



In a country famed for its musical traditions, the male voice choir surely epitomises the sound of Wales to people around the world. Formed in the late 19th century the choirs remain part of the national heritage. For the past 69 years one of the foremost of them has been the Pendyrus Male Choir.

The early 1920s were days of poverty and mass unemployment; most of the original choristers were out-of-work miners. It soon had over 150 singers and though numbers were depleted during World War Two the choir continued to function. Since the 1940s there has been a constant membership

of about 100 and the choir has had only three conductors.

After many decades as prize winners at Eisteddfodau the choir now concentrates on concerts, radio and television appearances and performances at such prestigious festivals as Aldeburgh, Llandaff and Edinburgh.

A Welsh choir with a difference, Pendyrus has extended the traditional repertoire, exploring 16th century Italian church music as well as contemporary European compositions. Several Welsh composers have written specially for the choir.

Accompanist to Pendyrus since 1973 Gavin Parry is a freelance musician who has worked with choirs and solo artists throughout Britain and overseas. He toured Hungary and Canada with the Cwmbach

Male Choir and has accompanied Pendyrus to Russia, the USA and Australia.

For biographical details on Robert Huw Morgan see page 9.



In 1992 Rita Cullis made her American debut singing in San Diego Opera's productions of Marriage of Figaro and Britten's The Rape of Lucrezia. A favourite artist with many of Britain's major opera companies she is very much at home at Welsh National Opera where

she began her professional career and later sang the Marschallin in Der Rosenkavalier. She has just made an important debut with the Royal Opera Covent Garden as the Fox in The Cunning Little Vixen.

Pendyrus Male Choir

Glynne Jones, musical director

Rita Cullis, soprano

Gavin Parry, pianist

Robert Huw Morgan, organist

Oundle School Chapel Saturday 17 July 7.45pm

Cwm Rhondda

John Hughes
arr. Arwel Hughes

Jubilate Deo

Schütz 1585-1672

Jesu, Joy of Man's Desiring

J S Bach 1685-1750
arr. Woodgate

Hallelujah Chorus (Mount of Olives)

Beethoven 1770-1827
arr. Davison

La Vergine (La Forza del Destino)

Verdi 1813-1901

Nachtgesang im Wäldle D913 Opus 139

Schubert 1797-1828

Soprano solos: Die Nacht Opus 10 Richard Strauss 1864-1949

Seitdem dein Aug!

Zueignung

Der 23 Psalm Opus 68 No 2

Bruch 1838-1920

INTERVAL DRINKS ON SALE - FESTIVAL CLUB

Ballad of Little Musgrave

Britten 1913-1976

Hymnus ante somnum Opus 97 No 2

Alun Hoddinot b1929

Gloria Opus 52

William Mathias 1934-1992

Un bel di

Puccini 1858-1924

Lisa Iân

arr. Hoddinott

Myfanwy

Joseph Parry 1841-1903

Dafydd y garreg wen

arr. Glynne Jones

Llwyn Onn

arr. Mansel Thomas

Hen fercheten

arr. Mansel Thomas

Nidaros

Daniel Protheroe 1866-1934

Easter Hymn (Cavalleria Rusticana)

Mascagni 1836-1945

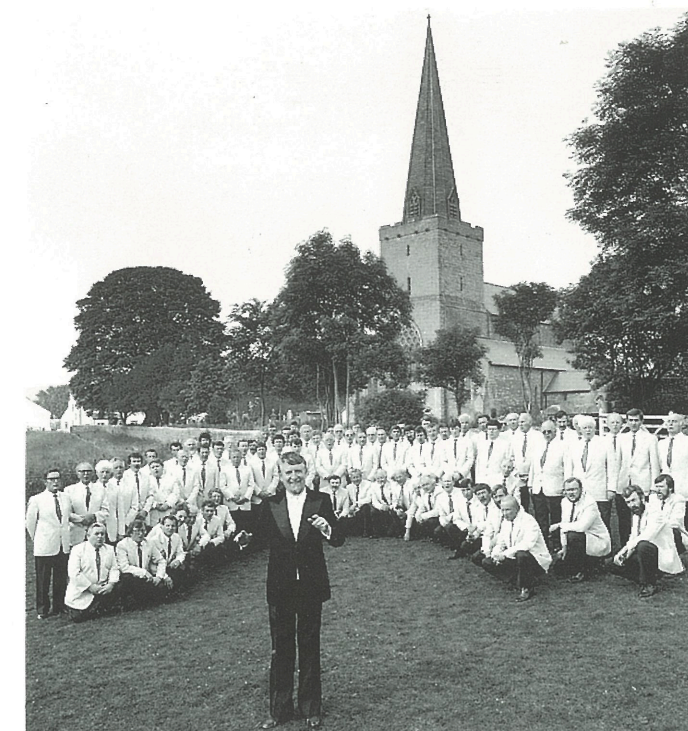
Opening appropriately with what has become its signature tune, Pendyrus sings one of the greatest hymn tunes in any language; its combination of supplication and celebration never fails to lift up hearts and voices.

A triumphant paeon, Schütz's Jubilate vividly expresses the text with taut rhythms and graceful harmonies. The most famous of Bach's chorale settings, Jesu, Joy of Man's Desiring comes from his Church Cantata No 147, 'Herz und Mund'. The individual chorale phrases, set against a familiar accompaniment of ceaseless triplets, create a beautiful atmosphere of reverence and praise.

Although not often heard today, Beethoven's Hallelujah Chorus received a very favourable reception in his lifetime.

La Forza del Destino was written in 1862 when Verdi, having already composed Rigoletto, Traviata and Trovatore among other operas, was moving towards the style of his later period. This aria comes at the finale of Act Two. As Leonora is received into the convent, her voice floats above the chorus of monks, technical simplicity combining with profound expression.

Schubert's Lied is a night song set in the woods; the accompaniment is as important and evocative as the words.



Strauss's three songs well illustrate the development of the German Lied from Schubert to Wolf and Strauss. Using lavish, Romantic harmonies and power he created a musical language that is still rare. In Die Nacht each verse is in a different key, reflecting the literary images of 'night's dark hand'. Zueignung (Devotion) is a perfectly constructed miniature which builds to a climactic conclusion.

Bruch's setting of the 23rd Psalm is characteristic of his rich sonorities and melodious choral writing.

Britten's Ballad of Little Musgrave and Lady Barnard is an amusing dramatic composition. Written in 1943 it was a gift for a music festival produced by Lieutenant Wood and his fellow prisoners of war in Germany.

Written 'in memoriam' for Britten, Alun Hoddinott's Hymn is forceful and bold. Britten's influence is heard in Mathias' Gloria. Composed in 1970 for male voices and organ it is rhythmically adventurous and compelling in style.

One of the favourite arias in the soprano repertoire, Un bel di needs no commentary.

The glory of Wales shines out in the following group of folk songs. Myfanwy comes from Parry's collection 'Cambrian Minstrelsie' of 1893. Parry graduated from a boyhood in an iron foundry to first Professor of Music at Aberystwyth. Conductor and composer, Mansel Thomas, was a lifelong conservator of his Welsh heritage.

Daniel Protheroe became the foremost Welsh musician in America in the early years of this century. Nidaros, like many of his male-voice compositions, is enjoyed for its patriotic verve.

The lyrical Resurrection hymn from Mascagni's only successful opera is led by Santuzza, the village girl betrayed by love.

SPONSORED BY STUDLEIGH ROYD LTD
AND PERKINS FOODS PLC

bsis
Matched

TODAY:

Festival Club open
Bar open

10.00am to 4.00pm
6.30pm to 11.30pm

Organists' Review

NEW SUBSCRIBER APPLICATION FORM

Please complete in BLOCK CAPITALS

Name

Address

Post Code

I wish to subscribe to **Organists' Review** for 1993
(4 issues)* at the rate shown below:

UK, Channel Islands, Isle of Man£13.00 ‡
Surface Mail elsewhere£15.00
Air Mail, Europe£15.25
Air Mail, North & South America, Africa£21.00
Air Mail, Australasia, Far East£22.75

‡ UK members of IAO affiliated associations pay £9.00. Please give the name of your Association here

* If you do not require earlier 1993 issues, please make a pro rata reduction.

Please return this form with a PO/Sterling cheque on a British bank payable to "IAO" to: R. Bayfield,
25 Rowan Close, Portslade, Brighton BN41 2PT