



NELSON CIVIC CHOIR

presents

CHORAL  
MAGNIFICENCE

NELSON CENTRE OF MUSICAL ARTS

AUGUST 24 & 25 2024

## FROM THE DIRECTOR



Dear audience members, guests, friends and family, choir and orchestra,

It is a tremendous pleasure to have you all back here at the NCMA auditorium for another Nelson Civic Choir concert production *Choral Magnificence* which follows our 2022 *Choral Passion* and our 2023 *Choral Peace*. The *Magnificence* inspiration comes out of several settings of the *Magnificat* text set to music by the great Johann Sebastian Bach and one of his sons Carl Phillip Emanuel. Around these selections we also have an offering of choral and orchestral music by other great composers of the 18<sup>th</sup> century: Handel, Vivaldi and Pachelbel.

Support comes in many different forms and we are extremely grateful for your continued support and your attendance at our concerts. Grants bodies and financial assistance for the arts continues to decrease and we are having to rely evermore on ticket sales and donations from individuals and businesses to mount these wonderful choral concerts for all the Nelson public as well as many people who travel from near and far to enjoy a variety of concerts from our recent *Opera Festival* to our annual Christmas *Joy to the World* celebrations and everything in between.

If you have a keen interest in choral singing you can also support us by joining the choir for our Christmas concerts on November 29<sup>th</sup> and 30<sup>th</sup> at the Cathedral *Joy to the World – A Kiwi Christmas* as well as for three new choral concert productions being planned for 2025 – more about that at a later date.

With much appreciation,

**Jason Balla**

**Music and Artistic Director**

**Nelson Civic Choir**

For information on how to become a member or how you can help support our concert productions please visit us at [www.nelsoncivicchoir.com](http://www.nelsoncivicchoir.com)

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# INTRODUCTION

The 18<sup>th</sup> century was a turning point in how choral music was written and performed. In their *Choral Magnificence* concert, the Nelson Civic Choir shares with us some of history's most magnificent and exciting examples of choral music by some of the greatest choral music geniuses of all time. The exuberance and vitality of choral music is on full display in a programme of music by J.S. Bach and his son C.P.E. Bach, as well as choral excerpts by Vivaldi, Pachelbel and others.

Opera and oratorio both went through a huge transformation: composers used existing genres of the Mass setting, as well as Passions and sacred texts such as Magnificat and Te Deum, to push out the boundaries of choral music and open up magnificent and thrilling opportunities which were to unfold over the next 200 years.

The 18<sup>th</sup> century witnessed an exciting development in both choral and orchestral music. Composers were intent on getting more sound out of orchestral instruments, both in range and timbre; this was accompanied by a development in homophonic choral sounds as well as more complex polyphonic choral writing, to match the exuberance and complexities of the orchestral music.



The Hallelujah chorus from Handel's *Messiah* – 1742 manuscript image from the British Library.

# PROGRAMME

## **MAGNIFICAT – C.P.E. Bach**

*Magnificat*

## **GLORIA – A. Vivaldi**

*Gloria; Et in Terra Pax; Laudamus Te; Domine Fili Unigenite;  
Quoniam Tu Solus Sanctus; Cum Sancto Spiritu.*

## **CANON IN D – J. Pachelbel**

*Canon*

## **AVE MARIA – G. Caccini**

*Arr. V. Vavilov*

*Soprano – Allison Cormack*

## INTERMISSION

## **BRANDENBURG CONCERTO NO. 2 IN F MAJOR – J.S. Bach**

*1. Allegro; 2. Andante; 3. Allegro Assai.*

*Trumpet – Raffaele Bandoli, Flute – Annabelle Laing*

*Oboe – Lucy Davies, Violin – Fleur Jackson*

## **MAGNIFICAT – J.S. Bach**

*Quia Respexit; Suscepit Israel; Sicut Locutus Est; Gloria.*

*Soprano – Allison Cormack*

## **HALLELUJAH CHORUS from MESSIAH – G.F. Handel**

# PROGRAMME NOTES

## C.P.E. BACH – MAGNIFICAT

The *Magnificat* (Wq 215) by Carl Philipp Emanuel Bach is a musical setting of the biblical canticle Magnificat and is the first large-scale sacred work by the composer. It was written in Berlin in 1749.

In Leipzig, where the composer grew up, the *Magnificat* was regularly part of Sunday services, sung in German on ordinary Sundays but more elaborately and in Latin on the high holidays (Christmas, Easter and Pentecost) and on the three Marian feasts Annunciation, Visitation and Purification. When J. S. Bach's setting of the Magnificat was first performed on 2 July 1723, the boy was nine years old, ten years later his father transposed it to D major and performed it again. C. P. E. Bach set the text in the same key as the later version.

The composer chose the work to conclude a charity concert which he conducted in Hamburg in 1786. The concert began with the Credo from his father's *Mass in B Minor* and included the *Hallelujah* Chorus from Handel's *Messiah*.

## A. VIVALDI – GLORIA

Vivaldi wrote at least three Gloria compositions and this, RV589, is probably his best known sacred work and must surely be counted among his most important contributions to church music. The work is set in broad dimensions. It is cantata-like and is divided into individual sections. The Glorias remained relatively unknown until a revival during 'Vivaldi Week' in Siena, Italy in 1939. The work enjoys well-founded popularity and is performed at many sacred events and often paired with the *Magnificat* by JS Bach.

## G. CACCINI – AVE MARIA – ARR. V. VAVILOV

*Ave Maria* is a much-recorded aria, composed/arranged by Vladimir Vavilov around 1970 and often misattributed to Renaissance composer Giulio Caccini. Vavilov himself published and recorded it in 1970 on the Melodiya label with the ascription 'Anonymous'. It is thought that Vavilov attributed the work to Caccini due to the strict music censorship taking place in 1970's Soviet Union. It is believed that organist Mark Shakhin, one of the performers on the Melodiya LP, first ascribed the work to Caccini after Vavilov's death. The organist Oleg Yanchenko made an arrangement of the aria for a recording by Irina Arkhipova in 1987, after which the piece came to be famous worldwide.

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# PROGRAMME NOTES

## J. PACHELBEL – CANON IN D

Pachelbel's *Canon in D* (P37) is an accompanied canon by the German Baroque composer Johann Pachelbel. The canon was originally scored for three violins and basso continuo. Neither the date nor the circumstances of its composition are known – suggested dates range from 1680 to 1706, and the oldest surviving manuscript copy of the piece dates from 1838 to 1842. Hans-Joachim Schulze, writing in 1985, suggested that the piece may have been composed for Johann Christoph Bach's (oldest brother of Johann Sebastian Bach) wedding, on 23 October 1694, which Pachelbel attended.

Like his other works, Pachelbel's *Canon* went out of style, and remained in obscurity for centuries. A 1968 arrangement and recording of it by the Jean-François Paillard chamber orchestra gained popularity over the next decade, and in the 1970s the piece began to be recorded by many ensembles; by the early 1980s its presence as background music was deemed inescapable. From the 1970s, elements of the piece, especially its chord progression, were used in a variety of pop songs. Since the 1980s, it has also found increasingly common use in weddings and funeral ceremonies in the Western world.

Several months after the Paillard recording was released, two groups released successful singles with a backing track based on Pachelbel's *Canon*. In 2002, pop music producer Pete Waterman described *Canon in D* as "almost the godfather of pop music because we've all used that in our own ways for the past 30 years".

## J.S. BACH - BRANDENBURG CONCERTO NO.2 IN F MAJOR (BWV 1047)

The *Brandenburg Concertos* (BWV 1046–1051) by Johann Sebastian Bach are a collection of six instrumental works, presented by Bach to Christian Ludwig, Margrave of Brandenburg-Schwedt in 1721 (though probably composed earlier). The original French title is *Six Concerts Avec Plusieurs Instruments*, meaning *Six Concertos for Several Instruments*. Some of the pieces feature several solo instruments in combination and the Concerto No. 2 has trumpet, flute, oboe, violin soloists with strings and harpsichord. They are widely regarded as some of the greatest orchestral compositions of the Baroque era.

The trumpet part is still considered one of the most difficult in the entire repertoire, and was originally written for a clarino specialist, almost certainly the court trumpeter in Köthen, Johann Ludwig Schreiber. After clarino skills were lost in the eighteenth century and before the rise of the historically informed performance movement of the late twentieth century, the part was often played on the piccolo trumpet in B♭.

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## PROGRAMME NOTES

The clarino does not play in the second movement, as is common practice in baroque era concerti. This is due to its construction, which allows it to play only in major keys. Because concerti often move to a minor key in the second movement, concerti that include the instrument in their first movement and are from the period before the valved trumpet was commonly used usually exclude the trumpet from the second movement.

### J.S. BACH - MAGNIFICAT

Johann Sebastian Bach's *Magnificat* (BWV 243) is a musical setting of the biblical canticle Magnificat. It is scored for five vocal/choral parts (two sopranos, alto, tenor and bass), and a Baroque orchestra including trumpets and timpani. It is the first major liturgical composition on a Latin text by Bach.

In 1723, after taking up his post as Thomaskantor in Leipzig, Bach set the text of the Magnificat in a twelve movement composition in the key of E-flat major. For a performance at Christmas he inserted four hymns (laudes) related to that feast.

In 1733 Bach produced a new version of his Latin *Magnificat*, without the Christmas hymns: instrumentation of some movements was altered or expanded, and the key changed from E-flat major to D major, for performance reasons of the trumpet parts.

After publication of both versions in the 19th century, the second became the standard for performance, and is the version that the Nelson Civic Choir will sing from today. It is one of Bach's most popular vocal works.

### G.F. HANDEL - HALLELUJAH CHORUS FROM MESSIAH

Handel's reputation in England, where he had lived since 1712, had been established through his compositions of Italian opera. He became a naturalized British subject in 1727, and a few years later took to writing English oratorios in the 1730s in response to changes in public taste; *Messiah* was his sixth work in this genre. The autograph manuscript of the oratorio is preserved in the British Library.

Composed in 1741 and premiered in Dublin in 1742 *Messiah* has become one of the best-known and most frequently performed choral works in the entire choral repertoire.

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## MUSIC & ARTISTIC DIRECTOR – Jason Balla



Jason was born in Wales and was awarded the prestigious Organ Scholarship to Balliol College, Oxford where he also sang in the choir of New College. Jason sang and toured as a soloist with the National Youth Choir of Great Britain and at age eighteen he became the youngest member of the Academy of St. Martin-in-the-Fields in London. After completing post-graduate studies in voice and

opera at The Guildhall School of Music and Drama in London Jason went on to a busy schedule internationally as a singer, pianist, organist and music director. As a conductor and choral trainer his choral repertoire ranges from masterworks of the renaissance through Handel oratorios and Mozart masses to 20<sup>th</sup> century English choral pieces.

As a teacher of music and voice in particular Jason has tutored and taught extensively in the UK and the USA. As a singer he appears regularly in opera, concert and oratorio throughout the UK, Europe, the Far East, and North America. He has performed most of the major concert and oratorio works, including Verdi's *Requiem*, Lloyd Webber's *Requiem*, Beethoven's *Ninth Symphony* and many others. He has recorded recitals of French and English music for Radio Hong Kong and has also been featured on CBC and BBC radio broadcasts, and CD recordings of Mozart's *Requiem* and Haydn's *Lord Nelson Mass* with the Slovak Philharmonic. Jason was a company member of the Lyric Opera of Chicago from 1995 to 2018. His organ and piano instrumental recital tours have taken him from the West Coast of the USA to Germany, the UK and the Far East. In 2021 Jason moved to Nelson where he now resides permanently.

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# NELSON CIVIC CHOIR



Image above: Allison Cormack and Nelson Civic Choir—Opera Festival Gala Concert May 2024

Nelson Civic Choir is a non-audition choir which is open to people of all ages with an interest in singing and learning choral music in a variety of styles and genres. The choir rehearses regularly on Tuesday evenings preparing for 3 concert programmes each year. To know more about joining the choir please contact [secretary@nelsoncivicchoir.com](mailto:secretary@nelsoncivicchoir.com)

**SOPRANO:** Agathe Porlier, Alison McRae, Alison Wallace, Allison Cormack, Alouise Pope, Anne Doyle, Charlotte Reith, Emma Hamley, Gay Bryant, Gretchen van Haght, Helen McDonnell, Helen Tapper, Jane Broughton, Janet Galloway, Jill Seeney, Julie Lawn, Linda Wareing, Lucy Rainey, Maggie Costello, Maggie Suwon, Megan Thomas, Rachel Donald, Rosemarie Amos, Sarah Holmes, Steph Hoffman, Tara Foster, Ulla Schneider.

**ALTO:** Belinda Smale, Delyth Logan, Ellen Maass, Eve Ward, Gillian Kendrick, Helen Bywater, Jan Brayshaw, Karen Gibson, Kay Hunter, Kathryn van Veen, Liivi James, Liz Coulter, Lois Mills, Martina Schneider-Lesser, Mary Bronsteter, Mila Hofberg, Nicole Hauman, Pam Henson, Rita Joy, Shona Idle, Sian Holden, Sunmi Kang, Suzie Peacock.

**TENOR:** Alistair Webber, Andrea King, Ann Briggs, Anne Brow, Bronwen Pelvin, Christine Burn, David Featherstone, Gretchen Howard, Jane Morrison, Joe Waller, John Foes-Lamb, Noel Stephens.

**BASS:** Colin Davis, Dan Griffin, Graeme North, Jack Hamley, John Botting, Nathaniel Murken, Peter Field, Robin Bayley, Roy Nuemegen, Todd Padgett .

## CONCERTMASTER & SOLOIST - Fleur Jackson



**Fleur Jackson** is a passionate performer and music educator. Originally from Nelson and an active musical family, she completed a BA/MusB in 2010 at Canterbury University under the tutorage of Jan Tawroszewicz.

In 2016 she completed her BMus (First Class Hons) at Te Koki New Zealand School of Music and in 2018 finished her MMus in Classical Performance under Helene Pohl from the New Zealand String Quartet.

Fleur is currently a member of several chamber music ensembles, the Nelson Symphony and the Nelson String Collective.

## SOPRANO SOLOIST - Allison Cormack

**Allison Cormack** studied Classical Voice at the Queensland Conservatorium of Music, (Brisbane) E.I.T (Taradale) and most recently Victoria University of Wellington.



In 2005 Allison won the Sealord (Nelson) and Wellington Aria competitions and was Runner-up in both the Rotorua Aria and the Lexus Song Quest.

Allison has appeared as a soloist with the Wellington Youth Orchestra, Waikato Youth Orchestra, Kapiti Symphony, Hutt Valley Orchestra, Victoria University Orchestra and Nelson Symphony Orchestra. Recent local performances include the role of soprano soloist in the Opera Festival Gala Concert in May 2024.

## TRUMPET SOLOIST - Raffaele Bandoli



Raffaele was born in Faenza, Italy. He completed his musical studies at the Conservatory of Music Fratelli Malerbi in Lugo. After study and playing in Chicago and Italy Raffaele moved to Nelson where he collaborates with the Nelson Symphony Orchestra and Nelson City Brass.

Raffaele currently teaches trumpet and cornet to private students and enjoys playing with the soul-funk local band Sun City Soul.

## FLUTE SOLOIST - Annabelle Laing

Annabelle's performance career spans 50 years playing in ensembles and other music projects, including two decades in the Nelson Symphony Orchestra.

In her role as an educator she shares her passion for all things musical. She runs early-childhood classes, coaches chamber groups and teaches flute, piano and recorder to students of all ages.



## OBOE SOLOIST - Lucy Davies



Lucy took up the oboe at the age of 14, having first learned the piano and the bagpipes. She completed a Bachelor of Music in oboe performance at Auckland University before moving to Sydney. There, she secured a fulltime position as oboist with the NSW Police Concert Band as well as freelancing in other orchestral and chamber music groups. Since moving to Nelson, Lucy enjoys playing in the Nelson Symphony Orchestra, the Nelson Civic Choir Orchestra and other ensembles.

# ORCHESTRA



**VIOLIN:** Fleur Jackson (Concertmaster), Grace Lee, Marijke Praat, Aeris Jackson, Margarita Jackson, Christine Foote, Rosemary Galton.

**VIOLA:** Matthew Praat, Myles Payne, Jan-Ulf Kuwilsky. **CELLO:** Lissa Cowie, Siobhan Gerritsen, Marta Barham. **DOUBLE BASS:** Kyoko Ball.

**FLUTE:** Annabelle Laing, Tersha Coppell. **OBOE:** Lucy Davies, Jacqueline Kotula. **BASSOON:** Michelle Bryant. **HORN:** Maia O'Connell, Ray Takashima. **TRUMPET:** Saul Gibney, Vince Jones. **TIMPANI:** Beth Cuizon. **HARPSICHORD:** Rita Paczian. **ORGAN-KEYBOARD:** Louis Lucas-Perry.



*Images from Opera Festival  
Gala Concert  
May 2024*







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*Simone welcomes all inquiries*



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