

Tyndale Choral Society

Conductor: James Atherton

Reg. Charity No. 284840



Antonio Vivaldi

Dixit Dominus

Magnificat and

Gloria

with

Corelli Chamber Orchestra

7.30pm Saturday 12th November 2011
Dursley Parish Church

www.tyndale-choral-society.org

**This concert is dedicated to
the memory of Michael Power.**

It was with great sadness that the Society learned of the death of Michael in early September after a protracted illness. He was the Musical Director and Conductor of the Tyndale Choral Society for 15 years until he retired in 2003. He was a singers' conductor and in that time he developed our musical awareness and our choral singing. We had many rewarding concerts with him at the helm. He was patient, with a gentle sense of humour, but demanding in his wish to produce the best concerts possible. Not all the present members knew him but for those who did, he is remembered with great warmth and affection.

Tyndale Choral Society

Antonio Vivaldi

Dixit Dominus

Interval

Magnificat

Gloria

with

Marie-Claire Byrne - soprano Claire Eadington - contralto

Peter Harris - tenor

Edwin Hillier - bass

with

Corelli Chamber Orchestra

Ben Sanson - Leader

James Atherton - Conductor

Programme Notes

Vivaldi was a prolific composer of both instrumental and choral works but it seems that he was not required to compose music for the female choir and orchestra at the Ospedale della Pietà, the Venetian orphanage for young girls where he was employed for much of his life, except when the position of choirmaster in the chapel was vacant.

Of the three pieces which are being performed in this evening's concert, the Gloria is by far the most well known. The Gloria would, of course, have formed part of the liturgical Mass which was performed at every great feast at the Pietà with full choir and instruments. There are two versions of the Gloria, RV588 and the later RV589 which is the version being performed here tonight. It is thought that it was written around 1714 and is in twelve sections with contrasting, tempi, scoring, tonality and mood. *Dixit Dominus* (a setting of Psalm 110) for double choir was probably not destined for the Pietà as it seems to have been written with male voices in mind, and mixed choirs were not allowed in catholic churches at that time. It is likely, therefore, that this richly scored, complex work might have been written for another venue. Little is known of the origins of the Magnificat (RV610), a work of equal power and directness in nine sections, but it was probably written earlier than the settings of the text by Bach.

The Gloria is actually written for two sopranos soloists, contralto, chorus and orchestra, although the second soprano part will be sung by the contralto. The style of the piece varies between the chordal and contrapuntal. The opening of the first movement with its vigorous unison string writing is very striking and triumphal. The second movement, 'Et in terra pax', is slower and in B minor, which gives the music emotional overtones. In the duet in the third movement, 'Laudamus Te', the music is lively and employs a lot of imitation. 'Gratias agimus tibi' is only six bars long and takes us from the G major of the duet to E minor for the fifth movement, 'Propter magnam' which is lively and fugal in character. This is followed by one of Vivaldi's most inspired vocal solos, 'Domine Deus rex coelestis'. This is set for the soprano solo in the lilting style of a Siciliano with the oboe prominent in the accompaniment. The mood changes with the chorus which follows, 'Domini Fili Unigenite', introduced first by altos and basses, followed by sopranos and tenors. The accompaniment is urgent and compelling with an almost continuous dotted rhythm. The eighth movement, 'Dominus Deus, Agnus Dei', is written for contralto solo and chorus. The chorus makes short comments in between the very legato vocal lines of the soloist. The cello has a very important part to play in this movement with its own lyrical line. The brief ninth movement setting of 'Qui tollis peccata mundi' leads into the energetic contralto aria, 'Qui sedes ad dexteram Patris'. 'Quoniam tu solus sanctus' is a shortened repetition of the opening movement. The final movement, 'Cum sancto spiritu', is constructed on two fugal themes, the first introduced by the basses is slow and smooth, the second by the sopranos is 'marcato'. The chorus is interrupted by two short instrumental interludes before the final entries lead the work to a triumphant conclusion.

CONTENTS

Dixit Dominus

1. Dixit Dominus ...

These things with the Lord unto my Lord: sit thou upon my right hand.

2. Donec ponam inimicos tuos ...

Till I make thy enemies to be thy footstall

3. Virgam virtutis tuae ...

Surely the Lord shall send forth thy rod of strength out of Sion. Rule thou wisely, thine enemies are all about thee!

4. Tecum principium ...

Thy people willingly shall offer themselves to serve thee in the day, thy day of power and thou from the womb of the morning shalt have the dew of thy youth.

5. Juravit Dominus ...

God hath now sworn an oath and the Lord will never repent. Thou art a priest for ever and in the manner of Melchizadek thou art a priest for ever.

6. Dominus a dextris tuis ...

God the Lord at thy right hand hath shaken the mighty power of kings in anger.

7. Judicabit in nationibus ...

He shall judge all men and all mankind. He filleth the place with many dead bodies, he hath stricken through the head in many great wide lands.

8. De torrente ...

Of the brooklet the Lord shall drink, and therefore shall he raise up the head.

9. Gloria ...

Glory shall be to the Father, glory shall be to the only Son and the Holy Spirit.

10. Sicut erat in principio ...

As it was before the world began is now and ever shall be. Generation to generation. Amen

Magnificat

1. Magnificat ...

My soul doth magnify the Lord.

2. Et exultavit ...

And my spirit hath rejoiced in God my saviour. For he hath regarded the lowliness of his handmaiden for behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me: his name is holy.

3. Et Misericordia ...

And he sheweth mercy to them that fear him throughout all generations.

4. Fecit potentiam ...

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

5. Deposuit potentes ...

The mighty he hath put down from their seat, and hath exalted the humble and meek.

6. Esurientes implevit ...

He hath filled the hungry with good things; the rich he hath sent empty away.

7. Suscepit Israel ...

He remembering his great mercy hath holpen his servant Israel.

8. Sicut locutus ...

As he promised to our forefathers, Abraham and his seed for ever more.

9. Gloria ...

Gloria be to the Father, and to the Holy Ghost: As it was in the beginning is now and ever shall be, world without end. Amen.

Gloria

1. Gloria in Excelcis Deo ...

Glorify the Lord our God most high. Glory to God in the Highest.

2. Et in terra pax hominibus ...

And on earth be peace for humankind from the Lord's great loving kindness.

3. Laudamus te ...

We worship Thee. We adore Thee, God, we glorify Thy name.

4. Gratias agimus tibi ...

Humbly we praise Thee and thank Thee.

5. Propter magnam gloriam ...

For Thy deathless glory and greatness.

6. Domine Deus ...

Lord God Almighty, King of all Heaven, God the Father the Living God.

7. Domine Fili Unigenite ...

Only begotten Son of God the Lord Jesus Christ.

8. Domine Deus, Agnus Dei ...

Oh, Lord and Saviour, Lamb of God and Son of the Father. That takest away, the sins of the world. Lord have mercy on us.

9. Qui tollis peccata mundi ...

That takest our sins upon Thee Christ, receive this our supplication our prayer.

10. Qui sedes ad dexteram ...

Thou sittest at the right hand of the Father. Lord have mercy on us.

11 Quoniam tu solus Sanctus ...

Thou, and only Thou, are holy. Thou only art our Lord., Thou art most high.

12 Cum Sancto Spiritu ...

Likewise the Holy Ghost in the glory of God the Father. Amen.

Soloists

Marie-Claire Byrne - soprano

Marie-Claire Byrne was educated at the King's School, Worcester before studying Music at Trinity College, Cambridge where she was a Choral Scholar. While at Cambridge, she made numerous recordings with the Chapel Choir and performed throughout Europe, as well as in South Africa and the United States. Based now in Cheltenham, she sings both in small consorts, specialising in Renaissance polyphony, and as a soloist in oratorio, whilst bringing up her two young sons.

Claire Eadington - contralto

Born in Northumberland and raised across the fells in the Lake District, Claire Eadington went on to study Music at Oxford University, and now lives and works in London. She studies singing with Robert Rice, and has participated in masterclasses both in London and further afield (Oxford, Devon, Cumbria).

Claire has a wide musical repertoire including Handel's *Messiah* (Hardynge Choir, Harpenden) and Bach *Matthäus-Passion* (Sospiri, Oxford) and sang with Tyndale in Rossini's *Petite Messe Solennelle* last summer. Other performances include operatic roles such as Cherubino (*Le nozze di Figaro*) in the Sheldonian Theatre, Oxford, and Sorceress (*Dido and Aeneas*) in St Paul's Church, Covent Garden. She is also much in demand as a consort singer, appearing as far afield as China and Israel, as well as in performances at the UK's most prestigious halls and festivals, such as the BBC Proms and Edinburgh International Festival.

Peter Harris - tenor

Peter Harris was born in Armagh in Ireland. He sang in the Cathedral Choir as a boy from where his love of singing developed. After school, he won a place at Oxford to read music. Whilst there he was a Lay Clerk in the choir of Queens College, and took part in several tours and recordings with it. He is now a Lay Clerk at Gloucester Cathedral filling the cassock left by, none other than, James Atherton. Hobbies and interest's include horse-riding, hockey and bell-ringing.

Edwin Hillier - bass

Edwin Hillier joined Gloucester Cathedral Choir as a Bass Lay Clerk in 2010, having graduated from Christ's College, Cambridge, where he was a choral scholar and read Music. With Christ's he toured the East Coast of the US, France, Switzerland and Ireland, and recorded two CDs. During his three years as an undergraduate, he was also a member of the University Chamber Choir. Recent solo work includes: Monteverdi's *Vespers with His Majesty's Sackbutts and Cornetts*, *Wachet Auf* (BWV 140) at St Martin in the Fields and a one-per-part St Matthew Passion with the Glevum Consort. Forthcoming solo work includes Israel in Egypt with Adrian Partington and Bristol Choral Society. He is very much looking forward to singing with Tyndale Choral Society for the first time !

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Members of the Choir

Sopranos

Liz Barnes
Fiona Chandler
Mavis Church
Jenni Culverwell
Glenis Ewer
Diane Freeland
Anne Glanville
Christine Gourd
Joy Green
Claire Harrison
Marjorie Harrison
Sue Hollins
Sheelagh Hudleston
Maggie Jordan
Rosemary Lea
Jane Leslie
Lynette Magnone
Marion Miller
Valerie Pedrick
Angela Pendlebury
Julie Phillips
Barbara Sanderson
Anne Shipton
Valerie Skinner
Joyce Theaker
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elaine White
Ginny Woolf
Mary Wright
Elizabeth Young

Altos

Catherine Bennett
Linda Brent
Jill Brown
Jenny Coles
Suzette Darby
Pam Davis
Shelagh Fitzarthur
Betty Hebditch
Jacquelin Hill
Estelle James
Monica James
Sally Lamerton
Lorna Lane
Christine Leeding
Anne Nuttall
Indigo Redfern
Kate Reeves
Wendy Richardson
Rosemary Robinson
Elizabeth Rymer
Miriam Salman
Prue Taylour
Wendy Thomas
Linda Toft
Eve Tudgay †
Sue Walshaw

Tenors

Jean Dabinett
Sue Davies
Jack Evans
John Ewer
Peter Harney
Alastair MacLeod
Len Miller
Francis Neale
Audrey Sewell
Mark Wright-Davies
Andrew Young

Basses

Frank Andoh
Brian Bolsher
Mike Chambers
John Hicks
Max Holland
Brian Kitching
Vernon Lidstone
Brian Neale
Tim Page
John Palmer
Roy Richards
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Michael Toft

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 contact the Friends Secretary, Kate Reeves, or any member of the Society.



Acknowledgement

The Society is indebted to Barry Walker for storing the staging.

Forthcoming Concerts 2012

Summer Concert

Saturday, 7th July, St Mary's Church, Wotton-under-Edge

An Evening of English Music



Winter Concert

Saturday, 10th November, St James' Church, Dursley

Fauré and Rutter Requiems

with

Tyndale Concert Orchestra

Conductor James Atherton



Rehearsals for the season begin on Monday 19th March 2012 at 7.30pm in the Methodist Church, Dursley. New members in all parts will be most welcome. For further information, please contact the Secretary, Catherine Bennett by email:

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.

