

# African Sanctus – Programme Notes



## Short Version

*African Sanctus is dedicated to musicians who neither read nor write music.*

### 1. AFRICAN SANCTUS

***North Uganda: Bwala dance of the Acholi people***

The African music heard in this movement, recorded in 1969, comes from North Uganda and represents the Acholi people who perform their famous Bwala dance, a royal welcome *Ngoma*, renowned for its vitality and splendour. The traditional Bwala (a dance style) praises Acholi leaders and past victories in battle; at one time it heralded visiting chiefs, kings and dignitaries. The Bwala ostinato is heard three times in the work (movements 1, 8 and 13) and accompanies the chorus who sing the composed Sanctus. The score is marked with "Power, Rhythm and Exuberance".

### 2. KYRIE: CALL TO PRAYER

***Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo***

This specially recorded performance of the *Azan*, Call to Prayer, was recited by the Imam, in the Muhammad Ali Mosque, Cairo, in 1969. In this movement the *Mu'azzin*, harmoniously sounding in the key of D flat, is juxtaposed with my setting of the Kyrie. This fusion emphasises the musical relationships that do exist between the Muslim and Christian faiths; an affirmation of belief in the one God.

### 3. GLORIA: BRIDE OF THE NILE

***Egypt: wedding music south of Luxor***

***Sudan: Islamic prayer school, boys recite the Koran***

The Gloria begins with the sound of an Egyptian wedding recorded on the banks of the Nile in a village south of Luxor. Intoxicating rhythms of the wedding band are interjected by the chorus who shout the Latin text in exultation to God; not unlike the early Christians who fought for their faith. Wedding festivities are followed by *Khulwa*, mesmeric sounds of an Islamic prayer school, where Sudanese boys learn to recite the Koran from memory. The soprano soloist adds a sheen to the chorus, which finally subsides into an echo of the prayer school heard from afar. The movement ends with a chant, reminiscent of plainsong, evoking scenes of idyllic abbeys and ghosts of the past.

### 4. CREDO: SUDANESE DANCES & RECITATIONS

***West Sudan: Courtship dances, Kiata trumpet dance***

***Recitations by four men in a trance, Marra Mountains***

Courtship dances, women's bravery dance and a *Kiata* trumpet dance herald the liturgy of the word "Deo gratias" and Creed. Percussion, improvised with verve during this interlude, become very heated during the trumpet dance. Emerging out of a massive gong stroke, you hear a unique recording of four men in a trance chanting by moonlight on top of the Marra Mountains in West Sudan. They were sitting, swaying backwards and forwards reciting the Koran in a strange mixture of

local dialects and Arabic. My setting of the Credo, which counterpoints the four men, is in fact a variation on Good King Wenceslas, marked in the score as "tribalistic and not without humour!"

## **5. LOVE SONG: PIANO SOLO**

***East Sudan: cattle boy plays a five stringed Bazenkop (harp)***

In East Sudan, a cattle boy of the Hadanduan tribe plays a small five stringed *bazenkop* harp. His song is all about a girl called Abdha. The piano part develops the inherent harmonies and rhythms of the recording. The *bazenkop* sounds in the key of F minor - quite a revelation coming from the desert. At the end you hear a Hadanduan mother ringing tiny bells outside her tent. These bells, an ancient custom, announce the birth of a newborn son to the tribe. The bells protect the child and chase away the evil eye. It is a poignant moment in *African Sanctus* signifying the birth of Jesus Christ.

## **6. Et in Spiritum Sanctum (I believe in the Holy Spirit)**

***North Uganda: frogs croak***

***South Sudan: Christian refugees sing a "Song of Flight"***

Four plucked notes introduce the sopranos and altos who sing in harmony with a Christian refugee family of the Zande tribe, who had fled into Uganda from South Sudan. Geographically this is equatorial Africa, with the sound of millions of frogs croaking in the swamps of the southern Nile. The Zande family are first heard discussing and agreeing "hmmm!" which song to perform a "Song of Flight" about their Lord and Saviour Jesus Christ. This song is accompanied by a metal thumb piano, an improvised drum - a bottle beaten on the earth, together with live ethnic drum. The movement reflects the wonderful work carried out by the missionaries in Africa.

## **7. CRUCIFIXUS: RAIN SONG**

***Uganda: Equatorial thunderstorm and "Rain Song" performed by Latigo Oteng in Gulu***

Frogs and a Dingi Dingi dance from Uganda were suddenly interrupted by an almighty equatorial thunderstorm. Heavy tropical rains poured down and I took refuge in an African home, in which the owner, a famous musician called Latigo Oteng, happened to be singing, accompanying himself on his seven-stringed *Enanga* harp. I like to call it the "Rain Song" and in the Crucifixus, the soprano soloist counterpoints Latigo's solo, like a duet. The Rain Song is harmonised with instruments that conjure up an atmosphere of strife, with the war cries of South Sudan piercing through. In a searing texture, menacing and dramatic, martial and warlike, they are driven on relentlessly. This movement is the pivot and central axis of the work; it presents an operatic culmination of ideas, based on historical events and resolves them through the forces of nature. After the storm there is a moment of silence and the sun breaks through.

## **8. SANCTUS: BWALA DANCE**

***Uganda: Bunyoro Madinda (xylophone), Acholi Bwala dance***

After the storm we celebrate! In this setting of Sanctus, which includes the Benedictus, you can hear all sorts of sounds, both African and European, which are light hearted and fun, in keeping with the spirit of an *Ngoma*. The returning Bwala dance is preceded by a recording of Bunyoro fishermen of Lake Kyoga, Uganda, who play their fantastic *Madinda* xylophone. Chorus and ensemble counterpoint the Ugandans and the score is marked: "Full Blooded and Ritualistic!"

## **9. THE LORD'S PRAYER (OFFERTORIUM)**

### ***Uganda: Lamentation for a dead fisherman, Lake Kyoga***

Although not a formal part of the mass, The Lord's Prayer takes the place of the offertorium and was composed in response to a heart-rending mother's lament for a dead fisherman, recorded on the shores of Lake Kyoga, Uganda, 1969. Set in English, it represents the southernmost part of my journey along the Nile, where many people speak English and sing the Our Father in church. The accompaniment features a gentle counter melody on lead guitar, which is contrasted in the middle section by full chorus and soloist who rise in a dramatic climax, denouncing evil and proclaiming the glory of God.

## **10. CHANTS**

### ***Kenya/Uganda: Masai milking song; Karamoja song of the river; Turkana cattle song; Luo ritual burial dance***

The recapitulation in African Sanctus begins with a return to Latin, organum, to nature and the wilds of Africa. Each recorded song is beautiful, like a prayer. Each song is in itself a Lord's Prayer. One is reminded of the very dust of Africa, the country's charm and humour, its gaiety and tragedy, its great musical heritage. Sadly, so many of these sounds are dying out. This is why I felt the urgent need to preserve what I have been privileged to hear in my time.

#### **Masai milking song, Kenya, 1972**

Recorded in a Masai *manyatta* at dusk, this song of praise, describes a special kind of feeling that a woman gives to her cow. If a mother doesn't sing, the cow may not provide enough milk for her family: "I love you my favourite cow, you provide us with everything".

#### **Song of the river in Karamoja, Uganda, 1969**

Recorded in the heart of Karamoja, this song describes the Omaniman river which flows to the west "The river is bending the trees when it is in flood - Hor Hor! The river is bending the trees as it flows - Hor Hor! It is entering the lake, it has entered the lake, Yeh!"

#### **Turkana cattle song, Northern Kenya, 1970**

In a dried-up river bed, Turkana herdsman sing cattle songs which express the ownership and deep love they possess for their animals. Sitting under the shade of trees in the heat of the day, they sing: "When cattle are thirsty they moo, because they are thirsty. They thirst and they have many colours and long tails - Lotodo!"

#### **Luo ritual burial dance, Western Kenya, 1973**

Members of the Luo tribe pay tribute at a ritual burial dance by encircling the symbolic figure of a slain warrior. They communicate with the spirits of their ancestors, accompanying themselves with gourd horns, flutes, rattles, whistles and drums. For me, this dance signifies the burial of traditional African culture. The leader of the Luo tribe, Mayinda Orawo, is affectionately known as the "Hippo Man". He is the symbolic figurehead of *African Sanctus*.

## **11. AGNUS DEI**

### ***East Sudan: Hadandua war drums in the desert***

The Agnus Dei expresses the broader picture of Africa as it is today, summarising humanity, man's suffering, tribal differences and injustices, notably the plight of refugees in countries like Sudan and Rwanda. These injustices are represented by the sound of distant war drums recorded in the desert of East Sudan. The soprano soloist transcends the chorus with a freely delivered solo of triumph

which builds to a high and resolute phrase of conviction repeated three times "Iesu Christe!" A dramatic link from Latin to Arabic resounds as the *Mu'azzin* answers antiphonally. War drums die away leaving peace.

## 12. CALL TO PRAYER: KYRIE

***Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo***

The Call to Prayer now evokes a reprise of the Kyrie. Although the composition is virtually the same as No 2., the juxtaposition of tape to live is completely different. The resulting tempo is therefore more fluid; the choir singing a cappella convey an ambience of space and timelessness which expresses unity of faith through prayer.

## 13. FINALE & GLORIA

***Uganda: Acholi Bwala dance***

*African Sanctus* ends with a spectacular return of the Sanctus and Gloria accompanied by the pounding energy of the Bwala dancers of Uganda. The score is marked "With Power, Rhythm and Exuberance!" In this final movement, everybody takes part, augmenting the spirit of the Bwala dance. The last page of the score sums it all up **"Glory to the Acholi Bwala Dancers! Glory to Africa!"**

# Full Notes

*African Sanctus is dedicated to musicians who neither read nor write music*

## Movement 1

### African Sanctus

***North Uganda: Bwala dance of the Acholi people***

The African music heard in this movement, recorded in 1969, comes from North Uganda and represents the Acholi people who perform their famous Bwala dance, a royal welcome *Ngoma*, renowned for its vitality and splendour. The traditional Bwala (a dance style) praises Acholi leaders and past victories in battle; at one time it heralded visiting chiefs, kings and dignitaries. Each male dancer beats his own drum and some blow whistles of bone and horn. The Royal drummer stands in the middle of the circle with special tribal drums that have great significance and power. The dancers pound around in an anti-clockwise circle encouraged by their womenfolk, some ululating with babies bouncing on their backs. Ostrich plumes, leopard skins and bells adorn the dancers. The Bwala ostinato, a repeated rhythmical pattern, consisting of seven bars of 2/4 followed by one 3/4 bar, is heard three times in the work (Movements 1,8,13) and accompanies the chorus who sing the composed Sanctus.

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.

Holy, Holy, Holy  
Lord God of Hosts.

Pleni sunt caeli  
et terra gloria tua.  
Gloria in excelsis.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.  
Gloria in excelsis.

Your glory fills  
all heaven and earth.  
Glory in the highest  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.  
Glory in the highest.

## **Movement 2**

### **Kyrie: Call to Prayer**

#### ***Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo***

This specially recorded performance of the *Azan*, Call to Prayer, was recited by the Imam, in the Muhammad Ali Mosque, Cairo, in 1969. In this movement the *Mu'azzin*, (the Call to Prayer) harmoniously sounding in the key of D flat, is juxtaposed with my setting of the Kyrie. This fusion emphasises the musical relationships that do exist between the Muslim and Christian faiths; an affirmation of belief in the one God.

*Allahu akbar ! Allahu akbar!*  
Kyrie, eleison.  
*Ashhadu an la ilaha illa 'llah!*  
Kyrie, eleison.

God is most great!  
Lord, have mercy.  
I testify that there is no god but God!  
Lord, have mercy.

*Ashhadu anna Muhammadan rasulu-llah !*  
Kyrie, eleison.  
*Hayya 'ala 's-salati!*  
Christe, eleison.

Muhammad is the Apostle of God!  
Lord, have mercy.  
Come to Prayer!  
Christ, have mercy.

*Hayya 'ala 'l-falah!*  
Kyrie, eleison.  
*Hayya 'ala 'l-falah!*  
Christe, eleison.

Come to salvation!  
Lord, have mercy.  
Come to salvation!  
Christ, have mercy.

*Allahu akbar ! Allahu akbar!*  
Kyrie, eleison.  
*La ilaha illa 'llah !*  
Kyrie, eleison.

God is most great!  
Lord, have mercy.  
There is no god but God!  
Lord, have mercy.

## **Movement 3**

### **Gloria: Bride of the Nile**

#### ***Egypt: wedding music south of Luxor. Sudan: Islamic prayer school, boys recite the Koran***

Gloria begins with the sound of an Egyptian wedding I recorded on the banks of the Nile in a village south of Luxor. This song praises the guests and bestows blessings upon the bridal couple. Intoxicating rhythms of the wedding band are interjected by the chorus who shout the Latin text in exultation to God; not unlike the early Christians who fought for their faith. Wedding festivities are followed by *Khulwa*, mesmeric sounds of an Islamic prayer school, recorded in Aroma, East Sudan. Here, boys learn to recite the Koran from memory. Their aleatoric pitches, centred around B minor,

merge into a composed fugal texture for unaccompanied chorus, which reiterates the musical relationship between Christ and Muhammad. The soprano soloist, making her first operatic entry, adds a sheen to the chorus, which finally subsides into an echo of the prayer school heard from afar. The movement ends with a chant, reminiscent of plainsong, evoking scenes of idyllic abbeys and ghosts of the past.

Gloria in excelsis Deo.	Glory be to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te.	We praise Thee.
Benedicimus te.	We bless Thee.
Adoramus te.	We adore Thee.
Glorificamus te.	We glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to Thee for Thy great glory.
Domine Deus, Rex caelestis, Deus Pater omnipotens.	Lord God, heavenly King, God the Father Almighty.
Domine Fili unigenite, Iesu Christe.	Lord Jesus Christ, only-begotten Son.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	Thou who takest away the sins of the world, have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou who takest away the sins of the world, receive our prayers.
Qui sedes ad dexteram Patris, miserere nobis.	Thou who art seated at the right hand of the Father, have mercy on us.
Quoniam tu solus Sanctus.	For Thou alone art Holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus, Iesu Christe.	Thou alone art the Most High, Jesus Christ.
Cum Sancto Spiritu, in gloria Dei Patris.	With the Holy Spirit, in the glory of God the Father.

#### **Movement 4**

##### **Credo: Sudanese Dances & Recitations**

***West Sudan: Courtship dances, Kiata trumpet dance, Recitations by four men in a trance, Marra Mountains***

Courtship dances, women's bravery dance and a *Kiata* trumpet dance herald the liturgy of the word, Deo gratias, and Creed. Percussion, improvised with verve during this interlude, become very heated during the trumpet dance. The Sudanese *Kiata*, like many other reed instruments of Middle Eastern origin, is designed to be blown continuously for as long as the player wishes, heard here to great effect.

Emerging out of a massive gong stroke, you hear a unique recording of four men in a trance chanting by moonlight on top of the Marra mountains in West Sudan. They were sitting, swaying backwards and forwards reciting the Koran in a strange mixture of local dialects and Arabic. My setting of the Credo, which counterpoints the four men, is in fact a variation on Good King Wenceslas, marked in the score as tribalistic and not without humour! This movement further emphasises the praise that we can all share on planet earth.

Deo gratias.

Gloria tibi, Domine.

Laus tibi, Christe.

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium, et  
invisibilium.

Et in unum Dominum  
Iesum Christum,  
filium Dei unigenitum.

Et ex Patre natum  
ante omnia saecula.

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum, non factum,  
consubstantialem Patri:

Patri!

per quem omnia facta sunt.

Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.

Thanks be to God.

Glory to You, Lord.

Praise to You, Christ.

I believe in one God,  
the Father Almighty,  
Maker of heaven and earth,  
Maker of all things  
visible and invisible.

And in one Lord,  
Jesus Christ,  
The only-begotten Son of God,  
Born of the Father  
before time began.

God of God, Light of Light,  
true God of true God,  
Begotten, not made, one in  
substance with the Father:

The Father!

Through whom all things were made.

Who for us men,  
and for our salvation,  
came down from heaven.

## **Movement 5**

### **Love Song: Piano solo**

#### ***East Sudan: cattle boy plays a five stringed Bazenkop (harp), desert***

Having travelled from Cairo to Khartoum and then west to the Marra mountains, I realised that if I turned east to the Red Sea I would, in fact, be following the shape of a cross before going south to Lake Victoria, like a musical "Via Dolorosa", in the shape of a geographical cross: the Sanctus Journey. So, I continued by camel to the deserts of the Red Sea Hills, where I met Sheikh Mohammed El Amin Tiriq of the Hadandua tribe. He gave me every facility to record his people and led me to an encampment where I stayed in a beautiful tent, sharing the lives of the Hadandua. One night a cattle boy returned on his camel bringing a small five-stringed Bazenkop harp. He sang this love song, which I so much admire, all about a girl called Abdha: *"When she passes by you, she gives such an aroma that it never leaves even when you are asleep. If you love her, other people will smell it and men will fall in love with her and women will get jealous."*

In this interlude, the piano part develops the inherent harmonies and rhythms of the recording. The *Bazenkop* sounds in the key of F minor - quite a revelation coming from the desert. At the end you

hear a Hadanduan mother ringing tiny bells outside her tent. These bells, an ancient custom, announce the birth of a newborn son to the tribe. The bells protect the child and chase away the evil eye. It is a poignant moment in *African Sanctus* signifying the birth of Jesus Christ.

## **Movement 6**

### **Et in Spiritum Sanctum (I believe in the Holy Spirit)**

***North Uganda: frogs croak. Christian refugees from South Sudan sing a "Song of Flight".***

Four plucked notes introduce the sopranos and altos who sing in harmony with a Christian refugee family of the Zande tribe, who had fled into Uganda from South Sudan. Geographically this is equatorial Africa, with the sound of millions of frogs croaking in the swamps of the southern Nile. The Zande family are first heard discussing and agreeing "hmmm!" which song to perform a "Song of Flight" about their Lord and Saviour Jesus Christ, who had delivered them from the terrors of the war-stricken area of their home near Yambio. This song, which is all about their journey, "footing, carrying foodstuffs and children", is accompanied by a metal thumb piano, an improvised drum - a bottle beaten on the earth, together with live ethnic drum. The movement reflects the wonderful work carried out by the missionaries in Africa.

Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque  
procedit.  
qui ex Patre Filioque  
Sanctum.

I believe in the Holy Spirit,  
the Lord, the giver of life:  
who proceeds from the Father  
and the Son.  
who from the Father  
and the Son.

## **Movement 7**

### **Crucifixus: Rain song**

***Uganda: Equatorial thunderstorm and "Rain Song" performed by Latigo Oteng in Gulu***

Frogs and a Dingi Dingi dance from Uganda, in which adolescent girls praise their warrior boyfriends, were suddenly interrupted by an almighty equatorial thunderstorm. Heavy tropical rains poured down and as I looked up into the blackness above, I imagined voices crying out "Crucify Him!" My interpretation of the Crucifixus is personified by the violence of that storm and the bitter war that was raging in the south of Sudan. I felt as if the war itself signified the wounds suffered by Christ on the Cross.

I took refuge in an African home, in which the owner, a famous musician called Latigo Oteng, happened to be singing, accompanying himself on his seven-stringed *Enanga* harp. In the Crucifixus, the soprano soloist counterpoints Latigo's solo, like a duet. It is as if the Angel triumphantly stills the forces of nature and recounts the story of Christ crucified.

The Rain Song is harmonised with instruments that conjure up an atmosphere of strife, with the war cries of South Sudan piercing through. Electric guitars have important solos and represent an amplified extension of the African harp. The piano part is also crucial; and full chorus, dividing into eight parts, crescendo during the climax of the storm. In a searing texture, menacing and dramatic, martial and warlike, they are driven on relentlessly towards the ultimate glory of resurrection and hope in the everlasting life. This movement is the pivot and central axis of the work; it presents an



operatic culmination of ideas, based on historical events, and resolves them through the forces of nature. After the storm there is a moment of silence and the sun breaks through.

Crucifixus!  
Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato  
passus et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in caelum:  
sedet  
ad dexteram Patris.  
Resurrexit!

Crucify!  
Was incarnate  
of the Virgin Mary by the power  
of the Holy Spirit:  
and was made man.  
For our sake, too, under  
Pontius Pilate, He was crucified,  
suffered death and was buried.  
The third day He rose from  
the dead as the Scriptures foretold.  
He ascended to heaven,  
and is seated  
at the right hand of the Father.  
He rose from the dead!

## **Movement 8**

### **Sanctus: Bwala Dance**

***Uganda: Bunyoro Madinda (xylophone), Acholi Bwala dance***

After the storm we celebrate! In this setting of Sanctus, which includes the Benedictus, you can hear all sorts of sounds, both African and European, that are lighthearted and fun, in keeping with the spirit of an *Ngoma*. The returning Bwala dance is preceded by a recording of Bunyoro fishermen of Lake Kyoga, Uganda, who play their fantastic *Madinda* xylophone. Played by six virtuosi, this ingenious instrument was created out of canoe boards, balanced across two banana trunks. It sounds *molto* "bananary" indeed! Chorus and ensemble counterpoint the Ugandans and the score is marked: "Full Blooded and Ritualistic!"

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli  
et terra gloria tua.  
Gloria in excelsis. (repeats)  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Sanctus, Dominus!

Holy, Holy, Holy  
Lord God of Hosts.  
Your glory fills  
all heaven and earth.  
Glory in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Holy, Lord!

## **Movement 9**

### **The Lord's Prayer (Offertorium)**

***Uganda: Lamentation for a dead fisherman, Lake Kyoga***

Although not a formal part of the mass, The Lord's Prayer takes the place of the offertorium and was composed in response to a heart-rending mother's lament for a dead fisherman, recorded on the

shores of Lake Kyoga, Uganda, 1969. It was stiflingly hot in the papyrus hut where his wife and mother grieved: "Oh, my son! Oh, my son! Oh, my son! Oh, what is this? Oh, my son!" As I stood looking down upon the body, the words of our Lord came into my mind. This setting of The Lord's Prayer represents the southernmost part of my journey along the Nile, where many people speak English and sing the Our Father in church. The accompaniment features a gentle counter melody on lead guitar, which is contrasted in the middle section by full chorus and soloist who rise in a dramatic climax, denouncing evil and proclaiming the glory of God.

Our Father, who art in heaven,  
Hallowed be Thy name.  
Thy Kingdom come.  
Thy will be done on earth,  
as it is in heaven.  
Give us this day our daily bread,  
And forgive us our sins,  
As we forgive the sins of them  
who sin against us.  
Lead us not into temptation  
But deliver us from evil,  
for Thine is the Kingdom  
for Thine is the glory.  
Our Father, who art in heaven,  
Hallowed be Thy name  
Thy Kingdom come,  
Thy will be done on earth,  
as it is in heaven.

## **Movement X**

### **Chants**

***Kenya/Uganda: Masai milking song; Karamoja song of the river; Turkana cattle song; Luo ritual burial dance***

Quia tuum est regnum,  
et potestas, et gloria  
in saecula.

For Thine is the Kingdom,  
the power, and the glory  
for ever and ever.

The recapitulation in African Sanctus begins with a return to Latin, organum, to nature and the wilds of Africa. Each recorded song is beautiful, like a prayer. Each song is in itself a Lord's Prayer. One is reminded of the very dust of Africa, the country's charm and humour, its gaiety and tragedy, its great musical heritage. Sadly, so many of these sounds are dying out and this is why I felt the urgent need to preserve what I have been privileged to hear in my time.

### **Masai milking song, Kenya, 1972**

Recorded in a Masai *manyatta* (homestead) at dusk, this song of praise, describes a special kind of feeling that a woman gives to her cow. If a mother doesn't sing, the cow may not provide enough milk for her family: "I love you my favourite cow, you provide us with everything".

### **Song of the river in Karamoja, Uganda, 1969**

Recorded in the heart of Karamoja, this song describes the Omaniman river which flows to the west - "The river is bending the trees when it is in flood - Hor Hor! The river is bending the trees as it flows - Hor Hor! It is entering the lake, it has entered the lake, Yeh!"

### **Turkana cattle song, Northern Kenya, 1970**

In a dried-up riverbed, Turkana herdsman sing cattle songs which express the ownership and deep love they possess for their animals. Sitting under the shade of trees in the heat of the day, they sing: "When cattle are thirsty they moo, because they are thirsty. They thirst and they have many colours and long tails - Lotodo!"

### **Luo ritual burial dance, Western Kenya, 1973**

Members of the Luo tribe pay tribute at a ritual burial dance by encircling the symbolic figure of a slain warrior. They communicate with the spirits of their ancestors, accompanying themselves with gourd horns, flutes, rattles, whistles, and drums. For me, this dance signifies the burial of traditional African culture. The leader of the Luo tribe, Mayinda Orawo, is affectionately known as the "Hippo Man". He is the symbolic figurehead of *African Sanctus*.

## **Movement 11**

### **Agnus Dei**

#### ***East Sudan: Hadandua war drums in the desert***

The Agnus Dei expresses the broader picture of Africa as it is today, summarising humanity, man's suffering, tribal differences and injustices, notably the plight of refugees in countries like Sudan and Rwanda. These injustices are represented by the sound of distant war drums recorded in the desert of East Sudan. The eerie copper drums reverberate as the chorus intone, in chordal clusters, the beginning of the Agnus Dei. Soprano soloist transcends the chorus with a recitative; her freely delivered solo of triumph builds to a high and resolute phrase of conviction repeated three times "Iesu Christe!" A dramatic link from Latin to Arabic resounds as the *Mu'azzin* answers antiphonally. This duality reiterates the fundamental ethos of African Sanctus. War drums die away leaving peace.

Agnus Dei, qui tollis  
peccata mundi:  
miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus,  
Tu solus Altissimus,  
Iesu Christe Dominus.  
Iesu Dominus,  
Iesu Christe.

Lamb of God, who takest away  
the sins of the world:  
have mercy upon us.  
For thou alone art Holy.  
Thou alone art the Lord.  
Thou alone art the Most High,  
Lord Jesus Christ.  
Jesus Lord,  
Jesus Christ!

## **Movement 12**

### **Call to Prayer: Kyrie**

#### ***Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo***

The Call to Prayer now evokes a reprise of the Kyrie. Although the composition is virtually the same as No 2., the juxtaposition of tape to live is completely different. The resulting tempo is therefore more fluid; the choir singing a cappella convey an ambience of space and timelessness which expresses unity of faith through prayer.

## **Movement 13**

### **Finale & Gloria**

#### ***Uganda: Acholi Bwala dance***

*African Sanctus* ends with a spectacular return of the Sanctus and Gloria accompanied by the pounding energy of the Bwala dancers of Uganda. The score is marked "With Power, Rhythm and Exhuberance!" In this final movement, everybody takes part, augmenting the spirit of the Bwala dance. The last page of the score sums it all up "**Glory to the Acholi Bwala Dancers! Glory to Africa!**"

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

Holy, Holy, Holy  
Lord God of hosts.  
Your glory fills  
all heaven and earth.  
Glory in the highest.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Glory! Glory!  
God of Hosts.  
Heaven and earth are filled.  
Glory in the highest.  
Holy, Holy, Holy  
Lord!

Programme Notes by David Fanshawe