Derek Morris, Isabel Nisbet, Elizabeth Norman, Jill Pellew,
Sir Jonathan Phillips, Nigel and Julia Press, Richard Savage,
David and Andrea Thomas, Madeleine and Henry Wickham, Sally Woof

Benefactors

Robert Charlesworth, Philip Cheung, Peter Craven, Rosemary Dixon,
Susannah Edwards, Liz Forgan, Emily Jones, Sally Mears,
Isabel Nisbet, Carol O'Brien, Hilary Pearson, Jill Pellew,
James Sadler, Kate Saunders, Gareth Thomas, Zoe Thomas,
Josie Walledge, Derek Wood, Jennifer Youde

Friends

Elizabeth Baigent, Peter Bates, Eleanor Broomhead, Christopher Bryan, Gillian Burton,
Harriet Caddick, Stephen and Helen Clarke, Nicholas Cleobury, Janet Coldstream, Robert de
Newtown, Sally Dunkley, Elena Dunn, Claire Eadington, Abigail Ellison, Susie Evershed, Peter
and Susie Furnivall, James Graham, Lydia Gregory,
Dorothea Harris, Rachel Hicks, Mary Hill, George Holloway,
Benjamin and Alice Hulett, Claire Hunter, Jennifer Isaacs,
Richard and Anne Paul Jones, Jennifer Kelly, Felix Leach, Cressida Legge,
Paul Lewis, Stephen Maddock, Jane Morris, Andrew Morris, Jenny Pedley,
Anna Poole, Helen Powers, Jeremy Pritlove, Susannah Riley, Paul Roberts,
Tim Robson, Sam Roots, Wendy Smith, Graham Steele, Alison Thomas,
Heather Thomas, Pippa Thynne, Emma Tristram, Henrietta Vercoe, Philip Waddy,
Alice Ward, Hilary Weale, Elinor White, Eve and David White, Paul White,
Spike Wilson, Julia Winter, Mary Wolf, and anonymous donors

NEXT SCHOLA CANTORUM OF OXFORD CONCERT

Saturday 13 April, 7.30pm

**St Margaret Pattens,
Rood Lane,
Eastcheap,
London
EC3M 1HS**

Schola is delighted to be giving this concert as part of the Brandenburg
Choral Festival of London.

Booking details will be available at www.schola-cantorum.net/concerts.