

MESSIAH PAZIFIK

A woman with dark hair, wearing a long white robe with a wide belt, stands with her arms outstretched horizontally. She has a look of awe or divine inspiration on her face, with her mouth slightly open. The background is dark, and she is illuminated by a blue light. At her feet, there is a pile of patterned fabric, possibly a traditional Pacific garment.

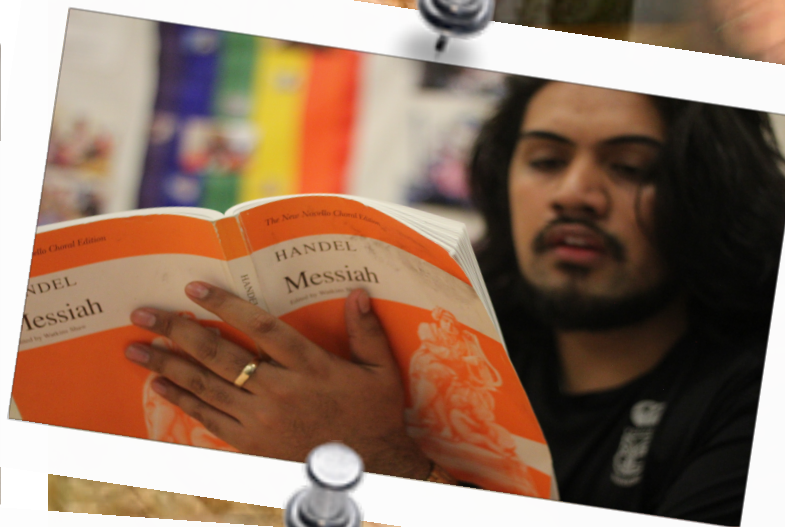
WHEN A NEW
GOD
CAME TO THE
PACIFIC

Conceived by Sani
Muliaumaseali'i with the
Rosenau Sinfonia, led by
Stephen Anthony Brown

Presented by the GAFA ARTS COLLECTIVE (GAC) & Clearpoint

NOVEMBER 25, 7PM 2017

St Mary's Putney Bridge, SW15 2QJ



FOREWORD uputomua

Since 2012 GAFA Arts Collective has brought not only a welcome Samoan voice to British arts, but also a multicultural voice – a blend of Pacific and other cultures in which participants work together, learning from each others' lived and inherited experience and, in doing so, come to better understand their own. These newly-appraised cultures are critiqued in the telling and re-activated for the 21st century in the sharing. Bringing together aspects of Open Space, traditional and non-traditional opera, European and Polynesian music and dance, GAC's unique mix has created some astonishing work, from the 2012 'layered art experience' of 'GAFA A Family called Samoa' remounted in 2013 and 2016, through to Kava Girls, with seasons in London and at the Edinburgh Festival 2014 and 2016's UK Pride Tour, to 2015's rugby- opera mash-up 'R'Otello' complete with choir, band and full orchestra, all in the gymnasium of a youth centre in urban London. There are two reasons for the company's huge and varied output – the first, of course, is progenitor's Sani Muliaumaseali'i phenomenal drive, energy and ability to bring together the most disparate groups of people. The second is even more rare and harder to define. It is something to do with welcome. The GAC facilitates strangers and old friends to come together in order to create something new, something made of the many working together. This many includes those who have gone before, by welcoming the ancestors to be part of our work. This shows up in the form of a playful yet always-respectful recognition of our personal, familial ancestors; in the present-day incorporation of learning from our artistic elders and colleagues; as well as the more basic acknowledgement that each of us comes to the work of creation – as artist or audience – carrying the load of our lived and handed-down past. By bringing the past into the present in this way, we create a new present from which to walk together into a co-created future. It is this multifarious yet united future that GAC's work offers to everyone involved in the company's productions, on any level. By acknowledging the contribution of each person's individual skills and passions, by valuing our differences and welcoming us to bring those differences to the act of making, GAFA Arts Collective is able to create performative work that transcends the traditional – and tired – us/ them dichotomy of artist and audience. This is work that is as comfortable in a warehouse as a dance space, as likely to show up at an outdoor stadium as on a main stage. It is work that puts people first, recognizing the creative spirit in all of us, and the huge range of possibilities that open up when we welcome everyone's contribution to the work we make. It is work worth making. For five years GAC has welcomed artists and audiences alike to **speaK, sing, see, sway, strut** – to which we can now also add **collaborate, collate, design and publish**.

The next five years should be very interesting.

STELLA DUFFY
OBE ASSOCIATE ARTIST

MISSION PACIFIC

Masina Maleapai Frost.

By the time Handel's Messiah was composed in London in the 1740s, the Evangelical Movement had begun to spawn a new era of missionary work which would finally reach the Pacific Islands. In 1830 the first recorded missionary, John Williams of the London Missionary Society, arrived in Samoa. Although Christianity had begun to be introduced earlier through exchange with other Pacific Islands, the arrival of the LMS missionary marked the beginning of the rapid growth of Christianity in the Samoan islands. The church formed a few years later became known as the Samoan Church (London Missionary Society) and was simply referred to as the LMS (La-Mo-Sa) or the **'Lotu Ta'iti' (Tahitian Church), after the islands from which the missionaries had most recently come.**

Traditional Samoan religion was in many ways different to that found throughout other parts of the South Pacific. Samoans believed in a plethora of deities, or 'aitu', but did not worship idols. Samoans believed in the physical incarnation of their gods and in the immortality of souls. The religion was also hierarchical and strongly linked to the cultural and political structures led by the Matai, or chiefs. Among traditional Samoan gods and goddesses, Tagaloa was the supreme Creator of all things, including all other gods. Many of these elements smoothed the transition to Christianity.

Several early missionary projects contributed to the rapid spread of Christianity in Samoa. **The early church organisation was consistent with the existing cultural and political structures, or fa'amatai.**

In 1834 the first hymn books and catechisms were printed in Samoan in the Society Islands and brought to Samoa. A year later a missionary developed the first Samoan alphabet, dictionary and grammar books, bringing the rich oral language into written form, and assisting missionaries to learn Samoan. The first printing press in Samoa (and second in the Pacific) was set up in 1839 to help spread gospel through the written word. By 1853, missionaries were stationed in nearly 15 regions and communities. The Malua Theological College began to train Samoan students to be effective pastors in local churches in 1844. Education was also an express policy of the early mission and, even into the 1950s, many Samoans were educated by village pastors and their wives. Working with prominent Samoan orators, LMS missionaries also translated the Bible into Samoan. This translation "O le Tusi Pa'ia," completed between 1848-51, is still in use today even among other Christian denominations in Samoa.

In the 1960s the name of the Samoan Church (LMS) was changed to the Congregational Christian Church in Samoa (CCCS). Although the prominence of the missionaries began to wane during this time, its influence continues to this day. The CCCS remains a member in the Council for World Mission, a global missionary effort formed by the LMS in the 1970s. Today the CCCS remains the largest Christian denomination in Samoa and Christianity - across denominations - forms a central element of Samoan culture and community life. As the Messiah brought the Word to the world, the LMS missionaries first spread the Word of God in Samoa. Today Samoan Christians play an active role in ecumenical missionary efforts to reach people in other regions across the globe. And so, as we enjoy in this holiday season the harmonic Polynesian voices of London retelling the stories of Christ through Handel's Messiah, the cycle continues.

BEhold, I tell you a mystery...

It took G.F Handel just a couple of weeks to write his oratorio Messiah. It has taken me a lifetime to arrive here, where I am courting controversy with the Messiah Pazifik - in London - where the locals probably all grew up humming the 'hallelujah' chorus. My knowledge of the work is not as extensive as one would expect of someone about to embark on the this 'refurbishment.' Not quite an iconoclast, my living has led to a dreaming that can only come from the many worlds I have been exerted to inhabit, and that inhabit me. I had not seen a full Messiah until this year. **My first impression is that it is long.** Very long.

Ours is no exception. Luckily maestro Stephen Anthony Brown, has done several, so we're in very good hands. The **Messiah, Pazifik** is faithful to Handel's score and to the many influences, like Christianity, that came to Samoa: Deities rendered obsolete by converted Tahitian missionaries feature, you'll encounter the freedom fighting 'Mau a Pule' - identified by the blue lavalava (sarong) with a white stripe in this reading. The Mau protested against the German occupation (1899 - 1914) and paid for it in exile, but it eventually led to full independence in 1962.

Timelines intersect as walking and breathing - and singing - genealogies remind us that ours is a living history. We walk forward into the past in the contemporaneous Messiah, Pazifik. Invaders come and go, and when the **turmoil on native soil** subsides an undeniable miasma remains. This odour is evidenced in many things, from the municipal structures left by former masters, to whenever adherence to traffic lights or to the mean time, from Greenwich is observed. It has been seen shamefully **chasing the practicality of a bare breasted woman into the impracticality of a walled house.** Art. Culture. Sport. All extremely popular in Samoa and held in esteem, are rarely seen as a pernicious tool of subjugation. An opiate to guardianship. Much of the Samoa way, **Fa'asamoa** remains, but timely currents have rendered an **inflation on mana**, prestige:

Tattoos are now found on the high street, with no significance other than their notoriety. Chiefly titles too have been parading the globe for sometime now, greedily given and worn like an emperor showing his new clothes. Messiah, Pazifik is the past and future now and the present, then. Spoken word is implemented to give voice to those whose Samoan word cannot get them past 'hello'. Movement through song uncovers one mystery leading us to another, one particular intrigue is **The Fa'afafine. Uniqu to Samoa, Fa'afafine** a cis gender male who lives in the manner of a woman. Fa'afafine remains for the most part escaped of the clutches of colonisation. **'Fa'afafine is an identity that combines different social roles, gender roles and modes of (sexual) engagement with others. This identity does not elide the tensions between these roles or facets but rather works with and through them to do something unusual and different – something sometimes radical and stunning but also always sophisticated and careful*.** The colonial house is a messy one where epochs warily co - exist and cultures jostle for prominence, but the warrior enigma of Fa'afafine ensures a *familiar in-house peace*, and no one messes with these house rules.

Sani Muliaumaseali'i

MESSIAH, PAZIFIK

1. What the Missionary said -

G. F. HANDEL

Stella Duffy, A family called Samoa

PART THE FIRST:

1. Sinfonia 2. Comfort ye my people 3. Ev'ry valley shall be exalted 4. And the glory of the Lord 5. Thus saith the Lord of hosts 6. But who may abide the day of His coming 7. And he shall purify the sons of Levi 8. Behold, a virgin shall conceive 9. O thou that tellest good tidings to Zion 10. For behold, darkness shall cover the earth 11. The people that walked in darkness have seen a great light 12. For unto us a child is born

. A f a s t i n a

TEULA GRACE TAYLOR

13. Pifa :

pastoral symphony:

14a. There were shepherds abiding in the fields 14b. And lo, the angel of the Lord 15. And the angel said unto them 16. And suddenly there was with the angel 17. Glory to God 18. Rejoice greatly, O daughter of Zion 19. Then shall the eyes of the blind be opened 20. He shall feed his flock like a shepherd 21. His yoke is easy 22. Behold the Lamb of God 23. He was despised and rejected of men 24. Surely he has borne our griefs and carried our sorrows 17. Glory to God in the highest 18. Rejoice greatly, O daughter of Zion 19. Then shall the eyes of the blind be opened 20. He shall feed his flock like a shepherd **PART THE SECOND** 21. His yoke is easy 22. Behold the Lamb of God 23. He was despised and rejected of men 24. Surely he has borne our griefs and carried our sorrows 25. And with his stripes we are healed 26. All we like sheep have gone astray 27. All they that see him laugh him to scorn 28. He trusted in God that he would deliver him 29. Thy rebuke hath broken his heart 30. Behold and see if there be any sorrow 31. He was cut off 32. But thou didst not leave his soul in hell 37. The Lord gave the word 38. How beautiful are the feet 40. Why do the nations so furiously rage together 42. He that dwelleth in heaven

43. Thou shalt break them with a rod of iron. **44. Hallelujah**

**interval
(20mins)**

PART THE THIRD:

45. I know that my Redeemer liveth 46. Since by man came death 47. Behold, I tell you a mystery 48. The trumpet shall sound 53. Worthy is the

Lamb. 54 **AMEN**

2012

GAFA A FAMILY CALLED SAMOA Testbed1 world premiere

written by Sani Muliaumaseali'i, Stella Duffy, Rosanna Raymond, Aivale Cole
2013, Origins Festival
 2016, GUAM: 12th Festival of Pacific Arts Guam - representing Samoa. Directed by Sani Muliaumaseali'i, lighting design, Dominic Warwick.

2014 'Kava Girls' a play with songs words & music by Sani Muliaumaseali'i world premiere Edinburgh Festival
2015 Origins Festival
 2016 Wandsworth Fringe festival London

2016 UK Pride Tour Kathryn Bolitho, Christopher Taylor Musical Direction. directed by Sani Muliaumaseali'i, lighting design, Dominic Warwick.

2014 'Pacific Voices' concert

Featured Pacific opera voices. Chelsea Town Hall Kings rd London Kathryn Bolitho, Musical Director

2015 R'Otello the rugby opera Caius House, Battersea written and directed Sani Muliaumaseali'i, lighting design, Dominic Warwick. Wandsworth Symphony Leigh O'hara, Andy Philip Kathryn Bolitho, Chris Taylor, Richard Black



2015 StopHit Fun Palace Opera and sport against Domestic Violence

Millennium arena, Battersea Park. Opera, Choirs,

Architects, Haka, Touch Rugby.

2015 The third country,

written for Royal



Court Sani Muliaumaseali'i 2015 rehearsed read.

2016 'Opera sustains the world' #OSTW

Opera and orchestral concert in Battersea Park, with GAFA Orchestra of the World led by Andy Philip. Featuring Pacific Opera stars. Lyndall Dawson, Christopher Taylor Musical Direction.

2016 Christmas Cabaret Dimson Lodge Musical Direction Linda Ang, Robert Stoodley.

2017

Baba the Bad Baboon

*words & music by Sani Muliaumaseali'i

2017 World premiere Origins Festival, London.co directed by Sani Muliaumaseali'i, Melissa Veszi &



Daniel Jacob Dustin Conrad, Christopher Taylor Musical Direction.

2017 Cabaret Frangipani The Arches St Mary's Solo show Sani Muliaumaseali'i, Chris Taylor

MESSIAH PAZFIK Conceived and directed by Sani Muliaumaseali'i LONDON TOWN!

BIOGRAPHY

SANI MULIAUMASEALI'I

Tenor, Tahitian Fa'afafine & Missionary

A layered art exponent, Sani studied singing at Queensland Conservatorium of Music, Australia, where he gained his BMus and Post Graduate Diploma. He has appeared opera, music theatre film and television all over the world. Sani has toured with the Royal Opera House Covent Garden, performed with the Montreal Symphony Orchestra under Kent Nagano and sung Wagner The Longborough opera, the British Bayreuth. In recent years Sani has taken up writing his inaugural piece 'A family called Samoa' was featured at the Origins Festival 2013 and will represent Samoa at the 12th Festival of Pacific Arts in Guam in May 2016. **He co-founded the GAC as creative director in 2012**

Sani wrote a play 'The Third Country' for the Royal Court in 2015, and his musical 'Kava Girls' was 'Pick of the Edinburgh Fringe' in 2014 with a UK tour in 2016. His work 'R'Otello the rugby opera' saw a full symphony orchestra and an international cast in a gymnasium on an estate,

2015. 2017 saw the world premiere of 'Baba the Bad baboon'a musical for young people at the Origins Festival. Sani has directed, produced and curated all his work. Sani will appear in Porgy and Bess, for the English National and in Britten's

War Requiem for Dutch National Opera in 2018.

AIVALE COLE Soprano - Supreme Faletua

London based Samoan Soprano Aivale Cole was born and raised in New Zealand. Formerly a student of the late Elizabeth Connell, Miss Cole now studies with Mirella Freni. Aivale's performances on the concert platform include Verdi's Requiem, Strauss's Four Last Songs Handel's Messiah and the world premier of The Passion according to St Mark (Richard Mills). On the operatic stage she has been seen in the title roles in Aida, Ariadne auf Naxos and Madama Butterfly and many more. Aivale is a founding member of the GAC appearing in 'A Family called Samoa' 2012 & 2013. 'Pacific Voices' Chelsea Town Hall 2014, and as Mona in 'R'Otello the rugby Opera' 2015. Aivale was featured as soloist in Battersea Park, 'Opera sustains the world' 2016. **Aivale will be in CONCERT Dec 2, 2017 TWITTER @aivalecole for details.**

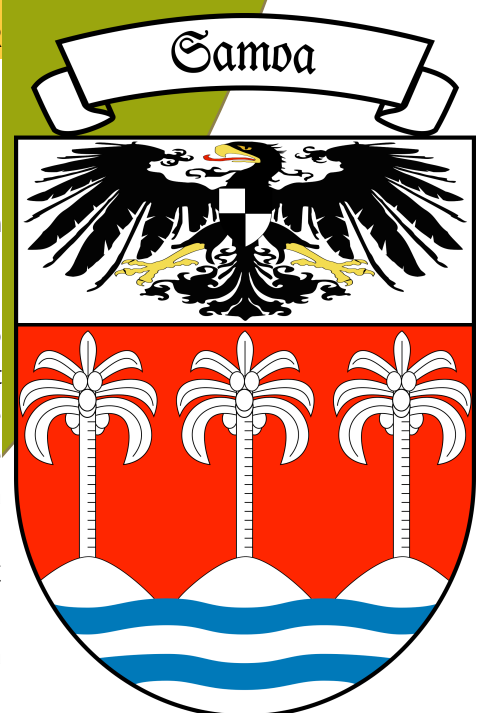
LOUISE CALLINAN, Pious Tinā Mezzo soprano.

Louise was the first Australian to be accepted into the Young Artist Program at the Opéra National de Paris she is also the winner of the prestigious AROP prize of Opéra National de Paris. She has sung many Orchestra including BBC Symphony, Chicago Symphony, l'Orchestre Theatre de l'Opera Luxembourg. She sang the 2nd

lady in the film version of (The Magic Flute) directed by Kenneth Branagh. Louise now performs the Dramatic mezzo repertoire. Louise is a GAC founding member and featured as our star mezzo in 'Pacific Voices' Chelsea Town Hall 2014, and was Carmen in our production 'R'Otello the rugby Opera' 2015 and was featured soloist in orchestral concert in Battersea Park, 'Opera sustains the world'. www.spiritofhemp.com

JAMES IOELU Bass-Baritone, Matai

New Zealand born Bass-Baritone James Ioelu completed his training at the National Opera Studio and is now permanently based in the U.K. Recent appearances include Colline La Boheme with Iford Arts Festival, Abimelich/Old Hebrew Samson et Dalila with Arcola Theatre and Sergeant/Naval Captain Manon Lescaut with the Auckland Philharmonic Orchestra.



Filipe Manu - Tenor Tahitian Missionary

Tongan New Zealander Filipe Manu holds a BMus and a PGDip with Distinction from the University of Waikato. A former Dame Malvina Major Emerging Artist with New Zealand Opera, he was also selected as one of the inaugural singers in the Dame Malvina Major Foundation Opera programme and the Dame Kiri Te Kanawa Foundation Singers' Development programme. Filipe has achieved notable success in Aria competitions in New Zealand and abroad, placed the runner up in both the Lexus Song Quest and New Zealand Aria and most recently winning Australia's prestigious competition, the IFAC Handa - Australian Singing Competition. In September Filipe began studies at the Guildhall School of Music and Drama in the school's award winning Opera programme, studying with world renowned Australian soprano Yvonne Kenny.

Maestro Stephen Anthony Brown

Stephen studied at Trinity College, London and the Benjamin Britten International Opera School at the Royal College of Music. His conducting career started as a teenager as director of the Bromley Boy Singers. Stephen was director of music for both Imperial College and the University of London Opera Groups. He has conducted the Whitehall

Orchestra, the Essex Symphony Orchestra, and the Hounslow Symphony Orchestra as a guest. He founded and is artistic director of professional orchestras the Rosenau Sinfonia and The Bantock Orchestra. A prolific trainer of choruses Stephen has trained choirs for some of the world's greatest conductors, and has worked with Julie Andrews and the London Symphony Orchestra. He is currently the director of the Allegri Singers. Stephen's career as a Tenor has led him to Glyndebourne: *Betrothal in a Monastery*, *Peter Quint*, *The Turn of the Screw*, *Prokofiev* and *Lysander*, *A Midsummer Night's Dream*. Recent debuts include *Gabriel* with Alison Balsom and Trevor Pinnock at Shakespeare's Globe Theatre and the Tenor Character roles in *Between Worlds* by Tansy Davis for English National Opera. Other notable UK companies Opera Della Luna, English Touring Opera, Carl Rosa Opera and the D'Oyly Carte Opera Company

LEO GAFA VOICES:

Sara Taukolonga, Bronwen Stephens, Natasha Elliot, Alex Harper, Liz Applebee, Martin Baker.

FEATURED VOICES

Madison Nonoa

Theda Lehmann

Stella Duffy, OBE Stella Duffy has written thirteen novels, forty-five short stories, and ten plays. She has directed at the Riverside, Pleasance, Soho, Oval House and the Gilded Balloon. She is an Associate Artist with Improbable and Associate Director with Shaky Isles. Stella was awarded an OBE in this years honours list.

Teuila Taylor Grace Teuila Taylor is of Samoan and European descent. She earned an MA in youth development from Auckland University of Technology in New Zealand. In 2008, she cofounded the South Auckland Poets Collective, and cofounded the Rising Voices Youth Poetry Slam in 2011. Taylor's first collection of poetry is *Afakasi Speaks* (2013). She directed her first theater work, *SKIN*, for the Auckland Theatre Company in 2014, and her one-woman show, *My Own Darling*, debuted in 2015 with the Auckland Theatre Company. Her latest collection of poems is 'Full broken bloom' published November 2017.



GUEST SPEAKERS

Professor Nicholas Thomas:

Director of Museum of Archeology and Anthropology, Cambridge since 2006, Anthropologist and historian. Dr Thomas visited the Pacific Islands first in 1984 to research his PhD thesis on the Marquesas Islands, later worked in Fiji and New Zealand, as well as in many archives and museum collections in Europe, north America, and the Pacific itself. Dr Thomas has been interested in anthropology and art of the Pacific since his student days and has had a longstanding interest in the London Missionary Society (LMS) in particular.

Samir Savant Festival Director of the London

Handel Festival Samir is a Handel enthusiast. As current director of the London Handel Festival Samir is responsible for overall running of the internationally renowned annual festival, which includes a fully staged opera, several high-profile concerts and the prestigious Handel Singing Competition attracting some of the very best young talent in Baroque music from all over the world. His talk will be **"Ten facts you maybe did not know about Messiah"**

Rosenau Sinfonia, founded in 2012 as an ensemble for events and festivals, and to provide a platform for emerging soloists and conductors. Drawing from a list of high quality performers with experience in everything from solo playing to large orchestras, from Baroque to pop and West End shows, Rosenau Sinfonia has a unique ability to tackle any genre of music with integrity.

To our partners, to our families, to our friends: GAC thank you all for your support and love on *The Messiah, Pazifik* and in life! Executive Producer: Peter Rice Creative Director: Sani Muliaumaseali'i Team Logic: Lisa Britton, PR: Madelaine Bennet, Premier Comms.

Berni Griffiths and the Parish of St Mary's Putney, Geoffrey Cox and Dimson Lodge, David Russell Hulme, Stella Duffy, Grace Teuila Taylor, Robert O'Brien, Julie Emery, Tolomani Freddy Neemia, Lianne Unasa, Chris Taylor, Lyndall Dawson, Lianne Unasa, Stephen Anthony Brown, Julie Adams and the British Museum, South London Theatre, Sunita Passi,

FA AFETAI & THANK YOU





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