

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY PRESENTS



Karl Jenkins

The Armed Man: A Mass For Peace

Featuring complete multimedia experience with projected moving images

Plus Purcell: Te Deum & Jubilate in D

The Assembly Hall Theatre: Sunday November 8th 2009 3pm

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SOCIETY

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Programme £2.00

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The Royal Tunbridge Wells Choral Society is a member of NFMS ("Making Music") and is a Registered Charity No 273310.

For further information about the Society visit our website

www.rtwcs.org.uk

Programme

Te Deum in D *Jubilate in D* **Funeral Sentences with March & Canzona**


Henry Purcell (1659 – 1695)

INTERVAL – 15 MINUTES

The Armed Man

Karl Jenkins (1944 –)

Note on applause:

We are more than happy to hear you applaud if you wish to show your appreciation of the performance! So as to cause as little disruption as possible to the flow of the piece we have indicated places where there is a suitable pause for applause by the symbol: 

Programme notes

Henry Purcell was only about 36 years old when he died on 21 November (St Cecilia's Eve) 1695, but his musical legacy to succeeding generations was enormous. In a composing life that spanned only two decades, he produced work in the widest variety of genres – theatre music (including the first real English opera *Dido and Aeneas*); songs and catches; sacred choral music; and a wealth of instrumental chamber works and keyboard pieces. He was often inspired by continental models, and his music has been described as European rather than just English. That is as may be: it was certainly imaginative and innovative, and in its own way it has made a life-enhancing contribution to the whole stock of British music.

This setting of the *Jubilate Deo* dates from 1694 and was written for the choristers of the Chapel Royal. This wonderfully joyous piece, paired with an equally ebullient setting of the *Te Deum*, received its first performance on 21 November, exactly one year before Purcell's death, at a service in St Bride's Church. Both the *Te Deum* and the *Jubilate* were repeated on 9 December in a private performance given in the Chapel Royal at Whitehall before King William III and Queen Mary.

The text of the *Jubilate* comes from Psalm 100 (Psalm 99 in the Roman Catholic Psalter), which in the Anglican service regularly replaced the Benedictus. It is a fresh and lively setting, alternating full, opulent baroque *tutti* sections with more reflective, prayerful passages. Purcell's contemporary Thomas Tudway, who attended the lavish premier of the two pieces, said that Purcell originally intended them for the opening of St Paul's cathedral, rebuilt after the great fire of 1666 to Sir Christopher Wren's design. Since work on St Paul's was not completed until 1710, it is our great good fortune that Purcell decided to bring forward the composition of these marvellous pieces.



Although seemingly written in installments, the *Funeral Sentences* as we now have it amounts to a single extended anthem: "Man that is born of a woman". Thurston Dart, one of the 20th-century editors of this music, suggested that the first two "sentences", "Man that is born...." and "In the midst of life.." were written in commemoration of Purcell's friend and teacher Matthew Locke. For the funeral of Queen Mary in 1695 Purcell wrote a new (and considerably simpler) version of the last "sentence", "Thou knowest, Lord, the secrets of our hearts". From time to time Purcell specifies verse, meaning in those days a single voice to each part. A simple but impressive device is the repeat after the verse of the identical music for chorus. The power of the controlled dissonances will be obvious, especially at "bitter pains", and the individual lines, for example for the closing "to fall from Thee", are often spectacular.

The Armed Man: A Mass For Peace is the result of a special millennial commission from the Royal Armouries and the latest in a six century old tradition of 'Armed Man' masses that take the fifteenth century French song *L'Homme Armé* as their starting point.

According to Guy Wilson, Master of the Royal Armouries "The theme that 'the armed man must be feared' which is the message of the song, seemed to me painfully relevant to the 20th century and so the idea was born to commission a modern 'Armed Man Mass'. What better way both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium".



Large scale in both scope and scale *The Armed Man* it is a profoundly moving yet very accessible work which uses the most traditional of means to explore an all too contemporary subject. As Karl explains, "As I started composing *The Armed Man* the tragedy of Kosovo unfolded. I was reminded daily of the horror of such conflict and so I dedicate the work to the victims of Kosovo".

The Armed Man interpolates a number of different texts within the usual Mass form. Malory, Dryden, Swift, Tennyson, Kipling, The Koran and the Hindu Mahàbharàta contribute to a compelling account of the descent into and terrible consequences of war.

Karl was very moved and much inspired by Guy Wilson's selection of texts and in his music for *The Armed Man* has drawn on a similarly diverse array of cultural and historical sources. It's difficult to think of another composer who could successfully place a muezzin's call to prayer within a Mass setting and follow it with a Kyrie that quotes both Palestrina and Brazilian drum rhythms. That Karl does so with such ease and to such powerful effect is a tribute to his remarkable skill and musical sensitivity.

Purcell programme notes by William Gould and Ivor Keys, supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies. Jenkins programme notes courtesy of his web site – www.karljenkins.com

Please be advised that some scenes in the accompanying film may be upsetting for some members of the audience.

Performers

Richard Jenkinson – Conductor

Richard has a busy and successful career as a professional musician: conductor, organist, continuo player, accompanist, director of choral workshops and composer. He was a scholarship student at the Royal College of Music in London, where he won many prizes and awards for his work, and where Sir David Willcocks was a huge influence and guide.

Richard works regularly with many choral societies, chamber choirs and church choirs in and around London/Southern England, and has appeared at many of the major venues. A recent highlight was directing the choir for the most moving Last Post Ceremony at the Menin Gate, Ypres in Belgium. His repertoire as conductor includes most of the major works, including the *Requiems* of Verdi, Mozart and Brahms, Bach's *B minor Mass* and *Christmas Oratorio*, Elgar's *The Music Makers*, *Te Deum & Benedictus* and *The Kingdom*, Mendelssohn's *Elijah*, Poulenc's *Gloria*, Haydn's *Creation* and various *Masses*, plus many more modern works by composers such as Britten, Langlais, Kodaly, Walton, Tippett, Howard Blake, Duruflé, Lloyd Webber, John Rutter and Karl Jenkins.

Richard's work with various choral societies has been recognised in awards for "Choral enterprise", and in the commissioning of new works from living composers: interesting and challenging programmes, performing the familiar alongside the new and stimulating! His own works as a composer and arranger also continue to be popular, with a recent recording by Chelmsford Cathedral Choir, and performances in New Jersey, USA.

This season sees the launch of Richard's new chamber choir Meridian Voices with performances at many venues in southern England, including "Folk Songs, Madrigals and Picnics on the lawn" for The National Trust. Other forthcoming appearances as conductor include Britten's *St. Nicolas*, Gounod's wonderful *Messe Solennelle*, RTWCS's eagerly anticipated "Beethoven fest" and works by Bob Chilcott and others for some light relief.

Richard's parallel career as organist and church musician continues to flourish. As concert organist he has already "been the orchestra" for a performance of Rutter's *Requiem*, with Mozart's *Requiem* similarly scheduled later in November. He is also booked this season for appearances at Chichester and Rochester cathedrals.



The RTWCS Players

Christopher Harris	<i>Organ</i>	Richard Hammond	<i>Trumpet</i>
Anthony Zerpa-Falcon	<i>Piano</i>	Richard Thomas	<i>Trumpet</i>
Nigel Blomiley	<i>Cello (solo & continuo)</i>	John Rockliffe	<i>Lead percussion</i>
Anna Stokes	<i>Flute & piccolo</i>	Chris Nall	<i>Percussion</i>
Edward Maxwell	<i>Lead trumpet</i>	Donna-Maria Landowski	<i>Percussion</i>

Soloists



Kristin Finnigan – Mezzo-soprano

Kristin studied at the RSAMD and Trinity College of Music. During her time at Trinity she was chosen by the Park Lane Group to perform for Teresa Berganza in the Queen Elizabeth Hall. She won the Elisabeth Schumann Lieder prize and was awarded the Paul Simm Opera Prize 2007.

Her operatic roles include; La Prieure (*Carmelites*), Carmen (*Carmen*), Sorceress (*Dido and Aeneas*) Cornelia (*Julius Caesar*), Mrs Peacham (*The Beggar's Opera*) and Hippolyta (*Midsummer Night's Dream*). Kristin also has a passion for Gilbert & Sullivan performing all the major mezzo roles including Ruth (*Pirates of Penzance*), Katisha (*Mikado*) and The Fairy Queen (*Iolanthe*).

2009 has seen Kristin performing in Germany with the legendary pianist Gerold Huber (a duo established after working together at Aldeburgh's Britten-Peers Festival), Bellini's *I Puritani* and Massenet's *Manon* with Scottish Opera, the role of Marcellina in *The Marriage of Figaro* in both London and France and Fairy Queen in *Iolanthe* with Charles Court Opera.

Figaro in both London and France and Fairy Queen in *Iolanthe* with Charles Court Opera.



John McMunn – Tenor

American tenor John McMunn studied at the Boston University Opera Institute; Harvard University; King's College, Cambridge and the Royal College of Music. He is currently studying at the Benjamin Britten International Opera School.

In addition to many opera credits his oratorio appearances include Handel's *Messiah*, *Solomon*, *Samson*, *Saul* and all of the *Chandos Anthems*; Mozart's *Requiem* and *Solemn Vespers*; Haydn's *Creation*, and numerous masses; Britten's *Canta Misericordia* and *St. Nicholas*; Bach's *St. John* and *St. Matthew Passions*, and numerous cantatas; Mendelssohn's *Hymn of Praise*, and *Elijah*; Rossini's *Petite Messe Solonnelle*; and many others.

Recent and forthcoming engagements include Lysander A *Midsummer Night's Dream* (BBIOS), *Creation* (Philharmonia Orchestra/RAH), *Die schöne Müllerin* with pianist Gary Matthewman in London,

Dichterliebe with Simon Lepper at the National Portrait Gallery and the North Norfolk Music Festival, a programme of Haydn arias (Classical Opera Company/Kings Place) and *War Requiem* (RCM/Amaryllis Fleming Hall).

Muezzin

Intoning the Adhaan today is a young man from the Tunbridge Wells Mosque and Islamic Centre on the Camden Road where he is a volunteer teacher. He was born in Tunbridge Wells and went to school here before going to a Muslim College in Birmingham where he completed the memorization of the entire Holy Koran. He wishes to remain anonymous.

Peter Brathwaite – Baritone

Manchester-born baritone, Peter Brathwaite is currently studying with Russell Smythe at the Benjamin Britten International Opera School (Royal College of Music) as the Yvonne Wells Scholar and is supported by a Major Award from the Peter Moores Foundation. He is also a Britten-Pears Young Artist, Winston Churchill Fellow and winner of the RCM Ted Moss and Bertha Taylor-Stach Lieder Prize.

Recent concert work includes a recital with Sarah Walker and Yvonne Kenny for the Chelsea Schubert Festival; Handel's *Messiah* in Trollhatten, Sweden; Mozart's *Requiem*, Newcastle Cathedral; Bach's *Ich habe genug* for the Sommarmusik Festival, Sweden; *Bach's St John Passion* with members of Gothenburg Baroque; Bach Cantatas, Haddo House, Aberdeen; Stainer's *Crucifixion*, Varberg, Sweden; *A Celebration of Mr. Henry Purcell* with Adrian Butterfield at St George's Church Hanover Square; Bach's *Easter Oratorio* with Ashley Solomon; recitals for the Austrian Cultural Forum and Bloomsbury International Concert Series and performances under conductors such as Martyn Brabbins, Harry Christophers and Sir David Willcocks.



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The choir

Sopranos

Glynis Avis	Claire Daplyn	Rosemary Hughes	Jane Reed
Annalize Bagshaw	Suzie Duke	Annette Hunt	Sue Rogers
Diana Blower	Jill Dunstall	Eve Johnson	Lesley Rye
Sylvia Byers	Joyce Eckett	Jackie Kennedy	Maureen Simpson
Heather Champion	Marie-Thérèse Feeley	Helen MacNab	Laura Singleton
Susan Chandler	Katie Fuller	Barbara Maw	Ann Spillman
Maureen Chapman	Ann Greenfield	Susan Murray	Audrey Wallin
Amy Cordani	Frieda Hansard	Louise Packham	Selma Wells
Sue Cordani	Katy Hawes	Michele Palmer	
Liz Crothall	Barbara Hazelden	Pat Prior	
Patsy Dale	Andrea Holt	Sarah Ralph	
Diana Dann	Ann Huggett	Helena Read	

Altos

Alisoun Aisher	Enid-Mary Gayler	Margaret Lyall	Yvonne Spencer
Diana Bourne	Ruth Gray	Moira McMillan	Audrey Stuart-Black
Margaret Butcher	Sharon Harrison	Shirley Morgan	Celia Sumner
Marion Chase	Shirley Harrison	Shirley Nankivell	Muriel Thatcher
Pauline Coxshall	Heather Herrin	Magali Nicole	June Wheeler
Mair Davies	Jane Jackson	Elizabeth Rathbone	Felicity Wilkin
Moi Eaton-Williams	Sheila Jones	Catherine Rigby	
Joanna Finlay	Victoria Joyce	Ros Robertson	
Eileen Gall	Elizabeth Lambert	Olivia Seaman	

Tenors

James Day	John Holt	Peter Norgate	Alan Spencer
David Firshman	Guy Huntrods	Joe Parody	Toby Thompson
Don Haley	Gareth Looker	Paul Robbs de la Hoyde	

Basses

John Adkins	Richard Gosling	John Moffat	John Spary
Brian Akery	Gavin Grant	John Procter	Clive Steward
Clive Brock	David Ham	Cyril Rogers	John Wyatt-Clarke
Gerald Chew	Trevor Harrison	Eric Scott	
Patrick Connelly	Michael Meade	David Scott Cowan	
Roy Dunstall	David Miller	Michael Selway	



In November 1904 rehearsals began for the **Royal Tunbridge Wells Choral Society's** first concert, a performance of Brahms' *Requiem*, under the baton of its founder, Francis J Foote, in May 1905. The Society has been staging concerts almost every year for over a hundred years since that inaugural concert. Recent highlights have been the concert to celebrate our Centenary in 2004, when we welcomed the Bach Choir of Wiesbaden to sing with us, many joint concerts with them, both here and in Wiesbaden and a performance of Haydn's *The Creation* in November 2007 to celebrate the 100th birthday of our distinguished President, Roy Douglas.

The Society continues to flourish as membership and audiences grow and we look forward to a future of many more memorable concerts. If you are interested in joining the choir please contact the Registrar on 01892 534814.

Advance information

We hope you enjoyed this concert – if so, you may like to be kept informed about our future concerts. Please fill in your details below and return to us and we will send you advance information as it becomes available.

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Surname _____

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Please return to: Gareth Looker (RTWCS Publicity Officer)
Looker Strategic Communications Ltd., 1 Lime Hill Road, Tunbridge Wells, Kent TN1 1LJ

Words: *Te Deum Laudamus*

We praise Thee, O God, we acknowledge Thee to be the Lord
All the earth doth worship Thee, the Father everlasting.

To Thee all Angels cry aloud, the Heav'ns and all the :Pow'rs therein.
To Thee Cherubin and Seraphin continually do cry, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy Glory.

The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee.
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

When Thou took'st upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heav'n to all believers.
Thou sittest at the right hand of God in the Glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants,
Whom Thou hast redeemed with Thy precious blood.

Make them to be number'd with Thy Saints in glory everlasting.
O Lord save Thy people, and bless Thine heritage.
Govern them and lift them up for ever.

Day by day we magnify Thee
And we worship Thy Name, ever world without end.
Vouchsafe O Lord to keep us this day without sin.

O Lord have mercy upon us.
O Lord let Thy mercy lighten upon us as our trust is in Thee.
O Lord, in Thee have I trusted, let me never be confounded



Jubilate Deo

O be joyful in the Lord, all ye lands, serve the Lord with gladness, and come before his presence with a song.

Be ye sure that the Lord he is God: it is he that hath made us and not we ourselves; we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise, be thankful unto him, and speak good of his name.

For the Lord is gracious, his mercy is everlasting, and his truth endures from generation to generation.

Glory be to the Father, Glory be to the Son, and to the Holy Ghost, As it was in the beginning, is now and ever shall be, world without end, Amen.



Funeral Sentences *(second version)*

March

Man that is born of a woman, hath but a short time to live and is full of misery. He cometh up, and is cut down like a flow'r; he fleeth as it were a shadow, and ne'er continueth in one stay.

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased? Yet O Lord most mighty, O holy and most merciful Saviour deliver us into the bitter pains of eternal death.

Thou know'st, Lord, the secrets of our hearts; shut not thy merciful ears unto our pray'rs; but spare us, Lord most holy, O God most mighty, O holy and most merciful Saviour, thou most worthy Judge eternal. Suffer us not at our last hour for any pains of death to fall away from thee.

Canzona

Funeral Anthem for Queen Mary (Thou knowest Lord)

March



Interval (15 minutes)

The Armed Man: A Mass For Peace

I. The armed man (chorus)

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

*The armed man must be feared;
everywhere it has been decreed
That every man should arm himself
With an iron coat of mail*

2. The call to prayer (Adhaan, sung by a muezzin)

Allahu Akbar
Ash-hadu anna la ilaha illallah
Ash-hadu anna Muhammadan rasulallah

*God is greatest
I bear witness that there is no lord except God
I bear witness that Muhammad is the
Messenger of God*

Hayya 'alas-salat
Hayya 'alal-falah
Hayya 'ala Khair al-'amal
Allahu Akbar
La ilaha illallah

*Make haste towards prayer
Make haste towards welfare
Make haste towards the best thing
God is greatest
There is no lord except God*

3. Kyrie (chorus and mezzo-soprano solo)

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord, have mercy
Christ, have mercy
Lord, have mercy*

4. Save me from bloody men (chorus – tenors and basses)

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

Psalm 56

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

Psalm 59

5. Sanctus (chorus)

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

*Holy, holy, holy Lord God of Hosts
Heaven and earth are full of Thy glory
Hosanna In the highest.*

6. Hymn before action (chorus)

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 forward bearing,
Proud heart, rebellious brow -
Dead ear and soul uncaring.
We see 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!

Rudyard Kipling (1865-1936) reproduced by permission of A.P. Watt Ltd on behalf of the National Trust for Places of Historical Interest or Natural Beauty

7. Charge! (chorus)

The trumpet's loud Clangor
Excites us to Arms
With shrill notes of Anger
And mortal Alarms

The double double beat
Of the thundering drum
Cries, Hark! the foes come;
Charge, 'tis too late to retreat

How blest is he who for his country dies
Charge, charge! Ah!

*Song for Saint Cecilia's Day (John Dryden, 1631–1700);
To The Earl Of Oxford, after Horace (Jonathan Swift, 1667–1745)*

8. Angry flames (chorus and mezzo-soprano solo)

Pushing up through smoke
From a world half darkened
By overhanging 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
sprurts 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.

Togi Sankkhi (1921–53); translation by Richard H Minnear

9. Torches (chorus)

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
squirring on the ground, wings eyes and paws all burning.
They breathed their last as living torches.

The Mahàbharàta, (Adi PaNa: Khandava-daha Parva); translation © 2000 Board of Trustees of the Armouries

10. Agnus Dei (chorus)

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona
nobis pacem.

*O Lamb of God, that takest away the sins
of the world have mercy on us
O Lamb of God, that takest away the sins
of the world, grant us Thy peace.*

11. Now the guns have stopped (chorus and mezzo-soprano solo)

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.

Guy Wilson (b.1950); © 2000 Board of Trustees of the Armouries

12. Benedictus (chorus)

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is he that cometh in the name of
the Lord
Hosanna in the Highest*

13. Better is peace (chorus)

(Lancelot) Better is peace than always war
(Guinevere) And better is peace than evermore war.

The Armed Man must be feared:
Everywhere it has been decreed
That every man should arm himself
With an Iron Coat of mail

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:
Ring out the false, ring in the true.
Ring out old shapes and 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.

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!

Le Morte d'Arthur (Sir Thomas Mallory, c.1405–1471)
'In Memorium A.H.H,' (Alfred Lord Tennyson, 1809-1892);
The Bible (Book of Revelations)



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With the Wadhurst Brass Band



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Mass in C

With the RTWCS Orchestra.

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Saturday July 3rd, 7pm

St Johns Church, Tunbridge Wells

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Saturday 20th March 2010 at 7.30pm;

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www.egcs.co.uk

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Sunday 15th November 2009 at 3pm;

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Haydn: *String Quartet No.5, Op.76*

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www.greenroommusic.org

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Sunday 6th December 2009 at 3pm;

The Assembly Hall Theatre, Tunbridge Wells

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Jack Gibbons – piano

Rimsky-Korsakov: *The Snow Maiden*

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