

The Cherwell Singers

present

Catholic Music
from the
Old and New Worlds

*Spanish Renaissance & Latin American Baroque
Church Music*

Benjamin Bloor
James Brown

organ
conductor

Sunday, 25th March 2018
Holy Rood Catholic Church, Oxford

Programme

Canite tuba	Francisco Guerrero
O magnum mysterium	Tomás Luis de Victoria
Peccantem me quotidie	Cristóbal de Morales
O quam gloriosum	Tomás Luis de Victoria

(Organ solo)

Tiento 1º tono mano derecha	Pablo Bruna
Ave Virgo sanctissima	Francisco Guerrero
Riu, riu, chiu	Mateo Flecha <i>the elder</i>

Interval

Hanacpachap cussicuinin	Anon
Deus in adiutorium meum intende	Juan Gutiérrez de Padilla
¡Viva Ignacio!	Gaspar Fernandes
Cui Luna, Sol et omnia	Francisco López Capillas
Dios itlazonantziné	Hernando Franco

(Organ Solo)

Canzona in G minor	Doménico Zipoli
Ave maris stella	Doménico Zipoli
Albricias, mortales	Manuel de Sumaya

Esther Brazil	soprano
Maximilian Lawrie	tenor
Benjamin Bloor	organ
James Brown	conductor

Catholic Music

from the Old and New Worlds

On Palm Sunday in the suitably Catholic setting of Holy Rood Church, the Cherwell Singers presents a concert of early sacred music from Spain and the colonies of New Spain and Perú - the Old World, and the new one of Latin America.

The Spanish missionaries regarded music as an important tool in the conversion of the local people and brought with them their church music. Eventually a native tradition grew up around them. Thus the first half of our concert explores some of the music from leading composers of the Spanish golden age, Vittoria, Guerrero and Morales. After the interval we cross the ocean to the New World where we discover pieces by Spaniards such as Padilla and Franco, who moved to South America and composed there, as well as native composers from a later tradition such as Capillas and Franco. Thus the concert can be seen as a journey both geographically and musically.

On this important date in the church calendar we hope you will enjoy this concert of highlights from the wealth of Spanish, and Spanish-inspired, Catholic music.

James Brown

Renaissance and Baroque Music in Spain

Although early Spanish music had, naturally, strong Moorish influence, by the time of the Renaissance this was being replaced by a merging of native Spanish and Franco-Flemish styles; Charles I (of Spain) and V (of the Holy Roman Empire) had brought these lands and Italy together, so composers were able to travel freely between these countries. It is notable, though, that the Spanish composers tended to return to their homeland more consistently than those who travelled from other areas (or, as we shall see, some travelled on to the New World), and this may be part of the cause of Spanish music becoming seen less as part of the European mainstream during the Baroque era than it was during the Renaissance.

The first four motets in our concert follow the sequence of where they might be used in the church's year: Advent, Christmas, Lent, and All Saints.

Francisco Guerrero (1528-1599) spent the least time outside Spain of any of the Spanish composers in our program. He is also alone among them in composing as much secular music as sacred. Some of his work was so advanced harmonically that a piece by him in a Lima library was thought to be from the eighteenth century until its authorship was discovered.

We start our concert tonight with Guerrero's vivacious and onomatopœic Advent motet, *Canite tuba*.

Canite tuba in Sion,
quia prope est dies Domini:
ecce venit ad salvandum nos.
Erunt prava indirecta,
et aspera in vias planas:
veni, Domine, et noli tardare.

Sound the trumpet in Sion,
for the day of the Lord is near:
See, he is coming to save us.
Winding paths will be made straight
and rough places smooth;
come, Lord, and do not delay.

(Joel 2:1, Isaiah 40:4)

Tomás Luis de Victoria (c.1548-1611) was given a grant to study in Rome in his late teens. He remained in Rome for over twenty years, becoming regarded by some as on the same level as Palestrina; he is now regarded as one of the finest composers of the late Renaissance. Many years after he

returned to Spain he travelled again to Rome for two more years, during which he attended Palestrina's funeral. His music is characterised by a more overt emotional appeal than the more placid style of Palestrina, and is more daring in its use of dissonance and "forbidden" intervals.

O magnum mysterium is one of Victoria's most endearing creations. It unfolds serenely, richly warm when it expresses the wonder that even the animals behold the Infant in the manger. Then a wonderful hush as Victoria musically caresses 'O beata Virgo'. The final 'Alleluia' dances in triple time and then, with a welter of running notes, comes grandly to a close.

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
Beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia.

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger.
Blessed the Virgin whose womb was worthy
to bear Jesus Christ the Lord.
Alleluia

(Words from a responsory of Christmas Matins)

Cristóbal de Morales (c.1500-1553) also spent over twenty years of his career in Italy, mainly in Rome. He returned to Spain after a period of failing to find a new post. But while he was renowned by this time as one of the greatest composers in Europe - the first Spanish composer of such renown - he seems to have been unpopular as an employee, for he began to have problems finding and keeping positions. He was a difficult character, aware of his exceptional talent, but incapable of getting along with those of lesser musical abilities. He made severe demands on the singers in his employ, alienated employers, and likely came across as arrogant.

In *Peccantem me quotidie* Morales uses a modest polyphonic style with discords, within a flat key alongside major/minor shifts. The rather abrupt end of this motet is in the major, perhaps indicating hope for being saved.

Peccantem me quotidie et non me pœnitentem, I sin every day and do not repent;
timor mortis conturbat me. the fear of death overwhelms me.
Quia in inferno nulla est redemptio, For in hell is no redemption;
miserere mei Deus et salva me. have mercy, O God, and spare me!

(Words from the Office for the Dead)

Although Victoria is perhaps best known for his poignant and intense music, he was known to have a rather cheerful disposition, as *O quam gloriosum* demonstrates. This jubilant text is from the ordinary for All Saints Day, though in some mediæval ordinaries it is given for use on All Souls Day, expressing the hope of the departed to live in the Kingdom, in the presence of the Lamb of God, and in constant praise of Him with all the saints.

O quam gloriosum est regnum
in quo cum Christo gaudent omnes sancti,
amicti stolis albis
Agnum sequuntur quocumque ierit

O, how glorious is the kingdom
where all the saints rejoice with Christ,
clothed in white robes,
following the Lamb wherever He shall go.

(Words from the antiphon for All Saints Day)

Pablo Bruna (1611-1679) was a Spanish organist notable for his blindness, caused by a childhood bout of smallpox; as a result of his disability, his life was comparatively uneventful. The only compositions of his to survive are a modest number of organ works such as the *Tiento 1^o tono mano derecha* we hear tonight. The Tiento is a loosely-defined Spanish form similar to the English fantasy or Italian ricercare. Originally a dance, it became associated mainly with keyboard instruments, and finally the organ. Bruna's style often incorporated much counterpoint and generally exuded an energetic passion and intensity typically associated with the Spanish musical persona.

One of the features of Guerrero's music is the number of outstanding motets he wrote on texts praising the Virgin; his contemporaries even called him 'El cantor de Maria'. But this is really a tribute to the power of his music, since Mary has been of central importance to most Catholic composers, even if they could not match Guerrero's balance and serenity. *Ave virgo sanctissima* became so popular in his lifetime that it was regarded as the quintessentially perfect Marian motet and used as a parody model by a host of composers, many of them Flemish. A notable aspect of this motet is that the intense emotion is generated within the confines of a canon between the sopranos.

Ave virgo sanctissima,
Dei mater piisima,
maris stella clarissima.
Salve semper gloriosa,
margarita pretiosa,
sicut lilium Formosa,
nitens olens velut rosa.

Hail, Holy Virgin,
most blessed Mother of God,
bright star of the sea.
Hail, ever glorious,
precious pearl,
lovely as the lily,
beautiful and perfumed as the rose.

Mateo Flecha *the elder* (1481–1553) is the earliest composer in our program, and probably the most significant Spanish composer before Guerrero. He directed the music at a number of chapels and cathedrals, and for a time was teacher to the daughters of Charles I/V. His little surviving music is largely secular, but includes some religious villancicos (a folk-song form which was also adapted for religious use).

Riu, riu, chiu is one of these, with the theme of the Immaculate Conception; there are many more verses than we are singing tonight. The first line is often mistranslated – but compare *guardarrio*, a modern name for the kingfisher, a bird known to be aggressive in defending its young. The title phrase, “Riu, riu, chiu”, is intended to represent the kingfisher’s warning song.

Chorus:

“Riu, riu, chiu” la guarda ribera
Dios guardó el lobo de nuestra cordera.†

[Crying] “Riu, riu, chiu”, the kingfisher,
God, kept the wolf [Satan] from our
ewe-lamb [the Virgin Mary].

Verses:

El lobo rabioso la quiso morder,
Mas Dios poderoso la supo defender;
Quisole hazer que no pudiesse pecar,
Ni aun original esta Virgen no tuviera.

The rabid wolf sought to bite her,
but God Almighty defended her;
He chose to make her unable to sin,
not even original sin was found in her.

Este ques naçido es el gran Monarca,
Cristo patriarca de carne vestido;
Hanos redimido con se hazer chiquito,
Aunque era infinito, finito se hizera.

This one that is born is the Great King,
Christ the Patriarch clothed in flesh;
He redeemed us by becoming a baby,
though Infinite, He became finite.

Muchas profecias lo han profetizado,
Y aun en nuestros dias lo hemos alcançado.
A Dios humanado vemos en el suelo
Y al hombre en el cielo porque el le quisiera.

Many prophecies foretold him,
and we have seen them fulfilled.
We see God made human on earth,
and man in heaven, as He desired it.

Pues que ya tenemos lo que deseamos,
Todos juntos vamos, presentes llevemos;
Todos le daremos nuestra voluntad,
Pues a se igualar con el hombre viniera.

Now we have what we desired
let us go together to present him gifts;
let us all submit our will to Him,
for he came to be our equal.

† This line is the clearly corrupt original; the translation assumes the correction:
Dios guardó del lobo a nuestra cordera.

Renaissance and Baroque Music in Latin America

Although its actions in Latin America were set against a backdrop of enslavement and abuse, the Catholic Church as an institution was none the less dedicated to saving souls by converting as many non-Europeans as possible to Christianity; at the same time, many individual clergy made an effort to preserve native languages and artefacts. Indeed, one method the Spanish used to assimilate other ethnic groups was by incorporating their rituals into Christian festivals such as Corpus Christi and Christmas, and music was an important part of this. Spanish missionaries were in fact the first people to print music on the American continent. Originally this was Gregorian chant, but this was quickly supplemented by the import of conservative Spanish church music. Some Spanish, Portuguese, and even Italian musicians crossed the Atlantic to contribute, and a native tradition grew up around them. Several of the composers in this part of our concert were born in Europe but spent their working lives in Latin America.

Hanacpachap cussicuinin is the earliest printed vocal polyphony from Latin America; the composer is unknown, though the phrase structure has led some writers to suggest a Quechuan student. The words, an ode to the Virgin Mary, were written by a Franciscan friar, Juan Pérez Bocanegra (d. 1645), who published the piece in 1631; but he did not claim authorship of the music. The original source provides twenty verses in the Quechua language, filled with a mixture of Quechuan (Inca) and Christian imagery. The source also tells us that the hymn was sung “in processions entering the church” on the Feast of the Annunciation at the church in San Pedro de Antahualla, Peru.

Hanacpachap cussicuinin,
Huaran cacta muchascaiqui,
Yupairuru pucocmallqui,
Runa cunap suyacuinin,
Callpannacpa quemicuinin,
Huaciascaita.

The bliss of Heaven,
I will worship you a thousandfold,
revered fruit of a mature tree,
long awaited by your people,
protection of spiritual strength,
heed my call.

Hucha çupai ayquencampac
Yanapahuai callpaiquihuan,
Hinaspari huahuaiquihuan
Cai huacchaiquip cainancampac
Mana tucoc cauçancanpac
Athauchahuai.

To escape from the sins of the devil
help me with your strength,
so that I your child,
this orphan of yours,
will have existence and life everlasting.
Bring me fortune.

Cori collca, collquechahuai
Titu yachac, huacaichanca
Capac micui aimuranca
Muchun caita, amachahuai
Allin caipiçamachihuai.
Quespincaipac.

Gloria cachun Dios yayapac
Dios churipac hinallatac
Sancto Espiritu pac huantac
Cachun gloria viñaillapac
Cauçaicunap cauçainimpac
Cusicachun.

Amen.

Increase my store of gold and silver,
being well provisioned, it will be stored up.
There will be great food harvests.
Defend me from famine.
Let me rest well here.
For my salvation.

May there be glory for the Lord
and for his Son likewise
and also for the Holy Ghost;
may there be glory for all eternity;
for the life of all sustenance
may there be delight.

Amen.

Juan Gutiérrez de Padilla (1590-1664) was a Spanish musician who took over as *maestro de capilla* at Puebla Cathedral following Fernandes (see below). His musicians sat in double rows of seats facing each other, which encouraged antiphonal effects and the extensive use of instruments. Padilla's music consists primarily of sacred motets, often for double choir with accompaniments for organ or various stringed instruments.

Deus in adiutorium meum intende is a brilliant setting for two choirs arranged antiphonally - an example of Padilla's typically large-scale music.

Deus in adiutorium meum intende:
Domine ad adiuvandum me festina.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen. Alleluia.

O God, come to my assistance;
O Lord, make haste to help me.

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. Alleluia.

(Words from Psalm 69/70)

Gaspar Fernandes (1570-1629) moved from Portugal to become organist and organ tuner in Santiago de Guatemala, and later *maestro de capilla* at Puebla Cathedral, Mexico. He made an important collection of Latin church music which has been preserved, to which he also contributed, and in later life composed works in various Latin American languages.

¡Viva Ignacio! is a simple dramatic fanfare in praise of St Ignatius.

¡Viva Ignacio! ¡Viva!
¡Jesús viva!
¡Viva a pesar de la muerte!

Long live Ignatius!
Long live Jesus!
Long may they live despite death!

Francisco López Capillas (1612-1673) was the first Mexican Creole composer of significance, and much of his music was taken to Spain and then widely disseminated. He worked in Mexico City and in Puebla under the directorship of Padilla. His style can be very polished and sophisticated, but also lively, with double-choir interchanges of short phrases.

Cui Luna, Sol et omnia, is a gentle and contemplative piece describing the nature of the Nativity.

Cui Luna, Sol et omnia
deserviunt per tempora
perfusa cœli gratia,
gestant puellæ viscera

He that the Moon, the Sun, and all things
serve at all times,
by the outpouring of heavenly grace
was born of a virgin.

(Words by Venantius Honorius Clementianus Fortunatus)

Hernando Franco (1532-1585) moved as a young man from Spain (where he probably had the same teacher as Victoria) to Guatemala, and then to Mexico City where he wrote a number of Latin works; he is the earliest known composer of such works in Latin America. He also wrote various works for missionaries to use, with texts in Nahuatl, the Aztec language.

Dios itlazonantziné is a simple and unaffected prayer to the Virgin in Nahuatl which requires no further explanation.

Dios itlazonantziné,
cemícac ichpóchtlé,
cénca timitztotlatlauhíla,
ma tópan ximotlahtólti
in ilhuicac ixpantzínco,
in motlázoconetzin Jesucristo.

Ca ompa timoyetztica
in inahuactzinco
in motlázoconetzin Jesucristo,
in ilhuicac ixpantzínco,
in motlázoconetzin Jesucristo.

O loving mother of God,
ever virgin,
we beseech you,
intercede for us
in the heavenly presence
of your beloved son Jesus Christ.

For you are there
in the revered presence
of your beloved son Jesus Christ,
in the heavenly presence
of your beloved son Jesus Christ.

Doménico Zipoli (1688-1726) was an Italian composer who moved to Argentina with a view to joining a Jesuit mission in Paraguay. He continued to compose while studying in Argentina, and his works notably found their way to Lima in Perú. He studied and worked in Argentina for over ten years, but contracted an infection and died before he was able to go to Paraguay as he'd originally hoped.

The *Canzona in G minor* is part of Zipoli's best-known work, a volume of keyboard music, mostly for organ, with a few pieces for harpsichord. These pieces were published as he left for South America.

The anthem *Ave maris stella* was discovered comparatively recently in a library in Bolivia. It is typical of Zipoli's concerted music in being notated very sparsely. Although it is known that he often had far more resources available than he apparently wrote for, his music works perfectly well in its simple notated form, as this anthem shows.

AVE maris stella,
Dei Mater alma,
atque semper Virgo,
felix cœli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Hevæ nomen.

Solve vincula reis,
profer lumen cæcis
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.

Virgo singularis,
inter omnes mites,
nos culpis solutos,
mitis fac et castos.

Vitam præsta puram,
iter para tutum:
ut videntes Iesum
semper collætémur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus.

HAIL, O Star of the ocean,
God's own Mother blest,
ever sinless Virgin,
gate of heav'nly rest.

Taking that sweet Ave,
which from Gabriel came,
peace confirm within us,
changing Eve's name.

Break the sinners' fetters,
make our blindness day,
Chase all evils from us,
for all blessings pray.

Show thyself a Mother,
may the Word divine
born for us thine Infant
hear our prayers through thine.

Virgin all excelling,
mildest of the mild,
free from guilt preserve us
meek and undefiled.

Keep our life all spotless,
make our way secure
till we find in Jesus,
joy for evermore.

Praise to God the Father,
honour to the Son,
in the Holy Spirit,
be the glory one.

Manuel de Sumaya (or Zumaya) (c.1678-1755) was the most famous Mexican composer of the colonial New Spain. He was a master of both the older Renaissance style and the newer Baroque style - and his music was perhaps the culmination of the Baroque style in the New World. He is the latest composer in tonight's concert.

The interludio *Albricias Mortales* demonstrates his ability to combine the Baroque orchestra and choir to create an imposing but also lively piece.

Albricias mortales
que viene la Aurora,
y la noche triste
parte vergonzosa.

¡Oigan, oigan, oigan!
que las aves cantan
con voces canoras,
y a su luz saludan
que destierra sombras.

¡Oigan, oigan, oigan!
El ruiseñor diestro
dulcemente entona,
que esta Aurora bella
los males mejora.

¡Oigan, oigan, oigan!
Que entone un jilguero
con voz sonora,
que el sol de justicia
en la Aurora asoma.

¡Oigan, oigan, oigan!
Que el cielo y la tierra,
los mares y rosas,
hombres, peces, aves,
este Oriente encomian.

Coplas:

1. La noche fue muy pesada,
mas corrida y vergonzosa,
viendo a esta Aurora de gracia,
con tantas luces se asombra.

2. Si Eva fue la noche triste
que al mundo causó congojas,
aquesta Aurora es la causa
del día feliz que se logra.

3. En el reloj de esperanzas,
siglos se volvían las horas
a los padres, mas ya el día
los tra e tan sagrada Aurora.

4. Ya se sosegó la lucha
de Jacob, pues ve que asoma
esta Aurora, que las paces
anuncia de la discordia.

Rejoice mortals,
for the Dawn is coming,
and the gloomy night
departs in shame.

Hark! Hark! Hark!
For the birds are singing
with melodious voices,
greeting the light
which banishes all darkness.

Hark! Hark! Hark!
The able nightingale
sweetly intones,
for this beautiful Dawn
all evils atones.

Hark! Hark! Hark!
For the goldfinch intones,
with resounding voices,
that the sun of justice
with the Dawn approaches.

Hark! Hark! Hark!
May the heavens and earth,
the seas and roses,
men, fish, birds,
at this coming sing praises.

Verses:

1. The night was heavy,
quick and shameful,
seeing this Dawn of grace,
stunned with great light.

2. If Eve was the gloomy night
which caused the world distress,
this Dawn is the cause
of the coming of the joyful day.

3. On the clock of hope,
the hours became centuries
to the parents, but now the day
brings them a most sacred Dawn.

4. Jacob's struggle has been calmed
by the appearance of this Dawn
which is announcing peace
and the end of discord.

Biographies

Esther Brazil mezzo-soprano

Esther was a choral scholar at The Queen's College, Oxford, and subsequently the winner of scholarships from the Kohn Foundation and Lucille Graham Trust to study at the Royal Academy of Music, where she gained an MA with Distinction.

She has appeared as a soloist with the Mahler Chamber Orchestra, the Orchestra of the Age of Enlightenment, London Handel Orchestra, English Baroque Soloists, and the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner.

Roles include Rosina (*Barber of Seville*), Grand Duchess (*A Dinner Engagement*), Lauretta (*Gianni Schicchi*), Juno (*The Judgment of Paris*), Sorceress (*Dido and Aeneas*), Euridice (*L'Orfeo*), and Ninfa/Proserpina (*L'Orfeo*); in RAM Vocal Faculty opera scenes, Erika (*Vanessa*), Sesto (*Clemenza di Tito*), Octavian (*Der Rosenkavalier*), and Minkswoman (*Flight*). Recent appearances have included Ninfa/Prosperina in Monteverdi's *L'Orfeo* at King's Place with La Nuova Musica, and solos with the OAE in Vivaldi's *Gloria* and Handel's *Dixit Dominus*, under John Butt.

Esther studies with Susan Roberts.

Maximilian Lawrie tenor

Maximilian Lawrie is a recent graduate of the University of Oxford. He currently sings in the choir of Magdalen College, and has appeared as a soloist with them on CD and BBC Radio 3.

Maximilian has been very active in the Oxford's opera scene recently, playing Tom Rakewell in Stravinsky's *The Rake's Progress*, Acis in Handel's *Acis and Galatea*, and the title role of Britten's *Albert Herring*.

In oratorio, he has sung the Evangelist in Schütz's *Matthäus-Passion*, and solo parts in Finzi's *Dies Natalis*, in the premier of Will Todd's *We Will Remember Them* at the Royal Albert Hall, and in Bach's *Mass in B minor* at St John's Smith Square with the English Baroque Choir.

Maximilian currently studies with Giles Underwood.

Benjamin Bloor organ

Benjamin Bloor began his musical education as a chorister in Derby Cathedral where later he became the organ scholar. In 2010, he was organ scholar at St George's Chapel, Windsor Castle, where he resided and worked for the year, playing (on occasion for royalty) and teaching the young choristers.

Recently, Benjamin graduated with a First Class Honours degree in Music from Oxford, where he was organ scholar at New College. He toured and took part in several recording projects with New College Choir, and played for BBC Radio 3 broadcasts. He then spent a year as the organ scholar at Westminster Cathedral and subsequently as Assistant Sub-Organist at Rochester Cathedral, where he also taught piano and organ at the King's School.

Benjamin was the winner of the 2012 Northern Ireland International Organ Competition, and holds the Limpus prize for highest marks in the 2013 FRCO examinations. In 2014, he was awarded the Silver Medal of the Worshipful Company of Musicians for his contribution to organ-playing.

Currently Benjamin is pursuing a freelance career as a musician in London, combining this with the posts of Organist of the Brompton Oratory, and School Organist at Westminster School.

James Brown conductor

James Brown was organ scholar of Girton College, Cambridge before doing further study of organ with Lionel Rogg at the Geneva Conservatoire, Switzerland. After two years as Guest Artist in Residence at the First United Methodist Church, Lubbock, Texas, USA, he returned to England where he was Organist of Dean Close School.

In 2006 James moved to Oxford where he is Organist of the historic University Church, and teaches organ at Abingdon and New College Schools as well as pursuing freelance work as an organist and pianist. James has given recitals in the UK, USA, Belgium and Switzerland, and appeared on both BBC radio and television. He is a tenor lay clerk in the choir of New College. He also performs solo classical piano recitals for P&O and Fred Olsen cruise lines, and 2018 sees him performing in the Caribbean, Germany and the Baltic States.

James has been conducting the Cherwell Singers since 2007.

The Cherwell Singers

Soprano

Janet Johnson
Rhiannon Lovell
Elina Screen
Stephanie Sumner-Jones
Marie Thebaud-Sorger
Gayle Walker
Judith Ward
Jessica Webster

Tenor

Maximilian Lawrie
David Read
Alistair Sterling

Alto

Virginia Allport
Francesca Donnellan
Elizabeth Kreager
Alison Le Cornu
Lizzy Newton
Anna Orlowska

Bass

Paul Hodges
Jack Lovell
Jonathan Mapley
Simeon Mitchell
Tom Robinson

If you are interested in joining us please contact James Brown at:

director@cherwellsingers.org

Next Concert

Parry and his pupils

Exeter College chapel, Oxford
7:30pm, 1 July 2018

Please visit our web site to learn more about the choir, and listen to some of our recordings online. Use the web form to register yourself on our email list, to ensure you receive notification and full details of future concerts.

www.cherwellsingers.org