

The Last Judgement

2 pm Sunday, 31 July 2016

Tawa College Hall, 38 Duncan Street, Tawa

The Festival Singers

Conductor: Jonathan Berkahn
Accompanist: Thomas Nikora

Jonathan Berkahn
(text Walter de la Mare)
“When music sounds”

Felix Mendelssohn (1809–1847)
Psalm 100:

Jauchzet dem Herrn alle Welt

Josef Rheinberger (1839–1901)
Sanctus and Benedictus
(*Missa St. Crucis, Op.151*)

Maurice Duruflé (1902–1986)
Ubi caritas, Op.10 no.1

Gabriel Fauré (1845–1924)
Cantique de Jean Racine, Op.11

Camille Saint-Saëns (1835–1921)
Calme de nuits, Op.68 no.1

Tawa Orchestra

Conductor: Andrew Atkins

Max Reger (1873–1916)

Variations on a Theme of Mozart, Op.132

Thema — Andante grazioso

Variation 1 — L'istesso tempo

Variation 2 — Poco agitato

Variation 3 — Con moto

Variation 4 — ivace

Variation 5 — Quasi presto

Variation 6 — Sostenuto (quasi adagietto)

Variation 7 — Andante grazioso

Variation 8 — Molto sostenuto

Interval

Combined choir and orchestra

Louis Spohr (1784–1859)
The Last Judgement: Part 1

Adoration and Admonition

— *Overture*

— *Praise his awful name* (chorus)

— *Come up hither* (bass, tenor)

— *Holy, Holy, Holy, Lord God of hosts*
(tenor, chorus)

Christ's Deed of Salvation

— *Behold, the Lamb that was slain*
(soprano)

— *Weep no more* (tenor)

— *And the Elders fell down* (soprano)

— *All glory to the Lamb*
(soprano, chorus)

— *And every creature* (tenor)

— *Blessing, honour, glory, and power*
(tenor, chorus)

— *And lo! a mighty host* (tenor, soprano)

— *Lord God of heaven and earth*
(chorus, soli)

The Festival Singers begin tonight's concert with an invocation to the power of music ("When music sounds, gone is the earth I know/And all her lovely things even lovelier grow..."), continue with a bracket of Romantic favourites from Germany (Mendelssohn, Rheinberger) and France (Durufle, Fauré, Saint-Saëns), and finish with a hymn to silence ("The poet alone is haunted by the love of quiet things.")

Max Reger wrote an astonishing quantity of music in his relatively short career. He is perhaps best known for his vast and dense organ works, but he wrote in most genres except for opera. Towards the end of his life he produced a number of sets of variations where the simplicity of the themes he chose (by Beethoven, Telemann, Hiller, and Mozart) served as an effective foil for the complexity of his own style. The theme here is a well-known one, from the first movement of Mozart's Piano Sonata in A (the sonata that finishes with the "Rondo alla Turca"). Reger's variations are as elaborate and sophisticated as those of Brahms or Elgar, but the theme is usually reasonably clearly in evidence.

Louis (or Ludwig) Spohr was one of the greatest violinists of the first half of the nineteenth century and, as a composer, was for a long time regarded as a serious rival to Beethoven. He spent most of his career touring the courts of Europe as a virtuoso, with his wife, who played harp. The bulk of his output consists of chamber and orchestral music, but he was a versatile composer who was successful with vocal music as well. Both chronologically and stylistically, his oratorios bridge the gap between Haydn and Mendelssohn. While his instrumental works fell out of favour, his choral works remained popular for their sincerity and effectiveness throughout the nineteenth century. Even in distant New Zealand, newspapers refer to performances of *The Last Judgement* from the 1850s to the 1930s.

The first performance impressed everyone – nearly:

"My son-in-law *Wolff*, who had been long in Rome, proposed to illuminate the church as at Rome on Good Friday, with lights disposed overhead in the form of a cross, and carried out his idea. A cross fourteen feet long, covered with silver-foil, and hung with six hundred glass lamps, was suspended overhead in the middle of the church, and diffused so bright a light that one could everywhere clearly read the libretti. The musicians and singers, nearly two hundred in number, were placed in the gallery of the church, arranged in rows one above the other, and for the most part unseen by the audience, which, amounting to nearly two thousand persons, observed a solemn stillness. . . . The visibly deep impression that the oratorio made upon the public may also have been yet further assisted by the solemn grandeur of the illuminated cross—which harmonized greatly with the religious sentiment inspired by the day. The Elector only was not pleased with the selection of the Lutheran church and its "Catholic illumination," as he called the cross, and he ordered that the orchestra should give their future Good Friday concerts in the court and garrison church, lit up with chandeliers to be furnished from the electoral household lighting department."

We will be performing the first half only – a vision of heaven, taken largely from the book of Revelation. Sadly, it does not include the destruction of Babylon (you can't have everything), but it does I think include most of the best tunes.

Mendelssohn: Psalm 100:1–5
“Jauchzet dem Herrn alle Welt”

Make a joyful noise unto the Lord,
all ye lands,
Serve the Lord with gladness, come before
his presence with singing.

Know ye that the Lord, he is God; it is he
that hath made us,
and not we ourselves, we are his people, and
the sheep of his pasture.

Enter into his gates with thanksgiving, and
into his courts with praise;
be thankful unto him, and bless his name.

For the Lord, he is good; his mercy is
everlasting,
and his truth endureth to all generations.

Rheinberger: Sanctus and
Benedictus

Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.

Hosanna in the highest!

Blessed is he who comes
in the name of the Lord.

Hosanna in the highest!

Durufié: Ubi caritas

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other
with a sincere heart. Amen.

Fauré: Cantique de Jean Racine

Word of God, one with the Most High,
in whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee
at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ,
look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your gifts

Saint-Saëns: Calme de nuits

Stillness of the nights,
coolness of the evenings,
Vast shimmering of the worlds,
Great silence of black caverns
You charm the profound spirits.

The burst of sunlight, merriment,
Noise, please the more frivolous;
The poet alone is haunted
By the love of quiet things.

Soloists

Soprano — Olivia Sheat

Alto — Karen Espersen

Tenor — Luka Venter

Bass — Justin Pearce

Festival Singers

Conductor: Jonathan Berkahn

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Tawa Orchestra

Conductor: Andrew Atkins

Sopranos

Heather Garside
Barbara Gillon
Rozie Gorman
Diana Helen
Anne Keen
Kim New
Ingrid Schoenfeld
Pam Southey
Christine Taylor
Megan Ward

Altos

Heather Collins
Karen Espersen
Adrienne Leuchars
Wendy Nelson
Margaret Pearson
Margaret Seconi
Irene Swadling
Rita Urry

Tenors

Joe Fecteau
Paul Kilford
Andrew McIntosh
Hajime Komatsu
Alan Spinks

Basses

Philip Garside
Ian Livingstone
Brian Patchett
Chris Watson

Violin I — Maria Sydor (concert master),
Mike Wood, Liz Sneyd, Paul Roper

Violin II — Maxine Choat, Caroline Sawyer

Viola — Jim Waters, Helen Milne, Ted Aspey,
Craig Utting, Craig Drummond-Nairn

Cello — Graeme Ogilvie, Veronica Pot, Jancis
Potter, Cecilia Doogue, Caitlin Morris

Double Bass — Samuel Berkahn

Flute — Charlotte Hollingsworth,
Daphne Dashfield, Helen Bichan

Oboe — Ngarita Davies, Eloise Lancaster

Clarinet — Herve Legoff, Kathrin McClean,
Jennifer Hutchinson

Horn — Adrian Hughes, Lilli Street

Trombone — Ron Janes, Andrew Yorkstone

Tuba — Robert Lynch

Timpani — Alec Carlisle

Piano — Thomas Nikora

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