



Festival Singers

Glory – Glory – Glory!

7:00 pm Saturday 21 September 2019

at Island Bay Presbyterian Church

Musical Director – Ingrid Schoenfeld

Accompanist – Jonathan Berkahn

Soprano – Janey MacKenzie

Alto – Eleanor McGechie

Saxophone – Genevieve Davidson

Programme

Salomone Rossi (1570–1630)

Shir Hama'alot (1622)

Antonio Vivaldi (1678–1741)

Gloria RV 589 (c. 1715)

Interval

He Honore

(arr. Jonathan Berkahn)

Jonathan Berkahn (b. 1971)

A Hopkins Gloria (2019)

John Rutter (b. 1945)

Gloria (1974)

About this Concert

A Gloria is a celebration – an expression of joy and gratitude, and this concert brings together five different interpretations of that idea. Despite originating from a variety of time periods and perspectives, they all share the theme of exultation contrasted with reflection.

Shir Hama'alot (1622) **Salomone Rossi (1570–1630)**

Rossi's beautifully constructed setting of Psalm 128 (composed 1622) has a lot in common with the musical style of his contemporary, Monteverdi. However, Rossi was unique in being one of the first to apply a western, polyphonic style of composition to the Hebrew service, which had always been unaccompanied, monophonic chant.

Gloria RV 589 (c. 1715) **Antonio Vivaldi (1678–1741)**

Vivaldi's Gloria is a sacred work that unfolds like an opera. Characterised by bold orchestral accompaniment and solo movements with the emotional impact of arias, the work highlights the nuances of the Gloria text, resulting in a communicative, vivid work that H.C. Robbins Landon called "the 'Four Seasons' of its genre."

Vivaldi took much of the material from another Gloria he'd written (RV 588), which in turn he lifted from the Gloria of a lesser-known Italian composer named Giovanni Ruggieri.

However, his aptitude for making the most of the musical forces at his disposal, combined with his gifts of harmonic creativity and motivic ingenuity have resulted in a quintessentially Vivaldian work that has been constantly programmed by choirs since its 1939 rediscovery at a Vivaldi concert by Alfredo Casella.

He Honore

(arr. Jonathan Berkahn)

Taina Piripi Ngarimu wrote this lovely tune, among many other traditional waiata melodies. The words are from a traditional karakia based on the Gloria text from Luke.

A Hopkins Gloria (2019) **Jonathan Berkahn (b. 1971)**

Composer's note

In the back of my mind were Classical and Baroque "cantata-masses" such as the Gloria you'll hear tonight by Vivaldi, where each fragment of the text is spun out into a complete movement. I was tempted in this direction, but decided at length to set the text in English (mostly the version in the New Zealand Prayer Book) – partly because most of the rest of the concert was in Latin. And as soon as I had made that decision, I felt that I couldn't repeat each clause indefinitely, treating them as tokens to fill out abstract musical designs, but had to regard the text (or at least larger sections of it) as meaningful wholes.

Then I had an idea. Gerard Manley Hopkins' *Pied Beauty* ("Glory be to God for dappled things") came into my head, which I had attempted without success to set at various times over the last twenty-five years. I thought of inhabiting this canonical text with other, related texts ("and the birds of the air make their homes in its branches..."). It occurred to me that one of Hopkins' *Terrible Sonnets*, written out of his blackest depression, could make a useful counterpoint to the *Agnus Dei* sections; then I realised that the second half of his "That Nature is a Heraclitean Fire and of the comfort of the Resurrection" could bring about a return to the joyful mood of the whole.

So there is a kind of spiritual drama, a dark night of the soul, in the middle section of the piece. And it may be worth saying that the dynamic of this section – the attempt to soothe and manage dark imaginings in the early hours of the morning by repetition of the Agnus Dei prayer – is, quite literally, something that has been a regular part of my spiritual life. I do believe, somehow, that joy will have the final word; but enacting this remains a difficult musical and emotional problem.

Gloria (1974)

John Rutter (b. 1945)

“Music is a song and a dance, and the further it gets away from either of those two roots, the greater the risk that it will collapse under its own weight and die.” – Robert McBain, paraphrasing Henry Pleasants, an American music critic.

By definition, anything programmed in a choir concert is a song, but nobody hearing the snap, fervor, and bounce of Rutter’s Gloria could deny that it’s also a dance. The theatricality of the work reflects Rutter’s interest in the synthesis of popular music with the large-scale forms and compositional processes of Western art music. The exuberance of the outer movements is offset by a sense of otherworldly wonder in the second movement, a luminous meditation that emerges from a remarkable organ melody.

Mel Olsen (a well-known American choral director) commissioned the Gloria in 1974 and worked closely with Rutter throughout the compositional process, in effect creating a purpose-built concert piece. Its enduring popularity since then and its place in the modern choral repertory is a testament to the communicative power of the work.

Janey McKenzie – Soprano



Janey has a Bachelor of Music in piano performance from the University of Auckland, and also studied voice with the late distinguished singer and teacher Donald Munro. Janey combines

singing with a busy teaching practice, tutoring voice and piano in two schools. She is a sought-after accompanist, and also enjoys co-directing a school choir. Janey has sung roles with several opera companies and with the NZSO and was a long-time member of the Chorus of New Zealand Opera, singing in productions of more than 25 operas. She has sung the soprano solo part in many of the masterworks of the choral repertoire, including *Messiah*, Bach’s *Christmas Oratorio*, Mozart’s *C Minor Mass* and the Verdi *Requiem*.

Eleanor McGechie – Alto



Eleanor graduated with a Bachelor of Music in Classical Performance (Voice) and a Bachelor of Music (Honours) in Music Studies and Conducting. She is a member of the New Zealand Youth Choir and the Tudor Consort. She enjoys singing a

broad range of styles around the Wellington region, from choral music to acoustic sets. Eleanor works full time in a graduate policy programme.

Genevieve Davidson – Saxophone



Genevieve is a Wellington based saxophonist. She studied at Otago University, completing a double degree in law (LLB) and classical saxophone performance

(MusB). As a dedicated and enthusiastic chamber musician, Genevieve collaborates with a range of diverse instrumentalists such as 'Duo Eolienne' with Michelle Velvin (harp), 'Duo Isetta' with pianist Ingrid Schoenfeld, 'Saxcess' (saxophone quartet, playing tenor) and 'Tomomi & Genevieve' soprano and alto saxophone duo with saxophonist Tomomi Johnston.

Ingrid Schoenfeld – Musical Director



Ingrid is a classical pianist and accomplished teacher. She completed her Bachelor of Music in Classical Performance with first-class Honours at the New Zealand School of Music.

She also studied harpsichord for three years. Ingrid studied conducting at the New Zealand School of Music and has conducted and accompanied many choirs around Wellington

In addition to performing regularly in solo, chamber, and choral concerts, she runs a successful teaching studio. Ingrid, who became musical director in July 2019, has many exciting, creative ideas and the choir has a bright future under her leadership.

Jonathan Berkahn - Accompanist



Jonathan holds a BMus in composition, a BMus (Hons) in performance (organ, harpsichord, fortepiano) and a PhD in music history.

He is a Wellington-based freelance performer, educator, and composer. He studied organ and harpsichord with Douglas Mews and has accompanied many choirs and soloists around New Zealand. After gaining his PhD in music history he was a tutor and visiting lecturer at the New Zealand School of Music (Victoria University). He is organist and choir master at St James' Anglican Church in Lower Hutt.

Jonathan was accompanist to the choir from 1999-2013 and then conducted Festival Singers until mid-2019. Prior to the *Gloria* which you will hear tonight, Jonathan has written two substantial works for the choir, a *Te Deum* (2004), recorded on the *Festival Singers' CD Spirited People* and *The Third Day*, which we recorded for our *The People of the Light* CD in 2015, as well as a variety of smaller pieces to fill out different concerts.

Jonathan's music books

Songs of expectation

&

Somehow, the light comes to me

are available to buy tonight

at the discounted prices of

\$10 for the melody editions and

\$20 for the keyboard arrangements.

Texts

Shir Hama'alot

Shir hamma'a lot.

Ashre kol y're adonai haholech,
Haholech bidrachav yagia kapecha
ki tochel ashrecha v'tovlach

Esh't'cha k'gefen poriya b'yark'tei veite
Cha banecha kishtilei zeitim saviv
l'shulhanecha.

Hinnechi chen y'vorach gaver y're Adonai
Y'varech'cha Adonai mitsiyon ur'ehb'tuv
Y'rushalayim kol y'mei hayecha.

Ur'eh vanim l'vanecha
Shalom al yisrael.

Psalm 128: A song of ascents. (NIV)

Blessed are all who fear the LORD,
who walk in his ways.

You will eat the fruit of your labour;
blessings and prosperity will be yours.

Your wife will be like a fruitful vine
within your house;
your sons will be like olive shoots
around your table.

Thus is the man blessed who fears the LORD.

May the LORD bless you
from Zion all the days of your life;
may you see the prosperity of Jerusalem,
and may you live to see your children's children.
Peace be upon Israel.

Gloria – Vivaldi

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi.

Propter magnam gloriam tuam.

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei. Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Glory be to God on high,

and on earth, peace to all of good will.

We praise thee. We bless thee.

We adore thee. We glorify thee.

We give thee thanks
for thy great glory.

Lord God, heavenly King.

God almighty Father.

O Lord, the only begotten Son, Jesus Christ.

Most High Lord God, Lamb of God.

Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us.

Thou who takest away the sins of the world,
receive our prayer.

Thou who sittest at the right hand of the Father,
have mercy upon us.

Cont.../

Quoniam tu solus sanctus. Tu solus Dominus.
To solus altissimus, Jesu Christe.
Cum sancto Spiritu in gloria Dei Patris.
Amen.

For Thou alone art the Holy One.
Thou alone art the Lord,
Thou, Jesus Christ, alone art the Most High.
With the Holy Ghost
in the glory of God the Father. Amen.

He Honore

He Hōnore, he korōria
Maungā rongo ki te whenua
whakaaro pai e
ki ngā tāngata katoa
Ake, Ake, Ake, Ake, amine.
Te Atua, Te piringa
Tōku oranga

Honour, glory and peace to the land
May good thoughts come to all people
for ever and ever, for ever and ever.
Amen.
The Lord is the refuge and my life.

A Hopkins Gloria

Glory to God in the highest,
and peace to all people on earth,
peace and goodwill.
Lord God, heavenly King,
almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.

Pied Beauty

Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim:
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced
—fold, fallow, and plough;
And all trades, their gear and tackle and trim.
All things counter, original, spare, strange;
Whatever is fickle, freckled
(who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

Lord Jesus Christ,
only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world:
have mercy on us.

I wake and feel the fell of dark, not day.
What hours, O what black hours we
have spent
This night! what sights you, heart, saw;
ways you went!
And more must, in yet longer light's delay.
With witness I speak this. But where I say
Hours I mean years, mean life.
And my lament
Is cries countless, cries like dead letters sent
To dearest him that lives alas! away
I am gall, I am heartburn.
God's most deep decree
Bitter would have me taste: my taste was me;
Bones built in me, flesh filled,
blood brimmed the curse.

Selfyeast of spirit a dull dough sours. I see
The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse.

You are seated at the right hand
of the Father:
receive our prayer.

From:

*That Nature is a Heraclitean Fire
and of the comfort of the Resurrection*

Enough! the Resurrection,
A heart's-clarion! Away grief's gasping,
| joyless days, dejection.
Across my foundering deck shone
A beacon, an eternal beam.
| Flesh fade, and mortal trash
Fall to the residuary worm;
| world's wildfire, leave but ash:
In a flash, at a trumpet crash,
I am all at once what Christ is,
| since he was what I am, and
This Jack, joke, poor potsherd,
| patch, matchwood, immortal diamond,
Is immortal diamond.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.

Glory to God in the highest,
and peace to all people on earth.

Gloria – Rutter

1. Gloria in excelsis Deo
2. Domine Deus
3. Quoniam tu solus sanctus

(see Vivaldi *Gloria* for Latin and English texts)

Our CDs — on sale tonight



People of the Light – Music by Jonathan Berkahn.

The music follows the Church year, beginning with songs for Advent and Christmas. *Go to dark Gethsemane* prepares us for the 12 pieces of an Easter cantata, *The Third Day*, in which the musical settings and words heighten the pain and poignancy of the familiar sequence of events. The cantata is followed by *Such love* and choral settings for the traditional words of the *Magnificat* and *Nunc Dimittis*. The CD ends with a *Blessing* based on Ps 27.



Spirited People

This CD shares an inspired pairing of two significant and complementary longer compositions: Colin Gibson's cantata, *The Spirit Within* and Jonathan Berkhan's *Te Deum*, supported by individual items from Colin, Jonathan, Philip Garside and Rosemary Russell.



Tell My People

A celebration of 25 years of singing Christian music. The CD reflects the timeless arranging skills, breadth, deep faith and vision of our founder, Dr Guy E Jansen who died earlier this year. The selection of music varies from traditional hymns such as *Dear Lord and Father of Mankind* through a range of hymns from New Zealand writers to *Ave Maria* by Igor Stravinsky. John Rutter's *Jesus Child* and his setting of *The Lord Bless You and Keep You* that respectively begin and end the CD are particularly noteworthy as is Jenny McLeod's *Indigo II*.

The CDs are \$20 each

Sing with us in 2019 / 2020

- Learn a wide variety of sacred & secular music and really expand your musical horizons.
- We have two more concerts & other events planned for the rest of this year.
- Joining is easy. No formal audition is required. Come to 3 rehearsals without obligation, to try us out.
- We rehearse Mondays 7-9 p.m. at Newlands Christian Assembly from February to early December.
- We're an affordable choir. Annual subs are \$250 for adults, (\$225 each for couples). Full time students pay just \$100 for a full year.
- We know you will make new friends in our supportive greater Wellington community choir.

For more details contact:

Ingrid Schoenfeld (Musical Director)
ingrid.s@outlook.co.nz, 027 240 6669

Jonathan Berkahn (Accompanist)
jonathan@berkahn.net.nz, 0210 241 7233

or

Philip Garside (Secretary)
books@pgpl.co.nz, home 475 8855

Website:

www.festivalsingers.wordpress.com

Follow us on Facebook:

www.facebook.com/FestivalSingers

Festival Singers

Musical Director: Ingrid Schoenfeld

Accompanist: Jonathan Berkahn

Sopranos: Ngaire Bartlett, Robyn Bridge, Madeleine Crump, Heather Elder, Heather Garside, Diana Helen, Carol Inge, Lalene Roberts, Chalene Scott, Pam Southey, Christine Taylor, Abbey Tyler, Helen Willberg, Cynthia Wratt.

Altos: Rosemary Biss, Cathy Edge, Karen Espersen, Jan Hamill, Wendy Nelson, Margaret Pearson, Margaret Seconi, Irene Swadling, Rebecca Tyler, Megan Ward.

Tenors: Joe Fecteau, Michael Roberts, Robin Willink

Basses: Jim Baltaxe, Wayne Crump, Philip Garside, Ian Livingstone, Brian Patchett

Our Programme for the remainder of 2019

- **23 & 24 November 2019 A Very Welly Christmas.** Festival Singers will perform a 30 minute slot on Saturday and a 30 minute slot on Sunday.
- **2:30pm Sunday 1 December 2019 – Christmas concert** St John's Anglican Johnsonville.