

PALISSANDER CHAMBER CHOIR GALA CONCERTS 2015

MAN IN THE MIRROR



PALISSANDER

6 & 20 September at 15h00
19 September at 19h30

SHORT GROUP VITAE

Palissander, one of South Africa's premier chamber choirs, is an independent amateur choir of international standing that was formed in 1992. The choir has to date performed to great acclaim in Canada, Norway, Denmark, the Netherlands, Kenya, Italy, France, Germany and Spain. The choir's core values are passion, abundance, joy, respect and acceptance.

The name Palissander is a reference to the fourth volume of poetry by the Afrikaans poet Boerneef, entitled *Palissandryne*. In the opening poem of this volume Boerneef writes of his recorder of palissander wood (a precious dark brown wood, related to jacaranda wood) that plays "palissandertaal" (palissander language). Later in the volume the poet uses the word "palissandertaal" repeatedly as a synonym for music.

Sarita Hauptfleisch, who still conducts the choir, founded Palissander with the purpose of making music for the soul. This has developed into the choir becoming an ambassador for love and peace to both local and overseas communities. The choir achieves this by engaging the audience not only musically, but also intellectually and emotionally through programmes bound together by central themes. This converts a choir concert into a spiritual experience for all.

The theme approach enables an extremely diverse repertoire to be drawn together into a cohesive whole. Since 2004, the annual themes have addressed topics such as peace, democracy, tolerance, our response to HIV/AIDS and respect for the earth. Palissander's 2015 theme, "Man in the mirror", focuses on how we need to change in ourselves in order to make the world a better place.

Palissander has been associating itself with organisations that care for vulnerable children and youth. Vulnerable teenagers, together with their social worker, regularly accompany the choir on its overseas tours. In 2006, the choir received the South African Choral Society Award for the best contribution to community development through choral music.

Palissander has to date released eight CDs. It is based in Pretoria and currently consists of 31 members.

KORT GROEP-VITAE

Palissander, een van Suid-Afrika se toonaangewende kamerkore, is 'n internasionaal erkende onafhanklike amateurkoor wat in 1992 gestig is. Die koor het tot dusver met groot sukses in Kanada, Noorweë, Denemarke, Nederland, Kenia, Frankryk, Italië, Duitsland en Spanje opgetree. Die koor se kernwaardes is passie, oorvloed, vreugde, respek en aanvaarding.

Die naam Palissander is 'n verwysing na die openingsgedig in Boerneef se vierde digbundel, *Palissandryne*:

My blokfluit is van palissanderhout*
daarom speel hy so palissander
en laat my fluitspel julle koud
die een bly tog maar anders as die ander
ek trek dit my nie in die minste aan
as niemand palissandertaal verstaan.

* Palissanderhout is 'n kosbare donkerbruin houtsoort wat verwant is aan jakarandahout

Later in die digbundel gebruik die digter “palissandertaal” herhaaldelik as 'n sinoniem vir musiek.

Sarita Hauptfleisch, vandag steeds die koor se dirigent, het Palissander gestig met die doel om musiek vir die siel te maak. Dit het daartoe gelei dat die koor sowel plaaslik as internasionaal 'n ambassadeur vir liefde en vrede geword het. Palissander doen dit deur die gehoor nie slegs op die musikale vlak nie, maar ook op die intellektuele en emosionele vlak te betrek deur middel van programme met sentrale temas. Hierdeur word 'n kooruitvoering tot 'n spirituele ervaring omskep.

Die temabenedering maak dit moontlik om uiters uiteenlopende werke as 'n samehangende geheel aan te bied. Sedert 2004 het die jaarlikse temas onderwerpe soos vrede, demokrasie, verdraagsaamheid, ons reaksie op MIV/VIGS en respek vir die aarde aangespreek. Palissander se 2015-tema, “Man in the mirror”, fokus daarop dat ons in onself moet verander om die wêreld beter te maak.

Palissander assosieer homself met organisasies wat omsien na weeskinders en kwesbare kinders. Kwesbare tieners, saam met hulle maatskaplike werker, vergesel die koor gereeld op oorsese toere. In 2006 het die koor die Suid-Afrikaanse Koorvereniging se toekenning vir die beste bydrae tot gemeenskapsontwikkeling deur middel van koormusiek ontvang.

Palissander het tot op datum agt CD's vrygestel. Die koor is in Pretoria gebaseer en het tans 31 lede.

MAN IN THE MIRROR

There is too much violence in the world. We long for peace, love and truth on the earth. To achieve this, we need to be the change that we want to see in the world. We need to learn to forgive and to love. When we become peacemakers, we are blessed and achieve victory over evil, hate, darkness and death.

Daar is te veel geweld in die wêreld. Ons smag na vrede, liefde en waarheid op die aarde. Om dit te bereik, moet ons self die verandering wees wat ons in die wêreld wil sien. Ons moet leer om te vergewe en om lief te hê. Wanneer ons vredemakers word, word ons geseën en behaal ons oorwinning oor boosheid, haat, duisternis en die dood.

1 African Call

Woorde en musiek: Bertrand Gröger & Klaus Frech

Alhoewel die woorde nie werklik betekenis het nie, roep die klanke en ritme van die werk die uitbundige, energieke gevoel van talle Afrika-liedere op.

**There is too much violence in the world/
Daar is te veel geweld in die wêreld**

2 Raa needmine (curse upon iron)

Words: Taken from the Finnish national epic "Kalevala" by August Annist, adapted and augmented by Paul-Eerik Rummo and Jaan Kaplinski (contemporary Estonian poets)

Translation by Heli Kopti, Leena Mai Liivet, Ruth Veskimets and Roman Toi

Music: Veljo Tormis (born in 1930)

Soloists: Pheny Shabangu, Odwa Futshane, Johan Scheepers

Drum: Musa Shongwe

Sung in Finnish

Tormis is regarded as one of the greatest living choral composers and as one of the most important composers of the 20th century in Estonia. Internationally, his fame arises chiefly from his extensive body of choral music, which exceeds 500 individual choral songs, most of it a cappella. The great majority of these pieces are based on traditional ancient Estonian folksongs. Some of his works were banned by the Soviet government, but, because folk music was fundamental to his style, most of his compositions were accepted by the censors.

"Raa needmine" is the Tormis composition that is performed most frequently outside Estonia.

The Kalevala, from which the text is taken, is regarded as the national epic of Karelia and Finland and is one of the most significant works of Finnish literature. The Kalevala played an instrumental role in the development of the Finnish national identity, the intensification of Finland's language strife and the growing sense of nationality that ultimately led to its independence from Russia in 1917.

"Raua needmine" invokes ancient Shamanistic traditions to construct an allegory about the evils of war. It is a protest against the destroying power of evil and is concerned with knowing the source of iron in order to overcome its deadly power. The thought underlying this idea is that all evil could be obviated, had we but the knowledge of whence and how it came.

Tormis is suggesting that everything man has created may turn against man himself, if it is put to immoral use. Thus, the evil hidden inside iron may turn against man through his own hand. Iron becomes the peril of nations if the voice of reason is ignored. When people become alienated from truths from the earliest time in history, it finally ends in disaster, not so much for the individual, as for the nation.

The construction of the work is close to that of a folk melody. Soloists introduce the text, which is then repeated by the choir. The central piece of the work is a speech choir in which the choir shouts out names of all types of ancient and modern destructive arms. Simultaneously, the soloists pray for safety so that mankind will not perish and future children will be protected from destruction and extinction. One can hear the sirens as the choir lists all the elements with which people are killed. The work quietens down and ends with the statement that man is bound to share this planet with iron and that there is enough of the earth for all, forever.

Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja,
liha sööja, luu pureja,
vere süütuma valaja!
Kust said kurja, kange'eksi,
üleliia ülbe'eksi?

*Ohoi, cursed, evil iron!
Evil, cursed iron!
Flesh consuming, bone devouring,
spilling blood, devouring virtue!
Whither comes your cruel cunning,
haughtiness so overbearing?*

Hurjuh sinda, rauda raiska!
Tean ma süüdi sua sõgeda,
arvan algust su õela!

*Fie upon you, evil iron!
Your beginnings reeks of malice.
You have risen from villainy.*

Käisid kolme ilmaneitsit,
taeva tütarta tulista,
lüpsid maale rindasida,
soo pääle piimasida.

*From above the earth appeared
fiery maidens in the heavens,
heavily with milk aladen,
spilling milk upon the marshes.*

Uks see lüpsis musta piima,
sest sai rauda pehme'eda
teine valgeta valasi,
sellest tehtud on teraksed;
kolmas see veripunasta,
sellest malmi ilma tulnud.

*Black, the liquid from one maiden,
turning into ductile iron.
White milk flowing from the other,
tempered steel from this arising.
From the third a crimson liquid,
cursed, rusty ore created.*

Ohoi sinda, rauda raiksa,
rauda raiska, rähka kurja!

*Ohoi, cursed, evil iron!
Ohoi, evil, cursed iron!*

Ei sa siis veel suuri olnud
ei veel suuri, ei veel uhke,
kui sind soossa solguteldi,
vedelassa väntsuteldi.

Hurjuh sinda, rauda raiska!
Tean ma sündi su sõgeda,
arvan algust su õela!

Susi jooksis sooda mööda,
karu kõmberdas rabassa,
soo tõusis soe jalusta,
raba karu käpa alta.
Kasvid raudased orased,
soe jalgade jälile,
karu käppade kohale.

Ohoi rauda, laukalapsi,
rabarooste, pehme piima!
Kes su küll vihale käskis,
kes pani pahale tööle?

Surma sõitis sooda mööda,
taudi talveteeda mööda,
leidis soost terakse taime,
raua rooste laukaalta.

Nii kõneles suuri surma,
taudi tappaja tähendas:
mäe alla männikusa,
põllulla küla päralla,
talu aitade tagana:
siin saab surma sepipada,
siia ahju ma asetan,
siia tõstan lõõtsad laiad,

hakkan rauda keetamaie,
raua roostet lõõtsumaie,
rauda tampima tigidaks.

Rauda, vaene mees, värises,
jo värises, jo võbises,
kuulis kui tule nimeda,
tule kurja kutsumista.

Ohoi sinda, rauda raiska!
El sa siis veel suuri olnud,

*Then you were not high and mighty,
not so mighty, not so haughty,
when you slumbered in the swampland
when you suffered in the marshes.*

*Fie upon you, evil iron!
Your beginnings reek of malice.
You have risen from villainy.*

*Then a wolf come running hither,
bear arambling over yonder.
Footprints stirring in the swampland,
traces from the swamp arising
giving rise to iron seedlings,
in the shadows of the wolf prints
in the traces of the bear tracks.*

*Ohoi, wretched child of bogland,
born of rust and milk of maidens!
Tell me who made you so angry!
Who set you to evil doings?*

*Death came riding through the marshes,
plague along the wintry byways,
'til they found the iron seedlings
resting in the lowly swampland.*

*Then great death began to utter,
killer plague began intoning,
in a pinegrove on a hillside,
in a field behind the village.
Far beyond the farmer's granges.
Here will be the fateful forging!
Here a furnace I will fashion,
mighty fanning bellows anchor!*

*Here I'll set the iron boiling,
blast the rusty ore to flaming,
pound the iron full of fury!*

*Iron quaked and iron quivered,
quaked and quivered, tossed and trembled,
when he heard the call for fire,
heard the iron's angry summons.*

*Ohoi, cursed, evil iron!
Then you were not high and mighty,*

ei veel suuri, ei veel uhke,
kui sa ääsiilla ägasid,
vingusid vasara alla.

Taat see ahjulta ärises,
halliparda vommi päälta:

Rauda rasvana venikse,
ila kombel valgunekse,
veerdes alla ääsi'ilta
voolates valutulesta.

Veel sa rauda pehmekene,
mis ka sind karatastakse,
terakseksi tehtaneksi?

Toodi ussilta ilada,
musta maolta mürgikesta.
Ei see raud kuri olekski
ilma usside ilata,
mao musta mürkideta.

Taat see ahjulta ärises,
hallipardi vommi päälta:

Varja nüüd vägeva Looja,
kaitse kaunike Jumala,

(Uued ajed. Uued jumalad.
Kahurid, lennukid,
tankid, kuulipildujad.)

et ei kaoks see mees koguni,
hoopis tükkis ema lapsi,

(Uus raud ja teras,
uhuuued, targad,
täpsed, vägevad tapjad,
automaatsete
sihtimiseadmetega
tuumalaentgut kandvad,
tõrjerevadale kättesaamatud
raketid.)

Looja loodusta elusta
Jumala alustatusta.

(Noad, odad, kirved,
taprit, saablid,

*not so mighty, not so haughty!
Moaning in the blazing furnace,
whining under beating anvils.*

*Droned the old man on the oven,
groaned the greybeard from the furnace:*

*"Iron, stretches out like tallow,
dripping down like oozing spittle,
flowing from the blazing furnace,
seeping from the scalding fire.*

*Yet the iron, soft and gentle,
must be toughened, must be tempered,
turned into steel defiant.*

*"Get the spittle from a serpent,
bring the venom from a viper!
Iron would not harbour evil,
if it had no serpent's spittle,
had no murky viper venom."*

*Droned the old man on the oven,
groaned the greybeard from the furnace:*

*"Shelter us, Supreme Creator!
Grant us safety, God Almighty!*

*(Changing eras, modern deities.
Cannons, airplanes, tanks, armed warfare.
Cannons, tanks, airplanes.)*

*So that mankind will not perish,
future children be protected,*

*(New steel and iron,
transformed into precise
evil, powerful killers
armed with automated guiding devices,*

*armed with nuclear warheads
useless against all defences)*

*from destruction, from extinction,
ever part of God's creation."*

*(Knives, spears, axes,
halberds, sabres,*

lingud, tomahawkid,
bumerangid,
ammud, nooled, kivid, kaikad,
kūüned, hambad, liiv ja sool,
tuhk ja törv, napalm ja süsi.)

Uus ja kõige kaasaegsem
tehnika,
elektroonika viimane sõna,

valmis liikuma igasse punkti,
kõrvelekalduvatult sihti tabama,
peatama, rivist välja lööma,
hävitama,
võitlusvõimetuks tegema,
haavama, teadmata koatama,

tapma, tapma raua, terase,
kroomii, titaani, uraani,
plutooniumi,
ja paljude teiste elementidega.

Ohoi sinda, rauda kurja,
mõõka sõja sünnitaja,
rauda rähka, kulda kilpi,
sina teras, nurja tõugu!

Hurjuh sinda, rauda raiska!
Oleme ühesta soosta,
ühest seemnest me signud,
sina maasta, mina maasta,
musta mulda me mõlemad,
ühe maa pääl me elame,
ühe maa sees kokku saame,
maad meil küllalt siis mõlemal.

*slings, tomahawks, boomerangs,
bows and arrows, rocks and clubs,
claws and teeth, sand and salt,
dust and tar, napalm and coal.*

*Innovations, far-reaching, technical,
electronical, ultimate...*

*Ready to fly in any direction,
stay undeflected, striking target forcefully.
Annihilate, knocking out
of action,
obliterate, render hopelessly impotent,
render hopelessly impotent.)*

*Killing, killing with steel and iron!
Chromium, titanium, uranium, plutonium and
multitudes of elements so war-like.*

*Ohoi, cursed, evil iron!
Sword, begetter of all warfare!
Golden guardian of the swamp ore,
steel that's kith and kin to evil.*

*Fie upon you, evil iron!
You and I are from the same seed,
from the same earth we have sprouted.
From the same good soil we harken,
you and I, we share this planet,
bound to share the earth together,
earth that will us all recover,
earth enough for all, forever.*

3 Prayer of the children

Woorde en musiek: Kurt Bestor (gebore in 1958)

Verwerking deur Andrea S Klouse

Vir manstemme

Na 'n tydperk van politieke krisisse in die 1980's het Joego-Slawië uiteengeval in 'n aantal deelrepublieke. Die onopgeloste vraagstukke het egter gelei tot bitter interetniese oorloë wat veral Bosnië en Kroasië geraak het.

Kurt Bestor, 'n Amerikaanse klawerbordspeler en komponis, het hierdie werk geskryf vanuit frustrasie oor die burgeroorloë en etniese suiwering in die voormalige Joego-Slawië. Serwiese, Kroatiese en Bosniese kinders het dieselfde gevoelens van verwarring, angs en droefheid ervaar. Dit is vir hierdie kinders wat Bestor die werk geskryf het.

Can you hear the prayer of the children
on bended knee, in the shadow of an unknown room?
Empty eyes with no more tears to cry,
Turning heavenward, toward the light.
Cryin' Jesus help me to see the mornin' light of one more day,
But if I should die before I wake, I pray my soul to take.

Can you feel the hearts of the children
aching for home, for something of their very own?
Reaching hands with nothing to hold onto,
but hope for a better day, a better day.
Cryin' Jesus help me to feel the love again in my own land,
But if unknown roads lead away from home, give me loving arms 'way from harm.

Can you hear the voice of the children
softly pleading for silence in their shattered world?
**Angry guns preach a gospel full of hate,
blood of the innocent on their hands.**
Cryin' Jesus help me to feel the sun again upon my face.
For when darkness clears, I know you're near, bringing peace again.

Can you hear the prayer of the children?

**Lord, have mercy on us/
Here, wees ons genadig**

4 **Meguru**

Traditional song from Namibia

Arranged by Mike Brewer

Soloist: Kathleen van der Linde

Sung in a Kavango language

Recognised as a leading figure in the choral world, Mike Brewer is a consultant for more than 20 prize-winning UK choirs. He also serves as adjudicator in international competitions. Mike became musical director of The National Youth Choirs of Great Britain in 1983. "Meguru" is used by the choirs to leave the stage singing.

Nampili luli ronge kapi, nga tuka ji gawana.
Meguru, membo, ye tu yene ne.
Nampili turo roke Jesu, kapia ta roroka.
Meguru, membo, ye tu yene ne.

*Lord, You are up there,
and we are down here.
Have mercy on us.*

5 **Khutšo – chant for peace**

Mokale Koapeng & Roderick Williams
Gesing in Sotho

Mokale Koapeng het hierdie hartroerende pleidooi vir vrede gekomponeer in 1988, na jare van intense politieke stryd en opstand in Suid-Afrika, toe dit gelyk het of daar geen einde in sig was nie.

In April 1997 het daar in Suid-Afrika 'n ontmoeting plaasgevind tussen I Fagiolini, 'n Britse solis-ensemble wat spesialiseer in Renaissance- en hedendaagse musiek, en die SDASA (Seventh Day Adventists Students Association) Chorale. Die twee groepe het deelgeneem aan 'n intensiewe kultuuruitruilingsprojek om hulle onderskeie musiekwêreld te vergelyk, te kontrasteer en te kombineer. Die doelwit was nie in die eerste plek om 'n nuwe musieksamesmelting tot stand te bring nie, maar eerder om op betekenisvolle wyse te deel in mekaar se musiek en in mekaar se wêreld, asook om die statiese onderskeid tussen professionele en gemeenskapsgebaseerde musiek te oorkom.

In “Khutšo” word Koapeng se Afrika-vredeslied gekombineer met 'n Westerse toonsetting van die teks van die Agnus Dei (Lam van God), wat standaard deel uitmaak van die Rooms-Katolieke mis asook van die klassieke Westerse liturgieë van die Anglikaanse en Lutherse kerkgenootskappe.

Morena re kgopela khutšo
Mono, mono Afrika
Khutšo ebe Afrika

***Here, skenk ons vrede
hier, hier in Afrika.
Laat vrede heers in Afrika.***

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

*Lam van God
wat die sondes van die wêreld wegneem,
wees ons genadig.*

Agnus Dei,
qui tollis peccata mundi
dona nobis pacem.

*Lam van God
wat die sondes van die wêreld wegneem,
gee ons vrede.*

**We dream to have peace, love and truth on the earth/
Ons droom oor vrede, liefde en waarheid op aarde**

6 **Brothers in arms**

Music and lyrics: Mark Knopfler
Arranged by Susanna Lukkarinen & Jouni Kannisto
Soloist: Johan Scheepers

“Brothers in Arms” is a 1985 song by Dire Straits, appearing as the closing track on the album of

the same name. It was the first song to be pressed on CD, a brand new format at the time. A protest song about the horrors of war, it was originally written in 1982, the year of the Falklands War. The song was re-released in 2007 as a special edition to commemorate the 25th anniversary of the conflict and to raise funds for veterans of it with post-traumatic stress disorder.

The text depicts the fact that we all live in a single world, and that we are fools to make war on soldiers from other countries, who are, in fact, our brothers.

These mist-covered mountains are a home now for me
but my home is the lowlands and always will be
someday you'll return to your valleys and your farms
and you'll no longer burn to be brothers in arms.

Through the fields of destruction, baptisms of fire
I have watched all your suffering as the battle rages higher
and though they hurt me so bad in the fear and alarm
you did not desert me, my brothers in arms.

There's so many worlds, so many different suns
And we have just one world, but we live in different ones.

Now the sun's gone to hell and the moon's riding high
let me bid you farewell every man has to die
**but it's written in the starlight and every line on your palm
we're fools to make war on our brothers in arms.**

7 We have a dream

Seppo Paakkunainen (born in 1943)

Based on Martin Luther King's speech: "I have a dream"

Soloists: Keo Sebokolodi and Adré du Plessis

Seppo Paakkunainen is a Finnish jazz musician and composer. His main instrument is saxophone.

"I have a dream" is a public speech delivered by American civil rights activist Martin Luther King Jr. on 28 August 1963, in which he calls for an end to racial segregation in the United States. Delivered to more than 250 000 civil rights supporters from the steps of the Lincoln Memorial, the speech was a defining moment of the American Civil Rights Movement. It was ranked the top American speech of the 20th century.

We have a dream to have the peace,
we have a dream to have the love,
we have a dream to have the truth,
To have all three on earth.

We must be the change we wish to see/ Ons moet self verander om die verandering wat ons wil hê, te laat plaasvind

8 Spieëltjie

Musiek en lirieke: Bobby van Jaarsveld, Jan Wolmarans & Ruan Theron

Verwerk deur Marius van Staden

Solis: Otto Bester

“Spieëltjie, spieëltjie aan die wand, wie is die mooiste in die land?” Die bekende woorde van die koningin uit die feëverhaal Sneeuwitjie verwys na uiterlike skoonheid en die nietigheid daarvan. Maar vir Bobby van Jaarsveld, een van Suid-Afrika se gewildste kunstenaars, het die woorde egter ’n dieper, meer emosionele betekenis. Die soeke na homself het gelei tot een van die mees bekroonde liedjies van 2010, “Spieëltjie”.

Bobby vertel hoekom hy die treffer geskryf het:

“Ek is altyd op soek na konsepte, maar dié een het by my gebly omdat dit so ’n groot innerlike betekenis het. Die “spieëltjie spieëltjie” vers ken ons almal van kleins af, so ek het geweet dit sal by almal iets aanraak. Ek was in daardie stadium op ’n moeilike plek in my lewe, ek het gevoel ek is fake en hou nie van wat ek van myself sien en ken nie. En ek het gewonder of die ander mense my ook so sien, juis omdat almal dink ek is so heilig en veilig en dat ek niks verkeerd kan doen nie, dat ek niks sleg ken of is nie. Maar ek het baie foute!”

“In Junie 2009 het ek voor die spieël gaan staan en skryf wat ek sien en ervaar. Dit het my ongeveer twee ure geneem. Ek is nooit tevrede met ’n song wat ek skryf nie, het altyd ander se raad en insette nodig. So ek het twee ouens in my band gevra om te help skaaf aan die liedjie en bietjie af te rond. Maar die lirieke en melodie het ek self geskryf. Spieëltjie is vir my ’n ontvlugting wat my help om myself beter te kan sien en ervaar en verstaan... en dit help my om ’n beter mens te word en te vorm. Dit is my eie emosionele rollercoaster ride song.”

In die vier hoeke van die spieël sien ek dinge wat my pla.
Dinge wat my pla.
Ek sien ’n refleksie van my siel in hierdie eindelose spieël.
Die wêreld se spieël.
So soek my anderkant die maan vanaand.
Want ek kry skaam, skaam oor dinge wat ek sien.
In hierdie eindelose ...

Spieëltjie, spieëltjie sê vir my:
Hoe sien die ander mense my?
Sien hulle ook die beeld wat ek in die oggend kry?
Spieëltjie in my hand, hoekom vat jou antwoord lank?
Ek wens ek was in ’n feëverhaal in sprokiesland.
In sprokiesland.

In die vier hoeke van die spieël kry ek iemand wat my vra:
Wat's jou naam?

In hierdie prentjie in my spieël is daar 'n onbekende siel.
Maar dit bly my spieël.
So soek my anderkant die maan vanaand.
Want ek kry skaam, skaam oor dinge wat ek sien.
In hierdie eindelose ...

Spieëltjie, spieëltjie...

Die beelde verander soos die jare verbygaan.
Jou woorde maak seer wanneer ek dit sien.

Spieëltjie, spieëltjie sê vir my:
Hoe sien die ander mense my?
Sien hulle ook die beeld wat ek in die oggend kry?
Spieëltjie, spieëltjie in my hand, hoekom vat jou antwoord lank?
Ek wens ek was in 'n feëverhaal in sprokiesland.

9 Man in the mirror

Words and music by Glen Ballard & Siedah Garret

Arranged by Deke Sharon

Soloists: Dean Boltman, Musa Shongwe, Chantal Verster

This is the theme song of the programme. We need to start with ourselves: if we want to make the world a better place, we need to take a look at ourselves and make that change.

The song was made popular by Michael Jackson. It peaked at number one in the US when released in January 1988. It is one of Jackson's most critically acclaimed songs and was nominated for Record of the Year at the Grammy Awards.

The single sleeve for "Man in the Mirror" contained a dedication to Yoshiaki Ogiwara, a five-year-old boy from Takasaki, Gunma, Japan who was kidnapped for ransom and subsequently murdered in September 1987. The killing was highly traumatic to the Japanese public and to Jackson himself, who was touring Japan at the time and subsequently dedicated concerts in Osaka and Yokohama to the boy's memory.

One of the music videos of the song is a notable departure from Jackson's other videos, mainly because Jackson himself does not appear in the video. Instead, it features a montage of footage from various major news events, such as the nuclear explosion of Operation Crossroads, the Civil Rights March on Washington, John F. Kennedy and Robert Kennedy's assassinations, the Vietnam War, the Kent State shootings, the Iranian hostage crisis, Solidarity's birth and growth, the Ethiopian famine, increases in US homelessness, Live Aid, the first Farm Aid with Willie Nelson, Jessica McClure's rescue, Camp David Accords (with Anwar El Sadat, Menachem Begin and Jimmy Carter), the INF Treaty signing (with Mikhail Gorbachev and Ronald Reagan), and other

notable events and people including Martin Luther King, Lech Wałęsa, Mother Teresa, Desmond Tutu, Mahatma Gandhi, Rosa Parks, Nelson Mandela, Pieter Willem Botha, Muammar al-Gaddafi, the Ku Klux Klan, and Adolf Hitler.

The instrumental introduction to the song was played at the end of Jackson's memorial service.

I'm gonna make a change for once in my life
It's gonna feel real good,
gonna make a difference,
gonna make it right

As I turn up the collar on my fav'rite winter coat
this wind is blowing my mind.
I see the kids in the street with not enough to eat.
Who am I to be blind? Pretending not to see their needs?

A summer's disregard, a broken bottle top
And a one man's soul
They follow each other on the wind ya' know
'Cause they got nowhere to go
That's why I want you to know

**I'm starting with the man in the mirror;
I'm asking him to change his ways.
And no message could have been any clearer:
If you want to make the world a better place,
take a look at yourself and then make a change.**

I've been a victim of a selfish kind of love
It's time that I realize
That there are some with no home, not a nickel to loan
Could it be really me, pretending that they're not alone?

A willow deeply scarred, somebody's broken heart
and a washed-out dream;
they follow the pattern of the wind ya' see
'cause they got no place to be
that's why I'm starting with me.

I'm starting with the man in the mirror;
I'm asking him to change his ways.
And no message could have been any clearer:
If you want to make the world a better place,
Take a look at yourself and then make a change!

We need guidance in order to change/ Ons het leiding nodig om te kan verander

10 Peace

Musiek: Paul Mealor (gebore in 1975)

Woorde: Franciskus van Assisi, aangepas deur Sebastian Temple

Paul Mealor is 'n Walliese komponis wat vinnig roem verwerf het nadat sy verwerking van "Ubi caritas et amor" vir die eerste keer uitgevoer is tydens die koninklike bruilof van Sy Koninklike Hoogheid Prins William, hertog van Cambridge, en Catherine Middleton in 2011. Later in daardie jaar het hy opdrag ontvang om die musiek te skryf vir "Wherever you are", 'n liedjie waarvan die lirieke saamgestel is uit briewe van die vroue en geliefdes van Britse weermagpersoneel. Hierdie liedjie het die eerste plek behaal op die gewildheidslys. Sodoende het Mealor die eerste klassieke komponis geword wat terselfdertyd die nommer een-plek op die klassieke lys en op die popmusieklys beklee het.

Peace, Lord.

**Make me a channel of your peace:
Where there is hatred, let me bring your love,**
where there is injury, your pardon, Lord,
and where there's doubt, true faith in You.

Peace, Lord.

Make me a channel of your peace:
Where there's despair in life, let me bring hope,
where there is darkness, only light,
and where there's sadness, ever joy.

O Master, grant that I may never seek
so much to be consoled, as to console,
to be understood, as to understand,
to be loved, as to love with all my soul!

Make me a channel of your peace, o Lord:
It is in pardoning that we are pardoned,
in giving of ourselves that we receive
and in dying that we're born to eternal life.

Make me a channel of your peace:
Where there is hatred,
bring your love,
bring your peace.

When we are changed, we learn to forgive and to love/
Nadat ons verander het, leer ons om te vergewe en om lief te hê

11 Because of you

Text: Antjie Krog

Music: Niel van der Watt (born in 1962)

In 1995, a Truth and Reconciliation Commission was set up in South Africa to help heal the country and to bring about a reconciliation of its people by uncovering the truth about human rights violations that had occurred during the period of apartheid. The commission heard reports and considered amnesty applications from all sides, from the apartheid state to the liberation forces, including from the African National Congress.

The award-winning South African poet and journalist, Antjie Krog, wrote: "The Commission has kept alive the idea of a common humanity. Painstakingly it has chiselled a way beyond racism and made space for all our voices. For us all; all voices, all victims. For all its failures, it carries a flame of hope."

She concludes her book on the Commission with the words of this song, which we dedicate to Archbishop Emeritus Desmond Tutu, chairman of the Commission, and former President Nelson Mandela, who became a worldwide inspirational symbol of forgiveness.

May all of us, everywhere in the world, also on a personal level, be moved to forgive one another for whatever wrongs we have done.

because of you
this country no longer lies
between us but within

it breathes becalmed
after being wounded
in its wondrous throat

in the cradle of my skull
it sings, it ignites
my tongue, my inner ear, the cavity of my heart
shudders towards the outline
new in soft intimate clicks and gutturals

of my soul the retina learns to expand
daily because by a thousand stories
I was scorched

a new skin.

**I am changed for ever. I want to say.
forgive me
forgive me
forgive me**

you whom I have wronged, please
take me

with you.

Senzeni na? (What have we done?)

12 Nature boy

Woorde en musiek: eden ahbez (1908–1995)

Verwerking: Michele Weir

Aangepas vir vrouestemme deur Sarita Hauptfleisch

Klavier: Isabeau Salmon/David Haywood

George Alexander Aberle, beter bekend as eden ahbez, was 'n Amerikaanse liedjieskrywer en opnamekunstenaar van die 1940's tot 1960's. Sy lewenstyl in Kalifornië het die hippie-beweging beïnvloed. Hy het sandale gedra, sy hare was skouerlengte, hy het 'n lang baard gehad en het wit gewade gedra. Hy het kamp opgeslaan onder die eerste letter L van die Hollywood-teken in Los Angeles en het Oosterse mistisisme bestudeer. Hy het in die ope lug geslaap saam met sy gesin en geleef van groente, vrugte en neute. Hy het daarop aanspraak gemaak dat hy van drie dollars per dag geleef het.

In 1947 het ahbez Nat “King” Cole se bestuurder genader en aan hom die musiek van sy liedjie “Nature boy” oorhandig. “Nature boy” was Cole se eerste solotreffer. Dit het in 1948 die nommer een-plek op die gewildheidslys gehaal en het daar gebly vir 'n volle agt weke. “Nature boy” het sedertdien deel geword van die standaard pop- en jazz-repertoire.

Die idee vir die liedjie is moontlik afkomstig uit 'n boek wat enkele jare vantevore verskyn het: die bekende *Die klein prinsie (Le petit prince)* geskryf en geïllustreer deur die Franse adellike Antoine de Saint-Exupéry (1900–1944) en gepubliseer in 1943. Die boek is vertaal in meer as 190 tale en daar is meer as 80 miljoen eksemplare daarvan verkoop, wat dit plaas onder die beste verkopers van alle tye. Dit vertel die verhaal van 'n vliegtuigloods en die jong prinsie wat hy ontmoet en wat na die aarde toe geval het vanaf 'n klein planeet in die ruimte. *Die klein prinsie* is sowel 'n pleidooi vir die behoud van kinderlike verbeelding as 'n welsprekende verkenning van liefde in al sy fasette, soos saamgevat in die volgende aanhaling, in André Brink se vertaling: “Die geheim is baie eenvoudig. Hier is dit: dis net met die hart dat jy werklik kan sien. Wat regtig belangrik is, is onsigbaar vir die oog.”

There was a boy
A very strange enchanted boy
They say he wandered very far
Very far, over land and sea

A little shy and sad of eye
But very wise was he

And then one day, one magic day
He came my way, and as we spoke
Of many things, fools and kings
This he said to me:

**“The greatest thing you’ll ever learn
Is just to love and be loved in return”**



**Blessed are the peacemakers/
Geseënd is die vredemakers**

13 Vredemakers

Text: Matthew 5:9

Music: Niel van der Watt (born in 1962)

Commissioned work for this programme

Sung in Afrikaans, English, Latin, German and Dutch

Niel van der Watt is head of the Music Department at Pretoria Boys' High and conductor of both the orchestra and Dixie Band. While he is a full-time teacher, he dedicates much of his time to composition and has established himself as one of the leading composers of choral music in South Africa. Niel has, over the years, composed a number of commissioned works for Palissander.

The text of this work is the seventh of eight blessings, or Beatitudes, in the Sermon on the Mount in the Gospel of Matthew. The Beatitudes are proverb-like proclamations, without narrative; cryptic, precise and full of meaning. Each one includes a topic that forms a major biblical theme.

Each Beatitude consists of two phrases: the condition and the result. In almost every case, the condition is from a familiar Old Testament context, but Jesus teaches a new interpretation. Together, the Beatitudes present a new set of Christian ideals that focus on a spirit of love and humility. They echo the highest ideals of the teachings of Jesus on mercy, spirituality and compassion.

This commissioned work uses the text of the seventh Beatitude in five different languages. Different voice parts often simultaneously sing the text in different languages. This reflects a universal appeal to people all over the world to become peacemakers.

Geseënd is die vredemakers, want hulle sal kinders van God genoem word.
Blessed are the peacemakers, for they shall be called children of God.

Beati pacifici quoniam filii Dei vocabuntur.

Freuen dürfen sich alle, die Frieden schaffen, denn sie werden Gottes Kinder sein.
Zalig zijn de vreedzamen, want zij zullen Gods kinderen genaamd worden.

14 Blazhén muzh

Sergei Rachmaninoff (1873–1943)

Nr. 3 van die “Deurnaggese”, opus 37

Gesing in Russies

Die “Deurnaggese” is ’n a cappella koorwerk wat geskryf is in 1915 en ook in daardie jaar vir die eerste keer uitgevoer is.

Die werk bestaan uit teksgedeeltes uit die Russies-Ortodokse deurnag-waakseremonie, wat die Aand- en Oggendgesange insluit. Dit word deur sommiges beskou as Rachmaninoff se beste werk en as die musikale hoogtepunt van die Russies-Ortodokse Kerk.

“Blazhén muzh” is ’n toonsetting van verse uit Psalm 1, 2 en 3 afkomstig uit die Bisantynse tradisie van die Vespers, oftewel Aandgesange.

Romanisation

English translation

Blazhen muzh, izhe ne ide na
sovet
nechestivkyh.

Allilujia, allilujia, allilujia.

Jako vest’ Gospod’ put’
pravednykh, i put’
nechestivkyh pogibnet.

Allilujia, allilujia, allilujia.

Rabotajte Gospodevi so
strakhom i radujtesja
Emu s trepetom.

Allilujia, allilujia, allilujia.

Blazheni vsi nadejushchijsja
Nan’.

Allilujia, allilujia, allilujia.

Voskresni, Gospodi, spasi mja,
Bozhe moj.

Allilujia, allilujia, allilujia.

*Blessed is the man, who walks
not in the
counsel of the wicked.*

Alleluia, alleluia, alleluia.

*For the Lord knows the way of
the righteous,
but the way of the wicked will
perish.*

Alleluia, alleluia, alleluia.

*Serve the Lord with fear and
rejoice in Him
with trembling.*

Alleluia, alleluia, alleluia.

*Blessed are all who take refuge
in him.*

Alleluia, alleluia, alleluia.

*Arise, O Lord! Save me, O my
God!*

Alleluia, alleluia, alleluia.

Gospodne est' spasenie i na
ljudekh Tvoikh
blagoslovenie Tvoe.

Allilujia, allilujia, allilujia.

Slava Otcu i Synu i Svjatomu
Dukhu, i nyne i
prisno i vo veki vekov. Amin'.

Allilujia, allilujia, allilujia. Slava
Tebe,
Bozhe.

Allilujia, allilujia, allilujia. Slava
Tebe,
Bozhe.

Allilujia, allilujia, allilujia. Slava
Tebe,
Bozhe.

*Salvation is of the Lord; and Thy
blessing
is upon Thy people.*

Alleluia, alleluia, alleluia.

*Glory to the Father, and to the
Son, and to
the Holy Spirit, both now and
ever and unto
the ages of ages. Amen.*

*Alleluia, alleluia, alleluia, glory
to Thee,
O God!*

*Alleluia, alleluia, alleluia, glory
to Thee,
O God!*

*Alleluia, alleluia, alleluia, glory
to Thee,
O God!*

15 Wana baraka

Traditional Kenyan song

Arranged by Shawn Kirchner (born in 1970)

Sung in Swahili

Shawn Kirchner is an active composer and songwriter in Los Angeles. His compositions are performed throughout the United States as well as abroad. Kirchner is best known for his setting of the Kenyan song "Wana Baraka", which has been performed by choirs all over the world.

"Wana Baraka" is a popular Kenyan folk song that exemplifies a joyful celebration of hope and health. Apparently the song arose in rural Kenya in association with a revival movement. The piece was intended for a children's chorus, but soon spread to all ages and choirs.

Wana Baraka wale waombao;
Yesu mwenyewe alisema. Alleluya!
Wana amani,
wana furaha,
wana uzima.

They are blessed, those who pray;
Jesus himself said so. Alleluia!
They have peace,
they have joy,
they have well-being.

Victory is ours/ Ons het die oorwinning behaal

16 A prayer of Desmond Tutu

Woorde: Aartsbiskop Desmond Tutu

Musiek: James Whitbourn

Soliste: Graeme Wilkinson, Adré du Plessis

James Whitbourn het wêreldwyd bekendheid verwerf vir sy komposisies en toonsettings van talle tekste. Hy word beskryf as werklik oorspronklik en as 'n vernuwende invloed in hedendaagse Britse koormusiek. Hy het reeds saam met onder andere aartsbiskop Desmond Tutu en die koor van King's College in Cambridge gewerk. Sy samewerking met aartsbiskop Tutu het aanleiding gegee tot die toonsetting van hierdie werk, waarmee die program afgesluit word.

**Goodness is stronger than evil,
love is stronger than hate,
light is stronger than darkness,
life is stronger than death,
victory is ours through Him who loved us.**

Lede / Members

Soprane	Christie Barnard, Sandra Botha, Adré du Plessis, Melani Fouché, Lize-Marie Labuschagne, Kathleen van der Linde, Sarisa van Niekerk
Alte	Nellie Celliers, Laetitia Crause, Lizl Dennis, Dineke Ehlers, Letitia Grobler, Annebritta Kok, Helga Schabort, Chantal Verster
Tenore	Dean Boltman, George de Bruin, Roelf Ellis, Gerhard Pienaar, Keorapetse Sebokolodi, Musa Shongwe, Pheny Shabangu, Hannes van der Merwe, Graeme Wilkinson
Basse	Otto Bester, Marinus Claassen, David Frey, Odwa Futshane, David Haywood, Johan Scheepers, Anton van Schalkwyk

Percussion/Slagwerk

Isabeau Salmon, Odwa Futshane



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