



# Music for Remembrance and Peace

**Jenkins** The Armed Man  
**Barber** Adagio for Strings  
**Bernstein** Chichester Psalms

## Chipping Norton Choral Society Adderbury Ensemble

**Conductor** Benedict Goodall  
Benjamin Watkins • Joshua Dennis

St Mary's Church Banbury  
Saturday 18<sup>th</sup> November 2023



# Welcome

**Welcome** to our concert of Remembrance, in the beautiful setting of St Mary's Church, Banbury. Once again we are delighted to be joined by members of the Adderbury Ensemble this evening, and by our two soloists.

Our chosen pieces tonight are united in their message of reconciliation and we hope that this concert will be both a moment of reflection at a time when war continues to rage in Europe and beyond; and a recognition of all those who fight for peace.

Jenkins' *The Armed Man* and Bernstein's *Chichester Psalms* both reach thematically and structurally across communities and languages: Bernstein through his combination of Hebrew psalms with elements from the Christian choral tradition, and Jenkins by embracing texts and musical idioms from many cultures.

Singing is an act of union, and as lives continue to be shattered by war let us remember a simple truth: that which unites us will always be stronger than that which divides.

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

- Malory

*Ring, ring, ring, ring,  
Ring out the thousand wars of old.  
Ring in the thousand years of peace.*

- Tennyson

*(from The Armed Man)*



## Programme

*Bernstein*

Chichester Psalms

*Barber*

Adagio for Strings

Interval

*Jenkins*

The Armed Man

## Chipping Norton Choral Society

Conductor: Benedict Goodall  
Countertenor: Joshua Dennis  
Baritone: Benjamin Watkins

## Adderbury Ensemble

Leader: Charles Mutter

Rehearsal accompanist: Rowena Gibbons

[www.cncs.org.uk](http://www.cncs.org.uk)

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# Leonard Bernstein (1918 - 1990)

At a time when Western music was convulsing into its own arms race between self-appointed messianic ideologues determined to expunge all traces of the classical and romantic (and enjoyable) music of the past, viewing it as irredeemably tainted through its appropriation by totalitarian regimes, one composer managed for a brief moment to synthesize all that was best in modernism anchored to a fundamental understanding of classical form, and to produce something that could be as popular as it was challenging. That composer was Leonard Bernstein.

Bernstein was a product of the America into which he was born: the first American to lead a major American symphony orchestra; the first American composer to be internationally acclaimed; as famous for his many appearances on television as in the concert hall.

*“Like his century and his nation, Bernstein was made of contradictions: a married, gay, Jewish, Catholic jazz musician who knew the European classics better than anyone.” [Gant]*

Bernstein was born in Massachusetts on August 25, 1918, to Jewish parents who had immigrated to the United States from Ukraine. From the age of ten he began teaching himself piano and music theory on an old upright piano that had been deposited at their house by an aunt, often conscripting the other kids in his neighbourhood to put on shows, and accompanied by his younger sister. When his father refused to pay for his piano lessons, the young Bernstein started teaching piano to his peers. Eventually his father gave in.

In 1935 Bernstein enrolled at Harvard to read music, and after graduating, continued at the Curtis Institute of Music. Here he studied conducting with Fritz Reiner, before moving to New York where he supported himself by playing for dance classes at Carnegie Hall.

In 1943 came his first break into conducting when he was asked at the last minute to take over a performance by the New York Philharmonic from Bruno Walter who had come down with flu. The story was carried triumphantly on the front page of the New York Times. Here was a star in the making and from that point on conducting, not composing, was to be the mainstay of his career.

His First Symphony, *Jeremiah*, completed in 1942, was a formidable announcement of his arrival as a serious composer, but he was soon to diverge into ballet and musicals with *Fancy Free* and *On The Town* (both 1944), and later with *Trouble in Tahiti* (1952), a savagely satirical and jazzy opera. This was followed in very short order by *Wonderful Town*, *Candide* and the ever-enduring *West Side Story* (1957).

Even greater fame came through his collaboration with the CBS television network. Bernstein had presented lectures for their *Omnibus* programme since 1954, and from 1958, following his appointment as director of the New York Philharmonic, he televised no fewer than 53 *Young People's Concerts* to an audience of millions gaining fans and winning multiple awards in the process.

Bernstein also benefited from a new spirit in America. He had attended Harvard at the same time as John F. Kennedy, and had been commissioned to write a fanfare for a fund-raising gala shortly before the latter was elected President.

The Kennedys ushered in a new wave of spending on culture, promoting it as an emblem of US democracy during the Cold War, and Bernstein was duly ushered into the new and well-funded White House circle. American composers revelled in the opportunities offered by television, commissions, and by the new performance spaces including the Philharmonic Hall for which Bernstein conducted the gala opening. Busy with conducting, teaching and performances, throughout his life Bernstein was left with little time for composing.

A life long pacifist and social reformer, on December 25, 1989, Bernstein conducted Beethoven's *Ninth Symphony* in East Berlin as part of the celebration of the fall of the Berlin Wall. He announced his retirement on October 9<sup>th</sup> 1990 and died five days later of a heart attack. He was buried with a copy of Mahler's *Fifth Symphony* laid open across his heart.

*“He tried to pretend that, in West Side Story, he had written a grand opera. He hadn't. What he had written was simply the greatest musical of all time... It is otiose to talk about the best tune of the century, but the 7/4 theme from the overture to Candide must be in the top one.” [Gant]*

## Chichester Psalms - Bernstein

It is noticeable that in most books dealing with the History of Western Music, those chapters dealing with the later 20th century are littered with references to Bernstein as an influencer but rarely talk of his compositions beyond *West Side Story*. Musically this was a time when twelve tone technique ruled America since the troubled times of McCarthyism, and was lauded as being somehow politically virtuous - having been denounced equally by both Nazis and Soviets in turn.

*Chichester Psalms* was commissioned by the Very Revd Walter Hussey, Dean of Chichester Cathedral, for the 1965 Southern Cathedrals Festival. Hussey was an enthusiastic patron of the arts, famously commissioning stained glass windows from Marc Chagall and pieces by Henry Moore and Graham Sutherland that continue to draw visitors today. His commissions had also included choral pieces, most notably Britten's *Rejoice in the Lamb*. He had revived the Southern Cathedrals Festival in 1960 alongside his organist and choir master, John Birch, as an opportunity to bring together Chichester, Salisbury and Winchester in music making.

A letter of enquiry from Hussey arrived during a short period when Bernstein was taking a sabbatical from his work directing the New York Philharmonic to focus his attention back on composing. This was a full eight years following the opening of *West Side Story*; but also a time of personal turmoil for Bernstein: a friend had been murdered in January and both he and the US were still recovering from the Kennedy assassination. Originally Bernstein had intended to be occupied writing a new musical, but this had fallen through to leave him as 'a composer without a project'.

The request therefore came at an opportune moment. Hussey's suggestion had been for a setting of Psalm 2 (*Why do the nations rage?*), but Bernstein came back with a proposal for a suite of Psalms originally under the working title '*Psalms of Youth*' - a title that was later changed because it misleadingly suggested that they might be easy to perform!

Bernstein conducted the première himself in New York at the Philharmonic Hall on 15th July 1965, two weeks before Birch conducted it in Chichester alongside Bryan Kelly's lively but less famous *Magnificat and Nunc Dimittis* based on Latin American dance rhythms.

*Chichester Psalms* was Bernstein's first composition following his 1963 *Third Symphony (Kaddish)*, which was also sung in Hebrew and dedicated to the memory of the former president. Kaddish (Qaddish or Qadish) is a hymn praising God recited during Jewish prayer services, the best known being the Mourner's Kaddish said during times of grief and anniversaries of deaths. The piece ends with dissonance, and a plea from God and Man to 'suffer and recreate each other'.

*"Amen! Amen! Did You hear that, Father? Sh'lama raba! May abundant peace descend on us. Amen."* [First movement, *Kaddish*]

In stark contrast, the text for the *Chichester Psalms* is joyful and speaks of the brotherhood of all nations. The work contains some incredible scene painting: in particular the atmospheric chorale that opens the third movement with its alternating two and three note phrases suggesting palm trees swaying in a desert breeze. The piece juxtaposes and integrates Hebrew with elements from the Christian choral tradition, and the whole ends on the word '*Yahad*', meaning unity or togetherness.

*"I spent almost a whole year writing twelve tone music and even more experimental stuff: but after about six months of work I threw it all away. It just wasn't my music. The end results was the Chichester Psalms, which is the most accessible, B-flat majorish tonal piece I've ever written."* [Bernstein 1977]



# Chichester Psalms

## PART I Psalm 108, verse 2

Urah, hanevel, v'chinor!  
A-irah shahar!

## Psalm 100

Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simha.  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anahnu.  
Amo v'tson mar'ito.  
Bo-u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

## PART II Psalm 23

Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.  
Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'nahamuni.  
Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.

## Psalm 2 verses 1-4

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mos'roteimo,  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

Awake, psaltery and harp!  
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before his presence with singing.  
Know ye 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.  
Enter into His gates with thanksgiving,  
And into His courts with praise.  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting.  
And His truth endureth to all generations.

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.  
Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.  
Thou preparest a table before me  
In the presence of mine enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house  
of the Lord Forever.

Why do the nations rage,  
And the people imagine a vain thing  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bonds asunder,  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

# Chichester Psalms

## PART III Psalm 131

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimieni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

## Psalm 133, verse 1

Hineh mah tov,  
Umah nayim,  
Shevet ahim  
Gam yahad.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

## Members of Chipping Norton Choral Society

### Soprano

Alison Adams, Wendy Barber, Annabel Beach, Mayveen Blackwell, Georgina Bochmann, Pauline Carter, Helen Chapman, Kipper Chipperfield, Alison Dalwood, Liz Drake, Sue Fane, Rebecca Goodall, Juliet Heslewood, Laura Macy, Deborah Morris, Sarah Mortimer, Charlotte Moss, Linda Mottram, Katie Nye, Janet Ogilvie, Janey Petterson, Sheila Rider, Jo Rigg, Bethan Rose\*, Rachel Slade, Sian Thrasher, Sue Tokumine, Lena Touqan, Catherine Warrington, Juliet West, Rita Wheatley, Helen Wilson, Rosemary Wilson.

*\*Soloist in the Chichester Psalms.*

### Alto

Helena Barratt, Naomi Brookes, Mo Browne, Emma Callery, Sarah Cobb, Jacquie Clarkson, Judy Dod, Eleanor French, Carole Gandon, Sarah Gardner, Lucy Golding, Catherine Goyder, Gill Graham, Julia Hall, Julie Harris, Kate Higgins, Margaret Hollamby, Susannah Howe, Lesley Hunter, Deborah Jackson, Heather Jarvis, Bobbie Koen, Mary Latham, Anne Miller, Olivia Mortimer, David Nicholls, Sally Ormiston, Doreen Phillips, Hilda Reed, Caroline Sancroft-Baker, Karen Sharp, Nicky Smith, Marilyn Steward, Carrie Tooth, Corinne Try, Frances Webber, Elizabeth Wheeldon, Mandy Williams, Stephanie Williams.

### Tenor

David Ball, Sean Callery, Tony Faint, Stephen Goundrey-Smith, Jane Lewis, Tara McGuinness, Ruth Nissim, Michael Oakes, Richard Try, Mark Walters, Nick Watkins, Peter Wilkinson, Gareth Williams, Vivian Woodell.

### Bass

Jeff Balcombe, Simon Bartlett, John Christie, Eric Clubley, Chris Edwards, Martin Faull, David Fitt, Hugh Goyder, Ian Hall, Nicholas Howard, Geoff Hunter, Stephan Klimas, Henry Meadows, John Nye, Phil Ormiston, Keith Ravenhill, Callum Salisbury, David Salter, Thomas Schilling, Jonathan Truslow, Sean Vassen, Bill Williams, Edwin Wilson.

## Samuel Barber (1910 - 1981)

Samuel Barber was born in Pennsylvania on March 9<sup>th</sup> 1910. A talented singer and pianist, he was the son of a surgeon and pianist, and nephew of the Met contralto Louise Homer and the composer Sidney Homer who mentored him for 25 years. Interested in music from an early age, at just nine he wrote a charming letter to his mother telling her that he was meant to be a composer (and not an American football player!).

He entered the youth programme at the Curtis Institute, where he continued to study composition, voice and piano for ten years, and was in turn highly promoted by the Institute. Here he met fellow composer Gian Carlo Menotti, who was to become his partner.

In 1935 Barber appeared on NBC singing his own arrangement of *Dover Beach*; listening was one Arturo Toscanini who decided on the strength of this performance to conduct two of Barber's pieces. At the time Toscanini was *the* major star of radio, whose musical output concentrated on European composers and largely ignored contemporaneous, US pieces: indeed, between 1926 and 1936 he programmed only six American pieces. His performance of the young Barber therefore caused a minor media sensation.

Barber's star continued to rise, and the popularity of his tuneful, melodic, and often luminously spell-binding

pieces - frequently criticized by his contemporaries as being too bourgeois - has never waned. For many listeners, his music filled the emotional void left by the onslaught of Modernism.

The war years led to a more reserved outlook in his *Second Symphony* (1944) and *Cello Concerto* (1945), but he bounced back with the ballet *Medea* followed by his *Piano Sonata* (1949) praised by Vladimir Horowitz as 'the first truly great native work in the form'.

Barber went on to win two Pulitzer prizes, the first for the sumptuous *Vanessa* (1958) using a libretto by Menotti, and then for his *Piano Concerto* of 1962.

Sadly, following scathing reviews of his final opera *Antony and Cleopatra*, (due wholly to the quality of Zeffirelli's production) Barber retreated alone to the Italian Alps believing he had nothing more to offer musically, though he continued to write throughout his subsequent struggles with alcoholism and depression.

In 1981 he was diagnosed with cancer and returned to Manhattan to undergo an ultimately unsuccessful treatment. He died aged seventy a broken man.



## Adagio for Strings

Barber's *Adagio for Strings* was originally conceived as the second movement of his *String Quartet, Op. 11*, composed in 1936 while he and Menotti were spending a summer in Europe, staying at St Wolfgang (outside Salzburg) and inspired by Virgil's didactic poem *Georgics*.

In the original setting of the quartet, the *Adagio* follows a violently contrasting first movement (*Molto allegro e appassionato*), reprised in the third movement.

In January 1938, Barber sent an orchestrated version of the *Adagio for Strings* to Arturo Toscanini. The conductor returned the score without comment, which annoyed Barber. Toscanini sent word through Menotti that he was planning to perform the piece and had returned it simply because he had already memorized

it. It was reported that Toscanini did not look at the music again until the day before the premiere.

On November 5, 1938, a select audience was invited to Studio 8H in Rockefeller Center to watch Toscanini conduct the first performance with the NBC Symphony Orchestra; it was broadcast on radio and also recorded.

Lauded by many leading critics at the time, it has since appeared in films, at the opening of the 2010 Winter Olympics and used during a number of state funerals.

One of the most recognizable pieces of American concert music, it was voted in 2004 by listeners of the Today programme as the 'saddest classical' work of all time.



## Sir Karl Jenkins (b 1944)

Sir Karl Jenkins was born in Wales and grew up on the Gower Peninsula, the son of a local organist and choirmaster from whom he learned to play the piano. He studied music at Cardiff University and then as a postgraduate at the Royal Academy of Music in London.

It was in jazz that he first made his mark, playing both saxophone and (highly unusual for jazz of the time) the oboe, often at the then infamous Ronny Scott's Club. He went on to co-found the group *Nucleus* in 1969. The group went on to record three albums and to win first prize at the Montreux Jazz Festival.

A highly acclaimed multi-instrumentalist, in 1972 he joined the progressive rock band *Soft Machine* composing songs and playing saxophone, oboe and flute alongside keyboards and releasing a string of albums through the seventies. As with his later music, this group defied convention appearing in venues as culturally diverse as the Reading Rock Festival and the Proms at the Royal Albert Hall.

As his time with *Soft Machine* came to an end in the 1980s, Jenkins increasingly turned to composing, especially in media and advertising, writing music for some of the most memorable campaigns of the time and numbering companies such as Levis, British Airways, Renault, Volvo and Pepsi amongst his clients. He twice won the prestigious D&AD award for best music.

His return to the music mainstream was marked by the launch of the *Adiemus* project, combining classical with ethnic vocal sounds and percussion and an invented language. His *Adiemus: Songs of Sanctuary* (1994) CD

topped the classical album charts, whilst *The Armed Man* has been performed nearly 3000 times in over fifty countries since it was released on CD. He remains one of the most performed living composers.

His hallmark as a composer is in the way he manages to combine very different styles of music from classical to pop and to draw on different cultures from around the globe. He has returned multiple times to *Adiemus* releasing five versions and a new *Symphonic Adiemus*.

Jenkins has written highly popular concertos for harp, piano and violin. Other choral works include *Requiem; Stabat Mater; The Peacemakers* - first performed in Carnegie Hall on 16th January 2012; *The Healer - A Cantata for St Luke* premiered on Grayshott in 2014; and *Cantata Memoria: For the children*, a response to the Aberfan disaster on the 50<sup>th</sup> anniversary in 2016.

Jenkins is a fellow of the Royal Academy of Music, holds a number of doctorates and the Freedom of the City of London. Working with the Worshipful Company of Musicians he has set up a foundation to help young musicians starting off in the industry.

He was awarded a Knighthood in the 2015 Queen's Birthday Honours List for "services to composing and crossing musical genres".



## The Armed Man

*The Armed Man: A Mass for Peace* was commissioned by the Royal Armouries to mark the transition from one millennium to another and the museum's move from London to Leeds. It reflects on the passing of 'the most war-torn and destructive century in human history' and looks forward in hope to a more peaceful future.

The *Armed Man* is dedicated to the victims of the Kosovo conflict, whose tragedy was unfolding as it was being composed. The texts were chosen jointly by the composer and the then Master of the Royal Armouries,

Guy Wilson. It was first performed in 2000 by the London Philharmonic Orchestra and the National Youth Choir of Great Britain, conducted by Jenkins himself.

A framework for the work is provided by the traditional Catholic Mass and includes settings of the Kyrie, Sanctus, Agnus Dei and Benedictus, some of which have become popular self-standing pieces. But what makes the work distinctive are the selection of lyrics drawn from many parts of the world and from diverse religions and cultures.

# The Armed Man - Karl Jenkins

## 1. The Armed Man

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

*The armed man must be feared; Everywhere it has been  
decreed that every man should arm himself with a coat of iron  
mail.*

## 2. The Call to Prayers

(Adhaan, the Muslim call to prayer)

*Allah is great. I bear witness that there is none worthy of  
worship except Allah. I bear witness that Muhammad is the  
messenger of Allah. Come to prayer. Come to Success.*

## 3. Kyrie

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

## 4. Save Me from Bloody Men

(Psalm 56 and 59)

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

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 of full  
of your 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 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!

(John Dryden and Jonathan Swift)

The trumpets loud clangor 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, cries Hark! the foes come.  
Charge, 'tis too late, too late to retreat.  
Charge - Ah..

## 8. Angry Flames

(Togi Sankichi, a Hiroshima survivor who died of radiation  
exposure in 1953)

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 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.

# The Armed Man (continued)

## 9. Torches

(Hindu 6-century epic Sanskrit poem Mahàbhàrata)

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

For our Lord God almighty reigns  
Alleluia, alleluia  
For our Lord God almighty reigns  
Alleluia  
Holy, holy  
Are You Lord God almighty?  
Worthy is the lamb  
You are holy, holy  
Are You Lord God almighty?  
Worthy is the lamb  
Amen, Alleluia

## 11. Now the Guns Have Stopped

(Guy Wilson, Master of the Royal Armouries)

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

*Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

## 13. Better Is Peace

(Alfred Lord Tennyson, Karl Jenkins, Sir Thomas Malory,  
Revelation 24:1 )

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

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

# Performers

## Benedict Goodall

**Musical Director**



Ben was born in Oxford, and grew up playing and singing through the Oxfordshire County Music Service and in his father's church choir. He went on to read music at the University of Birmingham, studying conducting and directing many of the University's choirs and instrumental ensembles, including the 150-member Wind Band. During this time he worked with as many musicians as possible, expanding his experience as conductor, countertenor, and French horn player.

As a professional conductor and singer, Ben works with vocal and instrumental ensembles across Oxfordshire. Alongside CNCS, he currently directs newChoir Oxford, Cumnor Choral Society and the Oxford University Press Choir.

In 2021 he was selected for the National Youth Choirs of Great Britain's Fellowship Scheme, working with all the ensembles in the organisation and taking part in masterclasses with musicians such as Voces8, Bob Chilcott, and Suzzie Vango.

Ben was previously a Stipendiary Clerk at Magdalen College Oxford, and a Lay Clerk at Birmingham Cathedral and Coventry Cathedral. He is also a member of *The Acafellas*, a barbershop quartet he formed at university. He is regularly engaged as a soloist and as a guest conductor, and enjoys teaching singing and brass to both children and adults.



**Rowena Gibbons - Piano**

Having taught herself to play on a portable antique harmonium once she could reach the pedals, Rowena went on to take up the oboe at the age of 9 when she won a scholarship at the local music service. Within two years she was awarded a place at Chetham's School of Music, Manchester to study oboe principally, with piano very much second study.

However, it was always accompanying other people on the piano that interested her, and she has been fortunate to improve and to forge a career doing just that; playing for choirs, churches, ballet schools, instrumentalists and singers since the age of 16.

## Adderbury Ensemble

**Leader: Charles Mutter - Manager: Chris Windass**



The Adderbury Ensemble was formed in 1986 by a number of Britain's finest young musicians and has grown from concerts organised in the beautiful village of Adderbury in North Oxfordshire to developing a global reputation.

The Ensemble has helped to establish the now famous Music in Adderbury series and the Oxford Coffee Concerts held in the Holywell Music Room, the oldest purpose-built music venue in Europe. It also has a regular summer series of its own in the Sheldonian Theatre in Oxford. The group has given numerous performances throughout Great Britain and Europe and in 2016 gave their first tour in the USA.

The newspapers have said, "*Living in Adderbury must be like living in Salzburg or Bayreuth.*" and have described the ensemble's performances as exceptional, sumptuous, thunderous and refinement matched with gusto and panache. The Ensemble is a flexible group, giving performances mainly of chamber music as well as augmenting to play the symphonies and concertos of Haydn, Mozart, Beethoven and Mendelssohn and even Brahms without a conductor.

The Adderbury Ensemble have released ten recordings in their own right since their first CD was released in 1997, and individual members have recorded many more, either as soloists or as members of other groups.

# Performers

## Benjamin Watkins

**Baritone**



Ben began singing in Nottingham aged eight with the Nottingham Boys' Choir. While still a treble Ben was an auditioned member of the Diamond Choir, which performed the anthem at The Queen's Diamond Jubilee Service at St Paul's Cathedral in 2012.

Ben joined St Peter's Choir, Nottingham in 2012 and has performed solos in works such as Handel's *Messiah* and Bach's *Lutheran Mass in F*. Ben performed Vaughan Williams' *Five Mystical Songs* with the choir as part of their tour to Riga, Latvia, in August of 2019. Recent solo engagements include performing the role of Pilate and the Bass solos in *Johannes Passion* with the Luceat Choir, and solos in Brahms' *Requiem* with the Nottingham Harmonic Choir.

Ben won the singing prize at the 2017 Nottingham Young Musician of the Year Competition, as well as first prizes in several classes in the Leicester Music Fest. Ben is currently a Lay Clerk at Magdalen College, having sung there for three years as a history undergraduate. As well as singing six services a week, Ben studies singing with Carys Lane, and has previously participated in masterclasses with Marcus Farnsworth, James Newby and Roderick Williams.

During his time with Magdalen, Ben has performed in various concerts both in the UK and abroad, including the American Cathedral in Paris and the Antwerp AMUZ. Ben features on two disks recorded by the college choir, the most recent being released in April 2022. Ben was also part of the Stile Antico Youth Consort in August 2019, and has sung with ensembles around Oxford, such as Fount and Origin, Ensemble Nova, and the newly founded Selene Scholars.

Ben was recently appointed as a Choral Scholar with the Oxford Bach Soloists in September 2021, and has since performed in several concerts, both as a soloist and chorus member, alongside renowned singers and orchestral players.

## Joshua Dennis

**Countertenor**



The English countertenor, Joshua Dennis, is an alto Academical Clerk at Magdalen College, Oxford, where he is in his final year studying music, and a member of the Oxford Bach Soloists (OBS), a Baroque ensemble whose ambition is to perform, in sequence, the complete canon of J. S. Bach's vocal works over 12 years. Founded by Tom Hammond-Davies (Artistic Director) in 2017, OBS offers a unique musical experience that converges composer, performer, and audience, and one that seeks to provide the next generation of young aspiring singers with the opportunity to develop their solo singing.

Joshua was previously a member of the Tiffin School Choir which saw him performing in some of the top concert halls and venues in London.

He hopes one day to return to those venues, and is sure that his current time with Oxford Bach Soloists will assist him greatly in that.

## Forthcoming Events

### Christmas Sing Day

A full day of choral workshop and an evening performance featuring a mixture of well known and more intricate Christmas carols and music.

Tickets and full details available on the website.

**Sunday 17<sup>th</sup> December**


**10am to 6pm**

**Town Hall**

**Chipping Norton**

COME AND SING

CHRISTMAS MUSIC



**Chipping Norton Choral Society**  
Conductor: Benedict Goodall  
**Sunday 17<sup>th</sup> December 2023 10am - 6pm**  
Town Hall, Chipping Norton  
Tickets and Details: [www.cncs.org.uk](http://www.cncs.org.uk)

 making

Chipping Norton Choral Society - Registered Charity No. 1005383 Affiliated to The National Federation of Music Societies. <http://www.cncs.org.uk>

### Friends of Chipping Norton Choral Society

The Friends of CNCS aims to help the choir continue to promote part singing, something it has been doing in one incarnation or another for 150 years.

In return for an annual fee of £50 we offer advance booking and discounted tickets. We also arrange special events led by our Conductor/Musical Director to provide a deeper understanding of the work we are performing and the role of the Conductor, both in rehearsals (how he gets a performance out of us) and, of course, on the night.

If you would like to support us please contact Sarah Mortimer at [friends@cncs.org.uk](mailto:friends@cncs.org.uk) or visit our website.



## Acknowledgements

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St Mary's Church, Banbury

and we are very grateful for the continued support from

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