



Thomas Tallis Society Choir
§ Orchestra of The Sixteen



Celestial Conflict and Resolution

Directed by Eamonn Dougan

JC & JS Bach motets

Es erhöhe sich ein Streit im Himmel

Ich habe genug (Tenor - Nicholas Mulroy)

In tonight's concert we perform two dramatic depictions of the battle in heaven between God's Archangel, Michael, and the dragon, representative of Satan and his forces. Both make striking use of brass accompaniment: one is by JS Bach's great forebear and elder relation, Johann Christoph Bach; the other by the much-celebrated composer himself. In presenting a wide range of vocal and choral writing by or attributed to Johann Sebastian Bach, we include at the other extreme the intimate confession of the solo cantata *Ich habe genug*, long recognised as one of Bach's most exquisitely expressive and beautiful works.

09 November 2019

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

NICHOLAS MULROY

Born in Liverpool, Nicholas studied Modern Languages at Cambridge and completed postgraduate vocal studies at the Royal Academy of Music. Recent engagements have included Monteverdi *Vespers* in New York's Carnegie Hall and at the Salzburg Festival, Bach *Weihnachts-Oratorium* in the Sydney Opera House, Britten *Serenade* in Shanghai, Bach *Johannes-Passion* in Boston, *Matthäus Passion* in Bach's Thomaskirche, and *Rameau* at the Opéra de Paris.

He has enjoyed prolonged collaborations with some of the leading conductors of the day, including Sir John Eliot Gardiner, Jordi Savall, Lars Ulrik Mortensen, John Butt, and Paul McCreech. Recital work has included many performances at Wigmore Hall (complete Britten *Canticles*; Schubert and Purcell songs), St Magnus, Bath, Edinburgh, Oxford Lieder, and Glyndebourne Festivals. Recordings include a Gramophone Award-winning *Messiah*, Bach cantatas for SDG, and Piazzolla's amazing *María de Buenos Aires* for Delphian.

Future projects include concerts with Concerto Copenhagen, Phantasm, Antwerp Symphony Orchestra, the Britten Sinfonia, and Les Violons du Roy in Canada. He was recently elected an ARAM, in 2014 was Distinguished Artist in Residence at ANU (Canberra), and is a Musician in Residence of Girton College, Cambridge. Nicholas is delighted to be back singing with Eamonn and TTS for this wonderful programme.



The Cantata and Motet in Bach's time – an introduction

Johann Sebastian Bach is famous for having composed approaching 300 cantatas, most of them in the course of his duties as Cantor of St Thomas's in Leipzig (the post he held 1723-50). Motets form a far smaller proportion of his output, only being written to special commission, yet he regarded that venerable form as at least an equally important part of his choir's repertoire. Indeed, in much of Bach's surviving correspondence to the Thomasschule Rector and the Leipzig town council, he insisted on the necessity of having enough singers to create a double choir as usually required for the performance of motets.

By the early eighteenth century, when the Bach family were established in the central German region of Thuringia as a major fount of musical creativity, the motet was already a long-established genre – albeit one which had evolved a great deal since its origins in the 13th century. It was, typically, a polyphonic setting of words, distinguished from other choral genres such as the cantata – at least, according to early eighteenth-century theorists – by having minimal instrumental support and certainly no independent instrumental parts. Its texts were taken mostly or exclusively from the Bible and from chorale verses, whereas Bach's cantatas often made use of recently written texts or meditations on God and His relationship with mankind.

In the context of the prodigious number of works JS Bach composed, the six (or seven, according to recent scholarship) motets authenticated as his which have survived seems miniscule; yet each of these is among his most masterful creations, and it seems likely that Bach composed so relatively few as they were intended for special and solemn occasions – in some cases, it is known they were intended for funeral services (funerals were, incidentally, Bach's most lucrative source of income) – and he therefore put some of his greatest inspiration and art into them.

Cantata: Es erhub sich ein Streit

Johann Christoph Bach (1642-1703)

Emma Wilkins (soprano), Caitlin Brooks (alto), Will Wright (tenor), Jamie Wright (bass), Will Ford (bass)

Johann Sebastian, during his first years as Kantor at the Thomaskirche in Leipzig, performed several of cantatas and motets by Johann Christoph Bach, first cousin to his father, and also uncle to his first wife, Maria Barbara. Johann Sebastian described his elder relation as a "profound" composer, and in his own obituary notice of 1754, Johann Christoph was noted as one who "was as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a galant and cantabile style, uncommonly full-textured... On the organ and the keyboard he never played with fewer than five independent parts".

It may seem perverse, therefore, to present a piece of music which for quite long stretches is firmly anchored in C major. The clue is in the key, traditionally associated with martial music since trumpets are naturally tuned to C major. The text set by this cantata describes the battle in heaven between the archangel Michael and the dragon, and was often depicted by German composers in the seventeenth century. In Johann Christoph's setting, four trumpets and timpani are added to a six-part string ensemble, made up unusually of two violins and four violas. The choir is divided into two groups: one consisting of sopranos, altos, tenors and two bass parts; the other of sopranos, altos, two tenor parts and basses.

The cantata is in two parts. The first, preceded by a Sonata for strings, describes Michael's victory over the dragon, with the two choirs sending salvos of sound to one another in dramatic opposition. The second part opens with a Sinfonia in which strings and trumpets play in alternation, following the tradition of the *cori spezzati* current in Venice at the start of the seventeenth century; then follows a triumphant picture of the kingdom of heaven, opening with a bass melody heralding "a great voice from heaven", represented by a subsequent choral entry. Fugato passages in triple time sung by voices in the first choir ("Weil der verworfen ist") describes how the dragon was cast down, and how the victory of Michael's army was through forsaking their lives for the greater cause of the Lamb. The cantata ends with a joyous response from the two choirs: "darum freuet euch, Ihr Himmel und die darinnen wohnen" (therefore rejoice, ye heavens and those who dwell therein).

Cantata: Ich habe genug, BWV 82**Johann Sebastian Bach (1685-1750)**

Nicholas Mulroy (tenor), Rachel Helliwell (flute)

In 1727, within his third year as cantor at St Thomas's, Leipzig, Bach wrote several cantatas which involve a single solo voice – far more than he had composed in previous years. No one knows whether this was for practical reasons – perhaps he needed to reduce the rehearsal time necessary to train a chorus for more forceful opening movements, or maybe he was more inclined to set texts of a more contemplative nature, therefore more suitable for the intimate expression of a solo voice. *Ich habe genug*, by far the most well known and loved of these solo cantatas, was composed for the Feast *Mariae Reinigung* (the purification of Mary), and first performed on 2 February that year. Clearly Bach was fond of this work, as he performed it again on several occasions, tweaking the scoring (most notably substituting the obbligato oboe with flute when his soloist was a soprano) as he did so. Part of the cantata – the first recitative and almost all the second aria, “Schlummert ein” – was also copied into the notebook he gave to his wife, Anna Magdalena, further evidence of how much affection the Bachs felt for this work.

The text is based on the Nunc dimittis, Simeon's canticle as found in *Luke 2:22-32*. The opening aria, with the melody's opening upward leap of a minor sixth, bears a close family relationship to “Erbarme dich” from the *St Matthew Passion*, which Bach composed only a month after the first performance of this cantata. Equally beautiful is the second aria which follows an intervening recitative, “Schlummert ein, ihr matten Augen” (Fall asleep, you weary eyes).

Motet: Lobet den Herrn, alle Heiden, BWV 230**JS Bach**

Unlike other surviving motets by Bach, this present work – written for four-part choir – includes no chorale, which has led some scholars to question whether Bach was indeed its composer. There is no autograph manuscript, and the work only became widely known when first published in 1821 by Breitkopf and Härtel. There are also moments of uncharacteristically weak declamation in the text setting, which has also prompted speculation that the music may have originally set a Latin text, with the present German text substituted at a later date.

The text as set here is taken from the first two verses of Psalm 117, and the music is appropriately joyous with plenty of energy in even its mere four voices, which first enter in fugal style (one at a time in close imitation).

* * * INTERVAL * * *

(Drinks served in the Church Hall directly opposite the church)

Cantata: Nun ist das Heil und die Kraft, BWV50**JS Bach**

This short but extraordinary choral movement is believed to be originally from a now lost cantata. Again, no autograph score of the work has survived, and the attribution to JS Bach has been recently questioned by certain scholars who argue that the part writing is very untypical of the German master's. Yet for all the observed oddities of the choral writing, the result is magnificent and breath taking – both in terms of its choral virtuosity, and the sheer exuberance of its celebration of the Archangel Michael's defeat of the dragon and casting the monstrous serpent down to earth.

Motet: O Jesu Christ, mein's Lebens Licht, BWV 118**JS Bach**

Known to be a genuine work of JS Bach's, this was described by the composer himself as a “motetto”. Yet the mid-nineteenth century *Bach-Gesellschaft* edition disregarded this, since the pedantic scholarship of the time believed that motets should not have an independent instrumental accompaniment, so instead included it among the cantatas.

Composed in 1736 or 1737, it was intended for a funeral service in Leipzig, and was originally scored for wind instruments suitable for outdoor processional: two litui (curved trumpets traditionally used at

funerals), a cornetto, and three trombones. Bach's manuscript only includes one stanza of Martin Behm's hymn text, but the original hymn has another fourteen: tonight's performance includes just two verses. We also use Bach's later rescoring of the work, which retains trumpets, but reassigns to cornetto and three trombone parts to strings and continuo.

Cantata: Es erhub sich ein Streit, BWV19

JS Bach

Emily Jennings (soprano), Nicholas Mulroy (tenor), Will Ford (bass)

Here is JS Bach's own dramatic version of a text very similar to that set by his admired elder relation Johann Christoph – indeed, their opening lines are identical – depicting the battle between the Archangel Michael and the dragon. In his version, Bach took advantage of a virtuosic group of trumpeters, the municipal Stadtpfeifer of Leipzig, most dramatically in the opening choral movement in which Bach depicts the conflict through a masterly large-scale and dramatic fugue. After a brief instrumental interlude, the chorus re-enters to describe the furious raging of the dragon and his demons. Another brief instrumental interlude, and the chorus re-enters in more stately block harmony to announce that Michael prevails. Finally, the battle is reviewed with the return of the fugue, rounding off one of Bach's most dramatic choral movements.

A recitative by the bass soloist affirms the significance of the victory over Satan. Then follows an aria for soprano, characteristically accompanied by a pair of oboes suggesting a pastoral peace. The tenor soloist then describes the fragility of man in a recitative, followed by an aria in siciliano rhythm with string accompaniment; in this, while he sings the words "Bleibt, ihr Engel, bleibt bei mir!" (Stay, you angels, stay with me!), the trumpets play in counterpoint the chorale melody "Herzlich lieb hab ich dich, o Herr", signifying the ever-watchful guardian angels responding to his prayer.

A final recitative by the soprano, and the work ends in typical style with a chorale sung by the chorus, asking for the protection of the angel until Christ's devout followers are safe in the bosom of God the Father.

FOR YOUR DIARY All in St Alfege Church, Greenwich

Saturday 18 January 2020

100 NOT OUT!

A celebration of the 100th birthday of one of our patrons, Trevor Dannatt. He has worked with us to choose the repertoire and has very kindly provided refreshments for a party in the church hall after the concert. Please do join us.

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

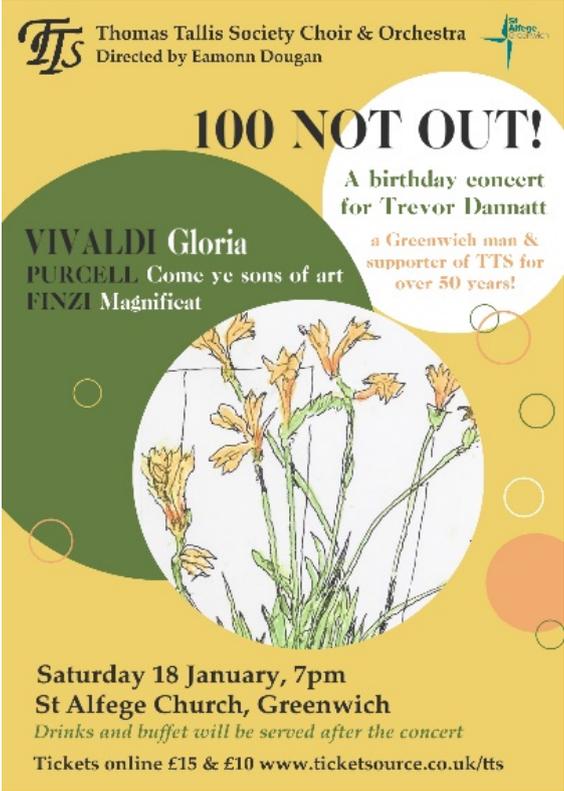
A jazz influenced programme.

Sunday 20 September 2020

Marking Beethoven's 250th anniversary

Saturday 14 November 2020

London International Early Music Festival



TTS 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

Saturday 18 January, 7pm
St Alfege Church, Greenwich
Drinks and buffet will be served after the concert
Tickets online £15 & £10 www.ticketsource.co.uk/tts

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.

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

Sopranos Eleanor Caine, Phoebe Clapham, Alana Clark, Julia Corfe-Press, Imogen Faris, **Emily Jennings**, Claire Jones, Philippa Kent, Chloe Lam, Rachel Lethbridge, Rosemary Naylor, Romy Nuttall, Naomi Quant, Becky Ryland-Jones, Jenny Standage, **Emma Wilkins**

Altos Caitlin Brooks, Rosemary Burch, Joanna Clark, Miriam Coe, Jessy Croghan, Judith Evans, Moira Fitzgerald, Sally Hughes, Philippa John, Sonia Johnson, Sophy Miles, Alice Shelton, Ruthie Smith, Alice Wright

Tenors Andrew Greene, Larry Howes, **Chris Huggon**, Alan Jolly, Nathan Killen, Andrew Lang, Chris Moody, Paul Renney, **Will Wright**

Basses Dermot Agnew, Rick Brooks, Cyril Cleary, **Will Ford**, Andrew Harper, Daniel Jaffé, Philip Kay, Jonathan Louth, Michael Paine, Nigel Press, John Sutton, **Jamie Wright**

Bold denotes TTS Choral Ambassadors

ORCHESTRA OF THE SIXTEEN

Violin

Sarah Sexton (Leader)
Christiane Dahl
Ada Witczyk
Theresa Caudle
Henrietta Wayne
Rebecca Miles

Viola

Martin Kelly
Steph Heichelheim
Victoria Bernath
Cello
Sarah McMahon
Camilla Morse-Glover

Double Bass

Rosie Moon

Flute

Rachel Helliwell

Oboe

Nicola Barbagli
Amy Roberts
Katie Lewis

Bassoon

Rebecca Hammond

Trumpet

Nicholas Walker
Brendan Musk
Adam Wood
Duncan Hughes

Timpani

James Bower

Organ

Al Ross

Rehearsal Pianist Douglas Tang

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

Es erhob sich ein Streit.
Die rasende Schlange, der höllische Drache
Stürmt wider den Himmel mit wütender Rache.
Aber Michael bezwingt,
Und die Schar, die ihn umringt
Stürzt des Satans Grausamkeit.

Recitative – bass

Gottlob! der Drache liegt.
Der unerschaffne Michael
Und seiner Engel
Heer hat ihn besiegt.
Dort liegt er in der Finsternis
Mit Ketten angebunden,
Und seine Stätte wird nicht mehr
Im Himmelreich gefunden.
Wir stehen sicher und gewiß,
Und wenn uns gleich sein Brüllen schreckt,
So wird doch unser Leib und Seel
Mit Engeln zugedeckt.

Aria – soprano

Gott schickt uns Mahanaim zu;
Wir stehen oder gehen,
So können wir in sichrer Ruh
Vor unsern Feinden stehen.
Es lagert sich, so nah als fern,
Um uns der Engel unsers Herrn
Mit Feuer, Roß und Wagen.

Recitative – tenor

Was ist der schnöde Mensch, das Erdenkind?
Ein Wurm, ein armer Sünder.
Schaut, wie ihn selbst der Herr so lieb gewinnt,
Daß er ihn nicht zu niedrig schätzt
Und ihm die Himmelskinder,
Der Seraphinen Heer,
Zu seiner Wacht und Gegenwehr,
Zu seinem Schutze setzt.

Aria – tenor

Bleibt, ihr Engel, bleibt bei mir!
Führet mich auf beiden Seiten,
Daß mein Fuß nicht möge gleiten!
Aber lernt mich auch allhier
Euer großes Heilig singen
Und dem Höchsten Dank zu singen!

Recitative – soprano

Laßt uns das Angesicht
Der frommen Engel lieben
Und sie mit unsern Sünden nicht
Vertreiben oder auch betrüben.

There arose a strife.
The raging serpent, the dragon of hell
storms against heaven with furious revenge.
But Michael conquers,
and the host which surrounds him
overthrows Satan's cruelty.

Recitative – bass

God be praised! the dragon lies vanquished.
The uncreated Michael
and his host of angels
have conquered him.
There he lies in the darkness
bound with chains,
and his place is no more
found in the kingdom of heaven.
We stand safe and sure,
and even when his roar terrifies us,
then still our body and soul
are protected by angels.

Aria – soprano

God sends us to Mahanaim;
whether we stand or go,
we can in safety and peace
stand before our enemies.
Encamped both near and far
around us is the angel of our Lord
with fire, horse and chariot.

Recitative – tenor

What is despicable humanity, the child of earth?
A worm, a wretched sinner.
See, how the Lord himself falls in love with him,
that he does not value him too lowly
and for him places the children of heaven
the host of Seraphim
to watch and fight on his behalf,
to protect him.

Aria – tenor

Stay, you angels, stay with me!
Guide me on both sides,
so that my foot may not slip!
But teach me even here
to sing of your great holiness
and to sing thanks to the Highest

Recitative – soprano

Let us love the sight
of the holy angels
and let us not with our sins
drive them away or even grieve them.

So sein sie, wenn der Herr gebeut,
Der Welt Valet zu sagen,
Zu unsrer Seligkeit Auch unser Himmelswagen.

Chorus

Laß dein' Engel mit mir fahren
Auf Elias Wagen rot
Und mein Seele wohl bewahren,
Wie Lazrum nach seinem Tod.
Laß sie ruhn in deinem Schoß,
Erfüll sie mit Freud und Trost,
Bis der Leib kommt aus der Erde
Und mit ihr vereinigt werde.

So they may be, when the Lord bids us
to say farewell to the world,
our heavenly chariot also to our life of bliss.

Chorus

Let your angel travel with me
on Elias' red chariot
and preserve my soul
like Lazarus after his death.
Let my soul rest in your bosom
fill it with joy and consolation
until my body comes from the earth
and is united with it.

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 of the Society 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.

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

Mrs Daphne Barnett	Mr Robert John	Mrs Julia Press
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Mr and Mrs T Dannatt	Mr Graham Lane	Mr and Mrs WT Shelton
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