



## Tilford Bach Society



# Pegasus Choir

## A Cappella Concert

**Conductor: Matthew Altham**

**11 May 2019**

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**

**making  
music**

## Programme

**Nicolas Gombert: Media vita**

**Nicolas Gombert: Lugebat Absalon**

**William Byrd: Quomodo cantabimus**

**William Byrd: Laudibus in Sanctis**

**JS Bach: Komm, Jesu, komm**

### INTERVAL

*Drinks are free but donations to cover costs are much appreciated*

**Arvo Part: Bogoroditse dyevo**

**Parsons: Ave Maria**

**Gabriel Jackson: Salve Regina**

**Jean Mouton: Nesciens Mater**

**Arvo Part: Magnificat**

**Franz Biebl: Ave Maria**

**JS Bach: Fürchte dich nicht**

### Nicholas Gombert (c. 1495–c. 1560)

Sixteenth-century Franco-Flemish composer Nicolas Gombert was a musician and Master of the Children of the Chapel in the court of Emperor Charles V, and one of the leading figures of the generation between Josquin and Palestrina. He wrote some 10 Masses, about 160 motets, 8 settings of the Magnificat and 60 chansons.

He was described thus by theorist and composer Hermann Finck 'Yet in our very time there are innovators, among whom is Nicolas Gombert, pupil of Josquin of blessed memory, who shows all musicians the way, nay more, the exact path to the desired imitative manner and to refinement; and he composes music entirely different from the past. For he avoids rests, and his composition abounds in both full harmonies and imitations'.

However, he fell from grace when convicted of molesting a boy in his charge in 1538. Sentenced to hard labour in a ship's galley, Gombert was somehow able to continue composing. He was pardoned, and ended his days as a priest in Tournai, in modern-day Belgium.

### William Byrd (c.1543–1623)

Byrd was one of the great English composers of the sixteenth century, alongside his teacher and friend, Thomas Tallis. He was organist at Lincoln Cathedral and then joined Tallis at the Chapel Royal. In 1575, Elizabeth 1 granted the two men the joint monopoly for the importing, printing, publishing and sale of music and the printing of music paper. The first work under their imprint appeared in that year—a collection of *Cantiones sacrae* dedicated to the queen; of the 34 motets, Tallis contributed 16 and Byrd 18.

He was a devout Roman Catholic, and lived through a time of huge turmoil and upheaval following the Reformation. His music reflected that, both in the choices of texts, and in the pieces he wrote, which were sung by small groups of recusants worshipping in secret in their homes.

## JS Bach (1685 – 1750)

### **Komm, Jesu, komm BWV 229 (c.1731)**

This is Bach's only motet which is not based on a Biblical text or existing chorale, instead using select verses from a poem by local academic Paul Thymich. It was most probably written for a civic occasion, possibly the funeral of a local dignitary. On such occasions, Bach had greater resources at his disposal than for a usual Sunday service. This allowed him to write eight choir parts, rather than his usual four. In *Komm, Jesu, komm*, the eight parts split into two equally voiced choirs. He uses these in a variety of ways to create the interest in the piece. They sometimes sing together or separately, as an echo or to provide a contrast to each other.

Komm, Jesu, komm, mein Leib ist müde,  
Die Kraft verschwindt je mehr und mehr,  
Ich sehne mich nach deinem Frieden;  
Der saure Weg wird mir zu schwer.  
Komm, komm, ich will mich dir ergeben,  
Du bist der rechte Weg,  
Die Wahrheit und das Leben.  
Drauf schliess ich mich in deine Hände  
Und sage, Welt, zu gutter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
Ist doch der Geist wohl angebracht,  
Er soll bei senem Schöpfer schweben,  
Weil Jesus ist und bleibt  
Der wahre Weg zum Leben.

Come, Jesus, come, my flesh is weary,  
My strength deserts me more and more,  
I yearn for Thy peace;  
Life's bitter journey is too hard for me.  
Come, I will give myself to Thee,  
Thou art the sure Way,  
The Truth and the Life.  
Thus I yield myself into Thy hands,  
And bid the world good night.  
Soon as my life may end,  
My soul is prepared.  
It shall rise up with its Creator,  
For Jesus is, and remains,  
The true way to Life.

### **Fürchte dich nicht**

*Fürchte dich nicht* (written in either 1715 or 1726) uses biblical and contemporary texts (from Isaiah and Paul Gerhardt, 1653), and their musical employment is somewhat rhetorical and gestural. It conveys a simple message and is sung by the choir with direct expression and thus direct emotional impact. The second section is a chorale, with the sopranos singing the main line, and the other three parts singing a fugue underneath them.

Fürchte dich nicht, ich bin bei dir; weiche  
nicht, denn ich bin dein Gott; ich stärke dich,  
ich helfe dir auch, ich erhalte dich durch die  
rechte Hand meiner Gerechtigkeit.  
Fürchte dich nicht, denn ich habe dich erlöst;  
ich habe dich bei deinem Namen gerufen, du  
bist mein.

Do not fear, I am with you; do not recoil, for I  
am your God; I will strengthen you, and help  
you as well, I sustain you with the right hand  
of my righteousness.  
Do not fear, for I have redeemed you;  
I have called you by your name, you are  
Mine.

Herr, mein Hirt, Brunn aller Freuden!  
Du bist mein, ich bin dein,  
niemand kann uns scheiden.  
Ich bin dein, weil du dein Leben und dein Blut,  
mir zu gut, in den Tod gegeben.  
Du bist mein, weil ich dich fasse und dich  
nicht, O mein Licht, aus dem Herzen lasse!  
Laß mich, laß mich hingelangen, wo du mich  
und ich dich lieblich werd umfangen.

Lord, my Shepherd, fount of all joy!  
You are mine, I am Yours,  
no one can part us.  
I am Yours, since Your life and Your blood, for  
my sake, You have given to death.  
You are mine, since I seize You and do not, O  
my light, let You out of my heart!  
Let me, let me arrive there, where You and I  
will lovingly embrace each other.

### **Arvo Pärt (b. 1935)**

Pärt is an Estonian composer who has been greatly influenced by Georgian plainchant, mysticism and Orthodox religions. In the 1970s, he developed a style of music called Tintinnabuli, taking its name from a word describing the sound of a struck bell. He developed strict rules about the manner in which the melodic and harmonic lines move around each other. He stated that he wants his music to express his "love for every note", and in turn, communicate the spiritual power that he sees as music's essential purpose.

## Pegasus

**Pegasus**, now in its 23rd season, is one of London's most acclaimed chamber choirs. Under its director, Matthew Altham, the ensemble has developed an extensive repertoire of sacred and secular music ranging from the Renaissance to the present day.

Pegasus presents numerous concerts each year, often in collaboration with charities, music societies and festivals. The choir performs with leading instrumental ensembles, vocal soloists and conductors. Last year, Pegasus took the chorus role in two performances of Handel's opera *Acis and Galatea* for the London Handel Festival at St John's Smith Square with the London Handel Orchestra, conducted by Laurence Cummings.

In 2013 Pegasus won the chamber choir prize at the Florilège Vocal de Tours International Choral Competition in France, along with a special award for its performance of the music of Francis Poulenc. The choir has been featured on BBC television and radio, Channel 4 and Classic FM.

Pegasus second recording, *For the Fallen: Choral music from the time of the Great War*, was released on the Signum Classics label last November. It is available for purchase following this afternoon's concert.

Soprano	Alto	Tenor	Bass
Emily Benson	Claire Bennie	Connor Gannon	James Baer
Eleanor Franzen	Dave Gabbe	Ed Griffiths	Dave Brittan
Katy McAdam	Kirstin Gillon	Wei Sheng-Lim	Peter Hatch
Madeline Smith	Angela Hepworth	Luke Phillips	Graham Kirk
Anne Taylor	Antonia Honeywell	Samir Savant	Don Rowlands
Lucy Taylor	Lowri Williams	James Webbe	Graham Wood
Serena Wilson			

## Matthew Altham

Matthew Altham has been the director of Pegasus since 2001. He began conducting choirs while studying at Oxford University and led performances of music by Poulenc and the major English Renaissance composers.

Alongside his work as director of strategy for a business management company, Matthew directs Pegasus, Vox Cordis and the London Bach Players, with whom he has performed on numerous occasions in Pau, France. He has toured as a conductor to Prague, Tolosa, Arezzo and Antwerp and has broadcast on BBC Radio and Classic FM.

## 67th Tilford Bach Festival

### **Saturday 15 June**

St Andrew's Church, Farnham, GU9 7PW  
1-00pm

Lunchtime concert followed by light lunch

**JS Bach solo cello BWV 1012 & violin BWV1003**

**Katherine Sharman & Adrian Butterfield**

Tickets £10 on the door only

7-30pm

**London Handel Players**

**Baroque Concert**

**Bach, Corelli, Handel, Marais, Telemann, Vivaldi**

Tickets £15 (£14 members) in advance

£17-50 on the door

### **Sunday 16 June**

Tilford Church, Farnham, GU10 2DD  
7-00pm

**JS Bach: Magnificat**

**JS Bach: Violin Concerto No 1 in A**  
**GF Handel: The Choice of Hercules**

Joanne Lunn & Anna Dennis (Sopranos)  
Patrick Terry (Counter-tenor)

Laurence Kilsby (Tenor) William Thomas (Bass)

**London Handel Orchestra**

**Pegasus Choir**

**Directed by Adrian Butterfield**

Tickets £35 & £20