



EX CATHEDRA
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BAROQUE

Passion



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ARTISTIC DIRECTOR & CONDUCTOR JEFFREY SKIDMORE



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ENGLAND

Ex Cathedra: Baroque Passion

Prelude - Cello Suite No 1 in G BWV 1007	Johann Sebastian Bach (1685-1750)
Hear my Prayer	Henry Purcell (1659-1695)
Crucifixus	Antonio Lotti (1667-1740)
Stabat Mater	Domenico Scarlatti (1685-1757)
Tristis est anima mea	Johann Kuhnau (1660-1722)
Plagas tuas	Claudio Monteverdi (1567-1643)
Maria, quid ploras?	Claudio Monteverdi
Komm, Jesu, komm BWV 229	Johann Sebastian Bach

21st March 2021

EX CATHEDRA

Jeffrey Skidmore conductor

<i>Soprano</i>	Elizabeth Adams**, Gemma King, Margaret Lingas**, Myriam Smith, Ellie Sperling**, Katie Trethewey**, Suzzie Vango, Amy Wood
<i>Alto</i>	Hannah Cooke**, Sacha Fullerton, Gabriella Liandu*, Martha McLorinan**
<i>Tenor</i>	Tim Burton*, Sidharth Prabhu-Naik, James Robinson**, Ashley Turnell**
<i>Bass</i>	Thomas Lowen**, Themba Mvula, Jonty Ward*, Lawrence White **

*Indicates Graduate Scholars 2021-22

** Indicates soloist in Scarlatti Stabat Mater

James Johnstone organ

Andrew Skidmore cello

Carina Cosgrave bass

Programme Note

The vernal equinox is here and spring is definitely in the air; days are getting tantalisingly and seductively longer, white snowdrops have been replaced by purple, yellow and blue flowers and it's time for us to dance with the daffodils. With the encouraging success of the Covid-19 vaccination roll-out there is a glimmer of desperately needed light at the end of the dark covid tunnel. This disciplined optimism coincides with the Christian period of Lent (Ash Wednesday to Good Friday), with its commitment to penance, self-denial and simple living remembering Christ's 40 days of fasting in the desert and preparations for the joyful release of Easter. The Muslim holy month of Ramadan (April 12 to May 12 this year) is similarly demanding and rewarding. The resonances for everybody in our current situation are clear. We are all preparing for a return to normality, hopefully with some improvements! No-one is safe until everyone is safe seems to echo the currently well-used George Dawson mantra 'everything to everybody'.

This concert was recorded live in Symphony Hall, without an audience and with singers and players socially distanced, which presents interesting new challenges. It also comes towards the end, we hope, of the third and longest lockdown, and a year since the pandemic was declared. Most performers have not performed live with other musicians for at least two months and it is a great tribute to the passion, energy, commitment and skill they bring to the concert.

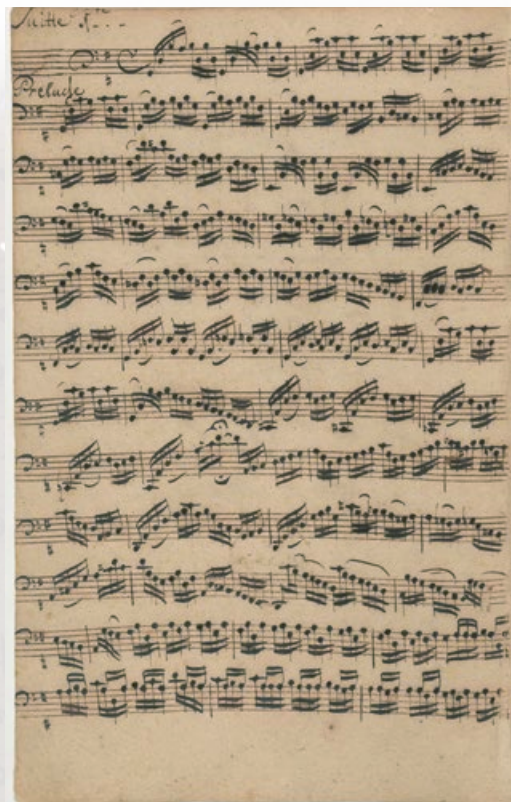
On this occasion Ex Cathedra has a wonderful Lenten programme of Baroque Passion music which matches the current mood with its wide range of emotions - cries for help, expressions of anxiety, death, pain and suffering, which without exception the human spirit can transcend through music. Music is not only a solace but also an uplifting and energising inspiration.

The legendary cellist Pablo Casals once remarked, 'Bach is the very essence of music, and the cello suites are the very essence of

Bach'. The famous **G major Prelude** from the First Suite for Solo Cello which opens this concert is a perfect metaphor for these distracted times - solo cello, single line of music, solo instrumentalist.

Andrew writes:

"The genius of the Suites is in the way Bach can create such a convincing illusion of a multi-voiced texture with only one instrument; often indeed only one line, since Bach relatively rarely asks the cellist to play chords. Everything is necessarily pared down, and much is achieved through implication, making demands also on the listener. The result is a musical tapestry in which the function and content of each note is richly concentrated."



J.S. Bach, Prelude from Suite in G major BWV 1007 (Source: D-B Mus.ms.Bach P 269 Scibe: A. M. Bach ca. 1720-39)

Henry Purcell's anthem **Hear my prayer** takes over with a solo voice and becomes a massive crescendo for choir - an extraordinarily passionate cry for help. Its penitential text

is the first verse of Psalm 2 taken from the Book of Common Prayer. Entirely written in Purcell's hand the manuscript shows it is clearly the opening of a larger work which, sadly, was never finished. Its 34 bars are skilful and ravishingly beautiful. A simple two-note melody is immediately developed with technical devices - imitation, stretto and inversion - and is combined with an added counter-melody which writhes with chromatic intensity. The second half of this miniature masterpiece takes a step back and builds again with even greater power to the final statement 'let my crying come unto thee' which rapidly evaporates to a bare-fifth final chord.

Crucifixus is a similarly intense, short work which is taken from a larger work - the *Missa Sancti Christophori*. The section of the Credo text used here is an oasis in a barren desert, and it is easily possible to understand why in the 19th century it became a widely performed stand-alone motet. Antonio Lotti 1667-1740 spent most of his life at St Mark's, Venice, first as an alto singer, then organist and finally as maestro di cappella. Hasse, a leading contemporary composer, described his music as 'the most perfect of its kind' while Burney, writing in 1770 of a performance in St Mark's



Albrecht Dürer: The Crucifixion, from *The Passion* Woodcut engraving, 1511. The Metropolitan Museum, New York 68.793.61

said, 'it affected me even to tears'. This eight-part setting makes a great emotional impact, luxuriating confidently with its carefully, classically controlled but potent use of dissonance.

The thirteenth century poem **Stabat mater** describes in 20 three-line verses the suffering of Mary, the Mother of God, at the foot of the cross. The reality is hard to imagine. The poet draws in the reader to share this unimaginable grief. There are some moments of optimism, not only in the idea of attaining paradise after death but also the possibility that something good can and may emerge out of the suffering. The poem has inspired the most wonderful music from many of the greatest composers - Browne, Palestrina, Pergolesi, Penderecki and most recently James MacMillan. Domenico Scarlatti's setting is amongst the finest. He was born in the famous year of 1685, the son of the great opera composer Alessandro. He spent the first half of his life writing vocal music in Italy in Naples, Venice and Rome. Here he was employed by Maria Casimira, the exiled queen of Poland, and was maestro di cappella at the Basilica Giulia. He became acquainted with many famous composers and was a life-long friend of Handel. He spent the second half of his life on the Iberian peninsula in Lisbon, Seville and Madrid where he wrote mostly keyboard music, for which he is best known. However, since its first modern performance in the 1940s Scarlatti's ten-part setting of the complete *Stabat Mater* text has been regarded as a masterpiece of the choral repertoire. It is richly scored for four sopranos and double alto, tenor and bass parts with continuo accompaniment. Although the autograph score has never been found, the hand-written manuscripts in Bologna, Venice, Münster, Berlin and Vienna attest to its popularity. The level of melodic and harmonic invention is consistently high and all the textural permutations of the ten voices are fully explored. The text is divided into thirteen sections with a wide variety of tempi and moods. The slow poignant passages are ravishingly beautiful and contrast with lively fugue and dance-like passages to express the more optimistic sentiments. The whole work concludes with one of the most glorious and uplifting *Amens*.

Tristis est anima mea is the first part of a liturgical text for Maundy Thursday which is part biblical and part poetic. It begins with the familiar words spoken by Jesus in the Garden of Gethsemane on the eve of his crucifixion. This powerfully expressive setting is thought to be by Johann Kuhnau who preceded Bach as Cantor at St Thomas' Church, Leipzig. He was a highly regarded composer, keyboard player, music theorist, scholar, writer and lawyer!

The two highly emotional spiritual madrigals included here by the revolutionary Claudio Monteverdi are extraordinary pieces. They are contrafacta, madrigals 'made spiritual' by Aquilino Coppini a Milanese priest, Professor of Rhetoric at the University of Pavia, and a close friend of Monteverdi. The skill with which Coppini translates the secular Italian originals into sacred Latin is consistently high. Vowel sounds and colours, syntax, accentuation all carefully match the originals and fit Monteverdi's music perfectly. And yet the pieces take on a life of their own and in many ways are more powerful than the secular versions; they are certainly more accessible to a wider audience than the stylised, secular originals. This, of course, was Coppini's intention. To fully appreciate these works it is important to follow the translations produced here by Roy Batters, a Classics teacher and member of Ex Cathedra for almost 30 years. It is also perhaps helpful to have a brief idea of the original secular sentiments and how they have been magically transformed.



Claudio Monteverdi, *Plagas Tuas* (Source: Museo internazionale e Bibl. della Musica, Bologna (I-Bc): RISM A/I: M 3494 Printer: Bartolomeo Magni, 1619)

In **Plagas tuas** (1609) we are asked to take personal responsibility for Christ's wounds. In the original *La piaga c'ho nel core* (1603), two lovers are both guilty of causing pain but only one pays the penalty. The desire for a lover's words of comfort echoes our need for Christ's comfort at the hour of death. **Maria, Maria, quid ploras?** (1607) was originally the madrigal *Dorinda ah dirò* (1605). The uncertainty of love, and its ability to give comfort and also create anguish, is miraculously converted into Mary Magdalen's bitter-sweet response to Jesus' empty tomb.

Although a serious and cerebral composer J. S. Bach's music is full of joy. No-one writes happy music like Bach! Fugues fly, dances dance with an elegant swing! Despite his many moans he was clearly at heart a contented man, happy with his ability and how he should use it. He signed his music SDG (Soli Deo Gloria - to the glory of God alone). He had total belief and a beautiful mind. His motets are amongst his finest works and unique in the repertoire. They have been in the Thomanerchor repertoire since Bach's day. **Komm, Jesu, komm** is a funeral motet and was written before 1731. The first section is divided into six clearly defined parts which, through a dazzling array of polychoral techniques, portray with perfect confidence each line of Paul Thymisch's first stanza. The accumulating pace of time-changes culminates in the absolute joy of the dance-inspired melodies setting the words 'you are the way, the truth, the life'. The second verse is, in contrast, set relatively simply and homophonically in four vocal parts but equally inspiring, confident, optimistic and supremely supportive.

Jeffrey Skidmore

© Jeffrey Skidmore, March 2021

Ex Cathedra: Baroque Passion

Jeffrey Skidmore explains Baroque Music and Birmingham Baroque

It is now widely agreed that the term Baroque very broadly describes music written between 1600 and 1750 and established many new ideas such as tonality, key, figured bass, continuo, the concerto, sonata, cantata, oratorio and opera, which are the foundation of most Western classical Music. Big names like Bach, Handel and Vivaldi are only a part of the rich cultural heritage of this important and popular era. National styles emerged but also a fusion of these distinct styles created a rich musical language. Purcell's music brings together French, Italian and English Renaissance elements while Bach fused French, Italian and his native German traditions.

Birmingham has many interesting links with the period. It has the only Baroque Cathedral (1715) in the UK and it has more miles of canal than Venice! It is the home of many distinguished world-class specialists such as musicologists John Whenham, Colin Timms and Graham Sadler and the birthplace of performers John Butt, Lawrence Cummings and Margaret Faultless. And of course it has Ex Cathedra.



Bach Double Violin Concerto in Birmingham's Baroque Cathedral - Simon Standage and Catherine Mackintosh

Ex Cathedra's passion for Baroque music has been central to its vastly wide-ranging repertoire over its 50-plus years of existence. One of our earliest concerts in 1969 was

based around Purcell's Verse Anthems with a small string ensemble with John Clemson playing continuo cello. John became Head of the Birmingham Music Service and is now on the Ex Cathedra Board of Trustees. Our first recording (*Baroque Choral Music* - LP on Vinyl) in 1982 included more Purcell and music by Gibbons, Monteverdi, Lotti, Schütz, Kuhnau and Bach. In 1991 our first CD was *Vivaldi Vespers*, followed by *Baroque Music for the Nativity* (Bach, Handel, Charpentier, Scheidt, Corelli), the award winning French recordings (Lalande, Marie Fel, Charpentier and Rameau) and music from Latin America (Mexico, Bolivia and Brazil). We have regularly presented Handel's Messiah,



Messiah in Lichfield Cathedral - Kwella, Bowman, Hill and Thomas

Bach's Christmas Oratorio and Monteverdi's 1610 Vespers in various guises and have performed Bach's Passions every year for more than 40 years and most recently on Good Fridays in Symphony Hall, with a recording of a new English translation of the *St Matthew Passion* in 2009.

It may surprise some of our audience to know that Baroque opera has also featured in our repertoire with memorable performances of Purcell's *Dido and Aeneas* (and Blow's *Venus and Adonis*) in Shugborough Hall and San Maurizio (1989) in Milan, and a performance



Dido and Aeneas in San Maurizio

with Birmingham's famous African Dance Company *Kokuma* in Town Hall, who also joined us for the first modern day performance of Lully's wonderful five act masterpiece *Isis* in 1995.



Kokuma rehearsing Lully's opera Isis

Cavalli's *La Calisto*, Royer's *Zaïde, reine de Grenade* and several masques by Purcell further enhanced our reputation in this field. We have worked with our own Ex Cathedra Baroque orchestra (established in 1983 and the UK's first period instrument orchestra formed outside London) and with world-renowned specialist ensembles such as the Academy of Ancient Music, Amsterdam Baroque, Trio Sonnerie, London Baroque, the Orchestra of the Age of Enlightenment, His Majestys Sagbutts and Cornetts, Concerto Palatino and Sinfonia New York. Baroque music is a passion for us all to enjoy!



Mica Comberti - Leader of the Ex Cathedra Baroque Orchestra 1983 - 2003

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Making this concert available online has felt tremendously important this year. However, it will cost us around £5,000 after online ticket sales, at a time when we have lost a huge amount of income from the live concerts we had planned.

Every donation towards the cost of this online concert will help us plan for the next few months with increased confidence. If you can help we would be extremely grateful. You can:

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Thank you.

Texts and translations - Baroque Passion

Hear my prayer

Hear my prayer, O Lord
And let me crying come unto thee

Henry Purcell (1659-1695)

Crucifixus

Crucifixus etiam pro nobis,
Sub Pontio Pilato passus et sepultus est.

Antonio Lotti (1667-1740)

He was crucified also for us,
Under Pontius Pilate he suffered and was
buried.

Stabat Mater

Stabat mater dolorosa
luxta crucem lacrimosa,
Dum pendebat Filius.
Cuius animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

Domenico Scarlatti (1685-1757)

The mother was standing sorrowfully
next to the cross, tearful
as her Son was hanging.
Whose soul, groaning,
sad and sorrowful,
the sword has pierced through.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.

Oh, how miserable and afflicted
was that blessed
mother of an only Son.

Quae moerebat et dolebat,
Pia mater, cum videbat
Nati poenas inclyti.

She lamented and grieved,
the holy mother, when she saw
the pains of her glorious Son.

Quis est homo, qui non fleret,
Christi matrem si videret
In tanto supplicio?

Who is the man that would not weep
were he to see the mother of Christ
in such distress?

Quis non posset contristari,
Christi matrem comtemplari
Dolentem cum Filio?

Who would not be made sad
at the thought of Christ's mother
grieving with her Son?

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.

For the sins of his people
she saw Jesus subjected to
torments and lashes.

Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.

She saw her sweet Son
dying, deserted
as he gave up his spirit.

Eia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Sancta mater, istud agas
Crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati
Tam dignati pro me pati
Poenas mecum divide.

Fac me vere tecum flere,
Crucifixo condolere
Donec ego vixero.

luxta crucem tecum stare,
Et me tibi sociare,
In planctu desidero.

Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.

Fac, ut portem Christi mortem
Passionis fac consortem
Et plagas recolorere.

Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem Filii.

Inflammatum et accensum
Per te, Virgo, sum defensus
In die iudicii.

Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia.

Quando corpus morietur
Fac, ut animae donetur
Paradisi gloria.
Amen.

O mother, thou fount of love,
make me feel the force of your grief
so that I may mourn with you.

Make my heart burn
with love for Christ the God
so that I may be reconciled with him.

Holy mother, grant this favour,
imprint the wounds of the Crucified
deeply within my heart.

Your wounded Son,
who deigned to suffer so much for me,
may he share his pains with me.

Let me truly weep with you,
and suffer with the Crucified
as long as I live.

To stand beside you at the cross
and join with you in lamentation,
is my desire.

O Virgin, pre-eminent among virgins,
do not be bitter towards me,
let me weep with you.

Let me bear the death of Christ,
let me share in his passion,
and contemplate his wounds.

Let me be wounded with his wounds,
intoxicated by the cross
and the blood of your Son.

Though I burn and am aflame,
may I be defended by you, O Virgin,
on the day of judgement.

Let me be protected by the cross,
fortified by the death of Christ,
strengthened by grace.

When my body dies,
let my soul be granted
the glory of paradise.
Amen.

Tristis est anima mea

Tristis est anima mea usque ad mortem:
sustinete hic, et vigilate mecum.
nunc videbitis turbam quae circumdabit me:
vos fugam capietis, et ego vadam immolari pro
vobis.

Plagas tuas

Plagas tuas adoro Christe,
Christe mea vera salus; sed vulnerarunt te
mea peccata et fecere has plagas.
O ardens cor amantis,
peccavi ego, tu pertulisti poenam.

Maria, quid ploras?

Maria, Maria, quid ploras ad monumentum?
quaenam fuere tibi causa doloris?
Crucifixerunt amorem meum,
et occiderunt eum,
qui mihi dedit vitam.
Absterge cadentes lachrymas,
invitis perfidis Iudaeis,
ille vivit, et vivet in aeternum,
et possidebis eum.

Komm, Jesu, komm BWV 229

Komm, Jesu, komm, mein Leib ist müde
Die Kraft verschwindt je mehr und mehr:
Ich sehne mich nach deinem Friede.
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 zum Ende
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

Johann Kuhnau (1660-1722)

My soul is exceeding sorrowful even unto
death: tarry ye here and watch with me.
Now shall ye see the crowd who will come
about me:
and ye shall take flight and I shall be sacrificed
for you.

Claudio Monteverdi (1567-1643)

I worship your wounds, O Christ,
Christ my true salvation; but it is my sins that
have wounded you, and caused these blows.
O burning heart of the one who loves us,
I have sinned, and you have borne the
punishment.

Claudio Monteverdi (1567-1643)

Mary, Mary, why do you weep at the tomb?
What has been the cause of your grief?
They have crucified my love,
and they have killed him,
the one who gave me life.
Wipe away the falling tears,
against the will of the treacherous Jews,
he lives, and will love forever,
and you will hold him.

Johann Sebastian Bach (1685-1750)

Come, Jesu, come, my flesh is weary
My strength is fading fast:
I long for your peace.
The bitter way is too hard for me.
Come, come, let me yield myself to you
You are the Way
The Truth and the Life
So I give myself into your hands
And say to the world a last goodnight
Though my life's journey hastens to its end
The spirit is willing and prepared.
And shall dwell with its Creator
For Jesus is and ever shall be
The true way to the life everlasting.

Ex Cathedra



Founded 50 years ago by Jeffrey Skidmore, Ex Cathedra has become a unique musical resource - a specialist chamber choir, vocal [Consort](#), period- instrument [orchestra](#) and a thriving [education programme](#) - aiming to explore, research and commission the finest choral music and to set the highest standards for excellence in performance and training.

We are known for our passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire, and for giving high quality performances underpinned by detailed research.

We present a series of concerts in Birmingham, where we are an Associate Artist at Town Hall & Symphony Hall, across the Midlands, and in London. We also enjoy invitations to appear at festivals and concert series across the UK and as far afield as Tel Aviv and New York.

Ex Cathedra has made a significant number of award-winning recordings for Hyperion, NMC, Orchid Classics, SOMM, Signum, and on our own label. The most recent release is a CD of choral music by Penelope Thwaites titled *From Five Continents*, released in spring 2020.

Our extensive programme of award-winning schools and community projects is led by a team of expert Vocal Tutors, who are all members of Ex Cathedra. [Singing Playgrounds](#) has reached over 1,000 primary schools across the UK and also schools in Belgium, China, New Zealand, Singapore, Uganda and Thailand. Arts in Health projects include [Singing Medicine](#) which takes place every week on every ward at Birmingham Children's Hospital and [Singing Pathways](#) which brings wellbeing and communication benefits to adults who have had a stroke or who have dementia.

Nurturing talent is at the heart of our work, and our [Academy of Vocal Music](#) provides a choral training pathway for children and young people aged 4-18. Our choral [Scholarships](#) programme provides a year-long scheme for recent graduates as they establish their professional singing career, and Student Scholarships provide opportunities for singers studying at the Royal Birmingham Conservatoire. Throughout 2020, Hilary Campbell is working very closely with Ex Cathedra and Jeffrey as our current [Associate Conductor](#).

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From the throne

We are often asked about our name. 'Cathedra' is the name for a bishop's throne, and a cathedral is the building that houses that throne. When Jeffrey Skidmore and one of the founding members of the choir were choosing a name for the new group in 1969, they chose Ex Cathedra because it literally means 'from the throne' or in English usage 'with authority'. At the time, Jeffrey and several members of the choir sang at Birmingham Cathedral. The pun was attractive, and researching the repertoire so that it can be performed with authority, style and passion has been a guiding principle since those first performances.

Jeffrey Skidmore

PHOTOGRAPH BY NEIL PUGH



Jeffrey Skidmore's reputation as one of the UK's leading choral directors and an ardent advocate of the importance of singing in people's lives today is rooted in his work with Ex Cathedra, the ensemble he founded 50 years ago in his home city of Birmingham.

Jeffrey's driving passion has been to refresh and reinvigorate the choral repertoire and to make it accessible to as many people as possible. He and Ex Cathedra have long been known for exciting and innovative but always attractive programming, underpinned by research. Under his direction, Ex Cathedra has also shown an enduring commitment to vocal education from its ground-breaking children's singing

programme, Singing Playgrounds, to the nurturing of professional singers at the start of their careers.

As director of Ex Cathedra and its associated Consort and Baroque Orchestra, Jeffrey has appeared in concert halls and festivals across the UK and overseas. He has made a number of highly-acclaimed recordings ranging from Renaissance polyphony to Latin American and French Baroque. He has also worked with other ensembles including the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, the Irish Baroque Orchestra and the BBC Singers.

In the field of opera he has worked with Birmingham Opera Company; Welsh National Opera; Marc Minkowski and David McVicker at the Théâtre des Champs-Élysées; and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully. Jeffrey is a pioneer in the field of research and performance of choral works of the 16th, 17th and 18th centuries, both in the old and new worlds. He is also a champion of contemporary choral music and has commissioned more than a dozen new works in recent years.

Jeffrey is a Research Fellow at the University of Birmingham and Artistic Director of the Early Music programme at the Royal Birmingham Conservatoire. He is a regular contributor to the choral programme at Dartington International Summer School and to a wide range of choral workshops and summer schools at home and abroad.

Jeffrey has been recognised with an OBE for services to choral music, and an honorary doctorate from the University of Birmingham.

For more information click [here](#).

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Your support is vital in helping us achieve our charitable mission to share great choral music with as many people as possible.

A special message from Jeffrey Skidmore:

We believe everyone should have the opportunity to access extraordinary choral music and feel the wonderful benefits of singing, which is why we share our love of singing with as many people as possible through concerts, new commissions, recordings, training choirs for young singers, Scholarships, and community projects that reach 90,000 children and adults every year.

You may not realise that ticket sales only contribute around 20% of our income each year, with a further 10% coming from public funding. This means we need to raise over 70% of our income every year to sustain our programme of work.

As we celebrate our 50th anniversary, we are as ambitious as ever to deliver outstanding performances and participatory opportunities, but we need your help. I should be delighted and enormously grateful if you would consider supporting Ex Cathedra by becoming a valued member of our supporter programme - be an Angel and give the gift of singing today. Thank you.



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Thank you.

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