



Tyndale
Choral Society

Reg. Charity No. 284840

Jubilee Concert

with

Stephen Davis

and

Choir of Stroud High School for Girls

Saturday 9th November 2002

at 7.30pm

Dursley Parish Church

Programme 50p

Tyndale Choral Society

with

Tyndale Chamber Orchestra

Leader ~ Susan Burnard

Conductor ~ Michael Power

with

Stephen Davis ~ tenor

and

The choir of

Stroud High School for Girls

Director ~ Delyth Mayhew

Pianists ~ Anita Corbett and John Merrick

Organist ~ Stephen Power

Rehearsal accompanist - Elizabeth Power

Programme

My Heart is Inditing ~ George Frederick Handel
The King Shall Rejoice

Dies Natalis ~ Music by Gerald Finzi
Words by Thomas Traherne

A Cantata for solo tenor and string orchestra

Zadok the Priest by George Frederick Handel

Short Interval

Saint Nicolas ~ A Cantata by Benjamin Britten
Words by Eric Crozier

SOLOIST

Stephen Davis

After an initial course of study with Mary Parsons, Stephen studied with Brian Raynor-Cook at the Birmingham Conservatoire, where he was a finalist in the prestigious Canaldir Choir Competition, and winner of the English Song Competition. After graduating with distinction, he studied with Jessica Cash, Pamela Cook and Ian Partridge.

Stephen is a soloist with many of the leading choirs in the Midlands, most notably Ex Cathedra, the regions foremost chamber choir, and has also sung with the Britten Singers, Northern Voices, London Voices, The Academy of Ancient Music and The Schütz Choir. He broadcasts regularly on Radio 4 with BBC Manchester's Daily Service Singers.

He is an accomplished singer of Bach and has performed as Evangelist in both the St. John and St. Matthew Passions on numerous occasions to considerable critical acclaim. He was tenor soloist in the first fully staged performance of the St. John Passion at The University of Warwick'

His touring venues include Bremen, Bruges, Dresden, Geneva, Leipzig, Milan, Moscow, Paris, Nantes, Santa Cruz, Salzburg and St. Petersburg.

In recent months Stephen has performed Bach Passions and B Minor Mass, Haydn Creation, Mozart Requiem, Rossini Petit Messe, Berlioz Childhood of Christ, Britten's Winter Words and Serenade, Vaughan Williams On Wenlock Edge and Pilgrims Journey, and numerous Messiahs.

Stephen also works as a choral conductor, a vocal coach to schools and choral societies and as an adjudicator.

Handel's Coronation Music of 1727

Handel became a naturalised British subject on 20th February 1727. In June of that same year, King George I, at the age of 67 and in good health, set off to visit his beloved Hanover. However on the road to Osnabruck he suddenly became paralysed and his last words were recorded as, "Drive on, drive on".

The news was rushed to London and reached the Prime Minister, Sir Robert Walpole, while he was dining at his Chelsea house. Dressed as he was, he leaped on to his horse and rode at such a rate to Richmond that two horses died under him before he could tell the Prince and Princess of Wales about their new status.

Although not a particular favourite of the new King, Handel managed to work his charm on the couple and was invited to compose music for the forthcoming Coronation. The Archbishops of Canterbury and York wanted to choose suitable texts themselves but Handel declared, "I have read my Bible very well and shall choose for myself."

My Heart is Inditing

Handel knew the great anthem to the same text by Henry Purcell which was composed for the Coronation of King Edward II. Handel's text is shorter than that used by Purcell. The anthem is in four sections and is more graceful as befits an anthem composed for that part of the coronation in which Queen Caroline was to be crowned. This work can be seen as a tribute to the Queen.

- 1. My heart is inditing*
- 2. King's daughters were among Thy honourable women.*
- 3. Upon Thy right hand did stand the Queen.*
- 4. Kings shall be Thy nursing fathers*

The King Shall Rejoice although it has not the same overwhelming quality of music found in *Zadok the Priest*, which is also in D major, it is full of beautiful and arresting music.

Handel takes the first line of words *The King shall rejoice in Thy strength, O Lord* and from it makes a movement in D major with oboes, trumpets, timpani and with the violins divided into three parts as in *Zadok*. Handel builds up the sound gradually and experiments with blocks of sound and different combinations of instruments. The second movement (*Exceeding glad shall he be*) is in A major but without trumpets or drums and it has a dance-like quality to it. The third movement (*Glory and great goodness hast Thou laid upon him*) is very short and obviously serves as a link with the fourth movement (*Thou hast prevented him*) in B minor. Here and in the final extended *Alleluia* movement, Handel builds up his instrumental forces. In this anthem and in *Zadok the Priest*, Handel makes extensive borrowings from two earlier works of his written in Rome to Latin texts. *Nisi Dominus* provides material for this anthem and borrowings from *Laudate Pueri* added to the material in *Zadok* serve the English text equally well as the Latin.

Zadok the Priest was sung at a crucial point in the coronation service, just before the King was anointed with oil in a very solemn part of the ceremony. The opening arpeggio figures were borrowed, the stabbing quavers separated by quaver rests were also in the same kind of context originally and the running semi-quaver lines were virtually identical in both pieces - even in the same key. The arpeggios leading to the stunning first choral entry made an impact at the first public rehearsal in 1727.

Dies Natalis by Gerald Finzi (1901 - 1956)

Gerald Finzi's music is very often in a strictly reflective vein. A truly English composer whose works still feature in Three Choirs' Festival programmes. There are examples of his more energetic qualities both in his orchestral and vocal music. Finzi's music is impeccably suited to the mystical text of Thomas Traherne. With abundant skill he shapes the melodic lines to match the poetry, with its mixture of rapture and ecstasy.

1. Intrada (Orchestra only)

2. Rhapsody (Recitativo Stromentato)

3. The Rapture (Danza)

4. Wonder (Arioso)

5. The Salutation (Aria)

Short Interval

Saint Nicolas by Benjamin Britten

Saint Nicolas was Bishop of Myra and the Patron Saint of children, seamen and travellers. He was born of wealthy parents. From his babyhood he showed signs of exceptional grace and refused to eat on canonical fast-days. He was educated by the church until his parents died and he gave all his inherited wealth to charity and went on a pilgrimage to the Holy Land. Coming back to the City of Myra he was chosen Bishop according to a revelation made before his return. He served this diocese faithfully until his death sometime during the early fourth century.

Between 303 - 311, Nicolas was imprisoned under Dioclesian. Later he was one of the three hundred and eighteen Bishops summoned to attend the first great Church Council at Nicaea, where he is said to have disgraced himself, but gave great glory to God by striking the founder of the Arian heresy.

The work was composed for the centenary of Lancing College and the first performance on July 24th 1948, conducted by the composer, was given there. It is written for a tenor narrator, originally Peter Pears, mixed chorus, girls' choir - originally in a gallery - string orchestra, piano duet, organ and two percussion players. In addition there is a part for a boy chorister who takes the role of the boy Nicolas in the second movement. This boy is joined by two others for movement 7 (Nicolas and the Pickled Boys.)

An unusual feature for a concert work is the inclusion of two hymns for the audience to sing. At the conclusion of **Movement 5** we sing *All people that on Earth do Dwell* and after **The Death of Nicolas** the work concludes with *God Moves in a Mysterious Way*. The audience is encouraged to join in the two hymns but are requested to remain seated.

Benjamin Britten uses his slender forces with great ingenuity and skill.

1. Introduction

The chorus introduces us to Nicolas and persuades him to speak to us," across the tremendous bridge of sixteen hundred years". The chorus ends the movement with a plea to God.

2. The Birth of Nicolas.

The sopranos and altos tell us about the early life of Nicolas, taking it in turns to sing over a very jolly accompaniment. Nicolas grows from a boy into a man by the end of the movement.

3. Nicholas Devotes Himself to God.

The tenor continues the story of Nicolas' growth in Christ.

4. He journeys to Palestine.

Lively sea pictures with the men's chorus in fear of their lives in the heavy seas and the girls' choir providing atmospheric sound effects.

5. Nicolas comes to Myra and is chosen Bishop.

The girl's choir describes the ceremony of being made a Bishop, and Britten writes a wonderful fugue, set to the words "Serve the Faith and spurn his enemies". This leads into the first hymn:

All people that on earth do dwell,

1. Sing to the Lord with cheerful voice!

Him serve with fear,

His praise forth tell,

Come ye before him and rejoice.

2. O enter then his gates with praise,

Approach with joy His courts unto,

Praise, laud and bless His name always,

For it is seemly so to do.

3. For why? the Lord our God is good:

His mercy is for ever sure;

His truth at all times firmly stood,

And shall from age to age endure. Amen.

6. Nicolas from Prison.

Nicolas describes the problem of persecution which beset the church.

7. Nicolas and the Pickled Boys.

Nicolas and the chorus describe some hard times which cause people to forget their feelings for humanity. Nicholas stops the crowd from eating and the bodies of Timothy, Mark and John are released and appear re-incarnated.

8. His piety and marvellous works.

The chorus describes how Nicolas looked after his flock for forty years and they recount some of the legends which have grown up around him.

9. The Death of Nicolas.

Nicolas sings about getting ready to face his Lord while the chorus sing the words *Lord, now lettest Thou Thy servant depart in peace* to an old plainsong chant. This chant gradually builds in intensity until out of quiet and stillness the organ announces the beginning of *God moves in a mysterious way*, and the hymn brings the work to a fitting climax.

God moves in a mysterious way

1. His wonders to perform;
He plants his footsteps in the sea,
And rides upon the storm.

2. Deep in unfathomable mines
Of never failing skill
He treasures up his bright designs,
And works his sovereign will.

3. Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head. Amen.



TYNDALE CHORAL SOCIETY

Founder ~ Mrs M Neale



Friends

Mr & Mrs Bozworth	Mr K Burgess	Mr & Mrs P T Coles
Mr R Coles	Mrs Y E M Dyball	Brig. S E M Goodall
Mr & Mrs R Galer	Mr W T Grant	Mrs J M Hibbs
Lt. Col. W J Jones OBE	Mr D Richardson	Mr K Robertson
Mr J P Sirett	Mr R J Skinner	Mr E Stevenson
Cdr. A G Temple-Carrington	Mr & Mrs A Thornton	Rev Canon Dr M Tucker
Miss D Wren		

The Society is most grateful to its Friends for their generous support and continuing interest. If you too would like to become a Friend, please give your name and address to the Chairman, Anne Shipton, or any member of the Society.



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

Concert Programme for 2003

Summer Concert

Brahms Liebeslieder

Vaughan Williams Five Mystical Songs

Saturday 5th July at 7.30pm

Wotton-under-Edge Parish Church

Winter Concert

Haydn's Creation

Saturday 8th November at 7.30pm

Dursley Parish Church

with

Tyndale Chamber Orchestra

Conductor Michael Power

Please note that these dates are provisional.



Rehearsals for these concerts begin on Monday 24th March 2003 at 7.30pm in Cam Methodist Church Hall. New members, especially sopranos, tenors and basses will be most welcome. If you are interested in joining, please contact the Secretary:

Angela Sinton, Honeysuckle House, 6 The Hawthorns, Cam.

Accompanist

We are looking for an experienced accompanist to join us at the beginning of our next season starting in March 2003. If you are interested in filling this important position, contact Michael Power on xxxxx-xxxxxx for further information. Alternatively, if you know someone who might be interested, please let them know of this vacancy.