

Trinity Hospice
Living every moment

Registered charity: 1013945

www.trinityhospice.org.uk

Trinity Hospice provides care for people with advanced illnesses within their homes or at the hospice. We passionately believe that people who use our services should be able to live their lives in the way they choose. Our aim is to enable them to make the decisions that are right for them and to support them in achieving the best possible quality of life. Everyone is treated with the greatest respect and dignity. They receive the treatment and support they require however long it is needed, absolutely free of charge.



Keep up to date with all the latest from Pegasus on our website:

www.pegasusmusic.org.uk

Upcoming Pegasus dates for 2009

Tickets are available from our charity partners for the following concerts

Sunday 1 November 19:30	<i>Pamela Spofforth Memorial Concert</i> for Pro Corda featuring the Bach Mass in B Minor St Paul's, Knightsbridge
Saturday 5 December 18:30	Carol Concert for Friends of Shakespeare's Globe, St. Giles-in-the-Fields, Covent Garden
Saturday 12 December 19:30	<i>Candlelight Christmas</i> with Princess Alice Hospice, Holy Trinity Church, Claygate
Sunday 13 December 15:00	<i>Christmas through the Ages</i> with Handel House Grosvenor Chapel, Mayfair

For further information, please e-mail info@pegasusmusic.org.uk



Baroque Classics

PEGASUS

with players from the Royal College of Music

Conductor: Matthew Altham

A *Voices for Hospices* Concert in support of

Trinity Hospice
Living every moment

Registered charity: 1013945

Saturday 10 October, 7.30pm
Holy Trinity Church, Prince Consort Road

Programme

Claudio Monteverdi (1567 - 1643)

Beatus vir

Gregorio Allegri (1582 - 1652)

Miserere mei, Deus

Cantor: Andrew Hope

Johann Sebastian Bach (1685 - 1750)

Jesu, meine Freude

Interval – 20 minutes

Wine will be available during the interval

George Frideric Handel (1685 - 1759)

Dixit Dominus

i) Dixit Dominus

ii) Virgam virtutis

Alto soloist: Katherine Nicholson

iii) Tecum principium

Soprano soloist: Moira Johnston

iv) Juravit Dominus

v) Tu es sacerdos

vi) Dominus a dextris

vii) Judicabit

viii) Conquassabit

ix) De torrente in via

x) Gloria Patri

Players

First Violins

Mark Messenger (Leader)*

Hun-Ouk Park

Agata Darashkaite

Second Violins

Anna Blackmur*

Ben Norris

Willemijn Steenbakkers

Keyboard

Martin Toyer*

Violas

Sophie Stanley

Jennifer Coombes

Rebecca Breen

Jordan Bergmans

Cellos

Frederique Legrand

Anne Chauveau

Bass

Margarido Castro

*instrumentalist in 'Beatus vir'

Pegasus would like to thank all of the friends and supporters who have helped to make this concert possible, especially:

- Tim Roe and everyone at Holy Trinity Church
- Trinity Hospice
- Ali Sheppard and the front-of-house team
- The Royal College of Music

And a very special thank you to Mark Messenger for his work assembling and leading our marvellous string orchestra.



TWELVE DAYS

The first CD release by Pegasus features a wealth of both popular and unfamiliar Christmas repertoire. Most of the carols are by English composers, many still living, a testament to a tradition that is alive and thriving in this country.

There are two world premiere recordings - *Silent Night* and *Infant Holy* - arranged by friends of the choir, and

the collection is rounded off with *The Twelve Days of Christmas* in a witty arrangement by Andrew Carter. Available to buy tonight - please see the front-of-house team or a member of the choir for your copy.

Pegasus

Pegasus is one of London's leading and ambitious chamber choirs, directed by Matthew Altham. The group has sung in many prestigious venues in the capital, including the Almeida Theatre, Queen Elizabeth Hall and Lambeth Palace, and devotes most of its time to presenting concerts in partnership with charities.

The choir has taken part in several competitions and was a semi-finalist in the BBC Choir of the Year competition in 2005 and, in November 2007, won the bronze prize at the Tolosa International Choral Competition in Spain. Television and radio work includes BBC Radio 3, BBC Radio 4, Classic FM, the Channel 4 premiere of Jonathan Dove's opera about Diana, Princess of Wales - "When She Died" and "Last Choir Standing" on BBC1.

The choir's repertoire is extensive, ranging from the Renaissance to the present day, and in over ten languages - from Czech to Quechua. It has premiered works by leading British composers including John Tavener and Thomas Adès, and also sings a wide range of secular repertoire, from opera choruses to folk-songs and jazz.

Pegasus has worked with a number of professional orchestras and conductors, including the Southbank Sinfonia, under the direction of John Rutter, and the London Handel Players, under the direction of Laurence Cummings, and has been invited to take part in various prestigious music festivals, including the London Festival of Contemporary Church Music, the Tilford Bach Festival and the Proms at St.Jude's.

Sopranos

Moira Johnston
Judith Kerr[§]
Joanne Kilpatrick*
Katy McAdam^{†§}
Lucy O'Sullivan*
Hermione Ruck Keene
Danielle Toyer^{†§}
Madeline Wilson[§]
Serena Wilson

Altos

David Gabbe[§]
Kirstin Gillon
Harriet Lewis
Clare Malloch
Katherine Nicholson
Philippa Ouvry*
Hannah Riddell

Tenors

Patrick Callaghan
Andy Downer[†]
Paul French[§]
Robert Proudfoot
Samir Savant[§]
Toby Scholz[†]
Martin Toyer

Basses

James Baer*
Peter Hatch
Andrew Hope[§]
John Jones
Tom Raggett
Graham Rogers
Matthew Shoults
Adrian Smallwood[†]

[†]soloists in 'Beatus vir'

*quartet in 'Miserere mei, Deus'

[§]additional soloists in 'Dixit Dominus'

Programme notes

This evening's concert celebrates masterpieces of the Baroque from Italy and Germany. The term Baroque refers to an artistic style of the late 16th to the early 18th centuries, mirrored in the painting, sculpture and architecture as well as the music of the time as a means of expressing and displaying the power and wealth of the Church and the aristocracy. The first use of the word "Baroque" in music only occurred in 1919, by Curt Sachs, and it was not until 1940 that it was first used in English. Even as late as 1960, there was still considerable dispute in academic circles over whether music as diverse as that by Jacopo Peri, François Couperin and J.S. Bach could be meaningfully bundled together under a single stylistic term. Many musical forms were born during this era, such as the concerto, the sinfonia (an early form of symphony) the sonata and the oratorio. Opera, too, was born out of the experimentation of the Camerata (a kind of private members' club) in Florence, who attempted to recreate the theatrical arts of the Ancient Greeks. In fact, it is exactly this development, around 1600 which is often used to denote the beginning of the so-called Baroque period.

The music of **Claudio Monteverdi** (1567-1643), marks the transition from the Renaissance style to that of the Baroque. Monteverdi revolutionised the music of the theatre and the church with his dramatic and imaginative use of instruments and voices, and daring use of harmonies. He is credited too with having written the first true opera, *L'Orfeo*, first performed in 1607. In 1613 Monteverdi was appointed Master of the Music at St. Mark's, Venice where he remained until his death, devoting his time to directing the choir and composing a series of monumental sacred pieces. The motet ***Beatus Vir*** (Praise the Lord), a setting of Psalm 112, was composed in 1630 and is a superb example of Monteverdi's dramatic style. It contrasts pairs or small groups of voices with the weight of the full chorus - a technique known as *stile concertato* - one of the most characteristic features of baroque music. The piece is scored for six-part chorus and soloists, with organ, basso continuo and two obbligato violin parts.

Of all the music associated with the Sistine Chapel in Rome, Gregorio Allegri's ***Miserere mei, Deus***, is by far the most famous. It acquired a considerable reputation since the Vatican forbade copies leaving its sight, threatening any publication or attempted copy with excommunication. They were not prepared, however, for a special visit in 1770 from a 14-year-old Mozart, who, on a visit to Rome with his father, heard the work twice and transcribed it faithfully from memory, thus creating the first "bootleg" copy.

Gregorio Allegri (1582-1652) was a composer and priest who, while being employed at the cathedral in Fermo, came to the attention of Pope Urban VIII who invited him to Rome, where Allegri remained for the rest of his life. This setting of Psalm 51 (*Have mercy on me, O God*) was composed during the 1630s, for use in the Sistine Chapel as part of the Tenebrae service of Holy Week. It was the last of twelve such settings composed and chanted at this special service since 1514, and is very much in the old Renaissance style as

practiced by Palestrina. It's scored for two choirs, one of five and one of four voices, and is generally accepted to be one of the finest examples of church polyphony ever to survive to the present day. One of the choirs sings a simple version of the original Miserere chant; the other, spatially separated, sings an ornamented "commentary".

In 1723, **J.S. Bach** was appointed Cantor of Thomasschule, adjacent to the St. Thomas's Lutheran Church in Leipzig. This became his final post which he held for 27 years until his death. Bach's job required him to instruct the students of the choir school and to provide weekly music at the two main churches, St. Thomas's and St Nicholas's. In an astonishing burst of creativity, he wrote up to five annual cantata cycles during his first six years there. Most of these works expound on the Gospel readings for each Sunday and feast day in the Lutheran year.

Jesu, meine Freude (BWV 227) is the third of a set of funeral motets written for St Thomas's. It was actually the earliest to be written and is the longest and most musically complex. Written in 1723 for the funeral of Johanna Maria Käsin, the wife of the city's postmaster; the chorale melody on which it is based was by Johann Crüger, the German text by Johann Franck, based on the Epistle to the Romans, and dates from around 1650. The scriptures here speak of Jesus Christ freeing man from sin and death. The chorale text is from the believer's point of view and praises the gifts of Jesus Christ as well as longing for his comforting spirit. It also abounds with stark contrasts between images of heaven and hell, often within a single section. Bach's vivid setting of the words heightens these dramatic contrasts resulting in a motet with an uncommonly wide dramatic range.

In 1707, at the age of 22, **George Frideric Handel** (1685-1759) began his first three-year visit to Rome at the invitation of Gian Gastone de'Medici, who had come across the young composer in Hamburg. This began a defining and formative period in his musical style. His devotion to the human voice and his strong interest in large and dramatic musical canvases prompted his immersion in the fertile Italian music scene and his acquaintance with Carissimi, Scarlatti and Corelli made a profound impression on him. A papal ban in Rome forbade opera performances, so Handel turned his attention instead to church music, in particular oratorios and cantatas. In spite of his Protestant background, Handel was soon taken up by the cream of Catholic, Italian society. His **Dixit Dominus**, completed in April 1707 is an eight-movement setting of Psalm 100 (*The Lord said unto my Lord*). It is full of tremendous energy and employs big theatrical gestures, showing that the ban on operatic music did not preclude the composition of vivid dramatic music. It was clearly designed to demonstrate Handel's ability to write in the fashionable Italian style, and has marked resonances with the choral works of another Baroque master, Vivaldi.

Notes by John Jones

Matthew Altham, Conductor

Matthew Altham read languages at Oxford, where he spent a large amount of his spare time in musical pursuits. He sang with many of the major university choirs, including Schola Cantorum of Oxford. While at Oxford Matthew took his first steps in conducting, performing the music of Poulenc and the English Renaissance masters. Matthew works as a management consultant but continues to be heavily involved in music. As well as conducting Pegasus, he also conducts Vox Cordis and the London Bach Players, and sings regularly at the church of St Mary the Virgin, Bourne St. He has toured as a conductor to Prague, Pau, Tolosa and Antwerp and has broadcast on BBC Radio 2, 3 and 4 and on Classic FM.

Mark Messenger, Leader

At the age of 16, Mark Messenger gained a scholarship to the Royal Academy of Music where he studied with David Martin, Sidney Griller, and the Amadeus String Quartet. He has since had a full career as a chamber musician, soloist and orchestral leader. As an educationalist, Mark has also been responsible for the initiation and delivery of outreach programmes for many orchestras and organisations including the Academy of St Martin-in-the-Fields, Brighton Philharmonic Orchestra, English Symphony Orchestra and Colchester Borough Council.

In September 2002, he took up the post of Head of Strings at the Royal College of Music, London. In 2004 he was appointed artistic director of the London String Quartet Week and was invited back for 2005, 2006 and 2009 and is on the board of the London String Quartet Foundation. Since 2002, he has been much in demand as a consultant on curriculum development, as an external examiner and adjudicator, to give masterclasses and as a lecturer. He is also a consultant for Oxford University Press, New Holland Publishing and the Associated Board, for whom he is currently editing the complete works for violin and piano by Elgar.