



ST JOHN'S SMITH SQUARE

JS Bach
Mass in B Minor



Sponsored by Darwin Property Investment Ltd

13 June 2016

Arranged by Tilford Bach Society

Tilford Bach Society

Tilford Bach Festival is held annually at All Saints' Church, Tilford, near Farnham, Surrey and specialises in performances of music by JS Bach and his contemporaries on period instruments. Denys Darlow established the Tilford Bach Society in 1952 and later also founded the London Handel Festival, becoming a well-known conductor and interpreter of 17th- and 18th-century music.

Tilford Bach Society also organises high quality professional chamber music concerts in Farnham from September to April with a wide repertoire.

Our Music Director is Adrian Butterfield, who is also Associate Musical Director of the London Handel Festival and directs ensembles such as the London Handel Orchestra, London Handel Players and the Revolutionary Drawing Room. He is also Professor of Baroque Violin at the Royal College of Music.

Through Adrian we are able to attract internationally acclaimed soloists and musicians to perform at the festival.

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Monday, 13 June, 7-30pm

**JS Bach
Mass in B Minor
BWV 232**

**Julia Doyle, soprano
Renata Pokupic, alto
Charles Daniels, tenor
Stephan Loges, bass**

Pegasus Choir

**London Handel Orchestra
Adrian Butterfield, Conductor**

1st Violins

Alison Bury (leader)
Kathryn Parry
Sijie Chen
Sarah Moffat

2nd Violins

Diane Moore
Laura Cochrane
Oakki Lau
Kinga Ujszaszi

Violas

Jan Schlapp
Malgosia Ziemkiewicz

Cellos

Katherine Sharman
Melanie Woodcock

Bass

Cecelia Bruggemeyer

Flutes

Neil McLaren
Guy Williams

Oboes

James Eastaway (dbl ob d'am)
Leo Duarte (dbl ob d'am)

Bassoons

Nathaniel Harrison (dbl 3rd ob)
Rebecca Hammond

Horn

Anneke Scott

Trumpets

Stephen Keavy
Robert Vanryne
Darren Moore

Timpani

Benedict Hoffnung

Organ

Alastair Ross

Keyboard technician


Andrew Wooderson

Notes

The first publisher of Bach's B minor Mass in 1818, Hans Nägeli, regarded this work as the 'greatest musical artwork of all times and peoples', an extremely bold judgment but one with which it is hard to disagree. Bach was unusual for his time in that he seemed to intend to compose quite a proportion of his music with an eye to posterity rather than simply for performance on any particular occasion. This is especially true of the B minor Mass as we have no record of a complete performance in his lifetime. Sections of it, such as the Sanctus and the Kyrie and Gloria, were certainly performed at various stages in his life but it seems that completion of the entire Mass was something that preoccupied his final years without any specific performance in mind. Its sheer scale precluded it from inclusion in a service and yet concert performances of Mass settings were unheard of.

It seems that Bach wanted to produce a work that included as many styles and forms as possible and to this end he spent time studying the 'stile antico'. It tells us a great deal about Bach's character and enquiring mind that even after establishing himself as a musician of such high stature he should want to continue to educate himself further. Scholars such as Joshua Rifkin and John Butt have come to the conclusion that almost all of the sections of the Mass are 'parodies', that is, they are adaptations of pre-existing compositions even though some of these compositions have been lost in their original form. It's likely that the Confiteor movement in the Credo is the only movement freshly composed in the 1740s.

The Confiteor is an example of his use of the 'stile antico', in which a plainchant cantus firmus emerges from the surrounding counterpoint. The number of corrections in Bach's autograph manuscript reveals that he was composing this movement as he was writing it, rather different from many of the other movements in which he is clearly either copying out or re-arranging a pre-existing version. A more 'modern', galant style can be found in the Domine Deus. The music is light and dancing in character and this is helped by the fact that the bass line is marked pizzicato. This dance element was a fashion that had spread from France and it was a 'modern' conception to include it in a sacred work since dance music had always been considered inappropriate for use in church. It is interesting to note that it is usually for the celebratory and joyful texts, such as the opening of the Gloria and the Et resurrexit, that Bach reserves the dance. And yet it is the older, more serious style that he employs for the opening Kyrie (Lord, have mercy) and also for the concluding Dona nobis pacem (Give us peace) which, nevertheless, leaves us feeling wonderfully uplifted.

	<p>CAVATINA Chamber Music Trust www.cavatina.net</p>	<p>CAVATINA Trust provides free seats for young people aged 8-25 to attend chamber music concerts, such as ours. Please consider becoming a Friend of CAVATINA.</p>
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JS Bach: Mass in B Minor

Kyrie - Chor

Kyrie eleison.

Christe - Soprano

Christe eleison.

Kyrie - Chor

Kyrie eleison.

Gloria - Chor

Gloria in excelsis Deo,
Et in terra pax hominibus bonae
voluntatis.

Laudamus te - Soprano

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

Gratias - Chor

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus - Soprano, Tenor

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius
Patris.

Qui tollis - Chor

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Kyrie - Chorus

Lord, have mercy.

Christe - Soprano

Christ, have mercy.

Kyrie - Chorus

Lord, have mercy.

Gloria - Chorus

Glory to God in the highest,
And peace on earth to men of good
will.

Laudamus te - Soprano

We praise You, we bless You,
We worship You, we glorify You.

Gratias - Chorus

We give You thanks for Your great
glory.

Domine Deus - Soprano, Tenor

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus
Christ. Lord God, Lamb of God, Son
of the Father.

Qui tollis - Chorus

You who take away the sin of the
world, Have mercy on us.
You who take away the sin of the
world, hear our prayer.

Qui sedes - Alto

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam - Bass

Quoniam tu solus sanctus, tu solus
Dominus,
Tu solus altissimus, Jesu Christe.

Cum Sancto - Chor

Cum Sancto Spiritu in gloria Dei
Patris,
Amen.

Qui sedes - Alto

You who sit at the right hand of the
Father,
have mercy on us.

Quoniam - Bass

For You alone are holy, You alone
are Lord,
You alone are the Most High, Jesus
Christ.

Cum Sancto - Chorus

With the Holy Spirit in the glory of
God the Father, Amen.

Interval

Credo - Chor

Credo in unum Deum.

Patrem omnipotentem - Chor

Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum - Soprano, Alto

Et in unum Dominum Jesum
Christum,
Filium Dei unigenitum, et ex patre
natum ante omnia saecula, Deum de
Deo, lumen de lumine,
Deum verum de Deo vero. Genitum
non factum, consubstantialem Patri;
per quem omnia facta sunt. Qui
propter nos homines et propter
nostram salutem descendit de coelis.

Credo - Chorus

I believe in one God.

Patrem omnipotentem - Chorus

the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.

Et in unum - Soprano, Alto

And in one Lord Jesus Christ, the
only Son of God, eternally begotten
of the Father,
God from God, light from light,
true God from true God, begotten,
not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation He
came down from heaven.

Et incarnatus - Chor

Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.

Crucifixus - Chor

Crucifixus etiam pro nobis sub Pontio
Pilato,
passus et sepultus est.

Et resurrexit - Chor

Et resurrexit tertia die secundum
Scripturas, et ascendit in coelum,
sedet ad dexteram Patris, et iterum
venturus est cum gloria, iudicare
vivos et mortuos, cujus regni non erit
finis.

Et in Spiritum - Bass

Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque
procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per
Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.

Confiteor - Chor

Confiteor unum baptisma in
remissionem peccatorum, et expecto
resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus - Chor

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Osanna - Chor

Osanna in excelsis.

Benedictus - Tenor

Benedictus qui venit in nomine
Domini.

Et incarnatus - Chorus

By the power of the Holy Spirit He
became incarnate from the Virgin
Mary, and was made man.

Crucifixus - Chorus

For our sake He was crucified under
Pontius Pilate; He suffered death and
was buried.

Et resurrexit - Chorus

On the third day He rose again in
accordance with the Scriptures; He
ascended into heaven, and is seated
at the right hand of the Father; He
will come again in glory to judge the
living and the dead, and His kingdom
will have no end.

Et in spiritum - Bass

And I believe in the Holy Spirit, the
Lord, the giver of Life, who proceeds
from the Father and the Son; with
the Father and the Son He is
worshipped and glorified. He has
spoken through the prophets. I
believe in one holy catholic and
apostolic Church;

Confiteor - Chorus

I acknowledge one baptism for the
forgiveness of sins; I look for the
resurrection of the dead, and the life
of the world to come. Amen.

Sanctus - Chorus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your
glory.

Osanna - Chorus

Hosannah in the highest.

Benedictus - Tenor

Blessed is He who comes in the name
of the Lord.

Osanna - Chor

Osanna in excelsis.

Agnus Dei - Alto

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,

Osanna - Chorus

Hosannah in the highest.

Agnus Dei - Alto

Lamb of God, who takes away the sin
of the world, have mercy on us.

Lamb of God, who takes away the sin
of the world, have mercy on us.

Lamb of God, who takes away the sin
of the world.

Dona nobis pacem - Chor

dona nobis pacem.

Dona nobis pacem - Chorus

grant us peace.

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St Thomas Church Leipzig in Bach's time

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Adrian Butterfield *director and violin*

Born in London but brought up in Farnham, Adrian Butterfield is a violinist, director and conductor who specialises in performing music from 1600-1900 on period instruments. A former chorister of St. Paul's Cathedral and a graduate of Trinity College Cambridge, he is Musical Director of the Tilford Bach Society and Associate Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America.

He works annually with the Southbank Sinfonia, is Professor of Baroque Violin at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia.

Adrian leads two chamber ensembles in London. The London Handel Players perform regularly at the Wigmore Hall and at festivals throughout Europe and have made several appearances in Canada. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments. With Laurence Cummings, Adrian has recorded the first two books of Leclair sonatas, and with the RDR, the highly acclaimed new recording of Haydn, Mozart, Vanhal and Dittersdorf string quartets, as well as Mozart's Clarinet Quintet with Colin Lawson.

Adrian used to sing in the choir at St. Andrew's Church under Steven Thomson. His violin teacher, Pamela Spofforth ('Spoff') was a major influence and Adrian performed in the Farnham area frequently including at the Maltings and at the Farnham Festival, where he gave the first performance of Stephen Dodgson's Five Occasional Pieces which were specially written for him.

The experience of being a chorister and singing so much early music at that age had a great influence on him. Spoff was also influential in this respect and a number of her pupils went on to become period-instrument players. He later studied with Simon Standage who taught him a great deal about the style and he learned a lot more at Cambridge about the historical background of early music.

Adrian loves a wide range of music including folk and jazz and the classic musicals of Gershwin, Cole Porter and Irving Berlin. He says that Bach is the composer he always loves coming back to the most. Handel's music has such enormous emotional power, Haydn's



Adrian Butterfield

its wit, Mozart's its perfection, Schubert gives us such pain and beauty, Beethoven possessed such staggering boldness - the list is almost endless. But Bach seems to be on a different plane, taking us out of this world and into the next. Bach's faith gave him a strength and self-confidence, without a hint of arrogance, that he finds truly inspiring. Adrian finds it a privilege to be able to bring to Tilford so many great musicians who feel the same way.

Adrian is married to the period-instrument flautist and recorder player Rachel Brown and they have one daughter.

Pegasus



Pegasus is one of London's most accomplished chamber choirs, critically acclaimed and award-winning for its imaginative programmes of music from the Renaissance to the present day. The choir gives around a dozen concerts a year in London and further afield with its regular director, Matthew Altham, and occasional guest conductors, and has a strong tradition of presenting concerts in collaboration with charities and music societies.

Pegasus has performed at the Tilford Bach Festival, London Handel Festival, the London Festival of Contemporary Church Music and the Proms at St Jude's, and at various venues across London and the South East, including the Queen Elizabeth Hall, St Martin in the Fields and St James, Piccadilly. The choir has worked with the Southbank Sinfonia under the direction of John Rutter, and with the London Handel Players under Laurence Cummings and Adrian Butterfield, and has also been on stage with renowned ballet dancer Carlos Acosta in four productions at the London Coliseum and the Royal Opera House, Covent Garden.

Major sacred works the choir has performed include Monteverdi's *Vespers of 1610*, Rachmaninov's *All-Night Vigil*, J.S. Bach's *Passions and Mass in B Minor*, Handel's *Messiah* and *Israel in Egypt*, and settings of the Requiem mass by Victoria, Mozart, Brahms, Fauré and Duruflé. Pegasus is committed to exploring the rich tradition of choral writing in this country, particularly by contemporary composers, and has given first performances of works by John Tavener and Thomas Adès; in 2013 Pegasus commissioned and premiered two works by Francis Grier, *A Baby Asleep after Pain* and *Pax*.

Pegasus has enjoyed success in competitions both in the UK and internationally, most recently winning the Chamber Choir prize at the 2013 Florilège Vocal de Tours International Choral Competition in France, as well

as a special award for its performance of the music of Poulenc. The choir has been seen and heard on BBC TV and radio, Channel 4 and Classic FM.

You can find out more about Pegasus and join our mailing list at www.pegasuschoir.org.uk; visit us on [facebook.com/pegasuschoir](https://www.facebook.com/pegasuschoir) or follow us on Twitter @pegasuschoir. Our inaugural CD, *Twelve Days – A Celebration of Christmas* is available on the internet.



Matthew Altham

Chronology of Bach's Life

