

An International
Collection
of Choral Music

Johann van der Sandt
University of Pretoria

Camerata





TUKS *Camerata*

The University of Pretoria TUKS Camerata was officially established on 19 March 1968. Its mission is to make a contribution towards the cultural development of the student corps and the cultural enrichment of the community by means of choral singing. It also endeavours to promote a worthy image of the University of Pretoria through striving towards the highest possible artistic standards, together with a code of conduct that meets the highest requirements of companionship. The choir operates under the auspices of the Department of Music of the University of Pretoria. Over the years, the conductors (Adolf Theron, Willem van Tonder, Prof. Petru Gräbe and from January 1999, Prof. Johann van der Sandt) have achieved a high standard of choral singing. The choir presently consists of 75 members.

International concert tours include Australia, Austria, Belgium, Britain, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Hong Kong, Hungary, Italy, Kenya, Latvia, Namibia, Netherlands, the Republic of China, Russia, Singapore, South America, Sweden, Tanzania, the United States of America, and Zimbabwe.

Among the highlights of the choir are the following:

- 1989 & 1993, International Roodepoort Eisteddfod, South Africa: first prize for Mixed Choirs;
- 1994, Tallinn Choir Festival, Estonia: first prize for Mixed Choirs;
- 1996, Fourth International Symposium on Choral Music, Sydney, Australia: invitation as guest choir;
- 1999, International Choral Competition for Advent And Christmas Music, Prague, Czech Republic: category winner and overall winner of the competition;
- 2001, SNK International Choral Competition Arnhem, Netherlands: second prize for Mixed Choirs;
- 2001, Singkreis Porcia International Choral Competition, Spittal, Austria: winner;
- 2002, 6th World Choral Symposium, Minneapolis, United States of America: invitation as guest choir;
- 2004, Concert tour to the Eastern coast of the United States of America;
- 2006, Concert tour to East Africa.

Works of a larger scope that have been performed include *Missa Criolla* (Ramirez), the *Messiah* (Händel), *Weihnachtsoratorium* (Bach), *Missa Solemnis* (Mozart), *Ein Deutsches Requiem* (Brahms), *Cantus Missae* (Rheinberger), *Elijah* (Mendelssohn Bartholdy), *Mass in E minor* (Bruckner), *Requiem* (Fauré), *Requiem* (Mozart), *A Carol Cantate* (Hendrik Hofmeyr), *Magnificat* (Bach) and *Carmina Burana* (Orff).

Cantate cordibus, Cantate oribus, Cantate moribus.
Sing with the heart, sing with the mouth, sing with life.
(Augustinus)

TUKS *Camerata*

Die Universiteit van Pretoria TUKS Camerata is gestig op 19 Maart 1968. Die missie van die koor is om deur middel van koorsang op die kampus 'n bydrae te lewer tot die kulturele vorming van die studentekorps en die gemeenskap. Die koor dra die beeld van die Universiteit van Pretoria uit deur na die hoogste moontlike artistieke gehalte te streef, asook die handhawing van 'n gedragskode wat aan die hoogste standarde van kameraderie voldoen. Die koor staan onder beskerming van die Departement van Musiek van die Universiteit van Pretoria. Die dirigente (Adolf Theron, Willem van Tonder, Prof. Petru Gräbe en vanaf Januarie 1999, Prof. Johann van der Sandt) het nog altyd 'n hoë standaard van koorsang gehandhaaf. Die Tuks Camerata bestaan tans uit 75 lede.

Internasionale toere sluit Australië, België, Brittanje, Denemarke, Duitsland, Estonië, Finland, Frankryk, Hong Kong, Hongarye, Italië, Kenia, Latvië, Namibië, Nederland, Oostenryk, die Republiek van Sjina, Rusland, Suid-Amerika, Tanzanië, die Tjeggiese Republiek, die Verenigde State van Amerika en Zimbabwe in.

Hoogtepunte van en toekennings aan die koor:

- 1989 & 1993, Roodepoort Internasionale Eisteddfod van Suid-Afrika: eerste prys vir Gemengde Kore;
- 1994, Tallinn Koorfees (Estonië): eerste prys vir Gemengde Kore;
- 1996, Vierde Internasionale Koorsimposium vir Koormusiek, Sydney (Australië): genooi as gaskoor;
- 1999, Internasionale Koorkompetisie vir Advent- en Kersfeesmusiek: Praag (Tjeggiese Republiek): kategoriewenners en algemene wenner van die kompetisie;
- 2001, SNK Internasionale Koorkompetisie Arnhem (Nederland): tweede prys vir Gemengde Kore;
- 2001, Singkreis Porcia Internasionale Koorkompetisie, Spittal (Oostenryk): wenner;
- 2002, Sesde Wêreld Koorsimposium, Minneapolis (Verenigde State van Amerika), genooi as gaskoor;
- 2004, Konsertreis na die Ooskus van die Verenigde State van Amerika;
- 2006, Konserttoer na Oos-Afrika.

Groot skaalse werke wat al opgevoer is, is onder meer Missa Criola (Ramirez), die Messias (Händel), Weinachtsoratorium (Bach), Missa Solemnis (Mozart), Ein Deutsches Requiem (Brahms), Cantus Missae (Rheinberger), Elija (Mendelssohn Bartholdy), Mis in E Mineur (Bruckner), Requiem (Fauré), Requiem (Mozart), A Carol Cantate (Hendrik Hofmeyr), Magnificat (Bach) en Carmina Burana (Orff).

Cantate cordibus, Cantate oribus, Cantate moribus.
Sing met die hart, sing met die mond, sing met die lewe.
(Augustinus)





Johann van der Sandt

received his formal undergraduate education at the University of Pretoria. During this time he was a member of the Tukkiekoor (University Choir of Pretoria), under the direction of Prof. Petru Gräbe. In January 1996 he received the Diploma in Choral Conducting at the Institute of Choral Conductors Training, Gorinchem (The Netherlands) under the direction of Joop Schets. He completed his doctoral studies in Choral Conducting (Performing Arts) in July 2001.

Undergraduate music studies included organ, piano, clarinet and vocal training. He has been involved in choral work as a composer, conductor, arranger and adjudicator on national as well as international level throughout his career. Johann is currently professor in Choral Conducting at the University of Pretoria, and the official choral conductor of the University where he implemented a unique model for choral singing on South African university campuses.

Johann van der Sandt is active as composer and is well known for his choral arrangements, performed by national and international choirs. His first publication, African Song book for Mixed Choir, was published in co-operation with the composer Niel van der Watt in June 1995. Under his artistic direction, the German label, Prospect, have launched the CD series titled South African Choral Music.

Many choirs have been under the direction of Johann van der Sandt since 1989. He made his debut as choral conductor with the Impromptu Chamber Choir. He led the East Rand Youth Choir for six years and was also the conductor of the Rand Afrikaans University Choir. He has been the conductor of Singkronies since 1996. In 1999, Prof. van der Sandt was appointed choirmaster of the then Tukkiekoor, now known as the Tuks Camerata. Today, Johann is also the conductor of the choir of Hoërskool Waterkloof (Secondary School Waterkloof), Pretoria. He has been the artistic leader of Cant'afrika since its establishment in 2006.

The choirs under the direction of Johann van der Sandt have won numerous competitions, both on international and national level. He is regularly invited to act as adjudicator in choral competitions and is highly sought after as guest lecturer by universities all over the world. Johann lives in Pretoria and is married to Bea de Wit. They have two children, Janthé and Nelu.

Johann van der Sandt

ontvang sy formele voorgraadse onderrig aan die Universiteit van Pretoria. Gedurende hierdie tyd is hy lid van die Tukkiekoor onder leiding van Prof. Petru Gräbe. In Januarie 1996 verwerf hy 'n diploma in Koorleiding aan die Instituut Voor Dirigente Edukatie in Gorinchem, Nederland, onder Joop Schets. In 2001 verwerf hy 'n doktorsgraad (Uitvoerende Kunste) aan die Universiteit van Pretoria.

Voorgraadse studies sluit onderrig in orrel, klavier, klarinet en sang in. Johann is tans professor in koorleiding aan die Universiteit van Pretoria en die amptelike dirigent van die universiteit waar hy 'n unieke model vir koorsang ontwikkel het vir Suid-Afrikaanse universiteitskampusse.

Johann is deurlopend gemoeid met koorwerk as komponis, dirigent, verwerker en beoordelaar op nasionale sowel as internasionale vlak. Hy het reeds bekendheid verwerf vir sy koorverwerkings. Sy eerste publikasie, in samewerking met die komponis Niel van der Watt, getiteld Afrika Sangbundel vir Gemende Kore, is in Junie 1995 gepubliseer. Onder sy artistieke leiding het die Duitse CD maatskappy, Prospect, die CD-reeks South African Choral Music vrygestel.

Sedert 1989 het verskeie kore al onder Johann van der Sandt se leiding gestaan. Hy het sy debuut gemaak met die Impromptu Kamerkoor. Hy het die Oosrandse Jeugkoor vir ses jaar gelei en was ook dirigent van die Randse Afrikaanse Universiteitskoor. Sedert 1996 lei hy Singkronies. Prof. van der Sandt is in 1999 aangestel as koorleier van die destydse Tukkiekoor wat vandag bekend staan as die Tuks Camerata. Vanaf 2005, rig hy die koor van die Hoërskool Waterkloof, Pretoria af. Johann is ook sedert Cant'afrika se stigting in 2006 die artistieke leier.

Die kore onder Johann van der Sandt se leiding het al talle koorkompetisies gewen op sowel nasionale as internasionale vlak. Hy word gereeld genooi om as beoordelaar op te tree by koorkompetisies en is hoog in aanvraag as gaslektor by universiteite regoor die wêreld. Johann bly in Pretoria en is getroud met Bea de Wit. Hulle het twee kinders, Janthé en Nelu.



TUKS *Camerata* 2004



TUKS *Camerata* 2005



TUKS *Camerata* 2006

HERR, ERHÖRE MEINE WORTE

CD, No. 1

Georg Schumann (1866-1952)

TUKS Camerata 2006, (2006-09-07, Musaion, Pretoria), sung in German

Herr, erhöre meine Worte, / erhöre meine Flehn, / und merke auf meine Rede. / Vernimm mein Schrein. / Herr, erhöre meine Worte, / vernimm mein Schrein, / mein könig und mein Gott; / ich will beten vor dir. / Herr, sei gnädig und geduldig, / denn ich bin elend und bin schwach; / meine Seele ist erschrocken, / wende dich und errette mich. / Meine Gestalt ist verfallen, / ist verfallen vor Trauern. / Ich bin alt geworden da / ich allent halben geängstigt werde. / Ich bin so müde, / vom Seufzen und netze mit Tränen des Nachts mein Lager, / Höre mein Weinen, / erhöre mein Flehn, / ach, Herr!

Lord, hear my words, / hear my pleading, / hear my prayers. / Listen to my petitions and cries, O King! / Lord, be merciful and patient because I am weak and frail. / My soul is terrified, Lord. / Turn to me and save me. / Lord, I am weak and have become old because of my sorrow. / I am tired of weeping. / My bed is wet from my tears. Hear my weeping. / Hear my pleading, O Lord.

VENIT HORA

CD, No. 2

Niel van der Watt (*1962)

TUKS Camerata 2005, (2005-09-11, Pretoria High School for Girls, Pretoria), sung in Latin

Venit hora, ut glorificetur Filius hominis, Amen. / Deco vobis, nisi granum frumenti cadens in ternam, / mortuum fuerit ipsum solum manet: / si autem mortuum fuerit multum fructum adfert. / Qui amat animam suam perdit eam, / in hoc mundo in vitam aeternam castodit eam. / Si qui mihi, ministrat me sequatur et ubi sum ergo, / illie et minister meus erit si qui mihi ministraverit, / honorificabit eum Pater meus. / Venit hora, ut glorificetur Filius hominis, Amen.

Jesus replied, "The hour has come for the Son of Man to be glorified. / I tell you the truth, / unless a kernel of wheat falls to the ground and dies, / it remains only a single seed. / But if it dies, it produces many seeds. / The man who loves his life will lose it, / while the man who hates his life in this world will keep it for eternal life. / Whoever serves me must follow me; / and where I am, my servant also will be. / My Father will honour the one who serves me."

SUPER FLUMINA BABYLONIS (Ps 137)

CD, No. 3

Hendrik Hofmeyr (*1957)

TUKS Camerata 2004 Live, (2004-12-08, First Presbeterian Church of New Canaan, USA), sung in Latin

Super flumina Babylonis illic sedimus et flevimus cum recordaremur Sion. / In salicibus in medio eius suspendimus organa nostra: / Quia illic interrogaverunt nos, / qui captivos duxerunt nos, verba cantionum: / Et qui abduxerunt nos: / Hymnum cantate nobis de canticis Sion. / Quomodo cantabimus canticum Domini In terra aliena? / Se oblitus fuero tui, Jerusalem, oblivioni detur dextera mea. / Adhaereat lingua mea faucibus meis si non meminero tui: / Si non proposuero Jerusalem, in principio laetitiae meae, / Memor esto Domine filiorum Edom, in die Jerusalem, filiorum Edom, Qui dicunt: / Exinanate usque ad fundamentum in ea. / Filia Babylonis misera! / beatus qui retribuet tibi retributionem tuam, / Qui retribuet tibi quam retribuisti nobis. / Beatus qui tenebit, et alidet parvulos tuos ad petram.

By the rivers of Babylon, we sat and wept when we remembered Zion. / There on the poplars we hung our harps, / for there our captors asked us for songs, / our tormentors demanded songs of joy; they said, / "Sing us one of the songs of Zion!" / How can we sing the songs of the Lord while in a foreign land? / If I forget you, O Jerusalem, may my right hand forget its skill. / May my tongue cling to the roof of my mouth if I do not remember you, / if I do not consider Jerusalem my highest joy. / Remember, O Lord, / what the Edomites did on the day Jerusalem fell. / "Tear it down," they cried, "tear it down to its foundations!" / O Daughter of Babylon, doomed to destruction, / happy is he who repays you for what you have done to us- / he who seizes your infants and dashes them against the rocks.

PRAYER OF ST. FRANCIS

CD, No. 4 / DVD No. 2

Allen Pote (*1945) / arranged by Robert Delgado

TUKS Camerata 2006, (2006-09-05, Musaion, Pretoria), sung in English

Lord, make me an instrument of thy peace. / Where there is hatred ... let me sow love / Where there is injury Your pardon Lord, / Where there is doubt let there be faith / Lord, make me an instrument of thy peace. / Where there is despair let me bring hope / Where there is darkness let there be light / Where there is sadness let there be joy. / Divine Master, / grant that I may not seek / To be consoled as to console

/ To be understood as to understand, / To be loved as to love. / For it is in giving that we receive, / It is in pardoning, that we are pardoned, / It is in dying that we are born to eternal life. / Amen

GLADSOME LIGHT

CD, No. 5

Victor Kalinnikov (1870-1927)

TUKS Camerata 2006, (2006-09-02, SABC-M1, Johannesburg), sung in Russian

Gladsome Light of the holy glory of the Immortal One- / The Heavenly Father, holy and blessed – O Jesus Christ! / Now that we have come to the setting of the sun, / And behold the light of evening, / We praise the Father, Son, and Holy Spirit – God. / Thou art worthy at every moment / To be praised in hymns by reverent voices. / O Son of God, Thou art the Giver of Life; / Therefore all the world glorifies Thee.

DIE WOONPLEK VAN DIE WYSHEID

CD, No. 6

Chris Lamprecht (*1927)

TUKS Camerata 2004, (2004-10-05, Musaion, Pretoria), sung in Afrikaans

Daar is 'n plek waar silwer uitgehaal word / 'n plek waar goud gesmelt word / Die mens hang en swaai in die donker skag / Hy breek die aarde oop met vuur! / Uit die klip van die aarde kom saffier / Ook korreltjies goud. / Maar die wysheid, waar kom dit vandaan? / Die diep waters sê: "dit is nie by my nie" / Die see sê: By my is dit nie". / Dit is verborge vir al wat lewe. / Net God ken die woonplek van die wysheid. / Die diep waters sê: "dit is nie by my nie" / Die see sê: By my is dit nie". / Dit is verborge vir al wat lewe. / Net God ken die woonplek van die wysheid. / Hy aanskou alles onder die hemel: / Die krag van die wind; / die afgemete waters; / die reëls van die reën; / en Hy baan die pad van die weerlig. / Die wysheid, die wysheid. / Maar die wysheid, waar kom dit vandaan? / Om die Here te dien, dit is wysheid, / Om die kwaad te vermy, dit is insig. / Amen.

Surely there is a mine for silver, and a place for gold which they refine. / Men open shafts in a valley away from where they live; / they are forgotten by travelers, / they hang afar from men, / they swing to and fro. / As for the earth, / out of it comes bread; / but underneath it is turned up as by fire. / Its stones are the place of sapphires, and it has dust of gold. / But where shall wisdom be found? / The deep says, 'It is not

in me,' and the sea says, 'It is not with me.' / It is hid from the eyes of all living. / God understands the way to it, and he knows its place / For he looks to the ends of the earth, and sees everything under the heavens. / He gave to the wind its weight, and meted out the waters by measure; / he made a decree for the rain, and a way for the lightning of the thunder; / Behold, the fear of the Lord, that is wisdom; and to depart from evil is understanding. / Amen

AN IRISH BLESSING

CD, No. 7 / DVD, No. 4

Traditional from Ireland arranged by James E. Moore jr. (*1932)
Afrikaans text: Petru & Ida Gräbe

TUKS Camerata 2006, (2006-09-07, Musaion, Pretoria), sung in English and Afrikaans

May the road rise to meet you. / May the wind be always at your back. / May the sun shine warm upon your face, / the rain fall soft upon your fields. / And until we meet again, / may God hold you in the palm of His hand.

Slaan jou oë op na Hom toe, / laat Sy wind jou seile bol met krag. / Laat Sy son se strale jou begroet, / Sy reën jou lande daaglik voed. / Mag Sy vrede oor jou wees, / Sy genade oorgenoeg vir elke dag.

CLOUDBURST

CD, No. 8 / DVD, No. 3

Eric Whitacre (*1970)

Soloists: Sonja Pheiffer/Michael Barrett

TUKS Camerata 2006, (2006-09-02, SABC-M1, Johannesburg), sung in Spanish

Cloudburst is one of Eric Whitacre's more experimental pieces. It is written for eight part choir, accompanied by piano and percussion. The text is from Octavio Paz's poem El Cántaro Roto (The Broken Water-Jug), adapted by Whitacre.

The first section is a cappella, with strikingly discordant but beautiful tone clusters. After an initial section, there is a baritone solo, followed by the development of a new a cappella theme. This continues until a speaking solo (unusual in choral music) backgrounded by music. The choir continues, a cappella, build-

ing up to a striking section where the choir literally builds chords up from the base (similar to glissando on a piano).

A few pages later, handbells (which have been hidden from the audience) ring out, and the choir crescendoes into an aleatoric section. During this time, the choir also claps and snaps, and this combines with the vocal lines to create an effect similar to a thunderstorm (thus Cloudburst). The storm gradually builds then fades, and the ending of the piece mirrors the beginning section.

This piece is notable because of its striking aleatoric section and the speaking solo.

La lluvia... / Ojos de agua de sombra, / Ojos de agua de pozo / Ojos de agua de sueño. / Soles azules, verdes remolinos, / Picos de luz que abren astros / Como granadas. / Dime, tierra quemada, no hay agua? / Hay solo sangre, solo hay polvo, / Sólo pisadas de pies desnudos sobre la espina? / La lluvia despierta... / Hay que dormir con los ojos abiertos, / Hay que soñar con los manos, / Soñemos sueños de activos de río, / Buscando su cauce, / Sueños de sol soñando sus mundos, / Hay que cantar hasta / Que el canto eche raíces, / Tronco, ramas, pájaros, astros, / Hay que desenterrar la palabra perdida, / Recordar lo que dicen la sangre y la marea, / La tierra y el cuerpo, / Volver al punto de partida...

The rain... / Eyes of shadow-water, / Eyes of well-water, / Eyes of dream-water. / Blue suns, green whirlwinds, / Birdbeaks of light pecking open / Pomegranate stars. / But tell me, burnt earth, is there no water? / Only blood, only dust, / Only naked footsteps on the thorns? / The rain awakens... / We must sleep with open eyes / We must dream with our hands, / We must dream the dreams of a river seeking its course, / Of the sun dreaming its worlds, / We must dream aloud, / We must sing until the song puts forth roots, / Trunk, branches, birds, stars, / We must find the lost word / And remember what the blood, / The tides, the earth, and the body say, / And return to the point of departure...

MĀTE SAULE

CD, No. 9

Pēteris Vasks (*1946)

TUKS Camerata 2005, (2005-09-11, Pretoria High School for Girls, Pretoria), sung in Latvian

Rūgst rīts kā mīkla maizes abrā / Pret klonu mātes soļi klaudz / un klaipi kļavu lāpam klāti / uz lizes krāsnij mutē brauc / Vēl jēri guļ ar zvaigēnēm acis, / vēl dēlu sapnos arkli guļ, / Bet māte saule baltu sviestu / kā mūžību uz sliekšņa kuļ / Laiks ritēja pa saltu rasu / Trīs gadsimtus vai stundas trīs / Kad modāmie, jau saule gāja, / pa ošu gat vi debesis.

The sun is rising like dough in a bowl, / The mother's steps sound on the earthen floor. / But loaves that are covered with maple leaves, / Are thrust in the oven's open mouth. / The lambs still rest with stars in

their eyes, / The ploughs lie still in the dreams of the sons, / But Mother Sun churns her pale butter / Like eternity poised on the threshold. / Time keeps rolling over the icy dew / Have three centuries or only hours passed? / We awoke and saw the mother step lightly / Down the alley of ashes up into the heavens.

LEONARDO DREAMS OF HIS FLYING MACHINE CD, No. 10

Eric Whitacre (*1970)

Soloist: Jattie de Beer

TUKS Camerata 2005, (2005-11-21, Pretoria High School for Girls, Pretoria), sung in English and Italian

The extraordinary imagination of Leonardo da Vinci is the subject of poetry and music written in collaboration between Charles Silvestri and Eric Whitacre. The result is *Leonardo Dreams of His Flying Machine*, a spectacular piece of choral music including fragments from Leonardo's notebooks.

Some of the highlights of this piece are moments when Whitacre creates music that sounds like flying through minimalist repetition (perhaps representing the racing of a motor-or a heart!), spoken sound effects like "whhh" and "shhh," and the use of Latin American dance rhythms to represent the exhilaration of flight.

Leonardo dreams of his flying machine! / Tormented by visions of flight and falling, / More wondrous and terrible each than the last. / Master Leonardo imagines an engine to carry a man up, into the sun. / And he's dreaming the heavens call him softly whispering their siren song. / Leonardo, Leonardo, Leonardo, Leonardo volare, vieni a volare. / L'uomo cole sua congegiate e ale, facendo forza contro alla resistente aria. / Leonardo dreams of his flying machine. / As the candles burn low, he paces and writes, / Releasing purchased pigeons one by one, / Into the golden Tuscan sunrise, / And he dreams again the call
The very air itself gives voice: / "Leonardo volare. Leonardo vieni a volare!" / Vicina all' elemento del fuoco. / Rete, canna, e filo, sulla suprema sottile aria. / Scratching quill on crumpled paper, / Images of wings, frame and fabric fastened tightly. / Master Leonardo Da Vinci dreams of his flying machine. / As the midnight watchtow'r tolls, / Over rooftop street and dome, / The triumph of a human being ascending / In the dreaming of a motral man. / Leonardo steels himself, he steels himself, takes one last breath and leaps!

(The Flight)

"Leonardo vieni a volare"

DUERME NEGRITO

CD, No. 11

Atahualpa Yupanqui (1908-1992) / arranged by Emilio Solé

Soloist: Sonja Pheiffer; Jembe: Bertus van Sittert

TUKS Camerata 2006, (2006-09-02, SABC-M1, Johannesburg), sung in Spanish

Duerme, duerme, negrito / Que tu mama está en el campo, negrito / Duerme, duerme, mobila / Que tu mama (es)tá en el campo, mobila. / Te va a traer codornices para ti / Te va a traer rica fruta para ti / Te va a traer carne de cerdo para ti / Te va a traer muchas cosas para ti / Y si el negro no se duerme / Viene el diablo blanco y ¡zas!... / Le come la patita chicapuma / Chicapuma, apuma chicapum. / Duerme, duerme, negrito / Que tu mama 'ta en el campo, negrito. / Trabajando sí / Trabajando duramente / Trabajando sí / Trabajando y va de luto / Trabajando sí / Trabajando y no le pagan / Trabajando sí / Trabajando y va tosiendo / Trabajando sí / Pa(ra e)l negrito chiquitito / Pa'l negrito sí / Trabajando sí / Trabajando sí. / Duerme, duerme, negrito / Que tu mama 'ta en el campo, negrito. / Duerme Negroito...

Sleep, sleep little black one, / Your mama's in the fields, little one. / Sleep, sleep little one. / She's going to bring quail for you, / She's going to bring fresh fruit for you, / She's going to bring pork for you, / She's going to bring many things for you. / And if the black one doesn't go to sleep, / The white devil will come and zap! / He'll eat your little foot, chica bú; / Hurry, chica bú! / Sleep, sleep little black one, / Your mama's in the fields, little one.

ARMOTTOMAN OSA

CD, No. 12

Mia Makaroff (*1972)

TUKS Camerata 2006, (2006-09-02, SABC-M1, Johannesburg), sung in Finnish

The poem Armottoman osa (The Orphan) comes from the Kantelar. The 'Kantelar' is a collection of ancient poems, most of which were written back in the Finnish Pagan Period, which means they are as old as 13th Century and beyond. They were since preserved by oral tradition (mostly sung) by bards for about a thousand years. These poems were collected by Elias Lönnrot (1802-1884) during several trips he made in Finland and Karelia. It is during these trips that he collected the poems that formed the Finnish

national epic, Kalevala. The 'Kanteletar' was released in 1840. Unlike in the 'Kalevala', the poems in the 'Kanteletar' follow no storyline.

Alahan on allin mieli / Uieessa vilua vettä, / Alempana armottoman / Käyessä kylän katua. / Vilu on vatsa varpusella / Jääoksalla istuessa, / Vatsani minun vilumpi/ Astuessani ahoja. / Syän kylmä kyyhkysellä / Syöessä kylän kekoa, / Kylmempi minun sitäi / Jäävesiä juoessani.

The collo's spirits are low / Swimming on the chill water / But the orphan's are lower / Walking down the village street... /

DRAGANA I SLAVEYA

CD, No. 13

Philip Kutev (1903-1982)

TUKS Camerata 2006, (2006-09-07, Musaion, Pretoria), sung in Bulgarian

"The human voice raised in song is far more eloquent than when it speaks."

From the knowledge of this profound verity, the Bulgarian people place the art of song at the pinnacle of artistic expression. Bulgarian folk singers use a tone often described as 'chest voice,' meaning most of the resonance takes place in the chest and throat cavities, rather than in the head, as in Western choral style. Bulgarian singing is produced by using the throat as main resonation area, giving the voice a unique amplification, strength and distinctive sound.

Traditionally, Bulgarian folksongs were sung in a variety of contexts, mainly by women, solo or in groups (men sang less frequently, usually being instrumentalists, rather than singers). Non-metrical pieces were sung while working in the fields or during working parties in the evening. Calendrical rituals and life cycle rituals, especially marriage, had accompanying repertoires of ritual songs. Dance songs, sung in mixed metre such as 5/8, 7/8, 9/8, and 11/8, are common throughout most of Bulgaria.

The text in Dragana I Slaveya (Dragana and the nightingale) is a description of a singing contest between a girl (Dragana) and a nightingale. In case the nightingale's singing would be considered more beautiful than Dragana's, the girl's hair is to be cut. If Dragana sings better, the bird's wings are to be cut. Dragana wins the contest, but spares the nightingale's wings.

Dragana se divgra dina, mome Dragano, / Gergefschie pesen peje, mome Dragano. / ja pei da se nadpja vame, mome Dragano. / Ako li metina pejesh moma Dragano. / Akolite aznad peija, moma Dragano.

BUTTERFLY

CD, No. 14 / DVD, No. 1

Mia Makaroff (*1972)

TUKS Camerata 2006, (2006-09-02, SABS-M1, Johannesburg), sung in English

Sweet is the sound of my newborn wings; / I stretch them open and let them dry. / I haven't seen this world before / but I'm excused, I'm a butterfly. / Sweet is the touch of your newborn wings, / we fly in circles, we play with the sun. / We haven't seen this world before; / so fair, so bright, so blue the sky. / Love me, love me on the leaves / before we say goodbye. / Love me, kiss me with the breeze, / you will be my lullaby. / Tomorrow I'll die. / Sweet is the wind as it gently blows / the day away and the nighttime comes. / Great are the wonders that silence shows, / I fall asleep and I dream of the sun / and my butterfly.

HOLD ON!

CD, No. 15

Traditional spiritual arranged by Moses Hogan (1957-2003)

TUKS Camerata 2006, (2006-09-07, Musaion, Pretoria), sung in English

Hold on! Lawd! Just a hold on! / Nora, let me come in; / The door's all fastened an' de winders pinned! / Just keep yo' hand on de plow, hold on, yes, you gotta hold on! / Nora said: "You lost yo' track, you can't plow straight an' keep a lookin' back" / Just keep yo' hand on de plow, hold on, yes, you gotta hold on! / Well, my brother, hold on! / If you wanna get to heaven, let me tell you how: / Just keep yo' hand on de gospel plow, / hold on, yes, you gotta hold on! / If dat plow stay in yo' hand, / land you straight in de promised land. / Just keep yo' hand on de plow, hold on, yes, you gotta hold on! / Well, my sister, hold on! / Mary had a golden chain, an' every link my Jesus' name. / Just keep yo' hand on de plow, hold on, yes, you gotta hold on! / Keep on climbin' an' don't you tire, 'cause every rung goes higher and higher! / Just keep yo' hand on de plow, hold on, yes, you gotta hold on! / Yes! Hold on! Prayin'! Singin'! Shoutin', Lawd! / Just keep yo' hand on de plow an' hold, just hold on!

No. 3 of the CD content is a live recording taken during the 2004 USA Concert Tour.
No. 10 was recorded by Hennie Maas.
All other tracks were recorded by PROSPECT STUDIOS.

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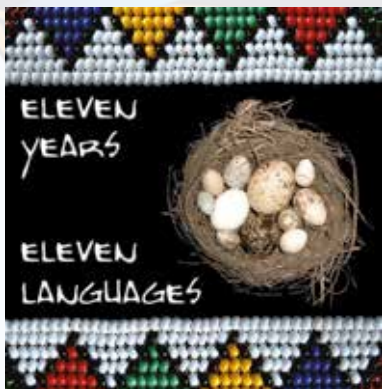
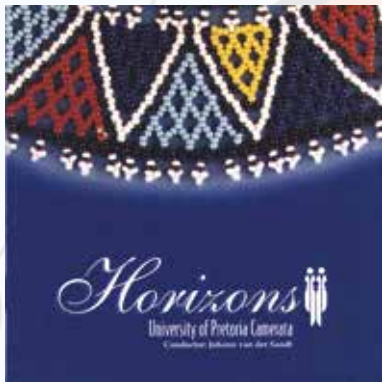
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*Special thanks to
all the people in the world
who believe that
singing unites us ...*



An International Collection of Choral Music

Johann van der Sandt

University of Pretoria *Camerata*

CD Content

1	Georg Schumann (1866-1952).....	HERR, ERHÖRE MEINE WORTE.....	4:57
2	Niel van der Watt (*1962)	VENIT HORA	4:06
3	Hendrik Hofmeyr (*1957)	SUPER FLUMINA BABYLONIS.....	4:41
4	Allen Pote (*1945).....	PRAYER OF ST. FRANCIS	6:13
5	Victor Kalinnikov (1870-1927)	GLADSOME LIGHT	3:17
6	Chris Lamprecht (*1927).....	DIE WOONPLEK VAN DIE WYSHEID	6:45
7	Traditional.....	AN IRISH BLESSING	4:14
8	Eric Whitacre (*1970).....	CLOUDBURST.....	9:18
9	Pēteris Vasks (*1946)	MĀTE SAULE	6:20
10	Eric Whitacre	LEONARDO DREAMS OF HIS FLYING MACHINE... ..	9:43
11	Atahualpa Yupanqui (1908-1992)..	DUERME NEGRITO	3:10
12	Mia Makaroff (*1972).....	ARMOTTOMAN OSA	3:17
13	Philip Kutev (1903-1982)	DRAGANA I SLAVEJA	3:00
14	Mia Makaroff	BUTTERFLY	3:56
16	Traditional.....	HOLD ON!	3:18

DVD Content

1	Mia Makaroff	BUTTERFLY	3:56
2	Allen Pote	PRAYER OF ST. FRANCIS	6:13
3	Eric Whitacre	CLOUDBURST.....	9:18
4	Traditional.....	AN IRISH BLESSING	4:14