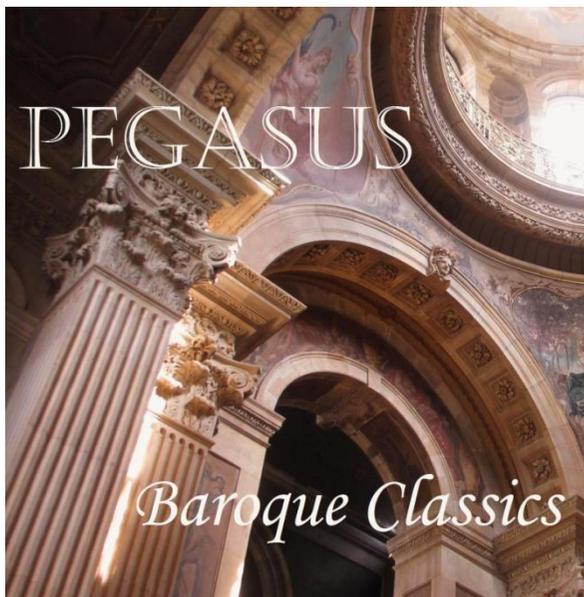


St
Martin
in
the
Fields



Belsize Baroque Orchestra

Isabel Meuser, Leader

Martin Toyer, Organ/Harpsichord

Pegasus Chamber Choir

Matthew Altham, Director

Tuesday, September 17 2013, 7.30pm
St Martin-in-the-Fields, Trafalgar Square

Programme £2

- Smoking and the consumption of food and drink are not allowed in the church.
- Kindly switch off mobile phones and alarms on digital watches.
- Photography and audio or video recording are not permitted.
- The interval is 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval. Once the concert starts again admittance will only be between pieces.
- The Cafe-in-the-Crypt is normally open during the interval. The Cafe-in-the-Crypt can be hired for private functions.
Tel: 020 7766 1165.
- The Neville Marriner Rehearsal Room is available to hire for rehearsals and workshops. Please call 020 7766 1130 for further information.

Pegasus's CD, "Twelve Days: A Christmas Celebration", will be available for purchase during the interval and after the concert.

Pegasus and Belsize Baroque welcome your feedback: we invite you to complete the feedback form near the back of this programme and leave it at the door after the concert.

You can also use the form to join our e-mail lists.

Programme

Beatus vir	Claudio Monteverdi (1567–1643)
Crucifixus	Antonio Lotti (1667–1740)
Jesu, meine Freude	Johann Sebastian Bach (1685–1750)
Miserere	Gregorio Allegri (c1582–1652)

--- Interval ---

Gloria Antonio Vivaldi (1678–1741)

- I. Chorus: Gloria in excelsis Deo
- II. Chorus: Et in terra pax hominibus
- III. Duet: Laudamus te
Soloists: Katy McAdam, Danielle Toyer
- IV. Chorus: Gratias agimus tibi
- V. Chorus: Propter magnam gloriam tuam
- VI. Aria: Domine Deus
Soloist: Madeline Smith
- VII. Chorus: Domine Fili unigenite
- VIII. Solo and Chorus: Domine Deus, Agnus Dei
Soloist: Philippa Ouvry
- IX. Chorus: Qui tollis peccata mundi
- X. Aria: Qui sedes ad dexteram Patris
Soloist: Leonora Dawson-Bowling
- XI. Chorus: Quoniam tu solus sanctus
- XII. Chorus: Cum Sancto Spiritu

Tonight's Music

Beatus vir — Claudio Monteverdi

Without Monteverdi we might never have had opera. It was he who adapted the nascent form, developing the aria and orchestral parts and using them to explore character and create drama. Like Shakespeare, his contemporary, he was a profoundly influential artistic revolutionary, transforming his artform and taking it to previously unimagined heights.

Opera, however, was by no means Monteverdi's sole concern. Alongside elaborate church music, his secular works included eight books of ambitious and immensely varied madrigals, with a ninth published posthumously. *Beatus vir*, written around 1630 and published two years before his death, was adapted from a secular duet of 1619 in the seventh book of madrigals. The earlier work was accompanied by duelling violin parts and Monteverdi kept that lightheartedness in this more full-blown, sacred setting. Small groups – paired soprano lines, for example – are heard against spirited, imitative accompaniment and episodes for full choir that leap between contrasting rhythmic patterns with a dance-like bounce.

Crucifixus — Antonio Lotti

The simple, stark text recounting the crucifixion of Christ is only the starting point for this ravishing, eight-voice setting, part of a complete *Credo* by Antonio Lotti, who was born in Venice and worked there almost throughout his long life. From his days as a 22-year-old alto, through posts as organist up to *maestro di capella*, he sang, played, conducted and wrote music for St Mark's Basilica for 51 years.

Lotti lays out his compositional method right at the beginning, layering consecutive expressions of the same opening phrase up through each voice part in turn, from the low second basses to the high first sopranos. The result is an exquisite pile-up of ringing harmonies that, suspended in the air, vibrate against one another. Everything builds inexorably to an ecstatic expression of dedication before falling back to dramatise Christ's being laid to rest.

Jesu, meine Freude — Johann Sebastian Bach

Bach is understandably venerated for the breadth of his musical imagination and the religious and emotional intensity of his grand-scale choral masterpieces, the *St Matthew* and *St John Passions* and the *B minor Mass*, all of whose vocal lines are accompanied. His only substantial extant works featuring unaccompanied choral writing are the six motets he wrote after arriving as music director at St Thomas's Church, Leipzig in 1723.

Little is known about the circumstances of much of Bach's compositions, but we do know that *Jesu, meine Freude*, the most elaborate of these motets, was written for the funeral of Frau Kees, wife of the postmaster-general. Although there is an understandable concentration on death and dying, the firm resolve of faith courses through it.

The 11-movement work, scored for five voice parts in plaintive E minor virtually throughout, has a cunningly symmetrical structure built around a pivotal central movement, the double fugue "Ihr aber seid nicht fleischlich". Adjacent on either side are an aria-style movement and then, fanning out in both directions, a trio, a chorale, a scripture setting and, at either end, a major chorale.

The work's dominant, defining chorale is based on a 1653 melody by Johann Krüger that forms the foundation of all the odd-numbered movements. Its text depicts Jesus in mystical terms, as bridegroom, soul's treasure, the lamb of God, and more. Between these, movements 2,4,6,8 and 10 set the eighth chapter of Paul's Epistle to the Romans, which blesses those who are in Christ.

Jesu, meine Freude (Jesus, my joy)

The opening statement of the chorale sets out the staunch sense of faith.

Es ist nun nichts Verdammliches an denen die in Christo sind
(*Now there is nothing damnable in those who are in Christ*)

From its crisp, dramatic opening, the movement builds in richness in belief of the triumph of spirit over flesh.

Unter deinem Schirmen (*Under your protection*)

To depict the assured safety of standing beneath Christ's protection, Bach vigorously colours the chorale with increasingly dramatic flourishes depicting storms and the raging of Satan.

Denn das Gesetz des Geistes (*For the law of the spirit*)

A trio for two sopranos and one alto celebrating freedom from sin and death.

Trotz dem alten Drachen (*Despite the old dragon*)

A chorus of defiance and an expression of steadfast belief. The quiet central section – “in gar sich'rer Ruh” (*in secure repose*) – tells of standing and singing safe in God's power.

Ihr aber seid nicht fleischlich (*But you are not of the flesh*)

A five-part double fugue (i.e. one based on two separate, intertwined themes) in a bolder G major recognising the authority of the spirit over flesh for those who believe.

Weg mit allen Schätzen (*Away with all treasures*)

A variation on the chorale, a vivid depiction of the rejection of earthly vanities.

So aber Christus in euch ist (*If Christ is within you*)

The only other major-key movement, a shimmering trio for alto, tenor and bass voices singing of spiritual life beyond physical death.

Gute Nacht, o Wesen (*Goodnight, existence*)

All but the bass line sing tenderly of release from the sins of the world.

So nun der Geist (*Since the Spirit*)

A quasi-repeat of the music of the second movement, with a text about the power of God living on.

Weicht, ihr Trauergeister (*Hence, you spirits of sadness*)

The overarching structure of the work is completed by the return of the music of the opening movement with fresh text: belief in Christ makes suffering joyous.

Miserere — Gregorio Allegri

A chorister in Rome from the age of nine, Gregorio Allegri joined the choir of the Vatican as an alto in 1629 and remained there as a singer and composer until his death. Despite his numerous motets, masses and concertos, he is, arguably, classical music's most celebrated one-hit wonder thanks to his setting of Psalm 51, the *Miserere*, which until 1870 was sung by the papal choir during Holy Week.

Two choirs alternate with each other and with plainchant sung on a monotone. But what made the work so famous were its elaborate, high-lying improvised embellishments. These were traditionally kept secret, yet versions were written down by everyone from Mozart in the eighteenth century to Ivor Atkins in the 1950s. Atkins's is now the standard edition, in which a haunting solo voice soars up to and floats down from a top C.

Gloria — Antonio Vivaldi

“Every Sunday ... during Vespers, there are motets for a large chorus and orchestra. These are composed and conducted by the leading Italian *maestri* and performed from behind screened-off galleries by girls, the oldest of whom is not twenty years of age. I can think of nothing so delectable and touching as this music.”

That mid-eighteenth century review by Jean-Jacques Rousseau was of music written for and performed by the inhabitants of Venice's Ospedale della Pietá, one of the city's four educational institutions for abandoned and/or illegitimate children. Much of the music was composed by the famously red-haired *maestro di violino*, Antonio Vivaldi.

Despite his extraordinary output – over 500 concertos, 75 solo or trio sonatas, 49 operas, 50 motets and 40 cantatas – Vivaldi was buried in a pauper's grave, and much of his music subsequently languished in obscurity. This *Gloria*, now the most famous of his choral works, was unperformed for over 200 years until it was rediscovered in the 1920s.

Written, probably in 1715, in the particularly bright key of D major (“the key of glory”) for four-part choir, two soloists, oboe, trumpet, strings and continuo, the *Gloria* is divided into twelve swift and highly contrasted movements.

I. Gloria in excelsis Deo

Anticipation lights up the opening fanfare with octave leaps and rapid, repeated string phrases introducing the triumphal home key. Trumpet and oboe add excitement that ushers in the declamatory chorus announcing the glory of God.

II. Et in terra pax hominibus

Switching immediately into much darker B minor, Vivaldi cunningly places individual vocal lines against long-held notes above or below to create tension as chords and clashes are held in literal and figurative suspension. These subtle, poignant clashes are played out against gently throbbing string accompaniment, together creating intensity in this prayer for peace.

III. Laudamus te

Another rapid change of mood for a joyous G-major duet for two sopranos, the voices dovetailing and then harmonising in praise of God.

IV. Gratias agimus tibi

Thanks to God are offered up in six measured bars of E minor chords.

V. Propter magnam gloriam tuam

Adding vigour and splendour, Vivaldi uses the first of the piece's fugues for this movement in praise of God's glory.

VI. Domine Deus

Although technically a lilting soprano solo, the movement is actually a duet for singer and oboe, the shine of the vocal line contrasting with and complemented by the plangent and serpentine woodwind writing.

VII. Domine Fili unigenite

Another shift in tone with urgent, dotted rhythm creating an insistent sense of momentum in the depiction of the son of God.

VIII. Domine Deus, Agnus Dei

The alto soloist leads with earnest, downward phrases pleading on behalf of the four-part choir who, in turn, beg in plain chords for mercy and the forgiveness of sins.

IX. Qui tollis peccata mundi

A short, intense movement with drama supplied by surprising tonal shifts as the choir begs for sins to be taken away.

X. Qui sedes ad dexteram Patris

A dance-like rhythm and a return to B minor as the alto soloist indicates firm resolve in the plea for mercy.

XI. Quoniam tu solus sanctus

Repeating the work's opening music, the choir restates the holiness of God.

XII. Cum Sancto Spiritu

If the joyous final movement sounds a different note, that's because Vivaldi borrowed it: it's an arrangement of the end of a *Gloria* for two choirs written in 1708 by the little-remembered Veronese composer Giovanni Maria Ruggieri. The choral writing lifts into counterpoint with a double fugue building in grandeur to the triumphant close.

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Pegasus is one of London's most versatile chamber choirs. Under its director, Matthew Altham, the ensemble has developed an extensive repertoire embracing sacred and secular music from the Renaissance to the present day, in more than ten languages, from Czech to Quechua!

Pegasus's members are experienced singers who pursue their passion for choral music alongside careers in varied professions. Rather than rehearsing weekly, the choir meets for intensive rehearsals in the few weeks prior to each performance. This gives Pegasus the flexibility to be involved in a wide range of projects.

Pegasus has worked with the Southbank Sinfonia under the direction of John Rutter and the London Handel Players under Laurence Cummings. The choir has performed at the Tilford Bach Festival, the London Festival of Contemporary Church Music, and the Proms at St Jude's. Pegasus also has a strong tradition of giving concerts in collaboration with charities and music societies.

Pegasus is committed to exploring contemporary music, and has premiered works by leading British composers including John Tavener and Thomas Adès. In September 2012 Pegasus gave the world premiere of two pieces commissioned by the choir from Francis Grier, *A Baby Asleep after Pain* and *Pax*. The choir's secular repertoire ranges from opera choruses to folksongs and jazz. Pegasus has performed at the London Coliseum in three productions with renowned dancer Carlos Acosta, most recently in August 2013. The choir has also collaborated with h2dance and composer Sylvia Hallett in performances at The Place in London.

In May 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. Previously, Pegasus was a semi-finalist in the BBC Choir of the Year competition in 2005 and a prize-winner at the 2007 Tolosa International Choral Competition in Spain. The choir has been featured on Channel 4, Classic FM and BBC Radio 3.

You can find out more about Pegasus's upcoming concerts and join our mailing list at www.pegasusmusic.org.uk. Visit us on Facebook (PegasusChoir) or follow us on Twitter @pegasuschoir.

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 a management consultant, Matthew directs Pegasus, Vox Cordis and the London Bach Players, with whom he has performed on several occasions in Pau, France. He has toured as a conductor to Antwerp, Arezzo, Prague, Tolosa and Tours and has broadcast on BBC Radio and Classic FM. Matthew also sings regularly in the church choir of St Mary the Virgin, Bourne Street, London.

Isabel Meuser has recently graduated from the Royal Academy of Music in London, where she studied baroque violin with Simon Standage. Previous studies include modern viola with Veronika Hagen-Di Ronza in Salzburg and baroque viola with Pavlo Beznosiuk in The Hague. Isabel is a member of the Wallfish Band, Solomon's Knot and Oxford Baroque and has performed under the direction of Gustav Leonhardt, John Butt, Sir John Eliot Gardiner and Laurence Cummings. She performs regularly in the Royal Academy of Music Kohn Foundation Bach Cantata Series. She has taken part in masterclasses with Rachel Podger, Kati Debretzeni, Jane Rogers, Elizabeth Wallfish and Maggie Faultless.

Martin Toyer has been performing with Pegasus for 15 years as a singer, pianist, organist and conductor. He began his musical career as organ scholar and director of the chapel choir at Brasenose College, Oxford. While at Oxford he performed as soloist, director and ensemble member. When not running a software company and spending time with his wife and two young sons, Martin is busy as a singer and an accompanist. He is also deputy choirmaster and organist at the Church of Our Lady in St John's Wood, London, where he indulges his passions for Bach's organ music and Renaissance polyphony.

Belsize Baroque

Violin 1	Isabel Meuser (leader) Judy Taylor	Theorbo	Quentin Miller
		Oboe	Susan Cooksley
Violin 2	John Bowker Maya Enokida	Trumpet	Paul Bosworth
Viola	Heather Bourne Graham Nicholson	Organ/ Harpsichord	Martin Toyer
Cello	Corrina Connor Henry Cogill		

Pegasus

Soprano	Alto	Tenor	Bass
Leonora Dawson- Bowling	Rose Dixon David Gabbe	Patrick Callaghan Andrew Craig	James Baer‡ David Benedict
Emily Benson	Kirstin Gillon	Paul French	Adrian Collister
Christina Birkett‡	Alison Grant	Alistair Fryer- Bovill	Richard Ford Peter Hatch
Alice Fay	Philippa Ouvry*‡	Drew Hope	John Jones
Silvia Hepburn	Rhian Phillips	Samir Savant	Graham Kirk†
Judith Kerr	Ali Sheppard	Noah Taylor	Tim Peters
Katy McAdam*	Natasha Woodward		Graham Wood
Danielle Toyer			
Madeline Smith*‡			
Serena Wilson			

* Bach: Semi-chorus

† Allegri: Cantor

‡ Allegri: Semi-chorus

Thank you for coming to tonight's performance. Please take a minute to complete this questionnaire and hand it in as you leave.

Is this the first time you have heard Pegasus? Yes No

Is this the first time you have heard Belsize Baroque? Yes No

Would you recommend Pegasus to a friend? Yes No

Would you recommend Belsize Baroque to a friend? Yes No

How did the concert meet your expectations?

	Didn't meet them	Met them	Exceeded them	I had none
Quality of orchestra	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of choir	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of vocal soloists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How did you hear about this concert? (please tick all the boxes that apply)

A friend Saw a poster

One of today's performers Belsize Baroque website

St Martin's website Pegasus website

Communication from Pegasus Facebook page

St Martin's Pegasus e-mail

Flier from Box Office Facebook message

Given a flier outside church Other: _____

Please use the back of this page to write any further comments.

If you would like to join our e-mail lists to receive information about future concerts, please write your name and e-mail address (in capital letters) below.

I would like to information from Pegasus Belsize Baroque

Name: _____

E-mail: _____

Come and hear us again!

Pegasus:

Sunday September 22, 4.00pm

Church of Our Lady of the Assumption and St Gregory,
Warwick Street, Soho

- Francis Poulenc: Four Lenten motets
Carlo Gesualdo: Tristis est anima mea
Plange quasi virgo
O vos omnes
Benjamin Britten: Jesu that dost in Mary dwell (*from* A.M.D.G.)
In the gardens of God (*from* A.M.D.G.)
Rejoice in the Lamb

Sunday October 20, 4.00pm

The Charterhouse, Barbican

- Carlo Gesualdo: Jerusalem, surge
Plange quasi virgo
O vos omnes
Benjamin Britten: Rejoice in the Lamb
Francis Poulenc: Un soir de neige
Benjamin Britten: A.M.D.G.

Full details from our website: www.pegasusmusic.org.uk

Belsize Baroque:

Saturday November 30, 7.30pm

Grosvenor Chapel, South Audley Street, Mayfair

- Johann Sebastian Bach: Brandenburg Concerto No.1
Georg Philipp Telemann: Suite in D for three oboes and strings
Johann Sebastian Bach: Violin Concerto in A minor
George Frideric Handel: Concerto Grosso, Op.6 No.7

Full details from our website: www.belsizebaroque.org.uk

