

• SPRING CHOIR FESTIVAL •

'94

SPRING CHOIR FESTIVAL

PROGRAMME

11 & 12 SEPTEMBER 8pm

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LENTE-KOORFEES

PROGRAM

11 & 12 SEPTEMBER 8pm

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*UMYADALA WEEKWAYALA
WASENTWASAHLOBO*

INKQUBO

11 & 12 SEPTEMBER 8pm

CITY HALL

DEPARTMENT OF EDUCATION & CULTURE SERVICE
(EX: HOUSE OF REPRESENTATIVES)

MESSAGE FROM THE EXECUTIVE DIRECTOR

This choral festival, presented in co-operation with Cape Town Community Choirs, is an expansion of the choral music programme which began in 1982. It also introduces partners in the promotion of music, the Cape Town Symphony Orchestra and the Australian High Commission who sponsored the conductor, John Hopkins, in this aptly named Genesis Choral Music Project.

Genesis means beginning. Many who have lived in the heart of the city are returning to hear choirs re-united in performance with the Cape Town Symphony Orchestra. Some of tonight's choirs have performed in local, national and international choral festivals in Europe, the United States and Britain.

May I express appreciation to all the choir members, choir-masters, soloists, the CTSO, the planning committee and all those who have contributed to the success of this festival.

The 1994 choral festival will be remembered as a musically enriching experience. May it aid in building new friendships, promote excellence in choral music and contribute to the process of reconstruction and the development of the musical talent of all people in this country of our birth.

A.M.MULLER
EXECUTIVE DIRECTOR
DEPARTMENT OF EDUCATION AND CULTURE SERVICE
(EX: HOUSE OF REPRESENTATIVES)

• BOODSKAP VAN DIE UITVOERENDE DIREKTEUR •

Hierdie koorfees, wat in samewerking met die gemeenskap-skore van Kaapstad aangebied word, is 'n verdere uitbreiding van die koormusiek-program waarmee in 1982 begin is. Dit het ook 'n vennootskap in die bevordering van musiek laat ontstaan tussen die Kaapstadse Simfonie-orkes en die Australiese Hoë Kommissaris, wat die dirigent, John Hopkins, geborg het in die paslik genaamde Genesis-koormusiekfees.

Genesis beteken die begin. Baie mense wat in die hart van die stad gewoon het, keer terug om te luister na herverenigde kore saam met die Kaapstadse Simfonie-orkes. Sommige van vanaand se kore het al in plaaslike, nasionale

en internasionale koorfeeste in Europa, die Verenigde State en Brittanje opgetree.

Die koorfees van 1994 sal onthou word as 'n verrykende musikale ervaring. Mag dit help om nuwe vriendskappe te smee, koormusiek te bevorder en tot die proses van heropbou en ontwikkeling van die musiektalent van al die mense in hierdie land van ons geboorte by te dra.

A.M. MULLER
UITVOERENDE DIREKTEUR
DEPARTEMENT VAN ONDERWYS EN KULTUURSAKE
(EKS HUIS VAN VERTEENWOORDIGERS)

• UMYALEZO WOMLAWULI KWEZEMFUNDO •

Lo myadala weekwayala, esiwuphathelwe ngentsebenziswano ne Cape Town Community Choirs, ulihlumelo lwenkqubo yezomculo eyaqala ngo mnyaka u 1982. Ukwasiphathele namaqabane ekukhulisweni komculo, maqabane lawo ayi Cape Town Symphony Orchestra (CTSO) kunye ne Australian High Commission, abathe baxhasa umbhexeshi wekwayala, u John Hopkins, kulo mcimbi ubizwe ngegama elifanelekileyo eliyi Genesis Choral Music Project.

Nanjengokuba sisazi, i-Genesisi sisiqalo. Abaninzi ababehlala kwesi sixeko sethu babuyile bazokumamela iikwayala ziyimbumba emculweni, zitshila ne Cape Town Symphony Orchestra. Ezinye zekwayala ezikhoyo ngokuhlwa nje sezivela kuxhentsa kwindawo ezikufutshane nezikude, nditsho naphesheya kweelwandle, kwimi-

yadala ese Europe, E-Melika nase Britane.

Ndinqwenela ke ngoko ukwenza ilizwi lombulelo kuwo onke amalungu eekwayala, ababhhexeshi, iimvumi, iCTSO, ikomiti yabaququzeleli nakubo bonke abathe banenxaxheba empumelelweni yalo mcimbi.

Lo myadala walo nyaka uyakukhunjulwa njengotyebisayo kwezomculo. Yanga inganceda ekwakheni ubuhlobo obutsha, inyuse umgangatho wezomculo yaye ibenenxaxheba ekukhuliseni nakuphuhliso lwetalente yabo bonke abantu beli lizwe lokuzalwa.

A.M MULLER
UMLAWULI KWISEBE LEMFUNDO NENKUBEKO
KWINDLU YABAMELI

PROGRAMME • PROGRAM • INKQUBO

REQUIEM • OP 48

INTROITUS ET KYRIE

Chorus
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis,
Te decet hymnus, Deus, in sion,
et tibi redetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Kyrie, eleison, Christe, eleison,
Kyrie, eleison.

OFFERTORIUM

Baritone and Chorus
O Domine Jesu Christe, Rex gloriae,
livera animas defunctorum de poenis
infernorum et de profundo lacu:
de ore leonis ne absorbeat Tartarus.
Ne cadent in obscurum.
Hostias et preces tibi, Domine,
Laudis offerimus: tu suscipe
pro animabus illis, quarum
hodie memoriam facimus:
fac eas Domine de morte transire
ad vitam quam olim Abrahamae promissisti
et semini ejus. Amen.

SANCTUS

Chorus
Sanctus, Sanctus, Sanctus,
Dominus Deus sabaoth,
Pleni sunt coeli et terra
Gloria tua
Hosanna in excelsis.

PIE JESU

Soprano Solo
Pie Jesu Domine,
dona eis requiem
sempiternam repuiem.

*Eternal rest give unto them, O Lord,
And let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
And a vow shall be paid to Thee in
Jerusalem.
O hear my prayer,
All flesh shall come to Thee.
Lord have mercy,
Christ have mercy,
Lord have mercy.*

*O Lord Jesus Christ, King of Glory,
Deliver the souls of all the faithful
departed from the pains of hell
And from the deep pit deliver them from
the lion's mouth,
That hell may not swallow them up
and they may not fall into darkness,
But may the holy standard-bearer Michael
lead them into the holy light
which Thou didst promise to Abraham
and to his seed of old.
We offer to Thee, O Lord, sacrifices and
prayers: do Thou receive them on behalf
of those souls whom we commemorate
this day.
Grant them, O Lord, to pass from death
to that life.*

*Holy, holy, holy, Lord God of Hosts,
Heaven and earth are full of Thy glory,
Hosanna in the Highest.
Blessed is He who cometh in the name of
the Lord.
Hosanna in the Highest.*

*Sweet Jesus Lord,
Grant them eternal rest.*

AGNUS DEI

Chorus
Agnus Dei, qui tollis peccata mundi:
dona eis requiem:
sempiternam.
Lux aeterna luceat eis Domine
cum sanctis tuis in aeternum
quia pius es cum sanctis tuis in
aeternum quia pius es
Requiem aeternam dona eis Domine
Et lux perpetua luceat eis.

LIBERA ME

Baritone and Chorus
Libera me, Domine, de morte aeterna,
In die illa tremenda:
In die illa tremenda:
Quando coeli movendi sunt et terra:
Cum veneris judicare saeculum per
ignem.
Tremens factus sum ego, Et timeo,
Dum discussio venerit atque ventura
ira.
Dies illa, Dies ira,
Calamitatis et miseriae.
Dies, illa, Dies magna
et amara valde.
Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

IN PARADIDISUM

Chorus
In paradidum deducant angeli
in tue adventu suscipiant
te martyres et perducant te
in civitatem sanctam Jerusalem
Chorus angelorum te suscipiant
et cum Lazaro quondam paupere
aeternam habeas requiem.

*Lamb of God who takest away the sins
of the world,
Give them rest.
Lamb of God who takest away the sins
of the world,
Give them rest,
Lamb of God who takest away the sins
of the world,
Give them eternal rest.*

*From everlasting death, delivery me, O
Lord.
In that awful day,
When the heavens and the earth shall be
moved:
When Thou shalt come to judge the
world by fire.
Dread and trembling have laid hold of
me.
And I fear exceedingly because of the
judgement and the wrath to come,
O that day, that day of wrath,
Of sore distress and of all wretchedness.
That great and exceeding bitter day.
Eternal rest give unto them, O Lord
And let perpetual light shine upon them.*

*May the angels lead thee into paradise:
May the martyrs receive thee as they
coming,
and lead thee into the holy city of
Jerusalem,
May the choir of angels receive thee,
And mayest thou have eternal rest with
Lazarus.
Who once was poor.*

GABRIEL FAURÉ (1845–1924)

Gabriel Fauré was one of the most outstanding figures in French musical life of the late nineteenth and early twentieth centuries. Living as he did in the midst of the French impressionist movement, he tends to have been overshadowed by the genius of Debussy and to have undeservedly fallen into the second row of composers of his day. His influence, however, upon the younger generation of composers was considerable and he numbered among his pupils names such as Nadia Boulanger, Roger Ducasse, Maurice Ravel, Florent Schmitt and Louis Aubert. As director of the Paris Conservatoire he brought new life to that institution

which before him had lost much of its former prestige. Thanks to his untiring efforts the Conservatoire became one of the first in Europe – a position which it still holds today. A pupil of Niedermeyer, founder of the *Ecole de Musique Religieuse*, Fauré's early training and subsequent posts as organist first at the Rennes Cathedral and later at St. Sulpice and La Madeleine equipped him with the appropriate background and formation for the creation of such a deeply religious, sincere work as his Requiem. This work was written in 1885 and a noticeable feature is that the choir is treated in the majority of cases more melodically than polyphonically.

• INTERVAL •

WOLFGANG AMADEUS MOZART (1756–1791)

SYMPHONY NO 38 IN D MAJOR, K.504 ("PRAGUE")

Adagio – Allegro; Andante; Finale: Presto

The last ten years of Mozart's life, after his break with Archbishop Hieronymus in 1781 and his removal to Vienna, were not exactly rich in symphonies. The six great works dating from this period may be traced to various stimuli, and do not represent any single main line in his development during these years. The first of them, the "Haffner" Symphony, K.385, in D major, was written in great haste in 1782, as was the "Haffner" Serenade in 1776, to celebrate a festive occasion of the Salzburg family. The second, the "Linz" Symphony, in C major, K.425, was composed in equal haste in 1783, because Mozart wanted to give a concert during a brief stay at Linz, and had no suitable symphony available. The third, the

"Prague" (or the "Symphony without minuet"), K.504, in D, was composed at Vienna towards the end of 1786, probably with an eye to the forthcoming journey to Prague, where the first performance of *Don Giovanni* was to be given, and where this symphony also had its first performance, in January 1787. We have no evidence that there was any special occasion for the composition of the last three symphonies, written in the summer of 1788, those in E flat, G minor, and C major (the "Jupiter"), K.543, 550 and 551. The "Prague" Symphony, K.504, is one of the select masterpieces of classical music. In the musical horizon of the general listener it is hardly regarded as on the same level as the three great symphonies

in 1788, though it in no way falls short of them. Which of these four works is ranked the highest must always remain a matter of personal preference. The "Prague" Symphony was composed between *Figaro* and *Don Giovanni*, and one can see that it has spir-

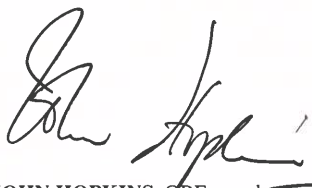
itual affinities with both operas. The whole work testifies to the happiest of inspiration: each movement has its own unmistakable stamp, corresponding to its function within the general scheme of the work.

LUDWIG VAN BEETHOVEN (1770–1827)

FANTASIA FOR PIANO, CHORUS & ORCHESTRA, OP 80

The origin of Beethoven's C minor Fantasia for Piano, Chorus and Orchestra, Op 80 goes back to the "Musical Academy" of December 22, 1808, a momentous event in the history of music, bringing as it did not only the premières of the Fifth and Sixth Symphonies but Beethoven's last public appearance as a piano virtuoso. The concluding item of an extensive programme was a "Fantasia on the piano, which gradually draws to a close with the entrance of the entire orchestra, and finally with the joining in of

choruses as a finale." This work consists of free variations for piano on a theme that Beethoven took over from his musical setting of Bürger's poem *Gegenliebe* (Mutual Love), and a choral setting of Kuffner's poem *Shmeichelnd hold und lieblich klingen unserer Sebens Harmonien*. Czerny recounts how the work was completed so much at the eleventh hour that rehearsals had been inadequate and Beethoven had to restart the piece because of false orchestral entries.



• CONDUCTOR •

JOHN HOPKINS, OBE, was born in England in 1927. He studied at the Royal Manchester College of Music, then at the Mozarteum in Salzburg, and by the age of 24 was chief conductor of the BBC Northern Orchestra. In 1957 he became conductor of the New Zealand National Orchestra and Music Director of the New Zealand Opera Company. For ten years, from 1963-1973, he was Director of Music for the Australian Broadcasting Corporation, after which he was for thirteen years Dean of Music at the Victorian College of the Arts in Melbourne. More recently he was Director of the Sydney Symphony Orchestra and professor at the University of Sydney. Since 1957 Mr Hopkins has been involved with the development of music education programmes with student

orchestras. He was primarily responsible for the founding of the National Youth Orchestra of New Zealand and during his 30-year stay in Australia worked extensively for Youth Music Australia. In this period he also regularly conducted orchestras in many other parts of the world. For his services to music Mr Hopkins has been honoured with several prestigious awards. In addition to the OBE, he received the Queen's Jubilee Medal, the Heinz Award and the Medal of the International Percy Grainger Society. This year he was appointed consultant to the Natal Philharmonic Orchestra. Mr Hopkins appears with the Cape Town Symphony Orchestra by courtesy of the Australian government and the Australian High Commission in South Africa.

• GENESIS MUSIC PROJECT – SPRING CHOIR FESTIVAL •

PHILLIP SWALES studied singing at UCT under Prof. Desiré Talbot and graduated with TLD and PDM in Singing. Thereafter he continued his studies through UNISA and the Royal Schools of Music, London. He has won various prizes at UCT as well as bursaries from SAMRO and the Cape Town Boys Choir. He qualified as a teacher in Durban, his place of birth, and spent many years at Turfhall Primary School where he helped to establish a music department.

Phillip has performed with the Eoan Group in principal roles in *Rigoletto*, *La Traviata*, *The Barber of Seville*, *Carmen Jones* as well as minor roles at CAPAB in several operas and musicals. He served as chorusmaster and assistant to the artistic director of the Eoan Group. He has also performed with the SABC orchestra, the

UCT orchestra and the Cape Town Symphony Orchestra.

For a time he was involved in many Drama in Education programmes and in orchestral music projects in schools in the Peninsula working with the Cape Philharmonic Orchestra, The London Philharmonic Orchestra and the Cape Town Symphony Orchestra.

For many years he has worked with community choirs across the country as adjudicator, choral coach, choral seminars in the promotion of choral music. He has been the convenor and chorusmaster of this Spring Choir Festival. Presently he serves in the Culture promotion department of the Department of Education and Culture. He is also the choirmaster at St. James Church, Kenilworth.

SYLVIA SCHULMAN returned to South Africa in 1977 and has a varied musical life as soloist, accompanist, chamber music pianist, répétiteur and choirmaster. During her years in Britain she appeared at many festivals as well as in concerts in Wigmore Hall and Purcell Room in London as well as broadcasting for the BBC.

Artists with whom she has worked include Jack Brymer, Cleo Laine, John Carol and Norman Bailey. She has also appeared as soloist with the Cape Town Symphony Orchestra and has given many recitals with leading singers and instrumentalists. Sylvia is pianist and assistant trainer with the Philharmonia Choir and Director of Music at Temple Israel in Wynberg.

SOLOISTS FOR THE FAURÉ REQUIEM

IVAN DIEDERICKS studied singing at the Bellville Music Academy and has performed in many church concerts and oratorio presentations. He has also sung in the chorus of CAPAB opera.

CARMEN VISAGIE is a B.Mus. (Solo Singing) student of Peet van Heerden at the University of Stellenbosch. She has performed in many cantatas and concerts and was awarded the Hilda Hendrikz bursary for singing in 1994.

• SOLOISTS FOR THE BEETHOVEN FANTASIA •

MARK NIXON is a B.MUS honours student at UCT who has won prizes and scholarships in piano which include the Hennie Joubert Youth Piano Competition (2nd prize), UNISA S.A. Music Scholarship Competition (1st prize), Adcock Ingram Music Competition (1st prize), John Windham scholarships from UCT, Jules Kramer and Harry Crossley Scholarships from UCT and the Adolph Hallis piano competition (1st prize).

As a soloist he has performed with the UCT Orchestra, the Cape Philharmonic Orchestra and the Cape Town Symphony Orchestra. Mark has recently returned from attending master classes with Bela Siki (USA) and Aquilles Delle-Vigne (Belgium). He continues his piano studies in the Netherlands in November.

MARIETTE GREEF possesses a beautiful contralto voice and is a B.MUS (Solo Singing) student of Petrus van Heerden at Stellenbosch University. In 1993 she won the Hilda Hendrikz bursary and has recently won the Anton Hartmann bursary. She has made recordings for the SABC and was a soloist in the CAPAB Youth Music Festival this year.

KATHERINE HENDERSON is a drama student at the University of Cape Town but has studied singing on a part-time basis with Wendy Fine. Her fine Mezzo Soprano voice has been heard in many concerts of the Opera Activ programme and she has recently performed in a concert at Sadlers Wells, London.

ARNOT BOONZAAIER has studied singing with Wendy Fine for many years and is singer in the Opera Activ programme. His singing awards include the Albina Bini Award, the Friends of the Nico Award as well as awards in competitions and Eisteddfods.

HEIN GROVE studied singing at the University of Stellenbosch and has since performed in concerts locally as well as a singer in the CAPAB chorus. He qualified as a teacher but is presently pursuing his singing studies with Virginia Davids.

CECIL PETERS qualified as a teacher but has pursued his studies in singing in the development of his fine tenor voice. Over the years he has participated in many concerts and singing competitions in which he has excelled.

CARINE SIEBERHAGEN graduated from the University of Stellenbosch with a degree in education and later completed performers licentiate in singing with the Royal Schools and Trinity College of Music. She has participated in the Roodepoort International Eisteddfod in the opera and Lieder sections and is currently a student of Wendy Fine.

ACKNOWLEDGEMENTS

The arrangements for this choral festival were made by staff of the Subdirectorate: Culture Promotion of the Department of Education and Culture (Ex: House of Representatives.) They must be congratulated for their excellent work.

The principal of SAN SOUCI GIRLS HIGH SCHOOL for the use of the school hall for rehearsals. Myra Horne, the music teacher, co-ordinated the rehearsals. The METHODIST CHURCH, ATHLONE, allowed us the use of their facilities for rehearsals.

All the CHOIRMASTERS have laboured unselfishly in the training of the choirs. The CHOIR MEMBERS have sacrificed their regular rehearsal and performance programme. Sincere thanks is due to them.

The planning committee provided invaluable support, guidance and advice in the various aspects of this project over the past year. The management and staff of the Cape Town Symphony Orchestra for their assistance in the planning of this choral festival.

• PARTICIPATING CHOIRS •

BEL CANTO CHORAL SOCIETY	TAFELBERG CHORISTERS
CAPE TOWN CONTEMPORARY CHOIR	IMMACULATA LADIES CHOIR
CAPE TOWN LADIES CHOIR	MORIA YOUTH CHOIR
GLEEMOOR LADIES CHOIR	PENINSULA CHORISTERS
GOODWILL CHORISTERS	PHILHARMONIC SINGERS
SAN SOUCI CHAMBER CHOIR	

CHORUS MASTER: PHILLIP SWALES

ASSISTED BY:	JENNI FORTUIN
IVAN DIEDERICKS	TONI HERMAN
KEITH MATHESON	CLIFTON MAJOLA
MYRA HORN	MARJORIE GOOSEN

REPETITEUR: SYLVIA SCHULMAN
MUSIC IN THE FOYER BY F. PETERSEN
MUSIC SCHOOL AND HEATHFIELD MUSIC ENSEMBLE

THE SPRING CHOIR FESTIVAL 1994 IS A PROJECT OF:

THE DEPARTMENT OF EDUCATION & CULTURE
(EX. : HOUSE OF REPRESENTATIVES)

THE CAPE TOWN SYMPHONY ORCHESTRA

THE AUSTRALIAN HIGH COMMISSION