



Thomas Tallis Society Choir & Orchestra  
Directed by Eamonn Dougan



# 100 NOT OUT!

A birthday concert  
for Trevor Dannatt

a Greenwich man &  
supporter of TTS for  
over 50 years!

VIVALDI Gloria

PURCELL Come ye Sons of Art

FINZI Magnificat



We are delighted to present this programme in celebration of the 100th birthday of the very distinguished British architect Trevor Dannatt, who as designer of the South Bank's Royal Festival Hall has made an indelible mark on British music. He has also been a loyal supporter of the Thomas Tallis Society since it first performed under its founder Philip Simms in 1965.

The music we perform tonight has been chosen by Trevor from his favourite pieces, music reflecting his life in Art and his association with Greenwich.

18 January 2020

## A PERSONAL NOTE FROM TREVOR DANNATT:

*Born and bred in the Borough of Greenwich and much associated with it throughout my life, I have a great affection for the south London ambience, which with its many architectural delights, had much influence on me. My mother continued as resident for some years and we were regulars at Thomas Tallis Society concerts from its start. With one hundred coming up I searched for a milestone, and at a recent event TTS came to mind: a public concert, why not? It would be good to celebrate in a wider way. My tentative query met with an immediate and wonderful response, and here we are. I will say it later but here it is: Thank you, all involved in the TTS, past, present and future. VIVAT!*

## PROGRAMME NOTES by Daniel Jaffé

### Come Ye Sons of Art (1694)

Henry Purcell (1659–1695)

**Emma Wilkins** (soprano), **Hugh Cutting** (countertenor), **Will Wright** (tenor), **William Ford** (bass)

When the Catholic King James II of England was deposed in 1689 by his daughter Mary and her husband William III of Orange, one of Mary's first acts was to reverse the cuts James had imposed on the Chapel Royal. Purcell, organist to the Chapel Royal since 1682 and previously a chorister there, expressed gratitude by composing a new Ode to celebrate Queen Mary's birthday that year on 30 April. This he did for the next five years until her much mourned passing (on 28 December 1694). Purcell's music for her funeral in March the following year was his last major work for a royal occasion before his own death just five months later.

For his last Ode, Purcell used a larger than usual ensemble including an orchestra rather than the single strings he usually wrote for, and employed a chorus to dramatic purpose. In this, Purcell demonstrated his increased theatrical experience: indeed, the overture he composed for this ode was reused for his last, incomplete opera *The Indian Queen*.

Splendidly noble, the overture falls into three parts – the first stately, followed by a lively fugue, before ending with a melancholic adagio characteristic of Purcell. The opening countertenor solo, '*Come, Ye Sons of Art*', is echoed by the chorus as a cheerful call to celebration. Then follows '*Sound the Trumpet*': here, Purcell, rather than illustrate this using virtuosic trumpet playing, instead created a showcase for two solo alto singers to demonstrate their virtuosity through imitative florid singing (for this performance we have, instead, our countertenor soloist sparring with our solo trumpeter!). The line 'you make the listening shores resound' is almost certainly a cheeky topical reference by the librettist to the celebrated Shore brothers, Matthias and William, who were the royal band's trumpeters.

After a reprise of the chorus follows a countertenor solo '*Strike the viol*' with lilting accompaniment, ending with a charming instrumental ploy featuring alternating strings and a pair of recorders. '*The day that such a blessing gave*', initially sung by a solo bass, is set as a minuet then taken up by the full chorus. Then follows a more lyrical movement featuring soprano and solo oboe in duet, '*Bid the Virtues*'. A more vigorous bass solo, '*These are the sacred charms*', follows. He is then joined by soprano in a duet '*See Nature, rejoicing*', given a dance-like setting which is taken up by the chorus in a final festive flourish.

**Seek him that maketh the seven stars (1995)****Jonathan Dove (b1959)**

Born in Blackheath, Jonathan Dove had a long association with Glyndebourne and has composed several operas including the highly successful family opera *The Adventures of Pinocchio*. Dove is even better known for his choral works, including *The Three Kings*, a carol commissioned for the Choir of King's College, Cambridge's Festival of Nine Lessons and Carols in the year 2000.

*Seek him that maketh the seven stars* for choir and organ was composed in 1995 and was first performed at St James's Church, Piccadilly in June that year. Its words are taken from the *Book of Amos* and *Psalms 139*. Dove himself has written: "I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts' annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity."

**Magnificat (1952)****Gerald Finzi (1901–1956)**

Over much of the past century, Americans have taken several British composers to their hearts, including Holst, Walton, Rutter and Finzi. Finzi spent much of his life trying to appear merely a provincial English country gentleman, growing several varieties of rare apples in his orchard, stocking an extensive library of literature, and regularly conducting a local amateur ensemble (the Newbury String Players). Meanwhile, his music was being championed across the Atlantic by such musicians as Bernard Herrmann (best known as the composer of scores for several Hitchcock films including *Psycho*), who in 1943 conducted the first known recording of Finzi's cantata *Dies natalis* with the American tenor William Ventura, predating the more celebrated early commercial recording by Joan Cross by just over three years.

Yet Finzi could be tactless in expressing his distaste for American culture, often annoying the American-born wives of his musician friends Herbert Sumsion and Arthur Bliss. However, as he reported to a friend, in 1951 he met the 'delightful Miss Dee Hiatt, who runs the [choral] music at Smith College, Massachusetts'. Hiatt's request that he should compose a non-liturgical setting of the Magnificat – effectively Finzi's first ever commission from outside Britain – was flattering enough to persuade him to set a text for which he had developed some distaste. As his wife Joy noted, Finzi's years of training under the organist Edward Bairstow had exposed him to 'innumerable dreary automatic magnificats'. Yet the result is a brilliantly effective work, as was so often the case when Finzi was forced to struggle with a composing task (another example being the tightly coiled energy of 'The Rapture' in *Dies natalis*).

Here is a bold, generous setting, in which Finzi – uncharacteristically – dwells on phrases and even single words, drawing out their expressive implications. As permitted by the non-liturgical occasion for which this work was written – the celebration of Christmas Vespers – Finzi omitted both the Gloria section, and the Nunc dimittis with which the Magnificat is customarily paired. Though originally written for choir with organ accompaniment, so typical is the organ writing of Finzi's string ensemble style that it readily translates into orchestral guise.

\* \* \* SHORT INTERVAL \* \* \*

**(Drinks and buffet will be served *after* the concert in the church hall opposite)**

## Dreamer (2019)

Jay Capperauld (b1989)

Octet: **Becky Ryland-Jones, Emma Wilkins** (soprano), **Chloe Wedlake, Caitlin Brooks** (alto), **Llewelyn Cross, Will Wright** (tenor), **David Houghton, William Ford** (bass)

Saxophonist and composer Jay Capperauld grew up in New Cumnock in Ayrshire, the town where the composer James MacMillan has since established the Cumnock Tryst Festival. Having taken up saxophone while attending Cumnock Academy, Capperauld attended the Royal Conservatoire in Scotland, graduating with Masters in Composition in 2014. He has composed for BBC Scottish Symphony Orchestra, the Royal Scottish National Orchestra and the National Youth Orchestra of Scotland, as well as for other smaller ensembles.

Several of Capperauld's works have been first performed at the Cumnock Tryst Festival, including *Dreamer* which he composed as a gift for James MacMillan on the occasion of the elder composer's sixtieth birthday. This sets the opening stanza of Robert Burns's poem 'Sweet Afton', named after the river Afton which flows through New Cumnock. In the poem, the narrator calls upon the river to run softly so not to disturb the dreams of his beloved who rests on its bank. Capperauld's short choral setting is based on the melody he recalls singing at primary school at New Cumnock, and its dream-like quality suggests the reveries of the sleeping beloved.

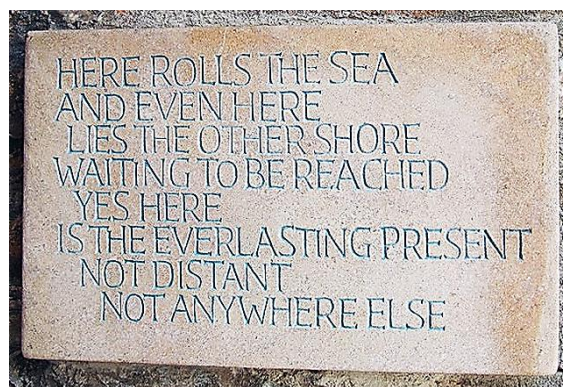
## Here rolls the sea (2019)

Roderick Williams (b1965)

As well as being one of today's leading baritones, Roderick Williams is a much respected composer in his own right. He has written several choral works including '*O Saviour of the World*', which the Thomas Tallis Society premiered in 2015. This is his second work written specially for this choir, and was originally premiered on 16 June 2019.

'*Here Rolls the Sea*' was commissioned in memory of Hilmary Quarmby, a long-term supporter of the Thomas Tallis Society, who died suddenly in 2018. It sets words by the Bengali writer and artist Rabindranath Tagore, known to be a favourite of Hilmary's since she first saw the words engraved on the entrance to Dartington Hall (the founder of Dartington having had strong links with Tagore).

Tagore spent much time living by the sea, and wrote evocatively and extensively of its nature and motion. The text set by this choral work, though, is more metaphysical in character; Williams captures its quality by evoking the ebbing of the sea and also its ever present yet subtly changing character to suggest 'the everlasting present'.



*The tablet at the entrance of Dartington Hall, carved by Ralph Beyer on Ancaster stone, c1988*

Becky Ryland-Jones, Imogen Clark, Emily Jennings (sopranos), Hugh Cutting (countertenor)

A work much beloved by choirs, Vivaldi's *Gloria* in D major, RV589, is in fact one of two surviving settings of that doxology which he wrote in the same key. The version we perform tonight was originally composed, perhaps in 1715, in Venice for the talented young musicians of the Ospedale della Pietà, an orphanage for girls where Vivaldi was master of music. Most of the girls brought up there were in fact illegitimate daughters of Venetian noblemen.

Until 1713, Vivaldi composed principally for his own instrument, the violin, and had apparently not tried his hand with religious music. But in that year the choirmaster at the Pietà, Francesco Gasparini, went on indefinite leave. The Pietà finally appointed Gasparini's successor only in 1719, and in the meantime asked Vivaldi to write new works for the all-female choir. This work was considered essential to attract wealthy congregants who, curious to hear the latest novelties performed by the charming and highly talented musicians of the orphanage, would then be encouraged to make donations and bequests to the institution.

Although mixed choirs were considered unacceptable in Catholic Europe, Vivaldi nonetheless wrote his *Gloria* for the standard four voice types of soprano, alto, tenor and bass, all of these parts being taken by girls (perhaps supported by male staff, who were all – including Vivaldi – ordained priests). In twelve well-contrasted sections, Vivaldi's lively and expressive setting looks forward to the equally sunny religious works of Haydn much later in the eighteenth century, though it appears unlikely that Haydn would have known this particular work, since after its original performance it apparently lay in obscurity until rediscovered in 1939.

The work starts with almost motoric exuberance, driven by the orchestra's octave leaping motif and a more bubbling semi-quaver figure in the strings which together serve as the movement's ritornello (recurring musical idea). To this, the chorus emphatically sing in harmony the essence of the movement: '*Gloria in excelsis Deo*' (Glory to God in the highest).

In contrast follows '*Et in terra pax hominibus*' (And on earth peace among men), a much slower and harmonically poignant movement with much use of expressive chromaticism. Sunlight returns with a joyous duet for two solo sopranos, '*Laudamus te*' (We adore thee). The chorus then introduce a dramatic change of mood, gravely intoning '*Gratias agimus tibi*' (We give thanks to thee), before launching into a fugal presentation of '*Propter magnam gloriam*' (for thy great glory).

'*Domine Deus*' (Lord God, Heavenly King, Father Almighty), a graceful aria for soprano solo in alternation with pastoral oboe, creates a mood of gentle adoration. The music livens again with '*Domine Fili Unigenite*', the orchestra energising the setting with a galloping rhythm above which the chorus soar their vocal lines (Jesus Christ, the only begotten Son).

The mood again becomes sombre in '*Domine Deus, Agnus Dei*', as the countertenor soloist meditates on the significance of the Son of God as the sacrificial lamb who (the chorus intone) bears the sins of the world. This crucial article of the Catholic faith is reinforced by the chorus in the following movement, '*Qui tollis peccata mundi*', proceeding with initially anguished harmonies to ask for God's mercy and that He should hear the prayers of His people.

A vigorous string introduction to '*Qui sedes ad dexteram*' (Who sits on the right hand) suggests the stern authority of God with Christ his son seated on his right, as described by the countertenor soloist. At '*Quoniam tu solus Sanctus*' (Thou alone art holy), the chorus returns with the vigorous orchestral ritornello from the opening movement, then conclude the whole with a fugue – adapted by Vivaldi from one by another composer, Giovanni Maria Ruggieri – on '*Cum Sancto Spiritu*' (Thou reigns with God the Father and the Holy Spirit, Amen).

## EAMONN DOUGAN



Eamonn Dougan is an inspirational conductor and renowned vocal coach and baritone. He is Associate Conductor of The Sixteen and founding Director of Britten Sinfonia Voices. Informed by his singing, Eamonn is an engaging communicator with a particular passion for Bach, the French Baroque, and 16th- and 20th-century English repertoire.

Forthcoming conducting engagements include debuts with Bilbao Orkestra Sinfonikoa and Real Orquesta Sinfónica de Sevilla, and return visits to the Cumnock Tryst Festival, BBC Singers, Danish National Symphony Orchestra, VokalEnsemblet and KoncertKor, Orquesta y Coro de la Comunidad de Madrid (ORCAM) and Jersey Chamber Orchestra.

Recent highlights have included the world premiere of James MacMillan's *All the Hills and Vales Along* at the Cumnock Tryst Festival; he assisted Sir Mark Elder for the world premiere concert and recording of Puccini *Le Villi* with Opera Rara and the London Philharmonic Orchestra; and conducted the off-stage chorus for Berlioz *L'Enfance du Christ* with The Hallé, Britten Sinfonia Voices and Genesis Sixteen for BBC Proms 2019 at the Royal Albert Hall.

In 2019 he directed The Sixteen's highly acclaimed tour of Australia and Singapore, *Messiah* with Orquesta Sinfónica de Castilla y León and Cappella Amsterdam, and made his Paris debut at the La Seine Musicale with renowned ensemble Accentus and in Copenhagen with Danish National Symphony Orchestra, VokalEnsemblet and KoncertKor. This year he has staged *Dido and Aeneas* for the Ryedale Festival and a specially curated programme, '*Sun, Moon and Sky*', for Salisbury Festival with violinist Harriet Mackenzie and the London Chamber Orchestra which featured Deborah Pritchard's double concerto for violin and harp alongside projections which were inspired by Maggi Hambling's series of paintings 'EDGE'.

Other conducting engagements have included Orchestra of the Age of Enlightenment, Irish Baroque Orchestra, Corinthian Chamber Orchestra, Royal Northern Sinfonia, Trondheim Barokk, and Wrocław Philharmonic Chamber Choir. Programming highlights have included curating and conducting '*A Weekend of Excessively Good Taste*' (French Baroque) at Kings Place, London, while Eamonn's developing opera work has included Mozart *La finta giardiniera* and *Così fan tutte* with Ryedale Festival Opera.

Eamonn is a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort. Eamonn read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama. Eamonn Dougan is managed worldwide by Percius. [www.percius.co.uk](http://www.percius.co.uk)

## HUGH CUTTING - COUNTERTENOR

Hugh Cutting is a young British countertenor based in London. Graduating in July 2018 with a first class degree in Music from Cambridge, Hugh has now commenced a Master of Performance (MPerf) course at the Royal College of Music where he is a Leverhulme Arts Scholar.

Recent concert performances have included Bach's Passions and cantatas (solos) with The Oxford Bach Soloists and Choir of St John's College, Cambridge (solos) and *A Sephardic Journey in Music* in Emmanuel College Chapel, Cambridge (solos). Operatic roles have included Ottone (Monteverdi's *L'inconorazione Di Poppea*) and Daemon (Watts' *Kepler's Trial*). At Cambridge, Hugh was a scholar on the Pembroke Lieder Scheme and a choral scholar of St John's College.



Upcoming projects include the roles of Tolomeo (Handel's *Tolomeo*) and The Boy (Benjamin's *Written on Skin*) in RCM opera scenes on 31st January, lute song performances on the BBC Early Music Show on 4th February, and BWV 11 '*Lobet Gott in seinen Reichen*' (solos) with Royal College of Music HIP ensemble and chorus on 12th February.

Hugh has recently been taken on by the Josephine Baker trust as a soloist for the next two years. He currently learns with Sally Burgess, and is coached by Andrew Robinson and James Gilchrist.

## THOMAS TALLIS SOCIETY CHOIR

The Thomas Tallis Society, which celebrated its 50th anniversary in the 2015-16 season, takes its name from the 16th century composer who worked in the Royal Court in Greenwich and is buried in the crypt of the Parish Church of St Alfege.

The choir was founded by Philip Simms, who was organist and choirmaster at the church from 1964 to 2000, and our links with the church continue to the present.

Philip was succeeded by Stephen Dagg, Director of the Centre for Young Musicians at Morley College, London and organist at St Alfege Church, in 2006. During our 50th anniversary year we were delighted to appoint Eamonn Dougan as our new Musical Director.

With around 45 auditioned voices TTS presents four or five concerts a year in the beautiful setting of St Alfege Church. Although many of the choir members live locally in Greenwich, TTS attracts musicians from all over London owing to the high standards it maintains. All singers are required to have very good sight-reading abilities as the choir works on a few concentrated rehearsals before each concert.

We are always keen to recruit new voices. If you are interested, please contact our membership secretary Kathryn Strachan [strac157@ntlworld.com](mailto:strac157@ntlworld.com).

Follow us on Twitter: @TTSoc. Look out for updates on [facebook.com/ThomasTallisSociety](https://www.facebook.com/ThomasTallisSociety).

**Sopranos** Phoebe Clapham, Alana Clark, Imogen Clark, Julia Corfe-Press, Penny Gunstone, Harriet Gunstone, Jan Hart, **Emily Jennings**, Claire Jones, Philippa Kent, Rachel Lethbridge, Romy Nuttall, Becky Ryland-Jones, Jenny Standage, Kathryn Strachan, Jenny Wegg, Anne Whyte, **Emma Wilkins**

**Altos** Caitlin Brooks, Joanna Clark, Susan Dean, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emma Humphries, Philippa John, Sonia Johnson, Sophy Miles, Chloe Wedlake, Alice Wright

**Tenors** Llewelyn Cross, Andrew Greene, Larry Howes, Alan Jolly, Nathan Killen, Andrew Lang, Chris Moody, John Parsons, Paul Renney, **Will Wright**

**Basses** Dermot Agnew, Thomas Atherton, Rob Barker, Rick Brooks, Cyril Cleary, Quentin Evans, **William Ford**, Simon Gallie, Andrew Harper, David Houghton, Daniel Jaffé, Nigel Press, John Sutton, Geoff Woodhouse

**Bold denotes TTS Ambassadors**

## ORCHESTRA

### Violin 1

**Sarah Sexton (Leader)**

Sarah Moffatt

Christiane Dahl

Emma Lisney

### Violin 2

Guy Button

Henrietta Wayne

Naomi Burrell

Laura Rickard

### Viola

Martin Kelly

Stephanie Heichelheim

Ruth Nelson

### Cello

Sarah McMahon

Camilla Morse-Glover

Ed Furse

### Double Bass

Rosie Moon

### Oboe

Polly Bartlett

Veronica Stubberud

### Trumpet

Russell Gilmour

### Theorbo

David Miller

### Organ (& Rehearsal Pianist)

Douglas Tang

## FRIENDS AND PATRONS



We are very grateful to our faithful group of Patrons and Friends that have been loyally supporting us for a number of years. Their generosity and support have really helped the Society to keep going. A reliable yearly income is a huge benefit in planning programmes and means we can budget more accurately.

**We are very keen to increase the number of Patrons and Friends to help us go forward in a sustainable manner and we would love your support as either a Patron or Friend.**

A Friend contributes £30 per year and this special relationship with the choir is recognised by:

- A newsletter with early notification of concerts
- An invitation to the annual Friends and Patrons party
- Recognition of support in TTS programmes.

As a Patron you receive additional benefits in recognition of an annual donation of £150:

- A complimentary top price ticket to all concerts
- Free concert programmes
- Separate interval or pre-concert complimentary drinks table
- Acknowledgment of support of the Society in the programme
- An invitation to the annual Friends and Patrons party.

Please consider whether you could support TTS by becoming a Patron or a Friend of the Society. Speak to Carole tonight or contact her at [carolelowe@rocketmail.com](mailto:carolelowe@rocketmail.com).

**We would like to recognise the important contribution of the following TTS Patrons:**

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Mr Allan Watkins  
Mr Richard Williams  
Mrs Virginia Williams

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Mrs Leilia McKee  
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Mr and Mrs P Sankey-Barker  
Mr and Mrs A Seymour  
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**FOR YOUR DIARY** all in St Alfege Church, Greenwich

**Saturday 7 March 2020      Celebrations and Commemorations**

A sequence of 16th, 17th and 20th century laments, tributes and memorials.

**Saturday 27 June 2020      A little night music**

A jazz influenced programme.

**Sunday 20 September 2020      Marking Beethoven's 250th anniversary.**

**Saturday 7 November 2020 (TBC)      London International Early Music Festival.**

With thanks to the Churchwardens of St Alfege for their continued unremitting and enthusiastic support.