



Tyndale Choral Society

Conductor: Ian Harrold

Reg. Charity No. 284840

A large, stylized graphic of a flower with five petals, rendered in a light gray tone. The text 'Summer Concert' is written in a bold, black, sans-serif font, slanted upwards from left to right, and is superimposed over the flower.

**Summer
Concert**

7.30pm Saturday 5th July 2008
Parish Church of St. Mary the Virgin
Wotton-under-Edge

www.tyndale-choral-society.org

Psalmus Hungaricus

Zoltan Kodály

It is among his works for chorus that Kodály's most important music is to be found; indeed, the best of these, the Psalmus Hungaricus (1923), has a good claim to be considered his masterpiece. The style of later works is plainer than that of the Psalmus Hungaricus; and indeed, all Kodály's work becomes less florid, more sober and plain, with advancing years (as will be apparent in the Music Makers which follows).

The Psalmus Hungaricus is a colourful and dramatic setting of words by the sixteenth-century Hungarian poet Michael Veg, who was born in Kecskemet, Kodály's birthplace. The words are a passionate outburst of indignation at betrayal, with a fervent calling on the Lord of Hosts for support, (in fact, they are a paraphrase of Psalm 55 with scene-setting introduction and conclusion). It was written in celebration of the fifteenth anniversary of the union of the cities of Buda and Pest, and was commissioned by the city of Budapest. It has travelled all over the world, and has carried Kodály's name with it; next to the orchestral suite from the opera Hány János it is his best-known work. It opens in a mood of passionate lamentation, and ends in one of fierce exultation. There is a brilliant solo for tenor, couched in passionate declamation; the very individual swaying rhythm, heard in the accompaniment just after the opening, pervades the work, and contributes much to its character. The music has a certain barbaric edge - this is the young Kodály - and the choral writing is fierce and strong (and quite difficult!).

Adapted from the article by Peter J. Pirie in 'Choral Music' (Pelican Books, 1963)

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah pray'd he within his heart.

Tenor Solo:
God of my fathers, bow Thine ear to me,
Turn not away the light of Thy countenance,
Leave me not lonely in my misery,
Sore in my heart and sorrow o'er'whelmeth
me.

O hear the voice of my complaining!
Terrors of death are fallen upon me,
Hide not Thyself from my supplication,
Hatred and wrath of wicked men oppress
me.

O that I had but wings like a dove!
I would fly away far into the wilderness;
If to my prayer; Lord, Thou hadst attended,
Long, long ago far hence I would have
wandered.

Better it were to dwell in the desert,
Better to hide me deep in the forest,
Than live with the wicked liars and traitors
Who will not suffer that I should speak the
truth.

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah pray'd he within his heart.

Tenor Solo:

Nightly and daily go they about me,
Seeking how they take me in the snare.
And by false witness seek to destroy me,
Make me a prisoner; then would they shout
with joy!

Violence and strife rage fierce in the city,
Mischief and malice, envy and sorrow,
Boasting of riches, pride of possession;
Ne'er in all the world did I see such
deceivers!

They take their evil counsel in secret,
Fatherless children slay they and murder,
God's high command they have despised,
Swollen with substance, drunken with lust
and pride.

By those he trusted basely deserted,
In his great anger bitterly grieving
Thus to Jehovah prayed he within his heart.

I could have born so sore an affliction,
Were it an enemy that had reproached me,
Yea, in truth I could then have endured it.
For then I could have hidden myself from
him.

But it was thou, my friend whom I trusted.
(Did we not take sweet counsel together?)
Thou whom I reckoned true friend and
faithful
Thou art the man whose hand would have
struck me down!

Smite them with destruction, O Lord, and
slay them,
And let Thy judgement fall heavy on them,
Cut down this people, Lord, in Thine anger,
Send out thy truth, let unbelievers perish!

Tenor and chorus:

I give Thee honour, Lord, and worship
Thee,
Evening and morning and at the noonday;
Thou that abidest, Thou art my helper
When those that hate Thee sorely do
oppress me.

Tenor Solo:

So in Jehovah I will put my trust,
God is my stronghold and my comforter;
I cast my burden alway on the Lord,
He will not suffer the righteous to be
moved.

Thou art our one God, righteous in
judgement,
Vengeance is Thine for those that do evil,
Thou shalt not bless them, trusting in vain
things,
Thou shalt take them away as with a
whirlwind.

As for the righteous, Thou dost preserve
them,
They that shew mercy shelter find in Thee.
Those that are humble Thou dost raise on
high,
Those that are mighty scatterest and
destroyest.

Whom for a space Thy wrath has chastised,
And has like like silver tried in the furnace.
Forth from the fire Thou suddenly tak'st
him,
Once more in honour Thou wilt raise him on
high!

These words King David wrote in his
Psalter,
Fifty and fifth of prayers and of praises,
And for the faithful, bitterly grieving,
As consolation, I from it made this song.

The Music Makers - An Ode

Zoltan Kodály

Merton College, Oxford, celebrated its seven hundredth birthday in 1964. The college choir was directed at the time by the charismatic Laszlo Heltay, a refugee from the uprising of 1956, who had become a British citizen in 1957. He had studied with Kodály in Budapest, and maintained contact with him. The choir was named after the composer, and the Kodály Choir flourishes in Merton to this day.

Kodály had been approached to write something in celebration, and boldly he decided to set the very English text of Arthur O'Shaughnessy's 'The Music Makers', memorably set half a century earlier by Elgar. Kodály's work is much shorter and sensibly written with student voices in mind (i.e. not too much delicacy required!), though it is not without its tricky moments, particularly the end. The piece was premièred on May 31st 1964 in Merton College Chapel, conducted by Laszlo Heltay; the composer had been invited, but was too ill to travel at the time. (Well, that was what was given out; the Communist authorities had been tightening up on celebrity foreign visits for some time.) Several days later it was repeated in Bath Abbey, as part of the Bath International Festival.

Kodály died in Budapest in 1967, so this is one of his last substantial choral works. As a *pièce d'occasion* it has never really made it into the repertory; tonight's performance will be a rare chance to hear it. Laszlo Heltay went on to found the Brighton Festival Chorus, and is currently involved with the Madrid Radio Choir and lives near Barcelona; he is an Honorary Fellow of Merton College.

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;—
World-losers and world-forsakers
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth,
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming
Unearthly, impossible seeming—
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present
And their work in the world be done.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men ! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry—
How, spite of your human scorning,
Once more God's future draws nigh
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and summers,
And renew our world as of yore;
You shall teach us your song's new
numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

We are the music makers,
And we are the dreamers of dreams.

Arthur O'Shaughnessey

Prince Igor - Polovtsian dances

Borodin (1834 - 1887)

Borodin's day job was as a research chemist; indeed, his book on chemistry was in use in Russian schools well into the Soviet period. Thus, composition had to be fitted into holidays, periods of illness, whenever he could; it is hardly surprising that many of his works were left incomplete. His opera *Prince Igor* was one such, though he had often played bits through at the piano to his friends Rimsky-Korsakov and Glazunov, who were able to complete the work successfully. It was given its first performance three years after Borodin's death. Immediately, the Polovtsian Dances, the finale to Act Two, started an independent life of their own.

*Fly away on gentle breezes; fly swiftly, songs of love, to greet our homeland
where once we lived in hope and knew no sorrow, where once we sang, rejoicing
in our freedom.*

Eugene Onegin - Waltz scene

Tchaikovsky (1840- 1893)

Tchaikovsky wrote ten operas, four of them before he decided to use what was already considered to be a 'classic' poem: Pushkin's *Yevgeny Onyegin* (it is always difficult to know whether to use the French or Russian form as the title). The composer was much drawn to the heroine Tatyana, rather than the mildly unpleasant Onegin. It was unfortunate that while he was being musically inspired by Tatyana's charms, a real-life admirer came into his life, Antonina Miliukova. She had a crush on Tchaikovsky, and somehow they agreed to marry. A not-very-intellectual nymphomaniac and a manic-depressive homosexual were not the best ingredients for a successful marriage, and they broke up after nine weeks, leaving the composer with a nervous breakdown. He recovered and completed the opera. This waltz scene opens Act Two.

*This is superb! We never had expected such splendid company and dancing to
a band! We seldom see parties such as this one. What glorious food! What
glorious wine! So tasteful, so well planned!*

Linda di Chamounix - Act 1 Finale

Donizetti (1797 - 1848)

Gaetano Donizetti, like Rossini before him, was happy to work with all the established conventions of early nineteenth century Italian opera, though both were able to introduce that little extra something, when the occasion arose. In *Linda di Chamounix*, that is the hurdy-gurdy played by Linda's friend Pierotto; it is not a real hurdy-gurdy but a tune with drone in the orchestra - an excellent early example of a 'leitmotiv'. It can be heard just before the end of our short extract, as Linda and Pierotto set out on their journey to Paris.

*O tu che regoli umani eventi, speme dei miseri, degl' innocenti, su questi vigila con
fausto ciglio, ah, tu difendili d'ogni periglio.*

(O Thou who rules human events, hope of the poor and of the innocent, watch over them with a favourable eye, defend them against every danger...)

I Pagliacci - Bell chorus

Leoncavallo (1858 - 1919)

With Pietro Mascagni (see later), Ruggiero Leoncavallo was one of the early exponents of 'verismo' opera, i.e. opera using passions and relationships in a contemporary, rather than mythical or historical, setting, usually concerning the lives of humble people rather than dukes and princes. I Pagliacci features a band of strolling players in some behind-the-scenes infidelity, which spills out into the play itself. The Bell chorus is part of the scene setting.

Come on! Let's go! The church bells ring, let's go! Ding dong, hear the evening bell; be quick, come along, Away to church now, girls and boys!

Rigoletto - La Donna è mobile

Verdi (1813 -1901)

Verdi knew this tune would be a hit, and did all he could to prevent it being heard before the opening night on March 11th 1851. He was right, and the piece remains one of his most enduring successes. Of course, in the opera it also has the dramatic function at its reprise, of alerting Rigoletto to the fact that it cannot be the body of the Duke he has had murdered in the sack he is holding (naturally, being opera, it is his daughter Gilda).

*La donna è mobile Qual piuma al vento, Muta d'accento — e di pensiero.
Sempre un amabile, Leggiadro viso, In pianto o in riso, — è menzognero.*

*(Woman is flighty like a feather in the wind, she changes her voice —
and her mind.*

Always sweet, pretty face, in tears or in laughter, — she is always lying.)

Cavalleria Rusticana - Easter Hymn

Mascagni (1863 - 1945)

Santuzza, a village girl, has been excommunicated and cannot enter church on Easter Day. Mascagni thus has the excellent device of an off-stage chorus (in the church) and an on-stage one with Santuzza, to send this brilliant choral showpiece on its way.

Regina coeli laetare quia, quem meruisti portare resurrexit sicut dixit. O sing praise to the Lord who is risen, Death's dominion and power to deny: He has broken the bonds of his prison, He is risen to glory on high!



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James Atherton (tenor) began his singing life as a chorister in Manchester. It was these formative years that led to the last 17 years singing in Cathedral choirs, most recently at Gloucester. Previous appointments included Winchester Cathedral and St. George's Chapel, Windsor Castle, where he sang for the marriage blessing of HRH Prince Charles to Camilla Parker-Bowles.

Outside the Cathedral James is busy with consort work and sings with many well-known groups. He is also the founder and director of the Glevum Consort, a successful professional choir based in Gloucester.

He has been a soloist with many of the country's top orchestras and is in demand in the role of Evangelist in Bach's Passions. Appearances this year include the *St. John* in Lincoln and Worcester Cathedrals, and the *St. Matthew* in Chester Cathedral, and LSO St. Luke's in London. Recent concerts have included the title role in Elgar's *The Dream of Gerontius*, and Britten's *Serenade for Tenor, Horn and Strings*.

Daily duties in the Cathedral are combined with his other passion, Organ Building. James is a flue and reed voicer and works alongside Guy Russell in the voicing department for Nicholson's of Malvern. In his spare time James enjoys cooking (he is a trained Chef), walking, playing the organ and golf. He lives in the beautiful Cathedral Close in Gloucester with his wife and their cats.

David Bednall (piano and organ) is a busy composer and organist, combining an extensive freelance career with the position of Sub Organist at Bristol Cathedral and PhD Studies in Composition with Dr. John Pickard at Bristol University. He studied with Dr. Naji Hakim and David Briggs and was Assistant Organist at Wells Cathedral.

He was Organ Scholar at The Queen's College, Oxford and then at Gloucester Cathedral. He also spent periods there as Acting Director of Music and Acting Assistant Organist and was closely involved with the Three Choirs Festival.

He won prizes in Improvisation and Performance at the examination for Fellow of The Royal College of Organists and has given recitals at La Trinité, Paris, and many English Cathedrals. In June 2008 he gave a recital at Notre-Dame de Paris.

He has performed all the major works of Messiaen and his debut solo recording and CD of improvisations with Malcolm Archer have received excellent reviews. He has improvised on live radio and in concert. He recently appeared as stunt-organist on BBC TV's *Dr. Who*.

He is active as a composer and the CD of his choral music *Hail, gladdening light* with Wells Cathedral Choir under Matthew Owens was Gramophone Editor's Choice. They have also broadcast a number of works on Radio 4. Recent work has included *Missa Sancti Pauli* commissioned by St Paul's Cathedral for the London Festival of Contemporary Church Music.

More information can be found at www.davidbednall.com

Members of the Choir

Sopranos

Liz Barnes
Fiona Chandler
Mavis Church
Jenni Culverwell
Glenis Ewer
Anne Glanville
Christine Gourd
Diana Hobbs
Lynette Magnone
Doreen Manning
Marion Miller
Angela Pendlebury
Julie Phillips
Anne Shipton
Joyce Theaker
Lesley Townsend
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elaine White
Elizabeth Young

Altos

Melanie Baxter
Catherine Bennett
Jill Brown
Jenny Coles
Shelagh Fitzarthur
Jacquelin Hill
Estelle James
Sally Lamerton
Lorna Lane
Francis Neale
Anne Nuttall
Julia O'Connor Beach
Lisa Randell
Indigo Redfern
Kate Reeves
Wendy Richardson
Miriam Salman
Wendy Thomas
Eve Tudgay
Sue Walshaw
Lesley Wrankmore

Tenors

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

Basses

Frank Andoh
Brian Bolsher
Mike Chambers
James Corbett
Jonathan Golding
John Hicks
Brian Kitching
Derek Manning
Brian Neale
John Palmer
Dick Skinner
Geoff Whiley

Absolute Beginner's Class 2008 (ABC)

You may notice that our ranks have swelled considerably since last year. We are delighted to have singing with us tonight graduates of the Tyndale Absolute Beginners' Class of 2008. The ABC course ran from January to March this year, with tutor Bethan Diaz, and our students were introduced to the complex and mysterious (but rewarding) world of sight-singing. The majority then continued their apprenticeship by joining us in rehearsal for this concert.

We congratulate them on having coped with a challenging programme - the Kodály pieces are particularly complex - and hope that they will now join us as full members of the Society for our November concert with orchestra, when we will sing Mendelssohn's Oratorio 'St Paul'. Their conversion to choral singing will then be complete!

We applaud the students below who have stayed the course through to the concert:

Sopranos

Diane Freeland
Jenni Hamley
Sheelagh Hudleston
Maggie Jordan
Rosemary Lea
Barbara Sanderson
Jan Tucker
Mary Wright

Altos

Pam Davis
Colleen Dunmall
Angie Hill
Monica James
Carole McDonald
Miriam Yagud

Tenors

Sue Davies
Len Miller
Mark Wright-Davies

Basses

Jim Austin
Richard Hellen
Colin Levine

Tyndale Choral Society

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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, Kate Reeves, or any member of the Society.



The Society is indebted to STMicroelectronics, Bristol
for supporting this concert.

Concert Programme for 2008

Winter Concert

Saturday 15th November
Dursley Parish Church

Mendelssohn ~ St Paul

with

Tina Power ~ soprano Patrick Briddon ~ tenor

Brian Pursey ~ bass

and

Emerald Ensemble

Conducted by Ian Harrold



Rehearsals for this programme begin on Monday 7th July 2008 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.

