



# Tyndale Choral Society

Conductor: Ian Harrold

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Reg. Charity No. 284840

# Summer Concert

7.30pm Saturday 3rd July 2004  
Parish Church of St. Mary the Virgin  
Wotton-under-Edge.

Programme 50p

# Tyndale Choral Society

Conductor Ian Harrold

*with*

Tina Power ~ soprano

Ben Williamson ~ alto

Ian Ball ~ organ

## ***Programme***

**Jubilate Deo ('Gloucester') Op. 121 .... Ian Harrold (b. 1942)**

**Chandos Anthem no. 6 .... George Frideric Handel (1685-1759)**  
**(As pants the hart)**

## ***Interval***

(Wine and juice will be available  
~ please buy tickets in advance)

**Gloria ..... Antonio Vivaldi (1676-1741)**

Rehearsal Accompanist ~ James Corbett

*Programme notes by Ian Harrold*

**Jubilate Deo ('Gloucester') Op. 121 ..... Ian Harrold (b. 1942)**

This setting of the morning canticle *Jubilate* ( Psalm 100) was written for David Briggs and the Choir of Gloucester Cathedral towards the end of 2000. David showed interest in it, but his activities were curtailed because of his heart condition which became apparent at that year's Advent Carol Service. Thus the piece never got into the repertory. The circumstances may explain why the outer sections have, to my mind, a 'French' organ school feel, with which David was so familiar and in which he excelled (and still does, of course, in his current career of glitzy international recitalist!). The organ part was also written with the then Assistant Organist, Ian Ball, in mind, and it is a great joy that this premier performance will feature him after all.

There are three sections. The opening, fanfare-like and declamatory, alternates organ and choir for a while before coming together for the extended middle section. The eagle-eared among you may recognise a reference to Handel's 'All we like sheep' at their mention. The middle section is scored for double choir and meanders gently (or not so!) through several keys before settling in E flat for an unaccompanied section which sounds a bit like a Pearsall madrigal from the mid-nineteenth century; ah well, I could think of worse influences. The final section, the Gloria Patri, repeats much of the opening music as it heads to its joyous conclusion on top C.

*O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song. Be ye sure 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.*

*O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his Name. For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.*

*Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be, world without end. Amen.*



## Chandos Anthem no. 6: ..... George Frideric Handel (1685-1759) As pants the hart

In early 1717, Handel was persuaded to join the household of James Brydges, Earl of Caernarvon, as a sort of composer-in-residence. By 25th September that year, Brydges wrote to his friend James Arbuthnot: 'Mr Handle [*sic*] has made me two new Anthems very noble ones & most think they far exceed the two first'. It is thought that one of these was *As pants the hart* which became very popular. Two years later, in 1719, Brydges was created first Duke of Chandos, and the anthems Handel wrote for him have since become known as the Chandos Anthems (the no. 6 is, as so often with such things, pretty arbitrary).

The musical establishment at Cannons, the Earl's Edgware estate, was small but accomplished. It seems to have lacked alto singers and viola players, so the original form of the anthems is three parts with 'trio sonata' accompaniment. Despite such limitations, Handel achieves a remarkable variety. However, *As pants the hart*, a setting of Psalm 42, was obviously recognised as worthy of a wider audience, in particular that of the Chapel Royal, and several versions exist with the opening chorus in four or six parts indicated by the names of the Chapel Royal singers, and individual versions of later movements to use available resources. One 'casualty' was the final Alleluia, which Handel thought worthy of his doctoral choral work for Oxford University, *Athalia*, and tore it out intact for the later work. It is a magnificent example of extended fugal counterpoint. Tonight's version is my own conflation of these later workings, and restores the Alleluia. There are eight short movements.

1. Sonata
2. Chorus: As pants the hart
3. Alto solo and chorus: Tears are my daily food
4. Recit: Now when I think thereupon
5. Men's chorus: For I went with the multitude
6. Chorus: In the voice of praise and thanksgiving
7. Alto duet: Why so full of grief O my soul?
8. Alto solo and chorus: Put thy trust in God: Alleluia.



### **INTERVAL**

( Wine and juice will be available -  
tickets on sale as you come in.)

## **Gloria ..... Antonio Vivaldi (1676-1741)**

It is interesting that both Handel and Vivaldi had strong connections with institutions for disadvantaged young people. Handel was a Director of Thomas Coram's Foundling Hospital in London and donated an autograph copy of *Messiah* to them; Vivaldi was Director of Music at the Ospedale della Pieta in Venice, and wrote many of his greatest works for the obviously talented girls who attended there.

For many years this was thought to be the hundreds of instrumental concerti, on which his reputation rested. While these undoubtedly were the backbone of his output, such an institution would necessarily have required much choral music to celebrate the daily services and feast days. It was not until the mid-twentieth century that a modern audience was able to appreciate the extent of this legacy, and the present *Gloria* led the way.

In fact, in an age when music was required at the drop of a cardinal's hat, composers frequently reworked their own compositions (as Handel did with *As pants the hart* and many of the *Messiah* choruses), and, indeed, other composers' works too. The starting point for Vivaldi's *Gloria* was a similar one by Giovanni Maria Ruggieri who was working in Venice around 1700. Some movements are rearrangements of the original for Vivaldi's smaller forces, others use material then develop differently. Whatever its provenance, Vivaldi's *Gloria* has an infectious sparkle virtually throughout, with occasional moments of deep feeling as in the haunting *Et in terra pax*, surely one of Vivaldi's greatest creations.

1. Gloria in excelsis Deo (chorus)
2. Et in terra pax (chorus)
3. Laudamus te (soprano duet)  
    ~ with Anne Shipton (soprano)
4. Gratias agimus tibi (chorus)
5. Propter magnam gloriam (chorus)
6. Domine Deus, Rex coelestis (soprano solo)
7. Domine Fili unigenite (chorus)
8. Domine Deus, Agnus Dei (alto solo and chorus)
9. Qui tollis peccata mundi (chorus)
10. Qui sedes ad dexteram Patris (alto solo)
11. Quoniam tu solus sanctus (chorus)
12. Cum Sancto Spiritu (chorus)

## SOLOISTS

### **Tina Power - soprano**

Tina studied singing with Susan Grey at Whitelands College in London while training to be a teacher. She learnt a varied soprano repertoire of songs, oratorio and opera, from Monteverdi to the composers of the twentieth century. Since she and her husband Michael moved to Gloucester in 1978 she has sung with local Opera Groups and has sung in oratorios and baroque works with several Choral Societies, including Tyndale Choral Society on many occasions. She has given many successful song recitals including the songs of Gloucestershire composers and memorable works by Mozart, Haydn, Orff, Handel, including the *Messiah* performed in Gloucester Cathedral in *Hallelujah for Hospices* concert. She also enjoyed the Requiems of both Archer and Rutter. Tina combines her solo singing with being a member of the Saint Cecilia Singers and she is a full-time junior teacher at the King's School, Gloucester.

### **Benjamin Williamson - alto**

Ben began his singing career as Head Chorister of St Margaret's choir, Westminster, and went on to be educated at Westminster School. He has sung with various choirs and vocal groups, including performances as a soloist at the Howden Festival, and in Rome, Italy. Ben is currently on his gap year, singing as a choral scholar at The Abbey School, Tewkesbury. He has been awarded a choral scholarship to King's College, Cambridge, where he will be reading philosophy.

### **Ian Ball - organ**

As Director of Music of Gloucester's city churches, Ian is privileged to be curator of four historic instruments, including the 18th century organ of St Mary de Lode, recently restored by John Budgen. From 1998 until 2002, Ian was Assistant to David Briggs at Gloucester Cathedral, having held similar appointments at Bristol and Clifton Cathedrals. As a solo performer, he has travelled widely in Europe, toured the United States, and has given recitals in the Worcester and Gloucester Three Choirs Festivals, when he was praised for a "dazzling technique and colouristic imagination". He has broadcast on television and radio, and features on nine commercial recordings, three of them as accompanist and soloist with Gloucester Cathedral Choir. His five-star rated solo CD of French symphonic music on the Gloucester organ has received the highest critical acclaim, described as "a wind of fire", "passionately musical", and displaying "an essential rightness" and "the utmost technical security".

An inspirational teacher and conductor, Ian founded youth choirs at both Clifton and Gloucester Cathedrals, and achieved notable success directing Gloucester Cathedral Choir when Acting Director of Music there in 2002/3. He has also directed Bristol Chamber Choir, Bristol Phoenix Choir, Gloucester Choral Society and the Saint Cecilia Singers. Ian has premièred a number of works, including one by John Sanders, and led the St Cecilia Singers on tours to the USA and France.

Ian is an examiner for two music examination boards, a visiting tutor at the University of Reading's School of Continuing Education and teaches organ and singing at Oxford. Recent recital engagements have included Carlisle Cathedral and La Trinité, Paris, and a series of symphonic masterworks at St Mark's Kingsholm, Gloucester.

# Tyndale Choral Society

Founder --- Mrs M Neale  
President --- James Bowman CBE



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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, please give your name and address to the Chairman, Anne Shipton, or any member of the Society.



The Society is indebted to those who have supported the Society with donations.

# Concert Programme for 2004

## *Winter Concert*

Saturday 13th November  
Dursley Parish Church

## Hiawatha's Wedding Feast

*and*

## Hiawatha's Departure

*with*

Elizabeth Warriner ~ soprano

Patrick Briddon ~ tenor

Christopher Monk ~ bass-baritone

*and*

Tyndale Sinfonia

Conducted by Ian Harrold



Rehearsals for this programme begin on Monday 5th July 2004 at 7.30pm in Dursley Methodist Church. New members in all parts will be most welcome.

If you are interested in joining, please contact the Chairman:

Anne Shipton, 21 Shakespeare Road, Whiteway, Dursley