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Alison Rayner: for agreeing to be our soloist tonight

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Rev. Peter Watkins, the PCC and the congregation of St Matthew's
for their forbearance and support

and to Alison Dalal for organising the above, even though
she knew she wouldn't be here tonight.



St Matthew's Choir



Rutter Requiem



Karl Jenkins The Armed Man A Mass For Peace

Conductor - Phiroz Dalal

Soloist - Alison Rayner



50p

www.smce.org.uk

St. Matthew's Choir

Phiroz Dalal, Choir master

Sunday 24th April, 2005

Requiem

John Rutter

Interval - 20 minutes

The Armed Man: A Mass For Peace

Karl Jenkins

Phiroz Dalal, Conductor

Alison Rayner, Soprano

St. Matthew's Festival Orchestra

Jeff Moore, Leader

Orchestral Management:

Kathryn Templeman, Catherine Lemmon, Hugh Fairbairn

Phiroz Dalal

Phiroz Dalal's music training began at a young age when he started with the piano with Eileen Rowe in Ealing. He began singing in his teens and has had a long and happy association with St Matthew's Choir, which he joined over 20 years ago. Whilst studying Civil Engineering at King's College, London, he was able to continue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. In 1999 he was appointed repetiteur of Questors Choir, and later that year succeeded Tim Godfrey as Musical Director. Phiroz continued singing with St Matthew's whilst at Questors, helping and deputising for Chris Richardson until 2002 when he took over as Musical Director of the choir. He is currently studying for an MA in Choral Education at the University of Roehampton, under Dr Therees Tchack Hibbard. Within this course he is studying conducting with Professor Colin Durrant and Bob Chilcott, composer, former King's Singer and currently Professor of Vocal Studies at the Royal College of Music. He is a civil and structural engineer, and enjoys designing and fixing bridges in his spare time.

Alison Rayner

Alison Rayner was born in Beverley, Yorkshire and trained at the Royal Northern College of Music in Manchester where she studied with Sylvia Jacobs and Ava June. She continued her studies with Janice Chapman. In 1989 she became the youngest member of the Royal Opera Chorus, Covent Garden. While there she also sang the High Priestess in *Aida*, the English Lady in *Death in Venice*, Bridesmaid in *Marriage of Figaro*, the Page in *Rigoletto*, Baccante in *L'Anima del Filosofo*, the Cat Duet for the Ballet *Mr Worldly Wise* and also understudied many small parts. Alison left the chorus in 2002 but still continues to freelance, singing opera, oratorio and recitals as well as having sung on the soundtrack for *Dalziel and Pascoe* and cinema and TV adverts. Alison has been a parishioner at St Matthew's for five years.

1 Requiem aeternam

*Requiem aeternam
dona eis domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi oratione meam,
ad te omnis caro veniet.
Kyrie eleison, Christe eleison,
Kyrie eleison*

2 Out of the Deep (Psalm 130)

*Out of the deep have I called unto thee,
O Lord:
Lord, hear my voice.
O let thine ears consider well:
the voice of my complaint.*

*If thou, Lord wilt be extreme to mark
what is done amiss:
O lord who may abide it?
For there is mercy with thee:
therefore shalt thou be feared.*

3 Pie Jesu (Missa pro defunctis)

*Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine
dona eis sempiternam requiem.*

4 Sanctus

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

Grant them rest eternal,
Lord our God, we pray to Thee:
and light perpetual shine on them for ever.
Thou Lord art worshipped in Sion: thy
praises shall ever be sung in all Jerusalem.
Oh hear us; O Lord hear thy faithful
servants' prayer; to Thee shall all mortal
flesh return.
Lord have mercy. Christ have mercy.
Lord have mercy.

*I look for the Lord;
my soul doth wait for him:
in his word is my trust.
My soul fleeth unto the Lord;
before the morning watch, I say,
before the morning watch.*

*O Israel trust in the Lord,
for with the Lord there is mercy:
and with him is plenteous redemption.
And he shall redeem Israel
from all his sins.*

Blessed Jesu, Lord I pray, in thy great
mercy grant them rest.
Lord our god, we pray thee,
grant them everlasting rest.

Holy, Holy, Holy,
God of power and majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest. Blessed is he who
comes in the name of the Lord our God:
Hosanna in the highest.

Scatter glittering sparks,
Already tower
Over the whole city
Quivering like seaweed, the mass of
flames spouts 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 Mahàbharata)

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.

10 Agnus Dei (Ordinary of the Mass)

*Agnus dei, qui tollis peccata mundi
dona eis requiem*

"Without warning, a flash of light bolted across the sky like lightning - no sound - just a flash like a star had fallen from the sky some distance away. Suddenly, a wave of heat rolled outward from the centre of the city... The heat rolled across me, pushing waves in all directions, capsizing boats, toppling homes into my waters. The people moving about the city and along my banks were gone. No fishermen navigating my waters, no women and children scurrying across the bridges above me. There was an odd smell in the air." *Togi Sankichi*

In the greatest battle of the ancient world friend fought against friend and relative against relative until in the end only five warriors remained to claim the victory. Both young and old died in the struggle and the grief of battle spared no-one. The heros claimed a great victory only to inherit a kingdom bereft of family and friends, a tragedy so great that the world has since never known.

O Lamb of God, that takest away the sins of the world, Grant us peace

11 Now The Guns Have Stopped (Guy Wilson)

Silent,
So silent now,
Now the guns have stopped.
I have survived all,

Karl Jenkins – The Armed Man: A Mass For Peace

*L'Homme Armé doit on douter,
On a fait partout crier,
que chacun se viegne armer
d'un haubregon defer*
Anon 1450–1463

The Armed Man must be feared.
Everywhere it has been decreed
That every man should arm himself
With an iron coat of mail.

Swansea born, Karl Jenkins started his musical career in jazz. He became well-known through his association with the progressive rock band *Soft Machine* before moving to a successful career in composition for media and classically inspired music.

The Armed Man: A Mass For Peace was commissioned by the Royal Armouries in Leeds to mark the passing of the 20th century, “the most war-torn and destructive century in human history”. It was first performed in London in 2000 and dedicated to the victims of Kosovo, whose tragic conflict moved the composer whilst he worked on the score.

In a manner reminiscent of Britten’s *War Requiem*, *The Armed Man* interpolates a wide range of sacred and secular texts from around the world, all set within the framework of the Christian mass: sacred texts from the Bible and Koran and the Mahābhārata, a 6th century Hindu poem; secular texts by Malory, Dryden, Tennyson, Swift, Kipling, Togi Sankichi (a survivor of Hiroshima who later died of leukaemia caused by radiation exposure) and Guy Wilson, Master of the Royal Armouries, who also selected many of the texts set by Jenkins.

The opening chorus sets the stage for a dramatic and moving musical representation of wars from the last two millennia. *L'Homme Armé* was written in France as the Hundred Years War between England and France drew to an end in 1453.

Christian and Muslim traditional texts and from the Hindu epic poem The Mahābhārata, are interspersed with texts on war from some of the finest names in literature. A eye-witness account of the first atomic bomb at Hiroshima, by the poet Toge Sankichi, portrays the shocking devastation of 20th century armoury. There is a progression of conflict throughout the work culminating in the battlefield *Charge*. Jenkins’ scoring is every bit as exhilarating and dynamic as you would expect from a film score composer. The point that one death is one too many is made by the *Agnus Dei* but it is left to the *Benedictus* to heal the wounds of the survivors. Like Rutter, Jenkins ends with a text from Revelation affirming that change is possible, that pain and death can be overcome.

Items 1,3,4,5,6,7,10,11 and 12 published by Boosey and Hawkes, Music Publishers.
Scores published by Oxford Choral Music

1 The Armed Man (C15th song *L'Homme Armé*, sung in French)

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 Prayers (Traditional. Sung in Arabic)

Allah is the greatest.
I bear witness that there is no other god but Allah
I bear witness that Muhammed is the messenger of Allah
Come fast to prayer (turning the face to the right)
Come fast to the success (turning the face to the left)
Allah is the greatest
There is no god but Allah

3 Kyrie (Ordinary of the Mass)

Kyrie eleison. Christe eleison.
Kyrie eleison

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

4 Save Me From Bloody Men (from Psalms 56 and 59)

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
Oh thou most high
Defend me from them that rise up against me
Deliver me from the workers of iniquity and save me from bloody men

5 Sanctus (Ordinary of the Mass)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli 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 (Rudyard Kipling)

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!

7 Charge

The trumpet's loud clamour
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, Charge 'tis too late to retreat
Charge, Charge

(John Dryden)

(Jonathan Swift)

(John Dryden)

8 Angry Flames (Togi Sankichi)

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,

Togi Sankichi was 24 years old when the A-bomb was dropped on Hiroshima on 6th August 1945. He died in 1957 of leukemia caused by radiation exposure.

5 Agnus Dei (Missa pro defunctus and Burial Service)

*Agnus dei, qui tollis peccata mundi
dona eis requiem*

Lamb of god that taketh away the sins of
the world: in thy mercy grant them rest

*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 flower, he fleeth as it were a shadow.*

In the midst of life we are in death: of whom may we seek for succour?

*I am the resurrection and the life saith the Lord, and he that believeth in me, though he
were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.*

6 The Lord is my Shepherd (Psalm 23)

*The Lord is my shepherd:
therefore can I lack nothing.*

*for thou art with me;
thy rod and thy staff comfort me.*

*He shall feed me in a green pasture and
lead me forth beside the waters of
comfort.*

*Thou shalt prepare a table before me
against them that trouble me:
thou hast anointed my head with oil
and my cup shall be full.*

*He shall convert my soul: and bring me
forward in the paths of righteousness,
for his Name's sake.*

*But thy loving kindness and mercy
shall follow me all the days of my life
and I will dwell in the house of the Lord
for ever.*

7 Lux Aeterna (Revelation 14:13, Missa pro defunctus and Burial service)

*I heard a voice from heaven saying unto
me, Blessed are the dead who die in the
Lord, for they rest from their labours:
even so saith the spirit.*

*Lux aeterna luceat eis Domine: cum
sanctus tuas in aeternum, quia pius es.*

*Requiem aeternam dona eis Domine:
et lux perpetua luceat eis*

Light eternal shine upon them lord, we
pray: with saints and angels ever dwelling,
for thy mercy's sake may they rest in
peace. Grant them rest eternal, Lord our
God we pray to thee: and light perpetual
shine on them for ever

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 (Ordinary of the Mass)

*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

L'Homme Armé

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 the old shapes and foul disease,
Ring out the narrowing lust of gold;

Ring out the thousand years of old,
Ring in the thousand years of peace,
Ring in the valiant man and free,
The larger heart, the kindler 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.

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

(Sir Thomas Malory)

(Trad. Anon.)

(Alfred Lord Tennyson)

Revelations 21.4

John Rutter - Requiem

No St. Matthew's Choir Christmas Show would be complete without a Rutter carol arrangement in the programme, and Rutter's choral works, such as his *Wind in the Willows* have been extremely popular with St Matthew's audiences, so the choir are delighted to be celebrating John Rutter's 60th Birthday year with a performance of his *Requiem*.

Though he is perhaps best known for his carols and other short pieces, John Rutter also has a number of large-scale works for chorus and orchestra to his name. Composed in 1985, and scored for soprano soloist, mixed choir, and small orchestra or chamber ensemble, the *Requiem* is one of the best-loved and most widely performed choral works of the 20th Century. The texts (in Latin and English) are from the Missa pro Defunctis, the Book of Common Prayer, and the Psalms. The seven sections form an arch-like meditation on the themes of life and death: prayers on behalf of all humanity, psalms, personal prayers to Christ, and in the central *Sanctus*, an affirmation of divine glory.

The *Requiem* was first performed in its entirety on 13 October 1985 at the United Methodist Church, Dallas, Texas, conducted by the composer. Though it necessarily has its dark moments, Rutter's *Requiem* is unmistakably optimistic in its message of hope and comfort, expressed through the beauty of the chosen texts and Rutter's uplifting music.

The work opens with the traditional *Requiem Aeternam*, *Kyrie eleison* and *Christe eleison*, where Rutter introduces the tension and resolution which characterises much of this work. *Out of the Deep*, uses a meditative cello solo to underpin the psalm. For the third section, the *Pie Jesu*, we return to the traditional mass text, which calls for a soprano solo, accompanied by the choir intoning '*dona eis requiem*', grant them rest. In the *Sanctus*, Trinity is very much in evidence, represented by the triple time used by Rutter, the opening with '*Sanctus, sanctus, sanctus*', the three distinct sections of the movement and the thrice repeated three-part canon. Movement five, *Agnus Dei*, is the most complex section of the work. The chromatic sound is built up in layers, starting with the steady pulse of the timpani and repetition of the theme leading to the climax of the movement when the full choir sing the developed theme over the orchestral rhythmic backing. The sense of tension that this creates is resolved by the free and clear flute solo which with the choir draws this section to its rest. The oboe solo in section six, provides the delicacy that underpins this setting of Psalm 23, and for the closing section, the soprano solo returns, raising the prayer to the heavens before the choir recaps the main theme from the opening movement to close the work.

*Programme notes from a variety of sources, with thanks to Phiroz Dalal
and with kind permission from CollegiumUSA and
John Bawden, Musical Director, Fareham Philharmonic Choir*