



Tilford Bach Society



Pegasus Chamber Choir

Conductor: Adrian Butterfield

16 May 2015

www.tilbach.org.uk



**We especially thank TBS member HSH Dr Donatus Prinz von Hohenzollern
for very kindly sponsoring this concert**

Pegasus Chamber Choir

Sopranos

Sarah Besley; Katy McAdam; Martha Oddy;
Emily Benson; Danielle Toyer; Serena Wilson

Altos

Rose Dixon; David Gabbe; Alison Grant;
Philippa Ouvry-Johns; Rhian Phillips; Ali Sheppard

Tenors

Paul French; Andrew Milner-White; Gareth Moss; Luke Phillips; Samir Savant

Bases

Dave Brittain; Andrew Dickson; Peter Hatch; Graham Kirk; Graham Wood

Orchestra

Violin 1: Anne Marie Christensen (leader); Hailey Willington; Ellen Bundy

Violin 2: Elin White; Kate Agostino; Ana do Vale

Viola 1: Matyas Csiba Viola 2: Joanna Patrick

Cellos: George Ross; Melissa Ong

Bass: Lucy Keller Organ: Martin Toyer

Conductor

Adrian Butterfield

Programme

Johann Sebastian Bach 1685-1750

Motet BWV230: "Lobet den Herrn"

Cantata BWV004: "Christ lag in Todesbanden"

Interval

George Frederic Handel 1685-1759

Dixit Dominus HWV232

**Drinks are free but we invite you to make a donation at
reception towards the cost**

Suggested donation: £2-50/wine, 50p/juice

Pegasus Chamber Choir Interview

When did you form Pegasus Chamber Choir?

Pegasus originated as an ad hoc choir formed by a group of ex-Cambridge choral friends. There were links to Robinson College, whose college crest is a flying horse – hence our name! We established ourselves in London with a performance of Monteverdi's Vespers in 1995, which we hope to repeat next year, our 21st anniversary year. We quickly expanded our membership, giving concerts on a semi-regular basis, often for music societies and charities. By the time Matthew Altham became our principal conductor in 2001, we had a calendar of half a dozen or more concerts every year, and we've kept on getting busier!

What makes Pegasus unique?

We like to think that there are several characteristics of the choir that, taken together, make us unlike other ensembles. First, not only does our repertoire range from medieval to the contemporary – we've premiered works by composers such as Thomas Adès and Francis Grier – but we take part in performances other than conventional concerts. For example, we've sung on stage at the Coliseum as part of a choreographed work by Carlos Acosta, we performed on Channel 4 in Jonathan Dove's television opera about Princess Diana, When She Died, and we've taken part in competitions in Britain and across Europe. Second, we don't rehearse every week like many choirs: instead, we have about three intensive rehearsals before each concert. Finally, new singers join us through the recommendation of current members, rather than by auditions. We like that personal connection as a way of bringing in new people.

What do you like the most about performing Handel?

The challenges of performing Handel are inseparable from the sheer pleasure that the music gives, and that must be as true for choirs as it is for soloists. Handel's word-setting can be deceptively simple: on the page, the harmonies of a chorus like "Surely he hath borne our griefs" are pretty straightforward, but in performance they can become incredibly moving. One of the things that's rewarding with music as well known as Handel's is to try and find a way to make it fresh – not just for us but for our audiences.

How do you coordinate the runs and fugues that we so frequently encounter in Handel's choral works?

Handel writes brilliantly for vocal ensembles: the music may be technically difficult, but it's not impossible. Still, no matter how often you've sung a work like Dixit Dominus, you know you'll have to work hard to prepare the next performance: it doesn't sing itself! When we face particularly tricky vocal lines – long, fast runs, for example – Matthew may rehearse them slowly and gradually speed them up, or he may isolate two of the vocal parts, e.g. sopranos and basses, to make sure we're really listening to each other. It's not enough to have everyone within a single section articulating the notes together: you have to be perfectly coordinated with parallel lines in other parts of the choir as well.

11-14 June 2015

Tilford Bach Festival

11 June: Dance workshop at Edgeborough School

12 June: Orchestral concert

13 June: Goldberg Variations and Arias

14 June: St Matthew Passion

16 June St Matthew Passion at St John's Smith Square

Full details on website

Autumn / Winter Programme

Friday 2 October 2015: 7-30pm - Farnham United Reformed Church

Rivoli String Quartet

Haydn Lark. Mozart quartet K590, Schubert quintet in C Major D.956

Friday 6 November 2015: 8-00pm - Tilford Church

Joint Concert with Grayshott Concerts

Natalie Clein - JS Bach Cello Suite No 1, 2, 6

Saturday 21 November 2015: 7-30pm - St Thomas on the Bourne

Reinhart Trio with Anna Hashimoto (clarinet)

Beethoven, Reade and Glinka trios

Saturday 12 December 2015: 3-00pm & 6-30pm - Tilford Church

Carol Concerts

Saturday 2 January 2016

Children's concert (to be confirmed)

Friday 29 January 2016: 7-30pm - Farnham Methodist Church

Sean Shibe and Petra Polackova (guitars)

Friday 26 February 2016: 7-30pm - Farnham Methodist Church

Bach Goldberg Variations for String Trio (to be confirmed)

Dido and Aeneas by Henry Purcell

Amanda O'Brian, Philip O'Brian, Eleanor Rastall

Waverley Ensemble led by Ishani Bhoola

8-00pm Wednesday 27 & Thursday 28 May, Tickets £12-50

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