

JUBILATE SINGERS PRESENTS

*Jubilate*  
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In a powerful programme of thought-provoking, emotionally-uplifting music about

# THE OLD LIE

'It is sweet and proper to die for one's country'

Dulce et decorum est pro patria mori – Horace c.30BC

**CONDUCTED BY PHILIP NORMAN**

**ORGANIST: SAMANTHA POH**

Trad – 'Shchedryk' a Ukrainian song of hope for the New Year  
Arthur Sullivan – Te Deum celebrating victory in the Boer War  
Philip Norman – 'Pro Patria' commemorating the fallen in  
World War I and, commemorating the fallen in World War II.

**Maurice Duruflé – Requiem**

**Christchurch Transitional Cathedral**  
**234 Hereford St, Christchurch**  
**Saturday 5 April 7.30pm**

\$30 adult, \$10 students

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Jubilate Singers in

# THE OLD LIE

'powerful and thought provoking'

*Dulce et decorum est pro patria mori* wrote Roman poet Horace in c.30BC – 'It is sweet and proper to die for one's country'. The sentiment, cynically, became a rallying cry over the following two millennia for any monarch and potentate wishing to seize or defend territories, wealth and prestige.

By the time of World War I, when the horrors of full-scale mechanised warfare were unleashed, the phrase had become known as 'The Old Lie', well-versed in Wilfred Owen's searing poem 'Dulce et decorum est'.

This concert is about history repeating itself. It opens with *Shchedryk* a traditional Ukrainian New Year's song of hope. Our arrangement dates from 1918, commissioned by the fledgling Ukrainian People's Republic, for a 1,000-concert tour across Europe and the Americas by the Ukrainian National Chorus seeking political recognition for the country.

Following *Shchedryk* (the *Carol of the Bells* tune), comic opera genius Arthur Sullivan reveals a surprisingly dignified demeanour in his stirring *Boer War Te Deum*. Woven into the texture is his 'Onward Christian Soldiers' melody, in effect summarising his life's achievement and marking the close of the Victorian Age. Sullivan died before he could hear his *Te Deum* performed, two months before Queen Victoria in January 1901.

By stark contrast, Philip Norman's *Pro Patria* is a visceral setting of World War I poetry by contemporaries of Wilfred Owen. In the course of its eight short movements we are left in no doubt as to the brutal truth of 'The Old Lie'.

Our feature work, Duruflé's *Requiem*, was commissioned in 1942 by the Vichy Government during the German occupation of France. Perhaps deliberately, Duruflé did not finish his commission until the close of World War II. Often described as 'the last impressionist,' Duruflé imbued his score with ancient echoes of plain chant, a poignant meditation on mortality and the spiritual aftermath of war. It is widely regarded as a masterpiece.