



# Tyndale Choral Society

Conductor: Ian Harrold

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Reg. Charity No. 284840

## *Bliss & Haydn*

7.30pm Saturday 12th November 2005  
Dursley Parish Church.

Programme 50p

# **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. Tina most recently sang with the Society last year in the Vivaldi *Gloria*.

## **Debra Blake ~ mezzo-soprano**

Debra studied violin at the Birmingham School of Music and then went on to complete her teacher training at the University of London. She only started her singing career after she returned to Gloucestershire in 1990 studying initially with Mary Brigg and then Antony Pristovic. Since then she has sung various operatic roles including Cherubino in *The Marriage of Figaro*, Antonia in *The Tales of Hoffmann* and more recently with Bel Canto Opera she sang the part of Hansel in Humperdinck's *Hansel and Gretel*. She has also performed many light operatic roles.

Debra has a wide oratorio repertoire that includes Mozart's *Requiem*, Handel's *Messiah* and Dvorak's *Mass in D major* and has sung as a soloist with a number of choral societies in the area. She has been the guest artist for The Dursley Male Voice Choir and The Gloucester Police Male Voice Choir and has sung at the Proms concerts in Gloucester.

Debra classes herself as a versatile singer having performed in musical theatre and for a while sang in a jazz trio. She has been Musical Director for several musicals and still likes to play the violin, playing in the orchestra for the Proms concerts in Cheltenham. She is Head of Music at a secondary school in Herefordshire and is getting back into performing having recently had a short break to have a family. .

## **Patrick Briddon ~ tenor**

Patrick Briddon began his vocal and operatic studies with Nellie Moody of Welsh National Opera association simultaneously gaining early experience by singing with the Bristol Bach Choir and as a principal both with the University Opera Company and Bristol Intimate Opera Company.

After settling in Gloucestershire he continued his studies with John Mitchinson and was a member of two international award winning choirs which recorded regularly for BBC radio and television and with whom he undertook several concert tours abroad. He currently studies with Antony Pristavec in London and has assisted in Masterclasses in Recitative for Conductors at The Royal Academy of Music.

Patrick sang for several years with both Cheltenham Opera and Malvern Hills Opera Companies performing the principal roles in well over twenty different productions. On

occasions he sang as guest singer with touring companies such as English Touring Opera and Opera Brava.

He has extensive experience of the oratorio repertoire and has sung as soloist with many choral societies and orchestras in the Midlands and the South West including The Birmingham Choral Society, Gloucester Choral Society, The English String Orchestra and The Wolverhampton Civic Choir.

## **Christopher Monk ~ bass-baritone**

Chris was born in Surrey in 1978 and was a chorister at Reigate, St. Mary's Preparatory and Choir school. With them he recorded several albums and toured much of England, performing in many of the country's major cathedrals. In 1995, while still at Whitgift School, Croydon, he received the prestigious Recital Certificate from the Guildhall School of Music and Drama.

In 1996, he became a bass Choral Scholar at St Mary's Episcopal Cathedral, Edinburgh. With them he toured Switzerland and America, as well as venues closer to home such as Newcastle, Durham, Paisley, Carlisle and Glasgow. The choir recorded albums and broadcasted regularly on BBC Radios 3 and 4 and BBC Radio Scotland. After achieving his music degree in September 2000, he moved back south where he became a Lay Clerk at Gloucester Cathedral. Currently he is a Lay Clerk in the Choir of the Abbey School, Tewkesbury which he combines with an active schedule of performance with many local choirs including Ex-Cathedra, the Tanhouse Singers, the Fitzhardinge Singers and the choir of Bristol Cathedral. Chris sang with the choral society last year in Samuel Coleridge-Taylor's *Hiawatha*.

## **Ian Harrold ~ Conductor and Director of Music**

Ian became the Choir's Musical Director at the beginning of our 2004 season. He had taken a number of rehearsals during Michael's time with the Society, so he was known to the Society on his arrival. He developed his interest in music while at King Edward's School, Birmingham in the 1950s, largely through a close friendship with the late David Munrow, that pioneer of early music. This continued through university at Merton College, Oxford where he read Physics. Several of his compositions had their first airing there, including an anthem for the College's 700th anniversary.

On starting work in London, he was fortunate in finding and joining the City of London Choir where he found himself, in time, sitting next to a young tenor called Michael Power. Their friendship has remained over the years. Ian later took up the bassoon, becoming Principal Bassoon with the Hertford Symphony Orchestra for a while. Composition has always been an important part of his musical life and two orchestral works have been performed at the Royal Festival Hall and the Royal Albert Hall respectively.

At his first concert with Tyndale, the choir opened with his Jubilate Deo in C. He is currently working on a wind octet Op. 148. His musical tastes are wide, from early music to jazz and music theatre. This, he suggests, is reflected in his composition, which may be called eclectic or derivative, according to taste! It is underpinned by a knowledge of, and love of, the great choral repertory from Monteverdi, Purcell and Handel to, just about, Britten and Finzi!

# Tyndale Choral Society

Conductor Ian Harrold

*with*

Tina Power ~ soprano  
Debra Blake ~ mezzo-soprano  
Patrick Briddon ~ tenor  
Christopher Monk ~ bass-baritone

Nicky King ~ flute  
Sam Gerard ~ timpani  
Christopher Boodle ~ organ

*and*

Tyndale Sinfonia  
Leader ~ Matthew Denton  
Conductor ~ Ian Harrold

## ***Programme***

### ***Pastoral***

(Lie Strewn the White Flocks)  
by Sir Arthur Bliss

### ***Interval***

### ***Missa in Angustiis***

(Nelson Mass)  
by Joseph Haydn

Rehearsal Accompanist ~ James Corbett

## Arthur Bliss (1891 - 1975)

Pastoral: Lie strewn the white flocks

Arthur Bliss served with distinction in the Royal Fusiliers and the Grenadier Guards in the First World War, and, like so many of his contemporaries, found that the subsequent disillusionment did not sit comfortably with old grand, Romantic gestures. The works that brought him to prominence, like *Madame Noy* and *Rout*, used smaller resources and spare, dissonant textures. In this they caused something of the same scandal as the near-contemporary *Facade* by William Walton.

In the mid-1920s he turned increasingly to a more personal tonal style, which was to stand him in good stead for the more public pieces he was associated with: film scores like *Things to Come*, and the music for the Coronation of the present Queen. In that year, 1953, he was appointed Master of the Queen's Music, following his knighthood in 1950.

One of the earliest works in this developing style was the Pastoral: *Lie strewn the white flocks*. Dating from 1928, the Pastoral is a setting of an eclectic selection of texts from Theocritus, through Poliziano, Ben Jonson and John Fletcher, to Bliss's contemporary Robert Nichols (1893 - 1944). Such anthologising became more common in many of the vocal works of, say, Benjamin Britten but it was quite a bold idea at the time. Here they are linked by a country-based, pastoral feel: shepherds abound, and Pan features strongly, Theocritus offers many helpful hints in estate management. One of the loveliest moments is the one solo number, the Pigeon Song, for mezzo-soprano and flute.

1. *Introduction - The Shepherd's Holyday (Ben Jonson)*
2. *A hymn to Pan (John Fletcher) - Pan's saraband*
3. *Pan and Echo (Poliziano)*
4. *The Naiads' music (Robert Nichols)*
5. *The Pigeon Song (Robert Nichols)*
6. *Song of the Reapers (Theocritus)*
7. *Finale - The Shepherd's Night Song (Robert Nichols) - envoi (John Fletcher)*

## THE SHEPHERD'S HOLYDAY

Thus, thus begin the yearly rites  
Are due to Pan on these bright nights ;  
His morn now riseth and invites  
To sports, to dances, and delights :  
    All envious and profane, away,  
    This is the shepherd's holyday.

Strew, strew the glad and smiling ground  
With every flower, yet not confound :  
The primrose drop, the spring's own spouse,  
Bright day's-eyes and the lips of cows ;  
    The garden-star, the queen of May,  
    The rose, to crown the holyday.

Drop, drop, you violets : change your hues,  
Now red, now pale, as lovers use ;  
And in your death go out as well  
As when you lived unto the smell :  
    That from your odour all may say,  
    This is the shepherd's holyday.  
    BEN JONSON (1573—1637)

## A HYMN TO PAN

All ye woods and trees, and bowers,  
All ye virtues and ye powers  
That inhabit in the lakes,  
In the pleasant springs or brakes,  
Move your feet  
    To our sound, .  
    Whilst we greet  
    All this ground  
    With his honour and his name  
That defends our flocks from blame.

He is great, and he is just,  
He is ever good, and must  
Thus be honour'd. Daffodillies,  
Roses, pinks, and lovèd lilies,  
    Let us fling,  
    Whilst we sing,  
    Ever holy,  
    Ever holy,  
Ever honour'd, ever young !  
Thus great Pan is ever sung !  
    JOHN FLETCHER (1579-1625)

## PAN AND ECHO

Where while I seek you, Echo, do you lie,  
Love ?  
    I love!  
Yes, and you love me say, none other—none ?  
    One!  
You, you alone I love, for you there's no one  
else?  
    One else!  
Can you not say, "I love you. Pan, none  
other?" Another!  
By this you tell me all my joy is sped ?  
    Dead!  
Say his cursed name, that stole my love that  
throve!  
    Love!  
What shall he do that loved, that loved as I ?  
    Die!  
    POLIZIANO (1454-1494) Translated  
by E. Geoffrey Dunlop

## THE NAIADS' MUSIC

Naiads. Come, ye sorrowful, and steep  
Your tired brows in a nectarous  
sleep:  
For our kisses lightlier run  
Than the trceries of the sun  
By the lolling water cast  
Up grey precipices vast,  
Lifting smooth, and warm and steep  
Out of the palely shimmering deep.

Fauns.\* I know a spot  
Where, to the sound of water  
sighing,  
The Naiads sing hushedly.

Naiads. Come, ye sorrowful, and take  
Kisses that are but half awake :  
For here are eyes O softer far  
Than the blossom of the star  
Upon the mothy twilit waters,  
And here are mouths whose gentle  
laughters  
Are but the echoes of the deep  
Laughing and murmuring in its  
sleep.

Fauns. I will repose  
 Upon its banks and to the spring  
 An answer make.

Naiads. But if ye sons of Sorrow come  
 Only wishing to be numb :  
 Our eyes are sad as bluebell posies,  
 Our breasts are soft as silken roses.  
 And our hands are tenderer  
 Than the breaths that scarce can stir  
 The sunlit eglantine that is  
 Murmurous with hidden bees.

Fauns. Your deeps hold dreams  
 Lovelier than sleep.

Naiads. Come, ye sorrowful, for here  
 No voices sound but fond and clear  
 Of mouths as lorn as is the rose  
 That under water doth disclose,  
 Amid her crimson petals torn,  
 A heart as golden as the morn ;  
 And here are tresses languorous  
 As the weeds wander over us,  
 And brows as holy and as bland  
 As the honey-coloured sand  
 Lying sun-entranced below  
 The lazy water's limpid flow :  
 Come, ye sorrowful, come !

Fauns. Sweet watervoices ! now must I  
 Unto your sorrowings reply.  
 ROBERT NICHOLS

\* The words for the Fauns are selected from other parts of the poem.

### THE PIGEON SONG

Little pigeon, grave and fleet,  
 Eye-of-fire, sweet Snowy-wings,  
 Think you that you can discover  
 On what great green down my lover  
 Lies by his sunny sheep and sings ?

If you can, O go and greet  
 Him from me ; say : She is waiting . .  
 Not for him, O no ! but, sweet,  
 Say June's nigh and doves, remating,  
 Fill the dancing noontide heat  
 With melodious debating.

Say the swift swoops from the beam ;  
 Soon the cuckoo must cease calling ;  
 Kingcups flare beside the stream,  
 That not glides now but runs brawling ;  
 That wet roses are asteam  
 In the sun and will be falling.

Say the chestnut sheds his bloom ;  
 Honey from straw hiving oozes ;  
 There's a night-jar in the coombe ;  
 Venus nightly burns, and chooses  
 Most to blaze above my room ;  
 That the laggard 'tis that loses.

Say the nights are warm and free,  
 And the great stars swarm above him ;  
 But soon starless night must be.  
 Yet if all these do not move him,  
 Tell, O tell—but not too plainly !—  
 That I long for him and love him.  
 ROBERT NICHOLS

### THE SONG OF THE REAPERS

Demeter, rich in fruit, and rich in grain,  
 may this corn be easy to win, and fruitful  
 exceedingly!

Bind, ye bandsters, the sheaves, lest the  
 wayfarer should cry, Men of straw were the  
 workers here, ay, and their hire was wasted !

See that the cut stubble faces the North  
 wind, or the West; 'tis thus the grain waxes  
 richest.

They that thresh corn should shun the  
 noonday sleep; at noon the chaff parts  
 easiest from the straw.

As for the reapers, let them begin when the  
 crested lark is waking, and cease when he  
 sleeps,  
 but take holiday in the heat.

Boil the lentils better, thou miserly  
 steward; take heed lest thou chop thy fingers,  
 when thou'rt splitting cumin-seed.

#### THEOCRITUS

Translated by Andrew Lang  
 "The Lityerses Song," from Andrew Lang's  
 translation of Theocritus.

## THE SHEPHERD'S NIGHT-SONG

Now arched dark boughs hang dim and still.  
The deep dew glistens up the hill;  
Silence trembles. All is still.  
Now the sweet siren of the woods,  
Philomel, passionately broods,  
Or, darkling, hymns love's wildest moods.  
Danae, fainting in her tower,  
Feels a sudden sun swim lower,  
Gaspeth beneath the starry shower.  
Venus in the pomegranate grove  
Flutters like a fluttering dove  
Under young Adonis' love.  
Leda longs until alight  
In the reeds those wings of white  
She hears beat the upper night.  
Golden now the glowing moon,  
Diana over Endymion  
Downward bends as in a swoon.

Wherefore, since the gods agree  
Youth is sweet and Night is free,  
And Love pleasure, should not we ?

ROBERT NICHOLS

Shepherds all, and maidens fair,  
Fold your flocks up, for the air  
'Gins to thicken, and the sun  
Already his great course hath run.  
Sweetest slumbers,  
And soft silence, fall in numbers  
On your eyelids ! So, farewell :  
Thus I end my evening's knell.

JOHN FLETCHER (1579-1625)

[The poems by Robert Nichols are taken from "A Faun's Holiday" in the collection "Ardours and Endurances" published by Chatto and Windus (London) and Frederick A. Stokes Co. (New York)]

## The Arthur Bliss Society

**President: Lady Bliss**

**Vice-President: George Dannatt**

Formed just three years ago, the principal aim of the Society is to further the appreciation, understanding and knowledge of the music of Sir Arthur Bliss (1891-1975). The Society is independent from but works closely with The Bliss Trust, and it is honoured to have Lady Bliss as President.

Sir Arthur started his composing career with works of marked originality that owed a certain debt to the French School and Stravinsky, but later this gave way to a more traditionally inclined Romanticism, as in the Colour Symphony, the Clarinet Quintet and the Piano Concerto, as well as three Choral works. Pastoral (dedicated to Elgar), the intensely personal Morning Heroes (dedicated to the memory of his brother, Kennard) and The Beatitudes. A later phase produced ballet music (Checkmate), an Opera (The Olympians) and film music.

The Society welcomes all those who have an interest in and enjoy the music of Bliss. Further details can be obtained from the Membership Secretary Mrs. Jill Smith, 47 Whitethorn Drive, Cheltenham, GL52 5LL. The annual membership (Single) £15, (Double) £20).

## Franz Joseph Haydn (1732 - 1809)

### Missa in Angustiis (Nelson Mass)

After his second hugely successful London visit in 1794/5, Haydn returned to Vienna a little reluctantly. Though now revered throughout Europe, he had been persuaded to rejoin the musical establishment of Prince Esterházy. Unfortunately, Nicholas II had little affection for Haydn's output in general, unlike his grandfather Nicholas I who had done so much to encourage the composer's creativity. Relationships between prince and musician were often strained, and Haydn must have yearned for the support accorded him in London.

However, Nicholas did like old Austrian church music, and it is probably no coincidence that, apart from a few string quartets, most of Haydn's substantial late works were choral: six masses, a *Te Deum*, *The Creation* and *The Seasons*. The *Missa in Angustiis* was the third to be written, in 1798. During its composition, news arrived at the palace of Eisenstadt of Nelson's victory at the Battle of the Nile; Haydn added a celebratory fanfare (at the end of the Benedictus) and the work established its connection with the British Admiral.

Haydn was to meet Nelson in 1800. He had met Sir William and Emma Hamilton on his London visits, and the Prince had met them in Naples. Sir William had been Ambassador to the Court of Naples, and it happened that as he was returning to London with his wife and Admiral Nelson he decided to stop off in Vienna and spend a few days at Eisenstadt with the Esterházy's. They arrived on Saturday 6th September and were entertained to fireworks on the Sunday, a grand ball on the Monday and a hunting party on the Tuesday. Emma spent much time with the old composer; she sang his solo cantata *Ariadne on Naxos*, and a specially-written song *Lines from the Battle of the Nile*, both with Haydn at the piano. They all attended concerts including a performance of a mass, probably **not** the Nelson Mass sadly (*pace* H.C. Robbins Landon), rather the newer Creation Mass.

These last masses are all technically of the *Missa Solemnis* type, not implying any particular solemnity, but rather that longer liturgical passages, like the Gloria or Credo, are split into several movements. In the Nelson Mass there is a special intensity of feeling; partly because of the minor key, partly because of the orchestral colouring - no woodwind, just trumpets, drums, organ and strings.

- |   |                      |
|---|----------------------|
| 1. Kyrie eleison                              | 6. Et incarnatus     |
| 2. Gloria in excelsis Deo                     | 7. Et resurrexit     |
| 3. Qui tollis                                 | 8. Sanctus           |
| 4. Quoniam tu solus - in gloria<br>Dei Patris | 9. Benedictus        |
| 5. Credo                                      | 10. Agnus Dei        |
|   | 11. Dona nobis pacem |

# *Members of the Choir*

## **Sopranos**

Fiona Chandler  
Mavis Church  
Jenni Culverwell  
Glenys Ewer  
Anne Glanville  
Clare Harrison  
Marjorie Harrison  
Lesley Hewish  
Diana Hobbs  
Mary 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  
Elaine White  
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  
Caroline Marshall  
Francis Neale  
Anne Nuttall  
Julia O'Connor Beach  
Lisa Randell  
Kate Reeves  
Helen Roberts  
Susanne Simm  
Wendy Richardson  
Miriam Salman  
Miriam Tait  
Eve Tudgay  
Sue Walshaw

Jean Williams  
Lesley Wrangmore

## **Tenors**

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

## **Basses**

Brian Bolsher  
Mike Chambers  
John Hicks  
Brian Kitching  
Derek Manning  
Brian Neale  
Tim Page  
John Palmer  
Dick Skinner  
Rob Williams  
Geoff Whiley



## *Christmas Concert*

There will be a fund-raising concert on Thursday 8th December at 7.30pm in Amberley Parish Church: Tickets will be £6.00 including a glass of wine and a mince pie. Proceeds will be divided between Amberley Parish Church and the Society. All will be welcome - please do come and join us.

## *Care to join us?*

The Tyndale Choral Society performs a Summer Concert in St Mary's, Wotton-under-Edge, a Winter Concert in St James', Dursley and a Carol Concert at Amberley Parish Church each year. The Summer programme is usually lighter in character and the Winter programme consists of larger choral works performed with orchestra and guest soloists.

Rehearsals are held in the Dursley Methodist Church on Monday evenings from 7.30 to 9.30pm from the end of March to mid-November with a break during August. We currently number 65 members and are always seeking to recruit singers to all voice sections. Tenors and Basses are particularly welcome.

Open rehearsals are held twice a year - giving you the opportunity to join us for a 'taster' evening to see what the Society has to offer. If you would like to be notified of the next open rehearsal, please let the Secretary know,

There are a various social events held during the year, as well as fund-raising activities to help subsidise the November concert.

The Society celebrates its 45<sup>th</sup> anniversary this year, and looks forward to continuing its tradition of enjoyment in music-making.

We hope you enjoy the evening with us and we would be delighted to see you at the rehearsals next year.

Julia O'Connor Beach  
Hon Sec - 01454 260877

# Tyndale Choral Society

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



## Friends

Mr M Bell	Mrs P 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 & Mrs A Grant
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Mr & Mrs M Power	Mr D Richardson	Mr J P Sirett
Mr R Skinner	Mr E Stevenson	Cdr. A G Temple-Carrington
Rev Canon Dr M Tucker	Miss D Wren	Mrs B M Wright

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 Secretary, or any member of the Society.



The Society is indebted to Renishaw plc, the Stroud and Swindon Building Society and Dursley Town Council for supporting this concert.

# Concert Programme for 2006

## *Summer Concert*

Saturday 1st July  
St Mary's, Wotton-under-Edge

## *A Tribute to Gloucester Cathedral*

## *Winter Concert*

Saturday 11th November  
Dursley Parish Church

## *Elgar ~ Scenes from King Olaf*

*with*

Tyndale Sinfonia  
Conducted by Ian Harrold

Rehearsals for this programme begin on Monday 20th March 2006 at 7.30pm in Dursley Methodist Church. New members in all parts will be most welcome.

If you are interested in joining, please contact:  
Secretary, Julia O'Connor Beach on 01454 260877