



Guest Director ~ Sarah Tenant-Flowers

Edmund Rubbra
Tenebrae Motets: 3rd
Nocturn

Ildebrando Pizzetti
Messa di Requiem

Alissa Firsova
Stabat Mater

with works by

Peter Klatzow, Carlo Gesualdo, Humphrey Clucas,
Thomas Adès, Peter Warlock and Charles Villiers Stanford

Saturday 26 March 2022 7.30pm
Keble College Chapel, Oxford

Please make sure all mobile phones are switched off during the performance

Please note that photography and all unauthorised video and audio recording are strictly prohibited.

Peter Klatzow ~ *Three Spiritual Nocturnes*

Carlo Gesualdo ~ *O Vos Omnes*

Ildebrando Pizzetti ~ *Messa di Requiem*

Interval of 20 minutes

CDs on sale

Humphrey Clucas ~ *Crucifixus*

Thomas Adès ~ *The Fayrfax Carol*

Alissa Firsova ~ *Stabat Mater*

Peter Warlock ~ *Corpus Christi Carol*

Edmund Rubbra ~ *Tenebrae Motets: 3rd Nocturn*

Charles Villiers Stanford ~ *When Mary Thro' The Garden Went*

Peter Klatzow [1945-2021]
Three Spiritual Nocturnes (2000)

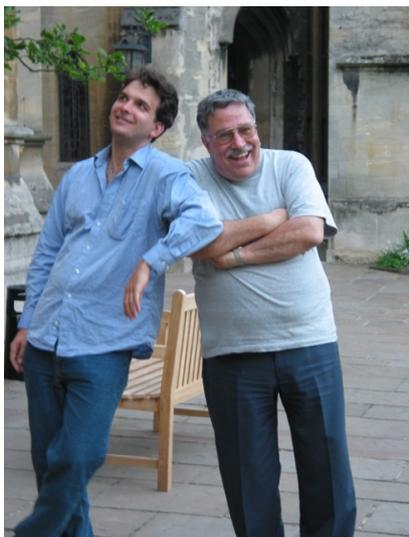
1. *Night Silence*
2. *The Sun has Disappeared*
3. *An Evening Prayer*

These three short meditations inspired by the night are dedicated to the memory of Elsie Fraser-Munn, and were commissioned by her three daughters. They express fear, trust, and solidarity. The words are by Fr Harry Wiggett, from Ghana, and from Boran, Kenya, and are all taken from *An African Prayer Book* compiled by Archbishop Desmond Tutu.

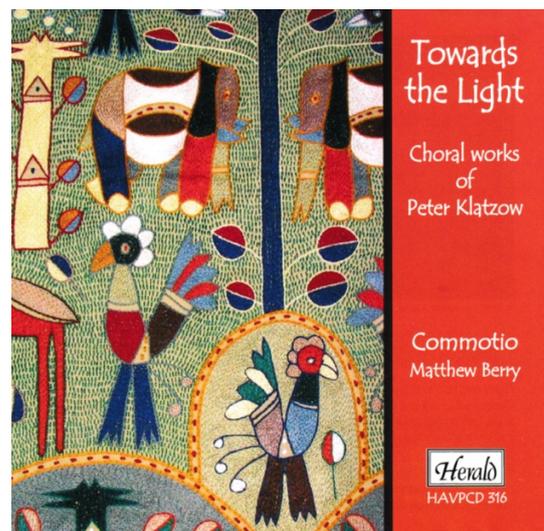
Matthew Berry writes: “This perfect little trio of choral meditations is Commotio’s most frequently programmed work, with this being the choir’s 10th performance; the first, in Merton Chapel on 13 March 2004, like tonight, also featured alongside Pizzetti’s Requiem. Peter and Archbishop Desmond Tutu died within three days of each other in December 2021, and this performance is dedicated to them both.

Three Spiritual Nocturnes was written just a few years before I first met Peter on a trip to Cape Town in 2003, my first trip to Africa, a continent that would later become my home. Barry Smith, organist of Cape Town Cathedral (1964-2007) and authority on Peter Warlock introduced us. Both Barry and Peter were exceptional hosts. Peter’s beautiful choral oeuvre, then hardly known in the UK, and admittedly only a subset of a phenomenal output, inspired me to put in place plans for Commotio’s first recording. The repertoire not only fitted the choir’s brief perfectly, but gave us the opportunity to engage with a composer of immense integrity and vitality. His visit for the recording in 2005 was a real joy, as was my visit to Cape Town in early 2006 to promote the CD.

Peter attended the Royal College of Music in London where he studied composition with Bernard Stevens, piano with Kathleen Long, and orchestration with Gordon Jacob. He won several of the College composition prizes as well as the Royal Philharmonic prize for composition, a competition open to any Commonwealth composer under 30. He spent the following years in Italy and then Paris where he studied with Nadia Boulanger. Returning to South Africa in 1966, he spent seven years as a music producer for the South African Broadcasting Corporation. In 1973, he was appointed to the University of Cape Town where he was later director of the College of Music and professor in composition.



Matthew Berry & Peter Klatzow (2005)



In the luxury range of Flagstone wines based in the Western Cape is an award-winning cabernet sauvignon, *Music Room*, which is inspired by Elsie Fraser-Munn, a legendary music teacher

and performer, grandmother of Flagstone founder, Bruce Jack, and the dedicatee of *Three Spiritual Nocturnes*. On the label is a small extract of *An Evening Prayer* in Peter's very fine hand. A full-bodied and hearty immortalisation of some of the most beautiful choral music I know, a very fine composer and good friend."

Night Silence

Lord of Light help me to know that you are also Lord of Night. And by your choice when all is dark and still and stark you use your voice.

Fr Harry Wiggett

The Sun has Disappeared

The sun has disappeared. I have switched off the light, and my wife and children are asleep. The animals in the forest are full of fear, and so are the people on their mats. They prefer the day with your sun to the night. But I still know that you moon is there, and your eyes and also your hands. Thus I am not afraid. This day again, you led us wonderfully. Everybody went to his mat satisfied and full. Renew us during our sleep, that in the morning we may come afresh to our daily jobs. Be with our brothers and sisters far away in Asia who may be getting up now. Amen.

Words from Ghana

An Evening Prayer

O God, you have let me pass this day in peace, let me pass the night in peace. O Lord, who has no Lord, there is no strength but in thee. Thou alone hast no obligation. Under thy hand I pass the night. Thou art my mother and my father. Let me pass this night in peace. Amen.

Words from Boran, Kenya

Carlo Gesualdo [1566-1613]

O vos omnes (1603)

Gesualdo's life was a complicated, dramatic, and often unhappy one. A talented lutenist, guitarist and harpsichord player, he was devoted to his music from a young age and surrounded himself with respected musical colleagues and teachers. He married his cousin, Maria d'Avalos, but brutally murdered both her and her lover when he caught them in bed together – the homicide caused uproar in Naples, and led to Gesualdo locking himself away in the family castle with nothing but music to distract him. It is not surprising, therefore, that Gesualdo's music sounds the way it does – his works are notable for their chromaticism and jarring harmonies that sometimes tread a fine line between horror and beauty, and have inspired many composers, including Schoenberg and Boulez, to challenge the harmonic 'status quo'.

O vos omnes, qui transitis per viam is a traditional text sung as part of the Tenebrae Responsories for Holy Saturday. The Latin text is taken from the book of Lamentations, and calls to onlookers to observe Christ's sorrow on the cross. Gesualdo's setting opens with a homophonic declaration of the first line of text, and the music become increasingly expressive, even pained, as a more polyphonic texture takes over.

*O vos omnes qui transitis per viam, attendite et videte
Si est dolor sicut dolor meus.*

*O all ye who walk by on the road, pay attention and see
If there be any sorrow like my sorrow*

Ildebrando Pizzetti [1880-1968]

Messa di Requiem (1922)

1. *Requiem*
2. *Dies Irae*
3. *Sanctus*
4. *Agnus Dei*
5. *Libera Me*

Pizzetti was, what you might call, ‘one of the old guard’. He studied at the Parma Conservatory, and had a great interest in both sixteenth-century polyphony and seventeenth-century opera. At this time, Italy was a newly unified state and a collective search for a national identity was underway. Pope Pious IV had also instituted musical reform in the Catholic Church, with a return to Gregorian chant and the banning of ‘frivolous’ instruments during services. Pizzetti wrote his *Messa di Requiem* during a lonely and difficult time in his personal life; he was reaching the end of his time teaching at the Istituto Musicale in Florence, and grieving the unexpected loss of his first wife. He struggled with the magnitude of the Requiem text, but his efforts resulted in a compelling piece that marks a clear shift from the Italian sacred music of the nineteenth to the twentieth century.

The Requiem itself makes liberal use of plainchant sequences both as direct quotations (such as opening of the Dies Irae) and Pizzetti’s own melodies in the style of Gregorian chant, just as decreed by Pious IV. There is a fastidious dedication to the text, with little repetition, and modifications only to assist the structure of the work, such as marking the opening and closing of sections, or a reprise. This conservative approach to composition does, however, leave room for Pizzetti’s flair for the dramatic. He uses a variety of textures and very specific dynamic markings to instil a sense of theatre and direction in an otherwise vulnerable and introspective work.

Interval of 20 minutes
CDs will be on sale

Humphrey Clucas [b.1941]

Crucifixus (1997)

Many choristers will no doubt be familiar with Humphrey Clucas through his Responses, which were written when he was an undergraduate at Cambridge. Clucas is largely self-taught and the majority of his serious composition, most of which is liturgical, took place after 1979.

Clucas’ *Crucifixus* is a sparse and emotional setting of part of the Nicene creed. There are clear parallels with Antonio Lotti’s more famous setting of the same text, with the repetition of ‘crucifixus’ in the upper parts as they enter one by one with pungent dissonance. This is underpinned by repetitive notes in the bass and tenor parts, acting almost as a death knell. The piece builds to a dramatic crescendo on ‘passus’, making clear the suffering and pain of Christ on the cross, before exhaustedly fading to nothing.

Crucifixus etiam pro nobis sub Pontio Pilato
Passus, et sepultus est

He was crucified also for us under Pontius Pilate
He suffered and was buried

Thomas Adès [b.1971]
The Fayrfax Carol (1997)

The *Fayrfax Carol* is a setting of anonymous medieval text, which first appeared at the end of the 15th century in a court songbook named the *Fayrfax Manuscript*, after composer Robert Fayrfax. The text itself depicts a dream featuring the Holy Family, possibly in the stable at the first Christmas. Mary is singing a sweet lullaby to her son ('*A, my dere, a, my dere Son*'), but she is full of sorrow for Jesus, who is lying in a manger not fit for someone of his status ('*My Son, A Kyng / That made all thing / Lyth in hay*'). The child himself then speaks, telling Mary to cheer up ('*My moder dere / Amend your chere*') because these lowly beginnings are part of God's plan, and that much worse will befall him in his life.

Thomas Adès is a British composer, conductor and pianist, known for his eclectic musical style and the plethora of influences which make his work so distinctive. The *Fayrfax Carol* is one of a handful of choral pieces written by Adès. It opens with Mary's lilting lullaby echoing between a group of solo voices, followed by a more up-beat verse moving the narrative along. Adès uses subtle shifts in harmony to emphasise the text, with some notes even feeling like missteps, adding to the growing sense of unease. Dissonance abounds at Jesus' interjection – the soprano duet describing his fate is an ugly foreshadowing of the horror he faces. The refrains become ever weaker and less harmonically recognisable as the fate of the child becomes clear, and the piece ends with an empty, callous rendition of '*lawghyng chere*'.

'A, my dere, a, my dere Son'
Seyd Mary, 'A, my dere;
My dere, a, my dere Son,'
Seyd Mary, 'A my dere;
Kys thy moder, Jhesu,
Kys thi moder, Jhesu,
Wyth a lawghyng chere.'

'A, my dear, a, my dear Son'
Said Mary, 'A, my dear;
My dear, a, my dear Son,'
Said Mary, 'A my dear;
Kiss thy mother, Jesu,
Kiss thy mother, Jesu,
With a laughing cheer.'

The endurs nyght I sawe a sight
All in my slepe:
Mary, that may, she sang lullay
And sore did wepe.
To keep she sought full fast aboute
Her Son from colde;
Joseph seyde, 'Wiff, my joy, my lyff,
Say what ye wolde.'
'Nothyng, my spowse, is in this howse
Unto my pay;
My Son, a Kyng that made all thing,
Lyth in hay.'
'My moder dere, amend your chere,
And now be still;
Thus for to lye, it is sothely
My Fadirs will.
Derision, gret passion
Infynytly, infynytly,
As it is fownd, many a wownd
Suffyr shall I.
On Calvery, That is so hye,
Ther shall I be,
Man to restore, naylid full sore
Uppon a tre.'

This other night, I saw a sight
All in my sleep;
Mary, that may, she sang lullay,
And sore did weep.
To keep she sought full fast about
Her Son from cold;
Joseph said, 'Wife, my joy, my life,
Say what ye would.'
'Nothing, my spouse, is in this house
Unto my pay;*
My Son, a King that made all thing,
Lieth in hay.'
'My mother dear, amend your cheer,
And now be still;
Thus for to lie, it is soothly
My Father's will.
Derision, great passion
Infinitely, infinitely
As it is found, many a wound
Suffer shall I.
On Calvary, that is so high,
There shall I be,
Man to restore, nailed full sore
Upon a tree.'

*pay = liking

Alissa Firsova [b.1986]

Stabat Mater (2014)

The pianist, composer and conductor Alissa Firsova won the BBC Proms/Guardian Young Composer competition at the age of 14 and has since gone from strength to strength. Her music has been performed and toured by Imogen Cooper, the Dante Quartet and the Seattle Chamber Players to name a few.

Firsova's *Stabat Mater* was commissioned by the Genesis Foundation as part of the *Stabat Mater 2014: Spirit, Strength and Sorrow* project. This saw The Sixteen, conducted by Harry Christophers, perform world premieres of three new *Stabat Mater*s. In her setting, Firsova makes use of changing time signatures to give a sense of perpetuity to the lines. She also plays with the text, splitting up syllables and passing them between voices in a seamless integration of the different parts. The piece has an overall air of serenity, perhaps at odds with the suffering depicted in the text, with a distinct harmonic nod to the music of the eastern orthodox church.

*Stabat mater dolorosa juxta crucem
lacrimosa dum pendebat Filius.*

*The grieving Mother stood weeping beside
the Cross where her Son was hanging.*

*Eja, Mater, fons amoris me sentire vim
doloris fac, ut tecum lugeam.*

*O Mother, fountain of Love, make me feel
the power of sorrow, that I may grieve with
you.*

*Fac, ut ardeat cor meum in amando
Christum Deum ut sibi complaceam.*

*Grant that my heart may burn in the love
of Christ my Lord, that I may greatly
please Him.*

*Fac me plagis vulnerari, fac, cruce hac
inebriari, ob amorem Filii.*

*Let me be wounded with his wounds,
inebriated by the cross because of love for
the Son.*

*Inflamatus et accensus per te, Virgo, sim
defensus in die judicii.*

*Inflamed and set on fire, may I be defended
by you, Virgin, on the day of judgement.*

*Fac me cruce custodiri morte Christi
praemuniri confoveri gratia.*

*Let me be guarded by the cross, armed by
Christ's death and His grace cherish me.*

*Quando corpus morietur, fac, ut animae
donetur paradisi gloria. Amen*

*When my body dies, grant that to my soul
the glory of Paradise is given. Amen*

Translation by Hans van der Velden (1937-2005)

(initiator of the Ultimate *Stabat Mater* Website: www.stabatmater.info)

[Commotio adaptation of translation for final verse]

Peter Warlock [1894-1930]

Corpus Christi Carol (1919, revised 1927)

The text of the *Corpus Christi Carol* has long puzzled readers and scholars alike, with its baffling collection of imagery: a falcon, an eternally wounded knight, an 'orchard brown', and a weeping maid. The text was first recorded by an apprentice grocer called Richard Hill in the 1500s, although the music has not survived, and theories abound as to its true meaning. A common interpretation is that of Christ (the knight) who perpetually bleeds for the sins of man, being led to the 'orchard' of wooden crosses on Golgotha. The maid is therefore likely to be Mary, and the falcon could represent either the betrayal of Christ, leading to his death, or the

renewal that comes from his sacrifice. Other suggestions include the knight being the Fisher King from Arthurian legend, charged with keeping the Holy Grail, but wounded and incapable of standing.

It is fitting, therefore, that such an unusual and dark poem should be set by British composer Peter Warlock, whose last name was actually Heseltine, but his interest in the occult led him to adopt the pseudonym Warlock. This version of the carol is set for solo tenor, with a solo soprano and supporting chorus. The soprano and tenor tell the curious tale of the bleeding warrior and the weeping maiden, while the chorus provide an ethereal, wordless accompaniment. The repeating pattern sung in the chorus gives the impression of rolling waves or swirling mist, in keeping with the mystical imagery in the text.

*Lully, lullay, lully, lullay,
The faucon hath borne my make away.
He bare him up, he bare him down,
He bare him into an orchard brown.
In that orchard there was a hall.
That was hangèd with purple and pall.
And in that hall there was a bed:
It was hangèd with gold so red.
And in that bed there lithe a knight,
His woundès bleeding day and night.
By that bedside there kneeleth a may,
And she weepeth night and day.
By that bedside there standeth a stone:
Corpus Christi written thereon.*

Edmund Rubbra [1901-1986]

Tenebrae Motets, Op.72: 3rd Nocturn (1961)

1. *Eram quasi agnus innocens*
2. *Una hora non potuistis*
3. *Seniores populi*

“Now and again there comes a work with the power to make one fall in love with music all over again.” So said Herbert Howells of Rubbra’s Third Symphony. Rubbra was sometimes snubbed for the fact that he wrote beautiful music – many of his contemporaries were exploring twelve-tone technique while Rubbra focused on melodies from which his compositions then developed. He was born in Northampton, and his aptitude for music was encouraged by his parents. He attributed many of his musical influences to childhood experiences, the most famous perhaps being his waking up one winter’s morning to find that the room was cast in an unusual light, reversing the areas of light and shade around him. His father explained that there had been a heavy snowfall overnight, which was the cause of such a ‘topsey-turvydom’ as Rubbra called it. He was a sensitive, spiritual soul, who was fascinated by eastern culture, theosophy and the mystical elements of the Catholic faith, to which he converted in 1948.

The *Tenebrae Motets* are surely some of Rubbra’s most contemplative, dark and spiritual works, written in three ‘Nocturns’ between 1951 and 1961, the third of which will be performed this evening. The text is taken from the Maundy Thursday Matins service, and represents the height of the ecclesiastical year. The setting is restrained and sparse but clever harmonic inflections illustrate the true emotional weight of the story the music portrays.

1. Eram quasi agnus innocens

Responsorium

*Eram quasi agnus innocens;
Ductus sum ad immolandum, et
nesciebam:
Consilium fecerent inimici mei adversum
me, dicentes:
Venite, mittamus lignum in panem eius,
Et eradamus eum de terra viventium.*

Versus

*Omnes inimici mei adversum me
cogitabant mala mihi;
Verbum iniquam mandaverunt adversum
me dicentes:
Venite, mittamus lignum in panem eius,
Et eradamus eum de terra viventium.*

Responses

*I was like an innocent lamb:
I was led to the sacrifice and I knew it not:

Mine enemies conspired against me,
saying:
Come, let us put wood into his bread,
And root him out of the land of the living.*

Versicles

*All mine enemies conspired against me;

They uttered a wicked speech against me,
saying:
Come, let us put wood into his bread,
And root him out of the land of the living.*

2. Una hora non potuistis

Responsorium

*Una hora non potuistis vigilare mecum,
Qui exhortabamini mori pro me?
Vel Judam non videtis quomodo non
dormit,
Sed festinat tradere me Judaeis?*

Versus

*Quid dormitis? Surgite et orate,
Ne intretis in tentationem.
Vel Judam non videtis quomodo non
dormit,
Sed festinat tradere me Judaeis?*

Responses

*Could ye not watch one hour with me,
Ye that were ready to die for me?
Or see ye not Judas, how he sleepeth not,

But maketh haste to betray me to the Jews?*

Versicles

*Why sleep ye? Arise and pray,
Lest ye enter into temptation.
Or see ye not Judas, how he sleepeth not,

But maketh haste to betray me to the Jews?*

3. Seniores populi

Responsorium

*Seniores populi consilium fecerunt,

Ut Jesum dolo tenerent, et occiderent;

Cum gladiis et fustibus exierunt tamquam
ad latronem.*

Versus

*Collegerunt pontifices et pharisaei
concilium,
Ut Jesum dolo tenerent, et occiderent;

Cum gladiis et fustibus exierunt tamquam
ad latronem.*

Responses

*The Elders of the people consulted
together,
How they might by craft apprehend Jesus
and slay Him:
With swords and clubs they went forth as
to a thief.*

Versicles

*The Priests and Pharisees held a council,

How they might by craft apprehend Jesus
and slay Him:
With swords and clubs they went forth as
to a thief.*

Charles Villiers Stanford [1852-1924]
When Mary thro' the garden went (1910)

Charles Villiers Stanford was an Irish composer, born in Dublin. He showed musical promise from a young age, and was educated at Queens' College, Cambridge in 1870 where he accepted the post as organ scholar. Eventually, he became Professor of Composition at the Royal College of Music and held conductorships with several notable groups across England. Stanford published a large body of work, from symphonies and large choral pieces to works for organ, canticles, and part songs. The latter remains some of his most well-known work, including *The Blue Bird* (Op. 119, No. 3).

Like *The Blue Bird*, *When Mary thro' the garden went* is a setting of a poem by Mary Coleridge. Stanford was a friend of Mary's father, and made frequent visits to their family home. The text depicts Mary Magdalene in the garden searching for Jesus after his crucifixion.

*When Mary thro' the garden went,
There was no sound of any bird,
And yet, because the night was spent,
The little grasses lightly stirred,
The flowers awoke, the lilies heard.*

*When Mary thro' the garden went,
The dew lay still on flower and grass,
The waving palms above her sent
Their fragrance out as she did pass.
No light upon their branches was.*

*When Mary thro' the garden went,
Her eyes, for weeping long, were dim.
The grass beneath her footsteps bent,
The solemn lilies, white and slim,
These also stood and wept for him.*

*When Mary thro' the garden went,
She sought within the garden ground,
One for Whom her heart was rent,
One Who for her sake was bound,
One Who sought, and she was found.*

Mary E. Coleridge (1861-1907)

Commotio was formed in August 1999 to promote neglected contemporary choral repertoire. Performances have included the second UK performance of Alfred Schnittke's mighty *Requiem* and other rarely heard works including Paul Hindemith's *Mass* and Kenneth Leighton's *Mass for Double Choir*, and the world premiere of Pierre Villette's *Inviolata*. Commotio also promotes and performs the works of a younger generation of composers including, most recently, Grace-Evangeline Mason, David Bednall, and Jake Runestad.

Their début CD of South African choral music was released in February 2006, followed by a CD for choir and cello in February 2008. A track from the latter disc, Richard Allain's *Ubi caritas*, was chosen to feature on the Classic FM core playlist and appears in the compilation CD *Smooth Classics – the Ultimate Collection*. The choir recorded a disc of the music of James Whitbourn which was released on the Naxos label (8.572103) in February 2010 and reached no.2 in the *Specialist Classical Chart*. Their second Naxos CD, *In the Heart of Things* (8.572739), the choral works of Francis Pott, was released on the Naxos label in February 2012. In August 2013 Commotio featured as a gala choir at the Association of British Choral Directors' Convention. In November 2013, the choir's fifth CD *The Rose in the Middle of Winter – Carols by Bob Chilcott* was released and reached no.1 in the *Specialist Classical Chart*.

Commotio's sixth recording, featuring jazz-inspired choral works by Bob Chilcott, was released in September 2017 and reached no.11 in the UK Jazz Charts. The choir gave the first UK performance of Rolande Falcinelli's *Messe de Sainte Dominique* in June 2018 and in March 2019 they embarked on their seventh recording featuring Francis Pott's *Word* and his new work for cello and double choir, *At First Light* (released July 2020).

Commotio celebrated its 20th anniversary in September 2019, with a reunion concert of current and past choir members. Works included the 24-part *In Nomine* by Bo Holten, Pierre Villette's *Attende Domine*, and the world premiere of Richard Allain's *Music*, commissioned and written for the occasion. Matthew Berry, the choir's founder, is currently based in Sudan but hopes to be able to conduct the choir later this year.

In the field of choral conducting **Sarah Tenant-Flowers** is an internationally recognised performer and teacher. The versatile array of both professional and amateur groups with which she has worked includes the Hilliard Ensemble, Chamber Choir Ireland, Cape Town Philharmonic Choir, the Kantorei der Friedenskirche Düsseldorf, English Baroque Choir, Reading Bach Choir, Harlow Chorus, and the chamber and symphony choirs of the Royal Welsh College of Music and Drama. As guest chorusmaster she has prepared numerous choirs including the BBC Symphony Chorus for Proms performances under Andrew Davis and Ed Gardner and directs the Dubai Opera Festival Chorus which made its debut at the 2019 BBC Proms Dubai singing Beethoven's 9th Symphony. Sarah regularly works with CBSO's community choir SOVocal and the chamber choir VoxCantab, in addition to directing north Oxfordshire's chamber choir NC3 and co-directing Encoro.

Sarah was formerly General Manager of The Sixteen and a founder Director of the Association of British Choral Directors. In huge demand as a teacher Sarah tutors worldwide as well as for Trinity, Jesus and Hertford Colleges in Oxford, the Royal Birmingham Conservatoire, Sing for Pleasure, of which she is a Trustee, and the Association of British Choral Directors. She featured as conducting mentor to actor Bradley Walsh on BBC2's popular TV series 'Maestro' and is a choral conducting tutor for the Royal Philharmonic Society's women conductors programme.

As a singer Sarah performs throughout the UK with leading professional female consort Papagena whose Christmas album *The Darkest Midnight* topped the 2018 download charts. Recent concerts have included performances at the Edinburgh, Christchurch and Three Choirs festivals and collaborations with the Orchestra of the Swan in Stratford and Birmingham. Its third album *Hush!* was released on the SOMM label in February 2020. www.papagena.co.uk

Sopranos	Altos	Tenors	Basses
Alex Bugar	Anne-Marie Boylan	Tim Ambrose	Hugh Conway Morris
Frances Buttigieg	Helen Burn	Michael Hosking	John Kay
Aoife Dudley	Sue Chamberlin	Chris Kowalski	Moray McConnachie
Anne Marie Lo	Laura Jones	Neil Malcolm	Michael Rowley
Lorna Richerby	Emily Pillinger	Tim Nightingale	Paul Thomas
Becca Rose	Griselda Sherlaw-	Reuben Oreffo	Philip Towler
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Auditioning for Commotio

We have vacancies in all voice parts. Anyone interested in auditioning should email Matthew Berry on info@commotio.org for more information.