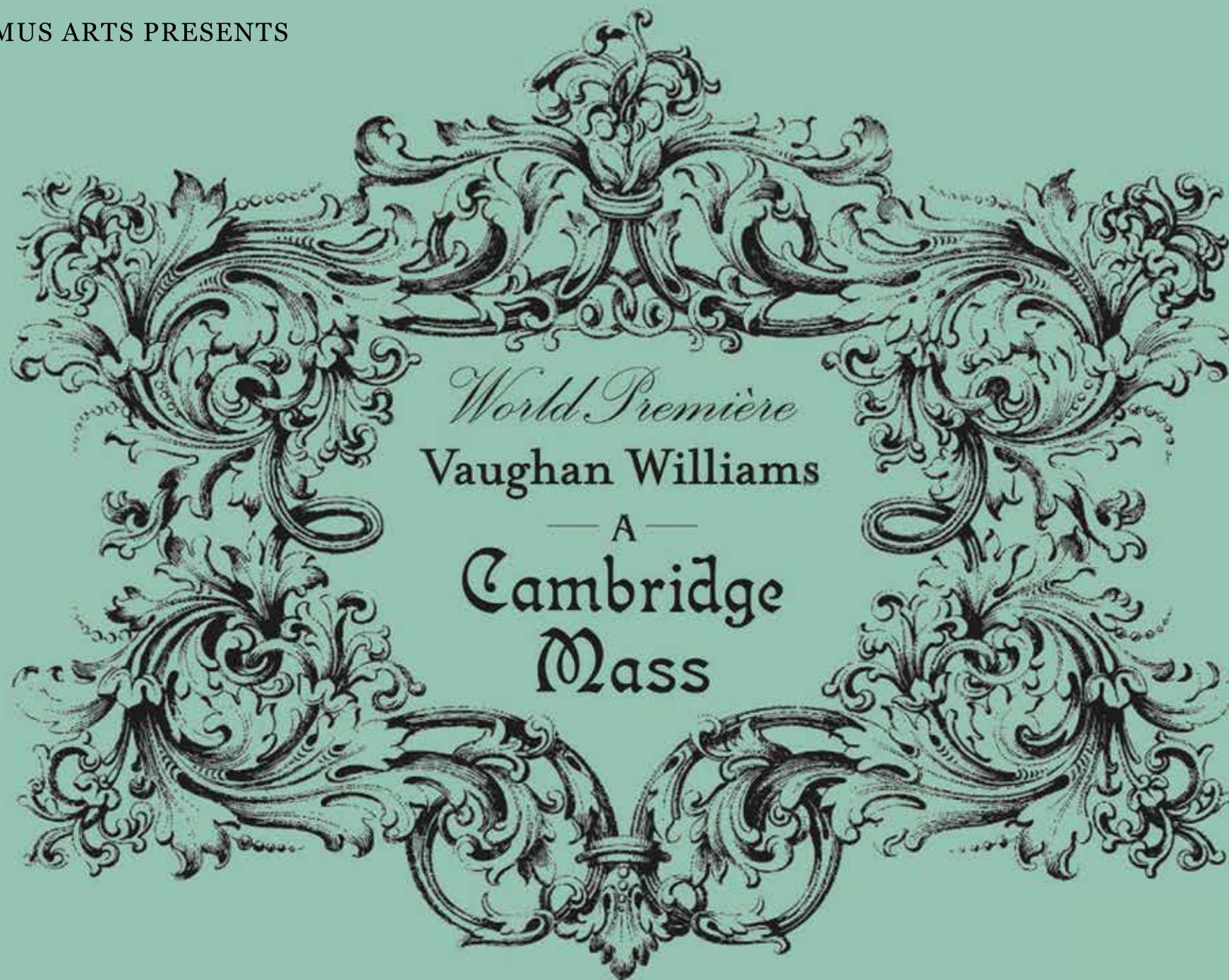


CAMUS ARTS PRESENTS



World Premiere
Vaughan Williams
— A —
Cambridge
Mass

Thursday 3rd March 2011, Fairfield Halls, Croydon



Supported by



LOTTERY FUNDED

The Vaughan Williams Charitable Trust

**Trinity
College
Cambridge**

**The Ralph
Vaughan Williams
Society**

Displays of The Ralph Vaughan Williams Society, the Elgar Birthplace Museum, the Elgar Society, the English Music Festival and the Leith Hill Musical Festival are on the Sun Terrace in the foyère. Liaison Peter Clulow.



“I’m going to write a mass - they’re such fine words
and you get such good climaxes out of them.”

Ralph Vaughan Williams, 1898



**Michael Kennedy,
Chairman of the
Vaughan Williams
Charitable Trust**

In the summer of 1898 Vaughan Williams spent his holiday in the New Forest writing 'a thing called a degree exercise' for his Mus. Doc. The score had to be delivered in January 1899 and he handed in five movements: an opening Credo, with its long Amen fugue; an extensive and richly harmonised orchestral Offertorium; an exuberant Sanctus; a Schubertian Hosanna; and a Benedictus scored lightly for SATB soloists. The completed score lay in a drawer in Cambridge for over a century until Alan Tongue realised its full potential. With Ursula Vaughan Williams's permission, several RVW works written between 1890 and 1900 have been published, performed and recorded with some success. This Mass can now be seen as one of the most important of these compositions, highly characteristic in style. It was a bright day for English music when Mr Tongue lifted the score from the drawer.



**Alan Tongue,
Conductor**

Some of my most satisfying moments on the podium have been introducing foreign audiences to English music, especially in Hungary, Romania, the Czech Republic, Argentina and Bolivia. This evening I have the privilege of introducing a piece of English music to an English audience. I came across the Vaughan Williams Mass of 1899 in the Cambridge University Library. It has several mentions in the Vaughan Williams literature but only now is being performed for the first time. I am grateful to the Vaughan Williams Charitable Trust for allowing me to transcribe the work, and to Stainer & Bell for publishing it. It seemed appropriate to present it alongside another work that first appeared in the same year, Elgar's Enigma Variations, and to open the concert with RVW's favourite work by an English composer, Parry's Blest Pair of Sirens.

Thursday 3 March 2011, Fairfield Halls, Croydon

Parry.....Blest Pair of Sirens

Elgar.....Enigma Variations

interval of 20 minutes

Vaughan Williams.....A Cambridge Mass

World Première

Olivia Robinson *soprano*

Rebecca Lodge *alto*

Christopher Bowen *tenor*

Edward Price *baritone*



The Bach Choir

The New Queen's Hall Orchestra

Martin Ennis *organ*

Alan Tongue *conductor*

Parry

(1848-1918)

Blest Pair of Sirens

(1887)

Parry composed this setting of Milton's ode especially for the Bach Choir, and one of its then members, the writer JA Fuller-Maitland, wrote of the première 'I cannot now imagine how we ever got through it, so overwhelming is its emotional power and matchless beauty.'

How apt, in writing a work in celebration of the twin sisters of voice and verse, is Parry's reference to Wagner's *Mastersingers* at the outset. Milton's poem on the rapt experience of listening to sacred music seems an appropriate prelude to this evening's new mass. Elgar called the work 'that English masterpiece, amongst the noblest works of man' and Vaughan Williams wrote, late in life, 'I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that "Blest Pair of Sirens" is my favourite piece of music written by an Englishman.'



BLEST pair of Sirens, pledges of heaven's joy,
Sphere-born harmonious Sisters, Voice and Verse
Wed your divine sounds, and mixed power employ
Dead things with inbreathed sense able to pierce;

And to our high-raised phantasy present,
That undisturbed song of pure consent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon
With saintly shout and solemn jubilee,
Where the bright Seraphim, in burning row,
Their loud uplifted angel-trumpets blow,

And the Cherubic host in thousand quires,
Touch their immortal Harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly;

That we on Earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair musick that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.

O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To his celestial consort us unite,
To live with him, and sing in endless morn of light!

Elgar

(1857-1934)

Variations on an Original Theme 'Enigma'

(1898/9)

'To my friends pictured within'

Conveniently for us this evening, Parry was in the audience for the world première of Elgar's work in June 1899. He noted in his diary: 'Elgar's Variations first rate. Quite brilliantly clever; and genuine orchestral music.' Next day he told a conductor friend 'I heard yesterday Richter perform the Enigma Variations by a Mr. Elgar, which is the finest work I have listened to for years. Look out for this man's music; he has something to say and knows how to say it.' Richter, the first conductor of the work, noted in his diary that 'Elgar had a handsome and deserved success.' Vaughan Williams was present at the fourth performance, in October 1899, and wrote: 'I had been advised by a friend to go to a Richter Concert and hear a work by Dohnanyi, of all people. So I went. The Dohnanyi was all right. [Piano Concerto No 1, with the composer as soloist] But the Variations - I had not the slightest idea what to expect, but I realized at once that I was listening to something which was quite new without being eccentric, universal and yet absolutely personal, and something which could only emanate from this country.' On the strength of the work Stanford, then Professor of Music at Cambridge, obtained for Elgar an honorary doctorate from the University.

Theme - The theme expressed to Elgar 'my sense of the loneliness of the artist. It was my wish that each variation should illustrate some little characteristic of a friend.' The theme leads straight into:

CAE - Alice Elgar, the composer's wife, one whose life was 'a romantic and delicate inspiration'.

HDS-P - Hew David Steuart-Powell, the pianist in Elgar's piano trio, represented here by his 'characteristic diatonic run over the keys before beginning to play.'

RBT - Richard Baxter Townshend, the author, traveller, scholar, tricyclist and golfer. His part in amateur theatricals is referred to here - 'the low voice flying off occasionally into soprano timbre.'

WMB - William Meath Baker, country squire, gentleman and scholar. 'The host ... hurriedly left the music-room with an inadvertent bang of the door.'

RPA - Richard Penrose Arnold, a lover of music and son of Matthew Arnold. 'His serious conversation was continually broken up by whimsical and witty remarks.' It is also a tribute to the recently deceased Brahms, quoting one of his Last Songs.

Ysobel - Isabel Fitton, an amateur viola player from Malvern, a pupil of Elgar. 'The opening bar is an exercise for crossing the strings, a difficulty for beginners.'

Troyte - Arthur Troyte Griffith, Malvern architect. 'The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte: later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos.'

WN - Winifred Norbury was the musical member of a county family. 'A little suggestion of a characteristic laugh is given.' The movement leads to:

Nimrod - August Jaeger, Elgar's publisher at Novello's, and a very close friend of the composer. 'The record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven. The opening bars are made to suggest the slow movement of the Pathétique Sonata.'

Dorabella - Dora Penny, 17 years Elgar's junior, and a delightful companion, turning over the pages for him, cycling with him, and dancing to his music. 'The movement suggests a dance of fairy-like lightness.' Dora's stutter is very apparent in the music throughout.

GRS - George Robertson Sinclair, the organist at Hereford Cathedral. Does the music portray his virtuosity on the pedals, or is it rather 'his bulldog Dan falling down the steep bank into the river Wye, paddling upstream to find a landing place and his rejoicing bark on landing'?

BGN - Basil G. Nevinson, the cellist in Elgar's piano trio. 'The variation is a tribute to a very dear friend.' The music leads to:

******* - Helen Jessie Weaver, fiancée of Elgar in 1883 and who moved to New Zealand to start a new life. The clarinet sounds the phrase 'Ich liebe dich' [I love you] and the ship's engines are heard in the background.

EDU - Alice's nickname for Elgar himself. The movement is a far cry from the loneliness expressed in the theme, and the composer has clearly 'arrived' at long last.



Vaughan Williams

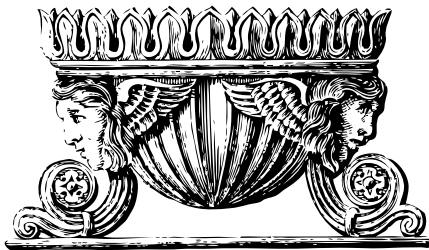
(1872-1958)

A Cambridge Mass

(1898/9)

Credo; Offertorium; Sanctus, Hosanna, Benedictus.

The 26-year old Vaughan Williams submitted this work in 1899 as his exercise for the Cambridge degree of Doctor of Music, which he took on 23 May 1901, aged 28. Having spent three years at the Royal College of Music, three years at Trinity College, Cambridge, another year at the Royal College and finally six months studying under Max Bruch in Berlin, he was ready to embark on the large-scale work that the university ordinances specified. They especially required him to write for a chorus of eight real vocal parts, and to have the accompaniment of 'a full Band.' A huge influence on him was hearing Verdi's Requiem for the first time: 'That day I learnt that there are no canons of art except that contained in the well-known tag, To thine own self be true.' The mass has an ambitious scope, and significantly extends our understanding of his artistic development.



Credo

The twenty-minute movement uses all the resources of a double choir accompanied by orchestra, sometimes singing in a strong unison reminiscent of the hymns he was to write shortly afterwards, sometimes writing in fugue and canon as requested. The entry of the four soloists shows an early example of his use of unrelated chords to give a visionary effect.

Offertorium

The University requirements decreed that one movement had to be for orchestra alone, showing a working knowledge of first movement form (sonata form). He opens the movement with the *Et resurrexit* theme from his setting of the Credo.

Sanctus, Hosanna, Benedictus

For the Sanctus Vaughan Williams reduces the accompaniment to brass, organ and timpani, and sets the words antiphonally between the two choirs, one choir being in canon with the other throughout. A lively Hosanna fugue sees the whole orchestra joining in, and in contrast the Benedictus is given to the four soloists accompanied by a reduced orchestra. The work ends with a repeat of the Hosanna.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

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. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est.

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

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 unum baptismum in remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam ventura saeculi.

Amen.



I believe in one God, The Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, consubstantial with the Father, by Whom all things were made.

Who for us men, and for our salvation, came down from heaven. And was incarnate by the holy ghost, of the Virgin Mary: and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried.

And on the third day He rose again, according to the Scriptures, and ascended into Heaven. He is at the right hand of the Father, whence He will come again with glory to judge both the living and the dead. And of His kingdom there shall be no end.

And in the Holy Ghost, the Lord and Giver of life, Who proceeds from the Father and the Son; Who together with the Father and the Son is no less adored and glorified, and Who spoke by the prophets.

And in one holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins.

And I expect the resurrection of the dead.

And the life of the world to come.

Amen.

Sanctus, Hosanna, Benedictus

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

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Blessed is He Who comes in the Name of the Lord.

Hosanna in the highest.

Vaughan Williams at Cambridge

Vaughan Williams came up to Cambridge in the autumn of 1892. He was an undergraduate at Trinity College, where the Organist was at the time Charles Stanford, who was also Professor of Music. Vaughan Williams gained his Mus. Bac. in 1894 and a B.A. in History in 1895. He joined the CUMS Orchestra as timpanist, and in January 1895 became Honorary Secretary. His supervisor at Trinity was Dr Alan Gray, who himself conducted Bach Cantatas in the college chapel and gave organ recitals, taking over from Stanford as chapel organist. Vaughan Williams conducted a small choral society which met on Sundays to perform Schubert masses. He took part in the chamber music concerts run by the Cambridge University Music Club: a concert on 23 Nov 1893 includes his 'Music when soft voices die', on 10 February 1894 he is singing in a fourteen-voice choir for the Marenzio madrigal 'Lady, see me on every side', on 28 April 1894 he is piano soloist in Bach's Prelude and Fugue in E, in November there is a concert that includes songs by him, and on 3 November 1894 there is a performance of his own 'The Virgin's Cradle Song', sung by Mr Higley accompanied by the composer.

Frida Knight, in her book *Cambridge Music* (Oleander Press 1980), includes reminiscences from this time: 'It was, of course, very helpful for young composers to try out their work, and Dent, Rootham and Gray were among the

contributors in the 'nineties. Vaughan Williams offered a male voice quartet one evening; this was very coolly received, except by a senior member, the violinist Haydn Inwards (for many years leader of the CUMS orchestra) who commented: "You are all wrong; that is real good stuff." After one concert [VW] went round with a collecting-box for a good cause: CUMS was to perform Beethoven's Fifth Symphony but had decided to save money by not bringing in a professional [contra]bassoon player from London. VW "felt so strongly that such mutilation would be a public scandal that he resolved to raise enough money to prevent it"... He achieved his object, and the great work was performed as Beethoven wrote it. He did not strike his college contemporaries as an eminent future musician (Charles Wood, who coached him for the Mus. B. examination, confessed he had no hope for VW as a composer); but "he gave an impression of latent power and a capable and original personality. Even in those days he was evidently Somebody." (G. McCleary,

letter to Mrs Vaughan Williams, 1953, unpublished). In 1899 Stanford commented that 'I heard yesterday a Serenade by Vaughan Williams, a most poetical and remarkable piece of work'. Although Vaughan Williams passed the examination for Mus. Doc. in 1899 he did not take the degree until 23 May 1901. In later years he came back to CUMS as a conductor of his own works: in 1908 for *Toward the Unknown Region*, in 1911 for *A Sea Symphony*, and in 1928 for *The Wasps Suite*.



Trinity College, Cambridge, crest



Trinity College, Cambridge, circa 1900



Vaughan Williams in his own words

“In 1892 I went to Cambridge where I had lessons from Charles Wood in preparation for the Mus. Bac. degree. Charles Wood was the finest technical instructor I have ever known. I do not say necessarily the greatest teacher. I do not think he had the gift of inspiring enthusiasm or of leading to the higher planes of musical thought. Indeed, he was rather prone to laugh at artistic ideals and would lead anyone to suppose that composing music was a trick anyone might learn if he took the trouble. But for the craft of composition he was unrivalled, and he managed to teach me enough to pull me through my Mus. Bac. I also had lessons from Alan Gray. Our friendship survived his despair at my playing, and I became quite expert at managing the stops at his voluntaries and organ recitals. ...While I was at Cambridge I conducted a small choral society, which met on Sundays to sing Schubert’s Masses. If a composer cannot play in an orchestra or sing in a choir the next best thing he can do in self-education is to try his hand at conducting and really find out what the performers are up against. The only way to learn to conduct is to “try it on the dog”. This is much better than any amount of class teaching, about which I have grave doubts. According to Wagner, the duty of the conductor is to give the proper tempo to the orchestra. Elgar said, “When I conduct I let the orchestra play.” ...The two best conducting lessons I ever had were from my old friend Isadore Schwiller, the violinist, who taught me how to start an orchestra on an upbeat, and from Mr Henderson, the famous timpanist of the LSO of old days, who said to me, “You give us a good square 4 in the bar and we’ll do the rest.” To which I may add Stanford’s witty saying, ‘A conductor need never be nervous, he can’t make any wrong notes.’”

(from *National Music and Other Essays*, Ralph Vaughan Williams, OUP 1963).



Image: VWCCT

Vaughan Williams circa 1899



*Letters from Vaughan Williams in 1898
that mention the Mass*

To Ralph Wedgwood, his second cousin and a Cambridge contemporary:

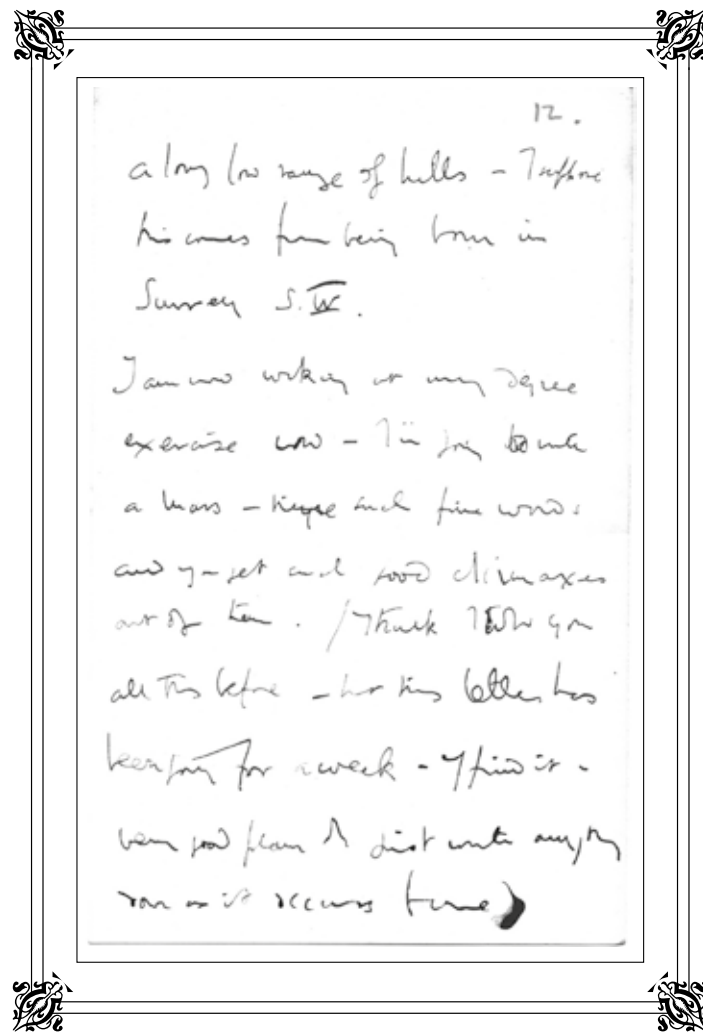
'I have thoughts of going in for my Mus. Doc. in January - but this must be a secret in case I fail; it makes me feel very young still going in for examinations when you have probably forgotten what an examination is; it makes me feel as I was still on a toy bicycle while you were on in safety.'

To Ralph Wedgwood:

"I am now working at my degree exercise now - I'm going to write a mass - they're such fine words, and you get such good climaxes out of them." (see opposite)

To Holst:

...I feel pretty stupid today, because though it is the sabbath I have been scoring my Mass all day (it is now 4.30) I am approaching the end of the Credo... Having now been to sleep for 10 minutes I can continue. Did I ever tell you of my final talk with Stanford in which we agreed that if I added a short movement in E major in the middle and altered the Coda the thing might stand - I had already got an extra movement in E major which I had cut out!



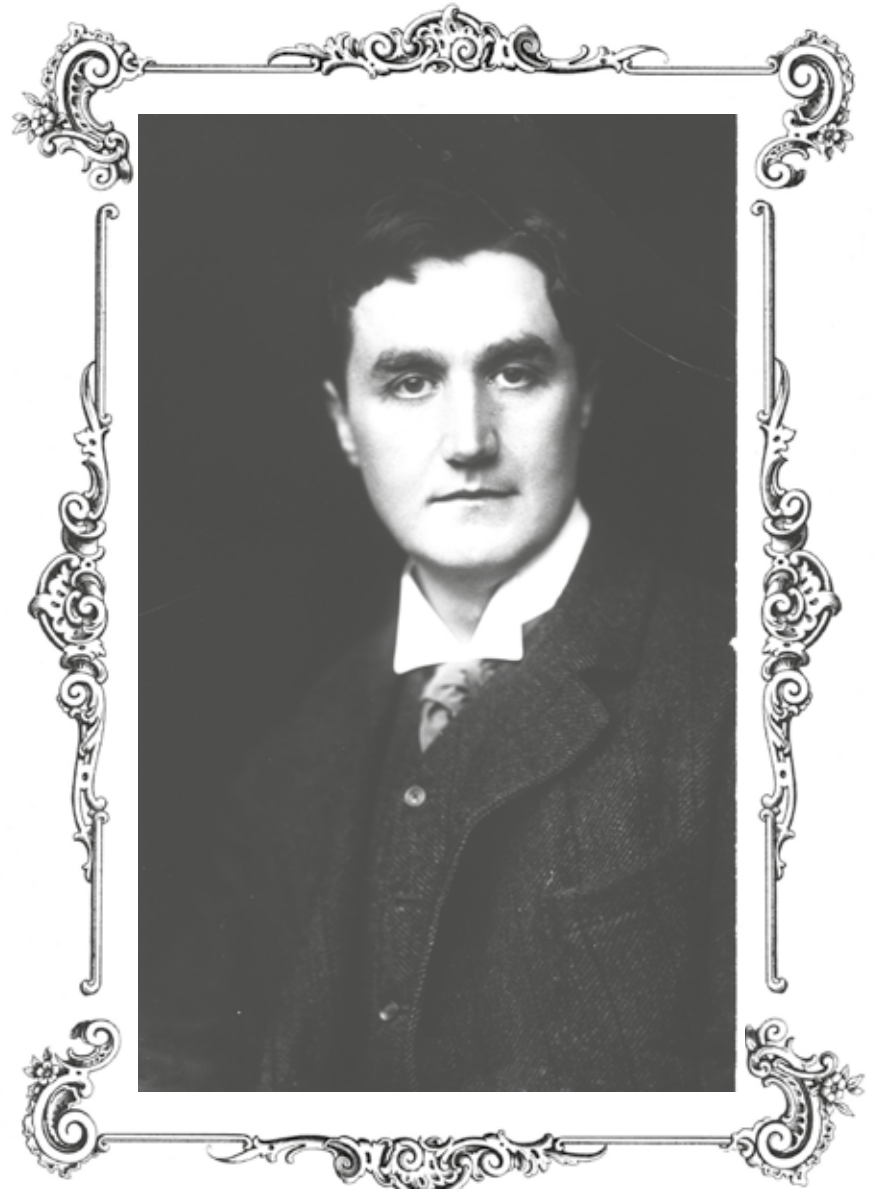
Source: British Library

Vaughan Williams and the Bach Choir

Ralph Vaughan Williams joined the Bach Choir as a Bass in 1903, when the choir was emerging from a period of turmoil which had seen the departure of Stanford as Musical Director and his replacement by Walford Davies. RVW knew Walford Davies well as they had both been composition students of Stanford at the Royal College of Music. He obviously settled down quickly and was soon making a contribution to the direction of the choir's affairs as he was elected to the organising committee in 1904. Apart from a short period of absence in 1908 for a period of study in Paris with Ravel and service in France during the First World War he remained a singing member until he was offered, and accepted, the Musical Directorship of the choir in 1921. By that time he was not only a composer of stature but an experienced conductor and a respected teacher at the Royal College of Music.

In the years before the war RVW produced a series of works which soon marked him out as one of the leaders, with Holst and others, of the 20th century revival of English music in the wake of Elgar. One of his early admirers was Hugh Allen, who had succeeded Walford Davies as Musical Director in 1908, and in March of that year and again in February 1913, under his baton, the choir gave the first London performances of *Toward the Unknown Region* and *A Sea Symphony*. RVW chose to sing rather than conduct *A Sea Symphony*, but he did give Allen advice about several points in the score. His period as Musical Director was brief as, mainly due to his wife's ill-health, he was obliged to resign after seven years. He was however able to develop his ideas on the performance of Bach's choral works by large forces and in 1926, the 50th anniversary of the foundation of the choir, he conducted the first London performance of his oratorio *Sancta Civitas*.

Basil Keen



Olivia Robinson



Soprano

Originally from Salisbury, Olivia Robinson has sung with various consorts, ensembles and choirs, including the Sixteen, Polyphony and The English Concert under Trevor Pinnock, performing all over the UK and Europe. She has been a full-time member of the BBC Singers since 2003 where she has worked with conductors including Pierre Boulez, Gianandrea Noseda and Richard Hickox, performing a huge breadth of repertoire ranging from Byrd and Tallis to new commissions by the likes of Sir Harrison Birtwistle and James MacMillan. Highlights of her solo work for the BBC include singing the role of Procula, Pilate's Wife, in the world première performance.

Rebecca Lodge



Alto

Rebecca is a graduate of the Royal Academy of Music where she studied singing and piano. During her time at the RAM she received many prizes, including the Lloyds Bank Scholarship for postgraduate study, which enabled her to complete her studies on the Opera Course. Recent work includes creating the role of 'The Informer' in Malcolm Singer's new opera *The Jailer's Tale* (Arts Depot Theatre and South Bank), and performances of Rossini's *Stabat Mater* and Beethoven's *Mass* in C. Rebecca has broadcast extensively on BBC radio and national television, and has made a speciality of pioneering contemporary music both here and abroad.

Christopher Bowen



Tenor

Christopher Bowen was born in New Zealand and studied singing and medicine at Otago University. In 2003 he moved to London and, while learning from Ian Partridge, started his professional career. Since then his versatile, high tenor voice has lent itself to recital, opera, oratorio and ensemble singing. Christopher has performed a broad array of music from medieval to modern. He was Daniel in the 13th century *Play of Daniel* at the Liverpool Cathedral centenary and Attis in Northcott's *Hymn to Cybele* at the Proms.

Edward Price



Baritone

Edward Price was a member of the Choirs of Clare & King's College Cambridge. He joined the BBC Singers in 2001 and often appears with them as soloist. Recent highlights are Northcott *Hymn to Cybele* at the 2010 Proms, *Bush The Winter Journey* with the BBCSO and David Parry, and at the 2009 Proms the role of 2nd Prisoner in *Fidelio* with the West-Eastern Divan Orchestra conducted by Barenboim. Edward also appears regularly as a soloist throughout the UK. He gave the world première of Carl Rütli's *Requiem* with the Bach Choir and David Hill and then recorded the work to critical acclaim last year.



Rick Friedman



Leader

Rick Friedman leads the New Queen's Hall Orchestra, Orchestre des Jardins Musicaux based in Switzerland, the London Festival Orchestra and he co-leads the Royal Ballet Sinfonia. He is also leader of the newly formed Friedman ensemble, which will have its debut in the autumn. Rick has guest led other orchestras, including the London Symphony Orchestra, with whom he has made several recordings, and the Royal Philharmonic Orchestra. He has featured as leader and soloist in over fifty recordings the first of which won a Gramophone award for the Mondrian Trio's recording of Beethoven trios and the Bach double violin concerto with his father, Leonard.

Martin Ennis



Organ

Martin Ennis is Chairman of the Faculty of Music at Cambridge University and Fellow and Director of Music at Girton College, Cambridge. He combines his university life with a busy career as a performer, specialising as a continuo player. A Fellow of the Royal College of Organists, he has been a prizewinner at several international competitions. In addition to his work as the principal keyboard player of the London Mozart Players, he has performed with such groups as the Monteverdi Choir (for its 25th anniversary concert), the Orchestra of the Age of Enlightenment, the Kölner Bach-Collegium, the Polish Chamber Orchestra, and the Allegri String Quartet.

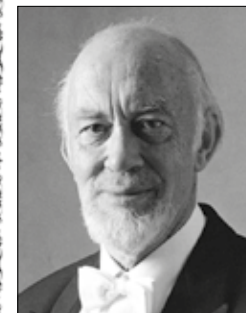
David Hill



Chorus Director

Renowned for his fine musicianship, David Hill is widely respected as both a choral and an orchestral conductor. He became The Bach Choir's ninth Musical Director in 1998; he is also Chief Conductor of the BBC Singers, Associate Guest Conductor of the Bournemouth Symphony Orchestra, Chief Conductor of the Southern Sinfonia and Music Director of Leeds Philharmonic Society. He has prepared the Bach Choir for this historic performance.

Alan Tongue



Conductor

Alan Tongue has been conducting English music abroad for twenty years, including the Hungarian première of *The Dream of Gerontius* and the Argentinian première of *Belshazzar's Feast*. As well as the standard repertoire he has given Romanian premières in Bucharest of works by Doina Rotaru, Livia Teodorescu-Ciocanea, Arne Mellnas and Fred Popovici. His Vaughan Williams conducting includes *The Shepherds of the Delectable Mountains* and a week of *Sir John in Love*. His semi-staging of Mendelssohn's *Elijah* was a success when last staged at the Fairfield Halls. Tongue was a pupil of Sergiu Celibidache and of Robert Shaw.



The Bach Choir

Now in its 135th season, The Bach Choir has long been established as one of the world's leading choruses. The Choir regularly sings in prestigious venues, and with the very best professional orchestras and soloists. The Bach Choir is now the choir of first choice for many talented singers from all walks of life who, having successfully auditioned, are committed to a demanding schedule of concerts, as well as recordings, overseas tours and special engagements. The Choir's Outreach Programme is now well established, with workshops in London schools leading to a concert in which children will perform with The Bach Choir on 17 June 2011.

Under David Hill's inspiring direction the Choir has extended its repertoire with new and challenging works, including frequent new commissions. Tonight's performance is the Choir's fifth world première performance since 2001 and a sixth, a Bach Choir commission from British choral composer, Bob Chilcott, will be given next year. The Bach Choir has many outstanding recordings to its name. The Choir's recording of Vaughan Williams's *Dona nobis pacem* and *Sancta Civitas* with David Hill and the Bournemouth Symphony Orchestra, released last year on the Naxos label, was shortlisted for a Gramophone Award and received much critical acclaim. International Record Review wrote of the Choir's "stunning energy and precision" as well as its "marvellously tender choral singing". The Bach Choir also regularly undertakes film score work, and soundtracks have included Disney's *Chronicles of Narnia* and Ridley Scott's *Robin Hood*. For more information about David Hill and The Bach Choir, please visit www.thebachchoir.org.uk.

Musical Director....David Hill
Accompanist....Daniel Hyde
General Manager....Chris Lean

SOPRANO ONE

Gillian Aldus
Julia Blinko
Maggie Bloor
Jenny Clarke
Penny Cleobury
Bethany Cox
Kate Dawson
Judy Day
Louisa Dobson
Pippa Dutton
Kate Faber
Caroline Hoffman
Lynda Howe
Claire Huntington
Marianne Laker
Rebecca Laker
Lydia Lim
Naomi Line
Maggie MacDonald
Charlotte Mahony
Marian Needham
Catherine Pontifex
Susie Ross
Beth Sampson
Helen Sinclair

SOPRANO TWO

Elizabeth Ashling
Rosie Bradshaw
Clare Brigstocke
Gaynor Coules
Alix de Mauny
Alix Dixon-Ernst
Pip Dragonetti
Helen Glasspool
Louise Hankin
Kathy Heald
Patricia Hole
Lucy Johnson
Sophie Knight
Kerstin Lewis

Heather Malia
Eleanor Nicholls
Julia Palmer
Holly Pattenden
Lucie Perris
Alice Pugh
Christine Rowling
Miranda Scheps
Rebecca Tabor
Christine Tate
Alzita Van Der Merwe
Hannah Waddington
Dell Warner
Angela Waters
Penny Whittingham
Jan Whittle

ALTO ONE

Becky Aston
Ros Bagshaw
Katherine Bank
Harriet Creamer
Sophie Dobson
Anne Flather
Marion Gaskin
Tricia Hales
Justine Howarth

Annie Ingrassia
Pam Johnson
Fiona Laskaris
Sheila Matthews
Clare Mowbray
Anna Munks
Annegret Pelchen-Matthews
Clarissa Poulson
Claire Schlinkert
Raelene Stanley-Ware
Joanna Sullam
Freda White
Rachael Williams

ALTO TWO
Morag Bushell
Jo Collon
Helena Dean
Rachel Green
Moyra Gregory
Jo Houston
Tricia Larkin
Katy Maddocks
Lydia Mulholland
Ruth Nash
Katharine Richman
Rebecca Rogers
Helen Rycroft
Jane Scott
Rosie Sinden-Evans
Zoe Thomas
Tessa Trench
Jo Webb
Naomi Wordsworth

TENOR ONE

Andrew Baines
Chris Blairs
Stuart Brown
Alex Churchill
Edward Cross
Andrew Daniels
Matthew Flinn
James Higgins
Peter Johnstone
Ian Landsborough
Tim Leates
John Lee
Derek Matthews

TENOR TWO

Ronald Bawtree
Julian Briant
Robert Carnwath
Richard Crook
Mike Harman

Paul Houston
Matthew Knight
Andrew Millinger
John Slade
Richard Vincent

BASS ONE


Simon Bloomfield
Ian Collins
David Cox
Ian Fletcher
Peter Floyd
Jim Godwin
Kevin Grafton
Martyn Heald
Joseph Lam
Tim Lewers
Andrew Lockley
Mark Pellew
Tony Reiss
Zachary Rothstein
Richard Shaffer
John Stanton
Tom Tate
Michael Wallace
Gareth Williams

BASS TWO

David Brook
Jamie Gairdner
Sam Gordon Clark
Henry Hadlow
Johnny Kilhams
Peter Kirby
Chris Lemar
James Martin
Tim Peters
David Picton-Turbervill
Michael Sanders
Julian Shuckburgh



An Orchestra Revived

 saw Vaughan Williams twice in public. First when he conducted his Serenade to Music at the LPO's 21st birthday concert, in 1953, and second, when I was present at his 85th birthday concert in the Royal Festival Hall, in 1957. I also attended his funeral in Westminster Abbey the following year. So, it is with enormous pride that the New Queen's Hall Orchestra joins the Bach Choir in giving the World Première of this Mass, composed by Vaughan Williams for his doctorate and recently found by Alan Tongue, this evening's conductor.

Indeed, by giving every Promenade Concert for thirty years from 1895, previous incarnations of the NQHO gave several first performances of works by Vaughan Williams. For instance, in August 1906 his Norfolk Rhapsody No. 1 was first performed by the Queen's Hall Orchestra under Sir Henry Wood, as was Flos Campi in October 1925, while in March 1914 The 'London' Symphony was first played by the QHO, under Geoffrey Toye.

At the time when the young Vaughan Williams was completing his doctorate, symphony orchestras were very different from those we know today. Indeed, the choice of instruments and the way in which they were played varied from place to place. As a result the composer, his performers and his audiences were open to a range of musical experiences no longer on offer.

Modern symphony orchestras are also loud enough for many of their members to wear earplugs. By using the instruments of a London orchestra of a hundred years ago, the NQHO's players hear one another, as though they were members of a large chamber ensemble. Visit our website for more information www.nqho.com

John Boyden, Artistic Director,
New Queen's Hall Orchestra

VIOLIN 1

Richard Friedman
Malcolm Allison
Yvonne McGuinness
Bridget Wallace
Carolyn Franks
Malcolm Allison
Edward Barry
Christian Halstead
Naomi Anner
Elana Eisen

VIOLIN 2

Elizabeth Partridge
Bridget Davey
Rosie Tompsett
Chris Windass
Jennifer Thurston
Tim M Wilford
Sue Evans
Sarah Drury
Roz Lishak
Sue Croot

VIOLA

Catherine Musker
Graeme Scott
Justin Ward
Philip D'Arcy
Lynne Baker
Michael Posner

CELLO

Andrew Fuller
Avis Perthen
Miriam Lowbury
David Robinson
John Cullis
Erica Simpson

BASS

Tony Hougham
Lucy Hare
Catherine Ricketts
Kenneth Knussen

FLUTE

Helen Keen
Joanna Marsh

OBOE

Christopher O'Neal
Stella Dickinson

CLARINET

Nick Bucknall
Pauline Drain

BASSOON

Howard Dann
Clare Adams

CONTRA BASSOON

David Chatterton

HORN

Nick Korth
Chris Larkin
Miles Hewitt
Tim Locke
Gillian Jones

TRUMPET

David Blackadder
David Archer
David Ward

TROMBONE

David Whitson
Jeremy Gough

BASS TROMBONE

Ian Fasham

TUBA

James Granville-Anderson

TIMPANI


Robert Kendell

PERCUSSION

Stephen Henderson
Robert Ball
Tim Gunnell

Artistic Director...John Boyden
Chairman....Richard Redmile
Orchestra Manager....John Beadle, Lynne Baker





The Bach Choir

Sunday 10 April 2011
at 11.00am
Royal Festival Hall

Bach St Matthew Passion
(sung in English)

James Gilchrist *Evangelist*
Jeremy White *Christ*
Carolyn Sampson *Soprano*
Iestyn Davies *Countertenor*
Benjamin Hulett *Tenor*
Roderick Williams *Baritone*

The Bach Choir
Florilegium

David Hill *Conductor*

Tuesday 10 May 2011
at 7.30pm
Royal Festival Hall

Mozart Solemn Vespers
Mozart Requiem

Sarah Fox *Soprano*
Louise Mott *Messa Soprano*
James Oxley *Tenor*
Matthew Hargreaves *Baritone*

The Bach Choir
Orchestra of the Age of Enlightenment

David Hill *Conductor*

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www.thebachchoir.org.uk

Future performances



Bath Abbey
22 October 2011, 7.30

Bath Choral Society
Conductor Alan Tongue

www.bath-choral-society.org.uk
boxoffice@bathfestivals.org.uk

North American Première

John M Greene Hall
Smith College, Northampton,
Mass.

22 January 2012, 3pm

Hampshire Choral Society & Orchestra
Conductor Alan Tongue
www.hampshirechoral.org

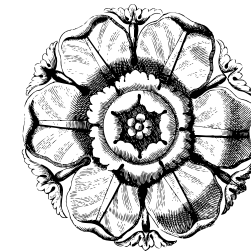


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Saturday 19th March 9 am – Youth Choirs competition
Thursday 7th April & Saturday 9th April –
Main competitions and concert

Concerts - 7.30 pm


RVW's In Windsor Forest will be sung at
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