



Tyndale Choral Society

Conductor: Ian Harrold

Reg. Charity No. 284840

**'With a Song
in My Heart'**

7.30pm Saturday 16th July 2005
Parish Church of St. Mary the Virgin
Wotton-under-Edge.

Programme 50p

Instrumentalists

A TOUCH OF WIND

simply grew out of playing for sheer enjoyment. Becky Griffiths, Liz Pooley and Lisa Kent-Davies are all very active music teachers. They perform regularly together in and around their home county of Herefordshire and in the Midlands. Their programme this evening reflects the lighter side of their repertoire.

Members of the Choir

Sopranos

Fiona Chandler
Mavis Church
Glenys Ewer
Anne Glanville
Clare Harrison
Lesley Hewish
Diana Hobbs
Mar Ann Laybourne
Lynette Magnone
Doreen Manning
Marion Miller
Kathryn Palmer
Angela Pendlebury
Anne Shipton
Valerie Skinner
Claire Smallridge
Judith Taylor
Joyce Theaker
Lesley Townsend
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elizabeth Young

Altos

Catherine Bennett
Jill Brown
Jenny Coles
Gill Dickinson
Kate Delaney
Sheila Fitzarthur
Betty Hebditch
Jacquelin Hill
Wenna Hills
Estelle James
Sally Lamerton
Lorna Lane
Francis Neale
Anne Nuttall
Julia O'Connor Beach
Lisa Randell
Kate Reeves
Wendy Richardson
Miriam Salman
Eve Tudgay
Sue Walshaw
Leslie Wrانkmore

Tenors

Rev Philip Butcher
Jean Babinett
Bill Emsley
John Ewer
Peter Harney
Audrey Sewell
Andrew Young

Basses

Brian Bolsher
John Hicks
Brian Kitching
Derek Manning
Brian Neale
Tim Page
John Palmer
Dick Skinner
Geoff Whiley

Three folk songs arr. Percy Grainger (1882-1961)

Ye banks and braes o' bonnie Doon
Brigg Fair (tenor solo: Lewis Brown)
Irish tune from County Derry

In his youth, Percy Aldridge Grainger was a great collector of folk music; not just that of the British Isles but also his beloved Scandinavia, as well as remoter parts like Polynesia and the American Midwest. His enthusiasm began when he was a student in Frankfurt in 1897. He was shown a printed collection of Scottish songs belonging to his friend Karl Klimsch, arranged in drawing room style as was the custom. Such collections inspired his earliest arrangements, including *Banks and Braes* (1901) and *Irish tune from County Derry* (1902).

His enthusiasm then led him to go out and about in order to note down local folk singers first hand. Initially, this was with pencil and manuscript paper, but in 1906 he sallied forth in Lincolnshire with a newly-acquired cylinder phonograph, the first collector to do so. Throughout his collecting life, he made over 200 cylinder recordings, most of which survive. Not all were subsequently arranged. *Brigg Fair* was one of the first to be taken down in 1905, so was a manual job. It was sung by Joseph Taylor of Brigg itself.

Initially, it was Grainger's aim to reproduce the singers' inflections as faithfully as possible, so that each verse would have its own decoration and even rhythmic variation. This can be heard in *Brigg Fair*, in the solo verses. For some reason, such a practice offended the folk song 'establishment', who thought Grainger's notations unnecessarily complex.

In his later arrangements, he did indeed smooth out some of the more rough-edged bits. *Ye banks and braes* was originally for small men's chorus with unison women's chorus, and is further unusual in having a part for massed whistlers. He must have had some superhuman *siffleurs* in mind, as the range has defeated most of us in rehearsal; it will be helped out tonight by various other instruments! *Brigg Fair* had a great effect on Frederick Delius whose orchestral rhapsody of the same name starts out with the same harmonies, and is dedicated to Percy Grainger. *Irish tune*, as with so many Grainger arrangements, also appears in instrumental versions for strings, wind, up to full orchestra, which is reflected in the wordless choral writing.

Birthday Madrigals John Rutter (b.1945)

1. *It was a lover and his lass* (Shakespeare)
2. *Draw on sweet night* (probably John Wilbye)
3. *Come live with me* (Marlowe and (attrib.) Raleigh)
4. *My true love hath my heart* (Sir Philip Sidney)
5. *When daisies pied* (Shakespeare and Peele)

John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions embrace choral, orchestral, and instrumental music, and he has co-edited various choral anthologies including the ubiquitous *Carols for Choirs* (later volumes). His popularity has often courted a certain ‘stiffness’ among the more rarefied critics of modern choral music, but there is no denying the pleasure his work is to sing. One of his very greatest pieces, *A Hymn to the Creator of Light*, was written for the Three Choirs Festival. It is good to give this performance as he celebrates his 60th birthday.

These songs, whose lyrics come from that great flowering of Elizabethan and early Jacobean culture, were written for our neighbours the Cheltenham Bach Choir in 1995, in celebration of the 75th birthday of the jazz pianist, George Shearing. The origin was the first number written twenty years earlier and already established in the repertoire, really more suitable for smaller groups with its uninhibited ‘scat’ writing. In homage to Shearing, numbers 3 and 5 exhibit a similar eclectic use of jazz methods.

In contrast, the unaccompanied numbers (2 and 4) show John Rutter’s mastery of writing for choral forces in a more restrained way. It is hard even to equal John Wilbye’s magnificent *Draw on sweet night*, one of the glories of the madrigal age, but Rutter manages a deeply-felt personal lament with its own genuine pathos.

With a song in my heart Richard Rodgers (1902-1979)
arr. Ian Harrold

I have dedicated this arrangement to my late mother, Linda Sarah Harrold, who died last Christmas and whose enthusiasm for the Rodgers and Hammerstein musicals was legendary!

One of the defining paths of music in the twentieth century was the establishment and development of the American musical. From its obvious origins in operetta and vaudeville, it extended itself to carry not just themes of love and sentiment, but where necessary the emotions of human relationships, even tragedy. Richard Rodgers was a constant for much of that journey, working with a series of great lyricists, Lorenz Hart, Oscar Hammerstein II, later even Sheldon Harnick and Stephen Sondheim. To all his ventures, he lent a distinction of melodic phrase and harmony, rarely equalled in the genre.

It was exceedingly difficult to choose a representative selection of songs for tonight's 'bouquet', but (partly following the thread of Schubert's *Schöne Müllerin* song cycle) here is what I came up with:

- 1. The Sound of Music (1959, wordless, in the reprise with Hammerstein's words)*
- 2. It might as well be spring (State Fair, 1945)*
- 3. Oh, what a beautiful mornin' (Oklahoma, 1943)*
- 4. My favourite things (The sound of music, 1959)*
- 5. My Romance (Jumbo, 1935)*
- 6. To keep my love alive (A Connecticut Yankee, 1943 revival)*
- 7. This nearly was mine (South Pacific, 1949)*
- 8. No other love (Me and Juliet, 1953)*
- 9. Sing for your supper (The boys from Syracuse, 1938)*
- 10. With a song in my heart (Spring is here, 1929)*
- 11. The Sound of Music (reprise)*
- 12. My Romance (reprise)*

Tyndale Choral Society

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



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The Society is indebted to
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Concert Programme for 2005

Winter Concert

Saturday 12th November
Dursley Parish Church

Missa in Angustiis (Nelson Mass)

Joseph Haydn

and

Pastoral (Tie strewn the white flocks)

Arthur Bliss
with

Tina power ~ soprano

Deborah Blake ~ alto

Michael Power ~ tenor

Christopher Monk ~ bass

and

Tyndale Sinfonia



Rehearsals for this programme begin on Monday 18th July 2005 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