



Tyndale Choral Society

Conductor: Ian Harrold

www.tyndale-choral-society.org

Reg. Charity No. 284840



7.30pm Saturday 7th July 2007
Parish Church of St. Mary the Virgin
Wotton-under-Edge.

This concert is dedicated to the memory of Judith Taylor

Tyndale Choral Society

Programme

A Summer Serenade

Serenade to Music Ralph Vaughan Williams
(1872-1958)

Jazz-Fantasy on an American Spiritual Christopher Boodle (b. 1952)

Five Negro Spirituals from “A Child of our Time” Michael Tippett
(1905-1998)

1. Steal away
2. Nobody knows
3. Go down, Moses
4. By and by
5. Deep river

INTERVAL

Two Irish Ballads arr. Ian Harrold

The Rose of Tralee Danny Boy

Phaudrig Crohoore (Patrick Connor) Charles Villiers Stanford
(1852-1924)

with

Ruth Fitter (soprano), Lisa Randell (alto),
John Ewer (tenor), Geoffrey Whiley (bass)
Christopher Boodle (piano)

Conducted by Ian Harrold

Rehearsal Accompanist ~ James Corbett

There will be a Retiring Collection for Cotswold Care Hospice

Vaughan Williams' *Serenade to Music* was written to celebrate fifty years of Henry Wood as a conductor, and was premiered at the Proms on October 5th 1938. It was originally composed for sixteen solo voices who had all regularly worked with Sir Henry:

Sopranos: Isobel Baillie, Lilian Stiles-Allen, Elsie Suddaby, Eva Turner
Contraltos: Muriel Brunskill, Astra Desmond, Mary Jarred, Margaret Balfour
Tenors: Heddle Nash, Frank Titterton, Walter Widdop, Parry Jones
Baritones/Basses: Harold Williams, Roy Henderson, Robert Easton, Norman Allin

The words are drawn from the beginning of Act V of Shakespeare's "The Merchant of Venice" where Lorenzo and Jessica discuss the power of music, later taken up by Portia and Nerissa.

*How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.*

*Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.*

*Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.*

*I am never merry when I hear sweet music.
The reason is, your spirits are attentive –
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted.
Music! hark!*

*It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd. Soft stillness and the night
Become the touches of sweet harmony.*

Michael Tippett's *A Child of our Time* was written between 1939 and 1941 though it was not premiered until 1944. It takes as its starting point the shooting of a German diplomat in Paris in response to the forcible repatriation to concentration camps of 17,000 Polish Jews. The immediate response on November 9th 1938 was a vast outpouring of anti-Semitic feeling in Germany and parts of Austria resulting in the smashing of shop windows, destruction of synagogues, and the killing of many Jews. Colloquially it became known as 'Kristallnacht' ('Crystal Night', from the expensive shop-window glass), and although the Nazi authorities insisted it was a spontaneous reaction, there is little doubt it was a well-prepared pogrom.

Tippett wrote the libretto himself at the suggestion of his friend W H Auden, whom he had approached. He generalised the theme from the specific events of 1938 and added some of his own pacifist views; indeed, he was to go to prison for them before the work was performed.

In structure, the work is very much laid out like Handel's *Messiah* in three parts, with the added drama of Bach's *Passions*. Tippett wanted a latter-day equivalent of Bach's chorales here and there, and he lit upon the inspired idea of using Negro spirituals. In context, they have a marvellous cathartic effect, but they stand up well on their own in Tippett's own rearrangement. This year, they have the added resonance of celebration of the Abolition of Slavery.

To set the scene for Stanford's Irish 'ballad', we present two Irish ballads from popular song. 'The Rose of Tralee' has words by F. Mordant Spencer and music by Charles W. Glover and dates from the nineteenth century; it has even spawned a whole festival of ballad-singing in the eponymous

town. 'Danny Boy' is at least a genuine folk song (Tyndale performed a more elaborate version by Percy Grainger two years ago), but the words are by Frederick Weatherley, an Englishman, who added them round about the turn of the twentieth century. Its gentle sentimentality immediately appealed to Irish-Americans who made it popular in vaudeville; the rest, as they say, is history.

Charles Villiers Stanford was a very adaptable composer. Most of us know him for his settings of the Anglican church services, but he wrote some wonderful symphonies and piano concerti which are just beginning to attract the attention they deserve. He was also a master of the 'choral ballad' like this setting of 'Phaudrig Crohoore', where the whole choir tells the story. For much of his lifetime, his similar setting of Tennyson's 'The Revenge' (you remember: 'At Flores in the Azores, Sir Richard Grenville lay') was one of his most-performed concert pieces.

It has to be said that the text of 'Phaudrig Crohoore' by Joseph Sheridan Le Fanu (1814-1873) is not the most deathless verse. When the poem appeared in the Dublin University Magazine, Le Fanu wrote a preface to it, in which he said that it had been 'composed by a poor Irish minstrel, Michael Finley, who could neither read nor write, but used to recite it, with others of his songs and ballads, at fairs and markets'. In response to a suggestion of his younger brother William, it is an Irish take on the Lochinvar story: girl loves boy - girl agrees to marry another boy - boy grabs girl at wedding - off into the sunset!

Despite its literary shortcomings, the poem inspired some splendidly descriptive music from Stanford. The scene is set by a sturdy theme describing Phaudrig himself; the wedding party in full swing is uproarious; the hushed shock at the appearance of Crohoore brilliantly done. At the emotional climax of the story, 'An' the tears in her blue eyes stood tremblin' to flow..' there is music of genuine heart; perhaps the galloping off into the night is a bit obvious, but there is a moving epilogue as the poet contemplates his grave.

Programme notes by Ian Harrold

Pianist:

Christopher Boodle was born in Gloucester in 1952 and received his musical education at New College, Oxford, and the Royal College of Music in London. During his student years he gained the A.R.C.M. and F.R.C.O. diplomas, in addition to receiving first prize in the Incorporated Association of Organists Competition in 1974. For six years he lived in Belfast, Northern Ireland, combining the post of Assistant Cathedral Organist with teaching and conducting a choral society. In 1983 he moved back to England and now lives in Gloucester.

Christopher's main activities now consist of solo organ-playing and composing. With regard to the former, performing venues have included festivals at Ross-on-Wye, Guiting Power, and The Three Choirs Festival; engagements abroad have included the Uster Festival in Switzerland, and a Recital Tour of the USA. Compositions include four symphonies, much organ music, a Passiontide Oratorio, a dramatic Cantata "Death of a Martyr" (commissioned and premièred by the Society) and a "Mass for the End of Time", plus many chamber and church works. Christopher Boodle is now an Associate member of the Performing Rights Society, and Chairman of the Stroud Festival.

The Tyndale Choral Society

cordially invites you to come and

Sing! Fauré -
Requiem, Cantique de Jean Racine,
and
Handel - As Pants the Hart

A Choral Workshop and Evening Performance

at: St James' Church, Dursley, Gloucestershire
on: Saturday 29th September 2007
with: Conductor – Ian Harrold
Organist – Nigel Davies, and Guest Soloists

Singers' Tickets: *for the afternoon Workshop (1pm-5pm) and Performance (7.30pm) £10 – to include tea-break refreshments*

*from Julia O'Connor-Beach 01454 260877
or via the website: www.tyndale-choral-society.org*

Free Entrance to the Evening Performance for audience members;
a retiring collection will be taken to support the Society in its
music-making, and the St James' Appeal.

Members of the Choir

Sopranos

Liz Barnes
Fiona Chandler
Mavis Church
Jenni Culverwell
Glenis Ewer
Anne Glanville
Christine Gourd
Clare Harrison
Marjorie Harrison
Diana Hobbs
Estelle James
Doreen Manning
Marion Miller
Angela Pendlebury
Anne Shipton
Valerie Skinner
Joyce Theaker
Lesley Townsend
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elizabeth Young

Altos

Catherine Bennett
Jill Brown
Jenny Coles
Jacquelin Hill
Wenna Hills
Sally Lamerton
Lorna Lane
Frances Neale
Anne Nuttall
Julia O'Connor Beach
Lisa Randell
Indigo Redfern
Kate Reeves
Wendy Richardson
Helen Roberts
Miriam Salman
Wendy Thomas
Alex Tomlinson
Eve Tudgay
Sue Walshaw
Lesley Wrankmore

Tenors

Philip Butcher
Jean Dabinett
John Ewer
Peter Harney
Alistair MacLeod
Audrey Sewell
Andrew Young

Basses

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

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the Tyndale Choral Society?**

Then why not become a FRIEND of the Society.

This entitles you to:

- Reserved seats for the Summer and Winter concerts
- Free programmes and interval drinks
- Acknowledgement of your support in the programmes
- Invitations to other Tyndale events
- Copies of Newsletters and other Tyndale literature

If you would like more information, contact the Friends' Secretary: Francis Neale Tel: 01453 xxxxxx.

The 'Tyndale Choral Society' Website

www.tyndale-choral-society.org

The website is an invaluable resource about the Society. Not only will you find out about forthcoming concerts and events, both musical and social, but there is an archive of information about previous concerts together with reviews, photographs and other historical background. There are also links to other musical events as well as to particularly relevant shopping sites. We hope you will visit the site and learn more about the Society.

We are always interested in your views and ideas about how we might develop the site further.

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 Friends' Secretary, Frances Neale, or any member of the Society.



The Society is indebted to Michael Stone of Ozleworth Park,
to Renishaw plc and ST Microelectronics, Bristol
for supporting this concert.

Concert Programme for 2007

Winter Concert

Saturday 10th November
Dursley Parish Church

Scenes from the Saga of 'King Olaf' by Sir Edward Elgar

with

Jane Sherriff ~ soprano Lewis Brown ~ tenor
Christopher Monk ~ bass

and

Tyndale Sinfonia
Conducted by Ian Harrold

Staged with kind support of the Elgar Society to mark the
sesquicentenary of the great English composer.



Rehearsals for this programme begin on Monday 9th July 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 the Secretary:

Julia O'Connor-Beach Telephone: 01454-260877
Or by email at secretary@tyndale-choral-society.org

The Tyndale Choral Society is affiliated to Making
Music, which represents and supports amateur vocal,
instrumental and promoting societies throughout the
United Kingdom.

