



DRAKENSBERG
BOYS CHOIR

European Tour 2012

PROGRAMME

A selection of the following will be performed.

AN AFRICAN INSPIRED CHRIST'S MASS

A mass is an extended musical composition that is usually sung within a Roman Catholic Church service. It has six parts, namely the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. These parts consist of a standard text which is set to music. The eclectic mass presented here is a compilation of mass movements either taken from existing masses, or African folksongs with the text having resemblance to the mass movement it represents. With the presentation of this mass, we hope not to offer you a patchwork of different songs, but to create an aesthetic and holistic experience where the whole mass is more than the sum of its parts.



1. KYRIE - SENZENINA South African Traditional (isiZulu)

Forgive us, for we have sinned.

2. GLORIA - FROM MISSA KENYA Paul Basler (1963 -)

Paul Basler's *Gloria* is taken from his *Missa Kenya*. In the composition of this mass, Basler travelled from America to visit Africa in order to do research into the indigenous singing of its people. He then attempted to incorporate East African musical characteristics into the rhythmic and harmonic fabric of his composition. A translation of the text of this composition is as follows: *Holy Lord God of Hosts, Heaven and Earth are full of Thy Glory. Hosanna in the Highest!*

3. CREDO - SIYAKUDUMISA

Psalm 86:8 - *You are the King of Kings, There is none like you, You are the King of Kings.*

4. SANCTUS - FROM MISSA LUBA Guido Haazen († 2004)

Father Guido Haazen, a Franciscan Friar, travelled to Africa in 1953 from Belgium. There he researched traditional Congolese music and founded a choir of boys and men, the *Troubadours*. This choir began to perform the *Missa Luba*, which was essentially the product of collective improvisation based on traditional song forms of Congo. They sang this improvisation to the words of the Latin mass and this was subsequently notated, resulting in the printed score of this work. The *Sanctus* of this work is based on a Congolese farewell song. Its text exalts God as the Holy Lord of hosts and proclaims that, blessed is he who comes in the name of the Lord.

5. AGNUS DEI - UKUTHULA South African Traditional (isiZulu)

Ukuthula is a Zulu prayer that calls upon the Lord to grant us peace, faith and victory.

CANTATE DOMINO Claudio Monteverdi (1567-1643)

Monteverdi can be credited with modernizing music into the early Baroque. He wrote many treatises on how music should be performed and also published eight books of madrigals. Madrigals are known to depict text through little motifs in the music, such as this *Cantate Domino*. Although this piece is classified as a motet it is still in the style of a madrigal and depicts different instruments and songs through the music.

MASS OF THE CHILDREN

John Rutter (1945)

Mass of the Children was written in response to an invitation to compose a new work for a concert given in Carnegie Hall during the American Choral Directors Association's national convention in New York in February 2003. The role of the children's choir is to add a further dimension to the traditional Latin Mass sung by the adult choir, sometimes commenting, sometimes amplifying, the meaning and mood. The work opens with two verses from Bishop Thomas Ken's morning hymn for the Scholars of Winchester College, and it closes with the children singing his evening hymn with Tallis's timeless melody, as the adults intone the traditional *Dona Nobis Pacem*, a prayer for peace. This creates a framework (from waking to sleeping) within which other texts and moods appear in kaleidoscopic succession, like events in a day or landmarks in a life. (www.johnrutter.com)
© Collegium Records, Louise Luegner).

UBI CARITAS

Ola Gjeilo (b. 1978)

With a sound at once modern and medieval, this remarkable setting of the familiar Latin text starts in unison and evokes plain chant, and gradually unfolds into wider harmonies and more modern harmonic language. The chant, *Ubi Caritas*, dates from around the 9th-10th century.

Where charity and love are, there God is.

AVE MARIA

Giulio Caccini (1551-1618)

Ave Maria is a much recorded aria composed by Vladimir Vavilov around 1970. Vavilov himself published and recorded it on the Melodiya label with the ascription to Anonymous in 1970. This aria was falsely attributed to Giulio Caccini after Vavilov's death.

LUX AURUMQUE

Eric Whitacre (b. 1970)

The inspiration for the work was a short poem in English, *Light and Gold*, by Edward Esch, which begins with the word, *Light* and ends with, *angels sing softly to the new-born baby*. Whitacre's music has been described as "softly spoken, deeply harmonic and tuneful, but making use of unusual rhythms and sound balance".

NEARER MY GOD TO THEE

Lyrics by Sarah F. Adams, 1805-1848 - Music by Lowell Mason, 1792-1872 arr.: James Stevens

In the hour of death my strength is from heaven.

LORD, MAKE US INSTRUMENTS OF YOUR PEACE

Mauritz Lotz

The text of this piece is based on the Prayer of St. Francis of Assisi. It asks for a peaceful world, and focuses on each individual's own part to affect this goal. The prayer is sung here with sign language to further emphasise the universal nature of its timeless message.

KING OF KINGS, MAJESTY

Jarrood Cooper (b. 1978)

arr.: Johann van der Sandt

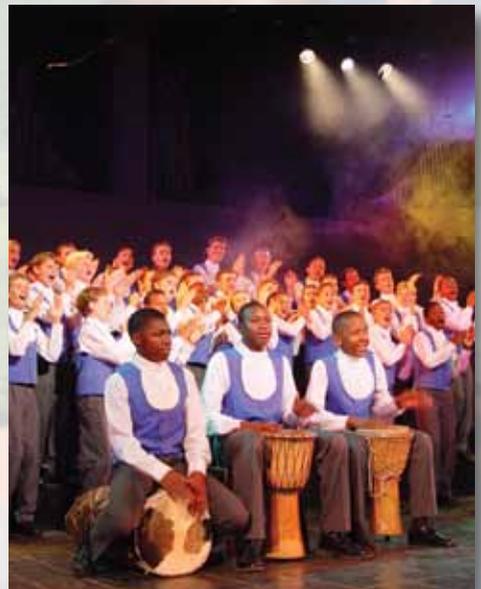
Jarrood Cooper is a 33 year- old singer/songwriter and worship leader who has clocked up an amazing 21 independent albums since 1990. *King of Kings, Majesty* has proved to be one of the most popular of his Worship Songs.

In royal robes, I don't deserve. I live to serve, Your Majesty.

O BONE JESU

Marc Antonio Ignegeri (1547-1592)

This setting of the Latin text, *O Bone Jesu*, has in the past been attributed to the Italian Renaissance composer Giovanni Pierluigi Palestrina. Today, however, modern musicologists recognize this as a composition by Palestrina's contemporary, Marc Antonio Ignegeri. The text of this piece calls upon the mercy of good Jesus who has created mankind and died upon the cross for them.



BAWO, THIXO SOMANDLA

South African Traditional (isiXhosa)

arr.: Mzilikazi Khumalo

A prayer of supplication to God from people in dire distress, *Bawo, Thixo Somandla* (Father, God Omnipotent) sends a powerful message to the listeners asking God *What wrong have we done you, O Lord?*

NEEM MY IN BESKERMING

Awie van Wyk (1949 -)

Neem my in Beskerming (Take me into Protection) was written by the contemporary South African conductor and composer, Awie van Wyk. This simple two-part setting perfectly captures the essence of this unassuming text taken from Psalm 16.

HERR SEI GNÄDIG

Felix Mendelssohn-Bartholdy (1809 -1874)

Herr sei Gnädig is a German translation of the Latin Kyrie Eleison text. It was written as part of an Anglican Evening Service, and was thus originally entitled Kyrie Eleeson (sic). Its text asks for mercy from God, and that he would fill us with his spirit. It asks that God's law be written in every heart, and that He will hear us when we call on him.

RÍU, RÍU CHÍU

Anonymous

Ríu, Ríu Chíu is a popular Spanish carol which dates from the Renaissance. The nonsensical syllables in the title are meant to imitate the song of the nightingale.

Riu, Riu, Chiu, the river bank protects it, as God kept the wolf from our lamb.

JESUS CHRISTUS NOSTRA SALUS

Melody from 1200 bc.

arr.: Odd Johan Overøye

This is one of the two songs on the Eucharist dating from the fifteenth and sixteenth centuries. The melody is found in Leisentrit's songbook of 1567, but the earliest form of the tune appears in the Hohenfurth manuscript (Gradual Altovadense, 1410). The author of the text Johannes Huss was the fourteenth century preacher and reformer.

BETELEHEMU

Nigerian Christmas Song

arr.: Wendell Whalum

The Nigerian, Babatunde Olatunji, was a student on a Rotary scholarship, at Atlanta's Morehouse College during the mid-1950s. He gave this song to his choral director, Wendell Whalum, who arranged it into this well-known version.

Bethlehem, the city of wonder. That is where the Father was born for sure.

MERRIE KRISMIS!

Sierra Leone Traditional Song

arr.: Kitty Fadlu-Deen

This lively song hails from Sierra Leone and celebrates the joy that surrounds Christmas. It has been translated from Krio and is sung here in Afrikaans.

GO TELL IT ON THE MOUNTAIN

African American Spiritual

arr.: Ruth Elaine Schram

This well-known African-American spiritual dates back to at least 1865. It is considered a Christmas carol owing to its words celebrating the birth of Jesus Christ. The song has been recorded by various well-known musicians and is a favourite of choirs all over the world.

ANDACHTSJDLER & BÜABALE

Hans Gielge

arr.: Hermann Delacher

A typical Austrian lullaby.

A CHILD IS BORN (ON A SILENT NIGHT)

Joseph Mohr (1792-1848)

This arrangement forms a novel and refreshing way to tell the story about the wonder of the Christ-child's birth.



SNEG (SNOW)

Composer Unknown

A Russian children's song about the first snow of the winter arriving.

KALĒJS KALA DEBESĪS

Selga Mence (b. 1953)

According to Latvian mythology the world was created by Perkons, the god of thunder, forging the sky in his metal workshop. In this dramatic piece, Latvian female composer Selga Mence, portrays the sparks and sounds of metal-against-metal musically through the use of quick, accented chords and repeated consonants in the texts. The sparks from the workshop fall down from the sky into the dark Daugava River. This river is depicted by a winding melody throughout the piece.

MUNDI RENOVATIO

György Orbán (b. 1947)

This contemporary composition by Romanian composer, György Orbán, poses many challenges to the boys of the Drakensberg Boys Choir who relish the opportunity of increasing their musicianship and vocal independence. The opening theme is sung by the basses at the start and then repeated in various guises by the rest of the choir. The text comments on the renewal of spring after the long months of winter.



WE WILL ROCK YOU

Brian May (1947 -)

arr.: Anna Abeleda-Piquero

We Will Rock You was made famous through the rock band Queen in the 1970's. This song is characteristic of the rock genre at that time. This arrangement by Anna Abeleda-Piquero is a capella and thus does not make use of any instrumental accompaniment, showing that popular music can be made by choral singers without electrical guitars, synthesizers or drum kits.



SOMEBODY I USED TO KNOW

Pentatonix/Gotye

Now and then I think of when we were together - now you're just somebody that I used to know.

LET THE RIVER RUN

Carly Simon

arr.: Craig Hella Johnson

Let the River Run was first featured in the 1988 film *Working Girl*. It was the first of only two songs to have won all three awards (Oscar, Golden Globe, Grammy) while being composed and written, as well as performed, entirely by a single artist – Carly Simon.



I DENNA LJUVA

Swedish Folk hymn

arr.: Bengt Ollén

I Denna Ljuva Sommertid (In this Lovely Summertime) is an old summer hymn from the Malung region in Sweden. This arrangement for choir is by Bengt Ollén. Bengt Ollén is regularly engaged as a guest lecturer at choir festivals, workshops and concerts, both in Sweden and internationally.

In this lovely summertime go forth, my soul and rejoice in the gifts of our great God.

DRAVIDIAN DITHYRAMB

Based on an Indian Folksong

arr.: Victor Paranjoti

The Dithyramb derives from the ancient Greeks and was sung as a “wild passionate hymn.” The term *Dravidian* refers to the languages and races of Southern India. This composition by Indian ethnomusicologist and radio-personality Victor Paranjoti incorporates traces of the musical genres of Rāga and the Tarānā. Both these forms of Hindustani classical music use nonsensical syllables to form a persistent pulse that drives onward faster and faster to the final frenzied utterance.

PATA PATA

Dorothy Masuka (b. 1935)

arr.: Bragi Þór Valsson

Dorothy Masuka was born in Southern Rhodesia (now Zimbabwe) to a Zambian father and a Zulu mother. Her family moved to South Africa when she was 12. Masuka wrote the hit *Hamba Notsokolo* when she was only 16 years old. She was exiled in 1961, an exile which lasted 31 years. *Pata Pata* was first released by Miriam Makeba, “Mama Africa”, in 1957. It is considered by many to be Makeba’s signature hit and has been covered by many artists since then. In this version, the Drakies put their own spin on this well-known song.

TOUSAKA MIMASAKA

Japanese Folk Song

arr.: Ko Matsushita

This comical sketch by Japanese composer Ko Matsushita depicts a tongue-in-cheek hunting incident in the Japanese folk song idiom.

A fox was sleeping at Ogasaka Ridge, And was shot with a gun, How painful it must have been!

PEZÉ KAFÉ

Haiti Folk Song

arr.: Stenn Kallman

The history of Haitian coffee is as colourful as the history of the country itself -- not void of trials and tribulations, or of intense spirit and tradition. Embodying this culture is *Pezé Kafé*, a popular folk-song known by all, even children. A loose translation of this 100 year old Creole hymn is that the song tells the story of a child, sent to weigh, or buy, coffee for his family. On his return home, by some awful luck, he gets arrested. As they carry him (and his coffee) away, he wails “what am I going to do...what will I tell my mother about the coffee?”

DANSA KICKI

Anders Nyberg (b. 1955)

A song in typical Swedish folk style.

TIEMPO PARA UN TIEMPO

Cuban Folk Song

arr.: Rodrigo Valeara

This challenging polyrhythmic arrangement by Rodrigo Valeara is sung in Spanish. The text comments on the lack of time to be with your loved ones.

SOMEONE LIKE YOU

Adele Adkins (b. 1988)

arr.: Johann van der Sandt

Adele Laurie Blue Adkins stylized as ADELE, is an English recording artist and songwriter. After *Someone like You*, Adele became the first living artist to achieve the feat of two top five hits in both the UK Official Singles Chart and the Official Albums Chart simultaneously since the Beatles in 1964. Written by Adele and Dan Wilson, this soul ballad was inspired by a broken relationship of Adele’s, and lyrically it speaks of Adele coming to terms with it.

BEAUTIFUL GIRLS

Sean Kingston (b. 1990)

arr.: The Drakies!

The Jamaican American artist Sean Kingston recorded and released the single *Beautiful Girls* in May 2007. The single, based on the bass line and lyrical association of the 1961 hit *Stand by Me* by Ben E. King, reached number one on the US Billboard Hot 100 for three weeks and topped the UK Singles Chart along with many other international charts.

HELLO DOLLY!

Jerry Herman (b. 1931)

arr.: Caly Warnick

Hello, Dolly! is the title song of the popular 1964 musical of the same name and won the Grammy Award for Song of the Year in 1965.



SOUTH AFRICAN TRADITIONAL SONGS

BAYEZA (isiZulu)

They are coming tomorrow!



DINTSHA (Sesotho)

These days are barking at us, biting us.

HIEP-HIEP HOERA (Afrikaans)

This tongue-in-cheek song refers to the arrival of the first Europeans in South Africa in 1652. It hails from the Kaapse Klopse tradition. The Kaapse Klopse is a minstrel festival occurring annually in Cape Town, South Africa on 2 January. As many as 13 thousand minstrel musicians perform in the streets garbed in bright colours and carrying colourful umbrellas. These festivals have become a highlight in the South African cultural calendar.



KGOMO DI NANA (Setswana)

The beautiful cattle in the kraal remind of our great Kings.

KWANGENA THINA BO (isiXhosa)

This is a greeting song that was taught to the Choir in 2005 by Bernard Putz, a visiting student-assistant from Austria.

When we sing, people rejoice, dance and ululate, because of our music.



LE QALE HONNA (Sesotho)

Father God, let peace and love begin in my heart.

LUYOS' ASALA UDIDLA (isiZulu)

We will dance so much that our belts will fall when we get there.

MINGESALI (Xitsonga)

You will not be left behind when you think about Johannesburg.

MOROKENI (Kavango)

A greeting song from the northeastern regions of Namibia. This is one of the oldest pieces in the Drakensberg Boys Choir repertoire and has been passed down verbally by generations of Drakies for almost 25 years.



NDAWANA (Tshivenda)

Children were playing by the river, They were laughing at a kingfisher dozing off.

SHOSHOLOZA (isiZulu)

Shosholaza is a traditional Southern African folk song. The word *Shosholaza* means *Go forward* or *Make way for the next man*. This popular song, although originally hailing from Zimbabwe, has almost taken on the role of a second national anthem in South Africa.

SIYAKUDUMISA (isiZulu)

This praise song to the King of Kings starts as a humble prayer but soon strengthens in resolve and spirit.

SIYANGENA (isiZulu)

We are coming in!

SIYAYIVUMA LENGOMA (isiXhosa)

We sing so powerfully such that those who are jealous are disgraced.

SKOROSKORO (Sesotho)

This song is about a car with a noisy cough. It is sung in a fusion of South African languages, thereby symbolising that unity can be found in diversity.

SWILO HHINI MAKHANA (Xitsonga)

What is the problem Makhanana? This is a German ship. Here it is, here it is.

THIXO BAWO (isiZulu)

Father God, be with us as we enter, by your grace.

THULA WAZI (isiZulu)

Be still and know that I am God.

UTHANDO (isiXhosa)

What made you cross the huge obstacle? Love is a really difficult thing.

WETHELEBUKE (Siswati)

Hey Thelebuke! Why are you trying to take everyone's women? You hate me as well...

WEZWANI! (isiZulu)

He heard footsteps behind him and fell flat to the ground. Where are our elders to tell us more about our Kings?



The Drakensberg Boys Choir School



The Drakensberg Boys Choir School is situated in the Champagne Valley of the Central Drakensberg Mountains. In its 45 year history, the school has grown considerably in both its student body and its facilities. The school was officially established in 1967 by the Tungay family with John Tungay as first conductor.



Since its establishment, the school has seen many different conductors and produced a number of successful musicians from the boys that have passed through the school. Conductors of the Drakensberg Boys Choir (in chronological order) of the past 45 years are: John Tungay, Desmond Wright, Edward Aitchison, Louis van der Westhuizen, Eberhard Künkel, Lionel van Zyl, Charles Denholm, David Matheson, Susan Reid, Hannes Loubser, Daniël Baard, Christian Ashley-Botha, Juan Burgers, Benjamin Oosthuizen, Gerhard du Toit, Botes Gresse, Vaughan van Zyl, Rudolf de Beer, Deon Lamprecht, Bernard Kruger, Jaco Goosen, Rykie Boeke, Bragi Þór Valsson and Johann van der Sandt.



The school consists of approximately 100 boys from Grade four to nine who have been selected through auditions held across the country. The boys have six academic periods, two music periods in the form of aural training and theory as well as two hours of choir rehearsal every day. The choir performs an average of 60 concerts a year, which includes the weekly Wednesday concerts held at the school.



The choir tours at least twice a year, both nationally and internationally. The countries they have visited include Israel, the United States of America, Canada, Japan, the United Kingdom, Austria, Hungary, Switzerland, Greece, Turkey, Finland, Norway, Sweden, Italy, Budapest, Portugal, Spain, France, Taiwan, Poland, Kenya, Zimbabwe, Egypt and Botswana. One of the early tour highlights was an invitation in 1983 from Pope John Paul II to perform in St. Peter's Square. They were the first South African cultural group to perform behind the Iron Curtain in 1985, and were also invited to perform at a congress of the American Choral Directors' Association in 2007. Their most recent tour to the USA in May 2011 was greeted with accolades like "The Drakies never fail to leave the audience gasping in admiration. Not a shy boy in the lot." - Douglas Neslund: *The Classical Voice*, Los Angeles. The choir was also privileged to have sung with the Mormon Tabernacle Choir during a live broadcast of "The Spoken Word" in the Mormon Tabernacle, Salt Lake City, Utah. 2012 brought a variety of performances for the choir, from being guest artists and supporting vocalists for the South African Idols, to performing with celebrated South African vocalist, Chris Chameleon in a unique production, *Dreams*. This production was awarded the prize for the greatest artistic contribution at the InniBos National Arts Festival.



DIRECTOR OF MUSIC/CONDUCTOR

JOHANN VAN DER SANDT

Johann van der Sandt was born in the Free State, South Africa, and completed his studies at the University of Pretoria. He received a diploma for Individual Music Tuition in piano, organ, vocal training and clarinet. In January 1996 the Instituut voor dirigente Edukatie in Gorinchem, the Netherlands, awarded him a Performance Diploma in Choral Conducting. Johann's doctoral thesis, dealt with the development of a curriculum for the training of undergraduate students in choral conducting. He has also received important exposure and training under the well-known Swedish conductor, Eric Ericson.



Johann is actively involved, nationally and internationally, in the training and development of conductors. His knowledge of choral singing is augmented by regular participation in symposia around the world. As a composer, Johann is especially known for his choral arrangements which are performed by national and international choirs. He has also won the accolade of Best Conductor at a number of international choral competitions – the most recent at the 46th C.A. Seghizzi International Choral Competition in Gorizia, Italy.

For 10 years, Johann was a professor in choral conducting at the University of Pretoria, where he was the conductor of the Tuks Camerata. He was also the conductor of the Singkronies Chamber Choir for 12 years. In July 2008 he concluded his career at the University of Pretoria to accept the position of Director of Music at the Drakensberg Boys Choir School.

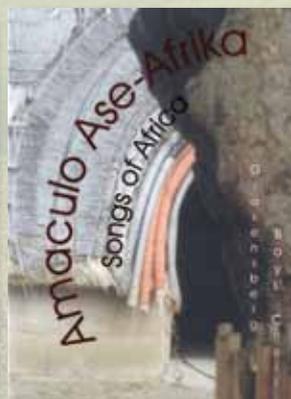
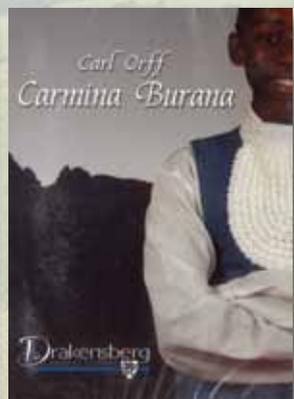
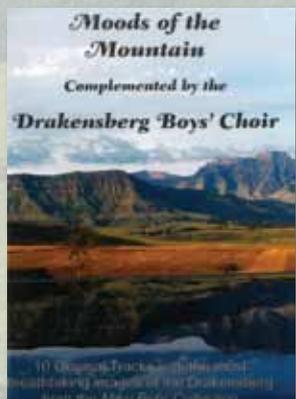
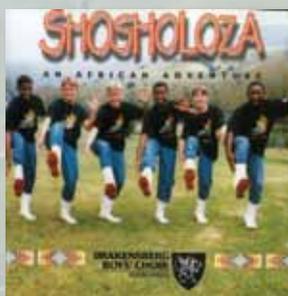
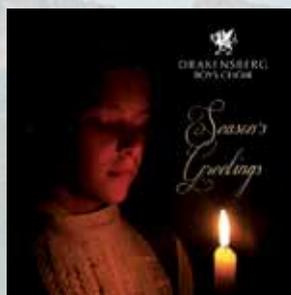
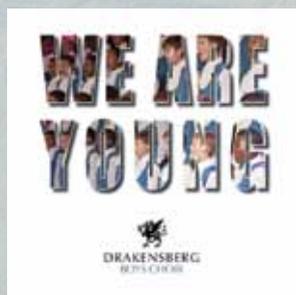
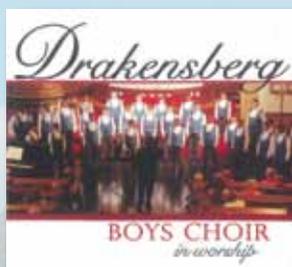
CATHY-JANE MINTOOR

VOICE COACH/ASSISTANT CONDUCTOR

Cathy-Jane's involvement in music started at the age of 9 at the New Apostolic Church where she later became one of the leading conductors in various choirs and orchestras. She furthered her studies at the Nelson Mandela Metropolitan University and completed her Diploma in Music. She majored in singing under Lionel van Zyl an old conductor of the Drakensberg Boys Choir, violin and Choral Conducting under the direction of Junita Lamprecht-Van Dijk. Currently she is busy with her BMus Degree through UNISA. She majored in singing (under Lionel van Zyl), violin and Choral Conducting (under Junita Lamprecht-Van Dijk). As a student she was part of the university choir and has toured the USA and various places in South Africa. She is an accomplished soprano and has appeared as soloist in numerous productions. She performed with the DBCS choir as soloist in the *Mozart Requiem* and the famous *Libiamo* from Verdi's opera *La Traviata*. Cathy-Jane is also a violinist with valuable experience as orchestral violinist. From 2009 she is involved as a Music Teacher Intern, and a vocal and violin coach at the Drakensberg Boys Choir School. Presently she is the assistant conductor of the choir and receives conducting tuition from Johann van der Sandt.



Drakensberg Boys Choir CDs and DVDs on sale during intermission and/or after the performance:





Der Drakensberg Boys Choir bedankt sich herzlich bei seinen Gastgebern:

Wiebke und Andreas Lamken (Helmstedter Kammerchor, Mitglied im Niedersächsischen Chorverband e. V.)

Ingrid Fliersbach (ChorAkademie Bergisch-Land, Sängeryugend Solingen, Chorlight und TonArt)

Fußballverband Mittelrhein

Frauenchor Erkrath

Sabine Wulf und Manfred Hein (Jugendchor am Alten Kurfürstlichen Gymnasium Bensheim)

Dr. Klaus Eichenlaub (Kinder- und Jugendchor Südpfalzlerchen Herxheim)

Clara Sattler und Christoph Stragenegg (Mädchenchor Vinzentinum Brixen)

Männerchor Brummet

Manuela Sereinig (Chorakademie Kärnten)

Sonja Moser, Karin Gröllitsch

Andreas Gassner (Kammerchor Vox Cantabilis)

Johannes Prinz