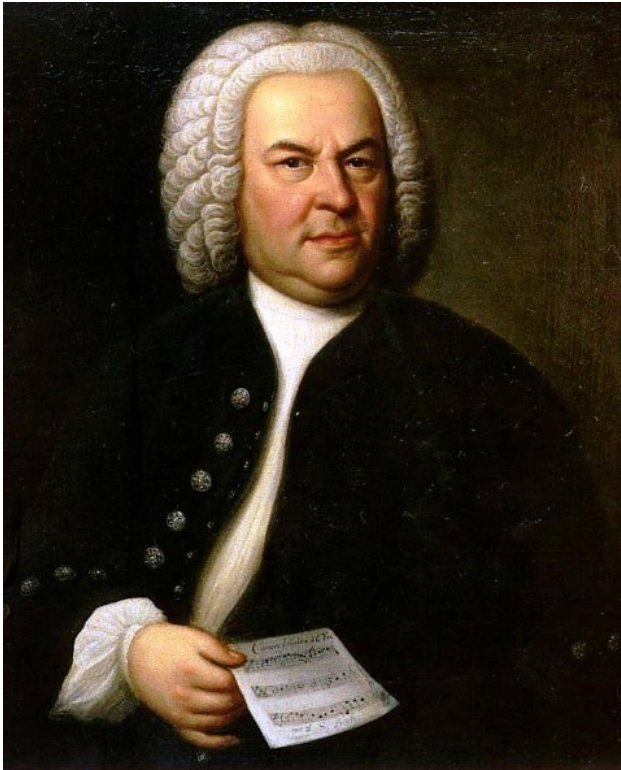




Tilford Bach Festival



***Sunday, 16 June 2019
All Saints Church Tilford***

Welcome

On behalf of TBS, I welcome you to the 67th edition of the *Tilford Bach Festival*. Every year we aim to bring you the best of Baroque Music, performed by musicians and soloists of excellent calibre. This year, we have chosen a programme of works by two great masters of Baroque - J.S. Bach and G.F. Handel who although contemporary of each other, couldn't be more different in their style of compositions. This evening, we are delighted to offer you an excellent cast to perform Handel's rarely performed, *The Choice of Hercules* and Bach's more popular *Magnificat*, performed by five soloists, the London Handel Orchestra and Pegasus Choir.

It has been a great pleasure organising the Festival this year and helping to bring to you these marvellous works by JS Bach and GF Handel. We do hope you will enjoy this evening's concert and that we will entice you to join us for future concerts organised by this prestigious music society, with over sixty years of experience in offering their audience the best of Classical Music outside London.

If you would like to become a member of TBS or a sponsor, kindly contact the Chairman John Horrocks, john@horrocks.co.uk or the secretary Susan Sagun, secretary@tilbach.org.uk

Suzanne Cacciottolo
Tilford Bach Festival Organiser

Programme

George F. Handel (1685-1759)
The Choice of Hercules
HWV 69

Interval

J.S. Bach (1685-1750)
Violin Concerto in A minor,
BWV 1041

J.S. Bach (1685-1750)
Magnificat BWV 243

Interval Drinks

Unlike previous festivals, but like our arrangements for concerts in Farnham, wine and fruit juice are available free before the concerts and during the interval.

However donations are respectfully requested with a suggested amount of £2-50 per glass of wine and 50p per fruit juice.

Champagne may also be available but on sale only at £5.00 per glass or £25 per bottle.

Soloists

Sopranos: Joanne Lunn (Virtue)

Anna Dennis (Pleasure)

Alto: Patrick Terry (Hercules)

Tenor: Laurence Kilsby (Attendant on Pleasure)

Bass: Will Thomas (Magnificat only)

London Handel Orchestra **Adrian Butterfield, Conductor/Solo Violin**

1st Violins

Oliver Webber (leader)

Kathryn Parry

Fiona Duncan

2nd Violins

Diane Moore

Laura Cochrane

Hailey Willington

Violas

Rachel Byrt

Wendi Kelly

Cellos

Katherine Sharman

Melanie Woodcock

Double Bass

Cecelia Bruggemeyer

Flutes

Rachel Brown

Guy Williams

Oboes

James Eastaway

Mark Baigent

Bassoon

Nathaniel Harrison

Horns

Richard Bayliss

Clare Penkey

Trumpets

Darren Moore

Stephen Keavy

Peter Mankarious (Magnificat)

Timpani

Ben Hoffnung (Magnificat)

Organ/Harpsichord

Silas Wollston

Pegasus Choir

Soprano: Emily Benson, Jessica Hazelton, Katy McAdam, Anne Taylor, Lucy Taylor, Danielle Toyer.

Alto: Claire Bennie, David Gabbe, Angela Hepworth, Michaela Hinson-Raven, Harriet Riley, Lowri Williams.

Tenor: Niall Bird, Conor Gannon, Jamie Powe, Samir Savant, Wei Sheng Lim, Martin Toyer.

Bass: Dave Brittain, Adam Chong, Jon Dalladay, Richard Nicholls, Graham Wood.



Joanne Lunn



Anna Dennis



Patrick Terry



Laurence Kilsby



William Thomas

Pegasus Choir



Since its founding in 2001, Pegasus has built up a reputation as one of London's most versatile and exciting chamber choirs. The ensemble has developed an extensive repertoire embracing sacred and secular music from the Renaissance to the present day. Pegasus has worked with the London Handel Orchestra and the Southbank Sinfonia and in 2018 formed the chorus for a staged production of Handel's *Acis and Galatea* for the London Handel Festival, conducted by Laurence Cummings.

Pegasus has been featured on BBC Radio, Classic FM and Channel 4. The choir's first CD, *Twelve Days – A Celebration of Christmas*, is available online. A second CD, *For the Fallen: Choral music from the time of the Great War*, was released on Signum Classics in 2018.

You can find out more about Pegasus and join the choir's email list at www.pegasuschoir.org.uk. Visit the choir on [facebook.com/pegasuschoir](https://www.facebook.com/pegasuschoir) or follow Pegasus on Twitter @pegasuschoir.

George Frideric Handel (1685-1759)

Handel was the son of a barber-surgeon. He showed a marked gift for music and became a pupil in Halle of the composer Friedrich W. Zachow. His father died when he was 11 but, in 1702, he enrolled as a law student at the University of Halle. He also became organist at the Reformed Cathedral in Halle.

He moved north to Hamburg and joined the violin section of the opera orchestra and, in 1705, presided over the premiere of his first opera, *Almira*. He spent the years 1706-1710 travelling in Italy, where he met many of the greatest Italian musicians of the day, including Corelli, Alessandro Scarlatti and his son, Domenico. His years in Italy greatly influenced the development of his musical style and his mastery of Italian opera. He was now an international figure and, in 1710, he was appointed Kapellmeister to the Elector of Hannover, the future King George 1 of England. In 1711, his opera *Rinaldo* was performed in London and was greeted so enthusiastically that he sensed that great opportunities awaited him in England. In 1718, Handel became Director of Music to the Duke of Chandos and, except for a few visits to the Continent, spent the rest of his life in England. In 1727 he became a British subject which enabled him to be appointed as composer for the Chapel Royal, in which capacity he wrote many works for Royal occasions.

From 1720 until 1728 Handel composed most of the operas staged by the Royal Academy of Music at the King's Theatre in London and, in spite of a decline in the popularity of Italian opera, continued composing operas until 1741, by which time he had completed more than 40. As the popularity of opera declined, oratorios became increasingly popular and Handel first capitalised on this genre in 1733 with *Deborah* and *Athalia*.

Handel was now at the height of his powers and 1741 saw the composition of his greatest oratorio, *Messiah*, followed by its inspired successor *Sampson*. By this time Handel had made oratorio and large-scale choral works the most popular musical forms in England. Even during his lifetime, Handel's music was recognised as a reflection of the English national character.

By now, Handel was experiencing problems with his sight, but he kept his interest in musical activities alive until the end. After his death on April 14 1759, he was buried in Poets' Corner in Westminster Abbey.

The Choice of Hercules

The Choice of Hercules (HWV 69) is an oratorio in one Act (three scenes) by Handel. He produced the score between 28 June and 5 July 1750 and its first performance was given on 1 March 1751 at the Covent Garden Theatre, London. The libretto is derived from the poem (1743) of Robert Lowth.

The story centres on the Choice of Hercules, in which the youthful Hercules must decide between the paths of pleasure and virtue. These are represented by two ladies who present their various arguments to Hercules and his subsequent confusion, which is articulated in the trio *Where shall I go?*

Dramatis personae:

Hercules: Patrick Terry (alto)
Pleasure: Anna Dennis (soprano II)
Virtue: Joanne Lunn (soprano I)
An Attendant: Laurence Kilsby (tenor)
Chorus: Pegasus

Movements

1. Sinfonia
2. Accompagnato **Pleasure** See Hercules! How smiles yon myrtle plain
3. Air **Pleasure** Come, blooming boy
4. Air **Pleasure** There the brisk sparkling nectar drain
5. Solo and chorus **Pleasure** While for thy arms that beauty grows
6. Recit. **Virtue** Away, mistaken wretch, away!
7. Air **Virtue** This manly youth's exalted mind
8. Recit. **Virtue** Rise, youth! exalt thyself and me
9. Air **Virtue** Go, assert thy heav'nly race
10. Recit. **Virtue** In peace, in war

11. Solo and chorus **Virtue** So shalt thou gain immortal
praise
12. Recit. **Pleasure** Hearst thou, what dangers
then though must engage?
13. Solo and chorus **Pleasure** Turn thee, youth, to joy and
love
14. Recit. **Pleasure and Hercules** Short is my
way, fair, easy, smooth and plain
15. Air **Hercules** Yet, can I hear that dulcet lay
16. Attendant on Pleasure Enjoy the sweet, Elysian grove
17. Recit. **Hercules** Oh! Whither reason, dost thou
fly?
18. Trio **Hercules, Pleasure and Virtue**
Where shall I go?
19. Recit. **Virtue** Mount, mount the steep ascent
20. Air **Virtue** Mount, mount the steep ascent
21. **Chorus** Arise! mount the steep ascent
22. Recit **Hercules** The sounds breathe fire
23. Air **Hercules** Lead, goddess, lead the way!
24. **Chorus** Virtue will place thee in that blest abode

Why not become a sponsor?

We aim to continue the tradition of holding full performances of Bach's major works at the Festival. We cannot do this with ticket sales alone and so we need sponsors. Being a Sponsor Member costs £200pa per individual or £300pa per couple and offers priority seat reservation at all concerts, invitations to social events with the Music Director and performers, and possibilities to attend some rehearsals.

Please consider becoming a sponsor member.
Please contact Chairman or Secretary for more details.

JS Bach - Violin Concerto in A minor BWV1041

The concerto was written for the court at Cöthen, where the music-loving prince of Anhalt-Cöthen, Leopold, had gathered an orchestra largely from the disbanded Prussian court orchestra. In three movements, fast-slow-fast, the opening orchestral passage refuses several times to come to a cadence, and then does so in the dominant. Returning the music to the tonic, the soloist introduces a second theme reflecting on, and dancing around, the orchestral theme. The gorgeous second movement is a conversation between the bass line and the soloist, with the orchestra accompanying and sometimes taking up the bass theme. The final movement, a gigue based on the English jig, was often the last movement because of its exhilarating pace. Bach makes it more exciting by introducing the theme as an ingenious fugue. The soloist is allowed to show off many techniques, including furious string-crossings and bariolage (where the violinist alternates stopped and open strings).

Text for Magnificat BWV 243

Johann Sebastian Bach (1685-1750)

1. CORO

Magnificat anima mea Dominum.

My soul magnifies the Lord.

2. ARIA SOPRANO II

Et exultavit spiritus meus in Deo salutari meo.

And my spirit rejoices in God my Savior.

3. ARIA SOPRANO I

Quia respexit humilitatem ancillae suae;

For he has regarded the low estate of his hand-maiden;
ecce enim ex hoc beatam me dicent.

behold, henceforth [all generations] shall call me blessed.

4. CORO

Omnes generationes.

All generations.

5. ARIA BASSO

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

For he that is mighty has done great things for me; and holy is his name.

6. DUETTO ALTO E TENOR

Et misericordia a progenie in progenies timentibus eum.

And his mercy is on them that fear him from generation to generation.

7. CORO

Fecit potentiam in brachio suo,

He has shown strength with his arm;

dispersit superbos mente cordis sui.

He has scattered the proud in the imagination of their hearts.

8. TENORE ARIA

Deposuit potentes de sede et exaltavit humiles.

He has put down the mighty from their seats,

and exalted them of low degree.

9. ALTO ARIA

Esurientes implevit bonis et divites dimisit inanes.

He has filled the hungry with good things,

and the rich he has sent empty away.

10. TRIO SOPRANO I, II ED ALTO (TERZETTO)

Suscepit Israel puerum suum, recordatus misericordiae suae.

11. CORO

Sicut locutus est ad Patres nostros, Abraham et semini eius in secula.

As he has spoken to our fathers, to Abraham, and his seed forever.

12. CORO

Gloria, Patri, gloria Filio, gloria et Spiritui sancto!

Glory be to the Father, and to the Son and to the Holy Ghost!

Sicut erat in principio et nunc et semper et in saecula saeculorum.

Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

COMPOSED: December 25, 1723 (Leipzig) for Christmas Vespers

LIBRETTO: Luke 1:46-55

TRANSLATION: Public Domain

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