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# Tyndale Choral Society

Conductor: Ian Harrold

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Reg. Charity No. 284840

**From Berkshire  
to Broadway**

7.30pm Saturday 4th July 2009  
Parish Church of St. Mary the Virgin  
Wotton-under-Edge

[www.tyndale-choral-society.org](http://www.tyndale-choral-society.org)

# Tyndale Choral Society

## *Programme*

Christopher Boodle: Gloria

Christopher Boodle: Toccata Éclatante (organ)

R Vaughan Williams: In Windsor Forest

## *INTERVAL*

Christopher Boodle: Jazz Fantasy on an American Spiritual (organ)

George Gershwin, arr. Ian Harrold:  
Of thee we sing

with

Christopher Boodle ~ organ and piano

Conducted by Ian Harrold

*(To save time make sure you buy your interval drinks tickets  
before the concert starts)*

# Gloria

by Christopher Boodle

This setting of the Gloria for four-part chorus and organ is simple in design and technical level. The basic musical ideas on which it is based reappear in various forms throughout the work, thereby imparting it with a sense of organic unity. As is the case with most settings of this part of the mass, there are three parts; the two outer more ebullient sections are contrasted with a more sombre middle passage, slower and more intense. The words 'Quoniam tu solus sanctus' are set contrapuntally, thereby fulfilling a need for the voices to interrelate with each other in a way not possible within the confines of straightforward harmony.

*Notes by the Composer*

## In Windsor Forest

by R Vaughan Williams

Vaughan Williams himself adapted the music for this Cantata for Soprano, Contralto solos and chorus from "Sir John in Love" (1929). Unlike his earlier opera "Hugh the Drover" which had many performances at Sadlers Wells Theatre, "Sir John in Love", based on the exploits of John Falstaff, did not enjoy such a success although revived in 1945. The cantata is light and amusing, drawing on parts of Falstaff's exploits in "The Merry Wives of Windsor" including (No. 3) some fairy happenings in Windsor Forest.

*Notes by Michael Power*

### No 1 The Conspiracy

(For ladies voices, words by Shakespeare.)

Sigh no more, ladies,  
Ladies sigh no more,  
Men were deceivers ever,  
One foot in sea and one on shore, to  
one thing constant never.

Refrain:

Then sigh not so, but let them go,

and be you blithe and bonny,  
Converting all your sounds of woe into  
Hey Hey, nonny nonny nonny nonny.

Sing no more ditties sing no more no  
more of dumps so dull and heavy,  
The fraud of man was ever so since  
Summer first was leavy  
(Refrain)

## No 2 Drinking Song

(For men's voices, words by John Still)

Back and side go bare, go bare,  
Both foot and hand go cold;  
But, belly, God send thee good ale  
enough,  
Whether it be new or old.  
Jolly good ale and old.

I cannot eat but little meat,  
my stomach is not good;  
But sure I think that I can drink  
With him that wears a hood.

Though I go bare, take ye no care  
I am nothing a cold;  
I stuff my skin so full within  
Of jolly good ale and old.

I love no roast but a nut brown toast,  
And a crab laid in the fire,  
A little bread shall do me stead,  
Much bread I no desire.

No frost nor snow, No wind I trow  
Can hurt me if I would,  
I am so wrapt, and throughly lapt  
Of jolly good ale and old!

And Tib my wife that as her life  
Loveth well good ale to seek,  
Full oft drinks she till ye may see  
The tears run down her cheek.  
Then doth she trowl to me the bowl,  
Even as a maltworm should;  
And saith 'sweetheart I've take my part  
Of this jolly good ale and old.'

Now let them drink, till they nod and  
wink,  
Even as good fellows should do

They shall not miss to have the bliss  
Good ale doth bring men to,  
And all poor souls who have scoured  
black bowls,  
Or have them lustily trowled,  
God save the lives of them and their  
wives whether they be young or old.

## No 3 Falstaff and the Fairies

(Words by Shakespeare, Ravenscroft and Lyly.)

Round about in a fair ring-a,  
thus we dance and thus we sing-a,  
Trip and go, to and fro, over this green-a.  
All about in and out over this green-a,  
Round about in a fair ring-a.

Fairies, black, grey, green, and white,  
You moonshine revellers in shades of  
night,  
You orphan heirs of fixed destiny,  
Attend your office and your quality.

But till 'tis one o'clock, our dance of  
custom round about the oak of Herne the  
Hunter let us not forget.  
Lock hand in hand, yourselves in order  
set, and twenty glowworms shall our  
lanterns be to guide our measure round  
about the tree.

But stay! I smell a man of middle earth.  
Vile worm, thou wast o'erlooked even in  
thy birth.  
Corrupt, corrupt and tainted in desire!  
Come, will this wood take fire?  
About him fairies, sing a scornful rhyme,  
and as you sing  
Pinch him to your time!

Pinch him, pinch him black and blue  
Saucy mortals must not view  
What the queen of stars is doing  
Nor pry into our fairy wooing.

Pinch him blue, pinch him black  
Let him not lack  
Sharp nails to pinch him blue and red  
Till sleep has rocked his addle head,  
Pinch him and burn him and turn him  
about  
Till candles and starlight and moonshine  
be out!

### **No 4 Wedding Chorus**

(Words by Ben Jonson)

See the chariot at hand here of love  
wherein my lady rideth.  
Each that draws is a swan or a dove, and  
well the car love guideth;  
As she goes all hearts do duty unto her  
beauty;  
And enamoured do wish, so they might  
but enjoy such a sight,  
That they still were to run by her side  
through swords, through seas whither  
she would ride.

Do but look on her eyes, they do light all  
that Love's world compriseth.  
Do but look on her hair, it is bright as  
Love's star when it riseth.  
Do but mark her forehead's smoother  
than words that sooth her;  
And from her arched brows such a grace  
sheds itself through the face,  
as alone there triumphs to the life,  
All the gain, all the good of the  
elements' strife.

Have you seen but a bright lily grow  
before rude hands have touched it?  
Have you marked but the fall of the snow  
before the soil hath smutched it?  
Have you felt the wool of the beaver or  
swan's down ever?  
Or have smelt of the bud of the briar or  
the nard in the fire?  
Or have tasted the bag of the bee?  
O so white, O so soft, O so sweet is she!

### **No 5 Epilogue**

(Words by Campion and Rosseter's Book of  
Airs)

Whether men do laugh or weep,  
whether they do wake or sleep,  
Whether they die young or old  
whether they feel heat or cold  
There is underneath the sun nothing in  
true earnest done.

All our pride is but a jest.  
None are worst and none are best.  
Grief and joy and hope and fear play their  
pageants everywhere,  
Vain opinion all doth sway,  
And the world is but a play.

# Of thee we sing

A tribute to George Gershwin

Arranged by Ian Harrold

Born Jacob Gershowitz in 1898, George Gershwin was the son of first generation Russian immigrants, who had left St. Petersburg (separately) a few years previously and had met in New York. As he started out as a professional musician, he adopted the more American 'Gershwin' and the family gradually followed suit.

Jacob (George) showed promise as a pianist from an early age, and was able to gain employment as a song plugger for Jerome H. Remick and Company, in New York's famous 'Tin Pan Alley', shortly after leaving school at fifteen. He had a couple of pieces printed without attracting much attention, until his first real success with 'Swanee' in 1919. There followed a seemingly endless stream of popular hit songs, both as show tunes and simply for the insatiable market. Many were written to words by his brother Israel (Ira).

As well as his composition, George made many recordings on piano rolls. He never forgot his classical training, and always yearned for recognition in the world of 'serious' music. His 'Rhapsody in Blue' was immediately taken to the public's heart, although music critics were more sniffy, but his tone poem 'An American in Paris' and especially his folk opera 'Porgy and Bess' have established themselves as some of the best of American art music of the twentieth century.

He died on July 11th 1937, following surgery for a brain tumour.

Any selection of Gershwin songs must inevitably leave out someone's favourites. I have tried to work my selection into four movements, each linked by an underlying mood or thought.

*Notes by Ian Harrold*

## 1. **We got rhythm**

*Fascinatin' Rhythm - Slap that Bass - I got Rhythm*

## 2. **Love song**

*Someone to watch over me - Embraceable you - Love walked in*

## 3. **Anthems**

*Of thee I sing - Summertime - Mine*

## 4. **Shall we dance?**

*By Strauss - Love is sweeping the country - Swanee! - Of thee I sing (reprise)*

## **Christopher Boodle** - organ and piano

**Christopher** 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 Tyndale Choral Society) and a *Mass for the End of Time*, plus many chamber and church works including his *Jubilate Deo* in July 2004. Christopher is now an Associate member of the Performing Rights Society, and a Past Chairman of the Stroud Festival.

The Society is pleased to welcome Christopher once again as accompanist and soloist at our Summer concert.

## ***What are Friends For ???***

An important aim of the Society is to bring quality performances to our community. In the case of the Winter concert, this involves engaging a professional orchestra and soloists. It may surprise you to learn that the ticket sales come nowhere near meeting the total cost of the concert. Members pay subscriptions and also fundraise throughout the year to help cover the shortfall of (on average) about £3,000.

Our audience members can help us further by becoming a **'Friend'** each year. For an annual contribution of £25 (single) or £45 (joint), friends are invited to attend our Summer and Winter concerts, enjoy a reserved seat in the best acoustic position, a free programme and complimentary interval drink, and the right to participate in any fundraising events which may be organised from time to time (on the same basis as full members). This represents very good value!

If you wish to support the Society in its work, and would like to join us for the Bach B minor Mass in November, why not convert tonight's concert ticket into friendship and become a ***Friend of Tyndale Choral Society***. On presentation of your ticket(s), friendship for the remainder of the year will be at the special reduced rate of £15 (single) and £25 (joint).

Please see Friends secretary, Kate Reeves, for more details, or fill in a form at the back of the church.

## *Members of the Choir*

### **Sopranos**

Liz Barnes  
Fiona Chandler  
Mavis Church  
Jenni Culverwell  
Glenis Ewer  
Diane Freeland  
Anne Glanville  
Christine Gourd  
Joy Green  
Jenni Hamley  
Claire Harrison  
Diana Hobbs  
Sheelagh Hudleston  
Maggie Jordan  
Rosemary Lea  
Margaret Lloyd  
Lynette Magnone  
Doreen Manning  
Marion Miller  
Angela Pendlebury  
Julie Phillips  
Barbara Sanderson  
Anne Shipton  
Valerie Skinner  
Joyce Theaker  
Sandra Tucker  
Ros Wakefield  
Vanessa Weaver  
Elaine White  
Mary Wright  
Elizabeth Young

### **Altos**

Catherine Bennett  
Jill Brown  
Jenny Coles  
Sophie Cox  
Pam Davis  
Colleen Dunmall  
Shelagh Fitzarthur  
Betty Hebditch  
Annette Heylings  
Angie Hill  
Jacquelin Hill  
Estelle James  
Monica James  
Sally Lamerton  
Lorna Lane  
Christine Leeding  
Angela MacNair  
Frances Neale  
Anne Nuttall  
Julia O'Connor Beach  
Lisa Randell  
Kate Reeves  
Wendy Richardson  
Rosemary Robinson  
Elizabeth Rymer  
Miriam Salman  
Wendy Thomas  
Eve Tudgay  
Sue Walshaw

### **Tenors**

Niall Bird  
Jean Dabinett  
Sue Davies  
John Ewer  
Alistair MacLeod  
Len Miller  
Kathie Rebbeck  
Audrey Sewell  
Mark Wright-Davies  
Andrew Young

### **Basses**

Frank Andoh  
Jim Austin  
Brian Bolsher  
Mike Chambers  
John Hicks  
Brian Kitching  
Colin Levine  
Derek Manning  
Brian Neale  
John Palmer  
Dick Skinner  
Geoff Wiley

# Tyndale Choral Society

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

## Friends

Mrs P Bozworth

Mr & Mrs P T Coles

Mr & Mrs C E Jukes

Mr B O'Connor

Miss D Wren

Miss J Cobb

Mr & Mrs W Grant

Ms F Keey

Mr M Taylor

Mr R Coles

Mr & Mrs F James

Mrs P Lee

Rev Canon Dr M Tucker

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 2009

## *Winter Concert*

Saturday 14th November  
Dursley Parish Church

## *Mass in B minor* *by J S Bach*

*with*

Tina Power ~ soprano                      Debra Blake ~ mezzo-soprano  
Martha McLorinan ~ alto                      Simon Andrew ~ tenor  
Christopher Monk ~ bass

*and*

The Amadeus Orchestra  
Leader: Francesca Barritt  
Conducted by Ian Harrold

Rehearsals for this programme begin on Monday 6th July 2009 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](mailto:secretary@tyndale-choral-society.org)

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

