

NEWBURY
Choral
SOCIETY

Winter Concert 2012

Karl Jenkins

The Armed Man: A Mass For Peace



Victoria - *O Magnum Mysterium*

Vaughan Williams - *Fantasia on*

Christmas Carols

Britten - *A Boy was Born*

Conductor: Cathal Garvey



Saturday 15th December 2012, 7:30pm

St Nicolas Church, Newbury

The logo for the Newbury Choral Society features the word "NEWBURY" in a smaller, black, sans-serif font at the top. Below it, the word "Choral" is written in a large, black, serif font, with a blue curved line arching over the letters "i" and "h". At the bottom, the word "SOCIETY" is written in a black, sans-serif font, centered under "Choral".

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Conductor: Cathal Garvey

Baritone Soloist: Joe Corbett

Organist: Steve Bowey

Muezzin: Abderrahim Aboutaj

Musicians from Southern Sinfonia

The solo parts in movements 8 and 13 of *The Armed Man*
will be sung by the following members of the choir

Sopranos: Debbie Murphy and Margaret Owen

Altos: Margaret Baker, Leonie Cooke and Penny Daly

Tenors: Mike Barthorpe and Mat Evans

Bass: Greg Choules

The Programme

Joy to the World! - Lowell Mason, arr. Carl Rochford

A Boy was Born - Benjamin Britten

Torches - John Joubert

Coventry Carol - Arr. Martin Shaw

Wexford Carol - Arr. John Rutter

Sussex Carol - Arr. David Willcocks

O Magnum Mysterium - Tomás Luis de Victoria

The Shepherds' Farewell - Hector Berlioz

Today the Virgin - John Tavener

Fantasia on Christmas Carols -

Ralph Vaughan Williams

Interval

The Armed Man: A Mass For Peace - Karl Jenkins

Programme Notes by Jane Hawker

***Joy to the World!* Lowell Mason (1792–1872)**

A prolific writer of hymns, Isaac Watts first published the words for *Joy to the World!* in 1719. Based on Psalm 98, they rejoice in the triumphant return of Christ at the Second Coming. An American composer, Lowell Mason, arranged Watt's lyrics in 1839 using a tune reminiscent of Handel. This 1998 arrangement is by Carl Rochford.

***A Boy was Born* Benjamin Britten (1913–1976)**

This is the first movement in a set of *Choral Variations* first performed in 1934. Its distinctive sound brought Britten to the attention of the public. He dedicated the piece 'To my father'.

***Torches* John Joubert (b.1927)**

Joubert is a music academic and composer best known for his choral works. *Torches*, written in 1951 for piano students of his wife, appeared in the first volume of *Carols for Choirs* published in 1961. The words are translated from the Galician.

***Coventry Carol* Original tune of 1591, arr. Martin Shaw**

This carol was named after the city in which it was performed as part of the sixteenth-century mystery play, the Pageant of the Shearmen and Tailors. The words, attributed to Robert Croo in 1534, describe a mother's grief over Herod's slaughter of the innocents. This arrangement of the original tune is by Martin Shaw, an English composer and conductor and contemporary of Vaughan Williams.

***Wexford Carol* Irish traditional, arr. John Rutter**

The text of this carol tells the nativity story. Also known as the *Enniscorthy Carol* after the town in County Wexford, the origin of the words and music are lost in the mists of time. It became popular after William Grattan Flood, organist and musical director of the cathedral in Enniscorthy, included it in the *Oxford Book of Carols*, first published in 1928.

***Sussex Carol* English traditional, arr. David Willcocks**

Proclaiming the joy of the Christmas message, the words of this carol first appear in a seventeenth-century publication. The tune and words were transcribed by Vaughan Williams who heard it being sung by one Harriet Verrall in Horsham, Sussex. He published it in 1919 and used it in his *Fantasia on Christmas Carols*.

Programme Notes

***O Magnum Mysterium* Tomás Luis de Victoria (1548–1611)**

Tomás Luis de Victoria was a Spanish composer of the Counter-Reformation who may have been taught by Palestrina. His purely sacred works are valued for their emotional intensity, not typical of late-Renaissance works. The words for *O Magnum Mysterium* (*Oh Great Mystery*) come from the Latin text of the matins or morning prayer sung at Christmastime. It describes the mystery of the newborn Jesus lying in a manger and surrounded by animals, and blesses the Virgin Mary.

***The Shepherds' Farewell* Hector Berlioz (1803–1869)**

This started life as an organ piece, *L'Adieu des bergers*, by the French Romantic composer Berlioz. It developed into a choral movement for his oratorio *L'Enfance du Christ* about the Holy Family's flight into Egypt, first performed in 1854. In this gentle and intimate carol, shepherds say goodbye to the infant Jesus as his family is forced to leave Bethlehem.

***Today the Virgin* John Tavener (b.1944)**

This rhythmic, *a cappella* piece was first performed at Westminster Abbey in 1989. The text is a conversation between Mary and Joseph in which she attempts to calm his fears about the mystery of the Virgin Birth. The words are by Mother Thekla, an Orthodox nun who co-founded an abbey near Whitby in Yorkshire. She was Tavener's spiritual muse until her death in 2011, and supplied the libretto for many of his spiritual works.

***Fantasia on Christmas Carols* Ralph Vaughan Williams (1872-1958)**

Vaughan Williams conducted the first performance of his *Fantasia on Christmas Carols* at the Three Choirs Festival in Hereford in 1912. He dedicated the piece to Cecil Sharp, the great collector of English folk music, who was responsible for the composer's own lifelong interest in the folk tradition. The composition gave Vaughan Williams the chance to highlight some of the lesser-known tunes that Cecil Sharp had collected on his travels around the country, notably one that he himself had come across, the beautiful *Sussex Carol*.

A solo cello and baritone introduce the first traditional song, *'This is the truth sent from above'*, with wordless accompaniment from the choir. In the *Somerset Carol*, *'Come all you worthy gentlemen'*, male and female voices singing in unison answer each other, then harmonise and crescendo, proclaiming tidings of joy. Vaughan Williams quietens the mood before bringing in the solo baritone once more to introduce the *Sussex Carol*, *'On Christmas night'*, with the choir again providing wordless harmonies. The final section is a combination of the traditional tunes used in this piece with the addition of other references; in particular the accompaniment returns repeatedly to the wistful melody of *'A Virgin most pure'*.

Programme Notes

Coming after such innovative works as *Fantasia on a Theme by Thomas Tallis* and *A Sea Symphony*, this piece was considered by some to be a little simplistic. However it is described by Frank Howes in his 1954 study of Vaughan Williams' music as 'this most happy and beautiful, hearty and mystical Christmas music': this surely accounts for its enduring appeal.

***The Armed Man: A Mass For Peace* Karl Jenkins (b.1944)**

Welsh composer Karl Jenkins has music in his blood. The son of a chapel organist and choirmaster, he played the piano and oboe and became Principal oboist of the National Youth Orchestra of Wales. He read music at the University of Wales, Cardiff, and was a postgraduate student at the Royal Academy of Music. Leaving the Academy he made his name as a jazz musician, playing oboe, saxophone, piano and keyboards. In the late 1960s he co-founded the jazz-rock band Nucleus and in 1972 joined Soft Machine, one of the most influential bands of its time, which pioneered a variety of innovative musical styles including progressive rock and minimalism.

Karl Jenkins' compositions for the media, especially advertising, not only earned him prestigious industry awards but introduced him to ethnic music which has informed his musical life ever since. He has achieved global success with his many choral compositions, has fifteen gold and platinum awards, an OBE and a CBE.

Jenkins says that he is committed to writing good, memorable tunes. He describes himself as a 'musical tourist' who rejects the confines of categorisation. He confesses to being an idealist and infuses his work with a strong spiritual dimension. He has been criticised in musical circles for being too accessible, but people all over the world want to sing and listen to his music.

The Armed Man: A Mass For Peace was commissioned by the Royal Armouries, the UK's National Museum of Arms and Armour, to commemorate the millennium. Master of the Armouries, Guy Wilson, put together a series of texts that would reflect the organisation's desire to promote an understanding of the consequences of war, while looking ahead with optimism to a new millennium of peace.

The result is a mixture of sacred and secular texts, in a variety of poetry and prose styles and from different cultures, all within the broader framework of the Christian Mass. Jenkins took up the challenge to work with the Royal Armouries to compose the music, and dedicated it to the victims of the war in Kosovo that was happening as he wrote it.

Programme Notes

1. The catalyst for the entire piece was the tune of the first movement, *L'Homme Armé*, a song written in Burgundy between 1450 and 1463, bearing the message that the armed man must be feared. This simple melody went on to become widely used by Renaissance composers for settings of the Latin Mass, which is why it has survived to this day. Jenkins builds the rhythm of this movement with repetition of the short lines of French text. The marching feet and military drums contrast strongly with the voices of the choir, the ordinary people who suffer when the powerful go to war.
2. In the next movement the Muslim call to prayer, or *Athan*, is sung just as it is five times a day, every day, in every mosque in the world.
3. It is followed by an element of the Requiem Mass, the *Kyrie*, which asks for divine blessing in the traditional Greek text. In contrast to the sparse effect of the first two movements, the singers are joined by a fuller instrumental sound. The lyricism and expression come almost as a relief. The middle section of the movement, which Jenkins describes as 'after Palestrina', refers to the sixteenth-century composer's two settings of the *L'Homme Armé* tune.
4. Sung by unaccompanied male voices in the style of Gregorian chant, *Save Me from Bloody Men* implores God to save us from those who would do us harm. The text is taken from two Psalms. The sudden drumbeat in the final phrase reminds us of the proximity of war and the piece ends with a sense of foreboding.
5. The *Sanctus* is the part of the Mass associated with the consecration of bread and wine, and is often given an ethereal treatment. However Jenkins takes the usual text, a hymn of praise to God, and interweaves restrained, chant-like lines reminiscent of the first movement with sections of more complex harmonies and orchestration. The effect is unsettling; the audience no longer has any idea of what to expect.
6. The feeling of uncertainty is heightened in the following movement, *Hymn Before Action*, in which we are swept along by the broad, theatrical melody, only to be overwhelmed by Rudyard Kipling's words, which talk of the need for sacrifice in times of war, and end with the poignant appeal: 'Lord grant us strength to die!'
7. Now there is no doubt that war will ensue, and in *Charge!* the music echoes the momentum of the battle. The text is based on John Dryden's *A Song for St Cecilia's Day* of 1687. As the cacophony of war builds to a crescendo, the singers are directed to 'convey horror' with random cries and outpourings of grief. An eerie silence is followed by the Last Post, traditionally played to mark the end of the military day and at ceremonies to commemorate the war dead.

Programme Notes

8. *Angry Flames* evokes the silence of the aftermath of war. The effects of mass destruction are described in the stark words of Japanese poet Toge Sankichi, who was in Hiroshima at the time of the atomic bomb and who died in 1953 of leukaemia caused by exposure to radiation.

9. Jenkins reminds us that devastation on this scale is not a modern phenomenon. *Torches* is an excerpt from the epic Sanskrit poem *The Mahabharata*. It portrays in graphic detail the horrors of war inflicted on humans and animals, the 'living torches'.

10. In a complete change of mood, the *Agnus Dei* reminds us that there is the possibility of redemption through Christ. The gentle melody and traditional *Lamb of God* litany ask that we be granted peace – '*dona nobis pacem*'.

11. The next short movement, *Now the Guns have Stopped*, acts as an interlude in which Guy Wilson conveys the feelings of a survivor of war whose comrades did not come home. Usually sung by a solo female voice, it will be performed tonight by our baritone soloist, Joe Corbett.

12. A poignant cello solo begins the next movement, *Benedictus*, the part of the Mass in which faith is affirmed. The choir sings quietly at first but there is a sudden change to *fortissimo* as the singers proclaim '*Hosanna in excelsis*'. The healing process has begun, and we return to the original fifteenth-century theme for the final movement, but this time to celebrate peace.

13. Jenkins' musical direction for *Better is Peace* is *giocoso*, merry and jocular. It begins with Malory's account in *Le Morte d'Arthur* of Lancelot and Guinevere's declaration that 'Better is peace than always war', sung to the *L'Homme Armé* tune. Then Tennyson's words from his poem *Ring Out, Wild Bells* of 1850 joyfully proclaim that a thousand years of war can herald a new millennium of peace. The final section brings another change of mood, a lyrical, hymn-like setting, sung unaccompanied, of words from the Book of Revelation that we can overcome death and suffering. The piece ends with the quietly insistent repetition of the words 'Praise the Lord'.

Cathal Garvey — Musical Director



Cathal Garvey hails from Ireland where he made his name as a choral and orchestral conductor.

He began his career as an Opera Chorus Master working for most of Ireland's major opera companies including Opera Ireland, Opera Theatre Company, Anna Livia Opera Festival, Opera South and Lyric Opera Productions. For these companies he has worked on over fifty productions including *La Bohème*, *Aïda*, *Lady Macbeth of Mtsensk*, *Madame Butterfly*, *Tosca*, *La Traviata*, *Carmen*, *Macbeth*, *Faust* and *Rigoletto*. He acted as Assistant Conductor for several of these productions and has also conducted several musicals in Cork and Dublin.

In recent years Cathal has conducted the National Symphony Orchestra of Ireland, the RTE Concert Orchestra, Irish Sinfonia, Dublin Symphony Orchestra, Dublin Baroque Players, Royal Irish Academy of Music Wind Ensemble and the Dublin Concert Band, among others, and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players.

From 2004 to 2009 he was Musical Director of the Dun Laoghaire Choral Society with whom he had a highly successful tenure, covering a wide range of sacred music and oratorios.

Cathal began violin and piano studies in his native Cork at an early age, continuing at the Cork School of Music and later reading music at University College Cork. After completing his Masters Degree in Conducting he studied for two years at the prestigious College of Moscow Conservatory. Cathal's principal instrument is the violin; he was a member of the National Youth Orchestra of Ireland and he has played professionally with many orchestras including the National Symphony Orchestra of Ireland and the German-based Philharmonia of the Nations.

Cathal moved to London in April 2009 to take up the position of Chorus Master and Assistant Conductor with Grange Park Opera. Since then, he has conducted London Medical Orchestra, Morley College Choir, King's College London Symphony Orchestra and is a regular guest conductor with London Repertoire Orchestra. He also tutors in Conducting at the Royal Academy of Music.

Newbury Choral Society was delighted to appoint him as Musical Director in September 2009.

Joe Corbett — Baritone



Joe Corbett is from Cork. He studied at the Royal Irish Academy of Music in Dublin and at the Guildhall School of Music and Drama in London.

In Ireland he has sung Papageno (*The Magic Flute*), Guglielmo (*Così fan Tutte*), Silvio (*Pagliacci*), Tarquinius (*The Rape of Lucretia*), Escamillo (*Carmen*), Harasta and Dog (*The Cunning Little Vixen*) in the Brno Festival, Argippo (*Erismena*) in the Buxton Festival, Schaunard (*La Bohème*), The Baritone (*The Four Note Opera*) in the Buxton and Düsseldorf Festivals, and Gino (*Frankie's*) for Opera Theatre Company, Dancaïro (*Carmen*) and Masetto (*Don Giovanni*) for Opera Ireland, Osmin (*Zaïde*) for Wexford Festival Opera and Cecil (*Mary Stuart*) for Opera Northern Ireland.

He has also sung the Narrator in *Gentle Giant*, an opera for children with the Royal Opera at the Linbury Theatre, The Count (*The Marriage of Figaro*), Papageno (*The Magic Flute*), Schaunard (*La Bohème*) and Starveling (*A Midsummer Night's Dream*) for English Touring Opera, Tarquinius (*The Rape of Lucretia*) at Aldeburgh Festival, Landry (*Fortunio*) for Grange Park Opera, Sam (*Trouble in Tahiti*) for Musiektheater Transparant, Antwerp, and Omar (*The Siege of Corinth*) for English Bach Festival in Madrid. His other roles include the title role in *Don Giovanni*, Figaro (*The Barber of Seville*), Marcello (*La Bohème*), Dandini (*La Cenerentola*) and Ping (*Turandot*).

His acting and music theatre credits include *Side By Side By Sondheim* at the Everyman Theatre, Cork, Petruccio in *Kiss Me Kate* at Norwich Playhouse, Sky Masteron in *Guys and Dolls* for Pimlico Opera, Uncle Tony (*Theflowersplucked*) in Dublin Theatre Festival and Poland and Tiresias in *Oedipus Loves You* (Canadian tour) for Pan Pan Theatre, and Leopold in *Der Rosenkavalier* for The Royal Opera. He has toured in Europe with Opera Circus as The Gigolo in *Shameless* and The Baritone in *Kill Me, I Love You*, and he sang for the Royal National Theatre's production of *The Bacchae* at the Olivier Theatre.

His concert performances include *Messiah* with the Irish Chamber Orchestra, *Carmina Burana* at the Two Cathedrals Festival in Derry, and song recitals in the John Field Room at the National Concert Hall in Dublin. He has recorded *The County Mayo*, a song cycle by Joan Trimble, for the Marco Polo label, and the roles of Sir Reginald in the Victor Herbert operetta *Eileen* and General Clinton in Rodgers and Hart's *Dearest Enemy* for the New World label.

Steve Bowey — Organist

Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrews churches in Coulsdon.

After studying Engineering at Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed as accompanist of the Cromwell Singers and became their musical director in 1993. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington, and regularly accompanies for local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs, Worcester College Oxford and Newbury Choral society.

In June 1995 an opportunity at work took Steve to live in Holland. On returning to Newbury in 1997 he returned to St Mary's Shaw-cum-Donnington as organist. He is a regular performer in the Newbury and District Organists' Association lunchtime recital series and has also given recitals in Thaxted, Caterham and Manchester and Farnham. In 2001 he was appointed Musical Director of the Sandham Singers.

In 2006 Steve joined the Royal College of Organists, and in July the following year took the examination for Associate (ARCO) in which he was awarded the Limpus prize for performance, as well as the Sowerbutts and Samuel Baker prizes. After further study, he was awarded the Fellowship diploma (FRCO) in January 2011.

Abderrahim Aboutaj — Muezzin

Newbury Choral Society is grateful to Abderrahim Aboutaj, a member of our local Muslim community, for agreeing to perform the *Athan*, or call to prayer, in Karl Jenkins' *The Armed Man: A Mass For Peace*. In lieu of a soloist's fee he has requested that a donation be given to Cancer Research, a charity dear to his heart since losing his father to cancer 20 years ago. Abder provided us with some information about himself, his faith and the *Athan*, which we are pleased to share with you here.



My name is Abderrahim Aboutaj, I live in Thatcham and am married with four children. My wife, who is English and from the local area, is a convert to Islam. I work as a postman in Newbury, having previously worked as a Japanese sushi chef for 16 years. I have been involved with the local Muslim community ever since the mosque was first established, by attending daily prayers wherever possible. There is only one mosque in Newbury that serves the communities of Newbury, Thatcham and the surrounding areas.

The person who leads the prayers is called an Imam, however I am not a qualified Imam. When the Imam of the Newbury mosque is unavailable or unwell, I stand in for him and lead the prayers at the request of others.

The *Athan*, which was first used 1,434 years ago by a man named Bilal, is a call to the faithful to pray. It is recited by a Muezzin (pronounced moo-eth-in) five times a day, every day, in every mosque, and has remained unchanged since it began. The *Fajr* is performed before sunrise, the *Zuhr* at midday, the *Asr* in the mid-afternoon, the *Maghrib* at sunset and finally the *Isha* is performed in the late evening.

It is an amazing fact that the *Athan* is always being recited somewhere around the world: starting in Indonesia with the early morning prayer, the *Athan* works its way across the globe from one time zone to the next. By the time it is being called in Africa for the last evening prayer, it is already time for the early morning prayer in Indonesia again!

In the same way that we need to nourish our body physically with food and drink throughout the day, the timings of the prayers are designed to give us spiritual nourishment at specific times too (quite often at times when we want to have a meal or snack!). By taking time out to pray, we are reminded to take a few minutes out of our busy day to remember God.

In order to meet the growing needs of Muslims, and in particular the increasing number of converts to Islam, organisations have been set up to provide information and support to the local community. If you would like to know more about Islam in Berkshire, you could look at www.berkshireislamicinfogroup.org.uk.

Newbury Choral Society

It was in 1884 that a group of singers approached John Shepherd Liddle, the St Nicolas Church organist and choir master, suggesting they form a choral society. In January 1885 the new choir gave its first concert, conducted by Mr Liddle, with music by Schubert, Bennett and the conductor himself. Mr Liddle's final concert, after 36 years as conductor, was in December 1920 – a performance of Elgar's *The Dream of Gerontius*.

In its second century, the choir has had several conductors, including Jonathan Finney, Leo Hussain and Janet Lincé, who was the first woman to be Musical Director (although Gillian Lovett had conducted at several concerts from 1965 to 1984). Cathal Garvey is the latest to join the Society as Musical Director.

Southern Sinfonia



Southern Sinfonia's reputation continues to grow as the leading Chamber Orchestra in the South of England. Its unique ability to play music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand – as does its commitment to contemporary and

new music. The orchestra was established in 1990 and is based in Newbury, holding a residency at the Corn Exchange where it plays a regular Subscription Series. With David Hill as its Music Director the group also strives to bring concerts and recitals to a wide area of the South of England – including Winchester, Wells, Canterbury and Cambridge. As well as these regular orchestral concerts, the organisation runs bi-annual Young Musician of the Year and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singer of the Year Competition winner and runs regular and extensive educational programmes. The orchestra's released CDs of the Monteverdi *Vespers*, on the Signum label, followed by Carl Ruti's *Requiem*, on Naxos, have been very well received and reviewed. Their latest CD of the *B Minor Mass* with The Rodolfus Choir was released on Signum at the end of 2010.

Southern Sinfonia is now the Orchestra in Residence at the University of Winchester, and has an association with Reading University.

For further information about the orchestra, sponsorship opportunities or to join the active Friends' programme please telephone 01635 580035.

Fantasia on Christmas Carols

This is the truth sent from above
The truth of God, the god of love:
Therefore don't turn me from your door,
But hearken all, both rich and poor.

The first thing which I will relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.

Then, after this, 'twas God's own choice
To place them both in paradise,
There to remain, from evil free,
Except they ate of such a tree.

And they did eat, which was a sin,
And thus their ruin did begin,
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

Come all you worthy gentlemen that may
be standing by,
Christ our blessed Saviour was born on
Christmas day.

The blessed Virgin Mary unto the Lord
did pray.

*O we wish you the comfort and tidings of
joy!*

Christ our Blessed Saviour now in the
manger lay -
He's lying in the manger, while the oxen
feed on hay.

The blessed Virgin Mary unto the Lord
did pray.

*O we wish you the comfort and tidings of
joy!*

On Christmas night all Christians sing
To hear the news the angels bring;
News of great joy, news of great mirth,
News of our merciful King's birth.
When sin departs before thy grace,
Then life and health come in its place.
Angels and men with joy may sing,
All for to see the new-born King.

God bless the ruler of this house and
long on may he reign,
(From out of darkness we have light,
Which makes the angels sing this night),
Many happy Christmases he live to see
again!
(From out of darkness we have light,
Which makes the angels sing this night),
God bless our generation, who live both
far and near
(Glory to God and peace to men)
*And we wish them a happy, a happy New
Year.*

(Both now and evermore Amen).
God bless the ruler of this house
And long on may he reign,
Many happy Christmases he live to see
again!
God bless our generation, who live both
far and near
*And we wish them a happy, a happy New
Year.*

*O we wish you a happy, a happy New
Year.*
(Both now and evermore, Amen).

The Armed Man: A Mass For Peace

1. The Armed Man

L'homme, l'homme, l'homme armé,
L'homme armé
L'homme armé doit on douter, doit on douter.
On a fait partout crier,
Que chacun se viegne armer
D'un haubregon de fer.

2. Call to Prayers

Allahu Akbar
Allahu Akbar

Allahu Akbar
Allahu Akbar

Ashadu An La Illa-L-Lah
Ashadu An La Illa-L-Lah

Ashadu Anna Muhammadan Rasulu-I-lah
Ashadu Anna Muhammadan Rasulu-I-lah

Hayya Ala-s-salah
Hayya Ala-s-salah

Hayya Ala-l-Falah
Hayya Ala-l-Falah

Allahu Akbar
Allahu Akbar

La Illaha il la-lah

3. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

4. Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up.
He fighting daily oppresseth me.
Mine enemies would daily swallow me up:
For they be many that fight against me.
O thou most high.

The Armed Man: A Mass For Peace

Defend me from them that rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

5. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis

6. Hymn Before Action

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

High lust and froward bearing,
Proud heart, rebellious brow
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord grant us strength to die!

7. Charge!

The trumpet's loud clangour excites us to arms,
With shrill notes of anger, and mortal alarms.

How blest is he who for his country dies.

The double double beat of the thundering drum cries Hark! the foes come,
Charge, 'tis too late, too late to retreat!

How blest is he who for his country dies.

The double double beat of the thundering drum cries Hark! the foes come,
Hark! the foes come.

Charge, 'tis too late, too late to retreat!

Charge.

The Armed Man: A Mass For Peace

8. Angry Flames

Pushing up through smoke
From a world half darkened by over-hanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge,
Scatter glittering sparks already tower over the whole city.
Quivering like seaweed
The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire,
Countless human beings on all fours,
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse.

9. Torches

The animals scattered in all directions,
screaming terrible screams.
Many were burning others were burnt.
All were shattered and scattered mindlessly,
their eyes bulging.
Some hugged their sons,
others their fathers and mothers,
unable to let them go,
and so they died.
Others leapt up in their thousands,
faces disfigured and were consumed by the fire.
Everywhere were bodies squirming on the ground,
wings, eyes and paws all burning.
They breathed their last as living torches.

The Armed Man: A Mass For Peace

10. Agnus Dei

Agnus Dei
Qui tollis peccata mundi
Miserere nobis
Agnus Dei
Qui tollis peccata mundi
Dona nobis pacem

11. Now the Guns have Stopped

Silent, so silent, now,
Now the guns have stopped.
I have survived all,
I who knew I would not.
But now you are not here.
I shall go home alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend,
who should be with me now,
Not cold, too soon,
And in your grave,
Alone.

12. Benedictus

Benedictus
Qui venit in nomine Domini
Hosanna in excelsis

13. Better is Peace

Better is peace than always war,
And better is peace than evermore
war,
always war, always war,
better is peace than evermore war,
and better and better is peace.

L'homme, l'homme, l'homme armé,
L'homme armé doit on douter?

Better is peace than always war,
And better is peace than evermore
war,
always war, always war,
better is peace than evermore war,
and better and better is peace.

Ring, ring, ring, ring,
Ring, ring, ring, ring!
Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow.
The year is going, let him go,
The year is going, let him go.
Ring out the false, ring in the true,
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.
The year is going; let him go.
The year is going; let him go.
Ring out the false, ring in the true.
Ring, ring, ring, ring,
Ring, ring, ring, ring!

God shall wipe away all tears
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.

Praise the Lord,
Praise the Lord,
Praise the Lord.

Newbury Choral Society Members

Honorary Life Patron: Lady Knill

Chairperson: E Wallace

Secretary: P Daly

Treasurer: T Smith

Concert Manager: M Barthorpe

SOPRANOS

R Atkinson	S Logan
R Berger	P Lovelock
C Castle	L Moore
J Chapman	D Murphy
M Croxford	M Owen
A Doyle	P Phillips
P Evans	S Pring
L Fitt	L Raby
A Forbes	S Sim
J Freer	V Smith
E Gibson	P Stewart
T Haugh	F Stopher
C Hopkins	A Taylor
M Huddie	M Vickers
M Jackson	J Waterson
C Knapp	S Youd
B Lewis	H Yule

ALTOS

K Andrews	J Hawker
G Ashby	J Hayward
M Baker	G Hutchinson
H Banks	K Kettunen
D Barthorpe	M Lawler
T Barker	E Leader
A Bates	R McDonald
J Caddy	J Morris
C Collett	S Padel
H Cook	B Purr
L Cooke	B Riggs
J Cooper	A Shepherd
L Coughlan	S Sinclair
P Daly	M Smith
E Davies	N Smith
H Douglass	T Smith
J Dunn	A Turner
J Flynn	V Vaughan
N Foster	A Vodden
M Freeman	L Wallace
E Hanning	P Webb
L Harper	M Yates

TENORS

M Adams	R Papworth
P Angwin	N Rendall
M Barthorpe	A Salisbury
M Evans	T Vickers
D Harwood	J Wright
N Lampkin	N Yates

BASSES

G Atkinson	R Moore
P Bell	C Morris
D Bomgardner	A Parker
M Braide	J Raban
G Choules	G Salter
D Craig	A Swainston
J Hawkins	B Taylor
P High	P Tyson
M Huggins	S Wake
D Hunt	D Wilson

NEWBURY
Choral
SOCIETY

Spring Season 2012

Music for Passiontide

Dvořák - *Mass in D major*

Lotti - *Crucifixus*

Pergolesi - *Stabat mater*

Conductor: Cathal Garvey

Saturday 23rd March 2013, 7:45pm

Tickets will be available from choir members and
online at www.newburychoral.org.uk

