



SCHOLA
Cantorum of Oxford

The Chamber Choir of Oxford University

OXFORD
FESTIVAL
of the ARTS

SECRETS:

A Spider's Tapestry

In collaboration with:

the Raschèr
Saxophone
Quartet



Music by:

*Bach Britten
Frances-Hoad
Mäntyjärvi
Muhly
Nørgård*

Steven Grahl

Conductor

George Balfour

Conducting Scholar



Friday 12 June 2026, 7:30pm

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

Tickets £20 / Under 35s £10 / Students £5

From the Chairman of the Trustees



Schola Cantorum of Oxford, the Chamber Choir of Oxford University, is delighted to be performing once again with the brilliant Raschèr Saxophone Quartet. 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 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.

Schola Cantorum of Oxford is pleased to be promoting this concert in collaboration with Oxford Festival of the Arts
<https://artsfestivaloxford.org/>.

This concert is dedicated to the memory of John Taylor who sang in Schola Cantorum from 1963 to 1977.

PROGRAMME

J.S. Bach arr. Nystedt	Immortal Bach
Nico Muhly	Things unknown
Per Nørgård	Allegro from 'Roads to Ixtlan'
Cheryl Frances-Hoad	Beyond the night sky
Benjamin Britten	Six Metamorphoses after Ovid, Op. 49 I. Pan II. Phaeton III. Niobe IV. Bacchus V. Narcissus VI. Arethusa
Cheryl Frances-Hoad	A Spider's Tapestry (premiere)
Jaakko Mäntyjärvi	3 Shakespeare Songs - Come away, Death - Lullaby - Full Fathom Five
J.S. Bach	Der Geist hilft unser Schwachheit auf (BWV 226)

Please switch off mobile phones
Photography is not permitted during the performance

A REFLECTION

by Julia Stutfield, Artistic Administrator, Schola Cantorum of Oxford

In 1967, when I was a sixth former at boarding school in Brighton, I was persuaded to audition for the newly formed Brighton Festival Chorus. To my great surprise, I got in. The first rehearsal which, astonishingly, took place in the ornate Music Room of the famous Brighton Royal Pavilion, was an unforgettable experience.

The choir's main contribution to the 1968 Brighton Festival was a performance of William Walton's flamboyant oratorio 'Belshazzar's Feast', with Sir William himself conducting. The performance was a great success but, even more importantly, it was my first encounter with the chorus master, a charismatic young Hungarian called László Heltay.

László was already making an international name for himself by 1968 but in 1959 he had founded an outstanding student choir in Oxford called Collegium Musicum Oxoniense, later renamed to Schola Cantorum of Oxford. After A levels, I was lucky enough to gain a place to read Classics at Oxford University and I sought out the choir as soon as I arrived, but this time I failed the audition, not once but twice, and I didn't manage to get in until the beginning of my final year.

After I left university, life, work and family relegated music to a spare-time activity but I kept singing, often with friends from Schola and, as years went by, I organised concerts and other projects, again often with other former Schola singers. Fast forward to 2015 and I was offered a position as part-time Artistic Administrator for Schola, supporting the ever-changing student committee who are responsible for running the choir. It felt like coming full-circle and I have been doing it ever since.

For the past few years I have been thinking about commissioning a piece of music specifically for Schola Cantorum of Oxford, and somehow the project evolved seamlessly towards a collaboration with the brilliant Raschèr Saxophone Quartet, who I first met when Schola performed with them at the Arvo Pärt Festival in 2022. My chosen text was a poem, written by my daughter Miranda, about Arachne, the skilled young weaver in Greek mythology who was turned into a spider by the goddess Athena. The poem provides endless possibilities for evocative musical imagery, including vibrant tapestries and scampering spiders! My chosen composer was Cheryl Frances-Hoad, many of whose choral works have been performed by Schola Cantorum in recent years. Schola plans to record 'A Spider's Tapestry' with the Raschèr Quartet at their home in Freiburg in July and we hope to release it on our respective websites soon after.

PROGRAMME NOTES, TEXTS and TRANSLATIONS

IMMORTAL BACH - J.S. Bach arr. Knut Nystedt (1915-2014)

Nystedt's *Immortal Bach* (1988) is a brilliant, atmospheric deconstruction of J.S. Bach's four-part chorale "Komm, süßer Tod" (BWV 478). By manipulating tempo and staggering voice entries across five different choirs, Nystedt turns the original 2-minute chorale into a floating, multi-dimensional soundscape. Rather than progressing in strict rhythmic time, the music morphs into a series of long, evolving tone clusters. The texture stretches, distorts, and swells as individual lines push forward at varying paces, before snapping back into a unified, resonant chord. In this evening's performance the saxophone quartet replaces one of the five choirs, merging seamlessly with the voices, to add yet another dimension.

Komm, süßer Tod

Come, sweet death

Komm selbe Ruh

Come blessed rest

Komm führe mich in Friede.

Come lead me to peace.

THINGS UNKNOWN - Nico Muhly (b. 1981)

Things Unknown was commissioned by Schola Cantorum of Oxford at the request of the new Oxford University Schwarzman Centre for the Humanities. It was first performed as part of a 'choral installation' created for the Schwarzman Centre's Open House festival day on the 25 April 2026.

The performance took place beneath the glass dome of the Great Hall with the choir distributed around the first floor balconies, while the audience sat in circular formations, surrounded by 360 hand-made clay vessels created by artist Es Devlin. This was followed by a second performance in the Soham Concert Hall on 16 May in more conventional circumstances!

The texts within Muhly's choral work are drawn from the Dominican roots on which the study of humanities at Oxford University is founded, as well as the words of Thomas Traherne, 17th century theologian and poet who graduated from Brasenose College in April 1652. Scoring is for unaccompanied SATB double choir with a third group providing a 'drone' towards the end.

Nico Muhly is a Grammy Award-nominated composer, arranger and collaborator based in New York. He has recently concluded a three-year long project with the Choir of Magdalen College, Oxford and in January 2026 he was appointed as Christ Church's inaugural Composer in Residence. He currently also holds posts as Composer in Residence at Sidney Sussex College, Cambridge, and as a Collaborative Partner at The Juilliard School.

Texts for *Things unknown*

An empty book is like an infant's soul, in which anything may be written. It is capable of all things, but containeth nothing. [...] Though it be a maxim in the schools that there is no Love of a thing unknown, I have found that things unknown have a secret influence on the soul. We love we know not what, and therefore everything allures us. [...] Do you not feel yourself drawn by the expectation and desire of some Great Thing?

Thomas Traherne

(from Centuries of Meditations, 1st Century 1-2)

The genius of literature clearly sees that in the missionary brotherhood she has found the men who are to extend her empire to the ends of the earth, and give her throne a stability that will be lasting as the sun. She sees, with grateful wonder, the schoolhouse rising in the desert, and hears in the depths of its solitude, the creative crash of the printing-press, as it pours forth its intellectual bounties. She beholds them subduing language after language, reducing them to the laws of grammar, and fixing them in the columns of the lexicon.

Madras Christian Instructor and Missionary Record

(1844, 2:185)

Even novels had ceased to be a refuge; most of them took me so far from everyday wartime life that coming back to it was a shock and a sorrow for which no temporary distraction could compensate.

Vera Brittain (from Testament of Youth)

And since Love made you put it into my hands I will fill it with those Truths you love without knowing them: [...] I have found that things unknown have a secret influence on the soul.

Thomas Traherne

The dazed euphoria of sleep deprivation and a successful morning tute. Holding the First Folio. Cycling through horizontal rain to Godstow.

Hay Wong

To me, literature is a history of emotion, and is a way of understanding people or places that have never had someone really sit with them in that specific moment. I always knew if I didn't study it now, I would spend my entire life feeling I'd turned my back on understanding something greater than myself.

Ceola Daly

This forms a Cathedral of Study, a complex fact, a home for restless curiosity, a bond of connection.

George Gillow, O.P.

ALLEGRO FROM 'ROADS TO IXTLAN' - Per Nørgård (1932-2025)

Roads to Ixtlan is a three-movement suite for a saxophone quartet (SATB) composed between 1992 and 1993 by Danish composer Per Nørgård. Drawing on the writings of Carlos Castaneda and the teachings of the Mexican sorcerer, Don Genaro, the piece depicts a metaphorical journey to the home of the sorcerer. In Castaneda's account, Genaro speaks of "Ixtlan" as the city of the highest aspirations and the inner goal of the heart. Genaro remarks that he will "never reach Ixtlan," symbolizing that the journey itself is the true destination and a lifelong pursuit. The three movements of the quartet start from vastly different musical points but continually converge toward the same melodic outcome or musical center of gravity. The Allegro is the final movement.

BEYOND THE NIGHT SKY - Cheryl Frances-Hoad (b. 1980)

Beyond the Night Sky was commissioned in 2017 by Gonville and Caius College, Cambridge, to mark Professor Stephen Hawking's 75th Birthday. It was performed in his presence at a private dinner at the college, and later at his funeral at Great St. Mary's Church, Cambridge, on 31st March 2018. Scientific thought both ancient and cutting-edge influences the music, with harmonies altering as if affected by gravitational waves one minute, and the rapid-fire singing of 'Everything' (at many different speeds by the members of the choir) being inspired by Newton's theory of corpuscular light.

Cheryl Frances-Hoad

Up beyond the
Night sky, an
Indigo darkness like
Velvet
Embraces the farthest
Reaches of the mind,
Sun, moon, stars,
Everything.

We find ourselves in a bewildering world.
What is the nature of the universe?
What is our place in it?
Where did it come from?
Where did we come from?
Why is it the way it is?

Text: Steven Schnur (1952 -),
Stephen Hawking (1942 - 2018): 'A Brief History of Time'

SIX METAMORPHOSES AFTER OVID, OP. 49 - Benjamin Britten (1913-1976)

Six Metamorphoses after Ovid was premiered at the Aldeburgh Festival in 1951. Written for solo oboe, it depicts stories from the epic poem *Metamorphoses* by the ancient Roman poet Publius Ovidius Naso. The following descriptions are reproduced from the musical score:

- I. **Pan** who played upon the reed pipe which was Syrinx, his beloved.
- II. **Phaeton** who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
- III. **Niobe** who, lamenting the death of her fourteen children, was turned into a mountain.
- IV. **Bacchus** at whose feasts is heard the noise of gagging women's tattling tongues and shouting out of boys.
- V. **Narcissus** who fell in love with his own image and became a flower.
- VI. **Arethusa** who, flying from the love of Alpheus the river god, was turned into a fountain.

A SPIDER'S TAPESTRY - Cheryl Frances-Hoad

A Spider's Tapestry sets a poem by Miranda Latham-Jackson about Arachne, the skilled young weaver in Greek mythology who was turned into a spider by the goddess Athena. The work is scored for a solo quartet of singers (the voice of Arachne herself), SATB choir, and saxophone quartet (whose music often depicts the animals featured in Arachne's vibrant tapestries). Structurally, the work falls loosely into two halves: at first, Arachne's voice is presented in rhythmic unison (with polyphonic, canonic writing in the choir), before this united body splits and frays, as I imagine it might if one were transformed into an eight-legged beast against one's will. I am indebted to Julia Stutfield for sponsoring the commission of this new work.

Cheryl Frances-Hoad

Arachne

Silken, twisting thread over thread,
graceful as the jealous goddess;
too merciful to hang me herself,
only let my triumph make me less,
yet still I am the more skilled, although my beauty
(never anything of which to boast)
is of a different nature to what once it was,
but so it goes.

We cannot all be young, and beautiful,
and so I am no exception.
And now, just as once I did, I may weave
Olympian flaw without correction;
for what do the Gods care, even the Lady,
for such silent liberty?
No one interprets the lines
of a simple spider's tapestry.

Text: Miranda Latham-Jackson (2008)

3 SHAKESPEARE SONGS - Jaakko Mäntyjärvi (b. 1963)

Jaakko Mäntyjärvi is one of Finland's most internationally performed choral composers. Mäntyjärvi draws on influences from different styles and eras, but his expression is based on traditional solutions and a focus on communication. *Come away, Death* is a melancholic setting from Twelfth Night, reflecting a sorrowful, unrequited love through slow, dissonant, and rich harmonies. *Lullaby* evokes the magic of the fairy song ("You spotted snakes with double tongue") from A Midsummer Night's Dream and *Full Fathom Five* is an atmospheric setting of Ariel's song from The Tempest, featuring shifting, impressionistic chords to depict an underwater dreamscape.

Come away, Death

Come away, come away, Death
And in sad cypress let me be laid
Fly away, fly away, breath
I am slain by a fair cruel maid

My shroud of white, stuck all with yew
O prepare it
My part of death, no one so true
Did share it

Not a flower, not a flower sweet
On my black coffin let there be strown
Not a friend, not a friend greet
My poor corpse where my bones shall be thrown

A thousand, thousand sighs to save
Lay me O where
Sad true lover never find my grave
To weep there

Lullaby

You spotted snakes with double tongue
Thorny hedgehogs, be not seen
Newts and blind-worms, do no wrong
Come not near our fairy queen

Philomele, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm
Nor spell nor charm
Come our lovely lady nigh;
So, good night, with lullaby

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense

Philomele, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm
Nor spell nor charm
Come our lovely lady nigh;
So, good night, with lullaby

Full Fathom Five

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange
Sea-nymphs hourly ring his knell:
Hark! now I hear them,--Ding-dong, bell
Ding dong bell ding dong bell

DER GEIST HILFT UNSER SCHWACHHEIT AUF - J.S. Bach (1685-1750) (BWV 226)

While the music of 'Der Geist hilft' leaves little to be desired, the text can confuse. 'The spirit helps' is usually given as the clunky translation for the motet's title; much better is the original scriptural root. 'For we are saved by hope ... Likewise the Spirit also helpeth our infirmities' writes Paul in his Epistle to the Romans. Despite its joyful, passepied-like music, the piece was written for a solemn occasion: a memorial service for the headmaster of the Thomasschule in Leipzig, Johann Heinrich Ernesti. The text returns again and again to the hope that can be provided by the Spirit precisely because of our appreciation of human frailty and a strongly Protestant knowledge of divine grace. The motet is scored for two SATB choirs and in this evening's performance the saxophone quartet takes the part of the second choir.

From a programme note by Patrick Maxwell

Der Geist hilft unser Schwachheit auf

Der Geist hilft unser Schwachheit auf,
denn wir wissen nicht,
was wir beten sollen,
wie sich's gebühret;
sondern der Geist selbst vertritt
uns aufs beste
mit unaussprechlichem Seufzen.

*The spirit comes to help our weakness,
for we do not know
what we should pray,
as we ought to pray;
but the spirit itself pleads
for us in the best way
with inexpressible groans.*

Der aber die Herzen forschet, der
weiß, was des Geistes Sinn sei;
denn er vertritt die Heiligen nach dem,
das Gott gefällt.

*But he, who searches our hearts, knows
what the Spirit means;
since he pleads for the saints,
in the way that pleases God.*

Du heilige Brunst, süßer Trost
nun hilf uns, fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja! Halleluja!

*You sacred warmth, sweet consolation
now help us joyful and comforted
in your service, always to remain,
do not let sorrow drive us away.
O Lord, through your power make us ready
and strengthen the feebleness of our flesh,
so that we may bravely struggle,
through life and death to reach you.
Hallelujah! Hallelujah!*

text from Romans 8: 26-27

* * * * *

BIOGRAPHIES

Steven Grahl (Conductor)



Steven Grahl is Conductor of Schola Cantorum of Oxford, Director of Music at Trinity College, Cambridge, and Artistic Director of Oxford Bach Soloists. A distinguished keyboard player, he is a prize-winning Fellow of the Royal College of Organists, an Associate of the Royal Academy of Music, and a former President of the Incorporated Association of Organists.

In the current season, Steven conducts performances with the Orchestra of the Age of Enlightenment, Britten Sinfonia, His Majestys Sagbutts & Cornetts, and The Raschèr Saxophone Quartet. He gives concerts with the Choir of Trinity College, Cambridge in Germany, Holland, and the USA, and will release recordings of works by Finzi, and Music for Christmas on the Hyperion label. World premieres include new music by Cheryl Frances-Hoad, Martyn Harry, Joanna Marsh, Nico Muhly, and Laurence Osborn.

From 2018 to 2024, Steven was Organist (Director of Music) and Tutor in Music at Christ Church, Oxford, and an Associate Professor of Music at Oxford University. From 2014 to 2018 he served as Director of Music at Peterborough Cathedral, where he was responsible for training the Cathedral Choir and for the re-pitching of the Hill organ. Prior posts include Assistant Organist at New College, Oxford, Organist and Director of Music at St Marylebone Parish Church, London, and musical directorships of The Guildford Chamber Choir, Peterborough Choral Society, Benson Choral Society, and The Stamford Chamber Orchestra.

His extensive experience as a conductor encompasses ensembles including Cambridge University Symphony Chorus, The English Cornett & Sackbut Ensemble, New London Chamber Choir, Guildford Philharmonic, Prime Brass, and Oxford Philharmonic Orchestra.

A chorister at Derby Cathedral, Steven Grahl held Organ Scholarships at Derby Cathedral and Norwich Cathedral, proceeding to prize-winning organ scholarships at Magdalen College, Oxford, and the Royal Academy of Music. An interpretation finalist in the International Organ Competitions at St Albans and Dudelange (Luxembourg), he is also a holder of the Worshipful Company of Musicians' Silver Medallion.

George Balfour (Conducting Scholar)



George Balfour is the senior organ scholar at Christ Church Cathedral, Oxford where he is studying music. As head chorister at St John's College Cambridge, he sang with the choir on international tours, CD recordings, and radio broadcasts. During his time at Chetham's School of Music he had the opportunity to direct the student chamber choir and worked with the Manchester Cathedral choir as organ scholar. He continued conducting during his gap year as organ scholar at Southwell Minster where he regularly directed the Cathedral Choir and was also appointed director of the West Trent Choir, performing a range of services and concerts in the Nottingham area. Since coming to Oxford, he has played a pivotal role in the training of the choristers for the Cathedral choir. Last academic year, he was appointed director of the Christ Church College choir, directing weekly services and occasional concerts. He also directs the Cathedral choir when required, and is taught by Helen Smee.

Schola Cantorum of Oxford

Schola Cantorum of Oxford, conducted by Steven Grahl, is the Chamber Choir of Oxford University. The choir was founded by László Heltay in 1960 and has built a reputation as Oxford's premier concert choir, engaging deeply with complex repertoire and commissioning new music for chamber choir. Schola's mission is to provide an outstanding musical training for young singers and choral conductors.

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. Alumni who have gone on to successful musical careers include 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.

Engagements in 2026 included the première of a commission from American composer Nico Muhly for the opening of the new performance facilities of the Schwarzman Centre for the Humanities at Oxford University. In July Schola will undertake a short tour to Germany, where they will perform at the Herrenchiemsee Festspiele with Fabio Biondi and Italian period-instrument orchestra Europa Galante, followed by a recording session with the Raschèr Saxophone Quartet, and a concert with them in Kirche St Maria in Landau (Pfalz).

Raschèr Saxophone Quartet



Christine Rall
Soprano Saxophone

Andreas van Zoelen
Tenor Saxophone

Ladislav Fanzowitz
Alto Saxophone

Oscar Trompenaars
Baritone Saxophone

Since its formation in 1969, the Raschèr Saxophone Quartet has appeared regularly at the major concert halls in Europe, Asia and the U.S. The ensemble carries on a tradition established in the 1930's by the pioneer of the classical saxophone and founding member of the quartet Sigurd Raschèr, who animated many composers to write music especially for him. In a similar fashion, the quartet has inspired over 350 composers to dedicate music to them. All these composers have shared an enthusiasm for the four musicians' unique homogeneous tone quality, virtuosity and dynamic interpretation of new and old music. Numerous composers have been fascinated with the combination of the Raschèrs and orchestra, which has resulted in more than 40 new works for that combination as well as invitations from many of the world's leading orchestras,

In addition to the Raschèr Quartet's numerous solo recitals and collaborations with the world's leading orchestras, the Quartet has performed with many instrumental and vocal combinations, including Christain Lindberg, The Kroumata Percussion Ensemble, The London Voices, The West German Radio Choir, The Rias Chamber Choir, The Finnish Radio Choir, The Belgian Radio Choir, The Icelandic National Cathedral Choir, and the Netherlands Chamber Choir. Composers such as Luciano Berio, Erkki-Sven Tüür, Bernd Franke, Stefan Thomas, Giya Kancheli, Maricio Kagel and Sofia Gubaibulina have been inspired to contribute works for the Raschèrs in these combinations.

The Raschèr Quartet is a musical democracy. Therefore, in contrast to many other chamber ensembles, the quartet has no leader.

Schola Cantorum of Oxford

Soprano Amélie Brownridge
Rebekah Devlin
Kirsty Fernie
Tansy Fowler
Fleur Gardner-Wray
Jess Maton
Helen Matthews
Elizabeth Millett
Molly Skeil
Holly Smith
Clare Tedder

Alto Eliana Dunford
Angela Ede
Elisabeth Egel
Rosemary Ellis
Rowan Haslam
Kitty Joyce
Thomas Li
Mali Wood

Tenor Daniel Atkinson
George Balfour
Charlie Gollop
Euan Kemp
Matthew Rengert
Zach Sellis

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Matthew Eldridge
Alfred Hopkins
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