



Tyndale Choral Society

Reg. Charity No. 284840

Summer Concert

Conductor Michael Power

with

Jillian Whitehead - soprano

Christopher Boodle - piano and organ

Saturday 30th July 2001 at 7.30pm
Dursley Parish Church,

Programme 50p

There will be a retiring collection in aid of the James Hopkins Trust.

SOLOISTS

JILLIAN WHITEHEAD (soprano)

Jillian was born in Gloucester and from the age of ten studied piano and sang solos in many school choirs. She is a member of the Three Choirs Festival Chorus and also a principal soloist with the Philomusica of Gloucester and Worcester, singing with the late James Cowley. At the moment, Jillian is receiving tuition from John Mitchinson.

For many years Jillian has made a notable contribution to local music and enjoys singing in Gloucester Cathedral where she has been invited many times. In April 1987 she sang songs for 'A Concert for the Gloucester Music Society'. Included was a song cycle *A Garden of Apollo* composed by Christopher Boodle which was receiving its first performance. She has performed before Royalty, singing the angel solo from Finzi's *In Terra Pax* in the presence of the Prince and Princess of Wales in Tetbury Parish Church, and received congratulations from Princess Michael of Kent at a Philomusica concert.

Jillian has a huge repertoire of all kinds of music – oratorio, sacred, secular, opera, light opera, duets, ensemble pieces, and has sung in Gloucester, Worcester and Hereford Cathedrals many times as a soloist. This has included major works with the Birmingham and London Philharmonic orchestras. She is also in demand by Societies throughout the three counties.

CHRISTOPHER BOODLE (organ and piano)

Christopher was born in Gloucester in 1952 and received his education at New College, Oxford and the Royal College of Music in London. During his student years he gained the ARCM and FRCO diplomas, in addition to receiving first prize in the Incorporated Association of Organists Competition in 1974. For six years he lived and worked in Belfast, Northern Ireland, combining the post of Assistant Cathedral Organist with teaching and conducting a choral society. In 1983 he moved back to England where he is active on a self-employed basis.

His main activities now consist of solo organ-playing and composing. With regard to the former, performing venues have included the Three Choirs Festival, the Ross-on-Wye Festival amongst others. Engagements abroad have included the Ulster Festival in Switzerland. Compositions include three symphonies, much organ music, a Passiontide Oratorio, a dramatic Cantata **Death of a Martyr** commissioned by Tyndale Choral Society, as well as many chamber and church works. He is now an Associate Member of the Performing Rights Society and Chairman of the Stroud Festival. Further information can be obtained by visiting www.sudpark.demon.co.uk.

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PROGRAMME

Programme Notes by Michael Power unless otherwise indicated

Brother James' Air

James Leith Macbeth Bain

arr. by Gordon Jacob for mixed voices

Psalm CXLVIII

Gustav Holst

Gustav Holst 1874 - 1934

Of Swedish descent, his music is often very intellectually adventurous. His early music was said to be very Wagnerian in influence and he disliked his early attempts at opera because of this. He taught himself Sanskrit and used ideas and stories from these writings to inspire his music. His first great success was "The Planets" written between 1914 and 1916. His orchestration was always of the finest and he broke new ground in terms of orchestral colouring. His daughter, Imogen, writes that it was his discovery of Folk Song which eventually helped him banish all traces of Wagner from his work.

Psalm CXLVIII is the second of two Psalms. He borrowed the tune from Geistliche Kirchengesänge of 1623 and the words were paraphrased by Francis Ralph Gray. "Lord who hast made me for thine own". The tune is well known in the Hymn Books of many denominations, often to "All creatures of Our God and King". Originally scored for strings and organ, there is a version for brass if an open air performance is intended.

This have I done for my true love

Gustav Holst

This is a setting of an old Cornish poem taken from Sandy's Collection. This is freely arranged with some very adventurous harmonies, (for the time), but the tune is never lost. The words follow the life of Jesus and there is some very effective 'dark' vocal writing at the words," For thirty

pence Judas me sold, his covetousness for to advance". The Easter story is told but the music rises in triumph in the last verse at, "And rose again, again on the third day".

Organ Solo:

Cloches dans le ciel

Ermend Bonnal

Jillian Whitehead:

Her Song

John Ireland

Words by Thomas Hardy

Ireland destroyed all the music he wrote prior to 1908. Thereafter his output included a number of picturesque orchestral works, the most famous being *The forgotten rite* (1913), *May Dun* (1921), *A London Overture* and *Satyricon*. His piano concerto, in a backward-looking romantic idiom, dates from 1930, and a choral work, *These things shall be* from 1937. He wrote numerous piano pieces and songs.

Pleasing Tales in Dear Romances

Thomas Arne

From Thomas Arne's "The Guardian Outwitted"

Music freely arranged by Geoffrey Bush.

The so-called ballad operas of the 18th century, from which these songs are taken, were the successors of the true ballad operas (like the Beggars Opera) written around traditional tunes. Of all the many composers of ballad opera, Thomas Augustine Arne was far and away the most distinguished; but it must be confessed that his talents as a poet were not on a par with his genius as a composer.

The Poet's Life

Sir Edward Elgar

Words by Ellen Burroughs

Like to the Damask Rose

Sir Edward Elgar

Words by Simon Wastell

Elgar's first important performance was the concert overture *Froissart* at the Three Choirs Festival, Worcester in 1890. This was followed by various choral works. His reputation as a composer of the first rank was established by the Enigma Variations for orchestra composed in 1899. He wrote these two songs in the same year.

Notes by Jillian Whitehead

From the Bavarian Highlands

Sir Edward Elgar

In 1892 and again in 1894, Elgar and his wife, Alice, visited Bavaria, enjoying the beauty of the mountain scenery. During their second stay, they were guests of an English couple, the Slingsby Bethels, who ran a 'pension' at Garmisch. They enjoyed the local traditions and dances, reflected in the songs, and joined in games with the other guests, including an 'Elgar benefit' cricket match. These were happy times for the Elgar's, and they marked them with a collaboration of words and music in their six "Songs of the Bavarian Highlands", Alice choosing words to suit the rhythms of her husband's compositions.

1. The Dance

2. False Love

3. Lullaby

4. Aspiration

5. On the Alm

6. The Marksman

INTERVAL

Wine and fruit juice will be served
(please buy tickets in advance if possible)

Magnificat

John Rutter

Jillian Whitehead - soprano

This work was first performed in Carnegie Hall, New York on 26th May 1990, conducted by the composer.

Anyone in the audience tonight who is expecting music by John Rutter which is melodic and full of vigour will not be disappointed. This work is proving to be a very attractive piece for choral societies of differing sizes to perform. The composer provides two different combinations of instruments to accompany this work to suit the size and financial scope of the choirs involved.

The first movement, *Magnificat anima mea*, (My soul doth magnify the Lord), is full of rhythmic invention, making much of the juxtaposition of 3/8 and 3/4 time signatures. The 3/4 bars often have rhythms with a 6/8 feel to them and there are exciting climaxes with Rutter skilfully modulating, sometimes into quite remote keys. The words of the **Magnificat** are, as might be expected, mainly in Latin. Only the second movement has English words, being a setting of a 15th century poem, "*Of a Rose, a lovely Rose, Of a Rose is all my song*".

Although Rutter makes use of modern harmonies it is the melody of the Middle Ages which provides much of the inspiration and invention in his

music. He uses plainsong melodies, both authentic and invented, and the rhythmic impetus of many of the movements brings to mind the pageantry of knights and their ladies, dressed in their finest clothes.

The 3rd movement, *Quia fecit mihi magna* starts off with trumpet flourishes and the theme has a very noble character. At the close of the movement, Rutter borrows some words from the 'ordinary of the Mass', namely, *Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth* (Holy, Holy, Holy). These words, shared between the soprano soloist and the tenors are set to plainsong and bring the movement to a solemn conclusion.

In the 4th movement, Rutter uses his soprano soloist to good effect and there is considerable interplay between soloist and choir with some startling changes of key.

The last movement, to the words of the *Gloria Patri*, uses the same theme as in *Quia fecit mihi magna* recreating the mood of nobility from earlier in the work. This mood is interrupted by the soprano soloist singing a plainsong setting of the Antiphon at Feasts of the Blessed Virgin Mary, *Sancta Maria, succurre miseris* (Holy Mary, succour those in need). This leads skilfully into a reworking of the music from the first movement to the words, *Sicut erat in principio, et nunc et semper* (As it was in the beginning is now and ever shall be, world without end, Amen) bringing the work to a triumphant conclusion.

1. Magnificat anima mea

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour

2. Of a Rose, a lovely Rose

Of a Rose, a lovely Rose, Of a Rose is all my song.

3. Quia fecit mihi magna

For he that is mighty hath magnified me and holy is his name

4. Et misericordia

And his mercy is on them that fear him throughout all generations.

5. Fecit potentiam

He hath shewed strength with his arm

6. Esurientes

He hath filled the hungry with good things

7. Gloria Patri

Glory be to the Father

Tyndale Choral Society

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President --- Dr John Sanders OBE

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The Society is most grateful to its Friends for their generous support and continuing interest. If you too would like to become a Friend of the Society, please give your name and address to the Secretary (see the next page) or any member of the Society.



The Society is indebted to Dursley Town Council for its continued financial support.



The Tyndale Choral Society is affiliated to the National Federation of Music Societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom



Concert Programme for 2001

Winter Concert

Saturday 10th November at 7.30pm
Dursley Parish Church

Messiah - G F Handel

with

Lisa Wilson - soprano
Stephen Power - counter-tenor
Peter Wilman - tenor
Philip Webb - bass

and

Tyndale Chamber Orchestra
Conductor Michael Power



Rehearsals for this programme begin on Monday 2nd July at 7.30pm in Stinchcombe Village Hall. New members, especially sopranos, tenors and basses will be most welcome. If you are interested in joining, please contact the Secretary:

Jenny Cobb, 112 Woodlands Road, Charfield
Telephone: Dursley 01454 261504

James Hopkins Trust

The trust is in memory of James who died aged only 20 months and was set up to help severely disabled young children and those with life-threatening conditions up to the age of six years in Gloucestershire, so that the quality of their lives might be enriched. The free respite care provided is in great demand. It is a lifeline of desperately needed support.