



Tyndale Choral Society

Conductor: Ian Harrold

www.tyndale-choral-society.org

Reg. Charity No. 284840



7.30pm Saturday 11th November 2006
Dursley Parish Church.

SOLOISTS

Jane Sherriff ~ soprano

Jane began her vocal training with Pamela Cook, musical director of the internationally renowned Cantamus Girls Choir, while reading for her B.Mus. degree at Nottingham University. After abandoning a teacher training course and work in the music retail business she took up singing professionally in 1989. She now studies with Jessica Cash in London, and her career involves performances as a soloist as well as concerts and recordings with professional choirs at home and abroad. She has sung with The Clerkes of Oxenford, specialising in the high tessitura singing required of their treble line, The Hanover Band, London Voices and The New English Chamber Choir. She enjoys extensive work on the London Church Choir circuit, and is currently a member of the choir of St Michael's, Cornhill.

After a major computer breakdown her acronym for this year must be MOZART - Masses Of Zeal After Recovering Technology! And indeed Masses of Mozart fill her with enthusiasm. She has sung first soprano solo in the *C Minor Mass* nine times now, the *Requiem* and *Vespers K339* solos about six times each, and, including London liturgical performances, solos in the *Coronation Mass* and many of the *Missae Breae* several times too. But not all this year! The past spring and summer included solos with choral societies in Uppingham, Bradford on Avon and Southampton; recordings of church music by Colin Mawby and Andrew Wright; and an August which involved singing at "four weddings and a funeral", several featuring Mozart *Laudate Dominum*. Future engagements this season include Rutter's *Magnificat*, Bach's *Christmas Oratorio* and Handel's *Messiah*. Jane very much enjoyed singing Haydn's *Creation* with Tyndale Choral Society in 2003 and is looking forward to joining them again for tonight's concert.

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.

Lewis Brown ~ tenor

Lewis sang as a Lay Clerk at Selwyn, Clare and Jesus Colleges in Cambridge for several years before moving to Tewkesbury where he deputised regularly at the Abbey. His solo career has been varied, including performances of Bach's *St John Passion (Evangelist)* and *St Matthew Passion (Tenor soloist)*, and Stradella's religious opera *San Giovanni Battista (Herod's Counsellor)*. Although now working in London, he enjoys returning to Gloucestershire at weekends and has recently taken part in performances of Handel's *Messiah* and Haydn's *Creation* in Cheltenham and Pershore. We are pleased to welcome back Lewis Brown, who gave us a haunting performance of Percy Grainger's *Brigg Fair* in our last season.

Brian Pursey ~ bass

Brian trained as a bass whilst at Oxford University and undertook a variety of solo roles including Bach's Magnificat and that of Charonte in a performance of Monteverdi's Orfeo at the Oxford Playhouse. Brian also sung with the Scola Cantorum of Oxford for whom he sung solos including a work by Britten in a live Lunchtime Concert on Radio 3

After moving to London, he became a member of some of the country's top choirs, including the Monteverdi and Taverner choirs, and sang in many concerts, including the Proms, and took part in recordings.

More recently, since moving to Gloucestershire, Brian has taken a number of solo roles including Haydn's *Creation*, Orff's *Carmina Burana*, Handel's *Messiah*, Bach's *Christmas Oratorio*, several Haydn and Mozart Masses and Mozart's *Requiem*. He also sings with the St. Cecilia Singers of Gloucester and the Jubilate Chamber Choir in Cheltenham.

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 Power'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. His latest work is *Symphony in C*, Op. 155. 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

with

Jane Sherriff ~ soprano
Debra Blake ~ mezzo-soprano
Lewis Brown ~ tenor
Brian Pursey ~ bass-baritone

and

Tyndale Sinfonia
Leader ~ Justine Tomlinson
Conductor ~ Ian Harrold

Programme

Funeral Anthem

(The ways of Zion do mourn)
George Frideric Handel

For the Fallen

Edward Elgar

Interval

Requiem K626

Wolfgang Amadeus Mozart
(Completed by Robert D. Levin (1996))

Rehearsal Accompanist ~ James Corbett

Funeral Anthem George Frideric Handel
 (The ways of Zion do mourn) (1685-1759)

In 1737, Handel went to Aix-la-Chapelle to take the cure in the sulphur baths. His physical health had been affected by a minor stroke in June which had paralysed his right arm, preventing him playing, and his mental health was much diminished by a disastrous opera season. He had even confided to close friends that he was going to give up composing altogether. In the end, his doughty constitution saved him. He threw himself into the regime at the baths with such fervour - three times the normal stay at a session - presumably looking to “kill or cure”. Mercifully, it cured.

In good spirits, his arm restored, he returned to London in late-October, planning his latest opera *Faramondo* for the King’s Theatre. Five days into work on this, on November 20th, Queen Caroline died, and all theatres would be closed till the new year. She had been a great supporter and patron since his days in Hanover, and when the Elector’s family came over to take over the British throne, she had continued her generosity. Inevitably, Handel would write the anthem for her funeral service in Westminster Abbey on December 17th. The undoubted gratitude and affection he felt for her are evident in this, one of his greatest non-operatic, non-oratorio compositions.

Perhaps in recognition of her love for the country of her birth (his, too), Handel incorporates the music of several Lutheran chorales and a funeral motet. This most obvious in the opening where the tune ‘Herr Jesu Christ, du höchstes Gut’ is sung as a cantus firmus against an ever-increasingly complex accompaniment:



Interestingly, for tonight’s programme, it is the same tune that Mozart weaves into the opening of his Requiem (listen to the bassoons and clarinets at the beginning). In the final movement we are performing tonight, Handel quotes from a funeral motet by his near-namesake (though no relation) Jacob Handl (1550-1591) ‘Ecce quomodo justus’ in a very curious 5-in-a-bar metre:



Handel was loath see his music disappear with the earthly remains of his beloved Queen, so he tried, with variable success, to attach it to other oratorios, first *Saul*, then *Israel in Egypt* (where the plaudits have to apply to Joseph, requiring a complete sex change!). Handel wrote eleven movements originally, then later added an instrumental Prelude, probably for *Israel in Egypt*. Tonight, we present the first nine movements:

1. Prelude (for strings)
2. Chorus: The ways of Zion do mourn - How are the mighty fallen!
3. She put on righteousness
4. When the ear heard her
5. How are the mighty fallen
6. She delivered the poor that cried
7. How are the mighty fallen
8. The righteous shall be had (in everlasting remembrance)
9. Their bodies are buried in peace - But their name liveth evermore

For the Fallen Edward Elgar (1857-1934)

The Great War of 1914-18 affected Elgar greatly. Most of his finest work afterwards was chamber music (the Cello Concerto being the honourable exception), but at the outset of the war, he determined to do his bit, first as a Special Constable, later as a member of the Hampstead Volunteer Reserve. Musically, he contributed to patriotic events in support of Belgium and Poland, then in 1915 began work on two pieces to words by Laurence Binyon: 'To Women' and 'For the Fallen'. He later added a third, 'The Fourth of August' and the three were published together as *The Spirit of England*, though there is no evidence this was his original idea.

'For the Fallen' has an elegiac feel to it. This may be due to the words familiar from so many Remembrance services ('They shall grow not old....'), or to the heavy funeral march tread of the opening and closing of the piece. In between, there is brief optimism at the words 'but where our desires are and our hopes profound' and a wonderfully searching climax at 'as the stars that shall be bright when we are dust'.

The piece is scored for soprano solo, chorus and Elgar's usual large orchestra. However, the orchestra is used with great sensitivity throughout, and for tonight I have arranged the accompaniment for the Mozart Requiem orchestra. The dark tones of clarinets, bassoons and brass are a suitable foil to the strings and organ in Elgar's swan song to choral-orchestral writing.

*With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.*

*Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.*

*They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.*

*They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.*

*They shall grow not old, as we that are left grow old:
Age shall not weary them. nor the years condemn.
At the going down of the sun and in the morning
We will remember them.*

*They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.*

*But where our desires are and our hopes profound,
Felt as a well-spring that is bidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;*

*As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.*

*Laurence Binyon
From "The Winnowing Fan"*

**Requiem K.626 Wolfgang Amadeus Mozart
(1756-1791)**

Completed by Robert D. Levin (1996)

The mysterious story of the commissioning of the Requiem is well-known. A stranger came to Mozart, asking for such a work; Mozart was to be paid half in advance and half on completion and handing over - no copies were to be made. It wasn't really a great mystery; the stranger was a servant of Count Franz von Walsegg-Stuppach, and the Count intended to present the work as his own, as a memorial to his lately deceased beloved wife, Anna. Mozart was persuaded either conspiratorially or financially to go along with the scheme, and set to with a will.

He had to break off for two major works, the opera *La Clemenza di Tito* and the Clarinet Concerto, then to finish *The Magic Flute* which he had started earlier. He had been unwell at the start of the summer, but the success of these was something of a tonic to him, and it was with enthusiasm that he resumed the Requiem in October. Another break, to provide a Masonic cantata, further put off the completion, but when he restarted in November, the uraemia which was to cause his death set in in earnest. For a while, he persevered, but the swelling in his hands in particular, made composition difficult. He seems to have discussed some aspects of the work with his pupil Süßmayr, who had helped him with bits of *Tito*.

Mozart died on 6th December. He was buried in a pauper's grave, not solely because of his finances (*Magic Flute* had been a good earner for him), but because it was the Viennese way at the time for all except the highest in the land. Within hours of his death, his widow, Constanze, realised that she would have to pay back the advance on the Requiem, unless

She and Süßmayr first tried to persuade Johann Eybler to complete the work (which is a bit odd if Mozart had given Süßmayr instructions, as he claimed). Eybler worked briefly on it (adding amongst other things a Sanctus), but felt he could not do the task justice, and returned the work to Constanze. Süßmayr took on the rest of the completion. This had one peculiar benefit: his handwriting was very similar to the dead composer's, and Constanze was able to pass the Mozart-Eybler-Süßmayr work off as her late husband's and claim the money.

This all came out later. It is not recorded what Count Walsegg thought, but other critics were quick to point out the inferior workmanship of what was now known to be by Süßmayr (and possibly Eybler). Mozart had written the Introit and Kyrie (complete), the Dies Irae up to the Confutatis (vocal parts) but only the first eight bars of the Lacrimosa. Then the vocal parts to the Offertorium and Hostias. Süßmayr completed the Lacrimosa, and added a Sanctus, Benedictus, and Agnus Dei, then used music from the opening movements to finish the Lux Eterna and final Cum sanctis tuis. His contribution is variable; there is a certain sweep to the continuation of the Lacrimosa, which works well, but a single Amen in the last two

bars is hardly the independent movement Mozart had proposed in a sketch. Likewise the Sanctus has a nobility of gesture, but the following Hosanna stops as soon as it starts. Süßmayr's Benedictus, in contrast, though pleasant enough, meanders on a little too long, and its Hosanna is both perfunctory and in the wrong key. His Agnus works, and of course the final sections are real Mozart with different words.

Many attempts have been made to complete the work differently (the earliest in 1819). Some have completely rewritten all the dubious passages, others have stuck close to Süßmayr. The edition by Robert D. Levin that we are performing tonight tries to tread a delicate line between. For instance, Levin preserves Süßmayr's fine extension of the Lacrimosa, but brings it round for the big fugal Amen that Mozart obviously intended (and left the fugue theme for). He uses Süßmayr's Hosanna theme but works it more fully so that it is at least the sort of length Mozart would have provided. Here is the list of movements with their attribution:

1. Chorus (with soprano solo) Requiem aeternam (Mozart)
2. Chorus: Kyrie eleison (Mozart)
3. Chorus: Dies irae (Mozart - orchestrated by Süßmayr/Levin
as are all following movements)
4. Quartet: Tuba mirum (Mozart)
5. Chorus: Rex tremendae (Mozart)
6. Quartet: Recordare (Mozart)
7. Chorus: Confutatis (Mozart)
8. Chorus: Lacrimosa (Mozart/Süßmayr/Levin)
9. Chorus: Amen (Levin, based on Mozart sketch)
10. Chorus (with quartet): Domine Jesu Christe (Mozart)
11. Chorus: Hostias (Mozart)
12. Chorus: Sanctus - Hosanna (Eybler?/Süßmayr/Levin)
13. Benedictus - Hosanna (Süßmayr/Levin)
14. Agnus Dei (Süßmayr/Levin)
15. Chorus (with soprano solo): Lux aeterna - Cum sanctis tuis
(Mozart/Süßmayr)

Programme notes by Ian Harrold

Acknowledgements

The Society is indebted to Renishaw plc, Cam Parish and Dursley Town Councils, STMicroelectronics, Bristol and the National Lottery for supporting this concert.

Members of the Choir

Sopranos

Fiona Chandler
Mavis Church
Jenni Culverwell
Glenis Ewer
Anne Glanville
Christine Gourd
Clare Harrison
Marjorie Harrison
Diana Hobbs
Lynette Magnone
Doreen Manning
Marion Miller
Kathryn Palmer
Angela Pendlebury
Anne Shipton
Valerie Skinner
Judith Taylor
Joyce Theaker
Lesley Townsend
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elaine White
Elizabeth Young

Altos

Catherine Bennett
Jill Brown
Jenny Coles
Shelagh Fitzarthur
Betty Hebditch
Jacuelin Hill
Wenna Hills
Estelle James
Sally Lamerton
Lorna Lane
Caroline Marshall
Frances Neale
Anne Nuttall
Julia O'Connor Beach
Lisa Randell
Indigo Redfern
Kate Reeves
Wendy Richardson
Helen Roberts
Miriam Salman
Wendy Thomas
Alexandra Tomlinson
Eve Tudgay
Sue Walshaw
Lesley Wrankmore

Tenors

Rev Philip Butcher
Jean Dabinett
John Ewer
Peter Harney
Alastair MacLeod
Hugh Richards
Audrey Sewell
Andrew Young

Basses

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

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It is that simple! So please check the Amazon/Musicroom prices when doing your Christmas shopping, and if the price is right...

Thank you!

Tyndale Choral Society

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



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Concert Programme for 2007

Summer Serenade

Saturday 7th July

St Mary's, Wotton-under-Edge

Tippett - Spirituals from A Child of Our Time

Vaughan Williams - Serenade to Music

Stanford - Phaudrig Crohoore (Irish Ballad)

Winter Concert

Saturday 10th November

Dursley Parish Church

Elgar ~ King Olaf

with

Tyndale Sinfonia

Conducted by Ian Harrold

Rehearsals for this programme begin on a Monday at the end of March,
2007 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 tel: 01454 260877
or email: secretary@tyndale-choral-society.org