



Brahms
Ein deutsches
Requiem
Schola Cantorum
of Oxford

Steven Grahl – Conductor

Sofia Kirwan-Baez – Soprano

Will Dawes – Baritone

Anna Crookes and

Mar Umbert Kimura – Piano

Saturday 9th November 2024, 7:30 p.m.

Somerville College Chapel, Woodstock Road,
Oxford, OX2 6HD

From the Chairman of the Trustees



Schola Cantorum of Oxford, the University's premier chamber choir, is delighted to be presenting this concert as part of the 2024 Somerville Piano Festival. Schola Cantorum provides a great musical experience for its members, but also gives audiences in Oxford access to a wonderful range of choral repertoire – both sacred and secular. The choir sets out to challenge the best young singers from across the University to perform to the highest standards, and to provide an outstanding musical performance experience.

The choir has an enviable and unbroken 60-year history and has played a pivotal role in the development of an astonishing number of singers and choral conductors of the last six decades, building an international reputation through extensive tours and recordings.

If you would like to receive regular information about its concerts, please email us at admin@schola-cantorum.net or use the QR code below to sign up via our website at www.schola-cantorum.net.

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

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



PROGRAMME

Johannes Brahms (1833-1897) Ein deutsches Requiem, Op.45

- | | | |
|------|--|--------------------|
| I. | Selig sind, die da Leid tragen | Choir |
| II. | Denn alles Fleisch es ist wie Gras | Choir |
| III. | Herr, lehre doch mich, daß ein Ende | Baritone and Choir |
| IV. | Wie lieblich sind deine Wohnungen | Choir |
| V. | Ihr habt nun Traurigkeit | Soprano and Choir |
| VI. | Denn wir haben hie keine bleibende Statt | Choir |
| VII. | Selig sind die Toten | Choir |

This concert is part of the Somerville Festival of Piano. Somerville College gratefully acknowledges the support of Helen Morton (Emeritus Fellow), without whom this series of concerts could not take place.

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

INTRODUCTION

Brahms's first known use of the title *Ein deutsches Requiem* (A German Requiem) was in an 1865 letter to Clara Schumann, in which he wrote that he intended the piece to be "eine Art deutsches Requiem" (a sort of German Requiem). Brahms's mother died in February 1865, and this deeply felt loss may well inspired him to begin work on this piece. Brahms assembled the libretto himself with a selection of texts from the German Lutheran Bible, an approach that may reflect his protestant Lutheran upbringing, which would have made him familiar with the tradition of including scriptural selections in a Lutheran funeral service (as opposed to setting the traditional Latin liturgy of the Roman Catholic Requiem Mass).

Brahms had completed six movements of his Requiem by August 1866 and this version was performed in Bremen Cathedral on Good Friday 1968, with Brahms himself conducting. Soon after this performance he composed an additional movement for soprano soloist and choir (Ihr habt nun Traurigkeit), which became the fifth movement of the finished work.

The Requiem was conceived as a large scale work for chorus, orchestra and soprano and baritone soloists, but Brahms made an arrangement for piano solo which he shared with Clara Schumann in 1866, followed by an arrangement for piano duet which has become known as the "London Version", since it was used for the first complete British performance of the Requiem in 1871.

Julia Stutfield

TEXTS AND TRANSLATIONS

I. Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn sie
sollen getröstet werden

Die mit Tränen säen, werden mit
Freuden ernten.

Sie gehen hin und weinen und tragen
edlen Samen, und kommen mit
Freuden und bringen ihre Garben.

II. Denn alles Fleisch, es ist wie Gras

Denn alles Fleisch, es ist wie Gras und
alle Herrlichkeit des Menschen wie des
Grases Blumen. Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.

I. Blessed are they that mourn

Blessed are they that mourn: for they
shall be comforted.

They that sow in tears shall reap in joy.

They that go forth and weep, bearing
precious seed, shall doubtless come
again with rejoicing, bringing their
sheaves with them.

II. For all flesh is as grass

For all flesh is as grass, and all the glory
of man as the flower of grass. The
grass withers, and the flower thereof
falleth away.

Be patient therefore, brethren, unto
the coming of the Lord.

Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibt in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

III. Herr, lehre doch mich, daß ein Ende

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

Behold, the husbandman waiteth for the precious fruit of the earth, and has long patience for it, until he receive the morning and evening rain.

But the word of the Lord endureth for ever.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

III. Lord, make me to know mine end

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee.

Surely every man walks in a vain show: surely they are disquieted in vain: he heaps up riches, and knows not who shall gather them.

And now, Lord, what wait I for? My hope is in thee.

The souls of the righteous are in the hand of God and there shall no torment touch them.

IV. How lovely are thy tabernacles

How lovely are thy tabernacles, O Lord of hosts!

My soul longs, yea, even faints for the courts of the Lord: my heart and my flesh cries out for the living God.

Blessed are they that dwell in thy house: they will always be praising thee.

V. Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie einen seine Mutter tröstet.

VI. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen. und Seufzen wird weg müssen.

VII. Selig sind die Toten

Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

V. Ye now therefore have sorrow

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

Behold with your eyes, how that I have but little labour, and have gotten unto me much rest.

As one whom his mother comforts, so will I comfort you.

VI. For here have we no continuing city

For here have we no continuing city, but we seek one to come.

Behold, I show you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump:

for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?

Thou art worthy, o Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

VII. Blessed are the dead

Blessed are the dead, which die in the Lord, from henceforth. Yea, says the Spirit, that they may rest from their labours; and their works do follow them.

NEXT SCHOLA CANTORUM OF OXFORD CONCERT

Monday 25 November at 9pm

Exeter College Chapel

A Late Evening Concert of Music for Advent and Christmas

Tickets available from www.schola-cantorum.net/concerts.

BIOGRAPHIES

Steven Grahl (Conductor)



Steven Grahl is a sought-after conductor and keyboard player, and has been Conductor of Schola Cantorum of Oxford since 2017. Since January 2024, he has also been Director of Music at Trinity College, Cambridge.

Steven served as Organist and Tutor in Music at Christ Church, Oxford, and Associate Professor of Music at Oxford University from 2018 to 2023. He was also Musical Director of Benson Choral Society. From 2014 to 2018 he was Director of Music at Peterborough Cathedral, where he was responsible for training the Cathedral Choir, and for the re-pitching of the Hill Organ, on which instrument he has recorded a solo CD. Peterborough Cathedral Choir's recording of Cheryl Frances-Hoad's *EvenYouSong*, made under Steven's direction, was released to critical acclaim in December 2017. He also held positions as Assistant Organist at New College, Oxford, and as Organist and Director of Music at St Marylebone Parish Church, London.

Steven was an interpretation finalist in the International Organ Competitions at St Albans (UK) in 2011, and in Dudelange (Luxembourg) in 2013, and completed his term as President of the Incorporated Association of Organists in 2019. He is a prize-winning graduate of Magdalen College, Oxford, and the Royal Academy of Music. He gained the top prizes in the FRCO examination, and is also a holder of the Worshipful Company of Musicians' Silver Medallion. In 2010, he was elected an Associate of the Royal Academy of Music.

Sofia Kirwan-Baez (Soprano)



Described as a 'superb singer actress' (Opera Today 2022), Anglo-Venezuelan soprano Sofia Kirwan-Baez is a Kathleen Ferrier semi-finalist, a Josephine Baker Trust artist (2022-23), a Sybil Tutton Award holder (2022) and a recipient of the Musicians' Company Award (2023). She was a Young Artist on the National Opera Studio's (NOS) Global Talent Programme 2023/24, generously supported by Lionel and Marylynn Anthony. Operatic roles include Musetta

La Bohème, Karolka *Jenufa*, Elle *La Voix Humaine*, Adina *Elisir d'Amore*, Eurydice *Orpheus in the Underworld*, Tina *Flight* and World premieres of works by Jasper Dommett, Marco Galvani and Toby Young. Concert performances include Handel's *Messiah*, Schoenberg's *Pierrot Lunaire*, Mahler's 4th Symphony, Monteverdi's *Vespers*, Vivaldi's *Gloria* and Handel's *Dixit Dominus*. She made her Wigmore debut in September 2023 as part of the Wigmore French Song Exchange. Sofia began her musical studies with the violin in El Sistema in Caracas (Venezuela). She later started playing the piano, continuing both instruments in the Périgieux Conservatoire. She studied Music at Oxford University and Vocal Performance at the Royal Welsh College of Music & Drama, where she was supported by Rotary International. She was a Huffner Scholar supported by the Sir Gordon Palmer Scholarship in the Royal College of Music Opera School. Sofia is looking forward to making her Bordeaux Opera debut as Rosina in *Il Barbiere di Siviglia* in 2025.

Will Dawes (Baritone)



Will Dawes is the Director of Chapel Music at Somerville College, and Director of Music at the church of St Mary Magdalen. He is a graduate of Edinburgh University and the Royal Academy of Music where he studied Choral Conducting and Singing. He is an Associate of the Royal Academy of Music, and has worked with choirs all over the world, including in Auckland, Shenzhen, Mumbai, Guanajuato, Ramallah, and numerous venues across the

USA. He was the founding Director of Frideswide Voices, has directed the BBC Singers, worked as Chorusmaster for the Aurora Orchestra, and next year will work with the Netherlands Radio Choir for the first time. Will started singing aged 4 as part of the Berkshire Young Musicians Trust and was then a chorister at St George's Chapel, Windsor Castle. He is now active as a consort singer and for 16 years was a member of the internationally acclaimed vocal ensemble Stile Antico, performing regular concerts at Wigmore Hall, Boston Early Music Festival, and at the BBC Proms, was nominated for three GRAMMYS (including performing at the 2020 awards ceremony in Madison Square Garden) and winning numerous international awards. He is a former Lay Clerk of Christ Church, Oxford, and has sung with the BBC Singers, Collegium Vocale Gent, Dunedin Consort, Gabrieli Consort, and Polyphony.

Anna Crookes (Piano)



In her youth, Anna Markland had her ambitions firmly set on becoming an ensemble singer but was careless enough to win the BBC Young Musician of the Year competition in 1982 on the piano. However, she stuck to her resolve, and now has a happy dual career both as a singer (Anna Crookes) and a pianist. Anna was a student at Chetham's School of Music in Manchester and then gained a scholarship at Worcester College Oxford to read music. This was followed

by two years post graduate study at the Royal Academy of Music. During her time at Oxford she was a founder member of the now internationally recognised vocal ensemble *I Fagiolini*. The group have become renowned for their imaginative projects such as *The Full Monteverdi* and *How Like an Angel*, as well as several short films; *La Chasse* (a depiction of a stag hunt), *Not in This Together* (poking fun at the hazards of Zoom meetings), and *Goosed*, (where Cluedo goes choral...). She is also an ad hoc member of The BBC Singers, having also been a founder member of groups such as The Finzi singers, Tenebrae and Britten Sinfonia Voices.

She has also had an allotment for over twenty years and now has just 485 blue tits left to ring in order to obtain her ringing permit in support of bird conservation in the Chilterns...

Mar Umbert Kimura (Piano)



Mar is a Spanish-Japanese pianist who recently completed her MSt in Music Performance from Somerville College (University of Oxford) with distinction, where she also read Music as an undergraduate student. She is particularly passionate about piano accompaniment and chamber music and is in demand in Oxford as a collaborative pianist. Mar has performed with leading ensembles such as the Oxford University Orchestra, Oxford University Sinfonietta,

orchestra VOX, Ensemble Isis, Somerville College Choir, Opus 48 Choir, and Komuna Collective. As an accompanist, she has worked with professional musicians including Emma Kirkby, Anthony Roth Constanto, and Will Dawes as well as with numerous university and conservatoire students. Over the years she has received solo and chamber music masterclasses from Libby Burgess, Anna Tilbrook, Tom Poster, Paul Roberts, Marta Zabaleta, and the Castilian Quartet, among others. Mar was awarded the Margaret Irene Seymour Music Award as an undergraduate, as well as a substantial music scholarship towards her MSt. She recently won the Davison Young Musicians Foundation Recital Award (2024), and received the Archibald Jackson Prize for high performance in her master's degree. Mar now pursues her piano studies with Anna Markland and hopes to move to London next year to further develop her career as a collaborative pianist.

Schola Cantorum of Oxford

Schola Cantorum of Oxford is the University of Oxford's premier chamber choir. Schola's mission is to share the joy of choral music with our singers, our community of alumni and supporters, and with audiences in Oxford and around the world. We challenge ourselves to perform to the highest standards, providing outstanding musical training for young singers and conductors.

The choir was founded by László Heltay in 1960 at a point when there were few opportunities for men and women to sing together to a high standard. Times have changed and Schola's role has changed too. We've now built a reputation as Oxford's premier concert choir – engaging deeply with complex repertoire, and providing a space for performance outside religious services.

Schola has worked with many of the foremost musicians of the last six decades and has built an international reputation through extensive tours and recordings. We are proud of our alumni who have gone on to lead successful musical careers such as John Mark Ainsley, Emma Kirkby, Christine Rice, Susan Gritton, Ian Bostridge and Roderick Williams – many came to Oxford to study other subjects but developed their musical talents during their time in Schola.

In April 2022 the choir joined with c.100 alumni, including several founder members, for a belated 60th anniversary celebration culminating in an outstanding performance of Bach's *B Minor Mass* with Instruments of Time & Truth in Oxford Town Hall. Recent concerts include Brahms - *Liebeslieder Walzer* in the de Jager Auditorium at Trinity College, Schönberg - *Friede auf Erden*, Ginastera - *Lamentations of Jeremiah* and Bach - *Komm, Jesu, komm* in Christ Church Cathedral, Oxford and St Margaret Pattens, London, and a concert in The New Space auditorium with baritone Patrick Keefe featuring Frank Martin - *Songs of Ariel* and a selection of English song.



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