

NEWBURY CHORAL SOCIETY

Presents

AFRICAN SANCTUS



Guest Speaker
DAVID FANSHAWE
Composer
AFRICAN SANCTUS

Symbol: Chaz Maviyane-Davis

By **DAVID FANSHAWE**

Conductor
Robert Barsby

Soprano
Eileen Pinkarschewsky

The Wessex Percussion Ensemble

Saturday 24th June 1995 7.45pm

THE CORN EXCHANGE, NEWBURY



DAVID FANSHAWE

Biography

David Fanshawe, a Churchill Fellow and the recipient of many international awards, is a composer, ethnic sound recordist, guest speaker, photographer, author, media and film documentary personality.

David Fanshawe was born in 1942, in Devon and was educated at St George's Choir School and Stowe, after which he joined a documentary film company in London, gaining valuable experience as a film editor. In 1965 he was awarded a Foundation Scholarship to the Royal College of Music, studying with John Lambert.

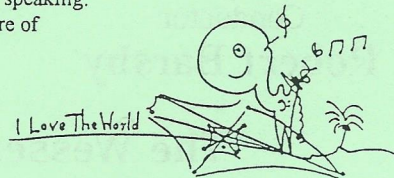
David Fanshawe is one of the world's most original composers. He made his debut in 1970 at the Queen Elizabeth Hall, as composer and soloist, with *Salaams*, a work based on the rhythms of the Bahrain Pearl Divers. Other serious works include: *Requiem for the Children of Aberfan* - an orchestral tone poem; music for chamber ensemble - *The Awakening*; piano solo - *Romanza Burlesque*; Christmas carols - *Ring Out the Bells* and his new anthem for World Peace - *Dona Nobis Pacem*.

David Fanshawe has also composed for more than 30 Film and Television productions including BBC's *When The Boat Comes In*; *Brensham People*; *England Their England* and Ranks' *Tarka the Otter*. Other scores include YTV's *Flambards*; *The Good Companions*; Tom Stoppard's adaptation of *Three Men in a Boat* and most recently Michael Winner's *Dirty Weekend*.

His ambition to record indigenous folk music began in Arabia in 1967 and was intensified on subsequent journeys, recording more than 50 tribes in north and east Africa. His serendipitous blend of Music and Travel has been the subject of unique albums, concerts, presentation events and award-winning documentary films including BBC's *African Sanctus*; *Arabian Fantasy* and *Musical Mariner*. Since 1978 his ten year Odyssey recording across the Pacific Ocean has resulted in a monumental archive of 2,500 stereo reel-to-reel tapes, 1,000 boxes of coloured slides and 45 volumes of hand-written journals preserving and documenting the music and oral traditions of Polynesia, Micronesia and Melanesia.

Current projects include: commissioned works, publishing, copying and cataloguing *The Pacific Collections*, establishing *The World Music Foundation* and completing his magnum opus *Pacific Odyssey* for a world premiere at the Sydney Opera House. Current album releases, include: *Dirty Weekend*; *Heiva i Tahiti*; *Spirit of Polynesia* and a new definitive recording of *African Sanctus*. David Fanshawe has three children, Alexander, Rebecca and Rachel. He and his wife Jane have now moved from Australia to Wiltshire, the home of The Fanshawe Collections.

SPECIAL NOTE: David Fanshawe is available, upon request through the publishers, as the *African Sanctus* consultant. He offers telephone advice and, upon invitation is delighted to talk to choirs, to present his illustrated *History of African Sanctus* as a pre-concert talk, or to make a special guest appearance during the first half of your concert. He also offers to mix the tapes and assist at final rehearsals and performances. Other appearances may include: media interviews, concert promotion and guest speaking. As an international guest speaker, David Fanshawe offers a wide repertoire of multi-media presentations covering Corporate Conferences, University Music Departments, Upper, Middle and Lower Schools.



TONIGHT'S PERFORMANCE

ILLUSTRATED TALK BY THE COMPOSER DAVID FANSHAWE

Interval

AFRICAN SANCTUS

African Sanctus is an unorthodox setting of the Latin Mass integrated with authentic traditional African music recorded by the composer on his now legendary journeys up the river Nile through Egypt, Sudan, Uganda and Kenya. The work is composed in thirteen movements which reflect geographically the composer's cross-shaped pilgrimage, whereby *Kyrie* represents Cairo and *Sanctus* Northern Uganda.

African Sanctus is a universal work whose impact is immediate, whose message is simple; the driving force is one of Praise and a firm belief in One Music - One God. It informs both listener and performer about African music and its relationship to Western polyphony. For David Fanshawe there are no musical barriers.

HISTORY & PERFORMANCES

African Sanctus was first performed by the Saltarello Choir in July 1972, at St John's Smith Square, London and later broadcast on BBC Radio on United Nations Day. In 1974, BBC Television's *Omnibus* made a documentary film about *African Sanctus* on location in North and East Africa. This film, directed by Herbert Chappell, was first screened on Easter Day, 1975 and coincided with the release of the original recording. The revised score was published in 1977 and live performances were later premiered in Toronto, at the Three Choirs Festival in 1978 and the Royal Albert Hall in 1979. Since then the work has gained steady momentum in the choral repertoire - literally hundreds of live performances have taken place worldwide; from Washington to Singapore, from the Sydney Opera House to South Africa. *African Sanctus* is frequently performed at Festivals, charity events, college tours, weddings and special occasions; it is also choreographed. The work appears on the schools syllabus in the UK, Australia and the USA.

Alison Nicholls, Warner Chappell Music Ltd.

AFRICAN SANCTUS

MOVEMENTS

1. **AFRICAN SANCTUS**
Bwala dance of the Acholi people from Northern Uganda, they praise their leaders and past victories in battle.
2. **KYRIE**
Call to Prayer from The Mohammed Ali Mosque in Cairo.
3. **GLORIA**
Bride of the Nile, Egyptian wedding music along the Nile, south of Luxor, praising all the guests and blessing the bridal couple. Islamic prayer school for boys learning to recite the Koran.
4. **CREDO**
West Sudanese Courtship Dances; Womens Bravery Dance; Trumpet Dance; Recitations of the Koran by four men in a trance in the moonlight atop the Marra Mountains.
5. **INTERLUDE: LOVE SONG/PIANO SOLO**
A love song by an East Sudanese cattle boy playing the five stringed Bazenkop. Desert bells ring announcing a newborn son.
6. **ET IN SPIRITUM SANCTUM**
Christian refugees - a Zande family from the southern Nile decide which song of praise to sing - a song of flight.
7. **CRUCIFIXUS**
Frogs, rains and thunder. Equatorial *Rain Song* sung by Latigo Oteng of Uganda.
8. **SANCTUS**
Bunyoro *maqinda* xylophones. Acholi *Bwala* dance "after the storm we celebrate".
9. **THE LORD'S PRAYER**
A lamentation for a dead Ugandan fisherman. The Lord's Prayer, in English (a universal language) is sung in response to the lamentation. It is the Offertorium.
10. **CHANTS**
Masai milking song, song of the river in Karamoja, Turkana cattle song; Luo ritual burial dance.
11. **AGNUS DEI**
War drums in the desert of East Sudan.
12. **KYRIE**
reprise *Call to Prayer*, Cairo
13. **GLORIA**
Acholi *Bwala* dance.

The text for the choir's composed music is the traditional Latin Mass and Anglican Liturgy (The Lord's Prayer). Recordings made by the composer in Egypt, Sudan, Uganda and Kenya (1969-73)

1. AFRICAN SANCTUS

dedicated to musicians who neither read nor write music

The African music heard in this movement recorded in 1969, comes from North Uganda and represents the Acholi people who perform their famous "Bwala" dance, a royal welcome *Ngoma*, renowned for its vitality and splendour. The traditional *Bwala* (a dance style) praises Acholi leaders and past victories in battle; at one time it heralded visiting chiefs, kings and dignitaries. Each male dancer beats his own drum and some blow whistles of bone and horn. The "Royal" drummer stands in the middle of the circle with special tribal drums that have great significance and power. The dancers pound around in an anti-clockwise circle encouraged by their womenfolk, some ululating with babies bouncing on their backs. Ostrich plumes, leopard skins and bells adorn the dancers. The *Bwala ostinato*, a repeated rhythmical pattern, if analysed, consists of seven bars of 2/4, followed by one 3/4 bar; it is heard three times in the work (movements 1, 8, 13) and accompanies the chorus who sing the composed Sanctus.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli
et terra gloria tua.
Gloria in excelsis. (*repeats*)
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.
Gloria in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Your glory fills
all heaven and earth.
Glory in the highest.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.
Glory in the highest.

2. KYRIE : CALL TO PRAYER

dedicated to the Ambrosian Singers

This special performance of the *Azan*, Call to Prayer, was recited by the *Imam* who gave me permission to record him inside the Muhammad Ali Mosque on the hill of the citadel in Cairo, 1969. In this movement the *Mu'azzin*, harmoniously sounding in the key of D flat, is juxtaposed with my setting of the Kyrie. This fusion emphasises the musical relationships that do exist between the Muslim and Christian faiths; an affirmation of belief in the one God.

<i>Allahu akbar ! Allahu akbar !</i>	God is most great !
<i>Allahu akbar ! Allahu akbar !</i>	God is most great !
Kyrie, eleison.	Lord, have mercy.
<i>Ashhadu an la ilaha illa 'llah !</i>	I testify that there is no god but God !
<i>Ashhadu an la ilaha illa 'llah !</i>	I testify that there is no god but God !
Kyrie, eleison.	Lord, have mercy.
<i>Ashhadu anna Muhammadan rasulu-llah !</i>	Muhammad is the Apostle of God !
<i>Ashhadu anna Muhammadan rasulu-llah !</i>	Muhammad is the Apostle of God !
Kyrie, eleison.	Lord, have mercy.
<i>Hayya 'ala 's-salati !</i>	Come to Prayer !
Christe, eleison.	Christ, have mercy.
<i>Hayya 'ala 's-salati !</i>	Come to Prayer !
<i>Hayya 'ala 'l-falah !</i>	Come to salvation !
Kyrie, eleison.	Lord, have mercy.
<i>Hayya 'ala 'l-falah !</i>	Come to salvation !
Christe, eleison.	Christ, have mercy.
<i>Allahu akbar ! Allahu akbar !</i>	God is most great !
Kyrie, eleison.	Lord, have mercy.
<i>La ilaha illa 'llah !</i>	There is no god but God !
Kyrie, eleison.	Lord, have mercy.

3. GLORIA: BRIDE OF THE NILE

dedicated to Herbert Chappell

Gloria begins with the sound of an Egyptian wedding I recorded on the banks of the Nile in a village south of Luxor. The lead singer was amplified and all the wedding guests sat attentively listening below a stage. This song praises the guests and bestows blessings upon the bridal couple. Intoxicating rhythms of the wedding band are interjected by the chorus who shout the Latin text in exultation to God; not unlike the early christians who fought for their faith. Wedding festivities are followed by *Khulwa*, mesmeric sounds of an Islamic prayer school, recorded in Aroma, East Sudan. Here, boys learn to recite the Koran from memory. Their aleatoric pitches, centred around B minor, merge into a composed fugal texture for unaccompanied chorus, which reiterates the musical relationship between Christ and Muhammad. The soprano soloist, making her first entry, adds a sheen to the chorus, which finally subsides into an echo of the prayer school heard from afar. The movement ends with a chant, reminiscent of plainsong, evoking scenes of idyllic abbeys and ghosts of the past.

Gloria in excelsis Deo.	Glory be to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te.	We praise Thee.
Benedicimus te.	We bless Thee.
Adoramus te.	We adore Thee.
Glorificamus te.	We glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to Thee for Thy great glory.
Domine Deus, Rex caelestis,	Lord God, heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite, Iesu Christe.	Lord Jesus Christ, only-begotten Son.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	Thou who takest away the sins of the world, have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou who takest away the sins of the world, receive our prayers.
Qui sedes ad dexteram Patris, miserere nobis.	Thou who art seated at the right hand of the Father, have mercy on us.
Quoniam tu solus Sanctus.	For Thou alone art Holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus, Iesu Christe.	Thou alone art the Most High, Jesus Christ.
Cum Sancto Spiritu, in gloria Dei Patris.	With the Holy Spirit, in the glory of God the Father.

4. CREDO: SUDANESE DANCES & RECITATIONS

dedicated to Peter Olliff and the four men on the prayer mat

Courtship dances, women's bravery dance, *Kiata* trumpet dance and live *Tamtam* herald the liturgy of the word (Deo gratias) and Creed. Percussion, improvised with verve during this interlude, become very heated during the trumpet dance. The Sudanese *Kiata*, like many other reed instruments of Middle Eastern origin, is designed to be blown continuously for as long as the player wishes, heard here to great effect.

Emerging out of a massive gong stroke, you hear a recording of four men in a trance chanting by moonlight. I discovered these pilgrims fortuitously in the Marra mountains of West Sudan, whilst riding my friendly musical camel (autograph) on a somewhat dangerous journey to Kalu Kitting. Drawn by such strange utterances, which excited me beyond words, I parked my camel under a "birdsong tree" and scrambled up the mountainside only to find that my batteries were flat - luckily I always carry spares! I needn't have worried as the four men went on chanting until dawn. They were in a trance swaying backwards and forwards reciting the Koran in a strange mixture of local dialects and Arabic; perhaps they were on their way to Mecca. At that time, I was very elated and felt compelled to join in with my own religious beliefs. For me, Arabic and Latin sound well together. My setting of the Credo, which counterpoints the four men, is in fact a variation on "Good King Wenceslas", marked in the score as tribalistic and not without humour! This movement further emphasises the praise that we can all share on planet earth.

Deo gratias.	Thanks be to God.
Gloria tibi, Domine.	Glory to You, Lord.
Laus tibi, Christe.	Praise to You, Christ.
Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	the Father Almighty,
factorem caeli et terrae,	Maker of heaven and earth,
visibilium omnium, et	Maker of all things
invisibilium.	visible and invisible.
Et in unum Dominum	And in one Lord,
Iesum Christum,	Jesus Christ,
filium Dei unigenitum.	The only-begotten Son of God,
Et ex Patre natum	Born of the Father
ante omnia saecula.	before time began.
Deum de Deo, lumen de lumine,	God of God, Light of Light,
Deum verum de Deo vero,	true God of true God,
Genitum, non factum,	Begotten, not made, one in
consubstantialem Patri:	substance with the Father:
Patri! Patri!	The Father! The Father!
per quem omnia facta sunt.	Through whom all things were made.
Qui propter nos homines,	Who for us men,
et propter nostram salutem	and for our salvation,
descendit de caelis.	came down from heaven.

5. LOVE SONG : PIANO SOLO

dedicated to Judith and Alexander our son

Having travelled from Cairo to Khartoum and then west to the Marra mountains, I realised that if I turned east to the Red Sea I would, in fact, be following the shape of a cross before going south to Lake Victoria. At that time, in 1969, I had become obsessed with the idea of composing a Mass in harmony with indigenous African music. It therefore seemed imperative that I should now continue my journey, like a musical "Via Dolorosa", in the shape of a geographical cross: the Sanctus Journey. So I continued by camel to the deserts of the Red Sea Hills, where I met Sheikh Mohammed El Amin Tiriq of the Hadandua tribe. He gave me every facility to record his people and led me to an encampment where I stayed in a beautiful tent, sharing the lives of the Hadandua.

One night a cattle boy returned on his camel bringing a small five-stringed *Bazenkop* harp. He sang this love song which I so much admire, all about a girl called Abdha. An extract of the translation reads: "*When she passes by you, she gives such an aroma that it never leaves even when you are asleep. If you love her, other people will smell it and men will fall in love with her and women will get jealous.*"

In this interlude, the piano part develops the inherent harmonies and rhythms of the recording. The *Bazenkop* sounds in the key of F minor - quite a revelation coming from the desert. At the end you hear a Hadanduan mother ringing tiny bells outside her tent. These bells, an ancient custom, announce the birth of a newborn son to the tribe. The bells protect the child and chase away the evil eye. It is a poignant moment in African Sanctus signifying the birth of Jesus Christ.

6. ET IN SPIRITUM SANCTUM - I believe in the Holy Spirit

dedicated to Sisters Maria de Fatima and Majella Boyd

Four plucked notes introduce, on this recording, the Choristers of St George's Chapel, Windsor Castle. They sing in harmony with a family of Christian refugees from the Zande tribe, who had fled into Uganda from South Sudan. Geographically, we are now in equatorial Africa with the sound of mosquitoes and millions of frogs croaking in the swamps of the southern Nile. The Zande family are first heard discussing and agreeing "hmmm!" which song to perform: a "Song of Flight" about their Lord and Saviour Jesus Christ, who had delivered them from the terrors of the war-stricken area of their home near Yambio. This song, which is all about their journey, "*footing, carrying foodstuffs and children*", is accompanied by a metal thumb piano, an improvised drum - a bottle beaten on the earth, together with live Talking drum. The movement reflects the wonderful work carried out by the missionaries in Africa.

Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. qui ex Patre Filioque Sanctum.	I believe in the Holy Spirit, the Lord, the giver of life: who proceeds from the Father and the Son. who from the Father and the Son.
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7. CRUCIFIXUS: RAIN SONG

dedicated to Latigo Oteng

Frogs and a "Dingy Dingy" dance from Uganda, in which adolescent girls praise their warrior boyfriends, were suddenly interrupted by an almighty equatorial thunderstorm. Heavy tropical rains poured down and as I looked up into the blackness above, I imagined voices crying out "Crucify Him !" My interpretation of the Crucifixus is personified by the violence of that storm and the bitter war that was raging in the south of Sudan. I felt as if the war itself signified the wounds suffered by Christ on the Cross.

I took refuge in an African home, in which the owner, a famous musician called Latigo Oteng, happened to be singing, accompanying himself on his seven-stringed *Enanga* harp. Although there is no translation, this song is one of the most beautiful I have ever recorded in Africa. I like to call it the "Rain Song" and in the Crucifixus, the soprano soloist counterpoints Latigo's solo, like a duet. It is as if the Angel triumphantly stills the forces of nature and recounts the story of Christ crucified. After the storm Latigo gave me his harp as a gift. I treasure it to this day. That was in 1969, in Gulu, Uganda. Sadly, I believe that Latigo Oteng was subsequently murdered by the armed forces of Idi Amin.

The Rain Song is harmonised with instruments that conjure up an atmosphere of strife, with the war cries of South Sudan piercing through. Electric guitars have important solos and represent an amplified extension of the African harp. The piano part is also crucial; and full chorus, dividing into eight parts, crescendo during the climax of the storm. In a searing texture, menacing and dramatic, martial and warlike, they are driven on relentlessly towards the ultimate glory of resurrection and hope in the everlasting life. This movement is the pivot and central axis of the work; it presents an operatic culmination of ideas, based on historical events and resolves them through the forces of nature. After the storm there is a moment of silence and the sun breaks through.

Crucifixus ! Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Resurrexit!	Crucify ! Was incarnate of the Virgin Mary by the power of the Holy Spirit: and was made man. For our sake, too, under Pontius Pilate, He was crucified, suffered death, and was buried. The third day He rose from the dead as the Scriptures foretold. He ascended to heaven, where He is seated at the right hand of the Father. He rose from the dead!
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8. SANCTUS: BWALA DANCE

dedicated to the Acholi Bwala dancers of Uganda

After the storm we celebrate! In this setting of Sanctus, which includes a variation of the Benedictus, you can hear all sorts of sounds, both African and European, that are light hearted and fun, in keeping with the spirit of an *Ngoma*. The returning Bwala dance is preceeded by a recording of Bunyoro fishermen of Lake Kyoga, Uganda, who play their fantastic *Madinda* xylophone. Played by six virtuosi, this ingenious instrument was created out of canoe boards, balanced across two banana trunks. It sounds *molto* bananary indeed! Chorus and ensemble counterpoint the Ugandans and the score is marked: "Full Blooded and Ritualistic !"

9. THE LORD'S PRAYER Offertorium

dedicated to Owain Arwel Hughes

In 1969, on the shores of Lake Kyoga, Uganda, I recorded a heart-rending Lamentation for a dead fisherman who had died of natural causes during the night. It was stiflingly hot in the papyrus hut where his wife and mother grieved: "*Oh, my son! Oh, my son! Oh, my son! Oh, what is this ? Oh, my son!*" As I stood looking down upon the body, the words of our Lord came into my mind. The Lord's Prayer is composed as a response and soothing song to the mother's lament. Although it is a departure from the formal Mass, its place here seems natural as an Offertorium. Set in English, it represents the southern part of my journey along the Nile, where many people speak English and sing the Our Father in their churches. On this recording, the Lord's Prayer is performed by the Choristers of St George's Chapel, Windsor Castle, whose voices I imagined all those years ago whilst recording in Africa; voices I used to listen to every Sunday, when I myself was a boy at St George's School. The accompaniment features a gentle counter melody on lead guitar, which is contrasted in the middle section by full chorus and soloist who rise in a dramatic climax, denouncing evil and proclaiming the glory of God.

10. CHANTS

dedicated to Michael McCarthy and Alan Ferne

The recapitulation begins with a return to Latin, *organum*, to nature and the wilds of Africa. A Masai milking song and cattle song Praise. Each song is beautiful, like a prayer. Each song is in itself a Lord's Prayer. One is reminded of the very dust of Africa, the country's charm and humour, its gaiety and tragedy. Sadly, so many of these sounds are dying out. Once again, this is why I felt the urgent need to preserve what I have been privileged to hear in my time. When I started writing African Sanctus, I began with an enormous advantage, the recordings of my journeys - part of the great musical heritage of Africa. With this valuable archive, I could not only preserve the integrity of the music itself, but also develop a composition as seen through the eyes and ears of a western musician.

Quia tuum est regnum

The chant introducing this movement is, in fact, the last part of the *Pater Noster* and thus completes the Lord's Prayer.

Quia tuum est regnum,
et potestas, et gloria
in saecula.

For Thine is the Kingdom,
the power, and the glory
for ever and ever.

Masai milking song, Kenya, 1972

This beautiful song, recorded in a Masai *manyatta* (warrior settlement) at dusk when the women milk the homecoming cows, gives a special kind of feeling to the cow. If a mother doesn't sing, the cow may not provide enough milk for her family: "*I love you my favourite cow, you provide us with everything.*"

Song of the river in Karamoja, Uganda, 1969

Recorded in the heart of Karamoja, this song describes the Omaniman river which flows to the west: "*The river is bending the trees when it is in flood - Hor Hor! The river is bending the trees as it flows - Hor Hor! It is entering the lake, it has entered the lake, Yeh!*"

Turkana cattle song, Northern Kenya, 1970

In a dried-up river bed, Turkana herdsmen sing cattle songs which express the ownership and deep love they possess for their animals. Sitting under the shade of trees in the heat of the day, they sing: "*When cattle are thirsty they moo, because they are thirsty. They thirst and they have many colours and long tails - Lotodo!*"

Luo ritual burial dance, Western Kenya, 1973

Members of the Luo tribe pay tribute at a ritual burial dance by encircling the symbolic figure of a slain warrior. They communicate with the spirits of their ancestors, accompanying themselves with gourd horns, flutes, rattles, whistles and drums. For me, this dance also signifies the burial of traditional African culture. Their leader, Mayinda Orawo, is the highly respected Luo elder whom I met in Kisumu, on the shores of Lake Victoria, at the end of my journey. Mayinda is affectionately known as the "Hippo Man". He is proud to be the symbolic figurehead of African Sanctus and on this new recording, he is to be seen on the front cover, embracing the chorus on the hill of eternity; we Europeans are his shoulders and the Choristers are his heart.

11. AGNUS DEI

dedicated to Mayinda Orawo, my friend the Hippo Man

The Agnus Dei reflects upon my journeys that gave birth to African Sanctus; at the same time it expresses the broader picture of Africa as it is today, summarising humanity, man's suffering, tribal differences and injustices, notably the plight of refugees in countries like Sudan and Rwanda. These injustices are now represented by the sound of distant war drums recorded in the desert of East Sudan. The drums, owned by Sheikh Mohammed of the Hadandua tribe, resounded for forty days and nights during a tribal dispute over the water wells at Woga, in 1969. They were recorded at night from my room in the palace. These eerie copper drums reverberate in the distance as the chorus intone, in chordal clusters, the first part of the Agnus Dei. Soprano soloist transcends the chorus with a recitative which originates from the Gloria. Her freely delivered solo of triumph builds to a high and resolute phrase of conviction repeated three times: "Iesu Christe!" A dramatic link from Latin to Arabic resounds as the *Mu'azzin* answers antiphonally. This duality reiterates the fundamental ethos of African Sanctus. War drums die away leaving peace.

Agnus Dei, qui tollis peccata mundi: miserere nobis. (soprano solo)	Lamb of God, who takest away the sins of the world: have mercy upon us.
Quoniam tu solus Sanctus. Tu solus Dominus, Tu solus Altissimus, Iesu Christe Dominus. Iesu Dominus, Iesu Christe!	For thou alone art Holy. Thou alone art the Lord. Thou alone art the Most High, Lord Jesus Christ. Jesus Lord, Jesus Christ!

12. CALL TO PRAYER: KYRIE

dedicated to Geoffrey Hancock

The Muslim *Azan*, Call to Prayer, now leads into another setting of the Kyrie. Although the composition is virtually the same as No. 2, the juxtaposition of tape to live is completely different. The resulting tempo is therefore more fluid; the choir singing *a capella* convey an ambience of space and timelessness which expresses unity of faith through prayer.

13. FINALE & GLORIA

dedicated to my wife, Jane and all the Family

African Sanctus ends with a spectacular return of the Sanctus and Gloria accompanied by the pounding energy of the Bwala dancers of Uganda. The score is marked: "With Power, Rhythm and Exuberance!" In this third and final variation, everybody takes part including: soprano soloist, choristers, the African Sanctus Ensemble and some delightful young ladies I recently recorded ululating in Tanzania! The last page of the score (see p.6) sums it all up: "Glory to the Acholi Bwala Dancers! Glory to Africa!"

TONIGHT'S PERFORMERS

Robert Barsby Principal Conductor Newbury Choral Society
Eileen Pinkarschewsky Soprano
Wessex Percussion Ensemble: Neil Streeter, Christopher King,
Tim King, Joe Caddy, Adam McMahon (Percussion), Christian
Alexander, Roland Gallery (Guitars), Trevor Selby (Piano).

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Southern Arts

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Cassettes and C.D.'s of African Sanctus may be purchased in the foyer during the interval and after the concert.