

Non Nobis Domine (1934)

Roger Quilter

1877-1953

Non nobis, Domine! Not unto us, O Lord,
The praise or glory be of any deed or word.
For in Thy judgement lies to crown or bring to naught
All knowledge and device that man has reached or wrought.

And we confess our blame, how all too high we hold
That noise which men call fame, that dross which men call gold.
For these we undergo our hot and godless days,
But in our souls we know not unto us the praise.

O Power, by whom we live, Creator, Judge and Friend,
Upholdingly forgive, nor leave us at the end.
But grant us yet to see, in all our piteous ways,
Non nobis, Domine, not unto us the praise.
Non nobis, non nobis, non nobis, Domine!
Rudyard Kipling [1865-1936]

One of England's most glorious song-writers, Roger Quilter's personal life was far less happy than his optimistic lyricism often suggests. This evening's chorus was devised for the Pageant of Parliament held at London's Royal Albert Hall in July of 1934. Dedicated to Walter Creighton, Quilter's setting enjoyed the express approval of Kipling and, surely, deserves to be used as a secondary national song to the loyal air in preference to the frankly overt "jingoism" of Benson's *Land of hope and glory*. The glorious melody is underpinned by lush, deeply romantic and thoroughly stirring harmonies.

Adagio in G minor, after Tomaso Albinoni (1671-1751) Remo Giazotto

1910-1998

for Organ and Strings

Soloist: **David Houlder**

This greatly-loved miniature is widely known as "Albinoni's *Adagio*". However, it now seems virtually certain that the piece is, in fact, solely the work of Italian musical scholar, composer and critic Remo Giazotto who held with much distinction and for many years a senior post in the Italian Broadcasting Network. The work is founded on a ground bass, alleged to have been culled from the manuscript of a movement from a trio sonata by Albinoni of which there has never been any trace or evidence. Giazotto claimed originally that his work was an arrangement and not an original composition, though he subsequently admitted that he had actually composed it himself. All of these shenanigans have done nothing to restrict the inherent popular appeal of this glorious, rather dolorous yet profoundly uplifting masterpiece in miniature.

Violin cadenzas and flourishes are a notable feature as is the use of romantic colouring by the organist. The piece exists in many arrangements, including of course one for solo organ; there's even a "pop" song been made of it, beginning with the immortal lines *Two lovers I remember in colours of September* featuring the distinguished organist of Westminster Cathedral, Mr Nicolas Kynaston, as soloist on a Hammond organ.

With Proud Thanksgiving (1920)

Edward William Elgar

1857-1934

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres,
There is music in the midst of desolation
And a glory that shines upon our tears.

They shall not grow old, as we that are left grow old;
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

For where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known,
As the stars are known to the night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Laurence Binyon [1869-1943]

One of the most often-performed memorial works of the First World War was Edward Elgar's *The Spirit of England*, a setting in three movements of poems by Laurence Binyon [1869-1943]. The dedication in the score was:

*To the memory of our glorious men, with a special thought for the
Worcesters*

In March 1920, Elgar was asked to write a work that would be performed at the unveiling of the Cenotaph in London on 11 November 1920. For this occasion he decided to abridge the third part of the trilogy, *For the Fallen*, with an accompaniment for military band, giving it the title of *With Proud*

Thanksgiving. In the event the work was not used for the ceremony, but it was first heard at the Royal Albert Hall, London, on 7 May 1921 in a version for full orchestra (the military band score had been prepared by Frank Winterbottom, not Elgar) based on the original score of *For the Fallen*. The work was performed again at the *Pageant of Empire* at Wembley in 1924, and not heard again until a revival at Eton in 1988.

Elgar's re-working is a remarkable exercise in "re-composition". The introduction is shortened, the soloist omitted from the score and the middle section containing the memorable lines of *They shall not grow old* (note Elgar's transposition of the words "not" and "grow") is re-written in a simplified and more comforting style. The final section is a condensed version of the original, but with some additional harmonic twists, building up to a passage of enormous power and dignity before subsiding quickly into a suitably peaceful ending on the serenity of a major chord.

With Proud Thanksgiving was heard for the first time in Worcester Cathedral (only its fourth public performance) on May 8, 2010 commemorating 65 years to the day from the end of the Second World War. It was also the occasion of the 50th Anniversary Concert of the Bromsgrove Festival. The choral forces on that occasion included Leeds-based St Peter's Singers with tonight's conductor, Dr Simon Lindley, at the Cathedral's West End organ.

The Vocal Score and Orchestral material used on that occasion had been prepared by Dr Donald Hunt from the Full Score in the *Elgar Edition* published in 1986.

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We appreciate his invaluable assistance with the preparation and performance of the work.

Imperial March (1897)

Elgar

Organ Solo: **David Houlder**

Devised specifically for the celebrations accompanying an earlier Diamond Jubilee than that shortly to be celebrated for our Gracious Sovereign Lady Queen Elizabeth The Second, Elgar's *Imperial March* of 1897 – together with the *Triumphal March* from *Caractacus* composed in the following year – demonstrates clearly the quality of its creator's musical rhetoric. Catchy rhythms and swirling harmonies vie for the listener's attention and the central melody of the *trio* soars aloft. Ultimately, the infectious rejoicing of the bustling opening figuration returns triumphant in the final coda. A superb arrangement for organ was made by the Musical Director of the Diamond Jubilee Service at St Paul's Cathedral, Sir George Martin (1844-1916), Stainer's successor as Organist of St Paul's and composer of one of the finest Victorian hymn tunes (*St Helen for Lord, enthroned in heavenly splendour*). Both the *Imperial March* and the *Triumphal March* look forward clearly to the glories of Elgar's set of *Pomp and Circumstance* marches.

Somehow, the 1911 *Coronation March* never quite matches the élan and bravura of these earlier essays and has almost sunk without trace.

Concerto in C

Vivaldi

for Two Trumpets, Strings & Continuo, RV537

Soloists: **Jamie O'Brien, Gordon Truman**

Antonio

1675-1741

Allegro – Largo – Allegro

The master of the Baroque concerto, Venetian-born Antonio Vivaldi was nicknamed *The Red Priest* on account of his red hair. His work at the *Ospedale della Pietà* between 1703 and 1714 and 1723 to 1740 involved composing a vast corpus of music for his pupils; the institution was part school, part children's home, part convent and part specialist music school or conservatoire. The manuscript of this evening's justifiably extremely popular concerto languished untouched on a library shelf in Turin before being brought to life by the distinguished musicologist Gian Francesco Malpiero, who prepared the work for publication exactly 61 years ago. The gloriously ebullient outer movements comprise serious *tours de force* for each of the soloists with lively repartee from the strings. At the work's emotional heart is a gloriously wrought central *Largo* in which the trumpets are wholly silent.

Nimrod Elgar

Organ Solo: **David Houlder**

Elgar's *Variations on an Original Theme* for orchestra, its composer's Opus 36 of 1899, was – along with his setting of Cardinal Newman's *The Dream of Gerontius* completed just a year later, the Worcester—born musician's passport to international fame. The idea behind the variant treatments was simple, each demonstrating a particular personal characteristic of the individual portrayed during the course of a work dedicated by Elgar to his "friends pictured within". *Nimrod* is a pun on the surname of Augustus J Jaeger, musical editor of Elgar's publishers, Novello and Company Limited. *Nimrod* is the "mighty hunter before the Lord" from the Old Testament, and the surname Jaeger means "hunter". *Nimrod*, the ninth of the variations, is in reality probably not a pen-portrait but was said by Elgar to be "the story of something that happened". Jaeger's encouragement to the intensely unconfident composer at a particularly low ebb in his life drew Elgar's attention to Beethoven who, despite all his misfortunes and setbacks, still continued writing ever more and more beautiful music. Jaeger bid Elgar do likewise and sang to him the motto theme of the second movement of Beethoven's *Pathétique* Sonata. Elgar declared that he intended the opening bars of his *Nimrod* to "suggest" the theme that Jaeger had sung to him – remarking that it was "only a hint, not a quotation". The single movement has

become hugely popular in its own right and for Englishmen occupies a place in their hearts similar to that sustained in the United States by the *Adagio* from Samuel Barber's string quartet. Each of the two works is used definitively on solemn occasions. *Nimrod* is *de rigeur* at the Cenotaph each Remembrance Sunday. Idiomatic arrangements of *Nimrod* by Dr Noel Rawsthorne and Sir William Harris are veritable triumphs of the art of the transcriber.

The Hundredth Psalm (1929)

Ralph Vaughan Williams

1872-1958

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 endureth from generation to generation.

Please stand and sing the final verse of “The Old Hundredth” with the choir:

**To Father, Son and Holy Ghost, the God whom heaven and earth adore,
From men and from the angel-host be praise and glory evermore.
Amen.**

The Psalm Text from *The 1662 Book of Common Prayer [Crown Copyright]*

Melody of the Doxology from *The Genevan Psalter 1551*, the fourth line altered in England 1561-1563. Text of the Doxology by *William Kethe [died 1594]*

Hymnody and folk music proved significantly influential upon Vaughan Williams's mature compositional style. His editorial work on the *English Hymnal* of 1906, *Songs of Praise* in 1925 (revised in 1931) and, of course, *The Oxford Book of Carols* in 1928 was to change the ambience of English communal singing for ever. Gone was the plethora of static Victorian tunes with saccharine harmony and in its place was a new vigour, often found by deploying sacred music from earlier ages and from the timeless heritage of folksong.

The roots of the famous Coronation Hymn for the 1953 ceremony (the very first time that congregational song had found a place in the repertoire for the crowning of the nation's Monarch) are to be found in a cantata-length anthem composed for the 1929 Leith Hill Musical Festival, entitled *The Hundredth Psalm*.

The free compositional style of the work was sealed by a stupendous interluded setting of the Genevan Psalter doxology *To Father, Son and Holy Ghost* with stirring fanfare figuration to enhance it. These segments were lifted wholesale from the earlier anthem for use in VW's grand setting of *All people that on earth do dwell*.

In the 1929 prototype, the fanfare figure sets the work off in fine style. The choir derives some of its motto theme from the fanfare and proceeds with aplomb into a canonic semi-fugal section at the words *Be ye sure that the Lord, He is God*. A more reposeful central section follows, in E major for the stanzas beginning *O go your way into His gates with thanksgiving and into His courts with praise*. An open-air pastoral feel dominates the flowing dance-like section *For the Lord is gracious*.

Ultimately, the climax of the psalm is reached with a reprise of the opening fanfare with the unison last verse astride it. This finale was lifted wholesale by the composer for his Coronation setting and will in consequence be thoroughly familiar.

Interval

Refreshments will be served in the lower hall

The Armed Man: A Mass for Peace Jenkins

Karl

born

1944

- | | |
|-----------------------------|-----------------------------------------------------------------|
| 1. Chorus: | The Armed Man |
| 2. Muezzin: | Call to Prayers |
| 3. Soprano Solo and Chorus: | Kyrie (Lord, have mercy upon us) |
| 4. Chorus: | Save Me From Bloody Men |
| 5. Chorus: | Sanctus (Holy, holy, holy Lord God of Hosts) |
| 6. Chorus: | Hymn before Action |
| 7. Chorus and Soprano Solo: | Charge! |
| 8. Soloists and Chorus: | Angry Flames |
| 9. Chorus: | Torches |
| 10. Chorus: | Agnus Dei (Lamb of God) |
| 11. Soprano Solo: | Now the Guns have stopped |
| 12. Chorus: | Benedictus (Blessed is he who comes in the name
of the Lord) |
| 13. Soloists and Chorus: | Better is Peace |

Karl Jenkins BMus, FRAM, LRAM, ARAM, FRWCMD

Karl Jenkins was born in South Wales. As a child he studied piano and oboe becoming principal oboe in the National Orchestra of Wales. He then read music at the University of Wales and at the Royal Academy of Music. Having been made an Associate of the RAM, Karl was awarded a Fellowship.

Following his studies he won awards as a jazz oboist and multi-instrumentalist, working with, amongst others Ronnie Scott. He co-founded *Nucleus* in 1972, winning first prize at the Montreux Jazz Festival, before joining *Soft Machine*.

Soft Machine were one of the most seminal and progressive bands of the 1970s embracing a wide variety of styles from jazz and classical rock, including even minimalism before it was widely known as such. Defying categorisation, in various incarnations, it played at concerts as diverse as The Proms, the Newport Jazz Festival (USA), Carnegie Hall, the Reading Festival and the Montreux Festival.

Many years in the field of composing for advertisements and television (BBC, NBC and NHK) have been rewarded with numerous awards including the D&AD 'best music' award - twice, the Creative Circle Gold award and most recently a *Golden Lion* in Cannes.

Jenkins is probably best known for his *Adiemus* project. The six albums - *Songs of Sanctuary*, *Cantata Mundi*, *Dances of Time*, *The Eternal Knot*, *The Journey* and *Adiemus Live!* - have found enormous success worldwide, achieving silver, gold and platinum awards globally. Following the works' live première at the Royal Albert Hall in 1996, Jenkins has conducted *Adiemus Live* in cities all over the world, such as London, Helsinki, Tokyo and Palma de Mallorca. *Adiemus IV - The Eternal Knot* was also the soundtrack to a major television documentary *The Celts* broadcast worldwide at the time of release.

Karl has composed several prestigious commissions including those at the request of His Royal Highness the Prince of Wales (*Double Harp Concerto*); Master of the Armouries and The Tower of London (*The Armed Man - A Mass for Peace*), BBC Proms (*Song For Eden*), BBC Television (the oratorio *Dewi Sant*); British soprano Lesley Garrett; the Royal Ballet; the Academy of St Martin-In-The-Fields (*Jubilato Deo*) and Opus Television (*The Celts/The Eternal Knot*). The new millennium saw the premieres of 3 commissioned works by Karl Jenkins.

Later commissions have included those from the Welsh Millennium Centre for its opening in Cardiff Bay in November 2004, the London Symphony Orchestra in celebration of the orchestra's centenary in 2005, from internationally renowned percussionist Evelyn Glennie and from several choirs, festivals and arts centres. In the recent past, Karl has composed anthems for international bodies such as UNESCO, the Welsh Assembly, the Welsh Development Agency and the Welsh General Election Campaign.

More recent compositions include *Stella Natalis* (2009) and *Gloria/Te Deum* (2010). In September hundreds of performances of *The Armed Man* took place world-wide commemorating the tenth anniversary of 9/11.

March 2002 saw the launch of Karl's new music production company 'mustache' and the completion of purpose-built media offices. The first production of Karl's to christen the studio was royal harpist Catrin Finch's debut album *Crossing the Stone* for Sony Classical. Next came *Adiemus - Vocalise* with the London Philharmonic Orchestra, Adiemus Singers and soloists. In 2002 Karl was awarded a Fellowship of the Royal Welsh College of Music & Drama and a 'Red f' award from Classic FM for his outstanding service to classical music. Karl is one of only two living composers to be voted (repeatedly) into the Classic FM Hall of Fame.

He was awarded the OBE in 2005 and the CBE in 2010 for his services to music.

The Armed Man: A Mass for Peace

Karl Jenkins

The work, commissioned by the Royal Armouries as part of its commemoration of the Millennium, received its première performance at the Royal Albert Hall on 25 April 2000 and was included in the Classic FM evening concert on 5 May following. Since the release of the CD in 2001 *The Armed Man* has become one of the most frequently requested pieces of modern music on Classic FM. The work is increasingly performed by choirs and orchestras across the country.

The words were selected (and some translated and written) by Guy Wilson, Master of the Armouries at the time of the commission. The music was composed by Karl Jenkins who dedicated it to the people of Kosovo who were suffering the ravages of war while he was writing.

The museum commissioned *The Armed Man* with the intention of using it in its educational work, in the hope that, through performance young people would be encouraged to think about the important issues of war and peace.

The work intersperses liturgical mass movements with poetry and prose from around the world to tell the age-old story of going to war and the horror and loss that inevitably results. It ends with a prayer for a better and more peaceful future.

The title and inspiration of the work was a song, *L'Homme Armé*, written at the Court of Charles the Bold of Burgundy between 1450 and 1463. Soon afterwards a cycle of six masses was composed, five using parts of the melody of *L'Homme Armé*, the sixth including the whole tune. Thereafter until the end of the 16th century, over 30 more masses were written based on this theme.

The concept that 'the armed man must be feared' which is the message of the song seemed painfully relevant to the 20th century at the end of which the work was composed. The form of the mass in which it had been used gave us a structure for the new work that was appropriate to the commemoration of a significant moment in a time-system deriving from Christianity. However, the theme is worldwide and multi-cultural, it affects all mankind. Therefore we interspersed between the mass movements prose and poetry from around the world to give the work relevance and meaning to as many as possible. These additional movements tell of fear, the coming of war, the horrors of battle, the evil of mass destruction and the lasting pain of the survivors. The work ends with a return to the 15th century where it began. *L'Homme Armé* turns into a plea for peace first by Malory's battle-scarred Lancelot and Guinevere – 'Better is peace than always war' – and then by Tennyson – 'Ring out the thousand wars of old'. The work ends with words from *Revelation* reminding us that change is possible, that pain, sorrow and death can be overcome.

Dona nobis pacem

By kind permission of Guy Wilson

The Armed Man: A Mass for Peace

Text selected by Guy Wilson, past Master of the Armouries

1. The Armed Man *sung in French*

Anon, written 1450- 63

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

2. Call to Prayers *sung in Arabic*

Soloist: Noah Nazir

God is Great
There is no God but God
Mohammed is the messenger of God
Hurry to Prayer
Hurry to Success
God is Great
There is no God but God

3. Kyrie *sung in Greek*

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

4. Save Me from Bloody Men

The Bible, Psalm 56

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 Bible, Psalm 59

Defend me from them that rise up against me

Deliver me from the workers of iniquity
and save me from bloody men

5. Sanctus *sung in Latin*

Ordinary of the Mass

Holy Lord God of Hosts
Heaven and earth are full of Thy glory
Hosanna in the highest

6. Hymn Before Action

Rudyard Kipling (1865-1936) 1898

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 lose 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 -
Dead ear and soul uncaring,
We seek Thy mercy now!
The sinner that foreswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord grant us strength to die!

7. Charge!

John Dryden (1631-1700)

Song for St Cecilia's Day, 1687

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

How blest is he who for his country dies

Jonathan Swift (1667-1745)

To the Earl of Oxford, after Horace (65-8) Odes

The double double beat

Of the thundering drum
Cries, Hark! the Foes come:
Charge, Charge, 'tis too late to retreat
Dryden

How blest is he who for his country dies
Swift

Charge, Charge
Dryden

8. Angry Flames

11. Now the Guns Have Stopped

Everywhere were bodies squirming on the ground, wings, eyes and paws all burning. They breathed their last as living torches.

Alfred Lord Tennyson (1809-92)

In Memoriam A.H.H. 1850

10. Agnus Dei *sung in Latin*
O Lamb of God,
That takest away the sins of the world,
Grant us Thy peace.

God shall wipe away all tears.....
And there shall be no more death
Neither sorrow nor crying
Neither shall there be any more pain
The Bible, Revelations 21.4
Praise the Lord.